



Three motorbike chicks bomb down free highways and have a special plan. Michaela and Gabriela want to free their green companion from all moral bonds and give her a sentimental education which is near to porn. In private rooms and strip clubs they try different sexual practices. Afterwards Lucy can call herself an angel with dirty wings.

Ironic essay on feminine horniness and emotions, where on the search of the true feminine self, love, lust and (self)deception are being dismantled experimentally. This bizarre trip on the edge of porn was realized by the well attuned team of wtp international which last could be seen in selected cinemas with the media satire "My dream or Loneliness never walks alone". New in the team, with a daring appearance as title role is Antje Nikola Mönning.

Detailed Review

Ironic essay on feminine horniness and emotions, where on the search of the true feminine self, love, lust and (self)deception are being dismantled experimentally. The films of wtp, made with common dedication, have already become an unmistakable trademark – bizarre film trips who also owe their run wild creativity to the absence of regulating German film funding institutions.

That is how last the media satire "My dream or Loneliness never walks alone" was born. In the sponti style - the story was created parallel to the shootings – Roland Reber and the confirmed wtp-team develop a taboo-free apotheosis of egoism from a feminine point of view along with the compulsory attack of the conventions of our society.

Three motorbike chicks bomb down free highways and even though their cup size might not be sufficient for the Valley of the Ultra-Vixens they have a special plan. Michaela (Mira Gittner) and Gabriela (Marina Anna Eich) want to free their green companion Lucy (daring performance: Antje Nikola Mönning) from all moral bonds and give her a sentimental education which is as close to porn as possible.

During these lessons - which reveal Lucy's nudity as stuffy and her horniness as a search for caring – fellatio, dildo and erections get their role as the bogey of the middle class, when they go to Biker gangs, strip clubs and hot bangs in private rooms. It is in the spirit of Houellebecq when Antje Nikola Mönning's character bares physically and emotionally and explores sexual taboos, without the film risking to be erotic. She is being educated to Nietzsche's übermensch, to give up all civil conventions and to find her true self.

After this radical ego trip, which questions the prevalent sexual moral in an post-modern ironic and outright drastic way, Lucy can call herself an angel with dirty wings. Crowley's imperative "do what you want" stands behind every action, but one asks oneself if this revolt isn't losing its cause. Like in some modern theatre plays the narration is only a stage for philosophizing. The characters are so to say on the couch, turn their inside out, show us very directly their soul baggage. That is affected, ostentatious artificial and demanding, but indeed worthwhile, if one is open-minded enough for such an abstract pleasure.

Source: Blickpunkt:Film