

GREENAD & DAIGORO FILMS PRÉSENTENT

IL Y A BEAUCOUP DE LUMIÈRE ICI

UN FILM DE GONZAGUE LEGOUT

PRODUCTEURS : CHRISTINA VIEIRA ET JULIEN SÉRI SCÉNARIO ET RÉALISATION : GONZAGUE LEGOUT DIRECTEUR DE LA PHOTOGRAPHIE : JEAN-MARIE DELORME
TÈRE ASSISTANTE RÉALISATION : WALLIS MONTEBAULT ACTEURS : DAVID MASSOT ANASTASIYA MASSOT NATALIYA PIONTEK MYKHAYLO PAVLOV KATSIARYNA TALETSKAYA ANDREI TALETSKI
YOSVANY RODRIGUEZ PENA MARCELO RODRIGUEZ EDDIE QUIRIN SOPHIE BOUTRY VALENTINE GRASSO MARION DANELUZZI MARINE CORET ANASTASIIA MOHYLNA YANA KLISHCH CÉCILIA DUBREUIL JÉRÔME PAUL
INGÉNIEUR DU SON : MARCO PASCAL ASSISTANT CAMÉRA : ARNAUD MILLET MAQUILLAGE : CAROLE ROSTAING-CAPAILLAN ET ROMINA ALLIO MONTAGE : NATHALIE SAFIR ÉTALONNAGE : MATHIEU CAPLANNE
MIX SON : THIERRY LEBON MONTAGE SON/SOUND DESIGN : SAMY BARDET SFX : VOID IMAGE SUPERVISEUR DES EFFETS SPÉCIAUX : CÉDRIC NIVOLIEZ ET PEDRO GOMES MUSIQUE ORIGINALE : JULIEN GLABS



GreenAd



VOID-IMAGE

PRESS KIT



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SYNOPSIS

As a mortal threat is approaching, a circus troupe decides to play his last show.

TECHNICAL INFORMATION

Short film

Original Title : il y a beaucoup de lumière ici

English title : there's so much light here

Duration : 7min 30sec

Aspect Ratio : 1:66

Sound : 5.1

Country : France (Lyon)

No dialogue

Production companies : GreenAd Agency (France) - Daigoro Films (France)

Production year : 2022

Visa N°157.447

Ecoprod film

an eco-responsible label for productions



DIRECTOR'S STATEMENT

Artists are the guardians of doors opening onto imaginary worlds.

With *there's so much light here*, I wanted the audience to have access to some of these worlds.

The world of circus, with these wonderful faces, smiles, this energy, the magical place, straight from my childhood memories.

The world of photography, with the fragile balance between framing and light.

The world of Italian cinema, of Fellini, Chaplin, and the first Tim Burton's movies... and getting back to a time that inspired me.

Shooting on film was a real inspiration for everyone in the crew. For me, it was both magical and poetic, cause what you see on the camera is not what the audience will see on screen. As if the film development process was transforming it in a souvenir. And later, after the screening, the final movie will be transformed in an other souvenir

Since the beginning, I wanted to do a timeless movie. Bringing in the same film an old black and white image with modern special effects, is the symbol of that intent.

With that film I wanted to question the relationship between artist and art.

Facing this unknown and unexplicable threat, the artist chose to play, letting his art as the possible last footprint on earth. The artist and the human become one, in this life or the other.

The end of the film as been thought as an open space of freedom for the audience, free to every interpretation, like a mirror turned to our present concerns.

There's so much light here is a movie about frontiers, thresholds: between human and artist, life and death, darkness and light, imaginary and reality...that's why the film has a very deep black image associated to powerful lighted areas. That's the symbol of duality running through the whole film.

No dialogue. No colors. Pure emotions.

This film is an artistic proposal with a simple message : wherever an artist goes, he always brings light with him.

Gonzague Legout





INTERVIEW OF GONZAGUE LEGOUT

SCRIPTWRITER-DIRECTOR

What was your trigger to tell this story ?

I've always wanted to do a movie which takes place in a circus. I have very strong and accurate childhood memories of shows in travelling circus nearby my home in Normandy. I loved to go there. It was a magical and timeless place, both fascinating and inspiring. In a sense, it fed my imagination. One day, a clown chose me from the audience to participate in his act. I was very shy, and this moment marked me a lot...

More than 20 years later, when I had just moved to Lyon, and by the greatest of coincidences, fate gave me the incredible surprise of putting this clown, David, in my path again. Since then, I had become a writer-director, and he was the director of a circus, and we lived in the same place. The opportunity was there to make my film and I took it. I wrote the script very quickly. David was immediately on board when I suggested it.

How did you build the cast ?

Well, there wasn't one. The 17 actors in the film are all members of the Imagine circus troupe. That was the only condition imposed by David. He told me "Ok for the movie but only if all my team is in it". It must be said that because of the Covid pandemic, they spent three years together and became very close, like a family. I quickly realized that David couldn't do a film without the others. I obviously said yes, because I considered their relationships as a force for the film.

The biggest challenge for me was to make a film with people without cinema experience, but they are great professionals, and they all impressed me! David has been a great surprise!



Why shooting a black and white movie with no dialogue ?

I am passionate about photography, especially B&W photos. I am fascinated by the work on the shadow and the light. I wanted to express this passion but also this sensitivity through a film.

This choice corresponds perfectly to the scenario : the black cloud and the light oppose each other, like life and death, and confront each other in a powerful play of contrasts that marks the fact that we are both in reality and in the imaginary.

The black & white also allows to bring out the purest emotions and intentions. Each shot is sublimated by the music. Dialogues are not necessary because the troop does not need to speak to understand each other.

This choice of black and white is also a tribute to the cinema of the past.

What are your biggest artistic influences for this film ?

I gave great importance to the composition of the frames. Each shot is thought as a photo. My influences : the work of Fan Ho, Alfred Eisenstaedt, Lucien Hervé.

Why did you chose to shoot on film ?

It was my DOP's choice, thanks to him! He convinced me that film was the perfect fit for my artistic process. I know Jean-Marie's work very well. I knew that he had a perfect command of the technique, so I said "go".





Can you explain the paintings on artists faces ?

My film is about artists, and I wanted to dive into this thematic as deep as I could, and show that artists bodies are essential part of the artistic process. So do we decided to use faces as space of art expression. It's art inside art, like russian dolls, with a strong symbol process, imagined by the make up artist Carole Rostaing, inspired by Jean Cocteau and Jean Charles de Castelbajac.

There is so much light here is a very artistic, very poetic film. What are the parts of darkness and light that you want the audience to understand and remember ?

Wherever he goes, an artist always brings the light with him. And this film is a tribute to artists, especially circus artists.

The black cloud represents the threat of disappearance hanging over this art form.

The film offers an unexpected ending to the viewer echoing to the title "*There is so much light here*". In a finale confrontation between light and darkness, the end brings a note of hope with a fantastic and divine connotation.

By practicing his art, I believe that every artist is indeed approaching the divine, his creative light illuminating the darkness.

Facing the danger, the artist chooses living, creating, with beauty, with courage, and with generosity.

This cloud, which is neither named nor explained, leaves the audience free to interpret it as another threat that affects him directly, such as disease or war.

How did your work on sound design and music ?

Music is one of the founding pillar of the film.

I wanted to work with Julien Glabs since a long time. I love his aerial and ethereal universe.

We worked a lot on the score to build tension and emotion. I even wrote the lyrics of the ending title song!

There was also a lot of work on the sound, specially on the cloud. I wanted the cloud to have a never heard, supernatural and mechanical sound.

The goal was to personify it, make it come alive.





The only field where the divine is visible is art, whatever name we give it (André Malraux)

"The purpose of art is almost divine: to resurrect if it makes history, to create if it makes poetry" (Victor Hugo)



INTERVIEW OF JEAN-MARIE DELORME

DIRECTOR OF PHOTOGRAPHY

Can you tell us about your experience on this film ?

For 25 years in the film industry, I started with films inspired by Chaplin, westerns, Melville, Pialat, Pierre Richard. I worked for a long time in IMAX 15/70 then in 35 mm and I discovered Super 16, used for news, reports, corporate films and "cinema d'auteur".

I've worked with the biggest cameras, the most complex machines - I was an IMAX consultant on Luc Besson's film Lucie - but I'm definitely attracted to the lightness of Super 16, the Canon 5D and light crews like Eric Rohmer, like Sang Soo.

When Gonzague spoke to me about this film project *there is so much light here*, I understood that his intentions were a radical and creative artistic gesture far from his first short film "Of men and mice".

Gonzague had references from the 50's photography, like Fan Ho. So I proposed him to work in the old way, but with modern tools.

We shot with an Arriflex SR2 super 16mm camera.

We have an image with character, very coded.





What was your biggest challenge on this film ?

There were many faces in the film and I wanted them to be very marked, very hard. To achieve this, I relied on a study by the "Union des chefs opérateurs" which showed that when lit in blue, the facial features were reinforced.

I worked with Jerome, the circus stage manager (the pianist in the film), to prepare the robotic lights in blue for the faces (according to the scenes) and in white for the light showers, taking care not to place the showers in the areas where the smoke was going to intervene.

We were only three of the technical department,... Short time, a very small team, a gamble on the use of blue light for a black and white film... Yes, this film was a big challenge !... but also a very beautiful adventure.



INTERVIEW OF CÉDRIC NIVOLIEZ (VOID IMAGE)

VISUAL EFFECTS SUPERVISOR

What was your experience on this film ?

The difficulty was to use modern visual effects with images from a past era. We had to take into account the very specific aspects of the film : the grain, the contrast, the resolution... We had to find our marks in order to integrate the visual effects on the shots of the film.

Each part of the VFX was radically different from what we are used to, but the experience was really instructive. It gave us a better idea of how visual effects were done before the digital era, with its advantages and disadvantages.

The cloud is a major element of the film. How did you deal with it ?

The compositing of the cloud on the live image was the most difficult part, especially because the black and white did not allow us to have a green background. No green background means doing everything in rotoscoping (ed. note: cutting and separating all the elements and characters by hand).

The high contrasted images sometimes forced us to separate what was in front of or behind the smoke (a black haircut on a black background for example).

Smoke simulation are always a tricky subject in VFX. Gonzague wanted the cloud to be considered as a living entity, evolving as the film unfolds. It was a real challenge that forced us to work each shot independently. Through the whole film, the cloud moves differently, and its texture and look change.







INTERVIEW OF CHRISTINA VIEIRA (GREENAD)

COPRODUCER

What was your biggest challenge on this film ?

This is the first fiction film I've produced. Until now, I've only produced commercials. The challenge for me was mainly financial with all the risks that such an investment implies. *There's so much light here* is an independent film that Gonzague and I mainly financed with our company GreenAd Agency, and with the help of our friend and producer Julien Seri.

I believed in the project from the moment Gonzague pitched me his idea. He is my business partner but also my spouse and I know his great talent... This film has been a wonderful adventure that shown us that we are complementary to making a film project.

The film has an Ecoprod label, what is it ?

Greenad is an Ecoprod production company, meaning that our films are reduced carbon footprint. *There is a lot of light here* was entirely shot at the Imagine circus in Lyon. Travels were made by train and carpooling. The catering was organic and local, and all the waste went for compost or recycling.

A next movie to come ?

I hope so ! Gonzague and I have several feature film projects we are working on...



INTERVIEW OF JULIEN SERI (DAIGORO FILMS)

COPRODUCER

How did you get involved in this film project ?

Gonzague and Christina were looking for a coproducer who had experience in film and who could accompany them in the production process. I agreed and we decided to launch the project without wasting any time.

The film had to be written and finalized in a few weeks. That was the deal.

Gonzague wrote a film very sensitive, ambitious and different from his previous one. The result is beyond my expectations. I knew Gonzague was talented, but I never imagined that he would succeed in grabbing me this way.

His sensibility, his sense of the frame and the narration make this film a work apart I am very proud of.



CREW

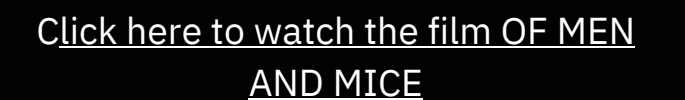
WRITTEN AND DIRECTED BY..... Gonzague Legout
PRODUCERS Christina Vieira (GREEN AD AGENCY) Julien Seri (DAIGORO FILMS)
DIRECTOR OF PHOTOGRAPHY..... Jean-Marie Delorme
LINE PRODUCER..... Christina Vieira
CAST..... David Massot
Anastasiya Massot
Nataliya Piontek
Mykhaylo Pavlov
Katsiaryna Taletskaya
Andrei Taletski
Yosvany Rodriguez Pena
Marcelo Rodriguez
Eddie Quirin
Sophie Boutry
Valentine Grasso
Marion Daneluzzi
Marine Coret
Anastasiia Mohylna
Yana Klishch
Cécilia Dubreuil
Jérôme Paul
1st ASSISTANT DIRECTOR..... Wallis Montembault
1st ASSISTANT CAMERA..... Arnaud Millet
SOUND OPERATOR..... Marco Pascal
MAKE UP..... Carole Rostaing-Capaillan
Romina Allio
EDITOR..... Nathalie Safir
COLORIST..... Mathieu Caplanne
VFX COMPANY..... VOID-IMAGE
VISUAL EFFECTS SUPERVISORS..... Cédric Nivoliez
Pedro Gomes
FX ARTIST..... Jonathan Benabed
COMPOSITING ARTIST..... Yoann André
SOUND EDITING / SOUND DESIGN..... Samy Bardet
RE-RECODING MIXING..... Thierry Lebon
AUDITORIUM..... STUDIO SLEDGE
COMPOSER..... Julien Glabs
FILM LABORATORY..... COLOR by DEJONGHE



@agencevma

FILMOGRAPHY

Of men and mice (2015) (short) (62 selections, 25 awards)



Password : DETROIT



Jean-Marie Delorme

Director of photography
jmdelorme.com

FILMOGRAPHY

there's so much light here (2022) (short)

Nous autres (2019) (short)

No fathers in Kashmir (2019) (feature)

Alger by night (2018) (feature)

Cary Grant de l'autre côté du miroir (2017) (documentary) - Cannes
selection)

Of men and mice (2015) (short)

PRODUCERS



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Christina Vieira



Producer - GreenAd Agency Co-founder

FILMOGRAPHY

Il y a beaucoup de lumière ici (2022) (short)
Scream (2019) (short), Grand Prix France Mobile Film Festival

www.greenad-agency.com



Julien Seri



Director - Producer

FILMOGRAPHY

Night Fare (2014) (feature)
Scorpion (2007) (feature)
Les Fils du vent (2004) (feature)
Yamakasi (2001) (feature)

+ 20 shorts productions

