

Campolina

Am Anfang zählt sie zum Tontest Vorurteile über Brasilianer auf und unterhält sich über die Bierflasche auf dem Tisch. Bis 2:26 (Ich habe alle Filmtitel und Personennamen einfach nach Gehör geschrieben, das heißt ziemlich sicher vollständig falsch...)

K: So, prepared question number one. (lacht) What, what I really find astonishing is ähm the way you find ähm your ähm ähm like your photographic eye you got for images.

C: Mhm...

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K: Ähm it is, it is your your is really of high beauty. So I wonder how you work. Ähm do you go outside or do you have a draw or... and then look for nice images you want to shoot? Or ähm do you go with your camer... do you go with a camera and do your shoot while being outside and and how do you come to this point that an image, that an object, starts to speak from inside to you? Because all in your images is about also when things open up and start to speak.

C: Mhm...

K: To you and to the audience.

C: Ja, I think I, I ... **I** my inspiration thing is in the daily life and I have to go out to encounter, a place or someone else, to be able to create. And after this movement to go out, I think, in a way I come back to myself. So, and I really believe, the space construct the people and the people ähm reflect and can change the space as well, äh with their presence or if their gaze or their point of view. So I'm trying to put all these thinkings together and äh to make the image. And in a way for me the image ähm the shape, the color, the light could tell about - or a character, or my point of view, or the the image itself could ähm have a lot of feeling and sensations. So in a way the the narrative of my films, they they always come with the image not before. And to create of course I, I'd like to read a lot, read books and think äh go out and read the newspaper, and new other realities, and other people, other lives, other way of life. And I think this can like change myself of my comfort zone and of my ähm of the way that I was. Like the way that I was building my whole life and the way that I usually look at the world and at the things, and ähm...

K: But you didn't, you didn't tell yet, you spoke now about the interaction between you and the space.

C: Mhm...

K: But you didn't tell yet how you find the images. And how you wake the images, so the frames, really like open up and make speak to the one who is looking.

C: I don't know if I can (lacht) if I can answer this. Yeah, I, I have, I have...² when I go out to shoot I had half the idea. What I shoot, do, or what I'd like to do. And äh I always work with ähm open script. So I have, I have like the guideline, but a lot of things can happen in between. And this, for sure, this ähm make me feel äh more alive, when I'm doing my work. Because I like this challenge to do with, to deal with, unexpectebin, unex... unexpectebin? Bling? (lacht) Unexpectable things! Sooo I always, like when I go out I always know, more or less, what I'd like to shoot, and äh I think this feeling of openness to the world and to the other and to what is happen in front of me, ähm combine with this...this way to ähm contemplate something, a space or a person, ähm make the images ähm doing this. I don't know.

K: Ähm I think here we can proceed, because one of the äh one of the main elements of your film is going out into space, be in space and then you said just a word, I think which is very characteristic, contemplation.

C: Mhm...

K: So does much on on the inner world, so the images you put? And I was wondering, well or for me, when seeing the space you're going into and then the images that are taking us through, it is like a chain, like a guideline taking us through...

C: Mhm...

K: ... so these two. And then I was thinking of, is this the way you, you create a landscape or you create a space? Does it... would this mean anything to you? The idea of creating a space?

C: ³ Yeah. I think for me cinema cine... film is in a way you mhm, when I'm creating a film, I am creating a world ähm a landscape. And when I'm editing, I'm, I'm really concerned about the, the flowing of the images and how the images could speak by themselves and create in this kind of chain, that you just said, ähm the flux (Uli hustet) of the space. I think I, I'm dealing a lot with atmosphere in in the films. The atmosphere äh can can create the space and the feeling of it. And I'm very interested in it, because ähm, as I said before, I believe that we are all together äh in the, the person, the character and ähm the space. They, they could ... I'd like to, to picture them in the same frame.

K: How do now come the human beings in? You just spoke about, about space, about a typical atmosphere and ähm the films you did alone, there are not many human.