

*les Extraordinaires Mésaventures
de la Jeune Fille de Pierre*

un film de GABRIEL ABRANTES





les Extraordinaires Mésaventures de la Jeune Fille de Pierre

English Title: The Marvelous Misadventures of the Stone Lady

Director: Gabriel Abrantes

Duration: 20 minutes

Genre: Animation, Short Film, Fantasy

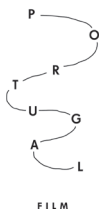
QUINZAINE
DIRECTORS' FORTNIGHT
CANNES 2019

SYNOPSIS

Tired of being a banal architectural ornament, a sculpture runs from the Louvre to confront real life on the streets of Paris.

Sales & Distribution

Portugal Film - Portuguese Film Agency
Contact at Cannes: Ana Isabel Strindberg
Cell Phone: +351 965195255
dir@portugalfilm.org



Cannes Screening Schedule Quinzaine des Réalizateurs

May 19

15h00

Théâtre Croisette

May 20

11h30

Cinéma Les Arcades / Salle 1

21h30

Studio 13

**Cast**

Liza Lapert
Virgil Vernier
Vimala Pons
Alexis Manenti
Annie Mercier
Caroline Deruas

Produced by

Les Films du Bélier (FR)
Artificial Humors (PT)

Producers

Justin Taurand
Gabriel Abrantes

Photography

Kanamé Onoyama

VFX / Animation

Irma Lucia
(José André, Carlos Almeida)

Sound

Philippe Deschamps, Jules Jasko,
Matthieu Deniau

Art Direction

Victor Melchy

Editing

Margarida Lucas

Music

Gabriel Abrantes

Funded by support and financial participation from

ICA - INSTITUTO DO CINEMA E DO AUDIOVISUAL | Short Animation Fund

FRANCE TÉLÉVISIONS

CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE and INSTITUTO DO CINEMA E DO AUDIOVISUAL | Luso-French Coproduction Fund

CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE | Aide au programme de production

LA VILLE DE PARIS, EN PARTENARIAT AVEC LE CNC





Director's Note

Jeune Fille is loosely inspired on Hans Christian Andersen's *The Fir Tree*, penned in 1845. HCA's story is about a naïf pine tree that wishes it would be cut down and taken from the forest and turned into a Christmas tree. As soon as wish becomes reality, things get pretty dark for the little fir. Likewise, in *Jeune Fille*, a naïf sculpture wishes she were more than a banal decorative ornament. One night she runs away from the Louvre, out onto the streets of Paris, to confront life and become something more meaningful. Like the young fir, the young sculpture finds out that reality isn't rosy as she had hoped.

I wanted to make a film that was about art and its relationship to politics. The film is a metaphor for art that wants escape from the institutional restraints of the museum, and to become politically engaged in the 'real world'.

A few of my films deal with politics. My most recent screenplays often focus on a naïf main character, lost in the midst of a chaotic contemporary crisis, or complex political context, such as Coughman in *Artificial Humors*, the Predator drone in

Ennui Ennui, or the title character in *Diamantino*. The beauty of Hans Christian Andersen's work often lies in the naiveté of its main characters, and this is something I really fell in love with when reading his work, and inspired me to write *Artificial Humors*, *Diamantino*, and *Jeune Fille*.

I have always loved animation, from early Fleischer brothers' rotoscoping experiments, to early Disney Mickey Mouse cartoons (which Eisenstein famously dubbed 'America's greatest invention') and more recently Pixar films such as *Ratatouille*, *Inside-Out*, etc. I think some of today's most sophisticated and surprising mise-en-scène, camerawork, aesthetics and storytelling come in the form of animation, especially in Pixar's work, or films like *Kung-fu Panda* or *Lego Movie*, all the while being stories with a lot of heart. Films such as *Ratatouille* were a big inspiration on *Jeune Fille*. For the past few years I have been making films that use a lot of special effects, sometimes homemade by me, but more and more often by a wonderful Lisbon based CGI VFX company Irma Lucia. *Jeune Fille* was a huge next step for me, in terms of stepping up the

ambition of the animation and the logistics of the production (the film is shot at the Louvre), and I am really happy with the way it came out.

For the production we used a low-fi version of motion capture suits, where an actress was wearing a suit with tracking markers. We shot her acting out all of the scenes, and then we repeated the shots with no actors, to get a clean plate. Later the team at Irma Lucia would track her movement and use it as a reference for the animation of the sculpture. MoCap is a technique first used by Max Fleischer in 1915 for the the dance in *Minnie the Moocher*, and then developed by Disney in the original *Cinderella*, and today is widely used in action or fantasy films like *Planet of the Apes*, *Avatar*, and tons of video games, etc. I'm really passionate about the whole process from concept to modeling to animation and compositing, and it was really exciting to see these characters come to life.

I'm currently preparing two animation feature films. One, like *Jeune Fille*, is a mix of 'real-world' on-set filming, with CGI principal characters, and another is full CGI.



Director Bio

Gabriel Abrantes was born in 1984 in the United States. In 2018, his first feature, *Diamantino*, co-directed with Daniel Schmidt, was awarded the Grand Prix at the Semaine de la Critique in Cannes. His short films have been awarded with over forty prizes at film festivals, including the EFA prize at the Berlinale in 2014 and 2016, the Golden Leopard in Locarno Festival del Film in 2010, Jury Prize at San Francisco International Film Festival.



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THANK YOU!