SYNOPSIS
Claire, a young magistrate at the law court in Lyon, meets Stéphane, an experienced, disillusioned magistrate who she involves in her fight against over-indebtedness. Something happens between them: a fusion of revolt and emotions, and above all the urgent need to live it to the full.

CAST
Stéphane
VINCENT LINDON
Claire
MARIE GILLAIN
Céline
AMANDINE DEWASMES
Christophe
YANNICK RENIER

CREW
Director
PHILIPPE LIORET
Screenplay
PHILIPPE LIORET · EMANUEL COURÇOL
Inspired by Emmanuel Carrere's book: «Lives Other Than My Own»
Produced by
PHILIPPE LIORET · MARIELLE DUIGOU

A coproduction
FIN AOUT – MARS FILMS – FRANCE 3 CINEMA – RHONE-ALPES CINEMA – MAC GUFF LIGNE – NORD-OUEST FILMS, in association with LA BANQUE POSTALE IMAGES 4, UNI ETOILE 8, the sofica MANON, SOFCINEMA 7, with the participation of CANAL PLUS, CINE +, FRANCE TELEVISIONS.

PHILIPPE LIORET FILMOGRAPHY
2011 TOUTES NOS ENVIES (ALL OUR DESIRES)
Starring Vincent Lindon, Marie Gillain, Amandine Dewasmes, Yannick Renier

2008 WELCOME
Starring Vincent Lindon, Firat Ayverdi, Audrey Dana
Berlin Film Festival 2009 – Prize of the Ecumenical Jury
Label Europa cinema Berlinale 2009 – Audience Award Colcoa 2009
Durban Film Festival
Firat Ayverdi Male Interpretation award
Philippe Lioret Best Director prize
10 French Awards Cesar nomination

2006 JE VAIS BIEN, NE T'EN FAIS PAS (DON'T WORRY I'M FINE)
Starring Mélanie Laurent, Kad Merad, Isabelle Renauld, Julien Boisselier
2 French Awards Césars: Best supporting actor; Most promising actress

2004 L’ÉQUIPER (THE LIGHT)
Starring Sandrine Bonnaire, Philippe Torreton, Grégori Derangère
3 French Award Cesar nominations

2001 MADEMOISELLE
Starring Sandrine Bonnaire, Jacques Gamblin

1997 TENUE CORRECTE EXIGÉE
Starring Jacques Gamblin, Zabou Breitman, Elsa Zylberstein

1994 TOMBÈS DU CIEL (LOST IN TRANSIT)
Starring Jean Rochefort, Marina Paredes, Tiddy Holgado, Laura del Sol
2 awards at the San Sebastian Film Festival: Best Director; Cnic Award

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INTERVIEW WITH PHILIPPE LIORET

What was the starting point of *All Our Desires*?

When I read Emmanuel Carrère’s *Lives Other Than My Own*, I found it overwhelming and heartrending. It helped me dig out repressed feelings but I couldn’t see the film in my mind’s eye as the narrative wasn’t strong enough. So I came up with the idea of using it as source material instead of adapting it. Within a few days, the story I wanted to tell came together: the encounter between the two protagonists, their “investigation” to rescue Céline and thwart credit companies’ unethical practices, and the very special romance that develops between the two in the face of Claire’s impending death. I then called up Emmanuel Carrère to tell him about it and he said he would let me “betray” his book. And then with my co-screenwriter we wrote the script in six months’ time without ever going back to the book.

What attracted you to the material?

I guess I wanted to explore times when people are out of their depth, when everything goes chaotic and when people reveal themselves. What you are willing to do and how far you are willing to go when everything goes chaotic and when people reveal themselves.

Could you elaborate on the relationship between Claire and Stéphane? Is it love?

The intimacy that grows between them hasn’t often been portrayed in film. And yet it may occur any day and it may follow an encounter you make on the workplace. Based on mutual understanding, it often turns into something more of a peculiar love-friendship relationship. Their relationship is a mix of professional camaraderie, a romance based on the attraction for the father-like figure, and desire, too. It’s a story about the several facets of love. Even if their relationship is unambiguous, others view it differently. And so will probably the audience as they will relate to this encounter and to the issues it raises.

What about Marie Gillain?

I wasn’t looking for an actress – I was looking for Claire. I met an incredibly high number of actresses who could portray her – some of whom were very convincing – but I couldn’t help feeling that they didn’t fully capture the very essence of the character. I hadn’t thought of Marie yet, but she insisted to do a reading for me, during which I realized how determined she was – and I liked it very much. But she still had to “let go” a bit to portray Claire. So she came back to do some screen tests. And then, as I was playing the part opposite her, I felt that she wasn’t overly dedicated, but that she harboured the vulnerability and grace I’d been looking for. She was Claire. Not only is Marie an amazing actress, but she is also a beautiful soul, full of delicacy and wit. She’s brought a lot to the film and I’ve grown very close to her.

After *Don’t Worry, I’m Fine* and *Welcome*, where do you stand with *All Our Desires*?

I’m not sure… I guess, it is the obvious continuation. *All Our Desires* is about determination, commitment, love… I’ve realized that all my films implicitly address the same topic – the power of an encounter which helps us transcend ourselves. This film features people untiling against the absurdity of the world and shaking things up with a sense of urgency. So, it has me interested.