



# *Empreintes*

Hervé BERNARD's short movie  
Dolby Atmos

- Short Film Corner2015  
Festival de Cannes
- Forum Des Images Collections  
Paris
- Festival des Jardins de Courson  
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rvbbernard@gmx.fr / + 33 6 16 13 58 98

## **A dreamlike walk in time and space...**

### **Synopsis**

The narrator, tells us, as his thoughts and pictures unfold, the feelings created by the Tuileries Garden.

An ode to beauty and poetry in one of France's capital city landmarks.

A composition of photographs taken in the Tuileries Garden during the last thirty years, this film explores the gap between still pictures and film. Its sound space, carried by the narrator's voice, immerses us in an environment full of magic and realism.



Shown in the Short Film Corner  
Hervé BERNARD 's short movie  
is a 18' fiction  
Movie in Dolby 5.1 — 7.1 and Atmos

## **Hervé BERNARD RVB** Visual creator

*“Once, someone pointed out that when you have more than ten years of photography of a such place, you are not allowed to stop until you make a book or an exhibition... I started by a movie!”*

Hervé BERNARD (also known as RVB, a play between the sound of his name and RVB, the French equivalent of RGB). “Writing with the eyes” is his trade, Peter KNAPP presents him as an “Image Maker”. For Hervé, this trade is not reduced to capturing what he sees in his viewfinder. He seeks to give a meaning to his tracks. He does not reproduce reality. He recreates it, dives deep down the roots, anticipates its evolution and makes it appear to our conscience by inventing a world that is ours. He abolishes the boundaries between newsgathering and visual creation to arouse a new perception of the world in us.





*"It might be more useful, if not necessarily more true, to think of photography as a narrow, deep area between the novel and film." - Lewis BALTZ*

**Hervé BERNARD do you define yourself as a visual creator rather than a photographer? What is the difference? You say your job is to "write with the eyes."**

Image creator or rather "Picture Maker" as Peter KNAPP writes in the *Regard sur l'image* (my last book) foreword. I like this English expression. When translated in French: *faiseur d'images* reminds us that making images means telling stories.

"Picture Maker" also because photography techniques are the foundation of my work, I make stills as well as moving pictures, photomontage as well as pictures related to newsgathering, from landscapes to still-life.

In my opinion, there are no more still images than there are realistic images. Indeed, in a perception sense, still images do not exist. From their origin they are the result of human craft. This fixity has no reason for the eyes to exist, because our eyes and light are always moving. As for realistic images, whether they are in black in white or in color, they are a myth. A picture is always an interpretation of reality even through the choice of a format that cuts out the real world.

**You've shot the Tuileries Garden during 30 years. Where does this obsession comes from?**

Actually, I didn't choose to shoot the Tuileries Garden. This choice was a progressive one. I realized that the choice of the Tuileries was founded on several motivations. This place is one of the only locations in Paris where there is not only a clear view of the landscape, but also it is where the horizon can be seen.

Beyond the use of black and white pictures, this film, built around photographs, explores also the limits between still and moving pictures. In this sense "*Empreintes*" (Footprints) is an excellent reflection of this multiplicity.

With this diversity, these animated sequences mark the difference between *Empreintes* and Chris MARKER's *La Jetée* (The Pier) or even Alain RESNAIS's *Nuit et Brouillard* (Night and Fog)

It is close to water, and like other Paris gardens, one can watch seasons and the sky. However, in the Tuileries, because of its width and its clear view, the sky is not a small blue window. In this garden, the sky is a real presence, as important as the presence of the trees. In fact, there is no perspective without the sky.

As a corollary to this presence of the sky, the presence of birds is as important to my eyes as the presence of the statues. Besides, the former perch often on the latter!

Thirty years of photographs in the Garden means three main waves of birds: the first is pigeons, an age-old presence, the second is seagulls, coming from the Impressionist «country», following upstream the Seine river and flying around the Jeu de Paume. And lastly, the third wave, the crows which drive out every other birds like everywhere else in the city. Their growing power over the last ten years is astonishing.

Of course, statues cannot be forgotten and there another singularity of this garden arises. They are most-



ly, but not only, ancient: they are also contemporary, thanks to André Malraux who boldly started with MAILLOL. Here the Tuileries have been an example for the Versailles Gardens, a garden that is only a Tuileries Garden on a larger scale...

**How was your meeting with writer Marco MARTELLA?**

I met Marco Martella thanks to Françoise SIMON, who is in charge of the Tuileries Garden bookstore. When I asked her if she knew someone who was liable to write a fiction about the Garden, she showed me *Le jardin perdu de Jorn de PRÉCY* (Lost Garden by Jorn de PRÉCY) and simply told me that if I was interested by the book, she knew the author. She stated that the book was an essay translated from English by Marco MARTELLA. She mysteriously added that a surprise awaited me at the end of the book. As I read through the *Jardin perdu* (Lost Garden) I could only regret that this book was the work of a 19<sup>th</sup> century writer, however, when I discovered the surprise mentioned above, I came back to ask her about Marco's whereabouts.

**How did you work together?**

Upon our first meeting, after Marco had seen the pictures presented on my blog called *Regards sur l'image*, we agreed to write a fiction. During the conversation, I also discovered that Marco had been an intern gardener in the Tuileries Garden. Then we tackled the structure of the story and we chose to write with four hands in the *cadavre exquis* (A Surrealist game) spirit. Marco wrote a first test and sent it to me. After recording Stanislas STAVIC's voice with Denis MERCIER (who created the ambient sound of the film) and Lola NORIMBERG (editor), we set up the images and we assembled a rough edit.

Then I sent Marco the video, he started to write according to this rough edit and wrote a longer text himself. We proceeded in this manner four times in a row.

More than stereoscopic 3D, sound is in my opinion the third dimension of images. That is why I chose to work with Dolby Atmos. This technology allowed us to build a space for all the noises and to create sound events such as this jogger that you hear but never see. It contributes to the creation of the film's ambiance, and to immerse the viewer in the thoughts of the Garden visitor.

**The ambient sound plays an essential role in the film. The noises, the voices, set the mood, sometimes funny, sometimes mysterious... Could you speak about your collaboration with Denis MERCIER ?**

Denis MERCIER and myself have known each other for a long time and we have worked on several projects such as restoration tests to recover of the original frame rate of a RENOIR short film called *Sur un air de Charleston*. We both share an intense curiosity for the other's domain, and this allows us to work hand in hand and to think ahead.

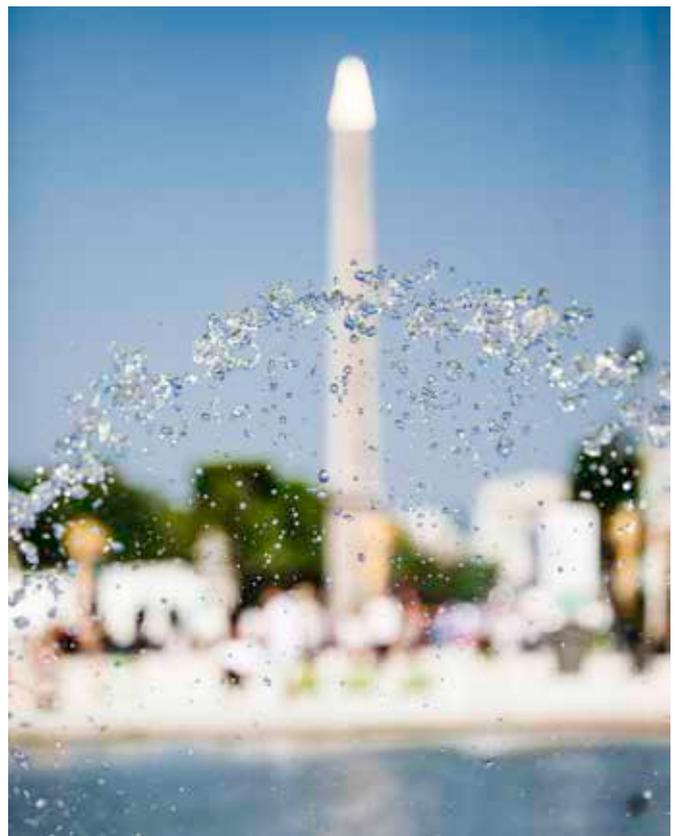
On "*Empreintes*" Denis worked on the ambient sound as the film was taking shape. Then we mixed the film in Dolby Atmos at the Creative Sound facility with Cristinel SIRLI. His thorough experience of Atmos allowed us to take better advantage of this spacialization method, without compromising the 5.1 version.

**Incidentally, how did you find your "voice"?**

With Denis, we chose Stanislas STAVIC's voice suggested to us by Charlotte ROUSTANG, founder of The European Casting Studio - Berlin & Paris. We were looking for a voice with a slight accent that would be undefined but without hampering intelligibility. The difficulty was not to fall in the trap of artificiality. This choice was even more difficult in English. However, we found the performer we wanted with Goran VEJVODA.

**Your photographic "estate" of the Tuileries Garden is such that you certainly have other projects with this precious material.**

One day, someone told me that when one owns more than ten years of pictures of such a place, he could not stop without having made a book or an exhibit... I started with a film. The next step will be the book and why not an exhibit in France or abroad.





**Hervé BERNARD** : *Visual creator*

I directed more than ten short-movies (2 *Deauville GreenAwards FilmFestival* 2016: Gold and Silver), my work was exhibited many times in Taiwan; in Europe: *Maison Descartes* '11 (French Cultural Institut in Amsterdam), Italy; Belgium; Checkoslovakia; Germany... in France: during the 6<sup>th</sup> *Worldwide Water-Forum* (Marseille, March '12); *Le Pavillon de l'Eau*, Paris '10, (Anniversary of the 1910 Seine hightide in Paris); *Espace Canon*, *Centre Pompidou*, *Centre National de la Photographie*, Salon de la Photo96...) In '01, I made a lecture about my pictures in "*La Maison Européenne de la Photographie*" Paris among others. Anthropocene is one of his main subject.

Previously, I was a DVD creator and produced a feasibility study of a multimedia work on the motion picture techniques history in France and I designed interactive videotext services, .



In my book *Regard sur l'image*, an essay with images with a foreword by Peter KNAPP, and in my website, I strips bare all the changes reality undergoes, from when it is captured to when it is looked at.

**Credits:**

**Author** : Marco MARTELLA

Historian of gardens and writer, he created in 2009 for Editions du Sandre the *Jardins* magazine which intends to explore gardens in an existential, philosophical and poetic point of view and published several essays in Actes Sud Editions. He published on October 2014 *Jardins en temps de guerre* (Wartime Gardens) which he attributes to an heteronymous Bosniac poet, Teodor CERIC.



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**Sound designer** : Denis MERCIER

Works in several professional audio branches: music recording, classical music editing, film and live show music scoring. He takes part in scientific audiovisual projects as well as virtual restorations research projects.

Since 1987, he heads an author group writing the 3 volumes of the *Livre des techniques du son* (The Audio Techniques Book) for Editions Dunod.

He is also known as Sined REICREM for his sound structures and sound and image spatial distribution.

**Editor** : Lola NORIMBERG

A Marne-La-Vallée University Arts & Technology department graduate, she directed several short films during her schooling. Quickly attracted by editing, Lola saw in this writing mode an appropriate way to express herself freely. She followed an editing training at EMC. She has worked for the Centre Pompidou, for *Indochine* music video and for many corporate films. She is a member of the Collectif *Anyway group*...

**Narrators** : Stanilas STANIC (*French version*)

Educated in the Conservatoire National d'Art Dramatique, he works for the greatest directors for classical and contemporary texts.

**Goran VEJVODA** (*English version*)

Both musician and plastician, he explores many domains: contemporary art, science, radio, movies, transhumanism, hybrid cultural futures... He also a composer for movies, television or fashion.



www.regard-sur-limage.com — @regardsurlimage  
rvbbernard@gmx.fr — Ph + 33 6 16 13 58 98