

**PRESSKIT**

# SAND AND BLOOD



FIRST FEATURE DOCUMENTARY FILM BY **MATTHIAS KREPP**  
AUSTRIA / 90MIN / FILMACADEMY VIENNA

FILMAKADEMIE WIEN

# **CREDITS**

DIRECTOR **MATTHIAS KREPP**  
CO-DIRECTOR **ANGELIKA SPANGEL**  
PRODUCTION COMPANY **FILMAKADEMIE WIEN**  
PRODUCER **MAGDALENA GRUBER**  
EDITOR **MATTHIAS KREPP, ANGELIKA SPANGEL**  
SOUNDDESIGN **FLORIAN RABL, JOSEPH MITTERMEIER**  
SOUND EDITING **BENEDIKT PALIER, KEN RISCHARD**

# **TECHNICAL DATA**

RUNNING TIME **90MIN.**  
FORMAT **DIGITAL**  
SCREEN RATIO **SCOPE**  
LANGUAGE **SPOKEN ARABIC, ENGLISH**  
PRODUCTION YEAR **2017**

# **PRODUCTION COMPANY**

**FILMAKADEMIE WIEN**  
**INSTITUT FÜR FILM UND FERNSEHEN**  
**METTERNICHGASSE 12, 1030 VIENNA**  
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# **SYNOPSIS**

Social networks allow refugees to follow the actions and crimes happening in their countries in real time. Sand and Blood is a montage of amateur videos from various online platforms, narrated by refugees now living in Austria. This formal approach offers a new and intimate perspective on Syria and Iraq's recent history: a montage of haunting images of devastation, fear, and hatred. It gives the viewer the opportunity to ask questions which go beyond newspaper headlines.

Every character is given the chance to explain his own personal viewpoint, without judgement. Sand and Blood weaves these stories together in a dark and moving tapestry that ultimately forces the viewer to question the very nature of good and evil, victim and perpetrator.

# BIOGRAPHY



Angelika Spangel, co-director, Matthias Krepp, director © Demir Black

## MATTHIAS KREPP

born 1987, is an Austrian filmstudent and director. He studied Comparative Literature and History. In 2012 he was accepted into the directing-class of Michael Haneke at Vienna Film Academy. During his studies he directed several short films in collaboration with Angelika Spangel and Magdalena Gruber. *Sand and Blood* is his first feature length documentary film.

### Filmography

2017 **Sand und Blut** (documentary, 90min, HD)  
2015 **Ende September** (fiction, 30min, 2K)  
2014 **Cüneyt, kleiner Krieger** (fiction, 9min, 16mm)  
2014 **Obdach** (documentary, 6min, 16mm)  
2012 **Sasha** (fiction, 6min, HD)

## ANGELIKA SPANGEL

born 1987, is an Austrian filmstudent of cinematography. She studied Educational Science and received her degree in 2012. Since 2013 she studies cinematography in the class of Wolfgang Thaler at Vienna Film Academy. She worked on several short films with Matthias Krepp and Magdalena Gruber.

### Filmography

2017 **Sand und Blut** (documentary, 90min, HD)  
2016 **Baumstämme im Schnee** (cinematography, fiction, 21min, 16mm)  
2014 **Der letzte Abend** (cinematography, fiction, 8min, 2K)  
2014 **Die Seuche – Das Dorf** (director, doc, 5 min, HD)  
2014 **Die Seuche – Die Familie** (director, fiction, 6min, HD)  
2012 **Sasha** (cinematography, fiction, 6min, HD)

# DIRECTOR'S STATEMENT

In the beginning, there was just plain curiosity. It was in 2014, one year before the 'refugee-crisis' in Europe exploded. I was visiting a refugee camp, completely without any pre-conceived ideas or projects. Having been mistaken for new German teacher, I was treated with respect, albeit with great suspicion. It took a while until the people I met opened up. But it was there that I met my later friends and translators who gave me a deep insight of the Syrian and Iraqi refugee community. They were the ones who motivated and encouraged me to start this sensitive project. They also enabled me to contact refugees all over my country and to gain their trust quickly. I was surprised how open these young men talked about global politics and their personal experiences in their home countries. And of course I was also confronted with pessimism, chauvinism and conspiracy theories. I have been interested in the Middle East before, visiting countries, reading about history, society and religion, however I would never have dared to make a documentary film concerning these issues. So I was continuously trying to find a way to reflect my 'outsider' position in the film. Therefore it was important to maintain a questioning attitude towards the subject and the protagonists, instead of providing answers or mundane opinions.

In each interview I made it absolutely clear that the protagonists would not be judged in any way and would be treated with respect. At the same time, they should be aware of the fact that I would be contrasting their viewpoints with those of others.

During the research period a new aspect, which shaped the general aesthetics of the film, emerged: Social networks and the easy accessibility of recording technology allow refugees to follow the actions and crimes happening in their countries in real time, whether it's the Syrian army reconquering their villages, rebels, peaceful protesters, or ISIS. The people we met started to substantiate their statements, positions and stories by showing us video- or photomaterial. It felt just natural to integrate this aspect into the film. Consequently, this formal approach offers a new perspective on this heavily discussed topic and gives the audience the opportunity to step back, reflect and ask questions, which go beyond newspaper headlines and daily politics.

I have always been drawn towards films or works of literature that moved me, emotionally and intellectually. Films that try to superficially affect me or push me in a certain direction do nothing for me. That's why I have never wanted to make an educational film, forcing an opinion onto my audience, even if these films might be in service of a good cause sometimes. I consider *Sand and Blood* more as a painting or a poem than a political film. Since it cannot possibly cover the full range of stories that refugees brought with them, it might spark the interest of the audience to become more inquisitive and curious about its subject.





# **CONTACT**

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