



TEMPORARIES

(RICHELIEU)



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T E M P O R A R I E S

(R I C H E L I E U)

A FILM BY PIER-PHILIPPE CHEVIGNY

WITH ARIANE CASTELLANOS, MARC-ANDRÉ GRONDIN, NELSON CORONADO, EVE DURANCEAU,
MICHELINE BERNARD, LUIS OLIVA, GERARDO MIRANDA, ANTONIO ORTEGA, MARVIN COROY,
MARIA MERCEDES COROY, ÉMILE SCHNEIDER, HUBERT PROULX

89 MIN - CANADA & FRANCE



SYNOPSIS

Facing bankruptcy after a difficult breakup, Ariane moves back home to the Richelieu Valley and gets a job in a food transformation plant for seasonal migrant workers. Focused on solving her financial issues, Ariane serves as an interpreter between Stephane, the factory's aggressive supervisor, and the 42 seasonal Guatemalan workers hired as cheap labor. She obeys Stephane's often excessive orders, pressuring the underpaid Latino workers to constantly work overtime and turning down any request for better conditions. Little by little, she befriends a group of four Guatemalans assigned to the most physically demanding unit of the entire factory. Shoveling shredded corn in the harsh sun all day long, Manuel, Alfonso, Guillermo, and Juan have no one else but her to voice their concerns. Realizing the extent of her new friends' vulnerability, Ariane begins to take a stand against Stephane. Tension slowly builds up between the two as Ariane defies his decision to fire workers or to illegally install surveillance cameras in the dormitories. When Manuel slowly falls ill to a mysterious condition, the stakes quickly develop into a crisis situation.

DIRECTOR'S STATEMENT

I grew up in the Richelieu Valley in Quebec. In neighboring fields, Latin American laborers spent whole summers working backbreaking jobs. I didn't know it at the time, but they earned less than minimum wage to support whole families, probably oblivious to the fact that "Richelieu" literally means «wealthy place». They lived next door, yet we never interacted. Like a kid too afraid to ask neighbors if they want to be friends, I shyly avoided them.

Years later, I came back home for a documentary project on allegations of exploitation in the Temporary Foreign Workers program: I finally had an excuse to hide behind so I could ask my old neighbors to be friends. And friends we indeed became as I met wonderful people from Guatemala who had a lot to tell. Stories of blackmail, unpaid wages, constant surveillance, illegal termination,

and denied insurance coverage were all equally horrifying. How could this happen here, in the "most peaceful country on Earth"?

But they wouldn't tell these stories «on the record». I began thinking no documentary could expose exploitation the way I had hoped: no worker on that program would risk their job by violating their NDAs, and no ill-intentioned employer would ever allow a film crew on their property. Perhaps ironically, I realized only through fiction could we ever tell the truth.

Making sure no one could ever be identified, I wrote a script from the perspective of a French-to-Spanish translator. In many ways, that point-of-view mirrored my own: complicit (as a Canadian citizen benefiting from cheap grocery) but willing to





make things right (by speaking out). The idea was to invite the audience to step in that position as a way to question their complicity, which is why I opted for an immersive visual style, with an over-the-shoulder camera, filming most scenes in one-shots. The camerawork is meant to make you feel like you are right there with Ariane, in real-time. Then the question becomes: will you make things right?

I wrote the lead part specifically for my friend Ariane Castellanos, who actually came along as my own real-life translator when I interviewed the workers during a winter trip to Guatemala, far away from their employer's gaze. She is an amazing talent who gave me the invaluable gift of her very first performance in a feature film. To avoid the "mean boss" stereotype for the part of Stéphane, I thought of Marc-André Grondin, arguably Quebec's most famous and beloved star since Jean-Marc Vallée's masterpiece *C.R.A.Z.Y.* (2005). He brought a lot of vulnerability and humanity to a character that was

initially much harder to relate to on paper. The outstanding Nelson Coronado was cast as Manuel at the very last minute, seemingly popping out of nowhere, also appearing in a lead role for the first time. The bulk of the dozen other Guatemalan and Mexican actors, including Gerardo Miranda (Alfonso) and Marvin Coroy (Hector), were cast with help from Jayro Bustamente's *La Casa de Producción*, who held remote auditions for us in Guatemala City to find the best talent. Much to my delight, Bustamente's muse Maria Mercedes Coroy (*Ixcanul*, *La Llorona*) even agreed to a short cameo as Manuel's wife Maria.

Beyond the social change it aims for, *Richelieu*, in the end, is a very personal film. In a way, it's a film about how only through deep human encounters can we find out who we really are. But mostly, this film is a tribute to the beautifully resilient workers of the Richelieu Valley. Meeting them definitely helped me find out who I was.



A B O U T

P I E R - P H I L I P P E C H E V I G N Y

Pier-Philippe is a filmmaker from Montreal, Quebec. His films combine contemporary sociopolitical subject-matter with a distinct visual style. In 2019, his short film *REBEL* received worldwide attention: after premiering at TIFF, it went on to screen at over 140 festivals including Busan, Seattle, Stockholm, Vladivostok, and Tirana where it won the Oscar-qualifying award for Best Short Film. His first feature film *Richelieu* had an equally impressive track-record in development: Berlinale Co-Production Market, TIFF Filmmaker Lab and the Gabriel Figueroa Film Fund at Los Cabos Festival. The film is set to world premiere in competition at the 2023 Tribeca Festival. Pier-Philippe is currently working on a follow-up feature co-written with Chloé Robichaud.



C A S T

Ariane
Stéphane
Manuel
Michèle
Nicole
Juan
Alfonso
Guillermo
Hector
Maria
Mathieu
Richard

Ariane CASTELLANOS
Marc-André GRONDIN
Nelson CORONADO
Eve DURANCEAU
Micheline BERNARD
Luis OLIVA
Gerardo MIRANDA
Antonio ORTEGA
Marvin COROY
Maria Mercedes COROY
Émile SCHNEIDER
Hubert PROULX



C R E W

Director

Pier-Philippe CHEVIGNY

Screenplay

Pier-Philippe CHEVIGNY

Cinematography

Gabriel BRAULT TARDIF

Editing

Amélie LABRÈCHE

Production Design

Yola VAN LEEUWENKAMP

Sound Design

Jérôme GONTHIER

1st Assistant Director

François JACOB

Production Manager

Jeanne-Marie POULAIN

Sound Recording

Philippe LECOEUR

Production Company

Le Foyer Films (Canada)

Co-production Companies

TS Productions, JPL Films (France)

Producers

Geneviève GOSSELIN G., Le Foyer Films (Canada), Miléna POYLO,
Gilles SACUTO and Alice BLOCH, TS Productions (France),
Jean-François BIGOT and Camille RAULO, JPL Films (France).

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T E C H N I C A L D E T A I L S

Shooting format	Arri LF
Sound Format	5.1
Aspect Ratio	1.37:1
Running time	89 minutes
Genre	Social Drama
Original version	French and Spanish
Subtitles	English
Year of production	2022



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