

A film by
Anaïs-Tohé Commaret



Synopsis

8 is the story of a child trying to learn how to dream in a sleeping world, a slow reality, where even fantasies are exhausted. Money, fame, success - tempting, but can't be bothered. Many soft, small destinies cross paths like the twirls of the number 8. They seep saliva or stretch out in lasers. Impossible to catch but they shine, they lure, a line of sight escaping towards infinity. Perhaps then we should switch to fiction, sharpen the script, with a hyperrealist daydream method learned online on TikTok (the Shifting), to bring back a little hope. As if it was possible, like eating light.



FILM TEAM

DIRECTOR

ANAÏS-TOHÉ COMMARET

Of Franco-Chilean origin, Anaïs-Tohé Commaret was born in Vitry-sur-Seine, a suburb of Paris. She explores the sensory potential of the film medium and her work is defined by a back and forth between fiction and documentary. She put this to good use during her studies at the Beaux-arts de Paris. She then entered the Fresnoy National studio of contemporary arts where she learned from Ben Russell. She wins the Grand Prix des Amis des Beaux-Arts de Paris in 2019, and then to the Grand Prix for video arts at the Côté-Court festival in 2020. Anaïs-Tohé Commaret later wins the jury's favorite prize awarded by the Macval, the Palais de Tokyo, the Frac Ile de France, the Cube and Lafayette Anticipation at the Montrouge Contemporary Arts Fair in June 2022.

Her vaporous and phantasmagorical universe comes from a fascination for characters that she defines as anti-heroes/ghosts who are beings that wander between the intervals, looking for a place to feel good. At the same time she works as an erotic dancer in a Parisian cabaret. It is from this experience that a new form of questioning was born in her approach around the capitalist system, work and the self-sufficiency that TDS can have.

DIRECTOR OF PHOTOGRAPHY

NICOLAS JARDIN

Born in 1998, Nicolas Jardin is a young cinematographer, cameraman, and colorist who trained in the ESRA school. His images are characterized by a form of radicalism both in the colors and in the framing. He is always trying to bring the image to life by reflecting on the sensations that the director wants to provoke.

SOUND ENGINEER

CITY_LINKS - ALEXANDRE TEILLER

City Links is a french music producer, DJ and member of the band Planet 1999 signed on the English label PC MUSIC. Under Planet 1999, they released two EP « this is our music 🎵 » and « Devotion ». Planet 1999 also collaborated with several pop artists such as Charli XCX and A.G. Cook. Since last year, City Links developed his own solo projects, with a collaborative EP done with french vocalist Simili Gum and a first solo EP on its way. He also did the soundtrack and sound editing for the movie « 8 » directed by Anaïs-Tohé Commaret.

ASSITANT REALISATION

DAVID CAMAROU

Born in 1994 in Saintes, France, David Camarou is a first assistant director. He accompanies directors in the artistic development, direction, planning and production of French and international projects bordering fiction, documentary and more hybrid forms of cinematic expression.

EDITOR

RAFAEL TORRES CALDERON

Rafael Torres Calderón, also known as Raphael Duracell is a mexican editor, filmmaker and musician. As an editor, Rafael's work focuses in fiction, documetary and experimental short and feature lenght films. He's edited works by Yann Gonzalez, Mati Diop, Jonathan Vinel and Caroline Poggi and more recently Cannes award winning Lola Quivoron's Rodeo."

GRAPHISM VFX

GRICHKA COMMARET

Grichka Commaret born in 1988 is a painter he lives and works in Paris. His work has been the subject of several exhibitions in France and abroad.

ACTORS



EMMA GONZALES COMMARET
15 YEARS OLD



FOULIMATA COULIBALY
8 YEARS OLD



ADIARA COULIBALY



FOUSSEIN COULIBALY

TECHNICAL DATA

Location : Vitry, France

Shooting medium : DV

DCP broadcasting support : 25 frames/s

Process : Color

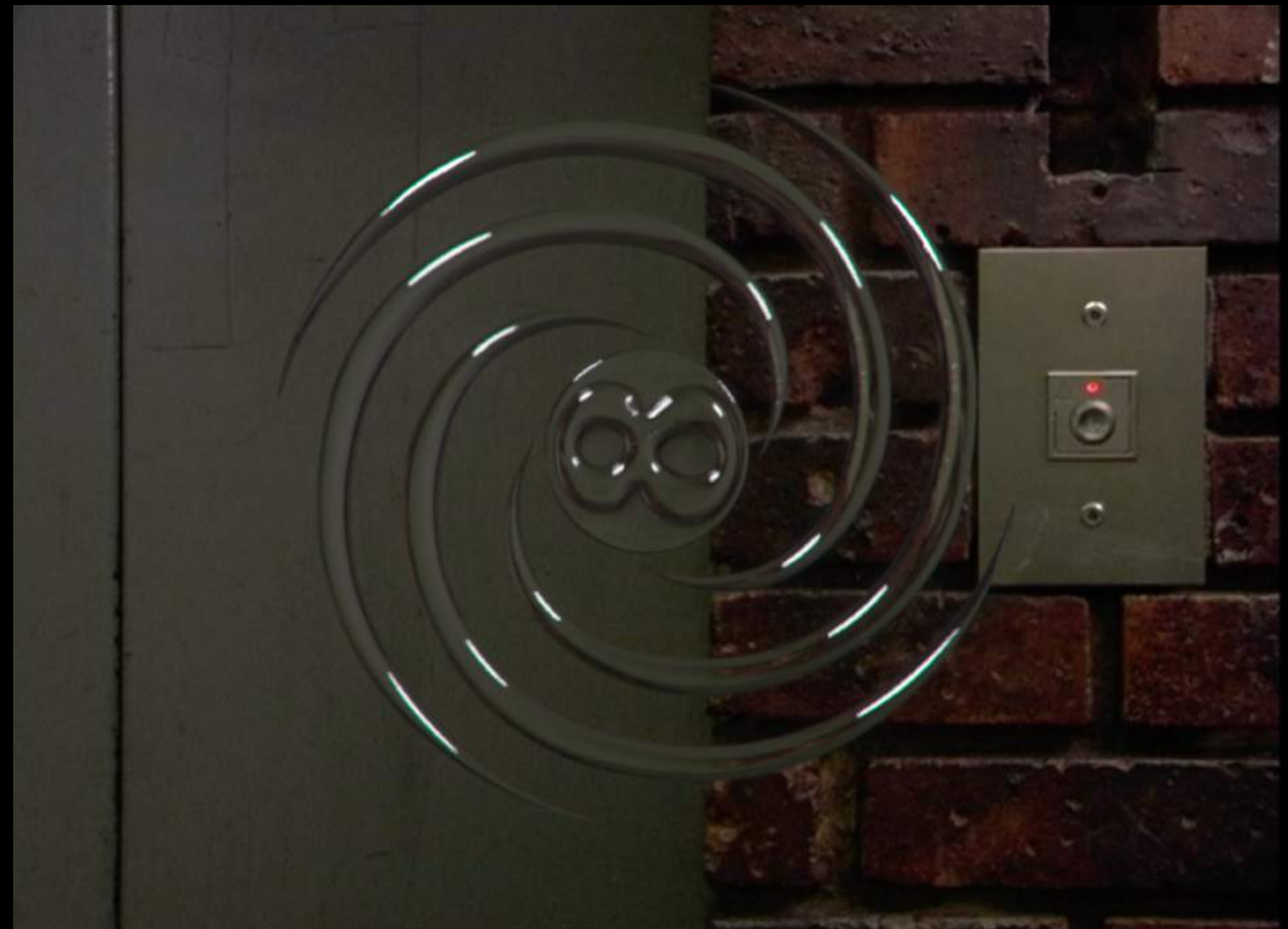
Frame format / image ratio : 1.33

Sound format / ratio : Dolby Digital 5.1

Sound version: sound, dialogues

Language/s of the original version: Malian and French

Subtitle language/s: French and English



Of South American origin, my readings were turned very early on to the genre of magic realism, which often takes place in Latin America. I am fascinated by the magical aspects of banality. I wanted to explore fantastic atmospheres, with images that show real things.

Magical realism is a designation of elements perceived and decreed as "magical", "supernatural" and "irrational" arising in an environment defined as "realistic", that is to say, a proven historical, geographical, ethnic, social or cultural setting. Thus the recognizable reality or the familiar universe become the natural and not problematized place of paranormal and dreamlike manifestations.

Thus it was a question, among other things, of reflecting on the length of the shots, for example by making them last longer than they should, something is going to happen but nothing happens, which gives a strange sensation.

This film is in some way post apocalyptic: instead of showing the universe has been devastated by a nuclear bomb it shows what is an apocalypse due to capitalism that is to say individuals isolated, who have difficulty communicating with each other, trapped in an infinite boredom, depressive.

The sound work we did with City Links was decisive for the narration. We wanted a crushing sound with an omnipresent bass, noise of flows throughout the film, sign of a deep and unspeakable dysfunction. With Nicolas Jardin, we thought about the images so that they appear sticky, dark in order to accentuate this feeling of crushing: today in a capitalist society we are so pressured to succeed, to be famous, richer, to find one's voice, that this pressure "puts us down", crushes. And in 8 we see it in the most vulnerable people, the teenagers, and the children.

I wanted some characters to be represented only horizontally as if they were crushed by this pressure. In particular the character of the mother who had to work all her life, and today she is knocked out by it, so she is lying down. The characters have a hard time staying up, staying awake. So they start to dream.



8 is two loops that never meet.

When you do an exquisite corpse with someone you love there is always a meaning, it's like taking the temperature of the situation, the subtexts, the common anxieties that are not formalized, but in the air

And this common anxiety about success is something that is hard to be conscious of when you grow up in this climate all the time, especially for teenagers.

The exquisite cadaver is a way to make our unconscious resonate, And in the way of the game, forms that are not supposed to meet collide, the two girls are isolated by their condition, but isolated in the scenario they meet only in the space of the film.

Even if it is a criticism of modern society that pushes to a certain isolation due to the pressure of becoming, it is not a criticism of technology: it is thanks to Shifting that these two girls meet. This practice was born on Tiktok.

