



WAS  
WAHRSCHEINLICH PASSIERT  
WÄRE, WÄRE ICH NICHT  
ZUHAUSE GEBLIEBEN.

von Willy Hans

 77  
MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
LA BIENNALE DI VENEZIA 2020  
Official Selection

 Ministero della Cultura  
Dipartimento Cinema

 German Film Commission  
Kulturstaatsministerium

 FFA

 german  
films

 German Film Commission

THINGS, WORDS,  
HUMANS -  
EVERYTHING  
GOES ROUND IN  
CIRCLES. FIVE  
PEOPLE, ONE  
LIVING ROOM.  
OUTSIDE, ON THE  
STREET,  
CARS  
ARE SET  
ON FIRE,  
AND FROM  
THE...



**CAST:**  
Anne Rohde,  
Hauke Heu-  
mann, Felix  
Maria Zeppen-  
feld, Victoria  
Schulz, Rabea  
Schubert,  
Anthoula Bourna

**CREW:**

Director, Script, Editing: Willy Hans, Cinema-  
tography: Paul Spengemann, Production Design:  
Gali Blay, Kostüme Design: Ada Oehrlein, Sound:  
Jakob Spengemann, Electrician, Light: Marvin  
Hesse, Production: Willy Hans (Spengemann Eich-  
berg Goldkamp Hans), Karsten Krause (Fünferfilm),  
Sound Design: Patrick Dadaczynski, Sound Mix:  
Bastian Simon, AD: Steffen Goldkamp, ACs: Tom  
Otte & Kalle Kallovski

**FUNDING:**

Filmförderung Hamburg Schleswig-Holstein FFHSH,  
Filmförderungsanstalt FFA,  
Die Beauftragte der Bundesregierung für Kultur  
und Medien BKM

**SPECS:**

21:00 min  
Aspect Ratio:  
4:3  
Shooting  
Format: 16mm,  
Color,  
Video SD  
Sound: 5.1  
Projection  
Formate: DCP



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...kitchen there comes no nice smell. Passive-aggressive bohemians and miserable street fighting united in an ideological feasting on leftovers. Approaches to static warfare are rehearsed. Cigarettes stabilize hands. Intimidated feet seek love from the radiator. Tidbit talk about tans-generative guilt, about the decline of Baltimore, the notion of Elysium and viral resistances. But no matter in which direction the thematic spin-the-bottle turns, each word remains a pose, each gaze a calculation. Everyone is blathering, equipped for becoming the next group-stalin. And it requires some truly powerful blast outside so that people socially reconcile, for a fragile second, in fear and laughter.



Was wahrscheinlich passiert wäre, wäre ich nicht zuhause geblieben is an open-mouth surgery in five acts. Editing, backgrounds, and narrow framing separate the protagonists beyond hope. Abandoned in a filmic de-montage that eventually sends its own form to hell - with pathology, green light, and excess.

#### Directors Statement

Categorical in-between. In a universe of mutual touching, approaching, and recoiling.



This is the condition I have been interested in. This shapeless yet monstrous malaise it generates. Immediately it holds sway over every space, and it decomposes time. Where it comes from, remains undetermined. In the film, it becomes a visual challenge, too. How do you depict something you cannot see? The camera serves as a seismograph of reactions and effects. The actual remains a phantom. It abandons the humans in the everyday. As such, the study itself becomes a phantasm. An uncontrollable play with possibilities and claims. Was wahrscheinlich passiert wäre, wäre ich nicht zuhause geblieben is a film in the mode of subjunctive: It could have been like that. Yet, everything is made up.

Biography  
Willy Hans

Born 1982 in Freiburg, Germany. Studied film and fine Arts at the Academy of fine Arts in Hamburg, with Prof. Wim Wenders and Prof. Angela Schanelec. He Co-founded the film collective „Spengemann Eichberg Goldkamp Hans“ in 2014. The films „Das satanische Dickicht - ZWEI“ und „DREI“ were nominated for the German Short Film Award. „DREI“ premiered at the 70. Locarno Festival. His new film Was wahrscheinlich passiert wäre, wäre ich nicht zuhause geblieben premiered at Venice International Film Festival.





[www.spengemanneichberggoldkamps.de](http://www.spengemanneichberggoldkamps.de)

