

TF1 STUDIO AND PARTNER MEDIA INVESTMENT WITH RAI CINEMA  
PRESENT

  
MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
La Biennale di Venezia 2017  
Venezia 74  
Competition

OFFICIAL SELECTION

**tiff**

TORONTO INTERNATIONAL  
FILM FESTIVAL 2017

CHARLOTTE RAMPLING  
**HANNAH**  
A FILM BY  
ANDREA PALLAORO

TF1 STUDIO AND PARTNER MEDIA INVESTMENT WITH RAI CINEMA PRESENT 'HANNAH' A FILM BY ANDREA PALLAORO  
WITH CHARLOTTE RAMPLING ANDRÉ WILMS AN ITALIAN / BELGIAN / FRENCH COPRODUCTION PARTNER MEDIA INVESTMENT LEFT FIELD  
VENTURES GOOD FORTUNE FILMS WITH RAI CINEMA WITH THE SUPPORT OF EURIMAGES - COUNCIL OF EUROPE, MIBACT - DIREZIONE  
GENERALE PER IL CINEMA, REGIONE LAZIO (POR FESR LAZIO 2014-2020) FONDO REGIONALE PER IL CINEMA E L'AUDIOVISIVO,  
EUROPEAN UNION, CREATIVE EUROPE, THE FILM AND AUDIO-VISUAL CENTER OF THE WALLONIE-BRUXELLES FEDERATION,  
THE TAX SHELTER OF THE BELGIAN FEDERAL GOVERNMENT, CASA KAFKA PICTURES EMPOWERED BY BELFIUS IN CO-PRODUCTION  
WITH TO BE CONTINUED IN ASSOCIATION WITH SOLO FIVE PRODUCTIONS, LORAND ENTERTAINMENT, TAKE FIVE, TF1 STUDIO, JOUR  
2 FÊTE HAIR AND MAKEUP VÉRONIQUE DUBRAY COSTUME DESIGNER JACKYE FAUCONNIER PRODUCTION DESIGNER MARIANNA SCIVERES  
PRODUCTION SOUND MIXER GUILHÉM DONZEL EDITING BY PAOLA FREDDI DIRECTOR OF PHOTOGRAPHY CHAYSE IRVIN ORIGINAL MUSIC BY  
MICHELINO BISCEGLIA EXECUTIVE PRODUCERS CHRISTINA DOW DOMINIQUE MARZOTTO PRODUCED BY ANDREA STUCOVITZ  
JOHN ENGEL CLÉMENT DUBOIN WRITTEN BY ANDREA PALLAORO ORLANDO TIRADO DIRECTED BY ANDREA PALLAORO

INTERNATIONAL SALES TF1 STUDIO





**Partner Media Investment and Rai Cinema**  
present

# HANNAH

A film by  
**Andrea Pallaoro**  
With  
**Charlotte Rampling**

Co-produced by  
**Partner Media Investment**  
**Left Field Ventures**  
**Good Fortune Films**  
with  
**Rai Cinema**

International Sales  
**TF1 Studio**

Italian Distribution  
**I Wonder Pictures**

## **SCREENINGS**

### **Press & Industry**

Friday, 8 September

9.00 am – Sala Grande | 11.00 am – Sala Darsena

### **Press Conference**

Friday, 8 September - 2.00 pm - Palazzo del Casinò

### **Official Screening**

Friday, 8 September - 5.15 pm - Sala Grande

Press

**Gabriele Barcaro** **Nicoletta Billi**

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Credits non contractual

## Cast

Hannah	<b>Charlotte Rampling</b>
Marito di Hannah	<b>André Wilms</b>
Elaine	<b>Stéphanie Van Vyve</b>
Nicholas	<b>Simon Bisschop</b>
Chris	<b>Jean-Michel Balthazar</b>
Insegnante di recitazione	<b>Fatou Traore</b>



## **Crew**

Director	<b>Andrea Pallaoro</b>
Screenplay	<b>Andrea Pallaoro, Orlando Tirado</b>
Cinematographer	<b>Chayse Irvin</b>
Editor	<b>Paola Freddi</b>
Music	<b>Michelino Bisceglia</b>
Sound	<b>Guilhèm Donzel</b>
Production Designer	<b>Marianna Sciveres</b>
Costume Designer	<b>Jackye Fauconnier</b>
Makeup	<b>Véronique Dubray</b>
Produced by	<b>Andrea Stucovitz</b> <b>John Engel</b> <b>Clément Duboin</b>
Co-produced by	<b>Italy-Belgium-France</b> <b>Partner Media Investment (Rome)</b> <b>Left Field Ventures (Brussels)</b> <b>Good Fortune Films (Paris)</b>
With	<b>Rai Cinema</b>
With the support of	<b>Eurimages – Council of Europe</b> <b>MiBACT – Direzione Generale per il Cinema</b> <b>Regione Lazio – POR FESR LAZIO 2014-2020 – Progetto Cofinanziato dall'Unione Europea</b> <b>Regione Lazio – Fondo Regionale per il Cinema e l'Audiovisivo</b> <b>The Film and Audio-Visual Center of the Wallonie-Bruxelles Federation</b> <b>The Tax Shelter of the Belgian Federal Government</b> <b>Casa Kafka Pictures empowered by Belfius</b> <b>Europa Creativa – Programma MEDIA</b>
in coproduction with	<b>To Be Continued</b>
In association with	<b>Solo Five Productions</b> <b>Lorand Entertainment</b> <b>Take Five</b> <b>TF1 Studio</b> <b>Jour 2 Fête</b>
International Sales	<b>TF1 Studio</b>
Italian Distribution	<b>I Wonder Pictures</b>
Running Time	<b>95 minutes</b>



## Synopsis

*Hannah* is the intimate portrait of a woman's loss of identity as she teeters between denial and reality.

Left alone grappling with the consequences of her husband's imprisonment, Hannah begins to unravel. Through the exploration of her fractured sense of identity and loss of self-control, the film investigates modern day alienation, the struggle to connect, and the dividing lines between individual identity, personal relationships, and societal pressures.



## Director's notes

*Hannah* explores the inner torment of a woman in denial, trapped by her own sense of loyalty and devotion, paralyzed by her insecurities and dependencies. Hannah's struggle touches me deeply, maybe because I sense how unforgiving the world can be towards her, or maybe because I see in her certain parts of myself. What I know is that with this film I wanted to feel close to her, to hold her hand, to empower her, to reassure her. More than anything, I wanted the world to see her, to sense her grief, and to witness her struggle to define herself anew, alone.

The film is based upon the conviction that close observation of a single character, or even a single mood, can reflect our condition as human beings and allows anybody to "mirror" himself in the character and the story. I aspire to this catharsis: giving the chance to the filmgoer to recognise himself, and eventually to understand something more about himself. Furthermore, Hannah pursues a kind of investigation on the boundaries between individual and social identity (in this specific case, the identity of a couple). I think it belongs to research which is part of a wider study, one of my own personal interests which has already emerged in *Medeas*. Here, the tragedy was based on the impossibility of the main character, a father, to affirm his need of control and thus his role in which he identified himself in his family. Important inner conflicts arise from these kinds of fractures, due to interpersonal or self-imposed pressures. Conflict is even more inward in Hannah, as compared to *Medeas*, and reaches its climax when the main female character feels her own identity and that of the world around her fail.

I have always had in mind Charlotte Rampling ever since the screenplay, from the very first word I wrote with Orlando Tirado: she was my muse, but I was dreaming to think she would accept the role. I was about 14 when I saw Charlotte in a film at the cinema for the first time, and it was love at first sight: Luchino Visconti's *The Damned* (*La caduta degli dei*), with that look which could pierce you. I got her a copy of *Medeas* and the screenplay of *Hannah* and then we met in Paris. We recognized each other during that meeting. I was filled with inspiration working with her, close to an artist seeking truth with Charlotte's integrity.

In the film, we see the stranded whale which is only a metaphor: as a matter of fact, it evokes more than it symbolises. It reflects something that is about to die, or is perhaps already dead. Nevertheless, we are never been sure if Hannah identifies with the whale, if that awareness really belongs to her, although people around her talk about it, even when she finally sees the whale with her own eyes. Moreover, her reaction is to have an emotional and psychological breakdown when her husband is arrested, the effect of which is just the loss of any awareness, as if she were entangled in a spiral where we see her shaken, hovering, even to the point of not recognising herself anymore and losing her identity.

I decided to not make *Hannah*'s husband's crime clear because I didn't want it to divert our attention from the heart of the movie: his moving away and arrest are so many catalysts that force *Hannah* to come to terms with herself. I think it is crucial that one realises the seriousness of his charge, but it is also essential that the centre of the story remains the main character's inner world, her bewilderment and despair, without the misleading distraction of more attention being paid to the crime.

I choose to shoot in 35mm, as with *Medeas*, for I wanted to establish a "sensory" relationship with the audience: the film expresses a physicality that digital has not, at least for now. We tried to reflect the constant dialogue between Hannah and the world around her with the director of photography, Chayse Irvin, by paying close attention to the concept of space, in dialectic between

the inside and outside, the physical and psychological, where elements such as passages and mirrors - especially off-screen - play a key role. I believe that all the elements of film, from screenplay to photography to editing, try to move towards a single shared direction: a subtractive process that "excites" the filmgoer's imagination by hiding rather than showing.

When I think about models, I recall certain names which make us wonder about their films, questioning rather than giving answers: first and foremost, Antonioni, as well as Buñuel, Haneke, Lucrecia Martel, Chantal Akerman, Carlos Reygadas, Tsai Ming-liang, John Cassavetes, Michelangelo Frammartino, Bela Tarr... Directors who use a very personal language, taking heed to reveal the truth of human condition, who allowed me to better know myself and the world through their films. Not to mention that we owe certain of the more complex and attractive female portraits in the history of cinema to some of these directors, such as Monica Vitti in *The Adventure* or in *Red Desert*, Gena Rowlands in *A Woman Under the Influence*, Delphine Seyrig in *Jeanne Dielman*.

Probably these may seem to be very "mainstream" names for an Italian director who decided to live in the U.S.A., however, I live in Los Angeles, not because of a fascination with American movies, but for the feeling of freedom it gives me. And so I realise more and more, as time goes by, that my position as a "foreigner" makes me feel at ease, a position with which I identify myself more and more.

**Andrea Pallaoro**



## Andrea Pallaoro

Born in Trento, Italy in 1982, Andrea Pallaoro holds an MFA in Film Directing from the California Institute of the Arts and a BA from Hampshire College. His film debut, *Wunderkammer*, a short film presented in competition at the 2009 Sundance Film Festival, won several international awards and was selected in the official competition of over fifty film festivals around the world.

His first feature film *Medeas* (2013), starring Catalina Sandino Moreno and Brian O'Byrne, premiered at the 70th Venice International Film Festival (Orizzonti) and won several international awards including Best Director at the Marrakech International Film Festival, the Sergej Parajanov Award for Outstanding Poetic Vision at the Tbilisi International Film Festival, Best Film - New Voices, New Visions at the Palm Springs International Film Festival, and Best Debut-Cinematographer Award at CamerImage.

*Hannah*, his second feature, is the first of an intended trilogy of films centering on a female lead.

Andrea was an artist-in-residence at Yaddo, in 2013 and 2015, and is the recipient of the 2017 Jerome Foundation Filmmaking Grant for his next feature film, *Monica*, expected to start production in spring 2018.





## Charlotte Rampling

Charlotte Rampling began her career in films in 1964 with Richard Lester in *The Knack*. In 1966 she appeared as Meredith in the film *Georgy Girl* and after this her acting career blossomed in both English, French and Italian cinema; notably in Luchino Visconti's *The Damned* (*La Caduta degli dei*) in 1969 and in Liliana Cavani's 1974 film *The Night Porter*, playing alongside Dirk Bogarde.

She gained recognition from American audiences in a remake of Raymond Chandler's detective story *Farewell, My Lovely* (1975) and later with Woody Allen's *Stardust Memories* (1980) and particularly in *The Verdict* (1982), an acclaimed drama directed by Sidney Lumet that starred Paul Newman. Her long list of films also includes Alan Parker's *Angel Heart*, Ian softly's *The Wings of the Dove*, Michael Cacoyannis *The Cherry Orchard*, Julio Medem's *Caotica Ana*, Domink Moll's *Lemming*, Laurent Cantet's *Heading South* (*Vers le Sud*), Jonathan Nossiter's *Signs* and Nagisa Oshima's *Max My Love*.

Charlotte has collaborated extensively with the director Francois Ozon appearing in the *Under the Sand* (2001), *Swimming Pool* (2003) *Angel* (2006) and most recently *Jeune et Jolie* (*Young and Pretty*).

Recent work includes *The Little Stranger*, *Red Sparrow*, *Hannah*, *Assassins Creed*, *Euphoria*, *Submergence*, *45 Years*, *Waiting for the Miracle to Come*, *The Sense of an Ending*, *London Spy*, the second series of *Broadchurch*, *Dexter*, *Restless*, *Night Train to Lisbon*, *I, Anna*, *Melancholia*, *The Eye of the Storm*, *Clean Skin*, *Street dance 3D*, *Never Let Me Go*, *Babylon AD*, *Life During Wartime*, *Boogie Woogie* & *The Duchess*.

For *45 Years*, Charlotte won several awards for Best Actress including Berlin International Film Festival, Edinburgh International Film Festival, London Film Critics' Circle, European Film Academy and she was nominated for an Oscar.

