



*SCHWARZ
WEISS*

BUMM

Distribution and Publicity

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plotline

Schwarz Weiss Bunt is a Coming-of-Age story about Matilda - a young woman fearing to experience the loss of her youthfulness. Amidst her search for life's big questions Matilda realizes her need to go deeper within first. A weekend full of different encounters with family, friends and strangers may be helping to find answers for her young and heady confusions.

project data

title	<i>Schwarz Weiss Bunt</i>
length	<i>85 min</i>
genre	<i>Coming-of-Age</i>
language	<i>German</i>
filming location	<i>Vienna, Lower Austria</i>
camera	<i>Blackmagic Ursa Mini Pro</i>
shooting format	<i>4K Digital</i>
completion	<i>1st of November 2019</i>
ending format	<i>DCP, Dolby Digital 5.1</i>

synopsis

Matilda (Clara Diemling) enters a new stage of her life. After experiencing a lighthearted youth Matilda slowly reaches adulthood. Life's seriousness seems to be just around the corner.

On her last day of work at a Viennese coffee house, Matilda meets Mikka (Sebastian Klemm-Lorenz), a young man with an interest in strangers and their stories. During Mikka's video-project Matilda opens up, telling him about her wish to regain her youthfulness.

Living away from home, Matilda longs for the familiar affection within her patchwork family. After trying to reconnect with her pubertal sister and younger brother she tries to help her father fix his motorbike the next morning. Working on the bike Matilda attempts opening up to her father to gain some deeper knowledge about his life.

A new feeling - which is hard to classify for Matilda - arises while meeting her fellow student Aurora (Elisabeth Kanettis). The two spend a sunny afternoon and after meeting her colleagues family and friends Matilda wakes up beside Aurora the next morning.

Not knowing how to classify those unknown feelings Matilda starts to a job interview to work as a caregiver. She spends the afternoon of this hot summer day by the water with her old school friends Jú (Sophie Wegleitner) and Nico (Viktoria Hillisch). In the evening they start their fun night preparing for a concert in town, where the surprising encounter of Matilda and Mikka results in a spontaneous road trip aiming to find the lost feeling of their youthfulness and freedom.

The beginning of this new friendships forces Matilda to develop an honest interest in getting to know her inner self. This weekend Matilda starts to counter contradictions with a new openness while questioning rigid self-conceptions. Her everyday life situations begin to feel more important than before.



eight questions to the director

1. The "plot" of Schwarz Weiss Bunt was created without a script, very free and improvised. To what extent do actors and amateur actors have to open themselves up for this mode of production?

There was no preparation based on a script for the actors. By creating a basis of trust, we tried to accomplish an openness on the set where anything could happen. It was important to prepare the performers to feel free and do whatever they'd like even if it's unconventional - to give emerging uncertainties a chance, using them in a fresh and unexpected way. It takes a lot of courage to commit yourself to this kind of production and to leave fear behind is way easier if you're in a comfortable and familiar environment.

2. Why did you choose the coming-of-age topic?

The film is a story about the fight against the loss of youthfulness and carefreeness in the course of growing up. A topic everyone of us has to face sooner or later. With it comes this classical search for a personal meaning in life. The development of a personal voice and a clear self-image are at the center of the film. The already mentioned loss of youthfulness often arises from self-doubt - a rising sense of insecurity and inferiority. The ones who get to know and love themselves will be able to experience and live their moments and their life to its fullest.

3. Schwarz Weiss Bunt, loosely translated "black white colourful" – why did you choose this title?

Life is colorful and with my first feature I wanted to capture this diversity as real as possible. On her journey the young Matilda gets confronted by everyday life situations that could seem pretty easy at first sight. But if we take a deeper look those tasks are much more colorful than one could think. It's always about communicating and connecting with our surroundings - in this process Matilda learns about herself as well. She needs to open up herself for every situation to face her own old patterns. Those who embark on this journey will learn to recognize and accept new facets and colors of themselves and others. This may sound complicated, but basically being conscious is all it takes.

4. These alternative methods of production certainly create difficulties that are prevented by a more traditional working method? Is continuity in the editing and in the plot secondary to this project?

The work on our set is as far as possible free from expectations - a journey of discovery in which crew and cast participate. As a director I have to go ahead and be open to failure. An agreement, so to speak: "We don't know where we want to go, but let's find out together." In the end, however, the film should also be accessible to the largest possible audience. To create a film that seems coherent and not wildly cobbled together is quite important to me. A certain degree of continuity and consistency is important for this. I wanted to create a space for unique scenes and moments. The resulting honesty leads to a viewing experience that isn't comparable to classical cinema in its nature and authenticity.

5. In what ways did the actors "act" in the film when there was this freedom in terms of dialogues and moods? Does it reflect much more of their real personalities than with classically written characters?

That's right - improvisation is a great tool with a lot of potential to uncover personal and intimate sites of actors. In our case, I can only thank all of them for their confidence and their courage to dedicate themselves to our project. In order to get a movie with true proximity to life it wouldn't have been possible to work within the classical methods - being in the moment is an aspect that is inherent as a basic theme in the film as well and thus was indispensable for me. As long as the performers feel comfortable working like that, unimagined little facets can be revealed - very different to the more common way of acting. In the end, a wild flower is gentler and finer than a bred one.

6. Why is this story important to be told?

The film showcases many daily experiences of a young adult. On the one hand there is the search for ourselves and the purpose of our lives as human beings - life's philosophical topics so to say. Furthermore the film is about growing up and the uncertainty of young people, which can vary greatly depending on their environment. The movie's fundamental theme is an approach to spend our lives with a certain awareness for the moment we're experiencing. "Live the moment" or "Enjoy the moment" are slogans that many young people are trying to live by today. These slogans want to convey a good message, but as it happens their meaning fades out if overused. There's also the problem that it's very hard to accomplish a state of awareness with regularity. In the end, an answer can be found in self-awareness, going deeper into self-acceptance or even self-love - only then it's possible to bring greater respect to the moment you're experiencing and to locate ourselves in it regularly.

7. Which directors have been a big influence on your work?

Terrence Malick, Wong Kar-Wai and Richard Linklater were probably the biggest influences to me. What connects them is their courage to try new and inherent things. Their films also express a strong love for the medium of film. The film faces a great struggle as a medium itself. Most common theories on dramaturgy and structure of a screenplay are heavily based on old literary concepts, a dramaturgy often derived from the classical theater, which is based on the ideas of a certain process in the construction of action. The medium of film does not do justice to its potential holding on to these old patterns. The very sophisticated buildup of a three-act structure leads away from an instantaneousness, be it while writing, filming or in the moment of the reception of the audience. A film staged according to all the rules of today's film art can leave me emotionally utterly cold if it tells me nothing new and - for me broken down - nothing honest. The audience recognizes and feels this dishonesty.

8. What's next?

Schwarz Weiss Bunt just was released to the festival circuit. To what extent the film gets attention there isn't mainly in our hands anymore. Furthermore, we are looking for partners who want to put confidence in this way of filmmaking and are interested in future collaborations and productions - ideas are ready for it. However, in order to maintain a degree of independence from festival successes, we also want to create a self-awareness community for young adults - the film has a theme that can help many young audiences on their journey.

working method

There is **no script**.

There's **no "wrong"**, everything's possible for the actors.

The **crew** is limited to **five**.

The **shooting days** are kept **short** - a drop of energy leads to weaker scenes.

Filming locations chosen **from everyday life** - We use the opportunities that arise at these locations.

Shoot in **available** and natural **light**.

The **shoulder camera** always responds to the resulting situations.

Ideally **no repetitive takes** of one and the same situation.

All decisions are made on the subject **"respect the moment"**.

about the director

David Moser works as a director, director of photography and film producer in Vienna. He spent his childhood in the mountains of Tyrol. At the age of 19 he moved to Vienna to work in the film industry. He got his first jobs in the film and advertising industry 2010, back then primarily as a director of photography. In 2014, he graduated from the University of Vienna (theater, film and media studies).

After putting much effort into many short-film-productions he decided to produce the short film "Revolución Solar" together with director Santiago Rodriguez Duran in Buenos Aires, Argentina. The duo put their trust into a new working method shooting without a script. The characters were told to improvise in settings Duran and Moser created beforehand. The movie was approved as "best talent film" in the year 2017 at the Diagonale in Austria. With this momentum on his side, it was easier to gain the actors and actresses he wanted to work with for Schwarz Weiss Bunt to realize his debut feature film.

the Cast



Clara DIEMLING (as Matilda)

Clara Diemling was born in 1991 in Rangersdorf. She lives and works in Vienna now. Before and after her graduation from the drama school Krauss 2015 she has been active as a freelance actress in various productions and performances for theater, film, TV and advertising.

Previous engagements among others at the Theater in der Josefstadt, Volkstheater Wien, Dschungel Wien, Theater Akzent, Cabaret Niedermair, Brick 5, Theater Spielraum, THEO Perchtoldsdorf, Vienna Spectacle; In addition, she is a member of the free ensemble Imp: Art.

Sebastian KLEMM-LORENZ (as Mikka)

Sebastian Klemm-Lorenz was born in 1985 in Halle (Saale). He made it through high school graduation just because he wanted to be on stage every year for the theater group in pieces by Dürrenmatt and Shakespeare.

He emigrated a few meaningless studies later to Vienna, where he starred in several good and some "I-was-young-and-needed-the-exposure" short films. Here he also discovered his love for directing and authoring, which he lived out in productions for his own label boodehoo arthouse and later sold successfully to customers such as ServusTV and Red Bull TV. For them, he also developed numerous formats that are subject to NDAs, for example Analog in Vienna.

When bored, he pretends to be a singer-songwriter or pays homage to Joss Whedon, Sarah Michelle Gellar and Bo Burnham.

Elisabeth KANETTIS (as Aurora)

Elisabeth Kanettis, born in New York, grown up trilingual in a family of musicians.

Back in Europe, she lived in South Tyrol / Bolzano, Innsbruck and Vienna where she discovered acting after intense piano studies and dance training.

In 2014, she completed drama school Krauss and studied at the Atlantic Acting School in New York. She also received a scholarship for the Susan Batson Studio New York.

After theater engagements in Berlin and Vienna, she is currently active as an actress in national and international TV and cinema productions.

Sophie WEGLEITNER (as Jú)

Sophie Wegleitner, born in 1989, studied acting in Vienna where she still lives and works today. In her work as an actress, performer and author, she explores feminist and humanistic topics.

Since 2018, part of her work has been published under the collective "BloomBabyBloom" founded with her artistic partner, Clara Diemling. She played in the vestibule of the Burgtheater Wien, the Decadence in Brixen and is part of the Nesterval Ensemble. She is also pedagogically active. Sophie Wegleitner hosts workshops and works on a theater club of the open castle Burgtheater Wien for several years..

Viktoria HILLISCH (as Niko)

Viktoria Hillisch grew up in the hilly sides of Lower Austria and completed her artistic education at the drama school Krauss in Vienna. Commitments during her training took her to numerous theaters all around Austria, mainly Vienna (Theater Akzent, Cabaret Niedermair, Atelier Theater, Off-Theater, Jungle (MQ), brick-5, Theater am Spittelberg and Theater Drachengasse). Further performances with the artist ensemble Imp: Art and Iliôs Theater for children and adolescents, engagements at the summer theater of the cellar lanes at the Wagram, the fairy tale summer in Lower Austria, winter fairy tales at the Lenautheater Stockerau and the summer children's theater THEO in Perchtoldsdorf followed.

Viktoria gained film experience in various short film projects and in two documentaries for Universum history (ORF, arte, ZDF) in Carnuntum, Trieste and Mexico City.

the Crew

producer, director, writer DAVID MOSER
associate producer, assistant to the director CASPAR THIEL
editors ANNA KIRST & DAVID MOSER
director of photography BINSAR PANDJAITAN
composer SAMUEL SCHWEGLER
sound designer, production sound mixer JOSEF UMSCHAID
re-recording mixer FLORIAN RABL
assistant director LARISSA SAWKA
colorist CHRISTOPHER HOSP
first camera assistant MICHAEL WIMPISSINGER
title design DOMINIC KUMMER



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