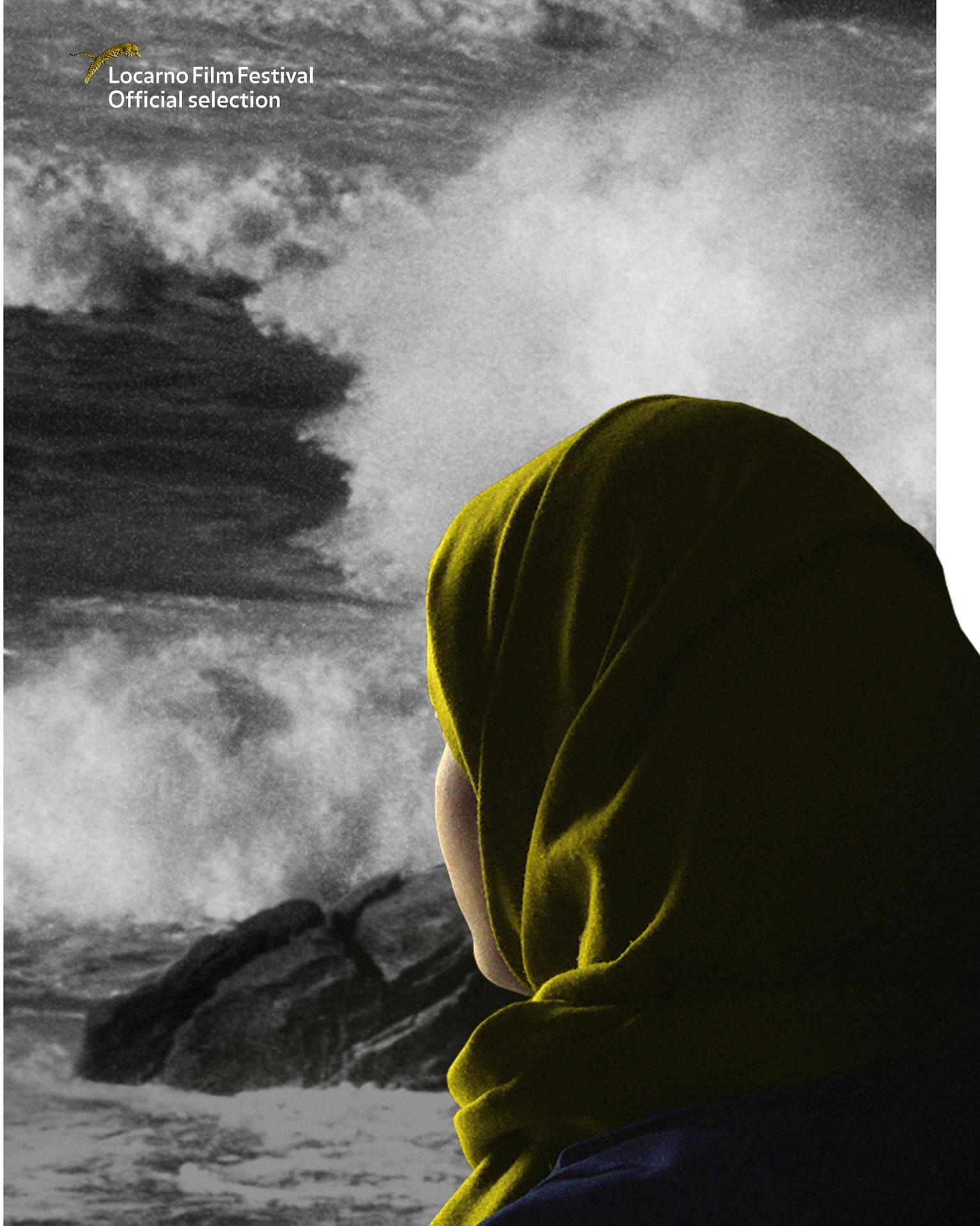




Locarno Film Festival
Official selection



TEMPÊTE SILENCIEUSE عاصفة صامتة

UN FILM DE ANAÏS MOOG

PRESSKIT

GoldenEggProduction

– HEAD
Genève



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TEMPÊTE SILENCIEUSE

UN FILM DE ANAÏS MOOG

SILENT STORM

Switzerland | 2019 | 13'

Tunisian Arabic – French & English subtitles

TRAILER

<https://vimeo.com/347255727>

PRODUCTION & WORLD SALES

GoldenEggProduction

GABRIELA BUSSMANN

gb@goldeneggproduction.ch
+41 79 257 77 26

YAN DECOPPET

yd@goldeneggproduction.ch
+41 78 603 58 69

SYNOPSIS

From the shores of the Atlantic to those of the Mediterranean, the director meets the women whose faces and voices bear witness to the loss of loved ones and ruined hopes. The mourning and hopeless waiting of the bodies find in the incessant movement of the waves a dimension of painful meditation.



NOTES ON THE FILM

An anxious eye scans an indefinite horizon. Then the wind and the waves can be heard. We are off the coast of Brittany, the starting point of *Tempête Silencieuse* (*Silent Storm*). Over the calm sea, a weary voice testifies, in Arabic, to the disappearance of a son: "When I look into empty space, his image looms from the walls. What did he do? Did he scream? Did he cry? Did he call me, or his father? Nine months have gone by... and we've never talked about it. This burning feeling..."

Then some rocks, some ruins, like traces, wrinkles left on the landscape, the shoreline. One thinks of Jean-Daniel Pollet's *Méditerranée*... "Oussama...", the voice continues. "He said: 'I want to smell the odour Europe and I'll come back'. He didn't come back." The sound of the waves becomes louder. The sea grows threatening. And it's the whole spirit of Jean Epstein's *Le Tempestaire* or Robert Flaherty's *Man of Aran* that pervades these images. Haunted images... "I hate the sea now. I don't want to see it any more." Yet there's no anger in the voice, just a terrible feeling of resignation.

Some nets, fishermen's hands, boats washed up on the shore. We're in Tunisia. "Yesterday, I dreamt of him. He was in his grave and calling out to me: 'Get out! I'm alive, get me out of here!'" The deep-blue waves proffer their tragic shroud. "I'm not convinced he's dead, even though I visit his grave every Thursday." Then the voice evokes a dream, a visit to the kingdom of the dead, a final tribute. But the mystery remains unfathomable... And the film ends with shaky 16-mm images, like those of a gloomy dream, an appeasement that does not come.

Anaïs Moog's *Tempête Silencieuse* (*Silent Storm*) is not a political film – although politics is never far away - but a "cinematographic poem", a "monumental grave" as a tribute to all those lost at sea. By starting out from here, Brittany, she delineates a perpetual off-camera. By merging matter and mind, she shows us a different perspective, from the other side of the Mediterranean, immersed in the depths, a never-ending mourning...

Bertrand Bacqué

Film theorist - University of Art and Design (HEAD – Geneva)



DIRECTOR'S STATEMENT

The film is part of an essay-type approach, giving preference to poetics even though politics remains present under the surface. Wanting to ask questions about disappearance at sea and how mourning can take place in the absence of a body implied taking an interest in the singular words of those who are left behind on the shore, words that often dry up. The idea was to bring two territories – the island of Ushant in Brittany and Tunisia – closer together through the cinematographic act and to summon the missing people they conceal. It involves thinking of disappearance at sea by evoking the idea of the “monumental grave” for those who never reached land, in this case through the element of water, and questioning this confrontation with the sea that claims the bodies. A game of collisions plays out in which voices tear apart the waves and pollute landscapes, the sea reveals its different faces, fishing nets that pretend to be shrouds, and an alternation between different textures provided by the film medium.

Anaïs Moog



Q&A

Interview with Anaïs Moog and Bertrand Bacqué

What is the starting point of *Tempête silencieuse*? What brought you from Brittany to Tunisia? From the widows of Ushant to the widows of Tunisia?

The film originated first of all from a desire to capture the desolation of the landscape and the violence of the elements and how they shape the landscape. I had wanted to detach myself from the mainland and I was intuitively drawn to the Breton islands and more particularly to the island of Ushant. So I travelled there in August 2018 and, while seeking a little more information about the island's customs, I came across a book by a Quimper university professor, Joseph Cuillandre, *A propos de "La légende de la mort"* (1921). It relates a mysterious ritual called the proëlla: a funeral rite performed when sailors were lost at sea off the island of Ushant.

The proëlla thus took me to the missing people of another country, Tunisia. Mentioning disappearances at sea undeniably makes us think of those who try to cross from one shore to another without ever succeeding.

How did these encounters take place, how did you meet the film's protagonist?

First, there was the meeting with Anna, whose eyes appear in the first few shots of the film, the last custodian of this proëlla ritual who lives in a retirement home on Ushant. Then, in Tunisia, the discovery of the *Missing at the Borders* mission enabled me to be put in touch with several volunteers who collect accounts from families affected by the loss of one or more of their missing members. I was thus able to be in touch with the head of the mission but also with Jihed, a member of the humanitarian organization *Alarm phone*, which makes it possible to provide assistance to people in distress during their crossing.

Thanks to him, I was able to meet Oussama's family and he also accompanied me throughout the shooting in Tunisia. The idea was to bring two territories closer together through the cinematographic act and to summon the missing persons that they conceal.

The film alternates between digital images and 16-mm images filmed in Bolex. Can you explain why these aesthetic choices were made?

As I had a deep-seated desire to make sound a narrative element in its own right, the film was the best medium to enable me to make the most of this dimension. It's also a medium that suggests timelessness. However, as soon as I started writing the scenario, I told myself that it must not serve as a "dialectical" device whereby the film image would represent the past and the digital image the present. This alternation between 16 mm and digital is a game of collisions, just like the territories that confront each other, the different faces of the sea, the voices that pollute the landscapes... Finally, the film contains mainly 16-mm shots, since I went back to the images shot during my prospections, which were taken more "intuitively", more spontaneously.

The film gives preference to poetics over politics... Could you specify the intention behind your choice?

The decision to give preference to poetics over politics was a must as soon as I began to write the film's scenario. I wanted to get the sea to talk, the watery grave of those who disappeared in the past for Ushant, and of those who have vanished today for Tunisia. Although the ritual of the proëlla no longer features in the film, I wanted it to extend beyond its place of origin to evoke a contemporary situation. I didn't intend to question the mechanisms of the migratory phenomenon, to look at it head on, as has been done many times. I wanted to give a voice to those who are left behind on the shores, who wait, who sometimes still hope... and to ask how people can mourn in the absence of the body. So it was paramount to highlight the presence of absence; and the voices that still sometimes evoke the young man who disappeared in the present.



ANAÏS MOOG

Born on December 11, 1996. After completing a preparatory year in cinema in Toulouse and a preparatory year in cinema at the École Cantonale d'Art de Lausanne (ECAL), Anaïs Moog began a Bachelor's degree in September 2016 in the Cinema/Cinéma du Réel department at the Haute École d'Art et Design de Genève. Graduated in June 2019, her film *Tempête Silencieuse (Silent Storm)* was selected in competition at the 72nd Locarno Film Festival.



FILMOGRAPHY

- 2019 *Tempête Silencieuse (Silent Storm)* | Documentary, 13'
Locarno Film Festival
- 2018 *Between You and Me* | Documentary, 18'
- 2018 *Les choses qui restent* | Documentary, 21'

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.

FILMOGRAPHY

- 2019 Silent Storm | Anaïs Moog
Locarno Film Festival
- 2019 The Invisible Sanctuary | Sayaka Mizuno
- 2018 The Jarariju Sisters | Jorge Cadena
* Special Mentions at Berlinale & Kiev Molodist *, Karlovy Vary IFF
- 2018 Putin's Witnesses | Vitaly Mansky
* Grand Prix at Karlovy Vary IFF *, TIFF, IDFA, DOK. Leipzig, BFI London
- 2018 Tendresse | Maxime Rappaz
Kurzfilmtage Winterthur, Solothurner Filmtage, Palm Springs ShortFest
- 2018 Dressed for Pleasure | Marie de Maricourt
* Special Mentions at Berlinale, Outfest LA & interFilm Berlin *
- 2018 Beyond the Obvious | Vadim Jendreyko
Solothurner Filmtage, FIFA Montréal, DOKU Arts Berlin
- 2017 Dans le lit du Rhône | Mélanie Pitteloud
Visions du Réel, Festival dei Popoli, DC EFF
- 2017 Les Dépossédés | Mathieu Roy
Jihlava IFF, RIDM Montreal
- 2016 Tadmor | Monika Borgmann & Lokman Slim
* Best Swiss film & Special Mention of the Jury - Visions du Réel *

ONGOING PROJECTS

MENSCHENSKIND! by Marina Belobrovaja | MALESTAR TROPICAL by Jorge Cadena | LA DERNIÈRE CAMPAGNE by Lionel Rupp | LAISSEZ-MOI by Maxime Rappaz | SPECTRUM by Philbert Aimé Mbabazi | AS SEMIMORTAS by Aurélie Pernet Oliveira

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CREDITS

WRITTEN & DIRECTED BY	Anaïs Moog
CAMERA	Anaïs Moog
SOUND	Ahmed Maalaoui Björn Cornelius
EDITING	Pierre Schlessler
LOCAL ASSISTANT	Jihed Brimi
SOUND MIX & SOUNDESIGN	Philippe Ciompi
COLOR GRADING	Rodney Musso
MASTERING	Jean-Baptiste Perrin
PRODUCTION MANAGER	Yan Decoppet GoldenEggProduction
PRODUCED BY	Gabriela Bussmann GoldenEggProduction
IN COPRODUCTION WITH	HEAD – Genève
WITH THE SUPPORT OF	L'Office fédéral de la culture (OFC)
THE PARTICIPATION OF	Cinéforum
& THE SUPPORT OF	Loterie Romande

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