

Women In Motion

Riley Keough and Gina Gammell

20 MAY 2022

Elizabeth WAGMEISTER

Welcome to Kering's Women In Motion conversation. I am Elizabeth Wagmeister, *Variety's* Chief Correspondent, and we are so excited to continue our partnership with Kering at the 75th Cannes Film Festival for this very important programme.

Kering's Women In Motion Talks celebrate female contributions to cinema and beyond. We are not just talking about the film industry, but also pushing gender equality forward in society.

Today, we have two fantastic guests for you: Riley Keough and Gina Gammell. The two are making their directorial debut on *War Pony*, and they are business partners with their own production company. You know Riley from her wide range of work as an actor, and now she is stepping behind the camera. We are so excited to talk to these two impressive women, so let's get started.

For everyone here, we only ask you to please keep your cell phones on silent. You are free to take video and picture and post, but we just do not want any sound interrupting the conversation.

[photo session]

Are your eyes OK? It's very bright, lots of flashes, but there are worse problems to have. Look where we are, right?

Riley KEOUGH

So beautiful. It is.

Elizabeth WAGMEISTER

So, congratulations.

Riley KEOUGH

Thanks!

Elizabeth WAGMEISTER

I want to know: what was your reaction when you found out that your film was selected, and that you would be coming to Cannes?

Gina GAMMELL

I think I screamed.

Riley KEOUGH

Well, you know, they really left it to the last minute to tell us. I was in my trailer at work, and I think I got a little dizzy and had to sit down for a minute. We were, you know, screaming and freaking out. This is not something we ever anticipated for this project. You know, it was something that was a very personal thing that we did with our friends. You kind of forget sometimes that people are going to watch it, and that things will happen. I think that Cannes was just a... It was kind of a pipe dream, I think? So it is pretty amazing.

Elizabeth WAGMEISTER

So, obviously, we are going to talk a lot about the film, and I want to get into that. But first, how did the two of you meet? I know you have your own production company, that this is both of you your directorial debuts. But how did you first meet? Talk to me about the process that you two became partners through?

Gina GAMMELL

We met through friends. We met at a Cinespia screening –

Riley KEOUGH

At a Cinespia screening, yeah.

Gina GAMMELL

– of *American Psycho*, which was kind of fitting for us. And it was – we were very fast friends. I think Riley moved into my house two weeks later. I don't know why you didn't have a home at the time.

Riley KEOUGH

I think I do. It was by choice.

Gina GAMMELL

We were very fast friends. And then, the rest followed very quickly. I think we were both at places in our career... she was feeling that she had always wanted to do more than act, and I was feeling like I was not quite living my purpose. We started collaborating quite quickly, became friends on various little ideas and creative projects, writing....

Riley KEOUGH

We started writing together pretty instantly.

Elizabeth WAGMEISTER

Riley, I read somewhere – so, you don't believe everything you read – but I think I read that you thought you wanted to be a director before you became an actor. Is that true?

Riley KEOUGH

That's true. Yeah. I kind of... That is what I wanted to do, was write and direct. As a young child, I would kind of make little movies with my friends. I would never act in them. Acting kind of was something that I did want to do, but it kind of came later. And yeah, so that was kind of my original sort of desire, to direct and write films.

Elizabeth WAGMEISTER

And how did you end up getting into acting?

Riley KEOUGH

I got into acting because I just... felt like I – I wanted to do all of it, you know, and I had a feeling that I would really enjoy it.

An opportunity came up to audition for something, I think I was 18, and I kind of went, “well, if I never try it, I’ll never know”. And I booked my very first audition. So, if that had not happened, I don’t know if I would have continued acting.

And then, you know, in the beginning, it was kind of like: “is this what I really want to do?” And then, it just, you know, continued to be fruitful. So, I kept going.

Elizabeth WAGMEISTER

Gina, tell me a little about your upbringing and how you got into this creative field.

Gina GAMMELL

I grew up... My father had a job that made us travel a lot but my father was actually – I shouldn’t say this, but my father was a failed theatre director. He was a failed theatre director who kind of... My mother got pregnant, and he was like, “Oh, I need to get a job to pay the bills” and stopped, so I think when I was growing up, I was very much involved in the arts in the family, and taken to the theatre and films and you know, it was a huge part of my upbringing.

So, I think – like Riley, we have that in common – I knew very very early on that I wanted to direct and make films. And we kind of both have those embarrassing home movies.

Riley KEOUGH

Mine were fantastic.

Elizabeth WAGMEISTER

Riley’s like, “Mine weren’t embarrassing, speak for yourself!”

Gina GAMMELL

So, yeah. I think I was very fortunate to be exposed to a lot of stuff through my father, and then yeah, it was always part of what I felt my life purpose was.

Elizabeth WAGMEISTER

Whoever wants to jump in –

Riley KEOUGH

Would you say that if your movie did not get into Cannes? She would be like, “It’s kind of a hobby...”

Gina GAMMELL

It would be a hobby, yeah.

Elizabeth WAGMEISTER

You’re joking around, but you bring up a good point. What does Cannes mean for both of you now as filmmakers, in terms of the next step of your career?

Riley KEOUGH

I mean, I think it's just, you know, you make something and you like it sometimes, or you kind of go back and forth, and I think having other people appreciate it, just I think, I don't know, it's something I don't think – I wish that we didn't need, but it definitely helps you continue like an, "Oh, OK, someone wants to watch it."

Gina GAMMELL

It's like a validation. I feel like whatever art we make, it's always as "ok" as the last person told us it was, and I think Cannes gives it a validation. "Oh, Cannes thinks it's OK!" So, we can keep going.

Riley KEOUGH

Yeah.

Elizabeth WAGMEISTER

So, let's talk about your film. I know that... It kind of came up... it wasn't like you had this specific idea and purpose. It kind of came up by chance, on the set of *American Honey*. So, can you kind of talk about the origins story?

Riley KEOUGH

Yeah. I was filming *American Honey* in 2015, and there were two actors who were hired locally to do a scene with me, and the scene got pushed to after lunch, so we ended up having like six hours. We just made really good friends. And it was just one of those friendships where you just kind of meet, and instantly, just can't stop talking, and you get along really well.

So, it started like that; it was just a friendship, and we lived in South Dakota, in Pine Ridge. So, we just would go hang out with them, with our friends. I invited Gina to hang out, one summer. We were in our early 20s at the time. It was just a friendship, and I think we were all interested in making things. We were interested in making films. Frank was making music. Bill was making gardens. And we just were in our early 20s, hanging out, making music videos.

The idea was very – you know, it was a long time ago now, so it was a very slow kind of burn. It just started with notes in our phone, "oh this would be a funny idea", and then it started turning into this script thing, and there were different variations of it.

And at some point, I don't know how long, after about a year, we had a kind of rough draft and a final draft, and then we started actually sitting around. It was honestly like a hobby, it was something we were all doing for fun, like we didn't really have a goal. We certainly didn't think we would end up in Cannes. It was just like a fun thing we all did together. And then it turned into a film.

Elizabeth WAGMEISTER

At what point did it go from hobby to film? When you realized, "Oh, we actually may be –"

Riley KEOUGH

I think, with financing. I think when we sent it to some people, and they were like, you know, "this is interesting". And we were like, "Oh. OK. I guess we'll kind of go in and take it more seriously."

Elizabeth WAGMEISTER

I don't know if anyone here watching has seen the film, so whoever wants to jump in, can you discuss what it is about?

Gina GAMMELL

Uh, it is...

Riley KEOUGH

There's no plot....

Gina GAMMELL

There's no plot.

Riley KEOUGH

It's experimental...

Gina GAMMELL

Like, it's a kind of coming of age, with a 23-year-old man and an 11-year-old boy, living on Pine Ridge Reservation. Yeah, it's a coming of age, that deals with life stuff.

Elizabeth WAGMEISTER

Can you talk about the casting process?

Riley KEOUGH

Yeah, I mean again, it was a very slow burn, because we were kind of like, "Oh, we're kind of making a film". We just really wanted to all hang out together, I think. You know, we just wanted to spend time together, and it was like a fun hobby thing. So, once we had a bit of a script, I think we started – we had a couple of people that we knew, that were local, that we wanted to audition, I guess. We would kind of do these improvvy... These scenarios which the actors would have to improvise through with our casting director, Eleonore Hendricks. And ourselves. It was very... you know –

Gina GAMMELL

It was long.

Riley KEOUGH

It was long, and you know, there was not really a method. You kind of meet someone, and go, "oh, they're kind of great, let's see what happens". You kind of bring them in and read with them. I think, also, once we had producers interested and sent the script out, it became more of a real thing. I think we started doing actual casting trips, to put a cast together.

Gina GAMMELL

But it was also... Like, we were very very committed to casting it entirely locally. Like, we didn't want to go out of the reservation to cast this film. And I think it made us, when we started, when we would go on trips, even if they weren't casting trips, that we would just be meeting people and suddenly meet someone, and like...

All the little boys that are in the film, I mean, Riley and I were just at the gas station and we saw this group of boys were like entirely, us, along with Frank and Bill, had kind of created, for this kind of manifestation of Bill and Frank, when they were younger. We just pulled over the car and started talking to them. And then that is how we met three of those boys: just at the gas station.

So, like the rest of the process, it was incredibly organic. And we just took our time, because we were committed to casting it locally.

Elizabeth WAGMEISTER

With that said, with casting it locally, obviously authenticity is so important in filmmaking. So, how did you ensure that you would be responsibly telling a story that is not yours? Whoever wants to jump in.

Riley KEOUGH

Yeah, I mean, I think... it was a very kind of personal project to the boys, and our relationships are personal to us.

And from the beginning, it was really just writing word for word what they wanted to say, how they wanted to say it, sitting down, giving them, you know, spending hours and hours just kind of going, "then, what do you want to happen?", "what do you want that tone to be?", "what do you want the camera to look like?" – they didn't want hand-held. You know, just like every little detail. "How do you want this to look?" "How do you want this to feel?" "What does this scene mean to you?" "What do you want the tone to be?", so that our gaze is not really present as much as it could.

So, it was just, you know, it was just every day, making sure that in every moment, it was feeling right, with the actors we hired: making sure that their scenes feel authentic to them. And if they didn't, they would change them. They were entirely on book, which is something I think is really impressive to share, because it does feel improvised when you watch it.

And they just, kind of every day, going, "does this feel good?" "is this something that you relate to?". And they go, "well, no, this shouldn't be like that, it should be like this". And we go, "OK, so what should we put in the script?" And they go, "You know, put this in..."

So, it was just every day, making sure that everything was feeling authentic to our actors and our writers.

Gina GAMMELL

Yeah, I think it was definitely a collaboration. There was a writing process, then the casting process, then the shooting process. It was constantly evolving, with who the most direct lines of collaboration were, because once you are on-set and working with the actors, it was what the actors wanted. So, I think it was kind of a mission of like "is there a way to do this responsibly and consciously collaborate?"

Riley KEOUGH

Yeah, with the community. And of course, we had a lot of challenges. It's not something that you just... You know, it took seven years of building our relationships, understanding nuances. And that kind of became our sort of goal: how do we responsibly collaborate between communities, and I feel really proud of what we were able to do, though there were definitely challenges.

Elizabeth WAGMEISTER

It really sounds like it was a true collaboration. I know that one of the producers on the film has said that a lot of film-makers had visited the area, but just kind of came with their cameras and that was it, and it didn't feel like an authentic story. But it sounds like you really – seven years – you were working hand in hand.

Riley KEOUGH

Yeah, I mean, I think that is typical in film, right? Story-telling as filmmakers, going to communities, and going, "where is the story here?" and making your film.

I think to start, that is not how this started. This was, you know, the four of us in our early 20s were just sort of “uhhh, let’s... we don’t care”, we were just having fun, so it started from a different place. There was no real intention to make an actual film. We were kind of...

So I think because it started in a way that was very sort of, from our personal relationships, that meant so much to us, that just wasn’t the tone to begin with.

And just blossomed into this thing that just kind of happened between all of us: friends and family and relatives. And yeah, and then of course, historically, Pine Ridge specifically, it’s a real thing. So, we were just extremely conscious of the way we were collaborating.

And there were a lot of challenges: bringing a group of people, a crew, into a community you have spent seven years in. It doesn’t necessarily mean that is going to work. So that was one of the biggest challenges for us. For all of us: for myself, Gina... I don’t want to speak for Willy and the rest of the guys, but I know that was challenging.

And just having to stay present and be mindful, in every moment, knowing “OK, this has come up, how do we work through this, with this crew member, who has...?” We had a wonderful crew, but there are nuances in the community that we didn’t have time to explain every day. So, we were responsible for this group of people that we were bringing in, and that we had just met the week before, you know?

So, that was very challenging. But you can’t do something like this without challenges. And I think that we were just trying to lead with our hearts and be as mindful and responsible in every moment as we could be. And we got through. I do feel proud of what everybody was able to do. It was beautiful.

Gina GAMMELL

Beautiful. We are really like a big family now. Like, we have very very deep, deep friendships, with not only the cast and collaborators, but also their families. We are very, very lucky.

Elizabeth WAGMEISTER

It also sounds like part of the magic that you can’t really recreate, just because every time in your life, every time in your career, part of the magic is that you both are first-time directors, the actors were newcomers, so everybody was kind of discovering this process together...

Riley KEOUGH

100%. And I think that that was... you know, it was all very natural. There was no, “let’s go and write a film”. It was the four of us to begin with, and you know, we were like, “let’s try, let’s send it out, and see who likes it”, you know? And we’re like, “I guess we’ll direct it. We are the two here with the most film experience out of the four of us”. So, you know, let’s move forward with that.

Gina GAMMELL

If someone had said this is the first film you and Riley will be directing together, I would have been like, “there’s no way”... The stuff that we were writing before is just so different.

Riley KEOUGH

Every step of the way, it was just, “let’s see what happens”.

Elizabeth WAGMEISTER

What are some other projects that you were working on before?

Riley KEOUGH

Well, the very first thing we started writing together was this sort of sci-fi movie that was very expensive. You know, I don't think we would have gotten that made – judging by how difficult it was to get financing for a small film. And then you now, we never completed anything. We would kind of just throw ideas around. We were 22 at the time, and just kind of living life, and thinking, “you know...” and just writing little things on weekends together.

But this was the first thing that any of us had ever completed, Gina and I, in terms of script, from front to back. So, it was a real experience. It was not a traditional scriptwriting experience, so now, after that, trying to write together is very interesting, very different.

Elizabeth WAGMEISTER

Are you working on anything now that you are able to share?

Riley KEOUGH

Yeah, we are writing a film at the moment that is just sort of about, you know, greed and lust and relationships and America...

Elizabeth WAGMEISTER

Gina is looking at you, like, “what can I say?”, “what can I reveal?”.

Riley KEOUGH

Gina is like, “don't say anything!”

Gina GAMMELL

No, but she said everything. It's a familial relationship story that deals with a lot of, like she said: consumption, greed, America, lust, sex.

Riley KEOUGH

I don't want to oversell it, but it's very Shakespearean.

Gina GAMMELL

Quite Shakespearean.

Elizabeth WAGMEISTER

Riley, will you ever want to act in a project that you direct?

Riley KEOUGH

I don't think so, because it's kind of like two parts of my brain. When I'm acting, I really need to be – I mean, I guess I have Gina – but I really need to be directed. Like, it's really hard; I don't think I would be able to do both at the same time. I would lose perspective. You know, I think Gina could direct me. We're like sisters though, so it might be wild if she directed me.

Gina GAMMELL

It would probably be her best work yet.

Riley KEOUGH

I think, maybe one day.

Gina GAMMELL

Fast-forward to next year, and she's the top star...

Riley KEOUGH

I definitely prefer watching other actors to watching myself.

Elizabeth WAGMEISTER

Do you want to continue acting, though? Do you think that you will always do both?

Riley KEOUGH

Oh yeah. We'll see. I do, I love acting.

Elizabeth WAGMEISTER

So, at Cannes, in the main competition there are only three films that are directed by women and that is disappointing, to say the least. You know, there has been a big push: at this festival, but also industry-wide, for more representation with women behind the camera. What do you think about, or sense about where the industry is at?

Riley KEOUGH

You know, I think it's much more fundamental. I'm curious as to how many women were in a position to submit to Cannes. You know? How many women got the financing that they needed? From our own experience, that was very difficult, especially when we compare it to our male friends. We also have a production company, so we do see these things happening every day. And we know many first-time male filmmakers getting a lot more money, than female first-time filmmakers we know. So, there is a very profound maybe mistrust in women leading. Those are the things that I see happening. And yes, you know, I think it's very fundamental and it's, you know, women need the opportunities.

Elizabeth WAGMEISTER

Absolutely. And you know, you said first-time filmmakers that are getting financing much more easily. But you're also – yes, you're a first-time filmmaker, but you've been in this industry for years.

Riley KEOUGH

You would think that would help.

Elizabeth WAGMEISTER

I mean, you... Let's just say it how it is. You have made a name for yourself, but you also come from a Hollywood family.

Riley KEOUGH

Yes.

Elizabeth WAGMEISTER

So, when you walk into a room, people know who you are from your own work, and from beyond. And if you're having trouble getting stuff made, then what does that mean for the average person?

Riley KEOUGH

Exactly: if I'm having trouble, what does that mean for somebody who is not...an actress, who does not have the relationships that I have. You know, I mean, I see it all the time, with female filmmakers. Some of them I have worked with. You know, for Jenicza Bravo, for *Zola*, her budget was not very big. She could have had a much bigger budget for that. And she's not a first-time filmmaker. And extremely – like a genius. You know, so those are the things that are still an issue.

Elizabeth WAGMEISTER

Speaking of *Zola*, one question: what did you think about the reaction to that film?

Riley KEOUGH

Oh, I mean, there were many. I thought, you know... I am fascinated by reactions to films. Everyone is entitled to have their reaction to art, and especially when you are working with artists who want to create that effect, like Jenicza, I don't think she's looking for people to have boring conversations about art, so I just appreciate the conversation.

Elizabeth WAGMEISTER

So, I'm curious. I mentioned: you obviously come from a legendary Hollywood family.

Riley KEOUGH

Yes.

Elizabeth WAGMEISTER

I'm curious. Your time as an actor, I think some people think that could help, but I also think there could be pre-conceived notions, and you might want to make your own name for yourself. So, I think... Well, first, as a journalist, you should never ask two questions at once.

Riley KEOUGH

Wow, very professional.

Elizabeth WAGMEISTER

How was that as you were starting as an actor, kind of walking into rooms?

Riley KEOUGH

Um... I think that when I began, instead of feeling... I think there was a sense, and I could have been projecting, but I felt a sense of like, "Oh, OK, let's see what you can do", like nepotism... You know what I mean? So I think I was... And I'm really sensitive, so that made me really nervous. A lot. So I was just like, "Ooh, should I go?" "Sorry for being here". That was my interpretation of what it felt like.

You know, it helps you in so many ways. It helps you have more resources. I got an agent much easier, you know, than my fellow friends would be getting agents, you know, but at the end of the day, you have to walk in and perform and yeah, I think it was... It just made me nervous, to be honest. I think I would just get kind of... I felt like there was a pressure of like, "Oh, let's see if you can do some act". I can.

Elizabeth WAGMEISTER

You can. You bring up a really good point though: that any connection in any industry will help you. Like, if you get an agent, it can help you get a foot into the door, but then you have to do the work.

Riley KEOUGH

For sure.

Elizabeth WAGMEISTER

So now, I'm curious. This is the second part of my question. It's now that you are stepping behind the camera and are really interested in filmmaking, do you still think there is that perception that ties you to your family, or do you think that you have kind of been able to separate yourself, and say, "now, I want to do this"?

Riley KEOUGH

I think it's separate inherently because it's not music, as well. I think for somebody like my mother, it would have been more difficult, because there was a comparison thing, and although my grandparents did do acting, it wasn't the primary focus.

So, I think there is a level of separation, and also a generation of separation, so I honestly didn't feel much from it, other than my own little thing, when I was starting out: "hopefully..." "oh, I hope they like me". But yeah, I am very grateful for the wonderful benefits that I have been able to have because of these things, as well.

Elizabeth WAGMEISTER

So, as twist of fate would have it –

Riley KEOUGH

I know!

Elizabeth WAGMEISTER

– you're at Cannes, and there is an Elvis film at Cannes. I believe you've seen it. Is that right?

Riley KEOUGH

I have seen it, yes.

Elizabeth WAGMEISTER

What did you think?

Riley KEOUGH

I probably would have a very long answer to that, but I will say –

Elizabeth WAGMEISTER

We have time.

Riley KEOUGH

OK. I will say... You know, it was a very emotional experience to watch. I watched it with my mother and grandmother. And my sisters. And my father. And... it's very intense to watch, when it's your family. It's an interesting position to be in when there's kind of free rein over who gets to tell your story. Like there's no... We don't really have control over, with respect to telling someone else's story, and hoping. And there is something in that, where you're like, "ooh". You feel like this is ours. And there is...

So, I think, initially, I felt like “ugh”... you feel a little like, “I hope that they...”. You want them to do a great job and you want them to get it right. And I think that Baz is, you know... The first movie that I watched in a theatre where I was like, “I want to make movies”, was *Moulin Rouge* when I was 12.

Elizabeth WAGMEISTER

Wow.

Riley KEOUGH

So, that was a really... It was a real honour to know that he was interested in making this film. Immediately, I mean, I'm such a fan of his. And I was as a kid: you know, *Romeo and Juliet* and *Moulin Rouge* for the age I was at the time was really impactful. So, it was kind of this, “wow, this is really interesting”. It was not as though I distrusted Baz in any way. But you're protective over your story, over your family.

I saw the work he put in and he wanted to sit down with everybody and give everybody time, I could tell kind of right off the bat that he really cared that we felt heard and seen, and so that was nice. You know.

So, I had an idea that it was starting it sort of the “right way”, but I really had no idea what it was going to be like.

So I watched it and it was really – I think in the first sort of five minutes, I could just feel how much work Baz – and Austin – had put into trying to get it right. And that made me emotional immediately so I started crying five minutes in and I don't think I stopped. So, my first watch... I'd like to watch it again, because it was very intense.

There is a lot of family trauma and generational trauma that sort of started around there for our family. So, it was a very intense experience, but it's so... You know, I just felt really, at the end of the day, I felt so honoured that they worked so hard to really get his essence, to feel his essence, and I really felt like Austin captured that so beautifully.

And you know, I'm pretty... When it is your family, you're sort of extra-critical, right? I wasn't expecting to be so impacted by Austin's performance and by what Baz was able to do. Yeah, I loved it. I did.

Elizabeth WAGMEISTER

It sounds like Baz came to your family to discuss.

Riley KEOUGH

Yes.

Elizabeth WAGMEISTER

So, how involved were you? And your mother and your grandmother, in sort of talking to them and helping them with whatever they may have needed?

Riley KEOUGH

Yeah. Well, Baz sat down with my mother and I for a couple of hours. My grandma: I don't know how much time they spent together. They definitely spent time together. He was just, very involved... Our family was sort of very involved in sort of you know, helping him get to Graceland and speaking to whomever he needed to speak to, and kind of providing the resources that he needed, and yeah... At the end of the day, we are not going to tell Baz Luhrmann how to make a movie.

Elizabeth WAGMEISTER

We are right around the same age. So, when you mentioned *Moulin Rouge*, I get it. I think for all of us...

So, we are just about to turn to audience questions. My last question about that film is: did Baz ever offer you a role in it?

Riley KEOUGH

He didn't and my grandmother... you know, I'm the same age as Austin, or older than him. And I don't know, I wouldn't want to. It's a little too, you know... close?

Elizabeth WAGMEISTER

You're like, "it's intense enough to watch".

Riley KEOUGH

I don't want to like act it.

Elizabeth WAGMEISTER

But you all look so much alike. It's unbelievable.

Riley KEOUGH

Yeah.

Elizabeth WAGMEISTER

That's why I was wondering. They may have wanted you.

Riley KEOUGH

It was actually never a conversation, and I think that was a beautiful thing, you know? I wouldn't have wanted to. I think maybe there was boundary there that felt respected in a nice way. I don't know. Also, it's Baz Luhrmann, he can cast his own movie.

Elizabeth WAGMEISTER

All righty, so I think we have a bit of time for audience questions. I think there's a microphone.

A Journalist

Hi. I would love to know, what did you learn on the set working with Lodge Carrigan? Was it so amazing to do this series?

Riley KEOUGH

Oh! Yes... Lodge Carrigan is a fantastic director. I think he was the first director that really directed me and kind of didn't let me have free rein. You know, before that, I was kind of like, "I'm gonna look where I want, and sit where I want, there is no blocking"... you know what I mean? He was kind of the first director that made me realize the importance of "moments" and staying true to the script a little bit? He's also just a wonderful person, but allowed so much freedom, but also has a such a clear vision, performance-wise and camera-wise... Yeah I really loved working with Lodge.

A Journalist

Do you have time for one more? And Andrea Arnold: so different from Lodge Carrigan?

Riley KEOUGH

Very different. Kind of the opposite. No, she's wonderful. I think that her kind of thing, which is equally a very different way of filmmaking was to kind of let everybody be, and kind of disappear in the room. And probably the closest experience I have had as a performer to feeling "real-life", "in the moment".

A Journalist

Now you act and direct. I would like to know what kind of experience did you have when you were growing up: what were your favourite movies and music? What kind of culture interested you when you were growing?

Riley KEOUGH

I always loved all kinds of art and movies and music. I'm not a "genre-specific" person in music or film. I like kind of all kinds of things. I love art films, I love rom-coms, I love all kinds of things. My music taste is kind of similar, all over the place, really.

Elizabeth WAGMEISTER

Now, we have some questions from social media that were sent in.

Riley KEOUGH

OK. Oh, gosh.

Elizabeth WAGMEISTER

OK. These are both from Instagram. So, Gina, I'm going to start with you, but then, same question for you, Riley. Which female directors have inspired you?

Gina GAMMELL

There are so many...

Riley KEOUGH

Are there?

Gina GAMMELL

No. I would say like Lynn Ramsay is a genius. Janicza. Claire Denis. Jane Campion, obviously. So many.

Elizabeth WAGMEISTER

Any names to add?

Riley KEOUGH

I think I get really inspired when I work with female directors, when you get to watch them on the day, in the moment. So I would have to say also Janicza, who was a real kind of inspiration to me. Her ability to have such control over the set and such a clear vision, but also the most freedom I have ever experienced as a performer. And she's... you know, everyone says that they are an "actor's director", but she really was kind of that for me in a very profound way. You know, it was the first time that... You know, when you do these little things, and you have someone on the other side of the camera who says, "I saw that", so it was kind of like that.

Elizabeth WAGMEISTER

So, for anyone who didn't hear, when Gina said "there are so many", Riley asked, "Are there?"

Kind of a little nod to the statistics with female directors. So, this was not the social media question, but I'm going to take it one step further. Just, who are some women, whether in the industry or in your lives: who has inspired you?

Gina GAMMELL

Riley.

Riley KEOUGH

I was going to say Gina.

Elizabeth WAGMEISTER

Alright. There is one more question. OK. This one's for Riley. Does the memory of your grandfather shape who you are as an artist today?

Riley KEOUGH

I don't think it sh... Well, I don't know. Maybe like somewhere in my DNA. But the memory... I think my whole story shapes the artist that I am, probably. My whole family, and my every moment of it, and I'm sure that is a large part of who I am.

Elizabeth WAGMEISTER

Thank you so much. Thank you to the audience for the questions. Thank you, Riley and Gina.

Gina GAMMELL

Thank you.

Riley KEOUGH

Thank you.