LES FILMS DU BÉLIER & LES FILMS PELLÉAS PRESENT

A FILM BY KATELL QUILLÉVÉRÉ

BASED ON THE NOVEL BY MAYLIS DE KERANGAL

TAHAR RAHIM • EMMANUELLE SEIGNER • ANNE DORVAL

HEAL THE LIVING

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INTERNATIONAL PRESS
IN VENICE
RENDEZ-VOUS / VIVIANA ANDRIANI
2, RUE TURGOT 75009 PARIS, FRANCE
PH.: +33 1 42 66 36 35
+39 6 80 16 81 39 / +39 348 331 6681
VIVIANA@RV-PRESS.COM / WWW.RV-PRESS.COM

IN TORONTO
TOUCHWOOD PR
121 JOHN STREET
TORONTO, ON M5V 2E2
ANDREA GRAU
ANDREA@TOUCHWOODPR.COM
+1 (416) 593 0777 EXT 201
ANNE-LISE KONTZ
ANNE-LISE@TOUCHWOODPR.COM
+1 (416) 820 6363
ANNE PAMPIN
ANNE@TOUCHWOODPR.COM
+1 (416) 938 9074

INTERNATIONAL SALES
FILMS DISTRIBUTION
5 RUE NICOLAS FLAMEL
75004 PARIS, FRANCE
PH.: +33 1 53 10 33 99
FILMSDISTRIBUTION.COM

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PRESENT

HEAL THE LIVING
[RÉPARER LES VIVANTS]

TAHAR RAHIM, EMMANUELLE SEIGNER, ANNE DORVAL
BOULI LANNERS, KOOI SHEN, MONIA CHOKRI, ALICE TAGLIONI, KARIM LEKLOU
ALICE DE LENCQUESAING, FINNEGAN OLDIELD, THÉO CHOLBI, GABIN VERDET, GALATÉA BELLUGI,
AND DOMINIQUE BLANC

FRANCE-BELGIUM – 2016 – 104 MIN – SCOPE
SYNOPSIS

It all starts at daybreak, three young surfers on the raging seas.

A few hours later, on the way home, an accident occurs.

Now entirely hooked up to life-support in a hospital in Le Havre, Simon’s existence is little more than an illusion. Meanwhile, in Paris, a woman awaits the organ transplant that will give her a new lease on life.
I discovered Maylis de Kerangal’s novel when it came out in January 2014. The book immediately captivated me. I couldn’t put it down and was totally shaken by the story it tells.

The migration of one heart towards another, beyond the sheer dramatic power inherent in such a circumstance, opens up scientific, poetic and metaphysical perspectives.

I’m fascinated by the opposing elements here. On one hand, we have biomedicine’s modern and constantly evolving usages of the human body, and on the other, we have the age-old questions: where does life end, what is death, being, the symbolic nature of our body parts...

The tragedy that befalls the teenager also puts me in mind of the deep need each and every one of us has to transform the outrage and pain death causes us to feel, to defy the unalterable nature of our very condition.

Suzanne, the main character in my second feature, was also haunted by loss, first that of her mother, then that of her sister. She was on an obsessive quest for resilience.

Beyond suffering, beyond life’s ups and downs, Suzanne finds her way and her instinct to live prevails.

In adapting this novel for the screen I want to remain faithful to her open, luminous path, the one I also seek to follow as a director, so that the film will be an ode to the living.

In order to achieve this, Gilles Taurand and I felt we needed to flesh out the character of the woman receiving the heart. People waiting for a compatible organ are overwhelmed with emotion and doubt. Those who have undergone transplants will tell you that although the operations are technically honed to perfection, from an emotional and psychological standpoint they remain extremely complicated. Receiving the heart of an unknown person who has just died naturally forces one to examine one’s
own desire to live. Claire is terrified of this transplant which, at the same time, will save her life. She confides in her children and her surgeon about her fears.

Maylis de Kerangal describes her book as a gestural song (chanson de geste). Organ donation is not merely organic, there’s a sacred element involved. I’ve been exploring the theme of the sacred and the question of how to translate it visually, how to bring it to the screen, since my first feature, *Love Like Poison* [*Un poison violent*]. I think there’s always a feeling of transgression whenever you look beneath the skin, which is a natural frontier, the protector of our identity. Surgeons breach that barrier in the privacy of operating theatres as they carry out their mission of saving lives. But as a filmmaker, how can I get the viewer to accept certain potentially very disturbing and brutal anatomical images? It’s a fascinating challenge to illustrate, through these images, that in moments like these, with life and death hanging in the balance, the trivial meets the sacred.

Maylis de Kerangal gracefully moves from one character to another in her novel, exploring the very essence of each, never fearing she will digress from her subject matter. Such freedom is inherent to the written word. Cinema imposes a whole different set of constraints that at least have the merit of letting you focus on your desire to film.

And whenever I think about making this film, what I hope to transmit above all is the metaphysical sensation of the movement of a living entity, to render the flow of organic continuity as blood circulates through the human body. A heart stops beating in one body to prolong the life of another... an incredible journey, on which one human being becomes aware that they are a link in a chain, part of a whole. Connected.
After studying filmmaking and philosophy in Paris, Katell Quillévéré created in 2004, along with Sébastian Bally, Les Rencontres du Moyen-Métrage de Brive, and organized the first three editions. In 2005 her first short film *A bras le Corps* was presented at the Director’s Fortnight at Cannes and nominated for a César in 2007. She was once again present at the Director’s Fortnight in 2010 for her first feature film, *Love Like Poison* [*Un poison violent*], which received the Jean Vigo prize.

In 2013, *Suzanne*, her second feature film opened Cannes’ International Critics’ Week competition. After having a successful run in theaters, it was nominated for 5 César awards and won the Best Supporting Actress award for Adèle Haenel. *Suzanne* was also released in the United Kingdom, Germany, Australia, and the United States among other countries.

In 2015, Katell Quillévéré adapted Maylis de Kerangal’s best-selling novel, *Heal the Living*, selected in the Official Selection of the Venice Film Festival this year (Orizzonti competition) and the Toronto Film Festival (Platform competition). The movie will be released in France on November 2nd 2016.
TAHAR RAHIM
(THOMAS RÉMIGE)

SELECTED FILMOGRAPHY

2016  HEAL THE LIVING by Katell Quillévéré
       DAGUERROTYPE by Kiyoshi Kurosawa
2015  THE ANARCHISTS [Les anarchistes] by Elie Wajeman
2014  SAMBA by Olivier Nakache & Eric Toledano
       THE CUT by Fatih Akin
2013  THE PAST [Le passé] by Asghar Farhadi
       GRAND CENTRAL by Rebecca Zlotowski
2012  OUR CHILDREN [À perdre la raison] by Joachim Lafosse
2011  DAY OF THE FALCON [Or noir] by Jean-Jacques Annaud
       LOVE AND BRUISES by Lou Ye
       FREE MEN [Les hommes libres] by Ismaël Ferroukhi
2009  A PROPHET [Un prophète] by Jacques Audiard
       European Film Award Winner - Best European Actor
       César Award Winner - Best Actor and Most Promising Actor
EMMANUELLE SEIGNER
(MARIANNE)

2016 **HEAL THE LIVING** by Katell Quilévére
2013 **VENUS IN FUR [La Vénus à la fourrure]** by Roman Polanski
César Award Nominee - Lead Actress
2012 **IN THE HOUSE [Dans la maison]** by François Ozon
**A FEW HOURS OF SPRING [Quelques heures de printemps]**
by Stéphane Brizé
**THE MAN WHO LAUGHS [L’homme qui rit]** by Jean-Pierre Améris
2010 **ESSENTIAL KILLING** by Jerzy Skolimowski
2009 **CHANGE OF PLANS [Le code a changé]** by Danièle Thompson

SELECTED FILMOGRAPHY

2007 **THE DIVING BELL AND THE BUTTERFLY**
[Le scaphandre et le papillon] by Julian Schnabel

**LA VIE EN ROSE [La môme]** by Olivier Dahan
Satellite Award Nominee – Supporting Actress
2005 **BACKSTAGE** by Emmanuelle Bercot
1999 **THE NINTH GATE** by Roman Polanski
1998 **PLACE VENDÔME** by Nicole Garcia
César Award Nominee – Supporting Actress
1997 **LA DIVINE POURSUITE** by Michel Deville
1992 **BITTER MOON** by Roman Polanski
1988 **FRANTIC** by Roman Polanski
ANNE DORVAL (CLAIRE)

SELECTED FILMOGRAPHY

2016 **HEAL THE LIVING** by Katell Quillévéré

2014 **MOMMY** by Xavier Dolan
  - Satellite Award Nominee – Lead Actress
  - Canadian Screen Award Winner – Lead Actress
  - Jutra Award Winner – Lead Actress
  - Palm Springs FIPRESCI Prize Winner – Lead Actress

2012 **LAURENCE ANYWAYS** by Xavier Dolan

2010 **HEARTBEATS [Les amours imaginaires]** by Xavier Dolan

2009 **I KILLED MY MOTHER [J’ai tué ma mère]** by Xavier Dolan
  - Jutra Award Winner – Lead Actress
  - Palm Springs FIPRESCI Prize Winner – Lead Actress
  - Namur Golden Bayard Prize Winner – Lead Actress
CAST

Thomas Rémige
Marianne
Claire
Pierre Révol
Vincent
Jeanne
Anne Guérande
Virgilio Breva
Alice Harfang
Maxime
Sam
Simon
Juliette
Lucie Moret

TAHAR RAHIM
EMMANUELLE SEIGNER
ANNE DORVAL
BOULI LANNERS
KOOL SHEN
MONIA CHOKRI
ALICE TAGLIONI
KARIM LEKLOU
ALICE DE LENCQUESAING
FINNEGAN OLDFIELD
THÉO CHOLBI
GABIN VERDET
GALATÉA BELLUGI
DOMINIQUE BLANC
CREW

Director
KATELL QUILLÉVÉRÉ

Screenwriters
KATELL QUILLÉVÉRÉ
GILLES TAURAND

Based on the novel by
MAYLIS DE KERANGAL
© ÉDITIONS GALLIMARD (VERTICALES), 2014

Producers
DAVID THION
JUSTIN TAURAND
PHILIPPE MARTIN

Co-producers
JEAN-YVES ROUBIN & CASSANDRE WARNAUTS

Original Music
ALEXANDRE DESPLAT

Casting
SARAH TEPER
LEÏLA FOURNIER
ELISE VOGEL

Director of Photography
TOM HARARI

Sound
FLORENT KLOCKENBRING
BENJAMIN ROSIER
EMMANUEL CROSET
THOMAS MARCHAND

Editor
THOMAS MARCHAND

Production Designer
DAN BEVAN

Production Manager
MATHIEU VERHAEGHE

Post-production Manager
CLARA VINCENNE

Artistic Consultant
VIRGINIE MONTEL

Music Consultant
FRANK BEAUVAIS

Costume Designer
ISABELLE PANNETIER

Location Manager
SÉBASTIEN DIDELOT

1st Assistant Director
NICOLAS GUILLEMINOT

Script Supervisor
ANNICK REIPERT

Gaffer
NICOLAS AMADEO

Key Grip
MARC WILHELM

Make-up Artist
LAURE TALAZAC

Hair Stylist
MILOU SANNER