



FESTIVAL DE CANNES
2025 OFFICIAL SELECTION
OUT OF COMPETITION

CE QUI ME MEUT AND STUDIOCANAL PRESENT

SUZANNE LINDON ABRAHAM WAPLER VINCENT MACAIGNE JULIA PIATON ZINEDINE SOUALEM PAUL KIRCHER VASSILI SCHNEIDER SARA GIRAUDEAU CÉCILE DE FRANCE

COLOURS OF TIME

A film by
CÉDRIC KLAPISCH

RUNTIME: 2H04

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A woman with dark hair, wearing a red dress with puffed sleeves and a dark belt, sits on a set of stone steps. She is looking off to the side. Next to her is a brown leather suitcase and a colorful patterned bag. A black metal railing runs up the steps. The background is a cobblestone path and a wall with some graffiti.

synopsis

Brought together by the unexpected inheritance of an abandoned house in rural Normandy, four cousins discover they share a mysterious family history. In 1895, their ancestor Adèle, then aged 21, leaves her hometown to search for her mother in Paris. She discovers a city on the cusp of modernity, bustling with new-found avant-garde creativity, with the rise of photography and the birth of Impressionist painting. As her descendants retrace her steps, they unravel Adèle's surprising past. The two timelines of 1895 and 2024 intertwine and collide, confronting the cousins' contemporary attitudes with life in late 19th century Paris, leaving everyone's future forever changed.

interview with **CÉDRICK KLAPISCH** *the director*

HOW DID THE IDEA FOR COLOURS OF TIME COME ABOUT?

I had wanted to make a period film, a film with costumes, for a very long time. I've always been obsessed with the idea of Paris before 1900. My first short film, *CE QUI ME MEUT*, was already set in that era. I'm fascinated by that period, probably because so many things were invented then. There was clearly something in the air. I love the costumes, the sets, and the aesthetics of the late century. I've always adored photographers like Eugène Atget, Charles Marville, Gustave Le Gray, or Nadar. Maybe because they were the first to capture memories of Paris – my city

– on film, but mostly because their images have always particularly touched me. I've collected photo books over the years that transport me to that time.

I had seen an exhibition on Edgar Degas that talked about the influence photography had on his painting. Early on, I wanted our script to talk about that too: the relationship between photography and painting. When Impressionism was born, photography had existed for over 20 years. The arrival of a new tool that allowed the representation of reality inevitably pushed painters to change their way of looking at the world and re-examine their painting.

We went to Normandy for a week with Santiago Amigorena to start writing. We talked about all this and quickly wondered if we preferred that the film be set entirely in that era or if we would alternate between the past and the present. In the very first days of work, we decided it would be more interesting for this film to mix the two eras and set up a sort of face-to-face between these two times.

So we invented a story that allowed us to do that: a contemporary family inherits a house with photos and paintings dating from the 19th century. Impressionist painters and photographers have different

answers to the question, 'How can we leave a record of a given moment?' This family story quickly became linked to this question about the representation of reality, a question that revolutionised art history. This led us to constantly connect photography and painting with the fate of this family. As in many of my recent films, it's a story about communication, but here this question is linked to what painting and photography bequeath to us.

HOW DID YOU GO ABOUT WRITING WITH SANTIAGO AMIGORENA?

At the beginning of the writing



process, there was a mystery we were trying to solve by asking many questions about the beginnings of Impressionism. We went to Honfleur, the Le Havre museum, the Marmottan-Monet Museum, the Musée d'Orsay, the Carnavalet Museum... We spent a lot of time going to all these museums, then we read books like Henri Murger's *SCENES OF BOHEMIAN LIFE*. I believe it's the first book to mention these young artists who came from the provinces and led this famous 'bohemian life' in Montmartre, in the 'Aznavourian' sense of the term.

We researched a lot about people's lives before 1900, both through literature and iconography (paintings, photos, and even filmed documents of the time). 1900 really marks a turning point for many reasons. From 1910, Paris changed a lot, because now there were cars, electricity, the metro, aviation. Everything changed very quickly. We learned a lot about the era before 1900, and at the beginning of the writing process we just dreamed while consulting all these photo books I had accumulated over decades. Many scenes in the

film are influenced by that research. For example, we discovered a document that says the Avenue de l'Opéra was the first in Paris to be lit with electricity. The entire Parisian population gathered there that day to witness this event and celebrate. The film's budget didn't allow us to recreate that, but we still tried to figure out how we could mention this event.

After all this research, we quickly saw how complicated, but fun, it is to compare life from that era with today. Some of the greatest advances the film talks about

concern education and literacy, particularly among women. In 1870, only 60% of women could read and write. And that percentage was obviously even lower in rural areas. In 1850, 80% of the population in France was rural. That percentage has reversed by 2025, with 80% of people living in cities today.

We don't realise how much progress has been made on different levels. Today, everyone has a tap with water (hot and cold!) at home. We don't realise that this is a privilege. Small, trivial things like turning on a light, heating with a radiator, navigating the city - I'm not even talking about what the internet or social media has brought us. We've gained things, but we've also clearly lost some.

Just as it's impossible for me to say, 'It was better before,' it's equally impossible to say, 'Everything is better today.' The character of Guy (Vincent Macaigne) constantly criticises capitalism and even technological progress. It was cut in editing, but in one scene he said to Céline, «I think progress had its chance, and when you see the state of the world today, in 2025, well... I think progress didn't work...» We know that some people today are very critical of the world's progress, and not just for environmental reasons. The film, by constantly going back and forth between the past and the present, continually immerses us in this question. It's quite crazy (and

quite depressing) to see how today all provincial towns have invariably become standardised commercial areas with hypermarkets, parking lots, and highway interchanges.

Looking at what the countryside has become today, it's easy to point out the ridiculous omnipresence of warehouses that have sprung up in all regions of France. We wanted to play with this 'Buffalo Grill' aesthetic, these oversized photos that proliferate in today's decor, and this elevator music. Even though modernity can often create beauty, it can also create ugliness.

In 1895, we were still in the early stages of the rudimentary industrial era. There were fewer buildings, so there was a slightly more bucolic side. We played with that. Conversely, at the time, it took three to four days to travel from Normandy to Paris. Now it takes two or three hours.

Today, the omnipresence of social networks like Instagram creates new ways of being and living. Internet memes or the viral creations of influencers create absurd behaviours, as we try to show in the opening sequence of the film at the Orangerie des Tuileries. People take selfies with Monet's paintings in the background to post on Instagram. Always centring everything on oneself creates a kind of contemporary blindness.

Nowadays, we think modernity is the internet or artificial intelligence, but

back then modernity was electricity or hot water! All this is to say that this film was quite complicated to write. There was a lot of information to digest in order to create a small story that was linear and coherent, because it talks a lot about the changes created over time, with technological but also societal progress. Women in 1900 didn't have the same life as today. There have obviously been advances, even if there is still a way to go. The same goes for the world of work or urban planning.

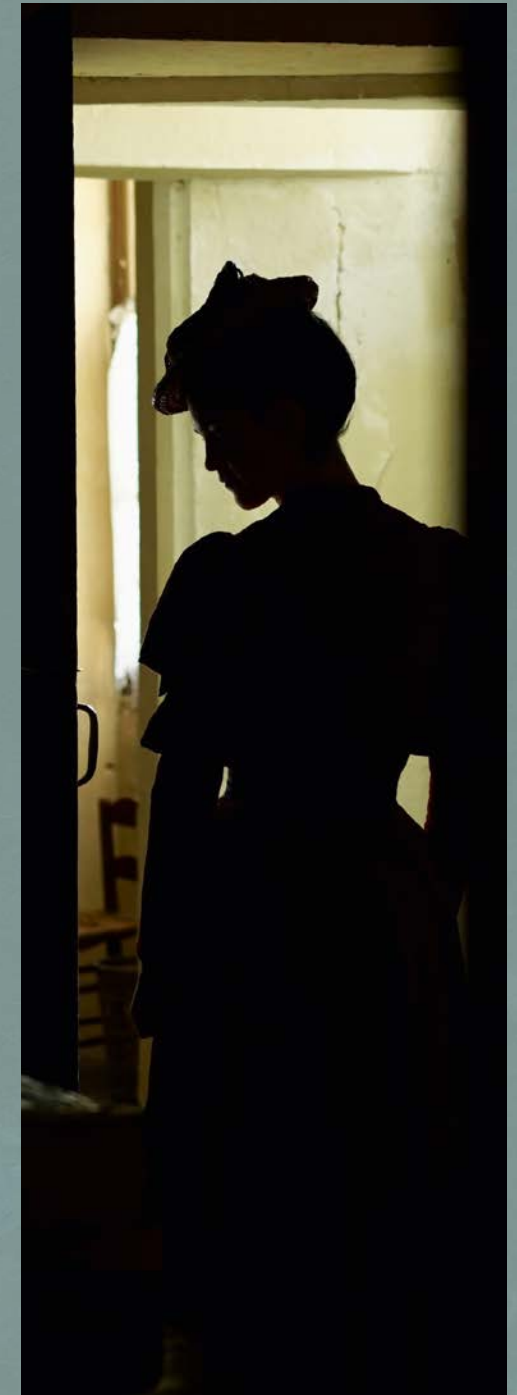
YOU MENTION IN THE FILM THE BEGINNINGS OF PHOTOGRAPHY, WHICH HOLDS AN IMPORTANT PLACE IN YOUR PERSONAL AND FAMILY LIFE...

Indeed. I started taking photos at 12 years old. I was a photographer before even thinking about making films. Yet the fact of making films is linked to my knowledge of photography! In COLOURS OF TIME, there is a somewhat personal source of inspiration in questioning the essential purpose of photography. What remains of the past by photographing it? Why do we want to keep traces of the past? Can photography bring ghosts back to life?

My maternal grandfather, Robert Meyer, took many photos. He left many family albums with quite magnificent pictures. He was

arrested in 1942 because he was a resistance fighter. He and my grandmother were deported and then murdered by the Nazis in Auschwitz. Even though I didn't know them, this absence is heavy and, deep down, very 'present' in my life. I've always felt they were somewhat there, probably thanks to these photo albums. In COLOURS OF TIME, I chose to talk about a 'classic' French family from Normandy, people who were farmers in the countryside around Le Havre. Like all people of that generation, they suffered the atrocities of successive wars. There are small elements in the film that evoke the two world wars, and we can assume that Anatole (the character played by Paul Kircher) died at Verdun and that Adèle (the character played by Suzanne Lindon) probably died during the bombings of Le Havre.

For me, it is quite important at the moment to remind people who idealise war that there is nothing to idealise. Wars primarily create dramas and destroy lives. This dramatic presence of war (even if it is only present in the background) creates a link, in a way, with my family. Sometimes the small intimate stories of anonymous people can be linked with broader history.



IN YOUR FILMS, FATHERS ARE VERY PRESENT. BUT IN COLOURS OF TIME, YOU SEND ADÈLE, PLAYED BY SUZANNE LINDON, ON A QUEST FOR HER MOTHER...

It's true that I often talk about fathers in my recent films and often mention how their absence creates a void. In COLOURS OF TIME, it's the absence of the mother that is the starting point of the film. The story is about a girl raised in Normandy by her grandmother who, upon her grandmother's death (when she is 21), decides to go to Paris because she needs to know her mother. She says, «I can't grow up if I don't know my parents.» The film then becomes like an investigation, but unlike police films, where the investigation involves managing the discovery of a corpse whose murderer we want to find out, here we have someone very much alive, and we just want to know who gave birth to them.

AND THEN THERE ARE THE FOUR COUSINS WHO SET OUT TO DISCOVER THEIR ORIGINS...

Yes, because they discover this house they have inherited, and with it a family that initially seems distant to them but is not so distant after all. They too will conduct an investigation to try to find out where they come from, what their relationship is with these ancestors. The lack of the past creates something. In fact, just as SOMEONE, SOMEWHERE is a

film directly about psychoanalysis, COLOURS OF TIME is a film directly about the importance of the past. As the character Seb says at the end, «I was always looking ahead, and now... it felt good to look back.» We can't move forward if we don't have a look at the past. COLOURS OF TIME is a film that makes this observation. The two stories we tell in this film concern people who do retrospective work. Adèle sets out to open out who her parents were. The four cousins want to know who their ancestors were. Strangely, the film is titled COLOURS OF TIME. It's as if by digging into the past, we actually allow the future to exist.

IN THE 19TH-CENTURY PART, YOU SHOW US PARIS IN A FORGOTTEN LIGHT...

When you see photos of Paris from the time, taken by Eugène Atget or Charles Marville, you see fields! The entire northern slope of Montmartre was the countryside! Since COLOURS OF TIME is set in 1895, I had to talk about the beginning of cinema. It was impossible not to. I felt the need to mention the screenings organised by the Lumière brothers at the Indian Salon of the Grand Café located on Boulevard des Capucines. And it's the character of Vassili Schneider, who is a photographer, who says, «Tomorrow I'm going to see the first cinema screening near

the Avenue de l'Opéra, and I don't know what it is.» And I love what Rose (Raika Hazanavicius) replies: «What's it going to be used for?» I love that question because we're currently in that moment with artificial intelligence, where we say. 'But what's it going to be used for?' And we know very well that in 20 years some will laugh, saying, «Wow, he didn't know what it was going to be used for!» In the same way, when Monet painted the Water Lilies or Impression, Sunrise, we didn't know what it would mean for someone to paint like that. Often, when there is a technological invention or an artistic gesture that will revolutionise the world, at first we don't understand it. So obviously it made me laugh to have her say this line: «What's cinema going to be used for?!»

MAKING A PERIOD FILM IS EXPENSIVE. WAS COLOURS OF TIME EASY TO PRODUCE?

Coming off the success of RISE, I felt it was the right time to try to make a more expensive and ambitious film than the previous ones. Everything in the film, like historical reconstruction, really costs money. Having 80 extras in 1895 costumes is very expensive. Because it's not just 80 costumes. You need hairdressers, makeup artists, dressers. It's very complicated to organise. And I'm not even talking about carriages, cabs, or horse-drawn omnibuses!

It's really unlike any shoot I've done before. I love working in the current era with spontaneity and quick intervention, but here, I knew from the start that I was committing to a heavier production. But I wanted to try it, as a sort of challenge.

YOU DON'T SHOOT THE PAST LIKE IT'S A DIFFERENT PLACE. YOU FILM IT AS THE PRESENT OF 1895...

Yes, because that's what I saw in the photographic references or paintings of the time that I wanted to emulate. For example, in all the photos we see of Paris in 1890, there are many omnibuses, like today's buses but they are horse-drawn. So we had to film that. And to bring Adèle's character to life in her era, I show how she does her morning routine, how she eats, or that milking a cow is part of her daily life. I show little things like that which tell the difference of the era. For me, it was important to go far in those details because they're essential to tell this story.

TO RECREATE THE ERA, YOU ALSO HAD TO SHOOT IN A STUDIO...

We built the Montmartre bistro, Le Rat Mort, in a studio. I love the studio. I would have liked to shoot more in the studio, but for budget reasons we ultimately decided to do many things in natural settings. But yes, I

love filming in the studio. I love the kind of 'laboratory' it creates both aesthetically and humanly. For the actors, it's a place of concentration. Extras and actors are forced to be in the era in a very pronounced way. And that's very interesting.

FOR THIS FILM, YOU HAD TO CREATE TWO FAMILIES OF ACTORS: THE ONE FROM 1895 AND THE ONE FROM TODAY. LET'S START WITH THOSE WHO TAKE US INTO THE PAST, THE FOUR COUSINS...

There's Abraham Wapler who plays Seb. I discovered him while shooting a Cartier commercial with him two years ago. I had known him for a while and found him exceptional. The role of Seb was written for someone 25 years old, and I knew the financiers would be reluctant to go with an actor who isn't yet known to the general public, but, well...it wasn't the first time that happened to me! (laughs). Abraham had both the modernity I needed for a character who's a digital creative, as well as a sort of mysterious depth. For this role, I didn't audition any actors other than Abraham. I had complete confidence. We spent two days on this commercial in Portugal and I knew he was good enough to play Seb. This character is really built as a mirror to Adèle, played by Suzanne Lindon. These two young people are the heroes of the film. Even though

it's really an ensemble film, with many characters, the backbone of the film rests on the shoulders of these two young actors. Now that the film is finished, I see how right I was to trust Suzanne and Abraham, because I find they both have quite powerful emotional qualities. They really brought Adèle and Seb to life.

AMONG THE COUSINS, THERE ARE TWO OTHER NEWCOMERS: JULIA PIATON AND VINCENT MACAIGNE...

I loved working with both. Vincent, the more I see him over the years, the more I discover his talent. He's gained depth in his acting that's incredible. It's a bit like Denis Podalydès, with whom it took me time to work. But in the same way that I saw Denis's evolution, I saw Vincent's. Of course, he has a strong personality, like Lucchini, but at the same time he has an incredible range of acting! He has veracity, accuracy, so he can go very, very far in comedy or drama. I really enjoyed working with him. The same goes for Julia Piaton, who has a rare delicacy and finesse in her acting. I'm happy to have discovered her because she's really the kind of actress I like. They're people who know how to mix comedy with very subtle, very fine everyday things. This range allows, for example, to quickly switch from comedy to drama. It's the opposite of humour that can arise from a caricature drawn with broad

strokes. So it was great to work with her. Plus, Abraham, Julia, Vincent, and Zinedine got along very well, and that was quite miraculous. It's always beautiful when you manage to create a group. That was kind of the goal of the film: even if they are very different at the start, in the end they form a family. As the filming progressed, they created something very collective. They were in sync with who they were acting, with the type of comedy, with the type of presence and intelligence. It was really very beautiful to watch.

LET'S TALK ABOUT ZINEDINE SOUALEM, WHO HAS BEEN IN ALL YOUR FILMS SINCE CE QUI ME MEUT...

Yes, Zinedine is a long-time friend. And this time I thought he should have a more significant role. Like in WHEN THE CAT'S AWAY or NOT FOR OR AGAINST (QUITE THE CONTRARY). So I offered him the role of Abdelkrim. Until now, we had worked a lot on comedy with Zinedine because he has a phenomenal sense of comedy! But with this character, he carries a lot of emotion. Zinedine has become very strong with that too. It was a pleasure to reconnect with him on a deeper level.

THERE'S A VERY MOVING MOMENT IN THE FILM WHEN HIS CHARACTER, A TEACHER, IS APPLAUDED BY ALL HIS STUDENTS. IS THAT ALSO A TRIBUTE TO ZINEDINE ?

It's mainly a tribute to education, but yes, it's also clearly a tribute to Zinedine. Plus, his two daughters agreed to participate at the end of that scene! Symbolically, I thought it was good for them to be present, because I saw both of them being born! Lina and Mouna are now both in cinema – one has become a director and the other an actress. There's really a kind of triple meaning in this sequence. It's true that it was my way of thanking Zinedine, but also the people who matter, who bring something to others. And we've all had a teacher we want to applaud to say, 'Thank you! You really helped me a lot.' By the way, the scene is based on a retirement video of a teacher I saw on YouTube, which is extremely moving.

THEN ON THE PERIPHERY OF THE FOUR COUSINS, THERE'S A NEWCOMER: POMME...

Actually, Pomme (Fleur in the film), I'd already asked her to participate in RISE. During the lockdown, she posted two songs that floored me. Her way of merging simplicity and pure beauty. It's one of those two little songs we chose and she changed the lyrics for the film. It's



this melody she sings in COLOURS OF TIME. She had said no to RISE because I think she wanted to focus on her singing career at that time. But this time, she said, «I don't necessarily want to play a singer in a film, but since it's the second time you're asking, I'll do it.» Plus, I think it went very well with Abraham. She felt comfortable. I knew she could act because I'd seen her in THE SILVER VENUS. Since I wanted to talk about creation in a broad sense, not just photography or painting, I thought it was important for Abraham's character to fall in love with a young woman who has real artistic talent. Someone who picks up a guitar, sings in the street, and immediately it's both simple and magical! That has to be embodied! So, for me, it was essential that Pomme accepted.

FINALLY, IN THE CONTEMPORARY ERA, THERE'S CÉCILE DE FRANCE, WHO PLAYS A DELIGHTFUL CHARACTER!

I think it's part of our long-standing collaboration. I had already seen her imitate grand bourgeois women for fun, and it made me want to offer her this role. I've seen her create characters that goes very far, but this time I admit it was quite crazy to see her creating and embodying this character! I don't think she has ever played this kind of character, a very bourgeois, very cultured, and quite intellectual woman who works

in art history. And Cécile goes quite far, with her way of speaking, her gestures, her elegant way of making her hair dance. There's something very physical. Like Zinedine, Cécile was a mime before becoming an actress. She always needs physical work to build her character. It's really delightful for me! She gives a truth to this character. She doesn't make it the character we usually see – very preppy, caricatured. Here, it's very real because she copied people who exist in real life, and I think that's what makes us laugh.

NOW LET'S MOVE TO 1895 AND TALK ABOUT SUZANNE LINDON. WHY HER?

I saw many young actresses. I had to find a twenty year-old actress, and it was complicated. Of all the young actresses I saw, there were 3 or 4 'shortlisted', as we say now. It was impossible not to choose Suzanne. She told me that when she read the script she knew it was her, that she had to do this film. It was obvious to her. And I think she caught my attention because I also saw that it was for her. Finishing the editing, I realised everything she brought to the film. She carries the film! She goes through this whole story with a lot of emotion, a lot of power. And it's crazy how deeply she makes us experience her epic journey from Normandy to Paris. It's a journey through life but also a journey

through time. She is the one who takes us into that earlier era. We both had the same reaction when she tried on the costume for the first time. She looked at herself in the mirror and had the same shock as me. It was incredible. She had her big 1890 bun, her corset, and that famous red dress created by Pierre Yves Gayraud. She was amazed that it didn't feel like a 'costume'. She saw the era in her, and she saw Adèle in her. Suddenly, I no longer saw Suzanne Lindon but a woman of the time. It was really strange. It had to be her.

TWO YOUNG MEN ACCOMPANY HER ON HER JOURNEY TO PARIS: PAUL KIRCHER AND VASSILI SCHNEIDER

I co-chaired the jury of the Cinéma Festival in Montreal three years ago and we awarded Paul with the Best Actor prize, for WINTER BOY. Since then, I've been following him, and every time he makes a film I always find him amazing! I wanted him to be in COLOURS OF TIME. For Vassili, I had just done the series GREEK SALAD with Aliocha Schneider. I had seen that his younger brother was also an actor in FOREVER YOUNG. Aliocha was too old for the role, so I met Vassili, who is very different in his acting and perfect for my Lucien. I brought Paul and Vassili to auditions on the same day as Suzanne! They didn't know each other. They played

together and I quickly saw that something was happening between them. I saw that they immediately formed a trio. In fact, they left the casting room together. Afterward, they told me they went to a café and started to become friends right after the audition. The difference between Paul and Vassili was interesting in relation to my two characters. I rewrote a lot based on them. I changed things in the film where one, the painter played by Paul, is more artistic, more timid and more dreamy, and the other, the photographer played by Vassili, is more proactive and pragmatic.

FINALLY, IN THE PAST, THERE'S ODETTE, SUZANNE LINDON'S MOTHER, PLAYED BY SARA GIRAUDAU.

We needed a woman just around 40 years old, as the story goes that she had Adèle quite young, around 18-20 years old. Sara seemed perfect to me to play Suzanne's mother. In all the recent films I've seen her in, she's always incredible with a very wide range! Then there was what happened between Sara and Suzanne. It wasn't just a physical resemblance. For many reasons, they are in sync with each other. And it was evident from the first auditions. I had warned Sara that if I chose Suzanne, she would be her mother, but if I chose another actress and they didn't look alike at all, it would be someone else. And Sara played along.

DID THE FACT THAT THEY ARE BOTH DAUGHTERS OF ACTORS CONTRIBUTE TO THIS CONNECTION?

Yes, I think so. I didn't do it on purpose, but it's true that they both have actor parents – and not bad ones (laughs...)! They are daughters of very well-known and recognised actors and actresses. I know Sara talked a lot about it with Suzanne. Many people say it's easier being a child of an actor, but I don't think that's entirely true. Even if you grow up in a creative environment from a young age, it's still very difficult to assert your own personality, detached from that of your parents. You have to make a name for yourself, and clearly Suzanne and Sara have succeeded in that.

SUZANNE, SARA, PAUL, JULIA, ABRAHAM. SO MANY ACTORS WHO HAVE PARENTS IN THE BUSINESS.

Yes, Paul Kircher and Raïka Hazanavicius too. And Vassili's brothers! That's a lot, but I didn't do it on purpose at all. It's true, afterwards I wondered why in this film specifically I fell on them. I found it strange that there were so many 'children of the trade'. I thought maybe it was because COLOURS OF TIME is a family story and there was probably something unconscious that made me choose many children of actors. These are

also stories of lineage. But I didn't do it on purpose. There are people whose lineage I discovered on set. Julia Piaton, for example, I didn't know who her mother was. But just before finalising the casting and realising this, I wondered if it was a reason not to take them? And then I thought no, I don't care! It's really the acting that interests me, so I chose them for their acting quality! That doesn't stop me from looking for new people like Valentin Campagne or Angèle Garnier. Raïka Hazanavicius is not here because she's Serge's daughter or Michel's niece! It's because I worked with her

on a commercial, and like Abraham, I know she's a great actress in the making. All these people must carry their burden in their own way, but for me it's what they do in their acting that counts, not the name they bear.

SPEAKING OF A PERIOD FILM, LET'S TALK ABOUT THE COSTUMES.

For COLOURS OF TIME, I worked again with Pierre-Yves Gayraud, with whom I had collaborated on THE GOOD OLD DAZE and WHEN THE CAT'S AWAY. Anne Schotte, with whom I've made many films, is a kind of genius of contemporary

costume, but I knew she didn't have the same 1900 know-how as Pierre-Yves. In any case, I was happy to find him again and work with him. He has a very developed sense of colour, which for this film was essential. He also has an incredible feeling for materials and fabrics. Not to mention what I said about his know-how in terms of manufacturing and organising work, and also his knowledge in documentation on this late 19th-century era. During the preparation, I was able to see the enormous collection of family photos he had gathered over the years, which allows him to



differentiate between 1870 and 1890. He has an ultra-precise awareness of what a man's shirt or a woman's neckline were at that time, with all the associated accessories: cufflinks, ties, knots, collars.

For women, it's even more complex, with corsets, balloon sleeves, hats, etc. He also has a really technical knowledge of what making a period film entails. I had to work with people who had this very particular skill. Him and his entire team! Very quickly, you realise that for 100 extras, you need 10 people managing costumes, 10 people for hair, and the same for makeup. Initially, I had written scenes for 200 extras, but I quickly understood that we couldn't do it within our budget. So the maximum we had was 70 or 80 extras in a scene, because it also takes about an hour to dress and style a person in a period costume. It's an enormous job.

These costumes bring a lot to the film. With period film, you're quickly transported somewhere else. The images we create immediately bring a particular aesthetic. When I make cinema, I always try to find a harmony between respecting realism (and the banality of everyday life) and creating a particular style unique to each film. If you're too stylised, you become mannered and it very quickly becomes either too 'commercial' or too 'fake.' If you're only respectful of reality,

you risk being ugly or banal and missing a poetic dimension. What's complicated is finding the right balance between the two. For me, Kubrick's BARRY LYNDON, Pialat's VAN GOGH, Patricia Mazuy's THE KING'S DAUGHTERS and Jane Campion's THE PIANO were guides to finding this delicate boundary. Conversely, there were also many bad examples that scared me quite a bit. There was a real fear of resembling bad historical TV reconstructions or American blockbusters that recreate an overly stylised idea of the era, far too removed from reality.

DID THE ERA, WITH ITS COSTUMES, IMPRESSIONIST PAINTINGS, AND PHOTOS, INFLUENCE THE IMAGE, FRAMING, OR EVEN THE DIRECTION OF THE FILM?

Yes, even if we didn't want to. We went to museums a lot – with Santiago Amigorena for the scriptwriting and then with Marie Cheminal, the production designer, Pierre-Yves Gayraud for the costumes, and Alexis Kavyrchine, who did the cinematography. We all drew from artists of that time. With Alexis Kavyrchine, at one point we went through a lot of documentation. We had the same conviction that shooting digitally was a problem for accurately depicting the 1900s. By looking at a lot of early colour photos, autochrome photos, we

realised we had never really seen that in a film and wondered how we could recreate that image quality with our digital tools. That was the starting point of research that lasted almost two years. We created the film's images with this starting point, contrasting today's digital and clinical image with this 'autochrome' quality seen in the photos of the Lumière brothers, Lartigue, or Ducos du Hauron. And of course, we also referenced the paintings of Claude Monet and other impressionist painters, like Degas, Renoir, Berthe Morisot, or Caillebotte.

On the first day of shooting, I was at the Gare Saint-Lazare, and there's a shot I did that imitates a painting by Claude Monet, because he painted it at Saint-Lazare. We imitated Monet's framing because we were in the same place! There's something about it that even if it's unintentional, you're in their footsteps. For me, it's beyond a tribute. I've always loved Claude Monet, his highly developed sense of colour. His extraordinary ability to mix the texture of a brushstroke with a flat wash. When you look closely at the red/orange circle of the sun or the orange streaks of the reflections of that same sun in Impression, Sunrise compared to the sky wash, it's phenomenal.

For me, Monet is truly a revolutionary artist and the inventor of a new relationship with colour. This film undoubtedly also pays homage to

that perspective, because having a sense of colour is what touches me the most. It's also what I love about colourist photographers like Harry Gruyaert, Martin Parr, or Alex Webb. It's probably one of the most impressive talents for me, to be able to harmonise colours correctly. For that, Monet is indisputably an absolute master. When you go to see the Water Lilies room at the Orangerie Museum, you can spend hours looking at these paintings, not only because they are gigantic but also because you are inevitably fascinated by the impact of the colours.

For many films, I've been trying to improve my own relationship with colour. I try, film after film, to master that. Since CHINESE PUZZLE, BACK TO BURGUNDY, and SOMEONE, SOMEWHERE, I feel like I'm finding ways to achieve it. Impressionism is undoubtedly a kind of pinnacle in the history of art regarding the use of colours. Since COLOURS OF TIME delves into that era, it was fundamental for me to have a real in-depth focus on colours in this film. Just as the painters of that time used new techniques to evolve painting, this film explored the possibilities of digital technology from shooting to colour grading, to serve the colours.

IN COLOURS OF TIME, YOU REUNITED WITH ALEXIS KAVYRCHINE, WHO YOU

WORKED WITH ON BACK TO BURGUNDY, RISE, AND PART OF GREEK SALAD. WHY HIM SPECIFICALLY FOR THIS FILM?

Each time, I worked with him for different reasons. On BACK TO BURGUNDY, the first time, it was because I knew he had done documentaries and I needed someone with that background. For me, many scenes, like the one with the grape pickers, needed a documentary approach. Alexis has clearly evolved since BACK TO BURGUNDY. By working with Dupontel and other directors, he has become more of a stylist. And today he has this dual skillset that allows him to either stylise an image or work in a frank documentary style. On RISE, it was also clearly because of his relationship with dance, as he had filmed a lot of it. He also has a strong relationship with colour and contrast. There are quite a few cinematographers who are a bit afraid of contrast and always tend to soften images or don't like true black or saturated colours. Alexis, on the other hand, loves true black. He loves sharp lights.

He is also a cinematographer who will adapt to the style of each project and each director. It's perhaps this versatile side that I like about Alexis, the fact that he can go from a film with very soft, pastel light to a film with a strong contrast ratio. And I like being able to switch from one

aesthetic to another depending on the projects. Since we have the same visual approach, we find ourselves just as happy when we need to follow in Claude Monet's footsteps as when we need to have a very pronounced modern and digital image.

HOW DID YOU WORK ON VISUALLY DISTINGUISHING THE TWO ERAS?

Quite quickly, I realised that we shouldn't try to create the same look for both eras. There was a lot of work on both the colour grading and the film's special effects. It took us a while to work out how to create a coherent colour, imitating autochromes with a lot of grain. We contacted a company that does colourisation for black-and-white documentaries about the First World War, for example. It's thanks to this paradoxically very modern technology (which integrates AI) that we were able to find an old-fashioned look. We also shot the entire 1895 era with anamorphic lenses and all the contemporary scenes with spherical lenses. This creates a different image texture and a different relationship with blur in the two eras.

YOU REUNITED WITH EDITOR ANNE-SOPHIE BION...

This is the fourth film we've done together, and she also worked on the series GREEK SALAD. On COLOURS OF TIME, there's a sort of culmination of Anne-Sophie's craft. I must admit, she blew me away! She works very quickly on things that can be extremely complicated and sophisticated. In the film, we alternate between very basic editing scenes and scenes integrating VFX or image manipulations, and she's very strong with all that. Then there are pure editing elements, like in RISE, her relationship with rhythm, music and dance. In COLOURS OF TIME, it's more about the actor's performance and narration. You have to choose the right take, decide if they are long takes or if you edit a lot within a scene. You have to know how to cut a scene, not just choose the best performance. You also have to choose when to be close, when to be far. In an ensemble film like this one, which covers two eras and follows several stories, it quickly becomes extremely complex. You have to know how to find the film in all that! Here too, like with Alexis Kavyrchine, Anne-Sophie and I are very in sync. We seek the same thing and have no preconceived opinion about how to achieve it.

ONE OF THE COMPLEXITIES OF THE FILM - AND ITS EDITING - IS

TO NATURALLY TRANSITION FROM ONE ERA TO ANOTHER. WHEN DID YOU FEEL IT WAS WORKING?

It's a film where you had to be patient. That was true during While filming. To shoot a scene of Suzanne Lindon walking on the Pont Louis Philippe with carts, omnibuses, cabs passing by, we had to wait 30 minutes between takes. That's how long it takes for the horses to turn around, to reposition the extras, to give comments to each one, etc. And patience was also true in editing and post-production. To be honest, when we watched the first cut with Anne-Sophie, we thought it didn't work at all as it was. But strangely, we didn't panic. We knew we had to trust the work and that there was probably a film to be found in all that. We knew we just had to be relentless and meticulous. We had to be patient. We felt it was taking time to come together. So no, there wasn't a magical moment where I thought, 'This is clear, it works.' But with patience, a film appeared.

AFTER MANY COLLABORATIONS WITH LOÏK DURY, YOU WORKED FOR THE FIRST TIME WITH COMPOSER ROB...

Loïk didn't really want to work on this film. I think he didn't feel the 'period film' aspect. Quite quickly, I thought it might be good for this film to change composers. It pushed

PRIX
DES
CONSOMMATIONS

Bock	50c
Absinthe	65c
Vermouth	50c
Pernod	50c
Calvados	70c
Cognac	50c
Café	50c





me to have a different relationship with music. Eric Michon introduced me to Rob, who I knew had worked with Rebecca Zlotowski and on THE BUREAU. When we met, it was the human connection that I liked, the way he talked about the script and proposed ideas for the music. The first piece he composed was the opening credits music. He captured something I was looking for. I had overwhelmed him with information at the beginning, and then he really took me elsewhere. It's very nice to work with him, and once again, it was very interesting on COLOURS OF TIME because it's a film that needed modern music that wasn't directly electro, pop, or hip hop. Even though we were clearly looking for a contemporary approach, we wanted to keep an instrumental side and invent 'Impressionist' accents. Rob studied painting before turning to music, and it was interesting to explore with him how to create a modern sound that could adapt to that era.

The late 19th century was extremely musically creative in France. There are many composers I love: Satie, Massenet, Saint-Saëns, Ravel, and of course Debussy, who was our guide because he somewhat synthesises that era and fits with the 'Impressionist' mood we were looking for. For me, Debussy was a bit like Jimi Hendrix or Janis Joplin for THE GOOD OLD DAZE. Those

artists helped me revive the spirit of the 70s. Similarly, here, when we put Debussy's music on a Claude Monet painting, you feel there's a direct connection between the two artists. You're immersed in that era. It guided us, and Rob felt quite comfortable with that. I really like what he created. It's neither classical music nor ultra-contemporary music. It's a sort of 'Impressionist' melding of the two, which fits the film perfectly.

WE KNOW YOUR TASTE FOR CATCHY TITLES THAT ARE ALMOST PUNS. WHERE DOES COLOURS OF TIME COME FROM?

I wrote a collection of titles a long time ago and it's in there. I didn't think I would ever use it. At first, with Santiago, we titled the film SEE. We thought it had to be about seeing. What is seeing? Because there's a connection with painting, with the gaze. Then at some point we realised we weren't talking about that at all, but that the film was related to the life of a family. In this film, the four cousins investigate their family's past, and Adèle searches for her parents. We could have called this film 'The Return of the Past' or 'Digging into the Past,' but as soon as we thought of using this title everything fell into place. It's as if we found the hidden meaning of the film. Digging into the past also allows the future to come... Finally, it became the common

thread for all the characters in the film: Abdel (Zinedine Soualem) is a teacher who trains future generations; Adèle (Suzanne Lindon) will also become a teacher, have children, and create the entire lineage. She will have a relationship with the future because of that; Céline (Julia Piaton) is an engineer working on future transportation; Guy (Vincent Macaigne) is a beekeeper working to preserve the environment and the future of the planet; Seb is a digital creator focused on new images; and Claude Monet and the other impressionists created an avant-garde. They opened a path that allows for the arrival of a new modernity. And with photographers like Nadar, they created a new way of seeing, a new perspective. It's also what Seb (Abraham Wapler) says towards the end of the film: «I was always looking ahead, and now... it felt good to look back...»

We can't move forward properly without having knowledge and perspective on the past. The film evokes this paradoxical movement: One day, long ago, the streets of Paris were lit with electricity; One day people held the first Impressionist exhibition. One day Adèle found Gaspard. And all these past actions led to the future. Looking back gives us a perspective on what the anticipated future was compared to what we know in life today.

There is an epic dimension in the

journey of the cousins and Adèle's adventure.

In both cases, there is an idea of travel. A journey to Paris for Adèle, which will be like a personal epic, and a journey through time for the cousins, which will undoubtedly change their lives and allow each of them to approach the arrival of a new future.



CÉDRICK KLAPISCH

biography

Acclaimed director Cedric Klapisch started in cinema as an electrician on several films before directing *CE QUI ME MEUT*, a short film. He will use that name for the production company he founded.

In 1992, Klapisch directed his first feature film, *LITTLE NOTHINGS* with Fabrice Luchini. He directed Romain Duris for his first feature, *THE GOOD OLD DAZE* who became one of his favorite actors. Duris then went on to play the main character in *THE SPANISH APARTMENT* (2001) – the first film of a trilogy including *RUSSIAN DOLLS* (2005) and *CHINESE PUZZLE* (2013).

In 2008, he directed *PARIS* and followed up with a documentary on the ballerina Aurelie Dupont in 2010. At the end of 2015, he directed his first TV series called *CALL MY AGENT* and went on to cofound LaCinetek, a VOD platform curating heritage cinema.

His film *BACK TO BURGUNDY*, starring Pio Marmaï, Ana Girardot and François Civil, was released in France in June 2017. He then found again onscreen François Civil and Ana Girardot as costars in *SOMEONE SOMEWHERE* in 2019.

RISE (2022), his latest film, is an inspiring story of resilience, starring Marion Barbeau, prima ballerina at the Paris Opera, François Civil, Pio Marmaï, Muriel Robin and multiawarded dancer and choreographer Hofesh Shechter.

His latest film, *COLOURS OF TIME* (2025), will be presented in the official selection out of competition at the 2025 Cannes Film Festival.

filmography

2025	COLOURS OF TIME
2022	RISE
2019	SOMEONE, SOMEWHERE
2017	BACK TO BURGUNDY
2015	CALL MY AGENT (TV SERIES)
2013	CHINESE PUZZLE
2011	MY PIECE OF THE PIE
2008	PARIS
2005	RUSSIAN DOLLS
2003	NOT FOR OR AGAINST (QUITE THE CONTRARY)
2002	THE SPANISH APARTMENT
1999	MAYBE
1996	FAMILY RESEMBLANCES
1996	WHEN THE CAT'S AWAY
1994	GOOD OLD DAZE
1992	LITTLE NOTHINGS



interview with **SUZANNE LINDON** *Adèle*

BEFORE RECEIVING THE SCRIPT, WHAT DID CÉDRIC KLAPISCH REPRESENT TO YOU?

I discovered Cédric very early because he's a director who gets passed down – and this film talks about transmission. His cinema was part of a sort of unconscious cinephilia I had even before I developed a conscious cinephilia! I really grew up with Cédric's films, so it was very emotional to think that I might be part of this movie family. Because, for me, Cédric has really created a sort of family or troupe of actors. Being able to join that was incredibly powerful. When you're a young actor starting out, it's

huge to be chosen by Cédric. He's discovered so many people! It's a joy and also a validation of talent! Because the people he's chosen, who he's worked with, they've had incredible careers afterwards. His trust gives confidence!

HOW DID HE CHOOSE YOU?

The story is strange because I heard about the film from a friend who said, «Like all the girls, you must audition for Klapisch's film.» And I replied, «Yeah, yeah, sure,» even though I hadn't heard about it at all! I talked to my agent, who said, «I think he's already found someone.» But I thought we should ask anyway,

and eventually I met Cédric. I arrived late in the casting process, thinking it wasn't a sure thing, especially since I wasn't what he had in mind for the character at all. I felt there was a connection between us that happened through the work, through the auditions. He gave me the impression of having met the character and taking a step into his imagination.

IT SEEMS THE COSTUME TESTS WERE CRUCIAL...

Since I've always been a bit androgynous in life and people often imagine me that way, I thought it might not suit me, especially

since the costumes of that era were very feminine, very gendered. The costume really helps you find a character. For me, there was something to find with Adèle's body. She doesn't come from the same place as me at all. She's a girl who grew up in the countryside, knows how to milk cows, is handy. I had to find something in the posture, the gait, that was more feminine and at the same time more rustic than I am. As soon as I put on the costume with the corset, the constraint forced me to hold myself differently, while being a bit more rough. Then I saw myself and I could believe it. And I saw that Cédric believed it.



We saw the character when I put on the costume and did the bun! In the morning, when I dressed, it helped to have my little red costume, always the bun, like a ritual that made me really leave myself to become this character. The preparation time varied between two and a half and three hours, which also helped me understand what women endured at that time.

THE CONNECTION WITH VASSILI AND PAUL DURING THE AUDITIONS WAS ALSO CRUCIAL...

What helped was that they were boys I knew a bit. I had met Vassili on Valeria Bruni Tedeschi's film, *FOREVER YOUNG*, where I had a small role. I liked what I felt and saw

of him. I had met Paul at Cannes, in an informal setting where I saw his personality and immediately adored him! I had mainly seen their work and admired them. It helps when you audition with actors you admire. I felt with the boys that we listened to each other in the same way, that there was immediate harmony! I wasn't supposed to stay for their auditions, but Cédric said, «They're coming. If you want, you can stay.» Cédric put me in the middle of the two and suddenly I was like a weathervane: Vassili spoke, I looked at him. Paul spoke, I looked at him. My head kept turning! I was very happy and amused to see them play together. In fact, it's a bit like the situation at the beginning of

the film when we meet on the boat. It amuses this young girl to come across two boys who are a bit like Chip and Dale. I felt that something was happening between us and that we could form the trio Cédric was looking for. We were so happy to be together that we didn't leave each other after the audition. We went for a coffee, it was pouring rain, and I remember we said we hoped to make the film together! I think Cédric, who saw us leave together in Paris, thought, 'Well, these here are my characters!'

AND WITH SARA GIRAUDAU?

The real challenge was to find a mother who could be believable for me. With the other girls Cédric

considered for the role, there were many possibilities. With me, less so. Cédric had the idea of Sara because he likes her a lot, and rightly so. When we met, something happened. We were synchronised: I remember we drank our glass of water at the same time, put it down at the same time; we had the same gestures. I immediately felt free playing with her. It was very easy to have intimacy, to touch, to be genuinely moved.

THE COSTUME HELPED YOU FIND THE CHARACTER. DID THE SETS HELP YOU FIND THE ERA?

Yes, the sets and accessories! I was attached to my suitcase! In fact, they gave it to me at the end of filming and I burst into tears. For me, the suitcase is Adèle. It's really her solitude that she carries around. Thanks to the sets and accessories, it was easy to immerse myself in the era. Since it's an unfamiliar atmosphere, I think it also helps the body. You don't sit the same way, you don't move the same way. Running or walking with period shoes on period cobblestones changes our rhythm and the way we move. All this helps to create the reality. I think it also really gives the idea of Cédric's vision. While reading the script, I imagined things. And when I saw the sets, I thought, 'Ah, this is Adèle's Paris, and this is Cédric's film.'



WHAT STOOD OUT TO YOU IN THE WAY CÉDRIC KLAPISCH DIRECTED YOU?

He always puts us in the situations and the lives of the people we play. Very quickly, you understand that you can never fake or pretend with him. He's very clear when he directs. And I feel that what he's looking for is a really simple truth about the characters. So it's impossible to overact with him. On set, you feel a bit protected because suddenly you're in absolute trust, because what he asks of us is to get closer, not to what we are, but to the situation, to life, and to the everyday. It's difficult to play the everyday. It's harder to be accurate, to let go, when you say «Pass me the salt,» than when you're in emotional situations! Cédric's concentration and the ease with which he directs, his generosity, the way he also brings people together on set, I've never seen that. I've never seen someone who is so directive and at the same time so collective. When he directs someone, that direction is also valid for someone else. Suddenly, there's a kind of harmony among everyone. That's his strength: he directs the whole team.

SUZANNE LINDON

biography & filmography

Actress, director, and screenwriter, Suzanne Lindon was just 20 years old when she directed her first feature film, *SPRING BLOSSOM*, in which she also played the lead role opposite Arnaud Valois. The film was selected for the Official Competition at the 2020 Cannes Film Festival.

She later appeared in Season 2 of *IN THERAPY*, in the episodes directed by Arnaud Desplechin. That same year, she featured in Valeria Bruni Tedeschi's film *FOREVER YOUNG*, which was selected for the Official Competition at Cannes 2022.

In early 2025, she will begin filming Claire Denis's next feature, which they co-wrote together, adapted from a play by Bernard-Marie Koltès.

She will also star in Cédric Klapisch's upcoming film *COLOURS OF TIME*, presented Out of Competition in the Official Selection of the 2025 Cannes Film Festival,

2025

COLOURS OF TIME

CÉDRIC KLAPISCH

2022

FOREVER YOUNG

VALERIA BRUNI TEDESCHI

2020

SPRING BLOSSOM

SUZANNE LINDON

interview with **ABRAHAM WAPLER** *Seb*

HOW DID YOU MEET CÉDRIC KLAPISCH?

We met during casting. Of course, I knew who Cédric was and had seen some of his films. I wasn't working much at the time, so it was completely crazy. I was supposed to be shooting on a TV series, but I decided to meet Cédric instead. I don't regret it at all. It was a great decision!

WHAT DO YOU LIKE ABOUT THE ROLE OF SEB?

He represents a whole generation

of young people. It might sound a bit pretentious, but he's kind of like the new Cédric Klapisch, one or two generations later – a Klapisch 2.0. I joked with Cédric, saying: «I'm kind of you in the film, but from another generation.» And that's sort of what the film is about, the transition from one generation to another. I also liked the idea that this seemingly clichéd character isn't just a superficial Instagrammer, but also a filmmaker, a true artist.

HOW WAS THE FILMING EXPERIENCE?

When I found out I was going to work with Cédric Klapisch, I thought: «Wow, I'm going to shoot with a French cinema giant.» I was afraid I wouldn't be up to the task! But with Cédric, I felt like I was with family, with a friend. He's so kind, and so sensitive in the way he listens, that it was pure joy. His way of directing actors is very relaxed. He always starts by giving us the freedom to do what we want before sharing what he had

in mind. That way, we really work together! He builds a very secure environment around you, so you can do a lot of things.

SEB IS PART OF A REUNITED FAMILY SEARCHING FOR THEIR ROOTS. HOW WAS IT WORKING WITH THE OTHER ACTORS PLAYING HIS COUSINS?

Great! It wasn't a shoot where everyone would lock themselves in their hotel rooms or go straight home at the end of the day. We spent time together.



With Zinedine, we met at every breakfast to taste the scrambled eggs from all the hotels, from all the places we worked! With Vincent, some days we would go swimming in the freezing water at Le Havre before having beers. And Julia, we'd crossed paths a long time ago. Our mothers knew each other and had worked together, but we didn't really know each other. That's changed now. Julia is

like a big sister to me, or maybe more like a cousin.

AND POMME?

Of course I knew a bit about her music and her persona. Pomme is funny, very honest, very raw. With her, you can't pretend and I really like that. It was great working with her.

YOU ALSO WORKED WITH

CÉCILE DE FRANCE?

Who is incredible! The days I was shooting with Cécile, I wasn't really shooting. I was watching Cécile act! She took so much pleasure in acting that it was contagious!

WHAT WILL YOU TAKE AWAY FROM THIS SHOOT?

That at work you lead by example, and that good humour is a form of politeness. Cédric believes

in equality everywhere on set. I'm very proud to have worked with him because I see that all the people he chooses and who work with him are like him: kind, empathetic, talented. Being part of that makes me feel better about myself.

ABRAHAM WAPLER

biography & filmography

After training at Cours Florent, Abraham Wapler was part of a group of young people who set off on a road trip across Europe in 2018 with Interrail. Directed by Nicolas Bedos and Yvan Attal, the young actor appeared in January 2023 as the principal's son in the TF1 series TOULOUSE-LAUTREC HIGH SCHOOL. In this school that welcomes students with disabilities, Jules—his character—struggles to regain balance in his life after losing the use of his legs.

In the cast of REUSSS for France TV Slash, Abraham Wapler was chosen in 2022 to play the male lead in another series for the platform. In CARO NOSTRA, he plays Vadim, who starts university in Paris alongside his sister, Antigone (Ella Pellegrini). He stars in COLOURS OF TIME, which will be presented out of competition in the official selection at the 2025 Cannes Film Festival. He will also appear in THE RUNAWAY KIDS by Carly Blackman, coming soon.

2025	COLOURS OF TIME	CÉDRIC KLAPISCH
	THE RUNAWAY KIDS	CARLY BLACKMAN
2021	THE ACCUSATION	YVAN ATTAL
	OSS 117:	
	RED ALERT IN BLACK AFRICA	NICOLAS BEDOS
2018	INTERRAIL	CARMEN ALESSANDRIN
2012	RADIOSTARS	ROMAIN LÉVY



interview with **JULIA PIATON** *Céline*

WHAT DOES CÉDRIC KLAPISCH REPRESENT TO YOU?

I entered Cédric's universe through *THE SPANISH APARTMENT*, like many people of my generation. After that, I watched *GOOD OLD DAZE*, *WHEN THE CAT'S AWAY* and *RUSSIAN DOLLS*. When you see these films as a teenager, you discover characters who dare to express who they are, even in their uncertainties, and that's what I liked. *THE SPANISH APARTMENT* is a film that makes you laugh as much as it touches you. As a teenager, I was a

bit of a fan of Cécile de France. To me, she was a symbol of freedom and humour. She was an actress I dreamt of meeting one day, and life gifted me that on the set of *COLOURS OF TIME*!

AND HOW WAS THAT MEETING?

I was incredibly thrilled to meet her. I was dying to make her laugh, but instead I did everything wrong, nervously giggling while talking to her. She must have thought, 'What a burden I'm going to have to carry!' Jokes aside, seeing Cécile

on a Cédric Klapisch set is watching people who know each other very well and are part of the same film family. There's the same calm, the same gentleness in the work, as well as great rigour.

WHAT WAS YOUR FIRST IMPRESSION WHEN YOU READ THE SCRIPT?

I found it very original, very daring. It raises a question that is very important to me: what does it mean to be a family? Because there's the family we're born into and the family

we choose. What's very moving in *COLOURS OF TIME* is that Céline, my character, and her cousins don't have much in common. First, they get to know each other tentatively, with the shyness you have when you don't know someone and judge them a little. Then they choose each other after getting to know each other. I find that quite beautiful.

AND YOUR CHARACTER?

At first, I thought she was very rigid, not living a great life, not having much fun. But that's also what's

beautiful. She thinks she has it all figured out, that she has the right life, the right job. But in reality, not much is going well for her emotionally. She's not very happy deep down. She seems quite lonely. I find it very touching that she suddenly makes friends almost for the first time. When she opens up to them at one point in the film, it might be the first time she feels safe enough to say such things. I think it's very powerful how Cédric, without you realising it, suddenly makes you very emotional.

PEOPLE OFTEN PRAISE HIS DIRECTION OF ACTORS. WHAT DO YOU THINK?

Cédric wrote a very precise script, but once on set we had a lot of freedom! From the little I know of Cédric, I felt that he was someone who constantly doubts, questions things and negotiates with himself without us ever noticing. I felt that once he was sure of his choice, there was no more discussion. I had my part to play and he had complete confidence in me. In a way, it almost destabilised me! I thought, 'Maybe he doesn't dare tell me anything.'

But it's the opposite. Once he'd chosen me, it was up to me to do what I wanted with Céline. It's a responsibility, and at first I thought, 'He trusts me that much?!' And yes, he does. Once you get past that, it gives you confidence.

WITH THE OTHER ACTORS IN THE COUSIN GROUP, YOU HAD TO BECOME A FAMILY ON SET, BUT CÉDRIC SAYS YOU ALSO DID SO OFF SET...

Yes, but that's not because of us. It's thanks to Cédric. He knows how to bring people together. Even though

it's true that we actors want to like each other, I didn't have to do much because I had really great partners, such as Zinedine Soualem. We got along wonderfully from the moment we started talking! He's funny and puts so much effort into everything. There's something childlike and wonderful about Zinedine. Plus, it's lovely because he's a regular in Klapisch's films. He knows him inside out and yet he always has the same emotion working with Cédric, the same respect, the same admiration. And that moved me a lot. I also loved working with Abraham Wapler and Vincent Macaigne.



JULIA PIATON

biography

Julia Piaton first caught the public's eye with her role in the hit comedy trilogy SERIAL (BAD) WEDDINGS, where she played one of the Verneuil daughters. The role brought her national recognition and marked a turning point in her career.

Alongside these popular comedies, Julia has carved out a space in more intimate cinema. In THE SMALL VICTORIES (2022) by Mélanie Auffret, she plays a schoolteacher confronting illiteracy in a small Breton village, opposite Michel Blanc. Her performance was widely praised for its balance of precision, humor, and emotional depth.

She also appears in THE RULES OF ART by Dominic Baumard, a sharp and ironic dive into the world of contemporary art, and in TREASURE HUNTERS : ON THE TRACKS OF KHUFU by Barbara Schulz, a family adventure film full of playful energy and rare chemistry with Fabrice Luchini.

Daughter of actress Charlotte de Turckheim, Julia grew up on film sets—only to step away from them during her teenage years. After studying journalism, an interview with Isabelle Huppert became a turning point: she realized she wanted to be “on the other side.” Since then, she's forged a free-spirited path, moving between mainstream comedy (LIKE A PRINCE) and auteur cinema (LOVE AFFAIR(S)), for which she was nominated for the César Award for Most Promising Actress.

In 2025, she appears at the Cannes Film Festival in COLOURS OF TIME by Cédric Klapisch, which was selected for the official selection and presented out of competition, a choral film about personal transformation and life's unexpected detours.

She continues to pursue bold, contemporary projects: A HINT OF LOVE by Maël Piriou, an audacious story about desire and disability; and NOT ALL MEN, BUT... by Michel Leclerc, a social satire exploring fluid identities.

selected filmography

2025	COLOURS OF TIME	CÉDRIC KLAPISCH
	A HINT OF LOVE	MAËL PIRIOU
	NOT ALL MEN, BUT...	MICHEL LECLERC
2022	THE SMALL VICTORIES	MÉLANIE AUFFRET
	TREASURE HUNTERS: ON THE TRACKS OF KHUFU	BARBARA SCHULZ
	THE RULES OF ART	DOMINIC BAUMARD
2020	LOVE AFFAIR(S)	EMMANUEL MOURET
	LIKE A PRINCE	ALI MARHYAR
2019	SERIAL (BAD) WEDDINGS 2	PHILIPPE DE CHAUVERON
2016	ROOMATES WANTED	FRANÇOIS DESAGNAT
2014	SERIAL (BAD) WEDDINGS	PHILIPPE DE CHAUVERON



interview with **VINCENT MACAIGNE** *Guy*

WHAT DID CÉDRIC KLAPISCH AND HIS CINEMA REPRESENT TO YOU?

When he offered me the role in his film, I felt like I had the chance to work with a sort of godfather, or rather a super cool big brother. Because he's someone who, strangely enough, has accompanied my generation since we were 15 or 16 years old. *THE GOOD OLD DAZE* is obviously a very important and joyful film. He's someone who comes from my cinematic and pop history. And then there's what Cédric exudes. I love his loyalty to people, his way of making

films. And I wasn't disappointed. It was joyful to meet him.

WHAT CAN YOU SAY ABOUT YOUR CHARACTER?

Well, the character made me laugh. It's funny because I thought of Cédric while playing him. There's a sort of friendliness, a love for people in Klapisch, that I tried to capture. And my character has this love for his bees. I find it very beautiful and I had fun playing him. It was rather delightful and quite light too. It's not the same as *NIGHT DOCTOR*!

IT MUST HAVE BEEN FUN FOR YOU TO GO FROM PLAYING THE IMPRESSIONIST PAINTER IN BONNARD, PIERRE AND MARTHE TO THIS FILM WHERE IMPRESSIONISM IS ALSO A THEME?

It's true that it was fun for me because even though I'm not in the scenes set in the past, there are sequences in the film shot 200 meters from where we filmed Martin Provost's movie. So it's quite funny indeed. I could almost have crossed paths with Bonnard in the exhibition scene!

HOW DID YOU WORK TO FORM THIS COUSIN GROUP WITH JULIA PIATON, ZINEDINE SOUALEM, AND ABRAHAM WAPLER?

We worked to create this family, but we were mainly united by Cédric's energy. It was great. I knew Julia a bit, who starred in *LOVE AFFAIRS* by Emmanuel Mouret, but I didn't know Zinedine or Abraham. And it was great meeting them. The roles being so light and friendly, it was easy to create the atmosphere. It was wonderful to be together!

**CÉDRIC KLAPISCH'S DIRECTION
OF ACTORS IS OFTEN PRAISED.
AS A DIRECTOR YOURSELF,
WHAT DO YOU THINK?**

He's a great director of actors because he's very loving, actually. And he's quite perceptive. I found it very nice because it was quite easy to make suggestions to him. There's no conflict because he's very clear about what he wants. So it's like when you're a child and can cross the road safely: he holds your hand and you don't have to think too much; you just have to do it. You feel that he can quickly and clearly sort out what's good or not. And he's never overwhelmed. When you're faced with that assurance, it's 200 times easier to act. He's like a mountain guide: he's open to everyone's suggestions and desires, and yet you feel he knows where he's going, even though he improvises to find the best path.



VINCENT MACAIGNE

biography

Vincent Macaigne is an actor, author, director, and filmmaker. He joined the Conservatoire National Supérieur d'Art Dramatique de Paris in 1999. Alongside his acting career, Vincent Macaigne dedicates himself to writing and directing, creating several notable productions on major French theater stages, such as *Avant la terreur*, freely inspired by *RICHARD III* by William Shakespeare. He also works in cinema with some of the most adventurous directors of his generation: Antonin Peretjatko, Olivier Assayas, Justine Triet, Mia Hansen-Løve. In 2022, he was nominated for the César Award for Best Actor for *THE NIGHT DOCTOR* by Elie Wajeman, and in 2023, for the César Award for Best Supporting Actor for *LOVE AFFAIRS* by Emmanuel Mouret.

He stars in Cédric Klapisch's latest film *COLOURS OF TIME*, which will be presented out of competition in the official selection at the 2025 Cannes Film Festival

selected filmography

2025	COLOURS OF TIME	CÉDRIC KLAPISCH
2024	MARIA	PABLO LARRAIN
2022	THE NIGHT DOCTOR	ELIE WAJEMAN
	DIARY OF A FLEETING AFFAIR	EMMANUEL MOURET
2020	LOVE AFFAIRS	EMMANUEL MOURET
2019	NON-FICTION	OLIVIER ASSAYAS
2017	THE INNOCENTS	ANNE FONTAINE
	C'EST LA VIE!	ERIC TOLEDANO & OLIVIER NAKACHE
2015	EDEN	MIA HANSEN-LØVE
2014	AGE OF PANIC	JUSTINE TRIET
2013	THE RENDEZ-VOUS OF DÉJÀ-VU	ANTONIN PERETJATKO



interview with **ZINEDINE SOUALEM** *Abdelkrim*

WHO DO YOU PLAY IN COLOURS OF TIME?

I play Abdelkrim Belkacem, a French teacher who is about to retire. I'm one of the four cousins who set out to open a house their family has inherited and, at the same time, uncover their origins.

HOW DID YOU APPROACH THE CHARACTER?

I always rely on the script. For COLOURS OF TIME, I had read the script almost a year before filming. I knew he was a teacher nearing retirement, separated, living alone, and had two daughters. I

approached him as a man very attached to his students and his mission of education. Cédric had provided a lot of detail in what he wrote about the character. And then, at the very beginning of filming, during a small scene at the train station, Cédric gave me a little direction: «Be a bit less Zinedine here.» I understood that I needed to be more like a teacher, someone who has worked in a constrained environment for 35 years, which is not like me, as I'm a bit whimsical and have the opportunity to change characters with each film.

THERE'S A BEAUTIFUL FAREWELL SCENE AT THE SCHOOL WHERE THE STUDENTS FORM AN HONOUR GUARD FOR THE TEACHER YOU PLAY...

On the day of filming, once the day was over and we saw that it had gone very well and was beautiful and moving, I went to see Cédric and thanked him. Thanked him for giving me such a beautiful scene. I was extremely touched. Plus, he had asked me to see if my daughters (Lina and Mouna Soualem) would be willing to play my daughters. And you can see them with me at the end of that scene at the school.

THIS IS THE FIRST MAJOR ROLE HE'S OFFERED YOU SINCE NOT FOR OR AGAINST (QUITE THE CONTRARY), EVEN THOUGH YOU'VE BEEN IN ALL HIS FILMS. WERE YOU SURPRISED?

Surprised? No, but I hoped for it. Not surprised, but happy! It's true that I've done many small roles in his films. It's a little game between us that has lasted for over 30 years and will hopefully continue as long as he makes films and I'm around! Every time he enters a period where I know he's writing, I tell him, «Well, Cédric, think of me.» But this time, I knew he was really thinking of me

for an important role. When I read the script, I found it magnificent, but at one point I almost doubted myself and wondered if I only found the script magnificent because I had a magnificent role. So I asked Caroline, my dear wife, to read it and she also found it very beautiful, very poetic. That reassured me.

HOW WAS IT WORKING WITH THE COUSINS?

It worked right away! We first met during a complete reading of the script where the ancestors and cousins were present. Then the four of us met on the first day of filming for a round trip by train to Le Havre, during which we had scenes to film. Something magical happened very quickly between us. I knew Julia Piaton a little, because we had met at a festival in Carcassonne, but I didn't know Abraham and I had never met Vincent Macaigne. But there was magic, and it went extremely well throughout the filming. There was real connection because we managed to laugh, have fun, improvise, and quickly get into our characters. We laughed all the time. Julia was funny, Abraham was funny. Vincent Macaigne, no need to mention that he's a madman and so funny! And they are exceptional actors, so it worked right away.

YOU STARTED WORKING WITH CÉDRIC 35 YEARS AGO, ON CE QUI ME MEUT. HOW DO YOU SEE CÉDRIC TODAY?

What's extremely strange is that, of course, Cédric has established himself as a director, but he has managed to keep this freshness, this youthfulness. And it's good that he has stayed young because I think he's the filmmaker who speaks best about youth! I've always admired and been impressed by Cédric. Even the first time, when I found myself on the set of CE QUI ME MEUT. Because he has never chosen the easy way. When I filmed his first feature in the early 90s, all the young filmmakers at the time were making films with two or three characters in a room. He made NOTHING AT ALL, a film with 30 actors in a big store in Valence! I thought, 'This guy dares!' For each film, he went in a different direction: he made THE GOOD OLD DAZE, WHEN THE CAT'S AWAY, NOT FOR OR AGAINST... He takes risks with each film and doesn't settle for doing what he knows he can do. And that's what has always impressed me about him.



ZINEDINE SOUALEM

biography

Zinedine Soualem began his career as a street mime before transitioning to the stage, making a notable debut in Jean Genet's *LES PARAVENTS*, directed by the renowned Patrice Chéreau. He continued to build his reputation in theater, performing in numerous productions under the direction of Ariane Mnouchkine. His breakthrough in film came in 1989 with Cédric Klapisch's short film *CE QUI MEUT*, marking the start of a long and fruitful collaboration with the director. Soualem went on to appear in many of Klapisch's successful films, including *WHEN THE CAT'S AWAY*, *THE SPANISH APARTMENT*, *RUSSIAN DOLLS*, *PARIS*, *MY PIECE OF THE PIE*, and *CHINESE PUZZLE*.

Over the course of a nearly 40-year career, Soualem has appeared in more than 125 films and numerous television series, demonstrating remarkable versatility in both comedic and dramatic roles. He starred in major box office comedies such as the series *CALL MY AGENT* and Dany Boon's films *THE HOUSE OF HAPPINESS*, *WELCOME TO THE STICKS*, and *NOTHING TO DECLARE*, as well as critically acclaimed social dramas including Yasmina Benguigui's *INCH'ALLAH DIMANCHE*, Claude Lelouch's *CROSSED TRACKS*, and Marie-Castille Mention-Schaar's *HEAVEN WILL WAIT*.

Most recently, he took on a deeply personal role, playing himself in *THEIR ALGERIA*, a film directed by his daughter, Lina Soualem. In 2024, he played Jacques Lesgards in Tim Felbbaum's Oscar-nominated film *SEPTEMBER 5*.

This year, he stars in Cédric Klapisch's latest film *COLOURS OF TIME*, which will be presented out of competition in the official selection at the 2025 Cannes Film Festival.

selected filmography

2025	COLOURS OF TIME	CÉDRIC KLAPISCH
2024	SEPTEMBER 5	TIM FEHLBAUM
2022	RISE	CÉDRIC KLAPISCH
2021	THEIR ALGERIA	LINA SOUALEM
2016	HEAVEN WILL WAIT	MARIE-CASTILLE MENTION-SCHAAR
2014	CHINESE PUZZLE	CÉDRIC KLAPISCH
	MURDER IN PACOT	RAOUL PECK
2011	THE SOURCE	RADU MIHAILEANU
2010	THE NAMES OF LOVE	MICHEL LECLERC
2008	THE FIRST DAY OF THE REST OF YOUR LIFE	REMI BEZANÇON
	WELCOME TO THE STICKS	DANY BOON
2007	CROSSED TRACKS	CLAUDE LELOUCH
2006	PARIS	CÉDRIC KLAPISCH
2005	RUSSIAN DOLLS	CÉDRIC KLAPISCH
2002	ASTERIX & OBELIX : MISSION CLEOPATRA	ALAIN CHABAT
	THE SPANISH APARTMENT	CÉDRIC KLAPISCH
1997	DIDIER	ALAIN CHABAT
1996	WHEN THE CAT'S AWAY	CÉDRIC KLAPISCH
	FAMILY RESEMBLANCES	CÉDRIC KLAPISCH
1995	LA HAINE	MATHIEU KASSOVITZ
1983	LES PARAVENTS	JEAN GENET



interview with **PAUL KIRCHER** *Anatole*

WHAT ATTRACTED YOU TO COLOURS OF TIME?

What I liked was that there were many elements in the script, lots of characters. I was curious to see how it would work in the film. That's something I love in Cédric's films. I read COLOURS OF TIME and I liked it a lot. All these different parts give an exciting rhythm to the film, and I loved seeing how these two eras come together. The characters from 1895 have a real modernity. They're not wholly different from today's characters. It's incredibly beautiful to see how, 130 years apart, these

people connect and are really the same. Watching the film, I felt it was a tribute to humanity.

HOW DID YOUR MEETING WITH CÉDRIC HAPPEN?

Our first contact was over the phone in 2022, during the Cinémania festival in Montreal, when the jury he chaired awarded me the Best Actor Prize for WINTER BOY. Then we met on several occasions, but it was during the audition for COLOURS OF TIME that I really got to know him. I immediately felt welcomed by Cédric. He has a curiosity and

tenderness in his manner. You can tell he's interested in people. That really made me want to do the film. I found that feeling again on set. It was cool. He was always curious, always focused on us, always searching. Searching but calmly, trying to answer the questions that arose about COLOURS OF TIME. He didn't approach the shoot - which has lots of different elements - with stress or tension, but rather as if he was constantly thinking and happy to move forward.

HOW DID YOU APPROACH ANATOLE, YOUR CHARACTER?

The first step was to find the look. There were many costume tests. Generally, I don't have much opinion on that, but here I was very interested in the look, which guided me toward the character. His moustache was important. Anatole is young, but having a moustache is common at that time. It shows he wants to be a gentleman! Also, these period costumes give a certain posture. They give you a certain look. Then, with Abraham Wapler, I took many drawing classes. We learned to draw

nudes. I remember the first time I drew a nude. It was impressive. Actually, it was moving because you find yourself facing a body and all the energy that emanates from it, because you look at it attentively and have to draw very quickly. You're really in the moment. It was very moving because you're really in contact. It's a situation that doesn't happen in everyday life, to be

interested in an unknown body like that. And it was a moment I shared with Abraham. Since we never see each other in the film, at least we experienced this moment together.

WHEN YOU'RE WORKING IN THE 1895 SETS, DO YOU FEEL LIKE YOU'RE IN THAT ERA?

Yeah, really. Especially since I know this neighbourhood in the 18th

arrondissement of Paris very well. Seeing Rue Caulaincourt or Les Abbesses at that time is very, very strange. And it's ultra-realistic.

WHAT WAS YOUR VIEW OF CÉDRIC KLAPISCH'S WORK BEFORE FILMING WITH HIM?

I knew THE GOOD OLD DAZE and THE SPANISH APARTMENT very well. And RISE, which I saw at the

movie theater. I find that in his films there is a lot of fantasy and freedom, and characters who really embrace life. I like that a lot. It's wonderful to see and it makes you want to live. That's what I love in Cédric's films. In COLOURS OF TIME, there is that momentum. And it's so beautiful to see the result.



PAUL KIRCHER

biography & filmography

In 2019, at barely 18, Paul Kircher made his first steps on the big screen in Adeline Picault's comedy HOW TO MAKE OUT. He then starred opposite Lætitia Dosch and Pierre Deladonchamps in A LITTLE LESSON IN LOVE by Ève Deboise. In 2022, he landed the title role in Christophe Honoré's WINTER BOY, alongside Juliette Binoche and Vincent Lacoste.

He was also one of the César Academy's Revelations of 2023. That same year, he appeared in Thomas Cailley's THE ANIMAL KINGDOM, co-starring Romain Duris and Adèle Exarchopoulos. The role brought him another César nomination in the Revelation category, and he was selected as one of the César Academy's Revelations of the Year.

In 2024, he took on a central role in AND THEIR CHILDREN AFTER THEM, directed by Ludovic and Zoran Boukherma, an adaptation of Nicolas Mathieu's acclaimed novel. His performance earned him the Marcello Mastroianni Award for Best Young Actor at the Venice Film Festival.

This year, he stars in Cédric Klapisch's latest film COLOURS OF TIME, which will be presented out of competition in the official selection at the 2025 Cannes Film Festival.

2025	COLOURS OF TIME	CÉDRIC KLAPISCH
2024	AND THEIR CHILDREN AFTER THEM	LUDOVIC BOUKHERMA & ZORAN BOUKHERMA
2023	THE ANIMAL KINGDOM	THOMAS CAILLEY
2022	WINTER BOY	CHRISTOPHE HONORÉ
2021	A LITTLE LESSON IN LOVE	ÈVE DEBOISE
2020	HOW TO MAKE OUT	ADELINE PICAULT



interview with
VASSILI SCHNEIDER
Lucien

WHO DO YOU PLAY IN COLOURS OF TIME?

I play Lucien, a young photographer who discovers Paris in 1895 with his best friend Anatole and who crosses paths with Adèle. Together, we form a sort of trio to help Adèle integrate into the Parisian scene of the time and also to accomplish what she came to Paris for...

DID YOU RESEARCH PHOTOGRAPHERS AND PHOTOS FROM THAT ERA?

Yes, a lot. I needed to see what Paris looked like at the time, so I bought magazines and many photos from the 19th century to look at the people, the streets, to project myself a little and imagine the atmosphere, the sounds, the smells when we

would be filming. With images, you can project yourself so easily! I also watched a documentary about Paris at the end of the 19th century, beginning of the 20th. I read books, including one written by Félix Nadar, a photographer my character admires immensely, to the point of trying to get hired as his assistant. This book taught

me a lot about photography at the time. Photographers back then were almost like scientists who had to innovate, create techniques to advance photography. Photography wasn't considered an art but more of a technical skill. I think photography was seen at the time like AI is today. It was considered cheating! It was a tool that was going to



destroy painting! So these books shed some light on the mindset of photographers of the time. I forced myself to learn their names, to dig a little into what they did, because I thought, 'If Cédric asks me to improvise a bit, it would be good to have some knowledge.' So yes, I did some work. And since I used to do photography when I was 16, I took out my camera again. I started taking photos in the street. Because photographers have a different way of looking at the world around them,

their eyes often wander when they're in the city. They're admiring what's around them, they're curious... so I thought I'd go take photos for two or three weeks just to develop my photographer's eye a bit.

DID THE COSTUME HELP YOU GET INTO THE CHARACTER AND THE ERA?

Absolutely, because when I read the script I thought I was going to be a bohemian of the time, but when I saw my costumes, I thought,

'Oh no, I got the character wrong. He's actually a bourgeois who sees himself as a bohemian!' It changed my perception of the character and I ended up interpreting him differently. I wouldn't have spoken the same way at all if I had had more rustic costumes.

HOW DID IT GO WITH SUZANNE, WHO PLAYS ADÈLE, AND PAUL, WHO PLAYS ANATOLE?

I already knew Suzanne. I had only crossed paths with Paul at festivals.

What was important to me was that there was no awkwardness between us, no politeness that you have between strangers, since we're supposed to be best friends in the film. So, knowing that Paul plays tennis, I suggested a few days before shooting that we play a few games to get to know each other a bit, to connect. We invited Suzanne to come. She didn't play but watched us, and we had a good laugh, the three of us. After the first days of shooting, we went to the cinema or did activities together – partly because we enjoyed it, but also because it was important to me that we knew each other well and weren't afraid to joke around between takes or even during takes. Cédric's cinema talks a lot about youth and youth is playful, not too serious. So I wanted Cédric to capture those moments, the accidents, and that kind of energy we can have among young people. I wanted everything to feel very natural and that we didn't seem like we were acting out scenes. This relationship we built at the beginning allowed us some small freedoms at certain moments, during certain scenes.

BEFORE FILMING WITH HIM, WHAT WAS YOUR IMPRESSION OF CÉDRIC AND HIS CINEMA?

When I was a child, my father often showed Cédric's films to my brothers and me. The trilogy *THE SPANISH APARTMENT*, *RUSSIAN DOLLS*, and



CHINESE PUZZLE were my father's favorite films. Every time CHINESE PUZZLE was on TV in Montreal, he showed it to us! We must have seen it 10 times! And it seems that THE SPANISH APARTMENT was one of our older brother Vadim's favorite films. So when I was a teenager, the only French director I knew was Klapisch. When I arrived in France at 18, even though my cultural knowledge had broadened a bit,

he was still the French director I dreamed of working with.

WHAT KIND OF DIRECTOR IS HE ON SET?

I didn't expect him to be so involved with the actors. He gives super precise directions between each take for all the actors. It's always very nice to feel that a director is focused on you in a scene, in a take, showing that he cares about the quality of

his actors' performances. Because some directors are more focused on the image. I was also surprised by something else: my brother Aliocha had told me that on GREEK SALAD Cédric placed a lot of importance on the script and that you had to stick to it. But in talking with Cédric at the beginning of filming, he told me that what was true for GREEK SALAD was no longer true for COLOURS OF TIME. He was very open to us

changing the words from time to time or adding things. He wanted us to have the spontaneity of youth and therefore to appropriate the language, even if it's old language. And that was super fun because a director who is open to suggestions and sometimes to improvisation is necessarily much more attentive.

VASSILI SCHNEIDER

biography

Vassili Schneider is a French-Canadian actor born in 1999. After several supporting roles in Canadian and French productions, he moved to Paris at the age of 19 to fully dedicate himself to acting. He gained early recognition in the series MIXTE, before reaching a wider audience in Jean-Jacques Annaud's NOTRE-DAME ON FIRE, where he played a young firefighter.

In 2022, he began working with critically acclaimed filmmakers and stood out in Valeria Bruni Tedeschi's FOREVER YOUNG, followed in 2023 by Adrien Beau's gothic horror film THE VOURDALAK, which premiered at the Venice Film Festival. That same year, he also appeared in Philippe Le Guay's historical drama STORY OF ANNETTE ZELMAN, portraying Jean Jausion. This role earned him the Best Male Newcomer Award at the La Rochelle Festival.

The year 2024 marks a turning point in his career: he plays Albert de Morcerf in THE COUNT OF MONTE CRISTO, directed by Alexandre de La Patellière and Matthieu Delaporte, alongside Pierre Niney, Bastien Bouillon, and Anaïs Demoustier. He will also appear in NO CHAINS NO MASTERS, as well as in Cédric Klapisch's upcoming film COLOURS OF TIME, part of the Official Selection (Out of Competition) at the 2025 Cannes Film Festival. He is also set to star in LE TEMPS DE JEANNE, directed by Bérenger Thouin.

On stage, he performs in La Prochaine Fois Que Tu Mordras La Poussière, alongside Yann Pradal. The play is an adaptation of Panayotis Pascot's novel, directed by Paul Pascot. He received the Molière Award for "Most Promising Male Newcomer" for his performance.

filmography

2025	LE TEMPS DE JEANNE	BÉRENGER THOUIN
	COLOURS OF TIME	CÉDRIC KLAPISCH
2024	THE COUNT OF MONTE CRISTO	ALEXANDRE DE LA PATELLIÈRE & MATTHIEU DELAPORTE
	NO CHAINS, NO MASTERS	SIMON MOUTAÏROU
2023	THE VOUDALAK	ADRIEN BEAU
	STORY OF ANNETTE ZELMAN	PHILIPPE LE GUAY
2022	FOREVER YOUNG	VALÉRIA BRUNI-TEDESCHI
2021	NOTRE-DAME ON FIRE	JEAN-JACQUES ANNAUD
2019	SLUT IN A GOOD WAY	SOPHIE LORAIN
	THE END OF LOVE	KEREN BEN RAFAEL
	POINT-BLANK	VINCENT LANNOO
2018	GENESIS	PHILIPPE LESAGE
2015	THE NEW LIFE OF PAUL SNEIJDER	THOMAS VINCENT
2014	THE DEMONS	PHILIPPE LESAGE
2008	GRANDE OURSE: THE FILM	PATRICE SAUVÉ



interview with **SARA GIRAUDEAU** *Odette*

**SUZANNE LINDON, WHO
PLAYS YOUR DAUGHTER, SAYS
SHE GREW UP WITH CÉDRIC
KLAPISCH'S CINEMA. WHAT'S
YOUR RELATIONSHIP TO HIS
WORK?**

I grew up with it too! (laughs) Sure, I'm 40, but Cédric's cinema was also part of my youth! *THE SPANISH APARTMENT* came out 24 years ago, when I was at a moment in my life where the film really impacted me. I loved the freedom of it, with its extremely endearing humor. Cédric makes extremely endearing films. There's a kind of freedom in his enjoyment of making films, and

a humility too. He's not a director who necessarily deals with serious or societal issues. We live in a time where the trend is towards these kind of topics, which sometimes overshadows the artistic aspect of the film. As a viewer, what interests me is not so much the story but the way the story is told. Cédric always tackles his stories with the same freedom, to the point of letting himself be surprised by his subject. And it takes him where it needs to go.

**WHAT'S IT LIKE WORKING WITH
HIM?**

It's great! He values human relationships and the nature. He told me he spent a lot of time during casting matching personalities, to try to build this family across generations. It's very reassuring to see how at ease he is in his work. Especially on a big film like *COLOURS OF TIME* where there's so much to manage in terms of direction. Even if he might be stressed internally, it doesn't show! It's a fantastic quality for a director not to transmit his stress to his team. He's always sharing positivity - his

joys, his doubts, but not his stress!

**SPEAKING OF HUMAN
RELATIONSHIPS, DURING
CASTING HE WANTED TO SEE
IF YOU AND SUZANNE LINDON
WORKED AS A DUO. HOW DID
THAT GO?**

I believe Cédric first held auditions to get a sense of each actress in the roles. Then he put people in pairs that he thought could work. That's when Suzanne and I really met, and the love story began! I had met her once before at the Deauville Festival. I was a jury member with her mother, and Suzanne came to

see her. She was very young, about 18. She was already radiant, both very at ease and reserved. She had something poetic about her. At the casting, I felt close to her right away, as if there were some similarities in our personalities – things that worked well together for playing mother and daughter on screen.

HOW DO YOU SEE ODETTE, YOUR CHARACTER IN COLOURS OF TIME?

To me, she's a woman who wanted to be free in a time when women's destinies were predetermined: get married and take care of their children. She decided to stay free, but over time she gradually became trapped. I think it's a great relief for her to find Adèle, her daughter. Odette has always been searching for something she never found, without losing her positivity. Finding Adèle helps give meaning to her life and her story. During filming, Cédric sometimes asked me to be more frivolous. He liked the idea that Odette had a bit of a carefree, childlike side. Whereas I, on the other hand, tried to maintain the motherly role that Odette has towards her daughter. At one point I told Cédric, «People will end up thinking I'm the same age as Suzanne!» Especially since I know I have a personality that can seem very young at times. So I was a bit on the edge, because I had to keep the youth Odette



still has, while also showing that she's a 40-year-old woman shaped by a complicated life. Those are contradictions I love to play.

SUZANNE SAYS THE COSTUME HELPED HER PROJECT INTO HER CHARACTER AND THE ERA. WAS THAT THE CASE FOR YOU?

Pierre-Yves Gayraud, the costume designer, is someone I really like and who has a lot of talent. I felt like I was in the hands of an artist who created everything around us, with our bodies, our faces, our posture!

It's something increasingly rare in French films, to have the opportunity to work with such custom-made costumes. And it's true that it helped me a lot to project myself and have a certain posture. Then you have to learn to play with these costumes, because they make you rigid. Especially the empirical dresses of the 1890s. The body is constrained. Plus, there are the wigs and the very heavy hats. From head to toe, you're almost in a straitjacket. A beautiful straitjacket, of course, but one that restricts the body's freedom of

movement. For me, who places a lot of importance on how the body moves, it was sometimes difficult to maintain freedom and flexibility in acting despite the straitjacket. It was an extremely interesting challenge.

CÉDRIC FILMS THE ERA AND YOUR CHARACTERS AS IF IT THEY WERE CONTEMPORARY, NOT EXISTING IN THE PAST. WAS THAT LIBERATING?

Yes, very much so. There's a real modernity in the way Cédric approached the era and the roles.

For example, we agreed that we should speak as we do in real life, not suddenly adopt a diction that would be period (at least from the idea we might have of it), or be more mannered. That's perhaps why the film is so successful in blending the two eras. The link between the present and the 19th century is made so smoothly.

IN COLOURS OF TIME, HALF THE CAST DIDN'T KNOW WHAT THE OTHER HALF WAS DOING...

That's what I loved when I saw the film. It's a film where you're always discovering, because we couldn't even feel what was happening in the other part of the film. Sure, we got a glimpse during the script reading, but otherwise, there were many unknowns. Would the blend of timelines work? Would we get attached to all the characters? Because there are many and they're all important. When reading the script, at times I could be more absorbed by what was happening in the 19th century because it was inherently more romantic. When I saw the film, I loved the contemporary part so much! I deeply admired the actors; they are all amazing. There's a real unity among them and a truth in their acting that completely drew me in. I think it's thanks to them that the 'period' part works so well. They lay the foundation for the interest we'll have in this story. We want to

go back in time with them.

COLOURS OF TIME IS A FILM ABOUT FAMILY. SINCE HIS BEGINNINGS CÉDRIC KLAPISCH HAS BUILT A CINEMA FAMILY. IS IT REWARDING TO BE PART OF IT?

Yes! I think Cédric has a filmography that everyone wants to be part of at least once! I was thrilled even before filming with him. And I discovered a man who is just like his films: cool, endearing, funny, touching. I got along wonderfully with him, like everyone else, even though sometimes I felt that playing Odette prevented me from being completely free in my acting, and thus from having a deep freedom with him as an actress. I would love to one day do a comedy with Cédric, or something very modern, so that the freedom of acting matches the freedom and simplicity he has in his relationships with others. I don't know if we'll work together again, but I'm very proud to have been part of his universe at least once. Now I can say, «I've been in a Klapisch film, and a really good one!»



SARA GIRAUDEAU

biography

Sara Giraudeau made her first appearance in cinema at the age of 11 in the film UNPREDICTABLE NATURE OF THE RIVER, directed by her father, Bernard Giraudeau. She then has performed in classical theatre plays such as Twelfth Night by William Shakespeare in 2009, and Colombe and L'Alouette by Jean Anouilh in 2010 and 2012. Her career gained momentum in 2007 with Patrick Haudecœur's burlesque musical comedy THE PENGUIN WALTZ, for which she received the Molière Award for Best Newcomer and the Raimu Award for Best Newcomer.

In 2015, she starred in the Canal+ series THE BUREAU, directed by Éric Rochant, playing Marina Loiseau, a young polytechnic graduate tasked with infiltrating Iranian nuclear secrets. Early in 2018, she won the César Award for Best Supporting Actress for her role in BLOODY MILK, while director Hubert Charuel received the César for Best First Feature.

In 2019, she appeared in THE TRANSLATORS by Régis Roinsard and THE SPELLBOUND by Pascal Bonitzer, sharing the screen with Nicolas Duvauchelle. In 2020, she starred in SI TU VOIS MA MERE by Nathanaël Guedj. In 2021, she was seen in THE NIGHT DOCTOR by Élie Wejeman and THE SPEECH by Laurent Tirard.

In 2022, she returned to the big screen in Fred Cavayé's FAREWELL, MR. HAFFMANN and more recently in ELOÏSE'S JOURNEY by Murielle Magellan and THE SIXTH CHILD by Léopold Legrand. In 2023, she won the Molière Award for Best Actress in a Public Theater Production for THE BIRD SYNDROME, which she co-directed with Renaud Meyer at Théâtre du Petit-Saint-Martin. The same year, she appeared in THE PRESIDENT'S WIFE, a biographical comedy about Bernadette Chirac, starring Catherine Deneuve.

In 2024, she starred in JIM'S STORY, directed by Arnaud and Jean-Marie Larrieu, which was nominated in the Cannes Première section at the 2024 Cannes Film Festival.

This year, she stars in COLOURS OF TIME, directed by Cédric Klapisch which will be presented out of competition in the official selection at the 2025 Cannes Film Festival.

selected *filmography*

2025	COLOURS OF TIME	CÉDRIC KLAPISCH
	L'AFFAIRE BOJARSKI	JEAN-PAUL SALOMÉ
2024	FRENCH LOVER	NINA RIVES
	JIM'S STORY	ARNAUD ET JEAN-MARIE LARRIEU
2023	SUR UN FIL	REDA KATEB
2022	THE PRESIDENT'S WIFE	LÉA DOMENACH
2021	THE SIXTH CHILD	LÉOPOLD LEGRAND
	ELOÏSE'S JOURNEY	MURIELLE MAGELLAN
2020	FAREWELL, MR. HAFFMANN	FRED CAVAYÉ
	SI TU VOIS MA MERE	NATHANAËL GUEDJ
	THE NIGHT DOCTOR	ELIE WAJEMAN
2019	THE SPEECH	LAURENT TIRARD
2017	BLOODY MILK	HUBERT CHARUEL
2015	ROSALIE BLUM	JULIEN RAPPENEAU
2014	BEAUTY AND THE BEAST	CHRISTOPHE GANS
2010	IMOGÈNE MCCARTHERY	FRANCK MANIER ET ALEXANDRE CHARLOT



interview with **CÉCILE de FRANCE** *Calixte*

WHO ARE YOU IN COLOURS OF TIME?

I play Calixte de La Ferrière, an art historian passionate about Impressionism. She's probably also a curator, but in the story she's a friend of Abdelkrim's, the character played by Zinedine Soualem, who comes to her for information about a painting. Together, they embark on an artistic investigation.

Calixte was born in Cédric's mind, inspired by the filming of *THE SPANISH APARTMENT*, where I played a grand bourgeois woman to make everyone laugh. He said to me, «Maybe you can turn this

into a somewhat intellectual and very bourgeois character, but it has to be ultra-sincere!» So he sent me references, including a person on the internet who teaches art history and shows people how to read paintings. I immersed myself in mimicking this person and into Impressionism, and it was absolutely fascinating. I had time to really prepare this character, to capture the way of speaking, moving, running a hand through my hair, standing – her whole way of being. Then I had to detach a bit to make it my own and find that sincerity. For that, I decided that I, Cécile – not Calixte – had to become

completely passionate about this 1870 exhibition, about Impressionism in general, and especially about the painting *Impression, Sunrise*.

I read, I immersed myself in this world. And there was an exhibition at the Musée d'Orsay! I really had to understand what Impressionism was, especially since there's a scene where I argue with Louis Leroy, the art critic who mocked *Impression, Sunrise* and gave the movement its name. Calixte had to be 200% passionate! At the same time, she brings a touch of humour that had to be balanced. It was a bit of a challenge to change my way of

speaking, to take on an accent, but with Cédric directing you know it's going to be fine!

NOW THAT YOU'RE AN EXPERT, DID YOU ENJOY FILMING IN LE HAVRE, WHERE *IMPRESSION, SUNRISE* WAS PAINTED?

Absolutely, because it's there that the Impressionists brought something new, a fresh air, a desire to assert themselves. Before, the artist's soul was always hidden behind those they represented. They broke all the codes by painting their soul and their pure feelings, their raw emotions. And that brings us back

to what we are: human beings. They brought something that unites us all, this porosity we humans have, this sensitivity to absorb an emotion and retransmit it. And that's what Cédric does. That's why, when watching the film, we can identify with the story. We can understand through emotion, not intellect.

DID YOU AGREE TO THIS FILM BECAUSE OF THE SCRIPT OR BECAUSE OF CÉDRIC KLAPISCH? OR BOTH?

Actually, it was neither! I asked him! I love working with him, so one day when he called, I said, «Don't you have a small role for me in your next film? I'd love to work with you again!» He replied, «No, no, I don't see anything...Well, I have a character, a very small character... But I think you're too young... I'll see...» And a few months later: Calixte! She was already named Calixte, but he fleshed out the role a bit by adding this connection with Abdel. I just wanted to be in the film, as a friend more than anything, because it's really about friendship here.

THIS IS YOUR FOURTH FILM TOGETHER. DO YOU REMEMBER YOUR FIRST MEETING?

Yes, I had auditioned for NOT FOR, OR AGAINST (QUITE THE CONTRARY), which he was supposed to do before THE SPANISH APARTMENT. Cédric was there, curious, and later

he called to say that NOT FOR, OR AGAINST was postponed and that in the meantime he was going to make another film «a bit on the fly» and he thought of me for an important character: Isabelle. This character of a lesbian whom Xavier is initially a bit in love with is inspired by Cédric's life when he was studying in New York. So I was tasked with telling a part of his life.

KNOWING HIM WELL, WHAT MAKES HIM SPECIAL?

His eye. His very sharp eye. His sense

of observation. He observes real life, feels it, perceives things from reality. His humanity, his love for people – especially young people, but not only. And then there's what he absorbs from us, from each actor. He's like a sponge. He seeks out what's funny, original in us, our characteristics, and mixes that with the characters he's seen in life and is passionate about. So there's a combination of everything that makes humans shine, the actor, and the humanity of these characters he's created. There's a meeting between

our characters and who we are. It's very nice for us because we know he sees everything, feels everything, perceives everything. We just let ourselves be guided by him and we know he'll bring out something beautiful, funny, surprising and new – something that we've never seen. It's a particular intelligence that not all directors have. He also uses all the techniques of cinema in a unique way. Another director would do the same thing and it would seem contrived. He has his own touch. Just as you recognise a Monet painting,





you recognize a Klapisch film. You recognise his style even though he does very different things. He dares to venture into science fiction with PEUT-ÊTRE, the thriller with NOT FOR, OR AGAINST (QUITE THE CONTRARY), more dramatic subjects with PARIS. But there's this common love for humanity. And there's so much to tell when you're in love with human beings!

SINCE HE CAPTURES ALL THESE MOMENTS OF HUMANITY, CAN WE SAY HE'S AN IMPRESSIONIST FILMMAKER?

Yes, totally. I think that's also why he likes to talk about Impressionism. He allows himself to tell what he perceives of human beings by observing them. Like the Impressionists who often painted people from their daily lives: their cousins, their wives, their children, the local worker. We recognise ourselves. That's why it touches us. It's not a type of cinema that gives lessons. It's really everyday cinema, like Impressionist painting was. He doesn't impose anything on you. He knows his cinema resonates with us.

CÉCILE DE FRANCE

biography

Cécile de France is a Belgian actress, winner of two César Awards and nominated five times for the César Award for Best Actress.

In the world of TV series, she gained recognition for her role as the marketing director of the papal city in HBO's series THE YOUNG POPE and THE NEW POPE by Paolo Sorrentino, alongside Jude Law and John Malkovich. She also played herself in the hit series CALL MY AGENT!, and more recently in THE SIGNAL, an international ecological thriller produced by Frank Doelger (Game of Thrones), as well as in GREEK SALAD, the series sequel to the films where she portrayed Isabelle: THE SPANISH APARTMENT, RUSSIAN DOLLS, and CHINESE PUZZLE by Cédric Klapisch. This role earned her two César Awards, for Most Promising Actress and Best Actress.

She effortlessly switches genres, moving from horror thriller (HIGH TENSION, 2003) to social drama (THE KID WITH A BIKE, 2011) by the Dardenne brothers. She caught the eye of Clint Eastwood, who directed her in HEREAFTER (2010), and Wes Anderson, who cast her in THE FRENCH DISPATCH (2021).

Her acting captivates the greatest directors: Claude Miller (A SECRET), Catherine Corsini (SUMMERTIME), Xavier Giannoli (LOST ILLUSIONS), and Albert Dupontel, who gave her the lead role in SECOND TOUR, a political satire where she plays a journalist in search of truth. In 2023, she portrayed Marthe de Méigny in BONNARD, PIERRE AND MARTHE, a sensitive biopic about the artist couple.

Among her upcoming projects are COLOURS OF TIME by Cédric Klapisch, presented out of competition in the official selection of the 2025 Cannes Film Festival, as well as several films in post-production, including LA POUPEE, LOUISE, and DALLOWAY.

selected filmography

2025	COLOURS OF TIME	CÉDRIC KLAPISCH
2023	SECOND TOUR	ALBERT DUPONTEL
	BONNARD, PIERRE AND MARTHE	MARTIN PROVOST
2021	THE FRENCH DISPATCH	WES ANDERSON
	LOST ILLUSIONS	XAVIER GIANNOLI
2018	LADY J	EMMANUEL MOURET
2015	SUMMERTIME	CATHERINE CORSINI
2013	MÖBIUS	ÉRIC ROCHANT
	CHINESE PUZZLE	CÉDRIC KLAPISCH
2011	THE KID WITH A BIKE	JEAN-PIERRE AND LUC DARDENNE
2010	HEREAFTER	CLINT EASTWOOD
2008	A SECRET	CLAUDE MILLER
2006	AVENUE MONTAIGNE	DANIÈLE THOMPSON
2005	RUSSIAN DOLLS	CÉDRIC KLAPISCH
2003	HIGH TENSION	ALEXANDRE AJA
2002	THE SPANISH APARTMENT	CÉDRIC KLAPISCH

interview with **PIERRE-YVES GAYRAUD** *costume designer*

YOUR COLLABORATION ON COLOURS OF TIME MARKS A REUNION WITH CÉDRIC KLAPISCH...

Yes, I've worked with him twice in the last century, on *THE GOOD OLD DAZE* and *WHEN THE CAT'S AWAY*. I had done Éric Barbier's first film, *THE BLAZE*, which then launched the idea for the series *HIGH SCHOOL YEARS*. I first did the episode directed by Éric, then Cédric's episode, *THE GOOD OLD DAZE*. *WHEN THE CAT'S AWAY* must have come very shortly after. I remember it being a very fun film to make, as is always the case with Cédric. But it was all improvisation, with very little preparation. I found Cédric again after a break of more

than 20 years, and it was as if we had parted ways the day before! He hasn't changed at all in his approach, his way of bringing lightness to the set. He is rigorous in preparation, but everything is very easy. And it did me a lot of good. It had been a while since I worked in France. I was very happy to see him again.

FOR COLOURS OF TIME, YOU HAD TO WORK ON BOTH CONTEMPORARY AND PERIOD COSTUMES. HOW DID YOU APPROACH THESE TWO PARTS OF THE FILM?

At one point in my career, I did a lot of contemporary films, then a lot of period films. And it was very enjoyable to combine the two in

COLOURS OF TIME. I aimed to bring modernity to the period costumes, even though they are very period. That is, trying to find in the references things that could speak to today's people. There was a desire to be very historical but to try to draw from the references, the photos, silhouettes, attitudes, and today's physiques. And for the contemporary part, we aimed to be somewhat timeless, to find a look that would ensure things don't go out of style by the end of next year. We had already done this in *WHEN THE CAT'S AWAY*, even though it typified the Bastille neighbourhood and its inhabitants well. I think Cédric has this desire to find things that reflect the characters but ensure

they don't go out of style six months later. That's what we tried to do in *COLOURS OF TIME*.

HOW DID YOU APPROACH WORKING ON THIS FILM?

I have a process that is always somewhat similar. First, a lot of immersion in photography. I have a lot of archives from the late 19th century. I've been collecting photo albums for about fifteen years and I manage to immerse myself completely in the era. Then I go to flea markets, where I try to create a small wardrobe for the characters, as one would shop today for a contemporary film. So I create an ideal wardrobe, trying to cover a bit of the entire spectrum of the society

of the time we have to represent, and also to help the director immerse himself in that era. I create a fitting room, a warm workspace that corresponds to the era, where this wardrobe is displayed on mannequins or racks. We make moodboards to show the director and actors what we're proposing for the costumes. I try to create a kind of cloud from which we will draw elements. I like that we leave our first work session knowing exactly where we are going, rather than going through too many preliminary costume fittings in white fabric. After that, the difficulty is that when a silhouette 'works' the first time, you have to explain to the director and actors that we will have to make the actual garment, and they shouldn't feel like they will lose what we improvised during the fittings. They need to be confident about that.

THE DIFFICULTY OF YOUR JOB IS THAT THE COSTUMES SHOULDN'T LOOK LIKE COSTUMES BUT PERIOD CLOTHES...

I want to make clothes more than costumes. So I don't care if they are beautiful or not; they need to fit the character, give them a background. I create a sort of ideal suitcase or wardrobe for the characters, from which they will draw depending on the scenes, as there still need to be costume changes. It's more of a

wardrobe that matches their social level, rather than outfits.

SUZANNE LINDON SAYS SHE IS FAR FROM THE CHARACTER OF ADÈLE IN REAL LIFE. HOW DID YOU HELP HER GET CLOSER TO IT?

I had no preconceived notions about Suzanne, but it's true that I thought, 'How are we going to make her plausible as a young Norman girl?' However, when, like me, you have your nose in period photos, especially those taken in the provinces, you always see slender young girls who are already somewhat influenced by Parisian fashion. Suzanne arrived in this fitting room that we had filled with authentic pieces, and we welcomed her as if she had come to have her portrait taken at the time and didn't have the dress to pose for the photographer (at the time, photographers lent clothes to people who didn't have the means to buy their own). So we recreated that setting a bit, and we immediately took photos of Suzanne in authentic clothing, pieces that were simply pinned. This way, we defined what the silhouette could be. Then we looked at these photos together. Cédric joined us and we found that we weren't too far from what these costumes could be.

LIKE ADÈLE'S LITTLE RED DRESS WORN BY SUZANNE?

Yes. I had found a dress in red tones at the Clignancourt flea market that was interesting in terms of cut and was really 1895. We remade it by recreating the fabric. It's a bit like in fashion today when some designers draw from their houses' archives. Then we transform and rework silhouettes with the workshop heads. However, the hat she wears in the film, which we found at the flea market, is a hat she wore during the fittings and we kept it for the film. It worked right away. And Suzanne has a relationship with fashion. She knows what suits her well. It's precise. She always has the right thing, like a discreet signature, and I integrated that a bit into her period silhouette. I somewhat modelled it on the things she wears in real life today. For example, for jewellery, she always has a small gold bracelet on her. In the film, we gave her a late 19th-century one.

AND PAUL AND VASSILI?

For the boys, it's the same. We had this big wardrobe. We determined silhouettes by improvising during a first work session and then made them. For Paul, his character was a bit of a small provincial bourgeois, with a precise silhouette. For Vassili, it was a bit more bohemian artist. For example, at one point he wears a Norman cowherd's blouse

tucked into his pants. With him, too, I somewhat modelled it on how he dresses. Vassili always mixes a lot of things, fashion items with vintage things. I took that into account for his character.

THERE WERE ALL THESE ROLES TO DRESS AND ALSO MANY EXTRAS...

At one point, Cédric said, «Maybe for the background, we could have 200 extras, with the 80 in the foreground well-dressed and those in the back a bit less so.» So I tried to be honest and told him, «It's better to have 80 well-dressed extras filmed in detail, so you can go wherever you want with your camera.» From experience, the poorly dressed extras are always the ones the camera ends up filming! So we agreed on that. To achieve good cost efficiency, I suggested to the production to concentrate all the period scenes over three or four weeks of shooting, to have more costumes for a shorter time. After that, it was a bit difficult for us, the costume team, because we were moving from one set to another, day after day. But since the number of extras wasn't too overwhelming we were able to rework each silhouette in detail, and that was very, very fun to do. Each extra was treated like an actor.



interview with **MARIE CHIEMINAL** *production designer*

YOU'VE BEEN WORKING AS PRODUCTION DESIGNER FOR CÉDRIC KLAPISCH SINCE RUSSIAN DOLLS. HOW DO YOU COLLABORATE?

Once I've read the script, we discuss it a bit and he gives me the broad strokes of what he imagines, what he sees, and what he wants to convey aesthetically. After that, I prepare a lot of files and feedback for him. I work a lot on colour first, to try to find the link, the aesthetic, the thread of the sets. Then, during the first presentation of the files

and moodboards, I have another discussion with Cédric. I need to capture as many feelings and desires from him as possible, to try to be as accurate as possible. Often, and this was the case with COLOURS OF TIME, Cédric talks to me about the project even before letting me read it. He tells me what he will or won't show, and what's between the lines. These exchanges are super important. I feed off all that, but also photos or details, and my very precious exchanges with Alexis Kavyrchine, the cinematographer.

I try to envision what Cédric has in mind and where he wants to go. For COLOURS OF TIME, he sent me a lot of archives, even while he was writing the script. He sent me emails with little details. I also sent him things from time to time that could help him, I hoped, to advance in his writing.

WHAT IS HIS RELATIONSHIP WITH THE SETS?

Our job in set design is also to convey a lot about the characters through the places and what happens there.

All these locations, the scouting, and the sets greatly influence Cédric's framing and image. There is a real Klapisch style, which is partly in how he composes his shots. The best set is the one you don't notice but still conveys a lot through framing, scale and colour. Cédric tells a lot with his staging. Of course, the most important thing is his actors and what happens with them.

HOW DID YOU WORK ON THE 1895 PART OF THE FILM?

I relied heavily on Impressionist



paintings. First, because it's partly the subject of the film! I looked at paintings and photos, which mostly date from a little after 1900 – before 1900, we have very few, actually. After analysing all this, we tried to sort it out, to imagine something that was historically accurate but also – and I think this was important for Cédric – not too fixed in time, so he could tell his story, both in the contemporary and period parts of the film. Finding the right balance was perhaps the most complex

part for me, not always clinging to the historical aspect. We weren't making a historical film but a Cédric Klapisch film.

BUT THE BISTRO LE RAT MORT WHERE ADÈLE, LUCIEN, AND ANATOLE LIVE DID EXIST

Yes, but for the set I didn't take inspiration from the existing Rat Mort. The Rat Mort in the film is made according to what Cédric wanted. He had some references, like the restaurant La Mère Catherine

in Place du Tertre or the Lapin Agile, which is actually a tavern. Our Rat Mort is made of many little bits of cafes, taverns and references that I found in the documentation on Montmartre. And then we had to mix that with the few sets we filmed in the real Montmartre today, to make it coherent. So this bistro is a combination of the cinematic idea Cédric had of this place and the historic reality.

HOW DID YOU WORK WITH THE VISUAL EFFECTS DEPARTMENT?

We are increasingly close. On *COLOURS OF TIME*, we worked together a lot. First, because I love working with them, especially with Cédric Fayolle, whom I appreciate immensely. From the beginning, we wanted to develop the whole set together and not by saying, «I'll do the bottom part, and you do the top part!» A wonderful and super talented guy named Mark Schons redesigned all the sets where there were special effects (VFX). We had this constant conversation with Cédric Fayolle and Cédric Klapisch.

PRODUCTION DESIGNERS ARE OFTEN REWARDED FOR THEIR WORK ON PERIOD FILMS RATHER THAN CONTEMPORARY ONES. WHAT IS MORE DIFFICULT?

I think it's much more difficult to create a contemporary set than to make a period film. I've experienced it on several films. People are immediately much more amazed by an old lamp saying, «It's period, wow, it's so beautiful,» whereas when you make a contemporary set, everyone feels like it's always been there! The difficulty is huge on a contemporary film because the set has to evoke the feeling, the sentiment, what we want it to ultimately tell. For example, one might say a young person's apartment is a young person's apartment, but which young people? There are many

young people with different lives and stories. It's tricky to achieve this finesse in contemporary sets.

WHAT DOES CÉDRIC KLAPISCH'S CINEMA REPRESENT TO YOU?

It represents a lot: an emotional and intelligent cinema, open to everyone, where humour, tenderness and the difficulty of living coexist. It

represents my youth, too, because when I was still a set dresser and trying to meet François Emmanuelli, the production designer of Cédric's early films, it wasn't by chance. It was because I was a huge fan of *THE GOOD OLD DAZE* and *WHEN THE CAT'S AWAY!* Then Cédric gave me the opportunity to become a production designer on *RUSSIAN*

DOLLS. But beyond that, for me, Cédric is really a great director. He has a way of working, organising all the elements of a film, which is quite magical each time. I've always innovated with Cédric. I've always learned something, technically, professionally. With each film with him, I climb a step in my knowledge of cinema and its technicality

by looking at his frames and his cinematic approach. To me, he has a real style and a quality that I couldn't explain. It's certainly linked to what I must have felt when I was young watching his early films: something unnameable that reflects our lives extremely well!





CAST

ADÈLE	SUZANNE LINDON
SEB	ABRAHAM WAPLER
CÉLINE	JULIA PIATON
GUY	VINCENT MACAIGNE
ABDELKRIM	ZINEDINE SOUALEM
ANATOLE	PAUL KIRCHER
LUCIEN	VASSILI SCHNEIDER
ODETTE	SARA GIRAUDEAU
CALIXTE	CÉCILE DE FRANCE

TECHNICAL *list*

DIRECTOR	CÉDRIC KLAPISCH
PRODUCER	BRUNO LEVY
CINEMATOGRAPHER	ALEXIS KAVYRCHINE
1ST ASSISTANT DIRECTOR	ELISE LAHOUESSA
PRODUCTION DESIGNER	MARIE CHEMINAL
COSTUME DESIGNER	PIERRE-YVES GAYRAUD
MAKE-UP	DELPHINE JAFFART
HAIR	JANE MILON
CASTING	CONSTANCE DEMONTOY
SCRIPT SUPERVISOR	LÉA MOTHET
UNIT PRODUCTION MANAGER	RAPHAËL RICHARD
EDITING	ANNE-SOPHIE BION
POST-PRODUCTION MANAGER	ISABELLE MORAX
VFX SUPERVISOR	CÉDRIC FAYOLLE
SOUND ENGINEER	CYRIL MOISSON
SOUND EDITER	NICOLAS MOREAU ET KATIA BOUTIN
SOUND MIXER	CYRIL HOLTZ
MUSIC	ROB
PRODUCTION SUPERVISOR	SYLVIE PEYRE