

Note of intention " in the eyes of a beast ".

When my glance crosses that of the animal, I am sometimes disturbed. I wonder: in fact, when we look each other, who we do see?

Until now, we Westerners especially thought of our own glance on animals: we judged them, cataloged, labelled, organized into a hierarchy, explained, sent back to a nature of which we considered masters, defined ourselves by their supposed lacks - and they would miss so many things to look like us! - but we forgot that they wore, too, a glance on us; a glance which observes, which understands, which answers and waits an answer.

For the human beings, we say that the glance is the mirror of the soul. What is it of that of the animals?

In this movie, I wanted to question our relationship in the animal kingdom and to question - sometimes with humor- the border which we set up between the humanity and the bestiality. This border conditions our glance on animals; it generates violence and destruction when it is divided up, produces a faintness when it falls out, the delight or the suffering when it becomes fragile and porous. I filmed situations where human and animal mix; visits of museums and zoos, cattle industries, slaughterhouses, a éthologue and its sheeps, actor who tries to merge in a herd of cows, a breeder and his bull, dancers who dance with birds ...

I filmed the glances of the human beings on animals and vice versa. Under the glances of animals, our own glance moves away, the evidences fly into pieces, our speeches become improper. We become aware that our relationship in animals is often shady, ambiguous, filled with emotional and of fantasies, and that animals are subjects endowed with personality.

I also filmed various glances of animals on me. Intrigued glances, not only by me but also by the camera, glances full of a curiosity mixed by fear and by distrust, but sometimes so confident and of complicity ... Glances which, the time of a furtive exchange, call, open to feelings and to other worlds, enigmatic. Abysses sometimes.

I filmed in closer of the life and the sound presences: breaths, noises of legs, wings, humming, shouts, voice of the characters which evoke their experience.

I wanted to realize a movie which goes against the animal movies which reproduce the cut man / animal by showing the life of the animals of a way objectivizes, "authentic", wild, as if the film-maker was not there.

A film essay, opened to the contradictory variety of the reality, where the fragments of reality slide some in the others, question, are made echo, bring to light our paradoxes.