

**74^e Internationale
Filmfestspiele
Berlin
Encounters**

a family
a film by
Christine Angot

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LE BUREAU PRESENTS

[A FAMILY]

A film by Christine Angot

DURATION 82 min

Screening ratio: 1.85 / Sound 5.1

THE BUREAU SALES

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[SYNOPSIS]



A mind blowing documentary about a woman who, having experienced the brutality of incest, is determined to understand how her family have dealt with the situation.

Award-winning French writer Christine Angot is invited for business to Strasbourg where her father had lived and died several years ago.

It's the city where she met him at the age of 13 for the first time, and he started to rape her. His wife and children still live there.

Angot takes a camera, and knocks on her family's doors to push them for clarity about their attitudes to her father's crime that lasted so many years.

A cinematographic journey challenging social norms and family perspectives in dealing with incest.

[Christine Angot's biography]



Christine Angot (1959, Châteauroux) is a French novelist, journalist, and playwright. She published her first novel, *Vu du Ciel* (Gallimard), as early as 1990, but it was her work titled *L'Inceste* (Stock), published in 1999, that propelled her to the status of a prominent figure in contemporary Francophone literature. This was followed by, among others, *Les Désaxés* and *Une partie du Cœur* (Stock), both awarded the France Culture Prize in 2005; *Rendez-Vous* (Flammarion), recipient of the Prix de Flore in 2006; *Une semaine de vacances* (Flammarion) in 2012; *Un amour impossible* (Flammarion), winner of the Prix Décembre in 2015, and *Voyage dans l'Est* (Flammarion) for which she was awarded the Prix Médicis in 2021. She was appointed an Officer of Arts and Letters in 2013 and has been a member of the Goncourt Academy since February 2023. *Une Famille* is her debut film.

[interview with Christine Angot]

After a life devoted to literature, you venture into cinema. What led you to it?

The desire, at a particular moment, to have a camera with me. A camera is something that accompanies, supports, sees the same thing as oneself. The desire for a camera to be in someone's hand, someone who is there, seeing and hearing the same thing as oneself, who undergoes the same visual, sensory, and even hypersensitive experience.

Was there something that triggered this project?

Yes, something trivial. In late June 2021, I am in the final stages of editing my book, 'Le Voyage dans l'Est,' and receive a call from the person who handles travel arrangements at my publishing company. She needs to confirm invitations in Nancy, Strasbourg, Mulhouse. She hasn't read the book yet, knows neither its scope nor its content, and organizes a little trip to the East (translation: Voyage dans l'Est)... I think it would be nice if there were a camera with me. A few days later, I mention it to Caroline Champetier (director of photography, note).

Why a film?

I want what surges to be seen, to be learnt, encaptured in a form of knowledge, of intelligence. I want the same truth as in a book. In a book, you don't observe, the scene appears, that's all. It doesn't have to be explained; it imposes itself through words. Here, it should be the same, but with some visual evidence.

Do you have an idea at that moment of how the film can unfold?

None. I see neither the composition nor the dramaturgy, or very vaguely, and what I see at that moment I will not follow. I know there will be images and phrases, and thus, inevitably, connections to my written work - a kind of minimum expectation from a writer who films. But it quickly bored me. What I really want to know is if there is something visible in this journey to the East. Does filming a window or a street make sense? Do we see something? If we overlay text, what does it produce ? The film began to become what it is with the scene of Claude and Léonore, thirty years earlier, playing with a ball on a lawn, and my voice over these images. There was something there. However, it couldn't be the film's entire principle either. It would have been too formal, too systematic, it would have worn out quickly.

This is one of the video sequences that punctuates the film. Before discussing these scenes, let's talk about the significant sequence in your father's wife's house.

I wanted to go to the address where I had long written to my father, and where I had been once, thirty-five years ago. I thought I was incapable of ringing the doorbell. Out of fear that there would be no answer, or that entry would be denied. Just as there had been no response to the few messages I left by phone over the past few years. And I know that if there hadn't been a camera with me, if Caroline Champetier hadn't been filming the doorbell, my finger wouldn't have pressed it. I wasn't alone; that's essential. I wouldn't have gone alone. Out of fear. Out of impossibility.

I'm someone who thinks very little, in fact, and indeed, it's my finger, at one point, that presses the doorbell when Caroline approaches it with the camera. In front of the opening door, I am overwhelmed by what is happening because I don't expect it, and because I am doing something I haven't imagined. I am overwhelmed, and at the same time, I transcend myself. Like another version of myself taking over, climbing the stairs, stepping through the door, asserting myself. I am in a state of survival, incandescence, electricity. When dealing with child rape and incest, anyway, it's either pornographic films or war films.

What do you expect from this woman?

Nothing special. I want to hear what she says, I want to understand what's on her mind. In response to what I tell her, I want to hear what she says, know how she sees things, how she interprets them, how she experiences them. What she thinks. I want to know the story she tells herself, how her face looks when she utters the sentences. How she lives confronted with someone who says to her: this happened. And who asks her questions.

I want to know the story people tell to themselves when they are informed of what is, what has been, what happened... Deep down, they know the truth. But they have built a structure that blocks reality. No one is obligated to get to the bottom of things; to maintain the dam, those who built it convinced themselves that the crazy one is me, the one who invents, who creates fiction. They reverse the story.

You address this woman informally, you know her...

I met her for the first time at the age of 28, in Paris, in the presence of my father. When they finally decided to tell their children I existed, I was 28, and they were 20 and 22. My half-sister came to see me in Nice, where I lived, and a few weeks later, I went to Strasbourg to meet my half-brother.

After that, you film the others...

Yes, inevitably, it follows. When we leave my father's wife's house, we know we have filmed something that usually can only be a reenactment or a scenario like in 'Festen.' Normally, it can only be reality TV or fiction. Here, we have a real scene. We are in reality. Nothing was written in advance, there is no scripting. We are in pure present, not in imagination. It's September 12, 2021. We get into the taxi, and we are in an indescribable state of exhaustion.

Then what happens?

I go to Reims to see my school friend, who I'd tracked down. I would have liked to keep that part, but I cut it when the film focused on 'a family.' I film my mother in Montpellier; she knows I'm going to ask her questions. It's not easy for her, but she doesn't consider for a second to say no. The interview doesn't go well. Back in Paris, we edit the scene, and it's very difficult. The scene is tough. Then we go to film Claude, Léonore's father, in Montpellier as well. Then Léonore in Nice. Charly in Paris. Then, I think, 'I need to go back to my mother. We can't leave unfinished such a tough conversation.' In the meantime, she gives me a notebook in which she took notes while reading 'Le Voyage dans l'Est.' I read them, find them great. When we go back to Montpellier to film her, I take the notebook out of my bag and ask her to read it in front of the camera. The sequence was shot in two parts. First, she reads it in a garden; she is devastated, in tears. We redo it the next day at her place. There, she is no longer caught in her raw emotion; she is moved but relies on her text. Many people going through difficult things write. They do themselves justice.

Is the film a quest for an answer?

I expect no answer. I'm very used to not expecting anything, and I never have. That's why, in the end, when Léonore says what she says, I'm amazed. People are always asking me what happened to me, but I take care of that. What interests me is to know what happens to them. Them, the others. It may sound strange, but that's the real question. It concerns them. They are part of the story. So, what is it they tell themselves in the mirror?

How did things go with Claude, Léonore's father?

I asked him if he agreed to be filmed. He accepted. We set a date, then he backed out, saying, 'it's not my language.' My thing is to work with what I have. If I have it, great. If not, too bad. I thought, 'he doesn't want to, I don't care.' Then, something comes back to me, something I knew but hadn't thought about in a very long time. The fact that he himself was raped at 11. I remind him, I explain. He's surprised, bewildered, but he's up for it.

Now, this brings him back to his wounded childhood. You tell him that you were two children, that you were mistaken about your story. Did you see him as your savior?

When we lived together, I was the one who couldn't do anything, who didn't drive, who couldn't do many everyday things, who didn't earn a living, who'd had a serious problem, who was fragile. He was the reassuring, reliable one. But, in reality, we were two children. Not the solid couple we could have been. People who reassure you, understand you, with whom you can talk, are not necessarily the same as those who act.

The use of archives, especially domestic, intimate images, gives a very powerful dimension to the narrative. How did these images integrate into the film?

I had forgotten these films, shot by Claude and I thirty years earlier. A year before filming 'A Family', Claude digitized them to show them to Léonore, and I saw them again. Suddenly, seeing her as a child again and revisiting the past plunged me into an uncontrollable emotion. Seeing something you thought you'd never see again. Seeing time reappear, come back. It is a great source of emotions.

You had never seen them again?

Never. I don't archive, I keep very little. I thought I would bring these images to the editing room. I was a bit embarrassed, of these randomly shot, intimate images.

And in the end, they're there, they give the film its melancholy... It becomes a film about time...

Yes, forgetting them and seeing them again gave a precise form to my memory. Sounds, colors, the texture of a skin. It was no longer a memory but a physical image. And by making things reappear that had disappeared, we become aware of the pain that they are no more. When I go to the editing and bring these small films just in case, I think they have nothing to do with Strasbourg, but I take them anyway. It takes time, but at some point, one of these images allows me to show the unshowable and make the inaudible heard, when I record a sentence from my book over it. There was no longer a need for explanation. These unexpected images came to settle in the middle of the story. They are outside the story, but they allow me, as in each of my books, not to be confined to something ugly, to say what is. It's like what Léonore says at the end: 'I hadn't realized that it could just as well not have happened to you,' and about incest, 'it's not life!'

What does cinema reveal more or less than literature?

The images, precisely. In literature, images exist, but they are internal, personal, mental, created by each reader from the sentence. Whereas in cinema, these are images that can be described, talked about, and fall under the category of evidence. No one can tell me that I'm making my father's wife say this or that. We can see it's really her who speaks.

Among the archive footages, there are also those from Thierry Ardisson's talk show... Suddenly, the era resurfaces, in all its indecency...

The editor, Pauline Gaillard, who doesn't watch television and only swears by cinema, had never seen these images. I showed her the Ardisson bit, which she found awful. I thought we should try to edit a scene with that. She thought it was too violent.

The scene is violent, yes, especially since you remain stoic before leaving the set; you even try to smile...

When I leave the set, I'm shattered. I even think I should stop writing. But until I leave the set, I hide my emotion so as not to make a spectacle out of it.

Do you feel like you've created a shell, a public persona?

Not a shell, no. More like a kind of absence from myself which appears when entering a set, reinforced by a strong commitment to the things you believe in, that you defend. In the film scene where I cry, it's the same; I had to be both present and distant from myself. It's another me. Things shaped themselves as we went along, and I adapted. I went with it. I didn't even create a situation.



A film by	Christine Angot
Produced by	Bertrand Faivre Alice Girard
Dop	Caroline Champetier
Editig	Pauline Gaillard
Sound	Emmanuel Croset Caroline Reynaud Charly Clovis
Postproduction coordinator	Aude Cathelin
Production assistant	Ines Adjami
Production manager	Lilah Girardot Ambre Guillou
Production company	LE BUREAU
In coproduction with	RECTANGLE PRODUCTIONS FRANCE 2 CINEMA
With the participation of	CANAL + CINÉ + FRANCE TÉLÉVISIONS LE CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE
In association with	COFILOISIRS
With the support of	LA FONDATION KERING LA RÉGION ÎLE-DE-FRANCE

SELECTED FILMOGRAPHY

- 2024 **A FAMILY** by Christine ANGOT
Documentary – 1h22 – English
Berlinale - Encouters
- 2024 **A COOLER CLIMATE** by James IVORY
Documentary – 1h12 – English
New York Film Festival, Rome Film Festival
- 2023 **THE SITTING DUCK** (original title: LA SYNDICALISTE) by Jean-Paul SALOMÉ
[in coproduction with Heimatfilm GMBH (DE), France 2 Cinéma]
Thriller – 121 min – French
With Isabelle Huppert, Marina Foïs, Pierre Deladonchamps
Venice Mostra - Orizzonti
- 2022 **TAX ME IF YOU CAN** (original title: LA (TRÈS) GRANDE ÉVASION) by Yannick KERGOAT
[in coproduction with Wild Bunch (FR)]
Documentary – 114 min – French
San Sebastian
- 2021 **THE VELVET QUEEN** (original title: LA PANTHÈRE DES NEIGES) by Marie AMIGUET & Vincent MUNIER
[produced by Paprika Films (FR); in coproduction with Le Bureau (FR)]
Documentary – 102 min – French
Cesar for Best Documentary, Lumière Award for Best Documentary, Cannes – « Cinema for climate »
- 2021 **TRUE THINGS** by Harry WOOLLIFF
Drama – 102 min – English
With Ruth Wilson, Tom Burke
Venise - Orizzonti
- 2020 **SUPERNOVA** by Harry MACQUEEN
Drama – 94 min – English
With Colin Firth, Stanley Tucci
San Sebastian
- 2020 **AFTERLOVE** by Aleem KHAN
Drama – 89 min – English
With Joanna Scanlan, Nathalie Richard
Critic's Week – Cannes (GAN Foundation Prize), Telluride, 6 BIFA Awards (Best British Independent Film, Best Director, Best Debut Director, Best Screenplay, Best Actress, Best Supporting Actor), Best Leading Actress Award at BAFTA, Best Music Award at Les Arcs Film Festival
- 2020 **THE MONOPOLY OF VIOLENCE** (original title: UN PAYS QUI SE TIENT SAGE) by David DUFRESNE
[in coproduction with Jour2Fête (FR)]
Documentary – 86 min – French
Cannes – Directors' Fortnight, Lumière Award for Best Documentary, Cesar nomination for Best Documentary, Grand Prize and International Press Jury Prize – My French Film Festival
- 2019 **LITTLE JOE** by Jessica HAUSNER
Drama – 105 min – English
With Emily Beecham, Ben Whishaw, Kerry Fox, Kit Connor
Cannes – Official Selection, Competition – Best Actress Award (Emily Beecham), London Film Festival
- 2018 **OUR WONDERFUL LIVES** (original title: NOS VIES FORMIDABLES) by Fabienne GODET
Drama – 117 min - French
With Julie Moulier, Johan Libereau, Zoé Héran, Bruno Lochet, Sandor Funtek, Camille Rutherford...
Rotterdam Film Festival

- 2018 **ONLY YOU** by Harry WOOLLIFF
Drama – 117 min – English
With Laia Costa, Jake O'Connor
London Film Festival
- 2017 **LEAN ON PETE** by Andrew HAIGH
Adventure – 119 min - English
With Charlie Plummer, Travis Fimmel, Chloë Sevigny, Steve Buscemi
Venice (Best Actor Award), Toronto
- 2017 **DAPHNE** by Peter MACKIE BURNS
Dramatic Comedy - 90 min - English
With Emily Beecham, Geraldine James
Rotterdam, SXSW
- 2017 **SO HELP ME GOD** (original title: NI JUGE, NI SOUMISE) by Jean LIBON and Yves HINANT
Documentary – 99 min – French
Cesar Award for Best Documentary – Magritte Award for Best Documentary, San Sebastian Film Festival, IDFA Cesar for Best Documentary, Magritte Award for Best Documentary
- 2016 **LIFE BEYOND ME** (original title: UNE VIE AILLEURS) by Olivier PEYON
Dramatic comedy - 96 min – French, Spanish
With Isabelle Carré, Ramzy Bedia, Marie Duplaa
- 2016 **TRAMONTANE** by Vatche BOULGHOURJIAN
Dramatic Comedy – 105 min – Arabic
With Barakat Jabbour, Julia Kassar
Cannes - Critic's Week, Karlovy Vary, Les Arcs, Dubaï (Best Actress Award)
- 2015 **45 YEARS** by Andrew HAIGH
Dramatic Comedy – 95 min – English
With Charlotte Rampling, Tom Courtenay
Berlinale - Silver Bear (Best Actress & Best Actor Awards), Academy Award-nominated for Best Actress Prize
- 2015 **CAVANNA, HE WAS CHARLIE** (original title: CAVANNA, JUSQU'À L'ULTIME SECONDE, J'ÉCRIRAI)
by Denis and Nina ROBERT
Documentary – 90 min – French
Nominated for Best Documentary Cesar
- 2014 **A LITTLE CHAOS** by Alan RICKMAN
Period Film – 93 min – English
With Kate Winslet, Matthias Schoenaerts
Toronto
- 2013 **LE WEEK-END** (original title: UN WEEKEND A PARIS) by Roger MICHELL
Comedy – 93 min – English
With Jim Broadbent, Lindsay Duncan, Jeff Goldblum
Toronto, San Sebastian (Silver Shell Award)
- 2012 **CAPITAL** by COSTA-GAVRAS
Thriller – 113 min – French
With Gad Elmaleh, Gabriel Byrne, Natacha Régnier, Céline Sallette, Hippolyte Girardot
Toronto, San Sebastian
- 2011 **WEEKEND** by Andrew HAIGH
Dramatic Comedy – 97 min – English
With Tom Cullen, Chris New
SXSW (Emerging vision Award), Rotterdam (MovieZone Award)
- 2009 **LILY SOMETIMES** (original title: PIEDS NUS SUR LES LIMACES) by Fabienne BERTHAUD
Dramatic Comedy – 108 min – French
With Diane Kruger, Ludivine Sagnier, Denis Menochet
Cannes – Directors' Fortnight (Art Cinema Award)

- 2009 **FAREWELL** (original title: L'AFFAIRE FAREWELL) by Christian CARION
Historical Thriller – 113 min – French
With Emir Kusturica, Guillaume Canet, Anna Maria Lara, William Dafoe, David Soul
- 2009 **LONDON RIVER** by Rachid BOUCHAREB
Drama – 90 min – French, English
With Brenda Blethyn, Sotigui Kouyaté
Berlinale - Silver Bear (Best Actor Award)
- 2008 **WELCOME** by Philippe LIORET
Drama – 110 min – French
With Vincent Lindon, Firat Ayverdi, Audrey Dana
Berlinale - Panorama (Fipresci Prize)
- 2008 **SPIES** by Nicolas SAADA
Espionage Film – 99 min – French
With Guillaume Canet, G raldine Pailhas, Stephen Rea, Vincent Regan
Angers, Cesar-nominated
- 2008 **MY GREATEST ESCAPE** (original title: NE ME LIBEREZ PAS JE M'EN CHARGE) by Fabienne GODET
Documentary – 107 min – French
Berlinale (Forum), Nominated for Best Documentary Cesar Award
- 2007 **FAR NORTH** by Asif KAPADIA
Drama/Adventure – 90 min – English
With Michelle Yeoh, Sean Bean, Michelle Krusiec
Venice
- 2007 **JULIA** by Erick ZONCA
Drama – 140 min – English
With Tilda Swinton, Kate del Castillo, Saul Rubinek
Berlinale (Official Competition), Nominated for Best Actress Cesar Award
- 2005 **ISOLATION** de Billy O'BRIEN
Horror – 90 min – English
With Essie Davis, Sean Harris, Marcel Iures
Toronto, Gerardmer (Grand Prix, Critics' Prize), Sitges
- 2005 **MERRY CHRISTMAS** by Christian CARION
Drama – 90 min – French
With Guillaume Canet, Daniel Br hl, Diane Kruger, Dany Boon
Cannes (Out of Competition), Academy Award-nominated, Cesar, BAFTA, Golden Globes 2005
- 2005 **BURN OUT** (original title: SAUF LE RESPECT QUE JE VOUS DOIS) by Fabienne GODET
Drama – 100 min – French
With Olivier Gourmet, Julie Depardieu, Marion Cotillard, Dominique Blanc
San Sebastian Film Festival, Angers
- 2003 **NOI ALBINOI** by Dagur KARI
Dramatic Comedy – 93 min – Icelandic
With Tomas Lemarquis, El n Hansd ttir
Angers Premiers Plans (5 prizes), Rotterdam, Toronto
- 2002 **THE WARRIOR** by Asif KAPADIA
Adventure – 90 min – English
With Irrfan Khan, Puru Chibber
BAFTA (Best Film, Best First Film, Dinard (Grand Prix), San Sebastian (Best Cinematography), EFA 2002



Selected filmography:

- 2024** « **UNE FAMILLE** » directed by Christine ANGOT (documentary) Produced by LE BUREAU – Coproduction RECTANGLE PRODUCTIONS Distribution NOUR FILMS and International sales THE BUREAU SALES
- 2023** « **L'AMOUR ET LES FORETS** » *JUST THE TWO OF US* directed by Valérie DONZELLI
Written by Valérie Donzelli and Audrey Diwan
Based on Eric Reinhardt's eponymous novel With Virginie Efira and Melvil Poupaud
Cannes Premiere Official Selection – Cannes Film Festival 2023
- 2022** « **VORTEX** » directed by Gaspar NOÉ
Written by Gaspar Noé
With Françoise Lebrun, Dario Argento and Alex Lutz
Coproduction Wild Bunch International
Distribution and international sales agent WILD BUNCH
Cannes Premiere Official Selection – Cannes Film Festival 2021
Gent Film Festival 2021 – Awarded with the Best Film Award
- 2021** « **L'EVENEMENT** » *HAPPENING* directed by Audrey DIWAN
Written by Audrey Diwan and Marcia Romano - Based on Annie Ernaux' eponymous novel
With Anamaria Vartolomei, Kacey Mottet-Klein, Pio Marmaï, Sandrine Bonnaire, Louise Orry Diquero, Luana Bajrami, Louise Chevillotte, Carole Franck
Coproduction WILD BUNCH and SRAB FILMS
Distribution WILD BUNCH
Venice International Film Festival 2021 Official Selection – Awarded with the Golden Lion Presented at the Saint-Jean-de-Luz Festival – Awarded with the Grand Prix du jury et le Prix de la critique
- « **ALINE** » directed by Valérie LEMERCIER Written by Valérie Lemerancier and Brigitte Buc
With Valérie Lemerancier, Sylvain Marcel, Danielle Fichaud
Coproduction Gaumont, TF1 Films Production, Caramel Films (Canada), Belga Productions (Belgique)
Distribution GAUMONT
Sélection officielle Hors Compétition - Festival de Cannes 2021
- 2019** « **IT MUST BE HEAVEN** » directed by Elia SULEIMAN Written by Elia SULEIMAN
Coproduction Wild Bunch, Nazira Films, Pallas Film (Germany), Possibles Media (Canada) and Zeyno Films (Turkey)
Distribution LE PACTE - International Sales WILD BUNCH
Official selection at the Cannes Festival 2019 – Jury 's Special Mention
« **LES MISERABLES** » directed by Ladj LY
Written by Ladj Ly, Giordano Gederlini and Alexis Manenti

With Damien Bonnard, Alexis Manenti and Djebri Zonga
Executive producer Srab Films – Coproduction Rectangle Productions

Official selection at the Cannes Festival 2019 – Awarded with the Jury's Prize ex-aequo

2018 « CLIMAX » directed by Gaspar NOÉ

Written by Gaspar Noé

Coproduction Wild Bunch, Les Cinémas de la Zone, Eskwad, KNM, Arte France Cinéma and Artémis Productions (Belgium)

Distribution WILD BUNCH

Official Selection to « La Quinzaine des Réalisateurs », Cannes 2018 – Winner of the Art Cinema Award Official Selection to Sitges Film Festival Official Selection to TIFF

2016 « NOCTURAMA » directed by Bertrand BONELLO

Written by Bertrand Bonello Coproduction Wild Bunch, Pandora Film (Germany), Scope Pictures (Belgium) Arte France Cinéma, My New Picture

International sales and French distribution WILD BUNCH

Official competition at San Sebastian Film Festival 2016 Selection at the Toronto International Film Festival 2016

2015 « MARGUERITE ET JULIEN » directed by Valérie DONZELLI

Written by Valérie Donzelli and Jérémie Elkaïm

Based on Jean Gruault's original script

With Anaïs Demoustier, Jérémie Elkaïm, Aurélia Petit and Frédéric Pierrot

Coproduction Wild Bunch, Orange Studio, Scope Pictures (Belgium), France 2 Cinéma and Framboise Productions

International sales and French distribution: WILD BUNCH

Official selection at the Cannes Festival 2015

2014 « TONNERRE » directed by Guillaume Brac Written by Guillaume

Brac and Hélène Ruault

With Catherine Paillé's collaboration With Vincent Macaigne, Solène Rigot and Bernard Menez

Coproduction Wild Bunch – France 3 Cinéma

International sale and French distribution: WILD BUNCH

Official selection at the Locarno film festival 2013 Jury prize winner, Bordeaux Independent film festival 2013 Jury prize winner, La Réunion film festival 2013 Public award, Cinemania film festival of Montréal 2013

2013 « 100% CACHEMIRE » THE ULTIMATE ACCESSORY directed by Valérie Lemerrier

Written by Valérie Lemerrier

With Valérie Lemerrier, Gilles Lellouche, Marina Fois, Bruno Podalydès

Coproduction Wild Bunch, France 2 Cinéma, M6 Films, Scope Pictures (Belgium)

International sales and French distribution: WILD BUNCH

Release date: December 11, 2013

- « **LES GARÇONS ET GUILLAUME, À TABLE** » *ME, MYSELF and MUM*
 Written and directed by Guillaume Gallienne - Member of the Comédie Française
 Based on his eponymous play performed from 2008 to 2010
 Coproduction LGM Films, Gaumont, France 3 Cinéma
 International sales and French distribution: GAUMONT
Official Selection to « La Quinzaine des Réalistes », Cannes 2013 Jury prize winner and audience prize, Angoulême film festival 2013 Best actor award, Sarlat film festival 2013 Winner Césars 2013: best first movie, best movie, best actor, best editing, best adaptation
- 2011** « **LA GUERRE EST DECLARÉE** » *DECLARATION OF WAR* directed by Valérie DONZELLI
 Written by Valérie Donzelli and Jérémie Elkaïm
 With Valérie Donzelli and Jérémie Elkaïm
 Coproduction Wild Bunch
 International sales and French distribution: WILD BUNCH
Opening Movie "Semaine de la critique" Cannes film festival 2011 Selected to represent France for the Oscar 2011 - Foreign Language Film César 2012 - 6 nominations
- 2009** « **À L'ORIGINE** » *IN THE BEGINNING* directed by Xavier GIANNOLI
 With François Cluzet, Emmanuelle Devos, Soko, Vincent Rottiers
 Coproduction EuropaCorp, Studio 37, France 3 Cinéma
 International sales and French distribution: EUROPACORP
Official Selection at the Cannes Film Festival 2009 César 2010 - 11 nominations (Best Movie, Best Director, Best Screenplay, Best Actor, Best Supporting Actress, Best Promising Actress, Best Editing, Best Sound, Best Music, Best Design, Best Cinematography) – Award of the Best Supporting Actress, Emmanuelle Devos
- 2006** « **QUAND J'ÉTAIS CHANTEUR** » *THE SINGER* by Xavier GIANNOLI
 With Gérard Depardieu, Cécile de France, Mathieu Almaric
 Coproduction EuropaCorp, France 3 Cinéma
 International sales and French distribution: EUROPACORP
Official selection at the Cannes Film Festival 2006 Cesar 2007 - 7 nominations (Best Movie, Best Original Screenplay, Best Actor, Best Actress, Best Supporting Role, Best Sound, Best Editing)
- 2005** « **PALAIS ROYAL** » by Valérie LEMERCIER
 With Valérie Lemercier, Catherine Deneuve, Lambert Wilson, Michel Aumont, Denis Podalydés, Mathilde Seigner
 Coproduction Palais Productions (UK), Les Films du Dauphin, TF1 Films Production and De L'Huile
 International sales and French distribution: GAUMONT
- 2004** « **CLEAN** » by Olivier ASSAYAS
 With Maggie Cheung, Nick Nolte, Béatrice Dalle, Jeanne Balibar
 Coproduction Arte France Cinema, Haystack Productions (UK) and Rhombus Media (Canada)
 International sales: THE WORKS – French distribution: ARP SELECTION
Official Selection at the Cannes Film Festival 2004 Best Interpretation - Maggie Cheung