



T R I



PRESS KIT

a film by
Ana Dumitrescu



**« Mais l'amour de la musique
mène toujours à la musique de l'amour
et quand la musique est celle du malheur
si grande si belle soit-elle
en sourdine on entend toujours
au grand air
le grand air de l'amour »**



Jacques Prévert
from *Carmina Burana*, in « *Choses et Autres* », 1972



**«But the love of music
always leads to the music of love
and when the music is that of misfortune
however great, however beautiful
you can always hear
in the great air
the great air of love».**



A man A woman A violin



Trio is a love story between a man, a woman and a violin..

Through the lives of Gheorghe and Sorina, **Trio** is more than a documentary. It is a poetic journey through contemporary Romania, a political reflection 30 years after the fall of communism, a reflection on being a Roma in Europe today, a film about social violence, but also a film about happiness, love and acceptance of others in their alterity.

Trio is an ode to music. Gheorghe's violin punctuates each sequence, moving from the most dramatic chords to the most joyous notes.

But above all, **Trio** is a film that is there to take us on a journey that is both aesthetic and raw.



DIRECTOR'S NOTE



My first contact with Gheorghe was through music. I heard him before I saw him. The music played was Ciprian Porumbescu's Ballade. Much later, at the end of the shoot, I found out by chance that Ciprian Porumbescu died on 6 June, while Gheorghe was born on 6 June. Life spins its web from the threads of chance. From this music I decided to make a film. The score is made up of selected moments from Gheorghe's life. Some were written long before we met, others were written together.

Trio is not a documentary. Nor is it fiction. We're in a separate sphere that comes under the heading of film essay, in other words, films that stand on the borders of the two genres.

The initial idea may seem simple: the life of a violinist of Roma origin. Several documentaries have been made about gypsy music and its folklore. I didn't want to work in that way. I wasn't interested in the traditional or folkloric side of things. Nor was it the documentary aspect in the strict sense.

The film

I first discovered Gheorghe's music before discovering him and his wife. His violin touched me first. Then, bit by bit, I got to know Gheorghe and his family. Behind the violin and his violinist I discovered a love story, both sad and beautiful, with Sorina, his wife. From a duet, the man and his violin, I moved into a trio with a man, a woman and a violin between them. I couldn't see myself writing this story in a conventional setting.



I didn't want any interviews and I wasn't interested in making a film about their lives. I wanted to capture the banality of their daily lives, their lives and their love, to open a window to the outside world to observe their intertwined destinies and to offer the viewer what I first glimpsed when I heard Gheorghe play.

References

In designing the film, I also made a series of cinematic references. The pig's throat being slit to classical music is a reference to Kubrick's *Clockwork Orange* in the «flat block Marina» scene. The pig's fall from the car boot is a reference to the dog's fall from the car boot in Haneke's *Funny Games*. Haneke's fictional movement is identical to the real movement of the pig's falling body. The violence of the animal's death puts the struggle for survival into perspective. This is the preamble to the final scene. Two forms of violence rub shoulders and clash. The sea scene, on the other hand, is closer to Lelouch's *Un homme et une femme* and Kusturica's *Black Cat, White Cat*. My direction draws its roots from fictional cinema and adapts it to the real world.

Film device

Gheorghe and Sorina are those who can be described as invisible in the eyes of society. This is one of the reasons I set up a filmic device. The film was shot at 60 frames per second, giving each shot a different rhythm. It's also, and above all, about taking the time to make the invisible visible.





Ana Dumitrescu

Previously a photojournalist, Ana Dumitrescu has worked in France and Romania for a number of media including National Geographic, Mediafax and the Gamma-Rapho agency. She covers social issues such as the Roma Holocaust during the Second World War, homophobia in Romania and undocumented workers in France. As an artist photographer, she has held numerous exhibitions around the world telling the story of other people's lives.



To date, she has made four feature-length films. Leaving the journalistic field of her first two films (*Khaos* and *Même pas Peur !*), she turned to a more artistic visual style with the short film *La Chaise Verte, un chat sur un traèze et autres histoires ordinaires*, distributed by Agence du Court-Métrage.

Her previous film, *Licu*, a Romanian story, produced in Romania by Jules et Films, won the Golden Dove at DOK Leipzig in 2017 and was selected for numerous festivals around the world. It was nominated in 2019 in the «Best Documentary of the Year» category at the Gopo awards and at the UCIN (Romanian Filmmakers Union) gala.

Trio is his fourth feature film.

DIRECTOR



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a film by Ana Dumitrescu

82 min - Black and White - DCP 2K - Sound 5.1
Romanian - French / English subtitles

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Director: Ana Dumitrescu

Cinematography: Ana Dumitrescu

Sound: Jonathan Boissay

Editing: Ana Dumitrescu

Sound Editing: Jonathan Boissay

Sound mix: Mathieu Nappéz

Cast: Gheorghe Costache, Sorina Costache, the Violin

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O

Production: Jules et Films

In co-production L'Alhambra Studios - Cristal Groupe



