




MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2018
OUT OF COMPETITION

The Summer House

A film by Valeria Bruni Tedeschi



INTERNATIONAL SALES

PLAYTIME

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IN VENICE

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AD VITAM PRODUCTION & EX NIHILO
present

The Summer House

(Les Estivants)

A film by Valeria Bruni Tedeschi

France-Italy / 127 min / 1.85

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Synopsis



A large and beautiful property on the French Riviera. A place that seems out of time and sheltered from the rest of the world. Anna goes there with her daughter for a few days of vacation. Amidst her family, friends and the house staff, Anna has to handle her fresh break-up with her partner and the writing of her next film.

Behind their laughter, anger and secrets emerge fears, desires and power relations. Everyone shuts out the rumblings of the world and must face the mysteries of their own existence.

A little Super 8 movie

Since I was born, I've spent every vacation on a large and beautiful estate on the French Riviera. It's a seemingly timeless place, sheltered from the world.

One day, my brother showed me a little super 8 film shot on the terrace of this house by the former owners. You see people going about their lives, children on their tricycles, playing with a dog, adults pranking one another, spraying each other with water, balancing on the narrow edge of a fountain like a tightrope walker.

Seasons and years go by, different dates are inscribed in the lower right-hand corner of the screen, the film takes place over several decades. Generations follow one another, children grow up, people disappear, and babies arrive. Yet life on this terrace seems to always remain the same: children running, adults scolding them; eating, being silly, laughing. There is a moment when the top of a submarine can be glimpsed in the distance gliding through the sea.

Then, one thinks about the world, its history, far from this house. Watching this little film, I realized that, like the former owners, we too were living in this home with the illusion of evading the world and escaping time.

The rocks, the trees, the sea, the house, everything is immutably there, while the years go by. And history unfolds from far away, but perhaps not that far, violently and madly.

I wanted to depict the life of a group in this house; the owner's family, their friends and employees, everyone's solitude despite the group, the overbearing dynamics of relationships, fears, shame, revolt, desires, and loves.

It was important for me to be able to relate how each person deliberately chooses to ignore the noise of the world outside, the time that passes, death that is lurking; how everyone is alone faced with the mystery of their own existence.

Autobiography

I feel that a film's source springs from two opposing forces that create a conflict. This conflict is creative; it gives strength to a project. It allows the project to emerge, withstand, and grow.

My project originated with this little film, and a dream.

I had dreamed that my brother, who'd been dead for several years, asked to read my new screenplay. He read it quite attentively, then turned to look me right in the eye and said: "I forbid you to make this film." A few months after this dream, I started shooting "A Castle in Italy," which my brother had clearly forbidden me to make.

Having the right to write or not about our lives, the people in our lives and the hurt that might cause them is for me at once a painful and fascinating question.

When I write, I want and need to work from a reality that is close to me. I need to be inspired by what I see, what I'm going through, by the people around me. But tackling autobiographical material implies not being kind to oneself, nor to one's close relations. To better understand and love them, I have to feel at liberty to mistreat them. Characters that we dare to look at with cruelty are often much more human, tender and endearing than those we try to spare.

What are the consequences of this approach? How do the people around me react? How do I react to their criticism and astonishment? How do I keep on working despite it all? How far do I allow myself to be influenced by them?

To a certain extent I "gifted" the character Anna with these questions and this angst. She also has a film to make. She also receives a visit from her brother's ghost. And despite her sense of guilt and fear, she can't give up working either. Because for her as well as for myself, work is a way to avoid drowning. Anna will constantly try to replace her panic with work, as if one thing could blot out the other. Her struggle, like mine, is awkward, confused, at times useless and absurd, but tenacious and essential.

For a long time, the story of this group and Anna's story followed parallel lines, merely brushing up against each other. We had to search for links between these two worlds. Find their manner of clashing. Grating. Clutching each other. Of being altered and put in danger by each other. We understood that it was Anna's battle to survive heartache and continue working that provided the film's underpinning tension.

Chekhov-Chéreau

From the very beginning, there were two plays that inspired me: Goldoni's "Holiday Trilogy," and Gorki's "Summerfolk." But in general, it's Chekhov and his vision of the world that have helped me to work. His plays and short stories make me laugh, move and comfort me; they work like a magnifying glass that helps me to take a better look at life.

I discovered Chekhov when I was attending the Amandiers theater school, directed by Patrice Chéreau and Pierre Romans. I was twenty. The characters in these plays, who felt old and like failures, often were just a few years older than me. I identified with them. The feeling of time that passes without really living one's life. Failure in love. The pointlessness of one's own existence. Glimmers of hope and joy. Fear of death. And then a joke that makes you laugh and distracts you from life's deepest anxieties.

Chekhov and Chéreau are at the foundations of my work. I always come back to them. Like a beating heart. The body changes,

but the heart that keeps on beating is the same. Even in those moments in my life as an actress and director when I seemingly distanced myself from them, a secret bond kept our link intact. Each time in my life when I accepted a project or shot a film, I asked myself what Patrice would think about it.

When he died, this link, instead of breaking, magically grew stronger. My connection with him, my questions for him, our differences of opinion; our discussions no longer take place in a rehearsal studio, or around a table at a restaurant, but as an inner dialogue, me with him. He is there, and I take steps forward, even more than before, speaking to him about it. Thanks to my work, I conjure him up.

A year after he died, I shot an adaptation of "Three Sisters;" for Arte, with the actors of the Comédie Française. It was clearly a film I was making with him – thinking about it together, sometimes in disagreement, yet finally in a discussion with him.

Staging directions

Drawing on this experience of filming “Three Sisters,” which we’d rehearsed for several weeks and shot in fourteen days, I imagined a short timeframe for this film, preceded by a long rehearsal period. It was important for the story to take place almost entirely in a single space, to create the feeling of a kind of troupe. I brought the actors together along with a part of the crew on the actual set to question the text, characters and relationships between them so that everyone would become acquainted with

the story without setting anything in stone. It was more about strolling through feelings and places in order for everyone to become familiar with them.

As in my other films, I wanted to mix novices with cinema and theater actors. I find this combination to be joyful, rich, fertile and very much alive. At times destabilizing but always enriching.

The “musicality”

Generally I search for a certain musicality.

Without forcing it, I wanted to try and see every situation to its end. This is how comedy arises, as if to save us. Not to search for what is comical, but to let it come, as a natural consequence.

Charlie Chaplin spoke of a childhood memory: A goat is in a field. It has gotten tangled in barbed wire. The animal struggles to free itself. It’s sad to see it struggling. And at the same time, its movements are funny. There is a mix of tragedy and comedy in the animal. It’s in struggling to break free, in the awkwardness of trying to untangle itself that the goat becomes funny.

Not being afraid of those things that grate on you. Of those things that shame us. Of that which is dark and raw in the behavior and thoughts of human beings. Of their meanness. Of their ridicule. And not being afraid of that which sometimes makes them heroic. Poetic. Tender-hearted and beautiful.

As Chekhov once said: “in life, there are no clear-cut consequences or reasons. Everything is mixed up together...the great and the base, the tragic and the ridiculous.”*

* Chekhov translation: The Cambridge Companion to Chekhov p.60

Valeria Bruni Tedeschi



Born in Turin, Valeria Bruni Tedeschi studied at the Amandiers Theater school in Nanterre and is trained in the Strasberg method. In 1983, she made her film debut directed by Patrice Chéreau, in her first true cinematic role in *Hôtel de France*. She won the Most Promising Actress César (1994) for her role in Laurence Ferreira Barbosa's *Normal People are Nothing Exceptional* (*Les gens normaux n'ont rien d'exceptionnel*). In 1997 she wrote the dialogue for *Notes of Love* (*La parola amore esiste*) with Mimmo Calopresti and realized she had a taste for writing screenplays.

Her first film, *It's Easier for a Camel... (Il est plus facile pour un chameau...)*, received several awards at the Tribeca film festival. In 2007, *Actresses (Actrices)* received the Special Jury Prize at Un Certain Regard and in 2013 *A Castle in Italy (Un château en Italie)* was selected in the Official Competition of the Cannes Film Festival.

Valeria Bruni Tedeschi

Filmography as a Director & Screenwriter

- 2018 THE SUMMER HOUSE (Les Estivants)
Out of Competition - Venice Film Festival
- 2016 UNE JEUNE FILLE DE 90 ANS (Documentary)
Locarno Film Festival
- 2015 THREE SISTERS for ARTE (TV)
- 2013 A CASTLE IN ITALY (Un château en Italie)
Official Competition - Cannes Film Festival
- 2007 ACTRESSES (Actrices)
Un Certain Regard, Special Jury Prize - Cannes Film Festival
- 2003 IT'S EASIER FOR A CAMEL... (Il est plus facile pour un chameau...)
Best Emerging Filmmaker Award - Tribeca Film Festival
Louis Delluc Award – Best First Film

Selected Filmography as an Actress

- 2018 THE SUMMER HOUSE
- 2017 LET THE SUNSHINE IN (Un beau soleil intérieur) by Claire Denis
- 2016 LIKE CRAZY (La pazza gioia) by Paolo Virzi
Italian Academy David di Donatello Award Winner – Leading Role
European Film Award Nominee – Leading Role
SLACK BAY (Ma Loute) by Bruno Dumont
French Academy César Award Nominee – Supporting Role
- 2015 MACADAM STORIES (Asphalte) by Samuel Benchetrit
Latin Lover by Cristina Comencini
- 2014 LOVE (Terre Battue) by Stéphane Demoustier
SAINT LAURENT by Bertrand Bonello
- 2013 HUMAN CAPITAL (Il capitale umano) by Paolo Virzi
Best Actress Award - Tribeca Film Festival
Italian Academy David di Donatello Award Winner – Leading Role
European Film Award Nominee – Leading Role
A CASTLE IN ITALY (Un château en Italie) by Valeria Bruni Tedeschi
LONG LIVE FREEDOM (Viva la libertà) by Roberto Andò
Italian Academy David di Donatello Award Nominee – Leading Role
- 2010 ROSES ON CREDIT (Roses à crédit) by Amos Gitai
- 2009 REGRETS (Les regrets) by Cédric Kahn
- 2007 FAUT QUE ÇA DANSE!
- 2006 A GOOD YEAR by Ridley Scott
- 2005 MUNICH by Steven Spielberg

- TIME TO LEAVE (Le temps qui reste) by François Ozon
Côte d'Azur (Crustacés & coquillage)
by Olivier Duchastel & Jacques Martineau
- A PERFECT COUPLE by Nobuhiro Suwa
- TICKETS by Ken Loach
- 2004 5x2 by François Ozon
Best Actress Pasinetti Award - Venice Film Festival
European Film Award Nominee – Leading Role
- 2003 IT'S EASIER FOR A CAMEL... (Il est plus facile pour un chameau...)
by Valeria Bruni Tedeschi
Best Actress Award – Tribeca Film Festival
- 2002 WINTER (L'inverno) by Nina Di Majo
- 2001 THE MILK OF HUMAN KINDNESS (Le lait de la tendresse humaine)
by Dominique Cabrera
- 1999 LA VIE NE ME FAIT PAS PEUR by Noémie Lvovsky
EMPTY DAYS (Rien à faire) by Marion Vernoux
Best Actress Pasinetti Award - Venice Film Festival
THE COLOR OF LIES (Au coeur du mensonge) by Claude Chabrol
THE NANNY (La balia) by Marco Bellocchio
- 1998 THOSE WHO LOVE ME CAN TAKE THE TRAIN (Ceux qui m'aiment prendront le train)
by Patrice Chéreau
NOTES OF LOVE (La parola amore esiste) by Mimmo Calopresti
Italian Academy David di Donatello Award Winner – Leading Role
- 1997 THE HOUSE (A Casa) by Sharunas Bartas
- 1996 NENETTE AND BONI (Nenette et Boni) by Claire Denis
Best Actress Award – Locarno Film Festival
MY MAN (Mon homme) by Bertrand Blier
French Academy César Award Nominee – Supporting Role
- 1995 THE SECOND TIME (La seconda volta) by Mimmo Calopresti
Italian Academy David di Donatello Award Winner – Leading Role
- 1994 QUEEN MARGOT (La reine Margot) by Patrice Chéreau
FORGET ME (Oublie-moi) by Noémie Lvovsky
- 1993 NORMAL PEOPLE ARE NOTHING EXCEPTIONAL
(Les gens normaux n'ont rien d'exceptionnel)
by Laurence Ferreira Barbosa
Michel Simon Award – Best Actress
French Academy César Award Winner – Most Promising Actress
Bronze Leopard Special Prize – Acting Performance
CONDANNATO A NOZZE by Giuseppe Piccioni
- 1991 THE MAN WHO LOST HIS SHADOW (L'homme qui a perdu son ombre) by Alain Tanner
- 1990 THE STORY OF BOYS AND GIRLS (Storia di ragazzi e di ragazze) by Pupi Avati
- 1987 HÔTEL DE FRANCE by Patrice Chéreau

Pierre Arditi



Selected Filmography

- | | |
|------|--|
| 2018 | THE SUMMER HOUSE by Valeria Bruni Tedeschi |
| 2017 | MR & MRS ADELMAN (Monsieur et Madame Adelman) by Nicolas Bedos |
| 2015 | THE SWEET ESCAPE (Comme un avion) by Bruno Podalydès |
| 2012 | FAMILY MATTERS (La fleur de l'âge) by Nick Quinn |
| | YOU AIN'T SEEN NOTHIN' YET by Alain Resnais |
| | Granny's Funeral (Adieu Berthe – L'enterrement de mémé) by Bruno Podalydès |
| 2010 | ROSES ON CREDIT (Roses à crédit) by Amos Gitai |
| 2009 | PARK BENCHES (Bancs publics (Versailles rive gauche)) by Bruno Podalydès |
| | CHANGE OF PLANS (Le code a changé) by Danièle Thompson |
| 2005 | LE PARFUM DE LA DAME NOIR by Bruno Podalydès |
| | LE COURAGE D'AIMER by Claude Lelouch |
| | ONE STAYS, THE OTHER LEAVES (L'un reste, l'autre part) by Claude Berri |
| 2004 | WHY (NOT) BRAZIL? (Pourquoi (pas) le Brésil) by Laetitia Masson |
| 2003 | NOT ON THE LIPS (Pas sur la bouche) by Alain Resnais |
| | THE MYSTERY OF THE YELLOW ROOM (Le mystère de la chambre jaune) by Bruno Podalydès |
| 2000 | ACTORS (Les acteurs) by Bertrand Blier |
| | THE FALSE SERVANT (La fausse suivante) by Benoît Jacquot |
| 1997 | SAME OLD SONG (On connaît la chanson) by Alain Resnais |
| 1996 | MEN, WOMEN: A USER'S MANUAL (Hommes, femmes, mode d'emploi) by Claude Lelouch |
| | UNPREDICTABLE NATURE OF THE RIVER (Les caprices d'un fleuve) by Bernard Giraudeau |
| | BEAUMARCHAIS by Edouard Molinaro |
| 1995 | THE HORSEMAN ON THE ROOF (Le hussard sur le toit) by Jean-Paul Rappeneau |
| 1993 | SMOKING/NO SMOKING by Alain Resnais |
| | French Academy César Award Winner - Lead Actor |

Valeria Golino



Filmography as a Director and Screenwriter

- | | |
|------|---|
| 2018 | EUPHORIA (Euforia)
Director & Screenwriter
Un Certain Regard – Cannes Film Festival |
| 2013 | HONEY (Miele)
Director & Screenwriter
Un Certain Regard – Cannes Film Festival
Ecumenical Jury Special Mention
Italian Golden Globe Winner – Best First Film
Best New Director Award – Italian Syndicate of Film Journalists
7 ITALIAN
Academy David di Donatello Award Nominations
European Film Award Nominee - Discovery |
| 2010 | ARMANDINO E IL MADRE (short)
Director & Screenwriter
Locarno Film Festival |

Selected Filmography since 2000

- | | |
|------------|--|
| Post-prod. | 5 IS THE PERFECT NUMBER (5 è il numero perfetto) by Igor |
| 2018 | THE SUMMER HOUSE by Valeria Bruni Tedeschi
DAUGHTER OF MINE (Figlia mia) by Laura Bispuri |
| 2017 | IL COLORE NASCOSTO DELLE COSE by Silvio Soldini
Italian Academy David di Donatello Award Nominee – Leading Role
LA CONTROFIGURA by Ră di Martino |
| 2016 | LA VITA POSSIBILE by Ivan De Matteo
DAVID DI DONATELLO Award Nominee – Supporting Role |
| 2015 | FOR YOUR LOVE (Per amor vostro) by Giuseppe M. Gaudino
Italian Academy David di Donatello Award Nominee – Leading Role
AN ITALIAN NAME (Il nome del figlio) by Francesca Archibugi |
| 2014 | THE INVISIBLE BOY (Il ragazzo invisibile) by Gabriele Salvatores
Italian Academy David di Donatello Award Nominee – Supporting Role
JACKY IN THE KINGDOM OF WOMEN (Jacky au royaume des filles) by Riad Sattouf
HUMAN CAPITAL (Il capitale umano) by Paolo Virzi
Italian Academy David di Donatello Award Winner – Supporting Role |
| 2013 | LIKE THE WIND (Come il vento) by Marco S. Puccioni |
| 2011 | KRYPTONITE! (La kryptonite nella borsa) by Ivan Cotroneo
Italian Academy David di Donatello Award Nominee – Leading Role |
| 2010 | DARK LOVE (L'amore buio) by Antonio Capuano |
| 2009 | GIULIA DOESN'T DATE AT NIGHT (Giulia non esce la sera) by Giuseppe Piccioni
Italian Academy David di Donatello Award Nominee – Leading Role |
| 2008 | QUIET CHAOS (Caos Calmo) by Antonello Grimaldi
Italian Academy David di Donatello Award Nominee – Supporting Role |
| 2007 | THE GIRL BY THE LAKE (La ragazza del lago) by Andrea Molaioli
ACTRESSES (Atrici) by Valeria Bruni Tedeschi |
| 2006 | OUR COUNTRY (A casa nostra) by Francesca Comencini |
| 2005 | TEXAS by Fausto Paravidino
MARIO'S WAR (La guerra di Mario) by Antonio Capuano
Italian Academy David di Donatello Award Winner – Leading Role |
| 2004 | 36 QUAI DES ORFÈVRES by Olivier Marchal |
| 2002 | FRIDA by Julie Taymor
RESPIRÒ by Emanuele Crialese
Italian Academy David di Donatello Award Nominee – Leading Role
WINTER (L'inverno) by Nina Di Majo |
| 2001 | HOTEL by Mike Figgis |
| 2000 | IVANS XTC by Bernard Rose |

Riccardo Scamarcio



Selected Filmography

2018	THE SUMMER HOUSE by Valeria Bruni Tedeschi EUPHORIA (Euforia) by Valeria Golino LORO 1 & LORO 2 by Paolo Sorrentino
2017	JOHN WICK: CHAPTER 2 by Chad Stahelski
2016	DALIDA by Lisa Azuelos PERICLE (Pericle il nero) by Stefano Mordini
2015	BURNT by John Wells THE FIRST LIGHT (La Prima Luce) by Vincenzo Marra Pasinetti Award, Special Mention – Venice Film Festival WONDROUS BOCCACCIO (Maraviglioso Boccaccio) by Paolo & Vittorio Taviani PASOLINI by Abel Ferrara YOU CAN'T SAVE YOURSELF ALONE (Nessuno si salva da solo) by Sergio Castellitto Italian Academy David di Donatello Award Nominee – Supporting Role
2013	THIRD PERSON by Paul Haggis
2012	TO ROME with Love by Woody Allen
2011	POLISS (Polisse) by Maïwenn THE AGES OF LOVE (Manuale d'am3re) by Giovanni Veronesi
2010	LOOSE CANNONS (Mine vaganti) by Ferzan Ozpetek
2009	THE FRONT LINE (La prima linea) by Renato De Maria THE BIG DREAM (Il grande sogno) by Michele Placido Pasinetti Award, Special Mention – Venice Film Festival EDEN IS WEST (Eden à l'Ouest) by Costa-Gavras
2007	GO GO TALES by Abel Ferrara MY BROTHER IS AN ONLY CHILD (Mio fratello è figlio unico) by Daniele Luchetti Italian Academy David di Donatello Award Nominee – Supporting Role MANUALE D'AMORE 2 (Capitoli successivi) by Giovanni Veronesi
2006	ROMANZO CRIMINALE by Michele Placido Italian Golden Globe Winner – Best Young Actor
2005	TEXAS by Fausto Paravidino
2004	THE SMELL OF BLOOD (L'odore del sangue) by Mario Martone
2003	NOW OR NEVER (Ora o mai più) by Lucio Pellegrini THE BEST OF YOUTH (La meglio gioventù) by Marco Tullio Giordana

Noémie Lvovsky



Filmography as a Director and Screenwriter

- 2018 **THE SUMMER HOUSE**
by Valeria Bruni Tedeschi – Screenwriter
Out of Competition – Venice Film Festival
- 2017 **TOMORROW AND THEREAFTER** (Demain et tous les autres jours)
Director & Screenwriter
Piazza Grande – Locarno Film Festival
- 2015 **THREE SISTERS** for ARTE (TV)
by Valeria Bruni Tedeschi – Screenwriter
- 2013 **A CASTLE IN ITALY** (Un château en Italie)
by Valeria Bruni Tedeschi – Screenwriter
Official Competition – Cannes Film Festival
- 2012 **CAMILLE REWINDS** (Camille Redouble) – Director & Screenwriter
SACD Prize – Directors' Fortnight – Cannes Film Festival
13 French Academy César Award Nominations
Variety Piazza Grande Award – Locarno Film Festival
- 2007 **ACTRESSES** (Actrices) by Valeria Bruni Tedeschi – Screenwriter
Un Certain Regard, Special Jury Prize
Cannes Film Festival
- 2003 **FAUT QUE ÇA DANSE!** – Director & Screenwriter
FEELINGS (Les sentiments) – Director & Screenwriter
Official Competition – Venice Film Festival
Louis Delluc Prize – Best Film

IT'S EASIER FOR A CAMEL... (Il est plus facile pour un chameau...)

by Valeria Bruni Tedeschi – Screenwriter

Tribeca Film Festival

1999 **LA VIE NE ME FAIT PAS PEUR** – Director & Screenwriter

Silver Leopard for Young Cinema & Ecumenical Jury Prize – Locarno Film Festival

Jean Vigo Prize Winner

1996 **THE PHANTOM HEART** (Le coeur fantôme) by Phillipe Garrel – Screenwriter

CLUBBED TO DEATH (Lola) by Yolande Zauberman – Screenwriter

Toronto International Film Festival

1994 **FORGET ME** (Oublie-moi) – Director & Screenwriter

1992 **THE SENTINEL** (La sentinelle) by Arnaud Desplechin – Screenwriter

Selected Filmography as an actress

- 2018 **THE SUMMER HOUSE** by Valeria Bruni Tedeschi
- ONE NATION, ONE KING** (Un peuple et son roi) by Pierre Schoeller
- 2017 **TOMORROW AND THEREAFTER** (Demain et tous les autres jours) by Noémie Lvovsky
Based on a True Story (D'après une histoire vraie) by Roman Polanski
- 2016 **WILLY THE 1ST** (Willy 1er)
by Ludovic Boukherma, Zoran Boukherma, Marielle Gautier & Hugo P. Thomas
CHOCOLAT by Roschdy Zem
- 2015 **SUMMERTIME** (La belle saison) by Catherine Corsini
ROSALIE BLUM by Julien Rappeneau
- 2014 **JACKY IN THE KINGDOM OF WOMEN** (Jacky au royaume des filles) by Riad Sattouf
- 2012 **CAMILLE REWINDS** (Camille Redouble) by Noémie Lvovsky
Granny's Funeral (Adieu Berthe – L'enterrement de mémé) by Bruno Podalydès
COMING HOME (A moi seule) by Frédéric Videau
FAREWELL, MY QUEEN (Les adieux à la reine) by Benoît Jacquot
- 2011 **SKYLAB** (Le Skylab) by Julie Delpy
GUILTY (Présumé Coupable) by Vincent Garenq
HOUSE OF TOLERANCE (L'Apollonide (Souvenirs de la maison close)) by Bertrand Bonello
17 GIRLS (17 Filles) by Delphine & Muriel Coulin
- 2010 **COPACABANA** by Marc Fitoussi
- 2009 **THE FRENCH KISSERS** (Les beaux gosses) by Riad Sattouf
- 2007 **ACTRESSES** (Actrices) by Valeria Bruni Tedeschi
- 2005 **BACKSTAGE** by Emmanuelle Bercot
- 2004 **KINGS & QUEENS** (Rois et reine) by Arnaud Desplechin
- 2001 **MY WIFE IS AN ACTRESS** (Ma femme est une actrice) by Yvan Attal

Agnès de Sacy

Selected Filmography as a screenwriter

- Pre-prod. LES AMIS DES AMIS by Pascal Bonitzer
 Pre-prod. YAO by Philippe Codeau
- 2018 THE SUMMER HOUSE by Valeria Bruni Tedeschi
 2016 TOUT DE SUITE MAINTENANT by Pascal Bonitzer
 2015 LOOKING FOR HER (Je vous souhaite d'être follement aimée) by Ounie Lecomte
 JUST THE TWO OF US by Solveig Anspach
 2014 HIS WIFE (Son épouse) by Michel Spinosa
 2013 A CASTLE IN ITALY (Un château en Italie) by Valeria Bruni Tedeschi
 Official Competition – Cannes Film Festival
 11.6 by Philippe Codeau
- 2012 LOOKING FOR HORTENSE (Cherchez Hortense) by Pascal Bonitzer
 Out of Competition – Venice Film Festival
- 2010 NO ET MOI by Zabou Breitman
 2009 SOMEONE I LOVED (Je l'aimais) by Zabou Breitman
 One for the Road (Le dernier pour la route) by Philippe Codeau
 French Academy César Award Nominee – Adapted Screenplay
- 2008 THE FEELINGS FACTORY (La fabrique des sentiments) by Jean-Marc Moutout
 Panorama – Berlin Film Festival
- 2007 ACTRESSES (Actrices) by Valeria Bruni Tedeschi
 Un Certain Regard, Special Jury Prize – Cannes Film Festival
- 2006 BAD FAITH (Mauvaise foi) by Roschdy Zem
 THE MAN OF MY LIFE (L'homme de sa vie) by Zabou Breitman
 Toronto International Film Festival
- 2004 RULES OF SILENCE (Le silence) by Orso Miret
 2003 IT'S EASIER FOR A CAMEL... (Il est plus facile pour un chameau...)
 by Valeria Bruni Tedeschi
 Tribeca Film Festival
- 2001 BORDERS (Frontières) by Mostéfa Djadjam
 2000 DE L'HISTOIRE ANCIENNE by Orso Miret
 International Critics' Week – Cannes Film Festival
 Jean Vigo Prize Winner
- 1999 SKIN OF MAN, HEART OF BEAST (Peau d'homme, coeur de bête) by Hélène Angel
 Golden Leopard Winner – Locarno Film Festival

Main Cast & Credits



Anna	Valeria Bruni Tedeschi
Jean	Pierre Arditi
Elena	Valeria Golino
Nathalie	Noémie Lvovsky
Jacqueline	Yolande Moreau
Stanislas	Laurent Stocker de la Comédie Française
Luca	Riccardo Scamarcio
Bruno	Bruno Raffaelli de la Comédie Française
Louisa	Marisa Borini
Célia	Oumy Bruni Garrel
Jonathan Dickinson	Vincent Perez
Marcello	Stefano Cassetti
The producer	Xavier Beauvois

Production	AD VITAM PRODUCTION – France / Alexandra Henochsberg EX NIHILO – France / Patrick Sobelman
With the participation of Coproductio	FRANCE TELEVISIONS, CANAL+ and CINE+ BIBI FILM – Italy / Angelo Barbagallo
With the participation of	RAI CINEMA NJJ ENTERTAINMENT – France FRANCE 3 CINEMA – France
Director	Valeria Bruni Tedeschi
Screenwriters	Valeria Bruni Tedeschi, Agnès De Sacy & Noémie Lvovsky
With the collaboration of	Caroline Deruas
Casting Director	Marion Tuitou
1st Assistant Director	Olivier Genet
Script supervisor	Caroline Deruas
Cinematographer	Jeanne Lapoirie
Sound Engineer	François Waledisch
Production Designer	Emmanuelle Duplay
Costume Designer	Caroline De Vivaise
Production Manager	Serge Catoire
Post-production Managers	Déborah Aumard-Unger & Pierre Huot
Location Manager	Emmanuel Comte
Editor	Anne Weil
Sound Editor	Sandy Notarianni
Sound Mixer	Emmanuel Croset
Colorist	Christophe Bousquet
French Distributor	AD VITAM
Italian Distributor	LUCKY RED
International Sales	PLAYTIME