

Peter Schreiner:

FATA MORGANA ist the attempt to share, to communicate my feelings of deficiencies – and we indeed have experienced deficiencies during the making of the film: not only as to the war in Libya, but also in connection with conflicts within us – apart from the offending and vulnerability we had to deal with.

And last but not least, the scenery – like an inner world projected outwards – having an effect on us (and on the film) (something is taken away from us, it disappears, and we get it back as something that has undergone a change).

By this film I wanted to find access to (first of all, my own) feelings, to make them clear - to create a place for them – for our sensations may only be found in a place called „art“ - which may probably be a last resort in all the frantic breathlessness of consumption by which we are surrounded and even penetrated –

FATA MORGANA is my statement on the current situation as well as on my own situation.

Fundamental crisis is a popular slogan. The film tries to function as a microscope for such a crisis in a psychological respect, which may be useful for people – maybe life-enhancing – and for the cinema as a place of dreamlike self reflection.

translation: Sabine Rachbauer