

LES 100 PAS

AN EXPERIMENTAL ROAD-MOVIE
DIRECTED BY NORA WAGNER

LES

100

PAS*

**A PARTICIPATORY MOVIE
ORCHESTRATED BY**

Nora Wagner

Camera

Kim El Ouardi

Music

Pascal Schumacher

**Co-directors and artistic
contributors**

Tania Soubry | Marius Alsleben |
Julie Schroell | Moritz Schönecker |
Aurélie d'Incau | Cloé Decroix |
Adrien Lenert | Alicia Shanti |
Vanessa Vollmar | Natascha Bishis |
Svenja Weber | The artists of la « S »
Grand Atelier



{EN} GETTING THERE
{ES} LOS CIENTO PASOS



Made possible by all the helping hands, bright and critical minds, and the
volunteers that have been supporting this project from the start <3

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LOGLINE

A poetic, solar-powered road-movie where two artists walk across nature, weaving forgotten voices and wild landscapes into a collective dream of resilience and renewal.



EXTENDED SYNOPSIS

Les 100 Pas is an experimental road-movie born from a four-month journey across Luxembourg and Belgium. Travelling on foot, pulling one—and later two—handcarts containing everything needed to generate electricity, survive outdoors, director Nora Wagner and cinematographer Kim El Ouardi create a participatory film with all the different people they meet along the way.

Sleeping in forests or in socio- cultural spaces that welcomed them, they covered more than 350 kilometres. Blending documentary and fiction, the film captures moments of struggle, poetry, and resilience — from forest rituals to improvised celebrations.

Conceived as both an artistic experiment and a lived experience, the film unfolds through encounters. The journey itself forms the narrative backbone of the film. Without a predefined script, Les 100 Pas evolved through encounters, detours and invitations, constantly reshaped by the people met along the way. Artists, filmmakers and volunteers joined the journey temporarily, contributing chapters to the film.

At its core, Les 100 Pas questions capitalist, individualistic and extractivist ways of living, not only thematically but through its production process. By moving slowly, sharing resources and opening the creative space to others, the film proposes alternative ways of making images, stories and relationships. Nature plays an active role, encouraging reflection, care and reconnection.

Drawing from over 50 hours of footage, the film weaves together testimonies from young people from disadvantaged backgrounds, survivors of sexual violence, people living on the margins of society, as well as those of passers by. Through shared time and creative workshops, their voices emerge with vulnerability and strength.

Les 100 pas portrays a wounded and disillusioned society, but also one full of resilience, tenderness and hope. It is a movie about reconnecting with nature, with others and with the possibility of imagining different futures together.

DIRECTOR'S NOTE

In a society divided by nationalism, fundamentalisms and fear, and as the world as we know it is threatened by climatic change and all the difficulties these changes entail, we are desperately in need for new imaginaries and alternative modes of being.

Therefore i wanted to explore the potential of participatory filmmaking through the lens of a holistic project, where environmental, societal and artistic concerns are explored and put into practice, in order to create new visions of the near future and develop alternative stories which will help us reconnect with each other and the world we inhabit.

Art and movies in particular can play a key role in shaping the future, and proposing other trajectories to follow than those envisioned by science fiction and capitalist imaginaries. Speculative fiction authors (f.ex. Octavia E. Butler, Ursula K. Le Guin) , indigenous film collectives (f.ex. Karrabing Film Collective, youthfx) and afro-futurist artists (f.ex. Anisia Uzeyman, Saul Williams, Colleen Smith) have paved the way for imaginaries which invite us to go beyond the technocratic worldview most northern countries consider as ultimate truths.

With our cart, which is dragged by humans, we walked collectively in the present to see what it can tell us about the future.

This “capsule” held all the material we need to produce a participatory DIY movie according to our ecological and sociocratic charter.

The capsule was many things at once. It was a walking performance, a living sculpture, a mobile story, a space for encounters, for creation and knowledge sharing, an archive of pain, hope, fear and imagination.







TO WATCH THE TRAILER
CLICK HERE



DIRECTOR - NORA WAGNER

Nora Wagner, born in Luxembourg near the Müllerthal forest, studied applied arts in Montpellier and later earned a BA in Arts and Letters in Toulouse. As a nomadic artist-filmmaker, she explores co-creation, experimentation, and speculative fiction. Her film Moitié-Moi was selected at the Luxembourg City Film Festival 2023, and her work has earned the Edward Steichen Prize and the Artistic Innovation Prize. Her practice is deeply rooted in co-creation and focuses on the creative process rather than the end result, on experimentation rather than perfection. Focusing on speculative fiction and magical realism, her multidisciplinary practice immerses us in poetic and imaginary worlds, without losing sight of the societal issues of the context in which they are developed.



CREW

Concept and direction: Nora Wagner

Camera: Kim El Ouardi

Co-directors and artistic contributors (in order of participation):

Tania Soubry

Adrien Lehnert & Alicia Shanti

Julie Schroell & Moritz Schönecker

Marius Alsleben

Vanessa Volmar, Natascha Bisbis & Svenja Weber

The artists of la « S » Grand Atelier

Aurélie d'Incau

Cloé Decroix

Sound recording: Utku Bavdarlioglu

Music: Pascal Schumacher

Production: Nora Wagner

Editing: Nora Wagner, Nicolas Milteau

Sound design and re-recording mixer: Ken Nnganyadi

Colour Grading: Kim El Ouardi

TECHNICAL INFORMATION

Original Title: Les 100 Pas

English Title: Getting There

Runtime: 85min, 42 sec

Production Budget: 85 000 €

Country of Origin: Luxembourg

Country of Filming: Luxembourg, Belgium

Language: Luxembourgish, French, English

Subtitles: French, English, Spanish

Shooting Format: Digital

Aspect Ratio: 1.85:1

Sound: Stereo

Film Colour: Colour

Co-Produced by Filmreakter asbl & Kulturfabrik

Financial help by Oeuvre Grande Duchesse Charlotte, Film Fund Luxembourg,

Fondation Sommer, Fondation Été, Edward Steichen Award, Fondation

Indépendance

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