WE HAVE DECIDED NOT TO DIE

A DANIEL ASKILL FILM

"Ten minutes to die for. A breathtaking, burnished triptych, it evokes a surreal, ritualistic world whose characters appear to float free of space and time."
SYDNEY MORNING HERALD

"A visually stunning imagining of human rituals"
NEW YORK TIMES

"visually stunning philosophical mindbender"
Res Magazine

"one of the greatest short films ever!"
www.arts-mag.net

"Askill has sealed his reputation as an extremely hot property"
SCREEN INTERNATIONAL

"A COLLIDER PRODUCTION IN ASSOCIATION WITH THE AUSTRALIAN FILM COMMISSION"
KEY CREDITS

WRITTEN AND DIRECTED BY  Daniel Askill
PRODUCED BY  Christopher Seeto & Daniel Askill
EXECUTIVE PRODUCERS  Sam Zalaiskalns & James March-Smith
DIRECTOR OF PHOTOGRAPHY  Denson Baker
PRODUCTION DESIGNER  Andrew van der Westhuyzen
MUSIC COMPOSED BY  Michael Askill
EDITOR  Daniel Askill
STUNT CO-ORDINATOR  Grant Page
COSTUME DESIGN  Jordan Askill with Kasia Werstak
VISUAL FX SUPERVISOR  Theodore Maniatis
SOUND DESIGN  Daniel Askill with Sam Dixon

Cast
RITUAL 1  Kasia Werstak
RITUAL 2  Daniel Askill
RITUAL 3  Jordan Askill

TECHNICAL INFORMATION

RUNNING TIME  11min 30sec
GENRE  Experimental
SHOOT FORMAT  Super 16mm
SCREENING FORMATS  35mm, HD, Digi Beta, DVD
COMPLETED  January 2004

DANIEL ASKILL : DIRECTOR BIO

Born in Sydney in 1977, Daniel works internationally as a filmmaker and artist.

As a director Daniel has created film, video installations, music videos and commercials. His background in music also lead to the release of his first album as composer/producer at 19, while also designing record sleeves and multi media projects.

Daniel initially studied in Sydney and later at Central Saint Martins in London. While in London he also began working freelace and soon became involved in a wide variety of projects. This included design work for Alexander McQueen and directing fragrance films in Africa and the Maldives while completing his studies.

In 2001 Daniel returned to Sydney to co-found multidisciplinary studio COLLIDER which now represents an award winning roster of filmmakers, designers and artists. Through COLLIDER he began developing personal film projects; the first ‘WE HAVE DECIDED NOT TO DIE’ has played at hundreds of international film festivals and won major prizes at many of these including Clemont - Ferrand, Melbourne International, Brooklyn International and South By Southwest. WE HAVE DECIDED NOT TO DIE has also been exhibited in numerous galleries and exhibitions.

Daniel has also created a number of video installations, with recent commissions from Deutsche Bank for Michelle Jank, Japanese Buddhist group Soka Gakkai and Choreographer Rafael Bonachella for the Sydney Dance Company. Often created as collaborations with brothers Jordan and Lorin.

Daniel’s work has been featured in publications including SCREEN INTERNATIONAL, DAZED & CONFUSED, ART PRESS, RES and the NEW YORK TIMES. His first music video was nominated at the MTV VMAs and he has since completed videos for artists such as U.N.K.L.E, SIA, PLACEBO, DIGITALISM & PHOENIX. His recent commercial work has included directing global campaigns for CADILLAC, AIRFRACE, X BOX and CHRISTIAN DIOR and his personal work has been exhibited in shows in Europe, Australia and America.

Daniel lives and works between Sydney and New York.

www.danielaskill.com
SELECTED PRESS

SYDNEY MORNING HERALD

Ten minutes
the French say
is to die for

A film shot in Sydney has won the hearts of an overseas festival audience.

The young British filmmaker David Threlfall has won the award for his film "Lost" at the prestigious Cannes Film Festival. The film, which he directed and wrote, has been described as a "Catharsis for the Soul." It is about the search for identity in a post-modern world, with scenes depicting the paradoxes of the modern age.

Acritically acclaimed, the film has drawn comparisons to the works of Ingmar Bergman, with whom Threlfall shares a similar artistic vision. The film's impact is said to be profound, with audiences left reflecting on the meaning of life.

SCREEN INTERNATIONAL

Music videos showed their way into last month's London Film Festival for the first time. Those hoping to spot the next James, either as a director or as a screenwriter, were excited to see the innovative work on display.

The short film 'Tube Tales: A Spotlight on Ad and Promo Talent' offered a glimpse into the world of music videos featuring some of the UK's hottest new music video directors.

The man from UNKLE

Last month's London Film Festival showcased some of the UK's hottest new music video directors. Jordan McCurry reports.

Music videos have always been a platform for experimentation and creativity, often pushing the boundaries of traditional storytelling. This year's festival featured a range of directors and styles, offering a diverse array of content.

Incorporating Virgin Mobile and Clarks, those who have worked with Wilson have their own unique approach to music videos, with concepts that are both visually stunning and emotionally resonant.

Including Virgin Mobile and Clarks, some of the UK's hottest new music video directors have been highlighted in the festival, showcasing their unique talents and perspectives on the art of music videos.

The hoopla surrounding the film at the festival was significant, with fans flocking to see the work of emerging talent. Many have been praised for their innovative and thought-provoking approaches.

Wilson, who has been a driving force behind the festival, expressed excitement about the future of music videos, saying: "The festival is all about showcasing the best of new talent and giving them a platform to shine. Music videos are a vital part of the industry, and it's great to see so many new and exciting voices emerging."
Sixième édition du festival Némo, où se telescopent toutes les formes d'images expérimentales, jeu vidéo et clip compris.

\[ \text{Clash scratch flash} \]
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COUP DE COEUR LABO
WE HAVE DECIDED NOT TO DIE
De David Askel
Autour de 100 mn.

We Have Decided not to Die est une tragi-comédie aîné, qui fait tant par sa beauté formelle que par une grande tragédie. S’exprime la tragédie de l’homme qui se débat dans un environnement hostile et qui, après avoir tout perdu, doit faire face à la destruction de son existence. La tragédie est représentée par le thème de l’amour, l’oppression et le sacrifice. Les personnages sont confrontés à des dilemmes éthiques, face à des choix difficiles. La tragédie de l’amour est représentée par la mort de l’amour et la rupture des liens. Les personnages sont détruits par l’amour et les conflits internes. Les personnages sont confrontés à des dilemmes éthiques, face à des choix difficiles. La tragédie de l’amour est représentée par la mort de l’amour et la rupture des liens. Les personnages sont détruits par l’amour et les conflits internes. Les personnages sont confrontés à des dilemmes éthiques, face à des choix difficiles. La tragédie de l’amour est représentée par la mort de l’amour et la rupture des liens. Les personnages sont détruits par l’amour et les conflits internes.
DESTINY
FAST AND SLOW

DANIEL ASKILL

Words:
Holly Willis
Photo:
Paul Wetherell

The Reversible Destiny Project is perhaps the most compelling influence on the film. The project is a collaborative effort of Madeline Gins and Shusaku Arakawa, conceptual architects who combine Eastern and Western discursive practices to create a poetics for understanding and modifying built spaces and the linear unfolding of time. In 1971, the project is centered on designing spaces that can reverse or slow the irreversible thrust of temporality. Among their numerous artistic endeavors, Arakawa and Gins developed a park called Site of Reversible Destiny, which was created between 1969 and 1995 in Gifu Prefecture in Japan. The park is composed of spaces that are next-to-impossible to navigate, with the idea that slowing movement and engaging careful thought about each bodily gesture can cut out one of rational grooves of thinking, behavior, and, eventually, destiny. Indeed, the title of Askill’s film comes from a quote by the two artists.

The title was probably running through the minds of each of the performers in the film during production, especially over the hardships. “When I first came up with the idea, it was a long way from anything I’d executed before so it was certainly a challenge,” admits Askill. “One saving grace was the stunt coordinator, Grant Page,” continues Askill. “Suddenly the ideas of crashing cars and smashing glass seemed doable. And almost all of the effects are in-camera - there isn’t 5-D or 3-D stuff. It’s all real. It was almost like performance art.”

In the first section, Askill engaged the good will of his girlfriend Kasia Westkap, whose job was to hold underwater for long stretches of time. “I don’t think there’s anyone else I could have gotten to do it,” says Askill. To prepare, both Askill and Westkap spent time lying on the bottom of the pool, sitting at gun and remaining still for as long as possible. And if that wasn’t fun enough, Westkap also had to work on her balance, maintaining a look of effortless rigidity as she seems levitating out of the water. In reality there were wires suspending her above the pool, but maintaining balance was her job. Askill notes that his partner’s gymnastics background helped and adds that they shot the footage on super high-speed. “You shoot two seconds and get 15 seconds, it’s not quite as hard as it looks.”

The final scene was also somewhat challenging, and again Askill counted on class mates. In this case, his younger brother, Jordan Askill, appears to crash through a skyscraper window and hover in mid-air. What made the scene particularly harrowing to shoot, however, was the fact that the younger Askill had recently had a stroke. A medical anomaly, the stroke made the protective film maker apprehensive.

“He had just finished rehabilitation, and his doctors said he was fine if he wanted to do it,” says Askill, “but having him act at the same scene where I used to, in the boiling heat, was very difficult.” Askill had purchased three large sheets of candy glass, each extremely expensive, especially on a tight budget. “We had just broken,” he says, “and they were cut in the heat, we had five cameras ready, the light was fading and we still had to do the car crash scene. He took a run, leaping through the glass and falling onto the mat below. He rolled and hit the tarmac and cut himself, but we got the shot.”

Askill did not merely direct those close to him to endure the rigor of filmmaking to complete his project; he was featured in the second section, in which two cars speed toward him. needless to say, Askill was justifiably relieved when the film was shot.
BOUND TO FILMMAKING. IMAGES FROM WE HAVE DECIDED NOT TO DIE BY DANIEL ASKILL.

DESTINY FAST AND SLOW: DANIEL ASKILL

ended. "I think the moment when I had all the footage in the can was the best," he says. "I just went up the coast by myself with a pile of my dad's CDS and friends came up and we played with it for a couple of weeks." He continues, "I always enjoy the editing stage the most, and this time it was very enjoyable. The final details were harder, we had no money and we had a variety of people working on it in their bedrooms, but I think the best part for me was those few weeks just after we finished shooting."

RESFEST is also featuring a music video by Askill. Titled "Breathe Me" for a track by Sia, the video was actually co-directed by the musician and Askill. "Sia is a friend of mine and came by London for a few days to catch up with friends," he recalls. "We met for coffee and she said, 'let's do a video.' And I said, 'Okay.' I wrote a bunch of treatments for it - none of which she liked. She had the idea for a Polaroid flipbook. I was a bit skeptical, but as she talked about it, I became clear that it could work. So we ended up spending three days in a sunny little hotel in London and came out 2,000 Polaroids later. It was really nice, it was quite organic actually."

While Askill will undoubtedly be called on soon to direct a slew of new projects, his long-term plans include a longer version of We Have Decided Not to Die. "It will build on the ideas of modern-day thrillers," he explains, "building it into a bigger universe of its own, with ideas about the beginning of time and space; really that's my big focus." He adds that while narrative is somewhat appealing, he's much more interested in the collision of sound and image. "I feel like I want to get the image/sound-driven thing out of my system," he muses.

And perhaps this is what is so interesting about Askill as an artist. Like several of the most interesting filmmaker at work right now, he's less obsessed with the traditional feature film format, and more interested in seeking other ways to create long-form cinematic experiences. "I guess in the back of my mind I wonder if narrative films are some in between step, and that we might get to a purer image/sound mix," he says. "Film is still such a young medium, and it may be the equivalent to the early stages of painting when everything was narrative. But who knows? I mean I guess what's been so appealing for me is that We Have Decided Not to Die seems to have found an audience that doesn't find it inaccessible. And that gives me hope."