

Acropolis Cinema presents:



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everything at the same time, it was my way to really express myself – to make my own gesture and to feel totally free.

Your main character has a strong, androgynous sense of style – there's a shot at a party where she's sitting in a white shirt and jeans between two girls wearing floral dresses.

It's weird actually because all the characters in the movie are wearing my clothes. So not only me, but those girls wearing the dresses with flowers on them are wearing my dresses, and even Arnaud is wearing one of my dad's shirts that he gave to me. But it was very important for me to know how my characters will be dressed, this is the first thing you see about people, it's the way they present themselves to the world. And being not too comfortable in feminine things, but also very comfortable in my style, imposing something from the very beginning of the film was a way for me to show that she's actually very proud of what she is. She's not scared. [...] It[']s a way to deliver a message, to show that this young girl has her own personality and that she's not going to try to change to be someone else to fit in a group. This is something that I tried to keep up when I was writing – there's this scene with Raphael who's going to pick her up at her place, and he's telling her, "You can just go on the scooter and we can ride together." And she says no because she doesn't want to go on the scooter [...] to me, this is actually the same thing as the clothes I'm wearing. It was a way for me to assert my personality as my character in the film.

Arnaud Valois, who plays Raphael, is such an amazing actor. What did he bring to the character from his other performances you had seen?

When I was writing the film, I didn't have any idea about who I wanted to play the man of my dreams. And because it was the man of my dreams, I was actually very worried that I wouldn't find him! I was inspired about people I actually knew when writing, but I didn't want them to play in the film, because it would be too real for me. So I remember it was Christmas Day, and I was alone at my place before dinner with my family and I was watching *120 BPM* alone, and I discovered Arnaud. In the film, he's always shy, very silent. He seems to be a very good listener and he's very graceful. And the way he moves and the charisma he's got, I was very interested by that. So I started to imagine if we could work as a couple and whether we could dance together – because the dancing scenes were very important to me. So I asked Arnaud to read the script, and maybe an hour after sending it to him he said he wanted to do it. I thought it was a joke!

You mention the dance scenes – a lot of the film is naturalistic and restrained, and then you have these three moments of movement which really shake things up.

It was a challenge for me, because as you say the film is very realistic. But to me, the dance scenes are also realistic, but also a little dreamy. So I wanted to find this really ambiguous thing between reality and dreams. I didn't want to put the viewer in a place where you can imagine that this never happened. But also, I wanted to imagine that