



PRESS KIT

# WHO WE WILL HAVE BEEN



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A documentary by **Erec Brehmer** and **Angelina Zeidler**

<b>Genre:</b>	Documentary	<b>Festivals:</b>
<b>Cinema Release:</b>	07/14/2022 (Germany)	36 DOK.fest Munich 2021
<b>Lenght:</b>	81 Min	69. Filmkunstwochen Munich 2021
<b>Rating:</b>	released 12+	Hessischer Dokumentarfilmtag 2021
<b>Image format:</b>	Color, DCP 2k flat, 1998x1080, 1.85:1, 30fps	30. Filmkunstfest MV 2021
<b>Sound format:</b>	5.1 Surround	Lets Dok Dokumentarfilmstage 2021
<b>Language:</b>	German (with English UT)	43. Biberacher Filmfestspiele 2021
<b>Score:</b>	Alexander Maschke	45. Grenzland-Filmtage Selb 2022
<b>Sound mixing:</b>	Andrew Mottl	HotDocs Int. Documentary Festival 2022 (Audience Top 20)
<b>Color correction:</b>	Nicholas Coleman   OASYS	IceDocs - Iceland Doc. Film Festival, Iceland 2022
		Starter-Filmaward   Production, Germany 2022 (Winner)
		18. Jameson CineFest, Hungary 2022 (Winner: CineDocs Award)
		Astra Filmfestival, Rumania 2022

The distribution of this film was supported by the scholarship program of the Free State of Bavaria *Young Art and New Ways*.

[www.wer-wir-gewesen-sein-werden.de/en](http://www.wer-wir-gewesen-sein-werden.de/en)



## SYNOPSIS

For filmmaker Erec Brehmer, a world collapses when his longtime partner Angelina Zeidler dies in a common car accident. With the help of amateur videos, voice messages, diary entries and music they listened to together, he sets out to find places and situations in which he can meet his deceased girlfriend again. The result is not only a powerful, authentic document of coming to terms with grief, but also a sensual invitation to life.

A story about identity after the loss of a loved one - and a love story beyond death.



**„A film about love and death that is as intimate as it is honest - and among the most heartbreaking things to hit theaters in a long time.“**

**Sueddeutsche Zeitung**

# DIRECTOR'S NOTE

I wish I never had to make this film.

When my friend Angi died in a car accident in 2019, the first thought that kept me going was, "I'm a filmmaker. And when I tell about Angi, she will never really die."

Unable to comprehend the significance of my loss, I began to edit a cinematic sequence from private recordings and music heard together by a composer friend. Over time, this sequence became a film and more: in the process of editing, I found a sense-making narrative that helped me to cope better with my grief. After all, what is "storytelling" more than the naive yet beautiful attempt of humans to give meaning to this great chaos of life?

When I finished the first version of the film and showed it to a variety of people, I experienced two reactions:

First, many strangers came to me and told of their own experiences of loss and of traumas that had shaped them. A deep, honest exchange began about a broad range of topics that would otherwise have remained hidden. When I saw that there was a strong public interest in dealing with grief, I made the final decision to release the film.

On the other hand, many filmmakers also came to me and gave me helpful feedback. The desire to see myself and Angi treated as cinematic characters, to give the film relevance beyond my personal fate through reflection and an outsider's perspective.

So I started editing the film from scratch, creating a completely different film with the narrative I had accepted as reality.

This documentary was not made to distinguish myself as a filmmaker. Rather, through it, I seek conversation: about loss, about deceased loved ones, and about the beauty of life itself.

I want to use my story to give the topic of mourning a social space and to bring it out of repression. And last but not least, the film should give energy to all those who, like me, have lost a loved one and ask themselves: How does that work, grieving? And what might be lying in front of me?

I hope that this film reaches many people, especially those who need a space for their grief and have not yet found it. The intimate, personal and yet social space of the cinema experience seems to me to be the best place for this.

# PRESS REVIEWS

**"...a bittersweet poetic and painfully personal collage of an abruptly ended love. (...) The film is honest to the bone, at times devastating, and yet manages to create quiet comfort - this completely free of kitsch."**

www.artechock.de

**"Erec Brehmer shows us with the subjective view of his love a wonderful person and he questions what concerns us all: death. He shows us his own radical distress. How does one cope with that, losing a person, how does that go, ,grieving,' ,living on'?"**

Capriccio, BR

**"[Brehmer] tells of the stages of grief and of new acquaintances. And paradoxical as it may sound, the public sphere of this film seems just the right place for the intimacy of its story."**

Frankfurter Allgemeine Zeitung

**"On one hand, the film wonders about the lost moments, missed opportunities, and things left unsaid. On the other, Brehmer relishes the life persevered by the fastidious documentation of their love. (...) like the best love stories, Who We Will Have Been is universal. This is a disarmingly personal exploration of grief, and the growth one experiences by confronting loss."**

Point of View Magazine

**"...an emotionally moving but also relentlessly honest work about not letting go..."**

donaukurier.de

**"Who We Will Have Been" shows how it can be possible to continue to integrate into life someone who was thought lost. It is the look from the future back into the past, which rediscovers the common history and makes it fruitful for the time to come - across the border of death."**

titel thesen temperament, ARD

# DIRECTOR'S BIOGRAPHY

Erec Brehmer, born in 1987, lives in Munich. Vocational training as an editor at the Second German Television (ZDF). Studied directing at the University of Television and Film Munich (HFF) afterwards. Graduated with diploma in 2018.

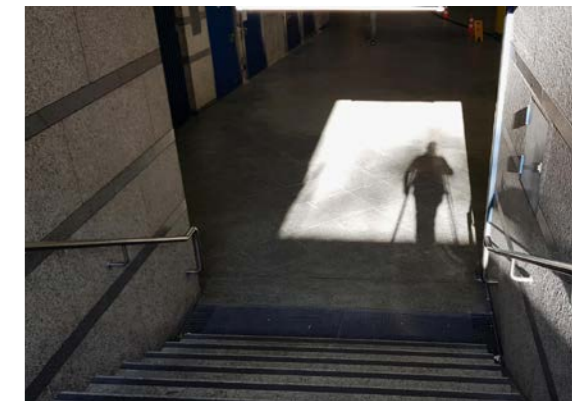
He works as an editor, as well as a freelance screenwriter and director.

He is a participant of the 31st Drehbuchwerkstatt München 2019/2020, as well as the talent development programs "ZFF Academy" (Zurich Film Festival 2020) and "Berlinale Talents" (Berlinale 2021). He is also a scholarship holder of the "Munich Film Up!" mentoring & residential Lab 2021/2022, as well as the "Young Art and New Ways" scholarship of the Free State of Bavaria 2022.

His films screened at numerous German and international festivals, including Filmfestival Max Ophüls Preis 2016 and 2019, CamerImage 2017 and DOK.fest Munich 2021.

His HFF graduation film "La Palma" had its German-wide theatrical release in June 2020 and is available on Netflix Germany since February 2021.

"Who We Will Have Been" is Erec Brehmer's first self-production and his first documentary film.



**„Who we will have been is one of the most poignant love stories I've ever seen.“**  
[www.kulturfluesterin.com](http://www.kulturfluesterin.com)

**„A small film that couldn't be bigger.“**  
Ludwig Sporrer, DOK.fest München

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