

A young man with dark curly hair, wearing an orange t-shirt, is on the left. A young woman with long, wavy brown hair, wearing a grey t-shirt, is on the right, reaching out with her hand towards the man's face. They are standing under a tree with green leaves and small red cherries. The background is a soft-focus outdoor scene with trees and a field.

GOODBYE FIRST LOVE

A FILM BY MIA HANSEN-LØVE



Les Films Pelleas & Razor Film present

GOODBYE FIRST LOVE

A FILM BY MIA HANSEN-LØVE



Festival del film Locarno
Concorso internazionale

1H 50 - 35 MM - 1.85 - COLOR - DOLBY SRD - VISA N° 125 911

WORLD SALES:

FILMS DISTRIBUTION

34, rue du Louvre

75001 Paris - France

TEL: +33 1 53 10 33 99

Fax: +33 1 53 10 33 98

info@filmsdistribution.com

www.filmsdistribution.com

Photos & Press book to download from www.filmsdistribution.com/download/goodbye



SYNOPSIS

Paris, winter 1999. Camille is 15, Sullivan is 19. Although they love each other passionately, Sullivan wants to go travel in South America for a year - a plan that fills Camille with despair. At the end of the summer, Sullivan leaves and a few months later he stops writing to Camille. In the spring, Camille makes a suicide attempt.

2003. Camille is fully devoted to her architectural studies. She meets a well-known architect, Lorenz, who makes her once again feel confident in herself. She falls in love with him.

2007. Camille and Lorenz form a solid couple. Camille is his assistant, but she feels that she will soon be ready to start her own agency. It is then that Sullivan once more crosses her path. Despite an awkward and cold first encounter, Camille sees him again, picking things up where they left off. She has never stopped loving him; he becomes her lover.

Her heart is now divided between the two loves of her life.

Director's statement

“ I started thinking about Goodbye First Love right after shooting All is Forgiven. The characters and the outline were already in place, but I didn't feel up to tackling the subject. Then, after The Father of My Children, the story imposed itself. I needed to turn the page concerning the father figure and make a film that spoke about what was for me the defining and central part of my adolescence - what made me who I am. But above all, it seemed to me that this story could be universal. It was this aspect that encouraged me to write it.

Goodbye First love is, in my eyes, the last part of a sort of trilogy that has formed itself spontaneously. My three films have several themes in common: survival after mourning or a separation, the passage of time, the strength of feelings, solitude and destiny. And also perseverance, learning to become oneself, and to be free. I just read this saying by Proust in a book by Annie Ernaux: "Where life closes round us, intelligence pierces an egress."

I attempt to express complex issues in a simple and direct manner. For this reason, I do not try to highlight the directing style, although the question of form is present throughout all my work.

In addition, my three films expose certain contradictions, maintaining that these contradictions are essential; not only are they a part of life, but perhaps they also give life meaning.

For example: Sullivan seems to be in love with Camille, yet he leaves her; Camille does and doesn't mourn Sullivan; a passion, architecture, work, then meeting Lorenz frees her from her sorrow and



obsession, yet in the end this emancipation itself is what leads her back to Sullivan. Finally, she loves two men and finds some kind of balance within this imbalance.

I don't know how to paint, but I know that cinema often has things in common with painting: expressing what is invisible through images, attempting to find or reinvent a singular and missing presence. Establishing a tone, a color, a movement; making something that is ephemeral definitive. But what is specific to filmmaking is, for example, the choice of an actor, a line of dialogue, a frame, a cut, or the length of a shot; it is especially the outcome, the feeling that something has been embodied - this is the element from which I derive the most pleasure, one that is ideally cathartic, for oneself as well as for others.

Finally, what gives me the momentum to write is the story: I like to be told stories, and to tell stories. I have confidence that fiction can attain truth, as long as the fiction is a quest for finding one's own language.

My grandmother who hasn't seen my film yet, recently wrote me a letter citing Kierkegaard from memory: "Life can only be understood backwards, but it must be lived forwards." That is exactly what I wanted to say - and do - in this film.

”





M i a H a n s e n - L ø v e

DIRECTOR

2011	GOODBYE, FIRST LOVE
2009	THE FATHER OF MY CHILDREN
2007	ALL IS FORGIVEN



L o l a C r é t o n

2011 GOODBYE FIRST LOVE by Mia Hansen- Løve
2011 IRIS IN BLOOM by Valérie Mrejen & Bertrand Schefer
2009 BLUE BEARD by Catherine Breillat



S e b a s t i a n U r z e n d o w s k y

2011 GOODBYE FIRST LOVE by Mia Hansen- Løve
2010 THE WAY BACK by Peter Weir
2009 THE DAY WILL COME by Susanne Schneider
2007 THE COUNTERFEITERS by Stefan Ruzowitzky
2006 PINGPONG by Mathias Luthardt
2003 DISTANT LIGHTS by Hans-Christian Schmid
2002 A MAP OF THE HEART by Dominique Graf



M a g n e - H å v a r d B r e k k e

FILM

- 2011 GOODBYE FIRST LOVE
by Mia Hansen-Løve
DER BADEANZUG
(The bathing suit) by Justin Koch (c.m.)
- 2008 THE FATHER OF MY CHILDREN
by Mia Hansen-Løve
- 2006 A FEW DAYS IN SEPTEMBER
by Santiago Amigorena

THEATER

- 2011 MANHATTAN - THE SEAGULL
Woody Allen - Anton P. Tchekhov / Milan Peschel
- 2010 RISE AND FALL OF THE CITY OF MAHAGONNY
Bertold Brecht and Kurt Weil by Laurent Pelly
- 2008 THE POWDER KEG by Dejan Dukovski / Dimiter Gotscheff
LE PREMIER QUI TOMBE (The first to fall)
by Franck Magloire / Catherine Gandois
- 2007 DISPLAY by Joseph Danan - Jacques Bonnaffé / La ferme du Buisson
- 2006 THE TEN COMMANDEMENTS by Christoph Marthaler
- 2005 HAMLET by William Shakespeare/Harald Vallårda
LA FORÊT BRILLE (The forest shines) by Milena Marcovitz / Ivan Panteleev
- 2004 GERMANIA - PIECES by Heiner Müller / Dimiter Gotscheff
- 2003 PLATONOV by Anton P. Chekhov / Dimiter Gotscheff
- 2002 THE SHADOW by Hans Christian Andersen / Anne Marie Saeter
- 2001 ARIADNE ON NAXOS by Richard Strauss / Christian Schiaretti
- 2000 RICHARD III by William Shakespeare / Hans Peter Cloos
- 1995 - 2000 Schauspielhaus Bochum, Germany
- 1989 - 1995 Volksbühne - Berlin, GDR and Germany
- includes plays directed by Franck Castorf



C a s t L i s t

Camille	Lola Créton
Sullivan	Sebastian Urzendowsky
Lorenz	Magne- Håvard Brekke
Camille's mother	Valérie Bonneton
her father	Serge Renko
Sullivan's mother	Özay Fecht



C r e w

Screenplay	Mia Hansen-Løve
Cinematography	Stéphane Fontaine (A.F.C)
Editing	Marion Monnier
Assistant directors	Juliette Maillard & Luc Bricault
Sound	Vincent Vatoux & Olivier Goinard
Production and set design	Mathieu Menut & Charlotte de Cadeville
Costumes	Bethsabée Dreyfus
Accessories and props	Toma Baqueni
Production manager	Hélène Bastide
Casting	Elsa Pharaon & Antoinette Boulat
Coproducers	Roman Paul & Gerhard Meixner
Associate producer	Géraldine Michelot
Produced by	Philippe Martin & David Thion
A France-Germany	Les Films Pelléas & Razor film coproduction
In coproduction with	ARTE FRANCE Cinéma, Rhône-Alpes Cinéma, WDR/ARTE & Jouror Productions
With the participation of	CNC, FFA & Medienboard Berlin Brandenburg
With the participation of	CANAL +, Cinécinéma
With the support of	the Ile-de-France region & the Rhône-Alpes region
In association with	Cinémage 5 & Cofimage 22
Project developed with	The support of Cofinova Développement Puissance Cinéma 5 Développement, Cofimage Développement
International Sales	Films Distribution
Sales in France	Les films du Losange

www.pelleas.fr



© photos Carole Belhuel, Wolfgang Boris, Toma Baqueni
© front cover Stéphane Manel





- Kostas, beau de voir -
La solitude ne me gêne plus
pour la première fois...
Le ciel semble s'élever
enfin...