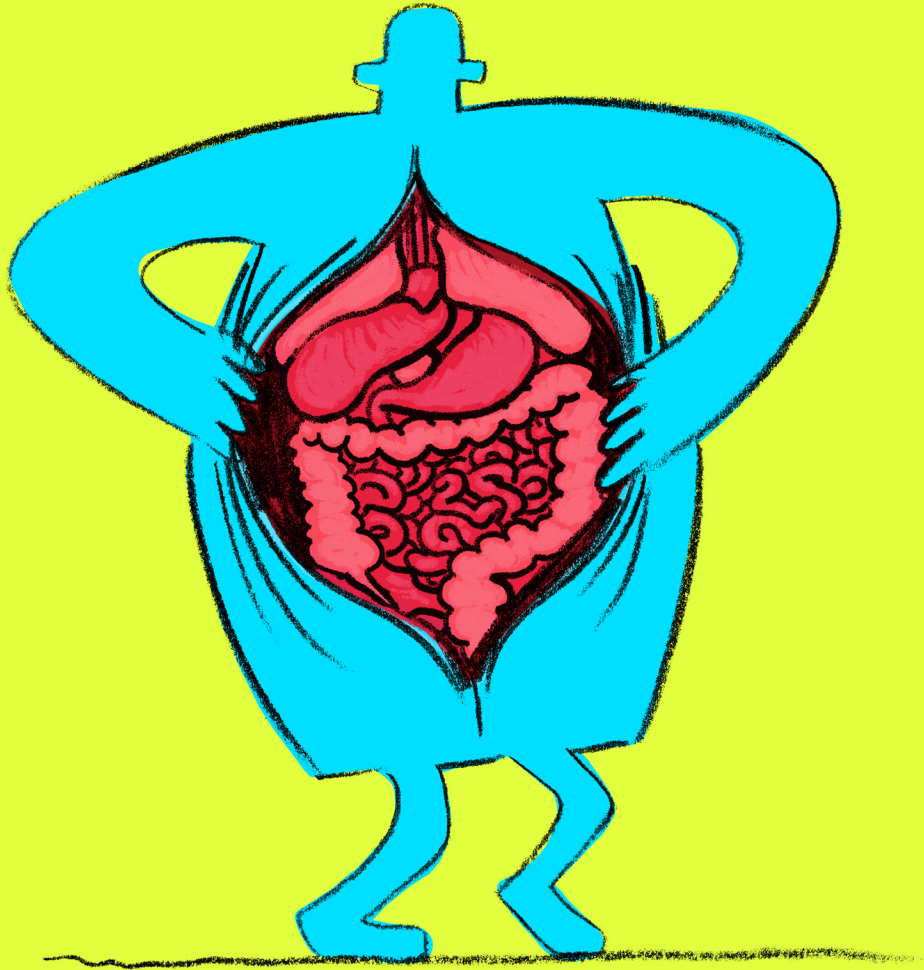


THE BUREAU and APOLLO FILMS PRESENT

AFTER SO HELP ME GOD and FOR A FISTFUL OF FRIES



STRIP TEASE

A FILM BY JEAN LIBON, CLÉMENTINE BISIAUX, RÉGINE DUBOIS, STÉPHANIE DE SMEDT, MATHILDE BLANC and YVES HINANT

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THE BUREAU and APOLLO FILMS PRESENT

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A FILM BY JEAN LIBON, CLÉMENTINE BISIAUX, RÉGINE
DUBOIS, STÉPHANIE DE SMEDT, MATHILDE BLANC and
YVES HINANT

Belgium / 89min / 2K / 1,85 / 5.1

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JEAN LIBON

YOU ARE WITH YVES HINANT, THE AUTHOR OF *MEAT*. A COMPLETELY FULL-FRONTAL STRIP TEASE SINCE WE ARE IN A MORGUE.

I wanted to do something radical. Something cinematic. Yves did the filming, but I scouted the shot with the cameraman and the doctor. I was the one who chose the frame. In reality, the frame imposes itself. The idea is that in this room, nothing moves.

STRIP TEASE WILL CELEBRATE ITS 40TH ANNIVERSARY IN 2025. HOW DID THIS TELEVISION AND LATER CINEMATIC ADVENTURE COME ABOUT?

With Marco Lamensch, we created Strip Tease because we were bored. Originally, I'm a cameraman—that's my real job. We worked for the equivalent of *Envoyé spécial*, and for that, we traveled the world. We did rather in-depth pieces where we'd spend three to five weeks on the field, most of the time reading about it in the plane, and in languages we didn't always understand (laughs). We did that for about fifteen years. I'm a proletarian, a small Walloon with no culture, I didn't even have a TV at home. I think I discovered the world through the television I made. So, after ten or fifteen years, I started to feel like I was going in circles, thinking that with my camera, I had this amazing, versatile tool with which I could do anything I wanted. The problem was, I felt like I wasn't using it properly.

It was always about showing the journalist's face, hearing their speech and questions. Then we'd add music to make sure the message was clear. So, Marco and I thought maybe there was a way to do something else with the tool that was ours. Especially since we went to the audience service and discovered that our show, which had an 11% rating, was losing 1% of viewers every year. This meant that in 10 years, we'd have zero viewers (laughs). It was really time to change.

IN OTHER WORDS?

We had already worked together on a show that was somewhat similar to Strip Tease, but with a few questions still in it. In fact, within the range of Belgian television programs, it was the one that performed the best. We did, for example, a hilarious piece on the Belgian army called *The Russians Attack at Dawn*, which went viral worldwide at the time. The army never really got over it (laughs). So, we pitched this idea to the management and reached out to, let's say, all the «outcasts» of Belgian television journalism—basically, anyone who had issues with the hierarchy. And they came to join us. The management absolutely didn't believe in it. It took two years for our Strip Tease idea to click. In the meantime, we were winning awards, particularly for the *Russians* piece. And every time we won an award, discussions progressed. Eventually, they gave us the money to make two pilot episodes, though they were still not convinced. The first aired in January '85, the second in March '85. And it was an instant hit. It's not that we were geniuses, but there was a real gap in the market.

There was no show like this—no journalists, no questions, no music—where we told the stories of people who never spoke on television. Then François Clerc introduced us to Bertrand Faivre, who went on to produce *So Help Me God*, *For a Fistful of Fries* during the pandemic, and *Strip Tease Intégral*, which is kind of the first... opus.

LET'S GO BACK TO THE FORMAT OF THE SHOW. ASIDE FROM THE KEY ELEMENTS (NO VOICEOVER, NO MUSIC), THERE IS A REJECTION OF USING THE PEOPLE FILMED AS INSTRUMENTS...

We wanted short subjects, with a certain ethics of staging. It was truly a challenge. In fact, I've always advised my collaborators never to promise anything to the people we filmed. And if they did promise something, they had to stick to it. As for the staging, it's simple: always at eye level. That's really the key point. No hidden cameras, and always an honest relationship with the people filmed. What interests me is the spontaneity of people—the small details of their existence. In our big reports from far-off places, in the media stories we brought back, the little stories were always pushed aside. There was no space to talk about them. We wanted to change that.

THERE'S ALSO THIS DESIRE TO SHOW PEOPLE IN THEIR OWN ENVIRONMENT.

Exactly. We don't want to change anything in people's lives. I want them to recognize themselves in their flaws and qualities. I know we've often been accused of mocking people, but that's not true. We never had that intention. It's true that there's humor in *Strip Tease*, but people have often told me: either you're the last humanists left in television or cinema, or you're the worst scoundrels. I think we're neither (laughs). However, I do believe *Strip Tease* analyzes the way people view themselves. I'm just the mastermind behind it. The guardian of the *Strip Tease* "bible."

Another principle I hold dear is that we never, under any circumstances, reenact anything. Not even something unexpected but great. If you didn't film the story, then you figure out a way to tell it, but you don't reenact it. Not because of ethical concerns, but because you can feel it right away. If, in our structure, I have to reenact a scene, the spontaneity disappears.

BUT HOW DO YOU FIND THE SUBJECTS?

The hardest part to do is finding the right subject. We search. A lot. Sometimes, we conduct investigations. Sometimes, we stumble upon it almost by chance. However, I don't cover many stories about diseases, disabilities, or people who are dying. In 40 years, there may have been one or two at most. Because I think it's too easy. I believe that the person or director who fails to handle a story on such topics—well, for me, they might as well change careers. Not everyone can succeed with a subject like that. But if you have any sensitivity at all, if you can spark people's interest and gain their trust, then you can make it work. What really matters is the filmmaker's perspective on the world.

DO YOU PARTICIPATE IN THE EDITING?

At that point, there are three of us. The person directing, the one editing the footage, and then I come in afterward. In principle, I've already seen the rushes with the directors beforehand. We've already discussed the subject we wanted to focus on. They do their editing. Then we ask very simple questions about staying true to the "bible," the pacing, the length, tightening up the sequence... It's normal, very classic. Sometimes, we argue, but that's very rare.

BEFORE THIS INTÉGRAL VERSION, THERE WERE TWO FEATURE FILMS...

There was only supposed to be one. But then COVID hit. Everything shut down on March 20, 2020, the same day we had just signed for Strip Tease Intégral. It was on the first train back from Brussels to Paris after things started reopening that I remembered a film we had made 20 years earlier, in three parts of 50 minutes each.

There were still nearly 100 hours of rushes available... I thought I could finish the editing in a week, but it ended up taking me three months (laughs). And that's how For a Fistful of Fries came about. I wanted it in black and white. It tells a completely different story than the original film. I think it's the best film we've made. A pure genre film. But it was an accident. Without COVID, there would have been no For a Fistful of Fries.

DOES THE BOX OFFICE SUCCESS OF THE TWO FEATURE FILMS REASSURE YOU?

For their promotion, I traveled all over France. I spoke to the audience, and I understood that there was a demand from them. The world has changed, but not our desire to watch the world, with a sideways glance, a little skewed, that respects the intelligence of the viewer.

THIS STRIP TEASE INTÉGRAL IS DESIGNED FOR CINEMA. SO, DO YOU THINK ABOUT A THREAD CONNECTING THE STORIES?

A guiding thread, no. An echo, yes. If you look at all 900 subjects we've done, now that time has passed, you realize that, in many cases, we were somewhat prophetic about the spirit of the times. We paid attention to what was being prepared, what the future was going to look like... A bit like in Zero Waste, for example. Or Family History, which starts with a hypochondriac. And we know that, after the pandemic, hypochondria skyrocketed. It's a theme I wanted to tackle for a long time.

THE CHARACTERS IN STRIP TEASE INTÉGRAL – WITHOUT REDUCING THE FILM'S MESSAGE, OF COURSE – DO THEY NEED THE GAZE OF OTHERS TO EXIST?

In a way, we're all a little like that. But I feel like it's never been this extreme. Probably because of social media. Although I think we should actually call them « asocial ».

THE ORDER OF THE STORIES SEEMS CAREFULLY THOUGHT OUT...

It builds up, of course, it builds up (laughs).

A WORD ABOUT THE TITLE?

The title was chosen by Bertrand Faivre and François Clerc. I was originally thinking of something like Strip Tease Does Its Cinema. But the marketing people know better than I do. I'm not going to fight about it (laughs). Especially since it sets the stage for a number 2, then 3, 4... You won't be getting rid of us that easily...



MEAT

STÉPHANIE DE SMEDT

DIRECTOR OF THE SEGMENT *THE SMELL OF GASOLINE*

DID YOU KNOW STRIP TEASE BEFORE MAKING THESE FILMS, AND WHAT WAS YOUR PERCEPTION OF IT?

I was ten years old when Strip Tease arrived on RTBF. We watched it as a family. It was the TV show you just couldn't miss. I'm not sure I understood everything at the time, but I knew I was witnessing something extraordinary. As I got older, my interest grew, and I enjoyed seeing the nuances different directors brought to their subjects. I loved following these short stories that spoke so candidly and without embellishment about the people of my country.

HOW DID YOU PRESENT THE PROJECT TO YOUR «CHARACTERS»?

I called Cassi, whom I had spotted online. I wanted to get to know her better and understand her journey. I proposed the project to her, and then we began a scouting period for several days in Dubai. That's when I met Shady and Jolve. The goal was to clarify how we would work together.

HOW LONG DID YOU PREPARE FOR THE SHOOT?

I scouted alone with a small camera in Dubai for 4 days, then filmed for 5 days with a camera operator and a sound engineer. But the biggest part of the work is the preparation and scouting. We meet and talk a lot with the protagonists before starting the shoot. I'd say that several weeks are dedicated to preparation. If the preparation is thorough, we have an approximate and theoretical idea of how the day will unfold, but the real interest is also in being surprised by reality. We follow our «characters» and intervene very little. We let them evolve without too much direction, because when we intervene, the natural flow is lost.

HOW DO YOU AVOID INSTRUMENTALIZING THE SUBJECTS?

Personally, I like to establish a framework for the shoot right from the start. I make it clear that I'm here for work, not to become friends, and that afterward, each of us will go our separate ways. I remind them of this regularly. Then, I'm often asked if we use a small camera to be more discreet. Not only is a small camera not ergonomic for the cameraman, but I also think it's important that the people I'm following don't forget about us. It's like a constant reminder of the tacit contract that binds us. The ultimate satisfaction is being able to convey through the film what we experienced during the shoot—staying true to our feelings and to reality.

DO YOU HAVE AN IDEA OF THE REASONS WHY THEY AGREED TO PARTICIPATE IN THIS PROJECT? WAS IT SIMPLY FOR THE PLEASURE OF SEEING THEMSELVES ON SCREEN?

I think that, in the case of my segment, Cassi, Shady, and Jolve do enjoy being filmed. Enjoy being on screen. However, the challenge here was to make them step out of control. Normally, they are in charge of their posts on social media and feel like they have everything under control. They choose their best angle, present themselves in the best light. They are also used to the immediacy of it all. It wasn't so easy to make them understand that the project wouldn't be released right away and that we would film them without filters, without any artifice.



THE SMELL OF GASOLINE



THE SMELL OF GASOLINE

RÉGINE DUBOIS

DIRECTOR OF THE SEGMENT *MIRROR, MY BEAUTIFUL MIRROR*

DID YOU KNOW STRIP TEASE BEFORE MAKING THESE FILMS, AND WHAT WAS YOUR PERCEPTION OF IT?

I've known Strip Tease for as long as I can remember and Jean Libon for a long time since I work at RTBF. I've always admired how the directors don't get bogged down by trends or conventions. No matter what people say, it's not easy to find a subject, and there's no Machiavellian manipulation of images to turn things into ridicule at all costs. The subjects of Strip Tease are generally closer to reality than many other reports about daily life offered by other shows that reflect current trends.

HOW DID YOU DISCOVER YOUR «MODELS»?

I knew Avignon and the mirage it can represent for artists without a structure or large resources. I wanted to show both the dream and the possible disillusionment, the exploitation by certain places that sell time slots in unsuitable, inadequate spaces at very high prices. I found Coline by posting a message in the Off festival group. I immediately liked her energy and the grandeur of her dream. Coline is strong, bold, she faces challenges and puts herself at risk. I went to meet her at her place, making it clear that this was a Strip Tease project for cinema. I explained that I was looking for someone to follow in their first Avignon experience, starting from the bottom, and I wanted to tell the whole adventure from A to Z, with all its joys and disappointments.

HOW MUCH TIME DID YOU SPEND ON FILMING AND EDITING?

We filmed throughout the entire Off festival in Avignon. For me, it's not just about the days of shooting. It's a human adventure and a relationship that develops over a longer period, a trust that must also be built. It's important to be available for the people you are following.

HOW DO YOU AVOID INSTRUMENTALIZING THE SUBJECTS? WHAT ETHICAL APPROACH TO CINEMA DOES THIS INVOLVE?

For me, it's not a filmic ethic but a personal one. When I watch the film today, I know that I told the truth, even though, of course, we have to make shortcuts and use ellipses when condensing a month into 22 minutes. Nothing you see in the film has been recreated or instrumentalized, not even the guest appearances! Everything happened just as you see it on screen...

STRIP TEASE IS BASED ON A VERY SPECIFIC «SET OF RULES.» HOW DO YOU PRESERVE YOUR CREATIVE FREEDOM NONETHELESS?

The only limitation in Strip Tease is the fact that we follow what happens without knowing where it will lead us. Then, we have to build a story that tells itself without commentary or artifice, just through the material. Sometimes it doesn't work because there's a missing transition, and that's a shame; we have to lose part of what we filmed, which seemed meaningful.

That doesn't prevent freedom in the choice of what we decide to tell.

DO YOU HAVE AN IDEA OF THE REASONS WHY THEY AGREED TO PARTICIPATE IN THIS PROJECT? WAS IT SIMPLY THE PLEASURE OF SEEING THEMSELVES ON SCREEN?

Coline had aspirations and ambitions as an actress when she went to Avignon. She was hoping for professional opportunities. In that context, the idea of being followed by a film crew excited her, and later, she and Denis told me that they have as strong a memory of the filming as they do of the series of performances.



MIRROR, MY BEAUTIFUL MIRROR



MIRROR, MY BEAUTIFUL MIRROR

CLÉMENTINE BISIAUX

DIRECTOR OF THE SEGMENT *ZERO WASTE*

DID YOU KNOW STRIP TEASE BEFORE PARTICIPATING IN THIS PROJECT?

Yes, since the 90's and the first broadcasts on France 3. I thought to myself that this was what I wanted to do: tell stories in the style of direct cinema... using the language of fiction for documentary. I loved the raw way of filming, with no filter, and focusing on these touching, funny, complex, and ultimately very human characters. So, after starting as an audiovisual journalist, I shot my first Strip Tease in 2012: Adopte un père.com and I've always wanted to continue down this inspiring and stimulating path ever since.

HOW DID YOU DISCOVER YOUR «MODELS»?

With Jean Libon, we've known each other for 15 years. We've developed a real working relationship and mutual understanding. We spend a lot of time discussing, finding topics, exchanging thoughts on the society around us, social phenomena that speak to us, newspaper articles, or our encounters in everyday life. That's how we choose our subjects.

Regarding the Zero Waste segment, Jean had come across a comic book about a family switching to zero waste. It was funny, charming, and had elements of unexpected twists. We discussed it, and thought it could make a great Strip Tease episode and was very much in tune with the times. So, I began looking for a family that was transitioning to zero waste.

Anne was not very familiar with Strip Tease, so I sent her a few episodes so she could appreciate the writing and the way we film. She and her family immediately agreed to participate.

HOW NOT TO INSTRUMENTALIZE ONE'S MODELS?

I always work with full transparency with my «characters». I explain to them each time why it would be interesting to film a particular sequence. We work in close cooperation and total trust. Everything is done in consultation. When making a Strip Tease, we want to capture the human experience in its entirety – with its joys, its fears, its loves, its kindness, its humor, its qualities, its vices, its flaws. The people filmed embrace who they are. They also know that we won't create something smooth and superficial, but something with depth and roughness. They appreciate this complexity. It reflects a process of authentic collaboration and an honest exploration of the many aspects of the human experience.

WHAT KIND OF CINEMATIC ETHICS DOES THIS INVOLVE ?

To question oneself, always ask if we could do better, always ask what we want to tell. Stay honest and humble. Above all, never stage... and never try to twist reality... If reality isn't right, it means the film doesn't hold up and it won't be good... You have to stay in your place as a director, as an observer... At the same time, for my part, I cultivate a certain closeness with the people I film because I spend time with them and I am embedded in their lives. Keeping a distance while being close is the secret, the balance.

DO YOU HAVE AN IDEA OF THE REASONS WHY THEY AGREED TO PARTICIPATE IN THIS PROJECT? SIMPLY FOR THE PLEASURE OF SEEING THEMSELVES ON SCREEN?

For the pleasure of seeing themselves on screen, sharing this experience with their family, and addressing the zero waste theme that is close to their heart.



ZERO WASTE



ZERO WASTE

MATHILDE BLANC

DIRECTOR OF THE SEGMENT *FAMILY HISTORY*

DID YOU KNOW STRIP TEASE BEFORE MAKING THESE FILMS, AND WHAT WAS YOUR PERCEPTION OF IT?

I was obviously familiar with Strip Tease, which I must have discovered in my early teens. It was my father, fascinated by the concept of TV documentaries without commentary, who insisted on showing me some iconic episodes. Later, when I was a student at INSAS, I took an interesting course on the history of Belgian radio and TV, which allowed me to rediscover Strip Tease, its diversity, its context, and its impact.

HOW DID YOU DISCOVER YOUR «MODELS»?

In my case, it's a film about my parents and the role of illness in their relationship. Jean Libon had seen some footage and suggested that it be one of the segments of Strip Tease Intégral.

HOW DID YOU PRESENT THE PROJECT TO YOUR «CHARACTERS» AND HOW DID YOU PREPARE FOR THE SHOOTING?

At first, I thought the film would focus more on the family investigation (on the search for his origins) that my father was conducting, driven by his hypochondria and the anxiety over his unknown family history. I envisioned portraying a hypochondriac man in a whimsical story of a family investigation. Then the film evolved, leaving aside the investigation to focus more on the couple. It is the result of the time spent with my parents, many trials, and discussions with them. For them to trust me and for my father, and especially my mother, to see it as an opportunity to express themselves. The camera became, in this case, a pretext for family therapy.

HOW DID THE SHOOTING GO?

The fact that I knew my characters very well reduced the preparation time. The bond was already strong and established between us. We edited a first 28-minute version over 5 weeks with editor Maxime Jouret. But this version didn't quite fit with the Strip Tease 'brief.' With Marc De Coster, the editor of other segments, we re-edited for 2 weeks, creating a tighter version based on the narrative outline we had written with Maxime. Both editors really helped refine the story I wanted to tell. They were both very sensitive and attentive to my intentions.

HOW DO YOU PROCEED TO AVOID INSTRUMENTALIZING THE SUBJECTS?

Making a documentary film, even with the best intentions, is still exploiting people by turning them into «characters» for the duration of the film. In this case, it was also about my parents, and I was afraid of betraying them. I actually needed to have many discussions with them, and I feel like I made a film with them rather than about them. I wanted to talk about illness and love, but also about an imbalance that I find very unfair in heterosexual relationships of this generation. But I wanted to do it with humor and tenderness.

DO YOU HAVE ANY IDEA WHY THEY AGREED TO PARTICIPATE IN THIS PROJECT?

You should ask them, but I think there are several reasons, and it's not just the simple pleasure of seeing themselves on screen. It's more about being seen and heard. My father is constantly seeking attention, so the idea of making a film about him was a godsend. My mother was perhaps more difficult to convince because she is more modest, but when she understood what I wanted to address with the film, she took her place very naturally.



FAMILY HISTORY



FAMILY HISTORY

YVES HINANT

CO-DIRECTOR OF THE SEGMENT *MEAT*

WHAT DOES THE STRIP TEASE ADVENTURE REPRESENT FOR YOU, WHICH YOU'VE BEEN PART OF FOR SEVERAL YEARS, INCLUDING ON THE TWO FEATURE FILMS SO HELP ME GOD AND FOR A FISTFUL OF FRIES?

I enjoy being behind the camera and letting the story tell itself. That's why I joined the Strip Tease team. Because it's a way for me to describe the world around me. What I find fascinating is that, despite the dogma, there are always stories that can bypass it and find their place. I also enjoy its 'bring-your-own' aspect. In Strip Tease, there are young people, older people, people from all walks of life who take the production tools and storytelling codes to share their vision of the world.

HOW DO YOU MEET THESE PEOPLE? IS IT JEAN LIBON WHO CHOOSES THEM? IS IT YOU? OR IS IT BY CHANCE?

It's often by chance. In fact, as Jean says, bad luck is a professional mistake. Otherwise, we proceed by searching for themes. And it's within those themes that we try to find the story that will make a difference. Take, for example, Family History, the film by Mathilde Blanc about the hypochondriac doctor. What's fantastic in this case is that there is a second story within the first. Pure Strip Tease...

HOW DO YOU PRESERVE, HOW DO YOU REGAIN YOUR FREEDOM AS A FILMMAKER WITHIN THIS EDITORIAL DOGMA?

The people we film are people we know. When the shooting begins, we've already spent several days talking with them. We already have a sense of where the story is heading, or at least where it could be. At some point, showing up early in the morning with a cameraman and a sound recordist doesn't change much. We've become like friends or family members. In Strip Tease, I think it's the time spent building rapport that allows us to make a difference.

WHAT DO YOU SAY TO YOUR «SUBJECTS» BEFORE YOU START FILMING THEM?

The first thing is to never lie about what we do for a living and where the film will be shown. After that, you have to stay attentive to them. Through talking with them, you understand the story you thought was going in one direction is actually somewhere else. And to find it, you'll need a lot, a lot of discussions. The most important thing is to reach the moment when the story will unfold. It's never a precise state. Good or great stories are, ideally, those that evolve.

DOES IT EVER HAPPEN THAT WE MAKE A MISTAKE? THINKING WE'VE FOUND A GOOD STORY BUT THEN REALIZING IT'S NOT THE CASE AFTER ALL?

Of course, we encounter dead ends. One day, someone tells me about a 10-year-old boy, at most, who drives his father's crane. It's incredible. I meet his father and I learn that the boy wants to be an entrepreneur like him. What was fascina-

ting was the energy this child had, running around the workshop, welding broken tools... Since we were also filming another movie at the same time, we did a little test with the boy, and he turned out to be really amazing. So we prepared everything, and a week later, when we returned, disillusionment. The boy no longer wanted to. In eight days, he had changed. In the meantime, he had become a pre-adolescent and lost interest. The lesson we take from this story is that you have to move fast. Because things evolve. That's probably why many subjects were dropped even though filming had started. Simply because there was no end.

REGARDING MEAT, WHICH YOU CO-DIRECTED WITH JEAN LIBON, HOW DID THE IDEA FOR THIS FILM COME ABOUT?

Double lives are something that fascinates me. One life facing another. And in this particular case, I found the contrast between the two quite interesting. And regarding the theme of this story, portraying this forensic pathologist was quite ideal.

IF WE COMPARE IT WITH OTHER STRIP TEASE FILMS, THE FORMAL APPROACH IS DIFFERENT WITH ITS FIXED SHOT AND REAL-TIME DURATION.

It had to be a cinematic object as well. I think we started this in *So Help Me God*, which was already something a bit cinematic, and even more so with *For a Fistful of Fries*. And then there's the distribution platform for these films, which is in cinemas, on the big screen, that encourages this approach. That being said, I think that since its beginnings, *Strip Tease* has used many codes of cinema, whether in editing or during shooting. Often, we're not far from fiction.

IN MEAT, WE WATCH A FORENSIC PATHOLOGIST PERFORMING AN AUTOPSY. IT'S ALMOST A SYMBOLIC CONCLUSION TO THIS STRIP TEASE SEGMENT, WHICH ULTIMATELY SAYS SOMETHING ABOUT THE IMPORTANCE OF HOW WE LOOK AT OTHERS AND HOW WE LIKE TO BE LOOKED AT...

What *Meat* also brings up for me goes back to my childhood. When my grandmother passed away, I must have been 9 years old, and we went to watch over her body. I believe that, at that time, nearly half a century ago, we had a much more natural relationship with death than we do today. It's something that exists, but more and more, we tend to set it aside, to avoid confronting it directly. And what interests me here is getting close to a man who works with death. A job like any other...

IS THIS WHAT SPARKED THE IDEA OF A POSED AND FRONTAL FRAME?

No. Because before filming, you never really know what you're going to do. It's during the shoot that things come together. Often, they impose themselves. The scenes and frames need to convey the environment of our central character. Not being in a rush allows us to achieve more composed, more thought-out results. In this case, composing a frame that allows the shoes (a sort of clue for the end of the film) to be seen was an idea we finalized while filming.



MEAT

TECHNICAL LIST

Directors : JEAN LIBON, STÉPHANIE DE SMEDT, RÉGINE DUBOIS, CLÉMENTINE BISIAUX,
MATHILDE BLANC, YVES HINANT

Production : LE BUREAU FILMS & APOLLO FILMS

Co-production : ARTÉMIS PRODUCTIONS

Producers : BERTRAND FAIVRE & FRANÇOIS CLERC

Co-producers : PATRICK & STÉPHANE QUINET

French Distribution : APOLLO FILMS

World Sales, TV, SVOD : THE BUREAU SALES

Image Editing : MARC DE COSTER, ANOUK ZIVY, MAXIME JOURET, AYRTON HEYMANS

Image Editing Assistants : ANAÏS MATTENET, MARWAN MONTEL, TÉO ROZET, AMAÏLLIA BORDET, ANNA
MARTINOT

Sound Editing : THÉO SERROR, NATHAN FOUCRAY, ROBIN DEBAISIEUX

Mix : LAURE ARTO

Color Grading : JULIEN BLANCHE

Production and Post-Production Managers : AMBRE GUILLOU, GABRIELLE JUHEL, JULIEN MELEBECK