

À PERTE DE VUE présente
en coproduction avec FILMIN' TAHITI

MORUROA PAPA

un film de Paul Manate Raoux

PRESS KIT

Réalisation PAUL MANATE RAOUX Musique originale OLIVIER MELLANO Image & son PAUL MANATE RAOUX Images additionnelles DENIS PINSON Montage CAMILLE LOTTEAU Étalonnage GUILLAUME KOZAKIEWIEZ Montage son PABLO SALAÜN Mixage HENRY PUIZILLOUT Assistantes de production INES LUMEAU MARGAUX PABOIS Chargée de production TAREPAREPA TEINAURI Productrice déléguée COLETTE QUESSON Productrice associée CATHERINE MARCONNET
Produit par A Perte de Vue, en coproduction avec Filmin' Tahiti, France Télévisions Nouvelle-Calédonie la 1ère et TVR. Avec la participation de la Région Bretagne. Avec le soutien du CNC et de la PROCIREP - Société des Producteurs et de l'ANGOAA.

A PERTE DE VUE

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SYNOPSIS

My father worked in the 1970s for the French Nuclear program in Moruroa atoll. I'm going to visit him today with my family in Rurutu, a small isolated French Polynesian island, where he's retired with my mother, his dogs and his memories. I make this secret past surface as I question it today.

With
Daniel Raoux

Aniitetua Raoux
Louis Raoux
Chantal Raoux
Alain Raoux
Sylviane Bourgeois
Tiare Bourgeois
Monique de Carvalho
Marie Raoux

MORUROA PAPA by Paul Manate Raoux

Documentary- 63' - 2022

Executive producer : À Perte de Vue - Colette Quesson

Associate producer : Filmin'Tahiti - Catherine Marconnet



QUESTIONS TO PAUL MANATE RAOUX, DIRECTOR

Does the film raise questions that have concerned you since your youth? How was this film project born?

When I was a child, dad was working in Moruroa, but i was not aware of it. It was not until I was a teenager that things became clear to me. I often questioned my father about his work over there, harassed him with reproaches about atomic colonialism, but he immediately retreated, invoking the "Secret défense" and the necessity of the tests for the strategic and energy independence of France.

I didn't actually had the idea for a film. Things just came to me, the film just sort of fell into my lap, precisely because I didn't have the project. I had not seen my parents for eight years, and I had promised my son Louis that I would take him to Rurutu, where my parents had gone to live, before he turned 15. It was at this point that the desire to requestion Papa on Moruroa was born. I thought that perhaps, in retirement, he would agree to speak. And I think that I was ready too to take his word without animosity. I bought a small camera, a microphone and a stand thinking that by formalizing things in a filmic way, our interview would be more solemn and «serious». At that moment, I just wanted to keep a trace, to go to the end of my intimate and childish desire to know what "dad was doing". I didn't write anything down beforehand, I just collected what Dad said, then I filmed Louis fishing, my mother in her kitchen, the dogs fighting to eat...

Much later, I found several 16 mm reels that my father had shot in the 60s and 70s. Little by little, a story was built in my head around the denial, our Franco-Tahitian family, the hidden memory of the nuclear tests...

How did you think about your father's position in the film, and how did he feel about your approach ?

Dad is suspicious of me. He knows that I don't agree with him, with the meaning of his work and his commitment. But I think that he agreed to talk about his Moruroa years because deep down he was happy and proud that I was still interested in what he had "accomplished" at Moruroa. Behind the revelations about Moruroa and its scientific vocabulary, there is the word of a father who is opening to his son. For me, the heart of the film lies in this dialogue that we never had, in this intimate and secret conversation that covers our filial history. By filming him, I deliberately wanted to frame him against the light, to make him an indistinct shadow that is difficult to define, with the blurred but idyllic landscape of Polynesian images in the background (a coconut tree, the surf of the waves). There was also a desire to play with the codes of the "crime" reporting, where the faces of witnesses are blurred and filmed against the light to hide their identity. Of course, this is a simulacrum because we see dad's face uncovered all the time in the film. Dad is not fooled and several times in the film, during simple sequences taken on the spot, he gives me inquisitive or cold looks that say "I saw you, I know you're filming, you won't get me", but also sometimes "I'm happy you're watching me".

What about your mother, your siblings ?

I noticed when I interviewed them that they had distanced themselves from the taboo subject of Moruroa, in a kind of unconscious denial of the seriousness of the subject. Mama, because she is not interested, and because like many Polynesians, she does not complain, out of pride or shame. My brother and sisters, because they only want to keep the good memories: everyone's dad, heroic and protective. It took them a while to understand my approach, they saw me filming them, interviewing Dad, but they just thought "ah Paul is doing his thing again". But when they figured out that I was making a film about Dad's Moruroa years, so that the film could be sensitive and somewhat political, they didn't "stop" me.



The 16mm images shot by Daniel Raoux are a very rich material, how did you work them into the film, linked to your contemporary shooting ?

These are actually quite classic images that many families have. They are memories of birthdays, weddings, parties, scenes of family life. But here, obviously, they take a whole new dimension because they reflect concretely and symbolically the invisibility of nuclear testing. Dad had filmed a lot of his work at Moruroa with a CEA camera, but he scrupulously cut out all the images and gave them to his management to respect the "Secret-Defense" injunction of his hierarchy. All that remained, as the state story-telling of the time wished, were images of an exotic and peaceful way of life. But it is also a truth, a testimony of the happy and prosperous atmosphere of these years of "Trente Glorieuses", where the Bomb brought work, hospitals, airports, roads, champagne and Coca Cola...

I tried to use this nostalgic and intimate material as one of the sources of my investigation. From the beginning, I refused to use the institutional archives of the INA or the Army Service, and especially to show an atomic explosion, in order to remain within the field of my father's vision. In parallel to the interview with Dad where confessions and scientific and prosaic revelations emerge, the 16mm images shot by Dad are of the intimate order, but also document the character and the subject of the film, if we decrypt them a little. My parent's wedding is the one between the French State and Polynesia, the brindles where Frani (French from Metropolitan France) and Tahitians mix together say something about the communion of two peoples sealed around joy and oblivion, the blurred images of daddy water-skiing in the lagoon of Moruroa participate in the "phantasmic surrealism" of the nuclear tests in the Pacific. And at the very end, when I find three minutes of film shot at Moruroa, the 16mm film becomes intangible evidence, a determining element of dramaturgy in the film's contemporary narrative.

How do you want the film to resonate with those who watch it?

I hope that dad will not be seen as a simply "executioner", a colonist without any remorse or compassion towards the people and the land of Polynesia that he cherished with all his heart. May this memory, complex and plural, around a distant and forgotten subject, not fade away.



LDG -

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PAUL MANATE RAOUX

Born in Papeete, Paul grew up in Tahiti, with his three brothers and sisters, his father, Daniel Raoux and his mother, Aniiitua Manate, who is from Rurutu, a small island in the Australs archipelago, in French Polynesia. His first memories of cinema date back to the time when, as a child, he used to go with his cousins to the "drive-in" to see the latest Bruce Lee film or "Grease" with John Travolta, lying on the family pick-up.

In the early 80's, the family moved to metropolitan France where his desire for cinema became a reality. After Sciences-Po, he obtained a DEA in Cinema at the Sorbonne, and worked for two years as a pedagogical manager at CEFPPF (Centre Européen de Formation à la Production de Films). Then he decided to "make films" and to work in the mean time as a technician on film shoots, as an assistant or as a production manager, he started to write stories, documentaries and fictions. He wrote and directed three documentaries for Paris-Première and Arte about the musicians George Clinton, Abbey Lincoln and Terry Callier, and four short-fictions, *Ina*, *Mes quatre morts*, *A l'arraché* and *Nevermore*.

He became a reader-consultant for the cinema direction of Canal + in the early 2000, and settled in Brittany, in Rennes, where he still lives. He continues to alternate between fiction and documentary in his projects. In 2018, he produced in Tahiti *Paradise*, his first feature-length fiction film, which was released on July 29, 2020. He just finished *Moruroa papa*, a documentary on his father's "atomic years", and began writing a second feature film.



FILMOGRAPHY PAUL MANATE RAOUX

2018 : **Paradise**, feature-length fiction film 85'. Local Films / A Perte de Vue / Filmin'Tahiti UFO distribution. Release VOD 24 may 2020, theater release 29 July 2020.

2013 : **Nevermore**, short fiction, 30'. Local Films / A Perte de Vue / Archipel productions
Sélection : Clermont Ferrand 2013 "Images en région", Mumbay festival 2014, FIFO 2013...

2010 : **A l'arraché**, short fiction. 11', Super 16 mm. Tingo films. Pre-purchase and diffusion Canal +.
Sélection : Clermont-Ferrand 2010, Semaine de la Critique Cannes 2010...

2009 : **Mes quatre morts**, short fiction. 17', Super 16. Trompe le monde.

2004 : **Toute une vie**, clip from Fred Poulet's single. Co-réalisation. 3', Super 8. Label bleu.

2003 : **Bowboï**, portrait of the singer Rokia Traore + 4 bonus du DVD "Rokia Traore live » 15' + 4X3'. Label bleu.

2000 : **Terry Callier**, documentary, 52'. Local Films. Pre-buy and diffusion Paris Première, RFO, RTBF.

1999 : **Ina**, short fiction. 21', super 16 mm. Local Films.
Sélections : Villeurbanne, Rotterdam, Téhéran, St Petersburg, Bucarest, Paris tout court.

1998 : **Abbey Lincoln is**, documentary, 52'. Pre-buy and diffusion Paris Première, Arte, RTBF, RFO.
Selected by FID Marseille, Rose d'argent Festival de Montreux 1999.

1996 : **Cosmic Funk**, documentary, 26'. Pre-buy and diffusion Paris Première.

ARTISTICAL & TECHNICAL TEAM

Author-director / Paul Manate Raoux

Original score / Olivier Mellano

Yukulele / Teivi Alain Raoux

Executive producer/ Colette Quesson

Associate producer / Catherine Marconnet

Production assistants / Inès Lumeau, Margaux Paboïs

Production manager / Tareparepa Teinauri

Image / Paul Manate Raoux

Additional images / Denis Pinson

Sound / Paul Manate Raoux

Editor / Camille Lotteau

Pre-editing of the archives / Françoise Le Peutrec

Colorgrading / Guillaume Kozakiewiez

Sound editor / Pablo Salaun

Sound mix / Henri Puizillout

Archives / Daniel Raoux,

with the kind permission of the family.

Technical means : Archipel Production, Saga 8 mm, Personne n'est parfait !, Plouf, L'oreille du chat, Ouest Editing.

Produced by / **À Perte de Vue**

Co-produced with / **Filmin'Tahiti**

Co-produced with **Télévisions Nouvelle-Calédonie la 1ère**

Co-produced with **TVR**

With the support of **Région Bretagne**, with the participation of the **CNC**, with the participation of the **Centre national de la cinématographie et de l'image animée**, with the support of **Procirep, Société des producteurs** and of **l'Angoa**.



PRODUCTION COMPANIES

Founded in 2011 by Colette Quesson, **A PERTE DE VUE (As far as the eye can see)** produces short and feature films in the fields of fiction, documentary, and animation. We love to produce films that broaden horizons, affirm unique styles, and stir viewers! Our vocation is to support projects from development to screening and broadcast... We are convinced of the benefits of inter-regional and international co-production in order to work in a complementary manner and to ensure the feasibility of ambitious projects.

FILMIN'TAHITI is an audiovisual production company based in French Polynesia and founded in 2015. The beauty and culture of this territory have always inspired major artists, writers, painters or filmmakers. We carry on this legacy by promoting the stories of this country and the richness of the shooting opportunities it offers to national and international production companies. We have acquired a solid reputation in terms of executive production by collaborating on international documentaries and major feature films. For several years, Filmin'Tahiti has been developing co-productions and delegated productions in fiction and documentary.

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