**Interview SUPERCARGO (2015)**Daniel Bleninger, Christoph Schwarz und Peter Moosgaard  
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*Christoph, there is another movie from 2010 with the same title SUPERCARGO, in which you travel all alone on a cargo ship from Europe to China. Have you been unhappy with this version, that you chose to release a new movie under the same title?*

**Schwarz:** It's rather a new vision, a new perspective on the unclear concept of Supercargo. Peter and me liked the idea to resist common marketing strategies and to use the same title again. A big part of the my artistic work relies on the confusion of the audience.

*So what is the Supercargo in the container movie, and what is the new approach?*

**Schwarz:** On the freighter of Supercargo (2010) it's the intuition of a feverish delirium, the ideal cargo for which the empty containers are longing for, maybe even no cargo at all, the empty space, nothingness.

**Moosgaard:** Supercargo describes something like a vague, godlike product we are all longing for. Of course that cannot be a mundane object, it has to be something on the inside. Marx notion of the product fetish is commonly associated with something negative and superficial. But can there be a different understanding for a transcendence of objects? Isn't that what art is doing anyway? When Warhol exhibits a painted wooden box as art, he transforms Cargo (a Brillo Box) into Supercargo (*The Brillo Box*). It is a kind of magic. Things that were created with a different functionality, but can act as something higher than its function. For me, looking for Supercargo is an gesture of desire. To paraphrase Lacan: Isn't desire always the same, whether the object is present or absent?

*On one point, both movies are interconnected: the two of you meet in a situation which seems to be common to austrian artists: a conversation at the ministry to get subsidies. Is this scene fact or fiction?*

**Schwarz:** We got to know each other quite some time before this project. One day, Peter came to my studio and told me that he knew what Supercargo was. I was already interested in Peter's artistic philosophy, so the wish for a collaboration was there on both sides. We thought it's a credible and at the same time fun way to meet each other at an official appointment just because you happen to have the same working title for a project.

*Peter, how much of this cargo art depicted in the movie is for real? It seems that you're really working in this artistic scheme- but I'm not totally sure throughout the whole movie...*

**Moosgaard:** All the depicted works and exhibtions are real- also the theoretical background, how I got to know cargo cults, how I adopt the strategy. We just brought some fiction in to get some kind of progress into the story- the part when it comes to Cargo Cults in Austria might not be of high relevance for my artistic work.

*Where's the magic in Cargo for you?*

**Moosgaard:** In an older version we used the phrase "wir spielen Abendland (we are playing occident)"- which means for the last two hundred years we're not sure anymore what we are doing exactly. Life became highly complex, the average western person doesn't know how technology really works- but is making fun of some folks of Polynesia carving walkie-talkies from wood. Our life is similarily based on imitation, if something works out, no matter why, it will work again! The paradox and interesting part of these cargo cults is that it brought airplanes full of anthropologists and tourists to these remote islands, who of course also brought money in. The waiting for divine planes was worth the effort.

*How would you describe your working process? Christoph, you've been shooting quite a few other movies in this technique, what's the difference between working alone and together*?

**Schwarz:** Our starting point were Peter's exhibitions, which I documented on video. Little by litte we wrote the script, analysed the footage and thought of how the offvoice could react to these pictures. In comparison to working alone everything takes much more time, but all these phases of waiting can have also some positive effects to the whole. In total it took us 3 years from the first idea to finish it, quite a long time in comparison to other shorts of mine, which I shoot in 2-3 months.