

Jérémy
Lambiot

*Before
After*

a film by
Manoël Dupont

[illegible]

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Drama, Comedy / 79 min / Belgium / 2025
Language: French, English, Turkish / Subtitles: English, French

*Les Films de la Récré
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Before After

Avant / Après

*a film by
Manoël Dupont*

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S y n o p s i s

Jérémy meets Baptiste.
Their shared baldness takes them to Istanbul,
where clinics claim to reverse the course of time.
Amid shifting winds and silent unrest,
they search for meaning in a city not their own.
Day by day, a fragile bond forms, in the hope of change.



Interview with the director - Manoël Dupont

What was your guiding compass in constructing the film?

I've had the relationship between the two main characters in mind for a long time. The constant back-and-forth between closeness and distance. The question that kept coming up when I thought about their bond was: «Is this relationship important?» I wanted that question to remain present—both for them and for the audience.

How did you find the context to bring that relationship to life?

For a long time, I was looking for the right setting. I knew what I was looking for emotionally but hadn't yet found the narrative frame to bring it to the screen. Then I heard that two longtime friends, Baptiste and Jérémy, were considering getting hair transplants. They spoke about it like a secret. It was both touching and shameful, funny and terrifying. Right away, I knew this fragile context—the transplant—was the perfect backdrop for their ambiguous relationship. They agreed, on the condition that we shoot quickly. Because sure, there's cinema... but the hair kept falling. It was perfect: it gave me the push I needed.

What fascinated you about filming the procedure?

What intrigued me first was the transplant itself. This very simple act: they're not adding new hair, they're moving existing ones. One follicle removed here, implanted there. It's not addition—it's displacement. And that's enough to create change. That idea really moved me: that a simple shift can alter how we see ourselves. I have a fairly detached view of surgery, but I'm very curious about it. There's something deeply human in this desire to change, to tinker with oneself, to try to improve. I don't know if it's trivial or essential, but it sticks with me. Very quickly, I also saw a parallel between the transplant and the relationship between the characters. The idea that they're trying to graft themselves onto each other. To shift, to change. It ties into the travel experience, too. We're supposed to come back changed, better. There's a strong expectation and pressure, which can make the trip painful. This idea of transformation is key to the film: what marks change? When do we say something has truly happened? And why?

Why did you choose the title «Before / After»?

The title refers to the transplant ads you often see—always the same images, showing a literal before and after. But what I like about it is how it confronts the viewer with this binary—to then question it. This binary thinking is everywhere in how we see the world. During the shoot, the two actors were approaching thirty. I was 27, and now I'm about to reach that age too. Thirty

fascinates me. You already have a version of yourself, but there's still room to reinvent. You're suspended between lives—between past and future. That tension, that in-between, was as important to me as the transplant itself. What I liked is that it raised questions while staying grounded in the body—because ultimately, what I had to film were bodies. Bodies moving, shifting. That's where everything else took shape.

How did you work with the actors?

With Jérémy and Baptiste, we built the characters' past together and explored elements of their relationship. It gave us a quiet foundation—a base we could lean on without locking anything in. The idea was to have just enough material to improvise freely and search for resonance in the real world. Everyone else in the film, we met during location scouting or shooting: visits, conversations, moments of waiting. We'd briefly explain the project, then start filming. We asked them to be themselves, to act naturally, without looking at the camera—and still, a kind of «character» would emerge. It has to do with how we want to present ourselves. Some people move away from their true selves, others stay perfectly authentic. I let them choose. And since Jérémy and Baptiste, as tourists, only had fresh interactions, we remained in that fragile, uncertain space I love: the first encounter. I also enjoy mixing seasoned performers with people unused to the camera. It creates a flow, a mutual listening. There's no strict boundary between “professional” and “non-professional.” It's all about context and intention. The doctors, for example, had never acted—but they were performing their own roles: that of the doctor. In a way, they knew their part better than the actors did. Wassim's character was a unique case. The first time we filmed with him was also our first meeting. Then we saw him again, and I invited him to act in other scenes. The challenge became: how do we recapture the sincerity of that first encounter, despite growing familiarity?

Was it a challenge to film in a real clinic?

A little, yes. We arrived there almost like real patients, with the same sense of discomfort. But it gave the film a distinct texture, a unique setting. The clinic was very open to the project. What interested me was how it didn't feel like a medical facility, but more like a beauty salon. They even offered manicures. I wanted to capture that slightly offbeat atmosphere. I also loved how the medical staff operated like a small dance troupe—gloves on, gloves off, one person steps in, another steps out. You feel the routine, the choreography. The rhythm of these movements played a big role in our editing. In the end, we shot very little in the clinic—just what we needed. I love what documentary director Claire Simon says: «I don't shoot what I don't want to edit.» That principle really helped here. The most powerful scenes, we captured in a day or two.





Was documentary always part of your filmmaking approach?

Yes, always. I like to write through encounters. I write a lot, of course, but I also like to leave room for what's not written yet. It's a dynamic I find in documentary work: the idea that you discover the film through the process. That it can escape you, surprise you. What interests me is the distance between the initial idea and what actually happens. The gap between projection and reality. That's also what I was looking to explore in the characters: when the ideal doesn't quite fit with what's real. There's something both moving and funny about that gap.

Your film deals with masculinity.

How do you see that theme in your work?

It's something that runs through a lot of my films, but not always intentionally. It's a subject that arises naturally because I'm still trying to figure out what masculinity means to me, and how it's shaped me. These questions come up in my writing because I haven't resolved them. But I don't approach them with a specific theory in mind. I think it's hard to make a film by starting from a concept—it's always better to start from something more tangible, more fragile. In this case, it was hair. Hair loss, hair grafting. And from there, the other themes emerged. I wanted to make a film about self-image, intimacy, and transformation—and masculinity wove itself in along the way.



Biography & Filmography - Manoël Dupont



Manoël Dupont is a French-Estonian actor, director, and filmmaker based in Brussels. He studied at the Institut des Arts de Diffusion in Belgium and co-founded the transdisciplinary collective **RAVIE** in 2018, with which he now curates and directs the artistic program of Théâtre de la Vie. After directing the play *Faire confiance à nos archéologues*, he appeared in the Netflix series **Osmosis** and worked with Jasmina Douieb at Théâtre de Poche and

Théâtre Le Public. In 2021, he directed his first short film **Oil Oil Oil**. In 2025, his debut feature film **Before/After** premiered at the Karlovy Vary International Film Festival.

Before / After (2025)

Director: Manoël Dupont

Format: Feature film

Production: Les Films de la Récré

Co-production: RTBF (Belgian Television), Proximus, Shelter Prod

Support: Centre du Cinéma et de l'Audiovisuel de la Fédération Wallonie-Bruxelles,
Taxshelter.be

Selection: Karlovy Vary International Film Festival 2025

Oil Oil Oil (2023)

Director: Manoël Dupont

Format: Short film

Production: Les Films de la Récré & Transfuges

Support: Centre du Cinéma et de l'Audiovisuel de la Fédération Wallonie-Bruxelles

Selection: Clermont-Ferrand 2023



Biography & Filmography

- *Les films de la Récré*

Les Films de la Récré is a Brussels-based production company supporting the voices of emerging filmmakers.

We nurture a new generation of Belgian auteurs and champion a cinema that is bold, free, and inventive.

From Tribeca to Tallinn, via Melbourne, Rotterdam, or Clermont-Ferrand, our shorts, features, and immersive experiences have been selected by major festivals—as well as released in theaters and online.

Since 2019, we've expanded into the development of series and virtual reality creations.

CHILL (2026)

Director: Boris Baum / **Format:** Feature film (in development)

Production: Annexe 3, Les Films de la Récré

ALTERLOVE (2025)

Director: Jonathan Taieb / **Format:** Feature film

Production: Annexe 3, Les Films de la Récré

BEFORE / AFTER (2025)

Director: Manoël Dupont / **Format:** Feature film

Production: Les Films de la Récré / **Co-production:** RTBF (Belgian Television), Proximus, Shelter Prod / **Support:** Centre du Cinéma et de l'Audiovisuel de the Fédération Wallonie-Bruxelles, Taxshelter.be

OIL OIL OIL (2023)

Director: Manoël Dupont / **Format:** Short film

Production: Les Films de la Récré & Transfuges / **Support:** Fédération Wallonie-Bruxelles (FWB) / **Selection:** Clermont-Ferrand 2023

ASTRO (2022)

Director: Nicky L. Lapierre / **Format:** Docu-fiction

Production: Les Films de la Récré / **With:** Mara Taquin

Support: FWB Film Lab / **Selections:** Magritte du Cinéma 2023, FIFF, Pink Screens

BULA (2021)

Director: Boris Baum / **Format:** Feature film

Production: Les Films de la Récré / **Co-production:** Frontera Filmes (Brazil)

Cast: Xavier Gallais, Zoé Adjani / **Selections:** Rotterdam Lab, Tallinn Black Nights 2020, Karlovy Vary

11.11.18 (2019)

Directors: Sébastien Tixador, Django Schreves / **Format:** Interactive VR

Production: Les Films de la Récré / **Co-production:** RTBF, Screen Brussels, SCOPE Pictures / **Selections:** Tribeca Film Festival, Sunny Side of Doc, Sandbox Film Festival, Melbourne Film Festival, Avanca Film Festival, Mostra SP, Bogoshorts

t e c h n i c a l i n f o r m a t i o n

Director

MANOËL DUPONT

Screenplay

MANOËL DUPONT

Production

BORIS BAUM – LES FILMS DE LA RÉCRÉ

Line Producers

CLARA BRANDT, GASPARD MAGAIN, BORIS BAUM

Co-Producers

RTBF (BELGIAN TELEVISION), PROXIMUS, SHELTER PROD

Associate Producers

TANGUY DEKEYSER (RTBF), VALÉRIE BERLEMONT (PROXIMUS),
FRÉDÉRIQUE LARMAGNAC (RTBF)

Original Music

THEO ROTA

Cinematography

THIBAUT EGLER

Sound

PAUL LEVY

Editing

ROMAIN WATERLOT

Sound Mixing

JEAN-STÉPHAN GARBE

Set Design

SOPHIA DILINOS

Costumes

LAURA GUESSAN

Graphic Design

ÉMILIA DA SILVA ROSARIO

Original Typeface

CHARLES MAZÉ (Abyme)

Translation

SEDA SAT

Subtitling & Audio Description

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