

DIRECTOR'S COMMENTS

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I usually joke about film being the only marriage I'm interested in being a part of.

For me, film is a weapon against life. It's a deadly serious tool I use to protect myself from the reality of life. I need fiction to stay sane while navigating this world. Turn pain into something useful instead of self-destruction.

Filmmaking is about hunger and lust. Something gathered by just living a life, needing to slowly be cracked open or else it will explode and destroy. I want to be in touch with the rawness and honesty within myself, striving not to filter it too much through theory. In fiction I don't want to be rational. I'm interested in the freedom of fiction, creating narratives to understand the world around me and how it shapes and generates pain.

When I was making comics my method was to shape the visual style of the comic after the theme. That's why a big part of my process is to draw my films instead of writing a traditional script. I want the form to reflect the inner life of the characters and have a dramaturgy in itself.

Recurring themes and in my work are people seeking redress or freedom. Individuals, or groups, trying their best with the tools given to them by life with various results. Another theme is clashes in hierarchies shaped by different positions in society. What we project onto people around us, what we make – or want – them to represent.

In my exam film "Kamrater" I've been interested in portraying how unreflected anger can shape interpersonal relationships. When the system is not on your side and you're lacking support, who's supposed to comfort you if all your friends are too tired? What is the cause of your suffering, is it you yourself or the system?

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