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What was the first film you saw?  
A real lousy film about Eskimos building an igloo. Since I grew up in the mountains in lots of snow and on skis, I could tell they were doing a lousy job. They just looked like paid extras that didn't know what they were doing, and the film tried to persuade you that all Eskimos lived in igloos. I thought that can't be, they don't even know how to handle snow.  
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Michael Shannon said you saw a clip of him on You Tube—what was it?  
I can remember what it was, but I was immediately intrigued. I'm a director because I see who is fantastic as an actor, and in thirty seconds of seeing him I knew this man is phenomenally gifted and he is a man who has to play the leading part. He didn't have an Academy Award nomination at that point—it was well before that. So I invited him to warm up with me in *Bad Lieutenant*. Unfortunately, I only had a small role of this other corrupt policeman who steals things from the property room and wants to get out of the force. So he was there to shoot for two or three days and we talked about the new film. So we had some experience before, and I'm very, very proud he got an Academy Award nomination. It was always clear that Heath Ledger ought to win it, I think it was justifiably so, although Michael Shannon would have deserved it, but it was self-evident that Heath Ledger should win it and he would win it.  
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You were a fan of *The Dark Knight*, weren't you?  
Not a big fan, but it was a very significant moment for me, because I did not expect how dark the film was, and I sensed some collapse, something dark, a great insecurity, coming at us. All of a sudden I sensed that there is a film out there that gives us this.  
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Does it give you a sense of optimism that a huge Hollywood film, which at the time became the second biggest grossing film ever, can be that dark?  
It was a very encouraging sign and was a very significant surprise for me.  
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Did it help you get to do *The Bad Lieutenant* film?  
No, it had nothing to do with that. The *Bad Lieutenant* for me was Nicholas Cage and me, working together. It's very strange, because at the same time, at the same hour, both of us thought why have we not worked together? And almost at the same time, we were trying to find each other's telephone number. He called me from Australia, and I was just about to get his number and call him.  
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Literally?  
I speak of literally. We were astonished, why have we never contacted each other before? And in less than sixty seconds, we knew we would do a film. Sometimes a necessity manifests itself, and how it happens is very mysterious. Why didn't we do a film twenty years ago or ten years ago?

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You've been very prolific, the last five or six years...  
No, the last forty years! You see you have not noticed that I have worked the entire time. I've made a minimum of one or two films a year, I've staged operas, I've acted in films, and I've written books, and by the way I think the things I am writing will out-live my films.  
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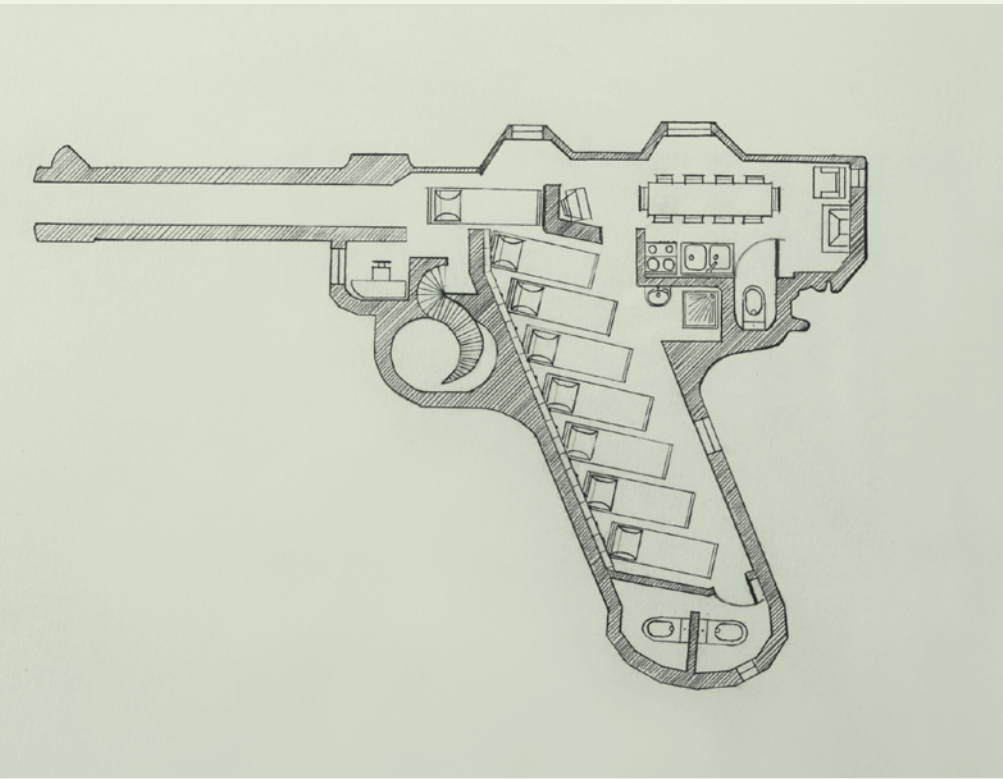
I mean they have been more high profile recently.  
Yes, of course. Exactly, you are noticing them more because they are more high profile, like *Grizzly Man*, *Encounters at the End of World*, *Bad Lieutenant: Port of Call - New Orleans*, so it's higher profile and also, all of a sudden America discovers my films more intensely and with larger audiences. *Grizzly Man* was a very big success amongst audiences, so was *Encounters at the End of the World*.  
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In other words, you're finding a wider audience more regularly than before.  
In a way yes, but you see, I have never stood still and I'm out for new horizons and I found new partnerships. You will not find me standing still and doing the same thing over again.  
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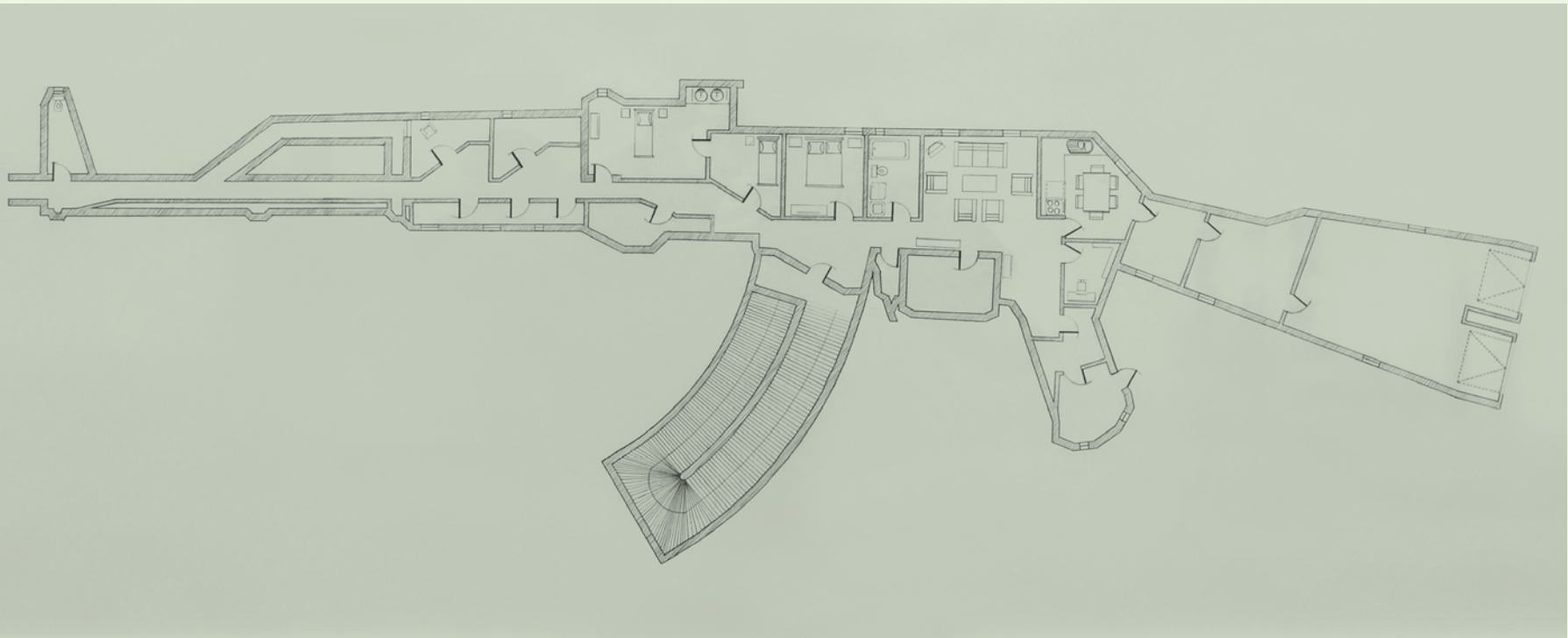
Do you think your do-it-by-all-means-necessary approach will be an influence on others?  
It's the banalities of the future. It is not sustainable that films cost over a \$100 million, and they then cost \$25 million more just to release them before one single person has paid for a ticket. This situation is simply not sustainable and we have to start to become flexible and more intelligent. We have to become guerrillas, rogue in our hearts and make films as they should be made.  
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Can you pinpoint a defining motif that links together the diversity of all your film work?  
I make Bavarian films. It doesn't matter if I go to Los Angeles, Antarctica or to the Amazon Rain forest in Peru and move a ship over the mountain, it is a Bavarian film.  
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MY SON, MY SON, WHAT HAVE YE DONE / USA  
DIRECTED BY WERNER HERZOG  
STARRING MICHAEL SHANNON, WILLEM DAFOE,  
CHLOE SEVIGNY, BRAD DOURIF  
WORDS. SIR DAVID MICHAEL

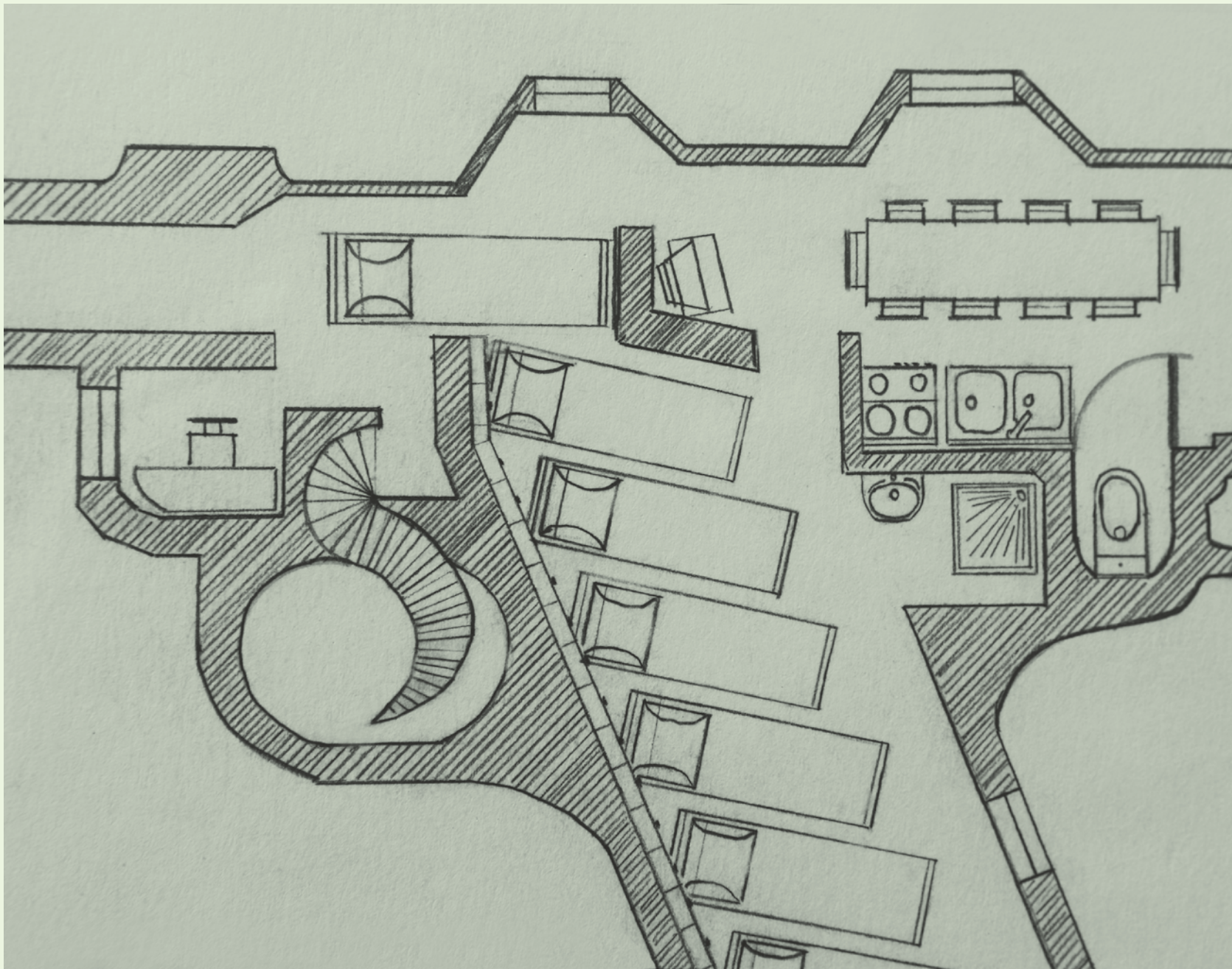


TRADITION OF EXCELLENCE VI, DRAWING, FRAME, PENCIL ON PAPER 30X40CM



TRADITION OF EXCELLENCE V, DRAWING, FRAME, PENCIL ON PAPER 42X110CM





TRADITION OF EXCELLENCE VI, DÉTAIL VIEW , DRAWING, FRAME, PENCIL ON PAPER 30X40CM



AIR FORCE ONE, from the Aggravure serie, staples on wall, 270x250 cm

The protagonist Icarus, the Mannerism of the Renaissance and the symbol of sublime power Air Force One -the plane of the American President- are the main points in this work. The combination of pathos, beauty and unnatural movement of Italian Mannerists concealing some aggression. Is it why this "Superman" flies straight down towards the earth? Here it's used the tackers as a material and media, which plays with the contemporary aggression and the profanized utility of the everyday life.

(INSPIRED BY HENDRIK GOLTZIUS BY CORNELISZ VAN HAARLEM DRAWINGS)

ELEMENTS: 35 000 STAPLES  
REALISATION TIME: 75 HOURS  
DATE: 25/11/2007 - 7/01/2008 - 13/07/2009





AIR FORCE ONE, STAPLES DETAIL, FROM THE AGGRAVURE SERIE , STAPLES ON WALL, 270X250 CM

**Volcom Brand Jeans**  
road-tested denim  
by Rune Gaitberg

Volcom Brand Jeans is proud to introduce the Rune Destroyer Jean. Designed by Rune for the V.Co-Operative Series. Featuring a triple stitched 2-ply denim rear panel.