

VOYOUS FILMS



IT IS NOTHING (CE N'EST RIEN)

PRESS KIT



COURT MÉTRAGE
compétition
FESTIVAL DE CANNES

A FILM BY NICOLAS ROY A VOYOUS FILMS PRODUCTION PRODUCED BY MÉNAÏC RAOUL & GABRIELLE TOUGAS-FRÉCHETTE
WITH MARTIN DUBREUIL DANIELLE FICHAUD JEAN-JOSEPH TREMBLAY & ÉLOÏSE BISSON PHOTOGRAPHY MATHIEU LAVERDIÈRE
SOUND DESIGN OLIVIER CALVERT MUSIC THOMAS AUGUSTIN INTERNATIONAL DISTRIBUTION TRAVELLING

Voyous Films



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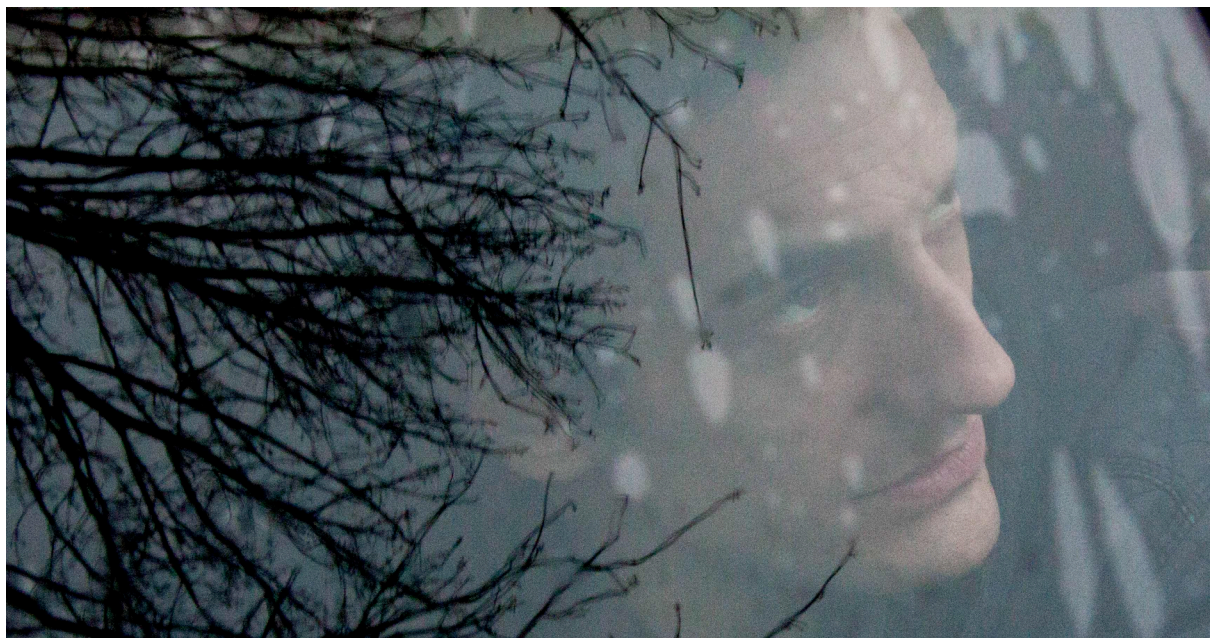
Conseil des arts
et des lettres
Québec

Crédit d'impôt pour production cinématographique
du gouvernement du Québec
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Québec
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Gestion
SODEC

travelling
LES FILMS QUI VOYAGENT

CE N'EST RIEN (IT IS NOTHING)



SYNOPSIS

Michel lives alone with his daughter Marie. Today, their monotonous life turns to drama.

CAST

Michel
Marie
Médecin
Mère

Martin Dubreuil
Éloïse Bisson
Jean-Joseph Tremblay
Danielle Fichaud

CREW

written, edited and directed by
produced by
production
distribution Canada
world sales

Nicolas Roy
Gabrielle Tougas-Fréchette, Ménaïc Raoul
Voyous Films
Travelling Distribution
Travelling Distribution

photography
sound
music

Mathieu Laverdière
Dominique Chartrand, Olivier Calvert
Thomas Augustin

FORMAT

short film 2011
fiction, drama, 35mm, 1:85, color, dolby srd, 1 bobine, 14 min 30 sec
french with english subtitles, hi-res stills available on **www.cenestrien.com**

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DIRECTOR'S NOTES

First there was my short films trilogy (*November*, *Leo* and *Sunday*). These films are all set in the desolate countryside and deal with family relations and death. Throughout these “moments of life”, I tried to express my own fears of being isolated, losing a loved one and dying. The main characters are forced to react to unexpected events and their lives are suddenly changed.

There is something desperate about this filmmaker, a fascination for death that's always waiting. His characters try to find a little happiness in life but are soon caught up by the reaper.

- Marcel Jean in 24 images

There was always the same desire to tell stories in a different way, the same search for tension and dramatically charged situations, the same way of filming that recalled (in a crude way) a sort of “cinéma vérité”. There was also the refusal for dialogue, useless dialogue. The goal was to make the audience feel what the characters were living without having to explain everything. I was relying on their imagination.

Fabrice Montal from Cinémathèque Québécoise called it: A trilogy of the unutterable.

The human being confronted to death becomes a pretext to a game of motives and variations, proposing an esthetic of the existential abyss. Narrative singularity. Formal singularity. The experience of death is lived by each character in a way that in every case, their sorrow has them reacting in a way that the social consensus reproves.

After the trilogy, I moved on to direct *Sad Day* (2009). A much more controlled mise en scène but in which we can still sense strong influences from my past work. There is once again the presence of death and the intolerable despair that it causes. By using dialogue for the first time, it seems like everything was pushed to another level. The character's motivations became easier to understand, the proposition, although somewhat radical, suddenly became much more grounded and realistic.

All this leads to *It is Nothing*, which, for me, represents a synthesis of my four first films: from raw tension to realistic soberness. The desire to convey emotions, the urge to push the actors to their limits, to demand naturalness is still present but this time the filming is, I hope, denuded from all unnecessary artifice.

The story begins in the city and ends in the deep countryside. Once again the film depicts the dramatic moment when life is turned upside down and the familial cell explodes. But if in my previous films the main characters reacted in a very radical way, in *It is Nothing* things are not so direct and simple. In having for premise the delicate subject of incest, soberness imposed itself. The events that Michel (Martin Dubreuil) and his daughter Marie (Éloïse Bisson) are living provoke complex family repercussions. There is the silence of the victim, the silence of her grandmother and furthermore Michel's helplessness in facing the situation.

In *It is Nothing*, the information is distilled throughout the duration of the film. I refuse once again to give all the answers and hope that the audience can “fill in the blanks” using their own judgment and their own values. This is why we will never really know how the story ends. For me, it's a way of opening the discussion on subjects such as vengeance but surely about what comes after the aggression, the aftermath.

Nicolas Roy, April 2011

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NICOLAS ROY - DIRECTOR

Nicolas Roy studied cinema at three different universities in Québec and directed a few experimental shorts. Through his work of fiction, Roy explores themes such as family, desolate country and death. *November* (2002), *Leo* (2003), *Sunday* (2006) and *Sad Day* (2009) have been selected in several film festivals around the world and have earned many awards and mentions. Nicolas Roy also works as a film editor. He edited Denis Côté's film *Curling* (Pardo d'oro, Locarno 2010). *It is nothing* is his fifth short film.

MARTIN DUBREUIL - ACTOR

For a few years now, Martin Dubreuil has played in numerous renowned short films, feature films and tv series. He proved his acting talent in productions such as *Seven Days* and *10½* by Podz, *Everything Is Fine* by Yves-Christian Fournier and *Demain* by Maxime Giroux.

GABRIELLE TOUGAS-FRÉCHETTE - PRODUCER

From 2001 to 2006 Gabrielle Tougas-Fréchette held various positions at the Cinémathèque québécoise while pursuing a Certificate in Film Writing and her Bachelor of Fine Arts, combined with a major in Film Studies, at Concordia University. In 2005 she joined the team at the Festival du nouveau Cinéma as the events programmer where she participated in the programming of the international short films. In the winter of 2008 she was sent to the Caribbean by SODEC to coordinate the Guadeloupe International Film Festival. Upon her return to Québec, she rejoined the team of micro_scope as the assistant producer, a position she held until 2010, where she handled such large-scale productions as Phillipe Falardeau's *C'est pas moi, je le jure!*, as well as Denis Villeneuve's *Incendies*.

By combining her skills and background in production management and production, Gabrielle Tougas-Frechette uses her experience to create environments for ambitious and amazing cinema making.

MÉNAÏC RAOUL - PRODUCER

The producer Ménaïc Raoul started her career in fiction as a production manager on several Québécois music videos. In 2007, she continued her work in production management but moved into the field of advertising. She works primarily with *Jet Films* for whom she supervises more than fifty advertising campaigns. It was here that she would meet the future associates with whom she would go on to form Voyous Films. In 2009 she also worked as production manager on Robert Morin's *Journal d'un coopérant*, a project that required her to live for five weeks in Burundi. She also did two TV series that were shot all around Quebec province. She's currently producing Joëlle Desjardins-Paquette's short film *Paparmane* (2011) as well as developing multiple projects through Voyous Films.

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VOYOUS FILMS - PRODUCTION COMPANY

Voyous Films is a Québécois production company founded in 2009 and run by Martin Henri, Marie-Claire Lalonde, Ménaïc Raoul et Gabrielle Tougas-Fréchette. All four producers have established roots within the Québec film industry, from programming to production, as well as management, festivals, events and broadcasting. The Voyous producers continue to take full advantage of the immense creativity and experience of their team. Voyous Films' primary mission is to showcase new local talent and to offer the structure and organisation they need for their creative endeavours. The Voyous team's recent work reflects the versatility and rigour of their commitment to cinema. Their work has been recognized within Quebec as well as worldwide.

The first short film produced by Voyous films, *Jonathan & Gabrielle*, directed by Louis-Philippe Eno, was awarded the prize of Best Canadian Short Film in October 2010 at the Festival du nouveau cinéma in Montreal. A few months later Voyous signed three other film projects. Of these, two were selected among the twelve films to represent Quebec at the Short Film Corner at the Cannes International Film Festival: Both Ian Lagarde's short *Solar Wind*, and Louis-Phillipe Eno's *The Combo*. This marked Voyous very first steps into the festival circuit.

Of the short films however, Nicolas Roy's *It is nothing* is the crowning achievement. The film is in contention, among only eight other works in the world, for the Short Film Palme d'or at the 64th annual Cannes Film Festival. The future looks bright for this emerging company, who is in the midst of developing ten short and feature film projects, all the while continuing the post-production of their fifth short film.



TRAVELLING - DISTRIBUTION

Travelling is a distribution organization whose mission is to promote Quebec and Canadian short films. Founded in September 2007 by Catherine Thériault, Travelling now represents forty artists from film, video and media arts communities. Travelling provides services such as festivals strategy, sales to television channels, Internet broadcasting and « How to do it yourself » sessions. The organization, founded and headed by a woman, is also sensitive to the equitable representation of men and women among the artists represented.

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CONTACT - PRODUCTION



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