

Pictanovo presents
LILLE REGION IMAGE COMMUNITY

Les Productions au Clair de Lune
co-produced by Pictanovo

JULIE PRAYEZ

SIMON DUSART

Lila
&
Valentin

UN FILM DE *ADRIEN LHOMMÉDIEU*



PRODUCTION

Les productions au Clair de Lune
194 rue d'Arras 59800 Lille
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www.productionsclairdelune.com

Duration: 18 minutes
format : DCP - 1,85 - 5.1 - FR - English subtitles
official website : www.productionsclairdelune.com
#lilaetvalentin
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VISA 139 113

DIRECTOR

Adrien Lhommedieu
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SYNOPSIS

After a serious car accident, Lila is in a coma. To save her, Valentin has only one choice: he has to connect to her mind thanks to a scientific, yet uncertain procedure. He will be assisted by a medical team that will carry out this experience for the first time.

The world of thoughts is unstable and unreal. Hidden in Lila's memories, fears and traumas, Valentin has to find her conscience as if he was in a labyrinth.

A WORD FROM THE DIRECTOR

LILA & VALENTIN emerged from a strong, yet unexpected impulse.

I had had in mind to adapt Edgar Allan Poe's poem A DREAM WITHIN A DREAM for several months. At that time, my cinematographic influences were ETERNAL SUNSHINE OF THE SPOTLESS MIND, THE TREE OF LIFE and INCEPTION. I wanted to talk about mind travel via a love story, but I did not manage to build up a story around that theme.

It all clicked into place when I watched two short films: THE GANZFELD PROCEDURE by Keith McCarthy and APRICOT by Ben Briand. Two strong themes made a deep impression on me: memory (the impact of the past on our present life) and scientific experiment as a way to gain access to somebody's soul.

Then, I wrote Lila & Valentin quite rapidly, making the most of Robert McKee's seminar that I had followed a few weeks before to structure – and break down – the story I wanted to tell.

I have always been fascinated by myths. When Orpheus goes down in the Underworld to get his beloved back, he puts his own life at risk. Love transcends the boundaries of time and space. It can be immortal and infinite.

Valentin embodies a tragic hero who has to confront Lila's incoherent and complex inner world. Her own underworld, which could turn into heaven.

Adrien Lhommedieu

"IF WE WERE TO FILM OUR THOUGHTS, WHAT WOULD THEY LOOK LIKE?"



ADRIEN LHOMMEDIU [Director]

Adrien directed his first short movie at 22 with L'ESCAUT PRODUCTIONS. The plot was already a challenge: how can someone's life turn upside down in less than five minutes?

The film 5'13" is made up of one long take. It has been co-written with Pierre Courrège, photographed by Baptiste Magnien and supported by major technical providers (Transpalux, Mikros).

After a 9-month stay in LOS ANGELES, he carried out several photographic projects while continuing his cinematographic career. Adrien's directing style is often unconventional, halfway between Jeff Wall and David Lynch.

His meeting with the production company U-MAN FILMS was a turning point in his career. He entered the world of advertising and music videos.

The music video RAISE ME UP, produced by U-MAN FILMS for UNIVERSAL MUSIC has been viewed more than one million times on YouTube.

Adrien grew up by the Channel, where the sky is tortured by powerful winter winds. When he started writing LILA & VALENTIN, a film-poem displaying his main motifs, he found out he had affinities with Terrence Malick's work.

He attended several screenwriting seminars (ROBERT MCKEE, CHRISTOPHER VOGLER et JEAN-MARIE ROTH) and is currently writing his first feature film on the theme of memory.

MUSIC VIDEO "RAISE ME UP", CORSON





"DO YOU FEEL THE IMPULSE OF LIFE HERE? I FELT IT SINCE YOU ARRIVED. THE MOMENT WE WERE REUNITED. GRACE..."



Les Productions Au Clair De Lune

A WORD FROM THE PRODUCTION

LILA & VALENTIN has been a challenge from the beginning. It was so ambitious that it did not correspond to the short movie economy. But we fell in love with the story, so it rightly prevailed over reason.

Regarding production, the main difficulties were the number of sets and the aesthetic standards. We wanted to shoot in a studio to have better control over the lighting and above all to build a world of our own, coherent with the spirit of the film.

The project could be made thanks to a strong and enthusiastic crew, as well as several partnerships. The filming lasted 13 days in total (two sessions shot six months apart).

"We knew we'd need to split the shooting for financial and weather reasons. It was a challenge for the main actors, not to mention that we had to take into account everyone's availability!" » Stéphane Degnieau [DOP].

It was the only solution to keep within budget. It was as if we had to produce a second film. For the second shooting, everything had to be done again: find new settings, build new sets, complete the crew...

All the images of nature (reminiscences of Lila's memory) have been filmed by a very small crew: Adrien [director], Stéphane [DOP] and a camera assistant. For these sequences, the scouting was very important. Adrien was born and bred by the sea. We could save time since he knew the Opal Coast very well.

Despite these difficulties, we managed to keep our schedule.

"As we produce new short films, we allow our directors to go further into artistic and narrative research. Our previous successes encourage us to continue this research which found a new dimension through LILA & VALENTIN. Adrien is a promising young director and we fully supported his approach." Pierre-Antoine Carpentier [production manager]

ON THE SET

The sets represent Lila's memories. They can be reliable or imagined. It's a mixture of dream and reality.

The only "real" set (i.e. not created by Lila's mind) is the laboratory. We were supposed to shoot in a hospital, but our authorization was canceled ten days before the filming. All the scenes taking place in the laboratory had to be rewritten to match with our new set: an industrial basement!

"This low-fi, rough and illegal aspect interested me. Thanks to a sign of destiny, what should originally depict a legal process in a medical environment became an underground and unofficial experiment", Lhommedieu explains.

"This new approach gave more depth to the doctor and his assistant. Even if it is only suggested, we understand that this experiment isn't really lawful. Urgency and danger add to the narration."

Each set is in fact a projection of Lila's memory. Her childhood bedroom mingles with her adult one to mix up moments spent with her boyfriend and conversations with her father. Her romantic bathroom overlooks a strange and threatening landscape. The car becomes oppressive as she takes control over rain and brings back the painful memory of the accident.

All the sets materialize the journey Valentin has to cover to find Lila back. But the last set of the film is the highlight of the young woman's imagination. This library-bedroom embodies the essence of her mind. It is where she really is, where her conscience is asleep, fragile and vulnerable.

4 DIFFERENT STUDIOS WERE BUILT BY A 15-PERSON CREW DURING TWO MONTHS.





"LILA'S BEDROOM IS THE PROJECTION OF HER CHILDHOOD MEMORIES."

4 different studios were built by a 15-person crew during two months. The most complex set was the library-bedroom. We were able to shoot in the buildings surrounding a former coal mine (Walers-Arenberg, where was shot Claude Berri's famous GERMINAL).

We took advantage of that cold and industrial architecture for the laboratory set, but we had to build the library-bedroom out of nothing. The large windows of the building helped us to shape the space and create a visual shock between the roughness of the walls and the softness of the vegetation growing there.

The tree is the centrepiece of this set. To build it, we used an old trunk and then fixed many branches that a pruning company had just cut onto it.

The other shots were filmed on location.



"YOU CAN FEEL THE THEME OF VEGETATION ALL ALONG THE FILM. IT SYMBOLIZES FEMININITY AND LILA'S MIND. A SOUL IS LIKE A TREE; IT DRAWS ON ITS ROOTS AND INNER STRENGTH TO GROW UP TO THE SKY, TO THE FUTURE."

THE CASTING

Creating an authentic couple is a challenge for every romantic movie. It was more than just choosing an actress for Lila and an actor for Valentin. Once they were put together, we needed to believe in their love.

Many rehearsals were organized. We wanted to create a comfort zone for them so that they would feel at ease during the filming.

"It is always reassuring for an actor to know precisely what the director wants, as long as it is coherent with the character. That is what we aimed at during the rehearsals."

Form and content were discussed in depth. Once the different sets were built, we were able to have more technical rehearsals (blocking). Thus, the actors were more spontaneous during the filming. Thanks to this climate of trust, we could work more subtly during the takes.





JULIE PRAYEZ

Julie Prayez (Lila) perfectly fitted the character. She has the natural frailty which I was looking for to build the character.

"I have always been interested by vulnerable characters that have a hidden strength such as Leeloo (The Fifth Element), Nina (Black Swan) and Carol (Repulsion)."

Still waters run deep... Plus, she is naturally graceful thanks to her experience as an opera singer.

SIMON DUSART

Simon Dusart was also an obvious choice for Valentin's part.

"I had seen him playing the part of a man in love in Jonathan Rio's short film Body Language. I had enjoyed his performance."

There is a charmer side to him which can disappear in a fraction of a second if his dark side shows. Such a duality is obviously interesting. He had to interpret love but also anger.

Those two actors were available and above all ready to throw themselves body and soul in that project: two necessary ingredients to prepare a short film!

FANTINE LAMIAUX

Young Lila was obviously a difficult part to cast.

"Fantine Lamiaux, a talented and bubbly girl, took on the role with a freshness and an liveliness that I could never have suspected from a child."

Her interpretation proved to be right from the first takes. She is also remarkably photogenic, which is a significant quality for a comedian. What a promising young lady!

EMANUEL DEL REY

Lila's father needed to have Mufasa's strength and Robin Williams' bonhomie. With his long, curly and greying hair, Emmanuel Del Rey came to the audition.

"He uttered a few lines and I instantly saw and heard the character I had imagined."

Wise, calm, with a touch of eccentricity. A perfect dad. A writer.

ERIC PAUL

Eric (the scientist) is the tough side of the father figure. He plays a serious scientist who directs the experiment with efficiency and discipline. And yet, he conceals a special fondness for the two lovers underneath his armor. He is the voice guiding Valentin.

Eric Paul was perfect for that part.

MEROUANE TALBI

Merouane is Eric's assistant. Without that pair, the experiment could not have been possible.

**"LILA & VALENTIN IS ONE OF MY
BIGGEST CHALLENGES AS A
DIRECTOR OF PHOTOGRAPHY."**



AESTHETIC OF THE FILM

From the beginning, we wanted to give a certain aesthetic to the production design, the lighting and the frame. Lila's world reflects what she represents: it is polished and neat, but also whimsical and imaginative.

For the cinematography, we called in Stéphane Degnieau. He played an essential part in the success of the project. He joined the crew early on and kept up with the post-production to the very end. His great experience and sensibility about pictures made him indispensable.

"Stéphane and I have the same failing: we are hooked on pictures. We exchanged many references. Our work was so precise that we even set the color temperature of the bedside lamp and the intensity of a light ray in the background."

For the opening scene (filmed on location), we were inspired by Terrence Malick. The general atmosphere of the film was inspired by great genre movies like Blade Runner.

We exchanged screenshots and sketched lighting setups together. Given the dimension of the shooting, we had to be rigorously prepared. Each shot had been storyboarded and simulated with a 3D software. Once the sets were found or built, we were able to optimize the shots and confirm our choices thanks to technical rehearsals.

We resorted to many techniques and gear in order to create our own language: steadicam (Richard Vandal), camera crane, hand-held camera, static shots and travellings. This diversity of movements and intentions corresponded to the will of the technical crew to be precise and efficient while working on every take." Adrien Lhommedieu

According to the shooting script, the scenes were shot either from Lila's escaped mind and omniscient point of view, or from Valentin's point of view, sometimes accompanied by the doctor's voice. He watches what is going on but he can't intervene.

The opening scene has been shot on location with a very small crew (Ambleteuse, Raismes forest). We were looking for spontaneous and transient images and wanted to multiply impressions to depict a succession of sensations. This approach is the opposite of the rest of the shooting, which creates a sharp contrast with Lila's cold world. Fast cutting and accumulation of pictures represent the discharges of residual memories; the particles of the past bumping into one another before our eyes.



"WE REALLY COULD TAKE OUR TIME. IT'S INCREDIBLE TO SHOOT ONLY TWO MINUTES A DAY!"



STÉPHANE DEGNIEAU [director of photography]

"We chose to shoot on RED MX and RED EPIC 4K for the purpose of visual effects (ending scene), chroma key (imaginary bathroom) and framing (digital zoom).

We shot the sequences depicting reality (the laboratory) on RED MX. I chose a series of PANAVISION PRIMO lenses because of their nice definition and soft contrast. They also absorb highlights without flaring.

For the RED EPIC, we picked NIKKOR lenses to shoot the nature sequences (opening scene). The other scenes were shot with the famous series of ZEISS GO 35mm lenses. Yes, they are old, but they provide an interesting texture in 4K and prove to be very efficient with low light and slow motion.

To depict Lila's mind, I used filters to soften the sharp rendering of the Red in 4K (soft fx ½ and classic soft hd up to ½). For some scenes, I also used a light veil of smoke to soften the definition and contrast.

After much thought, we chose the 1.85 format which offered a perfect character/set ratio (with a depth of field linked to f/2.8) and a rich perception of focal distances (from 25mm to 100mm).

The visual identity of the film and its coherence were the biggest part of the job! Indeed, it was tricky to create the different atmospheres asked by Adrien because I always think about the calibration and the homogeneity it requires.

We had to keep Valentin's point of view and a main line (the experiment) without only showing beautiful pictures to the audience. We had to avoid at all costs to make five films (five sets) in one!"

After having worked as a camera assistant, Stéphane Degnieau has directed the photography of more than thirty projects (short films, music videos, advertisements, documentaries), among which LA LAMPE AU BEURRE DE YAK (Butter Lamp) by Hu Wei (Sélection officielle Semaine de la critique Cannes 2013, Grand Prix du Festival International du Court-Métrage à Clermont-Ferrand 2014, Oscars 2015 preselection, several international awards) or TOUS LES HOMMES S'APPELLENT ROBERT by Marc-Henri Boulier (38 international awards).

He was the B-ROLL DOP on Christian Carion's EN MAI FAIT CE QU'IL TE PLAÎT, a French big-budget movie distributed by PATHÉ (2015).



THE SCORE

When Pascal Lengagne contacted the director, the film was still in pre-production. He had read the storyline on the crowdfunding page we had published and shared the same movie influences as us. We sent him the script. Here is his answer:

"Adrien,

I've just read the script. I like it very much. Let's meet in July [2013] to talk about what you want and we'll see if I can be of any help. I'm up for it.

Now, good luck for the filming. Put your soul in it. I'm sure it will be beautiful."

"Since then, Pascal and I have become friends. We worked together on several projects. For LILA & VALENTIN, we used modern means of communication: we talked on the phone, on Skype and sent many emails to each other.

Just after having sent the script to him, I sent him my writing playlist. This film is special to me because it has been written, shot and edited with constant music."

Without knowing it, M83, Ólafur Arnalds, Johan Johannsson and Jon Hopkins contributed to the making of this project. These artists happened to be among Pascal's favorites too. The first versions he sent to us borrowed from all these influences to become the voice of the film.

We were looking for sober and minimalist sounds. The only exception was the song WAIT by M83 for the two reunion scenes. This great and powerful song had been an obvious choice from the first lines of the script.

Pascal took on the project with an incredible energy, carefully concealed behind a quiet strength which makes up his great personality. The director, the production and Pascal had constructive exchanges. He offered different versions of his tracks so that we could choose the best during the editing. He reworked tirelessly on each new version, and for this reason he became the third ultra-perfectionist element of the project with Stéphane (DOP) and Adrien.

WITHOUT KNOWING IT, M83, ÓLAFUR ARNALDS, JOHAN JOHANNSSON AND JON HOPKINS CONTRIBUTED TO THE MAKING OF THIS PROJECT.



A Dream Within a Dream Un songe dans un songe

Take this kiss upon the brow! Sur le front reçois ce baiser !
And, in parting from you now, Maintenant qu'on va se quitter,
 Thus much let me avow- Alors, laisse-moi t'avouer
You are not wrong, who deem Que tu ne fis aucun mensonge
That my days have been a dream; En jugeant ma vie comme un songe ;
 Yet if hope has flown away Mais si mon espoir s'est enfui,
 In a night, or in a day, Dans le jour ou bien dans la nuit,
 In a vision, or in none, Dans l'illusion ou le néant,
Is it therefore the less gone? N'en est-il donc pas moins absent ?
 All that we see or seem Car partout où le regard plonge,
Is but a dream within a dream. Tout n'est que songe dans un songe.

 I stand amid the roar Je suis debout dans la tourmente
Of a surf-tormented shore, D'un rivage aux vagues démentes
 And I hold within my hand Et je tiens serrés dans ma main
Grains of the golden sand- Les grains d'or du sable marin ;
How few! yet how they creep Si peu ! Et pourtant, comme ils glissent
Through my fingers to the deep, A travers mes doigts qui fléchissent !
 While I weep- while I weep! Alors, je pleure et pleure encore.
 O God! can I not grasp Dieu ! Ne puis-je un plus grand effort
Them with a tighter clasp? Pour serrer dans ma main plus fort ?
 O God! can I not save Dieu ! Ne sauverais-je donc plus
One from the pitiless wave? L'un d'eux de l'implacable flux ?
 Is all that we see or seem Et partout où le regard plonge,
But a dream within a dream? N'est-il que songe dans un songe ?

Edgar Allan Poe





LISTE TECHNIQUE

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renfort assistant-réalisateur Anaïs Duquenoy
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Fanny Dujardin
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électriciens Nicolas Labrousse
François Kielbasa
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contribution à l'écriture Ornella Jacob

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Valentin SIMON DUSSART
Lila enfant FANTINE LAMIAUX
Le père EMMANUEL DEL REY
Le médecin ÉRIC PAUL
L'assistant MEROUANE TALBI
La rousse 1 MARIE-ASTRID COLETTE
La rousse 2 SÉGOLÈNE LAISNEZ
Le serveur SÉBASTIEN LEFEBVRE



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Pépinière Foglio
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LES FILMS AU CLAIR DE LUNE ET ADRIEN LHOMMEDIU REMERCIENT

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"WAIT"

(A. Gonzalez / Y. Gonzales / J. Meldal-Johnsen)
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Lila & Valentin

UN FILM DE *ADRIEN LHOMMEDIU*

LES FILMS AU CLAIR DE LUNE PIERRE-ANTOINE CARPENTIER ET PICTANOVO PRÉSENTENT

UN FILM DE ADRIEN LHOMMEDIU "LILA & VALENTIN" JULIE PRAYEZ SIMON DUSART EMMANUEL DEL REY FANTINE LAMIAUX ÉRIC PAUL ET MEROUANE TALBI

PRODUCTEUR ASSOCIÉ LES PRODUCTIONS AU CLAIR DE LUNE ET GREGORY SNAUWAERT IMAGE STÉPHANE DEGNEAU DÉCORS PIERRE VANRIETVELDE MUSIQUE PASCAL LENGAGNE COSTUMES JULIE LECLERC

MONTAGE ALEXANDRE DINAUT ET DAMIEN FINUCCI EFFETS VISUELS AURÉLIEN BINAULT ET CAMILLE VERHAEGHE SON SIMON LABEL ANOMALY STUDIO BASTIEN BENKHELIL

PRODUCTION EXÉCUTIVE PIERRE-ANTOINE CARPENTIER PHILIPPE BUCHET SCÉNARIO ET RÉALISATION ADRIEN LHOMMEDIU



Pictanovo
LILLE REGION IMAGE COMMUNITY

2014



PRODUCTION

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#lilaetvalentin

facebook.com/LilaEtValentin

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VISA 139 113

BACKSTAGE





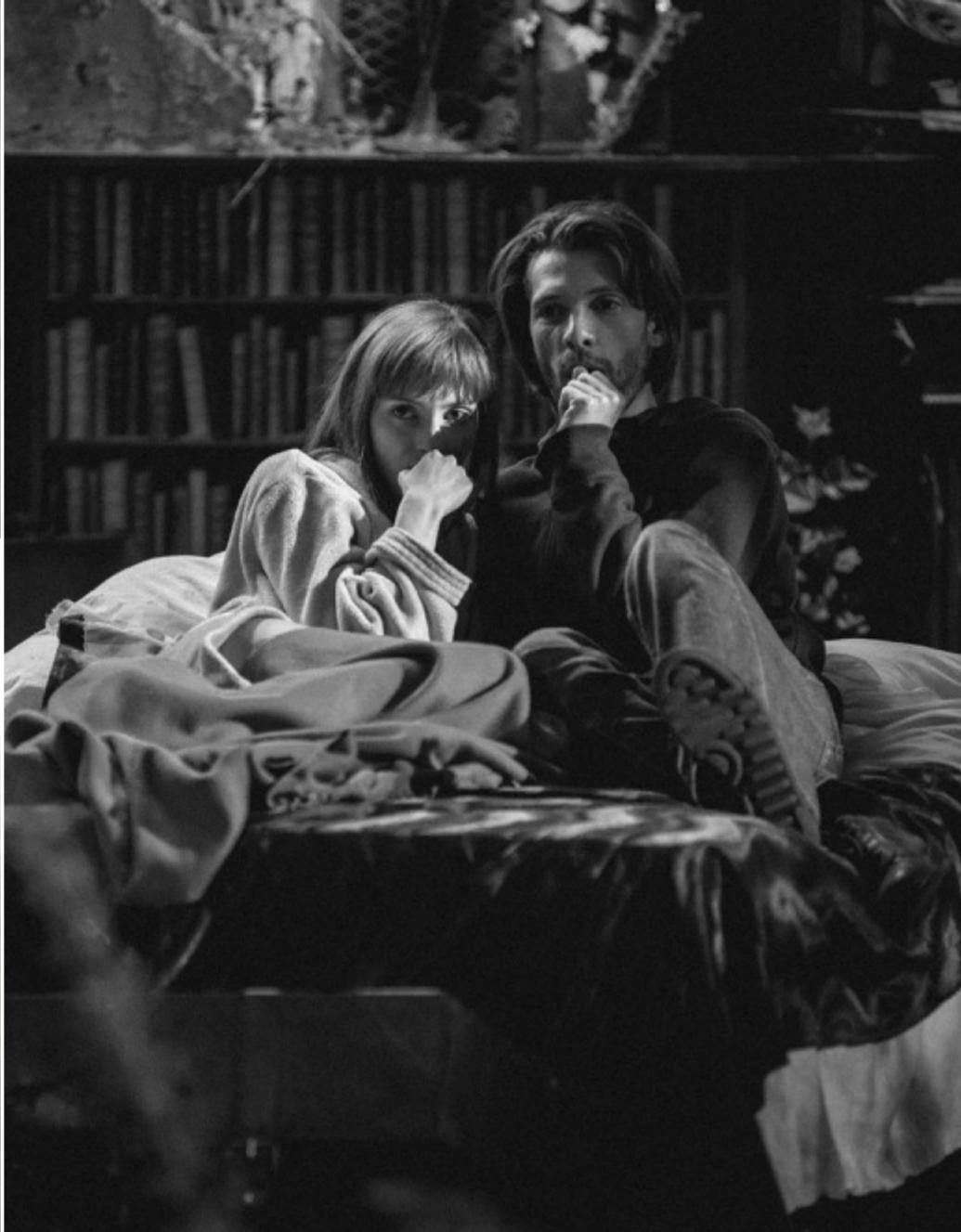
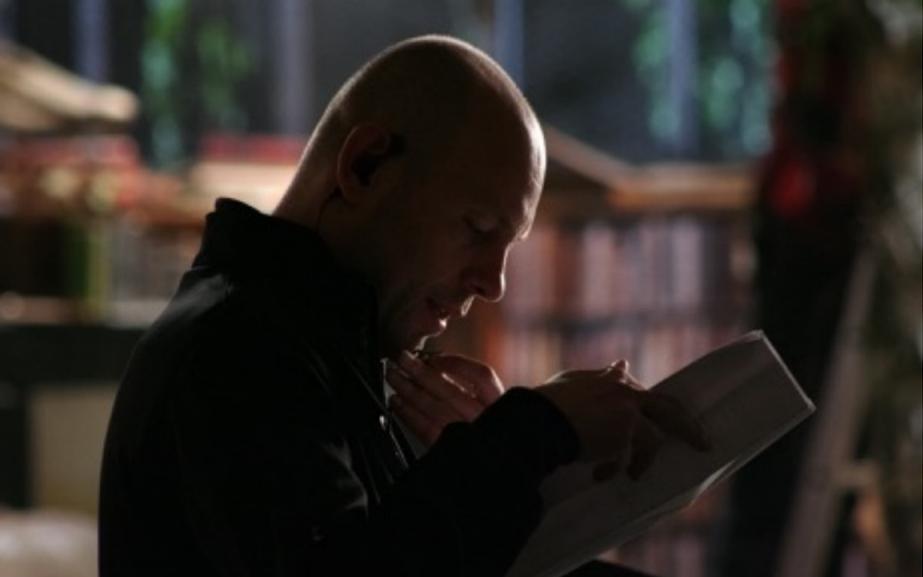






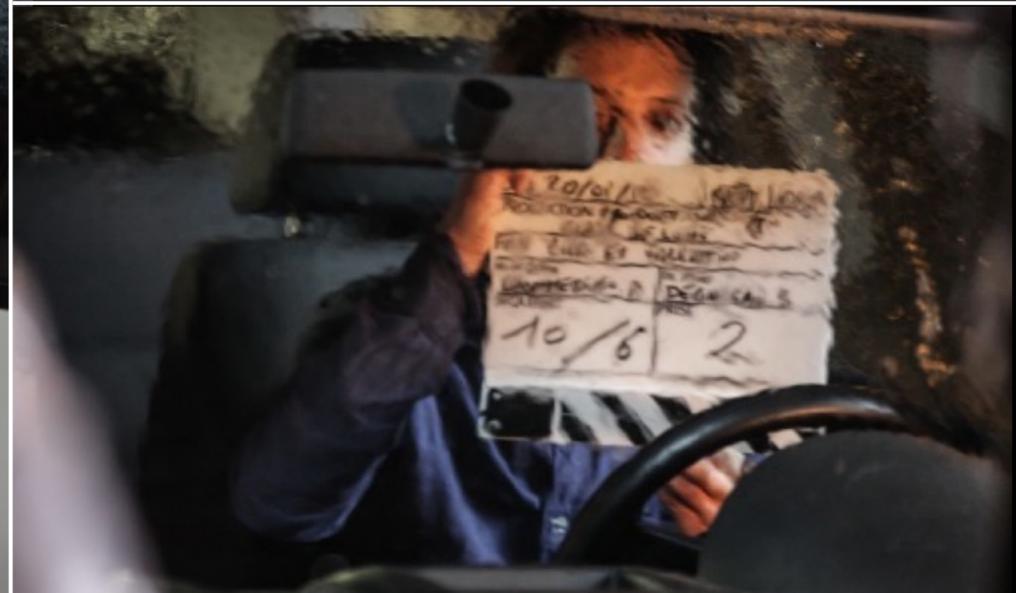












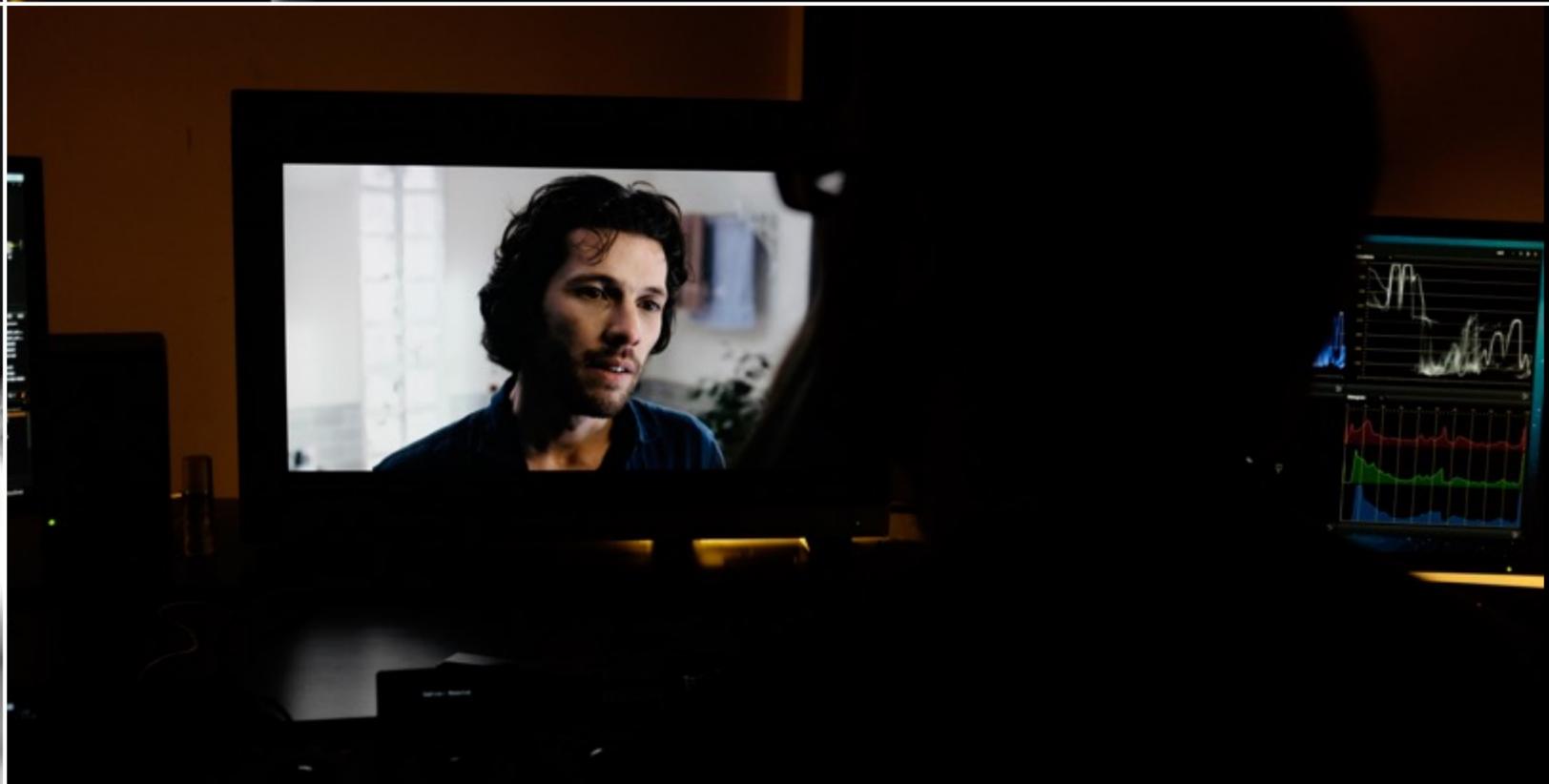














DATE 21/01/14 || NUIT || JOUR
PRODUCTION CLAIR DE LUNE
FILM LILA ET VALENTIN
M.en Scène LHOMMEDIU A. Dir. Photo DEGNIEAU S.
SEQUENCE 4/10 FX 65mm PRISE CP