

Darjeeling présente

67 millisecondes



produit par Elliott Baillon avec les voix de Khalil Gharbia - Mathilde La Musse - Hugo Brunswick
Alexandre Blazy musique originale Abul Mogard supervision technique et compositing Pierre Ducos
modeling et texturing Gaëtan Borde - Camille Cajuabe montage Marie Lounstator - Jeanne Sarfati
montage son Luc Auréille mixage Tom Nollet étalonnage Baptiste Eyraud
chargée de production Gwendolina Laso-Jadart

un film de fleuryfontaine

une production Darjeeling avec la participation de Arte France - du CNC
de Pietanovo - Région Hauts-de-France - de la Région Nouvelle Aquitaine - de Bordeaux Métropole
du Fresnoy, Studio national des arts contemporains - de Breuille d'un rêve - du Dispositif la culture
avec Copie Privée - de Embassy of foreign artists - distribution festival Square Eyes



04204

arte



France



Scène



France

France



67 Milliseconds

67 Millisecondes

by fleuryfontaine

15'00"/ France / animated documentary / 2025

Logline

In search of a bullet whose trail has been captured on surveillance camera footage, the film follows its path and those of its main protagonists.

Synopsis

In search of a bullet whose trail has been captured on surveillance camera footage, the film follows its trajectory and those of its main protagonists. Blending the early cinema technique of chronophotography with CGI, seventy-seven milliseconds questions the legitimacy of policing in France and warns of its excesses.



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technical details

Screening Format: DCP, ProRes, H264
Shooting Format: Digital
Aspect Ratio: 16:9
Sound: 5.1
Spoken language: French
Subtitles: English
Colour: Colour
Age rating: 16+

crew

Director: fleuryfontaine
Producer: Elliott Baillon
Company: Darjeeling
Image: fleuryfontaine
Sound Editing: Luc Aureille
Editor: Marie Loustalot
Music: Abul Mogard
Cast: Khalil Garbia
Mathilde La Musse
Hugo Brunswick
Alexandre Blazy



Press Materials

[Click here](#)

Pass: Short2025

contacts

Festival distribution

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fleuryfontaine

Biography

Graduates in architecture and Le Fresnoy, Galdric Fleury and Antoine Fontaine, known as fleuryfontaine, examine artificial environments that shape bodies and behavior through installations, films, and performances. Their latest film *Constrain* was showcased at major festivals such as Vision du Réel, Annecy Film Festival and IDFA.

Filmography

Ange – 19' – 2019 – school film

Contraindre – 11' – 2020 – school film

67 milliseconds – 15' – 2025 – animated documentary



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director's statement

For the last fifteen years or so, we have been thinking about the way in which the digital tools used for artistic production can both reflect reality and, at the same time, influence it, in a practice that lies at the crossroads of research, cinema and experimentation.

Our interest in state violence stems from personal experiences as teenagers and, later, in protests, particularly following the 2016 Labour Law under François Hollande's government. In 2020 we produced a short film, *Contraindre*, a video essay looking back over four years of police violence across France. At the same time, we joined the Index association and worked with a number of media organisations to reconstruct events in the context of cases involving French law enforcement agencies using computer-generated images.

One of these cases made a particularly strong impression on us: the mutilation of Adnane Nassih by a police officer in Brunoy in February 2020. In the middle of the night, for no particular reason, the young man, then aged 19, was shot in the head with a 40 mm riot gun, as a result of which he lost his right eye. The police officer justified the shooting as self-defence against an aggressive young man, without knowing that a surveillance camera had captured the entire scene, proving Adnane Nassih's innocence. Sixty-seven milliseconds revisits this event, which is particularly representative of police actions in the suburbs, unfolding it both temporally and

semantically to understand its significance. As the CCTV camera filmed the scene at 15 frames per second, the bullet that hit Adnane Nassih was caught in mid-air on just one of these frames, in an interval of 67 milliseconds. Created using a combination of chronophotography, eyewitness accounts and wiretaps of the police officers involved in the investigation, the film articulates a visual and political blind spot, revealing a vast system of oppression that affects us all.

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