



THEY CHASED ME THROUGH ARIZONA



Un film de Matthias Huser

avec

Krzysztof Kiersznowski, Halina Skoczynska, Eryk Lubos

Sortie : tba

Durée: 86 min.

Download Bilder: <http://www.frenetic.ch/fr/espace-pro/details//++/id/985>

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Synopsis

L'ère de l'analogie est de l'histoire ancienne, tout comme, semble-t-il, le mariage de Leonard et de Marbella. La dernière tâche de Leonard est de démonter les cabines téléphoniques dispersées à travers la campagne. Pour ce travail, il peut compter sur les services d'un chauffeur, Ben, un détenu en liberté conditionnelle. Dans une camionnette, les deux hommes traversent des paysages plats et des sites postindustriels. Le seul refuge de Leonard de devoir manœuvrer dans le territoire mystérieux des relations humaines ressemble à un roman de vieux western.

Le premier long métrage du jeune réalisateur suisse Matthias Huser raconte la vie kafkaïenne d'un démonteur de cabines téléphoniques en Pologne et mise sur un langage visuel poignant.



DIRECTOR'S WORDS

They Chased Me Through Arizona is a ballad around a topic that touches me deeply, meaning how we cope between our working life - often not at all our choice -, our aim for freedom and our quest for love. I come from a working class family and I worked in a bank for a time. Therefore I could see first hand how deeply we can be affected and even molded by changes in workplaces and how difficult it is to resist and keep our dreams alive. That's the background behind my choice to tell the story of Leonard at the moment in which his lifetime job becomes obsolete, letting him suddenly out in an inner no man's land, where even his marriage seems to be coming to an end.

INTERVIEW WITH THE DIRECTOR:

Where does the title of the film come from?

I grew up in Switzerland in a working class family living in the industrial hinterland of Zurich and as a child I realized that my parents had a great dream shared by their friends: the American West. Even today if you stop at local taverns there, you can see some signs of that dream such as postcards, posters, pictures, car plates or westerns artifacts. Travel souvenirs. Since Swiss workers were earning enough in the 70's and '80s, many of those people travelled in the American West fulfilling their dream, that I saw as a dream of freedom, of big open spaces, of a different, "wilder" life.

How did you work with the DOP, what were your main inspirations?

The DOP is a close friend of mine and we both love art. The paintings we love or which interest us help us build our cinematic visions. We both love great landscapes and films with a slow paced narrative.

How important was the fact that the film was shot in Poland with Polish actors for you?

Since my first idea I knew the story I wanted to film needed big open spaces, large landscapes. To see far in the distance is very important for me both cinematographically and emotionally. It's like having a wide clear paper in front of me to draw with the camera. Switzerland is a country of mountains and valleys. Poland was offering what I was looking for.

This 'wide clear paper' metaphor applies also to Polish actors. The actors I met and was lucky to work with have faces like wastelands; the perfect faces for the story I wanted to tell without using many words. Faces showing their inner feelings of have been used and beaten by life. That's was already so in the script.

The language barrier (I don't speak Polish) plus the fact that even though we were total strangers we immediately felt similarly tuned gave all of us an immense feeling of adventure and freedom.

What was the process of finding a tone for the film?

My father is an amateur ornithologist and we used to go into the woods and fields to watch birds, waiting patiently for hours. So I learned to watch, not to be in a hurry, to enjoy natural scenery, to feel the passing of time. That was a great lesson.



MATTHIAS HUSER

Born in Switzerland in 1979.

Trained as a visual artist and film director at the University of Arts and Design Zurich and at the University of New South Wales/ CoFA Sydney.

His short films has been shown at various international Festivals:

Festival de Cannes, Berlinale, Palm Springs, Calgary etc.

They Chased Me Through Arizona is his first feature film.

Filmography

- 2004 *Das Schwarze Boot / The black boat* - shortfilm
- 2005 *Hunde/ Dogs* - shortfilm
Official Selection Cinéfondation, Cannes, nomination First Steps Award, Berlin
- 2006 *Rakete/ Rocket* - shortfilm
- 2008 *Ferry Wheel* - shortfilm
- 2009 *Genti Gegan* - shortfilm
- 2012 *Men, Women, Work* - shortfilm
- 2014 *They Chased Me Through Arizona* - feature film
Filmmakers of the present Competition, Locarno Film Festival



CAST

Leonard Krzysztof Kiersznowski
Ben Eryk Lubos
Marbella Halina Skoczyńska

CREW

production design Nicole Hoesli Jędrzej Kowalski
costume design Małgorzata Karpiuk
make-up Magdalena Łęcka
music Nicolas von Ritter-Zahony
sound design Peter Bräker
picture design Patrick Lindenmaier
director of photography Gabriel Sandru
editing Milenia Fiedler
production manager Karolina Mróz
coproducer Agnieszka Wasiak
produced by Elda Guidinetti Andres Pfaeffli
written by Matthias Huser Aurelius Eisenreich
directed by Matthias Huser

a ventura film production

in coproduction with
Lava Films
RSI Radiotelevisione svizzera
SRF Schweizer Fernsehen
in association with
ParadiesFilm

with the support of
Bundesamt für Kultur (EDI)
Kulturfonds Suissimage
FilmPlus della Svizzera italiana
Migros Kulturprozent
Succès cinéma
Succès passage antenne SRG SSR
Zürcher Filmstiftung
Kanton Thurgau
Kulturelle Filmförderung der Staatskanzlei Thüringen
Media Programme of the European Union

Technical Info

Switzerland / Poland – 2014 – DCP – 1,1:85 – Color – 86' – polish

Logo:

ventura film - Lava Films – RSI – SRF - SRG SSR - Paradiesfilm
EDI – Suissimage - Migros Kulturprozent - Zürcher Filmstiftung - Kanton Thurgau – Media -Thüringen