



61^e SEMAINE
DE LA CRITIQUE
CANNES 2022

La Luna Productions & Noir Fauve Films

SWAN IN THE CENTER

A film by Iris Chassaigne



Technical Spec Sheet

ORIGINAL TITLE

Swan dans le centre

ENGLISH TITLE

Swan in the center

PRODUCTION

La Luna Productions (France) / Noir Fauve Films (France)

DURATION

25 minutes

ORIGINAL VERSION: French – YEAR OF PRODUCTION: 2022

FORMAT Digital 2K / RATIO 1.33

CREW

Director: Iris CHASSAIGNE

Screenplay: Iris CHASSAIGNE, Anna COHEN-YANAY

Director Of Photography: Raimon GAFFIER

Editing: Dinah EKCHAJZER

Sound Editing / Sound Mix: Xavier THIBAULT

Sound: Mariette MATHIEU-GOUDIER

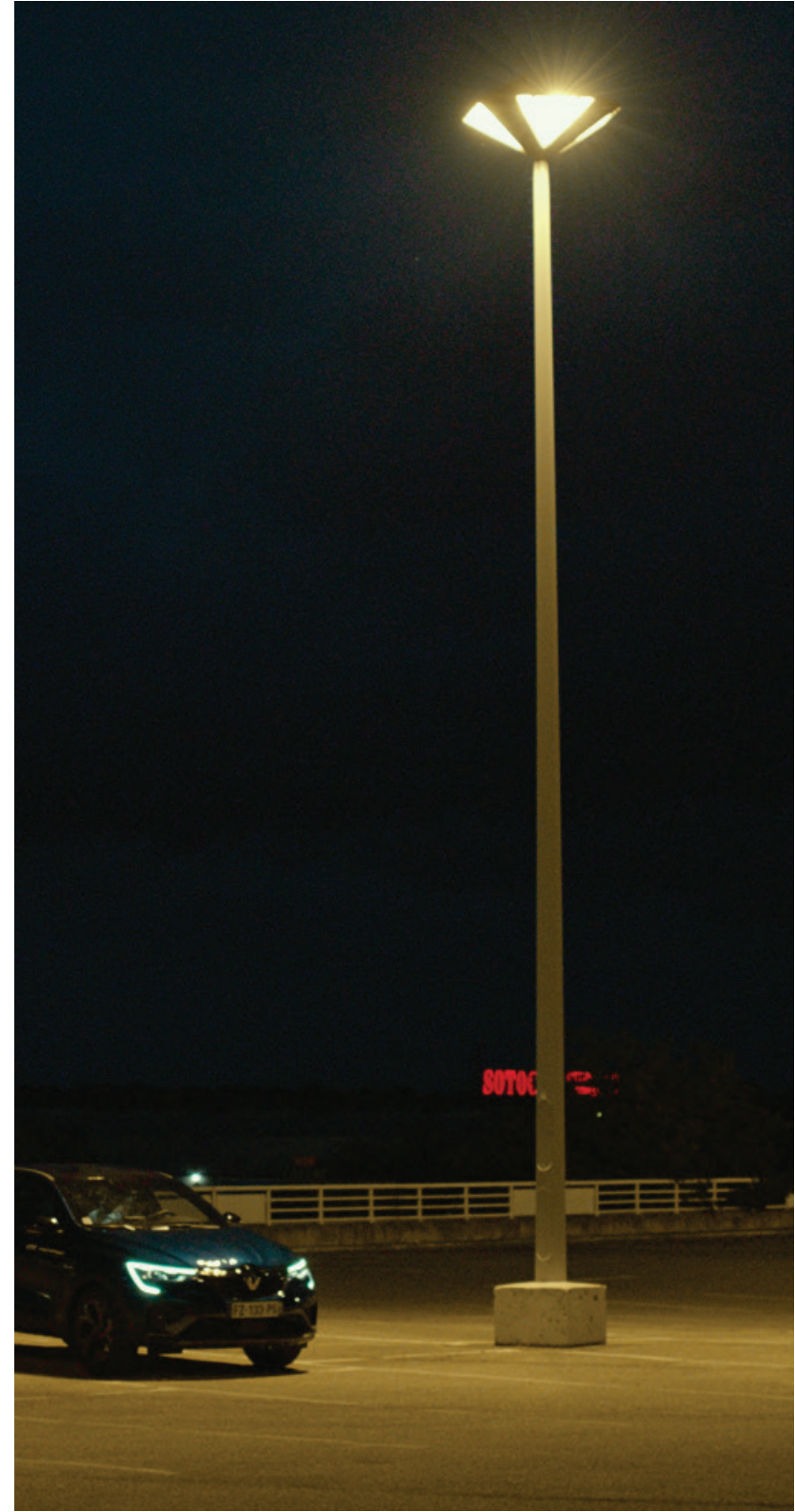
Assistant Director: Marjorie KOHLER

Production: François-Olivier LESPAGNOL, Sébastien HUSSENOT

ACTRESSES AND ACTORS:

Ajsa NADJAR, Louise ORRY-DIQUÉRO, Maxence TUAL, Naïla GUIGUET,
Antonin SCHOPFER, Fred MORIN et Andrea ROMANO

With the support of: CNC - Aide avant réalisation
Région Grand Est
Mulhouse Alsace Agglomération
PROCIPREP ANGOA





Storyline

In a deserted shopping center destined for redevelopment, Swan, a junior consultant, conducts a survey. As she passes the empty hallways in search of clients and salespeople to interview, desire gets in her way...

Few words about the film...

What was your path as director before making *Swan in the center* and what then gave you the idea of this film?

In 2018, I directed a student short film at Paris 8 university, the story took place entirely on a highway service station, during one day. I already had a fascination for these non-places, transit areas, and the shopping center of *Swan in the center* is a continuation of this. I wanted to explore how intimacy can arise from the anonymity of these places.

The themes of *Swan in the center* are numerous and intertwine harmoniously. How did you organize and construct all these themes?

The image of the deserted mall in the film directly echoes the loneliness of the main character, a modern solitude specific to our capitalist and individualistic society. Both seem to spin in a vacuum. To this I wanted to mix, as a certain form of resistance, desire, encounters, sex. I was first interested in the fact that toilets of shopping centers, like other places of passage, are known to be spots of gay cruising, but I especially wanted to talk about a kind of desire that is close to me, the one of a young lesbian woman. The gesture of the film was then to transform this space of consumption into a space of seduction, inhabited by queer characters.

What principles guided your production and the direction of the actors during the preparation and shooting of the film?

The work with the actors was very stimulating, the challenge was to seek the uniqueness of each character, while maintaining a unity of tone. For





this, the rigor of the frames was important to me, I wanted the decor to always take up more space than the characters, so that we constantly feel the emptiness that surrounds them.

I had a lot in mind the films of Alain Guiraudie, Tsai Ming-liang and Chantal Akerman.

What feelings and impressions do you keep from this adventure?

The making of the film was extremely enriching. Like an exploration, it allowed me to better define my desires for cinema, and to confirm artistic collaborations that I look forward to continuing. In particular with the film's co-screenwriter, Anna Cohen-Yanay, with whom we are working on a feature film project.

Interview by Damien Leblanc



Biography of Iris Chassaigne

Iris Chassaigne is a graduate of the FAMU, Prague's film school, and Paris VIII University where she directed in 2018 her student film *People Who Drive at Night*, selected to Côté Court Festival (Pantin) and Go Short (Nijmegen). In 2022, her short film *Swan in the center* is presented in the 61st edition of la Semaine de la Critique in Cannes.

She lives and works in Paris, also working as script supervisor on short and feature films.



Contacts

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