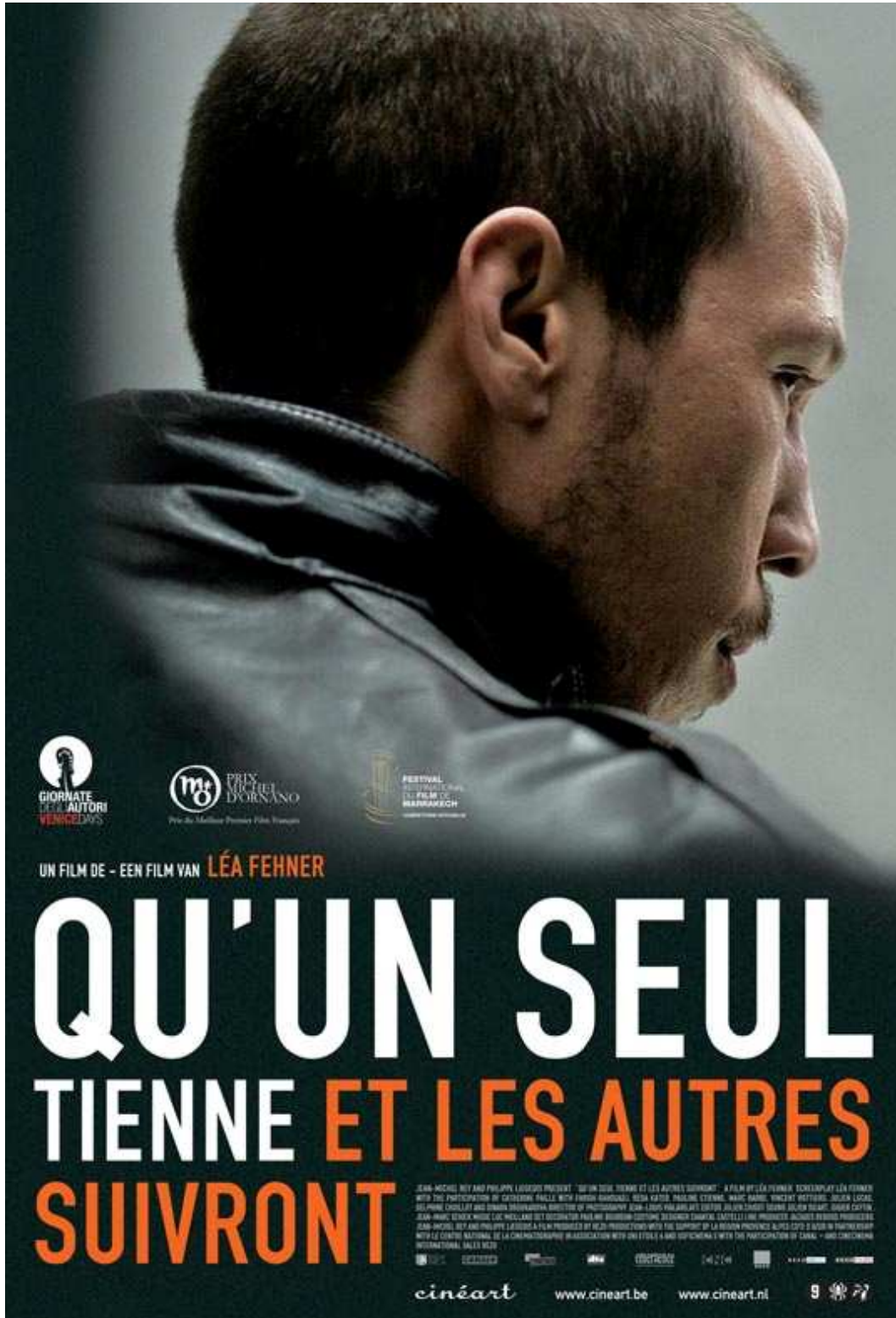


Persmap



Qu'un seul tienne et les autres suivront

een film van Léa Fehner

120 min - Ratio: 1.85 - Sound: DTS SR and Digital - Original Language: French

Niets wees erop dat de zestienjarige Laure, de Algerijnse Zohra en de dertigjarige Stéphane elkaar ooit zouden ontmoeten in de bezoekersruimte van een Franse gevangenis. Laure is hartstochtelijk verliefd op een jonge rebel die is opgepakt. Om hem te bezoeken in de gevangenis moet ze door een volwassene begeleidt worden. Zohra heeft Algerije verlaten om meer te weten te komen over de moord op haar zoon. Zij komt oog in oog te staan met de moordenaar. Stéphane leeft in een wereld waar hij geen greep op heeft. Hij krijgt een deal aangeboden die zijn leven kan veranderen, maar voor welke prijs? In gevangenis lopen de spanningen hoog op en moeten ze elk hun lot in eigen handen nemen...

Release datum: 29-07-2010

Distributie: Cinéart

Meer informatie:

Publiciteit & Marketing: cinéart

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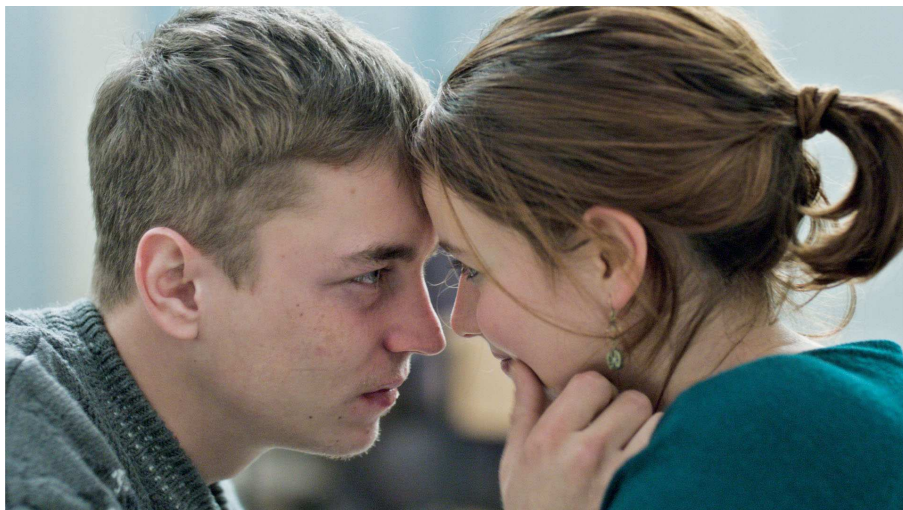
Persrubriek inlog: cinéart / wachtwoord: film

Cast

Stéphanie	Reda Kateb
Zorah	Farida Rahouadj
Laure	Pauline Etienne
Pierre	Marc Barbé
Alexandre	Vincent Rottiers
Antoine	Julien Lucas
Elsa	Dinara Droukarova

Crew

Producers	Jean-Michel Rey Philippe Liégeois
Screenplay	Léa Fehner Catherine Paillé
Cinematography	Jean-Louis Vialard AFC
Sound	Julien Sicart Didier Cattin
Editing	Jean-Marc Schick Julien Chigot



The Director

Léa Fehner

Born in Toulouse in 1981 into a travelling theatre background, Léa Fehner decides to study film. Following a time at INSAS (Belgium), she enters the screenplay section of FEMIS and graduates in 2006 with congratulations from the jury. She has directed four shorts : Caillou, Dora, Ceux qui tiennent les murs and Sauf le silence, which was selected for several international festivals and shown on CANAL +. During her studies she went on two internships abroad, one at the film center in Bamako, the other in Cambodia, alongside Rithy Panh. She has shooted her first feature Silent Voices with Rezo Productions. Its screenplay is the result of a lot of documentary research at Fleury Merogis prison. In 2007, she was the winner of the 9th Emergence session and received the Prix Junior for Best Screenplay, attributed unanimously, for this same project.

Filmography

2006	Sauf le silence (short)	35mm	15 min
2003	Ceux qui tiennent les murs (short)	16 mm	08 min
2002	Dora (short)	16 mm	10 min
2001	Caillou (short)	DV Cam	16 min
2000	Miros (short)	DV Cam	18 min



Director's Note

Near a prison that I used to pass by every morning, a woman had taken the habit of screaming. She was trying to speak to the man, her man, who lived behind the high walls. Her body would rise, scream, hoisting her delicate figure on the tip of her toes to try to reach him. Too often the rumble of the street swallowed her words, but she resisted and fought so her voice could go pass these walls.

To me, there was something about this place that was terribly indecent and powerful. Across the walls, the barb wires, the look of people passing by, the roar of the cars, and the prison bars, a man and a woman were exposing their intimacy just so they could go on living. I was profoundly touched by the woman's gesture, by her determination to communicate, by her despire of the outside world, as well as the extraordinary freedom that flowed out of her. A challenge towards the walls and the world.

I started listening to these voices, those that pass through the walls, which defy the silence and try desperately to create a bridge between two worlds. "Silent Voices" was born from these voices and from this scream.

Born from a long documentary work and many encounters made at the Fleury Merogis and Villepinte prisons (Paris suburbs), the film, in its own way, is looking into shedding light on this shadowy place and on its extension to the world of free men: the parlor.

Neither locked up inside, nor free on the outside, I wanted to give a voice to those who are near the prisoners, to these men and women whose destinies are silent, and interrogate this link that resists despite the flesh and this bruised heart. Prison is a place that creates at its best indifference, at its worst despire. I wanted to fight this state of fact and speak up, and show in the best possible way the plurality of paths that lead to it to resist commonness, simplicity and ignorance.

The parlor is a burning moment where everything is condensed, where lives, suspended outside, explode, free themselves from the look of their guards. A space-time continuum where speech becomes the only vector of relationship. Prevented speech, timed speech, invigilated speech, but a speech that always tries to inhabit the void, to summarize the days of absence, to soothe the days of separation. Here we allow ourselves anything. Anything but the silence...

It always seemed important to me to make a story that is usually left to the short news item, to sensationalism or a too often simplistic journalistic treatment. I don't claim any generalization, I don't wave any flag, I only hope that cinema can be a place that helps to access the complexity of trajectories to ward off prejudice and stereotypes; a place which helps to represent what is hidden and take one step back to interrogate in a more profound way the society in which we evolve and what drives it from under.

At the gate of the prison, horizons seem too often already confiscated. This is why I chose to show three characters which everything divides from this universe. Three trajectories that are not forced, but quite on the contrary, chosen. Three characters that will, each in their own way, seize their story and exist, live, laugh, decide in front of a submissive world. It's their determination to push the walls and break them that I wanted to put to light. Believe, still, in the possibility of choice, of taking a turn, of a personal and particular path far from determinism. Explore how a system can decide how to sculpt you and how a possibility to resist still remains.

Zorah, Stéphane and Laure could have stayed ordinary, could have continued on their paths

if drama or encounters hadn't brought them to the prison. They are not assassins, thieves, they didn't choose in their journey the presence of this place, they didn't even suspect it. But Zorah's drama, Laure's love and a crazy and surprising proposition for Stéphane will bring them together in this place. Until it becomes their destiny, until their lives play there...

To access it, Zorah will have to meet the sister of her son's murderer, make a friend out of her by lying to her, enter the intimacy and tenderness of a woman who can only be opposed to her. Laure will learn love and abandonment, she who, strong and secretive, will exhaust herself trying to make possible those visits at the parlor even though she can't go without adult supervision. Stéphane, finally, to whom life has always denied everything, who could never seize an opportunity, will act as a free man for the first time by switching with someone else therefore sentencing himself to become a prisoner.

In front of a society that separates, builds walls, barriers, I want to defend a cinema that would have the virtue of uniting, to permit acknowledgment where there is strangeness. I want to put forward the power of a stream against the bed hemming it in. If one holds on, resists, asserts himself, the others will follow...

Léa Fehner

