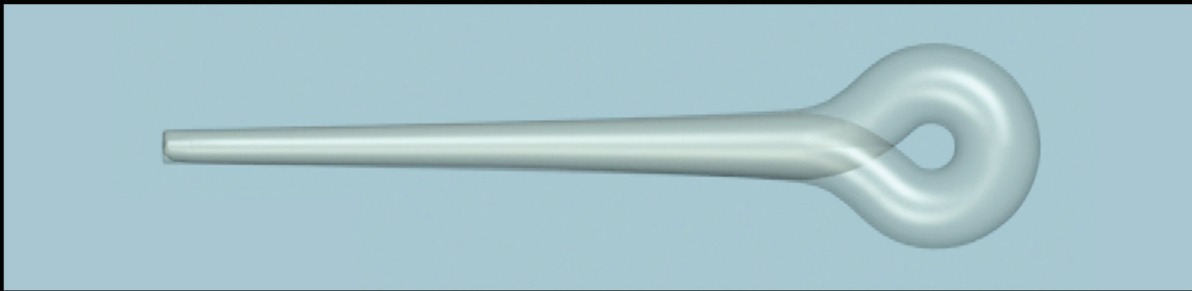


A large white circle is centered on a solid black background. The circle is perfectly round and occupies a significant portion of the frame.

Sculpture-Film (Klein)

Le G.R.E.C. presents  
A Pierre de Mahéas film



## Sculpture-Film (Klein)

**Sculpture-Film (Klein)** is an attempt to create a hybrid between cinema and sculpture.

This project was born from a viewer's simple experience : the impression that some filmmakers model space, make it plastic, give it a shape. The penultimate shot of Antonioni's **The Passenger** is one excellent example.

The initial idea was to reveal the "shell" of a film by tracing the path of the camera frame, and rendering it material in space. This can be likened to the "worm" left by simultaneously squeezing and moving a tube of paint. This volume can be considered the container of the film, a "film sculpture"\*.

The principle behind **Sculpture-Film (Klein)** is to reverse the process by first determining a volume, and then "filling" it with cinema. That is, to make a film based on a sculptural logic.

To this end, we chose a volume with such remarkable properties that it cannot but suggest particular content, the Klein bottle (illustrated above). The Klein bottle is a geometric curiosity, the only volume through which one can move indefinitely without ever encountering an edge and where it is impossible to define an outside or an inside.

These very characteristics are at the origin of **Sculpture-Film (Klein)**. The film is a 15-minute sequence shot, with neither a beginning nor an end. As such, it can be viewed in a loop. The point of view slips progressively and without interruption between an objective camera and a subjective one.

Here, dramaturgy is no longer narrative, but perceptual.

The action oscillates slowly between the intimate space of an apartment, where a woman receives the confused attentions of a man, and the outside world. This same moment is caught first in an impersonal way, and then in first person (with some cinematic conventions that first person perspective implies – the potential for memories, dreams... ), moving successively between the perspectives with no cut.

As though emerging from a sculptural object, the film thus affords a wandering vision with no truly defined subject.

\* Kenji Mizoguchi's **Ugetsu** sculpture is underway.

# Sculpture-Film (Klein)

17 min 44 sec / Color / Digital HD / 16:9 / 5.1

**DIRECTED BY** ..... Pierre DE MAHÉAS

**PRODUCTION** ..... Le G.R.E.C.  
Anne LUTHAUD  
Joanna SITKOWSKA  
Marcello CAVAGNA

**CAST** ..... Coralie SEYRIG  
Philippe TLOKINSKI  
Wolfgang KLEINERZT  
Antoine ROUX  
Amélie LAMOUREUX  
Patrice TOURON

**UNIT PRODUCTION MANAGER** ..... Bruno DALIMIER

**DIRECTOR OF PHOTOGRAPHY** .... François CATONNÉ (AFC)

**FIRST ASSISTANT CAMERA** ..... Anaïs ANDREASSIAN  
**SECOND ASSISTANT CAMERA** ..... Laure ATANASYAN

**KEY GRIP** ..... Stéphane CRESTA  
**BEST BOY GRIP** ..... Thomas VALAEYS

**CHIEF LIGHTING TECHNICIAN** ..... Michel ATANASSIAN  
**BEST BOY ELECTRIC** ..... Thomas PENDZEL

**SOUND** ..... Nicolas JOLY

**COSTUME DESIGNER** ..... Martine RAPIN

**SET DECORATOR** ..... Louise MARZAROLI

**MAKE-UP ARTIST** ..... Caroline PLANQUE

**SPECIAL EFFECTS** ..... Hoël SAINLEGER

**COLORIST** ..... Laurent NAVARRI

**FOLEY ARTIST** ..... Vincent MILNER  
**FOLEY RECORDING** ..... Daniel SOBRINO

**DEVICES DESIGN** ..... Didier GUGOLE

**STILL PHOTOGRAPHER** ..... Jacques HOEPPFNER

**PREVISUALIZATION** ..... Anne-Françoise MÄHL

**GRAPHIC DESIGN** ..... Pierre-Emmanuel MEUNIER



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*grec* 

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