

Press kit

The Orties present

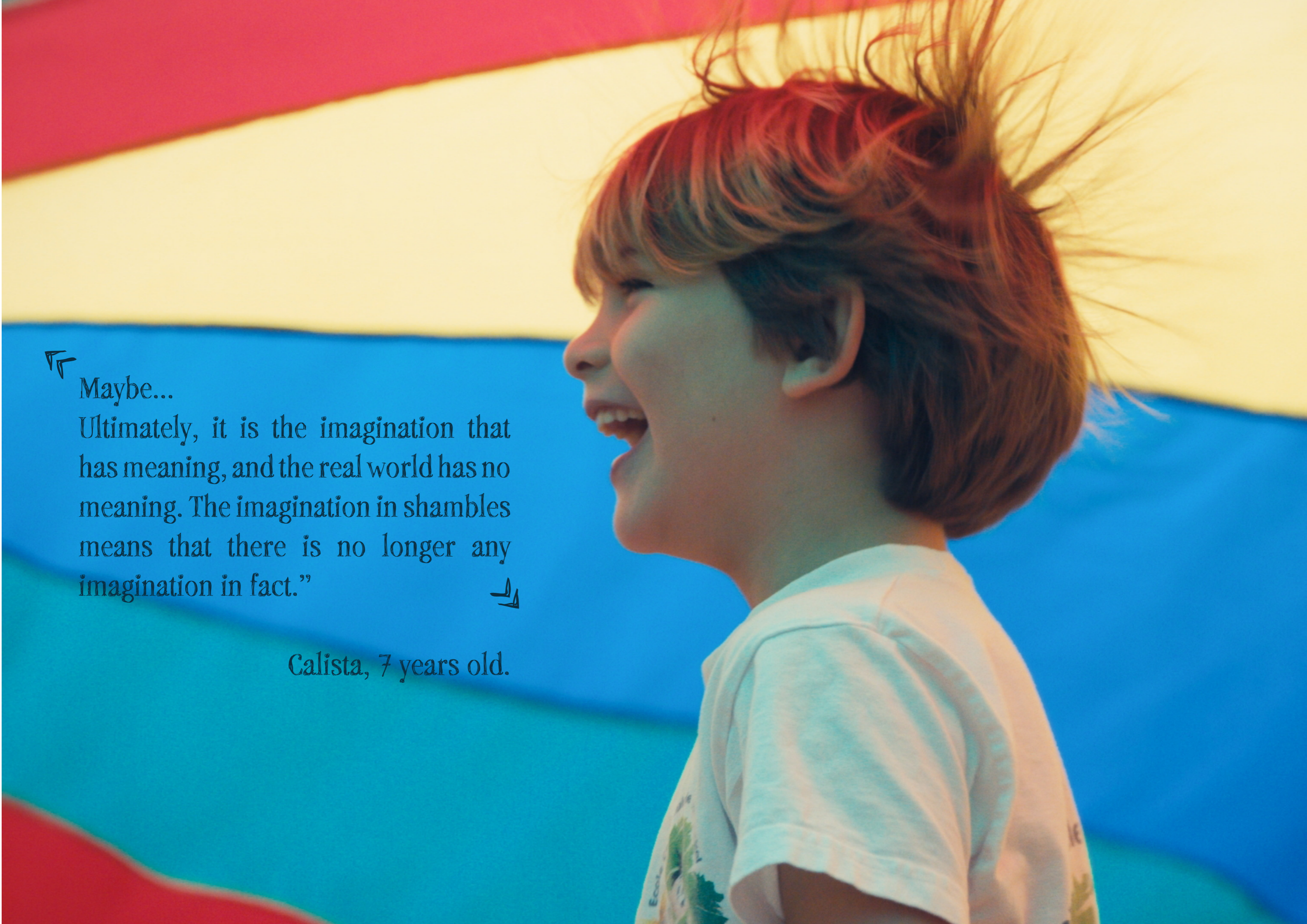
Imaginary Parachute

a film by Alizé Loumaye



With the
support of





Maybe...

Ultimately, it is the imagination that has meaning, and the real world has no meaning. The imagination in shambles means that there is no longer any imagination in fact.”



Calista, 7 years old.

Synopsis

Pitch:

Children collaborate with artists to create works.

Somewhere, elsewhere, a father and his daughter look at the stars in the sky.

Everyone imagines, and thanks to art, gets closer to the child they are or were.

Log line:

How does childhood bring us to art and art brings us back to childhood ?



Technical sheet

Short documentary

Running time : 27 minutes

Language : FR

Subtitle : EN

Format : 16 : 9 / 25 i

Sound : Multichannel 5.1 and stereomix

Screening medium : DCP available

Completion date : May 2024

Written and directed by : Alizé Loumaye

Producer : Alizé Loumaye

Line producer : Hanoulia Salame

Editing : Filipa Cardoso

DOP : Benjamin Benarouche

Sound : Timon Krzewski

Music : Pierre Van Dormael

Grading : N'gre Chichi Falise



Alizé Loumaye



BIOGRAPHY OF THE DIRECTOR: :

Alizé Loumaye grew up in Brussels with her father, who passed on his love of cinema to her from a very young age. With a bachelor's degree in preschool teaching, she then turned to her passion, cinema. She thus obtained a Master's degree in Performing Arts, cinema option, at the University of Brussels (ULB).

Childhood quickly emerged as her favorite subject, which she confirmed by directing and producing her first film "Parachute Imaginaire" which deals with the imagination of children.

At the same time, Alizé works for the Brussels International Women's Film Festival where she coordinates the professional section intended for women starting out in the Belgian film industry.

Faced with testimonies from female directors concerning their difficulties in finding production houses and self-producing, Alizé and her colleague, Hanoulia Salame, founded the production non-profit organization, "Les Orties".

"Les Orties" thus supports people who identify as women in the audiovisual sector by allowing directors who work on the production of their film to make these efforts visible as a producer or co-producer, while avoiding the difficulties and obstacles of self-production without structure.

Today, Alizé works at Mediarte, the social fund for the Belgian audiovisual, cinema, and digital sector as a program manager - connection to the labour market. It thus helps job seekers and/or beginners to integrate these professional sectors.

The creation of "Parachute Imaginaire" was a human journey, but also a perilous one. With very little funding and a health crisis at the start of filming, Alizé carried out the project with conviction for 4 years. Optimistic in nature, for the director, it is these difficulties which allowed the film to exist as it is, and which opened a second path for her, that of helping beginners in cinema.

SHORT BIOGRAPHY:


Alizé Loumaye is a Belgian director, graduated with a bachelor's degree in preschool teacher and a master's degree in film analysis and writing at the University of Brussels (ULB). Childhood quickly emerged as her favorite subject, which she confirmed by directing her first film "Parachute Imaginaire" (27', VOFR, 2024) which deals with the imagination of children.



Interview with Alizé

>> Can you summarize “Parachute Imaginaire” in one sentence?



“Imaginary Parachute” is a spatial journey through childhood through the prism of art. 

This is exactly what the making of this film was for me: a journey through my childhood thanks to art because to make this film, I returned to my primary school, to the class where I found myself exactly 20 years old.

>> Why did you choose to deal with the subject of childhood?

This subject imposed itself on me somewhere. It was a need linked to a form of anxiety; that of filming the imaginary world of childhood before losing the key when growing up.

Childhood has always fascinated me, surrounded me, and quickly established itself as a source of inspiration. With “Imaginary Parachute”, I wanted to make a film which would be an ode to this period, and which, for the adult viewer, would act like a keyhole through which they could glimpse their own childhood.

But it is certain that initially, my fascination with children’s imagination comes from the way in which my imagination protected me from the loss of my mother when I was seven. So, I wanted to start from this starting point but without making it the subject of the film. Because we all have childhood traumas, more or less big, sooner or later, the whole challenge was therefore to start from the “me” to move towards a form of universalization of my words, a “we”.

My collaboration with my editor, Filipa, was essential to develop this desire in the film!

>> How did the idea of bringing children and artists to collaborate come about?

Obviously, for me there is a sensory, aesthetic, and sensitive association between the world of childhood and that of art. But I think there are two answers to this question, one conscious and one unconscious.

First of all, the conscious answer is that the questioning comes from my experience as a preschool teacher. During my studies, art teachers taught us not to call children’s creations «works», yet certain artistic creations made by my students seemed to me extremely rich in imagination. So, I wondered if it was possible that by taking for granted the fact that children still must “learn”, we were missing out on many potential works? The argument is that children don’t have the experience. But conversely, no adult can keep his imagination intact from childhood. So, what would a work look like that was, on the one hand, the result of an artist’s experience and, on the other hand, the fruit of a child’s imagination?

To do this, it seemed important to me to go back to my childhood by filming in my old primary school, in the second year, where I found myself exactly 20 years before.

And therein lies the unconscious response to this response. During this process of bringing artists to collaborate with students from my old school, I realized that I was actually one of those artists. And that ultimately, it was all just a pretext to try to get closer to my own childhood. Because the choice to return to second year, where I found myself exactly 20 years previously, was not insignificant or random. Since it was the year, I lost my mother and found myself alone with my father. This is how the real subject of the film appeared to me: How do we seek to rediscover our own childhood through art? ?



C’est ainsi que m’est apparu le véritable sujet du film : Comment cherche-t-on à retrouver sa propre enfance à travers l’art ? 

>> What surprised you about this collaboration between children and artists?

In “Imaginary Parachute”, spectators discover three child-artist pairs who collaborate. In reality, there were 24 pairs because I wanted each child in the class to have this experience.

To achieve this, I asked the children to draw a drawing and/or a painting which I then presented to the artists so that they could choose which one they would interpret. I had spent a lot of time with the children in the class and knew each of the 24 artists more or less. So, what surprised me the most was to observe that each of the artists, when only seeing the drawing, always chose a child who looked like them. As if the drawing was a form of mirror of their little selves. Or ultimately, of their eternal age.

>> Can you explain how the making of this first film went?

Great topic! I have so many things to say about the roller coaster I just experienced for 5 years to make “Imaginary Parachute”.

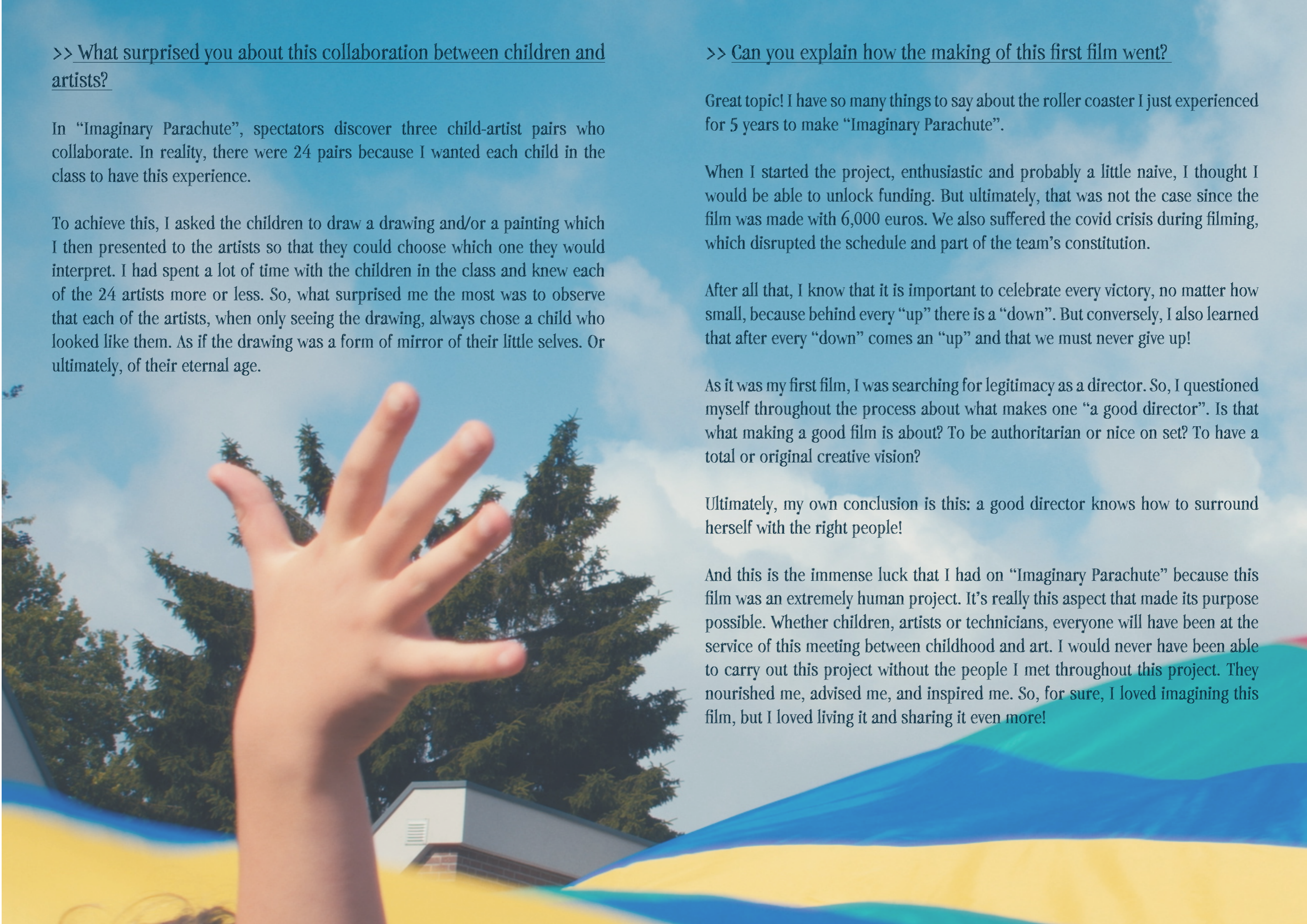
When I started the project, enthusiastic and probably a little naive, I thought I would be able to unlock funding. But ultimately, that was not the case since the film was made with 6,000 euros. We also suffered the covid crisis during filming, which disrupted the schedule and part of the team’s constitution.

After all that, I know that it is important to celebrate every victory, no matter how small, because behind every “up” there is a “down”. But conversely, I also learned that after every “down” comes an “up” and that we must never give up!

As it was my first film, I was searching for legitimacy as a director. So, I questioned myself throughout the process about what makes one “a good director”. Is that what making a good film is about? To be authoritarian or nice on set? To have a total or original creative vision?

Ultimately, my own conclusion is this: a good director knows how to surround herself with the right people!

And this is the immense luck that I had on “Imaginary Parachute” because this film was an extremely human project. It’s really this aspect that made its purpose possible. Whether children, artists or technicians, everyone will have been at the service of this meeting between childhood and art. I would never have been able to carry out this project without the people I met throughout this project. They nourished me, advised me, and inspired me. So, for sure, I loved imagining this film, but I loved living it and sharing it even more!



THE MUSIC OF THE FILM: A TRIBUTE TO PIERRE VAN DORMAEL

Pierre Van Dormael was a musician of many talents.

Composer of the original music for the films of his brother Jaco Van Dormael: “Toto le Héros” (1991), “Le Huitième Jour” (1996) and “Mr Nobody” (2009) for which he received the Magritte for best original music, he is considered a pioneer of various musical forms and experiments and a source of inspiration for countless musicians and artists.

Throughout his career, Pierre Van Dormael has created, composed and played in numerous groups present in numerous jazz festivals and clubs around the world. In 2007, his work was awarded the Belgian Django d’Or in the Established Musician category.

The use of pre-existing music by Pierre Van Dormael in “Imaginary Parachute” was obvious for the director. Passionate and inspired by his work since her university thesis on the composer’s filmography, Alizé felt a form of evidence in this musicality which pays tribute both to the artist that he was and to the father that he is.

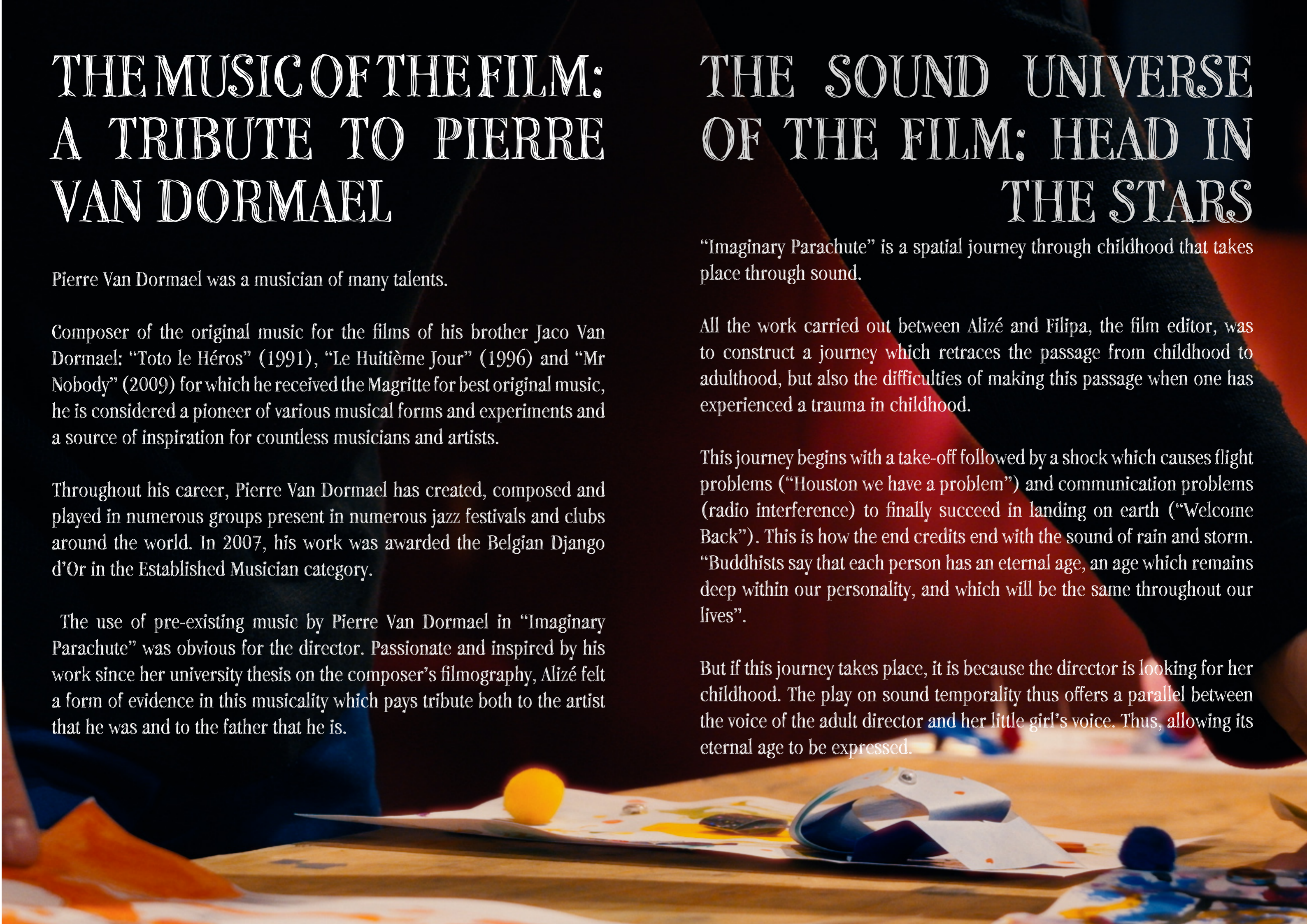
THE SOUND UNIVERSE OF THE FILM: HEAD IN THE STARS

“Imaginary Parachute” is a spatial journey through childhood that takes place through sound.

All the work carried out between Alizé and Filipa, the film editor, was to construct a journey which retraces the passage from childhood to adulthood, but also the difficulties of making this passage when one has experienced a trauma in childhood.

This journey begins with a take-off followed by a shock which causes flight problems (“Houston we have a problem”) and communication problems (radio interference) to finally succeed in landing on earth (“Welcome Back”). This is how the end credits end with the sound of rain and storm. “Buddhists say that each person has an eternal age, an age which remains deep within our personality, and which will be the same throughout our lives”.

But if this journey takes place, it is because the director is looking for her childhood. The play on sound temporality thus offers a parallel between the voice of the adult director and her little girl’s voice. Thus, allowing its eternal age to be expressed.



THE PROTAGONISTS



When a child meets
an artist.

Gaspard



Hadrien, for me, he could make a painting that told the story of his entire childhood (...) If the painting is beautiful, that we recognize that it is the image of his childhood, it is moving for others. For example, those who experienced this too.

↳ Gaspard, 7 years old. .



My name is Gaspard Parmentier. I am a boy now 12 years old. Even though I am a big sportsman (I play field hockey) and I love moving, running, and playing with my friends, I am still very cuddly, quite sensitive and I love my family. I hate injustice. I'm looking forward to returning to secondary school to discover lots of new things and make new friends.

Hadrien Loumaye



Born in 1999, in Brussels, Hadrien currently lives and works in Brussels. Graduated with a master of fine arts (MFA) in painting from ENSAV La Cambre, he is participating in a doctorate in art and science at the University of Brussels on the mass production of works of art.



His recent solo exhibition, «Liminal Surface», took place at 10N in Brussels in 2023. Additionally, his work has been featured in institutional exhibitions such as «I Think I've Already Been There» at KCCC Klaipeda, organized by Natalia Barczyńska in Klaipėda, LTI. Loumaye's works are part of the public collections of the Kruppa Art Foundation in Wrocław, PL. He won the Nosco Gallery Art Prize in 2023. He was recently an artist in residence at Bouchor in Paris and at Corridor Vert in Brussels. He also collaborated with Hans Theys on a book exploring his artistic practice and body of work.

Website: <https://hadrienloumaye.com/>

Alice



It's a bit weird but it's pretty. Alice, 7 years old.

My name is Alice, and I was 7 years old when I met Alizé for the first time, at my school.

It was Emile who chose my drawing and invited me to discover his workshop. I'm more of a sporty girl: I've been playing hockey since I was 5 years old. I have a lot of energy that I most often expend during outdoor activities, like scouting.

But I also have a very creative side: I play the piano and I have a cabinet full of small pots of paint, canvases, markers, etc. I especially like mixing colors and trying lots of different things!

Emile Pierret



Emile Pierret is a Belgian sculptor who creates worlds between magic and phantasmagoria from recycled materials.

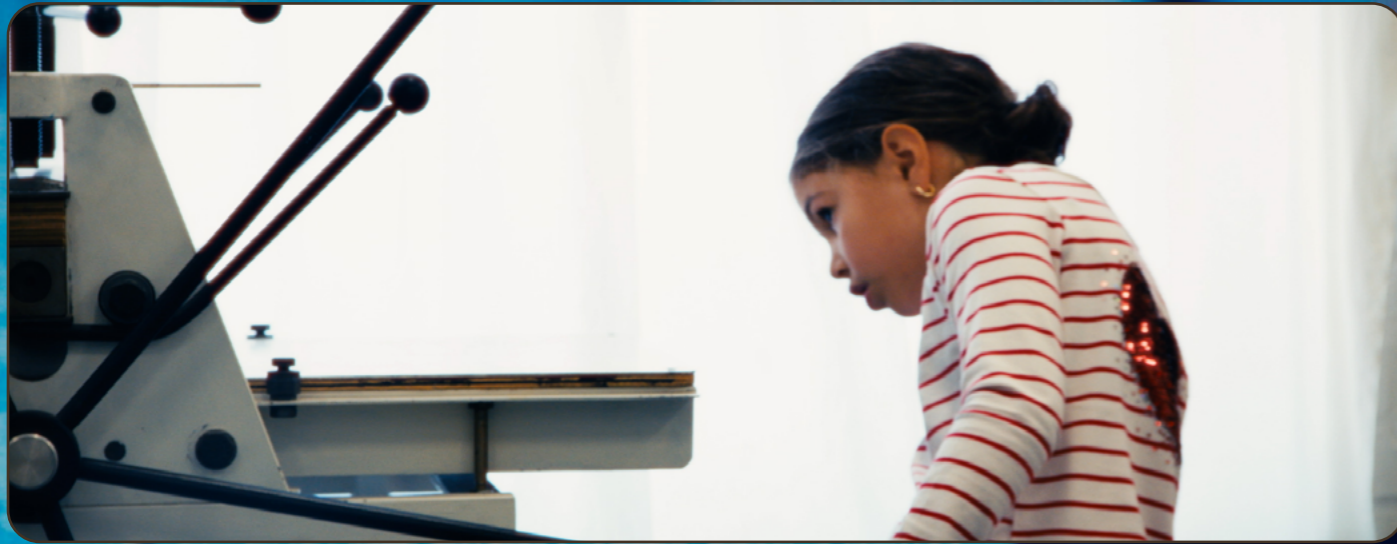
His work has been exhibited in various group exhibitions, symposiums, and art competitions.

2D and 3D artist, Emile designs and creates environments and characters in the form of illustration and 3D modelling. His daily tools are Blender, Photoshop, paper, and clay.

In addition, he has led teams responsible for creating monumental sculptures for the Venice Biennale and music festivals such as Couleurs Café.



Inès



↖ If I may say so, there's a lot of red...
But other than that, it's a good job! ↗

Inès, 7 years old.



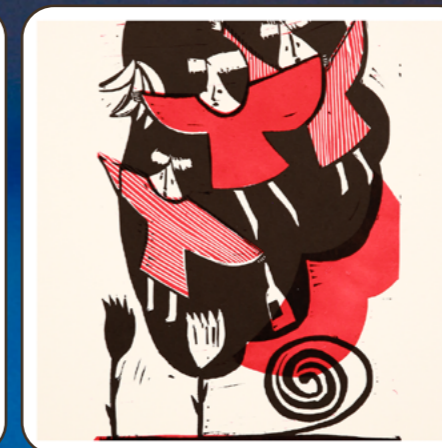
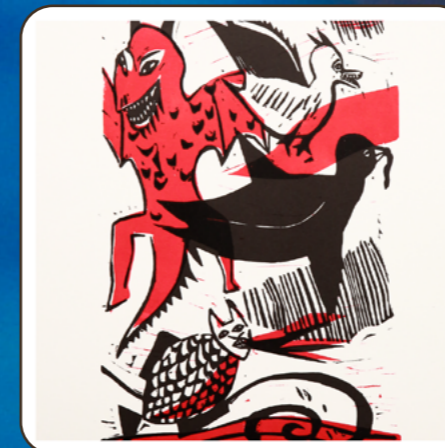
My name is Inès, I was born on 03/26/12 in Uccle. I am of Tunisian and Belgian origin. I love couscous and fries.

I love painting and crafting, it's my passion. In the future, I would like to become a lawyer because I would like to help people. At school, I love French but not so much maths.

Catherine Le Goff



Catherine Le Goff lives in Brussels. It was at the age of 25 that she started drawing. Blocked by a debilitating illness, she was influenced by the underground art and outsider art circles, both for daring to get into it and for their taste for their spontaneous style directly linked to emotion. First of all, large oil pastel drawings emerged. But in recent years she has devoted a lot of time to wood and linoleum engraving. Engraving became the counterpoint to his practice of animated cinema, which is much slower. On the plate, Catherine Le Goff sketches and quickly decides where she is going to leave whites and blacks, and how the image is composed. The same goes for the color plate when it is added, quick and synthetic solutions are found. Each engraving is an opportunity to transcribe an emotion, a little personal or imaginary story out of your head that everyone can then read in their own way. The themes are simple and recurring: the couple, the music, the party, the hospital, the sea, autumn...



Les Orties Production

Support for female directors - producers

Les Orties is a production house created by Hanoulia Salamé and Alizé Loumaye in 2023.

Hanoulia and Alizé met during their collaboration around the Brussels International Women's Film Festival on which they collaborated for three years.

Witnesses to the difficulties faced by female directors in starting out in the professional world, they quickly identified three problems:

- Difficulties in canvassing production houses.
- The invisibility of the production work of certain female directors.
- The impossibility of requesting funding for directors who, because of difficulties 1 and 2, are forced to embark on self-production.

At the same time, Alizé directed "Imaginary Parachute" on which, although she had signed with a production house, she found herself doing all the production work in addition to directing. In 2022, this production house was finally dissolved following a professional reconversion of its founders.

Still inhabited by a feeling of illegitimacy in the production, despite the fact that she carried the film throughout the pre-production and filming, Alizé contacted another production house and signed with them, transferring the rights to them. The collaboration takes place in a collegial manner, but their multitude of projects means that ultimately, Alizé continues to manage the production work alone. Arriving in image editing, the director

realizes that all her work in production would be completely invisible. This is why she decides, as an agreement, to break the contract and finally place herself as producer of "Imaginary Parachute".

This is how, between observation and professional experience, Hanoulia and Alizé imagined and created the ASBL Les Orties in June 2023. A production house which supports people identifying as women in the audiovisual sector and which allows directors who are working on the production of their film to make all these efforts visible as a producer or co-producer, while avoiding the difficulties and obstacles of self-production without structure.

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