

Luca Dipierro interviewed by Meg Pokrass

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1) Books you love.

The books that I feel closer to are the ones that are part of my existence in an almost biological way. The paper of their pages has become my flesh.

Omero, Odissea

Antonio Delfini, Il ricordo della Basca

Robert Walser, Der Gehuelfe

Jules Renard, Poil de Carotte

Giacomo Leopardi, Operette morali

Miguel De Cervantes, Don Chisciotte

Jakov Lind, Seele aus Holz (Soul of Wood)

James Purdy, The Nephew

Nikolai Gogol, Dead Souls

Corrado Govoni, Poesie elettriche

Osip Mandelstam, Il rumore del tempo (The Noise of Time)

Johann Wolfgang Von Goethe, Italienische Reise

Walter Benjamin – Strada a senso unico

Jacques Ranciere, Il maestro ignorante

Friedrich Schiller, L'educazione estetica dell'uomo

Denis Diderot – Il nipote di Rameau

Marco Aurelio, Ricordi

Giuseppe Ungaretti, Vita d'un uomo

Ivan Goncharov, Oblomov

2) Films you love

I love film in a different way than literature. Films are volatile, and that's their beauty.

Charles and Ray Eames, Toccata for Toy Trains

Cipri e Maresco, Totò che visse due volte

John Brahm, The Lodger

Charles Laughton, The Night of The Hunter

Robert Hamer, Kind Hearts and Coronets

Sacha Guitry, Story of A Cheat

Federico Fellini, Roma

Yuri Norstein, Hedgehog in The Fog

John Hancock, Let's Scare Jessica to Death

3) Who is your mentor?

No mentor.

4) What is the relation between visual art and writing for you?

When I was a kid, I wanted to be a writer. My idea of writer was different from what most writers are. I thought that writers not only put words together, I thought that they literally made their own books. That they painted the cover, and did all the illustrations and printed the books one by one and sold them to bookstores.

Michel Butor says that "painting is also something we read... literature is also something we look at."

5) Favorite websites

www.ubuweb.com: Incredible online archive of avantgarde films and music

www.thehumanmarvels.com

giallo-fever.blogspot.com

www.sensesofcinema.com

www.wga.hu: Virtual museum and database of European painting and sculpture from 11th to mid 19th centuries

ajourneyaroundmyskull.blogspot.com

6) What's going on in your creative world right now?

Right now my creative world is my daily life. In the past year I've started trying to make a living by being a visual artist. It means that I have to sit at my table and draw and paint and cut paper for eight hours a days. I did all kinds of jobs in my life, and kept changing them. Also, my first book is coming out in Italy. It's called *Biscotti neri*.

7) Talk about your experience in making I WILL SMASH YOU.

I WILL SMASH was my first full-length film. When Michael Kimball and I made it, I had already shot several short films (documentaries, music videos, book trailers), but the longest was twenty-five minutes. As soon as we started to put I WILL SMASH YOU together, I learned that with a full-length you have more structural problems, and problems with what time does to the viewer. You also discover possibilities that you don't have with the short film. I WILL SMASH YOU was kind of fun to shoot (I say "kind of" because filming is a lot of work, more than people think: it drains you), but extremely difficult to edit. We had hours and hours of footage. The editing took almost a year. Michael Kimball and I have different backgrounds, and we do different things, but in

working on this film we arrived at the same conclusions. We complemented each other.

8) Talk about 60 WRITERS/60 PLACES.

60 WRITERS/60 PLACES started as a series of formal constraints that Michael Kimball and I gave ourselves. We didn't want to make just a film about a bunch of people reading. There are plenty of those on youtube already. We had very specific ideas about how the film would look, its visual structure. It's a more abstract film than it seems. It's all built around lines and colors, the way these lines and colors construct each segment, and the way they run through the entire film and build connections. The decision not to move the camera multiplied exponentially the problems of composition and perception that we had with each frame. The fact that the viewer had the same frame under his eyes for one minute, which is a very long time, made all the elements of the frame much more important than if the camera were moving. The more we looked at each shot, the more things we started to see. Seeing is about the time you put into it.

60 WRITERS is definitely a film about reading, but what the authors read matters less than what you see. I mean, of course the readings matter, but the focus of the film is the interaction between the place and the writer. They are both *dramatis personae*, equally important. Both emit sounds. We worked on the sound design a lot more than we did in I WILL SMASH YOU. We wanted ambient noises to be extremely present. In some cases (subway, highway) they are overwhelming, but that's what we wanted. I consider 60 WRITERS a very dramatic film. It can be funny at times, but the core of it is drama.

9) Where is home?

Home is never a place that I leave or I return to, and it's not the place where I am either. Home is all the places where I've been and will be and that I carry with me.