



Internationale
Sect. Basel
Arbeiter Association.

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PROJEKT **A** CONTENTS

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PREFACE BY MORITZ AND MARCEL

Dear readers,

We have experienced a lot during the seven years this project has been engaging us. Only parts of those experiences made it into the film. We want to use this brochure to share some of our thoughts with you and provide up to date background information on the projects.

Following the preface by Dr. Peter Seyferth, we respond to questions asked during the many audience discussions since the film premiered in cinemas in February 2016. The person who inspired us most profoundly is the late Horst Stowasser, whom the film is dedicated to. So we have included a text characterizing him and the “Projekt A” he initiated, and after which the film was named. Finally, we present more information on the people and projects portrayed in the film. Thus, we can widen the perspective on them and include some current developments that could not be included into film itself because of time limits.

We are left to thank everyone who has supported us during the making of the DVD and booklet: Peter, who wrote the preface and redacted our texts. Anna and Iris for helping to write them, giving feedback and for their patience. Tobi for his resourceful support, with everything. Jan for his perpetual technical support. Teresa, Alex, Miriam, Evangelos, Nektaria, Raffaella, Anima and Tatiana for the translation, as well as Aya and Henrike from Babelfish for subtitling the film. Mascha for subtitling the extras. Anna-Kathrin, Julia, Perry and Markus for translating this booklet into English. Frans for the graphic design, good!movies and Yellow Media for the professional mentoring. And of course Jörg from Drop-Out Cinema.

As always it was important to our loose collective to assemble relevant content in a high-quality manner, as well as considering ecological aspects as part of the production. That’s why the DVD case is cardboard instead of plastic and the booklet is printed on recycled paper. There are 85 minutes of extra footage in German and English, and subtitles in eight languages are available for the main film. Part of the proceeds will go to anarchist projects. More infos on our blog at projekta-film.net

Enjoy the film and booklet!

Moritz & Marcel

PREFACE BY DR. PETER SEYFERTH

Five years ago I was called by a certain Mr. Springer. For a documentary, he was looking for an expert on anarchism who wasn't an anarchist himself. But it's not easy to find such a person because most anarcho-scholars are quite fond of anarchy – and I'm no exception. So I did not really fit into Springers plan to structure his documentary by Stowasser's depiction of anarchism on the one hand and to question these claims by my competent critique of anarchism on the other hand.

Despite this, I was able to offer him something: He was also on the lookout for a cameraman whose requirements regarding finances and hygiene were sufficiently low to be able to move within the scene, and who could relate to the topic, at that. I knew the right person for him: my old punk mate Marcel Seehuber.

When Horst Stowasser, the designated protagonist of the documentary, suddenly died, I was immediately tempted to adopt his role in the film. Naturally, that was a bit too ambitious. But Moritz, Marcel and me still fantasized about possible approaches to the film. I knew nothing about film and was very curious how they wanted to accomplish filming anarchy as such. I was imagining a sort of televised lecture on anarchism, with many diagrams, quotes, historical footage and, above all, talking heads in close ups. Something for *arte* or *3sat*, highly educated European public television networks. I have become acquainted with anarchism primarily through texts, so I thought it is texts we would be dealing with mainly.

I couldn't have been mistaken more. When Moritz or Marcel shoot a film, they always focus on people and what they're doing. As I realized this I saw my important role for the film go down the drain. Actually, they're quite able to do this by themselves.

Regardless of all this, one or the other kept calling me, or both of them dropped by (occasionally even in the daytime and having made an appointment beforehand). Sometimes they asked me about some obscure detail, sometimes I had to assess if something was anarchist or not, sometimes they even shot test takes of me. At some point my role for (not in) the film was called 'scientific advisor'. Whenever I became scared that, because of this role, I'd be made the culprit for everything that may go wrong with the film, I myself started to look for advice from other researchers on anarchism.

But when Moritz and Marcel started to shoot and told me about their experiences, I increasingly felt that my abstract approach got lost in the process. They



were having conversations with people who defined themselves as anarchists and were seen as such by others, but who told them things that were completely different from what Horst Stowasser had said. Nothing was as unambiguous as in the textbooks.

However, the textbooks, too, insist on anarchism being pretty ambiguous – or rather, that there are numerous distinct varieties of anarchism. It has always been that way. Jurassic watch makers, French Libertins, Jewish Kibbutzniks, Spanish syndicalists, naked vegetarians and assassins, hermits and Communards, revolutionaries and writers and even the punks are part of anarchism, despite their differences. And one should probably include those who do not commit to anarchism – the movement and ideology that bloomed during the 19th century: indigenous tribal societies against the state in the Amazon Basin or in Chiapas or Zomia, Marxists chastened of their etatist delusion and of course all our ancestors who were never harassed by the state: Kropotkin’s “savages”, Bookchin’s “organic societies”, Zerzan’s romanticized Neanderthals. How did the film makers ever want to reconcile all of them in one film?

It’s just impossible. My attempts to send Moritz and Marcel to university researchers on anarchism to make theoretical discussions the main focus of the film failed. Even Horst Stowasser hadn’t primarily been a theoretical author, but rather the driving force behind “Projekt A” and therefore an activist. His tangible “Projekt A” was meant to make normal people think: “What you’re doing is a great idea. If that’s what anarchy is, I have no objections.” Consequently, the film was intended to focus on projects and their protagonists. The aim was to sincerely (i.e. not propagandistically) depict anarchism as something practical. Therefore we needed projects that, on the one hand, were reasonable to the average citizen and that wanted to show themselves in front of the bourgeois camera. Something that wouldn’t immediately repel the audience with inaccessible sub-

cultures, but something that could encourage a concrete utopian desire in them to take action against relationships of domination themselves.

On the other hand these projects had to be anarchist enough. But what does this actually mean? If anarchism was just riots, violence and destruction, then the film would have had to become 'riot porn', showing nothing but burning fire engines. But fierce insurrection does not constitute anarchism. It is just a somewhat nasty aspect of some types of anarchism – almost like police violence, which is just an aspect of the state and does not solely constitute the state. Anarchism's opposition to and resistance against domination is indeed non-violent most of the time. That should not be swept under the carpet in favor of spectacular battles. That's why it's so important to also show the non-violent but nonetheless very militant anti-nuclear activism which stands for many further spheres of action of non-violent anarchism: anti-militarism, struggles against surface mining and GMO field trials etc.

But anarchism does not simply oppose everything. Anarchism stands for freedom and the good life for all. This has to be created, and the film needs to make this process visible: not a finished construct, but the unfinished process of constructing. Of all the networks and groups who make an attempt at creating a new world free of oppression, the Catalan *CIC* portrayed in the film is a particularly good example: Although it vehemently strives for a new, stateless society, it nevertheless has to make concessions to the existing order along the way. The Greek anarchists from Exarchia have the same aspirations. But their struggle is more uncompromising and therefore more frequently escalates into property damage and insurrection. There is no sure formula for creating areas of freedom. Neither has the economic question been definitely answered. It can be approached with syndicalist methods as the *CGT* does, or with criminal expropriation as Enric Duran does, albeit he now has to live in the underground.

But is it really necessary to drop out and go underground in order to approach anarchy? Especially a film with the ambitions of *Projekt A* has to show readily accessible entry points. That's why the *Kartoffelkombinat* is being featured, although some of its members were shocked at being associated with anarchism. Maybe this reaction is comparable to the tendency of many Neo-Marxists who have started to repudiate the dictatorship of the proletariat and to strive for a society free of oppression, but who are avoiding the terrible A-word at all costs. *Projekt A* does not depict anarchism as an almost unachievable ideal for angel-like beings in the far future. Neither is it portrayed as the filthy misery of bums, hippies and punks. *Projekt A* portrays anarchism as an attractive political and social alternative to septic neo-liberalism and dead social democracy.

Projekt A drew on the expertise of numerous protagonists from the anarchist movement in Europe. Of course none of them hold the be-all and end-all anarcha-truth – and me neither. Thus all of them try to make their contribution from their perspective. The mix of perspectives in *Projekt A* is not representative. Consequently, the film does not claim to present the indisputable truth about anarchism. Those who do miss their own favorite project in the film may feel annoyed. Needless to say, not all anarchist projects in Europe could possibly have been portrayed in one film. So why this choice in particular? Why not projects that are so extremely radical that they would never collaborate with such well behaved, financed, professional film makers? That's just why.

Nobody restrains the movement from making their own films and from distributing them for free, or from keeping them secret, or from attacking them acrimoniously. Films that suggest what the movement should do and what it should eschew. Films that depict my project as good and yours as dumb, or the other way around. Films that are so formally innovative and radical as if Buñuel had made them, and that are accordingly disturbing. All of these should exist. And if the Do-It-Yourself ethic of anarchism is not just pretense, a lot of these films will come into being.

Projekt A is aiming for something else though: To make anarchism somewhat more palatable to previous non-anarchists. To do this, *Projekt A* needs to be suitable for a mass audience. And that may feel disconcerting to many activists. But that, too, is part of anarchism's development. The current subcultural demeanor of many activists (music, clothing, veganism, queerness etc.) would likewise have alienated many of the old anarchists. But maybe we can agree on a diversity of tactics. Then one tactic could be to make anarchism likeable for people yet outside the movement, without preaching to the converted. In my eyes *Projekt A* is a contribution to this kind of tactic.

AUDIENCE QUESTIONS

1. Where did the idea for the film come from?

Moritz: I had the idea for the film when meeting Horst Stowasser in 2008 at a congress on participative democracy in our village. He spoke on his favorite topic, anarchism, and I was immediately inspired!

I myself had moved into a community with 25 other people some years before. I wanted to leave the city and live a self-determined, communal life. So I was familiar with alternative concepts of life, but still there was a new dimension to what Stowasser was saying. Up until that point I had primarily asked myself how I wanted to live. This 'I' included the other 25 members of my community. But what about the remainder of the people in the parish or those living in the district? Stowasser's anarchism was addressed to society in its entirety. He dared to imagine a large utopia that went beyond small groups to design a completely different model of society. He didn't want to adjust a bolt here and there, but questioned the system itself. I found that exciting.

Marcel: Some time before meeting Moritz I was given Horst Stowasser's book *Anarchy! Idea – History – Perspectives* for my birthday. It was certainly one impetus for my starting a housing project with friends in Altötting in 2009.

As I was interested in the theoretical and practical aspects of anarchy, my meeting Moritz and Horst was very serendipitous. After the lived experience of founding the project in our small town, the ability to visit other projects in so many different regions while deepening my understanding of the history and theory of anarchism, was highly propitious.

2. How did you choose the projects?

Marcel: *Projekt A* was supposed to be a film that, like Horst Stowasser's book, addresses a wide audience. It was important for us to explain the fundamental principles behind anarchism. We deliberated over which theoretical building blocks would be essential. Then we started looking for people and projects most illustrative of those theoretical areas. We wanted to see what people do, in practice, to approach their utopia.

For example, the *Parko Navarinou* exemplifies dominant ownership structures and the *CGT* for the anarchosyndicalist unions. Athens was fascinating because of the large, young movement that is also known for militant confrontations. Hanna gave us a glimpse of the life of a full-time activist and anarchist



with great examples for direct action. The *CIC* stands for the concept of a future way of a sustainable economy, and of course there had to be a short retrospect on the glorious days of anarchism.

3. Why does the film portray ecological projects in particular?

Moritz: We never particularly focused on the ecological aspect when choosing projects, but rather on their political orientation. In Greece, with *Parko Navarinou*, we were interested in independent organization and occupation of a public space, not the fact that the park was being turned into a garden. We found the *CIC* in Spain because of their aim of establishing a large, structured network. It just so happened that Didac, as one of the driving forces within *CIC*, was initiating an ecological project.

We have included the *Kartoffelkombinat* in the film to illustrate its socialization of property and means of production. To me, it appears more like anarchist projects, by nature, have a proximity to ecological approaches: if we see ourselves as part of this world rather than as the crown of creation, then it is only logical to aim for a sustainable relationship with our environment.

4. Don't you contradict the idea of anarchism by highlighting certain individuals?

Marcel: It was important for us to show the faces of people. This was especially difficult in Greece, where part of the movement is very militant and wary of journalists. Some local anarchists prophesied that no one would speak to us unmasked and even claimed that showing your face in the media was completely against the idea of anarchism.

Imagine Bakunin, Goldman, Durruti or whoever would never have shown themselves. Especially when the anarchist movement had reached a size where it became relevant to society in general, it had to be associated with numerous known and unknown individuals.

Back then, as today, no one will pay attention to the ideas of anonymous people. And it is up to all of us to show our faces. Also, the protagonists weren't portrayed in order to place emphasis on them personally. Rather, they stand as an example for many others who are active and engaged in the movement.

5. What do Greek anarchists say to torching of the fire engine?

Moritz: For us the scene with the fire engine opened up a space to discuss the meaningfulness of different types of resistance. Opinions on this topic in Greece, as everywhere, diverge. Our general impression was that fewer anarchists explicitly reject the use of violence in Greece than in Germany. The scene in Greece is considerably more militant, and there are regular fierce confrontations with police. But it's widespread police violence and arbitrary arrests that radicalize many young people. And especially among those people there is a lot of anger – the violence on the street expresses their dissatisfaction and lack of recourse. And so many anarchists see actions like setting fire to the fire engine as a natural reaction of the frustrated youth, which they don't approve of, but neither condemn. Though it is very probable that those who lit the engine see themselves as anarchists, too.

6. Why did you portray the reformist CGT and not the original CNT?

Marcel: It was important for us to show that anarchosindicalist structures can exist in the shape of a large organization. That's why we decided to focus on the more than 60,000 member-strong *Confederación General del Trabajo* rather than the much smaller CNT.

Besides that, for a broader audience without any prior knowledge of anarchism, it's neither relevant nor comprehensible which unions share similarities and what trench wars are waged over doctrinal purity.

7. Why is the *Kartoffelkombinat* featured, and how anarchistic is it, anyhow?

Moritz: Towards the end of shooting the film we were looking for a large collective enterprise. We wanted to show that anarchist forms of organization can also make non-capitalist economies possible.

So we were looking for an enterprise with socialized property, that produces according to existing demand and isn't hierarchically structured. We came across the *Kartoffelkombinat*. They aren't anarchists, but their way of organizing



and their aims overlap greatly with anarchist ideas and practices. In contrast to many explicitly anarchist projects, however, the *Kartoffelkombinat* does not have regular plenaries where all members make consensus decisions. Rather, the authority to make decisions is very clearly defined and follows from the different areas of responsibility.

We had the feeling that this way of organizing enabled the *Kartoffelkombinat* to realize their plans very effectively, without losing sight of the interests of the community.

Especially because the *Kartoffelkombinat* doesn't quite fit the subcultural scene, I think it's important to include it in the film. The question that seems most relevant to us is, ultimately, whether projects are functional, not whether they are absolutely aligned with theoretical principles down to the last detail. In the end, a social transformation will only be possible in a pragmatic way.

8. What role do women play in the anarchist movement?

Marcel: The percentage of women and men involved in anarchist groups and events is comparable throughout different countries, despite the varying socio-cultural development of these countries. Our small journey is definitely not representative, but I think we can say that the areas that women and men are active in anarchism are indeed different.

In the formal structures of the *CGT* and the *CIC* you will find men rather than women. This is very apparent in the union *CGT* and very likely mirrors the world of work in Spain. In industries where more men than women are employed, more men than women are active in the respective syndicates. We also observed that more men than women stay politically active with age.

This trend exists alongside the finding that, regardless of gender, many people withdraw from political movements with age.

9. Why doesn't the narrator use gendered language throughout?

Marcel: *Projekt A* is a personal film, that's why the narrator almost always speaks as Moritz and I do. We know about the political debate regarding the use of language, and how important the use of gendered language (spoken and written) is for some within the scene. Hanna, for example, speaks like that and that's why we changed the off-text of this part accordingly.

We ourselves think that language is defined via the meaning and common use of language. So for us it is obvious that, regardless what form is being used, people of all genders and sexual orientations are included.

10. What chances do you see for changing the world?

Moritz: The world is changing constantly. Even in the recent past, many ideas such as equality, freedom of speech or a critical stance towards nuclear energy were not yet common sense. People took to the streets and campaigned for that. Which means: change is possible.

We think that, fundamentally, it's about reclaiming the various areas of life. We know best how we want to work, live, feed ourselves and look after our environment. We should start taking the production of our food into our own hands (for example via community supported agriculture projects such as the *Kartoffelkombinat*), to take ownership of our own living space (for example via cooperatives such as the *Mietshäuser Syndikat*, (Tenement Syndicate), to generate our own electricity (for example via energy cooperatives such as the *EWS Schönaue*), or to establish our own enterprises.

You shouldn't have to be active in all areas, but if you accomplish anarchist goals in just one of these areas, it is already one first step out of dependence and toward self-determined living.

11. Will those in power destroy projects as soon as they endanger the current system?

Marcel: This question originates from the notion that there are those in power on one side and their subjects on the other side, and that the anarchist movement is part of the subjects.

I don't think that this perception does justice to the complexity and mechanisms of our pluralistic society in Europe. It would necessarily mean that the 'anarchist' society could only be reached through armed revolution and victory over the police and the military (provided we exclude the possibility of magically turning everyone into anarchists overnight). Both notions seem equally far-fetched to me.



A successful transformation of society can only be achieved by addressing all levels of life within society: public and private, cultural and scientific, non-parliamentary and parliamentary.

12. Why did you decide on a common documentary format, where the focus lies on one protagonist per project?

Marcel: We chose to use classic narration because we wanted to reach an audience beyond that of political documentaries. With a solely theoretical portrayal of the abstract ideas of anarchism we would have reached very few people. The audience needs to learn to understand people who campaign for a different world, in order to be able to identify with them and thus gain access to the topic.

And what's more, we think that it should all be about the people themselves. Anonymous collectives or abstract structures won't turn this world into a different place. The actions of individual people will.

13. How long did you work on the film?

Marcel: The first meeting between Moritz and Horst Stowasser took place during Summer 2008. I joined the project in Summer 2009, just before Horst Stowasser passed away. After various exposé versions we started shooting with Hanna at the last big castor protests in Wendland, Germany in the autumn of 2011.

There were a total of 61 days of shooting over the next three years. The last scenes were filmed in the summer of 2014. Editing turned out to be difficult and extremely time consuming, lasting more than nine months.

14. How was *Projekt A* financed?

Marcel: To begin with, *Projekt A* was funded by the *Cultural Film Fund Mecklenburg-Vorpommern* and the *Film and Media Fund NRW*, with a total of €49,000. The complete budget was set at €145,000.

As there wasn't interest from other film funds or TV channels in supporting the project to completion, we decided to produce while under-financed. Donated labor and reduced fees enabled us to use the budget only for actual incidental costs. In spite of these efforts, the available funds were spent before a necessary pickup shot and the second editing phase. That's why in the autumn of 2014 we applied for crowdfunding from which we received €9,800 of support.

In order to complete the film we were still missing money and so the fund *Stiftungsgemeinschaft anstiftung* helped us over the finishing line with €16,000. So in total we spent €75,000. If we would have paid everyone involved as customary in trade we would very probably have needed over €200,000.

15. Why is the film not uploaded to YouTube and made available for free?

Moritz: With income from hiring the film and DVD sales we have the possibility to settle accrual fees and other pre-financed costs, as well as ensure the work-intensive task of hiring out the film is being done. Only this task makes it possible to distribute the film beyond the scene. We are also using the income from more affluent European countries to offer the film for a lower price in other countries, or to pay for translations in the first place. And we are on one page with anarchosyndicalism and think that work, including our own, should be paid fairly.

16. Which differences and similarities do you see between anarchist movements in various countries?

Marcel: During our journey we realized to what extent actions and political ideas of a movement are dependent on social context, whether it's a stance on violence, ecology or equality. We certainly did find that many people long for a more just world – a world where there is affluence for everyone and a life-by-inclination is possible without destroying the basis of existence on our planet. But beyond these wishes there currently are no common blueprints for an anarchist society and no far-reaching global strategies. These are, at best, being constructed.



17. What response did the film receive in other countries?

Marcel: So far the film has been screened in Germany, Austria, Switzerland, Greece, Spain and Denmark. Touring the film in countries where we filmed parts of it was especially exciting.

There is evidently considerable interest in the lived experiences that are possible with self-governed projects. So we received great feedback in discussions with a variety of audiences, including an anarchist audience such as at the B-Fest in Athens with technical problems and barely audible audio, and also from the Arthouse audience in a brand new, architecturally extraordinary cinema in Madrid.

And what we are most happy about are all of our protagonists being more than satisfied with the film.

18. Are you anarchists?

Marcel: If you define anarchism as questioning any kind of authority, and as a socialist movement for constructing a better world, then I am happily an anarchist – without putting much value into compartmentalization. Nevertheless I have to say that the style of the scene, the compulsiveness, the religious traits, the conspiracy theories, use of language and some of the other moralizations of the radical left, often enough make me not want to have anything in common with them.

But maybe it is even more important to define yourself as an anarchist to not leave this beautiful idea with its large history to the dogmatists.

Moritz: I feel it's important to take a stance, and positioning yourself as an anarchist can be helpful because it expresses radicalism in your opinion.

I'm not talking about militancy, but about staying true to certain principles and to think things through to the end. Buying organic food may be good for my health. But if the producing companies exploit their staff and are out for maximizing their profits, then it doesn't change the state society is in. On the other hand I also have problems with parts of the scene. So depending on the situation, I tend to use the term and how I position myself differently.



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HORST STOWASSER AND PROJEKT A

text by Moritz Springer

As stated earlier, the idea for a film about anarchism developed rather coincidentally at a congress with the grand title: *The Future of Democracy – Roads to a Participative Society*. There, a small, slightly stocky man in waistcoat and suit trousers with gray frizzy locks held a talk in front of some 100 people. Leaning on his walking stick he told the story of a group of anarchists in France who were organized as a union, and how, without further ado, they locked the factory owner in his office over night, because he had scrapped their pee breaks. Now he couldn't go pee himself. The workers had their breaks back the next day. That's what's called direct action.

The audience laughed. The small man with the black and red star on his waistcoat was Horst Stowasser. This was the starting point of *Projekt A* and Stowasser played a central role in the film's conception.

Born in 1951, he had by age 14 already participated in politics in Wilhelms-hafen. He plastered posters, diligently went to demonstrations, and stole shakos from street wardens' heads for fun. He accompanied his father to Argentina at age 16, where he wrote his A-levels. Stowasser was daunted by the stringently organized Left in Argentina. He complained about the hierarchical structure to another leftist German in exile, who looked at him and said: "Do you know what you are? You are an anarchist." He gave him a book by Bakunin and sent him to an anarchist meeting.

Later, Stowasser ended up in Cordoba, where anarchists were battling the dictator Juan Carlos Onganía. He had traveled there somewhat naively, without really knowing what he was getting into, and stumbled into an armed popular uprising. Parachutists were released and both sides made use of firearms.

After completing his A-levels in Argentina, Stowasser began studying agriculture in Germany to be able to "found an agronomic black cell," but soon dropped out of agriculture and instead focused on Romance studies. He was not approved to study for a teaching post because of entries in his criminal record.

Stowasser undertook several journeys to Africa, Asia and South America. He founded the anarchist center for documentation *AnArchiv* in 1971 in Germany, and various magazines in the following years (*Anarchoinfo* and *Freie Presse*). In the early 1980's he received a custodial sentence because of quoting Tucholsky's statement "soldiers are murderers" in print.



His book *Leben ohne Chef und Staat* (Life without Master and State), published around the same time, was disseminated widely among the anarchist scene, but received scant attention otherwise.

Also in the 1980's, the lively young anarchist drafted a vision for the takeover of a town by anarchists. The text appeared in a conspiratorially distributed brochure with the title *Projekt A*. The idea: use subversion to build collective structures and a network of individual enterprises and federations, that provides mutual support and makes consensus decisions within the so called 'Rat' (council). Stowasser was dreaming of a libertarian provincial project where politics, economy and private life would be equally distributed in people's lives.

The so-called double project was to serve as a basic building block of the project: a federation of a more economically oriented project generating money (for example, an autonomous enterprise) and a more socially or politically oriented project in need of money (for example, a political initiative), both located under the same roof of one shared living group. All of this was supposed to be well integrated into local structures, animating people of the wider community to drop their fear of anarchism and, ideally, to take part.

Stowasser distributed 1500 copies of the brochure within the scene and received a great response. So he wrote invitations for a nationwide meeting in Wetzlar to discuss the project's implementation. There were discussions, arguments, and in the end, agreement. There was a group who wanted to try. After three years of preparation the group was ready to take the first step. Neustadt an der Weinstraße was designated one of three locations. An old factory building in the center of Neustadt was bought and numerous projects formed in the ensuing years.



At the height of the project there were 14 enterprises including construction, a lab, an organic store and printing press, dozens of living groups and a number of initiatives. In total there were about 100 active individuals. All of them were affiliated with the association *Wespe* (Wasp).

There were no bosses, the project tried to get rid of any sort of hierarchy, everyone received the same wages and some enterprises worked on a rotational basis, which, to an extent, set extreme limits on their efficiency. Nevertheless, those were happy years for Stowasser.

An incident in 1994 led to the group breaking apart. The group had not made their political convictions

public until then, and was planning its big coming-out. The Hambacher Castle, steeped in history and in close vicinity, was rented for a ceremony and a diverse cultural program was set up. The *éclat* came before the ceremony started.

Because of an allegation of rape against one member of the punk band *Heiter bis Wolkig* (Fair to Cloudy) there was disagreement whether they should perform.

Part of the organizing group demanded to cancel the concert, others did not want a generalized condemnation because of an allegation. The *Wespe* group was unable to sufficiently solve the conflict in advance, which led to a fight between the two sides on stage, in front of the audience and invited guests.

Conflicts and discrepancies that had been smoldering till then burst into the open. A schism fractured the enterprises and groups. Stowasser described the mood as follows: "A lot of things broke because, when the project started to succeed, puritans came along by the score, the followers of the pure doctrine. They criticized everything from beginning to end, because it wasn't radical or anarchist enough. It was too bourgeois for them, not really militant. They staid as long as it took them to talk the project into the ground and thus prove themselves right."

This was the end of Projekt A in Neustadt. Some enterprises went bankrupt and dissolved, or discarded the collective principles. For Stowasser, this was the end of a world. He distanced himself from the scene and concentrated on his work as graphic designer.

But unrest didn't leave him. After an online version of his out-of-print book *Freiheit pur* (Pure Freedom) appeared and received a great response, Stowasser decided to return. He revised *Freiheit pur* and published it as *Anarchie! Idee – Geschichte – Perspektiven* (Anarchy! Idea – History – Perspectives) in 2007. It was an unexpected success, also beyond the scene.

New projects started in Neustadt.

After long years of conflict, and faced with returning leukemia, the eternal rebel asked himself: "How do I want to grow old?"

Thus the Eilhardshof was founded in an old industrialist's mansion, a process in which Stowasser played a significant part. It was an ambitious house project for young and old. The plan was to realize it in collaboration with the *Mietshäuser Syndikat* (Tenement Syndicate). Twelve people between two and 80 years wanted to move in.

By this time I was in close correspondence with Stowasser. We had numerous meetings to write a concept for the film. The last of these meetings took place in August 2009. One week later I received news of his death. At only 58 years he had suddenly succumbed to blood poisoning. It was a hard blow for us personally, but the concept for the film was also thrown into question. After long consideration we decided to realize the film without Stowasser. Most tragic of all, the Eilhardshof went bankrupt after Stowasser's death. Nevertheless he remains as one of the most important German anarchists, political thinkers and giver of ideas who has inspired many people in Germany and abroad.



PEOPLE AND PROJECTS IN THE FILM

Composed by Marcel Seehuber

PARKO NAVARINOU

Until the 1980s there was a four-storied building on today's site of *Parko Navarinou*. Back in 1972, it was bought by the *Technical Chamber of Greece* (TEE-TCG) with the intention of erecting an office building. Due to the fact that this project wasn't implemented, the *TEE-TCG* rented out that unused area as a parking lot after demolishing the old structure.

In 2008 this rental agreement expired, and even before the *TEE-TCG* could have capitalized on that property, a neighborhood initiative in Exarchia started to mobilize neighbors and residents to call for greening of the square. (By the way: Athens is the pro-verbial concrete jungle. On average Athenians must do with only 25 % of green space per capita compared to residents of similar European cities.)

The death of 15-year-old Alexandros Grigoropoulos in December 2008 and the following riots created a new momentum, which has led, among other things, to the occupation of the square at the Navarinou street. The declared goal of the resident association the collective *We, here and now and for us all* was to transform the parking lot into a park.

On March 7th, 2009 a wide variety of people started breaking up tarmac with pneumatic hammers, shovels and picks and planting trees in its stead. From the second day, there have been meetings, open to all and everyone, which have been characterized by – how else could it be – long discussions, opposing views and lots of good intentions. Despite conflicting ideas the participants found common ground: The Park should be self-governed, anti-hierarchical and non-commercial.

Since then, an open plenum is in charge of the *Parko Navarinou*. The politically heterogeneous group meets each Wednesday at 7pm. All decisions are made in consensus processes which is the common way it's done in most anarchistic groups. Outcomes differ. Work schedule for agreed upon improvements is set at 12am each Sunday.

Parko Navarinou has been turned into an essential green oasis in the district of Exarchia. Next to the park, you can find an open garden, a playground, concerts, political discussions and movie nights once a week. The park is a place to hang out for a lot of people like, but unfortunately only a few are actively participating in the organization and the diverse projects. For seven years now, a small



core group has to bear the brunt of the work and responsibility. A lot of other people have been part of the project for a while; like our protagonists Margarita and Makis. Both had been part of it from the very beginning, but left the plenum in 2012 or 2014 respectively.

Watering of plants, waste disposal, discussions about respect between neighbors and how to handle the on-going drug trafficking are only a few of the tasks and problems the participants have to take care of and which are hard to solve most of the time.

Nonetheless, *Parko Navarinou* is a project which leads far beyond the symbolic act: a self-created place in Athen's concrete jungle.

www.parkingparko.espivblogs.net

K*VOX

In April 2012 anarchists occupied a building adjacent to Exarchia Square. Just right before the inaugural ceremony of the self-governed center commenced, several hundred policemen sealed off the neighborhood and the building.

However, this didn't keep the anarchists from occupying the building again during the wee hours of April 22nd, 2012. While being protected by a huge crowd, they have been removing the steel plates which had been affixed by the police. That evening's concert on Exarchia Square – organized by the collective – would see a crowd of at least 1,000 people.

Since then, *K*VOX* has been a social, anarchistic center where book presentations, cinema shows, concerts, parties, political and artistic events (e.g. Graffiti, paintings and photography) and a lot more is taking place. *K*VOX* itself is being organized by a group comprised of roughly two dozen people. Decisions are made in a plenum, based on consensus – including who will be allowed to become a member of the group itself. Currently *K*VOX* is open in evenings only and all active participants need to put in lots of effort in order to keep the center up and running.

This is a good example for the current situation of the movement in Greece, which is being described as stagnant by a lot of anarchists. Reasons are the migration of a lot of activists to other European countries (mostly because of economic reasons), the frustration in the projects as well as the immense pressure felt by many Greeks due to the country's manifold problems; among them the exhausting effort on behalf of arriving refugees. Furthermore, some projects are facing violent confrontations with the drug mafia. That is especially true for Excharia. In June 2016, shots had been fired on *K*VOX* and still in the same month, the spiral of violence peaked in the assassination of a notorious drug lord by an armed group of anarchists.

It is unclear how the situation will develop between the police – itself seen as a part of the drug problem – the drug mafia, the anarchist movement and the many who find themselves between a rock and a hard place. You can only hope that residents will be spared a further escalation of violence.

Please get in touch with *K*VOX* via the on-site plenum.



ADYE

The *ADYE*, a self-organized healthcare center, which is located in the *K*VOX* building and opened its gates in September 2013, was visited by us as well. Administrative tasks are taken care of by its own open access plenum of roughly 25 people.

Four doctors, three nurses, ten psychologists and three paramedics offer their service there three times a week. Decisions are made by consensus. If unanimity can't be reached (which is seldom the case), a three quarters majority has the final say. Decisions concerning the overall structure are voted on by all members, whereas decisions concerning medical questions are to be made by the team of physicians only, as long as they don't have political implications attached. The center treats about 200 persons a month who don't have any access to public healthcare whatsoever.

The owner of the building, where you can find *K*VOX* and *ADYE*, is *IKA*, a state-run insurance company. As in the case of *Parko Navarinou* there are no conversations or negotiations between the group and the owner. Due to the fact that it is state owned, it is considered to belong to all people anyways.

And there's always the threat of being evicted, though the movement's point of view is that in the current situation, the state couldn't uphold any eviction in the neighborhood of *Exarchia* for a prolonged time.

www.adye.espivblogs.net

INTERNATIONAL ANARCHIST MEETING

Between August 8th and 12th, the *International Anarchist Meeting* took place in St. Imier – 140 years after the Anti-authoritarian International had been founded there. The organizers of that event were the *Fédération Libertaire des Montagnes*, the *Fédération Anarchiste* and the *Organisation Socialiste Libertaire*.

To us this meeting was of special interest, because of having been the biggest in recent times while it also was one of the few attempts of anarchist groups to present themselves to a broader public in a long time.

You could tell the press/media were interested. Besides several reports on a wide variety of media outlets, there was coverage of it on the main news broadcasts in Germany, Austria, France and Switzerland.

Participants showed the heterogeneity of the movement again and again: anarcho-syndicalists, anarcho-communists, anarcho-feminists, vegan anarchists, meat-eating anarchists, individualists, insurrectionists, collectivists, hippies, punks.



They all have a vague idea of an anarchist world. Or probably many different ideas. A fact which has the great potential to hobble the possibilities of finding common strategies and tactics among the different fractions for reaching a future goal on which there hasn't been any agreement yet as well.

Furthermore, there has been the fecal attack of militant vegans during a BBQ of local anarchists (organic meat), as well as the embarrassing pie throwing, hitting one of the organizers of the meeting. Incidents like those might hint towards a lack of more than just a common goal.



It seems as if most anarchists equate anarchism with their personal world views. Not a good start for doing politics, or even a revolution.

Nevertheless, it has been a really great event, a political festival, bringing together the aforementioned cross section existing within the movement as a whole. The organizers also tried hard to make the meeting a truly international one, by spending about 50,000 € for travel expenses of anarchists from Africa, South America and Asia.

If the meeting has – or will set in motion the dynamics the organizers hope for is still to be seen. Announced follow-up meetings haven't taken place yet, which isn't too surprising though, considering the financial and organizing efforts needed to realize an event of this size.

www.espacenoir.ch

HANNA PODDIG

Hanna Poddig, an anarchist and environmental activist born in November 1985, is especially known for her anti-nuclear actions. Besides that she gives lectures, organizes workshops and contributes to the *Black Mosquito* translator's collective. Her first book, *Radikal Mutig: Meine Anleitung zum Anderssein (Radically Brave: My Handbook for Being Different)*, has been published in 2009. Since 2011 she also has been acting as a lay attorney, defending other activists in court.

In September 2015, she has been fined 1,650 € on appeal by the district court of Münster in the second instance for chaining herself to railroad tracks in protest of the Gronau uranium enrichment plant – the same protest as shown in the documentary. This is the highest fine for a chain up action that has ever been imposed by a German district court. At the time of the DVD completion, the lodged appeal was still pending.

The plant would see several more blockades after the shooting of the documentary was finished July 2012. Among them the action "Sperrmüll gegen Atommüll" (bulk waste against radwaste) in January 2015 and a tripod blockade inhibiting access to it. Again, Hanna was among the protesters.

Meanwhile, the debate about the shut-down of the plant is being controversially led between the state North Rhine-Westphalia and the federation. federal state. This turned the controversy about the plant public big time, thereby increasing the pressure, which is seen as an important step towards their goal – shut-down as soon as possible.

In *Projekt A*, Hanna can be seen as being released from jail (in Germany called JVA) in Frankfurt on the Main in April 2012. In Spring 2008, she has been fined with a fine of 90 daily rates of 15 € for blocking a German military transport. She spent five weeks in jail and the remaining sum was paid for by supporters. Just like then, Hanna is planning on doing parts of her time.

Furthermore, *Projekt A* followed Hanna through the protests against the Castor-Transport (the largest-yet transport of highly radioactive nuclear waste) from the French La Hague to the interim storage facility in Gorleben in 2011. This transport has been the last of its kind as of writing these words.

kontakt@hanna-poddig.de

Information about the chain up action in Gronau: www.nirgendwo.info/steinfurt



CONFEDERACIÓN GENERAL DEL TRABAJO

The most promising shot at putting anarchist theory into practice was given in Spain – especially Catalonia – in 1936, vanguarded by the anarcho-syndicalist union *Confederación Nacional del Trabajo* (*CNT*, *National Confederation of Labour*). That year it was about 500,000 members strong, enacted revolutionary collectivizations and tried – for a short period of time – to implement anarcho-syndicalism. However, the summer of anarchy did not last long and ended on the battlefields of history. The troops of Francisco Franco had won the civil war in 1939 and the survivors of the *CNT* – if not killed or interned – went underground or into exile.

The first meetings of the *CNT* were again held soon after Franco's death in 1975. Their first congress was held in Madrid in 1979. There, a huge discussion erupted among anarcho-syndicalists, whether the *CNT* should participate in union elections or not. A minority, supporting participation, separated from the *CNT*, renamed itself *CNT Valencia Congress* until 1989 when again the splinter group's name was changed into *Confederación General del Trabajo* (*CGT*, *General Confederation of Labour*).

The original *CNT* is now known as *CNT-AIT* and today there is even another small union called *CNT Catalunya* in Barcelona. The latter, in cooperation with the art collective *Tactical Tourism*, organized the bus-tour shown in the documentary.

With more than 60,000 members, the *CGT* is, by numbers, the largest anarcho-syndicalist union worldwide as well as the only Spanish union with growing membership during the on-going crisis. But not all *CGT* members are anarchists. Next to the anarcho-syndicalist core, there are left-wingers of all kinds, ranging from people who have been disappointed by other unions, to supporters of Catalanian independence – at least that's true for the Catalanian *CGT*.



While the revolutionary history of the union is very well-known to most members, creating a new society isn't a shared goal among them anymore. It's mainly about straight unionism and the fight for better working conditions. What attracts many people to the *CGT* is their radical chic compared to other unions.

The structure of the *CGT* is still anarcho-syndicalist. Though some of the activists criticize the unwillingness of a big part of the members to actively participate in the union, the structure of the organization ensures that everybody could participate at any time.

The representatives of the *CGT* are elected by simple majority as is true for most of the decisions made in the respective syndicates. Contrary to other union representatives, the *CGT*'s don't get any wages.

Most of the work within the *CGT* is being done by committeemen who are released from work by their companies. Some of the work done for the *CGT* is paid for – like administrative and utility management staff.

There is great importance in the *Confederación General del Trabajo*, because it is not only upholding the memories of the golden times of the anarchist movement, but due to its anarcho-syndicalist form of organizing, it's also living proof that direct democracy is possible and functioning in a structure comprised of several tens of thousands of people without the need for hierarchic-minded functionaries.

www.cgt.org.es
www.tacticaltourism.com



ENRIC DURAN

Enric Duran, born in April 1976, has his roots in the anti-globalization movement of the early 2000s. He caused a big sensation with the coup – mentioned in the documentary – that had him borrow 492,000 € from 39 different banks: a sum he never paid back but instead invested in social revolutionary projects. Between 2005 and 2008 he examined the loan system of Spanish banks for loopholes, which he could use for his “raid”. One of them was the fact that, for example, The Bank of Spain doesn’t share credit information with other banks, as long as the sum is less than 6,000 €. That is why it was possible for him to reach out to different banks to ask for loans below that amount, to transfer them, and to take out further loans for two years.

In 2008 as the financial crisis hit Spain, Enric went public. He wanted to point out the unsustainable debt system with his coup and wanted to show possibilities for financial resistance. He got sued in the follow-up and had to face up to eight years in prison which he escaped by going underground in 2013. Since then he has been living clandestinely in various European countries.

Due to his long absence from Catalonia his commitment within the *Cooperativa Integral Catalana* (Catalan Integral Cooperative) is restricted to especially strategic discussions, in which he is participating via online communication. On top of that, Eric is helping to establish two projects who are not only similar by name: *FairCoop* and *FreedomCoop*. The general objective is to bring about a world with radically flattened economic inequalities among individuals, while at the same time new global wealth shall gradually emerge by means of so called Commons – wealth accessible to to all people on an equal footing.

FairCoop is the attempt to build a global cooperative which enables all those globally scattered grassroots movements to organize their economic relationship to each other.

FreedomCoop, like the *Cooperativa Integral Catalana*, is an association of European scope with the aim of providing structures of self-government, autonomy, economic independence and financial disobedience to European citizens.

Furthermore, Enric and his allies are convinced that, in order to relocate wealth, a new and fairer currency is needed. That is why they are working hard to use *Faircoins* for transactions among and within both networks; a crypto currency which purposefully has been created in March 2014. Besides launching *Faircoin2* in November 2016, there are further plans to develop ways and means of simplifying the use of that currency globally.

So far, these currencies seem to be more of a gadget for nerds and activists than a currency that could be established in a wider society.

Enric is being optimistic when it comes to the progress of those emerging projects. He's not regretting his decision to go underground either. To him, the chance of returning to Catalonia is closely linked to the strength of its local movement(s) and its/their ability to influence the political situation in his country.

www.enricduran.cat

www.fair.coop

www.freedomcoop.eu



COOPERATIVA INTEGRAL CATALANA

The *Cooperativa Integral Catalana* (CIC; Catalan Integral Cooperative) which operates under different legal forms, is seeing itself more as a social movement than a cooperative. The goal of this vast network of projects, groups and individuals is to replace the state with decentralized societies engaging in solidary economy.

Enric Duran is one of the most important founding members and promoters of the project. One of the first meetings directly preceding the CIC's formation took place in January 2010; even before the big protests of 2011 and 2012. The movement known by the name *Movimiento 15-M* acted as a catalyst for the CIC. Many of those tuning into activists later on, met each other at the occupation of Plaça Catalunya (Catalonia Square) in Barcelona for the first time.

On the one hand the CIC is continuously working on how an economic alternative to capitalism, based on collectivism, solidarity and ecological balance could look like, while on the other hand thinking about necessary methods and strategies in order to achieve it. This approach is eagerly embraced in the crisis-ridden Spanish society. Accordingly the CIC has more than 600 members nowadays, thereby connecting about 2,000-3,000 individuals.

Furthermore, 19 joint projects are associated with the CIC. The post-capitalist and eco-industrial colony of Calafou, to name but one example, has directly emerged thanks to the Cooperativa's funding. Some others received financial backing. The CIC isn't a landowner itself.

The *Cooperativa* developed different tools, which can be used by associated projects and people. Among them are: the different legal forms of legal persons, trade platforms, regional currencies, the law office, the ecological purchase and distribution system, the project and labor exchange, IT department and common rooms in different projects. Everything is organized by the active mem-

bers and volunteers. Varying numbers of them get an allowance from the *CIC* network. That can be accommodation, meals, regional currency or even Euros – seen as a kind of basic income.

The allowances as well as additional costs of the *CIC* mostly are financed by the fees of several hundreds of self-employed members. There are no compulsory membership fees, but a one-time contribution which also can be paid for in Ecos or working hours. You won't find any wage-based labor contracts in the *CIC* either.

Decisions within the *CIC* follow the principle of subsidiarity, which means that the people affected by a decision vote on it in consensus. Decisions which affect the whole *CIC* are being discussed in the social network and will then be decided at one of the bi-weekly permanent-meetings.

After three years, it is still pretty hard for us to assess the medium- and long-term potential of the *Cooperativa Integral Catalana*. We see a lot of active people and projects, but we are not quite sure how societal transformation could be successful without the ability to produce everyday goods. However, we are sure about the activists' optimism, as well as about the immense public interest regarding the *CIC*'s plan to transform society – a plan which reaches far beyond the borders of Catalonia.

www.cooperativa.cat

ECOVILA AMAT

After the sale of his apartment in Barcelona, Didac paid off his installment purchase of the area nearby Puigsacalm in Garrotxa in October 2015. Over 100 people visited the project in the breathtaking landscape of the foothills of the Pyrenees in 2016. Woods were cleaned up and partly cleared, an enclosure for animals was built, access ways were cleared, paths were created and a small photovoltaic system was installed. It is a place for interesting discussions as well as a daily bath in the clear and cold creek.



Due to negative experiences in previous projects, Didac first wants to clarify for himself the political and strategic direction *Ecovila Amat* is taking, before founding the group. That's to ensure to reach out to individuals with common ideas and goals for the realization of the project. That ain't easy, which might be the reason why, in the fall of 2016, the core group consists of Didac, thirteen goats, three sheep, three horses and one donkey.

Over the upcoming five years it is intended to set up different kinds of work cooperatives. Among them might be a saw mill and wood processing, an ecological campsite, a hostel or a summer school. For the following 5–15 years, Didac is imagining the creation of a housing cooperative. This would be a preliminary stage to wide-ranging collectivization. Currently, it isn't clear how this could look like, especially when it comes to the (non-)legal framework. That's why Didac wants to take his time for thinking those processes over. In any case, the declared goal for the future is to end private ownership of property and buildings.

Didac is aware of the size and difficulty of organizing *Ecovila Amat*. And right because of that he wants to come together with people fitting into his vision of putting the project on a solid, content-based fundament step by step. We wish him all the best to find those people and we will definitely keep a close look on their proceedings.

www.ecovilamat.org

The *Ecovila Amat* is also on Facebook:

<https://www.facebook.com/groups/1076884172325635/>

KARTOFFELKOMBINAT

Simon Scholl and Daniel Überall founded the *Kartoffelkombinat* as a registered cooperative in Munich in 2012. The goal is to establish a supply-structure for regional and seasonal food, dedicated to the commonweal.

In 2014, while this documentary was being shot, the *Kartoffelkombinat* put out enough fresh produce from gardener Siggie Kleins leased land near Dachau to supply 450 families. Nevertheless, the cooperative aimed for the purchase of arable land in order to collectivize it. As this couldn't be implemented within the cramped confines of Mr. Klein's nursery, they kept looking for the right place until they found it in Mammendorf, near Munich, in 2016.

They bought about 17 acres of land there and leased another 27 acres of an adjoining area in January 2017, in order to supply a total of 1,500 households until 2020.

Thereby the percentage of their own produce for the food boxes which they distribute to the association's members shall increase from 45 to 80. The shrinking supply gaps will be closed with produce from partner companies according to solidarity planting agreements. The food box includes vegetables, salad, fruits and optional bread.

In order to fill the box with food, there are currently two full-time employees (a board member and a gardener), four part-time employees (another board member, two organization employees, a driver), four "mini-jobbers" (drivers and packers, who are earning 450 € a month) and a self-employed driver, working in the *Kartoffelkombinat*. In comparison with other farms, the *Kartoffelkombinat* pays wages above average, which means they are significantly higher than Germany's minimum-wage of 8.50 €/hour. Delivery men and packers (the lowest of four wage levels) earn 11 €/hour and get their own weekly food box.

In order to accomplish the planned extension, the *Kartoffelkombinat* is going to grow to 20 employees in the future. Everything will be financed by the cooperative fees. After purchasing a one-time cooperative share of at least 150 €, every household needs to pay 816 € a year, for which it receives 46 food boxes at the designated distribution center. Compared to other organic vegetable boxes the monthly cost of 68 € is affordable, especially when taking into account the amount of vegetables and the fact that the supply is guaranteed all year round.

Currently the cooperative has slightly over 1.000 members; about 850 households receive food boxes for their shares. In order to achieve goals that lead beyond solidarity farming, the *Kartoffelkombinat* founded a nonprofit-association in 2016.



This eases the way to acquiring donations and getting subsidies, while at the same time it allows the *Kartoffelkombinat* to finance and support other projects, which it deems worthwhile, but aren't part of the its legal ambit.

To name but a few examples: the *AG Integration* (workgroup for integration), the *Kartoffel academy*, the *Kartoffel club* for kids and other events. The associates still don't describe the *Kartoffelkombinat* as an anarchist project. Although, thanks to the documentary, interest in anarchism has been stirred in some of them.

Conversely, we think that anarchists in particular should have a look at the pragmatic concept of the *Kartoffelkombinat*. To us this might be one of many possible and necessary blueprints which could help to trigger domino effects towards the goal of social transformation. Whereby the concept is not about an ever growing association, but – just like the *CIC* – to create a network of various kinds of cooperatives which can provide supplies to society/its members.

The effect is already starting to take hold, as can be seen with regard to the founding of *Biotop Oberland* in Bad Heilbrunn in 2014. That project took the *Kartoffelkombinat* as its role model and is supplying over 100 households with fresh produce by now.

That shows that the process has already started.

www.kartoffelkombinat.de

THE FILMMAKERS

MARCEL SEEHUBER

Was born in 1976 in Munich, grew up in Altötting. Subcultural socialization in the Punk movement. Active in film since 1997. Studied Camera from 2003 to 2009 at the *Filmakademie Baden-Württemberg*, which he concluded with the Diploma film *Die Maßnahme*, (winner of the *First Steps Award* 2009). Lives in Altötting since 2009 where he is co-initiator of a self-governing house project and, in a self-experiment, collects experiences in non-hierarchical structures. *Projekt A* is his first cinema documentary.

Filmography

- 2015 "Projekt A" Documentary – Script & Direction & Camera
- 2009 "Die Maßnahme" Documentary – Camera
- 2006 "Die Mitarbeiter der Wahrheit" Mockumentary – Script & Direction
- 2006 "Die Gedanken sind frei" Documentary – Camera
- 2006 "Gysi und ich" Documentary – Camera

MORITZ SPRINGER

Born 1979 in Starnberg, he dreamed of a private island in the South Seas as a teenager and traveled through Africa after high school. By now he lives on his own farm near Berlin with friends and family. After various experiences at feature film sets and short individual projects he realized his documentary debut in 2013 with the film *Journey to Jah*. It received the Audience Award at the *Zurich Film Festival* and the *Advancement Award* of the *DEFA Fund* at the *Max Ophüls Price*. *Projekt A* (*Audience Award Filmfest München* 2015) is his second cinema documentary.

Filmography

- 2015 "Projekt A" Documentary – Script & Direction
- 2013 "Journey to Jah" Documentary – Script & Direction
- 2010 "Deutsch oder Polnisch" Documentary – Co-director & Co-author
- 2003 "Dem Chaos entsprungen" Documentary – Direction & Script



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www.projekta-film.net



CONSPIRACY FOR BETTER CINEMA
COOPERATIVE FILM HIRING SINCE 2013

“Anarchism” is often wrongly identified as chaos, disorganisation, and destruction. It is a type of socialism, and is against capitalism and landlordism, but it is also a libertarian type of socialism. For anarchism, individual freedom and individuality are extremely important, and are best developed in a context of democracy and equality.

Individuals, however, are divided into classes based on exploitation and power under present-day systems of capitalism and landlordism. To end this situation it is necessary to engage in class struggle and revolution, creating a free socialist society based on common ownership, self-management, democratic planning from below, and production for need, not profit. Only such a social order makes individual freedom possible.

Lucien van der Walt and Michael Schmidt in *Black Flame*