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**Imitating Christ and the Saints  
Katrin Gebbe's *Tore tanzt/Nothing Bad Can Happen* (DE 2013)  
as Hagiographic Narration**

Erwin Panofsky already pointed to the fact that the then fairly new medium of film relied on the Western iconographic tradition and created iconographic conventions of its own. Therefore, it is not surprising that film makers exploited the visual and narrative treasures of the Christian hagiographic tradition on the movie screen throughout the medium's history. They did not only re-tell the life of Christ and the saints, but also created new plots following and re-interpreting the established conventions of hagiographic genres. Furthermore, the citation and adaptation of Christian iconographies is even used to render protagonists more complex and to regulate the viewer's emotional response. The present article analyses Katrin Gebbe's film *Tore tanzt/Nothing Bad Can Happen* (DE 2013) as an example of how biblical and hagiographic traditions are used in contemporary cinema to critically discuss religious mind-sets and the social dynamics of violent family structures. The director does not simply model the protagonist of her film as a modern day Christ who sacrifices himself for others, but clearly characterises Tore through references to other saints and biblical figures among whom Saint Francis, the alter Christus of the 13<sup>th</sup> century, is of major importance. Around this core idea, Gebbe creates a dense visual texture of hagiographic signs and allusions contradicting and enforcing one another so that the viewer's uncertainty grows as to how to judge the events on screen.