

Petit Film presents

DIANE HAS THE RIGHT SHAPE

Directed By Fabien GORGEART

With

Clotilde HESME Fabrizio RONGIONE Thomas SUIRE Gregory MONTEL

2017 – France – Color – 1.85 – 5.1 – 87 min





SYNOPSIS

Diane doesn't hesitate for a moment when her best friends, Thomas and Jacques, ask her to be their surrogate mother. It is in these less than perfect circumstances that she suddenly becomes infatuated with her electrician, Fabrizio.

DIRECTOR'S BIOGRAPHY

Fabien Gorgeart grew up in Brittany, France, where he was raised by his mother, who was a foster mother for the French social services and his father, who was a truck driver and with whom he traveled throughout Europe.

After high school, his desire to make films took shape: first in theater, where he directed and played in the show **CITY SILENCE**, which paid homage to burlesque film, his first passion (Chaplin, Keaton, Tati) and at the same time attending Paris 3 University, where he became enthralled with film critique courses.

In 2007, he directed his first short film, **COMME UN CHIEN DANS UNE ÉGLISE - Like a Dog in a Church**. He then directed four short films between 2009 and 2016, including **LE SENS DE L'ORIENTATION - The Sense of Direction**, which was awarded the Jury Prize at the Clermont-Ferrand Film Festival in 2012. During this time, he was lucky enough to collaborate with a screenwriter whom he greatly admires, Răzvan Rădulescu, one of the masters behind the Rumanian New Wave (screenwriter for **THE DEATH OF MR. LAZARESCU**).

In 2013, he met Clotilde Hesme on a short film, sparking the idea of writing something specifically for her. This became the main character in **DIANE HAS THE RIGHT SHAPE**, which he directed in 2016, his first feature film.



DIRECTOR'S INTERVIEW

The theme of this first feature film is in line with your short films, which took an interest in parenthood.

Indeed, **LE SENS DE L'ORIENTATION** - *The Sense of Direction* - told the story of a man, played by Fabrizio Rongione, who won't admit his sterility to his girlfriend, even though the couple is trying to have a baby. And in **UN CHIEN DE MA CHIENNE** - *A Puppy from My Dog* - Clotilde Hesme played a woman whose sister's pregnancy is exhausting and interminable. It has a comical side to it bordering on a fable. **DIANE HAS THE RIGHT SHAPE** allowed me to delve deeper into this theme through a story of an unconventional procreation, one that is a little quirky: a surrogate pregnancy...

We live in an era where boundaries are being largely redefined within couples in reference to filiation, and even in the sense of being masculine or feminine. Sexual identity is no longer reduced to biological categories. Today filiation and lineage are breaking free from traditional parental models. As a result, societal points of reference are turned upside down.

While developing the project, I was asked by numerous people to "state my position concerning surrogacy." I don't think it is possible, especially in just one film, to formulate a generic idea of what this question entails, insofar as there are as many situations as there are individuals, each one different from the other. I deliberately imagined a seemingly "exemplary" surrogacy story, conceived as an act of pure generosity. What interests me is how

this apparently "ideal" situation confronts my characters with new and unexpected dilemmas and emotional states. And within the context of this fascinating story, I wished to create a unique female character: Diane, and through her, to question the notion of giving.



You chose Clotilde Hesme to play Diane.

Yes, to play this hybrid creature, a woman who is half liberated, half womb, I felt that levity and humor were indispensable elements. And Clotilde Hesme's acting is at once serious and delicate, relaxed and conscientious. Diane's body is disproportionate compared with the men who surround her: they are all smaller and punier than she is. Diane is "bigger than life," and rather carefree.

Her body becomes something burlesque: A disjointed body that, much as when her shoulder dislocates, is like a rag doll's. She's somewhere between a sublime woman and a gangly teenager; she's completely free, belonging to no specific gender – and I'm not speaking about sexual identity here. She's half way between a Rohmerian hero and the movie Alien's Lieutenant Ripley. She's our very own Sigourney Weaver! Clotilde is extremely pretty and at the same time, it doesn't matter. She is a very technical and precise actress, who also has a great capacity to let go. In the same sequence, she can be at the very limits of expressionism, and then return to being more natural. This creates off beat moments and ruptures that allowed me to play with opposing dynamics, which I felt was essential to

the narrative – much like her body: free, independent, always in movement at first and then little by little hampered by the pregnancy. The architecture of the house she's rebuilding is also round. As Diane's belly grows, the circles around her gradually close in on her: the house, then the clearing in the woods, and finally the little pool that Fabrizio builds for her, like an enclosure. She's at the center of everything and everyone.



The character Diane approaches her pregnancy as a selfless and generous act.

At first, Diane sees her decision to "offer" her womb as inconsequential. Then, little by little, it appears to her as a true mission, with all that is implied when it comes to selflessness, indeed an extremism that is there to give meaning to what she is doing. Yet, what Diane actually experiences goes far beyond a selfless act, since in the end it requires a dramatic gesture – giving of oneself in a way that goes far beyond "lending" one's uterus: in short, it is the gift of life, the gift of a child.

The ninth month is that of a most peculiar postpartum period. Emptiness and melancholy are mixed with relief and the painful joy of having accomplished something supernatural. This is the reason why it was important to make the countdown of each month of pregnancy appear on the screen, while downplaying the notion of "expecting." I could then add a scene which was the delivery after the birth, one of emotion, that of Diane letting go. In the final scene, what's happening isn't in her belly, but on her face.



In the end, the three male characters represent three fathers.

In the movie, I play around with the idea that the men are the only people who want to become parents, whether directly or indirectly. It was never about questioning Thomas and Jacques' legitimacy as parents of the child Diane is carrying. The apprehension that each man in his own way feels isn't any different from the apprehension felt by most future parents. Thomas is a show-off – a child in an adult's body! But in his enthusiasm to intimately share this pregnancy with Diane, his irrational fears weigh on them both, pushing him to interfere to the point of threatening his almost sister-like relationship with the woman who is carrying his child.

On the opposite end of the spectrum, Jacques mixes great presence and modesty. He is a bit of a John Wayne figure holding the swaddled child against his chest in *Three Godfathers*. His emotions come to the surface, but discreetly, in the middle of the maelstrom caused by the others. He's the Jewish mother, the Yiddish Mama of the song he apprehensively asks Diane to listen to repeatedly in the hope that a filial bond will be created through the song. It's a bet he's making, which he "wins."

A frustrated alpha-male, Fabrizio, for his part, tries to build something with this unpredictable and modern woman who completely upsets his emotional habits. The uncertainty that surrounds his future with Diane pushes him to behave like a future father as well, by making sure that the pregnancy goes well which, when it comes down to it, doesn't even concern him! If we're worried about the bond that Diane is going to have with the child, we don't even measure the bond that is being formed between Fabrizio and the unborn child. It's another way of looking at the question of creating bonds. Isn't the fact of sharing a strong relationship with someone also about developing ties that bind? A deep bond is created, simply and unexpectedly with Fabrizio. He will forever be the not-the-father of this not-his-child.

Thus, here are four characters who find themselves deeply involved in a baby's arrival, without our being able to circumscribe their roles according to their biological functions. They aren't able to measure the full extent of the situation until it reaches the point when their emotions slowly start to overwhelm them. Then, swaying between their selfishness and their selflessness, they reveal what I have been trying to get at all along: their profound humanity.



CAST

Clotilde HESME Diane

Fabrizio RONGIONE Fabrizio

Thomas SUIRE Thomas

Grégory MONTEL Jacques

CREW

DIRECTOR Fabien GORGEART

SCREENPLAY Fabien GORGEART

PRODUCER Jean DES FORÊTS

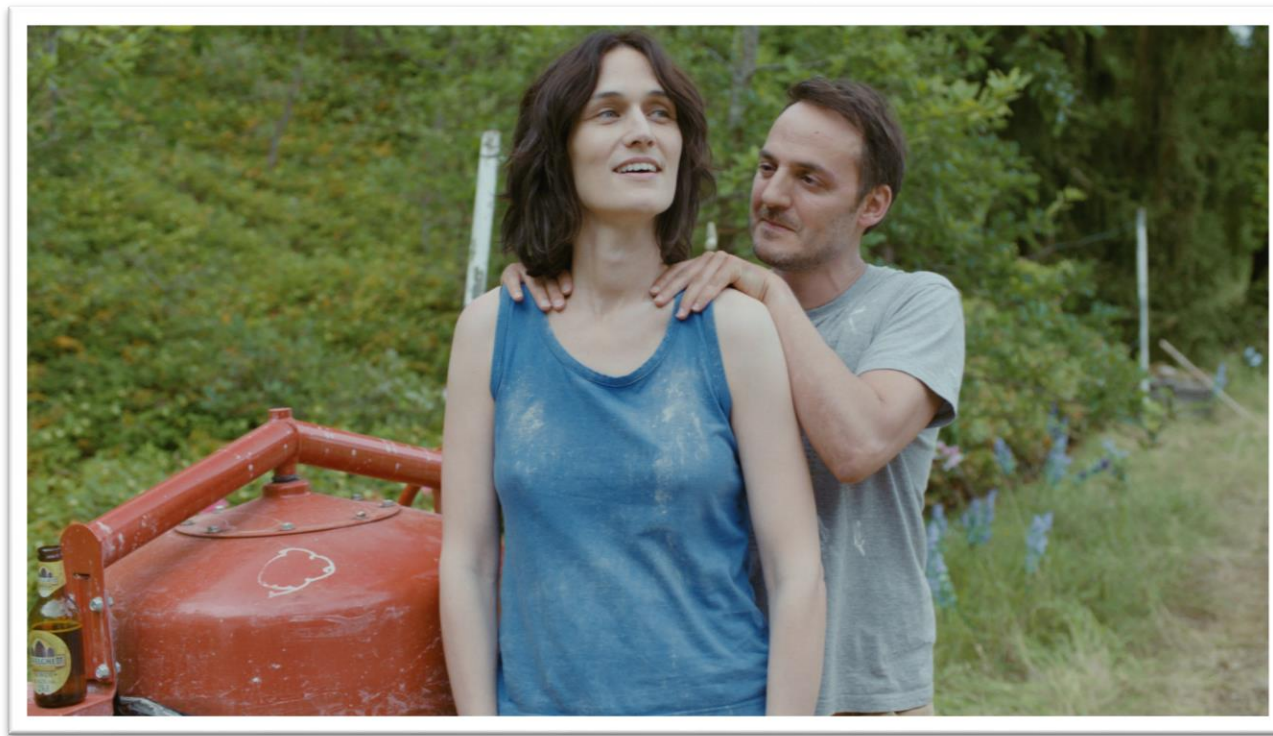
PRODUCTION Petit Film

DIRECTOR OF PHOTOGRAPHY Thomas BATAILLE

SOUND Mathieu DESCAMPS

SET DESIGNER Cyril GOMEZ-MATHIEU

EDITOR Damien MAESTRAGGI



TECHNICAL DETAILS

Sound Format 5.1

Ratio 1.85

Running Time 87'

Original Version French

Subtitles English

Year of Production 2017

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