**PIGGY BANK PRESS REVIEWS**

‘How do you finance capitalism by criticising capitalism? Christoph Schwarz dares to try it out for himself: he gives up money for a year for his own well-being and founds his own production company in favour of his art project. The boundaries between actionism and activism, fact and fiction become increasingly blurred. We observe the odyssey of a man who has to put his own egotism aside in order to recognise the seriousness of the situation. With a great deal of humour and self-irony, the film shows how difficult it is to really make a difference on the climate issue. Because, and the film understands this extremely well, global warming is anything but a joke. Our production prize goes to SPARSCHWEIN.’

**Jury statement for the Hofer Critics' Award 2024**

‘Humorous film activism against the beer-serious car lobby'

**Marian Wilhelm, DER STANDARD, 22 May 2024**

‘Subversively ecological: ‘Sparschwein’ succeeds in drawing attention to the ecological catastrophe on a small scale with a laugh and a more than stale aftertaste.’

**Otto Friedrich, Furche, 22 May 2024**

'Christoph Schwarz hits a nerve with his first feature-length film: in ‘Sparschwein’, he tells of the contradiction between personal desires for a happy, secure life and political action. The film illustrates what is known as ambiguity tolerance: a person's ability to tolerate ambiguous or contradictory situations. But also how to act. The audience learns in ‘Piggy Bank’ about many initiatives that actually exist and take on local problems.'

**Maria Motter, FM4, 22 May 2024**

‘A year can be a long time, especially if you have no money. But there are new tasks for the person striking: Planting potatoes as an art project on a roundabout, bicycle demonstrations and car blockades, waiting for charity invitations and, last but not least, occupying the Lobau nature reserve to prevent the planned ‘city road’. But fun turns into seriousness, even if the laconic tone and the joyful play with truth and lies retain the upper hand until the end.'

**Michael Pekler, Diagonale catalogue**