



The Days Run Away Like Wild Horses Over the Hills

Marcin Malaszczyk

Producer Laura Hebberton, Marcin Malaszczyk, Agata Szymańska, Magdalena Kamińska. **Production companies** Mengamuk Films (Berlin, Germany); Hot Metal Films (Pittsburgh, USA); Balabusta (Warschau, Poland). **Director** Marcin Malaszczyk. **Screenplay** Marcin Malaszczyk. **Director of photography** Marcin Malaszczyk. **Sound** Tobias Rüther, Eric Ménard, Clara Bausch. **Sound design** Jochen Jezussek. **Editor** Maja Tennstedt.

Cast Natalie Warlow (Natalie), Maria Christine Brehmer (Maria), Stefania Malec (Stefania), Elise Brehmer (Elise), Emily Hunt (Emily), Emma Koster (Emma), Helena Strzelec (Helena), Zofia Siegienczuk (Zofia), Zofia Borkowska (Zofia), Stanisław Malec (Stanisław).

DCP, colour & black/white. 71 min. English, German, Polish.

Premiere 6 February 2015, Berlinale Forum

Back when families still used to chronicle their lives in photo albums, the summer holidays were often followed by snapshots of Christmas Eve, the interim period slipping away imageless. *The Days Run Away Like Wild Horses Over the Hills* takes its title from a collection of poems Charles Bukowski wrote for his lover. This film's depiction of everyday life comes across like poetry as well: three young women on a summer evening in an almost empty apartment. One of them later immerses herself in the sweet presence of small children, yet only for hours at a time, as a nanny. She puts on her make-up and the film slowly shifts to colour; from then on, it takes place in the apartment of a Polish grandmother, crammed full of the evidence of a long life. Friends come by to talk. A man dies. They drink tea. Life goes on. Autumn comes, and then winter: With tender intimacy, the film looks within the cosmos of the private for the moments in which the time in between becomes concentrated in the gaze of the horses running by. A touching illusion emerges, as if Marcin Malaszczyk managed to capture the fleeting moments of life between its turning points on film.

Dorothee Wenner

Two countries, two lives

I was raised mainly by women. Women will be seen throughout the film. But the film is not about women. If it is, it is only so in passing. The femininity of the actresses forms a backdrop to a story about existing in a state of alienation from oneself and from the world. *The Days Run Away Like Wild Horses Over the Hills* arose out of a need to portray my life straddling Germany and Poland: to bring the intimate spaces and the relationships of these two worlds together in cinema. It is the first attempt to make accessible to a viewer these two realities that coexist within my mind. The thought of how such diverse realities or mental states can coexist simultaneously within the world, or even within a culture or society, has occupied me from childhood, and can be seen in my first full-length feature film *Sieniawka*, about a hospital for the nervously and mentally ill. The perspective of *The Days...* is even more personal, as I will elucidate my own private sphere through cinematic space: my internal world will be brought to the stage, so to speak. The cinematic representation of everyday life within *The Days...* is not without dramatic or stylistic interference. By showing the everyday lives of the protagonists, the cinematic narrative is able to closely reflect our present. In a series of different life situations portraying various states of mind, the film depicts how our self-perception changes over time and how we experience the passing of time in youth and age.

All the women who appear in the film are, or have at one point in my life, been close to me. My relationship to each of them remains unknown to the viewer. It is my intention that the people appearing before the camera are drawn into a process of self-theatricalisation and self-reflection during shooting. As with my previous work, I want the camera to attain an absolute closeness whilst remaining invisible, creating a fictional space and framework in which the viewer can imagine and create their own fiction. The viewer, like the people in the film, will be transported to the stage of everyday life and motivated to reflect upon him or herself.

The aforementioned procedure allows me to work both intuitively and improvisationally, with thoughts, ideas and themes originating organically in the moment.

With a long shooting period, the work on the film becomes a fixture in the daily lives of those involved, thus avoiding the usual production conditions, with their long periods of waiting for the next project.

I believe in a form of discursive filmmaking, one that closely follows one's own life and, in a way, works through one's own biography, in order to convey a picture of the present through the theatricalisation of the everyday.

Appearing within: my ex-girlfriend, my female friends, my mother, my great-aunts, my grandmother and her friends.

Marcin Malaszczyk

Losses and changes

Blossoming youth, loneliness, child's play and motherhood, longing, desire, aging and loss appear in Marcin Malaszczyk's tenderly composed film, in which the director observes only the women in his life.

Crucially, it is the director's choice and combination of space and time that stand out: a drunken chat among girlfriends, followed by reckless dancing to YouTube videos in the summer heat of a living room, the reading of a fairy tale in a kindergarten, the half-bored

play with a child on the kitchen floor, the grandmother's falling asleep on her sofa, seen through the reflection of a TV screen, which is showing a production of *Madame Butterfly* – all these elements gain a deeper meaning in connection with discussions about a growing acceptance of one's body; with a mother's frustrated boredom demonstrated in a mean but funny power game with her clever little daughter; or with a grandmother drinking tea in the kitchen with a friend, the two women commiserating about the loss of their husbands, full of sorrow and big-hearted sympathy. The journey starts with young Australian women in Berlin, shot in black and white, and later takes a leap to colour and to Poland, where Malaszczyk's Polish aunts and grandmother are seen in the beginning of autumn. Interiors dominate the film, the places we share with our most trusted friends – the living rooms, kitchens, bedrooms and bathrooms – adding to a strong sensation of close intimacy. Occasionally, the director lures us into dream-like shots of nature, the different seasons in Berlin and Poland, creating a universal relation to existential questions that occupy most people. With *The Days Run Away Like Wild Horses Over the Hills*, everyone will be reminded of their childhood in the care of their mother or other responsible adults; the anxiety of separation in light of the first big move to a new home; and experience the dignified preparedness that comes with a wiser age, when the loss of loved ones is near.

The Days Run Away Like Wild Horses Over the Hills gazes at life in all its facets – playful, wild, philosophical and nostalgic.

Verena von Stackelberg



Marcin Malaszczyk was born in 1985 in Kowary, Poland. He emigrated with his parents from communist Poland to what was then West Berlin, where he grew up. Malaszczyk studied Directing at the German Film and Television Academy Berlin (dffb). *The Days Run Away Like Wild Horses Over the Hills* is his second full-length feature film.

Films

2010: *Der Schwimmer / The Swimmer* (29 min.). 2013: *Sieniawka* (Berlinale Forum 2013, 126 min.). 2014: *Orbitalna / Orbital* (Berlinale Forum Expanded 2014, 25 min.). 2015: *The Days Run Away Like Wild Horses Over the Hills*.