

QUINZAINÉ
DIRECTORS' FORTNIGHT
CANNES 2017



LOVER FOR A DAY

A FILM BY PHILIPPE GARREL

MUBI

LOVER FOR A DAY

L'AMANT D'UN JOUR

DIRECTED BY PHILIPPE GARREL // 2017 // FRANCE // 76 MIN



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Synopsis

After a devastating breakup, the only place twenty-three-year old Jeanne has to stay in Paris is the small flat of her father, Giles. But when Jeanne arrives, she finds that her father's new girlfriend has moved in too: Arianne, a young woman her own age. Each is looking for their own kind of love in a city filled with possibilities.

Lover for a Day premiered in the Directors' Fortnight at Cannes, where it was awarded the SACD prize from the French Writers and Directors Guild, and is an Official Selection of the 2017 New York Film Festival.



Reviews

“Alluring and very elegantly crafted”

Variety

“A bittersweet, and intoxicating study of relationships in flux”

The Film Stage

“The images—exquisitely shadowed black-and-white 35mm— give the narrative a timelessness that is precisely the point of Garrel’s enterprise”

Film Comment

“Delectable”

ScreenDaily

“The film benefits from the collective contributions of four screenwriters... whose collective insights result in a beautiful complexity”

Variety



Director's Note

When he had fallen with her, when he had dared to take her in his arms, when they had spilled onto the makeshift bed amid all those strangers and children who lived there, at the university, and who seemed oblivious to their presence, however near they were; when he had penetrated her so chastely while she smiled and snuggled closer, slowly shifting her body as her skin melded softly with his skin; then he had realized that, yes, it was to love that they had surrendered; the love that had burst into their lives was unexpected and impossible to refuse. She was twenty and well armed by youth, and he was easily fifty and did not realize that anymore. Twenty also happened to be his daughter's age. It crossed his mind as he dressed. How would his beloved daughter react? Now that he knew love again.



About Philippe Garrel

Philippe Garrel is a French director and actor. He received the Prix Jean-Vigo for *The Secret Child* in 1982. He was twice awarded at the Venice Film Festival by the Silver Lion for best director, in 1991 for *I Don't Hear the Guitar Anymore* and in 2005 for *Regular Lovers*, for which he also received the Prix Louis-Delluc. His films often relate to the youth of the 60's protest, to which he belonged.

— *Quinzaine des réalisateurs*



An Interview with Philippe Garrel

Excerpt from an interview in May in Les Cahiers du Cinéma

After JEALOUSY and IN THE SHADOW OF WOMEN, LOVER FOR A DAY is the third film in a trilogy.

Yes. I had made a triptych before, with *La Cicatrice intérieure*, *Athanor* and *Le Berceau de cristal* intended for a one-off screening lasting 2 hours 45 minutes, at Palais de Chaillot. For a retrospective, I was asked what gift they could give me, so I had asked for two free screenings—one each of *La Cicatrice intérieure* and *Marie pour mémoire*—and for a screening of those three films together without the lights being brought up between them. Before that, *Athanor* had been attacked by a critic,

who said I was banging my head against a wall, against the obvious fact that cinema was movement. *La Cicatrice* was tracking shots and music. *Athanor* was silence and still shots. Then it was back to *Le Berceau* with AshRa Tempel's music. So *Athanor* worked fine as an interlude between two parts of a concert. This time, it is a trilogy; the films are not made to be screened together.

When did it occur to you that your last three films formed a trilogy?

In pre-production on the second. I'd made *Jealousy* and seen that the prototype worked. The film was 75 minutes long. 15 minutes less is 15 minutes less to produce. There are plenty of examples of short films in cinema history. Nobody remembers that *Battleship Potemkin* is 65 minutes long. So I produced three iterations of that prototype—a 75-minute movie, shot in 21 days, in CinemaScope and black & white.

Beyond economic considerations, was the trilogy rooted in thematic motifs?

As a viewer, I like the other arts just as much as cinema. I am no more a film buff than a lover of painting. But there is one thing I have done long-term in my life, and that is to read Freud. I must have started in 1975. At the Conservatoire, for several years now, I have made students learn Dora's two dreams, or the wolf man's dream. When I make a film—and this is why I love Bergman almost as much as Godard—there is a Freudian assignment that I impose upon myself. In *Jealousy*, my subject matter was female neurosis; in *In the shadow of women*, female libido; in *Lover for a day*, the female unconscious. In *Lover for a day*, I wanted to deal with the Electra complex, the female counterpart of the Oedipus complex, although they are not perfectly symmetrical. Electra plotted the death of her mother, Clytemnestra, because she remarried. The film tells the story of a conscious friendship between a young woman and her stepmother, who is the same age as her, and how the young woman's unconscious drives her to get rid of this rival for her father's love. It's not fundamental to understand this, but that's how I constructed the film.

Cast



Eric Caravaca
Gilles



Esther Garrel
Jeanne




Louise Chevillote
Ariane

Credits

Directed by	Philippe Garrel
Screenplay by	Jean-Claude Carrière Caroline Deruas Arlette Langmann Philippe Garrel
Director of Photography	Renato Berta
Edited by	François Gedigier
Produced by	Said Ben Said Michel Merkt
Music by	Jean-Louis Aubert
Starring	Eric Caravaca (Gilles) Esther Garrel (Jeanne) Louise Chevillote (Ariane)

A production of SBS Films and Arte France.
A MUBI release.



Further links, information and downloads
at loverforaday.mubi.com

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