



BY THEN

A FILM BY MATTHIEU DIBELIUS





spectre  *îledeFrance  périphérie  Scam* 

IMAGE MATTHIEU DIBELIUS MONTAGE MATTHIEU DIBELIUS ET SOLVEIG RISACHER MONTAGE SON TRISTAN PONTÉCAILLE MIXAGE CHRISTOPHE ATABÉKIAN
ÉTALONNAGE THÉOPHILE RAUSCH AVEC LA PARTICIPATION DE SCAM | BOURSE BROUILLON D'UN RÊVE CNC | FAÏA AIDE AU DÉVELOPPEMENT RENFORCÉ
RÉGION ÎLE-DE-FRANCE | AIDE APRÈS RÉALISATION PÉRIPHÉRIE | CINÉASTES EN RÉSIDENCE UN FILM PRODUIT PAR SPECTRE

Title : By Then

Duration : 45 minutes

Shooting Format : HD / 16:9 / couleur

Copy : DCP

Langue : French + english subtitles

Lieu de tournage : Paris, France

With the support of : SCAM (bourse Brouillon d'un rêve),
CNC (aide au développement renforcé), Région Île-de-France (aide
après réalisation), Périphérie (cinéastes en résidence)

Director : Matthieu Dibelius

Producer : Olivier Marboeuf

Associated producer : Cédric Walter

Editing : Matthieu Dibelius, Solveig Risacher

Sound editing : Tristan Pontécaille

Mix : Christophe Atabékian / C.A. STUDIO

Grading : Théophile Rausch / Les Films du Périscope

Visa N° 146.850

Taxi driver Koffi steers his disabled passengers through a changing Paris, as the car radio reports on the new reality of France.

FESTIVALS

- 03/2019** FESTIVAL LA PREMIERE FOIS, MARSEILLE
- 02/2019** FILMER LE TRAVAIL, POITIERS, INTERNATIONAL COMPETITION
- 01/2019** FIPADOC, BIARRITZ, NATIONAL COMPETITION
- 11/2018** IDFA, AMSTERDAM, INTERNATIONAL PREMIERE
- 11/2018** ESCALES DOCUMENTAIRES, LA ROCHELLE, YOUTH PRIZE
- 10/2018** CORSICA DOC, AJACCIO, NEW TALENTS
- 08/2018** ETATS GENERAUX DU FILM DOCUMENTAIRE, LUSSAS, SCAM DAYS

MATTHIEU DIBELIUS

Matthieu Dibelius is a French-German documentary filmmaker. He grew up in Bonn and lives in Paris. His latest film BY THEN (D'ICI LÀ) was awarded grants in France from SCAM (Brouillon d'un rêve), CNC (Aide au développement renforcé), Région Ile-de-France (Aide après réalisation) and Périphérie (Artist-in-residence).

BY THEN had its International Premiere at IDFA 2018.

Matthieu Dibelius is currently an artist-in-residence in the Faroe Islands with the Institut Français.

SPECTRE PRODUCTIONS

Spectre Productions is a production company dedicated to new film entries and innovative audiovisual projects. Spectre Productions collaborates with artists support structures or invested at the intersection between the field of art and that of film (festivals, schools, art centers and art cinemas and testing).

Spectre's films are distributed by Phantom

President / producer : Olivier Marboeuf

Associated producer : Cédric Walter

DISTRIBUTION : IOANNIS CHONDROS (DIFF@LAFABRIQUE-PHANTOM.ORG)

SPECTRE PRODUCTIONS

11 allée Maurice Ravel 35 000 Rennes (FR) × production@spectre-productions.com

BY THEN

by Matthieu Dibelius

Caroline Zéau

D'ICI LÀ (BY THEN) is a medium length film, sensitive, attentive, wholly concerned by the beauty of the people who cross through it, but it is also a political film in the most noble sense of the word, at least if we agree that politics is an experience of plurality and commonality, with liberty as its final goal. Koffi's taxi is filmed from the interior. A closed space but open to the world, which both brings together and moves bodies and gazes, it is a site well-suited for listening. It is also a cinematic place: a huis-clos in movement. Matthieu Dibelius pertinently explores its depth, structure and mobility as well as the variety of its off-camera perspectives, which form the background of a captivating sound direction.

The windows and rear-view mirrors of the taxi define a poetics of inside and outside, but also of relationship and doubles. The central rear-view mirror is a stage for a dramaturgy of gazes; Koffi's eyes are on the lookout for danger just as much as they offer reassurance. This tiny mirror is both the object that isolates him and what links him to the passengers behind him; it evokes both relationship and otherness. Koffi's gaze is never frontal, it is either reflected or seen from the side, it is simply there, not waiting for anything and the filmmaker does the same. The windows and windshield are a source of protection but also what permit vision and offer a space for personal projection. A female artist, drawing on the windows of the taxi with her finger as she often does, under the complicit regard of Koffi, counters destiny—the destiny of the world around her, the destiny of her body (a blindness to come)—with her desire to create, no matter what.

On the radio, François Hollande speaks about the terrorist attacks in Paris on November 13. But Koffi interrupts him to ask the child sitting next to him why she has to miss school: "Because I'm going to the hospital, and Friday and Saturday too... I'm going to the hospital..." she says softly. On the radio war is declared loud and clear, but her combat, daily and repetitive, against an illness we do not know, is whispered in a few words we must strain to hear.

A man with long gray hair, filmed from the front this time—as if in response to the vehemence of his desire to be heard—cries out words which he repeats, modulates, chants, in an ecstatic litany: “Freedom, Freedom [...] Freedom forever! FREEDOM EVERYWHERE!”; then, further on, “to the left, to the right, to the left, to the right, STRAIGHT AHEAD ! ALWAYS STRAIGHT AHEAD !”

Koffi’s smile and the length of the shot put us in the position of listener and create the expectation of an outcome, the prediction of an oracle. The man is shut inside the vehicle, inside the image—and inside his condition especially—but in this space he enjoys the liberty of speaking loudly and freely, he has the liberty to be heard. And what we hear is the incredible congruence between his madness and the madness of the outside world, between the most intimate suffering and the historic moment.

The off-camera includes Koffi’s life after work and the very little he says about it: “at home I don’t think about anything, no blinkers, no gears to shift...”: driving other people means being responsible for souls. The taxi driver, like the filmmaker, demarcates a *safe* space where each person finds an alter ego to express—or draw or cry out—what he or she is, thinks or feels, allowing us to witness the emergence in a welcoming silence, of gestures and words of extraordinary poetic force. Koffi’s vehicle—like the film itself—is a space in which utopia is possible in the real world, even as the chaos outside reveals itself to be just as possible.

And so the film offers a radical counterpoint to the register of speeches and slogans by proposing an alternate one of sight and hearing. It bears witness in this to the finest examples of direct cinema because like all great films of this ilk, it finds its form in the *deferment* of the event: between the public space—the street, the media—and the private sphere, at the exact point where the intimate and the political meet and where things find/rediscover a meaning. All around us, terrorist attacks and protests call for profound changes in society, but we must relearn how to see and listen *by then*.

Caroline Zéau

Conference lecturer on cinema and head of the Masters in Documentary Cinema *Imprints of the real* at the University of Amiens.

