



in between

a film by aurélien grèzes



SYNOPSIS: A MAN IS SITTING ON THE GROUND, FILMED BY A VOYEUR. IS THE SPECTATOR AN ACCOMPLICE OR FOOLED BY THE IMAGES?

DIRECTOR'S STATEMENT

I staged and filmed a man absorbed in his thoughts, or pretending to be so, in the hope that his presence would both intrigue and attract the viewer's gaze. As they are alternately seeing and being seen, I wanted the three participants of the story - the voyeur, the actor, the spectator - to mirror each other, producing elusive and intense frictions across the screen.

My intention was to convey the sensations I had while I filmed, leaning by the window: the spectator "feeling" the camera's weight, as if it were moving in his hands. I "blended" the concentration I had while I was filming with the viewer's concentration as he is watching: we both focus on a person who seems exhausted - is staring at a tired character exhausting too?

Was the man a victim of the camera or is the spectator being tricked? I intended to make a film that does not "move forward" through the narrative - this is the repetition of the same sequence - but through our awareness of its process, the understanding of what we are seeing. What happens when we realize that the man, whose vulnerability and fragility seem caught shamelessly by an intrusive camera, is actually performing? I wanted the viewer's perspective and empathy to change with the revelation of the actor's complicity, when he realizes that his gaze has been "fictionalized".

AURÉLIEN GRÈZES



HIDDEN REALITIES, INVISIBLE FICTIONS

by Philip Smith

Before *In Between*, Aurélien Grèzes began *Standing*, an ongoing project portraying people standing in the street, lost in their thoughts.

While everything looks “real” at first glance, the scene is actually staged.

Using a small camcorder and hidden from people’s eyes, Grèzes’ presence is imperceptible. Only asking participants to stand at specific spot, he films them as they are, surrounded by the urban flow and the passage of time.

As viewers, we observe people who observe people; we imagine through their eyes what is out of camera.

A fiction taking place amidst reality, *In Between* is also based on a reflective concept.

Sitting on the ground, Robert Siverls is staged from a distance; long duration shots plus the distant position of the camera helped him forget the camera. Actions are so minimal that they could be seen - misleadingly - as “documentary”. Siverls’ anti-theatrical performance and detachment from the camera – which he pretends to ignore throughout the sequence before being “surprised” by it at the end – enhances the distance between him and us.

In Between’s fiction is certainly a way to “pierce” and to reveal the real under an original perspective.

Like a magnifying glass, the camera shapes and makes visible what life’s rapidity makes impossible to see.

What appears are details that usually escape our attention: eye movements, gestures, human interactions and string of micro-events.

The fiction creates a friction between Siverls’ truthful and seemingly authentic presence and its artifice.

The actor’s awareness of being filmed confronts the viewer’s understanding that Siverls is an actor.

Performing for the camera but responding to the real setting, Siverls is somewhere in between his real person and a fictional character: he becomes his own character moving through the unpredictability of the real.



Video stills from STANDING

IN BETWEEN



IN BETWEEN

USA 2019 / FICTION / 16min / HD / 1,78:1

CAST: ROBERT SIVERLS

PRODUCED, WRITTEN, DIRECTED AND EDITED
BY AURÉLIEN GRÈZES

DIRECTOR OF PHOTOGRAPHY:
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BIOGRAPHY AURÉLIEN GRÈZES

Aurélien Grèzes was born in Paris in 1983.
He lives and works in Brooklyn, NY. He is self-taught.

VIDEO WORKS:

STANDING (2015-2019)

BEAD (2016)

PASSENGER, BOUNCES (2015)

DUBBINGS, SPOT, SINK, ORANGE, DISORDER, ROOF, FALL, JULY 3rd (2014)

MR. PERREIRA (2013)

THE CHOSEN (2012)

NOTHING, FEBRUARY 10th (2010)

COMMUNAL PARTS (2009)

Further information: aureliengrezes.fr





BIOGRAPHY ROBERT SIVERLS

Returning from a 17 year hiatus from the theater world, Robert G. Siverls completed a training program at the acting studio under the direction of James Price and John Grabowski. He is the 2014 acting studio story book contest winner.

THEATER:

THAT BOOK AINT BEEN WRITTEN YET" (HODSON GUILD FEST '18, BEST ACTOR)
THE DINNER (16TH MIDTOWN INTERNATIONAL THEATRE FEST '15).
MOST DANGEROUS MAN IN AMERICA
THE HISTORY OF THE DEVIL
WIDE AWAKE, FATHER
THE QUESTIONING OF NICK
MONK AND THE MAN
PITMAN STREET
HOLIDAY BEST
THE MAGIC HOUSE AND THE MAY JAIMSON STORY

FILM:

EASTER SUNDAY
DESTINY CHILD
10 SECOND BARRIER
PALE BLUE LIGHT

TELEVISION:

BROAD CITY
LUKE CAGE
UNBREAKABLE KIMMY SCHMIDT
MASTER OF NONE
LAW AND ORDER
THE TICK

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