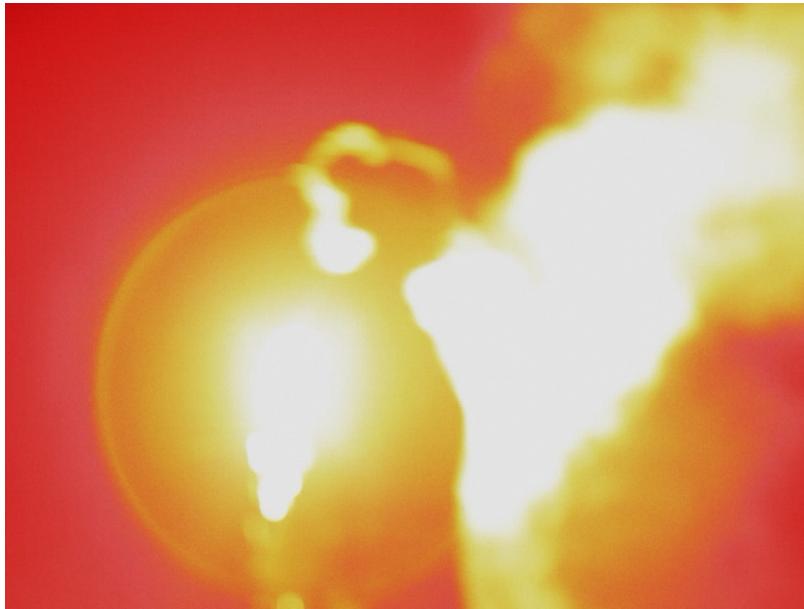


# a fireland



a film by  
mona convert

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# synopsis

**In the Landes forest, a family passes down the secrets of fire from generation to generation. Under the eyes of animals, the days and the nights succeed one another.**

**The father, Patrick, eats grass. The daughter, Margot, explodes. The child, Jean, codes firefly arrangements.**

# credits

**documentary**  
**71 minutes**  
**color, 4/3, HD, 5.1**  
**2024**

**with Margot Auzier, Patrick Auzier, Jean Pujol-Auzier**

**production: Triptyque Films**  
**co-production: KINTOP**

**image, writing, direction: Mona Convert**  
**produced by Guillaume Massart**  
**sound: Carlos Filipe Cavaleiro**  
**backup sound: Pierre Bompoy & Paul-Axel Bernard**  
**cinematography: Tao Rousseau**  
**script consultant: Simon Kansara**  
**editing consultant: Mario Espada**  
**editing: Nicolas Bancilhon**  
**sound editing: Jean Holtzmann**  
**foley artist: Daniel Gries**  
**mix: Romain Ozanne**  
**color grading: Gonçalo Ferreira**  
**music: Bernard Lubat & Fabrice Vieira**  
**pyrotechnics: Margot Auzier & Patrick Auzier**  
**festivals: Pascale Ramonda**  
**public relations: Florence Alexandre\_Anyways**





# director's statement

« *Fire is in the language.* » Bernard Manciet

When I think of the Landes forest, the first image that comes to mind is that of the sun flashing behind endless rows of pines as you drive along the main roads that cross it in summer. An epileptic memory of these fragments of light, intermittently caught on the retina, and of all that remains in shadow.

It was here that I met Margot and Patrick, master pyrotechnicians whose practice is rooted in the pines and sandy soil of the Landes. Their utopianism, their furious vitality, the coherence of their existence, where rural life meets artistic practice, captivated me from our first meeting. And so, little by little, I found myself trying to think of a film that would resemble their lives.

Very quickly I asked myself: can you make a film the way you make a firework? The materials are different, but what they have in common is sound, light and, perhaps even more clearly, rhythm — a certain musicality. As Patrick and Margot told me, fireworks depend on the pyrotechnician's ability to sense when to explode and when to hold back, suddenly creating a black hole, a silence, a tension. With this film, I tried to reproduce this experience using the means available to cinema: holding your breath, relaxing, and then suddenly being startled. I believe that reality always surprises us when we least expect it.

So, side by side, we started to *build a fire/a film* together, imagining how to make and film pyrotechnics. In this way, we tried to initiate a dialogue between pyrotechnics and cinema using our own means. For my part, I searched the landscape for signs of the pyrotechnics inherent in things, in their light, in the thousand and one little light signals that appear when you pay attention to them.

Working alongside them, I learnt the importance of repetition, cycles and ancient gestures. We harvest a hog, we make fires — we live, we act, we say tender or sometimes harsh words to each other. We build a home, an extended home, a home that contains the world — trees, animals, sky, earth. I've also learnt that this cosmic vision of things has a profoundly political dimension — being part of the world, connecting with everything that lives, building a deeply pragmatic dialogue with things.

It is these precious things that I have tried to preserve in the film — and the life of these things in the silence of Margot, Patrick and Jean, in their darkness, their light, their faces, their hands.

My film stubbornly tries to tell the story of this fire that smoulders but never goes out.

**Mona Convert (1994, Paris) studied Fine Arts in France and Belgium, then moved to Portugal. In 2019, she directed her first short film, ENTRE LES RIVIÈRES. In 2021, she settled in Béarn, France, where she continues her cinematic and artistic work. In 2024, Triptyque Films co-produces her first feature film, A FIRELAND, with Kintop.**







# music

**A Fireland** is set to the rhythm of a live recording of a concert by Bernard Lubat & Fabrice Vieira (synthesizer & vocals), recorded in Lucmau in 2021.

When I started writing the film, I knew that the music, if I used any, would be from Uzeste. I wanted music as deeply rooted in the Landes forest as the Auzier family.

I kept my word: the music is at once distant, almost otherworldly and anachronistic in style, but also very close, right next door, since Bernard is a co-founder of the Uzeste Musical festival with Patrick Auzier, and Fabrice now plays a central role in the continuation of Uzeste Musical.

The piece was recorded in a village in the Landes, less than 10 km from where Patrick and Margot live. The music here functions as a kind of lyrical ritornello, variations on a theme that develops at different points in the film. In the pig sequence, where we meet the Auzier family around the slaughter of the pig, it underlines, in a deliberately straightforward way, the significance of this gathering.

Then, in the first road sequence, it is invoked by Patrick and his light signals in the night, as one might invoke spirits, and becomes a kind of song of the land, of the whole landscape.

In the second road sequence, it is summoned this time by Margot and her fiery costume, revealing other elements of the landscape. Finally, in the final sequence, it follows the fierce blaze and accompanies Margot as she leads the torches. Bernard's synthesizer plays the role of the ritornello, which returns and transforms in the same way as the various elements that make up the film.

The language invented by Fabrice, carried by great sweeps that are as lyrical as they are experimental, becomes a kind of interlocutor for the fire of the Auzier family, incomprehensible and touching, dull and moving.



# musician biographies

## BERNARD LUBAT

Born in 1945 in Uzeste, France, in the heart of the Gironde Landes, Bernard Lubat is a virtuoso musician, a brilliant polymath who plays drums, percussion, piano, accordion and words (as a scatter and a poet with a penchant for portmanteaus), both sequentially and, above all, simultaneously. He studied classical music at the Bordeaux Conservatoire, then moved to Paris in the 1960s, where his talent was recognised and he quickly joined various orchestras and eclectic ensembles. He worked with Claude Nougaro, Martial Solal, Stan Getz, Michel Portal and Eddy Louiss.

In the 1970s, he took the radical decision to leave the Parisian stages and return to Uzeste. He founded the Lubat Company, a creative laboratory where the breaking of boundaries and improvisation gave jazz a more open face. Over 40 years, the Lubat Company welcomed artists such as Bernard Brancard, André Minvielle and Francis Lassus. Lubat created a summer festival, L'Hestejada de las Arts, which brought together writers and musicians, sociologists and actors, painters and trade unionists. A provocateur by nature, because impertinence breaks norms and frees thought, and a man with a sense of humour that asserts the political and philosophical responsibility of the artist, Lubat could be annoying if he weren't endowed with an immense self-deprecation and a clear courage that leads him to disdain the honours his virtuosity should bring him. Uncompromising, both with others and with himself, in music as in life, his life a constant improvisation, he is a unique individual and an eminently singular figure in the artistic landscape of the 21st century.

## FABRICE VIEIRA

It all started with classical guitar. Fabrice Vieira, a young man of 45 (guitar, vocals, piano), began his studies at the National Regional Conservatory: «During a choral singing workshop, I discovered Afro-American music through its instructors—Alain Jean-Marie, Daniel Huck, Sam Woodyard.» In 1987, he encountered the Lubat Company: a band, a touring troupe, a fusing community based in Uzeste, equidistant from L'Illustre Théâtre (Molière) and the Living Theater (Judith Malina and Julian Beck) during their glory years. A life-changing shock for Vieira. He was 14 at the time. In 1991, Fabrice Vieira joined the CIM (Centre d'informations musicales, the first school of «jazz and contemporary music» founded in Paris by Alain Guerrini). After fully immersing himself in the world of improvisation, with an increasing commitment, he moved to Uzeste and played extensively. He describes himself as an «artisan.» «Artisan? It's about experiencing life with others... dispelling sad passions, influencing, being part of the flow of collective life... becoming an experimenter and a connoisseur of common sense...»

It's easy to forget, and that's the way it is in Uzeste, that Fabrice Vieira is a top-tier guitarist and a significant musical figure: «Until I got involved with Uzeste, I had spent my time between studying jazz and studying physics at university. Every day, I was moving from Schrödinger's equations in quantum physics to jazz standards. It seemed tough, but it was nothing compared to what I would discover about the complexity of Uzeste Musical. Here I am working on the 'hypothesis of being an artist': working here means confirming that art is, above all, a political struggle. A struggle for emancipation, popular education, and initiation. All in the spirit of 'humilitivism'...»

*(Le Monde, Francis Marmande, le 17 août 2018)*





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