



RICHÉLIEU



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LE FOYER FILMS, TS PRODUCTIONS and JPL FILMS present

R I C H E L I E U



A FILM BY PIER-PHILIPPE CHEVIGNY

WITH ARIANE CASTELLANOS, MARC-ANDRÉ GRONDIN, NELSON CORONADO, EVE DURANCEAU,
MICHELINE BERNARD, LUIS OLIVA, GERARDO MIRANDA, ANTONIO ORTEGA, MARVIN COROY,
MARIA MERCEDES COROY, ÉMILE SCHNEIDER, HUBERT PROULX

89 MIN - CANADA & FRANCE



SYNOPSIS

Facing bankruptcy after a difficult breakup, Ariane moves back home to the Richelieu Valley and gets a job in a food transformation plant for seasonal migrant workers. Focused on solving her financial issues, Ariane serves as an interpreter between Stephane, the factory's aggressive supervisor, and the 42 seasonal Guatemalan workers hired as cheap labor. She obeys Stephane's often excessive orders, pressuring the underpaid Latino workers to constantly work overtime and turning down any request for better conditions. Little by little, she befriends a group of four Guatemalans assigned to the most physically demanding unit of the entire factory. Shoveling shredded corn in the harsh sun all day long, Manuel, Alfonso, Guillermo, and Juan have no one else but her to voice their concerns. Realizing the extent of her new friends' vulnerability, Ariane begins to take a stand against Stephane. Tension slowly builds up between the two as Ariane defies his decision to fire workers or to illegally install surveillance cameras in the dormitories. When Manuel slowly falls ill to a mysterious condition, the stakes quickly develop into a crisis situation.

DIRECTOR'S STATEMENT

I grew up in the Richelieu Valley in Quebec. In neighboring fields, Latin American laborers spent whole summers working backbreaking jobs. I didn't know it at the time, but they earned less than minimum wage to support whole families, probably oblivious to the fact that "Richelieu" literally means «wealthy place». They lived next door, yet we never interacted. Like a kid too afraid to ask neighbors if they want to be friends, I shyly avoided them.

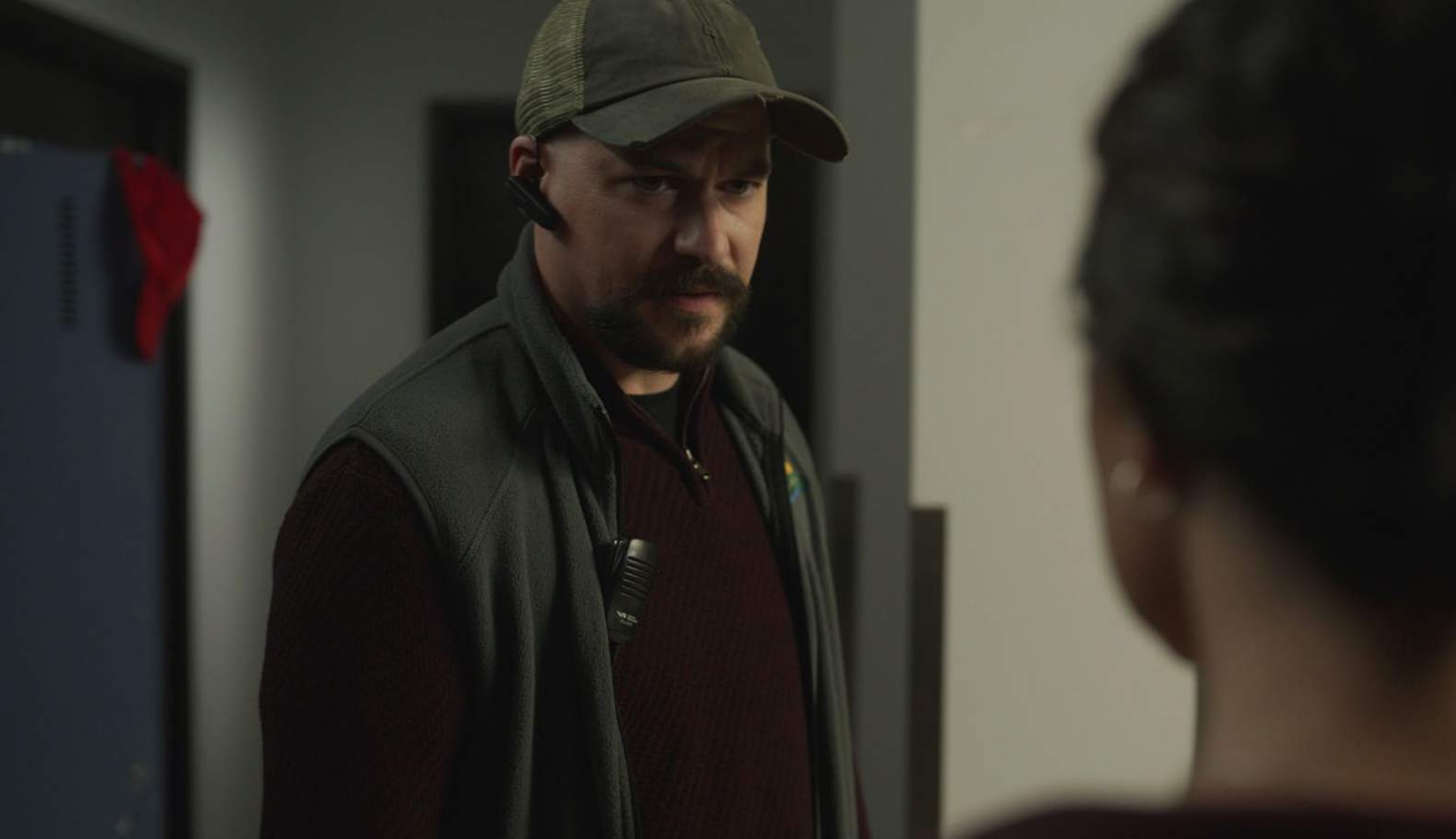
Years later, I came back home for a documentary project on allegations of exploitation in the Temporary Foreign Workers program: I finally had an excuse to hide behind so I could ask my old neighbors to be friends. And friends we indeed became as I met wonderful people from Guatemala who had a lot to tell. Stories of blackmail, unpaid wages, constant surveillance, illegal termination,

and denied insurance coverage were all equally horrifying. How could this happen here, in the "most peaceful country on Earth"?

But they wouldn't tell these stories «on the record». I began thinking no documentary could expose exploitation the way I had hoped: no worker on that program would risk their job by violating their NDAs, and no ill-intentioned employer would ever allow a film crew on their property. Perhaps ironically, I realized only through fiction could we ever tell the truth.

Making sure no one could ever be identified, I wrote a script from the perspective of a French-to-Spanish translator. In many ways, that point-of-view mirrored my own: complicit (as a Canadian citizen benefiting from cheap grocery) but willing to





make things right (by speaking out). The idea was to invite the audience to step in that position as a way to question their complicity, which is why I opted for an immersive visual style, with an over-the-shoulder camera, filming most scenes in one-shots. The camerawork is meant to make you feel like you are right there with Ariane, in real-time. Then the question becomes: will you make things right?

I wrote the lead part specifically for my friend Ariane Castellanos, who actually came along as my own real-life translator when I interviewed the workers during a winter trip to Guatemala, far away from their employer's gaze. She is an amazing talent who gave me the invaluable gift of her very first performance in a feature film. To avoid the "mean boss" stereotype for the part of Stéphane, I thought of Marc-André Grondin, arguably Quebec's most famous and beloved star since Jean-Marc Vallée's masterpiece *C.R.A.Z.Y.* (2005). He brought a lot of vulnerability and humanity to a character that was

initially much harder to relate to on paper. The outstanding Nelson Coronado was cast as Manuel at the very last minute, seemingly popping out of nowhere, also appearing in a lead role for the first time. The bulk of the dozen other Guatemalan and Mexican actors, including Gerardo Miranda (Alfonso) and Marvin Coroy (Hector), were cast with help from Jayro Bustamente's *La Casa de Producción*, who held remote auditions for us in Guatemala City to find the best talent. Much to my delight, Bustamente's muse Maria Mercedes Coroy (*Ixcanul*, *La Llorona*) even agreed to a short cameo as Manuel's wife Maria.

Beyond the social change it aims for, *Richelieu*, in the end, is a very personal film. In a way, it's a film about how only through deep human encounters can we find out who we really are. But mostly, this film is a tribute to the beautifully resilient workers of the Richelieu Valley. Meeting them definitely helped me find out who I was.



A B O U T

P I E R - P H I L I P P E C H E V I G N Y

Pier-Philippe is a filmmaker from Montreal, Quebec. His films combine contemporary sociopolitical subject-matter with a distinct visual style. In 2019, his short film *REBEL* received worldwide attention: after premiering at TIFF, it went on to screen at over 140 festivals including Busan, Seattle, Stockholm, Vladivostok, and Tirana where it won the Oscar-qualifying award for Best Short Film. His first feature film *Richelieu* had an equally impressive track-record in development: Berlinale Co-Production Market, TIFF Filmmaker Lab and the Gabriel Figueroa Film Fund at Los Cabos Festival. The film is set to world premiere in competition at the 2023 Tribeca Festival. Pier-Philippe is currently working on a follow-up feature co-written with Chloé Robichaud.



C A S T

Ariane
Stéphane
Manuel
Michèle
Nicole
Juan
Alfonso
Guillermo
Hector
Maria
Mathieu
Richard

Ariane CASTELLANOS
Marc-André GRONDIN
Nelson CORONADO
Eve DURANCEAU
Micheline BERNARD
Luis OLIVA
Gerardo MIRANDA
Antonio ORTEGA
Marvin COROY
Maria Mercedes COROY
Émile SCHNEIDER
Hubert PROULX



C R E W

Director

Pier-Philippe CHEVIGNY

Screenplay

Pier-Philippe CHEVIGNY

Cinematography

Gabriel BRAULT TARDIF

Editing

Amélie LABRÈCHE

Production Design

Yola VAN LEEUWENKAMP

Sound Design

Jérôme GONTHIER

1st Assistant Director

François JACOB

Production Manager

Jeanne-Marie POULAIN

Sound Recording

Philippe LECOEUR

Production Company

Le Foyer Films (Canada)

Co-production Companies

TS Productions, JPL Films (France)

Producers

Geneviève GOSSELIN G., Le Foyer Films (Canada), Miléna POYLO,
Gilles SACUTO and Alice BLOCH, TS Productions (France),
Jean-François BIGOT and Camille RAULO, JPL Films (France).

Co-financed by

SODEC, Téléfilm, Eurimages, Fonds Harold GREENBERG,
Conseil des arts et des lettres du Québec, SACD,
Région Bretagne in partnership with the CNC,
Universciné, Radio-Canada.

TECHNICAL DETAILS

Shooting format	Arri LF
Sound Format	5.1
Aspect Ratio	1.37:1
Running time	89 minutes
Genre	Social Drama
Original version	French and Spanish
Subtitles	English
Year of production	2022

R I C H E L I E U



NOTABLE
PRESS COVERAGE
& REVIEWS

Tribeca, Karlovy Vary, Fantasia Title ‘Temporaries’: Watch First Teaser for Migrant Worker Drama (EXCLUSIVE)

By Naman Ramachandran ▾



Le Foyer Films

A first teaser has been unveiled for Canadian filmmaker Pier-Philippe Chevigny's debut feature "[Temporaries](#)" ("Richelieu"), which will bow at the [Tribeca Festival](#) followed by the [Karlovy Vary](#) Film Festival and Fantasia International Film Festival.

The film follows Ariane (Ariane Castellanos), who moves back home to the Richelieu Valley after a breakup and gets a job as an interpreter for seasonal migrant workers in a factory. Witnessing workplace abuses perpetrated by Stephane (Marc-André Grondin), the factory's aggressive supervisor, Ariane must decide how far she is willing to go to speak out against injustice.

Chevigny grew up in the Richelieu Valley in Quebec and observing migrant workers there informed the film. "My first feature aims to question the image of Canada as a perfect, injustice-free country. Launching at Tribeca, Karlovy Vary and Fantasia matters because it gives the weight of international attention to that criticism: it's harder to ignore the noise when the rest of the world is showing concern," Chevigny told *Variety*.

The film is produced by Geneviève Gosselin G., Le Foyer Films (Canada), Miléna Poylo, Gilles Sacuto and Alice Bloch, TS Productions (France) and Jean-François Bigot and Camille Raulo, JPL Films (France). It is co-financed by SODEC, Téléfilm, Eurimages, Fonds Harold Greenberg, Conseil Des Arts Et Des Lettres Du Québec, SACD, Région Bretagne In Partnership with the CNC, Universciné and Radio-Canada.

Be For Films is handling international sales.

Gosselin G. told *Variety*. “Pier-Philippe is one of my earliest collaborators and we were lucky to be surrounded by experienced partners TS Productions, JPL Films and Be For Films for his first feature. I can’t wait to present it to the world and hope it will resonate as strongly as it did when I first read the script.”

Pamela Leu of Be For Films added: “Working with a first time director has always been inspiring. We are very proud and excited to bring Pier-Philippe Chevigny’s singular and resonant debut film to the upcoming Tribeca FF and Karlovy Vary FF later this summer.”

Watch teaser here:



Read More About:

Karlovy Vary, Temporaries, Tribeca Festival

[Home](#) > [Movie Reviews](#)

'Temporaries' Review: A Gut-Wrenching Look at the Exploitation of Immigrant Workers | KVIFF 2023

With a solid script, tight direction, and strong performances, 'Temporaries' is an essential movie to understand the state of modern labor.

BY **MARCO VITO ODDO** PUBLISHED 6 DAYS AGO



Image via Karlovy Vary International Film Festival

As a form of art, cinema can be used for many different purposes. A movie can entertain the audience or move people, but it can also be used as a political tool to denounce the injustices that plague our world. That's the case in **Pier-Philippe Chevigny's** *Temporaries* (*Richelieu*), a devastating movie about how immigrant workers are exploited by first world companies that can't abuse the citizens of their own countries quite so easily.

In *Temporaries*, we follow Ariane (**Ariane Castellanos**) as she returns to her mother's home in Canada after a complicated divorce. Ariane's former husband is in jail for fraud and she has inherited all his debts. That means she's forced to find a job as fast as possible, which leads her to be employed as a translator in a corn factory. Ariane is responsible for mediating the communication between the factory director, Stéphane (**Marc-André Grouin**), and the Latino workers the company employs as temporaries. As a translator, Ariane must remain neutral and just repeat in Spanish the words she hears in French. However, as time goes by, the unfair treatment of the immigrant workers forces Ariane to become an ally in their fight for basic human rights.

While the plot of *Temporaries* unfolds exactly as we expect it to, the movie's strength lies in how it doesn't refrain from presenting a detailed accounting of all the strategies big companies use to bypass the law to increase productivity. There's a reason companies located in wealthy countries prefer to hire immigrants for hard labor: they are vulnerable to all sorts of abuses. Furthermore, the position of a temporary worker itself puts an unfair weight on their shoulders as there's always the threat of an abrupt end of the contract. And if big companies are normalizing freelancing work in place of steady job positions in all areas, to avoid paying for their benefits, the situation is even worse in areas that can employ people without a formal education, and whose lack of experience makes them easier to manipulate.

'Temporaries' Explores the Horrors of Late Capitalism



Image via Karlovy Vary International Film Festival

Like [Ken Loach](#)'s *Sorry We Missed You*, *Temporaries* delves deep into the horrors of modern slavery, where people are forced to choose between their freedom or survival. As the years have passed, corporations have developed many workarounds to get rid of the rights workers fought so hard to acquire in the 20th century. With temporary work, for instance, the promise of quick gains in a stronger currency while working abroad leads many people to leave their families and expose themselves to inhumane work conditions that break their bodies and their souls. And, of course, companies spend a good amount of money hiring people that'll help them evade the protections unions and legal systems can offer workers. All in the name of profit. *Temporaries* explores this complex situation in detail, offering an unflinching look at the exploitation of immigrant workers. If the film is a work of fiction, it's built over a reality that many would prefer to ignore.

While *Temporaries* is worried mainly about the immigrant workers' dire situation, the movie is also smart enough to explore how the abuses they suffer can't be blamed on a single person. The movie explores how the cruel system of capitalist production robs people of their humanity, lest they be thrown to the bottom of the food chain. That's why, as cruel as the factory director can be, the movie also takes time to explore how his job, and therefore his survival, is also on the line. The owner of the means of production has everyone's lives in his hands, and he only cares about the cold numbers. Production must go up, and the human cost is not even a variable in the formula of success. That doesn't mean people are without agency, as *Temporaries* also explores how, even in the harshest situations, there's still room for compassion and solidarity.

Chevigny also does a wonderful job giving the immigrant workers at the center of the movie humanity. Despite the brutal work conditions, which they must accept or risk getting fired, the group also finds time to share meals, music, and stories, clinging to whatever vestige of a normal life they can have. These moments of levity are essential for *Temporaries* to convey its message, as it allows the audience to see the group as more than general workers, but individual people, with their own contradictions and idiosyncrasies.

Castellanos Is Magnificent in 'Temporaries'



Image via Karlovy Vary International Film Festival

evident thanks to the strong performances of the entire cast. Castellanos shines in the main role, torn between the chaos of her life and the need to stand against injustice. In addition, the whole cast manages to play their parts with the passion audiences need to connect with these characters, sharing their woes and fears as *Temporaries* exposes the entrails of a game with very few winners and many immoral players.

The heartbreaking condition of the immigrant workers of *Temporaries* becomes even more evident thanks to the strong performances of the entire cast. Castellanos shines in the main role, torn between the chaos of her life and the need to stand against injustice. In addition, the whole cast manages to play their parts with the passion audiences need to connect with these characters, sharing their woes and fears as *Temporaries* exposes the entrails of a game with very few winners and many immoral players.

Thanks to the convergence of a solid script, tight direction, and heartbreaking performances, *Temporaries* stands apart as a drama about the state of modern labor. While the message might be put ahead of the story sometimes, this is still an essential movie to better understand how the invisible chains of production govern our everyday lives.

Temporaries had its world premiere at 2023's Karlovy Vary International Film Festival.



CRITIC'S NOTEBOOK

The Tribeca Festival Has a Story to Tell

Documentaries about siblings and baseball are among the standouts in the film slate of an event that encompasses a lot more than movies.

By [Natalia Winkelman](#)

June 7, 2023

Every spring, the Tribeca Festival returns to Lower Manhattan with a bulky mixed bag of creative programming. Looking for virtual reality? Concerts? Video games? Podcast tapings? The event, which dropped “film” from its name in 2021, lassos together all its media with the key word *storytelling* — a buzzy, often branded term. Past attendees of the festival might recall Robert De Niro, one of its founders, rapping, “I’ve got a story to tell,” at the start of [a bouncy, AT&T-sponsored Tribeca](#) trailer that preceded screenings for half a dozen years.

A tension surrounding this year’s event, which runs from Wednesday through June 18, is how it coincides with a wholesale hiatus in storytelling with the Writers Guild strike in its second month and a potential SAG-AFTRA strike hovering on the horizon. The impasse, which pits Hollywood studios against creators, hangs on a question: How much does the system truly value these storytellers? The industry is in crisis, and as the guilds sound alarm bells, it will be interesting to see how Tribeca amplifies their chime.

A top U.S. film festival, Tribeca has long served as a kind of industry nexus, platforming big-studio movies beside indies. Once, the event featured Mario Van Peebles’s “Baadasssss!” [on the same day](#) as “New York Minute,” starring Mary-Kate and Ashley Olsen. This year, Disney and Pixar’s [“Elemental”](#) is the centerpiece. The festival has also proven a conduit for filmmakers to go from newcomer to big deal. In 2018, Nia DaCosta premiered the crime drama “Little Woods.” She’s now directing [“The Marvels.”](#)

The festival's juiciest titles are often the discoveries, and that was certainly the case for my favorite world premiere this year: "[The Gullspang Miracle](#)," a dazzler in the documentary competition. Like the weird love child of "Three Identical Strangers" and "Grey Gardens," the film observes the Norwegian sisters Kari and May in the afterglow of meeting Olaug, an uncanny ringer for their elder sister, Astrid, who died by suicide decades earlier. The director, Maria Fredriksson, accompanies the trio as they plumb this strange serendipity, laying bare destabilizing truths and secrets.

Darker in mood and in palette is Ethan Berger's "[The Line](#)," an incisive college drama that's equal parts spectacle and parable. Alex Wolff stars as Tom, a sophomore at a Southern liberal arts school shirking his studies to romp and roughhouse with his fraternity brothers in the fictional Kappa Nu Alpha. It's fall rush season, and trouble arrives in Gettys (Austin Abrams), a promising freshman pledge whose swagger nonetheless rubs Tom's truculent roommate, Mitch (Bo Mitchell), the wrong way.

In his narrative feature debut, Berger demonstrates a knack for scene-setting. He paints the fraternity's antebellum mansion not as an animal house but rather as a tenebrous, cocaine-tinctured netherworld peopled with the preppy, white progeny of local fat cats. These boys are homophobes (not to mention racists and sexists), and yet Berger and his co-writer, Alex Russek, deliberately present the brotherhood as buttressed by a vigorous homoeroticism. Tussling is a pastime, penis remarks fill the patois and hazing hinges on a heavy dose of organized spanking.

If all that macho posturing leaves you hungry for some memorable female-driven narratives, look no further than "Richelieu" and "Cold Copy," two absorbing dramas in different registers. Both center on a woman honing her professional credo, albeit to opposite ends: In "Richelieu," Ariane (a stirring Ariane Castellanos) finds purpose as an advocate for others, while Mia (the always-on Bel Powley) of the jittery "Cold Copy" succeeds by stepping on her peers to give herself a boost.

"[Richelieu](#)" is set at a Canadian industrial plant, where Ariane is tasked with translating the Québécois French dictates of her boss into the Spanish spoken by the mill's stable of Guatemalan laborers. The filmmaker, Pier-Philippe Chevigny, makes expert use of long takes trailing characters through space, including during a climax guaranteed to leave you breathless.

20 Best Films of Tribeca 2023

Ronald Meyer, Denton Davidson • Film • June 21, 2023 12:21PM



The Tribeca Film Festival, co-founded in 2002 by **Robert De Niro** to revive Lower Manhattan's cultural scene, doesn't launch Oscar contenders at the rate of Sundance, Cannes and the Big Fall Four (TIFF, Venice, Telluride and NYFF), but it nevertheless facilitates a hub for some of our very best artists to screen new work and discuss the state of their industry.

The main slate also provided a first look at the latest performances from **Gabrielle Union**, **Ariana DeBose**, **John Magaro** and **Halle Bailey**. Finally, the event introduced us to new names for whom critics think we should keep a lookout. Because some of the best-reviewed and most intriguing titles didn't win prizes, an awards recap doesn't do the festival justice. Scroll through the gallery to discover a fresh generation of indie talent and learn which films can be enjoyed virtually with Tribeca at Home.



Photo : Tribeca Film Festival

“Richelieu”

“Richelieu” unfolds in the terrain tread by **Cristian Mungiu**'s “R.M.N.,” Cannes 2023 entry “The Old Oak” and the **Vincent Lindon**-starring “The Measure of a Man.” A French-to-Spanish translator (**Ariane Castellanos**, “Le Honorables”) working in a Canadian food processing plant that employs a large number of Guatemalan migrants increasingly feels compelled to speak up against management's exploitative behavior. **Gary M. Kramer** (Movie Jawn) says it's “easily the best film” of this year's festival.



Tribeca 2023 | 'Perpetrator' and 'Richelieu'

The 2023 Tribeca Film Festival began its programming on Thursday, June 7th and will run until the 18th both in person and virtually. And thus far, it has been a decent festival! With 109 feature films featured in this year's slate, there are plenty of categories and exciting projects to watch.

The Spotlight Narrative category has some wonderful films to showcase in addition to my favorite, *Midnight*, which contains the features that could keep you up at night. Either way, something tells me there are plenty of films for me to enjoy and recommend that you add to your watchlist. Without further ado, here are some films I saw from the first couple of days of the festival:

Richelieu | Director: Pier-Phillippe Chevigny

Official synopsis: Trying to get her life back on track after a breakup, Ariane moves back to her hometown and in with her mother. To save her sinking finances, she takes a job at the local corn plant as a French-to-Spanish interpreter for the seasonal migrant workers employed there. She befriends Manuel, an illiterate, naive young man who has left his small children behind in Guatemala to earn as much as he can in Canada. As Ariane begins to witness how the workers are being taken advantage of, and as the only one who seems to see them as real people, she finds it increasingly difficult to keep quiet. What unites all of them, from boss to migrant worker, is a deep desperation to keep their job, but the individual choices they make in the face of mounting pressure reveal everyone's true character.



Courtesy of Tribeca Film Festival

Review: Chevigny's *Richelieu* is a discomfiting view at moral ambiguity and humanity. The way he captures the immigrant experience under an empathetic lens is beautiful filmmaking. This is not the easiest film to watch, especially if you have any experience with the subject matter. But it's an important one that should be watched by the masses.

Through Ariane, Chevigny showcases the thin line between doing work to get by and investing in your workers' well-being. While one offers her a work life free of complications and personal problems, it's clear that there's an unethical element that comes with it. Chevigny's directing and writing manages to implement empathy within every scene, which results in an emotionally compelling watching experience for viewers.

The work submitted by the director/screenwriter is certainly worth taking notice of, but it is also made possible by the extraordinary performances from beginning to end. Ariana Castellanos, who somewhat takes on the hero role, is sensational every step of the way. Marc-Andre Groudin is on the opposite end of the ethical spectrum but gives a subtle menacing performance that will leave a lasting impression among viewers. Finally, the group of actors who play the Guatemalan workers stand out and demand your attention.

A beautiful yet discomfiting showcase of the immigrant experience when it comes to working conditions and unfair treatment, director Pier-Phillippe Chevigny's feature is a captivating and strong debut. It demonstrates the beauty in doing the right thing for other people, even if that means sacrificing a portion of your livelihood. Bravo to the cast and crew for beautifully showcasing humanity amidst adversity.

★★★★★

JUNE 9, 2023

2023 TRIBECA FILM FESTIVAL, # FEATURED, # JENNIFER REEDER, # PERPETRATOR, # PIER-PHILIPPE CHEVIGNY, # RICHELIEU, # TRIBECA 2023, # TRIBECA FILM FESTIVAL



Eye For Film >> Features >> Hidden treasures at Fantasia 2023

Hidden treasures at Fantasia 2023

The smaller films worth seeking out in Montreal

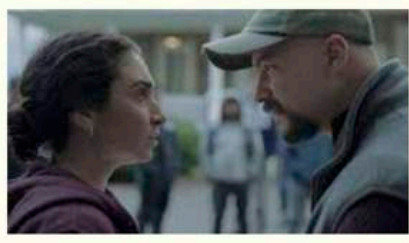
EYEONFILM.UK - FANTASIA CURTAIN RISER ARTICLE
UNDATED, JULY 2023

by Jennie Kermode

With the 27th edition of Canada's largest genre festival, the [Fantasia International Film Festival](#), about to start, there's a lot to get excited about. Guests including Nicolas Cage, Barbara Crampton, Jennifer Reeder, Larry Fessenden and Xavier Gens are en route to Montreal for three weeks of horror, science fiction, fantasy, action and animé screenings which include some of the big titles of the year ahead, alongside which there will be filmmaking masterclasses, panels and parties and the networking opportunities from which exciting new projects will emerge. With all this going on, we decided to start small and look at some of the lesser known gems which you may want to seek out this time around.

Richelieu

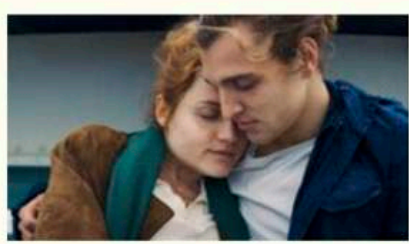
Anne-Katrin Titze writes: Ariane (Ariane Castellanos), an interpreter of French and Spanish, begins a new job and is our entryway into the story of [Pier-Philippe Chevigny's](#) gripping début feature *Richelieu* (Temporaries). On a bus she sees a crying man (Manuel, played by Nelson Coronado) and is told by Michèle (Eve Duranceau) to take care of it. They are traveling to a corn facility in the Richelieu region of Quebec with migrant workers on board. Upon arrival she is greeted by her boss Stéphane (Marc-André Grondin) and is told that "any fool" could do her job. The strain on the Guatemalan workers Ariane was hired to "coordinate" is immense and many of them had borrowed money to make the journey. The work environment is abominable. Steadily, the minutiae of injustice mounts. Reaching far beyond the specific area where the film is set, we are asked to open our eyes to an international situation with wide implications. If greed is the only way of the world, any lie goes, and dread reigns supreme, humanity's future is sealed.



Richelieu

Skin Deep

Body swap film usually take the same route. People with very different outlooks on life walk for a while in one another's shoes, learn valuable life lessons, and are relieved when it's over but more respectful of each other going forwards. Alex Schaad's ambitious, multi-layered tale is a different beast. It explores what happens when such swaps are undertaken deliberately, at an island retreat, and what happens when one person doesn't want to swap back. This is no crude tale of bodily hijacking, but an exploration of identity and, in turn, of the complexities of attraction. When we fall in love, is it with a body, a personality, or a combination of the two – and if the latter, how should we respond if that combination turns out to be unbearable to the person actually living it? With sensitivity, grace and impressive insight, Schaad uses science fiction to tease out the subtleties of a relationship between two people who are undertaking different journeys and still trying to hold onto one another.



Skin Deep Photo: courtesy of Glasgow Film Festival

Mami Wata



Mami Wata

Sometimes there is a fine line between fantasy and spirituality, and their proximity is a matter of significance in this pertinent and beautifully crafted fable from the Fon people of southern Nigeria. Rebellious Zinwe (Uzoamaka Aniunoh) is unconvinced by the stories she hears from her mother, a woman who presents herself as the intermediary between the their village and the titular sea goddess. In this she is at odds with her adopted sister, Prisca (Evelyne Ily Juhen), but after a stranger arrives in the village and the familiar structures of their lives begin to fall apart, the two young women will have to work together to find a solution. Faith takes on a value of its own, irrespective of fact, in a story where connection with the divine

might be a reward but is never an excuse for failing to take on moral responsibility oneself. Gorgeous

Movies out this week include:

- The Breach
- The Deepest Breath
- Elemental
- Medusa
- Mission: Impossible - Dead Reckoning Part One
- Smoking Causes Coughing
- The Tunnel To Summer, The Exit Of Goodbyes

Latest reviews:

- T Blockers
- The Lair
- Decibel
- Black Slide
- The Tunnel To Summer, The Exit Of Goodbyes
- Mission: Impossible - Dead Reckoning Part One
- Evil Dead Rise
- Afire
- The Damned Don't Cry
- Wham!
- Tokyo Uber Blues
- Amanda
- Carl's Date
- Elemental
- Hypnotic
- Indiana Jones And The Dial Of Destiny
- Our Deadly Vows
- Ruby Gillman, Teenage Kraken
- Call Her King
- The YouTube Effect

Latest DVD reviews:

- The Lair
- Evil Dead Rise
- Skinamarink
- LOLA
- Marcel The Shell With Shoes On



It's time to dive head-first into a world where the unconventional reigns supreme. The Fantasia International Film Festival stands as a beacon for boundary-pushing cinema by creators who don't fit into traditional categories, so they made their own. Fantasia Fest is the largest genre festival filled with genre-bending cinema that refuses to be confined. These fearless creators bring a collection of films that make bold statements. These filmmakers give us stories that mesmerize and, in most cases, leave us completely speechless. The films are audacious, uncomfortable, beautiful, and enchanting. When seeking a cinematic experience transcending the status quo, look no further than *Fantasia Fest*. The 27th Fantasia International Film Festival will take place July 20 through August 9, 2023, in Montreal, Quebec in Concordia Hall Cinema, with additional screens at the Cinémathèque québécoise and Cinéma du Musée. As the festival approaches, we've compiled a list of must-watch films from their robust program. Here's what's at the top of our list.

10. Richelieu



Still reeling from a recent break up, Ariane (Ariane Castellanos) is close to losing her condo if can't keep up with her mortgage payments. Jumping on the first opportunity she is offered by a friend, she finds herself working for Stéphane (Marc-André Grondin, *Les Affamés*, *C.R.A.Z.Y.*), insensitive and rigid both as a man and an employer. Within her functions as an interpreter for the plant's seasonal Guatemalan workers, Ariane has little to no influence over what befalls them, and must bear witness to their horrible treatment. Despite herself, she bonds with the men over their shared heritage, and she will have to face the limits of what she is willing to do in the name of justice.

10 films à voir absolument au festival Fantasia



BRUNO LAPOINTE

Mercredi, 19 juillet 2023 19:00

MISE À JOUR Mercredi, 19 juillet 2023 19:00

Dès jeudi, les fans d'épouvante, de fantastique, de mangas, de bizarreries cinématographiques et de films inclassables se donnent rendez-vous au centre-ville de Montréal pour la 27^e édition du festival Fantasia. Par où commencer? Quoi voir? *Le Journal* vous propose ses 10 coups de cœur de la programmation.

Richelieu



Richelieu PHOTO FOURNIE PAR LE FESTIVAL FANTASIA

Pour son tout premier long métrage, le cinéaste Pier-Philippe Chevigny nous transporte dans le monde des travailleurs agricoles temporaires. Marc-André Grondin y incarne le patron d'une usine de transformation alimentaire, dont les directives excessives créent des frictions avec une jeune traductrice à son emploi. On nous promet avec *Richelieu* un drame anxiogène levant le voile sur la réalité peu rutilante de ces ouvriers étrangers... Bref, un sujet dans l'air du temps.

- Vendredi 4 août au Cinéma du Musée

TIFF Talent Alumni Newsletter

Q3, July 2023

Festival season is upon us here at TIFF Industry — don't miss out on your [exclusive alumni offer](#) for Industry registration if you plan to join us for [TIFF 2023](#).

In the meantime, get all the [latest alumni news](#). Many of you are taking the [international film festival circuit](#) by storm, including [Pier-Philippe Chevigny](#), who we caught up with this quarter.

ALUMNI PROFILE

A conversation with Pier-Philippe Chevigny

Pier-Philippe Chevigny is taking the festival circuit by storm. A filmmaker from Montreal, Quebec, his films explore social justice issues with suspenseful storytelling and anxiety-inducing camerawork. In 2019, his short film *Rebel* was selected at over 150 festivals (TIFF, Busan, Seattle, Regard, Hollyshorts, etc.) and won 40 awards (notably the Oscar qualifier at Tirana).

His debut feature *Richelieu* had its world premiere at Tribeca 2023, quickly followed by European and national premieres at Karlovy Vary and Fantasia. He is currently working on a follow-up feature and is an alum of Filmmaker Lab ('20).



Your debut feature film, *Richelieu*, recently had its world premiere at Tribeca Film Festival, followed by a European premiere at Karlovy Vary International Film Festival. How did the experience of bringing it to a North American versus European audience differ?

They were indeed very different audiences! Tribeca is a smaller, community-focused festival. A lot of the people in the crowd were from the Latinx community and came because of the film's subject matter. Karlovy Vary, on the other hand, is huge! Every single screening was sold out, with a crowd made up of cinephiles. Their questions were more about the form, about the technical aspects of pulling off some of the more complex long takes, and so on. Both audiences, however, were equally shocked to find out that exploitation exists in Canada.

You directed multiple short films before *Richelieu*. What was the biggest challenge moving from shorts to your first feature?

Honestly, if it weren't for COVID slowing things down, I feel like the transition went pretty smoothly. The public funding system we have in Quebec is nurturing in that regard, and I think my short films were the best possible preparation for the feature. It's not "easier" to make a short, it's just a shorter schedule. A short film is a sprint, a feature is a marathon. The only real difference is you need the long-term stamina to do it for one to two months. So it's about managing your energy, making sure you sleep well, and so on.

What was your experience like of working on *Richelieu* at Filmmaker Lab 2020, especially given the virtual format?

The Lab was a fun and validating experience. The biggest draw, of course, are the talks with established filmmakers, all of whom were very insightful and well-meaning. E-meeting Eliza Hittman was a definite highlight for me. My script was already very close to final when I did the Lab, so my questions actually pertained more to, like mentioned above, how to prepare for a feature film shoot, the pitfalls to look out for, and so on. Atom Egoyan gave very valuable advice that actually helped me get through it, starting with a very simple one: get a good pair of shoes!

What is your must-see film of 2023 so far?

One that is fresh in my mind is *Dancing On The Edge of a Volcano* by Cyril Aris, which I just saw at Karlovy Vary. It's a documentary about a Lebanese film crew pushing into production right in the aftermath of the 2020 Beirut explosion. Very powerful metaphor about the need to keep on creating in a post-covid world. There is also an amazing short film from Quebec called *Les Rois* by Olivier Côté, which hasn't had its world premiere yet. The story is very simple, yet the directing is nothing short of masterful. Festivals shouldn't miss out on that one!