

# anonymous animals films

The balance of power between man and animal is reversed



**"A DEVASTATING METAPHOR THAT WON'T  
LET YOU BREATHE"**

**ADMITONE**  
★★★★★

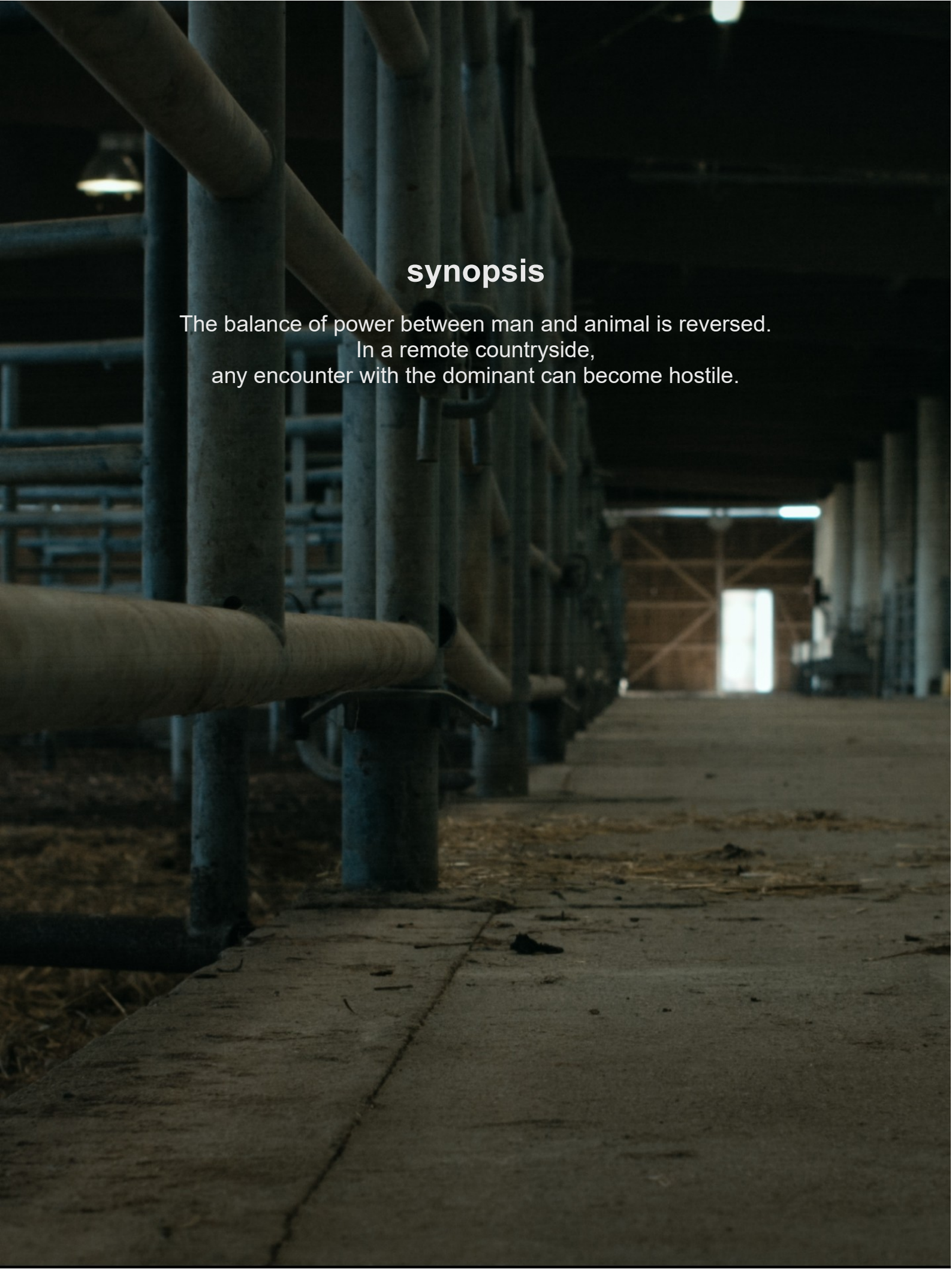
A FILM BY BAPTISTE ROUVEURE "ANONYMOUS ANIMALS"

THIERRY MARCOS AURELIEN CHILARSKI EMILIE LAVAUT DIRECTORS OF PHOTOGRAPHY EMMANUEL DAUCHY KEVIN BRUNET BAPTISTE ROUVEURE GAFFER  
SOPHIE MAYA-BERNARD SOUND ENGINEER ALYSON DIJOUX MAKE-UP CONSTANCE SAVELLI LOCATION MANAGER MARION ROUVEURE MUSIC BY DAMIEN MAUREL SOUND DESIGN THEO HOURBEIGT  
SOUND EDITOR JEAN-FRANCOIS TERRIEN POST-PRODUCTION SOUND ID SOUND COLORIST GRAZIELLA ZANONI POST-PRODUCTION IMAGE FRENCH KISS  
SPECIAL EFFECTS OGMYOS DESIGN FILM EDITING BAPTISTE ROUVEURE ASSOCIATE PRODUCERS MICHAEL KRAETZER NICOLAS ONETTI  
PRODUCTION ANONYMOUS ANIMALS FILMS WRITTEN AND DIRECTED BY BAPTISTE ROUVEURE

ANONYMOUS ANIMALS FILMS  
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The background image is a dark, moody photograph of a stable aisle. On the left, a series of metal railings or stall bars run into the distance. The floor is concrete and covered with some straw or hay. At the far end of the aisle, a bright light source, possibly a doorway, creates a strong backlight effect, illuminating the scene and casting long shadows. The overall tone is somber and mysterious.

## **synopsis**

The balance of power between man and animal is reversed.  
In a remote countryside,  
any encounter with the dominant can become hostile.

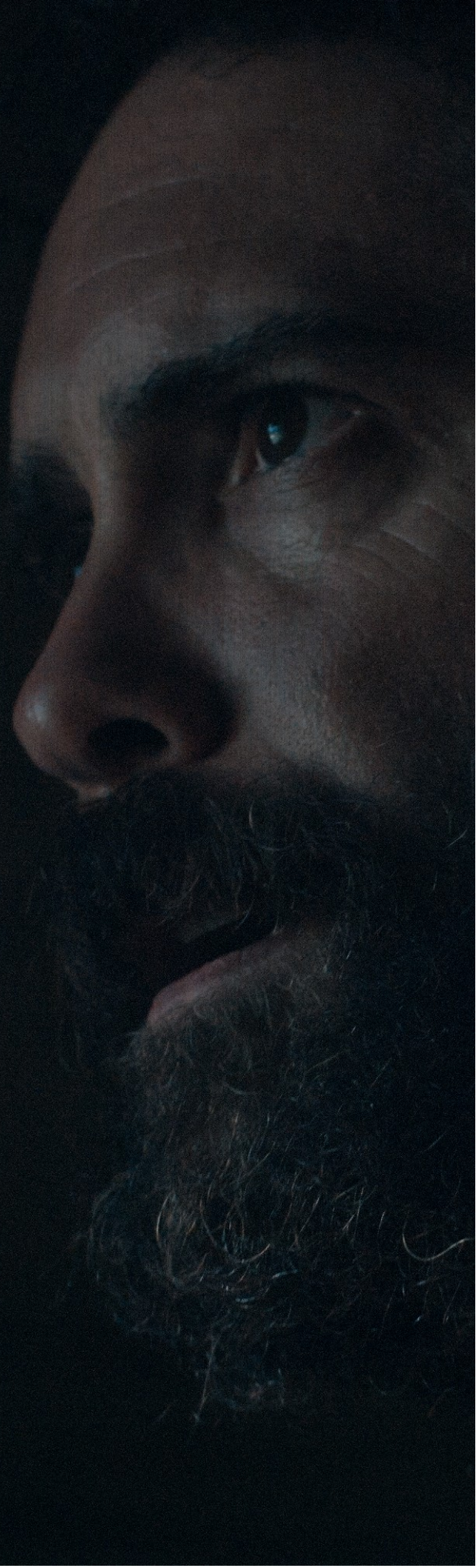


## genesis

ANONYMOUS ANIMALS has its origin in an obsessive image: that of a horse attacking man under carnivorous impulses. This unconscious nightmare image has come to nourish other real ones, from a rural childhood. Because of my proximity to a natural environment, I have been a privileged observer of a wild nature, but also a witness to the fateful hold of man on animals through exploitation and hunting. These sometimes bloody, macabre, cruel pictures have come to nourish over time a strong empathy towards the animal and a constant questioning of its place in our society.

This carnivorous horse that haunted me was the result of a dysfunction, a sick and dying nature. This digression of the food chain was then transformed during the writing of the film, into a transposition of the bodies between man and animal. The resulting anthropomorphic animals act according to our codes as dominant, exploiters, hunters, carrying within them a dehumanization towards the... human species.

This crossing of the mirror thus places the human protagonists under the yoke of animal domination, for whom they are nameless silhouettes, anonymous animals, drowned in volumes of exploitations where each is interchangeable with the other.





A person wearing a horse mask is sitting on a wooden chair in a dark, industrial setting. The person is wearing a dark jacket and light-colored pants. The background is a dark brick wall with a bright light source on the right. The overall mood is mysterious and unsettling.

## the gender issue

ANONYMOUS ANIMALS therefore takes place at animal level. By adopting a point of view that responds to primitive instincts, the intention was to depict a state of anxiety and apprehension about human action that could conceal as many enigmas as threatening behaviours. Faced with the unknown, from which dark aims hover, the question of suspense naturally arises.

It then became obvious to fully embrace the gender codes and thus offer a sensory experience that plays on tension, apprehension and fear. Primitive emotions and reflexes that respond to the cinematographic spectacle but which above all give us the opportunity to feel the feverish emotions of these anonymous animals.





## the absence of dialogue

This first feature film follows in the footsteps of a series of films without words (AND THE WINNER IS, LES EPHEMERES FUGITIFS, ALTERA) which already focused on body language: the gesture taking precedence over words, movement over dialogue.

For "The anonymous animals", the first sketches of dialogues quickly appeared superfluous and futile. Placed in an environment they do not master, the senses of the protagonists are constantly alert and the slightest movement expresses an intention. The purification of the dialogues has thus rehabilitated silence, silence has given way to something organic and universal.

This sensory approach was in line with the idea of the communication barrier between man and animal: By inverting everyone's places, I wanted to keep this inability to decipher the language of these anonymous animals in order to preserve only a purely physical exchange.





## shooting context

The environment of ANONYMOUS ANIMALS is based on a decaying nature, a world at the end of its lifespan where the land seems barren.

The agricultural heritage of the Allier and Nièvre regions, combined with natural autumn light, have given life to a film universe that evokes a rural world in decline, paralysed by an omnipresent fog that heralds the end of a cycle.

Between the first part of shooting and the second, a year will pass before returning to the diffuse autumn light that gives the film its funeral atmosphere.

If the shooting time of the anonymous animals is 6 days, the sound post-production was spread over more than 30 days to give life to the anthropomorphic animals. In a realistic approach, each breath, each step, each gesture of these animal protagonists has been noisy in order to give them a presence and thickness.



A person in a dark jacket stands in a dimly lit industrial space, possibly a warehouse or workshop. A bright, horizontal light source is visible at the top, casting a strong glow. The person is seen from the back, looking towards the light. The background is dark and filled with various objects, including what appears to be a large metal cage or structure on the right.

## biography of baptiste rouveure

In addition to commissioned films (clips and films promotionnal), Baptiste Rouveure continues his work in fiction, where movement and body language remain his preferred approach.

His short film *AND THE WINNER IS* depicts a boxer fighting his double. Among the international selections, the film received the BEST SHORT FILM award at the *35th Rassegna Cinematographica Internazionale Festival* in Italy.

In 2018 *ALTERA* invites 13 dancers into a dystopic world to talk about the rejection of the other and the resulting withdrawal into oneself. The film stands out with 29 selections in official competitions in more than 19 countries. It won twice the prize for BEST DANCE FILM (*Imajitari International Dance Film* - Indonesia and *Moving Body Festival* - Bulgaria), the prize for BEST EDITING (*Muestra Movimiento audiovisual* - Mexico) and the 3th PRIZE at *Shortwave Festival* in Poland.

*ANONYMOUS ANIMALS* is Baptiste Rouveure's first feature film. The film, without words, questions the place of the animal in our societies, through the prism of fantasy and thriller.

2020 Anonymous Animals - 64 mn (feature film)

2018 Altera - 11 mn (short film)

2015 Atome Hotel - 30 x 3 mn (documentary series)

2012 Les éphémères fugitifs - 5 mn (short film)

2012 And the winner is - 11 mn (short film)

2007 L'haschischin – 14 mn (short film)



# technical and artistic list

64mn - 2.39 - 2k et 4k

written and directed by	baptiste rouveure
cast	thierry marcos aurélien chilarski emilien lavaut
director of photography	emmanuel dauchy kevin brunet baptiste rouveure
chief electrician	sophie maya-bernard
sound	alyson dijoux
make-up	constance savelli
stage manager	marion rouveure
original music	damien maurel
sound design	théo hourbeigt
mixing	jean-françois terrien
colorist	graziella zanoni
special effects	théo rol
editing	baptiste rouveure
production	anonymous animals films

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