

THE MADNESS OF THE DAY

directed by Daniel Hoesl.

Short Narrative 35', A/USA, 2010, HD.



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Synopsis: A movie about a man fishing in dark oceans, falling off of horses, and diving in shallow waters.

Shot by a co-operative working bunch of people without funding money and no budget in mind.
No screenplay was written in preparation of this movie, which was shot on the fly.

The film is inspired by a text by Maurice Blanchot „La folie du jour“ (aka The Madness of the Day). Blanchot's words do not deliver a direct connection to the movie as it was shot, shot by shot:

I am not learned; I am not ignorant. I have known joys. That is saying too little: I am alive, and this life gives me the greatest pleasure. And what about death? When I die (perhaps any minute now), I will feel immense pleasure. I am not talking about the foretaste of death, which is stale and often disagreeable. Suffering dulls the senses. But this is the remarkable truth, and I am sure of it: I experience boundless pleasure in living, and I will take boundless satisfaction in dying.

I have wandered: I have gone from place to place. I have stayed in one place, lived in a single room. I have been poor, then richer, then poorer than many people. As a child I had great passions, and everything I wanted was given to me. My childhood has disappeared, my youth is behind me. It doesn't matter. I am happy about what has been. I am pleased by what is, and what is to come suits me well enough.

Is my life better than other peoples lives? Perhaps. I have a roof over my head and many do not. I do not have leprosy, I am not blind, I see the world—what extraordinary happiness! I see this day, and outside it there is nothing. Who could take that away from me? And when this day fades, I will fade along with it—a thought, a certainty, that enraptures me.

I have loved people. I have lost them. I went mad when that blow struck me, because it is hell. But there was no witness to my madness, my frenzy was not evident: only my innermost being was mad. Sometimes I became enraged. People would say to me, Why are you so calm? But I was scorched from head to foot; at night I would run through the streets and howl; during the day I would work calmly.

Daniel Hoesl, born 1982, lives in Vienna, Austria. Finished studies in Salzburg, Prague and Vienna. Blasts a number of buildings in the art circuit. Then works in film industry with directors such as Ulrich Seidl, Benjamin Heisenberg, Natalie Borgeers, Michael Glawogger, amongst others. He has finished several short movies in his unique no-budget co-operative style. Besides, Mr. Hoesl is known for his controversial interpretation of Franz Schubert's Winterjourney. He currently works as assistant of Ulrich Seidl on two feature movies.

Director's Statement

I am interested in radical concepts, in a narrative and aesthetic sense. Through photography and especially through the film-philosophy by Gilles Deleuze I gathered interest in cinema. A film is made by its people, and a film needs sound, image and time; nothing else. I am not interested in politics, convention, expectation or format.

Daniel Hoesl	Direction, Idea, Sound, Production	Natalie Schwager	Editing
Leif Huron Lafferty-Gebauer	Camera, Production	Gerhard Daurer	Sounddesign
Proud Parents (Wilton Stewart)	Music, Album „Strange Boy“	Hans Renzler	Title Design
Megan Larkin	Costumes	Jimmy Hennrich	Colors, Postproduction
Sebastian Naskaris	Sebastian		
Julia Crockett	Julia		
Wilton Stewart	Carpenter Will		
Danielle Olsen	Danielle		
Ron Cocuzza	Captain Ron		
Luke Forbes, Jason Shelton	Muggers		

"A Cooperative Project"

Shot by a co-operative working bunch of people without funding money and no budget in mind. No screenplay was written in preparation of this movie, which was shot on the fly. The film is inspired by a text by Maurice Blanchot „La folie du jour“ (aka The Madness of the Day).

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