Chicken with Plums
a film by Marjane Satrapi and Vincent Paronnaud
Chicken with Plums

Adapted from the graphic novel Chicken with Plums by Marjane Satrapi

Starring

Mathieu Amalric, Edouard Baer, Maria De Medeiros, Golshifteh Farahani, Eric Caravaca, Chiara Mastroianni

with special appearances from Jamel Debbouze & Isabella Rossellini

France / 2011 / Color / 2.35 / Dolby SRD/ 1hr 31 min

a film by Marjane Satrapi and Vincent Paronnaud

Hengameh Panahi presents

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Tehran 1958 - Nasser Ali Khan, the most celebrated violin player, has his beloved instrument broken. Unable to find another to replace it, life without music seems intolerable. He stays in bed and slips further and further into his reveries from his youth to his own children's futures. Over the course of the week that follows, and as the pieces of this captivating story fall into place, we understand his poignant secret and the profundity of his decision to give up life for music and love.
Interview with Marjane Satrapi

Was it an easy choice for you, after Persepolis, not to make another animated film?

Yes. The most interesting thing in any artistic project is rising to a challenge and doing things you’re yet to do and don’t know how to do. We made an animated film, we learned a lot; it was long and taxing, even if, of course, we took enormous pleasure from it. It was exciting to do something new. Vincent and I work like that; it’s our engine, our driving force.

At the same time, Persepolis was an animated film with the intimacy, depth and emotion of a “normal” film, while Chicken with Plums, which is a movie with actors and real images (well, in the most parts) has all the fantasy, invention and freedom of an animated film.

From the very outset, Chicken with Plums was a logical, coherent follow-up from Persepolis for us. One, because the movie’s protagonist, this musician broken by love, is the brother of my grandfather, the revolutionary communist prisoner I spoke of in Persepolis. Here, we rediscover the jasmine flowers that floated in Persepolis, and the movie theatre in Tehran is called Persepolis. Two, because neither Vincent nor I can forget the medium we come from. We are illustrators, so there are obviously certain things that feel natural to us—although without seeking to turn them into a demonstration or manifesto. It’s simply a form of expression that’s natural to us. And finally, because we both have absolute form in film as a means of exploring the imaginary and抒情派风格. Reality doesn’t interest us very much. When we want to tell a story, we both need to go beyond reality, to purify it. To us, the movies are about dreams, glamour and fantasy. That comes from the films we’ve always loved, which have our imagination — like they’re The Wizard Of Oz, German expressionism, Hitchcock or Fellini. It’s what made us dream, what gave us the desire to make movies. That’s what we want to explore; that’s what we want to pay homage to.

What inspired the writing of Chicken with Plums, the graphic novel?

The starting point was the story of my mother’s musician uncle, who died in strange circumstances that no one was ever able to explain. I went to Germany to see my mother’s brother, who was also a musician. He told me that this uncle was a remarkable man, one of the best tar players of his day, and he showed me photos of him. As I’m very sensitive to beauty, this man’s romantic face inspired me and made me want to tell his story of broken love. Then there was also the need to talk about death. It’s a notion that obsesses me, one that I can’t accept... I’d wanted to do a book on it for a long time, to tell a nihilist story: in the end, there’s nothing, no redemption, when it’s over, it’s all gone! Of the Persian poet Omar Khayyam, whom I quote in the film, said: “Nothing ever happens two times.” My hero too have never heard anyone say: Why I was brought here and why I will be taken away... I started with those two desires, and the rest followed. There are invented things, family memories... I knew that the musician’s wife was a teacher and that she was a pain in the neck. My mother had a female cousin who drank, smoked and gambled and had three heart attacks! I drew inspiration from familiar events, stories I’d heard... Whatever happens, all the things you write—only come from somewhere.

Unlike Persepolis, Chicken with Plums isn’t your life story. So wasn’t it easier for you to adapt it?

Yes. Firstly because it was a single book and not four! And moreover, there wasn’t the same emotional burden. Working on Persepolis had me a hundred times over! I lived the story, then relived it to write the books, and then relived it again to make the film. Reliving all that had happened was tough... I’m still living in it, with the same people...
had started drawing like me, and also drawing ME! The emotional burden was very heavy. Whenever I saw a scene with my grandmother or with my uncle, I was always moved to tears. But I had to hold it in otherwise those working on the movie would have started treading too lightly. And that was unthinkable. What’s more, there was all the political aspect: the Islamic regime, the accusations, the threats, the pressure... Plus also, it was the first time I hadn’t worked alone. I couldn’t write a scene. I had to feel as if the screenplay had turned out to be. It wasn’t easy for me who likes to have complete control over everything! For Chicken with Plums, it was much easier. It was just a lovely, sad love story.

At the same time, when I wrote and drew Chicken with Plums, I said that this hurt musician was the character who was closest to me; because as he’s a man, I can hide behind him much more easily.

In what way is he closest to you?

All of what this story tells is close to me... And notably the questioning on what it is to be an artist. An artist is a wonderful being, but also hugely egocentric, hugely narcissistic... Being aware of that helps you progress. I think of the romantic dimension; because contrary to what one might believe, I’m very romantic. For twenty years, this man played music for the woman he lost, convinced that she was still thinking of him. When he meets her again and she doesn’t recognize him – or rather, pretends not to recognize him, because it’s too late for her – all meaning is lost and he can no longer play. No instrument can ever bring back the feelings he had had during those twenty years...

The music maestro tells him: “You are suffering; that’s why you play so well.” Do you also believe in the need to feel pain in order to create?

There are two sides to it. One, you clearly need to be in a particular state of mind to write, draw or make a movie. And too, I absolutely don’t believe that you need to work in pain... On set, I prefer to have fun. I think that the more you laugh, the better you work. You don’t obtain pain or emotion by putting people in positions of suffering. On the contrary, when you get them to trust you, when you take them into your consideration and when you develop complicity with them...

In the movie, the tar of the book became a violin...

Simply so that the anecdotic wouldn’t detract from the essential. The tar is a very particular instrument, with a singular shape and sound. We didn’t want its unusual look to take all the focus of attention. It’s not the instrument itself that’s important in this story; it’s simply a pretext to talk of something else. The violin, which is very present in traditional Iranian music, is more universal, and its music more readily accessible. In any case, I never want to do folklore or Orientalism. That’s of no interest to me. I always prefer to accentuate things we share rather than things that differentiate us...

You did, however, stick very closely to your book, to the nonlinear storyline that mixes flashback, the leaps forward in time and the ellipses. But you decided to treat each episode which broke the narrative continuity in esthetically different ways... Did you and Vincent Paronnaud quickly agree on the style you would give to these “breakaways”?

The book did indeed have a drawer-like structure, which I wanted to be playful, and which it was crucial to be in the film. And also, as I said earlier, Vincent and I both share an absolute belief in cinematographic language; so it was very exciting and great fun for us to play with all the possibilities, all the options and all the styles; we had fun with all the things that made us dream. We wanted to embark on a movie which, as it gradually progresses, takes more and more liberties with realism. We liked the idea of making a great love story, a Douglas Sirk-style melodrama, but with humor.
The movie swings between the burlesque and emotion, fantasy and seriousness, and advocates a mixture of genres. Do you look "expression" in its primary meaning and play upon the mixture of cinematographic styles...

We wanted a movie that mixed different narrative styles, different ways of telling things, different esthetics... We had a lot of fun switching between sitcom parody, Italian melodrama, fantasy films and nods to Méliès. We had a lot of fun, but not without serious thought. We had to switch from one narrative style to the next without noticing the mechanics. That was undoubtedly what we worked on most. For a drawer-type film to work, there was no other way. So we very quickly agreed on how to treat the fragments that would give the movie its style. Vincent and I discussed a lot, drew a lot, and we tried to get as close as possible to what we imagined. What made things easy was, Vincent and I have the same esthetic taste. Better still, we imagine the same things. There’s no other person to whom I can say, “Imagine that!” and be sure that he sees exactly the same image.

That doesn’t seem so obvious since your graphic worlds are so different...

True. In drawing, I have a more sober side and Vincent a more baroque, more lavish side. But at the same time, our worlds are very complementary. Some things are our own and others we share. Like our sense of humor and our shared sense of human compassion, we very often have the same flabbergasted reaction! We both share the same point of view of mankind. We’re both big fans of Dostoevsky, whom we think is THE supreme author. Like him, we believe that everyone is good and bad in equal measures! You may hate Raskolnikov at the beginning, but by the end you feel compassion for him. Faranguisse, Nasser-Ali’s wife, played by Maria de Medeiros, is a dreadful woman, but at the end, you see her beauty and like her because you understand her. Everybody can be bad, but everybody should have the chance to show they are good... Also, Vincent makes me laugh a lot. A lot. So it’s because we’re different and complementary that things work so well between us. Besides, at the end of the day, it’s hard to say who does what. On set, we shared out the jobs: Vincent saw to the framing, the lighting and the camera movements, while I the actors, their costumes and their acting. But it wasn’t as clear-cut as that, since he gave his opinions on my work, and I on his. It truly was shared work. And the best thing is, we always manage to surprise each other.

In what way had your complicity evolved since Persepolis?

We worked more calmly and much better. There are never ego problems or power struggles between us. We’re friends, we’re no longer youngsters, and we know that everything we put is never directed at the other but for the good of the movie, in the interest of the movie. We have our own separate, fulfilling artistic lives. We have mutual admiration, and when we decide to work together, we totally combine our individual strengths.
always telling me: "You only want me for my voice. You don’t want me for my body otherwise you wouldn’t paint me all black!"

Edouard has that nonchalance, that charm and that both ironic and melancholic distance; and also a literary voice that I

made two appearances, he was the perfect angel of death! Death, however scandalous it is, is part of life. So to us, the angel of death was never going to be an

enjoy life’s pleasures. Then he comes back in another guise to reproach him for having given up on life, and tell him there’s nothing worse than giving up on life...

Jamel is someone with extraordinary verve and intelligence. I had wanted to work with him for quite a while. I wanted him to play several characters, or rather the

And why Jamel Debbouze? Chiara Mastroianni? Edouard

Isabella Rossellini, just imagine! We’d seen her do some amazing things for a long time... I mean, take Blue Velvet! Then suddenly she’s

She’s an extraordinary artist and woman. When I called her, she said yes right away, without even reading the screenplay, she wanted to play my part and we had to

And Maria de Medeiros?

And Maria de Medeiros? Chiara Mastroianni is the ideal Nasser. What makes you think that?

you have said that for you, Mathieu Amalric was the ideal Nasser. What makes you think that?

By the Americans, because Iran was the first country to nationalize its oil. The character she plays, who is central to the film, is called Irane, meaning Iran, like you

And Golshifteh Farahani?

And Golshifteh Farahani?

By the Americans, because Iran was the first country to nationalize its oil. The character she plays, who is central to the film, is called Irane, meaning Iran, like you

you were there in Perspolis... So it’s not by chance. It’s the dream of a bygone Iran, of a democracy that could have existed. All these dreams of a better world

And the chemistry between them was

And Maria de Medeiros?

And Maria de Medeiros?

You have said that for you, Mathieu Amalric was the ideal Nasser. What makes you think that?

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Interview with Vincent Paronnaud

Was it you or Marjane who came up with the idea of adapting Chicken with Plums? And, of not doing another animated movie?

I can’t remember, but I do know that when we finished Persepolis, we both felt the need to think of something else, so we started looking to the future... Very soon, we got onto the subject of Chicken with Plums. I said we’d make a film with real actors to make a change from the austere, monastic work that animation is... Whereas the adaptation of the four Persepolis albums was heavy on every level – practical, psychological, human – and we had to make lots of sacrifices with Marjane’s narrative, the format of Chicken with Plums made our job so much simpler and clearer. This story had more air, more space to play around in, more available freedom. The album has an effective and rhythmic structure, as it’s chopped into days, and, at the same time, its non-linear narrative, with flashbacks, leaps forward in time, digressions and dreams, allows you to go in different directions and to give free rein to your imagination... The book has a puzzle-like quality which I liked a lot and which was very stimulating. I liked the idea of a man going to bed to die and who, as he waits for death, thinks of all kinds of things; I liked the moments when he gets bored and he lets his mind wander... I thought there were things we could try with the sets and settings.

Was it hard to work with a world that wasn’t yours again?

Indeed, Marjane treats subjects that aren’t akin to mine. Her’s have a touch of the romantic, the sentimental, the naive, even, which aren’t in my register at all. But it’s exactly that which interests me intellectually. So the only question I ask myself is, “How do we tell that?” The idea of telling an old-fashioned love story, with its mix of exuberant feelings, and even a touch of burlesque, intrigued me. I wondered how we could draw the audience into the story by playing with different styles, how we could sweep them off, make them empathise with the characters while permanently shifting the narrative, how we could create emotion while remaining playful, and how far we could go... It was an exciting tightrope-balancing act.

Weren’t you ever scared of getting lost, personally?

No, never. Because I knew exactly what I was getting into and I always approach this work with honesty. Plus, with Marjane, despite being very different, we’re also very close in personality; we do see eye to eye on some of the things she sometimes totally disapproves of. But we both love having a good laugh together, mixing seriousness and comedy, pretty-much-cheap ideas with something grandiose... In fact, you can’t integrate someone else’s world unless there’s room for it. And in Marjane’s, there is room. Even practically, due to the sobriety of her drawing, there’s room. The opposite would clearly be harder, due to my style and my very abstract world! We love working together, we continue to surprise each other and we very quickly agree on the fundamentals and on the directions we want to take.
Talking of directions, with Chicken with Plums, one gets the impression that you really wanted to have fun with all the different possibilities, from melodrama to animation, by mixing genres and visual styles... As though you had created the film as an homage to cinema.

That was part of the project. Would it have been like that if we were working with actors for the first time, shooting in a studio, recreating a whole world from A to Z? A bit like taking a child's drawing and playing with it? Whatever. It worked as a break for filmmakers and for the actor. Just because it's a serious work, they get to enjoy themselves in 1950s Iran, in a kitchen or in a bazaar. It's also, for the people who work with you, a chance to have fun too, not just doing their jobs. It's my way of defending us. I try to make fun of this whole process and to enjoy it.

The most important thing is the locations we shot in. The big danger was creating a patchwork of locations. So we worked a lot upstream on the transitions, so they would be smooth and not appear forced, so that the audience could have fun with us on our trip to the cinema. We wanted to keep the same feeling of being away, of being transported, of being in another world, of being in a dream, even if it wasn't like that. That's why there's both Sophia Loren and Murnau, both Lubitsch and Hitchcock, both puppets and animation. Our project was a little "old school", so we wanted something very orchestrated, very symphonic. We wanted pomp and romanticism, but also more comic moments. Mentally, it was good to be somewhere other than Paris. Plus, I adore Berlin... It was fantastic to see, in the vast hangar where we shot, all of the sets, the costumes and the props, spread out in front of us. It was like a third eye which had the necessary objectivity to analyze what we were doing. Then he did the editing, for which both Marjane and I were present. The work Olivier did upstream was crucial, because we could start the shoot already with a very rhythmic structure for the movie... It was both scary and inspiring. We knew it was a complicated movie and that we had to give it its own rhythm, which isn't the same as the book. So we gave a lot of thought to the images, to the music, not just to the style... We made the whole movie as an animatic, we did tests and trials, we played scenes which we filmed in the set. We didn't want to be too close to the script, but we also didn't want to throw it out. We wanted to find myself at editing totally unprepared! I also realized that it wasn't necessarily the most beautiful images that told best what we wanted to say. That made us work a lot on the animation, which is really impressive... I realized that even more while editing. I was staggered by their precision, their range of emotions, their competence with a huge number of images to analyze, with different techniques, different languages... I didn't know how much they knew, how much they were able to do. I was too late to be able to rely on the work I'd done upstream, but it worked out well. We were surrounded by such good people that we could trust them completely.
Marjane Satrapi was born in Iran. Having studied at the French lycée in Tehran, she furthered her studies in Vienna before settling in France in 1994. On arrival in Paris, she joined the Atelier des Vosges, a haunt of the big names in modern comic-book illustration.

In her first album, Persepolis 1, published by L’Association in November 2000, Marjane retraces part of her family’s history through the story of her first ten years up to the fall of the Shah's regime and the start of the Iran-Iraq war. The book received the prize for the best first album at the Angoulême festival. Its Persepolis 2, released in October 2001, she recounts the Iran-Iraq war and her adolescence until her departure for Vienna aged 14. Persepolis 3 and Persepolis 4 tell of her exile in Austria and her return to Iran.

She has since published two further albums, Embroideries and Chicken with Plums. The latter won the 2003 prize for the best album at the Angoulême festival.

She has also published children’s books, notably Sagesses et malices de la Perse in partnership with Lila Ibrahim-Ouali and Bahman Namvar-Moghadam. Monsters are Afraid of the Moon, Ulysse au pays des fous in partnership with Jean-Pierre Duffour, released in 2001; Ajdar, released in 2002 and Le Soupir, released in 2004. In 2009, she appeared in Riad Sattouf’s movie, Les Beaux Gosses (The French Kissers), co-wrote the lyrics of Poney Rose with Philippe Katerine for the album by Arielle Dombasle, Glamour à mort, and illustrated the cover of the Iggy Pop album Préludement.

Chicken with Plums is her second full-length movie co-directed with Vincent Paronnaud after Persepolis.

Vincent Paronnaud, alias Winshluss, was born in La Rochelle. He’s a key figure in underground comic books.

He and his friend and partner Cizo co-created Monsieur Ferraille, the emblematic character of the magazine Ferraille (of which he is co-chief editor, along with Cizo and Felder). Together they published Comix 2000 in 2000, then Wizz et Buzz, Volume 1 of which appeared in 2001 and Volume 2 in 2007.


He has been nominated three times at the Angoulême festival: in 2004 for Smart Monkey, in 2007 for Wizz et Buzz (with Cizo) and in 2009 for Pinocchio, for which he received the Fauve d’Or (prize for the best album).

In film, Winshluss made a mid-length movie, VILLEMOLLE 81, co-directed with Cizo, two short animated movies: RAGING BLUES (PAL – 6 mins – 2000) and O’BOY, WHAT NICE LEGS! (B/W – 1 min – 2004) and a mocumentary: HOLLYWOOD SUPERSTARS AVEC MR FERRAILLE – LA BIOGRAPHIE NON AUTORISEE DE MR FERRAILLE.

Chicken with Plums is her second full-length movie co-directed with Marjane Satrapi after PERSEPOLIS.
Mathieu Amalric (Nasser Ali)
The Rabbit’s Cat (voice) by Jaouen Stibr and Antoine Delvesaux (2011)
The Silence of Juan by Philippe Kanner (2011)
Adieu Blanc Sec by Luc Besson (2010)
Fantastic Mr Fox (voix française) by Wes Anderson (2010)
Wild Grass by Aslan Petru (2010)
Happy End by Jean-Marie Louarn (2009)
Wild Stories by Bruno Poirot (2009)
Quantum of Solace by Marc Foster (2008)
A Christmas Tale by Arnaud Desplechin (2008)
On War by Bertrand Bonello (2008)
A Secret by Daudet Miller (2007)
Heartbeat Detective by Nicolas Risot (2007)
The Dancing Diva and the butterfly by Alain Schnabel (2007)
Actressess by Valérie Brune-Todeschi (2007)
Michou d’Azur by Thomas Gilou (2007)

Le Grand Appartment by Pascal Thomas (2006)
A Curious Bearer by Francisca Ogier (2006)
The Singer by Xavier Giannick (2006)
Nana by Steven Soderberg (2005)
I Saw Bim Bala Get Killed by Jonathan Zaccaï (2005)
The Mouska by Emmanuel Carrière (2005)
Kriegs and Queen by Arnaud Desplechin (2004)
My Children are Different by Dennis Deroost (2004)
Special Delivery by Jamie Larborre (2004)
A New Love by Peter Cawson (2004)
False Servant by Hanock Amour (2003)
Late August, Early September by Olivier Assayas (1999)
A Girl Like Us... Or how I got into an Argument by Arnaud Desplechin (1996)

AWARDS & NOMINATIONS
2007 : The Dancing Diva and the butterfly by Alain Schnabel
Great Award for Best Actor
2004 : Kings and Queen by Arnaud Desplechin
Cesar Award for Best Actor
1996 : My Sex Life... Or How I got into an Argument by Arnaud Desplechin (1996)
Great Award for Most Promising Actor

Edouard Baer (Azrael)
Man gone by Marc Esposito (2010)
Hitter in Bollywood by Frédéric Sojcher (2010)
An Ordinary Execution by Marc Dugain (2010)
The Barons by Mihi Eni Vachir (2010)
Wild Grass by Alan Resnais (2009)
Le Petit Nicolas by Laurent Tardif (2009)
The Old Girl in the Tai by Claude Chabrol (2007)
Moi by Laurent Tardif (2007)
Made in Paris by Pascal Bonitzer (2006)
The Tiger Brigades by Jérôme Cominou (2006)
How Much Do you Love me by Bertrand Blier (2005)
Akoibon by Edouard Baer (2005)
A Boire by Marion Vernon (2004)
The Story of My Life by Laurent Tirard (2004)
Le Bison by Isabelle Nanty (2003)
Cravate Club by Frédéric Jardin (2002)
Asterix and Obelix Meet Cleopatra by Alain Chabat (2002)
God is Great and I’m not by Pascale Bisan (2001)
Bathy Fishermen Other Stories by Claude Miller (2001)
Woman and Magic by Claude Miller (2001)
La Bonne by Edouard Baer (2000)
Nothing About Robert by Pascal Bonitzer (1999)
Hemline by Germain Krauszka (1997)
Loose Screws by Frédéric Jardin (1994)

AWARDS & NOMINATIONS
2002 : Betty Fisher and Other Stories by Claude Miller
Nomination : Cesar Award for Best Supporting Actor
Maria De Medeiros  
(Faringuisse) 
Viagem a Portugal by Sergio Trefaut (2011) 
Ni à vendre ni à louer by Pascal Rabaté (2011) 
Hitler in Hollywood by Frédéric Sojcher (2010) 
Il Compianto by Marco Filiberti (2009) 
O Controle de Historias de Luiz Vália (2009) 
My Stars by CarlaDi Colomba (2009) 
Mémoire Vile by Tonino Del Roberto (2007) 
Dans les Cordes by Maguy Richard-Serrano (2007) 
Je m'appelle Elizabeth by Jean-Pierre Améris (2006) 
Marlène de Sousa by Tonino Del Roberto (2005) 
My Life Without Me by Isabelle Couto (2005) 
Water & Salt by Teresa Villaverde (2005) 
Le Comédiens by Christian Duguay (1997) 
Le Polygraphie by Robert LePage (1994) 
Adieu à Elo by Joaquim Leitao (1995) 
Pulp Fiction by Quentin Tarantino (1994) 

Golshifteh Farahani  
(Irâne) 
If you die, I'll kill you by Hitter Saleem (2011) 
The Brave by Rosamund Joffe (2010) 
Shirk by Abbas Kiarostami (2010) 
Aboul Ilyy by Azghar Farhadi (2009) 
Body of Lies by Ridley Scott (2008) 
Half Moon by Bahman Ghobadi (2007) 
In the Name of the Father by Esfandiar Hatamikia (2006) 
Robert Aryan, the Prince that Contemplated His Soul by Nasir Kermir (2005) 
The Fish Fall in Love by Ali Reza (2003) 
The Tear of the Cold by Azizollah Hamidnejad (2004) 
Two Angels by Manso Haykhi (2003)
Eric Caravaca (Abdi)

Qui a envie d’être aimé? by Anne Giafferi (2010)
Comme Les Cinq doigts de la Main by Alexandre Arcady (2010)
La Petite Chambre by Stéphanie Chuat by Véronique Reymond (2009)
Restless by Laurent Perreau (2009)
A Spot of Bother by Alfred Lot (2009)
Eden is West by Costa-Gavras (2009)
Family Values by Claus Derre (2008)
Room of Death by Alfred Lot (2007)
Waiting for Someone by Jerémie Bonne (2007)
Ambition by Guerrin Guarni (2006)
The Passenger by Eric Caravaca (2005)
Imposed by François Dupuyron (2004)
She is One of Us by Sinéad Aos (2003)
His Brother by Patrice Chéreau (2003)
Officer’s Ward by François Dupuyron (2001)
Untold by Muriel Teodori (2000)
What’s Life? by François Dupuyron (1999)

AWARDS & NOMINATIONS
2000 - Officer’s Ward by François Dupuyron (2001)
Nomination: Cesar Best Actor
Cesar of Most promising Actor

Chiara Mastroianni (Lili as Adult)

Beloved by Christophe Honoré (2011)
Homme au bain by Christophe Honoré (2010)
Making Plans for Lena by Christophe Honoré (2009)
Pardon My French by Sophie Fillières (2009)
Park Bench by Bruno Pădurea (2009)
The Beautiful Person by Christophe Honore (2008)
A Christmas Tale by Amélie Depont (2008)
Comes As A Bullet by Pascal Thomas (2008)
Love Songs by Christophe Honoré (2007)
Almost by Guillaume Canet (2006)
It’s Easter for a Camel... by Valeria Bruni Tedeschi (2006)
Compendium of F. Ceccarelli (2005)
The Words of My Father by Francesco Comencini (2002)
Six Feet by Alan Bersten (2000)
The Letter by Michel Dufay (1999)
Lorenz Burn by Sergio Castellitto (1999)
The Groom by Pascal Oudin (1999)
For Sale by Laetitia M. M. J. (1999)
National by Group Akel (1997)
Charlatan by Michel Courmont (1996)
My Sex Life... Or How I Got into an Argument by Amélie Depont (1996)
Three Lives and Only One Death by Muriel Teodori (1996)
Don’t Forget You Are Going to Die by Xavier Beauvois (1996)
Diary of a Seduced by Denis Dufresne (1995)
Phils A Poste, Ready to Run by Robert Almere (1995)
A Is A Bedside by Antoine Desrandes (1993)
My Favorite Season by Andrzej Zulawski (1992)

AWARDS & NOMINATIONS
1994 - My Favorite Season by Andrzej Zulawski
Nomination: Cesar Award for the Most Promising Actress
Jamel Debbouze
(Houshang And The Beggar)

Why I Did (not) Eat My Father by Tanguy DeKermel and Thomas Szabo (2011)
Outside This Lee by Rashed Boucharo (2010)
Asterix at the Olympic Games by F. Forestier et Thomas Langmann (2008)
Let It Rain by Agnès, Jouli (2008)
Days of Glory by Rachid Bouchareb (2009)
Angel’s by Luc Besson (2005)
She Shat Me by Sophie Lee (2004)
Asterix and Obelix meet Cleopatra by Alain Chabat (2002)
Amélie from Montmartre by Jean-Pierre Jeunet (2001)
Extraordinary by Denis Thyssen (2000)
The Sky, the Birds and... Yo’ Mamma! by Djamel Bensalah (1999)
Les Petits Soeurs by Olivier Nakache et Eric Toledano (1999)
Contact by Laurent Binet (1998)

AWARDS & NOMINATIONS
2007 : Days of Glory by Rachid Bouchareb
Games - Best Actor
Nomination : Cesar Award for Best Supporting Actor
2002 : Amélie From Montmartre by Jean-Pierre Jeunet
Nomination : Cesar Award for Best Supporting Actor

Isabella Rossellini
(Nasser-Alli’s Mother)

Late Bloomers by Julie Gonzo (2011)
The Soldier of Point No Point by Guerino Costerzo (2010)
Desnuda by Miguel Cruz Carreras (2010)
My Dog, Tale by Paul et Sandra Penninger (2009)
The Accidental Husband by Griffin Dunne (2008)
Two Lovers by James Gray (2008)
Sundancebrush Cowboys by Douglas McGrath (2007)
The Archies by Matt Tuzar (2006)
Inferious by Douglas McGrath (2006)
La Téa de Chino by Luis Iñáculo (2005)
Heights by Chris Terrio (2005)
King of the Center by Peter Vapnet (2004)
The Impostors by Stanley Tucci (1998)
Left Luggage by Jemmar Kabba (1998)
The Tamed by Albin Ferrera (1996)
Crime of The Century by Marc-Rosselby (1996)
Big Night by Stanley Tucci et C.Scott (1996)
Windy City by Lawrence Nekou (1996)
The Innocent by John Schlesinger (1993)
Death of a Salesman by Robert Clements (1982)
Saloon by David Lynch (1990)
A Touch of Infamy by Joel Schumacher (1989)
Blue Velvet by David Lynch (1986)

AWARDS & NOMINATIONS
1998 : Left Luggage by Jemmar Kabba
Berlin - Special Mention
1995 : Crime of the Century by Marc-Rosselby
Nomination : Golden Globle Best TV Actress
1987 : Blue Velvet by David Lynch
Winner - Independent Spirit Awards - Best Actress
Cast

Nasser Ali
Azrael
Faringuisse
Irane
Abdi
Lili, Adult
Cyrus
Lili
The music maestro
Irane's father
Soudabeh
with special appearances from
The Beggar/Houshang
Parvine

Mathieu Amalric
Edouard Baer
María de Medeiros
Golshifteh Farahani
Eric Caravaca
Chiara Mastroianni
Mathis Bour
Enna Ballard
Didier Flamand
Serge Avédikian
Rona Hartner
Jamel Debbouze
Isabella Rossellini