



THE DREAM OF SERGE

A FILM BY NICOLAS SAADA

Synopsys : The dream of Serge Malik

This film is in line with itself the collection "Done beautiful dreams". A collection in which *unréalisateur* illustrates a dream related by a personnnnalité or an anonymous one while using an organization technique original.

Nicolas Saada chose the Dream of Serge Malik. "Qu'est-ce-qu'un dreams, otherwise a film "projected" to our unawareness by our brain, in our brain?

The contemporary artists employ the technique of the "found footage" for déconstruire a picture, a sequence, while the repeating to the craving, or while the diverting of his primary function. The quoted picture becomes the source of a definite experience shifted to the confine of the strange one. In this film, the found footage is used as a reservoir of pictures to leave of which is constructed very precisely the film.

One follows to the most near the description of the dream, while cutting carefully spaces it and the time. With Sophie Toulouse, graphic designer of a rare talent, we worked on these pictures while reflecting on the volume notions and of space. The dream that we chose plays on the looks, the fields against fields, and the strangeness of a place both unknown and familiar. All the same, the found footage combines a feeling of "already seen" clean to the dream and a gap sensation. A special work was brought to the band his in order to create a climate, a mood, a texture; to do this dream an experience both definite and emotional".

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« What is a dream, but a film "projected", unknown to us, by our brain within our brain? I have also noticed how people often like to bring in references when telling of one of their dreams, quoting this or that scene they saw in a motion picture, even using cinematic jargon. In that sense the dreamer/viewer often produces his/her own "shooting script", describing sequences, shots, images. Obviously dream itself also influences film, formwise :

Cocteau's dream-movies, Buñuel's filmed nightmares, Fritz Lang's, Hitchcock's, Fellini's, Welles' and more recently Lynch's, oniric universes. Sometimes the dream is what prompts a freer cinematic writing, liberated of the narrative restraints of sacrosanct scriptwriting. This to-and-fro movement between dream and film prompted me to the use of « found footage », that is, using free of rights, feature or documentary film excerpts.

Some contemporary artists use found footage techniques to deconstruct an image, a sequence, repeating it again and again or diverting it from its initial function. The image there quoted becomes the source of a formal experience, pushed back to the limits of strangeness.

In this project, found footage is considered a sort of images-tank, from which the film can be constructed with great accuracy. We will stick to the letter to the dream description, and see to a meticulous cutting continuity of space and time. Sophie Toulouse, an outstanding graphic Designer, and I will work on those images while focusing on notions of volume and space. Glances, angle-reverse angle shots, and the strangeness of a place both unknown and familiar articulate the dream we chose.

Along the same line, found footage will combine an impression of « déjà-vu », characteristic of dreams, to one of drifting. The soundtrack is conceived to bring out a climate, an ambiance, a texture; so that this dream gets to be an experience both formal and emotional. »

Nicolas Saada

Biographie/ Filmographie Nicolas Saada

Né le **5 septembre 1965**, Nicolas Saada est passionné depuis toujours par le cinéma, sous toutes ses formes.

En 1987, à 22 ans, il démarre une collaboration avec les Cahiers du Cinéma qui lui donnera l'occasion de rencontrer tous les grands cinéastes qui l'ont fait rêver : Martin Scorsese, Francis Coppola, John Woo, Tsui-Hark, Takeshi Kitano, Sam Raimi, James Cameron et Clint Eastwood.

De 1992 à 1998, il est chargé de programmes à l'Unbité Fiction d'Arte où il suit près de 100 films comme « accompagnateur » aux côtés de Pierre Chevalier et François Sauvagnargues.

Il quitte la chaîne pour se lancer dans l'écriture de scénarios et travaillera avec Pierre Salvadori, Arnaud Desplechin, Jérôme Cornuau, Giordano Gederlini, Jesse Peretz. Il est également réputé pour son émission de radio « Nova fait son cinéma » consacrée aux musiques de film qu'il anime depuis les années 1990 sur Radio Nova à Paris.

Il réalise des sujets documentaires pour Canal + (Le Journal du cinéma), Arte (Soirée Théma) et la Cinquième avant de tourner en 2003 son premier film de fiction, d'une durée de trente minutes, Les Parallèles.

En 2007, il réalise avec Première Heure, Le rêve de Serge Malik pour la collection Faites de beaux rêves.

En 2008, il tourne son premier long métrage "Un simple espion".

Scénariste :

2000 : Le Détour de Pierre Salvadori

2000 : Les Marchands de sable de Pierre Salvadori

2004 : Léo en jouant « Dans la compagnie des hommes » de Arnaud Desplechin

2004 : Dissonances de Jérôme Cornuau

2008 : L'œil à vif de Giordano Gederlin

Réalisateur :

2004 : Parallèles (moyen métrage)

2007 : Le Rêve de Serge (court métrage)

2008 : Un simple espion (long métrage)

