

Cronofobia de Francesco Rizzi

Imagofilm Lugano 2018

IMDb <https://www.imdb.com/title/tt8575428/>

Résumé bref (148)

Un homme mystérieux et une femme dans un drame psychologique sur la solitude et l'identité suspendue. La chronique passionnée d'un amour impossible.

Résumé (268)

Un homme mystérieux toujours en mouvement, qui se fuit. Une femme au caractère rebelle, qui refuse d'entreprendre le chemin du deuil.

Deux solitudes qui se rencontrent dans un drame psychologique sur l'identité suspendue. La chronique passionnée d'un amour impossible.

Résumé (934)

C'est un jour froid, un de ceux où la neige pourrait se mettre à tomber à n'importe quel moment. Derrière le pare-brise de son transporteur blanc, Michael observe une femme qui part faire son jogging. Normalement, on le paie pour ça, pour observer. Il est client-test dans les magasins et les hôtels, chargé d'en contrôler le service. Mais suivre Anna, l'inaccessible, ne fait pas partie de ses fonctions. Alors qu'ils tombent toujours plus souvent l'un sur l'autre, une confiance tacite s'établit entre la femme triste et l'homme mystérieux. Il est le premier qu'elle autorise à entrer dans sa maison, remplie de souvenirs de son mari décédé. Michael comprend petit à petit qu'Anna ne veut pas faire face à la réalité et qu'il n'existe qu'un seul moyen de l'aider. La première œuvre du réalisateur tessinois Francesco Rizzi est la chronique pressante d'un amour impossible empreinte d'images poétiques et de profondeur psychologique.

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Kurze Inhaltsangabe (142)

Die Geschichte eines mysteriösen, einsamen Mannes und einer rebellischen Frau, die sich suchen. Die poetische Chronik einer unmöglichen Liebe.

Inhalt (326)

Ein mysteriöser, rastloser Mann, der auf der Flucht ist vor sich selbst. Eine junge, rebellische Frau, die sich ihrer Trauer nicht stellen will.

Zwei Menschen in selbstaufgelegter Gefangenschaft, die in einem psychologischen Drama über verlorene Identitäten aufeinander treffen. Die poetische Chronik einer unmöglichen Liebe.

Inhalt (583)

Michael Suter ist ein mysteriöser, eigenbrötlerischer Mann, permanent in Bewegung und auf der Flucht vor sich selbst. Den Tag über reist er durch die Schweiz, in seinem anonymen weissen Transporter. In der Nacht beobachtet er heimlich das Leben von Anna, einer rebellischen Frau, die ein grosses Trauma zu überwinden versucht.

Als die Frau seine Obsession für sie entdeckt, entspinnt sich eine eigenwillige Form von Intimität zwischen den beiden, die bald in eine zärtlich-verstörende Beziehung mündet. Aber das zerbrechliche Gleichgewicht ist bedroht von einem dunklen Geheimnis...

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Logline (113)

A mysterious lonely man and a rebel woman, confront each other in a psychological drama about suspended identity.

Short synopsis (257)

A mysterious lonely guy, constantly in motion, escaping his true self. A young rebel woman, struggling with a complicated form of grief. Two different kinds of self-imposed isolation, confronting each other in a psychological drama about suspended identity.

Synopsis (eng, 461)

Michael Suter is a solitary man, constantly in motion, escaping his true self. During the day, he travels through Switzerland, creating new identities and evaluating the quality of customer service in shops and hotel rooms incognito, while at night, he secretly observes the life of another lonely person: Anna, a rebel woman struggling with a complicated form of grief. But this fragile balance is soon destroyed, when Anna finds out about Suter's dark secret.

Director's statement (703)

"Cronofobia" is the story of a relationship between two different kind of self-imposed isolations, that slowly find a way to communicate. It is the tale of two prisoners, two strangers establishing an "intimate distance".

It's a movie dealing with contemporary obsessions like the one for rating, passing time and, above all, with simulation being a dominant characteristic in our lives, affecting the way we relate to other people.

"Cronofobia" is ultimately about how fiction and make-believe are essential to experience reality and finally be able to face the person we see every day in the mirror. It's a survival mechanism: if we don't lie to ourselves to some extent, sometimes life is just too painful.

Author's Statement (946)

"Cronofobia" is a psychological drama about suspended identity. The story of a tender yet disturbing relationship between two different kinds of self-imposed isolation, slowly finding a way to communicate. It is the chronicle of an impossible love story. Of an intimate distance. A movie dealing with contemporary obsessions like the one for rating and, above all, with simulation being a dominant characteristic in our lives, affecting the way we relate to other people: the main characters of the story simulate in order to satisfy a need of being believable. They feign with the purpose of not having to be sincere, but also because of a desperate need to believe in something, to really be able to feel an intimacy of which they initially reproduce the external appearance.

"Cronofobia" is ultimately about how fiction and make-believe are essential to experience reality and finally be able to face the person we see every day in the mirror.

Director's notes (11.09.2018)

The first spark for Cronofobia came to me about ten years ago, during my personal experience in the mystery-shopping sector. Being an "incognito inspector", with its small rituals, the continuous travels and the study of an actual "script" created to become each time a different kind of customer, immediately seemed to me like an intriguing starting point to tell a story about suspended identities.

Later the desire to explore personal and contradictory sentiments, that I believe are common to many people of my generation, came into play. On one side, we are pushed towards constant change, mobility and an urge for a life characterized by an eternal present, on the other we feel nostalgic for everything that we leave behind, for a place to stop to create a meaningful bond with what is dear to us.

For me the two main characters of this story are the embodiment of these two opposite sentiments. Suter is a sort of urban ascetic, a man constantly in motion, always changing his appearance, who owns practically nothing, not even a house for himself; a man who is only trying to forget, to escape from himself and his guilt. Then there is Anna, a woman who refuses to accept reality and lives frozen in the past, desperately clinging to a place, the immobility of memories, the objects that bring back a lost intimacy and a daily routine to her mind, but that are no longer a part of her.

Cronofobia is the story of an encounter between these two self-imposed and out of time solitudes. It is the story of two "prisoners", strangers to each other, that struggle to find a mode of communication, to create a relationship of intimate distance.

I tried to create opposition also on a visual level. Suter's world is made of malls, hotel rooms, offices and gas stations: impersonal spaces, like the inside of his van, small and large "cages", fascinatingly impersonal, with indirect lights, strong geometrical perspectives and nondescript furniture.

Anna's world, and her house, on the other hand, is a realm of shadow, of strong contrasts and bright colors: a strange private theatre immersed in a metaphysical environment, where the smallest gestures are amplified by the sound of silence. A place where Suter, after all his transformations, finds a comforting warmth, like the one described by the poem cited in the movie, that describes a paradise where we all would like to live forever.

However, it is only make-believe, a survival mechanism, because lying to ourselves sometimes is the only way we have to resist.

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