WHO WE WERE
A FILM BY MARC BAUDER
INSPIRED BY THE BOOK BY ROGER WILLEMSEN

www.werwirwaren.de
Xverleih

Presents

Who We Were

A Film By
Marc Bauder

A Production By
Bauderfilm

In Coproduction With
Hessischen Rundfunk, Rundfunk Berlin-Brandenburg, Südwestrundfunk and
Arte sowie Hanfgarn & Ufer

Supported By
Medienboard Berlin-Brandenburg, Hessentum Film, Filmförderungsanstalt,
Beauftragte der Bundesregierung für Kultur und Medien und Deutscher
Filmförderfonds

The Film is Available Worldwide Except German Speaking Territories

German Distributor
X Verleih

And
Warner Bros.
SYNOPSIS

“We were the ones who knew, but did not understand, full of information but lacking insight, brimming with knowledge, but lacking experience. So we just kept forging ahead, unstopped by ourselves.”

Roger Willemsen

What will future generations think of us in a historical context? In the spirit of Willemsen’s legacy, will they look back on us with despair? The film WHO WE WERE observes the current state of the world, accompanied by six intellectuals and scientists who reflect on the present and postulate about the future.

Producer, director and writer Marc Bauder follows his interviewees into the depths of the ocean, to the top of the world, and out into the far reaches of space. Together, they explore the incredible capabilities of the human brain, a global economic summit, the legacy of colonisation, and the feelings of a robot.

This inspiring look at our world offers a hopeful message for us all: Who we are is in our own hands, if we recognise our connectedness, our commonality, and the meaning of ‘we’.

WHO WE WERE is an intense encounter with six important contemporary thinkers and scientists: Alexander Gerst (astronaut), Dennis Snower (economist), Matthieu Ricard (molecular biologist and monk), Sylvia Earle (oceanologist), Felwine Sarr (economist, sociologist and philosopher) and Janina Loh (philosopher and critical posthumanist).
Poetically, intensely, and with elaborately composed images, **WHO WE WERE** conveys visions, opportunities, conditions, and options.

Writer, thinker, and presenter Roger Willemsen (1955 - 2016) was working on a new book until shortly before his death. It was to be called "Who We Were" and take a look at our present time – from a future perspective. When Roger Willemsen fell ill in the summer of 2015, he had to stop working on his book. Its central ideas, however, are contained in his rousing "Future Speech", which turned out to be his last public appearance. It is a passionate appeal to the next generation, to make their discontent heard.

**WHO WE WERE** is celebrating its world premiere as part of the "Berlinale Special" series of the 71st Berlin International Film Festival. The film is a production by director and screenwriter Marc Bauder ("Master of the Universe", "Last to Know"), with cinematography by Börres Weiffenbach ("Body of Truth", "Dead Man Working"). The film was made in co-production with Hessischer Rundfunk, Rundfunk Berlin-Brandenburg, Südwestrundfunk, and ARTE, as well as producers Hanfgarn & Ufer, and supported by Medienboard Berlin-Brandenburg, HessengFilm, the German Federal Film Board, the Federal Government Commissioner for Culture and Media, and the German Federal Film Fund.

WHO WE WERE was awarded the Hessian Film and Cinema Prize 2020 (Hessischer Film- und Kinopreis 2020). X Verleih AG will release the documentary film in German cinemas on **World Earth Day**, 22 April 2021.
WITH

ALEXANDER GERST  ASTRONAUT (GERMANY)
SYLVIA EARLE  OCEANOLOGIST (USA)
DENNIS SNOWER  ECONOMIST (GREAT BRITAIN)
MATTHIEU RICARD  BUDDHIST MONK (FRANCE/NEPAL)
FELWINE SARR  PHILOSOPHER (SENEGAL)
JANINA LOH  CRITICAL POST-HUMANIST (GERMANY/JAPAN)

CREW

WRITTEN & DIRECTED  MARC BAUDER
CINEMATOGRAPHY  BÖRRES WEIFFENBACH
EDITOR  STEFAN STABENOW
SOUND  MICHAEL KLÖFKORN, HELGE HAACK, JOHANNES SCHMELZER-ZIERINGER
MUSIC  THOMAS KÜRSTNER, SEBASTIAN VOGEL
hr-Sinfonieorchester
SOUNDDesign  OLIVER ACHATZ
MIXING  MATTHIAS LEMPERT
PRODUCER  MARC BAUDER, BAUDERFILM
CO-PRODUCER  GUNTER HANFGARN & ANDREA UFER, HANFGARN & UFER FILMPRODUCTION
PRODUCTION MANAGER  BETTINA MORLOCK
COMMISSIONING EDITORS  ESTHER SCHAPIRA (HR)
SABINE MIEDER (HR)
SABINE ELKE (HR)
ROLF BERGMANN (RBB)
SIMONE REUTER (SWR)
CATHERINE LE GOFF (ARTE)

TECHNICAL DATA

Germany 2021
Length: 114 Minuten / 90 Min
Format: 2,39:1 (2K)
Sound: 5.1
ABOUT WHO WE WERE

“I really want to believe that it’s possible to at least come close to a world where the differences between what we call human, and what we don’t, won’t matter as much as they do right now.” (Janina Loh, philosopher)

At first, many of the images you see in WHO WE WERE may seem familiar. A rocket launching into space, later an unbelievable view of the Earth from above. The immersive blue journey of a submarine into the depths of the sea, glittering shoals of thousands of fish. Many of the words spoken in WHO WE WERE are also nothing new to our ears. A scientist’s statement that global problems can only be solved globally. That Africa’s influence on climate change is minimal, but that this continent bears the largest brunt of its effects. And the altruism of serving other living beings above all else is something Buddhist monks have been celebrating for generations. Yet surprising, illuminating and profound new insights emerge through the combination of different perspectives. Or simply thanks to a change of view.

“One can be amazed at any age. Be curious. Open.” (Sylvia Earle, oceanographer)

The proposed book by prominent writer and presenter Roger Willemsen was to be titled “Who We Were” and would have looked back from the future to our present. It was never finished as a completed work; Willemsen died in February 2016. Months earlier, at his last public appearance, he gave a “Future Speech” that bundled together some of the key thoughts from this project. This text, published posthumously, was paired with the artistic craft of director and screenwriter Marc Bauder. The title of Willemsen’s project became the title of his film: WHO WE WERE.

“My optimism comes from research. Compassion can be learned like reading and writing.” (Dennis Snower, economist)

Alexander Gerst, Janina Loh, Sylvia Earle, Dennis Snower, Matthieu Ricard, and Felwine Sarr – astronaut, philosopher, oceanographer, economist, monk, and philosopher. Marc Bauder’s cinematic essay shows them in their everyday work as they philosophise, summarise, pose questions, search for answers, and divulge their thoughts – whether in interviews, in conversations, through high-security glass, or into the microphone of their smartphones.

“It seems so crazy from up here. The world really looks like we know it from the atlas, but without any national borders. You see wars, you see rockets flying, cities, villages, bombs hitting, you see the rainforest burning, clouds casting shadows on other clouds.” (Alexander Gerst, astronaut)

WHO WE WERE takes us to places and settings we can’t normally experience. Who can book a trip to the ISS, go a few hundred metres deep into the sea, enter a Buddhist monastery, or survey the contaminated zone in Fukushima? Who can attend a conference of think tank “Global Solutions”, or meet one of Africa’s formative thinkers at a Senegalese river delta?
"How do we create an ‘us’ with people who don’t want to? (Felwine Sarr, economist, musician & author)

Not even director Marc Bauder and his cameraman Börres Weiffenbach were able to travel to at least two of these destinations, for which a montage of cinematic material was created. WHO WE WERE is an experience that captures the depths of our planet in captivatingly calm and suggestively flowing, brilliant shots from high above. Scenic impressions and portraits of people, all complemented by the contemporary music of Thomas Kürstner and Sebastian Vogel, played by the Hessischer Rundfunk Symphony Orchestra.

"Only an era that leaves much to be desired is also rich in visionaries."
(Roger Willemsen, writer)

In its proclamation of hope and belief in the possibilities of one’s own actions, Marc Bauder’s film impressively shows us that no turning point is final. And that we are still very capable of influencing the definition of WHO WE WERE.
INTERVIEW WITH AUTHOR AND DIRECTOR
MARC BAUDER

++ How do you see WHO WE WERE within your own body of work? Is it just another project or something special?
Marc Bauder: Each work represents my current stage of filmmaking at a particular point in my life. In the case of WHO WE WERE, however, there is a profound difference to earlier works. Previously, I mainly dealt monothematically with people who function in or rebel against political and economic systems. In this film, it was time to deal with different perspectives of our world and to link them into a holistic picture. I wanted to show that there are lots of people who have been actively pursuing similar questions to mine, no matter their field or where they live.

++ You mostly focus on protagonists, not antagonists. Yet WHO WE WERE starts with the portrayal of rather dismal conditions.
Marc Bauder: Yes, then the film opens up. It lays down channels. There are basically two ways forward to the situation we find ourselves in: you invest energy to transform people and issues that are basically negative, or you embrace the fact that we don't have the time to wait for others to change. So it's about the individual and not about what “they” are doing. I wanted to turn the mirror around, because we, too, are "they" and we can change them and us, by starting with ourselves.

++ So your film is like a research trip?
Marc Bauder: Absolutely, also for me! We have this one big difference to earlier generations: we have access to information that didn't exist before. So how can I network this information and shake people out of their passivity?

++ Is curiosity about people a stronger driving force for you than curiosity about topics?
Marc Bauder: I believe that we all naturally have – as I call them – little seeds of interest inside us. Which ones we cultivate and which ones we don't is strongly influenced by our environment. We should actually be more concerned with who we really are. How does imprinting work? What part of us is the result of outside expectations that we perceive? What part is originally us? For the challenges that will come to humanity, the answer to these questions could be an important starting point.

++ So WHO WE WERE is most of all about searching?
Marc Bauder: I looked for protagonists who, in their own unique way, are on the same quest I am. Who have an open attitude and approach to analysis, who are asking themselves questions, but not immediately finding answers. People who, in the course of their personal development, have found out how important it is to link up and cooperate.
They are men and women who admit their own mistakes as they move forward. The economist Dennis Snower is a good example...

Marc Bauder: And what an inspiration! He admits in the film that he had focused on a particular economic theory for way too long, and did not realise that economic, psychological, and social worlds do not function freely in isolation from one another. Dennis Snower had the courage to reflect, to open up, and he didn’t get pushed to the side-lines as a result. He is still in the inner circle of internationally respected experts. He advises the German Chancellor as well as the G20. People want to be associated with him and actively seek out his advice. This is immensely encouraging. Because opening up to others and changing perspectives does not automatically end with exclusion from one’s community. It opens up completely new paths.

All six protagonists are adept at handling the media professionally. What did you need to do in order to take it a step further, i.e. to get through to the person behind the statements?

Marc Bauder: First and foremost, I established a sense of trust. They understood that I was pursuing a deeper approach with the film, and that it was not about rattling off statements. All six of them got involved, and we were very happy about that as a team.

What criteria were important in selecting the people portrayed?

Marc Bauder: I wanted people who would let my questions expand, enable them to resonate, and illuminate the shared space of nature, science, and technology – even physically, through the view of an astronaut from above and a marine researcher from below. And you certainly can’t make a film about the current state of the world without incorporating the perspective of Africa, as well as gender and age issues.

The essence of WHO WE WERE is not so much the next new piece of information, but the suggestion of a personal change in perspective. Was that a starting point?

Marc Bauder: Yes, because it’s so difficult for us to truly keep our eyes open, to look outside of our own context, and to pause, instead we’ve conditioned ourselves to continuously react to new events and make the quickest possible judgements. History is a great source of wisdom, to realise that the exceptional situations in which we find ourselves today are by no means entirely new. There have always been crises.

In his “Future Speech”, Roger Willemsen states: “We were the ones who knew but did not understand, full of information but lacking insight, brimming with knowledge but lacking experience.” How did you get interested in Willemsen?

Marc Bauder: I definitely didn’t come from the Willemsen camp. For me, he was basically an extremely smart man on television. The concept for the film already existed when his text for “Who We Were” fell into my hands. I was immediately taken by Willemsen's precise and clear way of reflecting upon the state of the world. Evaluating our actions from a future perspective can sharpen our focus on the present – it is a very effective mental mechanism. The way Roger Willemsen puts his words into an appealing, but never accusatory form and makes connections, I immediately knew that I had found an ally.
The locations in the film have an important function. The words have a much stronger impact because they are only rarely spoken in interview situations, but arise out of conversations – in orbit, in Japan, underwater, in Senegal, or at conferences. Were the changes of location part of your artistic intention from the outset, or did they just turn out that way?

Marc Bauder: The travels visualise my own quest. I wanted to show people reflecting on things in their own realities. I believe it was important to move towards them as a director, and not simply bring them into my context. This corresponds to my desire to get new perspectives by leaving one's own environment, and by allowing new views to come in.

Of course, you couldn’t visit the ISS. But Alexander Gerst also shows himself in WHO WE WERE as a human being on a quest. He is fully aligned with your concept. Did he get a specific assignment from you?

Marc Bauder: He knew about the project when he started, but he didn't film or record anything explicitly for it. I got access to all the material he shot on his first mission. If you get the opportunity, as I did, to evaluate his material carefully and intensively, you'll not only find spectacular images from above the Earth or of the undocking of a space capsule from the ISS, but you'll also find moments in which Alexander Gerst forms deep thoughts and tries to capture them verbally. So we are there as a viewer as he grapples with them. It was not an assignment. The sequences I chose were part of my own research journey that I embarked on while viewing them. It was similar with the deep-sea explorer Sylvia Earle. Information that I may already have known came to me in a whole new way, because of how and where it was spoken.

You accompany Felwine Sarr to his places in Senegal, Janina Loh speaks into her smartphone on a train journey in Japan. What part of this is staged, or initiated?

Marc Bauder: In my research, I always try to spend as much time as possible with the protagonists and also involve my cameraman Börres Weiffenbach in finding filming situations that interest them but also encourage reflection. So you could say they are initiated, but not staged. When I was with Felwine Sarr, it was important to me that I, as the director, be more of a defensive questioner. So he chose the places and the people I should meet, and I reacted to them in the film. In Japan, on the other hand, I only asked Janina Loh one question during the five-day shoot. She is simply a person who is constantly on the move and posing questions to herself.

The meeting between Dennis Snower and Matthieu Ricard in Nepal was a gift, wasn’t it?

Marc Bauder: Absolutely! I’d say it was mostly a gift because it was a conversation between the two of them where they met on their own intellectual level, were curious about each other, and constantly readjusted their perspectives. I had asked Dennis Snower if there was a person outside of his context with whom he would like to exchange ideas. He named Matthieu Ricard, who in turn was very interested in meeting Snower. So I just built the bridge.

What was important when putting the pieces of WHO WE WERE together? There are six people and sometimes long pauses between their scenes.

Marc Bauder: From the beginning, editor Stefan Stabenow and I wanted to work with larger emotional arcs and recurring anchor points to stimulate the viewers' journey towards depth or a change in perspective. In the first 15 minutes, we try to open up the subject completely, to show the human being, caught in the tension between the sheer beauty and crudeness of our existence. The viewer should be shaken up and awakened. Afterwards, this tension is illuminated and explored: Where does our planet stand? What defines us as a planet?
Finally, it’s about our role in change, about how we can succeed in finding ourselves and the way to find the "we".

**What effect can this essayistic form of documentary have compared to a film that is more focused on themes?**

Marc Bauder: Provide emotional access that opens the viewer up to content. To realise that it’s OK to have questions and not know everything. To build bridges to engage more closely with one protagonist or the other. We don’t lack an increased amount of information, we lack quiet times to reactivate and link information to knowledge that we have had for a long time. A film is always about finding the best form for a subject. In WHO WE WERE, it’s a very emotional one. Art can stimulate activation by emotionalising a sense of community, not offering concrete solutions.

**Was WHO WE WERE meant to be almost two hours long?**

Marc Bauder: I didn’t have a length in mind, I just told myself that the film would take the time it needed. And it did.
ALEXANDER GERST
Astronaut

"As humans, we’re realising that if we destroy our planet, and that is easily possible if you look at the atmosphere (...), then it’s over for us: the history of humankind ends."

Before exploring the vastness of space, astronaut Alexander Gerst (b. 1976) spent years as a geophysicist investigating the powerful forces inside the Earth. The title of his dissertation at the University of Hamburg was "The first second of a Strombolian volcanic eruption". In 2009, he began his training as an astronaut at the European Space Agency ESA in Cologne, Germany.

In 2014 and 2018, Alexander Gerst was involved in missions to the International Space Station (ISS), and took command of the ISS for three months on his second trip. He spent a total of 363 days in space. His images and impressions show us time and again how unique, beautiful, and vulnerable our home planet is: "Spaceship Earth".

Gerst has received many awards for his activism and is a two-time recipient of the German Bundesverdienstkreuz (Federal Cross of Merit). As a UNICEF ambassador, he campaigns for the rights and opportunities of children all over the world.

SYLVIA EARLE
Oceanographer

"Since there are nearly eight billion of us, all our decisions matter – be they about what we eat, what we wear, what kind of energy we use, or how we waste water."

Sylvia Earle (b. 1935), called a "Hero for the Planet" by Time magazine, is an American oceanographer, explorer, author, and lecturer. At the age of three, she experienced a pivotal moment that has driven her to tirelessly follow her vocation to this day: she was caught in a wave of the Atlantic Ocean and almost lost her life. This drastic experience was the initial spark for her lifelong fascination and passion to explore and protect the world's oceans. In 1979, the US biologist became the first person to walk on the bottom of the Atlantic Ocean, 381 metres underwater in pressurised diving gear. Seven years later, she became one of the first test pilots to reach a depth of 1,000 metres in a submersible.

In her research career, the “Grand Dame of the Deep” has led more than 100 ocean expeditions and spent at least 7,000 hours underwater. Earle’s decades of experience in penetrating the unknown depths of the world's oceans with ever new technical means have earned her, among other things, a consulting contract with NASA. Yet it is still incomprehensible to her that planets like Mars and the Moon are now much better mapped than the oceans – even though they occupy 95 per cent of the Earth's entire biosphere.

Today, as an ambassador for the oceans with her organisation Mission Blue, she is raising public awareness and much-needed support for the conservation of protected marine areas, the so-called Hope Spots.

DENNIS SNOWER
"I think it’s really important for children to grow up in a system that raises a red flag every time phrases crop up like “America first,” “Build a wall,” or “Foreigners out!” They should immediately realise, “Ah, that’s just the opposite of what we need.” But hardly anyone in the Western world is educated like that. Hardly anyone knows which narratives promote cooperation and which ones lead to conflict. And that’s why our education systems need to teach the value of cooperation to solve the important problems affecting all societies."

Dennis Snower (b. 1950) studied Philosophy, Political Science, and Economics at Oxford University and holds a PhD in Economics from Princeton University. He was once a classic advocate of neoliberalism and its "homo economicus" – a person who first and foremost wants to maximise their profit. Today, however, he advocates for a paradigm shift and demands that the global economy should no longer be permitted to ignore insights from ecology, psychology, neuroscience, anthropology, and sociology, but instead be obliged to assume greater social responsibility.

In his 15-year presidency at the helm of the Kiel Institute for the World Economy (IfW), Austrian-born Dennis Snower initiated the "World Economy Prize", an award that the IfW presents annually to thought leaders of a cosmopolitan, free-market, and social society. In 2019, Dennis Snower left the Kiel Institute and has since been in active retirement. He still heads the international think-tank network Global Solutions Initiative as president, which he founded in 2019. The initiative has become a kind of intellectual backbone for the G20, promoting the solution of global problems through active exchange between academia, politics, business, and civil society. He is also a professor at the Hertie School of Governance in Berlin and a researcher at Oxford University, Brookings Institution in Washington D.C., and The New Institute in Hamburg.

Dennis Snower, who also writes poetry and has performed as a classical pianist, is a visiting professor at numerous prestigious universities and advises international organisations and governments.

MATTHIEU RICARD
Buddhist & molecular biologist

"True freedom is to take the helm, hoist the sails, and steer wherever you want to go. The freedom to reach your destination."

Matthieu Ricard (b. 1946), son of the artist Yahne Le Toumelin and Jean-François Revel, one of France's leading intellectuals, studied Molecular Biology and earned his doctorate under Nobel Prize winner François Jacob. An impressive career in France followed, until 1970, when Ricard turned his back on classic science to follow a spiritual path as a Buddhist monk in Nepal.

As a member of the Mind & Life Institute, an organisation dedicated to the dialogue between research and Buddhism, he worked with scientists in the field of brain research on the effects of meditation on the human brain. This is probably one of the reasons why his brain is one of the best researched in the world – Ricard spent hundreds of hours as a test subject in the MRI. The finding: fundamental human qualities such as unselfishness, inner peace, and emotional balance can, like many other things, actually be trained.

Matthieu Ricard is the official French translator of the Dalai Lama, as well as a photographer and author of numerous bestsellers. In his books, he deals with the orientation of the world economy towards greater togetherness, empathy, and consideration. He lives in seclusion at the foot of the Himalayas.
Economist, sociologist, and philosopher

"Ultimately, it's about building a human community, a global 'we'."

Felwine Sarr (b. 1972), who grew up on two continents in Strasbourg and Dakar, is considered one of Africa's most discussed and important thinkers. Born in Senegal, he is Professor of Economics at Gaston Berger University in Saint-Louis, and teaches Romance Studies at Duke University in the USA. His research interests include Political Economy, Macroeconomics and Development Economics. He also works as a social scientist scholar, book author, and musician.

In his acclaimed work "Afrotopia" (2019), Felwine Sarr looks at the decolonisation of Africa in the wake of a return to the continent's intellectual resources, cultural heritage, and identity. He also explores the pressing question of how colonial ideas shape Europe's attitudes and actions towards Africa.

In the same year, together with the French art historian Bénédicte Savoy, he was commissioned by French President Emmanuel Macron to prepare the return of looted art to Africa.

Felwine Sarr is fundamentally concerned with the question of how a newly interpreted "we" can emerge between Europe and Africa. He also focuses on the consequences of the climate crisis and finding a concept for holistic prosperity that is oriented towards the needs of all.

JANINA LOH

Philosopher and critical post-humanist

"If I imagine a society a hundred years from now looking back, I would hope that, as a society, we will have managed to move away from this exclusive thinking that puts people at the centre."

Janina Loh (b. 1984) is Philosopher of Technology and Critical Post-humanist at the University of Vienna. She received an award already for her Master's thesis at the Humboldt University in Berlin on Hannah Arendt's concept of responsibility. Since then, the topic of "responsibility" has played a major role in Loh's research.

In 2019, she published a paper on robot ethics, in which she explores the question of what ethical challenges we face in the construction, further development, and handling of robots. For Loh, the supremacy of data giants and advancing digitalisation are snapshots and problematic stages of development that need to be overcome on the way to an anti-capitalist future. Loh takes the position that technology is never neutral, as it is always created by us humans for a specific purpose. She believes that people cannot simply relinquish responsibility for their technologies.

Her dissertation "Responsibility as a concept, capability and duty. A three-level analysis" (2014) was her first major study on responsibility. Loh's monograph on trans- and post-humanism (2018) is the first German-language introduction to the debate on these trends.
Marc Bauder

1974 born in Stuttgart
1996 - 2001 business administration in Cologne, St. Gallen and New York
1999 foundation of bauderfilm
2001 - 2004 film school Potsdam-Babelsberg

awards:
Grimme Prize 2017, German documentary prize 2015, European Film Prize 2014, LOCARNO FF -Prize Semaine de la Critique 2013, Prize of German Film Critics 2013, Prize of the German Film Academy 2012 (nominated), DEFA-Prize 2011, CineStar 2011, Friedrich-Vogel-Prize 2008, Prize of the Jury docudays 2006,

Filmographie:

2021: WHO WE WERE (cinema documentary, 110 Min., bauderfilm/ HR/ rbb/ SWR/ ARTE, funded by Medienboard, HessenFilm, FFA, BKM and DFFF)
  - world premiere: 71. Int. Filmfestival Berlin – Berlinale Special
  - Hessischer Film Prize 2020

2020: BERLIN 1945 – diary of a city (TV-Event, 180 Min., zero one/ bauderfilm/ rbb/ ARTE, funded by Medienboard)
  - director: Volker Heise / concept: Marc Bauder

2016: DEAD MAN WORKING (feature film, 87 Min., HR/ ARD/ Degeto)
  - Grimme Prize 2017, German Camera Prize 2017

2014: LICHTGRENZE (Installation 25th anniversary of the fall of the Berlin wall)
  - bauderfilm, whiteVOID, Kulturprojekte Berlin, Robert-Havemann-Gesellschaft

2013: MASTER OF THE UNIVERSE (cinema documentary, 88 Min. bauderfilm/ Geyrhalterfilm./HR/ SWR/ arte)
  - German documentary prize 2015, European Film Prize 2014, LOCARNO FF -Prize Semaine de la Critique 2013, Prize of German Film Critics 2013

2011: THE SYSTEM (feature film, 92 Min., frisbeefilms/ bauderfilm)
  - DEFA-Förderpreis 2011, CineStar 2011GERMAN Film Prize 2012 – Best Support Actor: Bernhard Schütz (Nomination)

2010: AFTER THE REVOLUTION (cinema documentary, 90 Min., bauderfilm/ 3sat)
  - World premiere DOK Leipzig 2010

2006: LAST TO KNOW (cinema documentary, 82 Min., bauderfilm/ ZDF)
  - Berlinale Panorama 2006
  - Jury Prize Filmfestival in Kiew, Nomination Prize of German Film Critics

CONTACTS
**German Distributor:**

X Verleih AG  
Meike Günther  
Kurfürstenstr. 57  
10785 Berlin  
Tel.: +49 (0)30 – 269 33 676  
Fax: +49 (0)30 – 269 33 700  
E-Mail: meike.guenther@x-verleih.de  

German film website: www.werwirwaren.de

**Press Contact:**

Print / TV / Radio / Online

MEDIA OFFICE  
Edith Kleibel  
Kantstr. 54  
10627 Berlin  
Tel.: +49 (0)30 – 88 71 44 0  
Fax: +49 (0)30 – 88 71 44 22  
E-Mail: info@media-office-presse.com

**Pressematerial:**

www.x-verleih.de/presse  
www.filmpresskit.de

www.x-verleih.de