

SEPT 22

Viewties

Hugo
André.

Info.

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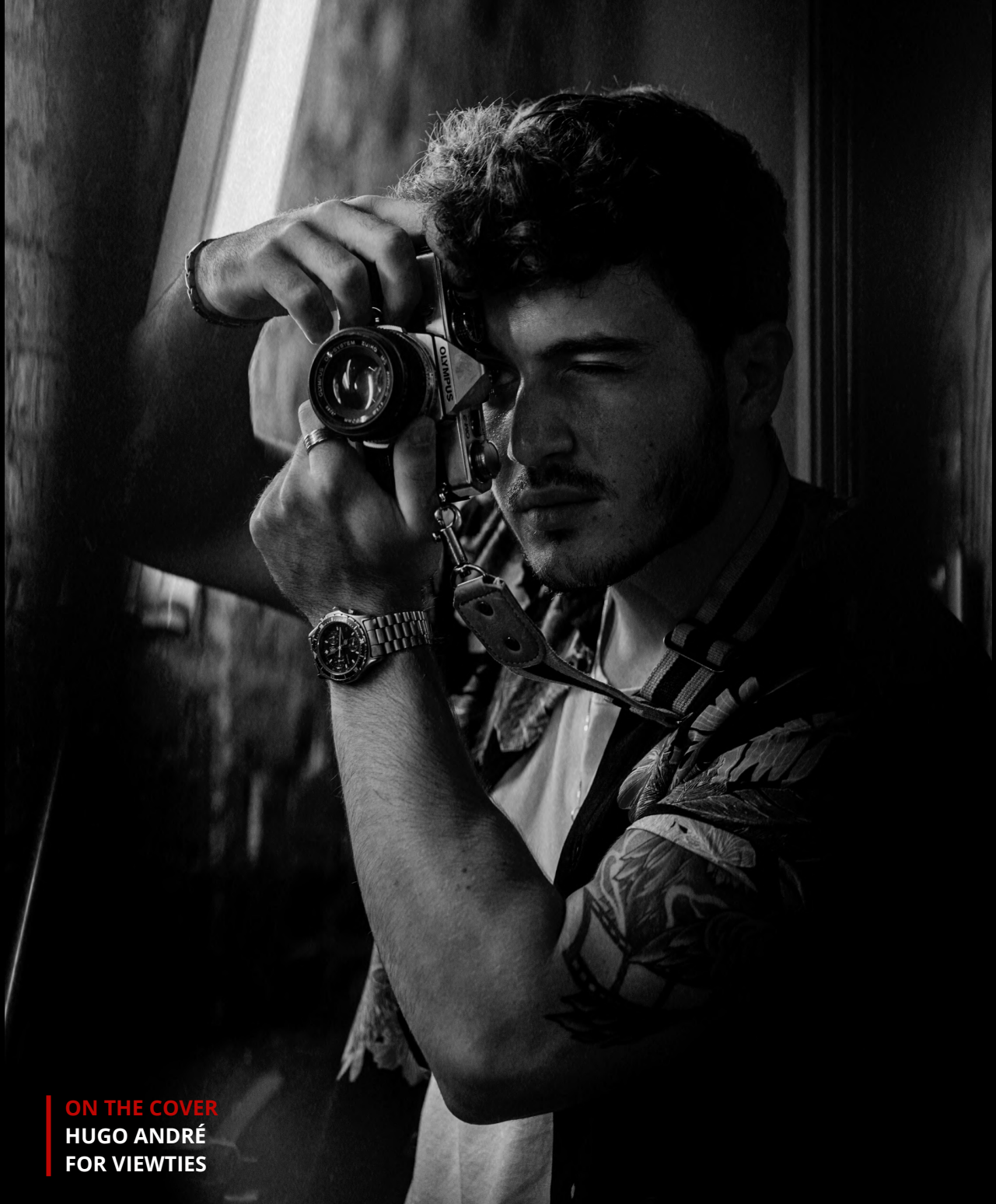
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NO. 128 - SEPTEMBER 2022

FEATURES



ON THE COVER
HUGO ANDRÉ
FOR VIEWTIES



Hugo
André.

Editor's Letter

Welcome to **VIEWTIES**, a digital magazine written for the fans, the talent, and the art lovers who loyally read every issue. Each month, we select and organize features that will resonate with you and will inspire your self-welling journey. We hope to facilitate the connection between you and your favourite artists, find the beauty behind the lens and hope that you will enjoy the experience as you read the pages of our magazine. Remember this is a fast-read digital publication to celebrate art and value the talent, to know the other side of the story, one artist at a time.

Don't miss any of our issues, as **Viewties** goes on bringing you the latest on film and television, introducing artists whose passion is to make you feel something with their work and dedication that brings a project / character to life requires. As I always say, If I can take something from my job, I believe you will take something from it too. Enjoy the ride and prepare your heart for being touched by our content.

Happy month!

Vanessa Miraglia

Founding editor-in-chief
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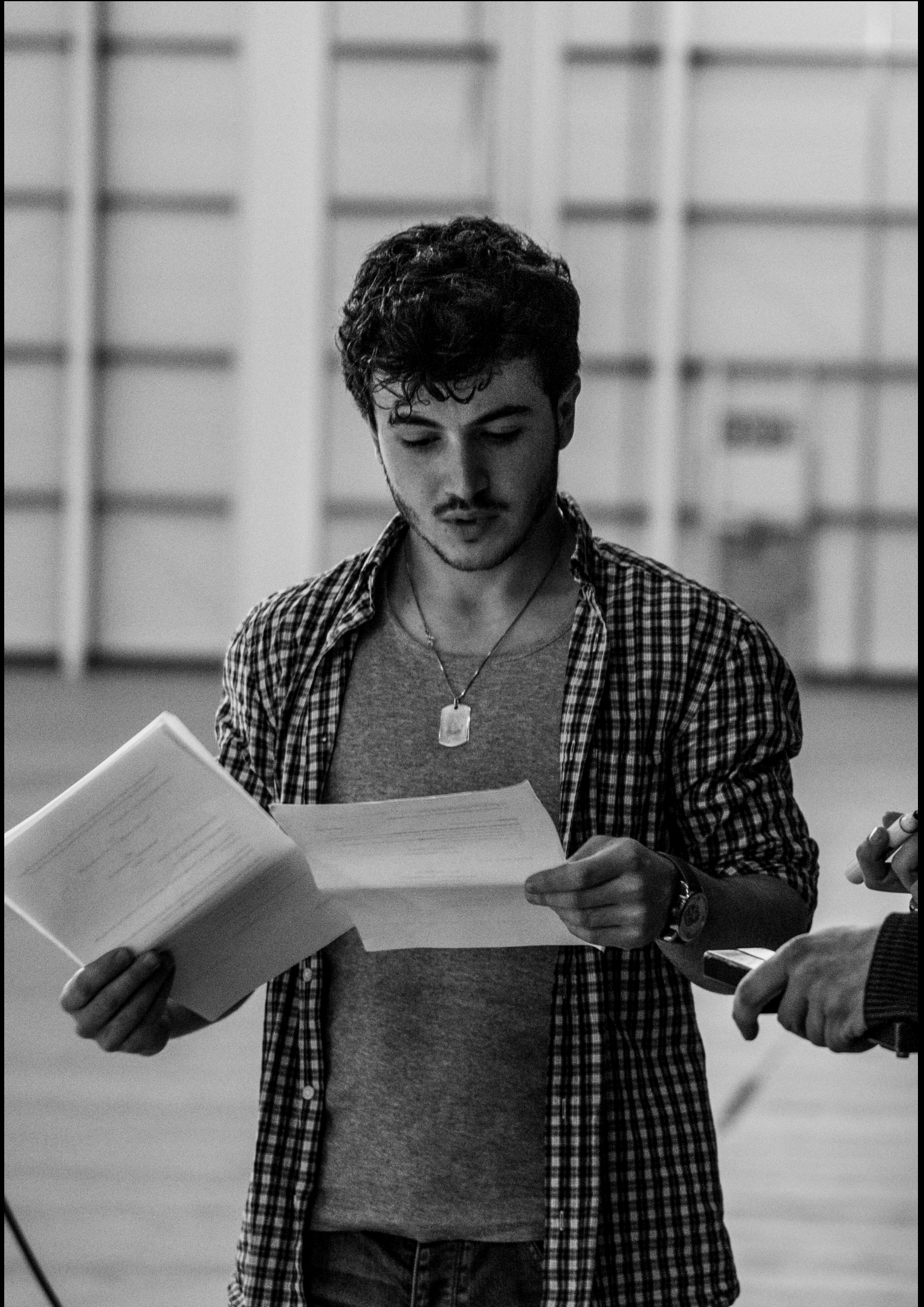




Hugo André.

Hugo André is making waves in the industry, working since a very young age. He managed to absorb experience of art itself, watching films and practicing on his own. Due to his love for his profession, he never really saw it as a career, but more of a life-choice- this can be easily perceived through our conversation as he displays a tremendous amount of passion and creativity, which radiates from his artistic spirit.

We sit down with the talented filmmaker to explore in-depth his artistic journey to date, discussing the feature film that he wrote & directed named **MAKEUP**, a comedy/drama about the unlikely friendship of two very different men- a friendship formed through the hidden personalities of each character. *Sacha*, an introverted French ex-chef moves to **London** to begin his new life as a food critique. Moving into a spare room in a house belonging to *Dan*, a bold and confident **London** stockbroker during the day, and a burlesque dancer at night. As time goes on and events unfold, the pair begin their rigid journey toward compatibility. **MAKEUP** spent a year at film festivals, picking up quite a few awards and nominations, and since then it has received 5 distribution offers. We talk about the ups and downs of the experience, including what is next in the pipeline.



V: To start with, I would like to know more about your backstory from the moment you discovered filmmaking for the first time. You were very young when you forged a relationship with creativity, from writing and drawing to directing professionally. What were your feelings regarding these arts, and how did you feel when you booked your first directing job?

HUGO: Honestly, I never stepped back to look at what I have achieved and how I got here until recently- especially at the beginning of my career I just did what came naturally. First starting with photography, the next natural step felt like trying video, then video turned into film. It felt like a natural progression and I was so ambitious I never really stopped to think wow I have made a career for myself here, because it always just felt like a hobby / a passion that I woke up happy and excited to do every day. I do think however that a memorable milestone for me was when I was 16 years old and a drinks company called Up&Go took me on as an ambassador for their brand, and gave me the opportunity to go to the French Alps to direct and shoot a short commercial for them. I felt like wow this is crazy, a successful brand trusts me, a 16 year old, to make something for them, and I'm getting paid... just crazy.

V: You said that while you are writing, you see the scene in your mind. Are you also picturing the possible actors you would like to cast?

HUGO: When I'm writing I always picture who I want to play the character- always. I have to put a face to a scene; I even incorporate the way they speak and some of their mannerisms and quirks into the character whilst still creating a character >>>

that is entirely unique.

V: What inspires your scripts and the visual aesthetic of your films?

HUGO: I would say two things are the driving forces that inspire my scripts / ideas. Firstly, I find it incredibly important to incorporate some kind of message into each film, whether it's creating awareness for mental health, victims of discrimination or even the injustices imposed on society by governments or large corporations. Secondly, I'm an extremely visual person, so I visualise a scene or the aesthetic of a film way before I begin the writing process- focusing on playing a scene frame by frame in my mind.

V: Is it hard to be creative when it comes to developing an idea for a film; are you afraid of copying other people's ideas or methods? What do you do to build your identity and stay as authentic as you can be in your craft?

HUGO: I am constantly worried about copying ideas or not being original enough. The worst feeling is when I tell someone the premise of my next film and they respond with "oh that sounds like another film I watched". But unfortunately, it is hard / nearly impossible to create an entirely original idea- it will always in one way or another have similarities to another film; whether its due to the aesthetic of the film, the casting, the era, the dialogue, the pacing, the general plot, etc. Having said that, I like many other filmmakers, have to just accept that there will be similarities, but you just have to do your best to make it your own and make it personal to you.

V: At the same time, I believe this industry is like a school; you pick up things from other people you work with or not. Is there someone you have worked with or not that you feel has a big influence on your work or the way you relate with other people on set?

HUGO: I have always seen myself as a student of film, I find myself watching a lot of films like they're essays I'm trying to deconstruct. Anyone who knows me well, will know that I watch a film almost every single night before I go to sleep. I watch them religiously- bringing me comfort, entertainment and knowledge. Unfortunately, I've never had the opportunity of having a mentor in the film industry (a director I've been able to work with closely), so I guess in that sense I have developed my directing style quite organically with little influence from others in the industry. But I do look up to a lot of directors and I try to analyse their style and direction through their films and in depth interviews I find myself watching on YouTube.

V: How do you look after yourself when it comes to dealing with the negative aspects of the job, you know, rejection, criticism and even expectations?

HUGO: This industry can be quite cut-throat, so I've faced a lot of rejection (more than I have acceptance). I definitely think that negative comments, rejection, etc used to affect me a lot more than it does now, because over time I've realised that everything happens for a reason and strangely enough- silver linings do happen when you're willing to accept them. Every rejection still hurts, but I pick myself up a lot quicker than I used to, and it motivates me to work harder and fix my flaws. There have been numerous instances where I've had investors refuse to invest into my projects, but I take every one of those rejections as a lesson- I see ways I can improve and how to adapt in order to ensure that the next person says yes. Expect 100 no's before receiving 1 yes.

V: As you started working very young, I was wondering, have you ever needed to claim respect? What would you say that means to you to be respected as a filmmaker?

HUGO: Definitely, I'm not necessarily proud of it, but when I was a teenager, I used to lie about my age or allow people to assume I was older. Clients would naturally assume that a 16/17-year-old wasn't capable of effectively putting together a video campaign, or mini-doc, or whatever I was hired to do. Honestly, I don't blame them for thinking that, but what they didn't see was the years of practice I put into my craft even as a teenager. I was so determined to improve and to be respected for my contributions to the industry. Even today, I'm usually one of the youngest, if not the youngest out of everyone on my film sets- which is sometimes unusual because I'm directing them, but everyone has a mutual respect for each and every person's role on a film set.

V: Let's talk about your upcoming feature MAKEUP. The plot sounds very interesting, where did you get the idea from, and what inspired it?

HUGO: Coincidentally, I came up with the idea for MAKEUP 3 years ago on the exact same day that I screened my first short film, Soul Forest, to my then business partners. It was this weird lightbulb moment where I had just completed my first short film, and in that moment, I wanted to create something bigger, so I visualised an idea for my next film. The idea sparked from a conversation I remember having with one of my friends about someone we knew who was transitioning from male to female- which then led me to think about the mental process from first thinking they wanted to transition, to then actually doing it. Based on an idea birthed from a conversation I had, I began developing fictional characters with my friend and business partner, Will Masheter- who ultimately became a part of the writing process. We settled on one of the lead characters, a seemingly >>>




<<< macho man who catches the eye of his female co-workers and is envied by the males roaming the office. Although confident and charismatic at work, he hides a secret life back home- experimenting with cross dressing and burlesque dancing. I then wanted to add another character into the mix, an introverted French food critique named Sacha, who rents a spare room in Dan's house. Sacha's character is based on my dad, as my dad came to London from France as young French chef (although some of his characteristics have been exaggerated for the purposes of comedy / entertainment).

V: Because of covid, you had to reshoot this production, you even had to do other jobs in the meantime while everything was shot down. What motivated you during those crazy times to not give up and keep pursuing what you dream of?


HUGO: It was hard to stay motivated, I was struggling financially and at that time I was making no money through film- so I was quite disheartened to say the least. It actually took seeing my friend Will persevering with his short film at the time to reignite my determination. I then helped him during the last few days on his film, then I went all guns blazing to acquire the remaining funds for my feature- this is when I first came into contact with my now friend and producer, Lucas A. Ferrara, who came on board as an Executive Producer for MAKEUP after months of delayed shooting due to covid.

V: While I was reading about you, I immediately noticed that you care about the messages of your films. So, I was wondering, what will the audience take away from MAKEUP after seeing it?

HUGO: I hope they see MAKEUP for what it intended to be, a sweet intimate film following the trials and tribulations of two people trying to find their place in society. It's a simple but effective story which I hope sends the message of acceptance.



MAKEUP is a simple but effective story which I hope sends the message of acceptance.



V: What can you tell us about your next feature film that's currently being developed?

HUGO: My next feature, Black Box, has secured 25k in investment so far- covering the development costs. I am extremely excited to start shooting this production as I feel like the message is extremely important and showcases a lot of issues with our government, prison systems, and how we deal with mental health. I want to place the audience into the near future, and let them discover a version of the future that could be inevitable if we continue to favour money and wealth over humanity and morality..

V: This last question is a little bit personal to me, as my nationality is Argentinian; I like to ask the people I interview what they know about the country, you know, its art and culture. So, I was wondering, have you ever seen or experienced any type of art/culture from Argentina?

HUGO: The closest I've come to Argentina, is that two of my cousins have heritage which goes back to Argentina, but unfortunately don't know much about the country myself, but there's a lot of South America that interests me and I have quite a few friends and relations that have connections to South America.



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