


MARÉE
(TIDE)

A film by Manon Coubia

with Yoann Zimmer and Zar Amir Ebrahimi

 Locarno Festival
Official selection

SYNOPSIS

One night. On deserted ski slopes, the night ride of the groomers is about to begin. Antoine, 25 years old, joins his team. In the middle of the world, the hypnotic ballet of the machines that tirelessly shape the landscape starts. Suddenly the mountain growls. Stopped in the night, Antoine begins a journey in between where the myths of a mountain both feared and venerated are embodied.

Having won the Pardino d'oro for L'immense retour in 2016, Manon Coubia chooses a ski resort as her setting, among a group of slope groomers. These are solid, gruff fellas whose camaraderie, rivalries and weariness she captures with a few, precise brush strokes. The groomers' ballet has barely begun when Antoine lets the night, sleep and the might of the elements take him by surprise. Caught in between mountainous realism, documentary forms and the fantastic, Marée (Tide) is a contemporary, captivating Ramuzian odyssey.

Tizian Büchi Locarno Film Festival



DIRECTOR'S STATEMENT

MAREE is my third film about the mountain world. The story takes place in a small family ski resort in the Alps and takes us into the nightlife of the snow groomers. Starting from this community of men governed by the prophetic word of the elder, we follow ANTOINE, the youngest of them.

The film is in harmony with the moods of this mountain that I have known since childhood and is part of the elements in place, according to the vagaries of light, noise and climate. This mountain is first and foremost a real territory where man, machine and nature compose an apparent order. *MAREE* gives us the controlled and rational experience of an ordinary night's work and suddenly explodes. Breaking in its form the codes of realism of the first part, the film opens a breach, like a vertigo in our common environment. The metamorphoses of the landscape and its perceptions are at the heart of the project. And the night re-composes a setting where our character becomes a precarious and fragile presence guided "up there" towards a hallucinated light.

Exploring different narrative forms and shifts, *MAREE* explores the motifs that relate to alpine legends. The mountain then becomes the theatre of our primitive fears and fantasies where fears and magic have never ceased to maintain the myth of this childhood landscape.

MATERIAL (S)

MAREE is a film of contrast, from black to dazzling, from bright or monochrome colors but also from infinitely far to infinitely close towards the carnal proximity of skins. As in my previous movies, film makes it possible to push the limits between day and night, to look for a glimmer in the deep blacks.

It is therefore a plastic bet and a sensory dive, a physical experience in which I want to immerse the spectator. The mountain becomes a living force, paradoxical in its softness and brutality, in its life and death, like the female character of ALMA. As a smuggler, ALMA, like our ghosts, has the features of a face familiar to ANTOINE. Alternately reassuring, worrying, the successive images of ALMA, combined with that of nature, show this "appeared" as the mountain itself.

MAREE is a film that is mostly experienced through sound. Together with Aline Huber who "orchestrates" the sound until the mixing, I continue the work started on my previous film *L'immense retour*. By varying the known and recognizable sounds, another music is composed that unconsciously works on the perception of the landscape. The score recreates the muted and shattering profusion to tend to the quiet. To the aggressive sound of the gun, to the sound of the machines grabbing and ploughing the mountain, to the exclamations of men ready to fight at the beginning of the film, the end opposes as the final act a tenuous, flowing sequence, which explodes at dawn, and which eventually confounds the female character with the regenerated nature.

MANON COUBIA

Manon Coubia got her degree in Film Direction at INSAS, Belgium, and is a member of the film makers collective Voa Films in Brussels. She has directed various films: *Sonate Blanche*, her student film in 2007, as well as a medium-length documentary film, *Bleu Cerise*, in 2012. In 2016 she received the Golden Leopard « Pardi Di Domani » for the Best International Short Film at the Locarno IFF for *The fulness of time (Romance)*. *Children leave at dawn*, her next short film was selected for La semaine de la Critique 2017. With *Marée* her latest medium-length film, she continues to explore the world of her native mountains, its people and phantoms.

FILMOGRAPHY

2007 **SONATE BLANCHE**, Doc. 28 min.
[Prix premier film WIP/CBA Filmer à Tout prix](#)

2012 **BLEU CERISE**, Doc. 52 min.

2016 **L'IMMENSE RETOUR (ROMANCE)** / Fulness of time, Exp 13 min.
[Pardino d'oro Festival de Locarno](#)

2017 **LES ENFANTS PARTENT A L'AUBE** / Children leave at dawn,
Fiction 23 min.

2019 **MAREE** / *Tide*, Fiction 31 min



Genre Fiction
Duration 30 minutes
Shooting format 16 mm
Screening format DCP

CAST

Antoine YOANN ZIMMER
Alma ZAR AMIR EBRAHIMI

CREW

Cinematography ROBIN FRESSON
Sound VINCENT NOUAILLE et ALINE HUBER
Costumes VIOLAINE DE CAZENOVE
Set design LEO LAGARDE
Image editing THEOPHILE GAY-MAZAS
Sound creation and mixing ALINE HUBER
Music IGOR TROPPEE

PRODUCTION

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DISTRIBUTION **manifest**

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