



CONNEMARA



SUPERMOUCHE PRODUCTIONS, INCOGNITA AND STUDIOCANAL
PRESENT

MÉLANIE THIERRY



BASTIEN BOUILLON

FESTIVAL DE CANNES
SÉLECTION OFFICIELLE 2025
CANNES PREMIÈRE

CONNEMARA

A FILM BY **ALEX LUTZ**
JACQUES GAMBLIN

BASE ON THE NOVEL BY NICOLAS MATHIEU PUBLISHED BY ACTES SUD
CLÉMENTINE CÉLARIÉ **GRÉGORY MONTEL**

Runtime : 1h55.

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SYNOPSIS

Hélène, approaching 40, seemingly has it all – a successful career, two children and a perfect life in Paris. Yet, she feels unfulfilled, restless, and disconnected from the life she once dreamed of. When an opportunity brings her back to her childhood hometown, she quickly realises how much she has changed compared to those who stayed behind. She encounters Christophe, a former classmate who has never left the town and whose dreams of becoming a hockey champion have faded, along with his marriage. As their reunion stirs old emotions and rekindles Hélène's long-lost desires, they must determine if their new bond can bridge the gap that has grown between them over the years.

- INTERVIEW WITH - ALEX LUTZ

What drew you to Nicolas Mathieu's novel?

His incredible sharpness; his way of showing how the broader issues of society seep into his characters' lives, their gestures, their attitudes. He writes about France – a certain kind of France – without making it political. It's a subtle sociological and sensory mapping of people, without a hint of preachiness. I love how his characters are always full of contradictions, never certain of anything. He takes us deep into their minds and emotions, without ever defending or judging them. A bad day at work or the looming threat of divorce can end up feeding into a larger social movement. For him, the personal is political, but always full of nuance.

I saw that really powerfully in his novel *And their children after them*, but when

I approached Nicolas about adapting it the rights were already taken (a film adaptation was released in 2024). Four years later, I found those same ingredients in *Connemara*. I was reading it while shooting *SADDLE UP FOR REVENGE*, co-produced by Emmanuel George's Supermouche Production, which is based in Épinal – exactly where *CONNEMARA* is set. It felt right to work with a local producer, someone from the east like me, who was eager to dive into cinema.

Nicolas agreed to sell us the rights after just one meeting. That said, unlike *And their children after them*, which I loved in every way, there were parts of *Connemara* that didn't resonate strongly with me. I didn't have an immediate vision for adapting it, especially the central love story between Hélène and Christophe. But that turned out to be a good thing. Because I wasn't

in awe of the book, I could find my own space as a screenwriter and director.

Did you feel free to stray from the novel?

In a way, yes, but always with deep respect. I felt the balance was just right: not a straight, literal adaptation, but not a total reinvention either. I could pull on the threads that mattered most to me. This adaptation actually started with a problem: I didn't want to choose a single main character. Even though the film ultimately leans more toward Hélène's narrative, I knew I had to first wrestle with a dual narrative, of both Hélène and Christophe, to set the tone. I had to weave a kind of three-strand braid: Hélène's life, Christophe's life, and their relationship.

I stripped the novel down like a game of pick-up sticks. 'If I remove this, does the whole thing collapse?' It was arduous and



complicated, but necessary. Eventually, I let go of the idea of always sticking with both characters. You have to choose an energy, a direction, and that became H  l  ne’s. The novel opens with her line, “I feel this anger as soon as I awake” That’s how we enter the story, so it made sense to come at it from her direction. It’s her journey that matters. Her journey from Paris to   pinal, her deliberate choice to start an affair, and how it all ends.

Once you’d decided to focus on H  l  ne, how did you proceed?

I took “I feel this anger as soon as I awake” as my compass. In that same opening monologue, H  l  ne also talks about almost cutting her hair twenty times, this “treasure from childhood.” Back to the braid metaphor! I wanted the flashbacks to feel like apparitions, woven into the rest of the film. The number three also resonates with how I seek to capture the body on film: the body in its becoming, the body shaped by time, and the body as it moves through the social world.

Your direction avoids reconstruction and leans toward evocation.

How do you film time and memory? I didn’t realise it early in my career, but time has always been my theme, my obsession. I knew I’d use flashbacks, but I quickly decided they’d appear as subjective flashes, not objective reconstructions. How do you remember Julien Tinnety’s party in 9th grade? Not as a continuous scene, but in blurry fragments: a vague mosh pit under a veranda, then, bam, the table with drinks and cakes, or that terry cloth towel by the pool while you’re dreaming of sitting next to the girl you like. I wanted to capture the texture of memory, the way thoughts erupt in the characters’ minds. I also wanted to play with distance, viewing memories from the side, from afar, or head-on. With my cinematographer,   ponine Momenceau, who worked on DHEEPAN by Jacques Audiard and on my previous film STRANGERS BY NIGHT, we decided to stay close to the skin. And with our tight budget I wasn’t about to shoot sweeping aerials of the Grand Est! A place is also about the texture of sweaters and puffer jackets. They tell us a lot about the location.

Which parts of the book did you choose to show this style?

In the early drafts I was too greedy! I wrote a film that was way too expensive. A limited budget forces you to make choices. So I kept Charlotte, the friend, not just because she kissed the hottest guy during H  l  ne’s teenage years, but because she had the fancy house. Her parents were probably among the first to subscribe to Canal+, while H  l  ne’s family was still watching Antenne 2. And her mum served tomatoes with mozzarella at dinner. I love that shot of the tomato-mozzarella plate. A dish that’s six months ahead of your family’s culinary modernity. It’s thrilling and humiliating at the same time.

There’s also that moment when young H  l  ne is in the locker room. Christophe walks out of the shower shirtless after the game and just says, “Did you like it?” Later, riding her bike home, that’s all she can think about, his bare skin and that “Did you like it?” These social and physical frustrations are what pushed H  l  ne to get her degrees.



Your film also explores winning and losing...

My eternal questions! If you stay, are you failing? If you leave, are you winning? In GUY, and even in CATHERINE ET LILIANE, I was already asking, who's the loser in whose eyes? We all feel like we either have the winning ticket or we don't. And the language around it is so brutal, "succeeding in life," "developed country"... My first film, THANKS TO MY FRIENDS, clumsy as it was, dealt with that. And have you noticed how we constantly pressure kids to "find their path"? Like they're supposed to grab the holy grail. It's exhausting!

Is that why you film Christophe with such tenderness, showing that he's happy where he stayed?

He's a real trooper! People might say he's just a washed-up athlete, but actually this 'loser' gets along with his ex-wife and takes care of his father the best he can, spending all his savings to give him a decent end of life. And he's there for his son. Plus, he's in a beautiful relationship. He didn't become a hockey star, but so what? He chose his life, and he feels solid in his world.

Can you talk about Mélanie Thierry as Hélène?

Mélanie is both an incredible technician and someone with a mind-blowing emotional range. It's wild how many subtle shades she can bring to a single shot. She also has a grounded quality that we maybe haven't seen enough of. She's not just romantic or ethereal. With that magnetic screen presence, she can also show a tougher side. She's strong, a woman who knows what it means to be in a relationship, to be a mother.

I didn't want her to be mysterious; I wanted her to be sharp-edged, because Hélène carries anger, frustration and exhaustion from the mental load of her kids and her job.

In contrast, that made the intimacy of the affair feel like true surrender. As a kid, Hélène was probably painfully shy and a top student. She turned her intelligence into a protective shield. She built herself a kind of sea urchin skin, tough and spiky. So I directed Mélanie to think of that, of Hélène's calloused heart, especially since I'd heard some criticism of the character in

the novel. People said she was too harsh. But she didn't do anything wrong! She just defended herself. If Hélène were a man, no one would bat an eye at her behavior.

There's this unbearable pressure on women to be perfect, to constantly offer the right mix of softness, sex appeal, intelligence and humour. If one element becomes too prominent, it's a problem. Too sexy, she's a slut. Too angry or funny, she's hysterical. It's exhausting.

Opposite her, Bastien Bouillon is a wonderful Christophe.

I wanted to flip the energy. Give Hélène some masculine qualities and give Christophe a feminine aspect. Bastien, even though he's a very physical actor, doesn't project explosive masculinity. When I met him, I loved his calm – it's like an athlete's calm – and his quiet, philosophical sensitivity. That's exactly what Christophe needed. Even if things are boiling inside, they don't spill over. Bastien brings a deep intelligence to the character, without ever overstating it..



You also give two beautiful supporting roles to Jacques Gamblin and Clémentine Célerié.

It wasn't easy to find someone to play Christophe's father. It needed an actor of a certain age, but not a typical grandpa. Jacques Gamblin has this lean, wiry body. I could totally picture him as a guy who built his own pergola. He's completely believable as a modest retiree in fisherman boots. Like Bastien, Jacques brings a kind of dance to the film. In their scenes together, they have this shared physicality, always in motion, almost touching, always missing each other. They know each other by heart but never embrace. As for Clémentine Célerié, she's my Gena Rowlands! She's phenomenal. I don't care if she's more known for TV. As Hélène's mother, she only has two scenes but they're incredible. My only hesitation was that she was too beautiful with that lion's mane of hair. So we worked on her look. We gave her a slightly faded perm, a bit frizzy, because this character has other things on her mind than her appearance.

What do you hope the audience feels watching your film?

Emotion. Heartbreak from this love story. And a mirror effect. I hope viewers can recognise themselves somewhere in it, question the forces that shaped their lives. Honestly, I hope they're shaken. And that it makes them want to call their parents.



ALEX LUTZ

Alex Lutz takes his first steps on stage. Pascale Spengler hired him in her troupe “Les Foirades” as an actor and assistant director. Until 2000, they worked together on authors such as Brecht, Chouaki, Müller... Alex created his own company, “Le Coût de la pomme”, with which he staged and wrote several shows.

He discovered Paris, made his first TV shows and met Sylvie Joly. He co-wrote and directed her last show *La Cerise sur le gâteau* at the Théâtre des Mathurins. In return, she directed the first version of his one-man show in 2008 at the Point-Virgule and introduced him to Pierre Palmade, whose play *Le Comique* (nominated for a Molière award in 2009) and *ILS SE RE-AIMENT* with Michèle Laroque he directed. In 2009 he co-wrote and directed Audrey Lamy’s show and made his film debut in Michel Hazanavicius’ *OSS 117: LOST IN RIO* in which he played a hippie Nazi.

He played various roles in *HOLLYWOO*, *PORN IN THE HOOD*, *FRENCH WOMEN*, *KNOCK*, *SPIROU* AND *FANTASIO’S BIG ADVENTURES*, *HEAVY DUTY*...

In 2009, he created his first one-man show, a tasty mix of stand-up and theatre. With Tom Dingler, his director, Alex is constantly creating new sketches and imagining new characters. From the Point-Virgule to the Châtelet, via Bobino, the Folies Bergère, the Olympia and five seasons on tour, the audience is always growing.

In 2013, Alex was elected “Humorist of the Year” by GQ magazine and received the Parisien star for “Best Comedy Show”. The show was broadcast live on Canal+ in October 2015. In 2016, Alex received the Molière de l’humour. Since 2011, together with Bruno Sanches, they play “Catherine and Liliane” in *Le Petit Journal* on Canal+. In 2015, he wrote, directed and performed

in his first film *THANKS TO MY FRIENDS* with Bruno Sanches, Tom Dingler, Audrey Lamy, Sylvie Testud and Jeanne Moreau. With his second feature film as director, released in theatres in 2018, Alex Lutz received the César for Best Actor in 2019. In February 2018, Alex Lutz created his second show at the Olympia, which he will perform on the Folies Bergères stage and on tour and for which he received a second Molière de l’humour.

In 2021, the film *FINAL SET* by Quentin Reynaud was released on 16 June, Alex also starred in the film *VORTEX* by Gaspar Noe, and in the credits of Etienne Comar’s film, *SINGING JAILBIRDS*. He collaborated again with Quentin Reynaud and André Dussollier on the film *THE BLAZE*. In 2023, he directed his third film, *STRANGERS BY NIGHT*, in which he starred alongside Karin Viard.

Alex Lutz continues his work as a director with *CONNEMARA*, an adaptation of Nicolas Mathieu’s novel, starring Mélanie Thierry and Bastien Bouillon in the lead roles. The film has been selected for the Cannes Première section at the 2025 Cannes Film Festival.

FILMOGRAPHY

2025	CONNEMARA - Alex LUTZ
2023	STRANGERS BY NIGHT - Alex LUTZ
	THE BLAZE - Quentin REYNAUD
2021	VORTEX - Gaspard NOE
2020	FINAL SET - Quentin REYNAUD
2019	HEAVY DUTY - Bertrand BLIER
2018	GUY - Alex LUTZ
	SPIROU & FANTASIO’S BIG ADVENTURES - Alexandre COFFRE
2017	KNOCK - Lorraine LEVY
2016	ODD JOB - Pascal CHAUMEIL
	THE VISITORS : BASTILLE DAY - Jean-Marie POIRE
	MISS IMPOSSIBLE - Emilie DELEUZE
2015	PARIS-WILLOUBY - Arthur DELAIRE & Quentin REYNAUD
	THANKS TO MY FRIENDS - Alex LUTZ
2014	VERY BAD GIRLS - Audrey DANA
2013	PARIS OR PERISH - Reem KHERICI
	TURF - Fabien ONTENIENTE
2012	BOWLING - Marie-Castille MENTION-SCHAAR
	PORN IN THE HOOD - Franck GASTAMBIDE
	THE FRONTIER BOYS - John GROOTERS
2011	HOLLYWOO - Frédéric BERTHE & Pascal SERIEIS
	LA CROISIERE - Pascale POUZADOUX
	MY PIECE OF THE PIE - Cédric KLAPISCH
2010	BACON ON THE SIDE - Anne DEPETRINI
2009	OSS 117: LOST IN RIO - Michel HAZANAVICIUS
2008	FEMALE AGENTS - Jean-Paul SALOME

- INTERVIEW WITH - MÉLANIE THIERRY

When I read the script, I immediately found the character of H    ne to be beautifully written and deeply endearing. It was easy to instinctively relate to her journey, her childhood, and I found it all quite familiar. H    ne is a woman who broke free from the life she was born into, out of her region. She had dreams of studying, of exploring other horizons, so she could choose her future and avoid getting stuck in a narrow life. But when the film begins, she is lost. She got hit hard by a burnout. She desperately needs to reinvent herself, to give herself a new chance. Except she's no longer twenty, she's married, and she has children.

Back in her hometown, she reconnects with her teenage love, and suddenly a window of freedom opens. She grabs it, and more than that, she makes it happen. She decides. The nostalgia of teenage love

is so powerful, so present, that H    ne can't deny herself this new hue, this new scent of freedom, especially at a moment when she urgently needs to feel alive. Through Christophe, in his arms, she clings onto something. This man offers her a moment of peace, even if, in my opinion, she doesn't believe this love will last.

I focused intensely on the text because I found it difficult to learn. But curiously, that extreme concentration brought out some interesting emotions in me like rage, frustration, that helped shape H    ne's instability. She's also ashamed of having become a bit snobbish, of looking down, despite herself, on people she loves, of no longer fitting into the world she once fled. She's torn and ambivalent. Alex guided me so well through H    ne's emotions, often contradictory. He's very precise about his direction and script. He has a lot of

authority, but he is gentle, and that suited me perfectly because I like being held, having the freedom to stumble, knowing someone will catch me.

For the love and nude scenes, Alex chose an impressionistic beauty. He wanted to show that these lovers are no longer twenty, but without letting us think they've aged badly! As for Bastien, he's an exceptional partner. I was thrilled to act with him for the first time! You can't manage to smile and cry at the same time unless you have someone this sensitive and nuanced in front of you. I think our first scene in the hotel room renders very well, with all its awkwardness and embarrassment.

I feel like so many of us can see ourselves in H    ne. At least, I tried to put as little distance between us as possible. We've all, in some way, left behind the class or life we came from.



BIOGRAPHY

In the past 20 years, the incomparable Melanie Thierry has managed to ground herself as one of the greatest actresses of her generation.

She first stands out in the movie QUASIMODO D’EL PARIS by Patrick Timsit in 1999. In 2006, Jacques Weber offers her the role of a young schizophrenic woman in his adaptation of LE VIEUX JUIF BLONDE by Amanda Sthers. Her reviews are excellent and the play is met with a great response.

Starting 2010, she’s involved in ambitious projects, as Bertrand Tavernier casts her as the titular role of his ambitious THE PRINCESS OF MONTPENSIER another all-around success with the audience and the press. Not wanting to conform, she then takes part in more independent features, such as Safy Nebbou’s THE OTHER DUMAS. However, it is her performance in ONE FOR THE ROAD by Philippe Godeau that lands

her the César for Most Promising Actress.

In 2011, André Téchiné directs her in UNFORGIVABLE, then Stéphane Cazes in OMBLINE and Hugo Gélin in the critically acclaimed JUST LIKE BROTHERS.

In 2013, she shines next to Benoît Magimel in Diane Kurys’ FOR A WOMAN. Her career expands to the US : the following years, she is cast alongside Christoph Waltz in Terry Gilliam’s ZERO THEOREM, then with Benicio del Toro in the successful action comedy A PERFECT DAY.

As an undeniably brilliant actress, she reunites in 2017 with Albert Dupontel (her director from ten years earlier for CHRYSALIS), acting in his movie SEE YOU UP THERE, adapted from the novel by Pierre Lemaitre. The movie is met a great deal of success.

The next year, she reunites with director

Emmanuel Finkiel (who she had worked with on A DECENT MAN) to portray Marguerite Duras in his movie MEMOIR OF WAR. This part will land her a new nomination for the César for Best Actress, and will expand her notoriety internationally.

In 2020, Spike Lee gives her one of the lead roles in DA 5 BLOODS, his awaited war movie produced by Netflix. Next, she plays on Arte in the Hulu series NO MAN’S LAND by Danis Tanovic and EN THERAPIE by Eric Toledano & Olivier Nakache.

In 2021, she is in TRALALA by Arnaud & Jean-Marie Larrieu, presented in Cannes Film Festival.

In 2023, she plays the leading role in SUDDENLY by Thomas Bidegain, but also in THE ASSEMBLY LINE, a movie by Mathias Gokalp, with Swann Arlaud and Denis Podalydès.

FILMOGRAPHY

2026 LA VIE D’UNE FEMME - Charline BOURGEOIS-TACQUET
LE FAUX SOIR - Michael R. ROSKAM

2025 CONNEMARA - Alex LUTZ
MARIANA’S ROOM - Emmanuel FINKIEL

2024 PARTY OF FOOL - Arnaud DES PALLIERES

2023 SUDDENLY - Thomas BIDEGAIN
L’ETABLI - Mathias GOKALP

2022 THE FAMILY - Fabien GORGEART

2018 WITH THE WIND - Bettina OBERLI

2017 MEMOIR OF WAR - Emmanuel FINKIE
SEE YOU UP THERE - Albert DUPONTEL

2016 THE DANCER - Stéphanie DI GIUSTO

2015 A PERFECT DAY - Fernando León DE ARANOA

2014 AN EYE FOR BEAUTY - Denys ARCAND

2013 FOR A WOMAN - Diane KURYS
BACK IN CRIME - Germinal ALVAREZ

2010 THE PRINCESS OF MONTPENSIER - Bertrand TAVERNIER
DUMAS - Safy NEBBOU

2009 ONE FOR THE ROAD - Philippe GODEAU

2008 BABYLON A.D - Mathieu KASSOVITZ

2007 CHRYSALIS - Julien LECLERCQ

2006 PARDONNEZ MOI - Maïwenn

2002 JOJO LA FRITE - Nicolas CUCHE

2001 15 AOÛT - Patrick ALESSANDRIN

1999 QUASIMODO D’EL PARIS - Patrick TIMSIT

- INTERVIEW WITH - BASTIEN BOUILLON

The script was of really high quality! Right away, I could feel the personal and artistic space where I could slip into the character of Christophe.

From our very first conversation, Alex spoke to me about Christophe's physicality. A few years back, he acted in 5TH SET, portraying a tennis player on the decline trying to make a comeback at the highest level. So, he wanted to go in that same direction with Christophe, a former hockey champion lacing up his skates again. He's separated from his wife, he might come across as a bit of a loser, but he has a fighting spirit, one that's not crudely macho. I fully agreed with Alex about exploring masculinity in all its contradictions: locker-room humor, guys walking around naked, but also a need for validation, a certain vulnerability. Christophe is seeking his son's love, just as,

at the same time, he becomes a father to his ailing father. Alex wanted to film me on the ice, so I had to bulk up a bit, but not in a way that meant hitting the gym every day! Christophe is a guy in his forties who, even if he once was a pro athlete, now eats pizza and drinks beer with his buddies. Alex connected me with the great fitness coach who had trained him for 5TH SET, and yes, no joke, his name is really Laurent Laffite. He trained me to get better footing for skating and taught me a lot about the mindset of athletes. As someone who's getting less and less nervous on film sets, I was completely rattled the day I had to shoot the scene where I enter the ice for the season's first game with the other players, Epinal's Wildcats team, who welcomed me wonderfully. I had forgotten how to skate, I was panicking!

When I heard Mélanie would be my on-screen partner, I was genuinely thrilled: she's one of the finest actresses of her generation. Our on-screen chemistry was widely supported by the direction and by Alex's constant efforts to break away from stereotypes, along with the work of cinematographer Eponine Momencau. She's also a visual artist and makes bold, unique choices: to express an emotion, she'll shoot a nervous hand rather than a furrowed brow.

Christophe's self-sacrifice really touches me : this guy keeps moving forward, partly spurred on by his ex, who doesn't go easy on him.

At one point, Hélène's character asks him if he's ever wanted to leave, to get out of Epinal. But for him, the grass isn't

necessarily greener elsewhere; you just keep going, that's how it is. In a way, he also left and came back, since he's moved back in with his father. It's not a big journey in terms of distance, but psychologically, it's not a small thing. It's just a shift in scale: she returns to her hometown, and he goes to his childhood home. Christophe and Hélène have things in common, but their ways of fighting are different. She's probably more clear-eyed, while he prefers to believe that nothing is ever truly lost. And he knows how to listen. I think that's what makes him so tender.



BIOGRAPHY

Bastien Bouillon made his screen debut in Nicolas Boukhrief’s OFF LIMITS (2010), before gaining attention in Valérie Donzelli’s DECLARATION OF WAR (2011). A graduate of the Cours Florent and briefly a student at the Conservatoire national supérieur d’art dramatique, he quickly became a familiar face in French cinema. His early collaborations with Donzelli, including HAND IN HAND and MARGUERITE & JULIEN, showcased his versatility and sensitivity. In 2014, he starred opposite Ana Girardot in HIGH SOCIETY, earning a Lumières Award nomination for Most Promising Actor. He continued to build a strong filmography with roles in THE MYSTERY OF HENRI PICK (2019) and ONLY THE ANIMALS (2019), directed by Dominik Moll. Their collaboration deepened with THE NIGHT OF THE 12TH (2022), where Bouillon delivered a powerful performance as a police captain haunted by an unsolved case. The role earned him the César Award

for Most Promising Actor in 2023. In 2024, he appeared in two major box office successes: THE COUNT OF MONTE CRISTO and MONSIEUR AZNAVOUR, confirming his status as one of the most compelling actors of his generation. This year, he stars in LEAVE ONE DAY by Amélie Bonnin, the opening film of the 2025 Cannes Film Festival. Finally, he appears alongside Mélanie Thierry in CONNEMARA by Alex Lutz, presented in Cannes Première.



FILMOGRAPHY

- 2025 LEAVE ONE DAY - Amélie Bonnin
- CONNEMARA - Alex Lutz
- 2024 THE COUNT OF MONTE-CRISTO
Matthieu Delaporte & Alexandre de La Patellière
- MONSIEUR AZNAVOUR - Mehdi Idir & Grand Corps Malade
- 2022 THE NIGHT OF THE 12TH - Dominik Moll
- 2019 ONLY THE ANIMALS - Dominik Moll
- THE MYSTERY OF HENRI PICK - Rémi Bezançon
- 2016 THE APPLE OF MY EYE - Axelle Ropert
- 2015 MARGUERITE & JULIEN - Valérie Donzelli
- 2014 HIGH SOCIETY - Julie Lopes-Curval
- 2013 2 AUTUMNS, 3 WINTERS - Sébastien Betbeder
- 2012 HAND IN HAND - Valérie Donzelli
- THE PLAYERS - Jean Dujardin & Gilles Lellouche
- 2011 DECLARATION OF WAR - Valérie Donzelli
- WAR OF THE BUTTONS - Yann Samuell
- 2010 OFF LIMITS - Nicolas Boukhrief

CAST

LIST

Mélanie THIERRY Hélène
Bastien BOUILLON..... Christophe
Jacques GAMBLIN Gérard
Marco LURASCHI Christophe (teen)
Lilas-Rose GILBERTIHélène (teen)
Eliot GIRAUD.....Gabriel
Bruno SANCHEZMarco
Alexandre AUVERGNE Greg
Julia VIVONIJenn
Noémie DE LATTRE..... Charlie
Grégory MONTELPhilippe
Foëd AMARA.....Erwan
Tom DINGLERManuel
Johanna LAURAIRE..... Clara
Elisa BEAUCHAMP Mouche
Zoé PICARDCharlotte (teen)
Gioia FARISANO Lison
Clémentine CÉLARIÉ Mireille
Anne CHARRIER.....Charlotte's mother

TECHNICAL

LIST

Director**Alex LUTZ**
Screenwriters.....**Alex LUTZ, Amélia GUYADER**
and.....**Hadrien BICHET**
Based on the novel.....**CONNEMARA** by **Nicolas MATHIEU**
Published by **ACTES SUD**
Producers**Edouard de VESINNE, Emmanuel GEORGES**
and.....**Brigitte DUCOTTET**
Composer.....**Vincent BLANCHARD**
Artistic Collaborator**Hadrien BICHET**
Production manager.**Thomas SANTUCCI**
Director of Photography**Eponine MOMENCEAU**
Editor**Margot MEYNIER**
Sound Mixer **Aline HUBER**
Casting Director.....**Angélique LUISI**
1st Assistant Director..... **Guillaume HUIN**
Production Designer**Aurélien MAILLÉ**
Make-up Artist..... **Marie-Laure THANNEUR**
Costume Designer**Amandine CROS**
Script Supervisor.....**Jeanne PRIVAT**
Unit Production Manager.....**Florence TANGUY**
Executive Producer.....**Bruno AMESTOY**

PRODUCTION PARTNERS

A film produced by.....**SUPERMOUCHE PRODUCTIONS**
and.....**INCOGNITA**
In co-production with.....**Studiocanal**,
.....**Grands Ducs Films**
and.....**Wrong Men**
With the support of.....**CANAL+**
With the participation of.....**CINE+OCS**
With the participation of.....**C8**
With the support of.....**Région Grand Est**,
of the.....**Conseil Départemental des Vosges**
and of the.....**Communauté d'agglomération d'Epinal (Réseau Plato)**
In collaboration with the**Bureau des images Grand Est**,
of**the city of Nancy**
and of.....**la métropole du Grand Nancy**
In partnership with the.....**Centre national du cinéma**
et de l'image animée
With the support of the...**Tax Shelter du Gouvernement Fédéral Belge**
With the participation of.....**Dior**

