

A FILM BY SÉRGIO TRÉFAUT



PRODUCED BY MARIA JOÃO MAYER, FRANÇOIS D'ARTEMARE · FINANCIAL SUPPORT MC/ICAM · CO-PRODUCTION RTP  
RADIOTELEVISÃO PORTUGUESA · IMAGE JOÃO RIBEIRO · SOUND PEDRO FIGUEIREDO · EDITING PEDRO DUARTE, JORGE DIVO,  
ANDREIA BERTINI, PEDRO RIBEIRO · STANDARD DIGITAL BETACAM · RUNNING TIME 80' · SOUND STEREO · COLOUR

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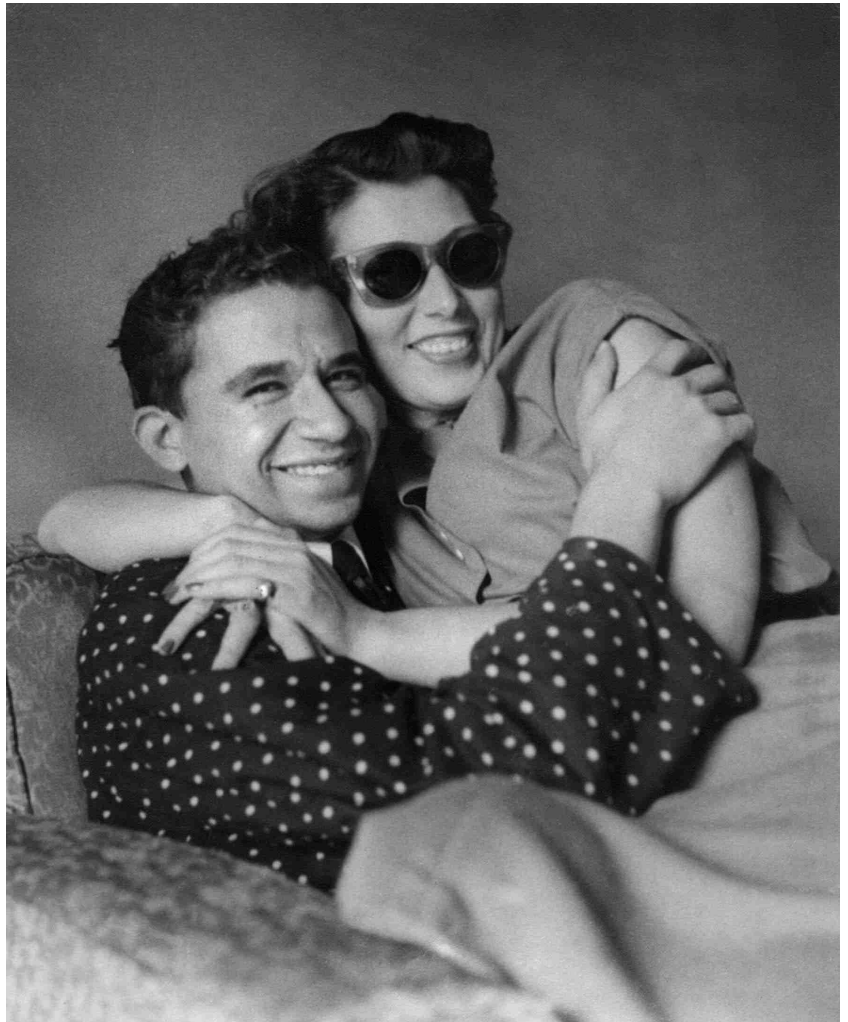
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## Director's Statement

It was hard to make a film about my own mother. I never felt such a sense of responsibility before. Shooting *Fleurette* took me more than one year. Editing it took more than two. I did it with different editors, going through periods of darkness and despair.

Today, when I look back to the complete process, I believe that my first goals survived. First of all I wanted to paint a strong character with a peculiar strategy of self defense (isolation, structured lies, silent violence) and to tell her unique story, very personal – but closely related to major political events. It is a traditional woman story, modeled, driven and broken by a male oriented society: so many things happen to her but she rarely chooses them.

On the other hand I strongly needed to keep an intimate mood. I wanted the film to be on the border of obscenity : undressing and dressing my mother soul in a civilized way, getting to know what I've never been told.

But the major point for me was that a complete stranger watching my film could also think about his/her own experience. I wanted to ask some universal questions : do you know people that are closest to you? Do you really want to know them? What about them? Do they want to be intimately known by you? Or not?

When I first showed *Fleurette* to a wide audience, I was happy to see that there were some people touched by these issues. Not all, of course. But I met people and received very personal letters after the screenings – always telling me their own story. I learned that other directors (from Germany, Finland, Holland) decided to make a similar experience because they felt (and I totally agree) that making such a film is an internal necessity. Sometimes you want to understand the ones who are important to you before they die; or to go deeper into a relationship; to reevaluate your present or your past, asking things that you never dared because of social convenience. I am certain that I would hardly get to know what is shown in *Fleurette* in other circumstances. I believe that all the members of my family have a slightly different understanding of each other now. Last but not least, after telling us one part of her old secrets (probably only that), my mother seems to have more confidence, happiness and zest for life.

Serge Tréfaut

## Synopsis

Do we really know those who are closest to us? Do we want to know them? And they? Do they really want us to know them? Or not?

A son tries to understand the troubled past of his mother, Fleurette, 79 years old. Notwithstanding her resistance to his questions, little by little, throughout the film she reveals secret or voluntarily forgotten events; almost another life that emerges as a revelation.



## Internatinal Screenings

CENTRE CALOUSTE GULBENKIAN 2004  
[Paris]

MOMA 2003  
[New York's Museum of Modern Art]  
Documentary Fortnight

TEMPO FILM FESTIVAL 2003  
[Stockholm]  
Top of the Docs

LES ÉCRANS DOCUMENTAIRES 2003  
[Gentilly]  
Grand Prix - Best Film Award

RENCONTRES DU DOCUMENTAIRE 2003  
[Montreal]

SILVERDOCS 2003  
[Washington]  
World View Competition

INFINITY FESTIVAL 2003  
[Alba - Italy]  
Official Selection

IT'S ALL TRUE 2003  
[Brazil's International Documentary Film Festival]  
Official Selection - International Competition

IDFA 2002  
[Amsterdam International Documentary Film Festival]  
Joris Ivens Competition

DOC LISBOA 2002  
[Lisbon International Documentary Film Festival]  
Best Editing Award

## Interview with the director

1. Was your mother in opposition to the film project in the first place? Not at all. My mother is a lonely woman. She was touched by the interest she was raising with the film project. She got happy with the idea of going with me to the places where she lived before. It's an important part of the film process, although it has little importance in the final editing. On the other hand, I always explained to her that I was mostly interested by things she never talked about. She trusted me. And she adopted the crew as her own family.

2. What does she think of the outcome, the finished film? I've shown the film to her before the mixing. I was particularly curious of her reactions. As soon as the projection started, she complained about how old she was ("So many wrinkles!"). I sat next to her and felt closely her emotions : she laughed a lot, became sometimes tense or very moved. At the end she exclaimed "Mimou is fantastic!" - she loved the way how my brother speaks about our family. And she said she liked the film, although it was not her point of view. Some days later she dropped a line (for fun) saying that my father was too well treated (would she prefer to be revenged?). When she went to the première in Lisbon, with a very hot audience, it was a strong shock. She couldn't speak. People were standing up applauding her for ten minutes. And from that day on, she is very proud when people call her saying that they cried when they saw it on TV.

3. Did you have to make changes and compromise during the shooting? The shooting was done in several parts. I shoot, edit, then shoot again and re-edit. And it can go very deep in that direction. I like to shoot according to what I need for my editing... In this case it was particularly long. Of course this kind of work has some problems. You can't always have the cameraman or the sound technician, or the editor available at the moment you need... And it may be a despair for the producer.

4. What was the most difficult part in doing Fleurette? The editing process. It took more than two years. I wanted to be faithful to our story.

5. Did you ever had second thoughts or even regrets about starting your project? Not at all. Even if the film has some fragile points, it was a powerful experience for all of us. A kind of family therapy. It helped a lot all of us to understand each other. We are now in much better relations after talking about our family story. My mother got closer to everyone... and got more confident in a certain way

6. Anything you like to add, please do it. I always say that this film is not only about my mother or about my family. For me it focuses three general questions : Do you know people who are close to you? Do you really want to know them? Do they want to be known by you?

## Reviews

“Fleurette”, by Sérgio Tréfaut, is a film that is not easily categorized: it takes the form of an autobiographical documentary in which the director questions his parents and his brother in a complex strategy of self-discovery, but it ends up by passing the frontiers of fiction and allowing us a beautiful glimpse of a family’s history. Because it covers a large part of the 20th century, from the France of the 1940s, with fragments of a story of love and hatred, of collaboration and neutrality, to the Portugal of the Revolution of April 1974, it is also a tender and touching story about the contradictions of the family structure set against the wider background of recent history. It does this in an almost unassuming way, a saga on a scale that is both great and small.

Mário Jorge Torres  
(April 2002)



## Crew

Directed by	Sérgio Tréfaut
Photography	João Ribeiro
Sound	Pedro Figueiredo
Editing	Pedro Duarte / Jorge Divo Andreia Bertini / Pedro Ribeiro
Standard	Digital Betacam / Stereo
Running Time	80' / Colour
Produced by	Filmes do Tejo Maria João Mayer & François d'Artemare
Co-production	RTP (Portuguese Television)
Financial Support	ICAM (Portuguese Institute for Cinema, Audiovisual and Multimedia)

(C) Filmes do Tejo / RTP 2002

## Director's CV

**SERGE TRÉFAUT** was born in Brazil in 1965  
He has an MA in Philosophy from Paris I University (Sorbonne) and began his career as a journalist in Lisbon. Since he has devoted himself to cinema, both as a director and producer.

As a director, his main films are

Lisboners, 2004

Documentary  
double version 58' (TV), 100' (cinemas)  
ARTE (Germany + France); YLE (Finland), RTP (Portugal)

New Lisboners, 30', 2003

Documentary Installation for 2 projectors  
Parc de la Villette - Paris (October 2003 - January 2004)

Fleurette, 80', 2002

Grand Prix - Les Écrans Documentaires  
Best Editing - Doc Lisboa  
Joris Ivens Competition at IDFA - Amsterdam  
Documentary Fortnight - MOMA (Museum of Modern Art - New York)  
Top of the Docs - Stockholm  
Other Festivals : Alba (Italy); Silverdocs (USA); Rencontres du  
Documentaire (Canada); It's All True (Brasil), etc.

Outro País, 70', 1999

Best Portuguese Documentary 1999  
Golden Gate Award - San Francisco Film Festival (History)  
Broadcast : Portugal, Brazil, Spain, Greece, Cape Verde, Angola  
This documentary is on the program of many universities as Harvard,  
Yale, Brown in the USA and Universidade Nova, ICS and ISCTE in Lisbon  
(selection).

Alcibíades, short film, 1992

In competition at Locarno Film Festival (Pardi di Domani)  
Mention by Centre National du Cinéma (CNC) - Paris

## Producer's CV

Established in 1996 by Maria João Mayer and François d'Artemare, Filmes do Tejo has developed its activity within the production of documentaries, short films and features.

## Feature Films

**ABENDLAN** a film by Fred Kelemen  
Support: ICAM (Cinema, Audiovisual and Multimedia Institute)  
Co-production: Mediapolis Berlin/WDR (Germany)  
Premiere Cinemateca - November 1999  
Venice 1999 - Official Selection  
Best Film - Gijon Festival 99  
FIPRESCI 99 - International Film Critics Award  
Fantasporto - Competition 2000

**LOW FLYING AIRCRAFT**  
a film by Solveig Nordlund  
adapted from a novel by J. G. Ballard  
Support: Media Programme (development); ICAM. Co-Production: RTP (Portugal) / Torromfilm (Sweden)  
Opening Night May 2002 CULTURGEST  
Cairo International Film Festival - competition October 2002  
Singapore's International Film Festival 2003 - in competition  
The Flying Broom 2003 - Ankara  
Festival Caminhos do Cinema Português 2003 - Honourable Mention

**FROM HERE TO JOY**  
a film by Jeanne Waltz  
Support: ICAM | Co-Production: RTP (Portugal)  
Distribution: Filmes do Tejo  
Release: April 8th 2004  
Festival International du Cinéma Méditerranéen de Montpellier  
Festival International du film **De Manheim** - Heidelberg  
Festival Entre Vues de Belfort - International Competition  
FESTANGRA - International Film Festival of Angra do Heroísmo  
Les Journées de Soleure - Switzerland

**WITHOUT HER**  
a film by Anna da Palma  
Support: ICAM | Co-Production: RTP/ Les Films de l'Après-Midi (France)  
Distribution: Costa do Castelo  
Release: September 9th 2004  
Festival du film de Paris - "Cinéma d'aujourd'hui" (France)  
Festival de Troyes (France)  
Festival "Onzebouge" - Paris (France)

**THE MURMURING COAST**  
a film by Margarida Cardoso  
(based on a novel written by Lídia Jorge)  
Support: ICAM | Co-Production: RTP (Portugal) / ZDF (Germany)  
Venice International Film Festival - Venice Days (2004)

**BAD DEATH**  
a film by Inês de Medeiros  
Support: ICAM (script development)  
(in development)

**O VELHO CARRO DE VÍTOR LOSA**  
a film by Jorge Queiroga  
(in development)

**BORBOLETAS**  
de José Sacramento  
(in development)

## Short Films

### SENHOR JERÓNIMO

a film by Inês de Medeiros

Support: ICAM; Canal Plus; BBDO | Co-production: RTP

Vila do Conde 98 - National Competition - Best Film

Brest Festival (France) - Canal Plus Award

Festival de Cinema Belle Donne (Italy) - Honourable Mention

Tatu de Ouro - Jornada de Cinema Internacional da Bahia 99 (Brazil)

European Film Awards 1999 - Nominated for European Short Film

### ONE DAY IN THE LIFE

a film by Álvaro Zúñiga

Support: ICAM; Institute Franco-Portugais | Co-production: RTP

Chile's International Short Film Festival

### THE APPLE OF MY EYE

a film by Isabel Rosa

Support: ICAM | Co-Production: RTP

Premiere: International Short-Film Festival of Vila do Conde 2001

International Short-Film Festival of Clermont-Ferrand (France) - Competition

Women Films' International Festival -Créteil (France) - Competition

### THE TENTH DAGGER

a film by Vitor Moreira

Support: ICAM | Co-Production: RTP

Premiere: Int Short-Film Festival of Vila do Conde 2001

16º Festival du Film Court de Brest (France)

FANTASPORTO 2002 - competition

Prize of Youth - X Larissa Short-Film Festival (Greece)

Best Film - IV Panorama of Independent Filmmakers (Thessaloniki-Greece)

### VENUS VELVET

a film by Jorge Cramez

Support: ICAM Co-Production: RTP

Premiere: FANTASPORTO 2002 - Competition

Best Director, Best Photography, Jameson Award - X International Short-Film Festival of Vila do Conde

Festival du Film Court de Brest (France) - official selection in competition November 2002

Audience Award, Jury's Special Award - Festival de Stª Maria da Feira 2002

### THE STRATAGEM OF LOVE

a film by Ricardo Aibéo

(based on the novel "Agustine de Villeblanche" , written by Sade)

Support: ICAM | Co-production: RTP

International Film Festival of Vila do Conde 2004 - Best Actress

### W

a film by Paulo Belém

Support: ICAM, RTP

International Film Festival of Vila do Conde 2004

## Documentary Films

### LISBONNE EXISTE-T-ELLE?

Yves de Peretti & Inês de Medeiros  
Coproductio Les Films d'Ici (France)

### I HAVE A DREAM

Graça Castanheira  
Co-produced by the TV channel SIC

### OTHER NEIGHBOURHOODS

I. Gonçalves, V. Pimentel & K. Liberdade  
Support: ICAM, RTP, Instituto Cooperação and Calouste Gulbenkian Foundation  
Premiere "Docs in Barcelona" - EDN 1999  
Release: Culturgest - October 1999  
Honourable Mention - X Edition of International Documentary Meeting -Lisbon  
Best Documentary Film - 7th Edition of "Caminhos do Cinema Português" Festival  
Best Documentary Film - Premio Europeo Massimo Troisi 2000 (Italy)

### CHRISTMAS 71

Margarida Cardoso  
Support ICAM. Co-Prod. RTP/ RTBF (Belgium)/ Périscope Prod/ Lapsus (France)/Mezzo Images Plus  
Premiere Cinemateca - June 2000  
Docs Bardonechia (Italy) - representing Portugal  
Best Portuguese Documentary - XI International Documentary Meeting - Lisbon  
Competition FIPA 2001  
Participation in several festivals: Prix Europa Berlin, Febiofest, etc.

### TWO WORLDS

Graça Castanheira  
Support: ICAM | Co-Production RTP  
Premiere Cinemateca - June 2000  
Docs Barcelona 2000 (Spain) - representing Portugal

### "A SUIT OF CLOTHES OR SEARCHING FOR ALBERTO"

Inês de Medeiros  
Support: ICAM | Co-production: RTP/ Les Films de L'Après-Midi (France)  
Release: Portugal and Paris (Cinema Le Latina)  
La Biennale di Venezia 2001 - Selection for New Territories section  
Festival du Film de Belfort  
International Roma Film Festival  
Cinéma du Réel - competition March 2002  
Cairo Film Festival : "Women Behind The Camera" section - October 2002  
The Flying Broom 2003 - Ankara  
Festival de Jeonju Ju - Coreia 2003 - Competition "Documentary Bienalle"  
LISBON DOCS - Prémio Cineclubes & Prémio Cartão Jovem  
1st International Film Festival of Angra do Heroísmo (Nacional Competition) - Best Film & Best mise-en-scène Awards

### FLEURETTE

Sérgio Tréfaut  
Support ICAM | Co-Production RTP  
DOCS Lisboa 2002: Best Editing Award  
IDFA (Amsterdam) - Joris Ivens competition 2002  
SILVERDOCS - World View Competition 2003  
Recontres International du Documentaire de Montréal  
Les Écrans Documentaires - Competition  
Tempo Documentary Festiva - Estocolm  
Documentary Fortnight - Museum of Modern Art (New York)  
Centre Culturel Caloust Gulbenkian (Paris)  
Festival les Écrans Documentaires de Gentilly - 1st Prize

## Documentary Films

### OCTOBER

Graça Castanheira  
Prod. Filmes do Tejo  
Exhibition Sunny Side of the Doc (int.documentary market) - Marseille 2001  
Premiere: Lisbon - CULTURGEST / Belgrado - Cinema REX  
RTP Award & Honourable Mention - XII International Documentary Meeting - Lisbon

### JORGE MARTINS

Production CULTURGEST | Co-Production RTP

### KUXA KANEMA

Margarida Cardoso  
Support ICAM | Co-Production RTP (Portugal) / Lapsus + ARTE (France) / RTBF (Belgium)  
Preview: CINEMATECA - March 2004-06-07  
It's All True 2003 - O Estado das Coisas  
FID - Marseille 2003 - International Competition  
Festival Caminhos do Cinema Português 2003 - Best Documentary for Television  
États Généraux du Film Documentaire 2003 - Ces Films Qui Nous Regardent  
Festival International du Film D'amiens  
DOCS Barcelona  
Rencontres Internationales du Documentaire de Montréal

### IN FAVOUR OF CLARITY

Teresa Villaverde  
Support ICAM; IA; Fundação Caloust Gulbenkian; FLAD | Co-Production RTP  
Release: Cinema King - January 21st 2003 | Fundação Serralves

### COLD WA(TE)R

Teresa Villaverde  
Project Vision's of Europe, a Zentropa's initiative. Original idea ARTE / ZDF  
Support ICAM (research and development); RTP and CULTURGEST  
Preview: CULTURGEST, May 1st 2004

### ATELIER NUNO TEOTÓNITO PEREIRA

Catarina Portas e Joana da Cunha Ferreira  
Support Ordem do Arquitectos

### MALMEQUER, BEM-ME-QUER

Catarina Mourão  
Support ICAM | Co-production RTP (Portugal) | Agat Films + Arte (France)

### WIDOWS

Margarida Cardoso  
(development)

### BRAVE DANCE

Jorge Pires & José Pinheiro  
Support ICAM (research, development and production) | Co-production Les Films de l'après midi (France)  
(development)

### CHILI, CARNATION AND CINNAMON

Catarina Portas and Inês Gonçalves  
Support ICAM (research and development), RTP; Fundação Oriente  
(development)

### THE VICE KING

Joana Cunha Ferreira  
Support ICAM (research, development and production); RTP  
(development)

### NEW LABOURERS

Inês de Medeiros e Inês Gonçalves  
Preview: LisbonDocs 2004  
(development)

### ANGOLA - HISTORY OF KISSES

Kiluanje Liberdade  
Preview: LisbonDocs 2004  
(development)