



FESTIVAL DE CANNES  
2026 OFFICIAL SELECTION  
UN CERTAIN REGARD

# EVERYTIME

Written and Directed by **Sandra Wollner**



Marketing material can be downloaded [here](#)

## **SHORT SYNOPSIS**

A tragedy brings a mother, daughter, and teenage boy together. Struggling with blame and forgiveness, the unlikely trio take a trip to Tenerife for a family holiday that never happened. Under the glow of the sun, past and present quietly start to overlap.



Written and directed by Sandra Wollner  
Produced by Lixi Frank, Viktoria Stolpe, David Bohun  
Director of Photography Gregory Oke  
Edited by Hannes Bruun  
Music by David Schweighart  
Production Design by Julia Libiseller & Gerald Freimuth  
Sound by Johannes Schmelzer-Ziringer

**Key Cast:**

Birgit Minichmayr      Tristan Lopez  
Lotte Shirin Keiling      Carla Hüttermann  
Naomi Elia Richard

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**SCREENING SCHEDULE**

**WORLD PREMIERE**  
**Monday May 18th**  
**11.30am**  
**Debussy Theatre**

Date TBC  
8.30am | Salle Debussy

Date TBC  
5.00pm | Salle Debussy

Date TBC  
1.30pm | Cineum Aurore



## **LONG SYNOPSIS**

Jessie is about to leave on vacation with her mom and little sister - but sneaks out to party with her boyfriend Lux. When the pills finally kick in and they climb a high-rise to watch the sunrise, Lux falls asleep - and doesn't notice Jessie walking to the edge, falling hundreds of meters. She dies instantly. A year later, her mother Ella and sister Melli cling to a fragile routine of everyday life - and seem to get by. But when Lux returns into their lives, Ella can't admit that deep down she blames him for her daughter's death - and he can't admit how badly he needs her to forgive him.

We watch everyone trying very hard to do "the right thing" - until one night, Ella finds Lux drunk by the train tracks. He breaks down in Jessie's old room, begging for forgiveness. But Ella drags him into the forest, asking him to give her some of the stuff he gave Jessie that night. They walk the same path, and Ella sees the same things Jessie must have seen. Driven by a strange impulse, Ella takes Lux and Melli to Tenerife - the holiday that never happened - not realizing that nothing awaits them there.

As they prepare to leave, Melli finds Lux's strange candies in her mother's backpack. What follows could be dismissed as a drug trip: Jessie seems to be back, as a 3-year-old child. It's as if Melli had stepped straight into an old MiniDV video of her sister. But this "trip" soon affects everyone: her mother, the entire hotel complex, and even the sun that seems to be frozen in sunset...

## **DIRECTOR'S STATEMENT**

I don't believe in an afterlife, but I envy those who do. I do believe that the images of the people we love stay with us - that they somehow inscribe themselves into the world. Ever since my father died, whenever I come across a certain bend in the river, I can see him standing there, fiddling with his fishing rod. And for a brief instant it feels as if I could simply step into that image. I have met the kind of people like those in this film more than once in my life: the mother who lost her daughter, the boy who was there, the younger sister who has not yet found a way to process it. We watch them as they continue with everyday life, because they have no choice - homework, groceries, dinner - clinging to a fragile routine that barely masks an impossible wish: to somehow return to a place where none of this has happened". But our reality isn't built to allow that. It's just not the way the world works.

But then, impossibly, in this film it does happen: you turn the corner and step into an image, and the world folds in on itself, in all its strangeness. The sun finally has the decency to stand still, and for a moment - or forever - everything seems to be fine again. I find there is something intriguing about impossibilities, about really entering them: they reveal something about the nature of human suffering, our longing and our very existence. That's the way our dreams work; and why waking up can feel so disappointingly dull and offensive.



## **ABOUT THE CAST**

### **Birgit Minichmayr – Ella**

Birgit Minichmayr is one of the most defining actresses of her generation in Austria and Germany. Trained at the Max Reinhardt Seminar in Vienna, she made her debut at the Burgtheater in 1999, where she has once again been a permanent ensemble member since the 2019/20 season. There, she currently shines in productions such as “Heldenplatz,” “Burgtheater,” and “Ferienhaus,” after previously achieving major success as Medea and as the Buhlschaft at the Salzburg Festival.

Early in her career, she received the Nestroy Prize (2000, Best Newcomer) and again in 2004 as Best Actress. Her path also led her to film: with works such as Maren Ade’s *Everyone Else* (Silver Bear for Best Performance at the Berlinale 2009), Michael Haneke’s *The White Ribbon*, and Emily Atef’s *3 Days in Quiberon* (German Film Award 2018), she gained international recognition. Most recently, she received the Diagonale Acting Award 2024 as well as the Austrian Film Award 2025 for *Sleeping with a Tiger*.

In 2026, she celebrated the premiere of *The Blood Countess*, directed by Ulrike Ottinger, alongside Isabelle Huppert, in competition at the Berlinale.

In addition to her acting work, she also explores musical and curatorial fields, for example with her album *As an Unperfect Actor* (2021) and through jury work in Zurich and Locarno.

### **Lotte Shirin Keiling – Melli**

Lotte Shirin Keiling was born in 2015. She is the daughter of an acting couple.

Her extraordinary talent was evident from an early age. At just 7 years old, she played a leading role in the multi-award-winning series “SAFE,” directed by Caroline Link for ZDF. Lotte also took on a leading role in the feature film “Zwei zu Eins” directed by Natja Brunckhorst.

### **Tristan Lopez – Lux**

<BIO>

### **Carla Hüttermann – Jessie**

Carla Hüttermann (2004) was born in Münster, Germany.

Her passion for acting was sparked on the theatre stage, where she appeared as an actress and double bassist in various productions by the youth theater in Münster.

From there on, she played a leading role in Caroline Link’s Grimme Award-winning series SAFE.

Since September 2023, she took on the role of Lady-in-Waiting Pauline de Bellegarde for the second and third season of the Netflix series THE EMPRESS.

In May 2026, the movie EVERYTIME by Sandra Wollner will premiere at the Film Festival in Cannes, where Carla played „Jessie“.

Alongside her acting career, she studies French, and is currently completing a Bachelor’s degree in Media Culture.

Carla lives and works in Berlin and Weimar.



## **ABOUT THE CREW**

### **Sandra Wollner – Writer / Director**

Born 1983 in Leoben, Austria, Sandra Wollner studied directing for documentary film at the Filmakademie Baden-Württemberg. Her first feature film *THE IMPOSSIBLE PICTURE* received the Förderpreis Neues Deutsches Kino and the German Film Critics' Award for Best Feature Film in 2018. Her graduation film *THE TROUBLE WITH BEING BORN* had its world premiere at the 70th Berlinale in the Encounters section in 2020 and was awarded the Special Jury Award. The film also received the Austrian Film Award for "Best Director" and "Best Feature Film" and the German Film Critics' Award in the categories "Best Feature Film" and "Best Cinematography". Sandra lives and works in Berlin.

### **Lixi Frank – Producer**

Lixi Frank is CEO of Vienna-based Panama Film, she co-founded with David Bohun in 2018. She graduated from Vienna Film Academy and is a member of ACE Producers. Their first production, Sandra Wollner's *The Trouble with Being Born*, won the Encounters Special Jury Award at the Berlinale 2020, along with four Austrian Film Awards, including Best Feature Film. Other titles include the documentary *Stams* by Bernhard Braunstein (Berlinale Panorama 2023), the trilateral co-production *The Universal Theory* by Timm Kröger (Biennale di Venezia Competition 2023), *bluish* by Lilith Kraxner and Milena Czernovsky (Grand Prix, FID Marseille 2024) and *White Snail* by Elsa Kremser and Levin Peter (Special Jury Prize & Pardo for Best Performance, Locarno Film Festival 2025). In 2026 *London* by Sebastian Brameshuber premiered at the Berlinale (Panorama) and won the Grand Prix at Cinéma du Réel. Panama's upcoming projects include *Everytime* by Sandra Wollner (Un Certain Regard, Cannes 2026), the co-production *The Dreamed Adventure* by Valeska Grisebach (Cannes Competition 2026), as well as *Ice Cream* by Patric Chiha (in financing), and *Fanny is Alive* by Alexandra Makarová (in development).

### **Viktoria Stolpe – Producer**

Born in Berlin in 1986, Viktoria studied at the Filmakademie Baden-Württemberg, where she graduated in 2014 with a degree in film production - specializing in international producing. That same year, her graduation film *THE COUNCIL OF BIRDS* premiered at the Venice Film Festival and was nominated for "Best Feature Film" at the First Steps Awards. Since then, she has collaborated with filmmakers including Sophie Kluge (*Golden Twenties*), Daniel Roher (*Navalny*), and Sandra Wollner (*The Trouble with Being Born*). The latter won the Austrian Film Award for Best Feature Film as well as the Special Jury Award at the Berlin International Film Festival. The international co-production *THE UNIVERSAL THEORY* by Timm Kröger premiered in the main competition at the 2023 Venice Film Festival. She also produced *FUNERAL CASINO BLUES* by Roderick Warich, which premiered in the Orizzonti section in Venice in 2025.

In 2018, she co-founded the Berlin-based production company The Barricades together with Timm Kröger, Sandra Wollner, and Roderick Warich. Viktoria lives and works in Berlin.

### **David Bohun – Producer**

David Bohun is CEO of Vienna-based Panama Film, he co-founded with Lixi Frank in 2018. He graduated from Vienna Film Academy and is a alumni of EAVE, Producers on the Move and Emerging Producers. Panama Film's first production, Sandra Wollner's *The Trouble with Being Born*, won the Encounters Special Jury Award at the Berlinale 2020, along with four Austrian Film Awards, including Best Feature Film. Other titles include the documentary *Stams* by Bernhard Braunstein (Berlinale Panorama 2023), the trilateral co-production *The Universal Theory* by Timm Kröger (Biennale di Venezia Competition 2023), *bluish* by Lilith Kraxner and Milena Czernovsky (Grand Prix, FID Marseille 2024) and *White Snail* by Elsa Kremser and Levin Peter (Special Jury Prize & Pardo for Best



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### **Gregory Oke – Director of Photography**

Gregory Oke grew up in Herefordshire, UK. He studied History before embarking on a Masters in Film. His interest has been primarily in the sound and camera departments. He lives and works in Berlin. Recent credits as cinematographer include, Charlotte Wells' *Aftersun*, the collectively directed hybrid documentary *The Stimming Pool* and the forthcoming feature film from Sandra Wollner, *Everytime*.

### **Hannes Bruun – Editor**

Born 1985 in Münster, Germany, he studied film editing at the Filmakademie Baden-Württemberg. Since 2010, he has been working as a freelance film editor for feature films and documentaries in Berlin. His credits include *The Police Officer's Wife* by Philip Gröning, *The Trouble with Being Born* by Sandra Wollner, *The Landscape and the Fury* by Nicole Vögele, and *Funeral Casino Blues* by Roderick Warich. For his work on *The Trouble with Being Born*, he received the award for Best Artistic Editing of a Feature Film at Diagonale 2020. For *The Landscape and the Fury*, he was awarded with the Edimotion Documentary Editing Award 2025. He also works as a guest lecturer at film and art schools and is a member of the German Film Academy and the European Film Academy.

### **David Schweighart - Music**

David Schweighart was born 1984 in Vienna, studied Guitar at Gustav Mahler Conservatory, played in various Bands (among them shrack!, Voodoo Jürgens, ... ) scored silent movies, played music for theatre, recorded many albums, also as a solo artist named Schrecken. Scored music for the films *THE TROUBLE WITH BEING BORN* by Sandra Wollner and *DIE THEORIE VON ALLEM* by Timm Kröger; lives and works in Vienna.

### **Julia Libiseller - Production Design**

She lives and works in Vienna. After studying stage and costume design at the Motley Theatre Design Course in London and at the University of Applied Arts Vienna, she has worked on numerous theater and film productions in England, Japan, Italy, Switzerland, Germany, Albania, Jordan, and elsewhere since 2000.

Among other projects, she was responsible for the production design of Kurdwin Ayub's feature films "Sun" and "Moon," as well as Sudabeh Mortezaei's "Macondo," "Joy," and "Europe." In recent years, she has also created stop-motion animated films that have been part of theater and opera productions. She is currently working on "Stars," Kurdwin Ayub's third film, which is being shot in Morocco this year.

### **Gerald Freimuth - Production Design**

Gerald Freimuth was born in 1968 in Wels, Austria, and lives and works in Vienna. He studied art at the Academy of Fine Arts in Vienna. His career as a filmmaker includes set design, most recently for *Everytime* (directed by Sandra Wollner, 2024) and *If You Are Afraid You Put Your Heart into Your Mouth and Smile* (directed by Marie Luise Lehner, 2024), both together with Julia Libiseller, as well as set design for *What we wanted* (2019) and *Gina* (2022) (both directed by Ulrike Kofler). Furthermore, his work includes set decorator for *Corsage* (directed by Marie Kreutzer, 2021) and *Moon* (directed by Kurdwin Ayub, 2023). He also makes documentary films (*Within the Sound*, 2013) and has an



individual artistic practice (spatial installations, sculpture, film, performance, photography).

### **Johannes Schmelzer-Ziringer - Original Sound**

Johannes Schmelzer-Ziringer was born 1975 in Austria, undertaking extensive musical training from early childhood and is active as a musician, singer, actor, composer, and performer.

Since 2001 they have been working as sound recordist, sound designer and film music composer on over 100 feature cinema films, cinema documentaries and audiovisual art in different countries. Around 30 of those films have received awards.

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