

The below director's statement was written about five months before shooting started, before co-director Emily Harris was attached to the film. Naturally some focus points have changed since, but we feel the statement may give an insight how a film starts and develops in the course of its lifespan.

LOVE IS THICKER THAN WATER

Director's statement

In this film the visual approach is as important as the story.

The entire film will be shot mostly in close-up: only faces. No matter where the characters are, no matter what they do --inside, outside, in a crowded room or an empty space, sitting, running-- we will see their faces and beyond those faces the suggestion of other people and the environment.

"Faces" of John Cassavetes may come to mind, a picture in which the facial expressions of the leading characters are both subject and arena. The shooting style of several Robert Altman films are an example. "Secrets and Lies" from Mike Leigh offers references because it places authenticity above forced dramatic conflict. And --more contemporary-- Linklater's 'Before' trilogy. We not only take our inspiration from films, also literature is referenced in an indirect way such as Catcher In The Rye.

Please do not think that the visuals and technique will overrule the emotions and theme of Love Is Thicker Than Water. Both will strengthen each other, none will take priority above the other. I want to work with the actors in a very special way, giving them freedom within a very defined setting. I'm interested in humans as animals and as products of society. I'm interested in pursuing characters that allow me to push against my own walls, my own constraints as a human being and to find out where I'm capable of going. I'm interested in people who are unique in their normality.

I am terribly eager to make an outstanding, modern, movie.