



Les Films du Bal presents

FORT BUCHANAN





a film by
BENJAMIN CROTTY

with
ANDY GILLET
ILIANA ZABETH
PAULINE JACQUARD
NANCY LANE KAPLAN
MATI DIOP
GUILLAUME PALIN
JUDITH LOU LÉVY
DAVID BAIOT
LUC CHESSEL



FORT BUCHANAN
is a military
tragicomedy set over
four seasons.

From France
to Djibouti and back
again, follow the lives
of a stay-at-home
dad, his adopted
daughter, a woman
of a certain age, three
pretty young wives
and their personal
trainer.

TECHNICAL INFORMATION

End of production	JUNE 2014
Length	65 MINUTES
Shooting format	16 MM
Screening format	DCP
Aspect ratio	16/9
Sound	5.1
Countries of production	FRANCE - TUNISIA

CAST

Roger	ANDY GILLET
Roxy	ILIANA ZABETH
Pamela	PAULINE JACQUARD
Claudia-Joy	NANCY LANE KAPLAN
Justine	MATI DIOP
Guillaume	GUILLAUME PALIN
Denise	JUDITH LOU LÉVY
Frank	DAVID BAIOT
Trevor	LUC CHESSEL

CREW

Director	BENJAMIN CROTTY
Director of photography	MICHAËL CAPRON
Editing	AEL DALLIER VEGA PENDA HOUZANGBE
Music	RAGNAR ÁRNI ÁGUSTSSON
Wardrobe and additional music supervisor	PAULINE LÉVÊQUE
Continuity girl	CHRISTELLE MEAUX
Sound	JÉRÉMIE VERNEREY OLIVIER CLAUDE GILLES BENARDEAU
Production	LES FILMS DU BAL (France) LE VENT DES FORÊTS (France) GODOLPHIN FILMS (Tunisia) MY NEW PICTURE (France)



INTENTIONS OF THE DIRECTOR

Fort Buchanan is a 16mm feature film set over four seasons. The story follows the lives of a small group of military families living together on a fictitious army base: Fort Buchanan.

A gay couple and their adopted daughter, a woman of a certain age, three pretty young wives (with husbands stationed abroad) and one personal trainer/farmer...

The inspiration for this film is in part biographical. As a child growing up in Spokane (Washington), I remember visiting the air force base by my house. It left a strong impression on me with its gated entryway, special schools and hospitals, subsidized stores, and identical middle class government homes. There were no rich or poor on the army base: everything was standard issue. To my young eyes, brought up on Cold War individualism, it all looked suspiciously socialist! And yet, definitely American... it was the army after all. This bubble world, seemingly cut off from society at large, really intrigued me.

I had the idea of a comic, or satiric, film built around this subject. Because if these egalitarian enclaves exist in the US, they are built on a Faustian bargain, demanding of each family on the base the absence of one of their members. So, while their unseen spouses toil away off-screen, the inhabitants of Fort Buchanan spend their time drinking wine,





eating cookies, gardening, inventing nicknames for their vaginas...

To write the script for *Fort Buchanan*, I gathered a large number of dialogues taken from US television. Once I had written the story, I used these dialogues as the basis for all spoken words. But if the sentiments expressed can seem very American at certain times, the geographical and temporal reality of the film is rather ambiguous...people live in pseudo-futurist cabins in the woods, speak French, but shop in normal supermarkets and drive Ford Broncos.

I've lived in France for ten years, and this film also reflects the time I've spent here. Formally, the influence of French auteur cinema is clear (an influence made explicit by the presence of Andy Gillet, the lead actor in Eric Rohmer's ultimate film *Les Amours d'Astrée et Caledon*). The transposition of an American narrative situation into a French esthetic context creates a tension at the core of this project.

I also conceived this project around the architectural work of the French designer Matali Crasset. This interest led me from her eco-cabins in the Meuse (Alsace-Lorraine region) to the Tunisian desert. It's here that Matali designed the *Dar Hi Hotel: Fort Griffiss* in Djibouti in the film. Matali describes her built works as "scripts for living" and they offer a fertile fictional ground. Her buildings made me think of a new temporality, something akin to a close future. Matali entertains a particular relationship with

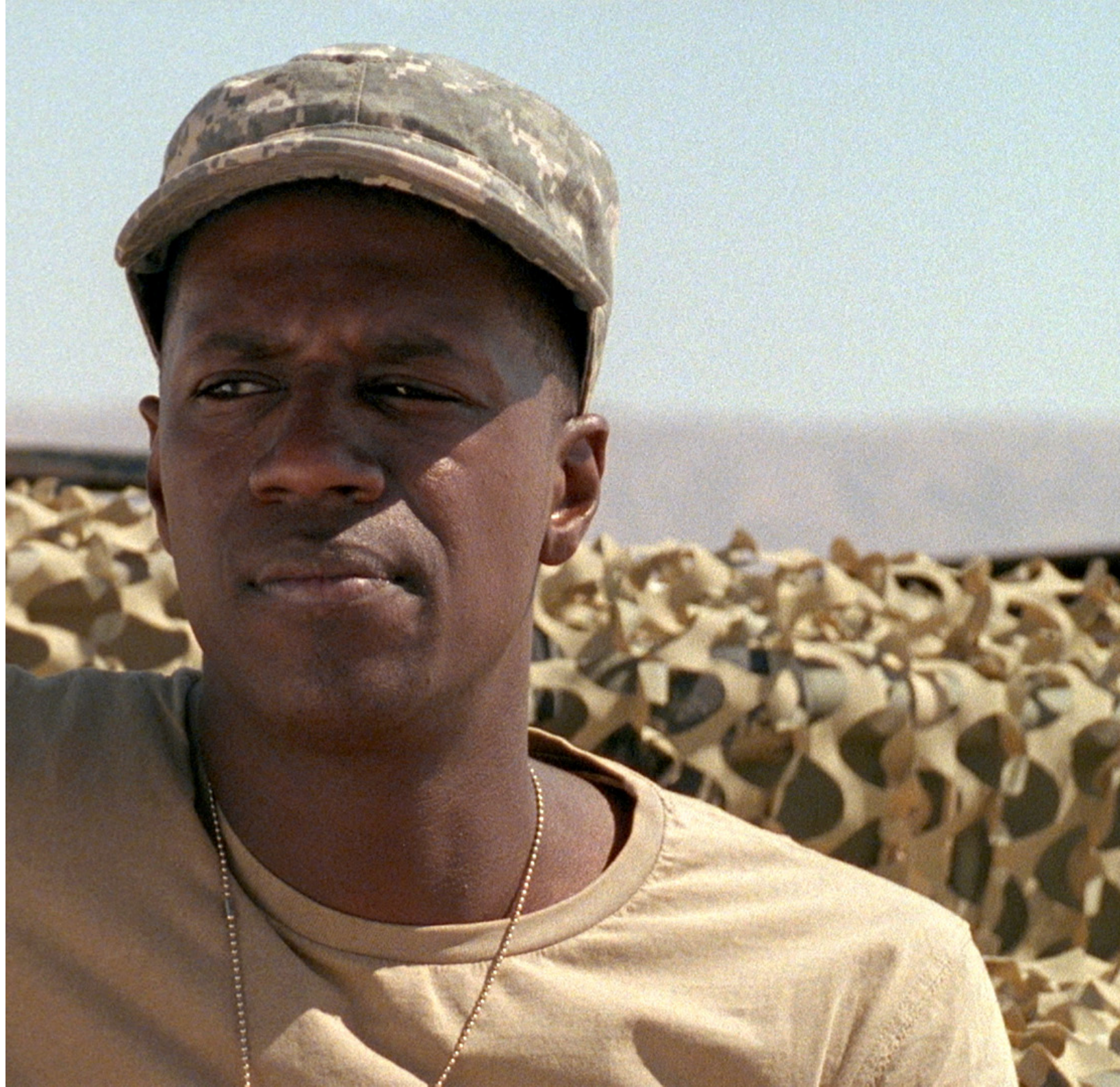
architecture – representative of one potential response to our postmodern period – rooted in pragmatism and modularity, provisional solutions to immediate problems. An approach reflected in the dramaturgy of the project.

Three quarters of the film are set in eco-modernist cabins in the forest of eastern France. These singular buildings, in wood and metal with no electricity, also recall a utopian vision of domesticity, built on self-sufficiency, an idea at the heart of American mythology. These buildings embody an ideal of living off the grid, independent of any government.

The Djiboutian part of the film follows the protagonist Roger who visits his husband and takes all his friends with him. Matali's "eco-lodge" takes on a particularly important and ambiguous dimension, between a bunker and a luxury hotel. A strange parallel is drawn between the comfortable modernism of the structure and its fortress-like exterior. A reminder of a design element frequently found in buildings designed to house foreigners in African countries, whether hotels or embassies.

The desire to deploy this project over four seasons participates in a common organizing principle in many works of art, from Bruegel to Rohmer. This primordial structuring serves to counterbalance the pop nature of the film, marrying the episodic nature of TV to a recurring, timeless natural cycle.

BENJAMIN CROTTY





BENJAMIN CROTTY

After studying painting at Yale University (B.A. 2002), Benjamin attended Le Fresnoy – Studio National in northern France, earning an advanced fine art degree in film and video production. He has produced film and video work in a variety of political, social and material contexts ranging from live performance to no-budget television to high-budget short film. His work has been shown in film festivals such as Locarno, Rotterdam, and Indie Lisboa (award for new talent in 2009 and best director in 2010), on regional television, and in institutions such as the Musée d'art moderne de la ville de Paris and the Palais de Tokyo.

FILMOGRAPHY

- 2014 *FORT BUCHANAN* (65' feature, 16mm)
Festival del Film Locarno 2014 (Section Signs of Life).
- 2013 *100 DOLLAR STORE* (video 3D, collaboration with Nour Mobarak) in post-production.
- 2012 *FORT BUCHANAN - WINTER* (short, 16mm)
Festival del film Locarno – Pardi di Domani (2012), Rotterdam International Film Festival (2013), Festival Premiers Plans d'Angers (Figures libres) (2013).
- 2010 *LIBERDADE* (short, 16mm, collaboration with Gabriel Abrantes) *Best Director Award Indie Lisboa Film Festival (2011) Film and video Untertitelung Locarno Film Festival (2011). Dynasty, Museum of Modern Art, Paris, 2010, RESET Ricard Foundation, 2010.*
- GOOGLE EARTH LOCATION SCOUTING*
(video HD, collaboration with Gabriel Abrantes)
- REINE IBI [IBI IN RAUMA]* (mini-series in 8 parts, collaboration with Nour Mobarak) *Trafic Home Cinéma 2.0, Lausanne, Switzerland, 2012. Näkymä, Akaa, Finlande, 2011. Smartspaces, New York, USA, 2011. Portland Community Television in Portland, Oregon, USA, 2010.*
- 2009 *LITTLE PEOPLE OF FLORES* (short, HD with installation, collaboration with Gabriel Abrantes) *BNG Workspace Prize, Film Huis Den Haag, 2009. Roodkapje, Rotterdam, Netherlands, 2010.*
- 2008 *VISIONARY IRAQ* (short fiction, 16mm and installation, collaboration with Gabriel Abrantes) *Rotterdam International Film Festival (2010), Festival Entrevues de Belfort (2010), Nouveau talent FNAC Award at Indie Lisboa Film Festival (2009). Dynasty Palais de Toyko, Paris, 2010. Gallery 111 Porto, Portugal, 2008.*
- GARDEN FOR LE FRESNOY* (installation and performance)
- OBAMA FOR PRESIDENT* (video 3D, collaboration with Gabriel Abrantes)
- 2007 *HNEFAFYLLI AF PORSKI* (performance in DV)
- NEW NEW! BRNO*, Czech Republic, 2009. *Home Cinema 2.8, Trafic, Lausanne, Switzerland, 2008. Artcourtvidéo, Arles, 2007. Prémés Coupables, Fresnoy – Studio National, Tourcoing, 2007.*



LES FILMS DU BAL

LES FILMS DU BAL is a young Paris-based production company, founded by Judith Lou Levy in January 2011. It's ambition is to create innovative cinema for today and tomorrow, working with filmmakers exploring fictional forms, and to accompany contemporary visual artists as they make the transition to film work, looking to harness their creative potential and bring it to the largest possible audience.

FILMOGRAPHY

- 2014 *FORT BUCHANAN* (16 mm ; 65 min) by Benjamin Crotty
*With the support of Région Lorraine (France),
Centre National des Arts Plastiques (Image/Mouvement, France),
France Télévisions, Direction Régionale des Affaires Culturelles d'Ile de France.
En coproduction avec Le Vent des Forêts (France), Godolphin Films (Tunisia),
My New Picture (France).
Festival del Film Locarno 2014 (Section Signs of Life).*
- 2014 *FULL MOON PARTY* (HD ; 25 min) by Jonathan Bonelli
With the support of CNC, France3 and Région Auvergne.
- 2012 *FORT BUCHANAN -WINTER-* (16 mm ; 13 min) by Benjamin Crotty
*Festival del Film Locarno 2012 (Pardi di Domani),
Festival Premiers Plans d'Angers 2013 (Figures libres),
Rotterdam International Film Festival 2013 (Spectrum)*





The entirety of the film was shot in built works by renowned French industrial designer Marti Crasset, both in France and Tunisia: a series of Ecocabins in the Lorraine forest (France) and the Dar Hi Hotel in Nefta (Tunisia).

With the precious support of



a film produced by LES FILMS DU BAL

in association with LE VENT DES FORÊTS
GODOLPHIN FILMS
MY NEW PICTURE

Contacts

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Festival del film Locarno
Official selecti



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