

# 28TFF

## TORINO FILM FESTIVAL

**Monday, November 29th, readers Club**

**Press conference with Antoine Barraud, director of *Les maisons de feu* and *La Forêt de songes* and Vincent Dieutre, director of *Ea3 (3ème exercice d'admiration: Cocteau)*.**

**Vincent Dieutre:** All three movies are made by love for film. My admiration exercise began with a work on Naomi Kawase, who's pretty similar to Antoine Barraud as a filmmaker. France has a tradition of making film on other filmmakers; for example the footage Pedro Costa made of Hillet and Jean-Marie Straub. With my second admiration exercise – dedicated to Jean Eustache – I tried to find the roots to this feeling in my own body so I plaid directed by the actress of *La Maman et la Putain*. This third work instead is on an actor's body, Jaques Nolot.

**Antoine Barraud:** I'm making a movie on editing and on editors in particular; Thus I met editor Agnès Varda. I remember I asked her, maybe slightly naïve, how could she tie a trustworthy relationship with the directors she worked with. She kept repeating she wasn't understanding the question until, after along silent pause, she said she fully admired those directors. Thinking about what she said I realized that if there's admiration, trust can open doors to a long journey along with the person you work with. For example she told me that when she's on set she doesn't want to know what she'd be editing and this looks to me like the right approach given by admiration.

I truly admire Kohei Oguri's work and in his movies I try to work on the relation body and space, which he himself tries to subvert. For example he has no problem whatsoever cutting the tree scene and other significant footage because he's aiming to say the unspeakable\*\*\*. In the scene set in the woods I tried to represent handicap connected to Art. Despite all of this I tried to frame the outdoor space and the forest through mirrors in order to give more aperture. Thus the image is never flat but composed by open spaces intertwining. Hence the issue over the handicap of art, that initially can appear rather harsh, and the end is right. Moreover when I watch movies like *The Arbor*, which I discovered right here in the Festivals, I realize film is a type of art that's always able to surprise and this makes up for its genetic handicap. In fact, despite the lipsink artifact, *The Arbor* conveys strong emotions to the audience.

**Vincent Dieutre:** The idea of adapting text like the one in *La voce umana* by Cocteau was always within this reflection an admiration, however I had to open that text in some way so I brought it from the room to Provence which is, a little bit like Tuscany, more natural than nature itself. Cocteau was fascinated by modernity: the text is actually a phone conversation, while in *Orphée* the Gods talk on the radio. On the other hand I think the rest of *La Voce umana* isn't that contemporary just because of the description it draws of Man-Woman relationship:

the woman is actually rather passive, a position hardly acceptable nowadays. She's somewhat hysteric: it's repeated twice in different forms and the destiny of death is in the first words. This is why I've always considered it Lyric, opera. Anyway I was curious to see those words would sound pronounced by two businessmen, or by who is presumed to be a man, since you never get to hear the voice on the other side of the line, talking on the phone. I accepted the original text, quite like Rossellini did in his movie, who I prefer not seeing anymore, to feel free to choose what to keep as final. I created two manifestos: one on legitimization of film (this movie is pirate, since I don't have rights to use the text, however also this is part of my admiration for Cocteau. I said to myself, I don't have the rights on his work, but did he have the right to change me so much?), the other on the amplified opportunity to make film nowadays. ; a technical manifesto (explaining the choice of using cell phones to sign mi admiration exercise) on how you can chose on Friday evening you'll be shooting during the week-end, just like happened to us making this movie. As I was saying I decided to open up this movie since values have changed compared to those of the upper- middle class of the Thirties. Hence the actor's wandering nature. I questioned myself too on why this society overwhelms us with communicative stimulation therefore I believe it's safer if each one of us were to stop and do some internal washing up.

**Antoine Barraud:** In 2005 *The Buried Forest* came out, the last of Oguri's film: It's a rather difficult movie, I even happened to fall asleep, because it moves on impulse, like circles in a puddle. I went to the movie a second time and I a every scene represents a small universe and the need to tell the audience something about film that's really hard to explain. When I met Oguri I told him each scene in the movie is like a tree going into another and so forth creating a forest and I believe this is what brought him to accept me making film on him.