



# PRESS KIT

## PRODUCTION & DISTRIBUTION

Irrix Films Productions

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France

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Ask us for a link to the movie here.

IRRIX  
FILMS



**IRRIX FILMS PRODUCTIONS**

Presents

Quentin Delcourt, Christopher Laveaux , Edouard Berchiche  
Agnès Soral and Anne Richard

# SUNFLOWERS AT NIGHT

A film by  
**Quentin Delcourt**

Fiction • France • 2024 • 23 min • HD Scope • Son Dolby 5.1  
*Languages: French, English      Subtitles: English, French*

**OFFICIAL FILM WEBSITE**

[irrixfilms.com](http://irrixfilms.com)

**NETWORKS**

[Instagram @sunflowersatnight\\_film](https://www.instagram.com/sunflowersatnight_film)

[Instagram @quentindelcourt\\_off](https://www.instagram.com/quentindelcourt_off)

A cinematic photograph of two men in silhouette, facing each other in a dimly lit room. The background is a warm, golden-orange glow, likely from a window or a light source. The man on the left is wearing a dark jacket, and the man on the right is shirtless. The overall mood is intimate and dramatic.

## SYNOPSIS

Back in his hometown to celebrate the success of his latest book, David will have to embrace his truth and understand who he has become, while a past love suddenly resurfaces.





## INTERVIEW WITH THE DIRECTOR

### Quentin Delcourt

**We knew you as a writer, director, and producer... And this time we discover you as an actor! Where did the idea for 'Sunflowers At Night' come from and how was the filming of this movie?**

*Sunflowers At Night* came to me like an impulse. Last summer, I felt a sudden need for cinema after realizing I wasn't happy anymore with my relationship to the film industry and after meeting an ex partner at the Cannes Film Festival. I felt like I was suffocating and becoming a boring and falsely smiling version of myself, seeking validation from my peers at all costs. The sunflower shone during the day but had terrible nights, and I felt the need to film an intimate story with a team of genuine hearts ready to share the joy of making movies, despite limited financial resources. I also had the desire to further explore framing, artistic direction, photography, costumes, and music, and to emancipate myself from the ultra-realism of my previous films.

As for wearing multiple hats on set, learning to delegate and appreciate the process of it is essential. A few years ago, this would have been impossible for me, as I am a very meticulous director, almost obsessively focused on every detail. Playing the lead role in 'SAN,' forced me to develop an almost blind trust in my team and its department heads. I worked closely with them beforehand to convey my vision of the film, so I could then avoid checking every take where I appeared while we were shooting the film, in its chronological order. A stand-in was systematically used for setting up and pacing scenes, allowing me to validate everything and then focus on my performance as David. This experience brought me closer to my team, who felt more invested and free. I enjoyed working in an atmosphere where everyone fully contributed to shooting scenes and will replicate this way of working for my future films, even if I'm not acting in them.

**Is the character of David directly inspired by your personality and your relationship with the artist figure in our modern society?**

In crafting the character of David, I draw upon myself without fully merging with him. This film marks, in a way, my departure from my comfort zone: I liberate an intimate part of my writing and detach myself from the usual social themes behind which I often hide, to explore, this time, the character's interiority. I reveal his flaws, his anxieties, and his immaturity in a certain way, thus shedding the comfortable mask of the artist, the man, the friend, and the son, worn for too long. Like David, I am a 30-year-old artist, facing the evolution of my friends towards parenthood. I too have experienced a secret relationship with an international musician and felt the weight of social and professional expectations. *Sunflowers At Night* allows me to address the universal theme of heartbreak. The kind we cause, and then must be able to accept, not regret. But also the kind we endure. Here, I believe many people will identify with the characters' situations. David is a writer who hides his neuroses behind words and constantly needs reassurance. Sasha, on the other hand, prefers music and actions to words. He acts, with kindness and generosity, even after the breakup, coming to support the one who disappointed him.

Last but not least, like David I understood the necessity of breaking free from this oppressive mold to reclaim my creative freedom. A trap common to so many people, regardless of profession, gender, sexuality, or social status: that of forgetting to listen to oneself to please, and seeking to be part of a system that controls originality. To impact society, it is crucial to remain true to oneself. For a long time, I used my work to advocate for others' issues, without exploring my own interiority. Films are, for me, explorations, journeys into the unknown that enrich our understanding of the subjects addressed and their characters. Understanding oneself is as complex as grasping the chaotic world around us. I also sought the participation of the Austrian composer and violinist Yury Revich to create the original music for the film, hoping that he too could explore through his music placed on my images, a part of his intimacy.







**Would you also like to share a new way of seeing homosexual couples on screen?**

I believe that *Sunflowers At Night* is a film intended for a wide audience that offers a universal vision of couples, in which men and women can easily relate, regardless of their sexual orientation. What interests me more than sexuality in this film is to explore various dimensions of masculinity, which is presented in its simplicity and sensitivity, without judgment or stigmatization. Although David maintains romantic and sexual relationships with men, sexuality is never the main subject of the film. Instead, the acceptance of homosexuality is approached through the artistic lens, with David transforming a male character into a female one in his book to better please the audience, at the expense of authenticity. The unexpected appearance of Sasha Cohen, brilliantly portrayed by British actor Christopher Leveaux, challenges David's character and may mark the beginning of emancipation and maturation for him. Mickael, played by Edouard Berchiche, is also a complex character. In a relationship with a woman and about to become a father, he maintains a deep and ambiguous relationship with David, which does not seem harmful or dangerous.

Ultimately, this is what truly interests me and what I question with *Sunflowers At Night*: our ability and the possibility of being fully ourselves, embracing our flaws and mistakes, without fearing the judgment of loved ones, a system, or society. I believe this applies to everyone and is essential in the writing and realization of artistic works, whether in literature, cinema, or elsewhere. As the Irish writer, poet, and playwright Samuel Beckett so aptly puts it: "Dance first. Think later. It's the natural order." I hope to never stop dancing!

## CAST

Quentin Delcourt

David

Christopher Leveaux

Sasha Cohen

Edouard Berchiche

Mickael

Agnès Soral

Dorothee (David's Mom)

Anne Richard

Mayor

Rita Neminadane

Journalist

## FILMING LOCATIONS

Cites of Compiègne  
Margny-lès-Compiègne  
and Aiden T'Aim Hotel

France





## CREW

Direction & Screenplay **Quentin Delcourt**  
Director of Photography **Hugo Poisson**  
Music Composer **Yury Revich**

Sound Design **Xavier Rémy**  
Continuity **Garance Marie**  
Editing **Aymeric Le Bouquin**  
Sound Editing **Simon Jouteau**  
Mixing **Matthieu Fraticelli**  
Color Grading **Romain Loiseau**  
Set Design **Margaux Huijbregts**  
Costume Design **Camille Lacroix**  
Makeup **Misia Poisson**

Production & Distribution **Irrix Films**  
**Quentin Delcourt**  
**Marie-Laurence Setbon**  
**Gauthier Talazac**

Production Assistants **Kevin Klétin**  
**Mathilde Gricourt**





## ABOUT THE DIRECTOR

### Quentin Delcourt

**Director - Screenwriter - Producer - Actor - CEO of Festival Plurielles - Member of the ARP**

Graduated from the University of Montreal in Film Studies in 2013, Quentin Delcourt began his artistic career in Quebec before returning to France to direct his first films. In 2018, he co-founded the Plurielles Film Festival in Compiègne (Hauts-de France) with Laurence Meunier, which has been celebrating inclusion and women in contemporary international cinema every year since.

In 2019, he founded his production company IRRIX FILMS and released his first documentary in theaters on January 22, 2020, titled 'PYGMALIONNES', in which eleven inspiring French cinema women discuss the realities of an industry that captivates, in the post Me-too era.

In 2022, he wrote and directed the fictionnal short film 'IMPATIENTES', aiming to portray a realistic image of psychiatry in France.

In 2024, he presents 'SUNFLOWERS AT NIGHT', a more intimate film in which the young filmmaker steps out of his comfort zone by taking on the lead role.

# FILMOGRAPHY

## Irrix Films Productions

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### IMPATIENT

Short (Fiction)  
29' – France – 2022

*After a traumatic event,  
Christine decides to admit herself into a mental hospital.  
While there, she meets Princess Titou and Laure,  
two kind-hearted and mischievous inpatients who soon become  
part of her recovery.*



### PYGMALIONNES

Documentary feature  
86' – France – 2020

*Conversations with eleven inspiring women of French cinema who  
share their experiences with the industry, a true reflection of a  
society in motion.*





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