



SEMAINE
DE LA CRITIQUE
CANNES 2021

NOIR-SOLEIL

A film by Marie Larrivé

PRODUCTION : EDDY - CO-PRODUCTION : RESPIRO PRODUCTIONS
VOIX : MARC BARBÉ, CLÉMENCE QUÉLENNEC, OLIVIA CORSINI
MUSIQUE ORIGINALE : MAËL OUDIN & PIERRE OBERKAMPF

Synopsis



After an earthquake in Naples bay, the body of a man is found. The Italian police believe the man killed himself 40 years ago. They contact Dino and his daughter Victoria for a DNA test.

During this unexpected journey together, the young woman digs into her father's mysterious past while Dino immerses himself unwillingly in the scenery of his childhood.

Director's statement

At the beginning of the project, I wanted to tell the story of men who renounce their role as fathers, to portray them, not as we would wish them to be, but through their flaws, their enigmas, without judgment. To me, it's Dino's hermeticism that actually makes this character interesting and his confessions take on more value because of his silent nature. But as long as Dino prefers to continue living a lie, he is unable to tell his own story and drive the narrative of the film. So this falls to Victoria, who must accept her ties to the man found on the beach. She becomes the narrator not only of the film but also of her family history.

I wanted to transcribe through Victoria's character the process of writing a family story with its full and empty moments, its zones of light and shadow. Through this film I would like to pay tribute to the particular painful beauty that exists in the words that are not said and the secrets that will never be revealed.



With «Noir-Soleil» I want to explore an aesthetic of ruin and imprint, both in substance and form. In this regard, the title served as an inspiration for my writing. If it pays homage to Nerval's line in «El Desdichado»: «the black sun of melancholy», the idea of a black sun also refers to the idea of looking at the world through a photo negative, which leaves a large space for absence.

My own experience of grief also left a mark on "Noir-Soleil". Through this film I wanted to give the sensation of some kind of synergy between the world of the living and that of the dead.



Vesuvius plays an important role for me. It hovers like a silent force of destruction throughout the film. It represents the possibility of a catastrophe and through this, the feeling that we are ultimately very little.

Its power of destruction but also, paradoxically, of preservation, can be seen in the ruins and casts of Pompeii. The bodies of the Pompeians eternally sunk in their position of suffering gives a sense of empathy through the ages and the ability to reflect each of our personal dramas.

The area around Naples, where I travelled during my teenage years, seemed to be a suitable place to develop this theme. Campania is a beautiful and very lively region. However, cults such as the «cult of the souls in purgatory» are still present, which emphasise a very strong physicality of death. That particularly interested me for this film.

Through the story and the art direction, I pay homage to this complementarity, alternating idyllic landscapes, lush nature and shots in which we are confronted with the materiality of death.



VICTORIA

According to the police,
the man died 40 years ago.

...

When did your father disappear?

DINO

I was 12. It was in '75.



VICTORIA

And you thought he'd gone to the
States?

DINO

Yes, that's right.
To start over.





While writing the script, I went again on a journey to the area of Naples to document my short film. I came back with about 1500 photos. In addition to many readings such as Dante, Pline le Jeune, Théophile Gautier, Gérard de Nerval, this trip inspired me greatly to paint the backgrounds and write about the atmosphere of the place.

I am very inspired by Edvard Munch's paintings regarding the composition of the image. I like the way the characters, very often seen from the back, are integrated into the landscape in such a way that they remain enigmatic but we share their melancholy. I feel that we are looking with them and into them.





Making-of



The film is an epic work of patience, in which every background, every movement is painted on paper. The characters were first animated digitally with TV Paint software then every pose was printed and painted on paper.

The texture and colors are then similar to those of the backgrounds, giving the impression of seeing a painting coming to life.

Even if the film takes place in a contemporary time, the painting also gives a certain impression of timelessness and favors the shifts between present and past.

Marie Larrivé

Marie was born in Saint-Brieuc in 1988, she is a painter and a director. After studying classical literature in hypokhâgnes and khâgnes, she studied at ENSAD Paris and developed a practice of both still and moving images. Trained in the techniques of stop motion model making, traditional animation and painting, she explores different types of narration.

In 2017, her video «Proxima B» won the audience award at the Science Po Prize for Contemporary Art. The same year, she took part in the exhibition «Apparailler» at the Palais de Tokyo which brought together 23 young artists who graduated from ENSAD Paris.

In 2018, Marie completed a writing residency organised by the NEF, at the Abbaye de Fontevraud for her short film project «Noir-Soleil».

Winner of the Pierre-Gautier Delaye prize in 2019, she benefits from a one-year residency at the Cité internationale des Arts to develop both her film and her painting practice.



In January 2020, the Miyu gallery organised «Eden», a solo exhibition of her paintings and animation work. The same year, she participated in the Ciclic residency for the production of her hand painted film «Noir-Soleil».

At the beginning of 2021, she exhibited at the Openbach Gallery and the Bastille Design Center with Maison Contemporain. Marie regularly collaborates with musicians on music videos and with magazines as an illustrator.

Filmography - Exhibitions

Saba

2019 - Music video - Sabrina et Samantha

Co-director : Lucas Malbrun

Production : Eddy with the support of the CNC

Selected in Annecy - In competition

Proxima B

2017 - Experimental video - Production : Eddy

Prix Sciences Po pour l'Art contemporain - Audience Award

La Chasse aux toiles

2015 - Puppet animated short film

Commissioned by le Musée de la Chasse.

Festivals : Spark Animation in Vancouver, Bruz

Mélodie pour Agnès

2013 - Graduation film - Stop motion et pixilation.

Co-director : Camille Authouart - Coproduction 6/11 Films, l'ENSAD

Festivals : Bruz, Clermont-Ferrand, Pontault-Combault, Porto-Vecchio and Sciences po Paris, Prix du Centre Photographique d'Ile-de-France.

Cavernes

2021 - Painting exhibition at l'Openbach, Paris 13.

Pollyanna

2021 - Collective exhibition at Bastille Design Center, Paris 11.

Curator : Elora Weill-Engerer

Galerie Bertrand Grimont

2021 - Collective exhibition, 42, rue de Montmorency, Paris 03.

Curator : Romain Tichit

Eden

2020 - Solo Exhibition, Galerie Miyu, Paris 10.

Curator : Cécile Noesser

Les Traversées du Marais

2019 - Openstudio during her art residency at Cité

Internationale des Arts, Paris 04.

Prix Sciences Po pour l'Art contemporain

2017 - Collective Exhibition, Audience Award for «Proxima B», Paris 07.

Palais de Tokyo - Apparailler

Collective Exhibition with 23 young newly graduated artists from ENSAD Paris, Paris 16.

Eddy

Eddy is a production company based in Paris founded by Jean-François Bourrel and Nicolas de Rosanbo. Originally renown for its 15 years of experience in high end animated work as a studio, Eddy also produced many rewarded commercials and music videos both in animation and live-action.

In 2015, to support the development of the structure, the production activity was separated from the animation studio activity, which became BrunchStudio. This split allows Eddy to start a new phase in the fiction activity, Céline Vanlint joined the company, in charge of development.

In 2017, Eddy produced **Olga**, a short film by Maxime Bruneel, telling the story of an exhausted mother kicked out roughly by her boyfriend who takes shelter in her son's gritty flat. Eddy also produced **Benidorm**, a short film by Raphaëlle Tinland about the struggle of a mother and daughter to communicate with one another.



In 2018 Eddy releases **Le Mans 1955**, a 15 minutes CG animated short film directed and designed by Quentin Baillieux. The film questions our ethics as a pilot crashes killing 80 people during the famous car race.

Eddy is developing two animated feature films, **Aeropostale**, a film about the friendship of two emblematic figures of the Aéropostale, Jean Mermoz and Antoine de Saint-Exupéry, and **Le Corset** by Louis Clichy. Eddy is also co-producing **El Tiempo Que Perdimos**, a film by Gustavo Rondon, director of La Familia (Cannes Critics Week).

Credits



With the voices of

Victoria **Clémence Quélenec**

Dino **Marc Barbé**

The italian policewoman **Olivia Corsini**

Directed by **Marie Larrivé**

Produced by **Nicolas de Rosanbo**

Céline Vanlint

Screenplay **Marie Larrivé**

Editing **Vincent Tricon**

Sound Design **Pierre Oberkampf**

Music **Maël Oudin**

Pierre Oberkampf

Head of animation **Lucas Malbrun**

Backgrounds **Marie Larrivé**

Technical informations



Language	French, English and Italian
Duration	20 minutes
Aspect ratio	4/3
Audio	5.1
Color / Black & White	Color
Available on	DCP / ProRes / H264
	France

Contacts



'NEW
EUROPE
FILM
SALES .

International sales

shorts@neweuropemfilmsales.com

SQUARE
EYES

Festivals

wouter@squareeyesfilm.com

eddy

Production

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ANGOA PROCIREP