

# JE FAIS OÙ TU ME DIS

UN FILM DE **MARIE DE MARICOURT**

DRESSED FOR PLEASURE

AVEC ANGÉLIQUE BRIDoux, NATHALIE CUENET, NAELLE DARIYA, VINCENT CHAUMONT & RAPHAËL TSCHUDI SCÉNARIO & RÉALISATION MARIE DE MARICOURT PRODUCTION GABRIELA BUSSMANN IMAGE FANNY MAZOYER SON THOMAS GOGUELIN MONTAGE GABRIEL GONZALEZ, MARIE DE MARICOURT MONTAGE SON & SOUNDDSIGN THOMAS GOGUELIN MIXAGE PHILIPPE CIOMPI DÉCORS & COSTUMES ALEXIS LANGLOIS CHARGÉS DE PROGRAMME FRANÇOISE MAYOR, PATRICK SUHNER EN ASSOCIATION AVEC RTS RADIO TÉLÉVISION SUISSE UNITÉ FICTION PRODUITE SRG SSR AVEC LA PARTICIPATION DE CINÉFORUM ET LE SOUTIEN DE LA LOTERIE ROMANDE

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Genève

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A FILM BY **MARIE DE MARICOURT**

DRESSED FOR PLEASURE

Switzerland | 2017 | 16'30

French – English subtitles

**PRODUCTION & WORLD SALES**  
**GoldenEggProduction**

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# SYNOPSIS

Sarah, a disabled girl aged about twenty, lives with her parents. She is increasingly subject to many fantasies and sees her sexuality taking up more and more of her attention. The arrival in the house of a new cleaner, Victoria, a transsexual woman, will upset the family balance.



# ABOUT THE FILM

Caught between a caring but starchy mother and a jovial but absent father, young Sarah, who is disabled, is bored stiff. And above all, she dreams of sexuality, but a less standardized, more unbridled sexuality. The somewhat corny speed dating to which her parents take her, and the sexual assistant they hire, do not change anything. It will take the intervention of Victoria, an emancipated transsexual who has been hired to look after her, to break the rigid framework of a sanitized world, and put a touch of madness in the family manor house, much to the chagrin of the dumbstruck parents.

Sexuality, even though it appears to be in the foreground, is a metaphor for a quest for freedom, beyond the imposed normative context. Marie de Maricourt has succeeded in treating her subject by employing rigorous staging, by working on the setting – a place of confinement if ever there was one - and on the off-camera that evokes joyful, playful transgression. So the off-camera and the work on the sound. Everything relies on suggestion, and we will see virtually nothing of the liberating bacchanalian revelry, except for the frightened look given her by the parents who cut short a weekend of relaxation, much to our surprise.

In fact, Marie de Maricourt is primarily in a symbolic, or even deliberately surrealistic, register. This is borne out by the Eden-like shots that conclude *Je fais où tu me dis*. But the filmmaker also knows how to be economical with unexpected twists and keep the viewer in suspense. A very elliptical and suggestive film that deeply questions our relationship with disability, sexuality and the fringe, but always with humour and imagination.

**Bertrand Bacqué**

*Film theorist*



# DIRECTOR'S STATEMENT

Still far too often considered as asexual beings, people with disabilities struggle to be recognized in their free access to sexuality. Although this topic is very controversial, it is discussed very little in our societies. As a minority within a minority, women with disabilities are widely affected by these issues, and are often even victims of sterilization.

With this film, I wanted to question our relationship with normality and those bodies that are invariably considered unsightly, different and strange. I thought it was paramount to depict female characters far removed from the usual clichés. Their respective stories, the complex relationships they have with their bodies and the complicity that springs from their vulnerabilities deserved to be explored. Thus Sarah and Victoria, the two main characters, are imbued with a powerful sense of determination and a strong desire for freedom.

This project does not claim to provide answers to the different issues addressed, but to ask questions about them, to question the fringes and limits, by bringing to the screen the story of these protagonists and the course of their lives, away from any paternalistic and condescending vision. I thought it would be interesting to stage disability and sexuality in a family setting and the relationships that play out there, after having portrayed an institutional environment in my previous film.

**Marie de Maricourt**



# Q&A

*Interview with Marie de Maricourt and Bertrand Bacqué*

**Why did you take an interest in this subject? What triggered your interest?  
Can one regard this film as a continuation of the previous one?**

This project originated from a previous film. Two years ago, I had an opportunity to make *Lick us, Meow, Meow !*, a dream-like short film that narrates the revolt of a group of people with disabilities who are confronted with the control exercised over their sex lives by an institution. Following this first short film, a second film project that asks questions about related themes became necessary. Not simply to offer a copy or a follow-up to the first one, but because I think it's necessary that other situations which raise questions about these problems should be taken to the screen other than by means of an activist discourse or a condescending look.

**To what extent is the question of sexuality for you a metaphor for the relations between a "normative" society and its fringes?**

The film is intended to be an allegory of an increasingly excluding and authoritarian society with regard to minority groups, rather than a reflection on the place of disability in the world. It is, of course, about Sarah's desires but above all about her release, for which her sexual emancipation is a prerequisite. Also, I think gender issues and exploration of alternative sexualities are important when it comes to reflecting on identity issues. Sarah, whose desires and longed-for practices transcend so-called conventional sexuality, turns to the outside world to meet the people who will enable her to assuage her desires. She finds in these practices and erotic games the space of freedom she wanted. I also like to depict female characters who are far removed from the usual clichés. Sarah and Victoria are also imbued with a powerful sense of determination and a strong desire for freedom.

**How did you work with the actor(s) and actress(es)? Was there a form of improvisation?**

For the roles of Victoria and Sarah, I wanted to work with people directly concerned by the course of the lives I was going to depict in the film, as I was keen to find in the protagonists faces and bodies to film rather than technical acting skills. I was lucky enough to be able to meet Naelle Dariya, a young transgender woman and a member of the Shemale Trouble collective whose aim is to promote trans cultures. She very soon subscribed to the scenario and became involved in the project.

For the role of Sarah, played by Angélique Bridoux, I was put in touch with espace Cesame, a training centre for young adults with disabilities. Angélique is a young woman who loves theatre and cinema. Since then, she has joined the Crystal theatre troupe, with whom I had had an opportunity to work for my previous short film.

The time available did not allow us to rehearse much. It was primarily a matter of creating an atmosphere of trust among us, as some scenes were not easy to act for non-professional actresses who were close to the problems that the characters go through. The film is not broken up into many sections, the scenes tend to work like pictures and we worked a lot on how the characters move about. With the wheelchair being present, the often-very-wide frames and the characters entering and exiting the frames, each and every movement had to be choreographed.

### **Exactly, can you explain what work you did on the narrative, the setting...?**

The universe of this film is situated more in a surrealist and poetic register than a naturalistic one. It works rather like a tale, playing with archetypal characters and symbolic representations. The film does not seek to reproduce a degree of realism. Offering a less frontal vision than that which corresponds to our reality guides my writing, although the starting point for the projects originates more from reality and facts taken from current affairs.

As the themes addressed by this film are some complex and tricky issues, it was more a matter of suggesting than of offering practical ways of representing the different aspects of sexuality and of staging nudity. The narrative progresses very elliptically, the off-sound fields take on an important role and made it possible to suggest different situations rather than showing them. For time reasons, we gave preference to formal mastery of each scene rather than obliging ourselves to cut up the film into too many scenes.

As part of a rigorous staging, the frames and the lighting, which play a major role in the aesthetic construction of the film, were devised precisely in advance.



# MARIE DE MARICOURT

Born in Paris in 1987, Marie de Maricourt studied film editing. She devoted several years to founding and developing a cultural promotion entity before joining the film department of the Geneva School of Art and Design. Having gained her diploma in June 2017, Marie de Maricourt won the Hans Wilsdorf Foundation excellence prize.



## FILMOGRAPHY

- 2017    Dressed for Pleasure | Fiction, 17'  
          *Berlinale Generation, Kurzfilmtage Winterthur*
- 2016    Death to Hypocrites | Expérimental, 5'  
          *London Experimental Film Festival, European Media Art Festival,  
          Videoex Zürich, Solothurner Filmtage*
- 2015    Lick-us, Meow, Meow! | Fiction, 15'  
          *Berlinale Generation, Kurzfilmtage Winterthur, Edinburgh IFF,  
          Palm Springs Intl. Short FF, Upcoming Filmmakers, Reykjavik IFF,  
          Solothurner Filmtage, Mecal Pro, Festival Kult Geneva, FICBAQ  
          Baranquilla*

# GoldenEggProduction

GoldenEggProduction is an independent film production company that aims to implement ambitious audiovisual projects for cinema, TV and transmedia formats proposed by filmmakers with original signatures who represent viewpoints rooted in contemporary society.

Gabriela Bussmann founded the company in 2012. Before she directed the Doc Outlook-International Market of Visions du Réel. She developed the Market into one of the important business events of the international film industry.

## FILMOGRAPHY

- 2018 Dressed for Pleasure | Marie de Maricourt  
*Berlinale Generation, Kurzfilmtage Winterthur*
- 2018 Beyond the Obvious | Vadim Jendreyko  
*Solothurner Filmtage, FIFA Montréal*
- 2017 The River's Bed | Mélanie Pitteloud  
*Visions du Réel, Festival dei Popoli, DC EFF*
- 2017 The Dispossessed | Mathieu Roy  
*Jihlava IFF, RIDM Montreal*
- 2016 Tadmor | Monika Borgmann & Lokman Slim  
*Best Political Film - FilmFest Hamburg*  
*Best Swiss film & Special Mention of the Jury - Visions du Réel*
- 2015 Matthias Langhoff – Let the door be open | Olivier Zuchuat
- 2013 Tacacho | Felipe Monroy
- 2013 La Vy au Loup | Camille de Pietro
- 2013 Warm – Glow | Marina Belobrovaja

## ONGOING PROJECTS

MENSCHENSKIND! by Marina Belobrovaja | TENDRESSES by Maxime Rappaz |  
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by Anne-Frédérique Widman | LAISSEZ-MOI by Maxime Rappaz | LA BALEINE BLEUE  
by Marie de Maricourt

[www.goldeneggproduction.ch](http://www.goldeneggproduction.ch)  
[fb.com/goldeneggproduction](https://fb.com/goldeneggproduction)

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# CREDITS

## CAST

Angélique BRIDOUX Nathalie CUENET Naelle DARIYA Vincent CHAUMONT Raphaël TSCHUDI Lionel MUR Svetlana SEMUSHEVA Raya MARTINI Stéphane GUÉRIN & Clément LANGLAIS

## WRITTEN & DIRECTED BY

Marie de Maricourt

## CAMERA

Fanny Mazoyer

## SOUND

Eva Zornio & Thomas Goguelin

## MUSIC

Thomas Goguelin

## EDITING

Gabriel Gonzalez, Marie de Maricourt

## ASS. DIRECTOR

Fulvio Balmer

## ASS. PRODUCTION

Yan Decoppet

## ASS. CAMERA

Clément Benoist

## ELECTRICIAN

Raphaël Piguet

## PRODUCTION DESIGN

Alexis Langlois  
Marie de Maricourt, Thomas Goguelin

## SOUND EDITING & MUSIC

Thomas Goguelin

## SOUND MIX

Philippe Ciompi

## COLOR GRADING

Fanny Mazoyer

## PRODUCED BY

Gabriela Bussmann | GoldenEggProduction  
HEAD – Haute École d'Art & Design – Genève

## IN ASSOCIATION WITH

RTS – Radio Télévision Suisse  
SRG SSR

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SWISS FILMS

