

## WE ARE FILMAKERS - NOTE OF ARTISTIC DIRECTION

Last year, the MURS project allowed students to transform a lived space into a filmed space. In various forms, students began to consider the city as a cinematic, documentary and fictional matrix. This year, we join the initial project, around the city-Europe, a city built with parts of our three cities, so intertwined that the viewer will not know if he is in Madrid, Marseille or Thessaloniki. He will be somewhere else, in a multicolored, complex, dynamic, merging city-Europe.

The initial model was Dziga VERTOV's *Man with a Camera*, which invented the ideal Soviet city with shots taken in Kiev, Odessa or elsewhere. It was also the first "city-cinema" animated by electricity where all the shots were linked by this invisible connection. What could be the invisible link between our shots? I see two: the life drive after the pandemic and language.

1) Language: the desire to speak and understand each other. The 1st shot of the film should be of a trunk in a children's playground. The children whisper into the horn and the sound travels to another horn where other children are listening and receiving the voice. As it is, these shots exist, but they are taken elsewhere than in our cities. If you find similar places during the shooting days: film them. Also film sculpted body parts if you come across any: there is a monumental thumb in Marseille, it would be nice if you could find an ear, an eye, a foot... whose pieces the film will assemble. Do you know the puzzles called sliding puzzles? Our film will evoke these games, the search for a combination.



The goal of the shooting days is to find the shots and the means to link one shot to the other, both by anticipating the editing (field exit in Thessaloniki, field entrance in Marseille), and by imagining a recurrence of motifs or themes that will be extended in Marseille and Madrid. (Hands, flowers, graphs, smiles...). To the initial model of *The Man with the Camera*, we can associate the attempts of Germaine DULAC when she used the cross-fade to drown the streets of different cities in each other. And Jean VIGO, *A propos de Nice*, or *Symphonie d'une grande ville*, Walter RUTTMANN, that moment of cinema which is about a century old, between Constructivism and Surrealism, and to which we will also pay homage. I put some links here if you want to be inspired by them or show them to the students during the shooting days:

- Germaine DULAC / [https://www.youtube.com/watch?v=LKz\\_OkJdemE](https://www.youtube.com/watch?v=LKz_OkJdemE)

- Jean VIGO : <https://www.youtube.com/watch?v=qHyNlnNcEVI>
- Walther RUTTMANN : <https://www.dailymotion.com/video/xuj15v>

The success of the fusion of the shots into a 10 to 12 minute film will depend a lot on the soundtrack. The music for the screen will be created for the occasion. It will be based on voices, languages, sounds of the cities, a bit like Rouben Mamoulian did in Love me tonight : <https://www.youtube.com/watch?v=BSAZE1QDWUw>

I am in contact with the composer. I will send him the raw materials of the sounds, without worrying about the synchronization with the images as soon as I return from Thessalonica.

2) The vital impulse. The world has changed since 1927 and the faith in progress and speed has been lost. We must not fabricate a fictitious joy in our film. Masks are needed. Because between the submission of the ERASMUS + project and its realization, there was the pandemic whose impact on our societies is profound. The sign of the film is that of youth and the drive to live, but the rhythm must not be frenetic, whirling. It is necessary to film fragments, close-ups, but also wide, contemplative, meditative shots...

The film itself carries a political message, by the very fact of its existence, and it will portray a European spirit tinged with optimism, but whose frictions, doubts, what we would call "dissonances" in musical terms, will not be hidden. (Greece being a particularly symbolic country in this respect). It is up to each group to find the plans to do this. Each group will have to exchange ideas between students and between students and director to find possible associations. You are free to choose your shots in each group: find the places, the motifs, the themes, the values and the angles of the shots. Simply, you will give a place to the natural elements (water, fire, sky, earth) which can make the link between the cities.

### **To the directors**

In this complex undertaking, the work of the director-guides is essential. They are the ones who are aware of the poetic will of the project and they are the ones who will allow the students to understand it and to invest it.

Each director will guide a group of 6 students of different nationalities to :

- capture the spirit of each city,
- reflect on a global level in terms of correspondences and tensions: movements, colors, rhythms, values, angles...
- prepare elements for editing. For during the shooting, it will be a film of anticipated editing. Later, the editing will have to combine two directions that are difficult to associate: the collage of disparate elements; and fluidity, where the opposites will be overcome by the general movement.

To prepare for this editing, the essential function of scribing will be taken in turn by the students, who will have to :

- note the number of the shots
- give a quick description
- note a theme
- indicate the intention of the association

which could give as an example :

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- close-up of an abandoned bottle near a bench
- liquid
- associate with a shot of all of us on a terrace having a drink

Thus each group of 6 students will be made up of the following positions:

- an operator
- a script writer
- an independent sound recordist (if possible with a recorder provided by the school)

Each of the six students will have to occupy the three positions during the days of shooting.

At the center of the film are the students. They have to be doubly present: in front of and behind the camera. This does not mean that they have to be in every shot, but it is their view that the film expresses. Let them feel encouraged to do and to want to do.

The investment of the directors is preponderant. During the shooting days, they will have a heterogeneous and often unknown material to grasp, the points of view of the transnational students to listen to and unify, an artistic direction to respect and enrich in addition to all the technical problems of an outdoor shooting to manage. We will circulate with Mr. REQUILLART from group to group, alone or in pairs, in order to collect your feedback and that of the students.

## What will happen to the filmed shots?

I will collect them at the same time as the students' notebooks. But each school also collects the shots and works on their own to edit them with the cultural partners. If it is possible, I would like each group to propose a 2-minute montage for TAKE ONE: THEASSALONIKI, in a free form, in order to feed the We are filmmakers website (for delivery at the end of December). The ERASMUS + KA201 project submitted to the Agency foresees remote work sessions between the members of the transnational teams to build together the editing (via a common editing software: DA VINCI RESOLVE). We are going to determine the dates and the days when they will take place in the presence of the cultural partners (if possible, the directors).

For my part, I will approach FID to discuss the final editing, whose first ideas will be launched and will give their directions to TAKE TWO and TAKE THREE.

## SUMMARY:

- free but varied shots: duration, angles, multiple values ;
- bring out motifs: body parts, the four elements...
- play with opposites: micro/macro, high/low, right/left, masks/smiles, frenzy/contemplation, full/empty, colors...
- anticipate fluidity in the editing process : connection-glances, connection in movement...
- scripting your shots
- sound recordings: give preference to voices in ambient sound, take close-up sound shots of noises.

Jérôme NICOLAS