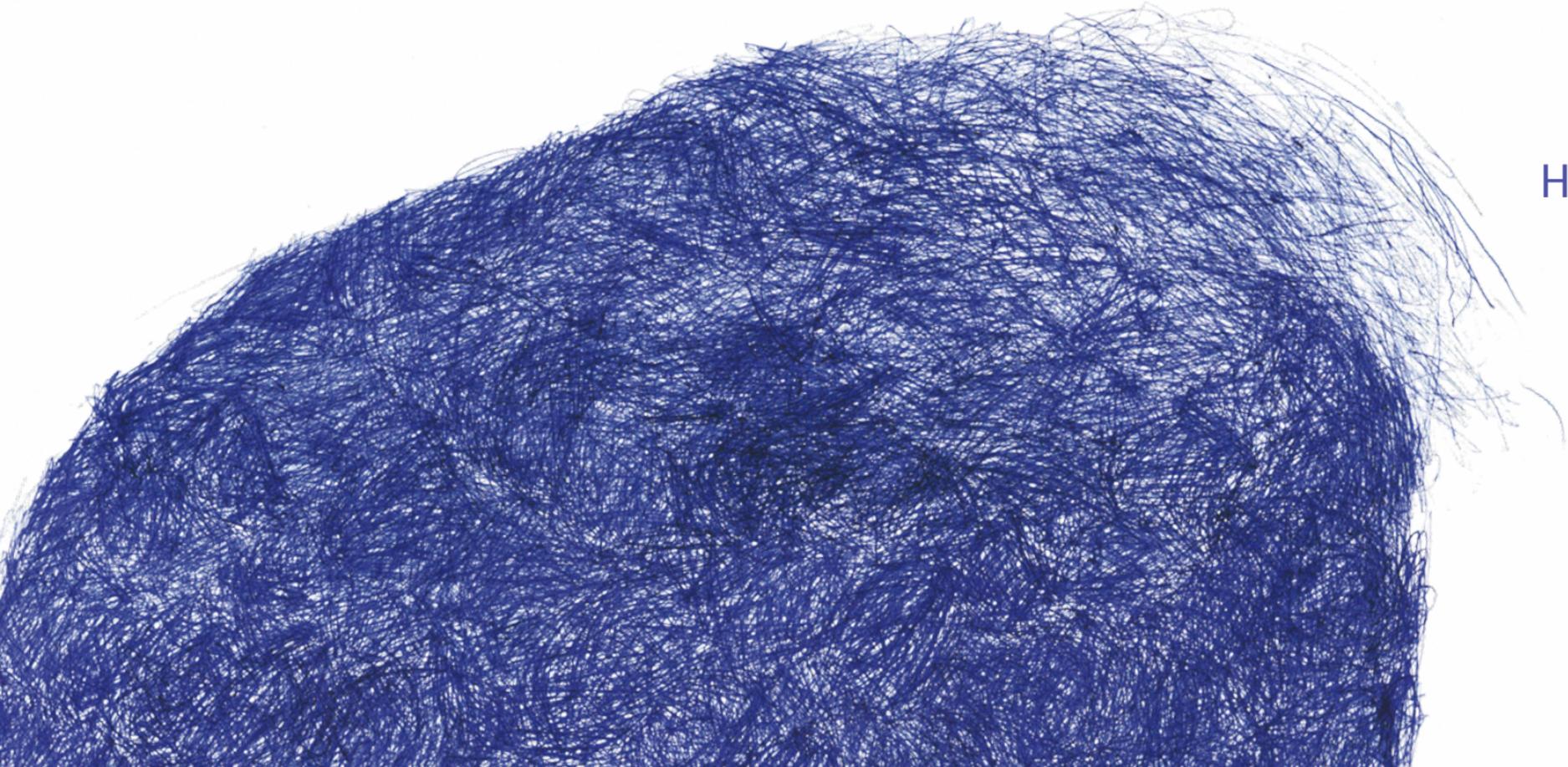


A FILM BY **JAN&ANNA GROOS** CINEMATOGRAPHY **JOSÉ LORENZO WASNER** EDITOR **GERNOT GRASSL** SOUND **AXEL TRAUN** MUSIC **MARIO DANCZO**



THIS IS THAT
WHICH CONCERNS
HUMAN BEINGS BUT
NOT ANIMALS.



THIS IS THAT WHICH CONCERNS HUMAN BEINGS BUT NOT ANIMALS.

(45 minutes color/stereo/DE/AT 2013)

BRIEF SYNOPSIS

A young woman went missing. Parents, a friend, a boyfriend, a pastor and a policeman tell her story. But the puzzle pieces don't seem to fit together to draw a coherent picture of the young woman. Little by little the missing woman's thread of identities unravels. Was her model of life an avant-garde approach to break the boundaries of identity or just a reckless ego trip?





PRESS NOTE

“This Is That Which Concerns Human Beings But Not Animals.”, written and directed by Jan and Anna Groos, is a traveller between two worlds in the best sense of the phrase. Formally modeled on codes and conventions of documentary practice, the film calls into question the principle of documentary truth as well as the presumption that identity forms naturally.

The siblings Jan and Anna Groos‘ artistic collaboration covers several years and great geographical distances. One living in Vienna and the other in Copenhagen, they did a great amount of the project development as well as the scriptwriting over Skype. “It works surprisingly well, as long as the connection isn’t lost for whatever reason. Without this technological development it would be extremely difficult if not impossible to work together as we do.” Jan and Anna Groos consider the fact that they are siblings to be a great source of enrichment for their work. “Of course we have a lot in common because we grew up together and can therefore draw from similar sources of experience. But then, when it comes to our personality structure, we are, in many ways, almost polar opposites. And that’s what makes it so interesting. We have a very similar mindset, but tend to look at things from a completely different perspective. This is great for writing together, of course, but also in working with the actors because there is someone to come to for everything. We cover different fields, but in the end, we have the very same picture in our minds.

The production process of “This Is That Which Concerns Human Beings But Not Animals.” comes close to being a nice little success story. “We were quite surprised ourselves that a rather demanding subject matter like ours was so well received, also by public funding bodies. “ The siblings assume the reason for the general interest in their project lies in the current relevance of their subject matter, but they see the strong cast as yet another argument for the film’s successful realization.

“This Is That Which Concerns Human Beings But Not Animals.” had it’s premiere at the Filmfestival Max Ophüls Preis 2013 in Saarbrücken, Germany.



SYNOPSIS

“This Is That Which Concerns Human Beings But Not Animals.” is a film about a missing person, who was experimenting with the subject of identity before her disappearance. Parents, a friend, a boyfriend, a pastor and a policeman tell her story. But the puzzle pieces don’t seem to fit together to draw a coherent picture of the young woman. Little by little the missing woman’s thread of identities and corresponding lifestyles unravels. Friends and acquaintances talk about their individual relationships with her. Their various attempts to interpret what happened and why, mirror their very own ways of being-in-the-world and thereby also reveal personal wishes and desires. Was the missing woman’s way of living an avant-garde approach to break the boundaries of identity or just a reckless ego trip? Was she a forerunner of a society that doesn’t revolve around selling your CV as the best and most brilliant? A society where one could be freed from the task of “becoming someone”? Or did she just take the contemporary expectation of flexibility, adaptability and self-optimization to the extreme, at the expense of others?





NEITHER IN NOR OUT - DIRECTORS STATEMENT

“The optimization of governance follows the distortion of being governed.”

(Ulrich Bröckling: Das unternehmerische Selbst)

Daniel Sanin, whom we interviewed in the course of our research for the film, stated that in his mind, the character of the missing woman was “living criticism”. And even though we definitely agree with this notion, for us, it is blended with a way less sovereign position. The missing woman’s concept of being-in-the-world ultimately arises from despair and a lack of alternatives. It is a situation we all share, that basically consists of being someone, or rather having to become someone.

But what to do if all propositions for this quest come with a fine print? If ‘being someone’ is inevitably tied to numerous conceptions of how one should be? And furthermore, what to do if it has become impossible to tell the difference between an innate wish and need, and an internalized calling? What if it is me that is calling?

“Neither in nor out” is the title of this director’s statement and at the same time programmatic for the missing woman’s momentum. Following the conclusion that blind opposition, of the sort carried out by some anti-capitalist organizations, comes to naught for different reasons.

One of those reasons is summed up in the quote at the beginning of this statement. Another can be found in the lack of alternative options. There is no “out” when it comes to being someone but at the same time “being someone” is tied to a perception of how “being someone” should work. Identity is the essential anchor for all callings concerning a successful mastering of life. But at the same time identity seems insurmountable because it also serves as a cornerstone to an individual construction of meaning. What if there was a different form of “in”? What if it was possible to defy the idea of a successful vita by creating a variety of vitae which aren’t meant to be brought before any kind of approving authority.

These are considerations on behalf of the missing woman and they are surrounded by a prismatic spectrum of different modes of subjectivization by the the people she has left behind. Each and every one of them seems to have found his or her own way of dealing with the task of being-in-the-world and therefore have their very own interpretation of the missing woman. The film tries to etch out these different models of living life and thereby chooses to focus on the task of constructing identity rather than evaluating the outcome.

What makes the film intriguing, is the shared task. We are all confronted with the task of “being someone”. And we have all in one way or another at least once wished to be freed from it.



JAN GROOS

Born 1981. 2004 - 2012 studied Fine Arts at the Akademie of Fine Arts Vienna. Since 2008 he collaborates artistically with his sister Anna. Lives in Vienna, Austria.



ANNA GROOS

Born 1979. 1999-2008 studied Theater, German and American Studies at the Johannes Gutenberg-University Mainz. Since 2008 she collaborates artistically with her brother Jan.

FILMOGRAPHY JAN&ANNA GROOS

2010 To Us! (10 min.)

2013 This Is That Which Concerns Human Beings But Not Animals.
(45 min.)





CAST & CREW

Mother
Police officer
Young man in golf club
Pastor
Boyfriend
Friend
Father

Andrea Clausen
Christian Dolezal
Christian Erdt
Ruth Hasselgren
Martin Hemmer
Melanie Kretschmann
Andreas Patton

Production Assistants

Lukas Wesely
Elisa Maier
Zdenko Pintaric
Franziska Mühlbacher

Director's Assistant & Script Supervisor
B' Camera Operator

Thomas Tröger
Alex Haspel

First Assistant A' Camera

Thomas Loacker
Anna Manhardt

First Assistant B' Camera

Peter Pulker
Christian Flatzek

Second Assistant Camera & DIT
Gaffer

Florian Glöckler
Rupert Kasper
Alex Püringer

Assistant Makeup Artist
Assistant Set Design

Joe Berger
Jakob Slavicek
Viola Stockinger
Julia Krawczynski

Location Scout

Josip Novosel
Ruth Kopinitsch

Title Design

Jan Groos
Susanne Richter
Gernot Grassl

Written, directed and produced by
Cinematography
Location Sound
Set Design
Costume Design
Makeup Artist
Edited by
Music by
Casting
Production Manager
Assistant Production Manager
Unit Manager

Jan and Anna Groos
José Lorenzo Wasner
Axel Traun
Christoph Fischer
Caroline Obernigg
Uschi Braun
Gernot Grassl
Mario Dancso
Cäcilia Brown
Ruth Kopinitsch
Maria Katzlinger
Sara Schützenhofer

Drawings
Postproduction
Color Grading
Sound Studio
Sound Mixing

Music Church Service

Extras
Equipment

Insurance

Susanne Richter
K-Effects
Rainer Fritz
Blautöne
Klaus Gartner,
Michael Schreiber
'Du bist das Licht' by
Miriam Fuchsberger
Modelcompany Wien, Peter Zech
Filmgeräteverleih Michael Stöger
Ernst Dangl GmbH
Medias Mietservice GmbH
Audiorama GmbH
AON Jauch & Hübner

Contact:

office@groosproduktion.com
www.groosproduktion.com

Jan Groos
Vorgartenstraße 182/9
AT-1020 Vienna
0043/6505829176

Anna Groos
Søborghus Park 13/3th
DK-2860 Copenhagen
0045/27891860

innovative
film
austria
federal arts bmuk

if

WIEN
KULTUR

KULTUR
NIEDERÖSTERREICH

