



# THE WINGS OF FREEDOM

A FILM BY **SÉBASTIEN PINS**

PRODUCER AND DIRECTOR **SÉBASTIEN PINS**

WITH **SOLANGE DIJON & BERNARD LÉGAZ**

ANAÏS TUDELA CALLEJA, AURELIE HICTER, ERIC HOUYOUX, RODOLPHE PROIX, FRANÇOIS PROIX, COLLINE LÉGAZ, DAVIDE COLUCCIA PAUL, CHAPELLE, MAURICE GIACOMELLI, BERNARD MASSUIR, CATHERINE VANANDRUEL, MAXIME HALUT, BERNARD SÉPULCHRE, ISABELLE LEMAIRE, PHILIPPE STRUVAY, PIERRE BERNARD, VERONIQUE DELMELLE, LUC MISHALLE

DIRECTOR OF PHOTOGRAPHY **SÉBASTIEN PINS** VOICE OVER **CHRISTIAN CRAHAY** SOUND RECORDING **FRED JOBLIN**

ORIGINAL SCORE COMPOSED AND ARRANGED BY **DAVID REYES** INTERPRETED BY THE **NO LIMIT ORCHESTRA** IMAGE EDITOR **FRANÇOIS LE CANN**

COLOR GRADING **KENE ILLEGEMS** SOUND EDITOR **INGRID RALET** SOUND MIXING **ALINE GAVROY** MUSIC MIXING **DIDIER HOUBRE**

POST-PRODUCTION COORDINATOR **SÉBASTIEN PINS** ANIMAL HANDLER **TRISTAN PLOT** VFX SUPERVISOR **ALEXIS FATON** POSTER **MARTIN LANDMETERS**

PRESS KIT



**Original title:** Les ailes de la liberté

**Length:** 29'55

**Format:** 2.39 Scope | DCP 4K NATIF

**Sound:** 5.1

**Year:** 2026

**Country of origin:** Belgium

**Press and distribution contact:**

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*« I am the bird without wings.  
I huddle in the bed.  
I emerge from thoughts on top of a cliff.  
I jump and I fly. »*

**Bernard Légaz**



Bound to his wheelchair for the last twenty years,  
Bernard,  
supported by Solange's unwavering love,  
rediscovers freedom.



# DIRECTOR'S STATEMENT

*« To enter into Bernard and Solange's everyday life is to enter a world you rarely get to experience: a space where every gesture needs courage, delicacy and patience.*

*During the first days, I couldn't really find my place. I was discovering all about tetraplegia, its weight on a person's life, its restrictions... and, in the middle of it, a surprising lightness when facing the handicap. Bernard and Solange chose to lead a normal life despite it all!*

*A unique force emanates from them, transforming their hardship. The words "resilience" and "love" gain a deeper meaning through their relationship.*

*Day after day, their support towards each other lets them defy the laws of physics and of medicine.*

*To film Bernard and Solange is filming a soundless battle, a quiet revolt. We follow a couple that pushes on despite the difficulties, refusing each day to fall into resignation. It's about showing a love that heals, that bonds, and breaks open new ways where everything seemed shut off.*

*Their presence made me discover a different way to look at fragility: to shape a challenge into momentum, and to turn your daily life into a land of rebirth.*

*I hope this film will offer a spark of hope to those who, like Bernard and Solange, go on despite the hardships, because "The Wings of Freedom" is a tribute to dignity, to the power of love, and to the ability to reinvent oneself anew. »*

**Sébastien Pins** - Director



# GENESIS OF THE FILM

Bernard and Solange have been dreaming for several years about a film that would show their struggles on the big screen, beyond the walls of their daily lives. Following the suggestion of journalist and writer Alain Lallemand, they invited director Sébastien Pins to dinner with them, so he could advise them on the best way – both technically and humanely – to shape such a project.

Moved by the director's advice and empathy, Bernard gifted him a collection of poems called "Blanchir nos misères" ("Whitewashing/Bleaching our misery"), which he wrote himself. In these pages, Sébastien discovered texts of great beauty, transcribing Bernard's daily combat against tetraplegia. Sébastien was profoundly shaken by that reading experience. He came quickly to the conclusion that if Bernard and Solange have to lead their project by themselves, their film would have only a slim chance to ever be made. Their story deserves more than that. So Sébastien decided to get in touch with them again.

Aware of the human and symbolic reach of their idea, he proposed to the couple to let him be the director of their film. Bernard et Solange, already moved by Sébastien's last short film "When the swallows fly away", accepted the proposal enthusiastically. This gesture marks the beginning of a common adventure, where art, resilience and the quest for freedom get tied together.

Thus begins "The Wings of Freedom": through an encounter, a book of poetry, and a profound conviction that a film can be the spark for the creators as well as for an audience.



# INTERVIEW WITH THE DIRECTOR

## Why did you title the film « The wings of freedom »?

*The choice was very clear from the beginning. While discovering Bernard's poems, one passage left a profound mark on me: "I am the bird without wings. I huddle in the bed. I emerge from thoughts on top of a cliff. I jump and I fly."*

*Bernard often refers to birds in his writings, like a metaphor of freedom he couldn't physically attain but felt it inside.*

*I quickly understood that the film had to be built around that symbol. Bernard can't move since his accident, but he's still got momentum.*

*At his side, Solange become the invisible force that keeps him up, supporting and raising him.*

*« The wings of freedom » are also those of love. It's Solange's love for Bernard that keeps him up and lets him go further despite his handicap. The bird throughout the film serves as a mirror. It reminds us that freedom can be felt where one wouldn't expect it, and that even when your body is restricted, it's still possible to take flight.*



## Did you encounter any difficulties during the shoot ?

*The shoot went well thanks to Bernard and Solange as well as the trust that naturally grew between us.*

*The main obstacle at the beginning was for me to find out what tetraplegia really means. It's hard to imagine the day-to-day life of a wheelchair-bound person when you haven't lived through it yourself. Most documentary films close the curtains once the nurse arrives, as soon as reality becomes complicated.*

*Bernard and Solange wanted to show the situation as it is, without sugarcoating. I made sure to keep dignity in the picture so that it doesn't place either my protagonists and the audience in an uncomfortable situation, especially during the diffusion of the film.*

*The final scene was the most complex of the whole shoot, both physically for Bernard and on a technical level for the picture. It needed a whole amount of preparation to figure out all the possible obstacles. Solange took the lead on the medical part, which gave me the freedom to concentrate fully on the picture. The last moments of the movie are the result of a precise performance, both human and technical.*



## Why was it important to you to direct this film?

*It felt essential to make this film nowadays. People living with a handicap are still largely under-represented in our society, despite lots of collective efforts. Few structures are adapted to their needs. So they progressively become invisible, often forced to live on the margin of society because public spaces became inaccessible to them.*

*While working on this film, I started looking at the world differently. I was surprised to ask myself, during very concrete situations like in public transport, how Bernard would face this situation, how he would confront the obstacles that we don't see anymore.*

*Bernard and Solange chose resistance. Their house has become a living place of sharing, an open space where poets, musicians and friends cross paths. Both of them don't define themselves through what they're lacking, but through what they create and the bonds they make.*

*This film was born from that power. It exists to remind us that other ways are possible, and, hopefully, to offer a glimmer of hope to those who, like our protagonists, continue to go on despite it all.*



## What place did you give to sound in your film?

*Sound is just as important as the pictures in this film. During sound editing, we worked further than for any of my previous projects, so that we could bring more depth and emotional nuance to the images. In certain scenes, the sound even creates a dreamlike dimension.*

*Thanks to David Reyes, well-known and talented composer, the music was adapted naturally to that concept. He worked on my films since the beginning of my career, and he fully participates in the identity and authentic breath of the narration.*





## AN ORIGINAL MUSICAL CREATION

When I compose for a film I often ask myself about the role of the music: what can it reveal that the picture by itself doesn't already show us? In this particular project, it wasn't either about illustrating Bernard's handicap, nor about Bernard himself translated into music. As the hero of the film, he already fully expresses himself through his presence, his body and his gaze.

The music naturally oriented itself towards what makes up, in my opinion, the heart of the narrative: a love story, the one that unites Bernard and his wife Solange. A love made out of daily gestures, of silent devotement, but also of an extraordinary act: the surprise she's preparing for him, this suspended moment becoming an actual flight towards freedom.

I wanted the music to translate that invisible link, this love stronger than any physical limitations, this momentum that raises them up, figuratively as well as literally. To take flight with the birds that Bernard loves observing, but also to raise them above the daily struggles, the fatigue and the moments of quitting. A feeling capable of carrying someone and make the impossible possible.

The choice for the Ney flute was clear from the beginning. It's an instrument with a very present breath, an organic and airy tone, it immediately evokes the sound of the wind, the movement of the air. It's a symbol of flight and, in a broader sense, of freedom. Its less classical, almost archaic character brings a sensitive and universal touch, as if the music was breathing with the protagonists.

The music needed to feel intimate and modest in the moments they shared between them, almost bashful, then progressively open up towards something more lyrical and illuminated during the finale, accompanying the very moment where Bernard seems to leave his body to take flight, but also following the profound emotion of his wife who is witnessing the happiness of the man she loves.

**David Reyes** - Composer



# SPONSORS



**Jaco Van Dormael**

Film and theater director, scriptwriter



**Alain Lallemand**

Journalist, novelist, ex-war reporter



**Bernard Halut**

Director and scriptwriter



**Luc Dumont**

Playwright and theater director



**Kikie Crèvecoeur**

Engraver, plastician and illustrator



**Benoît de Leu de Cecil**

Actor, puppeteer and theatre director

# ARTISTIC CREW



**Solange DIJON**

**Bernard LÉGAZ**

**Anaïs TUDELA CALLEJA**

**Aurélie HICTER**

**Eric HOUYOUX**

**Rodolphe PROIX**

**François PROIX**

**Colline LÉGAZ**

**Davide COLUCCIA**

**Paul CHAPELLE**

**Maurice GIACOMELLI**

**Bernard MASSUIR**

**Catherine VANANDRUEL**

**Maxime HALUT**

**Bernard SÉPULCHRE**

**Isabelle LEMAIRE**

**Philippe STRUVAY**

**Pierre BERNARD**

**Véronique DELMELLE**

**Luc MISHALLE**

# TECHNICAL CREW



Producer and director — **SÉBASTIEN PINS**

Director of photography — **SÉBASTIEN PINS**

Sound engineer — **FRÉDÉRIC JOBLIN**

Original music composed and arranged by **DAVID REYES**

Performed by the **NO LIMIT ORCHESTRA**

Film editor — **FRANÇOIS LE CANN**

Colourist — **KENE ILLEGEMS**

Voice-over — **CHRISTIAN CRAHAY**

Sound editor — **INGRID RALET**

Sound mixing — **ALINE GAVROY**

VFX supervisor — **ALEXIS FATON**



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