

A wooden shadow box is mounted on a wall. Inside the box, three blue butterflies are displayed. One is at the top left, another is below it, and a third is partially visible on the right side. In front of the box, a film strip is visible, showing a person sitting on a sofa in a room with large windows.

Portfolio

MILÉNA
TRIVIER

Biography



Miléna Trivier

Born in 1986, I graduated from the Belgian National Film Institute (INSAS), Image section in 2008. Since then, I divide my time between directing personal projects and participating in the shooting or color grading of films. In recent years, I have specialized in color grading of documentary and experimental films.

As a director, I take the opposite side of my training: I have no fascination for what is called a 'beautiful image'. I explore the limits of the video signal, between overexposure and absolute black, to push the limits of digital pictures.



Statement

“ In your movie, you manage to disappear as a person - and it's a success - to let us discover your singular glance... ”

Yves Berger, writer

Content



08

12 AUGUST 2012

length : 9'48
format : Hi8
year : 2004

10

UNDER THE EARTH AS IN
HEAVEN

length : 15'14
format : DVCAM
year : 2008

12

RAMALLAH 2008, IN THE
MEANTIME

length : 12'44
format : DV
year : 2009

14

FRAGMENTS (OF CHILD-
HOOD)

length : 18'51
format : HD
year : 2012

16

Color Grading

20

Forthcoming project

THE MURMUR OF THE PLACES THAT
INHABIT US



“

*Looking became
my work*



DIRECTING

Directing is part of my daily life. It's a question of looking at the world around me. There's no rush in my way of working on a film. That's why I don't realize much, but on a regular basis since my film studies.



12 August 2002

12 August 2002 is the date which was printed by the camera on every shot in this film. On that day a huge tower (part of the north wing of an abandoned castle) was torn down, floor by floor. The film is a record of the methodical disruption of this building by inhuman and all-powerful machines. The voice-over consists of a phone call by the author John Berger (1926-2017).

Project Description

Duration

9'48

Editing

Geoffroy Devolder

Link

<https://vimeo.com/40878534>



screening by ARGOS in « Ecran d'art »

ARGOS
CENTRE FOR ART AND MEDIA
WWW.ARGOSARTS.ORG





Under the earth as in heaven

Maybe childhood starts and ends when you're eight years old?

I try to approach this secret that is the death of children or, by altering the arrangement of words, death as the secret of childhood.

Project Description

Duration

15'14

Editing

Fédéric Dupont

Sound

Maxime Coton

Link

<https://vimeo.com/40894040>



produced by
« l'atelier de réalisation de l'INSAS »



INSAS





Ramallah, 2008, in the meantime

In 2008, in Ramallah, what remains of the political leader Arafat and the poet Mahmoud Darwich? I wander through the streets, I visit tombs, but it is in the children's drawings that I find the aura of the two Palestinian icons.

Project Description

Duration

12'44

Editing

Cédric Noël

Sound

Maxime Coton

Link

<https://vimeo.com/41171309>



screnning by « Les Halles de Schaerbeek »
in festival « Temps d'image »



Halles.be
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Fragments (of childhood)

What remains of childhood in the adult that we become? I embark on a journey without nostalgia to the heart of childhood reminiscences. I let myself be guided by memories. From this experience, images and sounds are born again: snowy landscapes, songs, dusty toys, faces, murmurs, games, as many fragments, blurred or dazzling, populating my journey.

Project Description

Duration

18'51

Editing

Lydie Whisshaupt

Sound

Maxime Coton and
Quentin Jacques

Link

<https://vimeo.com/158615005>



with the support of



Bruits





“

*The art of digital
coloring*



COLOR GRADING

Color grading is an essential step in the post-production process of creating a film's colorimetric identity. I don't see colour grading as a purely technical step, but as an artistic step in the production of a film. In the total darkness of a studio, I carefully observe the images before sculpting the light and giving direction to their colours.

Here are some pictures of the full length documentary film : MA'OHÍ NUI, IN THE HEART OF THE OCEAN MY COUNTRY LIES.

This colour grading is the result of several weeks of experimentation. With the director Annick Ghizelings, we tried to give the images a singular colorimetry : between a celestial blue and a dark black.

Colour grading must be dynamic, following the movements of forms in the footage. It is not as easy as modifying a still picture. Furthermore, each footage must be coherent with the one that precedes and succeeds it.

ORIGINAL IMAGE, FILMED IN LOG BY A
BLACKMAGIC CAMERA



IMAGE AFTER COLOUR GRADING





more infos about the film :

[https://annickghijzelings.wixsite.com/maohi-nui/
copie-de-home](https://annickghijzelings.wixsite.com/maohi-nui/copie-de-home)



ORIGINAL IMAGE, FILMED IN LOG BY A
BLACKMAGIC CAMERA



IMAGE AFTER COLOUR GRADING





FORTHCOMING PROJECT

Since my film “Fragments (of childhood)”, the question of the place that memories occupy in us continues to fascinate me. Through this new film, I try to connect - memories - and - places - in order to give substance to memory.

In this project, I want to combine two obsessions of my previous films. On one hand, the importance of the aura of a place and on the other hand, the relationship we have with our memories once we grow up.

The murmur of the places that inhabit us

There are more memories than cobwebs in abandoned houses.

The abandoned island of Adata strangely resonates with my film project. Indeed, I seek to question the abandoned places and what continues to inhabit them in spite of the wear and tear, absence and aging. In my short film, I want to restore historic sites to their former splendour by showing the audience deserted, abandoned places and making them hear voices, past and present. These testimonies will colour or even transform the viewer's view of this place.

As the camera slowly travels through a space, stops for a moment to show a crack, a door-knob or a broken bench, a person speaks. This person does not appear in the picture. This man, this woman, brings up the thread of his/her memory, and tell us concrete and intimate details.

My film does not tend towards the unique, absolute representation of a place, but juxtaposes a multitude of testimonies, shows

different places, tells different spaces, in the manner of a stained-glass maker who assembles thousands of shards of glass to create an illuminated pattern. That's why the island of Adata could naturally find its place in my project and would be an inspiring place to start the editing process.

Moreover, working on interviews as "sound materials", I am sensitive to the different voice timbres, but also to the musicality of different languages, which is why I would like to populate my film with different European languages (French, Finnish, Bulgarian, German, Polish).



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