

Ellaya
PRESENTS

A FILM BY
MARINE PICHON

OFFICE

GÉRALDINE BARONI

LAURA MAZEAUD

ELLAYA COMPANY PRESENTS A MARINE PICHON AND ELLAYA COMPANY PRODUCTION

MUSIC BY JOHANY BERLAND PIANO BY JULIEN GRASSEN BARBE DIRECTOR OF PHOTOGRAPHY PAUL CHAPEL SET DESIGNER ALEXIS NÉRET COSTUME DESIGNER MAËLLE PICHON HAIR AND MAKE UP JULIETTE SAINTEMARIE

ASSISTANT DIRECTOR ANTOINE MINJOZ MOVI OPERATOR PRISKA VFX SUPERVISOR NAÏM BEN SALAH GAFFER JEAN-MARTIN FALLAS GAFFER ASSISTANT FLORA GALIN

SET DESIGNER ASSISTANTS MAYLIS HAEGEL OLIVIER FAUGÈRE PIERRE FRANC KEY GRIP JOSSE KERJEAN STAGE MANAGER MARIE NARDON

DIGITAL COLORIST CHARLES TRABOULSI SPECIAL THANKS TO VINCENT HOORPAH



OFFICE
9'11 SHORT FILM

Directed by Marine Pichon
Interpreted by Laura Mazeaud and Géraldine Baroni
Music composed by Johany Berland

Private link : <https://youtu.be/ZAixRZnQAX8>

Official release scheduled for 03/17/2021 on the youtube channel [Ellaya Company](#)
(corresponding to the date of the first lockdown in France in March 2020)

THE PITCH

In the offices of a startup that wants to be creative, two employees repeat their daily gestures in a methodical, robotic way, without enjoying them. Completely overwhelmed by the overload of work, they decide to take charge and to send off bureaucratic propriety. They dance.



MARINE

DIRECTOR

After studying cinema, Marine Pichon continued her career by training in professions relating to graphic design and post-production. Polyvalent, Marine Pichon is today a director, artistic director, motion designer and project manager. Experienced freelance, dynamic, young, and talented, she honed her skills by working on numerous 360° campaigns in different agencies and production companies, as well as in the field of events through the realization of creative visuals for different French and European tours.



LAURA

DANCER

With a literary background, Laura Mazeaud quickly branches out into the performing arts and becomes a dancer, choreographer, and actress. Her versatility makes her a committed artist and a force for proposals. She dances in prestigious companies in France and England and choreographs several pieces for festivals, music videos and for the television series SKAM. Thanks to the multidisciplinary nature of her career, she offers quality, original and innovative creations.



GERALDINE

DANCER

Dancer of great technique and endowed with a powerful quality of interpretation, Géraldine Baroni was promoted champion of France of jazz dance in the soloist category in 2010. Mixing jazz, contemporary dance and acrobatics, she performed in several musicals and companies in France and Spain. Her creativity and sense of aesthetics make her a rare artist.

The logo for Ellaya is written in a bold, black, cursive script. The letters are fluid and interconnected, with a prominent underline under the 'y'.

Ellaya is a dance and physical theater company founded in 2020 at the initiative of Laura Mazeaud. The company's dance is contemporary and draws on hip-hop and modern influences. An important place is given to interpretation and intentions. This material is used to address social themes, to question oneself, ask questions, attempt to answer them or in any case, open the debate.

THE CONTEXT

In our modern society, burnout is now common¹.

Paradoxically, however, the corporate world has never been so keen on a « **cool** » culture. We are evolving today in startups that appear to be stimulating places, conducive to creativity, good understanding between colleagues, and a relaxed and « *friendly* » attitude. In these places, however, the atmosphere can quickly become anxious because of the amount of work required, the expected productivity, and the comparison between colleagues.

Thus, the contrast between the work environment and the state of stress of an employee is even more seizing.

OFFICE, our short film, follows this objective by showing dancers moving in empty open spaces, a metaphor for the loneliness we can experience at work even though we are very surrounded.

At first, automation and repetitive, the dance will experience an energetic disruption during burnout to the point of caricaturing the symbols of bureaucratic propriety. We then discover powerful and resourceful women ready to do battle with the system.

Operating in empty offices **devoid of social interaction** is reminiscent of **the current situation with COVID-19**. A study² conducted just after the first lockdown and corresponding to the time of the shooting of this short film, showed that nearly a quarter of French people were at risk of burnout during this first lockdown. In addition, women in business are twice as prone to stress as men. They feel like they must accomplish more than necessary to prove their worth, while trying to find balance with their personal lives.

This short film can therefore be interpreted as an allegory of our impression in the face of the current crisis. We feel loneliness, created by social distancing, to which is added the overload of work and the weight of the efficiency expected by the company which seeks - *and even more today* - to continue to make profits to limit the « *breakage* ». We also feel the need to refocus on ourselves, draw on our resources, and go beyond our limits, because it is well known: « *What does not kill me makes me stronger* »³.

This is how we chose the title of this short film « **OFFICE** » :
We play on the « **Off** » aspect: the disconnection; and « **ice** », ice and cold.
To be disconnected from Oneself is to be dead/cold.

¹France Culture series on work: « [Burnout: the evil of the century?](#) »

²Study conducted by the CSA and LinkedIn on [the state of mind of the French during lockdown](#).

³Quote from Friedrich Nietzsche in *The Twilight of the Idols* (1888).

THE MUSIC

The music was composed over the images and cut into several parts: the 1st part is more contemporary and is meant to be stressful, in an electro style which is constantly intensifying. We have embellished it with elements belonging to the office automation world (mouse click, keyboard noise, neon sizzle, etc.). Then during the burnout, to settle with a more positive atmosphere and materialize the recovery of oneself, we started with an abundant orchestral ballet which ends in apotheosis. We found the contrast interesting to mix contemporary dance and classical music. A nod to the contrast we find between the friendly decor and the resulting level of stress.

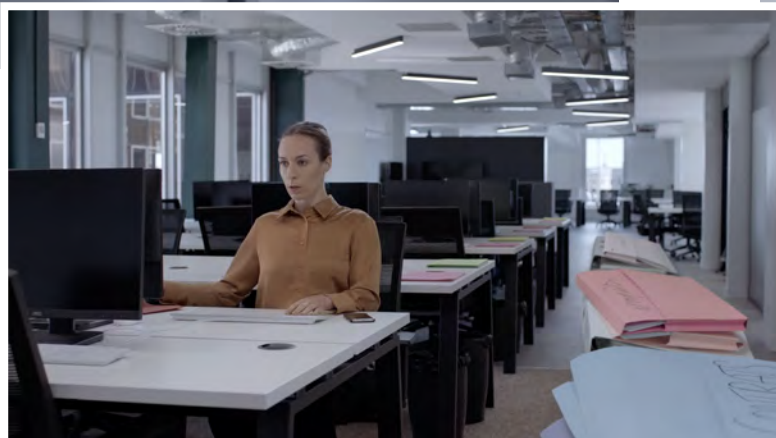
VISUAL INTENTIONS:

We play with several visual effects in this movie, and we start with a game of scale.



Giant documents and post-it notes appear progressively, cluttering up the room disproportionately while making it stuffy, illustrating the overload of work.

We then find them on a human scale posed on the knees of one and glued to the body of the other. The characters can thus act concretely on this accumulation by swinging the files and removing the post-its. It is burnout.



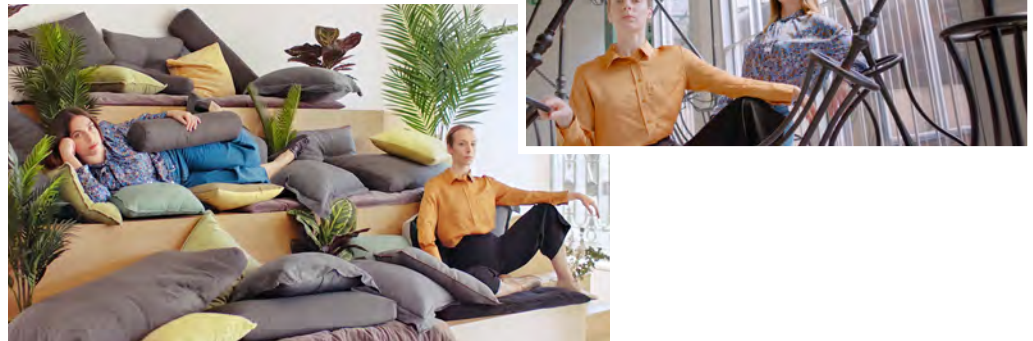


Regarding the decoration, the beginning of the film is very symmetrical: the objects are perfectly aligned, the computers, tables, chairs, and files match each other perfectly. The "creative" parts of the open space are decorated in a minimalist and uncluttered manner, while being very graphic.

This decoration is highlighted through contemplative shots that we find at the end of the film, as if we were standing in front of a painting. These shots reveal the characters' personalities: creative, surprising, and powerful at the same time.

Then, we emphasize the illustration of the fatigue accumulated by an image distortion effect which we will call here the « chewing gum » effect. It first appears when the two dancers reach the peak of their overwork. This effect symbolizes the distortion of time, fatigue, the fact that their brains loose. It is the first clue of future burnout. We find him afterwards sparingly during the film.

We also played on an evolution of colorimetry to further support their inner metamorphosis.



Finally, to amplify the repetitive effect of their actions and tasks; the montage sometimes presents the same shot played in a loop. We thus create choreographed loops.

THANK YOU FOR YOUR READING!

CONTACT

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