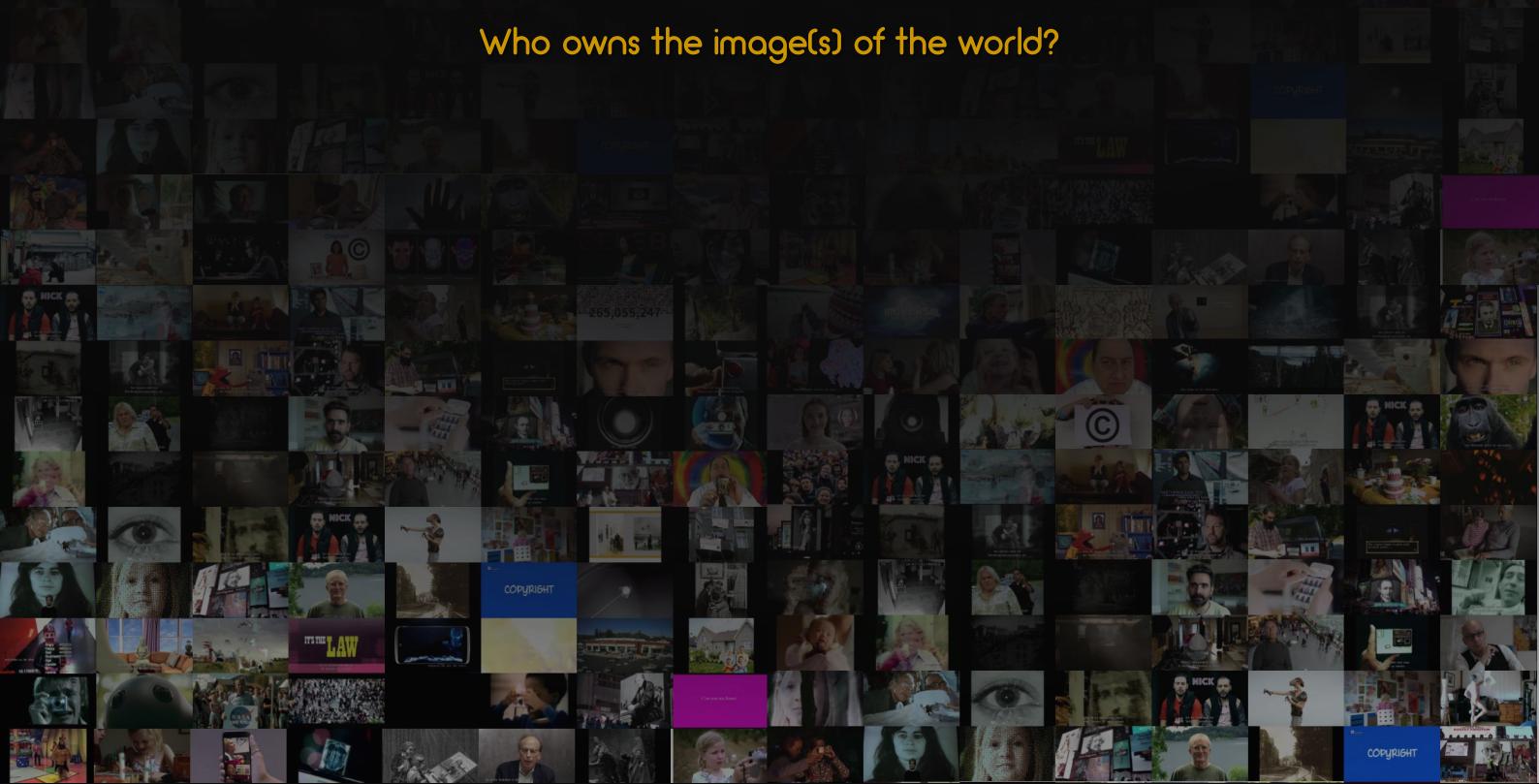




THE ILLEGAL FILM

Who owns the image(s) of the world?



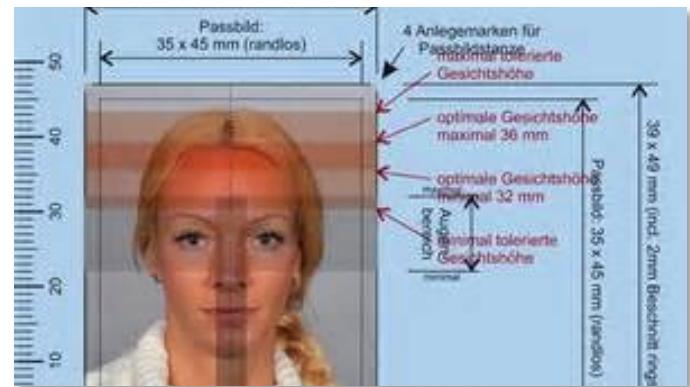
My Car.
Your House.
Our Street.

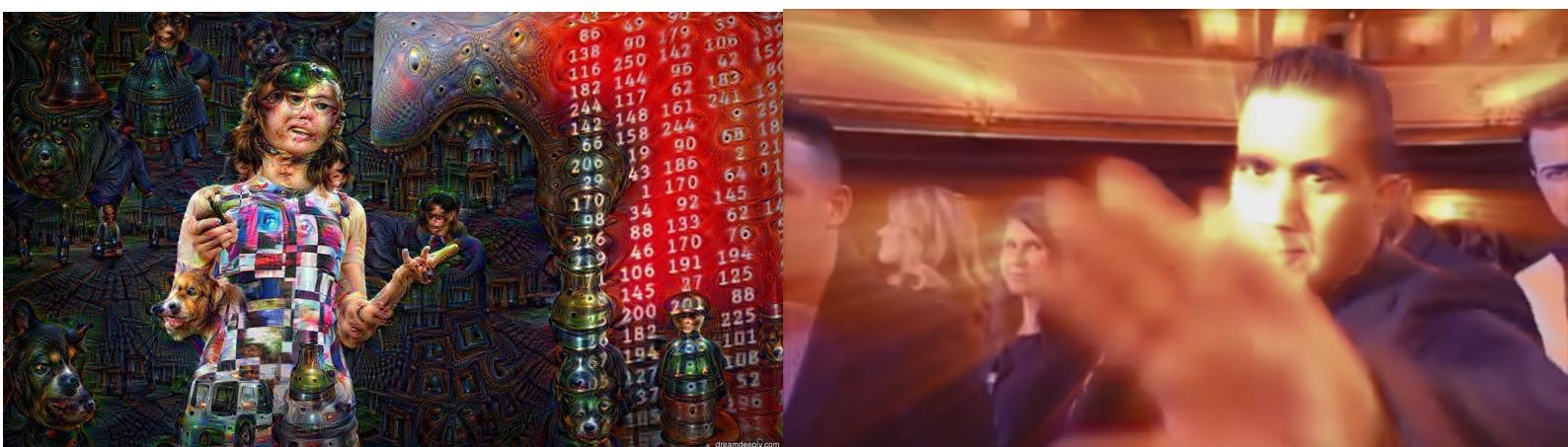
Someone's property.

But who owns *the photo* of your house?
The colour of my car?
The image of our street?

Can one own a view?

Who makes money with all your images on Facebook or Whatsapp?
Who will control the image of the world once reality is completely „augmented“?





Cameras replace our eyes. We take more photographs in a single day than we did in the entire twentieth century. Our world transforms itself into its own image. Our world transforms itself into its own image.

What are we to do with all of these images? What are these images doing to us? Can we even make a film about a world that is becoming an image itself? It would be illegal if we were to show you everything we see around us. Because every single image *is owned* by someone. So many images.

And so many bans on images.

People are filming and taking pictures of themselves like never before. Since the invention of the photograph up to 2010, 3 trillion photos have been taken. This year we will probably see more photos taken than in the entire history of mankind put together. In 2020, more than 45 billion cameras will be filming the world and all of us - always, everywhere.

Who owns, controls, and exploits that vast amount of images and data?

„The Illegal Film“ explores the rapidly changing ways in which images are produced, viewed, shared, and exploited. How will the images of our world look in the future, how will we access images on the internet and elsewhere, and what impact do the technologies of tomorrow have on our view of the world?

How will that affect our relations to each other and to the world around us? How will we make sense of a world in which reality and images will soon become indistinguishable?





We filmmakers hate it when someone copies us,

DIRECTORS' STATEMENT

Can you even make a movie about who owns a picture?

To deal with copyright is above all a challenge for the producer. It is an impossibility. Our film uses many excerpts from copyrighted works. Is that even allowed? That's a hotly contested question.

With "The Illegal Film" we take the risk. The form of the film reveals the problems of dealing with all the images that surround us: who owns a sight? Who can portray what and who? Who can see the pictures? Who can show what?

After the internationally successful "Kinshasa Symphony", which has won prizes at more than twenty festivals, "The Illegal Film" is the second collaboration between Martin Baer and Claus Wischmann.



MARTIN BAER

Martin Baer, born in 1963 in Saarbrücken, Germany, is a cameraman, writer and film director, based in Berlin, Germany.

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DOCUMENTARY FILMS (SELCTION)

„Kinshasa Symphony“	95 min, 2010
„White Ghosts“	75 min, 2004
„Vamos a la playa“	60 min, 2001
“Headhunting”	54 min, 2001
“Free Africa”	83 min, 1999
„Hezbollah in Lebanon“	30 min, 1994
“Dance with Death”	55 min, 1992

CLAUS WISCHMANN

Claus Wischmann, born in 1966 in Witten, Germany, studied music and law at Frankfurt University. He is a filmmaker, writer, director and producer based in Berlin, Germany.

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DOCUMENTARY FILMS (SELCTION)

„City of Kings“	90 min, 2017
„Gozo—One Island, Two Operas	54 min, 2016
“Survival Artists”	52 min, 2016
„Carnival! - proud to be mad“	93 min, 2014
„A Baroque Celebration“	90 min, 2011
„Kinshasa Symphony“	95 min, 2010
„The Art of Belcanto—Edita Gruberova“	75 min, 2008
„A Voice out of the Cold“	52 min, 2004

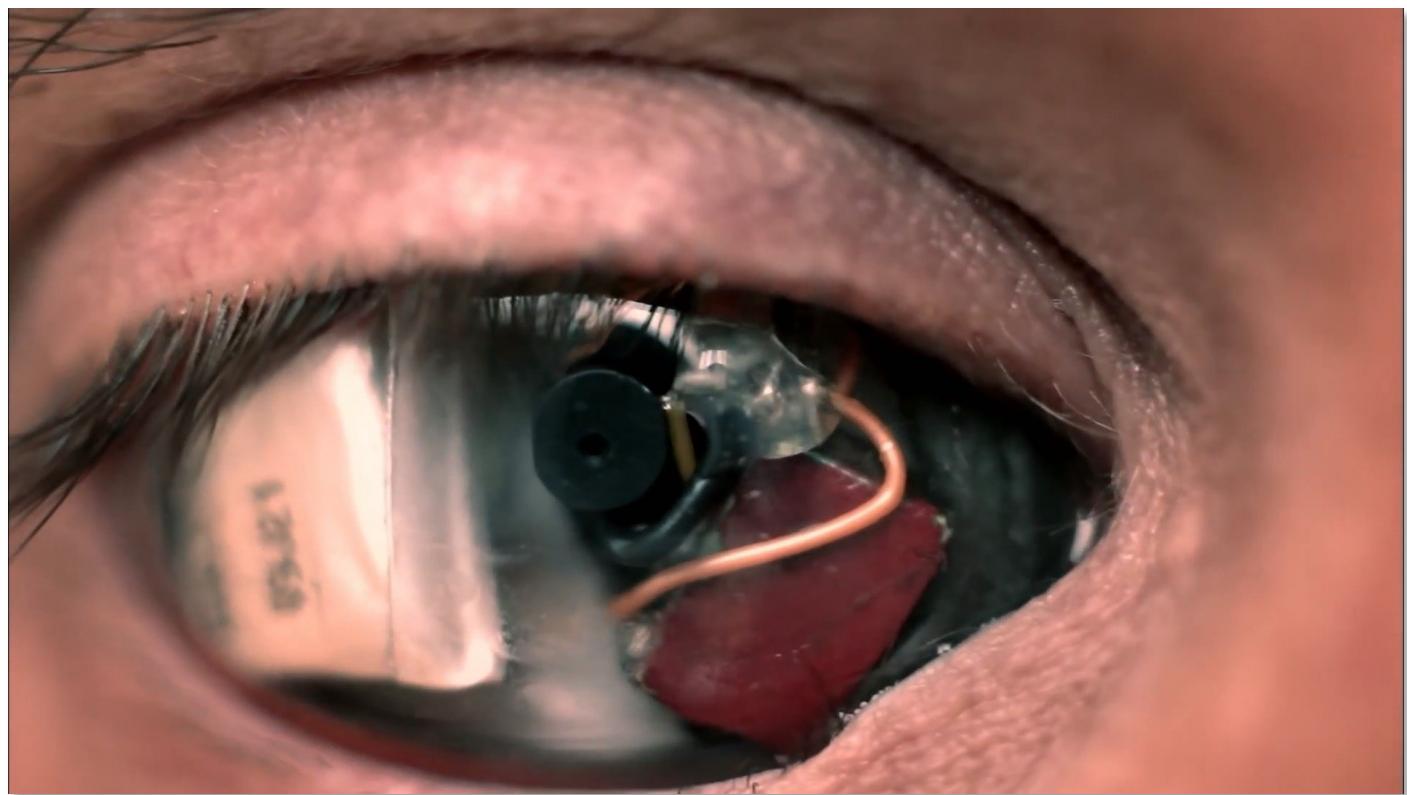
PREISE/FESTIVALS (AUSWAHL):

„Gozo—One Island, Two Operas	2016 Best Documentary / Golden Prague Festival
„Carnival! - proud to be mad“	2015 German Film Awards Lola Shortlist
“Kinshasa Symphony”	2014 Golden Panda Sichuan Nomination
	2012 Grimme Award Nomination
	2011 German Film Awards Lola Nomination
	2011 Gold World Medal / New York Television and Film Awards
	2011 Best Documentary and Audience Award / Bozener Filmtage
	2010 Great Prize / Jecheon International Film Festival Korea
	2010 Audience Award / Vancouver Filmfestival
	2010 Audience Award / German Filmfestival Ludwigshafen

CREDITS

Directed by	Martin Baer and Claus Wischmann
Written by	Martin Baer
Assistant Director	Chrysanthi Goula
Producer	Claus Wischmann
Camera	Martin Baer, Sebastian Hattop, Marcus Winterbauer, Boris Fromageot, Thomas Kutschker, Martin Koddenberg
Grip	Robert Grey
Sound	Pascal Capitolin, Thomas Funk, Thomas Hamann, Thomas Warneke
Line Producer	Eva-Maria Weerts
Production Assistants	Christine Küßner, Alina Bohn, Iris Gehlert, Leonie Kennedy
Research	Chrysanthi Goula, Michael Konstabel, Robert Richardson, Marie-Catherine Theiler, Alexandros Bozinidis, Julia Jasjunas, Tatjana Kennedy
Legal Advisor	Christlieb Klages, KVLEGAL, Berlin
Script Consultant	Holger Preusse
Animation	Benjamin Mücket
Graphics	Tobias Pleban
Sound Design	Cornelius Rapp
Voice Overs	Priscilla Bergey, Sonja Deutsch, Peter Merrick, Viktor Neumann
Grading	Jan Schöningh
Post Production	Marike van der Meer, Max Kiesel
Translations	Zecki Gerloff, Ennio Oeder, Sophia Wischmann
Subtitles	Babelfisch Translations
Accountants	Dana Bauch, Arlette Heyn
Pressearbeit und Marketing	Christina Klug, Jonas Daniels

PRODUCTION



sounding  images

sounding images GmbH
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sounding images produces feature-length documentary films such as "Kinshasa Symphony" (nominated for the German Film Award in 2011) and "Carnival!" (shortlisted for the German Film Award in 2015).

TECHNICAL DATA

Country of Production:	Germany
Year of Production	2018
Duration	84 minutes
Color / BW	
Format:	DCP
Ratio:	16:9
25fps	
Sound	5.1 surround
Languages:	English, German, Chinese, French
Subtitles	English / German



COMMENTS AND REVIEWS

„Diese Kulturgeschichte des "Sich-ein-Bild-Machens" ist ein richtiges filmisches Grundlagenwerk geworden.“

URSULA VOSSHENRICH

„Throughout the 20th century, we observed the development and diffusion of image capture technologies. This process, based on the capitalist logic, resulted in a constant improvement and cheapening of imaging devices, as well as the subsequent replacement of previous technologies with more cost-effective, faster and safer ones.

What we see in "The Illegal Film" is a reflection on this process. The film is a reflection on the contemporary imaginary excess and on the banalization of the image generated by it.“

SABRINA TENÓRIO LUNA

„Während andere Kollegen sich aus berufsständischem Interesse mit den kompliziertesten Details von Copyright und Zitatrecht rumschlagen, während Politiker um ausgefeilte Formulierungen ringen und die Medienkonzerne um ihre Pfründe kämpfen, schnürt dieser Film das Paket noch mal vollständig auf und stellt die einfache Frage: Wem gehört mein / dein / unser Bild. Punktgenau für die lärmende Debatte. Kein programmatischer Film, kein Agitationsstück für die 'richtige' Lösung des Problems. Stattdessen ein fast philosophischer Diskurs voller Überraschungen und Entdeckungen.“

„An den hintergründigen Witz und die atemlose Geschwindigkeit der Montage erinnere ich mich noch aus 'Befreien Sie Afrika!'. Aber hier gibt es noch einen anderen Thrill: Die Bilder, deren 'Enteignung' durch die großen kommerziellen Bildbesitzer der Film beklagt, verwendet er ungeniert selber, um seine These zu untermauern.“

THOMAS GIEFER



Filmförderungsanstalt

German Federal Film Board



Der Beauftragte der Bundesregierung
für Kultur und Medien



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