

CELESTIAL ATTRACTION

A 3-CHANNEL DOCUMENTARY BY AGATHE SIMON

2026



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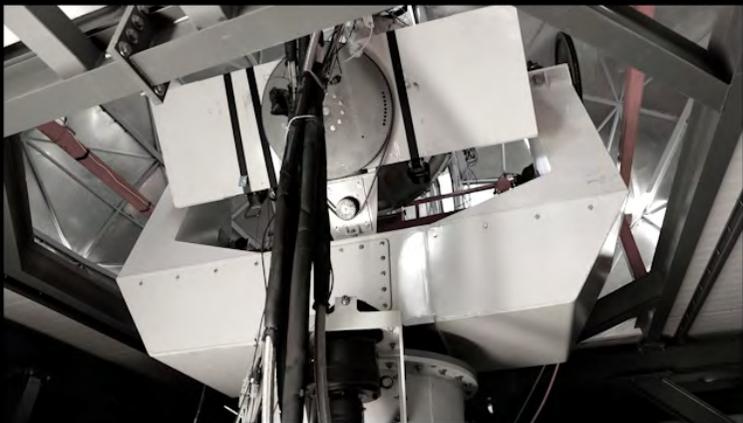
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FILM FACT SHEET

- *Celestial Attraction*
- 3-channel documentary
- Work conceived as a synchronized 3-channel installation, also available in a single-channel version
- 2026
- 14'59
- DCP or 4K
- Stereo version and 5.1 version
- Language: spanish subtitled in English
- Director: Agathe Simon
- Producer: The Group
- Screening status: world premiere
- ISAN 0000-0007-180D-0000-8-0000-0000-D

VIEWING LINK

To receive a viewing link, please [contact us](#) to request accreditation.
The link is available to programmers and partners upon request.



PARTNERS

SUPPORT & FUNDING

This project received support from the French National Centre for Cinema and the Moving Image (CNC), ADAGP, and the Île-de-France Regional Directorate for Cultural Affairs (DRAC) – Ministry of Culture. It was developed as part of the 2022 Documentary Workshop at La Fémis (National School of Image and Sound Professions).

SCIENTIFIC PARTNERS

Celestial Attraction was developed in partnership with the AstroParticle & Cosmology laboratory (APC), led by Université de Paris, CNRS, the French Alternative Energies and Atomic Energy Commission (CEA), the Paris Observatory, and the French National Centre for Space Studies (CNES), as well as, in Argentina, the Institute for Detection Technologies and Astroparticles (ITeDA), led by the National Atomic Energy Commission (CNEA), the National Scientific and Technical Research Council (CONICET), and the University of San Martín (UNSAM).



SYNOPSIS

LOGLINE

At an altitude of 5,000 meters (16,400 feet), in an Argentine desert where a new telescope rises, a cosmologist and a llama herder embody two contrasting visions of the creation of the universe.

SYNOPSIS

In northwestern Argentina, a revolutionary telescope called QUBIC has just been inaugurated. Its mission: to probe the very first moments of the universe. These high plateaus are also home to the Kollas, an Amerindian people with an ancestral cosmogony.

Yolanda, a llama herder, lives with her family on this arid land. Beatriz, a cosmologist, leads the Argentine scientific team operating the telescope. Each woman is responsible for a small community and develops a singular vision of the origin of the universe.

The film follows these two women through their daily life. It brings these two narratives — scientific and ritual — into dialogue, revealing the irreducible tension between them, until the two women meet at the foot of the telescope during a Pachamama ceremony.



DIRECTOR'S STATEMENT

The grandmother hands me a plate: tripe and three boiled potatoes. The grandfather has just slaughtered a goat in tribute to my stay with them. In the small kitchen with its packed-earth floor, the six of us are pressed together—Yolanda, her parents, her two sons, and myself. Plastic bags hang from nails. The doorway cuts out a blinding rectangle: outside, a high-altitude desert, swept by icy winds. We eat in silence.

At the end of the meal, the grandmother tells me she likes me: I honored their food, I did not act like a «*delicada*». One must pass through the goat's tripe to reach the stars.

I arrived in this remote corner of the world, 5,000 meters above sea level and 11,000 kilometers from France, driven by a long-standing love of the unknown. *Celestial Attraction* was born from a simple yet vertiginous question: how can we tell the story of the origin of the universe, when we have no direct experience of it?

In northwestern Argentina, at 5,000 meters above sea level, this abstract question takes on a very concrete form. A revolutionary telescope, QUBIC, has just been installed to observe the earliest moments of the cosmos. On these same lands live the Kolla people, bearers of an ancestral cosmogony. Two women embody this coexistence: Yolanda, a llama herder, and Beatriz, a cosmologist.

The film follows their daily lives. While Beatriz awaits a scientific image that may revolutionize our understanding of the world, Yolanda perpetuates a relationship to the cosmos founded on catholic faith and the ritual of the Pachamama.

Since 2019, I have developed this project in close dialogue with Jean-Christophe Hamilton, cosmologist and scientific lead of the QUBIC telescope, in order to understand the stakes of this research as closely as possible. In parallel, I lived with Yolanda and her family, sharing their daily life so that the film could emerge from a relationship of trust and a situated gaze.

Celestial Attraction does not seek to reconcile these two visions. The film allows their coexistence — sometimes conflictual, sometimes poetic — to exist. Through them, it questions our need for narratives in the face of the unknown, and the ways in which science and belief each attempt, in their own way, to give meaning to what surpasses us.

DIRECTOR'S NOTE

SUBJECT

During my philosophy studies, I was deeply struck by this question posed by Leibniz: “Why is there something rather than nothing?” Both simple and vertiginous, this question challenges all experience and lies at the root of our relationship to the world.

Today, this question takes shape on the Argentine high plateaus, at 5,000 meters above sea level, through a recent and singular situation: the installation in 2022 of the QUBIC telescope, giving rise to the coexistence of two Argentine women—a cosmologist and a llama herder—who seem to embody opposing worldviews.

With *Celestial Attraction*, I propose a cinematic form for this unknown, both hypothetical and obsessive. How can we render perceptible what we will never directly experience? How can we film what exceeds understanding and may not even exist? How do these vertiginous questions take shape in daily practices, narratives, and gestures?

IMAGE

The documentary is conceived as a triptych, employing desaturated images, fragmented sequences, and the encroachment of black, revealing both the austerity of the landscape and the partial nature of human knowledge. Images drawn from the scientific research of the QUBIC telescope punctuate the film — not as

illustrations, but as fragments of knowledge in the process of being constructed.

By focusing on the daily lives and rituals of a cosmologist and a llama herder, *Celestial Attraction* reveals a dialogue between science, tradition, and the quest for the unknown. The three screens are designed to present, within a single fragment, multiple viewpoints on the same situation—a question at the very heart of the project.

They also aim to create a fully immersive dimension, mirroring both the subject matter (the infinite expanse of the cosmos) and the high-altitude desert that frames the film. Echoes unfold simultaneously, sometimes resonating, sometimes dissonant.

Finally, the film's narrative follows the path traveled by these two women who appear to be opposites—as evidenced by the first two sequences—toward their shared presence at the foot of the telescope during a Pachamama ceremony.

SOUND

Trained as a musician and a former student at the Paris Conservatory, I composed the entire original soundtrack using sounds recorded on site, in the high-altitude desert.

In the *puna salteña*, the soundscape is minimal: wind, two dogs, a detuned radio. During location scouting, I created micro-sonic events by manipulating natural elements—water, ice, sand, dried bushes—which I later transformed and edited. Voice-over is sparse and restrained, leaving space for silence and for the sounds of the desert and the telescope.

METHOD

The film was made in close collaboration with Jean-Christophe Hamilton, cosmologist and scientific principal investigator (PI) of the QUBIC telescope since 2008. It is based on long-term fieldwork conducted simultaneously within the scientific community and with Yolanda's family.



TECHNICAL SPECIFICATIONS

- A 3-channel documentary presented as a single-screen projection
- Duration: 14'59
- Image format: 4K
- Sound format: Stereo or 5.1
- Language: Spanish
- Subtitles: English, French
- Distribution format: DCP or 4K digital file (ProRes)

DIRECTOR'S BIOGRAPHY



ARTIST'S STATEMENT

I am a transdisciplinary artist exploring the human condition through the staging of language. Inspired by my journeys in extreme environments, I developed the concept of Philagnosty — the love of the unknown —, which stands at the heart of my practice.

I create thematic cycles where video, performance, installation, sound, and text enter into dialogue. Through these hybrid narratives and immersive experiences, I invite audiences to encounter art as a space of memory, transformation, and freedom.

BIOGRAPHY

Agathe Simon is a French artist, researcher, and mentor, born in 1977. An explorer of extreme environments (Antarctica, Andes, Ayahuasca) and inventor of the concept of Philagnosty — the love of the unknown —, she develops a transdisciplinary practice in which the staging of language questions the creative act and the human experience.

Supported by key cultural organizations (CNC, DRAC, Swedish Arts Grants Committee), her projects have been presented in notable institutions and international events, including the Venice Architecture Biennale, Esch2022 European Capital of Culture (Luxembourg), Galerie Michel Journiac (Paris), Night of Ideas at Villa Albertine (United States), and the Maison de la Poésie (Paris). She has notably been an artist-in-residence at the Bogliasco Foundation (Italy), the Cité internationale des arts (Paris), and the Carlini Base (Antarctica).

Trained at the Documentary Workshop of La Fémis (France's national film school), she holds doctorates in French literature (Sorbonne University) and in music (Paris Conservatory, CNSMDP). She lives and creates between Normandy and Paris.

[Online CV](#)

PREVIOUS EXHIBITIONS

The 3-channel documentary *Celestial Attraction* has just been completed (2026).

It currently holds the status of world premiere.

CREDITS

- Direction: Agathe Simon
- Production: Anne Rannou-Gillot & Étienne Roussel | The Group
- In association with: Arielle Gillot-Rannou, Sébastien Lemaire, Viviane Monel-Villa
- Cinematography & sound, original score, postproduction: Agathe Simon
- Additional Sound (Pachamama): Mauricio Maori
- 5.1 Surround Mix: Mireille Faure
- Subtitles: Denise Cobello
- Scientific advisors: Jean-Christophe Hamilton & Beatriz Garcia
- Support: French National Centre for Cinema and the Moving Image (CNC), Île-de-France Regional Directorate for Cultural Affairs (DRAC) – Ministry of Culture, ADAGP, Fémis Documentary Workshop



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