

PRESS KIT



THINGS FALL WHERE THEY LIE

A film by NICOLE PEYRAFITTE

With

Yuko Otomo

Katalin Pataki

Steve Dalachinsky

Eric Sarner

Credits

Written, Directed and Produced by Nicole Peyrafitte

Executive Producers: Nicole Peyrafitte and Pierre Joris

Editor: Nicole Peyrafitte

Photography: Zia Anger and Asa Westcott

Sound mixing: Agnès Mathon

Re-Recording mixer: Mike Frank

Post-production manager: Joseph Mastantuono

Technical Specifications

Year of Production: 2018

Country of production: USA

Filmed in: France and Spain

Original Format: 4K

Screening format: Blue Ray, DCP

Aspect Ratio: 1.85 USA

Color

Duration: 57'30

Languages: English - French - Spanish - Hungarian - Japanese

Subtitles: Available in English or French

IMDB: <https://www.imdb.com/title/tt5243582/>

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Logline

Things Fall Where They Lie is an unexpected poetic stroll shot in the style of cinéma vérité. It follows the peculiar palimpsestic visit of two couples of artists in Bagnères-de-Luchon, the town where the director spent her childhood, in the French Pyrénées.

Short synopsis

Two couples of artist, unknown to each other, are invited by Nicole Peyrafitte to spend a week in Bagnères-de-Luchon, her hometown in the French Pyrenees. In the style of cinéma vérité, she escorts the four protagonists to surprising sights & sites, among them the grave of a famous & long forgotten jazz violinist & that of Karl Marx's grandson, a prehistoric cave... They find themselves immersed in the local folklore that weaves together the filmmaker's early years, the past glory of the town & now their own adventures.

Full synopsis

Things Fall Where They Lie is neither a portrait of Bagnères-de-Luchon, the director's hometown in the French Pyrenees, nor a straight autobiography. *Things Fall Where They Lie* is an exercise in poetic drift through various temporalities. Nicole Peyrafitte invites four friends she knew from New York and Paris to spend a week with her in Bagnères-de-Luchon. These two pairs of artists haven't met each other yet, come from four different countries and speak different mother-tongues. Their friendship develops as they discover the intertwined stories at play in this small, démodé town. Multiple implicit and explicit narratives interweave: the re-imagined lives of a famous jazz violinist and of Karl Marx's grandson, both buried in Bagnères-de-Luchon, local rumors and the quest for a prismatic memory.

The filmmaker's presence materializes through old photos and the stories of others, or during fleeting off-camera appearances, the film being constructed in the style of cinéma vérité. It is an autobiography in counter-relief, a presence sketched into its absence. The cinematic dramatization gives form to an inner puzzle: it is into the protagonists, the decor and the artistic process of filming that the filmmaker has placed clues and keys to her reflection — in both meanings of that word.

The town embodies an internal cartography. The four friends joyfully accept to be escorted on this journey, a rhythmic wandering from Bagnères-de-Luchon's church square to the cemetery of the city, to the thermal baths that once made its fame, to a prehistoric cave... Along the way, they meet local inhabitants who confide tidbits of their and the town's stories. The route is also conceptual: to each day corresponds a theme which serves to anchor the actors' inspiration. *Things Fall Where They Lie* is a palimpsestic play with layers of time and place. It is the reterritorialization of a physical and metaphysical space in which each protagonist — actor or director — agrees to get lost in order to better find back to herself.

Trailer



Comments about the film:

"It's a Masterpiece, as film, as poetry, as philosophy, and it is!"

Your film is captivating and very beautifully shot, composed, edited and fashioned. I want to see this film on the screen again, however I have it here now and I will look into it again.

The light itself was so perfect, every frame a masterpiece and very beautifully conceived in detail.

—Jeffrey Perkins, director, *The Painter Sam Francis*, *Georges*

"I just watched the film and enjoyed it so much, smiling at the outside-in of the filmmaking, the charm of cast of characters, the songs and the wondrous jazz that shakes with the animals. Thanks so much! With admiration. Siri"

—Siri Hustvedt, novelist

"Nicole Peyrafitte's film unwraps layers of time and places to take a surprising and delightful voyage to the film-maker's roots. She takes along friends whose fresh eyes reveal an amusing and intelligent village in the sharp shadows and alpine beauty of her beloved Bagnères-de-Luchon in the French Pyrenees. It turns out that the little town brims with the heritage of jazz and exquisite cuisine, idiosyncratically traditional and modern at the same time. This is a picaresque spectacle eighty degrees of intimacy greater even than your best Bourdain."

—Andrei Codrescu, novelist, essayist, screenwriter, & radio commentator

"Nicole Peyrafitte invented a new genre of autobiographical fiction-documentary. The editing and the rhythm are perfect."

—Catherine Paoletti, philosopher

"Things Fall Where They Lie is truly a beautiful movie."

I love its form of autobiographical sketch in hollows and circumference.

And your choice of friends "actors" participate to this intention.

They are so human. Deep, channelling, charming and savoring, mindful.

The poem read by Yuko is very beautiful. The film questions the marks of time, death, disparition, the ties of today, the ones of yesterday and before yesterday in a preserved and simple place, this film is incredibly peaceful.

It is one of its strength.

Your gaze manifest in a very precise angle as determined and full of kindness.

It is strong and delicate.

And the framing is on point.

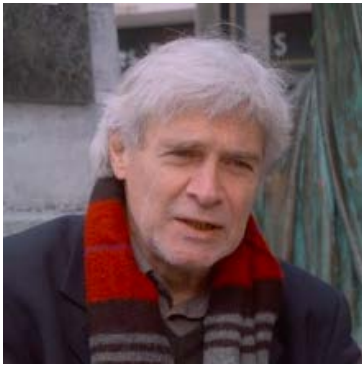
A success."

—Maxime Pascal, author

About the cast



Yuko Otomo is a visual artist & poet born in Japan. She writes poetry, haiku, essays & art criticism. She has read at The Poetry Project at St. Mark's Church, Queens Museum, MoMA PS1, The Living Theater, Issue Project Room, the Stone, Bowery Poetry Club, Storefront Art & Architecture in NYC, in France, in Japan & in Germany. Her publications include *Garden: a selected Haiku* (Beehive Press), *Small Poems* (Ugly Duckling Presse), *The Hand of the Poet* (UDP), *Fragile* (Sisyphus Press), *STUDY & other poems on art* (UDP), *KOAN* (New Feral Press) & *Frozen Heatwave: a linked poem* collaboration with Steve Dalachinsky (Luna Bisonte Prods). Yuko Otomo speaks Japanese, English and some French. She lives in NYC.



Steve Dalachinsky is a poet & collagist born in Brooklyn, NY. His book *The Final Nite* (Ugly Duckling Presse) won the 2007 PEN Oakland National Book Award. In 2014 he was made Chevalier de l'Ordre des Arts et des Lettres by the French government. He has read in The Poetry Project at Saint Mark's Church, The Vision Festival, MoMA, Issue Project Room & The Cartier Foundation. His recent books are *Black Magic* (New Feral Press), *A Superintendent's Eyes* (Unbearable Books/Autonomea), *Chicken Whisperer* (Positive Magnets) & *where night and day become one* (great weather for MEDIA). His discography include *Phenomena of Interference* (with Matthew Shipp) (Hopscotch), *The Bill Has Been Paid* (with Joelle Leandre) (Dark Tree), *The Fallout of Dreams* (with Dave Liebman and Richie Beirach) (Roguart). Steve Dalachinsky speaks English and some French. He lives in NYC.



Katalin Pataki is a librarian born in Nagyatád, a middle sized city in southwest Hungary. "A nomad who adores stability" might be a good, although too brief, definition for Katalin. After a childhood in the small town of Csurgó, Katalin lived in Munich for ten years. There, she learned German and got married. She traveled again and set a country hotel in San Gregorio de Polanco in Uruguay. Katalin loves sharing food, white wine and mechanics, as well as the novel *Austerlitz* by W.G. Sebald, the German actor Lars Eidinger and the composer Hans Eisler. Katalin Pataki speaks Hungarian, Spanish, German and French. After many years in Uruguay, she now lives in Berlin with her daughter Paula and poet Eric Sarner.



Eric Sarner is a poet, documentary filmmaker and reporter born in Algeria. Since 2007, he lives between Montevideo (Uruguay), Berlin and Paris. His movies have been screened on French national television, ARTE and he is in charge of the documentary department at IMA Productions. He has produced written, radio and film coverage for Amnesty International, Le Monde, France Culture, France Inter and more. He received the Award Tudor Arghesi (Romania) in 2014 and the Award Prix Max Jacob for his poetry collection *Coeur Chronique* (Le Castor Astral) in 2014. Eric Sarner speaks French, English, Spanish and German. He lives in Berlin.

Director's biography



Nicole Peyrafitte is a Pyrenean-born pluridisciplinary artist living in Brooklyn, NY. Her work in visual art and action painting, research and poetry, film and video art, music and cooking draws upon her eclectic history and the experiences of shaping identity across two continents and four languages.

Recent works include a three floors exhibition & live performance [Peyrafitte /Joris: Domopoetic Works](#) at Simoncini Gallery, Luxembourg, featuring her longtime collaboration with poet and translator Pierre Joris. Recent publication include books *Bi-Valve* (Stockport Flats, 2013) & *LandscOpes* (Plaine Page, 2018) & a serie of three sketchbooks, *Carnet* (RedfoxPress Ireland, 2014), *Liminal Thread* (Editions les Venterniers, 2016) & *Carnet 2* (RedfoxPress Ireland, 2018). She has authored the albums *Whisk* and *Don't Churn* with Michael Bisio and *The Bi-Continental Chowder*. *Basil King: Mirage* (2012) is a short film co-directed with Miles Joris-Peyrafitte on painter, poet & Black Mountain student Basil King.

Director's statement

Why make a film in Bagnères-de-Luchon?

I was born in Bagnères in 1960 and I lived there until 1982. Over the years I have felt compelled to show diverse perspectives on the history, geography & culture of the area. I have explored & voiced it in multimedia performances & texts (*The Bi-Continental Chowder*, *Ninon*, *Bi-Valve*...) but this time I wanted to expose the palimpsestic historical, cultural, local & autobiographical elements layered with an outside poetic perspective. Film was the only medium that could reveal this.

Tell us about the cast selection.

The characters and I have long time ties & have all been involved in similar arts circles although in different places. The two couples had never met & none of them had visited my hometown. None of them had grown up in the same country or with the same language. Our common denominator was poetry, music & politics. However I wasn't sure how they would get along. One thing that is not shown in the film but that is important to note is that I rented a two bedroom apartment where they lived together without anyone else. That created their own private dynamic. It could have been hit or miss, but I was ready to deal the best I could with whatever issue arose. One important factor is that I love them all deeply.

Music and poetry are central to the film. What is your relationship to these art forms?

Poetry has always been intrinsically part of my life & by that I mean in the original sense of the word. The Greek term "poiesis" means "making": an activity in which a person brings something into being that did not exist before. Everyone in the film participated in creating a poetic picture, not only with their words but also by their presence & interactions.

What was the artistic process in making the film?

It could be characterized as an heuristic process with a cinema vérité style of shooting. We shot for seven consecutive days including arrival and departure. I wanted to provide a practical structure for each day and let the characters evolve freely within this setting. There was no script but a clearly defined schedule shared with the cast members every morning. I also wanted to provide a structure in terms of how they would approach each day. Along the daily programming, characters were assigned a theme which was meant to shape and inspire the interactions of that same day. So the seven concepts -reception, imagination, perception, intuition, juxtaposition, introspection, continuum- were here to provide a poetic frame of thoughts, an analytic toolkit to guide the cast throughout the experience.

STILLS:









