

ÔTE-TOI DE MON SOLEIL



BEST MID-
LENGTH DOCUMENTARY

2023 / FDP FESTIVAL
DEI POPOLI



un film de
MESSALINE RAVERDY

avec JOSEPH ROSENZWEIG



Through a carefully crafted and edited film, the director has transported us into the rich inner world of her friend Joseph, capturing the beauty in the chaos. The mutual love and admiration they share warmed us deeply.

SHORT SYNOPSIS

Joseph cannot live at his own place anymore. For many years, he has travelled around the city with his trolley to gather tons of miscellaneous papers and objects of all kinds, thus filling his flat with labyrinthine chaos. He is said to have "the Diogenes syndrome". He is gifted with vertiginous erudition and witty humour. I help him unclog his home. One friendship is forming.

LONG SYNOPSIS

Joseph cannot live at his own place anymore. For many years, he has travelled around the city with his trolley to gather tons of miscellaneous papers and objects of all kinds, thus filling his flat with labyrinthine chaos. He is gifted with vertiginous erudition and witty humour. He is said to have "the Diogenes syndrome". I help him unclog his home. One friendship is forming.

This is, between order and chaos, the portrait of a man, and the attempt to enter his own mental space. His crossing over the century. His dreams. His memories. The film is a kaleidoscope of warm and cold, excess and bursts of laughter, dealing together with our encounter. It is the promise of one second life, as well as the statement for uncompromising freedom.



DIRECTOR'S STATEMENT

This film is my second film, after *Behind the shutters*, a poetic and intimate essay dealing with the links between memory, space, body and transmission. These questions are also the challenges of my new film, in another kind of poetry. I began to work on this film in 2018.

The idea for *Stand Out of My Sunlight* came when I met Joseph, who is the central element of the film. I met him by chance, through a social worker who asked me to edit some images shot in his apartment, for a mental illness conference, about the Diogenes syndrome, or "hoarding" - it's about the people who accumulate.

I found out that this flat's owner knows poems by heart and was a "hidden child" during the Second World War. I asked him for a first encounter. At the beginning he didn't want to be filmed. I recorded his voice. It took me more than one year to establish a relationship. I helped him clear his home. He is afraid of loss. He eventually accepted to be filmed, at first only in super8. The filmic process helped him. I orchestrated his flat's clearing. He did not want to get rid of anything. I filmed this debacle.

He then required that I recorded him. Just the same as he accumulates objects, Joseph needs to talk. The film has welcomed this material up to invasion. It's also a film about love for language. The film also deals with the story of this encounter, and our conversations. By participating directly in the film, I was not only an observer of his life.

The film is a kaleidoscope, dealing with the link between a filmmaker and a filmed person. It plays with languages and references, including Jules Verne's books Joseph offered me several copies.

Joseph has a complex personality, he has an impressive education in sciences, literature, and humour. So this is, between order and chaos, the portrait of a man, and the attempt to enter his own mental space. It's a kind of one archaeological portrait from the inside. And one travel from the inside to the outside, from fullness to emptiness. He is passionate about natural phenomena. That's also why I chose to show images about water in its different states: ice, sea, clouds.

In the film, there is important work on heterogeneous image materiality, between super 8, archive film, pedagogical footage found in his flat, iPhone clips, and images taken with a small crew, images from the trash. . This aim is to mix everything together so as to reflect on his own chaos and freedom. To conjure up the excess without being effusive.

As Deleuze says about «minor literature», I wanted to make a «minor film», DIYed with waste - things one left dragged on the ground - all these little things which seem to be unimportant, and which make the margin.

BIOGRAPHY

Messaline Raverdy studied Philosophy, Literature, Psychoanalysis and Visual Arts in Paris and Brussels (Sorbonne, Paris 7, la Cambre). In her work she experiments with different forms of visual media (super8, archives), trying to combine her interests for memory, identity's deconstruction questions and her love for early cinema. Her first film Behind the Shutters (2018) has been shown in many festivals.

FILMOGRAPHY

Derrière les volets/ Behind the Shutters (2018) - documentary, 50'

Produced by l'Atelier Molloy/Nébuleuses

In coproduction with CBA - Centre de l'Audiovisuel à Bruxelles

With the support of Centre Du Cinema et de L'audiovisuel de la Fédération Wallonie-Bruxelles and Sound Image Culture (SIC)

Screenings

Festival Olhar de Cinema - Curitiba Int'l Film Festival, Brazil, june 2018

Festival de L'Acharnière, Lille, France, june 2018

Festival aux écrans du réel, Le Mans, France, november 2018

Avant-première à BOZAR, Bruxelles, Belgium, december 2018

Présentation à l'EHESS Paris, France, december 2018

Rotterdam IFFR - Section Bright future, january 2019

Argos Centre pour arts et médias, Black box, Bruxelles, march-april 2019

Bergamo Film Meeting, Bergamo, Italy, march 2019

Festival Millenium, Bruxelles, Belgium, march 2019

Hot Docs, Toronto, sélection world showcase, Canada, may 2019

Rencontres à Fisennes, Boris Lehman. Fisennes, Belgium, july 2019

Festival de Cine Contemporaneo, Mexico, october 2019

Cámara Lúcida Encuentros Cinematográficos, Equador, november 2019

Feminist Film Festival, Reykjavik, Island, january 2020

Dresdner schmalfilmtage - festival für 8 und 16mm film, Germany, march 2020

Filmin Latino, Mexico, april 2020

Argos Centre pour arts et médias, Argos TV online, Bruxelles, Belgium, may 2020

Working Title Film Festival, Vincenza, Italy, october 2020

Doc Alliance Films. Online Plateform. North and South America, november 2020

Cineteca Nacional. Mexico, november 2020

Moca Madrid, Biennale du film autobiographique, Spain, april 2021

Dresdner schmalfilmtage - festival für 8 und 16mm film, Germany, september. 2021

Award

Best Film award, Festival Olhar de Cinema - Curitiba Int'l Film Festival, Brazil, june 2018

Prix du Meilleur Film, Festival de L'Acharnière, Lille, France, june 2018

Prix du jury, Festival aux écrans du réel, Le Mans, France, november 2018

Prix du Young Black Canvas - Festival Cine Contemporaneo, Mexico, october 2019



voire chalet en Suisse

SIGNALS & SYSTEME

STAPLES - BONAFIX
K1000 No. 7-00

with

JOSEPH ROSENZWEIG
CLÉMENT LOSSON
DIDIER SOSSOU
SAMUEL DEKEGEL RAVERDY
ADA RAVERDY DOIGNY

written, photographed and directed by

MESSALINE RAVERDY

additional images

SYLVAIN DUFAYARD
THOMAS SCHIRA
OLIVIER DEKEGEL

additional sounds

LANCELOT HERVÉ-MIGNUCCI
LASZLO UMBREIT
STEPHANIE THOMAS

editing

EFFI WEISS
PAULINE PIRIS-NURY
IVANNE DE CANNART
JULIEN CONTREAU

sound editing

LANCELOT HERVÉ-MIGNUCCI

sound mixing

EMMANUEL DE BOISSIEU

colour grading

PIERRE-LOUIS CASSOU

produced by

MATIÈRE PREMIÈRE, JULIEN CONTREAU

in coproduction with

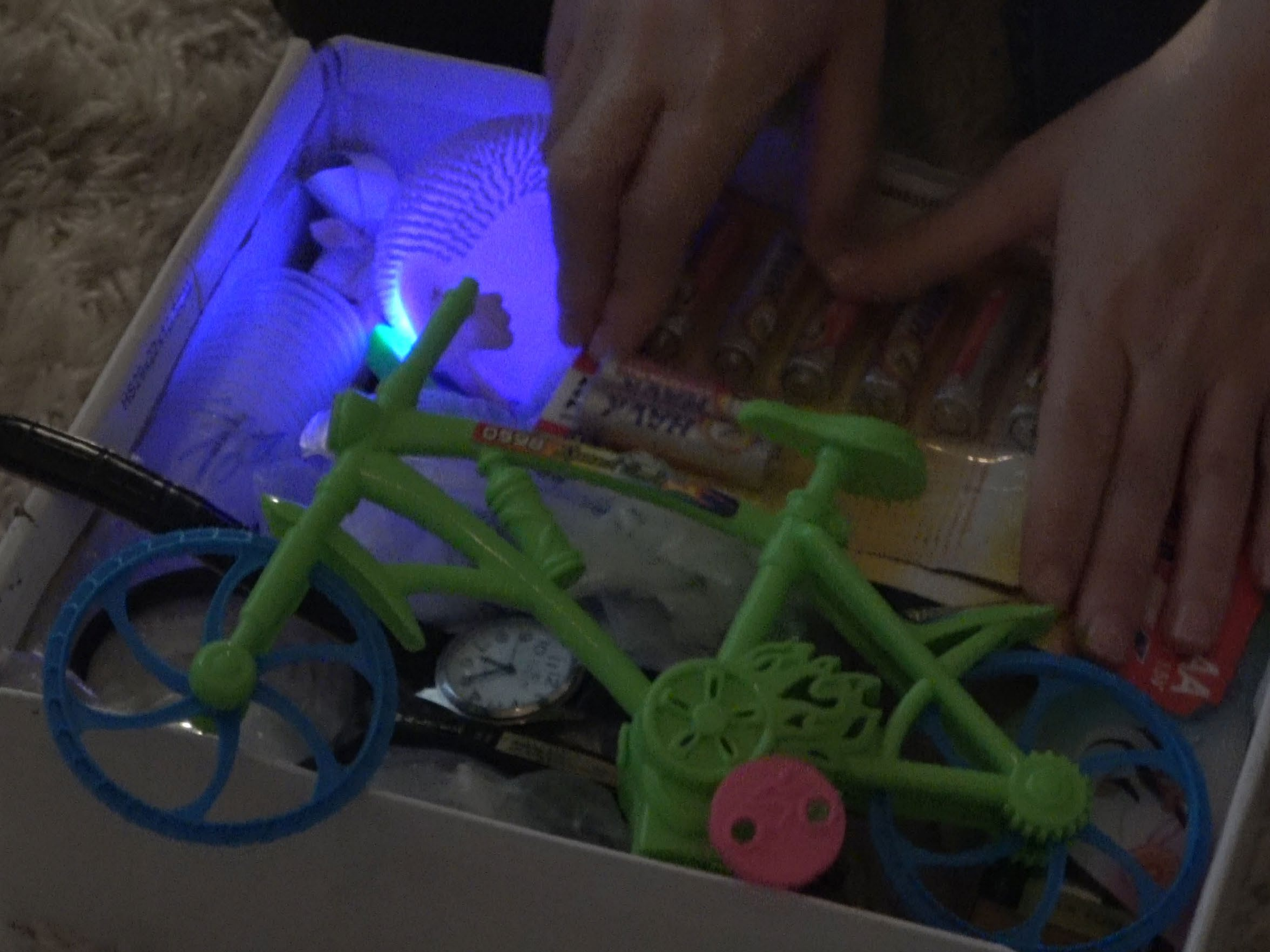
CBA - CENTRE DE L'AUDIOVISUEL À BRUXELLES, JAVIER PACKER COMYN
ATELIER DE PRODUCTION DU GSARA, STEFANIE BODIEN
LUNA BLUE FILM, SERGE KESTEMONT
SHELTER PROD

with the support of

CENTRE DU CINEMA ET DE L'AUDIOVISUEL DE LA FÉDÉRATION WALLONIE-BRUXELLES et du SERVICE PUBLIC FRANCOPHONE BRUXELLOIS
TAXSHELTER.BE et ING et du TAX SHELTER DU GOUVERNEMENT FÉDÉRAL DE BELGIQUE
SIC - SOUND IMAGE CULTURE



MAGNIFYING GLASS





MATIÈRE PREMIÈRE
présente

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MESSALINE RAVERDY

avec JOSEPH ROSENZWEIG

avec CLÉMENT LOSSON, DIDIER SOSSOU, SAMUEL DEKEGEL RAVERDY, ADA RAVERDY DOIGNY écrit, filmé et réalisé par MESSALINE RAVERDY
images additionnelles SYLVAIN DUFAYARD, THOMAS SCHIRA, OLIVIER DEKEGEL sons additionnels LANCELOT HERVÉ-MIGNUCCI, LASZLO UMBREIT, STEPHANIE THOMAS
montage EFFI WEISS, PAULINE PIRIS-NURY, IVANNE DE CANNART, JULIEN CONTREAU montage son LANCELOT HERVÉ-MIGNUCCI mixage EMMANUEL DE BOISSIEU étalonnage PIERRE-LOUIS CASSOU
produit par MATIÈRE PREMIÈRE, JULIEN CONTREAU en coproduction avec CBA - CENTRE DE L'AUDIOVISUEL À BRUXELLES, JAVIER PACKER COMYN - ATELIER DE PRODUCTION DU GSARA, STEFANIE BODIEN
LUNA BLUE FILM, SERGE KESTEMONT - SHELTER PROD avec l'aide du CENTRE DU CINEMA ET DE L'AUDIOVISUEL DE LA FÉDÉRATION WALLONIE-BRUXELLES et du SERVICE PUBLIC FRANCOPHONE BRUXELLOIS
avec le soutien de TAXSHELTER.BE et ING et du TAX SHELTER DU GOUVERNEMENT FÉDÉRAL DE BELGIQUE avec l'aide du SIC - SOUND IMAGE CULTURE

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