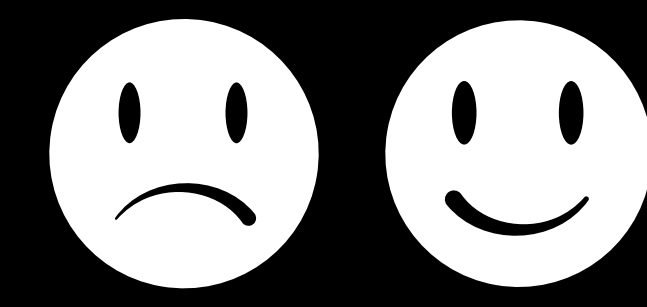


LE FRESNOY
STUDIO NATIONAL DES ARTS CONTEMPORAINS
PRESENTS

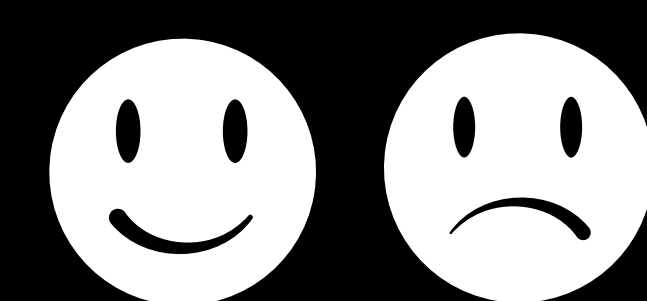
ANDROMAQ

A FILM IN ENGLISH BY
GONÇALO LAMAS
AFTER
JEAN RACINE

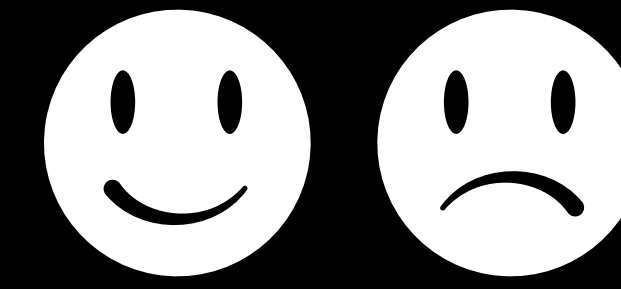




PYLADE LOVES ORESTE
WHO LOVES HERMIONE
WHO LOVES PYRRHUS
WHO LOVES ANDROMAQ
WHO LOVES HECTOR
WHO IS DEAD.







Once upon a spring, there were telescopes stuck to the ground looking out for dying stars. Young Astyanax was there too, in the cold heights of this oracle, headphones on as ever, listening to a broadcast from afar. One year after the war in Troy. In the cinema, we listen along to the story of a king in love with a queen whose man and country his sword slayed.

A chain of dialogues where desire mocks political duty.

★

30' | Colour | 14:9 | 5.1 Dolby Digital | 2K DCP

Dialogues in English
Subtitles in English, French and Portuguese

★

Produced by Le Fresnoy — Studio National des Arts Contemporains
Distribution by Natalia Trebik
ntrebik@lefresnoy.net









“ What got me off on this track was a line from Jean Racine’s 1667 ‘Andromaque’: “D’un amour qui s’était c’est le dernier éclat”. Something like: from a fading love is its last bright burst. But what’s curious in French is that éclat can both mean burst and the shards derived from that burst.

Basically, I wanted to rehearse an affinity between black holes and heartbreak while reimagining classic tragedy as a narrative form. In the original play, the key characters are linked by a chain of frustrated love, Pylade loves Oreste, who loves Hermione, who in turn loves King Pyrrhus, who is in love with his captive, Andromaque, who in turn loves a dead man.

Desire, here, works like a spiral whose emotional stakes are determined by the political context of the tragedy: a king in love with the widow queen to be, whose Troy he proudly burned down. All others play out through this dilemma, which places Astyanax at the absent centre – a kid who signals threat and hope, depending who’s looking.

This interested me as a way to think of transmission at the mythological level, to assert a discursive power at ASMR scale and astronomical distances.

Similarly, I wanted a film where a chain of “éclats” could gain body, to enact this frustrated experience of desire in time. How this is devised is with a gap between the usual operations of sound and image. They run in tandem, in rhythm and time of day, but they never meet: we see a teen listening to a story with us, a story whose characters are fully off screen. The idea perhaps is that being entirely off screen might not necessarily mean entirely invisible.

There is one last note I feel I should make regarding the film. I wanted my queens and kings to be queer people, people whose vocal register may or may not, both individually and in relation, play out the gender roles we associate with an expected texture. Desire plays on in spite of gender or genre. If this offers a navigational discomfort, let’s say, then all the better.

”







CAST – ON SCREEN

ASTYANAX LEONOR COELHO

CAST – OFF SCREEN

ANDROMAQ NAT MARCUS
HERMIONE LÉO LANDON BARRET
ORESTE MICKAËL PELISSIER
PYLADE TADEU FILIPE
PYRRHUS NELLE GEVERS



SCRIPT, DIRECTING AND EDITING
GONÇALO LAMAS

MARCH

DIRECT SOUND RAPHAËL ZUCCONI
1ST ASSISTANT DIRECTOR MADALENA FRAGOSO
2ND ASSISTANT DIRECTOR ALEKSANDRE ZHARAYA
PRODUCTION ASSISTANT AND CHEF PEDRO MARTINS

MAY

CINEMATOGRAPHY ARNAUD ALBEROLA
PRODUCTION ASSISTANT AND DRIVER PEDRO FERREIRA
MOUNTAIN GUIDE RENÉ SARRAZIN

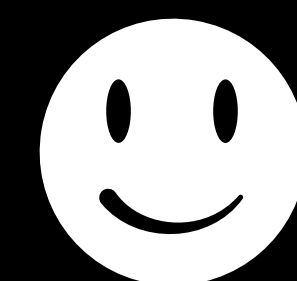
FOLEY SOUND CHRISTOPHE BURDET, VICTOR LENOIR
SOUND DESIGN NIAMKÉ DÉSIRÉ
COLOUR GRADING ARNAUD ALBEROLA, PEDRO ANTUNES
MIXING MARTIN DELZESCAUX

ARTISTIC MENTORSHIP PATRIC CHIHA





Photo by Sara Raquel / Gerador



Gonçalo Lamas is a writer, artist and filmmaker, born in Porto. After briefly studying film, he joined the BA Fine Art 4D at Central Saint Martins, graduating in 2017. Halfway through, he spent a semester at Universität der Künste Berlin, with Hito Steyerl's class. In 2020, he produced the performance 'Boeing N° 737-800 in F#m', presented at Culturgest Porto. An accompanying book was launched at the 6th Artist Self-Publishers' Fair in London. His first film, 'Granary Squares', premiered in national competition at the 2021 edition of IndieLisboa. In 2022, Glasgow-based SPAM Press edited his poetry pamphlet 'some times zero hours'. He's currently part of the study program at Le Fresnoy, in the north of France.

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