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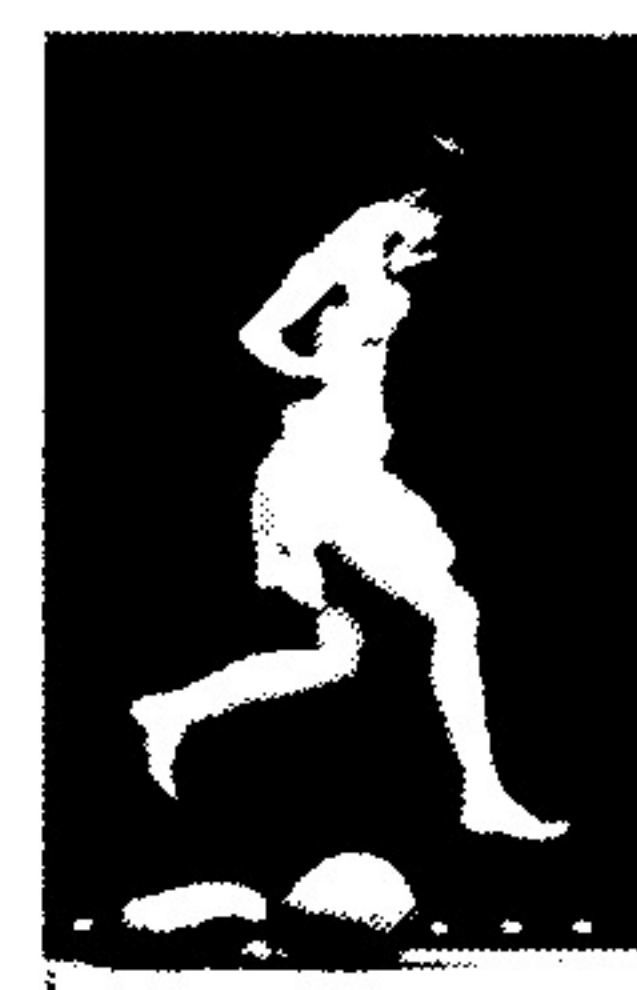
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FABIENNE SERVAN SCHREIBER

presents

A CINETEVÉ
IGELDO KOMUNIKAZIOA
SOREN STAERMOSE AB
LA SEPT ARTE
Co-production

with the special participation of Canal +

LUMIERE ET COMPAGNIE

At the initiative of the MUSEE DU CINEMA DE LYON

Based on an idea by
PHILIPPE POULET

Art Adviser
ANNE ANDREU

Production Managers
LAURENCE MILLER et MARTINE GRENIER

Original Music Score
JEAN JACQUES LEMÊTRE

Director
SARAH MOON

Length : 90 mm

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Lumier and Company

A handsome gesture

It all started with Philippe Poulet, a researcher at the Lyon Cinema Museum. Having successfully restored one of the first Lumière cameras and reconstructed the original film, Philippe Poulet was in a position to realise his dream of asking contemporary film-makers to shoot "their own Lumière film" in the same conditions as those pertaining 100 years ago : one sequence shot lasting 52 seconds, no synchronised sound, no artificial lighting, and a maximum of three takes.

The next step was to try and find a sufficient number of famous directors prepared to go along with us and to transform the project into a commercially viable and artistically valid operation.

We know that, in the last years of the 19th century, Lumière cameramen travelled far and wide to report on the state of the world. Now, a hundred years later, we were anxious to remain faithful to this impulse and determined that the camera should travel to every continent so as to invest this unique undertaking with an international dimension -indeed, there would have been little point to the exercise without such a dimension.

After months of research and requests, we managed to bring together contributions from 40 film directors of repute, three-quarters of whom are not French. We travelled to Japan in search of Kiju Yoshida and Hugh Hudson, to China for Zhang Yimou, South Africa for Arthur Penn, the United States for Spike Lee, Jerry Shatzberg and David Lynch, Egypt for Youssef Chahine, Romania for Lucian Pintilie, Italy for Abbas Kiarostami, and so on.

We wish to emphasise that none of the film-makers received any payment- all giving freely and generously of their time because they love the cinema and because they were intrigued by the challenge.

The photographer Sarah Moon filmed the directors at work and produced the "Lumière et Compagnie" montage by mixing the frames.

Synopsis of the 40 directors

Merzak Allouache

An Algerian couple in Paris. She wears a Muslim headscarf while he sports a handsome moustache. She comes softly up to the camera and smiles into the lens. The man approaches his wife and draws her away from the movie camera, hitting her on the head and stroking his moustache in a self-satisfied manner.

Théo Angelopoulos

On a beach near Athens. A shot of Ulysses emerging from the sea, illustrating a sentence from the *Odyssey*: "In what strange land have I arrived...?".

Vincente Aranda

A shot from the filming of Vincente Aranda's latest film, *Libertarias*, which relates an episode of the Spanish Civil War the arrival of revolutionary troops in Barcelona.

Gabriel Axel

The film relates the advent of the cinema. The camera describes a series of tableaux vivants successively evoking painting, sculpture, music, the dance, etc, before coming to the cinematographic art. A superb sideways tracking shot ends with a Max Sennett-type duel in a field.

John Boorman

Boorman visits the Dublin set of his friend Neil Jordan who is shooting a film on the Irish struggle for independence. The sequence depicts technicians coming and going on the set and ends by focusing on the faces of the actors Liam Neeson, Aidan Quinn and Stephen Rae.

Youssef Chahine

It is the year 1885. The Lumière cameramen are filming at the foot of the Pyramids when an overexcited peasant rushes up and smashes their camera. The shot ends with the caption "Censorship-already".

Alain Corneau

In a Paris studio a traditional dance interpreted by a dancer from the north of India, Sharmilla Sharma. The film is manually painted frame by frame.

Raymond Depardon

A home-movie shot in the courtyard of Depardon's house. Three children scale a statue of Egyptian inspiration and place a hat on its head.

Costa Gavras

A gang of teenagers in the gardens of Belleville come across the Cinematograph and stare curiously at the lens.

Francis Girod

Homage to Federico Fellini. In the courtyard of the Epinay film studios, a giant photograph of a Fellini film set is inlaid with a television set. Two painters daub a large white cross on the photo. Onlookers silently draw near. It is the demise of the cinema of Fellini. Berlusconi's television has devoured all in its path

Peter Greenaway

Various aspects of Peter Greenaway's exhibition in Munich symbolising the centenary of the cinema: a magic lantern, a naked man representing Adam, a reference to Orson Welles in the shape of aquariums, etc... A summary of Greenaway's eclectic art.

Lasse Hallström

On the platform of Stockholm railway station, the film director's wife, the actress Lena Olin, holds her child in her arms. As the train pulls away, she holds up the child and shows it the very first cinematic image : the train arriving at La Ciotat railway station.

Michael Haneke

The film director Michael Haneke has produced a 52-second editing from footage of international events filmed on 19th March 1995, the anniversary of the date when filming started in Lyon in 1895.

Hugh Hudson

Sequence shot from the shoulder. The Lumiere camera films the facing sun and then makes out the Dome of Peace. The shot ends with the sight of a group of children praying in front of the war memorial before resuming their game. Fifty years on, life continues in Hiroshima.

Merchant Ivory

At the bottom of the rue Soufflot in Paris, a tracking shot starts from the dome of the Panthéon and comes to rest on a Mac Donald's restaurant. An ironic commentary on the way American culture has invaded Europe.

Gaston Kabore

Everyday scene on the great square of Ouagadougou. Outside the Riale Cinema, children open cans of film in order to look at the reel through the sunlight. The projectionist arrives, cuffs them on the head, and forces them to carry the cans into the cinema.

Abbas Kiarostami

The camera centres on the bottom of a frying pan. A hand comes into view. Someone is cooking fried eggs. An answerphone switches on and we hear the director's voice : "Please leave your message". A woman begs the man to call her back. The man doesn't pick up the receiver. The eggs are fried. It is the end of a love affair (with the voice of Isabelle Huppert).

Cédric Klapisch

Cédric Kaplisch began his film career with a tribute to a precursor of the Lumière brothers, Etienne-Jules Marey. Here he imagines a new variation on the breakdown of movement pioneered by Marey: the rehearsal of a dance step with Géraldine Pailhas and Zinedine Soualem.

Andrei Konchalovsky

A meditation on human nature. On the edge of a cliff in the magnificent landscape of the Grand Canyon of the Verdon, lies the body of a dog eaten by worms.

Patrice Leconte

One hundred years after the event, Patrice Leconte returns to La Ciotat to film a train entering the station. But nowadays the TGV

high-speed train no longer stops at La Ciotat; it rushes through the station, leaving newspaper sheets fluttering on the platform.

Claude Lelouch

A screen kiss. Behind an embracing couple, succession of cameras and camera tcams are paraded in a tracking shot evoking the history of the cinema.

Spike Lee

The director's nine-month old daughter, Satchel, outside the family home in Brooklyn, New-York.

Bigas Luna

A naked young woman, sitting in a ploughed field near Barcelona, breast-feeds her baby as the sun rises.

David Lynch

The director's cinematographic world summed up in five short scenes. The best of David Lynch for fans of *twin peaks*.

Claude Miller

The weighing machine in Monceau Park. A little girl tries desperately to weigh herself but is too small to push her coin into the slot. Jostled by grown-ups, she takes her revenge by hitting them with her satchel. The girl's father arrives and hoists her on his shoulders. They weigh themselves together.

Idrissa Ouedraogo

Comic lakeside scene in Burkina Faso. Frightened by a crocodile, a man rushes, screaming, from the water. But it is a hoax : the crocodiles turns out to be a man wearing a rubber mask. The scene ends with a chase.

Arthur Penn

A young black woman about to give birth is stretched out on a bed. A bound man contemplates her. The camera moves from the man's face to that of the woman. According to Athur Penn, this shot is inspired by the Dadaist movement.

Lucian Pintilie

On the set of Lucian Pintilie's latest film in Romania, 250 km from Bucharest. The scene depicts newly-weds leaving in a helicopter.

Jacques Rivette

A young girl races along on her roller skates. She bumps into somebody and the scene ends in a free-for-all.

Helma Sanders

In front of the fountain of Apollon at Versailles, Louis Cochet, an 88-year old chief electrician and Henri Alekan's closest assistant, pays tribute to light. At the end of the shot, the picture goes blank and the old man slowly fades into the light.

Jerry Schatzberg

Garbage collecting in a New York street. A garbageman and a homeless person start to quarrel.

Nadine Trintignant

A sweltering day in Paris. Young men and women bathe fully clothed in the fountain on the esplanade of the Pyramid at the Louvre in Paris.

Fernando Trueba

The Spanish film director has filmed in Saragossa the release from prison of the writer and conscientious objector Félix Romeo (whose fate has still not been decided). A committed film on the plight of draft dodgers.

Liv Ullmann

A portrait of the chief cameraman Sven Nykvist in action on the set of the new film directed by the actress.

Jaco Van Dormael

Two young people suffering from Down's syndrome, Pascal and Magali, have been in love since they were children. They kiss on the esplanade of the Mont des Arts in Brussels. Pascal plays the leading role alongside Daniel Auteuil in Jaco Van Dormael's forthcoming film.

Régis Wargnier

President François Mitterrand goes for a walk in the Champ de Mars whilst his offscreen voice talks to us about the cinema.

Wim Wenders

The apparition of the two angels of *Wings of Desire*, Bruno Ganz and Otto Sander, on the roof of the Great Library in front of the Postdamer Platz.

Zhang Yimou

On the Great Wall of China, the metamorphosis of a young Chinese couple. Initially dressed in the traditional costumes of the Peking Opera, the couple are transformed into young people dancing to hard rock music. A hundred years have gone by since the invention of the cinema.

Kiju Yoshida

A kind of self-portrait, on the site of Hiroshima, of a Japanese filmmaker filming in a mirror behind the Lumière camera. After a few seconds, the mirror moves out of shot and in its place appears "the Dome of Peace", symbol of the nuclear explosion.

Question: why did you agree to use the lumiere camera?

Gabriel Axel

- Well I think when a director hears the word "limitation" he's thrilled because it's a challenge.

Costa Gavras

-it's for the game and as some colleagues wanted to play...

Claude Lelouch

- First, because I'm a grateful person above all to the Lumière brothers.

Youssef Chahine

- I like the city of Lyon, the people who have invented the basis of my work, I like the food in Lyon and I have a lot of friends there.

David Lynch

- I thought it was an honour to be asked, to make a film with the original motion picture camera

Hugh Hudson

- To learn about oneself and about life. To remember the Lumière brothers and to remember Hiroshima.

Fernando Trueba

- I like shooting this way, with such a simple and beautiful camera as the brothers Lumière's camera, for me, it's a privilege.

Cédric Klapisch

- The Lumière camera is a relic. Something like the holy shroud. Some have different religions, I have the religion of cinema. That's why I wanted to shoot with this camera.

Alain Corneau

- First, out of pleasure, as always when you agree. My pleasure? When I have the opportunity of filming a part of India, I'm not going to think twice!

The Cinématographe, a user's manual

Date of birth	1895
Place of birth	Lyon Monplaisir, France
Inventors	Louis and Auguste Lumière
Patent	N° 245032 dated February 13, 1895
Builder	Jules Carpenter, Paris
Identifying marks	The <i>Cinématographe</i> alone shoots, prints (by contact) and projects the film.

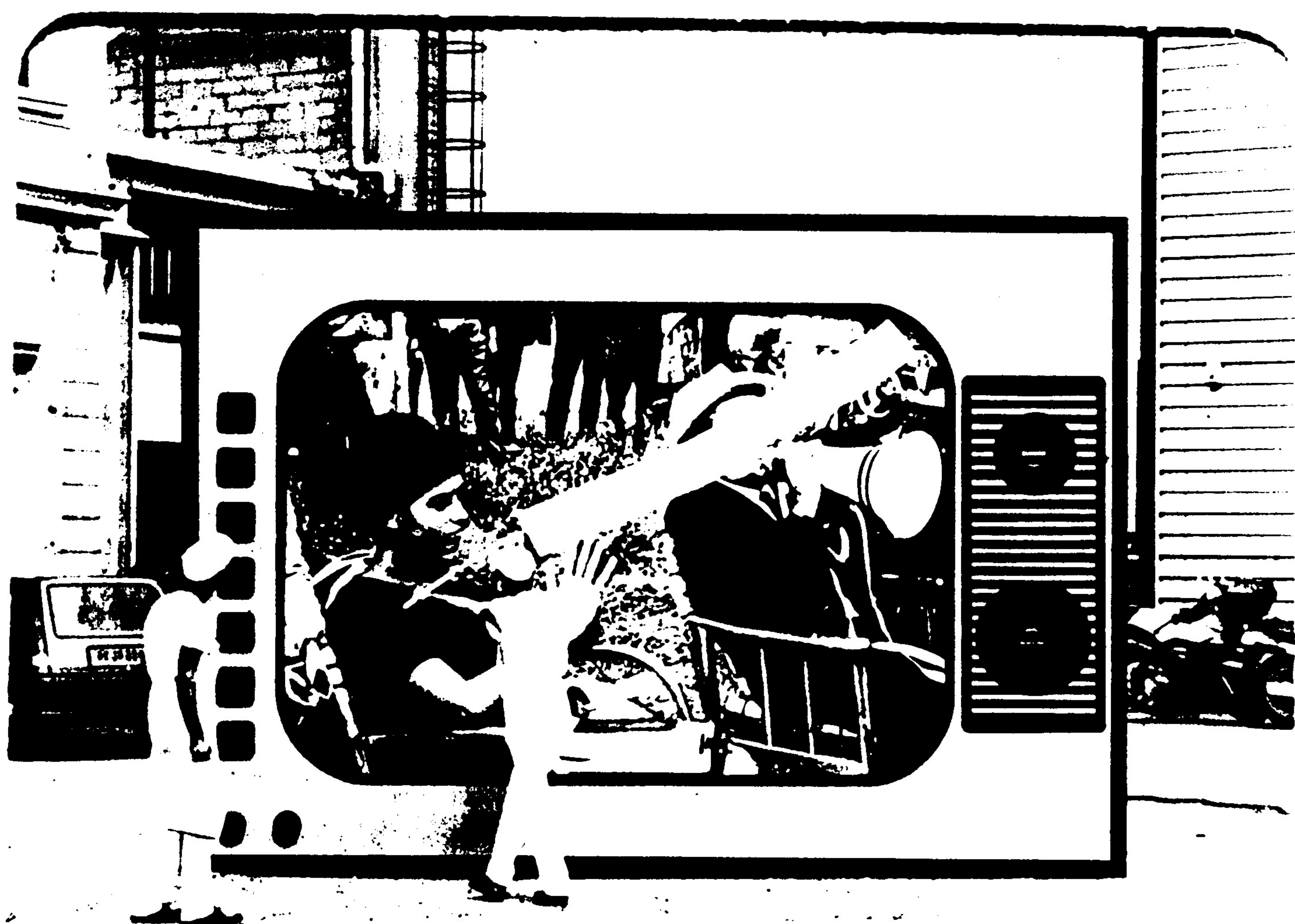
The Camera

Optique	Zeiss Krauss Planar - 60 mm.
Diaphragm	F 3.6 to F 23, focussed by sliding in a helicoid screw sheath.
Shutter	2 superposed serrated discs.
Operating system	Film pulled by a claw mechanism hooking into perforations. Intermittent movement halting film (shutter open) or advancing it (shutter closed).
Motor	None. Film is advanced by hand-cranking at least two turns a second! (Operators used to say that to maintain a good tempo they would hum a military march!)
Rhythm	Between 16 and 20 images a second, (depending on how fast you hum the march.)
Speed	1/32d at 16 frames a second 1/40th at 20 frames a second
Framing	Full 35. No possibility of sighting during shooting, framing being done before the shot by viewing the image on ground glass in the camera opening.
Film magazine capacity	About 17 meters (about 18.5 yards).
Duration of take	About 50 seconds, no interruption possible (inertia of the claw mechanism is too great), so a sequence shot is obligatory.
Weight	3.9 kilos (8.6 pounds).
Size	12.5 X 19 X 19 cm (about 5 inches X 7
1/2 inches	X 7 1/2 inches).

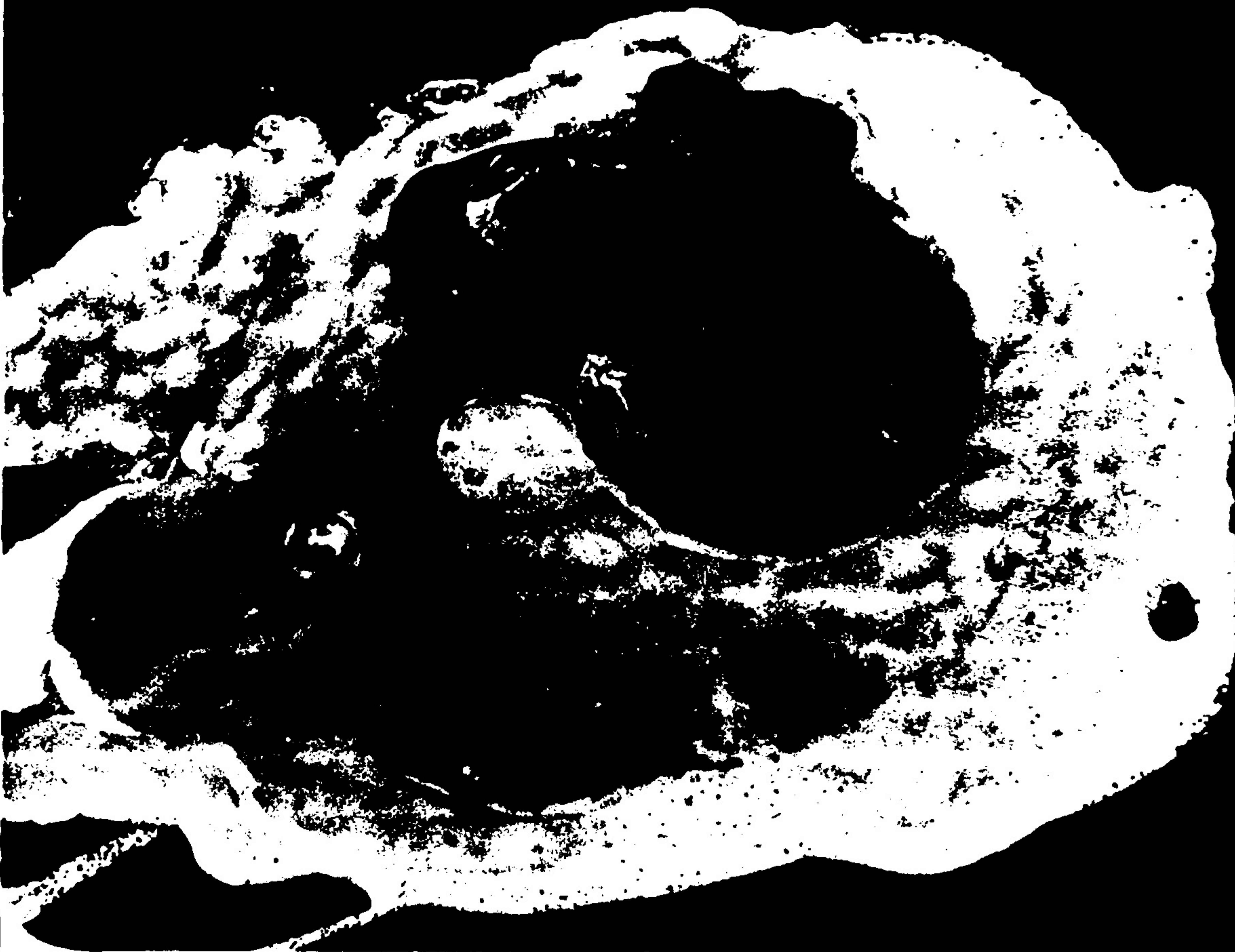
Camera	The camera is immovable, fixed solidly to the tripod; pan shots are not possible but can be made by placing the tripod on a movable platform.
Tripod	Old-fashioned wooden tripod.
The film	
Format	35 mm with round perforations (2 per frame)
Film Base	The only concession to modern technology, it is now made of acetate, for obvious security reasons.
Emulsion	Black and white. The shooting negative is coated with a thick silver bromide gelatin, orthochromatized, with anti-halation backing (based on Louis Lumière's original chemical formulas). The print negative is similar, but less sensitive and non-chromatized.
Film Speed shooting	From 20 to 50 ISO depending on conditions and desired results.
The Light	
Exposure	In order to reproduce the shooting conditions of the early Lumière cameramen, the shooting is daylight, with no addition of any other electric light source. Strong sunlight is naturally preferable, but shooting can be done with an overcast sky as long as there is a certain luminosity.
The Sound	
Sound Accompaniment:	Naturally, there is no synchronous sound, and the filmmaker is free to choose the soundtrack for his film.



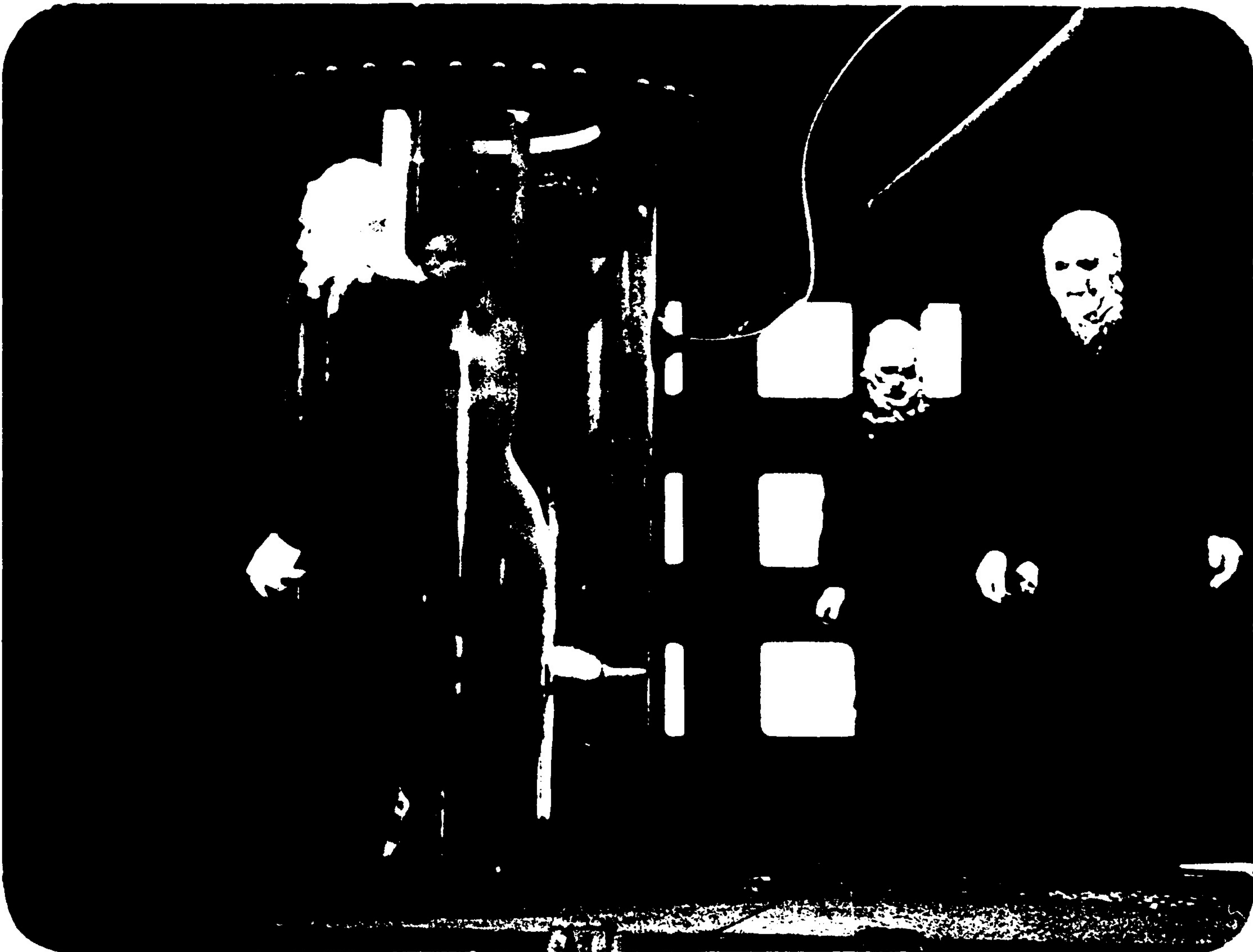
Film Lumière de Régis Wagnier



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