



Sitz|fleisch (German), from *sitzen* (“*to sit*”) + *Fleisch* (“*flesh*”). Power to endure or to persevere in an activity; stamina

SITZFLEISCH

A FILM BY LISA WEBER, ROLAND STÖTTINGER AND RUDI TAKACS

SYNOPSIS SHORT

A man and a woman travel to North Cape. By car. They are filmed by their granddaughter. The closer they get to reaching their destination, the less important it becomes. No longer a film about the difficulties of a long drive but one about the difficulties of a long life together.

SYNOPSIS LONG

A relationship in the summer of its 47th year, a man and a woman travel to North Cape. By car. Driving for the sake of driving, not to reach a destination. They listen to hits, the same CD over and over again. And are filmed by their granddaughter. Sausages brought from home and ferry crossings by night, handstands in a hotel room and a Santa Claus village, Swedish landscapes, and Norwegian rain. An endless driving around in circles accompanied by cryptic and confusing directions from the GPS. The closer they get to reaching their destination, the less important it becomes. No longer a film about the difficulties of a long drive but one about the difficulties of a long life together. And on top of that about the difference between a reindeer and an elk, between a man and a woman, between Grandma and Grandpa. Simmering-North Cape-Simmering. And at the end, music and noodle soup.



CREDITS

COUNTRY OF PRODUCTION AUSTRIA
YEAR OF PRODUCTION 2014
LENGTH 77 MINUTES
FILM FORMAT DCP

DIRECTOR, CINEMATOGRAPHER, SOUND RECORDIST LISA WEBER
DRAMATURGY & EDITING ROLAND STÖTTINGER
PRODUCTION RUDI TAKACS, TAKACS FILMPRODUKTION

WEBSITE WWW.FACEBOOK.COM/SITZFLEISCHFILM

CONTACT

RUDI TAKACS
TAKACS FILM
ANTON-FREUNSCHLAG-GASSE 99
1230 VIENNA
AUSTRIA
+43 699 195 886 60
SITZFLEISCHFILM@GMAIL.COM



LISA WEBER DIRECTOR, CINEMATOGRAPHY AND SOUND RECORDIST

BIOGRAPHY

Lisa Weber, born 1990 in Vienna. Spent her childhood between cucumbers and tomatoes in the family business. Later one or two happy semesters of Slavic studies at the university of Vienna. Since 2009 at the filmacademy of Vienna.

FILMOGRAPHY

KOMMT EIN SONNENSTRAHL IN DIE TIEFKÜHLABTEILUNG UND WEICHT ALLES AUF
SUNRAY HITS FROZEN-FOOD DEPARTMENT AND MAKES EVERYTHING GO SOFT

2010, Short Fiction

- * International Short Film Festival Oberhausen, Germany
- * Vienna Independent Shorts, Austria – Grand Prize
- * Broadcast on arte

DIE UND DER VON DA UND DORT
HE AND SHE FROM HERE AND THERE

2011, Short Documentary

- * Molodist International Film Festival, Ukraine
- * Diagonale - Festival of Austrian Film, Austria
- * Vienna Independent Shorts, Austria – Special Mention

TWINNI ODER SO
SOME TWIN POP

2012, Short Fiction

- * Diagonale - Festival of Austrian Film, Austria
- * Nice Short Film Festival, France
- * ExGround FilmFest, Germany

DIRECTOR'S STATEMENT

Why do I get in a car with my grandparents and my brother for two weeks and drive to the North Cape? Definitely not because of the North Cape, and that's not why my grandparents are going either. My grandpa likes driving in his car, my grandma doesn't, that's why they're going and maybe that's why I wanted to come along. Or maybe I wanted to see what happens to them on a trip abroad, when normally, leaving their local district is a challenge for them. What will happen in two weeks spent mostly in the confined space of my grandparents' car, when a lunch together is enough to get me so worked up that the only way out I see left, is to quickly go home again?

I would probably never have spent as much time with my grandparents, had I not been forced into it.

The camera, as a way of distancing myself, helped a lot, and most of the time, I was not having fun. But during the editing sessions, my view on them changed and that felt good. My friend told me that "No one is simply an asshole, when you get to know someone, you'll understand why they are the way they are."

I love family holiday films, but that is not what this is. From the material, we built a film about a relationship. My grandpa didn't like the film. He "mentioned" that I was an idiot, because I hadn't filmed "the most important things". My grandma got it: "This isn't about traveling, it's a relationship film!"

I kept asking myself, who would be interested in this film, and constantly, I had to ban the question from my head and keep doing, what my stomach told me to do. I can't influence whether anyone will be interested, but I can influence my stomach ache.

A person is lying in bed, covered by a white sheet. Only their head, one arm, and legs are visible. A bedside lamp with a black shade is mounted on the wall above the bed. The room has a warm, dimly lit atmosphere.

ROLAND STÖTTINGER EDITING AND DRAMATURGY

BIOGRAPHY

Roland Stöttinger, born 1984 in a small town in Austria. Made his first movies as a kid, while working in the Toy Store of his parents. Works for film and television in postproduction departments and has studied at the filmacademy of Vienna since 2008.

FILMOGRAPHY

YOU'RE OUT

2011, Short Animation

Director: Maximilian Liebich

* Diagonale - Festival of Austrian Film, Austria – Young Talent Film Award

* Sarajevo Film Festival

* Molodist International Film Festival, Ukraine

ERDBEERLAND

MAYBES

2012, Short Fiction

Director: Florian Pochlatko

* Diagonale - Festival of Austrian Film, Austria – Best Short

* Viennale - Vienna International Film Festival

* Premiers plans d'Angers, France

TROCKENES HOLZ

2014, Short Fiction

Director: Simon Spitzer

in completion

ROLAND STÖTTINGER'S STATEMENT

From the very beginning, the goal was to find a story which affects or stimulates everyone in one way or another. During the editing of the film, two main themes emerged.

- 1) Long-term relationships: How do people treat each other after having spent decades of their lives together. Which behavioural patterns get lost, which automatisms occur.
- 2) Conflict between generations: How can someone younger understand older generations and their relationships.

From the beginning it was clear, that the camera will be the fourth protagonist in the film, as Lisa comments through her images and interacts with other characters. That's why we chose a sober and realistic narrative. Many dramaturgic possibilities still arose and with them a beautiful story mirroring the plurality of impressions from the journey to the North Cape.

ENGLISH TITLE: STEADINESS

ORIGINAL (GERMAN) TITLE: SITZFLEISCH

RUDI TAKACS PRODUCTION

BIOGRAPHY

Born in Vienna in 1986. After my training as a structural engineer, I decided to make films. In 2009, I started working for Ulrich Seidl, I was researching for the documentary film “Im Keller” and the “Paradise Trilogy”. Since 2010, I’ve studied at the filmacademy of Vienna. I worked as assistant director for “Population Boom” 2012 (D: Werner Boote), “The Visit” 2013 (D: Michael Madsen) and also as producer and author.

RUDI TAKACS’ STATEMENT

I didn’t know Lisa’s grandparents very well, before this “idea”. Lisa said “Grandma and Grandpa are driving to the North Cape, in their car”, and I thought that sounded fun. We equipped Lisa with a camera and I was hoping she would survive the next two weeks. The film still makes me laugh even if, with every kilometer, the lump in my throat gets bigger and bigger.