

Indiewire Interview with Daniel Hoesl (01/ 2013)

What's your film about in 140 characters or less?

Fanni has had enough of money. Anna has had enough of pigs. Cars crash and money burns to shape their mutual tune towards a rising liberty.

Now what's it REALLY about? 250 words

It's about two women who rise up against all odds of everyday life. One is doomed by the religion of money, the other's stuck in a cage with human cattle. Congenially chutzpah unites them and they start tricking the mechanics of the hamster wheel. They face what seems forgotten: Don't do what you don't want to do.

Tell us about yourself. What's your background?

I live in Vienna, Austria. Education, extensive travelling and long work experience made the fact unacceptable that mine-workers dig deep to dig gold out of African mines, then ship it around the globe, then again put it back into the ground into some bank's vault where armed forces keep it safe underground. Value is elsewhere. The question is: To have or to be?

I like cooking. And I like to make movies the way I like cooking: without recipes, but with great respect for every corn of rice. This way we create dishes like pieces of art. And I'd never forget to have the right wine accompanying. I have the philosophy of being.

What was your single biggest challenge in bringing this to the screen?

We didn't have a screenplay. Casting biographies of actors and non-actors I spoke to were the starting point. By varying their biographies we created the narrative. Everything came with the actors. It was just natural to walk down that road and just keep picking the grapes on the way into the narrative. We picked up locations, music and what had to be told, what the struggle was in their stylised-meta biographies, and in that sense what it was to be expressed. That liberty is a challenging alternative to conventional filmmaking. In a way it's inverted directing, and of course it's like cooking without a recipe.

What do you want Sundance audiences to take away from this film?

Watch the movie, you'll find out that there are alternatives. Think about your community. Our community is the planet. Reevaluate your values. Get it going. Rise up. Grow a tree on a road.

Did any specific films inspire you in the making of this movie?

Sure the soft rebellion in Alain Tanner's „Messidor“, kafkaesque chutzpah in Elio Petri's „Investigation of a Citizen above Suspicion“, Sophia Coppola's deterritorialized humor in „Lost in Translation.“ Oh, and of course Godard's „Vivre Sa Vie“ and Dreyer's „Jenne d' Arc“...

What's next for you?

Jet-set, high-society and the dubious value of money and debt always makes up a jolly story!

How did you learn filmmaking? (What film school did you go to? Who was/were your mentor/s?, etc.)

I studied multimedia arts. It was my interest in „time“ that triggered reading Gilles Deleuze's philosophy of cinema in my aesthetics seminar at university. I never had any interest in cinema before. So time is very

important in the perception of the spectator. Either we use story as a rope that guides us through time. Or we cut the rope and expose ourselves to time. In the second case we have time to think, to rethink, to revalue and to learn new perspectives.

In perception it was first the image, then came language and text. And I treat images in that sense. I'm a rigid minimalist. And I was lucky to find a great cinematographer and collaborator, Gerald Kercketz, to work with. He carries light in his heart. One never needs lights in that case.

Besides I work for Austrian mastermind and enfant terrible Ulrich Seidl. As AD I was recently involved in his Paradise-Trilogy that 1st part premiered in competition in Cannes, the 2nd part in Venice, and the 3rd part coming up at Berlinale.