

FEAR INVEST

a film by Pierre-François Sauter
with Angela Lorena da Cruz Pires
and Jair Francisco
documentary, 86 min.
Visions du Réel 2024, International Competition

SYNOPSIS

Angela and Jair fish for food from day to day on the wave-beaten volcanic rocks. Their life as a couple is under stress and their existence is precarious. In their fishing village, which is being transformed into a tourist spot, they live alongside Big Game Fishing enthusiasts who pay a fortune to enjoy themselves and prepare for the Blue Marlin World Cup by hunting the “cheetah of the seas”.

DIRECTOR'S NOTE

Far West is rooted in my personal journey: I grew up in Mozambique during the war of independence and decolonization. When I arrived in Switzerland in my early teens, I discovered a rich and carefree world, far removed from the reality in which I had evolved until then. This gap, marked mainly by social inequalities, is a constant preoccupation for me.

By filming Angela and Jair's daily lives, I wanted to show this gap from their point of view, to give them a presence and show what tourists passing through their village don't usually see. I tried to film as close as possible to Angela and Jair, showing their relationships and gestures in the most “accurate” way. I wanted to avoid magnifying them or fantasizing their existence in a primitive, exotic way. Instead, I wanted to highlight two individuals who are our contemporaries, struggling as best they can to get by in a difficult context.

I drew all the material for this film from Angela and Jair's lives without ever imposing anything external, without forcing things in an artificial way. Rather, I sought to show what they experience on a day-to-day basis, while respecting the subtlety and nuances of their existence. I built this film from what they gave

me. We've known each other for over ten years, and our relationship was built on mutual respect and trust.

The structure of the film is progressive; it shows in small steps the presence of tourists who come to this village to relax for a few days. They live alongside the inhabitants without ever really meeting them and transform the village's economy. These scenes follow the various stages of tourist economy development: they start by showing trekking enthusiasts and reach their climax in the film's final scenes, when we discover what the customers of Big Game Fishing are looking for. These tourists, like all others, are focused on the purpose of their trip, and are generally unaware of the reality of the people who live where they come to spend their holidays.

I made this film almost without words, as Angela and Jair are rather silent in life. It is a way of respecting them. But it's also a directorial choice designed to stimulate the spectator's imagination. I filmed still frames, without camera movements, and always at the level of the protagonists to observe their lives while respecting their rhythm, but also, and above all, to make a film that uses all the possibilities of cinematographic language to convey my point of

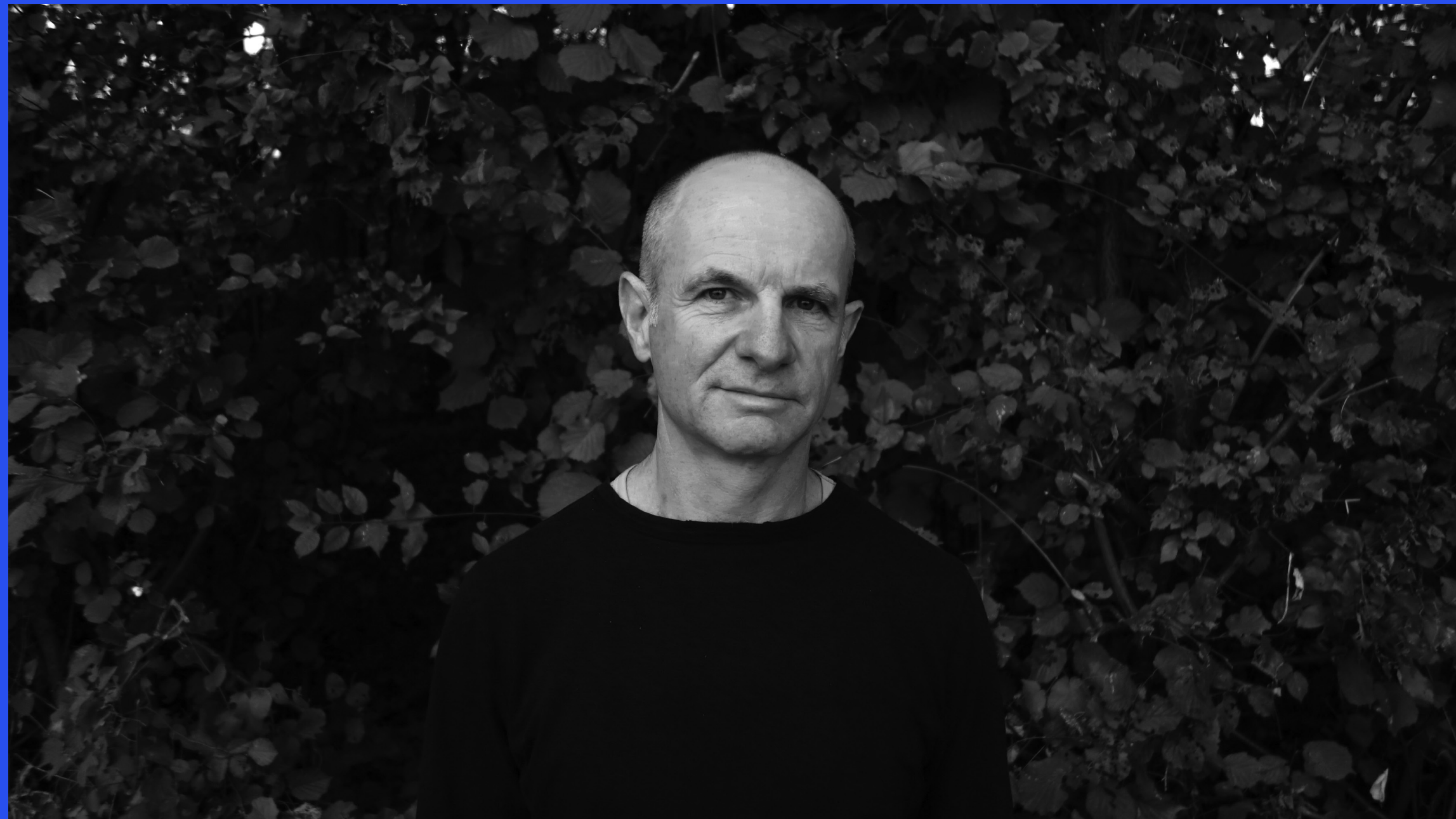




view. By using the evocative power of cinema, I want to immerse spectators in a world they're discovering to initiate thoughts based on their experience.

I have absolute confidence in the means of cinema, and I want to give spectators the freedom to experience the film as they wish, according to their own experience, without imposing a one-sided, simplistic point of view. Leaving aside the anecdotal, I want to take a step back and reach for the universal, to reflect more globally on the human condition: we are all the playthings of forces beyond our control, which largely depend on where we were born.

DIRECTOR'S BIOGRAPHY



After growing up in Mozambique, Pierre-François Sauter moved to Europe as a young teenager. He spent several years working in the arts before training as a film director, a profession he practiced in Belgium (RTBF) and Switzerland (SRF1). Since 2003, Pierre-François Sauter has devoted himself exclusively to directing and producing independent films.

In 2009, he directed *FACING THE JUDGE*, a feature-length documentary released at Visions du Réel and selected, among others, at Beijing Independent Film Festival 2010 (Songzhuang, China) and for the Prix de Soleure. This film was theatrically released in Switzerland.

CALABRIA, his second feature-length documentary, was selected in the international competition at Visions du Réel in 2016, where it received a special mention from the jury. *CALABRIA* was then selected at over forty international festivals (DocLisboa, RIDM, Yamagata, MoMA...) where it won four major awards (DocLisboa in Portugal, Fidba in Argentina, Flahertiana in Russia and Sanfici in Colombia) as well as the Award of Excellence at the ConstruirCine festival in Argentina. *CALABRIA* was theatrically released in Switzerland in 2017.

FAR WEST, his third feature film, was selected in the international competition at Visions du Réel in 2024. This project had previously been part of The Films After Tomorrow selection at the Locarno Festival in 2020.





PRODUCER'S BIOGRAPHY

Nadejda Magnenat is a producer at Laboratoire Central in Lausanne, Switzerland. She devotes herself to projects with strong poetic and aesthetic potential and considers that the profession of producer is above all an artistic gesture.

Before producing *FAR WEST*, she produced *MELODIAS* (François Bovy), *CALABRIA* (Pierre-François Sauter) and *ZAHORÍ* (Marí Alessandrini), three critically acclaimed films selected and awarded at numerous international festivals.

A graduate of filmmaking at ECAL, Nadejda Magnenat has directed several short films and worked for ten years for production companies as an assistant, scriptwriter and production manager. Alongside her production work, she is a researcher at the University of Lausanne, writing a doctoral thesis on the links between poetry and early cinema.





TECHNICAL SHEET

TITLE:	Far West
YEAR:	2024
PRODUCTION COUNTRIES:	Switzerland, Portugal
DURATION:	86 min.
FORMAT:	DCP 2K, 1.85, color, sound 5.1
ORIGINAL VERSION:	cape verdean creole, english
DIRECTED BY:	Pierre-François Sauter
WITH:	Angela Lorena da Cruz Pires and Jair Francisco
CINEMATOGRAPHY:	Joakim Chardonens, Pierre-François Sauter
EDITING:	Anja Bombelli
SOUND:	David Medina
SOUND MIXING:	Hugo Leitão
COLOR GRADING:	Paulo Américo da Silva
MUSIC:	Jair Francisco
PRODUCTION:	Nadejda Magnenat, Le Laboratoire Central
ASSOCIATE PRODUCTION:	João Matos, Terratrema Filmes
FUNDINGS:	Federal Office of Culture, Cinéforum and la Loterie Romande, Suissimage cultural foundation
	Project selected at Locarno 2020 The Films After Tomorrow
FILM TRAILER:	https://vimeo.com/922521075

CONTACTS

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