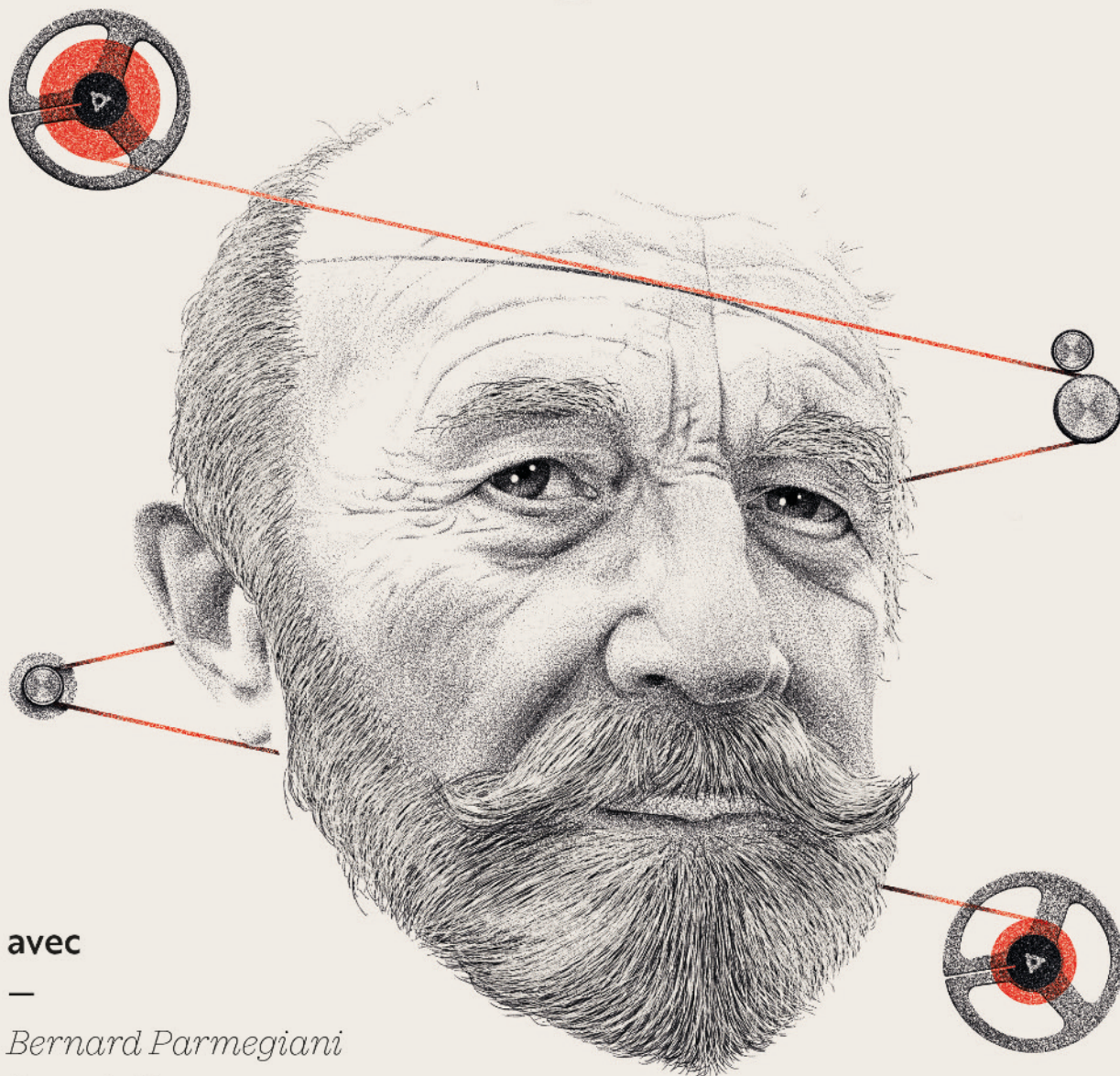


LA LUCARNE DES RÊVES



avec

—
Bernard Parmegiani

Beatriz Ferreyra

Michel Chion

Lionel Marchetti

Un film de
CENDRINE ROBÉLIN

*Avec le soutien de la Région Nouvelle-Aquitaine et du Département de la Charente, de la SCAM, de la SACEM,
des donateurs sur Touscoprod et de Périphérie - Centre de création cinématographique.*



International title : *The Window of Dreams*
 Directed and produced by **Cendrine Robelin**

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A close-up photograph of a person's hands operating a vintage turntable. The person's left hand is on the tonearm, and their right hand is near the record. The turntable has a vinyl record on it, and there are various knobs and buttons on the front panel. The word "Synopsis" is overlaid in a large, blue, sans-serif font on the left side of the image.

Synopsis

The Window of Dreams is an initiation into “Concrete Music” – an experimental music composed of everyday sounds which are recorded and transformed electronically.

The pioneers of concrete music began composing and recording in France during World War II. In the 1950s, **Pierre Schaeffer**, the inventor of “Musique Concrète”, said in a radio interview that the invention of the tape recorder had pushed out the boundaries of sound production. At the same time the young Bernard Parmegiani, composer and sound engineer, had begun creating sounds by diverting objects from their normal use.

Bernard Parmegiani in his twilight years wants to create a new piece.

He takes us to places where his recordings are kept. **Beatriz Ferreyra**, an old time friend and composer, is there with him as he listens with emotion to one of his works *Au gré du souffle le son s’envole* (2006). How does it feel to be in love with a sound ? The music goes on, we’re in the dark, a round abstract image appears on the screen: we watch the alchemy of elements carried by the music.

The music stops and Bernard goes to meet composers from younger generations and discovers their use of electronic machines. He meets **Michel Chion**, a decisive figure in “musique concrète” and cinema, during the rehearsal of one of his pieces. Unfortunately there is a technical problem: the setting of the machines can’t pick up the bass frequencies in the work. The young technicians try to find a solution.

Michel Chion then meets a talented young composer, **Lionel Marchetti**, at the piano in one of the mythical studios of la Maison de la Radio (the French national radio) in Paris. Old time tape recorders are being prepared by young students. He is amused, Lionel and Michel play with the tape recorders erasing sounds. Should we erase everything, they ask themselves.

In an exhibition of old machines Bernard comes across Beatriz Ferreyra playing on a tape recorder with Christine Groult, her show partner. Christine asks Bernard to play a little duet, just like in the good old days. He takes his place behind a digital sampler board but there is so much noise that it is impossible to hear anything. Lionel is there as well, behind a similar tape recorder, he’s holding a whistle and a plastic cup. Bernard walks pass and says “there’s always something to learn with these machines”

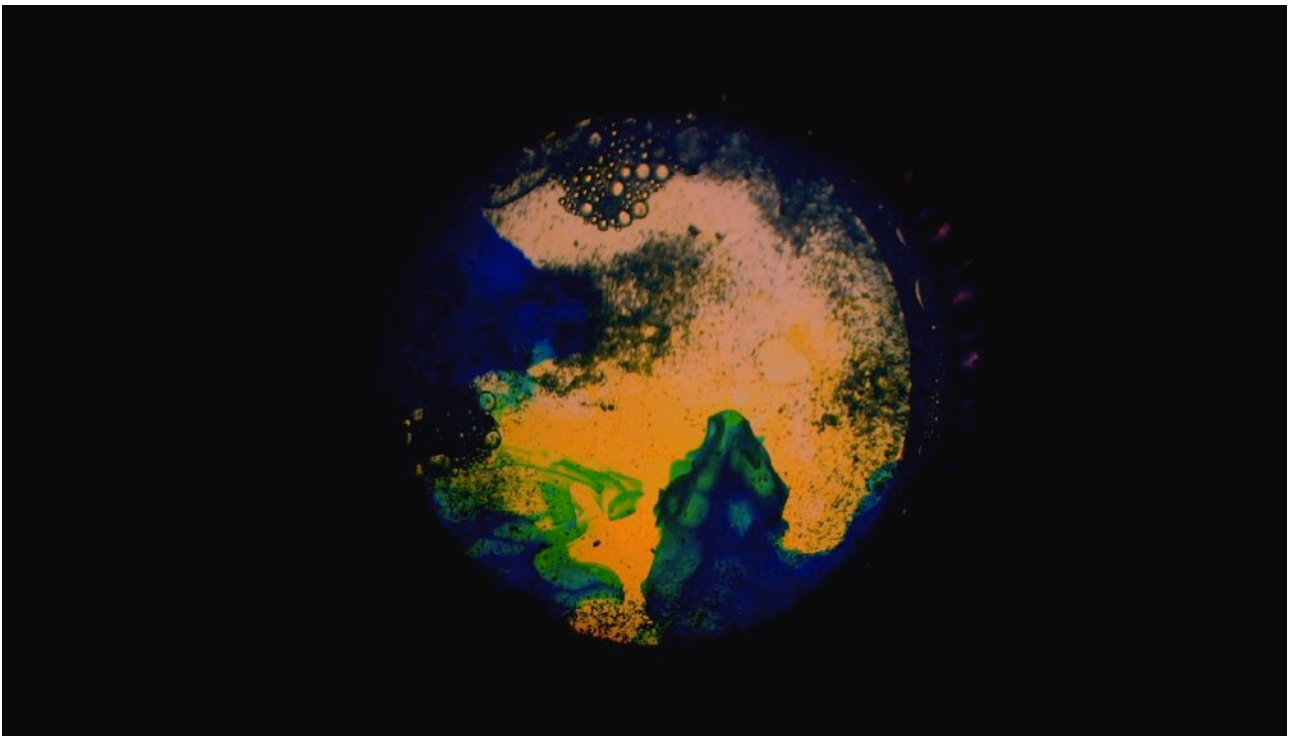
Back in his home studio, Bernard searches his archives, he finds an old score, it’s *The transparent Screen* music (1973). This music-video questions our sensual relationship with machines ; we are electronic humans. Bernard’s eye is laughing.

Lionel's eye looks far away; he is next to a river, leafing through a note book, he finds an old article cut from a newspaper announcing Shaeffer's death, followed by notes for the creation of the sounds for *La Grande Vallée* (1994-1996). How did he make them ? The sound recording took place here. Memories are far away, the surroundings have changed. He climbs to a higher valley, recording new sounds with his digital recorder as he goes, even provoking them. Immersion in the music *La grande vallée*. In the dark, fragments of memory: Lionel in his twenties, leafing through a note-book enters a forest ; the round abstract figure as a leitmotif ; colored pages from a notebook with 'the sound of silence' written.

Back to reality : Lionel's hand picks up a tape. At the controls of an analog studio he re-discovers the original rushes for *La Grande Vallée*, body to body with his machines, movements of fusion and repulsion. The whole process is punctuated with incidents.

He makes a new generation of artists profit from his experience; knowledge is transmitted from generation to generation by experimentation.

Back to Bernard, Beatriz is now in his studio with him to digitalize his rushes. Everyone explores the sound of silence in his own way.





INTENTIONS

In France and in Europe, the lived experience of the composers of musique concrète has been filmically radically under-explored. The aim of this documentary film is to engage us once again in an open and creative perception of the sounds of the world around us through revealing the process of creating musique concrète in the company of endearing composers. And achieving all this without the intervention of theories, interviews or commentaries. « La Lucarne des rêves » (« The Window of Dreams » in english) was created in much the same way as a musique concrète work, through a focused intention of harvesting sensory material, moments of fully lived life, it has been composed with the desire to create sonorous images, build bridges between what is real and what is imaginary, paying attention to musicality. This approach is at the same time intimate and available to all, made possible through the personal experience of the director, through her personal exploration and discovery of musique concrète and her close relationship with the composers. This experience allows one to touch upon the sensation of being in an altered state of reality alongside the process of creation of music made with the sounds of the world. It brings us into contact with the creative spaces the audience is not normally able to access, the spaces where music is produced : in the studio, close to the body playing with the machines. This proximity, experienced by the viewer of « La Lucarne des rêves », is the result of six years of work. Within this documentary, Bernard Parmegiani who was filmed during the last three years of his life, attempts to recall his sensations when composing. He explores the sounds of his past works, along with his contemporaries of the Groupe de Recherches Musicales (Paris). In search of the roots of this branch of musique concrète, the director made the connection to another generation, that of Lionel Marchetti. She proposes to retrace the footsteps of former works : to pull out the old analog tapes, to return to the scene where the sonic footage was made, to search for a new listening experience. And here, with these memories, with this process of returning, the unexpected arises. Consider, for example, a scene with Lionel Marchetti in his analog studio. He is involved in creation, listening, working with old analog tapes. And suddenly, something happens. Lionel becomes totally involved, one-on-one, intimately, with his machine, in a magical, secret relationship. Throughout the film, an inter-generational transmission between the analog and digital times takes place. The director, a young composer, is nourished by these moments of life lived with these composers. She seeks to feel how the gesture of the composer is revealed and altered by the creations made with

these analog tapes. She discovers a new temporality and the importance of the human gesture behind the machine, its pulsations inscribed in the analog tapes. With her, the viewer is initiated by the composers into this art, they discover the various processes within the creation of *musique concrète*. The sounds heard (in the previous scene) are created by the analog machines inhabiting the imminent space of creation. Little by little, for the original soundtrack, she composes an original, multichannel, musical work, with the sounds. This original music, called « Hidden Connections » is composed with the memories of these moments lived with the composers. This musical work is composed with digital instruments, the original material being derived from analog sources. All of this is a moment of reconciliation. The generation gap between digital and analog times ceases to exist under these conditions. Memory nourishes one's imagination. The processing of the sounds is also unique. The sounds are the elements triggering the processing of the images, guiding filmic choices and editing. Sound is treated as a character in itself, which surprises us, makes us laugh, brings us into direct interaction with the composers. Another example is a scene with Bernard Parmegiani and Beatriz Ferreyra. The two friends are in the process of digitalising analog tapes. A sound arises offscreen. They attempt to discover the source, but each comes up with a personal version... The composers react to what they hear.

“La Lucarne des rêves” offers a continual play between hearing and seeing, creating a deep sensory experience for the viewer/listener, through recounting the story of the discovery of *musique concrète*.



Technical memo

Length : 58 min.

Film director / Production : Cendrine Robelin

Editor : Claude Mercier

Colorist : Eloi Brignaudy

Mix : Martin Gracineau

Mash-up « Repose-Œil » : Julien Belon

Main Characters :

Bernard Parmegiani, Lionel Marchetti,

Michel Chion, Beatriz Ferreyra

Formats Video

- Apple pro Res 422 HQ, 1920/1080 i50
- H 264, qualité optimale, less than 5Go
- DCP

Sound

- Stéréo
- 5.1

Versions

- French
- English subtitles

A portrait of Cendrine Robelin, a French artist, looking slightly to the side. She has dark hair and is wearing a patterned top. The background is a plain wall with a framed picture hanging on it.

Bio.

Cendrine Robelin is a French artist, born in 1983 in Paris. As a film director and an electroacoustic composer, she is working on inner life and awareness with the inheritance of his sociologies studies (EHESS/Paris)

She produces creative documentaries for the national radio (Radio France / France Culture) such as « La mort embrasse la vie » (2015) or « le murmure des arbres » (2017). She is working to create Cinema for the ears and has received several international prizes (among which : Jury Mention in Luigi Russolo contest in 2012, First Prize on Choc.Ca Contest in 2015 with David Brown and the collectif Lolab). The *Window of Dreams* (la Lucarne des Rêves) is her first professional feature film (2011-2017).

The film was selected at FID, Athens Film + Video Fest, Istanbul experimental film festival, Chicago Blow-up, and now in Rotterdam. Moreover, it has been programmed in experimental music festivals like Futura (Crest, France), Akousma (Montreal), Zeppelin (Barcelona) and during cultural events in Brussels and France. In 2018, the film received the Black Bear Award at the Athens Film Festival and was selected in the Images and Libraries selection for the ADAV catalog.

She is currently working on two films, a fiction and a documentary, in a mythical and mystical forest, on the theme of ecology, cycles of metamorphoses, small deaths to great rebirths.

Discover more

<http://cendrinerobelin.com>

<http://Lalucarnedesreves.com>