



A family tragedy involving three generations, that is impossible to escape from. A documentary you want to build a monument for. (Sedat Aslan, Filmfest Munich)

Lore Kübler was six years old when her mother was deported to Auschwitz. To this day Lore is a "DP" - a displaced person. A stranger in her own life. From morning to night Lore copies articles from the local newspaper onto index cards, archives them in countless baskets and cardboard boxes. She seeks for structure in a world that was shattered, torn into pieces, where family, religion, homeland, all relations and connections, everything that gives hold and strength, has been destroyed.

Kim is Lore's daughter. Kim has her music, her dogs, her faith. Kim Seligsohn fights against fear, for a piece of normality, for the ground under her feet.

All Kim's life her mother has never spoken: not about Marianne, Kim's grandmother, who was murdered. Not about the hiding place where Lore survived as a child, not about Tom, Kim's brother, who took his own life. But Kim wants to talk. About her childhood with Lore, about her brother, about the damaged lives of them both.

LIEBE ANGST lets us feel in an almost physical way, how trauma is passed on throughout generations, inscribing itself in the bodies and souls of subsequent family members and determining their lives. How does one find a way out of family fate to a life of one's own?

Directors Note:

Kim, Tom, Lore. Three ways to cope with the monstrosity of our history. Lore, who survived by not remembering - Tom, whom the burden of history cost his life - Kim, who confronts the memory she suffers from. Life in all its dimensions.

Dear fear, stay with me, a voice said to Lore one night. "It was not a dream," says Lore. "I heard that phrase. And it saved me." For Lore, fear is something she can at least feel. Behind it begins the emptiness, the nothingness, death. Fear is an instinct that helps us survive. It reflects how fragile, mortal, dependent we are and it points to a loss, to a lack, to an injury.

The gap of incomparability between Kim and me remains. However, through Kim I see the dimension of destruction that affects our present. To the "wandering splinters" - to use film director Thomas Harlan's image - which have entered our bodies through injury. Difficult to locate, disturbing and moving purposefully towards our heart. LIEBE ANGST shows the fears, compulsions and search movements that

our and coming generations have to deal with. What power will it give us, what spaces open up, once we face them?

Sandra Prechtel

“In her mother-daughter portrait, Sandra Prechtel makes it clear with associative clarity that the Nazi era casts a shadow of silence and claims victims. In its aesthetics, the film reacts to the traumas of its victims, like an Arno Schmidt-like box of notes from which one index card after another is drawn. With the ending, a completely stunning rendition of Schumann's "Dichterliebe", the breathtaking "Ich grolle nicht, und wenn das Herz auch bricht..." everything that needs to be said is said and the therapeutic catharsis is so complete that all you want to do is cry.” (*artechock*)

Extract of the application for admission to the German Film Academy:

“Sandra Prechtel succeeds creating an atmosphere of intimacy in which people open up almost like in a therapeutic process, freeing themselves from wounds that always point beyond the personal-biographical and into German history, the past and how it determines life today, shapes biographies.”

SANDRA PRECHTEL was born in Munich and has been living in Berlin since 1991, the very city her mother's family escaped from during the WW2 bombings to Bavaria. In her studies as well as in her creative work she engages around one subject: How the war, the destruction and terror of the Nazi-Regime reaches out to us, the following generations, including Prechtel herself, who cannot escape this heritage that is part of her family's story.

Since graduating in Comparative Literature, Film Studies and Political Science Prechtel has been writing for newspapers, she works for Radio and TV and has written a book. She is author and director of several short and long documentaries that have been shown (released) on TV, in cinema and at International Film Festivals.

Works (Selection)

2024

The Syllable Pain. Einar Schleef.

Cinema Documentary (in production)

2022

Liebe Angst

Cinema Documentary. Premiere: Filmfest München 2022

2015

The Aquarius. Biography. Langen-Müller Verlag

2013

Roland Klick. The Heart is a Hungry Hunter

Cinema Documentary. Premiere: Internationale Filmfestspiele Berlin, Panorama

2011

The Queen of the ball

Short Documentary. Premiere: Duisburger Filmwoche

2007

Sportsfreund Löttsch

Cinema Documentary. Premiere: Dok Leipzig

2004

ND-Deutsches Neuland

Documentary. Premiere: Dok Leipzig