

# REEL SUSPECTS

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**A FILM BY LAURENT BOUHNİK**

**(SELECT HOTEL, L'INVITÉ, 24 HEURES DE LA VIE D'UNE FEMME)**

**PRODUCED BY**

**ACAJOU FILMS – CHICA BENADAVA, LUDI BOEKEN ET PASCAL JUDELEWICZ**

**REBEL REBEL – LAURENT BOUHNİK**

**FRANCE - 2011 - 103 MIN - COLOR - DCP & HD**

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## 1. SYNOPSIS

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« In a social context deteriorated by a countrywide economic crisis, the life of several people will be turned upside down after they meet Cecile, a character who, in the footsteps of the Visitor in *Teorema* by Pasolini, symbolizes desire.

In confused times, it seems as though heightened feelings can lead man to express his urge to live by an unbridled sexual life and a passionate carnal love. »

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## 2. DIRECTOR'S STATEMENT BY LAURENT BOUHNİK

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### DESIRE

What is there to be subversive in showing what more than 6 billion people do at night?

Sex is the very obvious conclusion of most love stories. Sex is the best way to express our love to our beloved, because after all, sex is not all about pleasure.

Why is it some women and men, after sleeping with few-nights stands, confessed to me that at the very crucial moment of orgasm, they felt so overwhelmed with love that they shouted, screamed or whispered to their partners that they love them?

Does it mean that shared pleasure conveys an uncontrollable urge to love? But why is it that, in most relationships, the desire that links two people, in love with each other, living together, withers across the years? Is passion fickle? Should we condemn it for being so? Should we reject love for its possible inconsistency?

Further on, do we desire before we fall in love or is it the feelings we have that set our body on fire? Is love the most efficient of all aphrodisiacs? Don't all these paradoxes constitute a rich and fertile soil for creation?

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How is it that poets, painters, writers have worn out their nibs and brushes to describe, reveal and examine the body from every angle, when cinema merely stayed on the prude shores of the subject, setting off law suits every time it tried to transgress them.

Is cinema an Art of cowards?

## PASSION

Above all, "Q" is a film of love, physical love as well as the perception of feelings. Not about any love. It concerns this emotion that moves two people, overwhelms them until they only wish to melt and merge in one another, to bind themselves with pleasure. It's a movie about the desire to forget one's self with the beloved, to penetrate his flesh, his sweat, his moods; a movie about the urge to unite with the beloved's body through pleasure.

"Q" expresses the ideal sharing, a romantic idea mixing flesh and feeling.

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And because I think there is no passion without sex,

Because there is a strong link between the feeling and the body, because the ways to express love can be found in the acts of love, in the response of one body to another, because there is nothing dirty in shamelessness,

Because there can be beauty in two bodies discovering each other,

Because I want to grasp these intense moments where the being reveals itself in all its nudity, some kind of honesty of the instant,

Because I believe I can find purity where some only see obscene,

Because my characters need to offer themselves to receive,

Because I believe that Art only be made freely,

Q will be a film before being pornographic.

## PROVOCATION

"Our time might not be mature enough to hear and to see. But the justified hope to see maturity coming is deeply rooted in necessity" Wassily Kandinsky

It might be time to shout out loud and clear in order to make ourselves heard.



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Today, in a world where the majority of the media spread and throw out what constitute the most superficial aspects of the human being, in a world where the consumer has ousted the citizen, where the time of advertisement has replaced reflection, where fear has darkened the future, where knowledge has become news, in a world where image has been corrupted by business, where the being has fallen into nothingness, it is necessary to fight against general apathy, to oppose desire to boredom and life to the death of the mind.

*This century will be adult or a muzzled freak.*



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### 3. PRODUCER'S STATEMENT BY PASCAL JUDELEWICZ

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"Q" positions itself in the lineage of "In the Realm of the Senses", of "BEHIND THE GREEN DOOR", of "Intimacy" or of "NINE SONGS". It's an original and ambitious movie in which all will be seen, but more so the urge, the desire of pleasure. It's a film where women won't be bits of flesh explored by a surgical camera, but complex and sophisticated characters looking for true pleasure.

With the talent of a director, a true artist accepted as a great film maker, "Q" is a film where the pleasure of watching sex and the pleasure of watching cinema will be combined."

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## 4. ABOUT THE CASTING... BY LAURENCE WAYSER

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"For this movie on pleasure and desire, we are looking for actresses and actors from 20 to 40 years old, professionals as well as amateurs, which will accept to play scenes of non-simulated sex. We wish to offer everyone the possibility to apply for the main parts. Amateur or professional actors coming from theatre, cinema, fashion, as well as fresh beginners who believe in their talent. But we are not looking for gymnasts or anyone sexually obsessed, this is not a Star Academy for porn films.

This project is a real film of cinema and the strength of cinema passes through acting. To interpret the characters of this movie, we are looking for actors who can make an audience cry, laugh, and experience feelings and emotions as well as pleasure.

The casting will be led in two steps.



1/ The first step concerns only the acting, your ability to play.

For people living in Paris, please send your picture and CV to me, at the address below.

For people living elsewhere, please send me a video (on any type of back-up) where we can see you play a scene. It can be any scene, classical or contemporary, a film extract or a scene coming from your own imagination, it doesn't matter.

We need to be able to see your acting. These videos will be only used for the casting, no other use will be made of them.

2/ If we select you, we will invite you to come and audition for the camera in Paris. The casting director and the director will be present. We will e-mail you one or two scenes for you to play. During this audition, you will also have to improvise several scenes, and play a sexier scene. Because of course, if you audition, you have to accept to play scenes with non-simulated sex.

Send your pictures and CV at the Incorruptibles (...)  
To Laurence Wayser (...) Please do not come over."



## 5. FILMOGRAPHY OF LAURENT BOUHNİK

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**VITRAGE A LA CORDE** Production AGORA – FRANCE 2 - ARTE

with Manuel Blanc, Jacky Berroyer, Philippe Duquesne, Tom Novembre, Michel Muller, Bibi Naceri, Karole Rocher.

**L'INVITÉ** Production EUROPACORP - Luc BESSON. with Valérie Lemerrier, Daniel Auteuil, Thierry Lhermitte, Hippolyte Girardot, Arthus De Pengern  
Sortie Mars 2007

**24 HEURES DE LA VIE D'UNE FEMME** with Michel Serraut, Agnes Jaoui, Bérénice Béjo, Frances Barber. Screenplay Gilles Taurant, L. Bouhnik, d'après l'œuvre de Stephan Zweig

**1999 MADELEINE** with Véra Briole, Manuel Blanc, Anouk Aimée  
Screenplay: Laurent Bouhnik  
Prix d'interprétation Locarno 2000 pour Véra Briole (Léopard de Bronze)

**ZONZON** with Pascal Grégory, Jamel Debouze, Gaël Morel, Fabienne Babe, Elodie Bouchez  
Screenplay : Patrick Delassagne, L. Bouhnik d'après une pièce de Théâtre de Marc Androni et Patrick Delassagne

### SELECT HOTEL

Screenplay: L. Bouhnik. With Julie Gayet, Jean Michel Fête

AWARDS:                      GRAND PRIX French-American Film Workshop (New-York/Avignon)  
                                    PRIX d'interprétation pour J.Gayet et J-M Fête Festival de Kiev  
                                    PRIX d'interprétation pour J-M Fête Festival de Gijon  
                                    PRIX de la meilleure actrice européenne Festival de Bruxelles (Julie Gayet)  
                                    GRAND PRIX d'interprétation Festival du Jeune Comédien de Béziers  
                                    Prix Romy Schneider 1997 pour Julie Gayet  
                                    GRAND PRIX DU JURY au Festival de Bratislava  
                                    GRAND PRIX DU JURY au Festival de KINO (Lituanie)  
                                    Prix Jeune talent cinéma Laurent Bouhnik S.A.C.D. 1998