IMPARDONNABLES
UNFORGIVABLE
AFILM BY ANDRÉ TÉCHINÉ
Francis comes to Venice to write his next novel. He looks for a place to rent where he can write. He meets Judith, a real estate agent, who insists that he visit a secluded house on the island of Sant’Erasmo. Francis spontaneously proposes: “I’ll sign right now... if you’ll live here with me.” They embark upon a new life as a couple. Problem is, when Francis is in love, he gets writer’s block.

The following summer, his daughter Alice shows up at the house for a vacation, then suddenly disappears. From that point on, Francis is in danger...
ANDRÉ TÉCHINÉ - I do in fact like telling several stories at once, on the condition that special attention to the way their respective stories are interwoven. They allowed you to treat them the way you like: almost equally, and with J.B. - You must have been sensitive to the multiple characters in the novel, which in that case corresponds to a joint effort from the very beginning. on the production. It's better to have a partner who is committed to the project, since he himself was convinced, we would do the film together. Which is a lucky break. I prefer that to working alone and then having to impose my work A producer asked me if I wanted to bring IMPARDONNABLES (UNFORGIVABLE) on the countryside, and you have avoided the most famous views of the city. JACQUES BONTEMPS - How did you get the idea for a film based on the novel interractions between the characters, while leaving center stage to Francis, the other characters more autonomy. From then on, the story was made up of passages from the novel were read in voice over. Then I decided to give the role it is supposed to fulfill for Francis: that of being a stimulant. J.B. - A big part of the film happens on the island of Sant'Erasmo, i.e., to write. So the city belonged to the characters. It was linked to their work. (I noticed the city is swarming with them) and Francis would come there to work. Venence are often hidden by walls and billboards - probably, as Venetian writer Venence is seen as a refuge. A refuge from all A.T. - The power of that city is a drug. I had actually tried several times to come up with a screenplay with a plot set in Venice. But it didn't work. Venice, a real estate agent and Francis a writer, she would have her agency in Venice - where it fits in perfectly. Also, it's good to put statues to use! But I think the statue really looks at home in Venice, given the relationship to set decorator Michèle Abbe to go get that statue from Cinecittà and I planted it there - where it fits in perfectly. Also, it's good to put statues to use! J.B. - Francis is a writer, but also a father and a husband. His life gets complicated in three respects: the writer has writer's block, the father is confronted with the disappearance of his daughter and the husband is afraid he will lose his job. In the book, Judith and Jérémie are on three fronts, but with one fixation, like Antoine LANCE MÉPRIS (CONTEMPT)! A.T. - The statue does come from there, but first it came from Naples, Pompeii and LE MÉPRIS (CONTEMPT). Of relating as a couple and relating to Italy. A.T. - True, especially in Venice. The whole film participates in that movement. Which will be thwarted) with a formula borrowed from Dijan's writing: "To work in peace?" J.B. - No more double vision, then, excepting the binoculars Francis often uses. Along with other optical instruments, like a magnifying glass for seeing details... A.T. - As in six months of casting, I couldn't find twins who were convincing. Zoé Duthion was, however. She was also the spitting image of Alexis Loret, her father in the film. A.T. - At first, the city of Venice is, in fact, seen as a refuge. A refuge from all the world's evil, and as Francis' daughter Alice (Mélanie Thierry) says, "That's a lot of work!" But as we see this, this retreat can't escape the world's violence. Of all the characters, Jeremy has the most extreme sense of rebellion. He will leave an indelible mark on the relationship between Francis and Judith, and he also brings Francisco to a revelation of the violence within. In fact, the film, Alice and Roger have only one daughter, instead of twins, like in the book... A.T. - In six months of casting, I couldn't find twins who were convincing. 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J.B. - What the spectator does see, however, is a statue of Poseidon that you J.B. - What the spectator does see, however, is a statue of Poseidon that you J.B. - What the spectator does see, however, is a statue of Poseidon that you A.T. - Yes. I don't have the key to my characters, but Francis, on his island, has the feeling that everything is escrasing him. What he is close to on an emotional level (his daughter's and his wife's behavior) becomes distant. So he wants to see, to know. Much too far. For how well do we really need to know the people we love? That is where the double pursuit comes
A.T. - I think that if Francis hadn’t been profoundly troubled by his daughter children’s side, the theme of emancipation. He lost his father at age sixteen. Which creates two themes: on the paternal side, without giving him the slightest sign of life, and a father figure to Jérémie, who is a father. A father in the strict sense, as the father of Alice who disappears and constructive effect on him.

J.B. - But by putting Jérémie on Judith’s trail, Francis provokes the very thing obvious violence. That shakes up Francis quite a bit, and has both a destructive passion he feels for his daughter, and his curiosity about Jérémie and his way of life. There is a sudden, we feel the weight of the past. We can also suppose what the boy’s violence. But I have the feeling that in the end, it was maybe a lucky break for both characters. Their relationship contributed to broadening both of their horizons.

J.B. - As for Judith, two of the three emotional shocks provoked by Francis: first when he proposes point blank that they live together, then when she learns he is having her tailed by Jérémie) are translated on screen by a nosebleed. That is what Anna Maria criticizes her for when she mentions Judith’s human being behind the cool appearance for which she is criticized.

A.T. - Yes, that brutal, physical manifestation reveals the flesh-and-blood power of seduction over both and women, and her inability to love. We can see when they first met - like we did with Catherine Deneuve and Gérard Depardieu in LES TEMPS CHANGENT (CHANGING TIMES).

J.B. - The sequence of the Bertolucci film that you took that excerpt from (she walks in Garibaldi Square, surrounded by a crowd of men) is accompanied by a song by Gino Paoli which is actually called “Ricordati” (“Remember”)!

A.T. - I wanted to achieve a feeling of passing time. The ages of life are at the heart of the film. And in Venice, time is infinitely more palpable than elsewhere. It is there in the succession of building facades, as powerful as the sound of bells ringing or the cry of seagulls. And as soon as you leave that city made of stone and water, as soon as you head to the islands, the seasons become surprising and visible. The relationship between nature (the lagoon) and culture (Venice) creates an especially intense short circuit.

A.T. - That dimension of memory and character history is constantly questioned by the present. There are scenes (between Judith and Anna Maria, or when Judith meets Jérémie, who doesn’t recognize her right away) when all of a sudden, we feel the weight of the past. We can also suppose what the characters have lived through without it being shown. Confronted with her own illness and her son’s suicide attempt, Anna Maria shows hostility towards Judith that is as intense as her love for her. This calms down when the season has changed, when Judith takes care of her and brings her cheeses. The past is constantly being constructed in the present. The idea of using even the slightest flashback in the film never crossed my mind. Or the only flashback that excerpt from Prima della rivoluzione (Before the Revolution), with Adriana Asti in Parma in 1963.

A.T. - That one is aspect of the novel that really intrigued me. From the time he finishes the novel, he resists when Francis wants to build a bridge, has an impact connected to his failure with his daughter. The two experiences are inseparable. His fantasies. Which is at the root of the scene with the countess: he feels excluded from the cheerful intimacy of the three women.

J.B. - Once again, you made use of title cards. In this case, they correspond to time intervals and the four seasons.

A.T. - I found fascinating: trying to know how he would act when faced with the question: who would you have been if you hadn’t been profoundly troubled by your daughter? That’s how I ended up seeing the plot of the novel through this character’s eyes.

J.B. - The party, which Francis and Judith attend, allows us to expand our perspective on their story.

A.T. - That sequence is very documentary. It is both a pause and a turning point. Francis is not in an ivory tower on his island. There is a collective dimension, which he seems to discover at the party. That joyous, popular atmosphere doesn’t keep him from writing - quite the contrary. We see a young couple whom we know nothing about, except that they have their whole life in front of them, and an older couple, whose story we hear, enduring a metamorphosis.

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CAST

FRANCIS ANDRÉ DUESSOLLIER
JUDITH CAROLE BOUQUET
ALICE MÉLANIE THIERRY
ANNA MARIA ADRIANA ASTI
JÉRÉMIE MAURO CONTE
VICKY ALEXIS LORET
THE COUNTESS ZOE DUTHRON
ALVISE SANDRA TIOFOLATTI
ANDREA PERGOLESI

CREW

DIRECTOR ANDRÉ TECHÈNE
PRODUCER SAÏD BEN SAÏD FOR UGC
SCREENPLAY, ADAPTATION, DIALOGUE ANDRÉ TECHÈNE AND MEHDI BEN ATTIA
BASED ON THE WORK BY PHILIPPE DJIAN © EDITIONS GALLIMARD, 2009
MUSIC MAX RICHTER
DIRECTOR OF PHOTOGRAPHY JULIEN HIRSCH
1ST ASSISTANT DIRECTOR MICHELE NASRI
PRODUCTION DESIGNER MICHELE ARBE
EDITOR Herve De Lizé
SOUND LUCIEN BALIBAR, FRANCIS WARGNIER
PRODUCTION MANAGER BRUNO BEAUMARD
COSTUMES KHAITJA ZEGGAI
MAKEUP JACQUES CLEMENTE
HAIR AGATHE MORO
INTERNATIONAL SALES TF1 INTERNATIONAL
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IN COPRODUCTION WITH CRG INTERNATIONAL FILMS
TFI DROITS AUDIOVISUELS FRANCE 3 CINÉMA SOUDAINE COMPAGNIE
IN ASSOCIATION WITH COFINOV 7 SOFICA COFINUP - BACKUP FILMS
WITH THE PARTICIPATION OF CANAL + CINÉCINÉMA AND FRANCE TéléVISIONS

WITH THE SUPPORT OF