



— STINKING DAWN



A Film by Liam Gillick & Gelatin

PRESSKIT



92 MIN

AUSTRIA

2022

1,85 (FLAT)

ENGLISH

— STINKING DAWN

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— SYNOPSIS

Four pathetic snobs and entrepreneurs, Gelatin, try to keep afloat in a 'post-leftist' capitalist dystopia by spending their spare time in a rock band. Manipulated by a shadowy nightclub owner, Liam, they succumb to lives of narcissism and delusion.

When Gelatin leave the group in search of 'true meaning', Liam takes control of what's left of the band. Realizing their mistake, they return to reclaim their former reality. A desperate battle ensues, their utopian desires taking physical form and wreaking revenge on the world.

DIRECTOR'S STATEMENT

STINKING FROM DAWN TO DUSK

At the outset we are introduced to Gelatin's inherited family businesses. Ali (*Janka*) runs a mine where slave laborers paint perfect circles with brushes stuck in their arseholes for sale to Asian art collectors. Florian (*Reither*) produces absurdly enormous sofas for the new moneyed elite. Tobias (*Urban*) builds mausoleums for oligarchs and their wives, and Wolfgang (*Gantner*) owns a high-end men's underwear factory where he gets by off on ever present glasses of white wine and abuse of the workers.

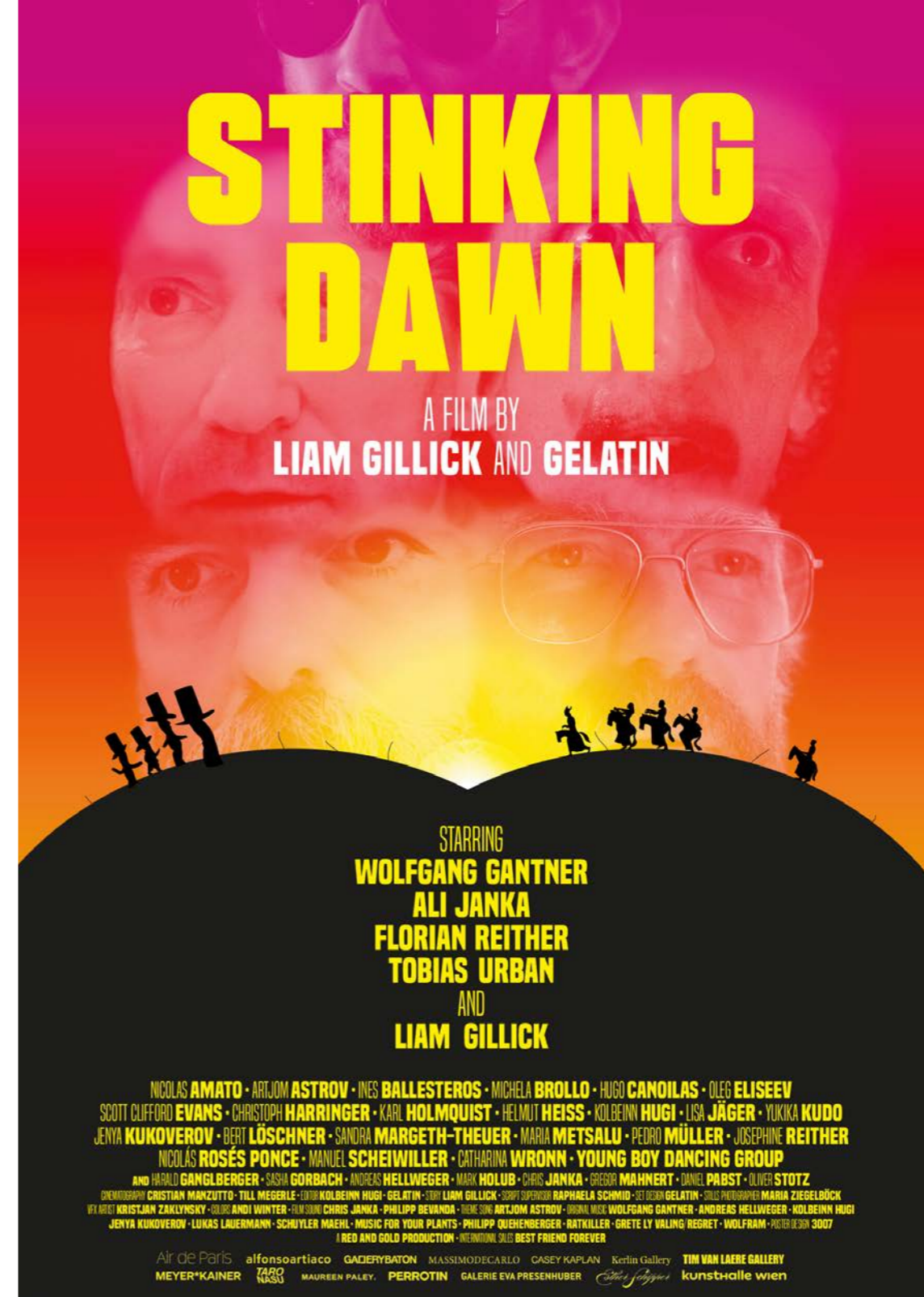
Playing in the band together is all they really care about. While performing a concert at a nightclub owned by a devious and calculating impresario played by *Liam Gillick*, the band members each experience an existential crisis. Abandoning their roles as both businessmen and musicians, they jettisons careers of exploitation and luxury in search of a new idealistic ways of life. Liam jumps on this opportunity to seize control of the remaining band members, forming a new group into a mouthpiece for rigid conformity within capitalist cultural production and an arm of the alt-right propaganda circus.

From their self-created utopias Gelatin hear the band's new march. Each one abandons their personal utopia and returns to reclaim new lives that will be committed to music, collectivity and true collaboration. Is it too late? As Liam drives his neo-fascist cabal to new heights of hysteria a massive battle takes place between desire, pleasure, hate and repression. The entire set is destroyed and a new stinking dawn breaks over scenes of bloody destruction. A cinematic Armageddon performed with stark, sinewy intensity.

STARTING POINT

STINKING DAWN began as an invitation to collaborate on an exhibition at the Kunsthalle Wien. The artists Gelatin and Liam Gillick decided that the exhibition should take the form of the production of a full length feature film over a two week period. The shoot would take over and transform the massive main gallery into a chaotic film set. The production process would be open to the public and it would involve many friends, collaborators, Kunsthalle curators and unwitting members of the public.

STINKING DAWN examines the limits of human tolerance in the face of oppression, political crisis and excessive self-delusion. Liam Gillick's starting point was his reading of the scathing political tract *To Live and Think Like Pigs* (1998) by the French philosopher and mathematician Gilles Châtelet. The titular 'pig' is the neoliberal egomaniac whose desires, strategies and projects serve a single objective: to increase the productivity and profitability of his own human capital. In the book, a *Night of Red and Gold* takes place at The Palace Nightclub, Paris in 1979. A new constellation of characters come together. The Four Tuxedos and The Cyber-Wolves are key players among a 'pool of beautiful, available, and arrogant suburban hounds.' For Gilles Châtelet the conditions of envy and boredom begin at the point when people are already rehearsing their role as 'gardeners of the creative'. The high-class Tuxedos are confronted by the pioneers of a forthcoming digital age. The shared work spaces and digital envy-loathing of our present are born.



To find a 'character' for the four members of Gelatin, Gillick turned to the life story of publisher and active revolutionary Giangiacomo Feltrinelli, the scion of a wealthy Italian family who died in 1972 under contested circumstances. Feltrinelli's amazing life story is a journey from landowner to World War II Partisan, to orthodox Marxist, to publisher of *Dr Zhivago* and revolutionary texts on to a final mysterious death as an underground radical while attempting to blow up the Italian power grid.



FILMMAKING IS AN EXHIBITION

To begin this massive undertaking, Liam drafted an outline from which Gelatin developed a shooting script and the idea for the film set: huge Styrofoam blocks painted in gray. Like massive children's building blocks they could easily be rearranged to construct a variety of stage sets. A large number of fellow artists and friends traversed this strange and bleak capitalist apocalypse, adorned with a wardrobe and props made equally by all collaborators. This massive collective effort involved mutual trust between the various talents, with a lack of hierarchy. Decisions were made in a beautiful chaos. Performances were both planned and spontaneous. *STINKING DAWN* is about working in a collective: the coincidences, the mistakes, and the solutions, from joy to nervous breakdown.

AN ABSURD UTOPIA

Liam Gillick and Gelatin have created a film that is not only a feat of artistic collaboration, but an oddly fun and poignant allegory of the individual's struggle for expression and integrity while trapped in the grips of late capitalist excess. *STINKING DAWN* asks the theatergoer to ponder the same questions as its protagonists, characters steeped in an absurd dystopia where perhaps the only way to survive is to live and think like pigs.

'We had a basic concept of what each scene should look like – storyline, actors, costumes, makeup – but our most important job was to be good hosts by giving the team a structure for the next scene, materials to make costumes, and watching it all unfold. Liam's plan was to direct by developing a film concept, discussing it with the camera team and lighting technicians, and directing the actors in front of the camera. Soon, he found that this classic style of film direction

wouldn't work with the team. The only way to succeed was to face the process and join in, for example by making costumes or by choosing to perform any necessary activity.

We all morphed into an organism – directing, performing, making, drinking. Under this anarchic process, the director began to change from scene to scene. No one wanted to direct for an extended period of time; it was much more fun to be the drop of paint running down the screen than to explain how gravity works. One had to become an active part of the whole production process, jettisoning any idea of hierarchy.' Gelatin

— BIOGRAPHY

LIAM GILLICK

Director

Liam Gillick is an artist based in New York. His work exposes the dysfunctional aspects of a modernist legacy in terms of abstraction and architecture when framed within a globalized, neo-liberal consensus, and extends into structural rethinking of the exhibition as a form.

Gillick's work has been included in numerous important exhibitions including documenta and the Venice, Berlin and Istanbul Biennales - representing Germany in 2009 in Venice. Solo museum exhibitions have taken place at the Museum of Contemporary Art in Chicago, the Museum of Modern Art in New York and Tate in London. Gillick's work is held in many important public collections including the Centre Pompidou in Paris, the Guggenheim Museum in New York and Bilbao and the Museum of Modern Art in New York. Over the last twenty five years Gillick has also been a prolific writer and critic of contemporary art – contributing to Artforum, October, Frieze and e-flux Journal. He is the author of a number of books including a volume of his selected critical writing. High profile public works include the British Government Home Office (Interior Ministry) building in London and the Lufthansa Headquarters in Frankfurt. Throughout this time Gillick has extended his practice into experimental venues and collaborative projects

with artists including Philippe Parreno, Lawrence Weiner, Louise Lawler, Adam Pendleton and the band New Order, in a series of concerts in Manchester, Turin and Vienna.

He has produced a number of short films since the late 2000s which address the construction of the creative persona in light of the enduring mutability of the contemporary artist as a cultural figure.

Margin Time (2012) The Heavenly Lagoon (2013) and Hamilton: A Film by Liam Gillick (2014).

The book *Industry and Intelligence: Contemporary Art Since 1820* was published by Columbia University Press in March 2016.

Liam Gillick co-starred in Joanna Hogg's acclaimed movie *Exhibition (2013)*.

STINKING DAWN, his first feature film as director, will premiere at CPH:DOX in March 2022.

GELATIN



'Gelatin is like a salad. It grows on a field of possibilities. Every member of Gelatin is like a leaf, growing over and into each other like a salad. Sometimes the folds are very complex, sometimes simple manifolds. Gelatin met through work. Their works crumble out like earth between the leaves. The salad sometimes is blue, sometimes green, sometimes yellow, and sometimes rotten.'

Gelatin are four Vienna-based artists. They began exhibiting internationally in 1993. Gelatin's practice incorporates the codes of relational aesthetics, their invented sculptural language and approach that is anarchic and irreverent. Humour and logic, as well as chaotic precision, are key instruments in the conception of new works. Their art draws a line from the insular and individual to the open-ended and collective, from the overtly erotic to the sublimated joy of togetherness. Often museum visitors become part of their performances, which aim at transforming the audience into a community. Gelatin has exhibited internationally in institutions including the Museum Boijmans van Beuningen, Rotterdam; the Fondazione Prada,

Milan; the Musée d'Art Moderne de la Ville de Paris; Kunsthau Bregenz; Kunsthalle Krems; and the 21er Haus, Vienna. Their work was included in Manifesta 11 in Zurich, the 49th and 54th Venice Biennale, the 1st Moscow Biennale, the Aichi Triennale, the Gwangju Biennale, the Shanghai Biennale, the Liverpool Biennial and EXPO 2000.

In 2003, they released the road movie *GRAND MARQUIS*.

STINKING DAWN will premiere at CPH:DOX in March 2022.

CAST

| | |
|------------------------------|-----------------|
| Wolfgang GANTNER | Wolfgang |
| Liam GILLICK | Nightclub Owner |
| Christoph HARRINGER | Chouffe |
| Ali JANKA | Ali |
| Sandra MARGETH-THEUER | Red Glutton |
| Florian REITHER | Florian |
| Tobias URBAN | Tobias |
| Nicolas AMATO | multiple Roles |
| Artjom ASTROV | multiple Roles |
| Ines BALLESTEROS | multiple Roles |
| Michela BROLLO | multiple Roles |
| Hugo CANOILAS | multiple Roles |
| Oleg ELISEEV | multiple Roles |
| Scott Clifford EVANS | multiple Roles |
| Helmut HEISS | multiple Roles |
| Kolbeinn HUGI | multiple Roles |
| Lisa JÄGER | multiple Roles |
| Jenya KUKOVEROV | multiple Roles |
| Bert LÖSCHNER | multiple Roles |
| Maria METSALU | multiple Roles |
| Nicolás ROSÉS PONCE | multiple Roles |
| Josephine REITHER | multiple Roles |
| Manuel SCHEIWILLER | multiple Roles |

CAST

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|---------------------------|-------------|
| Harald GANGLBERGER | Band member |
| Sasha GORBACH | Band member |
| Andreas HELLWEGER | Band member |
| Mark HOLUB | Band member |
| Chris JANKA | Band member |
| Gregor MAHNERT | Band member |
| Daniel PABST | Band member |
| Oliver STOTZ | Band member |

CREW



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|-------------------|-------------------------|
| Director | Liam GILLICK & GELATIN |
| Screenplay | Liam GILLICK |
| Producers | GELATIN |
| Production | RED AND GOLD PRODUCTION |

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|-----------------------|-----------------------------------|
| Cinematography | Cristian MANZUTTO Till MEGERLE |
|-----------------------|-----------------------------------|

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|------------------------------|---|
| Editing | Kolbeinn HUGI & GELATIN |
| Script Supervisor | Raphaela SCHMID Scott Clifford EVANS |
| Sound | Chris JANKA |
| Sound Assistant | Philipp BEVANDA |
| Set design | GELATIN |
| Costume | Liam GILLICK & GELATIN & Cast |
| Make-up | Liam GILLICK & GELATIN & Cast |
| Music | Artjom ASTROV Wolfgang GANTNER Christoph HARRINGER Andreas HELLWEGER Kolbeinn HUGI Jenya KUKOVEROV Lukas LAUERMANN Schuyler MAEHL MUSIC FOR YOUR PLANTS Philipp QUEHENBERGER RATKILLER Grete LY VALING / REGRET WOLFRAM |
| Country of production | Austria |
| International Sales | Best Friend Forever |

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