

CHI-FOU-MI PRESENTS

# OUT OF LOVE

CAMILLE  
COTTIN

MONIA CHOKRI JULIETTE ARMANET MANOÃ VARVAT NINA BIRMAN

A FILM BY  
NATHAN AMBROSIONI

PRODUCED BY  
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## SYNOPSIS

40-year-old Jeanne has lived alone since the break-up of a long-term relationship. One summer evening she receives an unexpected visit from her sister Suzanne and her two young children. Surprised by their sudden arrival, Jeanne finds her sister distracted and distant and senses that something is amiss. The next morning, Jeanne wakes up to find Suzanne has vanished, leaving behind her a farewell note, and her children... Jeanne struggles to care for her niece and nephew while trying to understand her sister's disappearance. As the long summer months turn into autumn, she and the children learn to navigate their new reality together.

# NATHAN AMBROSIONI

## WRITER & DIRECTOR

### **How did OUT OF LOVE originate?**

It all started with a play, DISPARU by Cédric Orain, which was performed at the Avignon Festival in 2019. I wasn't able to see it, but just reading the synopsis moved me deeply. A mother speaks about the voluntary disappearance of her adult son. From that moment, the notion of 'voluntary disappearance' haunted me. I wanted to understand. A person can disappear, and has the right to do so, but I was overwhelmed by a feeling of anger. I found it unacceptable that someone could inflict that on their family. That coincided with the moment my sister suddenly left for the other side of the world, to New Zealand. But I didn't make the connection between the two events at the time. It was only later, when I began writing, once the anger had subsided, that I realised I wanted to talk about family again.

### **Did you need some distance to be able to write this story?**

Yes. Right after shooting TONI in 2022, the time felt right. I had enough distance. I'd absorbed enough emotional information. I no longer felt the rejection I'd experienced when I first read about the play. I began researching the subject. I contacted a police officer, a social worker, a family court judge.

### **What were your initial questions?**

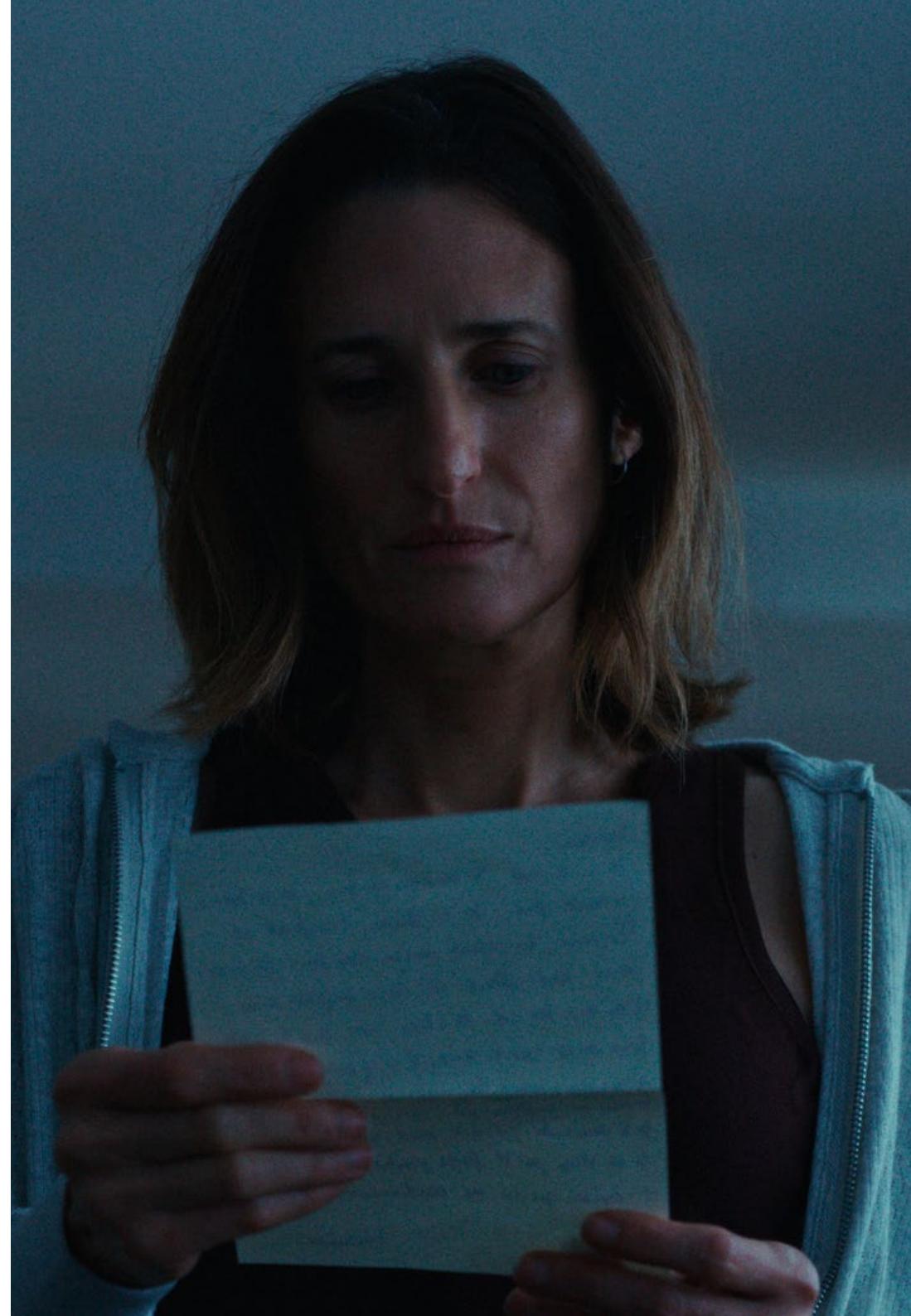
What actually is a voluntary disappearance? And what is this 'right to be forgotten', which we all have? This right means we can abandon our lives and the police can't intervene if the departure is a personal choice. Every year in France, nearly 15,000 people decide to leave everything behind and almost literally vanish. In Japan, the term used to describe these disappearances is evocative: the evaporated.

At the same time, I began a process of introspection to understand why this theme resonated so strongly with me. It's probably because there's something quite dysfunctional in my own family. I wanted to talk about absence. How does a family change when it's missing a piece? How can a family recover when there's this unresolved tension? I wanted to make a film about ghosts...

### **A ghost story?**

I wanted a story about a character who is never seen; a presence that slips away. That's the role of Suzanne, played by Juliette Armanet. We barely see her, and yet she's all anyone talks about. The viewer will imagine what she's become and try to understand the reasons for her disappearance, without ever getting an answer. The inexplicable cannot be explained. The film's intention isn't to explain it. Its aim is to look at those who remain, to watch them move forward despite the absence of answers.

How do you write a film about a woman who leaves her children behind without judging her? The film tries to do this very simply, through very factual elements, very daily scenes. I wanted to make this film to make peace.





### **Who is Jeanne, your heroine, played by Camille Cottin?**

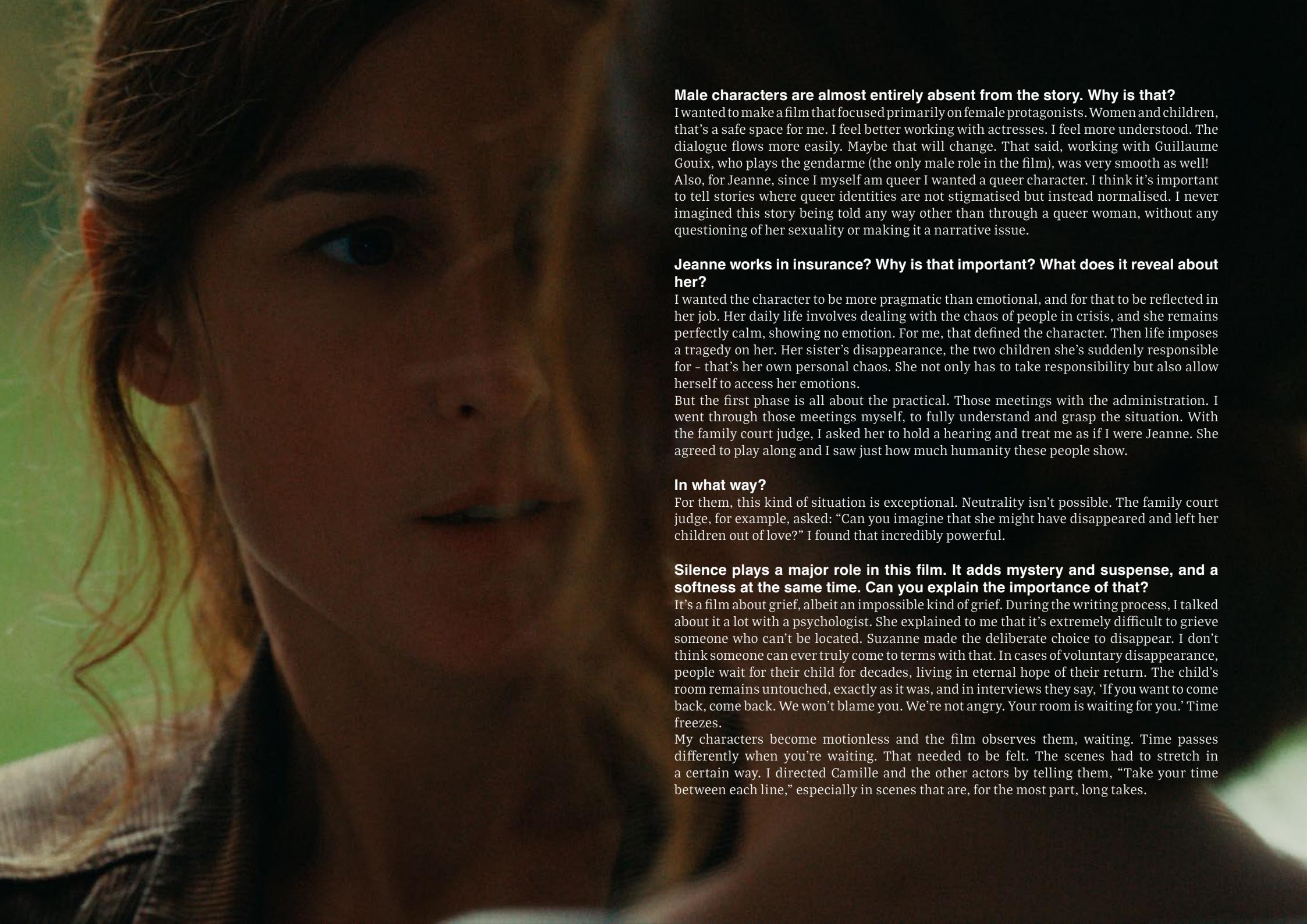
At the beginning of the story, Jeanne is almost absent from herself. She seems haunted by something. What defines Jeanne is a constant preoccupation, a state that Camille captured perfectly. She's an opaque character, not easily accessible. Jeanne doesn't have children and doesn't feel the desire to. Then she finds herself having to be responsible for her sister's children. She has to find her place with them - a place that is inherently unstable because she can never replace their mother. That's made clear to her during the administrative meetings that we see throughout her journey.

### **What is her personal situation when we first meet her?**

Jeanne is stuck. She's just lost the love of her life and is unable to grieve. Events will force her to move forward, even if she's not ready to. If she doesn't, what will become of Gaspard and Margaux? Jeanne is not rigid, though. She has a rich inner life, but it's hidden behind a tough shell. She's not trying to be likable. She doesn't respond to Gaspard and Margaux in a typical emotional way.

Through her character, I wanted to express the idea that it's not a given for a woman to feel maternal instinct toward children. I'm aware that this kind of representation is rare in cinema, but it's important to me to separate the notions of femininity and motherhood. One can be a woman without being a mother, just as one can become a parent without giving birth. And once again, Jeanne doesn't become the children's mother. She finds her place as their aunt and guardian.





**Male characters are almost entirely absent from the story. Why is that?**

I wanted to make a film that focused primarily on female protagonists. Women and children, that's a safe space for me. I feel better working with actresses. I feel more understood. The dialogue flows more easily. Maybe that will change. That said, working with Guillaume Gouix, who plays the gendarme (the only male role in the film), was very smooth as well! Also, for Jeanne, since I myself am queer I wanted a queer character. I think it's important to tell stories where queer identities are not stigmatised but instead normalised. I never imagined this story being told any way other than through a queer woman, without any questioning of her sexuality or making it a narrative issue.

**Jeanne works in insurance? Why is that important? What does it reveal about her?**

I wanted the character to be more pragmatic than emotional, and for that to be reflected in her job. Her daily life involves dealing with the chaos of people in crisis, and she remains perfectly calm, showing no emotion. For me, that defined the character. Then life imposes a tragedy on her. Her sister's disappearance, the two children she's suddenly responsible for - that's her own personal chaos. She not only has to take responsibility but also allow herself to access her emotions.

But the first phase is all about the practical. Those meetings with the administration. I went through those meetings myself, to fully understand and grasp the situation. With the family court judge, I asked her to hold a hearing and treat me as if I were Jeanne. She agreed to play along and I saw just how much humanity these people show.

**In what way?**

For them, this kind of situation is exceptional. Neutrality isn't possible. The family court judge, for example, asked: "Can you imagine that she might have disappeared and left her children out of love?" I found that incredibly powerful.

**Silence plays a major role in this film. It adds mystery and suspense, and a softness at the same time. Can you explain the importance of that?**

It's a film about grief, albeit an impossible kind of grief. During the writing process, I talked about it a lot with a psychologist. She explained to me that it's extremely difficult to grieve someone who can't be located. Suzanne made the deliberate choice to disappear. I don't think someone can ever truly come to terms with that. In cases of voluntary disappearance, people wait for their child for decades, living in eternal hope of their return. The child's room remains untouched, exactly as it was, and in interviews they say, 'If you want to come back, come back. We won't blame you. We're not angry. Your room is waiting for you.' Time freezes.

My characters become motionless and the film observes them, waiting. Time passes differently when you're waiting. That needed to be felt. The scenes had to stretch in a certain way. I directed Camille and the other actors by telling them, "Take your time between each line," especially in scenes that are, for the most part, long takes.

**So we need to see the emotions on their faces without them being spoken?**

Exactly. And that prepares us for what could be described as a 'reverse drama'. The story begins with a trauma and moves toward life, toward light, toward acceptance.

**Would you say Suzanne carries the dramatic weight of the story?**

Yes, she slips away from us. She's often filmed in shadow, from a distance. When we do see her we don't understand her, and we never will. She's the film's true mystery. When she's there she's already gone, and later she's present in a way that's ghostly. She is, and will remain, a stranger to the viewer. This isn't her story. It's the story of those who remain.

**So it's the story of a family being built out of tragedy?**

Absolutely. It's a family that's being built without false promises. That's not easy for the children, but Jeanne is completely honest with herself and with them.

**And what about the character of Nicole, Jeanne's ex, played by Monia Chokri?**

Nicole wants to soften things. She wants children, or at least she hopes to have some with her new partner. Nicole is like a soothing balm for the children, whereas Jeanne speaks to them as if they were adults, as mature beings capable of understanding what's happening.

**You take time to film the children interacting with each other. Is that essential to help us understand their personalities?**

Margaux is six years old. That's an age where you exist only in the moment, in carefree innocence. Gaspard is older. He turns ten in the film. I wanted to show a close sibling bond, while the rest of the film portrays an adult world where relationships are falling apart. Gaspard has always looked after his sister. That's not new. He even explains it in the film. The juvenile court judge I consulted told me that from the age of ten it's mandatory to include children in hearings. Before ten, the decision of whether a child should speak is up to the child themselves or their parents. I found that very powerful. Ten is the age of understanding. The child can take a step back, can understand what's happening to them. I wanted Gaspard to be right on that threshold, so his trauma is much more direct than Margaux's. For her, the repercussions of the tragedy will likely come later.

What's also very powerful is that they seem so close, yet they're so far apart from each other and from what they're feeling. They're not experiencing the events on the same timeline at all. I really wanted to represent different stages of trauma through them, without separating them physically. I initially wanted the viewer to be able to mistake one for the other.

**How so?**

At first, they seem like a single entity. It's only gradually that we realise they're not experiencing things the same way. We saw hundreds of children during casting. We would ask them what they thought about the scenes they had to play. All the six-year-old girls would ask, "Is my mom coming back?" We'd reply, "Did the story make you sad?" And they'd say, "No, it's okay because there are funny scenes."

The little girls didn't project themselves into the future of the character, whereas all the boys aged ten to twelve who auditioned for Gaspard's role said, "I thought it was really sad for them."





### **Tell us about your casting choice for the two sisters, Camille Cottin and Juliette Armanet.**

Camille and I got along really well during the shoot of *TONI*. Camille is truly unique, sensitive, attentive... I had written *TONI* with her in mind, even though I didn't know her personally, only through the image I had of her from her interviews and her roles. So I didn't have full access to who she really was. On set, spending time with her between scenes, I began to see all her complexity, and I found that fascinating. I kept thinking, 'There are so many things I wish I had put into the character now that I know her.'

She has this thoughtful quality when you speak to her. There's always something going on behind her eyes, and she feels everything very deeply. That's why I wrote another film for her. It was reassuring to build the character with Camille in mind because I know what she's capable of. I knew what I wanted to draw out of her, like creating a less talkative character, someone whose silences are deeply felt. Working together again meant continuing that exploration.

### **And Juliette?**

Juliette first came to mind because of her physical resemblance to Camille. But Juliette is also very different from Camille. Cinema is new to her, and she was very excited to be on set. She would come and watch scenes she wasn't even in, just to see how things worked! I thought that was wonderful. She brings a real fragility to Suzanne, because there's a genuine innocence that emanates from her, while still being very precise in her scenes.

### **And Monia Chokri?**

I found it exciting to bring together an actress, Camille Cottin; a director-actress, Monia Chokri; and a singer, Juliette Armanet. That really stimulated me, because I felt they would each bring something more complex to the film. I love Monia's movies, and I thought, 'I'm going to borrow a bit of her talent!'

Through the three of them, I wanted to expand my world, to diversify it. The film is about that too, about a world that expands, something Jeanne wasn't ready to accept, something that's imposed on her.

### **At times the camera is positioned in a way that makes it feel like someone is watching the characters from afar...**

Yes, exactly. Someone watching it, of course. One could think it's the mother watching from afar, even though we know that's not possible. I wanted the camera to embody that ghostly presence. Or at least to embody that absence. That's why it's often filmed from a distance, through windows, as if we were observing the characters, but without being sensational. The tone of the film is one of delicacy, intimacy and gentleness in the gaze, not spectacle. And this distance between the camera and the characters and the action is also a way of maintaining a sense of objectivity for the viewer.

**The film takes place in summer. Why is that?**

For me, summer is childhood. That season makes me very nostalgic. It's something I love to look back on, but it also carries the melancholy of summer holidays, a magical time when you're a child. It's a time that feels infinite and distorted. The children will experience this summer through a shock, and everyone will end up living in that distorted moment, in that waiting. That's something inherent to childhood summers.

**The house adds more mystery to the setting. It's impossible to place where it is. Was that intentional?**

We shot in a housing development in the Paris suburbs, designed by a Swedish architect who also designed a similar one in Lille. These are two unique neighbourhoods. I wanted a place that was unidentifiable and never named. A neutral space, so we could feel how much the children are being moved from one place to another.

They leave their mother's home, a place we also never pin on a map. We know they're on the road and they arrive somewhere, but they don't know where. And they'll never really know. I wanted the viewer to feel as disoriented as the children do.

**The interiors you film are often between doorways. Why is that?**

It's true, Monia would always say, "We're still in between two doors!" There's something transitional about it, going elsewhere, crossing a threshold, but it was also about the passage between outside and inside. The first time Suzanne meets her sister Jeanne and they're on either side of the doorway, we shot a profile of Jeanne inside, where Suzanne isn't visible, and a profile of Suzanne outside, where Jeanne isn't visible. They were face to face yet separated by an entire world. There was the interior of Jeanne's house, and the exterior of this unfamiliar neighbourhood.

And when Jeanne is with Nicole, it's always between two doors. Monia didn't understand at first. She kept asking, "They're talking, but they're not sitting down?" They're not still, they start moving, because Jeanne no longer has time to stop, to sit down at Nicole's place. She only has time to come to the door.

**And the reflections in the windows?**

That was also to evoke this ghostly point of view, and distance. For example, Suzanne exists inside the house, but we see her from behind. In the reflection, we see her face. At the same time, she's transparent, translucent. She always slips away from us. I loved that idea. And aesthetically, I found it very beautiful. It also distances us a bit from a too-everyday reality. It stylises reality.



**Why did you want the two sisters to come from different social backgrounds?**

One seems to be in financial distress and the other not at all. Why this disparity? I wanted them to have grown apart, and not just physically. They grew up in a much more precarious environment than the one Jeanne lives in as an adult. Jeanne pulled herself out of it. She left it behind. Her father tells her she abandoned them. I also wanted to explore the subjectivity of abandonment. What do we consider abandonment? For Jeanne, escaping also meant changing social class. So, she's far from her sister physically, emotionally and materially. They live in two very different realities, hence the impossibility of understanding each other. That's just how it is. Misunderstanding becomes inevitable. She will never be able to understand her sister's departure. We realise they don't really know each other.

**Can you tell us about the music composed for the film?**

The music was composed by Alexandre de La Baume. At first, I didn't want any original score. I had put together a playlist of classical music, mainly pieces by Gabriel Fauré and Bach, two composers I listen to a lot. I knew I wanted something emotional, but not overly orchestral. It had to come through the piano, an instrument that moves me deeply. I've played piano all my life, it represents me, and I wanted that to be part of the film. I talked to Alexandre and told him that the piano was non-negotiable. We needed to capture the softness and inevitability of the piano. It's an instrument where hammers strike strings and yet the sound is so beautiful and graceful. That contrast, between the mechanical act of striking and the gentleness of what we hear, is very powerful. It represents the film.

In the end, I loved working with a composer. Alexandre brought something completely new. We added the clarinet later on, because it reminded me of *KRAMER VS. KRAMER* by Robert Benton and *ORDINARY PEOPLE* by Robert Redford, those family dramas I love so much.

**Is Jeanne's story also one of release or liberation?**

Yes. She's someone who opens up slowly, who suddenly allows things in, who fully accepts her emotions. The film starts off cold, clinical. It gradually allows the light in and softens. That journey was important. The film evolves, it transforms, from drama to tenderness.



# CAMILLE COTTIN JEANNE

## **What made you want to play Jeanne in OUT OF LOVE?**

Without a doubt, it was the opportunity to work with Nathan again. He's someone I deeply admire, but that admiration doesn't inhibit me when we work together. I feel free when I collaborate with him. That's very precious. He remains a mystery to me, and yet we're very close friends. I absolutely love working with him.

## **Were you familiar with the concept of voluntary disappearance? Did you research the topic to prepare for the film and your character?**

I wasn't familiar with the concept of voluntary disappearance. I did some research through testimonies from people who had gone through something similar. They spoke about their experience and the difficulty, even the impossibility, of grieving. It's an extremely traumatic thing to happen. They face huge confusion. What I find fascinating in Nathan's work is how he speaks about his deepest, most intimate secrets while crafting a universal story. I haven't asked him or discussed this with him, but I imagine that there's something personal in this story that seems, at first glance, foreign to him. That touches me deeply.

## **Who is Jeanne? How would you define her?**

She's a straightforward, honest, pragmatic woman. She doesn't let herself be overwhelmed by emotions and might even seem a bit cold because she keeps her feelings at a distance. She's not one for words. You imagine she might have a rather solitary, almost monastic life. Gradually, as the audience tries to understand her sister and what she's done, they begin to grasp who Jeanne is, her wounds of abandonment, which may explain her categorical refusal to have children. Her tenderness is expressed through her love story with Nicole.

## **What is her life like when we first meet her?**

Jeanne lives alone without children. She's been separated from her ex-partner Nicole for two years and the breakup is still very painful for her. She lives in a very minimalist way. Her home is quite austere. There's a lack of color. Everything is in its place, perfectly tidy, almost lifeless. The house and Jeanne's costumes are very important because the character is extremely reserved. She doesn't speak much. She only says what's essential. So, the children can only really understand her through observing her. When she has to take care of them, she doesn't try to reassure them. At no point does she try to ease their pain with comforting words. It's harsh, but the children understand they're dealing with someone who doesn't lie. Unlike their mother.





**What does this idea of parenthood evoke for you, especially compared to your role in *TONI*?**

Our society - often for political reasons - likes to position the concept of motherhood as the ultimate fulfillment for a woman. If a woman succeeds professionally, it's only truly admirable if she's raising children at the same time. Nathan wanted to break that image and portray Jeanne as a character who doesn't find fulfillment in wanting or having children. Suzanne's character is also very powerful. Nathan was adamant that we shouldn't judge her for leaving her children. And I think that's achieved. She represents the single mother in a precarious situation, mentally overwhelmed, with no one to turn to. When the judge finally asks Jeanne if she can imagine abandoning people out of love, it's incredibly powerful.

**Is there a shared fragility between Jeanne and the children?**

Yes, all three of them have to face a tragic situation and share a daily life that none of them want to endure. They know it and don't pretend otherwise. Perhaps it's this honesty that becomes the foundation of their relationship. It's tough, but it's real. And truth becomes a lifeline in this shipwreck. For all of them.

**Jeanne works in insurance. What do you think that reveals about her? Why is it important?**

It's ironic. She's used to operating in chaos. She's the voice of reason and practicality for people who've lost everything due to accidents. How do you react rationally when you feel like a victim of injustice? Several times in the film, we see her facing her clients' emotional outbursts with stoicism. Then suddenly, she becomes the victim.

**This is a film almost entirely centered on women. That includes Jeanne's sexuality. Did you approach that in any specific way?**

Completely naturally. Jeanne's sexual orientation doesn't define her. What matters is showing how her personality differs from Nicole's. However, for the lesbian characters I play, who are from my generation, I keep in mind that they grew up in the 1990s. At that time, acceptance and tolerance were far from granted. Their adolescence was likely marked by feelings of loneliness, exclusion and misunderstanding. Society was much less open than it is today. That sense of vulnerability, of being at risk of becoming a target if they crossed the wrong people, is something I carry with me when I play these characters.

**This is a film where the camera's distance from the characters is very particular, almost ghostly. Were you aware of that while playing certain scenes?**

Yes, Nathan had mentioned it to me. I loved that perspective. But it didn't affect my performance. I didn't play the scenes differently. However, Jeanne's emotional distance probably unconsciously influenced the distance I maintained with my own emotions while portraying her.

**Tell us about your co-stars Monia Chokri and Juliette Armanet.**

I loved acting alongside them. They're powerful women, accomplished artists, women who express their sensitivity. I admire them greatly and loved watching them bring these complex and moving characters to life. Nicole is a ray of sunshine. She's the soft and tender side of Jeanne. The moments shared with the children are true bright spots in the stormy sky of the story. Juliette plays Suzanne, who also has no choice, and she conveys that in just a few minutes.

**Jeanne is always in motion – between doorways, standing up instead of sitting. What does that signify to you?**

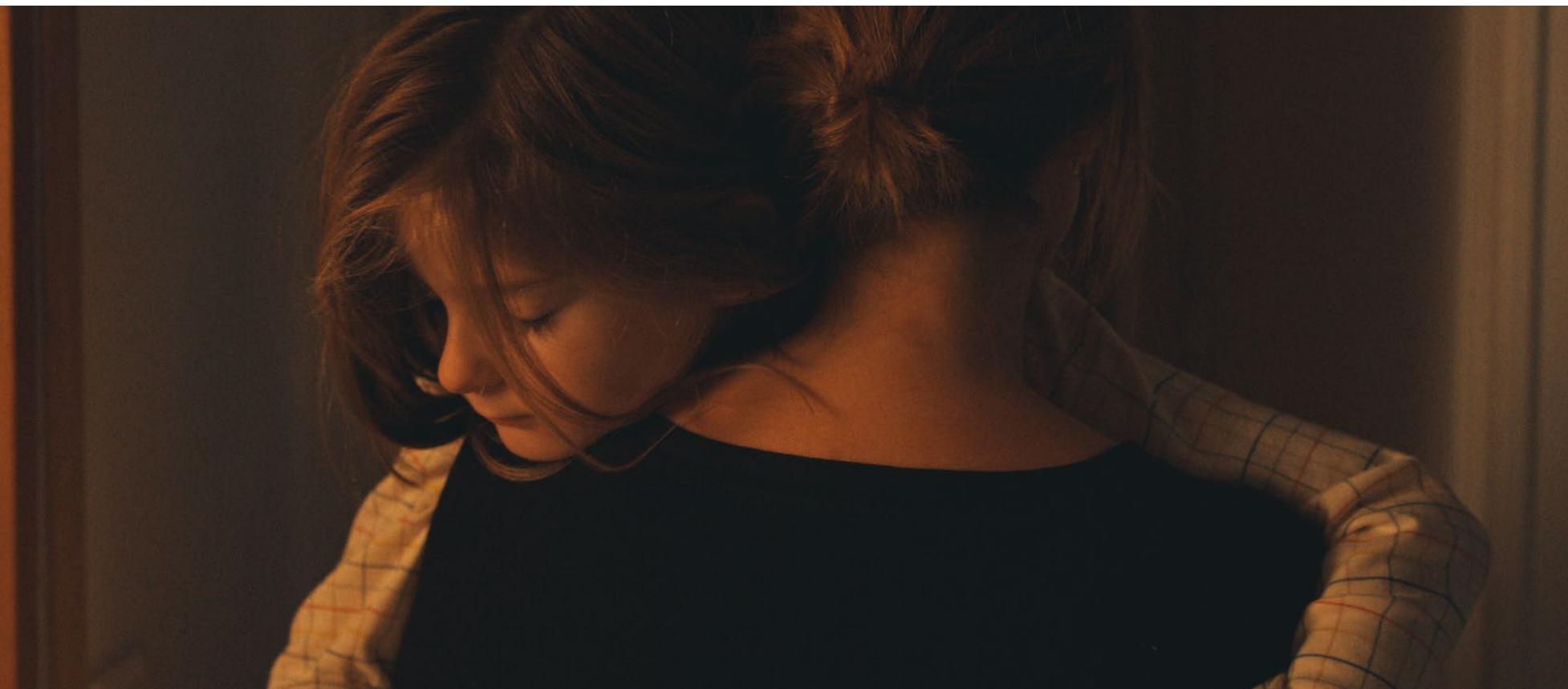
She doesn't know how to interpret her sister's disappearance. She doesn't know what to do with the children. She doesn't know what role to take on. She doesn't want to lie but has no answers. She's in a constant in-between state. It's a physical representation of that.

**At first, Jeanne seems constantly preoccupied, then she appears surprised by the discovery of these two children. How did you portray your character's evolution?**

The situation is intolerable. Her freedom, in the purest sense, is under attack. She has no choice. That's what makes her a tragic heroine. She can't escape her fate. Her options are dramatic. Her humanity takes over. She realises very quickly, from that scene at the police station, that her fate is in the hands of the one who disappeared. It's dizzying.

**Is Jeanne's story also one of liberation?**

I don't know if it's a story of liberation. But there is a slow transformation, a deep evolution. Of course, when we first meet Jeanne, we might think that living with these two children would bring joy to her dull daily life. But these are wounded children who need her. That's significant. Still, there's the resilience of childhood, that way of living in the moment that fades with adulthood. And in that sense, they transform her. I love this line from Victor Hugo's poem *L'enfance*: Sorrow is a fruit; God does not let it grow on a branch too weak to bear it.



# JULIETTE ARMANET SUZANNE

## **You play Suzanne, a woman who decides to disappear, leaving her children with her sister. How did you approach your character?**

In talking to Nathan about Suzanne, what really appealed to me was the opportunity to take on a character who is completely unlike me. She has absolutely nothing in common with who I am as a woman and a mother. At the same time, although I can't imagine ever doing something as radical as abandoning my children, I can understand that feeling of no longer being in control of your own life, of being overwhelmed. I think we've all experienced that at some point.

Suzanne is a complex character to grapple with, both for me as an actress and for the viewer. I was obsessed with the idea of creating empathy for this woman and her decisions. What could have driven her to such an extreme? Suzanne has a strong element of mystery. She's a troubling character. That was another interesting thing about playing her. Above all, I wanted to make her empathetic, to avoid people judging her. That was also what Nathan wanted.

The audience shouldn't condemn her for what she does, but instead try to understand what drives her to it. At the beginning, the character frightened me a little, because there is a kind of monstrosity in her 'desertion of duty.' But as an actress I thought it was really fascinating to explore a place completely foreign to my own life.

I worked with my acting coach, Daniel Marchaudon, who helped me approach the character and her life choices and needs. On set, the fact of being physically transformed, of showing a face different from the one I have in real life, as well as the choice of costumes, helped me really get into the character. She's ambiguous but also deeply vibrant.

## **Nathan describes Suzanne as a ghost, first disappearing from herself, then haunting the film. How did you embody that idea?**

There is definitely something very ghostly about Suzanne. The way Nathan filmed her really reflects that. She's always shot from a slight distance, in the shadows, often hidden. The first time we see her she's a blurry silhouette. There's something a bit Hitchcockian about her appearances, the way Nathan surrounds her with mystery.

This idea of ghostliness is key to understanding Suzanne. You see a woman who has abandoned herself, who can no longer bear her life and responsibilities, who is no longer able to take her children to school, even though the little one is only six years old. When her sister Jeanne visits her apartment, she finds it completely neglected. Suzanne has become a spectre. She feels disconnected from her body, her life, her family.

I found it difficult but thrilling to play a character in absolute suffocation, who closes herself off in order to survive. We all know a version of this feeling, in more or less extreme forms. You sense that she makes this decision out of a need to become a new version of herself, to be reborn.

And then she haunts the film. Her screen presence is fleeting, but she's the subject of the story. She's the one nobody looked at, the one nobody cared for, but she becomes the centre of attention. Who was she? We examine the details of her life, trying to understand, to break the mystery. You feel the characters searching for her everywhere - in the streets,

in stores, scanning every silhouette, every clue, as if she were everywhere and nowhere at once. It creates moments of tension - so well handled in the film - when we think we catch sight of her. There's a sense of hope, which gives a thriller-like atmosphere that I find very compelling. She's like an invisible thread running through the whole film. One the characters are trying to unravel.



### **Tell us about meeting and working with Nathan**

I was very moved when Nathan reached out to me and intrigued to know what led him to picture me in this role. I ultimately didn't get many answers to that, and that's probably for the best!

Through Camille, Monia, and myself, I feel like he wanted to create a trio of women resonating with each other. There's a flow between the faces, the energies, the way of being on screen. Nathan is an extremely generous and enthusiastic director who supports his actors so well on set. It's a dramatic film but the shoot had a joyful atmosphere, with lots of laughter. I didn't expect that.

I found it very impressive watching him work with the children in the film. It's really not easy to shoot scenes with actors that young. He's a great director of actors. We were all lifted by him. He knows exactly what he wants but also has flexibility. When you see the result, especially with Nina and Manoâ (who play the children), I think it's truly remarkable.

I loved working with Nathan, and I found it very beautiful that such a young man would be interested in the complex, controversial fates of women through the issue of voluntary disappearances, a social theme that hardly anyone has tackled until now.

### **There's a striking similarity between you and Camille Cottin, who plays your sister. Tell us about your collaboration**

I'm very flattered to resemble Camille Cottin (laughs)! Camille is an actress I've followed for a long time and who impresses me enormously. She has a huge acting range. She's very funny, very moving, extremely delicate - just as her face reflects. We already knew each other a little, so we were really happy to be working together. We had a strong connection, a natural friendship. I often asked for her advice and she offered it with great confidence, kindness and generosity, asking the right questions, rehearsing properly, making me feel at ease.

It was beautiful to see her embody this character, who is very different to how we might think of Camille. She carries the lead role of this film with a lot of energy. I love her way of being on screen. She's constantly changing, everything plays out on her face, everything is suggested, nothing is heavy-handed. Her subtlety as an actress is remarkable, deeply inspiring for me. I watched her closely. She's an outstanding professional, while I'm only at the beginning of my career. I can never thank Nathan enough for bringing us together. It was beyond anything I could have hoped for.





# BIOGRAPHY

## NATHAN AMBROSIONI

Nathan Ambrosioni was born in Grasse, in the south of France, on August 18, 1999. He began his journey in cinema in 2014 and 2015 by directing two self-produced genre films with a team of volunteers during school holidays. These two “vacation” projects went on to tour film festivals around the world: Brussels (BIFFF), Los Angeles (Screamfest), Montreal (Fantasia), Barcelona (Sitges), Buenos Aires (BAFICI), Cleveland (CIFF), London (FrightFest), Turin (Sotto18), and more.

Starting in 2016, Nathan shifted genres to pursue a more intimate style of filmmaking. He wrote and directed a short film, *WHAT REMAINS*, with Zoé Adjani in the lead role. The film was selected for festivals in Calgary and San Francisco.

In 2017, he received development funding from the CNC for his first produced feature film, *PAPER FLAGS*. Filming took place in early 2018 with Noémie Merlant and

Guillaume Gouix in the lead roles. The film was released in theaters on February 13, 2019.

Nathan then co-wrote two films with Audrey Diwan, which he has kept in the drawer for now. In 2021, he wrote *TONI, IN THE FAMILY* on his own and directed it a year later, with Camille Cottin in the lead role. The film, produced by Chi-Fou-Mi Productions, earned him three awards at the 2023 Festival du Film de Demain: Best Film, Best Screenplay, and the Audience Award.

Since then, Nathan has directed his second film with Camille Cottin in 2025, *OUT OF LOVE*, which earned him the Best Director award at its world premiere in Karlovy Vary, as well as the Valois de Diamant at the Angoulême Film Festival. The film is set to be released in theaters in France on December 3rd.

## FILMOGRAPHY

2025

**LES ENFANTS VONT BIEN**

2023

**TONI**

2018

**PAPER FLAGS**

2016

**CE QUI NOUS RESTE**



# BIOGRAPHY CAMILLE COTTIN



Camille joined the theatre and drama school Jean Périmony at the age of 17. After that, she worked with the team from the Theatre du Voyageur in Paris for two years and took part in numerous shows with the actors and directors she met over the years. She worked several times under the direction of Régis Santon at the Sylvia Montfort Theater.

Camille met Eloise Lang and Noémie Saglio at the start of the project THE PARISIAN BITCH in which she held the lead role. A few months later, Canal + bought the series, and 70 episodes later, they shot the feature film together.

In 2015, she played one of the main characters in the series CALL MY AGENT which was broadcast in France and worldwide thanks to Netflix.

Between 2015 and 2016, Camille appeared in various films: IN THE SHADOW OF IRIS by Jalil Lespert, ALLIED by Robert Zemeckis and THE FABULOUS PATARS by Sophie Reine where she held the female lead role alongside Gustave Kervern.

In 2017, she starred in Noémie Saglio's feature film LIKE MOTHER, LIKE GIRL, alongside Juliette Binoche and Lambert Wilson, and resumed her role in Season 2 of CALL MY AGENT. She also directed L'ESPRIT DE CONTRADICATION, the one woman show starring Camille Chamoux (which was performed in Paris and on tour).

In 2018, Camille starred in DUMPED a comedy by Eloise Lang, with Miou-Miou and Camille Chamoux, BIG BANG by Cécilia Rouaud and in SAVAGE by Vincent Mariette, alongside Lilly-Rose Depp.

In 2019, she starred alongside Fabrice Luchini in the popular film by Rémi Bezançon THE MYSTERY OF HENRY PICK and in the series MOUCHE, the French adaptation of the popular British series FLEABAG directed by Jeanne Herry.

In the last years, we saw her in Cédric Klapisch's film SOMEONE, SOMEWHERE, Christophe Honoré's film ON A MAGICAL NIGHT which premiered in Cannes 2019. She continued her international career in Tom McCarthy's film STILLWATER alongside Matt Damon, HOUSE OF GUCCI by Ridley Scott and in the serie KILLING EVE by Phoebe Waller-Bridge.

2023 marked the release of the GOLDA by Guy Nattiv with Helen Mirren and A HAUNTING IN VENICE by Kenneth Branagh with among others, Michelle Yeoh, Kelly Reilly, Kenneth Branagh and Jamie Dornan. She also starred in Nathan Ambrosioni's TONI.

In 2024, Camille Cottin starred in THE EMPIRE by Bruno Dumont and in JUST A COUPLE OF DAYS by Julie Navarro. She is also Mistress of the Opening and Closing Ceremonies at the Cannes Film Festival. She also starred in NO CHAINS, NO MASTERS, Simon Moutaïrou's first film, playing Madame La Victoire. In 2025, Camille Cottin collaborated for the second time with Nathan Ambrosioni in OUT OF LOVE, which premiered in Karlovy Vary. She also stars in REMBRANDT by Pierre Schoeller and in IN THE LAND OF ARTO by Tamara Stepanyan, to be released at the end of the year. This year, she also filmed JUSTE UNE ILLUSION by Éric Toledano and Olivier Nakache, set for release in 2026, and will have just finished shooting LA FUGITIVE by Émilie Noblet. She will then appear in LES MISERABLES, directed by Fred Cavayé and set to be released in 2026.

# FILMOGRAPHY



2025

**OUT OF LOVE** ..... NATHAN AMBROSIONI  
**IN THE LAND OF ARTRO** ..... TAMARA STEPANYAN  
**REMBRANDT** ..... PIERRE SCHOELLER  
**LA FUGITIVE** ..... ÉMILIE NOBLET

2024

**NO CHAINS, NO MASTERS** ..... SIMON MOUTAÏROU  
**JUST A COUPLE OF DAYS** ..... JULIE NAVARRO  
**THE EMPIRE** ..... BRUNO DUMONT

2023

**A HAUNTING IN VENICE** ..... KENNETH BRANAGH  
**TONI** ..... NATHAN AMBROSIONI

2022

**GOLDA** ..... GUY NATTIV

2021

**HOUSE OF GUCCI** ..... RIDLEY SCOTT  
**VALIANT HEARTS** ..... MONA ACHACHE  
**OUR HEARTS** ..... RACHEL LANG  
**STILLWATER** ..... TOM McCARTHY

2019

**THE DAZZLED** ..... SARAH SUCO  
**SOMEONE, SOMEWHERE** ..... CÉDRIC KЛАPISH  
**ON A MAGICAL NIGHT** ..... CHRISTOPHE HONORE

**THE MYSTERY OF HENRY PICK** ..... RÉMY BEZANCON

2018

**SAVAGE** ..... VINCENT MARIETTE  
**OUR HAPPY HOLIDAY** ..... PATRICK CASSIR  
**DUMPED** ..... ELOÏSE LANG

2017

**LIKE MOTHER, LIKE DAUGHTER** ..... NOÉMIE SAGLIO

2016

**THE FABULOUS PATARS** ..... SOPHIE REINE  
**ALLIED** ..... ROBERT ZEMECKIS  
**IN THE SHADOW OF IRIS** ..... JALIL LESPERT

2015

**CONNASSE, PRINCESSE DES COEURS** ..... NOÉMIE SAGLIO ÉLOÏSE LANG

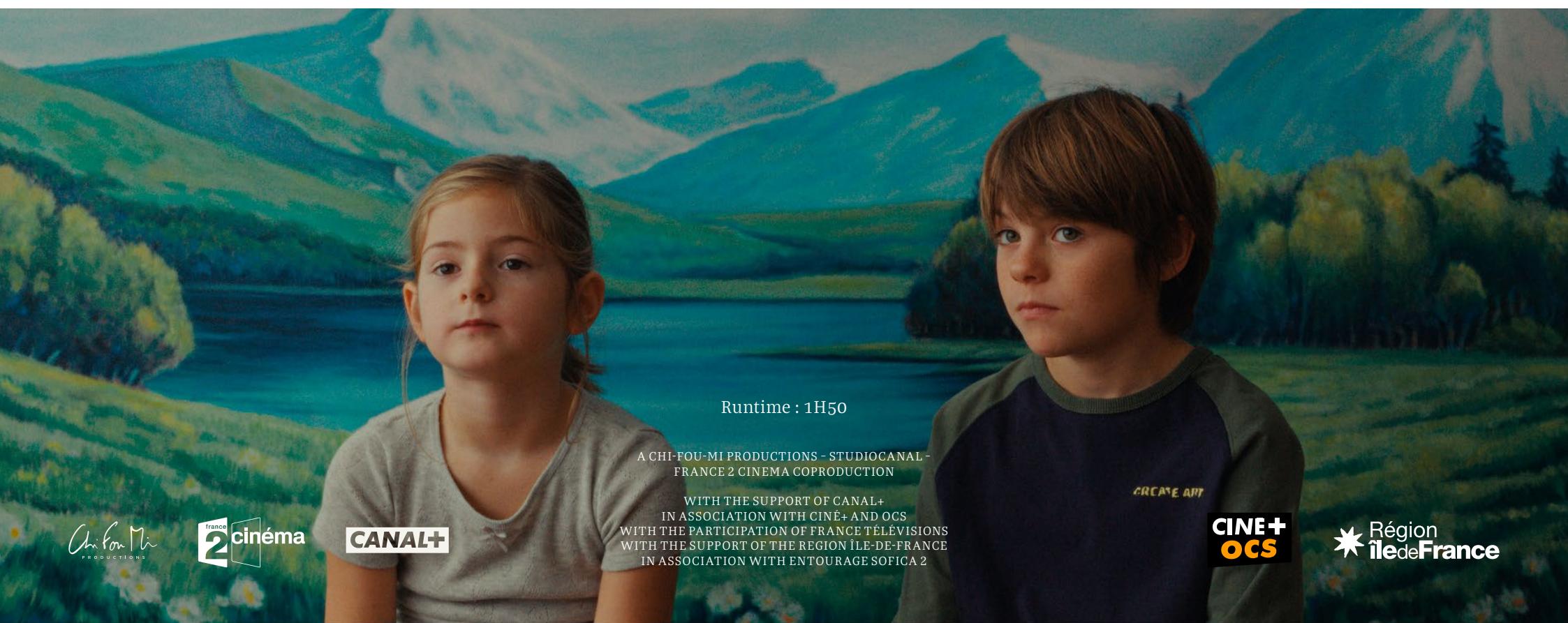
# CAST

<b>Jeanne</b>	Camille COTTIN
<b>Nicole</b>	Monia CHOKRI
<b>Suzanne</b>	Juliette ARMANET
<b>Gaspard</b>	Manoã VARVAT
<b>Margaux</b>	Nina BIRMAN
<b>Sébastien</b>	Guillaume GOUIX
<b>Family court judge</b>	Myriem AKHEDDIOU
<b>Leïla</b>	Franckie WALLACH
<b>City Hall Employee</b>	Tania DESSOURCES
<b>Juliette</b>	Camille LETHUILLIER
<b>Lucien</b>	Maxime TSHIBANGU
<b>Father</b>	Féodor ATKINE



# TECHNICAL LIST

<b>Director</b>	Nathan AMBROSIONI
<b>Production manager</b>	Nicolas DUMONT Hugo SELIGNAC
<b>Screenplay</b>	Nathan AMBROSIONI
<b>Original Music</b>	Alexandre DE LA BAUME
<b>Director of photography</b>	Victor SEGUIN - afc
<b>Editing</b>	Nathan AMBROSIONI
<b>Sound Mixer</b>	Laurent BENHAÏM Alexandre HECKER Laure-Anne DARRAS Olivier GUILLAUME
<b>First assistant director</b>	Lucie WAGNER
<b>Set Design</b>	Rozenn LE GLOAHEC
<b>Costumes</b>	Clara RENE
<b>Casting</b>	Sophie LAINE DIODOVIC - arda



Runtime : 1H50

A CHI-FOU-MI PRODUCTIONS - STUDIOCANAL -  
FRANCE 2 CINEMA COPRODUCTION

WITH THE SUPPORT OF CANAL+  
IN ASSOCIATION WITH CINÉ+ AND OCS  
WITH THE PARTICIPATION OF FRANCE TÉLÉVISIONS  
WITH THE SUPPORT OF THE REGION ÎLE-DE-FRANCE  
IN ASSOCIATION WITH ENTOURAGE SOFICA 2

Chi Fou Mi  
PRODUCTIONS

france  
**2** cinéma

CANAL+

CINÉ+  
**OCS**

★ Région  
Île de France