

# C'EST MOI

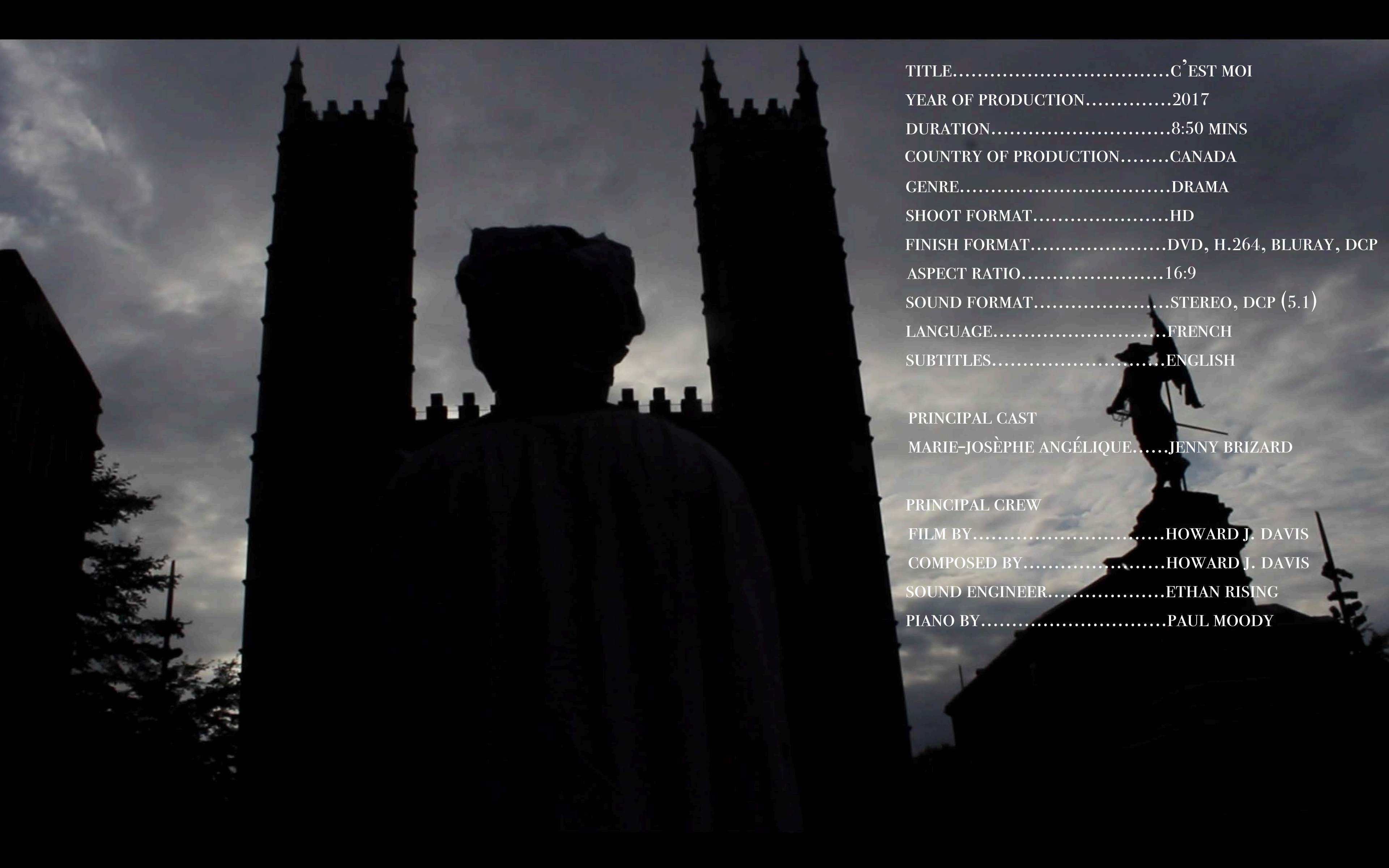
WITH JENNY BRIZARD AS ANGÉLIQUE

A FILM BY  
HOWARD J. DAVIS

SYNOPSIS: SET IN MODERN DAY MONTRÉAL "C'EST MOI" EXPLORES THE COLLISION OF THE PAST AS IT MEETS THE PRESENT IN THE FORGOTTEN STORY OF MARIE-JOSÈPHE ANGÉLIQUE, A FIGURE OF BLACK CANADIAN HISTORY IN 18TH CENTURY NEW FRANCE.



HER STORY; OUR HISTORY.



TITLE.....C’EST MOI  
YEAR OF PRODUCTION.....2017  
DURATION.....8:50 MINS  
COUNTRY OF PRODUCTION.....CANADA  
GENRE.....DRAMA  
SHOOT FORMAT.....HD  
FINISH FORMAT.....DVD, H.264, BLURAY, DCP  
ASPECT RATIO.....16:9  
SOUND FORMAT.....STEREO, DCP (5.1)  
LANGUAGE.....FRENCH  
SUBTITLES.....ENGLISH

PRINCIPAL CAST  
MARIE-JOSÈPHE ANGÉLIQUE.....JENNY BRIZARD

PRINCIPAL CREW  
FILM BY.....HOWARD J. DAVIS  
COMPOSED BY.....HOWARD J. DAVIS  
SOUND ENGINEER.....ETHAN RISING  
PIANO BY.....PAUL MOODY





“C’est Moi is a poetic meditation on a fragment of neglected history.”  
by CLIVE DAVIS (The London Times, Sunday Times)

“Any trace of history that we may not like has disappeared from our  
collective consciousness...”  
by KELLY BEDARD (My Entertainment World.ca)

“A reminder of the many forgotten incidences of racial injustices that  
pepper Canada’s past...”  
by PAULINE NESBITT (The Concordian)

“C’est Moi is the history lesson you never had...”  
by PREMILA D’SА (Ryersonfolio)

“Unearthing an important story from Canadian history”  
by NICK WAGERSKY (Hollywood North Magazine)

“Story of a Canadian Female Freedom Fighter told in new film”  
by ByBlacks (ByBlacks)

If all Davis accomplishes is to get an audience to wonder about the links  
between the past and the present, and how history is written and  
unwritten by those in power, and how a miscarriage of justice based on  
race can haunt for centuries, C’est Moi is an accomplishment. If it opens  
a dialogue of outrage, it is a triumph.  
by Drew Rowsome



"If you know the bigger story, the short film not only works better, but provides a beautiful visual blend of past and present...The short is strong enough to actually get viewers to seek more information, leading to a bigger story that couldn't possibly be contained within the short...C'est Moi is the beginning of a conversation that viewers will want, and should, have."  
by Toronto Film Scene

"Howard J. Davis uses his film C'est Moi as an ethereal glimpse of a person swallowed by history's tendency to whitewash and provide attention only for those it deems worthy...The majority of the film is dedicated to watching her, played by actor Jenny Brizard, glide through Montreal. The film then incorporates a text-based description of her story, where the key points are highlighted by evocative imagery and music...C'est Moi attempts to take an objective look at a snapshot in history, presenting the discovered facts and leaving interpretation up to the audience...As Canadians, we need to forgo the tendency not to confront the conflict that has happened in our midst because it makes us uncomfortable, and instead face it"  
by This Magazine

"The film is a poetic retelling of Angelique's history using music, spoken word, and visual film elements"  
by AfroToronto

Une commémoration puissante et pure Le court-métrage s'ouvre avec une magnifique séquence, où d'un plan à l'autre, la caméra fige les lieux du crime, offrant une rétrospective nocturne des plus beaux monuments et places mythiques du Vieux Montréal. Le spectateur plonge au cœur de cette histoire où le spectacle est aussi la mise à mort de l'humanité et la célébration de l'atrocité. Mais la violence n'est pas une forme qu'Howard J. Davis exploite dans son court-métrage. C'est là justement la beauté de cette « expérimentation filmique ». En l'espace de 9 minutes, le réalisateur propose une fresque à la fois chimérique et poétique faisant appel à la mémoire collective...

Si la réalisation et le jeu sont à saluer, la photo-graphie est excellente. Le travail des contrastes de couleur, des plans rapprochés, des transitions et superpositions donnent du sens à cet hymne à la liberté...

Howard J. Davis est le mage qui en un mouvement poétique fait fusionner passé et présent. Son film est loin d'être une mise en accusation. Au contraire, le réalisateur invite à la discussion.

"Le débat permet le dialogue. Les opinions l'étouffent"

Avec son film Howard J. Davis nous rappelle la valeur actuelle de cette histoire, « notre histoire » et nous invite à avancer sans oublier. by AMINA Magazine







## DIRECTOR STATEMENT:

ON FRIDAY, JUNE 21, 1734 MARIE-JOSÈPHE ANGÉLIQUE, A BLACK SLAVE IN NEW FRANCE (NOWADAYS MONTRÉAL), WAS TRIED, TORTURED AND SENTENCED TO DEATH FOR BURNING DOWN THE CITY. HER STORY HAS BEEN FORGOTTEN IN HISTORY. DID SHE SET THE FIRE? OR WAS SHE THE SCAPEGOAT? A JOAN OF ARC IN HER OWN RIGHT, MARIE-JOSÈPHE ANGÉLIQUE WAS AN EMBLEM OF RESILIENCE AGAINST SLAVERY IN CANADA AND HER STORY HAS EXPOSED THE UNDERBELLY OF CANADA'S DARK SECRETS.

THE SUBJECT FOR THIS FILM CAME FROM AN EXPLORATION OF MY HERITAGE. AS A MIXED RACE MAN AND THE "LOVE CHILD" OF A HUGE DISCOURSE IN RACIAL HISTORY, MY CURIOSITY STARTED IN STUDIES OF PRE-COLONIAL AFRICAN HISTORY AT RYERSON UNIVERSITY. READING ABOUT THE AFRICAN DIASPORA LED ME TO CANADA'S INVOLVEMENT IN THE STORY OF SLAVERY. AS A CANADIAN, IT IS INTERESTING TO NOTE HOW CANADA'S INVOLVEMENT WITH SLAVERY APPEARS TO HAVE DISAPPEARED FROM OUR COLLECTIVE CONSCIOUSNESS.

I BELIEVE IT IS IMPORTANT TO HAVE THESE DISCUSSIONS GIVEN OUR CURRENT CLIMATE ON RACIAL ISSUES NOT ONLY AT HOME BUT THROUGHOUT THE WORLD. I ALSO THINK IT IS IMPORTANT TO BE ACCOUNTABLE FOR OUR ACTIONS AND RECOGNIZE ALL INJUSTICES OF OUR HISTORY AS OPPOSED TO MARGINALIZING AND ERASING IT FROM OUR COLLECTIVE IDENTITY. HOW CAN WE EVER VENTURE FORWARD TO BEING MORE TOLERANT AND ACCEPTING OF ONE ANOTHER UNLESS WE LEARN FROM HISTORY?

- HOWARD J. DAVIS





HOWARD J. DAVIS IS A DIVERSE MULTI-DISCIPLINARY ENTREPRENEUR OF MANY ARTISTIC TRADES INCLUDING FILMMAKING, PERFORMING & VISUAL ARTS. A GRADUATE OF RYERSON THEATRE SCHOOL HE HAS WORKED WITH CANADA’S SHAW FESTIVAL AS AN ACTOR/DESIGNER, CANADIAN OPERA COMPANY/NATIONAL ARTS CENTRE AS AN ASSISTANT DIRECTOR, DIRECTING DESIGN INTERN AT THE GRAND THEATRE; BLACK THEATRE WORKSHOP, GCTC AND NEPTUNE THEATRE AS A DESIGNER, AND PERFORMED WITH NATIVE EARTH PERFORMING ARTS, CAHOOTS THEATRE, PAPER CANOE PROJECTS AND FACTORY THEATRE. HIS WORK AS A FILMMAKER EMPHASIZES HISTORY AND HOW IT CAN INFORMS OUR CURRENT SOCIO-POLITICAL CLIMATE.

HE HOPES TO CONTINUE BUILDING A PRACTICE IN TELLING STORIES OF HIS HERITAGE, MARGINALIZED CULTURES NOT AT THE FOREFRONT OF HISTORY AND MODERN ORIGINAL WORKS WITH AN EMPHASIS ON BRIDGING CLASSICAL, THEATRICAL AND HISTORICAL CONTEXT TO CONTEMPORARY CINEMA AND STAGE. CAREER HIGHLIGHTS SO FAR HAVE BEEN DIRECTING HIS INTERNATIONALLY SCREENED AND AWARD WINNING SHORT FILM C’EST MOI ABOUT THE HISTORY MARIE-JOSEPHE ANGELIQUE, WORKING WITH MARIE CLEMENTS ON HER FEATURE FILM RED SNOW, TATTOO CARDINAL ON AN UPCOMING PROJECT AND DEVELOPING HIS FIRST FEATURE FILM FROM GEORGE ELLIOT CLARKE’S BEATRICE CHANCY. HE IS ALSO DEVELOPING A DOCUMENTARY ABOUT HIS MIXED HERITAGE MIXED ↑ AND A DEVISED COLLECTIVE ABOUT CANADIAN SINGER PORTIA WHITE CURRENTLY SUPPORTED IN DEVELOPMENT BY THE OAC.





**JENNY BRIZARD** IS BORN OF HAITIAN HERITAGE AND STARTED HER PROFESSIONAL CAREER AFTER LEAVING HER NATIVE CITY OF MONTRÉAL TO TRAVEL TO TORONTO. THERE SHE DISCOVERED AMAZING CHOREOGRAPHERS SUCH AS SIONA JACKSON AND LINDA GARNEAU WHO INSPIRED HER TO PURSUE A CAREER AS A PERFORMER.

JENNY THEN ENROLLED AT RANDOLPH ACADEMY FOR THE PERFORMING ARTS WHERE SHE STUDIED DANCING, ACTING AND SINGING. IN 2004, SHE JOINED GHISLAINE DOTE’S VIRTUO DANSE COMPANY IN MONTRÉAL, AND HAS BEEN A MEMBER EVER SINCE. A TRUE PERFORMER AT HEART, SOME OF HER DANCING AND ACTING CREDITS INCLUDE PERFORMING FOR CIRQUE DU SOLEIL, BEST OF BROADWAY (ATLANTIC CITY, NJ), GIBSON MURIVA, NIKI STEIN, JUST FOR LAUGHS FESTIVALS, BLACK THEATRE WORKSHOP AND GUYS AND DOLLS AT THE SEGAL CENTER (MONTRÉAL).

FILM CREDITS INCLUDE “PLAYING DOCTOR” BY JASMYNN BANKS, THE SHORT FILM “THE STALL” BY JUDITH LECONTE.

TV CREDITS INCLUDE “CLASS ACT” ON LIFE NETWORKS, AND THE TV SHOW “TRAUMA” ON RADIO-CANADA.





ADDITIONAL SUPPORT BY

  
**BLACK THEATRE  
WORKSHOP**  
SINCE · DEPUIS 1972  
**THÉÂTRE BTW**

  
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