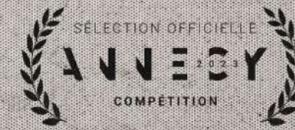


BANDINI FILMS présente



LA SAISON POURPRE

Un film de
CLÉMENCE BOUCHEREAU



THE PURPLE SEASON

A film by
CLÉMENCE BOUCHEREAU



Scénario, réalisation, animation CLÉMENCE BOUCHEREAU
Produit par LAËTITIA DENIS, RAFAEL ANDREA SOATTO et KÉVIN ROUSSEAU
Image NADINE BUSS Sound Design PIERRE SAUZE Compositing ANNE-SOPHIE GIRAULT
Montage CATHERINE ALADENISE Mixage RÉGIS DIEBOLD Étalonnage VALENTIN GOGUET-CHAPUIS

En coproduction avec ARTE FRANCE
Avec le soutien du CNC – Aide avant réalisation, avec le soutien du DÉPARTEMENT DE LA DRÔME
avec le soutien de la COMMUNAUTÉ URBAINE DE STRASBOURG
Ventes et festivals MIYU DISTRIBUTION



SYNOPSIS

On the edge of a mangrove, a group of girls lives to the rhythm of the climate and the wild geese around them. They see each other live and grow up at different ages. As time passes, tensions arise and rivalries develop.



INTERVIEW WITH CLÉMENCE BOUCHEREAU

Can you tell us about the path that led you to use the pinscreen animation technique for *Purple Season*?

◀◀ Since the beginning of my studies when I discovered animated cinema, I have worked using traditional techniques. With my films *Aux gambettes gourmande (Food Lover's Games)*, *Ride Away* and *Chloé Van Herzeele*, I mainly explored sand animation. I animate under the camera, frame by frame, drawing the next image whilst erasing the previous one. It's a method that pushes you to improvisation, a sort of game of back and forth with the materials you are using. You have to listen to the film, as its structure is shaped and readjusted whilst the sequences are created.

Pinscreen is a tool that requires direct animation, and so it was a natural continuity of my work. It is a massive instrument made of hundreds of thousands of pins sliding in tiny tubes, lit by a projector. The drawing visible on the screen is formed by the shadows cast by the pins. Between each shot, you have to destroy all or part of the image to draw the next one.

My very first encounter with the pinscreen was in 2015 during an introductory workshop with Michèle Lemieux and 8 other directors. To tell the truth, at that time I didn't feel a particular affinity with the tool. In 2018, I had the opportunity to do a month-long research residency with pinscreen at the CNC in Bois d'Arcy. I was finishing making *Chloé Van Herzeele*, which I co-directed with Anne-Sophie Girault. In continuity and in contrast with that project, I wanted to work alone on my next adventure.

What was the starting point, the inspiration that led you to make this film?

◀◀ I arrived at the pinscreen without any particular expectations, with a quick sketch which included a pair of legs, water up to the ankles, and a flock of birds flying away from them. That's where the idea was born. In the subdued darkness of the projector, lurking in the middle of Alexeïeff and Parker's archives, time distorted and I plunged into a state of absorption and introspection. Without premeditation, a childish universe took shape, it was harsh and wild. I saw with astonishment a band of naked little girls, and felt the desire to draw bodies in movement. Without words. Just bodies in a bare minimalist setting.

As I stood immobile, face to face with the screen, the girls I saw in front of me were asking to move, to take life. While collecting images at the end of this residency, I felt the film that was hidden behind them and I began a writing with words. Step by step, I built a dreamlike and composite reflection in which I recognize a part of my childhood. I see it as a sensed and sensitive expression of a lived experience of which I no longer hold any trace of memory; an unconscious imprint exhumed with my own eyes.



Do you have any anecdotes to tell us about the making of this film?

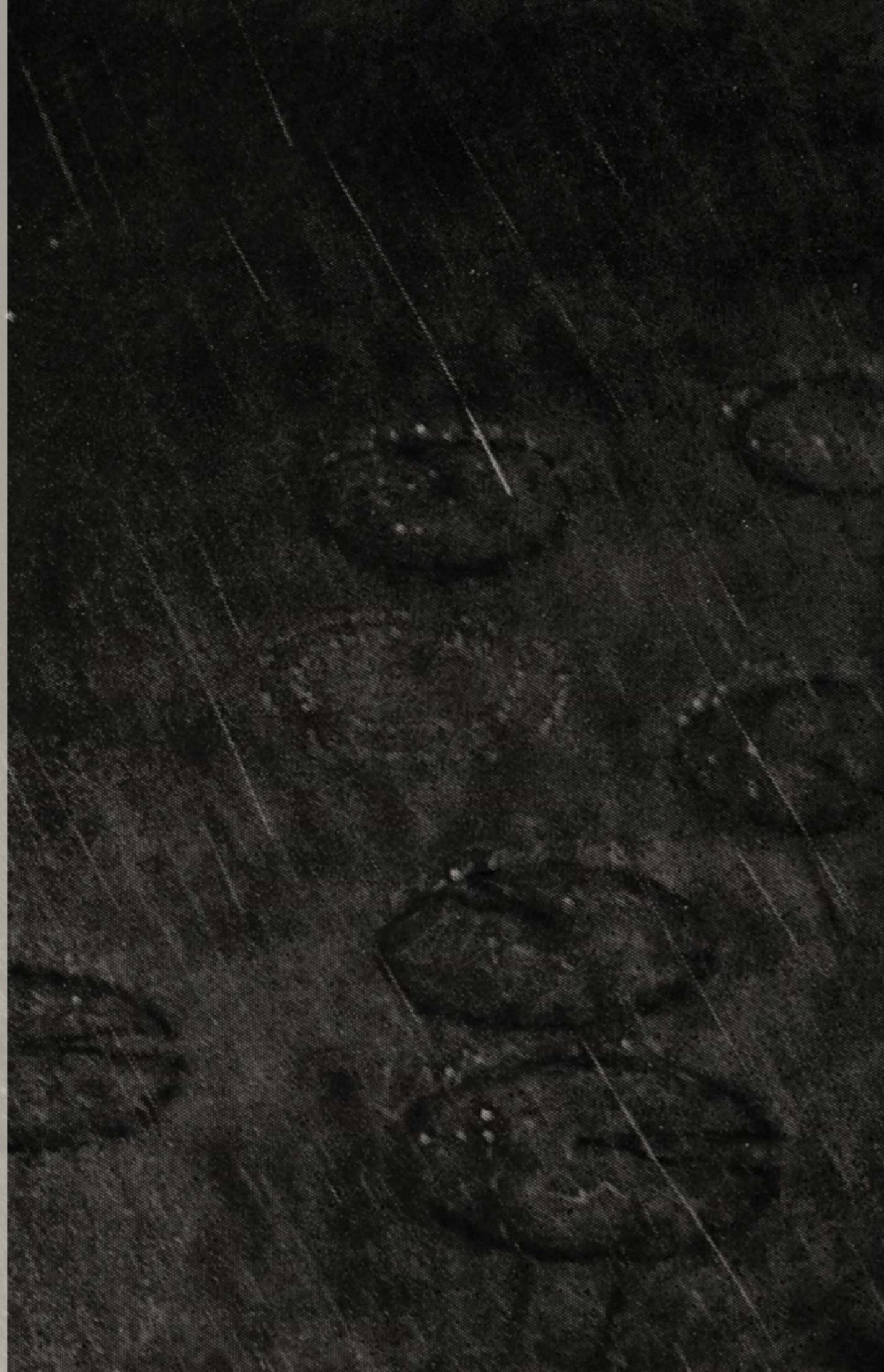
« The making of the film was not a long, quiet river. I lived through exhilarating moments and I also went through painful periods. Being face to face with this tool, with my film, and with myself, required me to be vigilant with my body and my inner state. When creating movement image by image, one's relationship to time is already distorted; each day is counted in seconds. This temporal distortion was multiplied in the intimate darkness of my studio. I was working to give life to a dream. I was dreaming awake. It was my tense neck and shoulders that reminded me of the passage of time. It's vital to be able to disconnect from this imagination when you get home. I had to set up a daily routine and get back to my primary needs; doing sports, eating healthily, maintaining a social and emotional life, sleeping.

What are your inspirations and what do you wish to communicate to the public?

« This film was born from an introspective impulse, rather than a critical one. It sheds light on my feminist commitment and my desire for emancipation, an empowerment that is expressed in this film through the non-eroticized nudity. That is expressed in this film through naked bodies that are not eroticized.

Throughout production, I attached a great importance to the way I looked at these girls, and the resulting *mise-en-scène*. It was a delicate tightrope walk, balancing between my will to keep a modest and non-intrusive distance, and that of finding the intimacy necessary to express their feelings. Naked, these girls are fully present in and exposed to the natural elements (water, wind, rain...). They return us to our fundamental animality, which I am convinced we carry in our sensory and nostalgic imprint.

I drew and approached these girls without them offering themselves to me, it was as if taming wild animals. They let themselves be observed, inviolable, free from prying eyes and cultural prejudices. I hope the audience somehow senses these intentions while watching the film.





BIOGRAPHY

Born in 1989, Clémence Bouchereau first studied drawing at the Émile-Cohl school. There, she directed *Aux gambettes gourmandes*, her first film in animated sand, which gave her a taste for movement and cinema. She continued this exploration by making *Ride Away* at La Poudrière school. Upon graduation, she partnered with Anne-Sophie Girault in the writing and directing of *Chloé Van Herzeele*, which will be completed in the fall of 2019.

Engaging as much her head as her body in the gesture of drawing, Clémence conceives her films by hand, image by image, in a slow improvisation of movement. Her work naturally lead her to the pinscreen, an instrument she discovered during a workshop organized in 2015 by Michèle Lemieux and the CNC. In 2018, benefiting from a research residency on this tool, she drew the first images that gave birth *Purple Season*, her latest short film, released in spring 2023.







TEASER

INFORMATIONS

Country	France	Writing, animation and direction	Clémence BOUCHEREAU	Production	Bandini Films
Year of production	2023	Compositing	Anne-Sophie GIRAULT		Rafael Andrea Soatto
Visa	154.674	Cinematographer	Nadine BUSS		Laëtitia Denis
Running time	9'40	Editing	Catherine ALADENISE		Kévin Rousseau
Format	animation	Sound	Pierre SAUZE		contact@bandinifilms.com
Technique	Pin screen	Sound Editing	Pierre SAUZE		www.bandinifilms.com
No dialogue		Sound mix	Régis DIEBOLD		Coproduction ARTE France
With the support of	CNC, Département de la Drôme & Valence Romans Agglo, Strasbourg Eurométropole	Color Grading	Valentin GOGUET-CHAPUIS	Coproduction	ARTE France
				Distribution & sales	Miyu Distribution distribution@miyu.fr www.miyu.fr