The Summer House

OUT OF COMPETITION
AD VITAM PRODUCTION & EX NIHILO present

(Les Estivants)

A film by Valeria Bruni Tedeschi

France-Italy / 127 min / 1.35

DOWNLOAD STILLS & PRESS MATERIALS:
http://www.playtime.group/Film.aspx?ID=162730
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.
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)
      Official Competition - Cannes Film Festival
2007  ACTRESSES (Actrices)
      Un Certain Regard, Special Jury Prize - Cannes Film Festival
2006  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 piazza gioia) by Paolo Virzì
      Italian Academy David di Donatello Award Winner – Leading Role
      European Film Award Nominee – Leading Role
2015  MACADAM STORIES (Asphalte) by Samuel Benchetrit
      Italian Academy David di Donatello Award Winner – Leading Role
      French Academy César Award Nominee – Supporting Role
2014  L’OCEAN (Terre Battue) by Stéphane Demoustier
      Italian Academy David di Donatello Award Winner – Leading Role
      European Film Award Nominee – Leading Role
2013  HUMAN CAPITAL (Il capitale umano) by Paolo Virzì
      Best Actress Award - Tribeca Film Festival
      Italian Academy David di Donatello Award Winner – Leading Role
      Italian Film Award Nominee – Leading Role
      French Academy César Award Nominee – Supporting Role
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
      Best Actress Pasinetti Award - Venice Film Festival
      European Film Award Nominee – Leading Role
      IT’S EASIER FOR A CAMEL... (Il est plus facile pour un chameau...)
      Best Actress 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 – Best Actress
      Best Actress Award – Locarno Film Festival
      Italian Academy David di Donatello Award Winner – Leading Role
      THE HOUSE (A Casa) by Sharunas Bartas
      Best Actress Award – Tribeca Film Festival
      BEST ACTRESS (La balia) by Marco Bellocchio
      Best Actress Award – César Award Nominee – Leading Role
      THE HOUSE (A Casa) by Sharunas Bartas
      Best Actress Award – César Award Nominee – Leading Role
      ANNA (La figlia) by Francesco Fantasia
      Best Actress Award – César Award Nominee – Leading Role
      BEST ACTRESS (La balia) by Marco Bellocchio
      Best Actress Award – César Award Nominee – Leading Role
      BEST ACTRESS (La balia) by Marco Bellocchio
      Best Actress Award – César Award Nominee – Leading Role
      BEST ACTRESS (La balia) by Marco Bellocchio
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<td>ROSES ON CREDIT (Roses à crédit)</td>
<td>by Amos Gitai</td>
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<td>2009</td>
<td>PARK BENCHES (Bancs publics (Versailles rive gauche))</td>
<td>by Bruno Podalydès</td>
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<td>2005</td>
<td>CHANGE OF PLANS (Le code a changé)</td>
<td>by Danièle Thompson</td>
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<td>LE PARFUM DE LA DAME NOIR</td>
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<td>by Laetitia Masson</td>
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<td>NOT ON THE LIPS (Pas sur la bouche)</td>
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<td>THE MYSTERY OF THE YELLOW ROOM (Le mystère de la chambre jaune)</td>
<td>by Bruno Podalydès</td>
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<td>ACTORS (Les acteurs)</td>
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<td>by Benoît Jacquot</td>
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<td>SAME OLD SONG (On connaît la chanson)</td>
<td>by Alain Resnais</td>
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<td>MEN, WOMEN: A USER’S MANUAL (Hommes, femmes, mode d’emploi)</td>
<td>by Claude Lelouch</td>
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<td>1995</td>
<td>UNPREDICTABLE NATURE OF THE RIVER (Les caprices d’un fleuve)</td>
<td>by Bernard Giraudreau</td>
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<td>1995</td>
<td>BEAUMARCHAIS by Edouard Molinaro</td>
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<td>THE HORSEMAN ON THE ROOF (Le hussard sur le toit)</td>
<td>by Jean-Paul Rappeneau</td>
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<td>SMOKING/NO SMOKING</td>
<td>by Alain Resnais</td>
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French Academy César Award Winner - Lead Actor

### 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
- **2012** YOU AIN’T SEEN NOTHIN’ YET by Alain Resnais
- **2012** 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
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- **2005** LE PARFUM DE LA DAME NOIR by Bruno Podalydès
- **2005** LE COURAGE D’AIMER by Claude Lelouch
- **2004** 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
- **2000** THE MYSTERY OF THE YELLOW ROOM (Le mystère de la chambre jaune) by Bruno Podalydès
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- **1997** THE FALSE SERVAN (La fausse suivante) by Benoît Jacquot
- **1996** 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
- **1995** UNPREDICTABLE NATURE OF THE RIVER (Les caprices d’un fleuve) by Bernard Giraudreau
- **1995** BEAUMARCHAIS by Edouard Molinaro
- **1993** 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

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
2017 DAUGHTER OF MINE (Figlia mia) by Laura Bispuri
2016 LA CONTROFIGURA by Rä di Martino
2015 FOR YOUR LOVE (Per amor vostro) by Giuseppe M. Gaudino
Italian Academy David di Donatello Award Nominee – Leading Role
2014 AN ITALIAN NAME (Il nome del figlio) by Francesca Archibugi
Italian Academy David di Donatello Award Nominee – Supporting Role
2013 LA VITA POSSIBILE by Ivan De Matteo
Italian Academy David di Donatello Award Winner – Supporting Role
2012 LIKE THE WIND (Come il vento) by Marco S. Puccioni
Italian Academy David di Donatello Award Nominee – Supporting Role
2011 KRYPTONITE! (La kryptonite nella borsa) by Ivan Cotroneo
Italian Academy David di Donatello Award Winner – Leading Role
2010 DARK LOVE (L’amore buio) by Antonio Capuano
Italian Academy David di Donatello Award Nominee – Leading Role
2009 QUIET CHAOS (Caos Calmo) by Antonello Grimaldi
Italian Academy David di Donatello Award Nominee – Leading Role
2008 THE GIRL BY THE LAKE (La ragazza del lago) by Andrea Molaioli
Italian Academy David di Donatello Award Nominee – Supporting Role
2007 OUR COUNTRY (A casa nostra) by Francesca Comencini
European Film Award Nominee - Discovery
2005 TEXAS by Fausto Paravidino
European Film Award Nominee - Discovery
2004 36 QUAI DES ORFEVRES by Olivier Marchal
European Film Award Nominee - Discovery
2002 FRIDA by Julie Taymor
European Film Award Nominee - Discovery
2001 HOTEL by Mike Figgis
European Film Award Nominee - Discovery
2000 IVANS XTC by Bernard Rose
European Film Award Nominee - Discovery

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
Italian Golden Globe Winner – Best First Film
European Film Award Nominee - Discovery
2010 ARMANDINO E IL MADRE (short)
Director & Screenwriter
Locarno Film Festival
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’amore) 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
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<td>THE SUMMER HOUSE</td>
<td>Screenwriter</td>
<td>Out of Competition – Venice Film Festival</td>
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<tr>
<td>2017</td>
<td>TOMORROW AND THEREAFTER (Demain et tous les autres jours)</td>
<td>Director &amp; Screenwriter</td>
<td>Piazza Grande – Locarno Film Festival</td>
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<tr>
<td>2015</td>
<td>THREE SISTERS for ARTE (TV)</td>
<td>by Valeria Bruni Tedeschi - Screenwriter</td>
<td>Official Competition – Cannes Film Festival</td>
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<td>2013</td>
<td>A CASTLE IN ITALY (Un château en Italie)</td>
<td>by Valeria Bruni Tedeschi – Screenwriter</td>
<td>Official Competition – Cannes Film Festival</td>
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<tr>
<td>2012</td>
<td>CAMILLE REWINDS (Camille Redouble)</td>
<td>Director &amp; Screenwriter</td>
<td>13 French Academy César Award Nominations</td>
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<tr>
<td>2007</td>
<td>ACTRESSES (Actrices)</td>
<td>by Valeria Bruni Tedeschi – Screenwriter</td>
<td>Variety Piazza Grande Award – Locarno Film Festival</td>
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<tr>
<td>2003</td>
<td>FEELINGS (Les sentiments)</td>
<td>by Valeria Bruni Tedeschi – Screenwriter</td>
<td>Un Certain Regard, Special Jury Prize</td>
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<tr>
<td>1999</td>
<td>LA VIE NE ME FAIT PAS PEUR – Director &amp; Screenwriter</td>
<td>Silver Leopard for Young Cinema &amp; Ecumenical Jury Prize - Locarno Film Festival</td>
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Selected Filmography as an actress

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<td>Screenwriter</td>
<td>Venice Film Festival</td>
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<td>2007</td>
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<td>1998</td>
<td>THE PHANTOM HEART (Le coeur fantôme)</td>
<td>by Philippe Garrel – Screenwriter</td>
<td>Locarno Film Festival</td>
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<tr>
<td>1994</td>
<td>FORGET ME (Oublie-moi) – Director &amp; Screenwriter</td>
<td></td>
<td>Locarno Film Festival</td>
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<tr>
<td>1992</td>
<td>THE SENTINEL. (La sentinelle)</td>
<td>by Arnaud Desplechin - Screenwriter</td>
<td>Locarno Film Festival</td>
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Co-Writer

Agnès de Sacy

Selected Filmography as a screenwriter

Pre-prod. LES AMIS DES AMIS by Pascal Bonitzer
Pre-prod. YAO by Philippe Godeau
2016  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
2015  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
2012  Official Competition – Cannes Film Festival
2012  11.6 by Philippe Godeau
2010  NO ET MOI by Zabou Breitman
2009  SOMEONE I LOVED (Je l’aimais) by Zabou Breitman
2008  Out of Competition – Venice Film Festival
2008  One for the Road (Le dernier pour la route) by Philippe Godeau
2008  French Academy César Award Nominee – Adapted Screenplay
2007  THE FEELINGS FACTORY (La fabrique des sentiments) by Jean-Marc Moutout
2007  Panorama – Berlin Film Festival
2007  ACTRESSES (Actrices) by Valeria Bruni Tedeschi
2006  Un Certain Regard, Special Jury Prize – Cannes Film Festival
2006  BAD FAITH (Mauvaise foi) by Roschdy Zem
2005  THE MAN OF MY LIFE (L’homme de sa vie) by Zabou Breitman
2005  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
2003  Tribeca Film Festival
2001  BORDERS (Frontières) by Mostéfa Djadjam
2000  DE L’HISTOIRE ANCIENNE by Orso Miret
2000  International Critics’ Week – Cannes Film Festival
1999  SKIN OF MAN, HEART OF BEAST (Peau d’homme, coeur de bête) by Hélène Angel
1999  Golden Leopard Winner – Locarno Film Festival