**Interview to IBIZA**

Daniel Bleninger talking to Christoph Schwarz & Matthias Peyker

*Buffet Colosseum Vienna IX, 23.5.2016*

*If you know Christoph's movies, I am not sure anymore whether you are cousins. Are you?*

**Schwarz:** Yes, we are cousins, don't you see the similarity? It would be anyway difficult to fake this very special feeling of our grandparent's house in Carinthia where Matthias lives- or at least it would be too much effort for me to do so.

*Okay, let's start from the beginning: your movie describes a summer where the two of you work side by side on your respective projects and you influence each other quite a bit. Did you plan this, or did it just happen?*

**Peyker:** We did an exhibition at the beginning of 2015 together, where we came up with a self-referential short film about the process of developing something together ("Die Ausstellung in der alles weg war..."). The conclusion then was to plan an even bigger project about the house of our grandparents, in which narrative filmmaking, fine art and performance coexist. Without much planning, we decided to spend the August together in Carinthia and see what happened.

**Schwarz:** Reality had a great impact on the storyline: Matthias' work on his new album and my intention to get my latest film scripts done. Around these two key factors we developed the narrative and worked intensely for a whole month on it. The main focus moved away from the grandparents’ house to the two of us, how we struggle with our work, and our relationship. The off-voice changed constantly according to the pictures we shot, but mainly we knew beforehand what we needed. It gets more complex if you imagine that in the scenes where I pretend to work on my scripts I am writing the off-text to *Ibiza*.

*Christoph, you shot another movie in 2012 where you end up in a monastery in Bulgaria. Why is this a recurring theme of yours? Is there some sort of idealisation connected to it?*

**Schwarz:** Yes, minus the so called faith work as we put it in *Ibiza*. I'm not totally sure about it, maybe because as an artist you're constantly looking for strategies to discipline yourself- it seems I am impressed by the efficiency and the tight organisation in a monastery. It's scary to hear myself saying that (*laughs)...*

**Peyker:** At the same time we needed an excuse to wear our white clothes, which are perfect for hot summer days.

**Schwarz:** For the neighbours it was not clear that we were just shooting a movie- they had the suspicion that we were seeking wisdom from our meditative circles around the house. In a chat over the fence we told them we weren’t a weird cult, in order that we could take a very nice shot from the neighbouring building. But if you're filming in this autofictitious way, I guess it's normal that there are repetitive patterns in the stories: I’ve also done projects about digging a hole before.

*In the movie there's one quite entertaining scene in the garden basin, which is the only clear reference to the island of Ibiza- is there another explanation for the title?*

**Schwarz:** Well, it's a summer movie, if we're not working on our projects or renovating the house, it seems that we're also having a good time, which somehow connects with the term Ibiza. But it's more a reinterpretation: for us it's even more Ibiza to work in a calm and concentrated atmosphere in the daytime, and sit around the barbecue at night. And, some kind of insider joke: Matthias used Ibiza Peyker as an artist name for quite a while, and he owns a great sweater labeled "Ibiza"...

**Peyker:** ... which a good friend gave me as a present and I'm wearing for press appearances *(showing his sweater)*. For me the reinterpretation of the term Ibiza builds up a tension between the expectations of the audience and what you get in the end. Fantasy and imagination are often more important than its actual realization. Ibiza was always a mystical place of longing for me, and also important for my music.

*You're going to perform Ibiza in a live setting at the Vienna shorts festival- what can you expect from this?*

**Peyker:** My new album is a piece of constantly evolving music, for which I developed a thirty minute music video which I also use as the visual layer for the concerts. These pictures were shot with a miniDV camera simultaneous to the production of *Ibiza*. Since these three layers - the music, visuals and narrative movie - are overlapping, we were looking for the right place to present it together in one evening. To show the movie at a concert in a club seemed rather inappropriate, so we decided on the movie theater, where the audience is much more focused.

**Schwarz:** Without giving too much away: the movie, Matthias' music and the visuals will be woven together- the only unclear factor is me, I'm not sure what to do as a filmmaker in this live setting.

**Peyker:** So to make it clear to everybody: Ibiza tells the story of how I come up with the idea to support my new album by making a long music video to keep my audience’s attention. From June 2016, both my album and the short film will be available online, since the projects refer to each other and we'd like the audience to get the complete picture.

*Matthias, you are working intensely in fine arts and music- how was it to direct a short movie for the first time?*

**Peyker:** I know Christoph's attitude towards filmmaking, and I played a key role in his short *Krochacarraldo*, where I was supporting Christoph's career as a visual artist as his "ghost painter", translating stills from his movie into ink drawings. So I knew very well what to expect from working together on a film. In the beginning I was stressed out by working at the same time on my album, and not knowing anything about the visual part to the album- which is a digital only release, which means that there is no printed artwork connected to it, so I was looking for a visual layer. Christoph came up with the idea of an algorithm based on the weather could do the editing work for a music video- which I totally liked. So the work on *Ibiza* was also work on the album and potentized productivity.

*Christoph, how did you like working together with a fine artist and musician?*

**Schwarz:** I am very grateful that this collaboration made it possible to integrate music into the film. I am very dogmatic in this respect, I couldn't imagine a soundtrack out of pure aesthetic reasons for my movies. But this time it was possible and even necessary to use Matthias' music. Besides this, I enjoyed working with Matthias since we share a similar approach to the balance between perfection and pure fortune: to have a masterplan, but at the same time embracing what's there already, and to rethink everything when it's not fun anymore. This collaboration with Matthias makes it possible to plan live performances and exhibitions for the project, something which is not so easy for me as a video artist.

*How would you imagine an exhibition for Ibiza?*

**Schwarz:** We'd rebuild the settings of the movie...

**Peyker:** ... from pieces of the grandparent's house. The attic is full...

**Schwarz:** And we think of integrating live video footage in the movie. A Gesamtkunstwerk more or less!

**Peyker:** Maybe this will be the point of departure for a new film project.