AN INTRODUCTION:

*one womxn in film*

is about things to do with women
is about things to do with film and tv

it comes from the need to share pieces of work, moving images, celebrating movies and people that I believe deserve celebration, as a queer woman working in the film industry or simply a passionate audience member.

each issue
= will be highlighting 2 movies/episodes linked with a theme.
the theme can be a person or a topic.
= will include illustrations, mini comics of my own making,
pieces of interviews (gathered from everywhere i can!)
mini articles, recommendations, thoughts, brain food and all.

i hope you like it and welcome to my world of visual influences!
- Celine
What best filmmaker to start with than a fellow French woman. We share our first name and she especially inspired me with her latest masterpiece, *Portrait of a Lady on Fire*. My friends know: a period love story between a painter and her model, set in France and by the sea - this is totally my jam.

*Water Lilies* is Sciamma’s debut and marks her first collaboration with actress Adele Haenel. Sciamma wrote the screenplay as part of her degree for La Femis, the jury loved it and so she had to make it. I chose this film as I believe it to resonate with the confused teenager we all were at some point. This beautiful and simple piece demonstrates that there is a place for realistic human sized stories on the big screen.

**celine sciamma**

**Director** (6 credits)

- *Portrait of a Lady on Fire* 2019
- *Les 18 du 57, Boulevard de Strasbourg* (Short) (co-director) 2014
- *Girlhood* 2014
- *Tomboy* 2011
- *Pauline* (Short) 2010
- *Water Lilies* 2007

*Céline Sciamma* (French: [sɛlɛn sjama];[1] born 12 November 1978) is a French screenwriter and film director.[2]

Sciamma's work is strikingly minimalist. While highly formalist and idiosyncratic (notably in her lack of dialogue and very stylized mise-en-scene), Sciamma's filmmaking, beginning with *Water Lilies*, relates closely to the characteristics of first-time filmmaking in France, notably in its emphasis on coming-of-age films focused on adolescents or pre-adolescents. A common theme in Sciamma’s films is the fluidity of gender and sexual identity among girls during this formative period.[3]
“you dreamed of me? no, I thought about you.”
Brittany, 1770. Marianne, a painter, is commissioned to do the wedding portrait of Héloïse, a young woman who has just left the convent. Héloïse is a reluctant bride to be and Marianne must paint her without her knowing. She observes her by day, to paint her secretly.

The cast is central to this issue of representation.

The role of Héloïse was written with Adèle Haenel in mind. The character wrote herself based on all the qualities she has demonstrated in recent years. But it was also written with the ambition of giving Adèle a new score. Things we didn’t know about her yet.

There was also the desire for a love story based on equality. From the casting stage, Christel Baras and I were concerned about this balance. A love story that is not based on hierarchies and relationships of power and seduction that exist before the encounter.
### Cast Overview:

<table>
<thead>
<tr>
<th>Actor</th>
<th>Character</th>
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<tbody>
<tr>
<td>Noémie Merlant</td>
<td>Marianne</td>
</tr>
<tr>
<td>Adèle Haenel</td>
<td>Héloïse</td>
</tr>
<tr>
<td>Luàna Bajrami</td>
<td>Sophie</td>
</tr>
<tr>
<td>Valeria Golino</td>
<td>La Comtesse</td>
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### Credits

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Director</td>
<td>Céline Sciamma</td>
</tr>
<tr>
<td>Writer</td>
<td>Céline Sciamma (screenplay)</td>
</tr>
<tr>
<td>Producer</td>
<td>Bénédict Couvreur</td>
</tr>
<tr>
<td>Cinematographer</td>
<td>Claire Mathon</td>
</tr>
<tr>
<td>Editor</td>
<td>Julien Lacheray</td>
</tr>
<tr>
<td>Casting Director</td>
<td>Christel Baras</td>
</tr>
<tr>
<td>Production Designer</td>
<td>Thomas Grézaud</td>
</tr>
<tr>
<td>Composers</td>
<td>Jean-Baptiste de Laubier</td>
</tr>
<tr>
<td></td>
<td>Arthur Simonini</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Claire Langmann</td>
</tr>
<tr>
<td>First Assistant Director</td>
<td>Delphine Daull</td>
</tr>
<tr>
<td>Co-Producer</td>
<td>Rémi Burah</td>
</tr>
<tr>
<td></td>
<td>Véronique Cayla</td>
</tr>
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<td></td>
<td>Olivier Père</td>
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- **Costume Designer**: Dorothée Guiraud
- **Key Makeup Artist**: Marie Luisset
- **Hair Stylist**: Quinet Sebastien
- **Casting Director**: Christel Baras

**Festival de Cannes**

**Best Screenplay**
Marianne:
When you’re moved, you do this with your hand. 
[...]
And when you’re embarrassed, you bite your lips.
And when you’re annoyed, you don’t blink. 
[...]

Héloïse: 
When you don’t know what to say, you touch your forehead. 
When you lose control, you raise your eyebrows. 
And when you’re troubled, you breathe through your mouth.

Héloïse: 
In solitude, I felt the liberty you spoke of. 
But I also felt your absence.

Celine Sciamma on making the film and the location

“ We began with shooting the exteriors for eight days. I wanted it to be kind of gothic, so it’s colorful, but it’s more Brontë sisters, the gray and the rain. And it was super sunny [when we shot the exteriors]! Cinema is about welcoming things with enthusiasm, especially things that you don’t have power over. You have so much power over everything that sometimes it can be super disturbing that you don’t get what you expect, especially with period pieces where you design everything. And the fact that the sun came in, we were like, this is good news, and we have to bring back this light now to our castle in the Parisian periphery [where the interiors were shot]. ”

“ It’s like the shot-reverse shot dynamic at the moment when the painter realizes that she’s being looked at, when Héloïse says “Well, if you’re looking at me, who am I looking at?” Suddenly, there’s a wide shot of her behind the canvas and she seems so fragile and lonely. But it definitely makes her shift and makes her a better lover and a better artist. ”
Cel’s opinion : Looking at each other.

I saw Portrait of a Lady on the fire in the cinema twice. I never see the same film in the theatre twice (the only other time was for Mommy by Xavier Dolan, but that’s another story) and that says something.

I was in a very specific place when I went to see the film for the first time. I cried my eyes out. The film resonated so strongly, and as an illustrator and filmmaker, I was especially touched by the way the film deals with the way the characters look at each other.

The female gaze, the artist’s gaze and the audience’s gaze.

For me, this film is all about observation and how your point of view and the way you look at someone can switch unexpectedly, and with it the relationship’s intimacy.

If, at first, Marianne looks at Heloise like an object - an object she needs to recreate on paper, a mix of light and shadows that she tries to memorise without the subject knowing, when she talks to us about the shape of Heloise’s ears and sneaks away to sketch the position of her hands - that look slowly changes into something much deeper and complex as the film plays out.

In one of the main scene, the theme of the gaze is directly tackled by the dialogue between the characters, when Heloise reverses the balance by showing Marianne that she is also being observed. In this moment, where the two women are looking at each other, we, the audience, see both of them together in a two shot. The link between them appears stronger than ever in the film.

My favorite moment of the film happens a bit later, when, both in bed and aware that they have few times left, Marianne is sketching a miniature of Heloise’s portrait. Heloise asks who that drawing is for and Marianne answers that this one is for her. Laughing about the fact that Marianne can now reproduce this image as many times as she wishes, Heloise add that soon, when thinking about their time together, it is this image of her that Marianne will remember.

An image that despite Mariane’s talent, is only paper, frozen in time, a pale and faded souvenir compared to the woman herself. The tragedy of the film is that, even with all the love between them, they both know their relationship isn’t something viable in time.
I’ve always claimed that one of the reasons I like to draw people, is that it makes me feel like I get to know them, feel closer to them, through portraying them.

To create resemblance, you need to be able to notice every unique thing that makes this person who they are, the flaws, deep cheekbones, small scars and outstanding beauty spots.

I feel like Marianne, observing Heloise, is trying to peak at the person behind the blue eyes and as she gets more intrigued, gets infatuated with the mysterious character behind the cold beauty.

In the last scene with both characters together, as Marianne is about to leave and never return, Heloise asks her to look at her one last time.

- Cel
CHOOSE YOUR FIGHTER

HÉLOÏSE

MARianne
"Portrait Of A Lady On Fire" Is An Exquisite Look At Love, Art, And Intimacy

BY BUST MAGAZINE IN MOVIES

HOLLYWOOD

Portrait of a Lady on Fire: The Real-Life Love Story Behind the Scorching Film

Portrait of a Lady on Fire director Céline Sciamma on her ravishing romantic masterpiece

The Artist Behind the Paintings At the Heart of "Portrait of a Lady On Fire"

The painter Hélène Delmaire's work (and her hands!) feature heavily in the award-winning film.

FEATURES

‘Portrait Of A Lady On Fire’ director Céline Sciamma: “Cinema is a very misogynistic world”

IT’S CINEMA | UPDATED MAR. 27, 2020

The Women Behind Portrait of a Lady on Fire Believe Their Movie Can Save the World

Céline Sciamma, director of the new film ‘Water Lilies’ talks to Time Out about eighties popcorn movies, screenwriting and the suburbs

Interview: Céline Sciamma
Here’s looking at you, the director of Portrait of a Lady on Fire on the path of love and restoring lost histories
Synopsis: Summer in a new suburb outside Paris. Nothing to do but look at the ceiling. Marie, Anne and Floriane are 15. Their paths cross in the corridors at the local swimming pool, where love and desire make a sudden, dramatic appearance.
CAST

Marie *Pauline Acquart*
Anne *Louise Blachère*
Floriane *Adèle Haenel*
François *Warren Jacquin*

CREW

Written and directed by
Original Music
Casting
Photography
Sound
Editing
Sound Mixing
1st Assistant Director
Script Supervisor
Coach
Production Design
Production/Location
Costume
Makeup
Produced by

LISTE TECHNIQUE

*Scénario et Réalisation* *Céline Sciamma*
Musique originale *Para One*
Casting *Christel Baras - Laure Cochener*
Image *Crystel Fournier*
Son *Pierre André*
Montage *Julien Lacharay*
Mixage *Daniel Sobrino*
1er Assistante Réalisation *Delphine Daull*
Scripte *Roselyne Bellec*
Coach *Véronique Ruggia*
Décors *Gwendal Bescond*
Régie *Maud Quiffet*
Costumes *Marine Chauveau*
Maquillage *Marie Luiset*
Produit par *Jérôme Dopffer - Bénédicte Couvreur*
Celine Sciamma on the themes of Water Lilies

"Water Lilies, more than anything else, tells the story of how we fall in love. This homosexual prism allow us to relate once again the birth of love through a different angle."

"Pour moi, le film raconte le dur métier de fille. Il s’agit donc d’un point de vue féminin de l’intérieur."

"For me, the film is talking about the tough job of being a girl. It is [then] a feminine point of view from the inside."

Naissance des Pieuvres raconte avant tout comment on tombe amoureux. Ce prisme de l’homosexualité permet de raconter une nouvelle fois la naissance de l’amour d’une manière différente.
3 REASONS TO WATCH

- 2000s nostalgia
- amazing performance from a young Haenel
- to bring your confused teenager self back to the surface for 90 minutes
**FILMIC PARALLELS**

**Portrait of a Lady on Fire** (2019)
with... **Carol** (2015)

- a romantic film about two women
- a period film
- a secret relationship with time away from everyone else
- beautiful and polished cinematography
- the artwork bringing them closer
- obstacle: society and the expectations on what a family should be like

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**ONE (1) FILM RATING**

**Tell It To The Bees** 2/5

Why change a great ending? Even a good cast and lovely costumes do not save an overall wobbly film. Doesn’t do justice to the masterpiece that is the original novel by Fiona Shaw, a book that deserves a 5/5!

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**SOURCES**


b) https://www.vox.com/culture/2020/2/19/21137213/portrait-of-a-lady-on-fire-celine-sciamma-interview


all other: IMDb * Wikipedia

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**ISSUE #1: CELINE SCIAMMA**

THE END
NEXT ISSUE : AMY POEHLER