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VENEZIA 2008  
Competition

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# THE OTHER ONE (L'Autre)





Patrick Sobelman presents

65. MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA DI VENEZIA  
IN COMPETITION



# THE OTHER ONE (L'Autre)

A film by  
**Patrick Mario Bernard & Pierre Trividic**

with  
**Dominique Blanc**

France • 97 minutes • 35mm  
2.35 • Color • Dolby SRD

#### PRESS

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# SYNOPSIS

Anne-Marie leaves Alex. He wants to live a true married life. She wants to keep her freedom. They separate peacefully and continue seeing each other as friends.

However, when Anne-Marie hears that Alex has a new lover, she becomes insanely jealous. She tips over the edge into a disturbing world, swarming with omens and threats.



# INTERVIEW WITH THE DIRECTORS

**Patrick Mario Bernard & Pierre Trividic**

*"To tell you the truth, I feel absolutely nothing. I only endeavor to describe an imaginary world and the behavior of this jealousy as I was drowning in it. I try to transform the individual and the intimate into an intelligible and sensitive substance that strangers - immaterial to me when I'm writing - can possibly make their own. It is no longer my desire, nor my jealousy in these pages; it's desire and jealousy. I work in the invisible."*

Annie Ernaux *L'Occupation*.

## **At the origin of *The Other One* is a book: *L'Occupation* by Annie Ernaux.**

*Patrick Mario Bernard (P.M.B.):* When I read *L'Occupation*, I immediately thought about adapting it for film. I was struck by the way violence flowed within the character. The question of violence that we impose upon ourselves in certain situations, and the way we choose to rid ourselves of it, is of great interest to me, to us. In this instance Anne-Marie resorts to fiction to rid herself of this violence. This jealousy of hers is a type of insidious poison that deeply invades her imagination - for the story is about an adventure in the mind: Anne-Marie will never see her rival. It's her own imagination that does everything. And she is starting to lose her foothold in reality. At the same time, all of her surrounding reality is altered. This fit of jealousy is used as an optical instrument.





**Through this woman's interiority, the film leads us to view the exterior world.**

*Pierre Trividic (P.T.):* Indeed, the story is told in an intermediary zone between the individual and the group, between what is private and what is public, in the shadowy confines where it is difficult to tell yours from mine, mine from ours. This is the narrative space: the periphery of contact between the individual and the world. Yet in contemporary reality, this intermediary zone is particularly sought after. Manners of contact with the world have greatly shifted. And these changes have probably shifted the borders between the individual and the multitude, between the individual's melody and the background noise of the world.

**Doesn't the duality that inhabits the film emerge from this intermediary space?**

*P.T.:* Yes. Duality and phantoms are born there. And desire plays a role in their apparition. Our phantoms are, in fact, those of desire. They are the madness of desire. Anne-Marie no longer wanted Alex, but all it took was another woman entering his life for her own desire, now deformed, indeed warped, to be meaningful and find a newfound strength. As if the other woman's desire for Alex had flowed into her, irrigating her extinguished desire.

*P.M.B.:* Annie-Marie knows that somewhere there's a woman like her, who has replaced her in Alex's life. Her double or replacement, who is the same age. A kind of reflection of herself. The mirror reminds her that she is not just a one and only. There is another. The reflection is a threat. It sets off a sort of hemorrhage of identity. Here we are in the traditional story framework of duality. Far from being a lesser copy of the original, the double asserts itself as being far more gifted than the original at being the original. And finally, it is the original who gets the worst of it in this competition for "being". The other, is the story of this hemorrhage.

**There is a feeling of uncertainty that leads towards a dimension of fantasy.**

*P.T.:* Yes. It is definitely a question of fantasy. Not supernatural, but fantasy. In other words, we stay within a realistic framework. Fantasy demands realism. Simply put, it is a question of a kind of psychic realism. The world is really there. But it is distorted by Anne-Marie's deformed perception of it. Here fantasy casts an unexpected light on a well chartered territory.

It is not so much that it allows other things to appear, but that it allows the strangeness that exists in the simplest of things to be reflected. Given over to our perception it restores an amazement, a fear, and a wonder in front of the simple fact that things exist. And in front of our own presence.

**Despite the mental confusion that besieges her, Anne-Marie isn't a pathological case. However, she is going through one of these "losses of identity" that each and every one of us may experience.**

*P.T.:* This is not a depiction of feminine madness, or not only. Notably because this alter ego really exists. There is really a new woman in Alex's life. The madness starts in Anne-Marie's panicked elaboration of this rival figure. But that's the madness of desire. And the madness of desire in a commercial civilization that does everything to throw her into a panic. In this sense, yes, we are beyond the singular portrait of a woman. In that which concerns the workings of desire, or the ways of becoming mad, it isn't at all certain that there are grounds to distinguish between the sexes.

*P.M.B.:* In a certain way, *The Other One* is a film without gender. Anybody could be Anne-Marie. Be that as it may, the fact is that women are much more exposed to ordinary social violence than men. Without necessarily being activists, women have to fight day in and day out. Being a woman in society means having a minority standing. As we know, there is still not equal pay...

**The worse Anne-Marie is feeling, the more fit she is for her work**

*P.M.B.:* Yes. And if she keeps it together at work, it is possibly because it keeps her in a concrete contact with others. In *L'Occupation*, the narrator is a writer, but that didn't lend itself to the screen.

Where Annie Ernaux keeps contact with the world through a position of mental and intellectual alertness, we wanted a more concrete and direct dramatic form. So this is why the film has made Anne-Marie a social worker. She's a woman on the move. She's outside, in the rain, on a train, she meets people.



***The modern world and its new technology, notably the presence of screens and surveillance systems is very present. Yet you seem to be satisfied with just showing them, not to pass judgment or give an interpretation...***

*P.T.:* The world is in the midst of changing its foundations. It has once again become necessary to describe before interpreting.

*P.M.B.:* The task we give ourselves is a kind of objectivity. There again, and without having particularly tried, we are being faithful to Annie Ernaux's work.

***The sound accentuates the impression that you are filming as much the voicing of reality as reality itself...Is it you who has created these sonorous layers?***

*P.T.:* It's Patrick's personal work.

*P.M.B.:* The sound work started practically at the same time as the screenplay. In relation to the screenplay, it's a real creative necessity for me. It helps me delve into the subject matter of the film. I need to hear the story's sound universe in order to write it. I'm not speaking directly about the music. Before the score, there are natural sounds. I record many things, the sounds of all types of movements. Later, when moving on specifically to the music, I choose from these recordings that I have harmonized and mixed with instruments. The whole is used to lay out the characters' mental spaces. We thought that the film had to be like a song, with verses and a chorus. During the writing and the editing, we never stopped looking for fluidity, a sound flow.

***What about the choice of Dominique Blanc for the role of Anne-Marie?***

*P.T.:* The project to adapt Annie Ernaux's book was closely linked to the fact that we had been looking for several years for an opportunity to work with Dominique Blanc. We had a growing enthusiastic interest in this actress, for her intelligence, her strength and her depth.

*P.M.B.:* We wrote *The Other One* for her. This means that we went to see her before we started working. We would never have launched this project if she hadn't accepted to come along with us.

*P.T.:* One of the bases of our understanding was our shared desire to move away from the sorrowful figure in which Dominique has often been presented. We knew that this aspect didn't do justice to her strength as an actress. A strength that allows her to cross and mix genres. In her own right she makes you think of Bette Davis.

*P.M.B.:* Her work is deep and powerful both on a local level and on a whole. Locally in the rhythms she proposes, in her different intensities, in the richness of the psychological moods that she expresses. On the whole, in how the ensemble of all these propositions builds a perfectly coherent character, always delivering in the key moments of the scenario. During the filming, and again during the editing process, this richness and precision never ceased to amaze us.





# BIOGRAPHY/FILMOGRAPHY

**Patrick Mario Bernard & Pierre Trividic**

*Patrick Mario Bernard* was born in 1961 in Thionville. He started the Metz Beaux-arts (college of art) in 1982. In 1986 he received the National diploma in plastic arts (DNEP), and was awarded two grants for his creative work in 1987 and 1990. He is also an illustrator and a graphic artist. He worked as a stage designer, then as theater director from 1986 to 1995.

*Pierre Trividic* was born in Quimper in 1957. He studied law and art history. He is an IDHEC alumnus (Institut des hautes études cinématographiques) (1980 - 1986). He has been awarded the Villa Medici hors les murs grant (1989). After his studies, he turned towards electronic imaging. From 1987 to 1991, he wrote and directed several videos. At the same time he pursued screenplay writing for cinema (Coming to terms with the dead by Pascale Ferran and Those who love me can take the train by Patrice Chéreau).

*P.M. Bernard* and *P. Trividic* have been writing and directing together since 1996. Their artistic collaboration started with *Le Cas Lovecraft* (1998) commissioned by France 3. Since that time, they have directed for television (*This is a Pipe* for Canal+ in 2000, *Une famille parfaite*, for Arte in 2005) and for the cinema (*Dancing* in 2003).

*The Other One* is their second feature film.



## SELECTIVE FILMOGRAPHY

**Dominique Blanc**

- 2007 PAR SUITE D'UN ARRÊT DE TRAVAIL DU PERSONNEL Frédéric ANDRÉI
- 2005 LES AMITIÉS MALÉFIQUES/POISON FRIENDS Emmanuel BOURDIEU
- 2004 UN FIL À LA PATTE Michel DEVILLE
- 2004 SAUF LE RESPECT QUE JE VOUS DOIS ! Fabienne GODET
- 2001 SPECIAL DELIVERY Jeanne LABRUNE  
*Best actress nomination - César 2002*
- 2001 TRILOGY Lucas BELVAUX
- 2001 ONCE UPON AN ANGEL Vincent PÉREZ
- 2000 AVEC TOUT MON AMOUR Amalia ESCRIVA
- 2000 THE BLACK BEACH Michel PICCOLI
- 2000 THE MILK OF HUMAN KINDNESS Dominique CABRERA
- 2000 THE PORNOGRAPHER Bertrand BONELLO
- 1999 ACTORS Bertrand BLIER
- 1998 STAND BY Roch STEPHANIK  
*Best Actress César 2001 / Caire Film Festival 2000 - Best Actress Prize*
- 1997 A SOLDIER'S DAUGHTER NEVER CRIES James IVORY
- 1997 ALORS VOILA Michel PICCOLI
- 1997 THOSE WHO LOVE ME CAN TAKE THE TRAIN Patrice CHÉREAU  
*Best supporting actress César 1999*
- 1996 FOR A GOOD CAUSE Jacques FANSTEN
- 1995 TOTAL ECLIPSE Agnieszka HOLLAND
- 1994 TRAIN DE NUIT Michel PICCOLI
- 1993 FAR FROM THE BARBARIANS Liria BEGEJA
- 1993 QUEEN MARGOT Patrice CHEREAU  
*Best supporting actress nomination - César 1995*
- 1992 SHOULD MATHILDE BE LOVED ? Edwin BAILLI
- 1991 ON GUARD Yannick BELLON
- 1991 INDOCHINE Régis WARGNIER  
*Best supporting actress César 1993*
- 1990 THE PLEASURE OF LOVE Nelly KAPLAN
- 1989 MAY FOOLS Louis MALLE  
*Best supporting actress César 1991*
- 1988 I'M THE KING OF THE CASTLE Régis WARGNIER  
*Nomination for meilleur jeune espoir féminin - César 1990*
- 1988 STORY OF WOMEN Claude CHABROL
- 1987 SAVANNAH Marco PICO
- 1987 NATALIA Bernard COHN
- 1986 TERRE ÉTRANGÈRE Luc BONDY
- 1986 WOMEN OF MY LIFE Régis WARGNIER  
*Nomination for meilleur jeune espoir féminin - César 1987*



## CAST LIST

Anne-Marie  
Alex  
Lars  
Aude  
Madame Schneider  
Suzanne  
The man in the caravan  
The rival

DOMINIQUE BLANC  
CYRIL GUEÏ  
PETER BONKE  
CHRISTÈLE TUAL  
ANNE BENOIT  
CHARLOTTE CLAMENS  
CHRISTIAN CHAUSSEX  
PAULA KEILLER





# CREDITS

Screenplay and direction

PATRICK MARIO BERNARD  
PIERRE TRIVIDIC

Screenplay adapted from the novel *"L'Occupation"*  
by ANNIE ERNAUX - Editions Gallimard

Production

PATRICK SOBELMAN / EX NIHILO

Director of photography

PIERRIC GANTELMY D'ILLE

Sound engineer

ANDRÉ RIGAUT

Editing

YANN DEDET

Sound editor and mixer

JEAN MALLET

Scenery

DAPHNÉ & AXEL DEBOAISNE

Costume designer

ANAÏS ROMAND

Original music

REP MÜZAK

With the participation of

CANAL + & CINECINEMA

with the support of

RÉGION ILE-DE-FRANCE

in association with CINÉMAGE 2, SOFICINÉMA 4, MERCURE INT.

With the participation of CENTRE NATIONAL DE LA CINÉMATOGRAPHIE

Length: 97 minutes • Language: French • Formats: 35mm - 2.35 • Sound: Dolby SRD

