

LIKE A LIKE

Un film de Léo Devienne

ALEX TRAHAN MELODIE ROY



COURT MÉTRAGE
short film corner
FESTIVAL DE CANNES

Producteur Délégué LÉO DEVIENNE Producteurs Associés ETIENNE DAGENAI JONATHAN LINCHE
ALLAN BETTAREL Scrite ANASTASIA ALARY Directeur de la Photographie ETIENNE DAGENAI
Musique Originale FABRICE DEVIENNE Directrice de Casting CAMILLE MARTINEZ Chorégraphe
FANNY BERGERON-LABREQUE Direction Artistique GABRIELLE LECLERC Costumes PAULINA NOWICKA

POST
MODERNE

« The story and the tone is binary, **ironic** at the beginning and **horrifying** afterwards, there are two loops and the main character is **double**. »

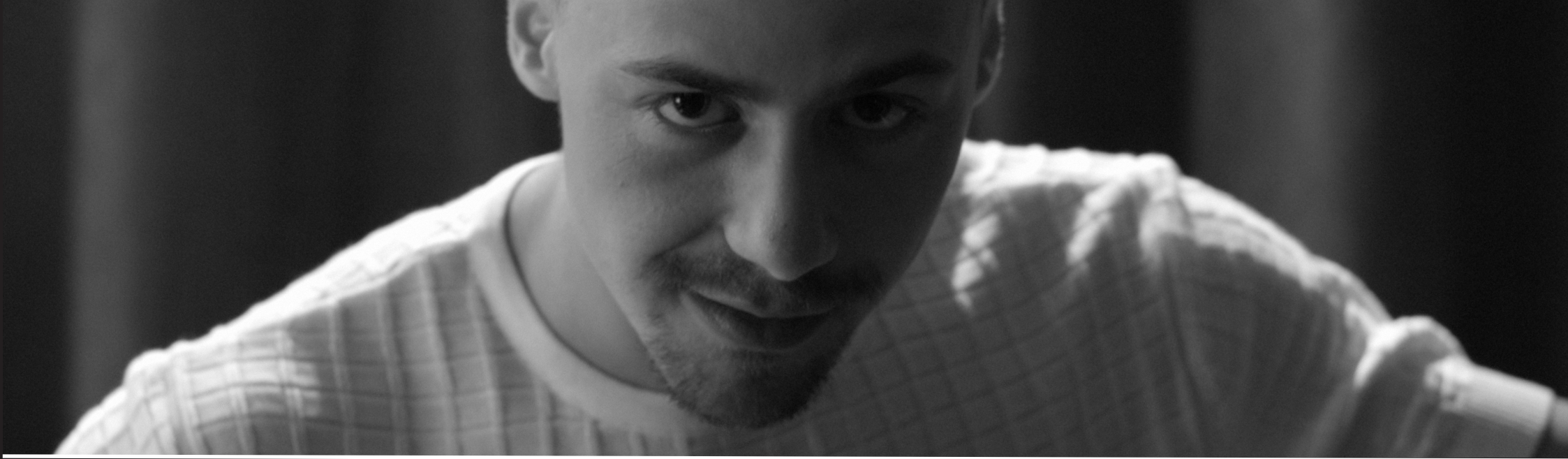
Léo Devienne

Interview by Niger Aschiche - The New Current



« The idea is to get closer to the virtual and the self representation, the alter ego, to frame a theatrical dimension and to find a fresh look. »





Martin

spends his time posting selfies on social media. Caught in a self-indulgent ego trip, he takes these shots alone in his apartment. But there comes a time when he receives photos of himself at home, taken without his knowledge. Martin quickly realizes that he's not as alone as he thought...



Can you tell me a little bit about *Like A Like*, how did this film come about?

Like A Like was the movie that came to me the most spontaneously, coming out of a morbid nightmare. It was pretty fast to write it for several reasons. First, because it was also the result of years and years of observation of the social and cultural world, of people around me and human behaviour. I was inspired by that for several scripts. Also, I wanted to explore the unconsciousness. When you are dreaming, it is often the internal emotion that is intense, more than what is happening. So, to find this I chose not to explain things verbally. I preferred to focus on pure emotion and to transmit my message through it. It gives a certain freedom of interpretation. The film does not « say » literally it gives hints, ways of interpretations, associations of ideas.

I also had to consider the time and money constraints. The movie was shot in Montréal when I was a french expatriate. So I couldn't have any financial subventions from Canada or Québec. I was writing very ambitious stories. One day, my DOP, Etienne Dagenais, read my script and told me : » Man, you have no cash and you want 40 extras in a 4 star restaurant, are you serious? ». I told him about *Like A Like*, well, the first ideas I had of it at the beginning : the story of a guy that receive pictures of himself on his phone while there's no one in his apartment. Two characters, one set, two time units, black and white. That is the moment when we decided to do it. It was minimalistic and scary. That's because of these obstacles that the movie is the way it is today.

INTERVIEW

The New Current

What was the inspiration behind your screenplay?

It's been a while that I'm working on common subjects for several scripts. I'm interested in picturing in a critical way, the « social face », a sort of conformism imposed by society, self representation and our identity. This is kind of our Century specificity isn't it ? The cult of performance, perfect social models. I like to call up satirically that all this look like a giant play, and behind masks are hidden sensitive human beings that are often more « neglected », more real. It use to take place in the « physical world ». You just need to read *The Picture of Dorian Gray*, it will give a great exemple. Now, it's also in the « virtual world » that the stage of apparences takes place. The idea here was to get closer to the virtual and the self representation, the alter ego, to frame a theatrical dimension and to find a fresh look.

For the use of black and white colours, I was doing a photographic work with Jonathan Linchet, the camera assistant. We were going on Montreal's streets taking pictures in long exposure with black and white films, less sensitives to create contrast. I think that I got many ideas from that and it articulates well with the story. The story and the tone is binary, ironic at the beginning and horrifying afterwards, there are two loops and the main character is double. This film represents complete oppositions, very schematic. It was interesting to go for pur contraste, black and white. It was equally important for me to find a dark movie aesthetic to frame such a dark and current subject. Besides those narratives reasons, black and white was meaningful to get people's out of «the real» and to find a singular tone to the « film noir ». Black and White is also very mental. It's interesting to frame a very modern subject with a non traditional type of expression.

And jazz music was use to follow the same path. It's aesthetic integration was going well with black and white and it gave an ironic tone and was getting close to a cabaret atmosphere to express this illusion that picture the character 's self direction. Besides the fact that jazz is very cinematographical, it's also education my parents that are musicians gave me that oriented my artistic choice. Jazz has always been central in my life. In fact, my father wrote the film's soundtrack and we enjoyed very much working together. We found great complicity.

How different is Like A Like to your other films?

I am a young director and I think that my other films are more like testings than films which I am actually satisfied of. For Like A Like, I am satisfied because I have the feeling that I've found a uniqueness. The form and the background are coherent, the story is told in 15 minutes. But I will always be more attracted by a formal work because I'm convinced that the form has a background and that you can put in it a very symbolic and cognitive dimension. The form is emotional. I have now the feeling that it is with the subject that you can frame and find the most suitable form for a story. Maybe in my future movies it will be different and if it is it's also good this way. My stories are often about alter ego, self-representation, pulsions, instinct and social excesses so there will always be a connector.

What was the most challenging part of bringing this film to life been for you?

It is not the actual movie. I was surrounded by an incredible team that I loved. Both in post production and on set. The most difficult part was an outside cause. I was kind of forced to come back to France because of the immigration process in Canada. I had to find back the energy of the movie that was born there to end the movie in France in post production.

At the same time, without all these adventures a bit psychotics that the government made me live, I wouldn't have written such a movie. So shouldn't I hate or thank them?



Have you always been interested in filmmaking?

Yes. I started to edit skate videos in high school. Then, I quickly had the need to tell stories. But cinema is not my only way to express that. There are other types of arts, mediums to experiment. I would like to pursue my work as a director because I want to try different things. Cinema is a way to bring together different kind of research and artistic experimentations.

How much has your approach to filmmaking changed since you first short?

I did my first work that can be assimilated to a short film when I was 16 years old. Now I'm 25. So, of course the way I make films has changed at least like I have changed myself in those past years. I acquired experiences. But I don't think you change in a good or a bad way. At some point, when you have enough technical skills that allow you to freely express what you want to show, it's the vision that can evolve. So does the subject and the approach to it. A film is the testimony of a truth, at least the truth of a certain moment in life. Then you change the subject, or your opinion and you build something else.

And finally, what do you hope people will take away from this film?

I hope they will be a little bit disturbed when they will hear their phone ring and take them out to watch their screens.



Léo Devienne - Filmmaker

is a cineast of psychology's movies which make people awareness about social issues, with a kind of dreamy treatment.

He made his first movie, Projection, in 2013. In 2015, he co-directed Abraxas, a medium length Sci-Fi film, with Béatrice Pradal. Abraxas was awarded at Houston World film festival in 2016 and at the 12 mfff's best editing category. In 2017, he edited a short version of Abraxas selected in « Ça tourne en île de France » category of the festival Paris courts devants. In 2018, Léo finished his last movie, Like a Like, shooted in Montreal and post-produced in France. The film is curently presented at Cannes short film corner 2018.

Alex Trahan - Actor / Lead role

Graduated in 2013 at the UQAM theatre high School, Alex Trahan is an actor, dancer, author theatrical director, and co-founder of 2 artistics programs. Since 2012, he created several epics show like « le théâtre de la botte trouée »,for children audience. Secondly, in 2016 he created « La fraterie », a multisectoral show and video production. Since 2016 Alex assist Anthony Venisse for the direction of « Les minutes complètement cirque », produced by La Tohu. Recently, Alex was noticed by playing the leading role of Pre-Drink a short movie selected as the best short-movie in TIFF 2017.



Technical Sheet

Original Title: Like a LIKE

Casting: Alex Trahan & Mélodie Roy

Production: Anastasia Alary - Léo Devienne -

With the participation of Cine Ratione

Director: Léo Devienne

Casting director: Camille Martinez

Director of photography: Etienne Dagenais

Scenario: Léo Devienne

Continuity: Anastasia Alary

Assistant director: Camille Martinez; Marie-France Goulet

Artistic direction: Gabrielle Leclerc

Costumier: Paulina Nowicka

Original music: Fabrice Devienne

Editing: Léo Devienne

Sound editing: Jonathan Méreau

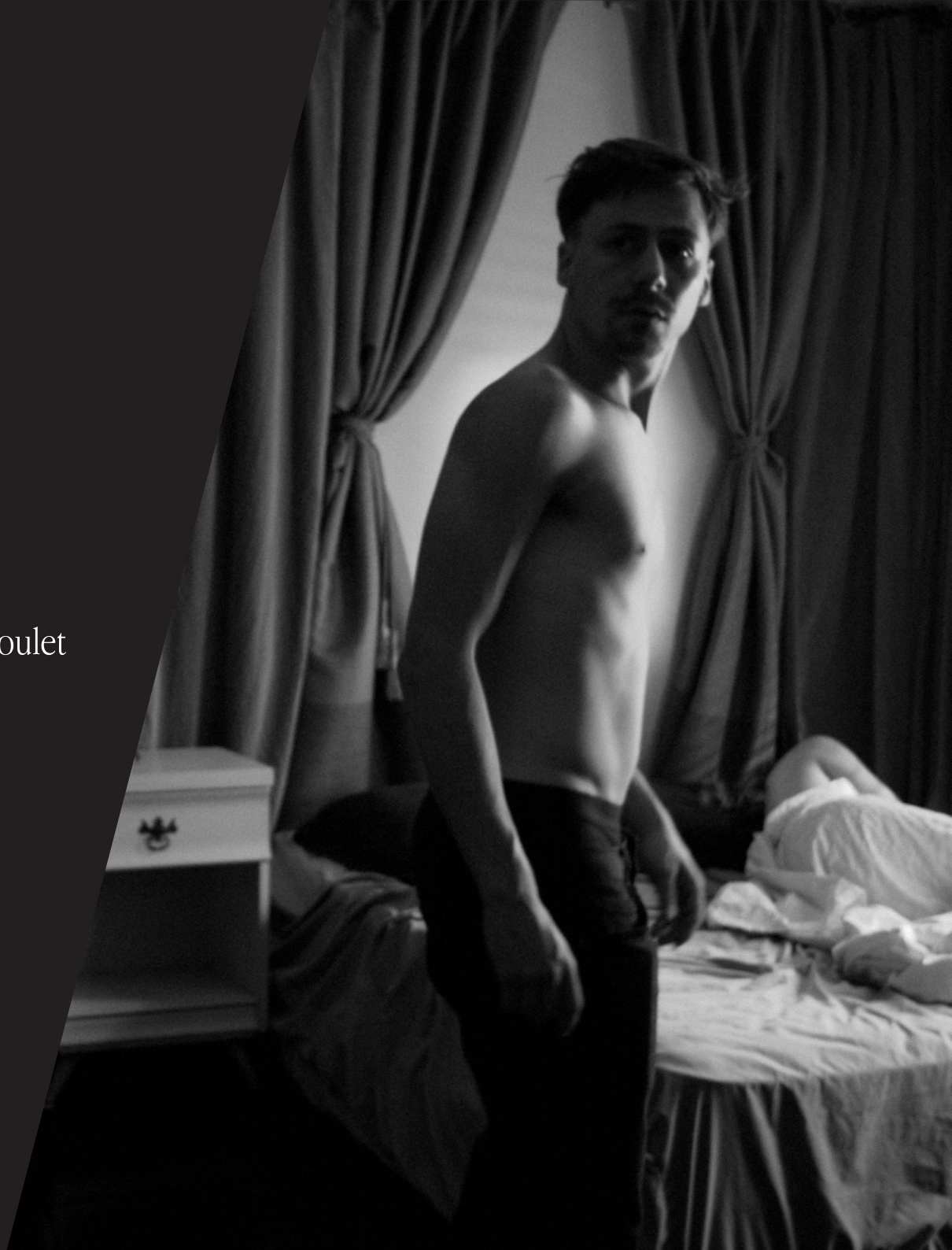
Original language: French

Genres: Thriller, Horror, Fantastic

Camera: 16/9 - 4k (Red Scarlett MX) - Black & White

Duration: 14 min 49 sec

Country of production: France, Canada





Leo.devienne@yahoo.fr

www.leodevienne.com

Show reel : <https://vimeo.com/237292047>