









Was it a challenge to balance the film's naturalistic approach with the film's more formal elements and structure, the changing of the seasons and the choir? Was there a specific tone you were looking to find or explore?

The film is strongly rooted in documentary through the non-professionals, the chosen locations and scenes. But my attempt was to combine this documentary approach with a fictional story and a clear, formal design. The choir structures the entire film into different chapters and almost every scene is filmed in long, choreographed sequence shots. This means the formal design is quite present and perhaps contradicts the documentary approach at first glance. But this kind of friction interests me. It's the formal emphasis that, at least to me, brings out the authenticity of my non-professional actors. It brings out a new level, and I strongly believed I needed to create a stage for the non-professional cast on which they could develop their characters. Always with the aim of depicting the essence of each person before me as purely and authentically as possible, so that something true was transferred to the screen.

From the start, I didn't want to make a film "about" the people in the mountains - instead I wanted to create one together with them. Het myself be strongly guided by the locals. I saw the kind of work they did, how they handled their animals, and then integrated these scenes into the story, shooting them with a small team. We got many great scenes this way, such as the one where the hay bales zip down a line from misty white Nirvana. It's not that we were there by chance when it happened, but that we didn't know about it until just before. And it worked thanks to the right production structure in addition to good preparation. A small, very accomplished team and a lot of time. The film was shot in three different seasons in 70 days, with a crew of only 12 people on the set. Many of them had dual roles. This was challenging, but it was also great to see crew members thinking outside their box and taking on new responsibility. We were rewarded with scenes that I couldn't have thought up at my desk at home.











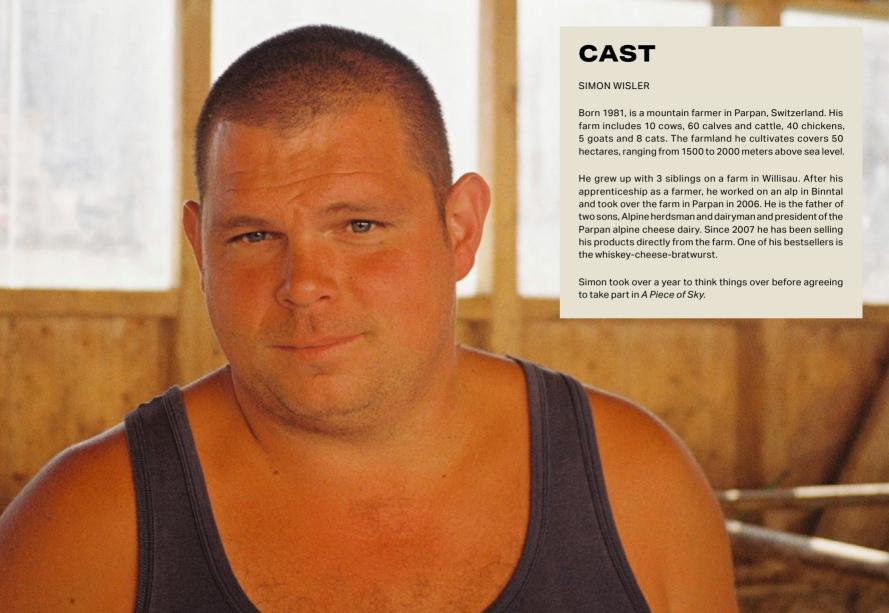
















FESTIVALS

World Premiere: Berlinale Competition 2022

FILM INFORMATION

Original Title: Drii winter

English Title: A Piece of Sky

Genre: Drama

Country: Switzerland

Languages: German, English,

French

Year: 2022

Duration: 136 min. Picture: Color

Aspect Ratio: 1.37

Sound: 5.1

Available Format: DCP

CAST

Michèle Brand Simon Wisler Elin Zgraggen Daniela Barmettler Josef Aschwanden

CREW

Director: Michael Koch Screenplay: Michael Koch Cinematography: Armin Dierolf

Editing: Florian Riegel

Production Design: Sara Giancane Costume Design: Sara Giancane Sound Design: Tobias Koch

Music: Tobias Koch,

Jannik Giger

Production Company: Hugofilm Features
Co-production Companies: Pandora Film Produktion,

: Pandora Film Produktion, Swiss Radio and Television /

SRG SSR,

Arte

Producer: Christof Neracher

Co-producers: Claudia Steffen,

Christoph Friedel
With the support of: Zürcher Filmstiftung,

Bundesamt für Kultur (BAK).

Swisslos-Fonds Basel-Landschaft.

Swisslos-Fonds Basel-Stadt, Film – und Medienstiftung NRW

Kulturfonds Suissimages,

Kanton Uri, Swisslos, Florian Frev

Awards: TRT Award at First Cut Plus

A Piece of Sky participated in the Torino Film Lab, First Cut Lab and First Cut Lab Plus and was selected for the Films After Tomorrow section of the Locarno Film Festival 2020.

PRODUCER'S CONTACT

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