

SEPARATION



Tangible Films
presents

PAUL HAMY

SEPARATION

A FILM BY AURÉLIEN ACHACHE

14 min - France - 2022 - Ratio 2:1 - Stereo

SYNOPSIS

*Kiev, in the early 60's, while in space, a cosmonaut remembers,
his family, his childhood, what lead him here ?*

PRODUCTION NOTE

THE MAKING OF THE FILM

Separation is a film that was written, produced and post-produced in the space of one year and four months, from November 2020 to March 2022. Its distribution phase is beginning, and we find it important to explain some of the major steps in its making through this note.


The production of this project is characterized by the urgency to make this film. We didn't want to go through the uncertain path of public film funds; therefore we wanted to make this movie in a fast yet efficient way, using alternative tools to make this project happen.

One of these tools was to create a team that resembled us, a young French team of passionate professionals. Through this singular team we wanted to bet on the future by creating early links with future professional film technicians and artists around an intimate space short film

In addition to the money our company invested and a small student fund called the CROUS, we mainly relied on public crowd founding through the French platform Proarti. We also were able to raise money through organizations such as L'Enfance au Coeur and generous donors. This very singular and different approach to financing a short film worked for this specific project and got us going.

Making this film was therefore an ambitious gamble that we were willing to take. During all the pre-production, we doubled our efforts and tried to remain cautious so that urgency did not become haste. The decision to shoot in Ukraine was part of the director's quest for authenticity and realism in the settings, which, because of their specificity, were






complicated to find. By going through the Film Commission in Ukraine, we were able to discuss with several Ukrainian executive productions. They were not used to working on these kind of projects, short films are not a common format in Ukraine, especially with such a tight budget. The language barrier didn't help either, it took us some time to find the right production service and local contacts in Ukraine, after weeks of research, we chose to work with Magai Production and its manager Fedor Magai.

After a short time of adaptation, Fedor understood our artistic ambitions and was able to adapt to our short film economy, practicing, as he liked to say, «guerilla film making». Fedor and his team are a cornerstone of the success of this project. With them, we travelled for 7 days through a good part of the Kiev region, scouting in the suburbs of the capital, on the road to Chernihiv, and at the Pirogovo museum in Kiev. It is an open-air museum retracing the history of the popular architecture of the different regions of Ukraine, with about thirty completely rebuilt houses where each one testifies of another time. We chose one of them, which is now a major setting for the film.

This quest for authenticity was also reflected in the choice to work with a local and experienced set designer who guided us with her team throughout the preparation and during the shooting.

Finally, Ukraine was known to be a country that welcomed many Western European productions ; it was also an economical choice, allowing us to reduce the cost of certain services and equipment. Moreover, working with Fedor, a producer well established in his sector, allowed us to facilitate all the contacts and negotiations.



The second part of the film with Paul Hamy actor, was shot in France, in a studio, for all the extra vehicular activity space scenes. Searching for a studio that would accept to host a short film with such a tight budget wasn't easy, we went through a long list of refusals. Finally, the TSF studios in Épinay-sur-Seine opened their doors to us, we really want to thank the excellent relationship with the company's sales people and staff. They really loved the project and knew how to listen to us and adapt to our budget to find the best compromise.

Finally, for the post-production and VFX phase, we submitted the project to several French VFX studios, without hesitating to contact the biggest ones. Some of them started to discuss with us, but blocked by our budgetary constraints it didn't lead to anything. We then decided to go through smaller, younger structures, also contacting freelancers. After a long wait, we found a young duo of VFX that had just created their studio, they loved the project and accepted to work with us, despite our very tight budget.

As you can see, the production of this film was full of obstacles we had to overcome one by one, taking care never to sacrifice the artistic integrity of the film.

Through this note we would also like to warmly thank each and every one of the contributors and service providers who participated in the making of this film.



DIRECTOR'S NOTE

AURÉLIEN ACHACHE,



The starting point of this project and the questions it raises...

I would say that several elements are at the origin of this film, but that it is above all the theme of memory that I wanted to explore, the way in which one can reflect over and over on a same memory until he grasps it's inner truth.

Through the image of a cosmonaut floating above Earth I wanted to deal with this unique feeling that most cosmonauts experience : the overview effect. The idea that our understanding of the world depends on where we are physically. This simple yet powerful idea sparked my imagination and lead to the story of my character Arkhip.

Seeing Earth from space, Arkhip the cosmonaut revisits a specific memory, only this time instead of being blinded by his own point of view, he also integrates the subjective point of view of his mother: Svetlana. Reliving this memory by considering both points of view, Arkhip becomes an omniscient narrator, he becomes like a god floating above the world experiencing the power of truth.

The reality of a moment, the daily life of a family that suddenly turns upside down when a mother throws her children's favorite toy out of the window, leading us to ask ourselves the central question of this film: Can the maternal bond be severed by an accident?



By diving in the daily life of these characters I wanted to explore this specific question and answer it in the most sincere possible way. Revisiting each angle of the same scene as precisely as possible, I wanted to offer two different readings of a significant and determining event in the lives of my characters...

In terms of aesthetics, I tried to make a purely cinematographic film by relying on the strength of the images alone to develop a narrative. There is little or no dialogue, the film is based on logic of visual and musical immersion that I conceived in two diametrically opposed ways.

A realistic immersion :

All the scenes except the scenes in space, that is to say: the birth, the childhood and the adolescence of Arkhip were filmed in the manner of a documentary. By following the rules of Direct Cinema I wanted the camera to be completely plunged in the world of my characters. Letting the camera run sometimes more than 20 minutes without cutting, I tried to obtain an authenticity in the acting and in the fluidity of the camera movements. When the actors were running and playing, they were actually having fun, these moments of truth could never have been captured without this specific technical and artistic setup that allowed us to shoot on long periods.

Finally, the choice to shoot with a lightweight digital camera, wide angle lenses and a low angle framing allowed me to be physically close to my characters to walk and move in the space with them, the camera becoming like another child playing and running around with them.

Concerning the scenes of extra-vehicular activity with the French actor Paul Hamy I also had a realistic approach, I wanted him to live through the scene, I wanted his face to look red, his body to actually go through changes, therefore I had the stunt team suspend him 4 meters high. This process helped us bring an intensity, a form of vertigo and truth in his look while he interpreted the scenes, getting as close as possible to the overview effect.

A poetic immersion :

For all the scenes in space, I was looking for an operatic image through the camera movements with yet an abstract and raw style within the image. Through the slow and controlled movements of the cranes, I wanted to penetrate Arkhip's world as if the camera was gradually entering his subconscious.

Finally, the choice of a 16mm image process interested me for the rough aspect of the film grain as well as the raw and chaotic aspect of the image, which reflected Arkhip's state of mind and contemplation.



FROM THE STORY BOARD TO THE FINAL RESULT



AURELIEN **ACHACHE**,

DIRECTOR



Graduated from film school in France in 2018, Aurélien Achache places story at the center of his creative process. After directing his graduation short film, he quickly moves on to music videos with several artists such as (Euphonik, Brass and Zayde Wolf).

He conceives music videos as an opportunity to tryout and experiment with film language in order to find his voice. Later on he starts directing commercials for brands such as Argiletz.

With this experience, Aurélien redirects himself on his first goal : fiction; he is currently developing his next short film, a film that takes place in the Middle Ages, about the life and philosophical and religious questions of two hermits living in an isolated monastery in the French Pyrenees mountains...

PAUL HAMY

FILMOGRAPHY

- 2022** *SÉPARATION* by Aurélien Achache
2021 *VILLA CAPRICE* by Bernard Stora
MADAME CLAUDE by Sylvie Verheyde
2020 *LE DERNIER VOYAGE* by Romain Quirot
2019 *DEUX MOI* by Cédric Klapisch
SIBYL by Justine Triet
L'AUTRE CONTINENT by Romain Cogitore
JESSICA FOREVER by Caroline Poggi & Jonathan Vinel
2017 *CE QUI NOUS LIE* by Cédric Klapisch
2016 *LE DIVAN* de Staline by Fanny Ardant
L'ORNITHOLOGUE by João Pedro Rodrigues
2015 *UN FRANÇAIS* by Diastème
MON ROI by Maïwenn
2013 *SUZANNE* by Katell Quillévéré
ELLE S'EN VA by Emmanuelle Bercot



CAST

Arkhip (adult)	<i>Paul HAMY</i>
Svetlana	<i>Marina KELTCHEWSKY</i>
Arkhip (young)	<i>Timothé AURÉJAC</i>
Yuri	<i>Philippe CARBOU</i>

CREW

Director	<i>Aurélien Achache</i>
Screenplay	<i>Aurélien Achache</i>
Produced by	<i>Tangible Films</i>
Production manager	<i>Jacques Bizot</i>
Original score	<i>Jack Bartman</i>
Director of photography	<i>Nicolas Chareyre</i>
Editor	<i>Ann-Sophie Wieder</i>
Sound design & mixing	<i>Maison Carmin</i>
Gaffer	<i>Charlotte Chaland ; Elie Elfassi</i>
Key grip	<i>Tom Lallement</i>
Script girl	<i>Milena Sallerin</i>
Assistant directors	<i>Johan Richard ; Lucille Segulier</i>
Location manager	<i>Martine Quémard</i>

A production by	<i>Tangible Films</i>
In coproduction with	<i>Proarti</i>
In association with	<i>Cineclip</i>
With the support of	<i>CROUS de Paris</i>