

ADRIEN JOLIVET

NICOLAS ROBIN

ROMAIN DAVID



NOIR OCEAN

GIORNATE
DEGLI AUTORI
VENICE DAYS

tiff.
Toronto International
Film Festival
OFFICIAL SELECTION 2022

UN FILM DE MARION HÄNSEL

D'après deux nouvelles d'Hubert Mingarelli, extraites du recueil « Océan Pacifique » Editions du Seuil.



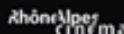
Musique originale RENÉ-MARC BINI

Avec ALEXANDRE DE SEZE - JEAN-MARC MICHELANGEU - STEVE TRAN - NICOLAS GOS - ANTOINE LAURENT - THIBAUT VINÇON - GRÉGORI GATIGNOL - VINCENT JOUAN - GUYEN JADOU

Une coproduction MAN'S FILMS PRODUCTIONS, A.S.A.P. FILMS, NEUE PEGASOS FILM, ARTE FRANCE CINÉMA, ZDF/ARTE - RTBF (TÉLÉVISION BELGE) - RHÔNE-ALPES CINÉMA
Avec le soutien du CENTRE DU CINÉMA ET DE L'AUDIOVISUEL DE LA COMMUNAUTÉ FRANÇAISE DE BELGIQUE, ING TAX SHELTER INVEST, CASA KAFKA PICTURES, PROGRAMME MEDIA DE L'UNION EUROPEENNE, RÉGION WALLONNE ET RÉGION DE BRUXELLES CAPITALE, RÉGION RHÔNE-ALPES, COLLECTIVITÉ TERRITORIALE DE CORSE EN PARTENARIAT AVEC LE CNC, RÉGION GUADELOUPE ET SON BUREAU D'ACCUEIL DES TOURNAGES, CINÉCINÉMA, BELGACOM, TAX SHELTER DU GOUVERNEMENT FÉDÉRAL.

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N O I R O C É A N

SYNOPSIS

Three young boys aboard a French naval vessel in 1972, unaware of the risks they run and the dramatic effects on our planet, take part in the nuclear tests in Mururoa, in the Pacific.

A raw acerbic story about the relationships of the men on board, confronted with discipline, violence, occasionally friendship but most of all by a solitude and distress that cannot be shared and is much too heavy to bear when one is only 18.

DIRECTOR'S NOTE OF INTENTION

« NOIR OCEAN » is about young boys in the French navy. For family reasons, leaving school, the desire for adventure or simply the call to arms. They are on a mission in the Pacific to perform nuclear tests. The story takes place in 1970 off of Tahiti but it could be the same story only a few years ago in the Falkland Islands or today in Afghanistan or in Somalia, there where soldiers who are too young are confronted by violence and danger which are beyond them. Executing orders whose significance they do not understand.

The end of adolescence is an eminently fragile and painful moment. It is almost impossible to express, to give voice to oneself. Not to appear ridiculous, to resemble the others even if what they are doing is inane. To feel this knot at the back of your throat and the tears that rise too fast. To secretly hang on to one's childhood dreams but to already know that they will remain only dreams. This first grief.

I want to make a film as fragile as the breath of a child, but charged with an ever-present latent violence. As if each character is about to implode, to break apart from the inside by dint of not giving voice to what he feels, what he has seen, the nuclear mushroom cloud, even the ineffable.

To film these few boys Massina, Moriarty, Da Maggio, ... accompanied by the dog Giovanni, through whom they express their need for consolation, in the "huis clos" of the naval ship and the desert atoll.

To know nothing of their past, have they been well loved? To know nothing of their future. To show only the present of these boys, for a few weeks, the time of the story. To examine their anguish, their need for friendship, to whom they are drawn, their silences.

With one exception, the scene before the titles of the film, "the child at the river" and the memory that Moriarty has of that day. The through line of the story.

I love films that give no explanation, that leave the spectators with the choice of their own interpretations.

For example, Moriarty, is he more mature, more aware than the others because he was the eldest in a big family? Because his mother abandoned him when he was young? Because he was a hypersensitive only child? ...

Pushed to its extreme this results in films like "Gerry" by Gus Van Sant or "Le retour" by Andrei Zviagintsev. Months after seeing them, they are still in our heads, and we go back and revisit them regularly. I am sure that the strength of these works comes from the fact that we try to fill in the blanks, to fill in what is not said.

Hubert Mingarelli's writing is magnificent and very particular. I find this to be true of all his work. The emotion that springs from the description of little events, the observation of small gestures. The dramatisation is minimal. The restraint extreme, but strangely this restraint, this subtlety makes us love these characters. They move us in their difficulty to speak, in their so human fragility. We would like to console them by taking them in our arms. In my adaptation, I have tried to construct a taut scenario. Even if time appears to be suspended; the night watches, the empty ocean, the long walk along the desert atoll, ..., the scenes are short, like bubbles following one after another that we stop before they pop.

I would like to make a dense but subtle film, charged with emotion and tenderness for these boys who already feel like my sons.

A brief sentence closes Mingarelli's second short story. The narrator, a boy of eighteen says, "Then I have cried for all the mother's who don't know how much we suffer."

The film will answer him almost like an echo, as, "I cry for all the sons who do not know how much we suffer for (with) them."

HISTORICAL AND POLITICAL CONTEXT

France performed 210 nuclear tests from 1960 to 1996, 50 atmospheric and 60 underground.

150,000 people were employed on these test sites, at first in Algeria, then in Polynesia. Amongst them numerous military personnel, and amongst these, numerous draftees, young, just like the characters in Marion Hänsel's film.

Their story is no doubt not very different from that hundreds of thousands of other young people the world over. They were clearly not volunteers, as they were doing their compulsory military service. However, they were not necessarily opposed to what could have been presented to them as an adventure and sometimes even as an extraordinary spectacle. We already knew, from Hiroshima and Nagasaki, the horror that nuclear weapons carry; but man is so often inclined to give way to fascination... But they knew very little, and the local peoples even less. It was only afterwards...

The film stops there, after doubt and uneasiness have insinuated themselves in these young men. Afterwards, they carried it with them, in silence, the illusion, the lie, maintained by the "defence secrets" to which many were subjected. As to the locals, the Polynesians, who were paid for their participation, many of them also kept silent, feeling that they had exchanged their misfortune for money.

Until the illness, the illnesses, ate away at many of them. And here and there, one or another thought something isn't right, raised their head, protested. In other countries, the United States for example, it wasn't any different. A law concerning victim compensation voted in 1988 (American nuclear testing had started 20 years earlier) inspired the French victims, inciting them to organise.

The struggle of the French nuclear test victims finally succeeded with the voting of a compensation law, implemented in June, 2010. A first step for their associations, but still highly insufficient. According to these associations, the list of illnesses is too restricted, the geographic perimeter of the radioactive fallout defined by the law too limited, the decision process in the hands of an organisation linked to the Ministry of Defence, both judge and judged.

It is the same all over, it is only when their backs are against the wall that the States, or the enterprises in other cases, little by little give way, recognising their responsibility, accepting to give compensation while at the same time doing everything in their power to limit their concessions. Whether it is in the nuclear industry, military or civil, such as in Chernobyl, in other military experiments, in the chemical industry, or with regards to asbestos, for example, the pattern is the same. Enforced silence, scientific corruption, prevalent voluntary blindness, when it is not by intimidation or even threat in the most delicate cases. It takes 30 or 40 years, sometimes these illnesses appear long afterwards, the press has to take an interest, associations have to mobilize, court cases be brought and then politicians to become involved. And still, this is in the best of all cases; in the regimes or situations where there are a minimum of legal and democratic guarantees. We are still a far cry from understanding the extent of the health catastrophe inflicted on the people of Kazakhstan in the ex-USSR, victims of the fallout of innumerable Soviet nuclear tests. And as for the civil nuclear industry, the amplitude of the consequences of the Chernobyl catastrophe remains largely minimised, even by the big international agencies of the UN, and this after procedures equivalent to those described above.

Finally, and it is essential, if there is a common denominator to all these combats fought for truth and reparation in all these areas, it is because in the beginning someone says, "no." A reversal, a radical change in the attitude of the victims, until then sunk in silence or discouragement because they sometimes feel partially responsible for their misfortune.

MARION HÄNSEL'S INTERVIEW BY JACQUELINE AUBENAS

"Noir Océan" is your tenth film and is an adaptation as are eight of your feature films.

I had just read a novel by Hubert Mingarelli *La dernière neige* ("The Last Snow"). I found his writing clear, fragile and very moving. He told the story of a father and son. I am interested in this theme and it can be found in some of my films. So, I simply called information in France and asked for his address. I wrote to him directly without going through his editor. He answered me saying that there was already an option and that the rights were not available for the moment. His letter was very warm and he advised me to have patience, that possibly the option would not be renewed. He knew nothing about me or my films but he gave me his telephone number. In the meantime, I had read his other novels and my interest for his writing and his subjects had grown. He had told me about three novellas which took place in the Pacific. He had finished them recently and they had just been published. I was immediately intrigued: the ocean, the difficult period of French nuclear testing and the reflection that came out of it. I met him at his home, close to Grenoble and I explained to him how I wanted to adapt two of his texts linking them together into one scenario. He listened, said nothing. That evening I slept very badly. The next day, just before my train left, he agreed.

Here, despite the combination of the two texts, I also had to pull material from Hubert Mingarelli's memories. He dove into his memory of when he was 18 and his life as a volunteer on a naval ship "La Rance". He brought back anecdotes, details, feelings that he had not put into his novellas. It was very moving to see how one memory brought back another, and the surprise he expressed at this unfolding of events that he thought were lost or that he had buried.

The theme of your previous film, *Sounds of Sand*, was drought and climatic migration. Here you are concerned with the problem of nuclear testing.

The cinema gives access to a public, whether it be large or small, and allows one to say what one thinks and what one believes. When one has work like that, be it as a writer, a journalist, or in a profession that touches the public, it is important to talk about what is affecting society, to provoke reflection, perhaps change ideas. I believe that this responsibility is part of the task incumbent on artists. Perhaps tomorrow I will make a film that is pure entertainment, but I don't think so. Film costs a lot and this money must be in solidarity with the preoccupations of the world and the spectators. Already thirty-five years ago, *Le Lit* ("The Bed") was concerned with the accompaniment of a dying person which was new at the time. The choice of this subject went against the taboo.

What was the reaction of the French Military?

"Noir Océan" takes place during the French nuclear testing on Mururoa. I sent my scenario to the appropriate services of the Ministries of Defence and of the Navy in Paris. I never received a direct negative response from the military personnel of these departments and, for over a year, it appeared that they would collaborate with me, that a ship from the Navy would be put at our disposal. I was even able to visit the "Jacques Cartier" which was anchored in New Caledonia. I met the captain, researched the location, took photos and received a very precise estimation of the costs. Months later, I received a letter from an admiral saying that it would be impossible because my treatment did not accurately reflect the atmosphere that reigned on the ships, nor the enthusiasm of the crews. One must not forget, he went on to say, that at that time of the Cold War, arming France with nuclear weapons was very important. In short, the answer was no. Nevertheless, I could still consult the archives.

Your documentation is very rigorous.

When, at first, my scenario had been read by those Naval gentlemen, certain errors had been pointed out... for example, the way in which orders were given was not very military, and they proposed to make some suggestions to correct these inaccuracies. The scenario was sent back to me covered in yellow post-it notes giving the details of a well run military operation and the appropriate wording for commands. This technical and free collaboration was very useful to me!

Then I found a consultant, an ex-Navy man who had participated in the nuclear tests. Now retired, he told me of the distress that palpably present onboard where these young men were cut off from everything for months. He was present during the filming and he taught the actors, who had no experience whatsoever of the military as military service is no longer obligatory, how to salute, what position to take when given the order "At ease", in short, all the correct behaviours.

Nor did the Navy make uniforms available to us. The Costume designer, Yan Tax, had a moment of panic when he saw that he couldn't find anything and that he was going to have to make everything, find the traditional fabrics, gather precise documentation. The jerseys of a very specific blue, the type of shorts, everything was scrupulously copied to be identical.

You had to look for a ship and locations?

When the French Navy, after a year and a half, refused to rent me its vessel, I asked Belgium which had a few ships dating from this period but none were free. These vessels had been in service in the seventies and many had already been demobilized. Same difficulty in Holland and the Australians and New Zealanders never even opened a dossier, not wanting to know anything about it. I gave up looking for support from the national navies. I was going to have to contact a private operation. I hired a dozen maritime agents who could locate ships that had been converted to commercial use and which were not docked at the other end of the world. Finally, we found one in the Mediterranean flying a Russian flag. But there was a problem, the boat that I wanted was red and green, thus we were going to have to completely repaint it which was an unforeseen cost... without forgetting that at the end of the filming we would have to repaint it in its original colours! This enormous task was done in the naval docks in Tripoli, Sicily in four days which is unbelievable. The vessel arrived in Corsica, where the film was to be shot, still wet and with some surfaces still unpainted. We asked the Russian captain to put his crew to work. He finished "grey" washing the ship's fore while we were filming in the stern. When you see the film no one could guess that it wasn't a French boat especially as the French Tricolour is everywhere.

The Mediterranean replaced the Pacific. We filmed out to sea between Corsica and Sardinia. For all of the scenes filmed in port, we had received authorisation, at the very last minute, to moor at NATO's abandoned ex-nuclear base in Sardinia in the Maddalena archipelago. It is a real military base and as it has only recently been closed there are no signs of degradation. The scene of the leave on an atoll was filmed in Guadalupe and that of the sailor's party, in Corsica with real Polynesian extras, the wives or girlfriends of French mercenaries who after a time in Pacific brought them back to a new life.

How did you select your actors?

The characters in my films are solitary people, seeking to love or to be loved. They have a moment of fragility where they question their identity, the meaning of their life. They need to be reassured about the tenderness that the world gives them. The three boys in "*Noir Océan*" are at a moment in time where they are seeking, questioning themselves and what they do. All three of them are young, barely out of adolescence, so I needed have a "new talent" casting.

I called in a professional, Sylvie Brocheré. I asked her to find professional actors not amateurs. I didn't want to film with an adolescent seen in a supermarket. She knows all the conservatories, the schools, le cours Florent, etc... She goes to see many, many films notes all the small roles. She had done the casting for *Les Choristes* and some of these children - they are now older - are in my film. This search lasted for a year and I saw many candidates. We also had to balance the three principal characters... Massina and Moriarty had to be complimentary. The third was supposed to be a boy a bit overweight, the fat guy that everyone teases but I didn't want him to be the caricature of a fatty. We found him at the Liège Conservatory where he been a student of Olivier Gourmet and from where he had just graduated with his Premier Prix. He had a baby face, round but of normal weight. After the audition he courageously put on weight. For three months, under the guidance of a nutritionist, he ate four big meals a day and did no sports. It took only slightly longer to lose all that weight!

I also worked on the little gestures of life onboard where the days are made up of waiting and routine. And the different types of men: the one who somehow never has a cigarette and is always bumming one off of someone else, the one who is always hoping for a letter that never comes, the macho... I found all this in Mingarelli's book.

And there is also a dog, the ship's mascot, who is the true protagonist of the story. He also required a serious casting. He had to be of medium size and well trained like a true professional. He did almost everything as written in the scenario except pissing on the ship's bridge! The relationship with the actor who in the story is closest to him was a bit more difficult. As the actor was very young, with little experience he was very focussed on his text and it was very complicated for him to do two things at once. If the dog didn't do exactly what he was supposed to do, the actor was destabilized. The other actors were able to improvise without being disoriented. Ordinarily I don't do many takes but with Tao the dog for certain scenes I had to do six or seven takes before I got what I wanted.

You recount the story of a friendship.

The two actors Adrien Jolivet and Nicolas Robin were certainly in the same boat in more sense than one. They were going to have to help each other. The first one, Moriarty in the film, is the more mature of the two, the stronger, the more anguished as well. With the second, Massina, more child-like, lost, he forms a balanced "pair". They understand one another and a relationship of camaraderie grows where they protect each other from a threatening exterior. They don't know very well where they are or where they are going and they share the same fear of entering adulthood, the loss of innocence of an age where one doesn't have to show that one is a man. Between them a certain tenderness grows, a quiet trust, that remains, at least consciously, without ambiguity. Is there something else that might slip though, another kind of attraction? These boys are good-looking, young and attractive. But is this a friendship which becomes more sensual, I believe this a phantasm open to the spectator's imagination... That for some this is a possible interpretation doesn't bother me. Others will not have this feeling.

The differences in personality are the same in reality as in their roles... Adrien Jolivet is already an experienced actor, older than he appears, while Nicolas Robin has just left his small town and admires the experience of the first. They got on very well, warmly helped each other. I didn't need to give long explanations for them to understand their characters and they were immediately very close... Of course, I read each scene so that we could be clear about its meaning and the emotion it should give rise to. For the rest, they themselves were given the task of gathering information about the period, nuclear testing, the Navy.

Romain David who plays the role of the "nice fat boy" had never done any films but he had a very good training in the theatre. He immediately had a feel for the camera. All three come from very different cultural and social backgrounds which is exactly what happened in the draft military service.

How did you put your production together?

As usual, even if it is my tenth film, it is a battle. In Belgium, I received support from what was known as the Selection Commission's "third college" which was still in existence then and gave support to confirmed directors. That insured a solid foundation. The RTBF also immediately came onboard. In France, the film was refused in a plenary session of the CNC, but we received a "grand accord" agreement from ARTE which presupposes that the two branches of the network, France and Germany, will be co-producers. Thus the contribution is doubled. There are no more than 5 or 6 "grand accords" per year and they are reserved for well established filmmakers. It was ARTE Germany that pushed the project and imposed it. For the first time, although I had a Tripartite I did not receive any funding from Eurimages which would have allowed me to complete my budget and would have given me the more or less 15% that was missing. This funding support now works on a system of points. There was enough money for twelve films and we were 14th.

The French military, with the late refusal of their co-operation, obliged me to cancel the significant aid that New Caledonia and New Zealand had promised if I filmed in the Pacific. I had to find solutions that I have rarely used, those of regional funding. For the first time I received support from Wallonie-Bruxelles: many of the technicians were Belgian and all the post-production mixing was done here in the studios of l'Equipe either in Brussels or in Bierges. I discovered that the Region of the Rhone-Alps has very large studios. All of the ship interiors, cabins, infirmary, post office were constructed in Villeurbanne near Lyon. We also sent a grant proposal to the Region of Corsica which we obtained as well as the minimal but very useful regional support of Guadelupe. And one must not forget the tax-shelter, which for this film was very significant with six investors. However, Man's Films still made a large contribution comprising the general expenses, the salary of the producer, and my salary as writer/director which is quite significant.

Ever since your very first short you have been working with the sound engineer Henri Morelle.

Henri has followed me, done the sound for all of my films. Here, it couldn't have been better as before being a sound engineer, he was a radio operator in the French merchant marine. He knows the sounds linked to navigation from way back, and he was delighted. He did not underestimate the difficulties linked to the motor, the ventilation. He had to sort through the groaning of the ventilation systems, the lapping of the waves, the whisperings of the wind so that we could clearly hear the dialogue, so that we could use a maximum of direct sound and very little post synchronisation. Onboard ship the motor makes a terrible racket. When we were filming at the stern next to the enormous turbines there was a constant din as even when docked the auxiliary motors never stop. They make a very disturbing humming which you have to modulate. Henri recorded a lot of sounds alone. Michèle Hubinon, who did the sound editing, inserted those sounds into the scenes that were filmed in the studio. During the mixing, Bruno Tarrière, still had to remove some interference. It took longer to edit the sound than to edit the images.

For the music, I called on René-Marc Bini who had done the compositions for my previous film *Sounds of Sand*. He read the scenario and spent some time on the ship to absorb the atmosphere. To determine what he has to do, he takes his time and asks me to send him some CDs. I sent him a very diverse selection from Purcell, the voices of castrati, to Garbarek, on saxophone, to religious music. He wended his way amongst all these propositions which went every which way. He sent me his first attempts composed electronically after which he had to define the instrumentation and orchestration. He also had me listen to a magnificent voice singing a piece that he had composed for a television film. I put this music on the projected trailer and it was exactly what I was looking for. He had found the key. After that, his composition was clear and serene. He saw the film during the editing and placed his compositions on the images. The music in total is about 20 minutes.

And the Director of Photography?

Walter Vanden Ende whom I initially wanted to work with wasn't free. At the time we were going to film he was working on the latest film of Danis Tanovic which I was co-producing. Looking for a new director of photography was difficult. There were numerous constraints: a long filming period, onboard ship, in cinemascope, at night often with "dim" lighting that had to be invented. This discouraged a certain number of people except for a Flemish director of photography, Jan Vancaille who had been Walter's student. He began to work on the film a month before filming without having been able to scout all the locations but he is a man without fear!

Nor was I able to make the storyboard with him. I did part of it by myself as usual and part of it with Didier Frateur, the cameraman. Another hitch and race against time: we had to go to Singapore to find a ship exactly like the one we were going to use because this one was stuck in Libyan waters and we couldn't get a visa. After all this haste and last minute uncertainties, I was finally reassured. I could film: everything was drawn, the axes, angles determined.

As he was late in joining the crew I asked Jan Vancaille to only do the lighting and to let Didier Frateur do the filming. They knew each other well. The family was reconstructed! They worked well together with great complicity. The only problem remaining for Jan Vancaille was the double problem of too much or too little: on the one hand a blinding light as on the atoll with the whiteness of the sand and the reflection from the sea, on the other, the nights where the light had to be minimal.

I filmed in cinemascope. I like this format and this subject, with the sea, the landscapes, the enormous boat required and deserved it. Moreover, the action is supposed to be taking place in the Pacific and we are absolutely not there. The lack of depth of field of cinemascope allows a blurring of the background which becomes like splashes of undefined colour, erasing the possibility of geographic unrealities.

It remained to create the special effects that would reconstitute the atomic explosion. I based myself on documents in the archives of the Ministry of the Navy. We found three explosions filmed in 35mm whose negatives were preserved. I was able to scan them in a laboratory and these images served as the base material. We filmed the shot where the explosion was to be inserted following all the instructions as to the exact position of the sun, where the clouds were, etc... Generally the duration of a special effect is short. Here, the difficulty was due to the length of the shot, the evolution of the mushroom cloud taking more than a minute. Another challenge, the documentary sequences from that period were silent. Henri Morelle had to re-invent the sound of a nuclear test and take into account the shock wave that propagates more quickly in water than in air.

You don't do many takes. Does that complicate or simplify the editing?

The filmed material is sent as it is filmed to Michèle Hubinon. She is the first one to see it, the first one also to sound the alarm if she feels that there is something missing or if there is, for example, too many close-ups or too many wide shots. When she has the material from several weeks, as the storyboard is very precise, she begins the editing and makes me a proposition much more advanced than the usual editor's cut. She has cut, organised and when I come back from the shooting I can already see what the film will be. After that, it is working on precision, balance, adjustment, choice.

I am an economical film director and in the beginning the young actors were anxious because I didn't do a lot of takes. They were surprised that I stopped and that there weren't multiple chances to be better. They quickly understood that this way of working brings immediate concentration. You have to be "on the ball" right away. I do several unfilmed rehearsals and then off we go. The technical crew also settles into this rhythm which brings a very stimulating electricity to the air. No question of fiddling around because you know we're going to systematically start over and over.

HUBERT MINGARELLI'S INTERVIEW BY JACQUELINE AUBENAS

I IS ANOTHER

Ocean Black is based on two of your autobiographical novellas.

When I was very young I voluntarily enrolled in the French Navy operating on Mururoa, the chosen site for nuclear testing. I made this decision conscious of all that it implied. I knew what I was leaving for. Once on board, I discovered military life and discipline and I realized that I really didn't like either.

Information and ecological awareness were not what they are today.

These tests did not represent an adventure for me but rather a big question mark. I didn't know what the others thought. No one was really asking themselves anything. Was it good or bad? Were we putting ourselves in danger? Or who were we putting in danger by doing this? We had no information and we didn't discuss it. Yet one day we went through an atomic cloud that had been displaced by the wind. An officer told us that there was no danger, a rather surprising response. I suppose that the officers knew more than we did but it was not talked about. What information did they have? If they knew anything, they kept it to themselves. I've have certainly been indignant... but later, obviously, all that stank.

What was your working relationship with Marion?

Often Marion would call me when she needed small, precise, documented details. But a large part of what is shown in the film is in my novellas. When you tell a story, you need realistic details to give the story its veracity. These novellas, I wrote them almost thirty years after the events. It was impossible for me to talk about it directly afterwards. I needed to let my memories rest and ripen. Even now I don't really know what I did out there, what I experienced. I needed all these years to find the words, to know how to talk about it.

With Marion, there was an immediate feeling of trust. As soon as someone likes your work and wants to use it, you become a bit like family. The way in which she talked about the project showed me immediately that we were talking about the same thing. I was not involved with the scenario. Marion gave me various versions to read and we discussed them but there was never any fundamental problem about the script. The scenario is really hers and it is very close to my novellas.

What was your impression on seeing your "double" on the screen?

My "double" in the novellas is Massina. He is 90% me and my existential difficulties, these I saw again in the film. To see oneself transformed into a character, personified by a body and face which are not your own, looked at from the outside is violent. But it is also beautiful to find myself facing flesh and blood people who are a bit me. I was very moved. It is an unforgettable experience. Watching the film I became many: there was me, the person who had had that experience, then there was the person I had imagined to be able to talk about this experience and then, there was the actor that Marion had chosen to become me. Three difficult elements that brought about a big emotional upheaval. I was in the position of someone who is looking at his life. Fortunately, I was able to take some distance. If this feeling had continued for the whole film I don't know if I would have been able to watch it. It was not so much a dispossession, but rather another way of looking at it, something more. This experience is still fresh and I have yet to digest it.

And your relationship to film?

This is the first adaptation of one of my books that has come to fruition. It involves two types of writing, two different languages. When I write, I don't see the faces, only silhouettes and here it is the face of someone else. It's very disorienting. Fortunately, the soberness of Marion's images suited me. She had clearly understood that what interested me was the relationships between the people and not a political or analytical description of an event. The cinema gives it its own "music" and here music by René-Marc Bini is added which sublimates certain scenes. Once the projection was over, my feelings remained.

ADRIEN JOLIVET

CINÉMA

- 2009 NOIR OCÉAN – Marion Hänsel
2008 L'ARMÉE DU CRIME - Robert Guediguian
LA TRES TRES GRANDE ENTREPRISE - Pierre Jolivet
JE VAIS TE MANQUER – Amanda Sthers
2006 VOLEURS DE CHEVAUX - Micha Wald
Cannes 2007 - sélection Semaine de la Critique
APRES LUI - Gaël Morel
2004 ZIM AND CO - Pierre Jolivet
Cannes 2005 - Un Certain Regard, Compétition
2003 LA PREMIERE FOIS QUE J'AI EU 20 ANS - Lorraine Levy

TÉLÉVISION

- 2009 QUAND LA GUERRE SERA LOIN – Olivier Schatzky
2004 FAMILLE D'ACCUEIL - Instinct de vie - Bruno Bontzolakis
2002 FRAGILE - Jean-Louis Milesi
CAVALE - Steve Suissa

THÉÂTRE

- 2003/04 LE GRAND VIZIR (R. de Obaldia) - Arlette Thomas

RÉALISATEUR COURT MÉTRAGE

- 2003 LA FEE GUSTAVE

COURT MÉTRAGE

- 2008 REVERENCE - Olivier Vidal
2007 LE MAL SACRE - Gregory Boutboul
2003 MARCHANDISES - Noël Fuzillier
BEBE REQUIN - Pascal Alex Vincent
Cannes 2005 - Compétition officielle
LE CAS D'O - Olivier Ciappa
2002 LA MIRADOR - Lydia Terki

FORMATION

- 2002 Cours Eva Saint-Paul -
1995 Ateliers de l'ADAC (danse) -
1993/96 Ecole de Cirque et de Théâtre - CIRQUE PUCE

NICOLAS ROBIN

CINÉMA

2010 POUPOUPIDOU – Gérald Hustache-Mathieu
2009 NOIR OCÉAN – Marion Hänsel
2008 LE ROI DE L'ÉVASION Réal. Alain Guiraudie
 L'ARMÉE DU CRIME Réal. Robert Guédiguian

THEATRE

2002 GAVROCHE (rôle de Gavroche)
 Festival Inter-Régional de Théâtre de Pont l'Abbé (*meilleure interprétation masculine*)
2001 LE REVEILLON TRAGIQUE de Jacques Prévert

TÉLÉVISION

2010 NOTRE ENFANT - Christian Bonnet
2008 NOS ANNÉES PENSION - Saison 3 - Luccio Di Rosa, Stephan Kopecky, Alain Munch
2007 NOS ANNEES PENSION - Saison 2 - Thibault Staib, Alain Rudaz, Luccio Di Rosa.
2006 VOLTAIRE ET L'AFFAIRE CALAS - Francis Reusser
 BRIGADE NAVARRO - "Carambolage" - Philippe Davin
2003 MA VIE EN L'AIR (rôle principal enfant) - Arnaud Ségnac
 (avec Christiana Réali, Jean-Pierre Cassel, Marc Duret, Frédéric Van Den Driessche, Armelle...)
2002 COMMISSAIRE MOULIN - Yves Rénier
2000 POUSSIÈRE D'AIGLE - Renaud Bertrand
 (avec Zoé Félix, Nadia Barentin, Philippe Bas...)
1998 L'INSTIT - "A Quoi ça sert d'Apprendre ?" -. José Pinheiro

FORMATION

2010 Actor's Studio New York (Strasberg)

ROMAIN DAVID

CINÉMA

2009 NOIR OCÉAN – Marion Hänsel

THEATRE

2009 CONCERT ROCK Spectacle Musical – Pietro Varasso
2008 GEWONEN BROOD – Willy Thomas et Guy Dermul
VOYAGE D'HIVER – Benoit Piret
AUTOUR DE LA MOUETTE – Romain David

TÉLÉVISION

2010 NOTRE ENFANT - Christian bonnet
2008 NOS ANNÉES PENSION - Saison 3 - Luccio Di Rosa, Stephan Kopecky, Alain Munch
2007 NOS ANNEES PENSION - Saison 2 - Thibault Staïb, Alain Rudaz, Luccio Di Rosa.
2006 VOLTAIRE ET L'AFFAIRE CALAS - Francis Reusser
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(avec Zoé Félix, Nadia Barentin, Philippe Bas...)
1998 L'INSTIT - "A Quoi ça Sert d'Apprendre ?" - José Pinheiro

TRAVAUX D'ÉCOLE

Jeu face caméra (Stéphane Vuillet)
Jeu masque commedia dell'arte (Frédérique Guesquière – Anne-Marie Loop)
Théâtre-Danse à partir de l'oeuvre & la vie de Tchekhov (solo – creation perso)
Les Perdants radicaux (Raven Ruël)
...

N O I R O C É A N

CAST

Massina _____Nicolas ROBIN

Moriaty _____Adrien JOLIVET

Da Maggio____Romain DAVID

Mayer _____Nicolas GOB

KEY CREW

Scriptwriter and Director_____Marion HÄNSEL

Based on two short stories by Hubert MINGARELLI,

from the collection « Océan Pacifique » - Editions du Seuil

Director of photography_____Jan VANCAILLIE

Sound _____Henri MORELLE

Art Director_____Thierry LEPROUST

Editing _____Michèle HUBINON

PRODUCERS

MAN'S FILMS PRODUCTIONS

Marion Hänsel

Av. Mostinck, 65

1150 BRUSSELS (Belgium)

+32 2 771 71 37

manfilms@skynet.be

A.S.A.P. Films

Cedomir Kolar- Marc baschet

1, rue Alfred de Vigny

75008 Paris (France)

+33 1 42 77 47 76

ckolar@noos.fr

NEUE PEGASOS FILM

Ernst Szebedits

Neuhofst. 13a

60318 Frankfurt (Germany)

+49 69 405 891 18

szebedits@neuepegasos.de

INTERNATIONAL SALES

DOC & FILM INTERNATIONAL

Daniela Elstner

13, rue Portefoin

75003 Paris (France)

+33 6 82 54 66 85

d.elstener@docandfilm.com

INTERNATIONAL PRESS

ALIBI COMMUNICATIONS

Brigitta Portier

+32 477 98 25 84

alibi-com@skynet.be

www.noirocean.be

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