

A PERTE DE VUE
AND SANCHO & COMPAGNIE
PRESENTS

PAINTERS OF EPHEMERA

A FILM BY
GUILLAUME KOZAKIEWIEZ

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À PERTE DE VUE and SANCHO & COMPAGNIE, coproduced with TVR, TÉBÉO & TÉBÉSUD. With RÉGION BRETAGNE support, RÉGION GRAND EST support
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With the participation of the CENTRE NATIONAL DE LA CINÉMATOGRAPHIE ET DE L'IMAGE ANIMÉE

A PERTE DE VUE

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Tébéo Tébésud

TVR

La Région
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Grand Est

Strasbourg.eu

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Centre national
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l'animation de
l'image animée

PROCIREP

ANGOA

PRESS KIT

SYNOPSIS

Graffiti artists who've come from an illegal school called "the street" occupy an abandoned administrative building from the 1960s. They turn it into a maze of shapes, installations and paintings that capture the viewer. An immersive journey into a highly-colourful labyrinth with unique artists, to say the least.

With the artists :

Alfe
Zoer
LeMoDuLeDeZeeR
Jean Moderne – RCF1
MGLO
Selah
Shoof
Lek & Sowat
Lokiss
Grems
Sylvain Ristori
Apotre
Bault

And the art pieces :

Joachim Romain
Aise
Soem
Moyoshi
Persu
Rezin
Mika
L7matrix
La Fleuj
L'Outsider
Franck Lesieur
Fuzi

PAINTERS OF EPHEREMA

Original title : OÙ VA LE BLANC QUAND LA NEIGE FOND ?

by Guillaume Kozakiewiez

Documentary – 83' – 2022

Executive Production: A Perte de Vue – Colette Quesson

Executive Co-Production : Sancho & Compagnie – Laurent Dené

[WATCH TRAILER](#)



INTERVIEW WITH GUILLAUME KOZAKIEWIEZ, DIRECTOR

How did you approach the artists you filmed?

I didn't meet them before shooting, and even though I had their names, I avoided doing too much research. I wanted to keep things fresh, to be able to be in a state of discovery. And I also knew that everyone would try to renew themselves (not all of them, but a large part of them), so I opted for a meeting on the spot, in the place of the shoot. Let's go, as equals. They don't know me, I don't know them, we learn to dance together! I had done quite a bit of research on graffiti, its schools, its evolution, its issues... It's a world, a culture in its own right that's over 40 years old today, that has spread all over the world, with deep ties to hip-hop, but not only that, as rock music also has its share. Guys from the suburbs, sons of middle-class people, art school students... The spectrum is wide. The only thing we don't find is diversity. Here, we're in a virile, male environment, violent, so it's very male! When we met in Vannes for the shoot, I tried to say as little as possible. "I'm here to make a film. I'm not a graffiti artist, I've been a director for 20 years. Do you mind if I film?" Usually it was as short as that. The approach was the first moments of the shoot, often in silence. It was a way for me to discover the person being filmed, his energy, his world, and also to get my bearings. The speech came later.

How do you see this question of recovery at the heart of your film?

It was the starting point of the project. I found myself in DéDalE in Vannes, where there was already a lot of works installed by others before, when a painting company came to repaint the whole ground floor in white... In one day, they had erased all the works with a spray gun. In six hours, we had gone from a crazy universe of colors, frescos, different artistic universes that make the imagination run wild, to a white world, which referred to an hospital, or a completely dystopian place with no memory. It was a shock! I was lucky enough to be able to film that day and the film was set in motion. And at the same time it's the genesis of this culture that is graffiti. They cover each other (that's the competition, a way of outbidding and testing the other), they are covered by the municipal services whose mission is to keep the cities 'clean'... And then there is the sun, the rain, the storms, the destruction, life in a way, and the passing of time which erases the graffiti. Sometimes there are only traces left, which we call

'spectres', sometimes there is nothing left. Since the film is finished, I have been paying much more attention to this in cities. In some cities, there is hardly any graffiti, it's very sad, something is missing! « White walls, silent people »: I saw this sentence in Poland and I share this point of view. Imagine a public space where there would only be advertisements, signs telling you that this is forbidden, this is allowed, traffic signs, vigipirate information signs... No! It's not possible! Graffiti can be poetic, political, playful, and gives the public space another dimension! I have the feeling that it must remain a "vandal" practice to remain subversive, surprising. Unfortunately, everyone is far from thinking like that and it's rather the race for clean walls that is being played out today. In any case, seeing all this disappear, replaced by white, and realizing the impact it creates, was the starting point for the desire for this film.

The film begins with a vandal's creation, and ends with a guided tour of a group: this defines the trajectory of graffiti, from its emergence to today?

The film actually starts with a graffiti artist painting a train at night. It's a way of showing the origin of graffiti (rolling media), which allowed people to get their names around the city, to show that they exist. But the film doesn't exactly end with a group visiting a museum or a gallery. This is a stage, which tells us that graffiti has moved on quite a bit. It has gone from a clandestine and transgressive practice to a somewhat "tidy" discipline, which now exhibits and sells itself. Is this the maturation of an art or its death? The debate is long and complex and I will not answer it. I simply think that graffiti, like everything else, is in movement. It has served as a school for many who have evolved by keeping this culture and this gesture in the service of something else. Some have created multimedia, installations, brought back techniques other than the aerosol can and today some are quoted, sold in galleries, feed the contemporary art market. The artists talk about this in the film and when we see the place become a labyrinth of works with groups of "visitors", we understand that the clandestinity of the beginning is no longer the only rule. But after this movement of the film, we go back outside with a pack of artists who make a wall in the middle of the night, then we return to the place, and we see what became of the works ransacked before the closure of DéDaE. It was important to go that far, so as not to simply say: well, graffiti is now in museums or in cultural places. No! Many still work at night, in "vandal" mode, because that's the DNA of graffiti! There's a cat-and-mouse game between the graffiti artists and the municipal services, who are constantly erasing, certain cops who chase away the graffiti artists... It's not going to go away and I wanted the film to talk about it in its own way. Look at the street, there is still a lot of lettering, sometimes frescoes... You often have to look up because a lot of things happen in the air, on the top of the facades. Some people take sick risks to put their blase (their graffiti artist's name) in

spectacular places and when passers-by see this, they should say to themselves: damn it! How did he do that! Alas, the curious sight in the city has been lost a bit. If graffiti could teach us to raise our heads and put our eyes to work, it would be rather interesting, wouldn't it? Since this film, every time I take the train, I can't wait to arrive because I wonder what the entrance to the station will be like. The 2 or 3 minutes before arriving, it's a festival of signatures, graffiti, messages! All this is complex, the graffiti artists themselves have their own contradictions, I hope that we understand this well in the film. Small death or maturation of an art that will soon enter Art History, this is the question that the film asks in hollow.



What were your choices in terms of staging, filming them at work? And how did they accept the presence of the camera?

I wanted to capture the different stages of work, from the artist discovering his room to the moment when he comes out with the finished work. On average, the artists took three days, and there were several of them working in different rooms, so the shooting was very intense. It was a bit like a boxing match with several rounds. I didn't want to disturb them, so I opted for a big interview in situ for about an hour when I felt the artist was relatively available. The rest of the time, I filmed without speaking. Some artists started talking to themselves, others did not. I filmed with a light camera which allowed me to be quick, reactive and also to have original points of view that a large camera would not have allowed. Roughly speaking, it was a question of filming artists who were constantly in front of a wall, 50 cm away from it... So I had to be cunning and patient in order to find the moments when the artist stepped back, reflected, and moved around the space in order to film the faces and bodies in the space. The artists had to paint the room from floor to ceiling. And I knew that at the end, they would be "engulfed" in their work. One of the challenges was to capture this process where the artist becomes smaller and smaller, and the work larger and larger, intense. I placed markers in the different rooms, to come back to them regularly and have the same frames at different stages. With three light sources, I tried to create atmospheres so that each piece would become a universe.

In the end, they are artists confined to a place: what were your ideas for the sound writing?

The sound conditions were not easy... Many artists work with a cartridge mask on their face, so for filming speech it is far from ideal, and asking them to remove the mask meant interrupting their work. I didn't want to do posed interviews because I thought it was completely inappropriate. We tried to put tiny microphones inside the mask itself. It was a funny experiment... but not really convincing. It works very well with Georges Clooney in Gravity, less well in a documentary...! And then there were the tools that the artists use for their creations: welding machine, sander, chainsaw, circular saw, 'mad max' bomb... Add to that the fact that many of them work to music! And to finish, you have to imagine that sometimes there were ten of them working at the same time, admittedly each in their own room, but still. In terms of sound connection, I knew we were going to pull our hair out. We tried to make a strength out of it all. Let this sonic mess become music. Etienne Foyer and Maude Gallon did a remarkable job with the sound, they played a bit like ninjas with their booms, and worked small miracles. Editing was not always easy, but Eric Thomas, the music composer, allowed us to go quite far with the film's soundtrack, which we considered as a single track. We

considered the sounds as music, and the music as being just a frequency, a noisy layer. Overall, the film is very musical at the beginning and at the end. At its centre, the voices are privileged, with a rather subtle sound work to give life to the tools, to the moments of solitude.

What choices guided you in editing the film, with this subtle interweaving of artists?

Out of more than twenty artists filmed, we had to make choices, and in the end we retained only 14. I didn't want the film to become a catalogue, but a choral film, and I wanted all of them to tell us a little story about graffiti based on their own experience. It's subjective and incomplete, of course, but the quality of the personalities and their backgrounds allows us to tell a story. They are fascinating painters in my opinion, with a deep commitment to their discipline. Even if I didn't always agree, I appreciated this dimension. So the editing consisted in interweaving the act of creation with this "multi-voiced" story. We start with each of them in a completely empty room, we leave them, we find them again, until they put the final touch to their creations. Then there are associations of ideas, we played on contradictions, echoes, there is sometimes the idea of an exquisite corpse which creates some quite funny moments in the film. I didn't want the film to pretend to present a "history of graffiti", but to be an immersion in several universes, which together form an atypical artistic experience for the spectator. And then there was the pleasure of moving from one universe to another, each time trying to question the aesthetics of each. Collusion of colors, tones, materials used, energies... It's the first time I've made a film with so many characters, it's quite interesting to tend towards "a body" made up of 14 thoughts. Nico Peltier, the editor, was sometimes confused, as was I, but we didn't give up and we ended up finding subterranean themes that helped us to structure the subject and find the rhythm of the film. That's the art of editing, and Nico knows how to do it, thanks to him!



THE ARTISTS AT WORK IN THE FILM

in order of apparition at the screen

Alfe / alfeblackbook.tumblr.com / Insta [@alfe_fm](https://www.instagram.com/alfe_fm)

Intrigued by the graffiti he noticed on his trips to Paris and London, Alfe picked up the bombs in the early 2000s. Tunnels, wastelands, railways, blinds, roofs, trucks, trains... no surface escapes the four letters of his name. Influenced by the masters of New York graffiti as well as by modern painting, he gradually destructures his letters, favouring bright colors and the dynamics of his lines. For Alfe, the letter is a starting point, a pretext for various graphic and abstract experiments.

Zoer / www.zoerism.com / Insta [@zoerism](https://www.instagram.com/zoerism)

Far from the graffiti he produced in the early 2000s in Paris or in the south of France, Zoer gradually turned to figurative painting in acrylic or oil. An attentive observer of his environment, trained in product design, the artist regularly questions material possession, programmed obsolescence and the future of industrial substance in his work. His research focuses on the decay of objects, the work of time on materials, and the place of man in a process of social change.

LeMoDuLeDeZeeR / mehdicibille.com / Insta [lemoduledezeer](https://www.instagram.com/lemoduledezeer)

It was in the wastelands of the Parisian suburbs in the mid-2000s that Mehdi alias Zeer developed his module, a sort of organic cell that multiplies infinitely and proliferates in public space. Through the accumulation of his falsely repetitive forms, which he puts to the test according to spaces, supports and scales, Zeer creates optical vibrations where variations in density provoke plays of light and depth.

Jean Moderne - RCF1 / Insta [@jeanmoderne](https://www.instagram.com/jeanmoderne)

RCF1 began to express himself with spray paint in the 1980s, along the railway lines in the Paris suburbs. Influenced by New York writing, underground comics and British alternative cultures, he quickly emancipated himself from the codes of American graffiti and favoured a personal, resolutely European aesthetic. In the early 1990s, he swapped his signature for a logotype: the Phantom, and thus established himself as a pioneer of the post-graffiti scene that exploded at the end of the millennium, prefiguring the renaissance of the street art scene.

MGLO / Insta @romainfueler

Painter and draughtsman, MGLO uses rollers and spray cans in the streets of Paris. He discovered graffiti at the age of fourteen in the southern suburbs. After ten years of traditional graffiti, he takes a break to reinvent himself. He became more and more interested in drawing and comics. His style evolved and he decided to abandon the letters of traditional graffiti in favour of a more figurative practice. He will develop his style in the street in a systematic and illegal way through compositions with reduced colours. Several sagas punctuate his career. From skulls and skeletons on Parisian trucks, to series of strange portraits made on the barricades protecting banks during social movements, and series of brand logos painted at the foot of housing estates. His art, which exudes sarcasm and black humour, plunges the viewer into a reflection on the meaning and aestheticism of urban art.

Selah / www.selah.fr / Insta @insta__selah

Selah practised classic graffiti for a long time before turning to a more graphic style, particularly during his design studies. Living in Paris, he develops an abstract painting, born from the contextual constraints linked to graffiti: rudimentary tools, lack of time, various supports... So many elements that push him to focus his energy on texture, form, line and rhythm.

Shoof / Insta @shoof.h.hertelli

In the Medina of Tunis where he grew up, Shoof has long observed Arabic calligraphy, whose aesthetics and movement he has gradually transformed. Arriving in France in 2004, he developed an instinctive and rhythmic painting, desecrating traditional calligraphy with large brushstrokes. In his work, it is not a question of writing, but of gesture, inviting observation rather than reading. An accumulation of supple and sharp lines that he deploys on canvas as well as on any other support within reach of his brushes.

Lek & Sowat / Insta @lek_____75019 & @sowat__dmv

Evolving as a duo since 2010, Lek and Sowat develop a practice that mixes painting and ephemeral installations in a contextualized approach. Together, they have defined a writing process based on erasure and covering, mixing calligraphy and geometrical abstraction, which they underline with volume structures based on the history and architecture of the places they invest. A collective work nourished by their common passion for urban exploration, and by their will to systematically invest new territories.

Lokiss / www.lokiss.art / Insta @lokiss.out

A historical figure of graffiti in France, Lokiss was one of the first to handle the spray can on the wasteland of La Chapelle in Paris in 1985. Having arrived there through hip-hop culture and break dancing, Lokiss stole his first bombs and experimented with lettering, chrome and wildstyle on this new playground. European precursor of what was to become a real movement and

lifestyle, Lokiss is today one of the pioneers of the European graffiti culture and one of the main actors of its aesthetic renewal. A multidisciplinary artist, he mixes visual arts, digital arts and sculptures. While his walls exploded with colour in the early days, in recent years the artist has opted for a more raw, black-and-white orientation to better represent the darkness of concrete and industrial wastelands. Lokiss is also the author of two books published by Hazan. Sophie Pujas dedicated to him the book "Ce qu'il reste de nuit" (Buchet-Chastel, 2016). In Dédale, Lokiss mixes all these artistic disciplines for a monumental and powerful work inside which the visitor is invited to question.

Grems / Insta @insta_grems

From graffiti to music via graphic design and illustration, Grems is a multidisciplinary artist, always ready to explore new paths, new forms and new languages. Since 2018, his pictorial work has taken a decisive turn towards an assumed artistic approach. From the codes of graffiti, from which he has gradually freed himself, he develops an abstract painting based on systems of realization allowing improvisation and letting go. Gestures, colours, tools... So many ingredients mixed by the artist, in a resolutely post-graffiti approach.

Sylvain Ristori / sylvainristori.com / Insta @sylvainristori

Trained as a carpenter and graduate in woodcarving from the École Boulle in Paris, Sylvain Ristori plunged into the world of graffiti in the early 2000s. Spray can in hand, he deploys a graphic universe halfway between geometric typography and lyrical abstraction. This eternal Jack-of-all-trades pursues his pictorial research in volume, through imposing installations in wood, metal or glass. Drawing his inspiration from the observation of his environment, Sylvain Ristori composes oxymoronic works, both raw and delicate, chaotic and organized.

Apôtre / Insta @obsolettrismes

Apotre started graffiti at the end of the 1990s in Paris. Mainly oriented towards an illegal approach, with a pronounced taste for tagging, graffiti is for him a pretext to survey the capital, to explore its buildings, abandoned or not, from the basements to the roofs. In 2020, the desire to move away from the traditional aesthetics of graffiti led him to develop a personal style of writing with refined graphics. From now on, his flat lettering is defined by the empty and the full, and is embellished with esoteric symbols, imaginary or borrowed from mythology.

Bault / Insta @bault_

From his rural childhood, Bault has kept a taste for observing nature, whether it be plant, mineral or animal. Immersed in the world of graffiti at the end of the 1990s, he also explored video, graphic design and illustration, particularly during his studies at the Beaux-Arts d'Avignon and then at the Arts Décoratifs de Strasbourg. These influences, combined with those of his many travels, have led him to develop a strange chimerical bestiary where the figure is born from an accumulation of objects and hybrid creatures.

The texts of presentation above are from the book
DéDalE, Des Expériences Des Artistes Lieu Ephémère, edited by Land'Artic.

Thank you to Laurent Sanchez, artistic director

Violaine Pondard and Nicolas Gzeley, authors.

Book available in French here : www.land-artic.art



CONTEXT

DéDaE : word.

Literally: a place where one can easily get lost.

Figuratively : a confused, inextricable set of rules, and among other things a set of laws.

In the sense of the association's collective/artistic project « L'Art Prend La Rue » :
Experiences, artists, ephemeral place.

In 2016, a building occupied until then by the Departmental Administrative Direction of Equipment, with its 4 stories and its 3000 square meters of surface, is left in fallow. This former administrative center is situated in the vicinity of the harbor, in the center of the city of Vannes (France). At the end of 2017, the city of Vannes entrusts the association « L'Art Prend La Rue », which build a ephemeral cultural project named **DéDaE**.

Between May and August 2018, some forty urban artists took over the offices and corridors of the former administrative building and covered the walls with works of art derived from the graffiti technique: lettering, flops, but also decorations, characters... On 29 September 2018, the doors opened to the public. Neophytes, connoisseurs, families, tourists and locals invade the ground floor and get lost in this labyrinth. Strangely enough, this building invaded by a pirate art succeeds in bringing together all generations and socio-professional categories. Visits are free of charge in small groups of 20 to 30 people. The site is managed by a local team of volunteers and is always busy.

DéDaE is a curiosity, an accident, an "ephemeral", since the destruction of this impromptu anthill is initially planned for 2021. Financed 100% by private patronage, mostly local SMEs, this project is meant to be of total artistic freedom, responding to the logic of a subversive community, by taking up its codes, its logic, its mode of operation. A tribute to this movement, based on notions such as the implicit ephemerality of works in the street, the clan, adrenaline, etc.

This artistic project is on the edge, because urban art is free and is performed without authorization. There is no logic of selling works of art nor of conservation, DéDaE remains the opposite of a gallery or a museum. The idea is simply to bring in artists

who have their own language from an alternative artistic movement. Let them take over the rooms and corridors. It is therefore first and foremost a place of work where their action is respected, and where the urban artist can envisage his creation in a rare environment: an entire room dedicated to him, before being erased.

Covering everything! Every corner of this building, not only the walls, but also the floors, the ceilings, the pipes, the windows, the air vents, the doors, the switches... But also the roof and the facades.

The theme of the project is 'immersion'. Immersing the public in urban art, enveloping them from head to toe, to arouse sensations and emotions, both pleasant and unpleasant.

In June 2019, after several months of residencies for some fifty other urban artists, the entire first floor of the building will open to the public. The project has reached its goals and the team of volunteers from Art prend la rue is welcoming more and more people. The free tickets were snapped up as soon as they were put online. DéDale is still going strong.

While the project was supposed to end in December 2019, the team of volunteers is taking on a new challenge: opening the place for another year with the covering of the works on the ground floor. In the spring of 2020, just after the first confinement, two painters from Josselin Peinture, the association's sponsor, will enter the space and cover each of the ground floor rooms with solid colours using a high-pressure sprayer. In June 2020, thirty or so urban artists will take over the rooms before they reopen to the public.

DéDalE offers an experience that has already been initiated for years in cities all over the world: in Germany, Holland, the United States, France (with the Paris 13 Tower for example), etc. But the experience, the scale and the artistic quality of the project remain singular, and above all, new on the Breton territory.

Urban artists come to DéDalE because it is an atypical, experimental place, consistent with the approach that is the DNA of this movement. A place where nothing will be sold, but everything will be erased, covered and then destroyed... But where for once, an audience will have penetrated and traversed the universes as one traverses worlds. An unusual meeting took place between this art from the shadows and an audience from everywhere.

<https://dedale.lartprendlarue.org>

**DéDalE in Vannes
2018-2021 :**

**119 artists
100 000 visitors
5 500 litres of paint
12 200 m2 of works of art**

GUILLAUME KOZAKIEWIEZ

Guillaume Kozakiewicz is a cinematographer, director and curious traveller who has made the camera his favorite tool for seeing and telling stories of life in different continents. After growing up in Eastern France, his studies led him to Brittany where he has lived ever since. Passionate about photography, he started editing and then shooting on his own, and finally trained as a documentary filmmaker. The act of creation cuts across several of his films. His subjects: a tightrope walker, a director of radio sound fictions on France Culture, musicians from Boston, directors, graffiti artists... The portrait is a form he is particularly fond of.

Since 2014 fiction has taken a special place in his work, as a cinematographer and also as a director. His first short film, *Je les aime tous*, was pre-selected for the 2018 César Awards. At the end of 2020, he completed a documentary, *Waiting For Gaza*, a portrait of the twin filmmaker brothers Tarzan and Arab Abu Nasser, and in 2022 he completed the documentary *Le Mètre et l'élève*, another filmed portrait, this time of a kindergarten class in the spring of 2020 after eight weeks of the first lockdown. In 2022, he will also finish the documentary *Where does the white go when the snow melts?* a closed-door urban art creation project, which gathers the voices of graffiti artists at work. He is currently preparing other projects, including a first feature film.





GUILLAUME KOZAKIEWIEZ FILMOGRAPHY

2022 – **Painters Of Ephemera** documentary 84' / produced by A Perte de Vue and Sancho&Compagnie

2022 – **Le Mètre et l'élève**, documentary 52' / produced by Vivement Lundi !

2020 – **Waiting for Gaza**, long-feature documentary 75' / produced by AnaFilms and 48ème Rugissants, Ciné+, VosgesTV, 2M Maroc

2016 – **Je les Aime Tous**, medium-length fiction 30' / produced by 48ème Rugissants – Corinne Masiero in the main role

2014 – **Salto mortale**, long-feature documentary 90' / produced by Vivement Lundi ! and the group GALACTICA, distributed by Zeugma Films

2011 – **La Lutte n'est pas pour tous**, long-feature documentary 85' / produced by Mille et Une Films and Need Production

2007 – **Léonarda**, documentary, 68' / produced by Mille et Une Films

ARTISTIC & TECHNICAL TEAM

Author-director Guillaume Kozakiewiez

Original score / Eric Thomas

Executive producer / Colette Quesson

Associate producer / Laurent Dené

Production assistants / Inès Lumeau, Margaux Pabois,
Caroline Guillaume

Image / Guillaume Kozakiewiez

Additional images / Alexandra Sabathé

Sound / Etienne Foyer and Maude Gallon

First assistant director / Maude Gallon

Editor / Nicolas Peltier

Colorgrading / Grégory Rodriguez

Sound engineer music / Mathieu Gaud

Sound editing and mix / Kinane Moualla

TV mix / Pablo Salaun

Credits / Bruno Fagotti

Technical means : Mesdames Messieurs, Zéro de conduite,
Clap Image, Nomades Productions, Arwestud Films, Two
Films, Plouf, Will Studio.

Executive production / **À Perte de Vue**

Co-produced with / **Sancho & Compagnie**

In coproduction with **TVR, Tébéo & Tébésud**

With the support in developement and production of **Région Bretagne**, and the support of **Région Grand Est**, with the support of **Eurométropole de Strasbourg**, in partnership with the **CNC**. With the participation of **Centre national de la cinématographie et de l'image animée**. With the support of **Procirep, Société des producteurs** and **Angoa**.

THE PRODUCTION COMPAGNIES

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.

Created in 2000, **SANCHO & C°** is a production company run by Antoine Martin and Laurent Dené, based in Rouen, Strasbourg and Paris. Our catalogue includes more than 120 documentary films, fictions and series, with authors' views on art, culture, our history and the world around us.

PRESS CONTACT AND DISTRIBUTION

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