

SAID BEN SAÏD PRÉSENTS



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES



CELINE
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MARISA
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A Castle in Italy



LOUIS
GARREL



VALERIA
BRUNI TEDESCHI

A FILM BY VALERIA BRUNI TEDESCHI



XAVIER BEAUVOIS

ANDRÉ WILMS

PRODUCED BY SAÏD BEN SAÏD
ATHLON BY VALERIA BRUNI TEDESCHI
SCREENPLAY BY VALERIA BRUNI TEDESCHI
NOËMIE LIVOUSKY AND AGNÈS DE SACY
DIRECTOR OF PHOTOGRAPHY: JAVIER PÉREZ TORRES
COSTUME DESIGNER: FRANCESCO CAVALLO
EDITING: FRANCESCO CAVALLO
PRODUCTION DESIGNER: DAMIANE LEBLANC
EXECUTIVE PRODUCERS: JAVIER PÉREZ TORRES
PRODUCED BY SAÏD BEN SAÏD
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SBS Productions presents



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COMPETITION
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A Castle in Italy

A film by Valeria Bruni Tedeschi

Produced by Saïd Ben Saïd

With Valeria Bruni Tedeschi – Louis Garrel
Marisa Borini et Filippo Timi

RELEASE DATE: OCTOBER 2ND 2013

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SYNOPSIS

Louise meets Nathan. She is able to dream again. This is also the story of her ailing brother, their mother, and the destiny of a wealthy Italian industrialist family. The story of a family that is disintegrating, an era that is ending, and a love that is beginning.

INTERVIEW WITH VALERIA BRUNI TEDESCHI



How did the idea for “A Castle in Italy” come about?

There was, from the beginning, a desire to refer to Chekov, and more precisely *The Cherry Orchard*. The desire to tell the story of a family with a sickly brother, a castle, grounds and gardens, memories and the sale of this estate, which mirrors the end of this world. *The Cherry Orchard* and the musicality of Chekhov’s writing accompanied me during the entire period of writing the screenplay, the preparation, the shoot and even during the editing process.

But, more concretely, the writing started with the shock of two opposing sequences, a shock that gave the film its life force. There is first the scene in the car between the heroine, Louise, and Nathan, her fiancé. They are having an argument; we don’t know why. The dialogue is almost abstract. After a moment, we understand that they are going to an appointment for an in-vitro fertilization. The other scene is the one in the hospital between Louise and her very ill brother, Ludovic. She tells him that she is pregnant.

So there is the hope of birth on one side and the fear of the brother’s death on the other. These two clashing elements, face to face, work together to create the story’s point of departure.

How did you construct the character of Louise?

I worked a great deal with the notion of survival. Louise has the impression that she is going to have to survive: the time that passes, the upcoming death of her brother, the course of life, which advances leaving behind certain deaths and voids. In her mind, having a child is a way of surviving, to avoid becoming engulfed by sorrow, solitude, suffering, and death. Having a child is thus the solution. It would also be a tangible proof of love... the fact that it is still possible, just like when you are twenty, to fall in love, to love and be loved. For Louise, having a child is the proof that life can still, despite everything, be joyful.

This story is also the cinematographic version of your real life. Your previous films, *It’s easier for a camel...* and *Actresses*, already told stories through the prism of autofiction. You expose the reality of your life, according to your choices and your perspective. Here once again, you took your reality as a point of departure and inspiration, in deciding to deal with this life-changing episode of your brother’s death.

What guided your choices for this new episode of your cinematographic life? For example, in this very personal story, why isn't there a character inspired by your sister, Carla Bruni-Sarkozy?

When my co-screenwriters - the director Noémie Lvovsky and the screenwriter Agnès de Sacy - and I write together, nothing is decided in a rational manner. We move forward through pleasure, intuition and searching. In *It's easier for a Camel...*, there was a brother and two sisters. This family, similar to mine, seemed evident to us. In *Actresses*, the character I played was an only child. The film was the portrait of a woman through her profession, acting, and it spoke of the solitude that this profession had created in her life. It seemed to us that her being an only child increased this solitude. For *A Castle in Italy*, everything was possible, and every possibility was considered. There was in fact a moment when we had the idea of a sister that suddenly arrives from faraway, provoking a sort of coup de théâtre. But my co-screenwriters and I very quickly realized that this would throw the story out of balance. When the sister arrived, Louise's family really became too intrusive, and left no more room for the love story to be told!

That's how we decided to tell the story of the relationship between a brother and a sister. Two films played an important role in my desire to tell the story of these siblings: De Sica's *Il giardino dei Finzi Contini* (*The Garden of the Finzi-Contini*) and Bellocchio's *Salto nel vuoto* (*Leap into the void*).

In these two films, a brother and a sister are too close, dangerously close. We were interested in this unnamable thing that isn't possible between them, this thing that could happen, but doesn't happen, that isn't even thought of and that, even if it did happen, is buried so deep down in denial, forgotten, that it is emptied of its reality. Because it isn't possible, it exists, somewhere inside of us. More broadly, we wanted to speak about what is incestuous about all human relationships, whatever they may be. Between brothers and sisters, but also sons and mothers, mothers and daughters, future daughters-in-law and fathers-in-law, etc.

But, returning to your question, this film isn't a new episode in my life on screen. It's just a film.

It's a film about family and love?

Yes, it's as much a film about family as it is a film about love. At the beginning, it was very difficult to give the love story enough weight to make it exist. I think that it is generally easier to write a story about a family than a love story. And there was something particularly appealing about this family, something that was immediately novel-like. I imagined shooting in the castle that had been, during a certain time period, our real family home. I had kept very strong, pre-

cise, and detailed images in mind. In comparison, bizarrely, the love story had been for a longtime both ethereal and less real. We had to work a great deal on the love story so it would carry its own weight, so it could be as powerful as the story of Louise and her family. In that regard, the intervention of the actor Louis Garrel, to whom I offered the role of Nathan, was decisive. He read a version of the screenplay that we thought was the final version and with which we had already obtained all the financing for the production. He shared his reservations with us. He found, and he was right, that the love story was sweet, but dull next to the story of the family. Noémie, Agnès and I thus decided to start from scratch. We recreated and reinvented Nathan's world, his universe, we re-thought out his profession. We found Nathan's character, I believe, the day we understood that he was an actor who wanted to stop being an actor. I liked this idea. It reminded me of Oliveira's *I'm going home*, but with a younger actor. I had already addressed this subject in *Actresses*. It's a theme that I think obsesses me.... The fact that Louise and Nathan, although at two different periods of their lives, had the same doubts about this profession and that they both thought about giving it up, meant that from the beginning, they had something very deep in common, something they could both relate to. And I was very attracted to the idea that Louis would play this character in crisis, with his quirky, understated and always original way of playing a role.

What is it about this love story that makes it so distinctive and strong?

They are not a very conventional couple - their difference in age, their difference in social class, and in their obsessions. You could say that as a couple, they are a little weird. Most people don't have their problems. She wants a child although she really is too old; he is not sure about his profession although he has a lot of work and does well. But what is powerful in their love story, I believe, is something much more universal: they are like two people who are going to drown and so they hold on tight to one another for dear life. And mysteriously, they make it.

It's also a film where things are named openly: you speak about AIDS, the heroine admits her age...

"I have AIDS," is a line that took its time to appear in the script. For me it's a crucial moment in the film. At first the illness hadn't been named, then Noémie, Agnès and I felt that the word needed to be pronounced. It was like giving birth. It had to come at the right moment, in a natural way, but also as a shock. It was equally very important to me that the following line follow this confession: "but it's all right, it's a disease like any other." These two phrases had to be heard together. Back at the time when my brother died from AIDS, confessing that one had it was like admitting that you were most certainly going to die. I wanted people to remember this: the stupor felt by those who suffered

from the disease, and also when they had to announce it, the stupor of those who received the information. At the same time, adding “it’s a disease like any other,” was also a way of saying that today, this illness has evolved. Thankfully, in developed countries, it has become almost a chronic disease, as opposed to being a death sentence. It no longer is a synonym for death, like before. Today, in the West, this illness can be managed and kept under control. In reference to AIDS, it could be said that A Castle in Italy is almost a period film. A tragic, not so far distant period, but a period that is past nevertheless.

The film is laden this way with direct sentences. Was this done on purpose?

Sometimes when things are formulated in a direct fashion, it diffuses and avoids problems. Once it is said, it is said. It is no longer a central issue. “I’m forty three years old. I’m a lady,” says the heroine to her much younger lover. It was a way for us as screenwriters to not make their age difference a theme, but just a simple particularity of this couple. We didn’t want their conflict to be uniquely based on that. We’d rather that it be based on differences in their life plans and projects. She needs to free herself from her family, to become an adult, to have children: that someone should “espouse” her in a certain manner. He is afraid of being trapped, tied up, of losing his liberty. In of itself, it’s a common form of conflict. It concerns a lot of couples who don’t have any age difference. It’s a very classical pattern in men-women relationships.

In this same vein of saying everything out in the open, the character of Serge, played by Xavier Beauvois, appears several times in the film and simply comes out with poignant truths. Why were these interventions important to you?

He’s the jester, in the noble sense of the term, the one who dares to say what the others won’t, the person who is needed to bring out the truth. Thanks to him, many good things occur. Through his passion for truth, the characters are shaken awake. They become aware of things, understanding what they have to do and how to react. Thanks to him and his bluntness, the story moves forward. He’s a horrible and wonderful clown who can’t help himself from saying all the things that nobody wants to hear. He can’t help being crude and disturbing. But he is also full of humor and love. He is both a victim and a hero. God and devil. He is a very important character for me. He brings a breath of fresh air to the film’s chaos and insolence.

Scandal is also a main component of autofiction. An exaggerated interpretation of life.

Yes. In my mind, autofiction isn’t just things that happen to me personally, but also things that I have observed around me, things that happen or happened to people with whom I write. It’s our life experience. When reality isn’t strong or

spectacular enough, we push it a bit. We take poetic license in order to transform it, extrapolate things, and push it towards tragedy, comedy, the grotesque or the romantic. The reality that I know, or that I observe is material to start with. Then we work with it, elaborate it, first with my co-writers, then with the actors, and finally with the editors, during weeks, indeed years.

Your particular reality consists of a double identity. Part of the film is in Italian, and the other is in French.

That is a part of me, I feel this duality in me. My mother tongue is Italian, my childhood took place in Italy, and then when I arrived in France I went to the Italian school in Paris. I have a very strong Italian culture. My first friends, my first loves, were Italians. French is the language of my adulthood. I feel stronger and better armed in French. It would be difficult for me to write something personal without going from one language to the other, because the two musicalities are part of who I am. Two voices, in the true sense of the word: in Italian, my voice is in fact deeper and raspier than in French. My character also has these two voices.

Your Italian side also is transmitted through the catholic, religious aspect, which is very important.

Very much so. On the one side there is my character who is on quest for faith. And on the other, there is the character of the mother, who has an intimate yet confrontational relationship with faith. She has animated discussion with the Blessed Virgin; she fights with her, and then they reconcile. These two different relationships with faith shouldn’t be confused. Through the mother, we see someone who has “moments of faith,” like flashes that give her confidence and allow her to breathe. My character is someone who isn’t able to feel these flashes. She “isn’t able,” moreover, in her life in general. Unlike her mother, who was able to have children, and a husband, Louise isn’t able to have her own life. Neither children, nor husband, nor work, nor faith. She is on the outskirts of everything. So she has turned to rituals, superstitions, nervous tension that have nothing to do with faith. She practices religion in an absurd and grotesque way. She would like to “feel” something, but she is devoid of feelings; she would like to “see”, but she can’t see anything. She tries, desperately. She practices religions like one goes shopping: “if I do this, you’ll give me that.” This kind of trade with faith and with God interests me greatly. It is something very real to me.

Another seemingly important reality in this film is time and the seasons.

The seasons were essential because they related two things: the timing of the illness, how it was advancing, taking place and evolving, as well as the evolution of the love story, love’s seasonality. I didn’t want to cheat with the seasons.



I don't like cheating in general. I was lucky that my producer, Saïd Ben Saïd, understood that and planned out the film shoot in two parts - a more expensive process, but much more inspiring. It was both a luxury and a necessity. I also wanted the actor who played my brother, Filippo Timi, to lose a lot of weight between winter and spring, which naturally would have been impossible if we had been filming in only one time period.

The artistic direction appears to be very focused on colors, blue in particular, and the way in which the characters are dressed, which defines them and expresses who they are.

Caroline de Vivaise, the costume designer, helped me to outline the direction we wanted to take. For my character, we thought of (among others) Anouk Aimee in *Le Saut dans le Vide*. She's a very feminine woman, in her forties but still a virgin. Despite the fact that she is completely chaste, her appearance isn't. There is chastity in her life but at the same time, she is very sexual. We also thought of Faye Dunaway in Jerry Schatzberg's film: *Puzzle of a Downfall Child*. A mixture of femininity and childhood. Turtlenecks, hooded coats.

We thought the contrast between the character's appearance, her age, and her actual private life was very interesting. I wanted her to be well-groomed and feminine, for her to wear beautiful clothing, but she puts it on sloppily. I wanted her to dress well, but she forgets she is stylish. Louise is always in a skirt or dress. In general, I find that skirts and dresses are more cinematographic. They allow for more fantasy than a pair of pants: they move, swing, can fly up, and even if they don't, it could happen all the same!

The work on the colors also occurred naturally, and in "harmony" with the cinematographer, Jeanne Lapoirie, with whom I shot my two other films. We didn't say one day, "we are going to make a film with vibrant colors," but these are the colors that we liked. We went in that direction naturally. The white of the snow, the green of the trees, the blue of the sky, the sea, the clothing.

The character of Jeanne, the brother's fiancée, played by Céline Sallette is always very elegant.

Yes, we wanted her to be so, with always impeccably polished fingernails. She makes herself as beautiful as possible for her sick fiancé. She is perfectly groomed for him, to show him her love. Her extreme femininity is her way of demonstrating her love to him. It was very moving to see her fighting for him this way in the film. To see for example, her fragile hands with her red fingernails, physically supporting the man she loves while he is collapsing. We can measure the seriousness of what is taking place by this femininity and fragility. Moreover, in always making sure to be impeccably groomed, she is demonstrating her will to not be overcome by sorrow, or fear; to neither see, nor foresee or even accept death. Keeping it at a distance.

How did you choose Filippo Timi, whom we noticed in Marcho Bellocchio's Vincere, for the role of your brother?

Filippo didn't correspond at all physically to what I had imagined as the person who would play the role of the brother. We don't really look alike. We ran screen tests, and they revealed a connection between us that surprised me. It was the Bluebeard scene: we said certain words and were thinking of others. We had the same subtext. We were playing, together, something other than what the scene was recounting. There was both childhood and ambiguity. We were immediately brother and sister. The same thing happened with him and my mother. Something natural. And then between him and Céline: they were a couple.

We noticed this connection between Filippo Timi and your mother in the wedding scene.

I happen to like weddings in movies, I find them to be very cinematographic. I had wanted to film a wedding at a hospital for a very long time. This wedding party stuck in a tiny hospital room provoked an interesting contrast. It was the joy of a wedding, but shut away, a moment of liberty stuck within the four narrow walls of a hospital room. And, while we were shooting, Filippo had an idea. He suggested we film a shot where he would dance with my mother, he was sure that it would make her happy. It wasn't a scene we had planned, and we shot it, at first, to cheer up my mother. There were several things in the film that were done just to make my mother happy! So the brother dances with his mother: and it immediately turned out to be extraordinary.

Did your mother also take a screen test?

No. I was certain that my mother had to do this film from the beginning. Moreover, I had her very much involved. She came to a large number of the screen tests, in particular for the choice of the brother. She worked on many different things. I had the impression that all of this work allowed her to suffer less during the course of telling this story. She, for example, helped us to furnish the empty castle that no longer belongs to us. She came to the set even when she wasn't acting. She was present at every stage of the editing process, which lasted eight months. She gave us ideas for music. She must have seen twenty different versions of the film. She participated in the entire process, every step of the way. When she read the screenplay she said: "It's going to be difficult, but I don't want anyone else to do it; I don't want anyone else going to the family cemetery, I don't want it to be anyone else talking about this. I'm the one who should be talking about this." Then, the fact that she was so busy working on the film gave her the strength to speak about it all, to fully live through this experience. If she hadn't been present and participated in the editing for example, seeing the end result would have been a terrible shock. I think it would have been too violent. The work she did acted like a salutary filter.

Was there no moment when she changed her mind?

In reference to the son's dying, someone from the family asked her: "how are you going to play this role?" She simply replied that when a mother loses a son, the sorrow is so deep, constant and omnipresent, that absolutely nothing is changed by making a film. It's not going to make her think more about it, because it already accompanies her constantly. But I still think that acting in this film was more painful than she imagined. She had tons of psychosomatic symptoms. Sometimes she overestimated her own strength. It wasn't that simple. But she preferred this difficulty to not doing it altogether, also simply because she is a real artist. She was a pianist, now she is an actress. It's the oxygen she needs to breathe.

And Omar Sharif ?

My mother called me one day and said: "you know, I was at a restaurant and Omar Sharif was there! He is magnificent. He's my idol and I think he is the most handsome man in the world." I thought to myself: we're going to call Omar Sharif, and ask him to do a cameo and who knows, maybe it'll be love at first sight? I thought about where he could appear in the film, and the idea that he could be present at the sale in London, like an apparition, came to me. That's why Omar Sharif is in the film. It's one of the things we did to make my mother happy! But more seriously, I liked the idea, because it expressed something essential about the mother's character: despite the trauma she is going through, despite her sick son, her grief, the fear, the loss, the mother "sees" Omar Sharif, and she experiences his presence like the promise of a delightful and fleeting flirtation. His eyes, his face, the memories of Doctor Zhivago, move her and make her laugh despite everything. Omar Sharif very kindly accepted to participate in the film. My mother and he didn't fall in love.



VALERIA BRUNI TEDESCHI

BIOGRAPHY

Valeria Bruni Tedeschi took Pierre Romans and Patrice Chéreau's acting classes at the Amandiers theater school in Nanterre with Agnès Jaoui, Vincent Pérez, Laurent Grévill, Marianne Denicourt, and Bernard Nissille.

Having graduated from this school she was then trained in the Strasberg Method by Blanche Salland and two American coaches, Geraldine Baron and Susan Batson, with whom she continued to work regularly afterwards.

In 1983, she made her debut performance in *Platonov* by Anton Chekhov, directed by Patrice Chéreau.

In 1987, she was offered, by Patrice Chéreau, her first real movie role in his film *HOTEL DE FRANCE*, shot with students from the Amandiers theater school. She worked with him again for the film *THOSE WHO LOVE ME CAN TAKE THE TRAIN*, in 1998.

In 1993, she played a role in *THERE'S NOTHING SPECIAL ABOUT NORMAL PEOPLE* by Laurence Ferreira Barbosa, for which she won a *César for Most Promising Actress* (1994). She started working with Noémie Lvovsky's for her short *Dis-moi oui, dis-moi non*, followed by her first feature film, *Forget Me*.

She followed this with Claire Denis' *Nenette and Boni*, Claude Chabrol's *The color of lies*, and Marion Vernoux's *Empty Days*. In Italy, she played some beautiful roles, with Marco Bellocchio (*The Nanny*) and Mimmo Calopresti's (*The Second time*, *Love Notes*). She worked with François Ozon for *Five Times Two* and more recently with Cedric Kahn for his film *Regrets*.

In 1997, when co-writing dialogue with Mimmo Calopresti for *Love Notes*, she acquired a taste for screenwriting. Five years later, she wrote and directed her first film with autobiographical inspirations, *IT'S EASIER FOR A CAMEL...* The film won the *Louis-Delluc prize for best first film* in 2003, and the *best actress* and *best emerging narrative feature film maker* at the Tribeca film festival the same year.

She followed with *ACTRESSES* in 2007, which received a *special Jury prize in Un Certain Regard*. *A CASTLE IN ITALY* will be presented this year in Cannes for the *Official Selection*. These three films were co-written with Noémie Lvovsky and Agnès de Sacy.

In 2011, she worked with Patrice Chéreau again on stage for the Norwegian play by Jon Fosse, *Autumn Dream*.

FILMOGRAPHY

DIRECTOR

A CASTLE IN ITALY 2013

ACTRESSES 2007

Cannes Film Festival: Un Certain Regard - Special Jury Prize 2007 *New York Film Festival 2007*; *Pusan Film Festival 2007*; *São Paulo Film Festival 2007*; *Montréal World Film Festival 2007*; *Copenhagen Film Festival 2007*; *Ljubljana Film Festival 2007*; *Estoril Film Festival (Portugal) 2007*; *Torino Film Festival 2007*; *Albi Film Festival 2007*; *Marrakech Film Festival 2007*; *Göteborg Film Festival 2008*; *Bird Eyes View Film Festival (United Kingdom) 2008*; *Sofia Film Festival (Bulgary) 2008*; *Buenos Aires 2008*; *French Institute Alliance Française Bratislava 2008*; *French Institute Alliance Française Madrid 2008*; *San Francisco FF 2008*; *Cinémathèque Barcelone 2008*; *Barcelona International Women's Film Festival 2008*; *Tel Aviv FF 2008*; *Cartagena FF (Spain) 2008*; *Perugia Film Festival (Italy) 2008*; *Mosaico Film Festival (Italy) 2009*; *Transilvania FF (Romania) 2010...*

IT'S EASIER FOR A CAMEL 2003

Louis Delluc Award for best first film 2003.

Best actress and best emerging new filmmakers Tribeca film festival.

FIPRESCI award at the Flying Broom International Women's Film Festival (Ankara).
Film Festivals: Edinburgh, Turin, London, Karlovy Vary, Seattle, Viennale, Moscow, Shanghai, Montreal, Natfilm (Copenhagen)

Boston French Film Festival, Seoul, Yokohama

César awards: Nominated for best first work of fiction – 2004.

Nominated for a Silver Ribbon Italian National Syndicate of Film Journalists.

ACTRESS

Feature films

KISS ME AGAIN directed by Gabriele MUCCINO 2010
HANDS UP directed by Romain GOUPIL 2010
REGRETS directed by Cédric KAHN 2009
THE GREAT ALIBI directed by Pascal BONITZER 2008
ACTRICES directed by Valéria BRUNI TEDESCHI 2007
LET'S DANCE directed by Noémie LVOVSKY 2007
A GOOD YEAR directed by Ridley SCOTT 2006
MUNICH directed by Steven SPIELBERG 2005
QUARTIER VIP directed by Laurent FIRODE 2005
TIME TO LEAVE directed by François OZON 2005
CÔTE D'AZUR directed by Olivier DUCHASTEL, Jacques MARTINEAU
A PERFECT COUPLE directed by Nobuhiro SUWA 2005
TICKETS directed by Ken LOACH 2005
5 x 2 directed by François OZON 2004
Best actress award Venice film festival 2004
IT'S EASIER FOR A CAMEL directed by Valéria BRUNI TEDESCHI 2003
IF I WERE A RICH MAN! directed by Michel MUNZ et Gérard BITTON 2002
WINTER directed by Nina DI MAJO 2002
THE MILK OF HUMA KINDNESS directed by Dominique CABRERA 2001
LES CENDRES DU PARADIS directed by Dominique CREVECOEUR 2000
VOCI directed by Franco GIRALDI 2000
LIFE DOESN'T SCARE ME directed by Noémie LVOVSKY 1999
Jean Vigo Award 1999
Silver Leopard Locarno Film Festival 1999
EMPTY DAYS directed by Marion VERNOUX 1999
Best actress award Venice film festival 1999
THE COLOR OF LIES directed by Claude CHABROL 1999
THE NANNY directed by BELLOCHIO 1999
THOSE WHO LOVE ME CAN TAKE THE TRAIN directed by Patrice CHEREAU 1998
ON A TRÈS PEU D'AMIS directed by Sylvain MONOD 1998
LOVE NOTES directed by Mimmo CALOPRESTI 1998
«Davide di Donatello» Prize
THE HOUSE directed by Sharunas BARTAS 1997
AMOUR ET CONFUSION directed by Patrick BRAOUDE 1997
MORE directed by Pascal BONITZER 1996
NENETTE AND BONI directed by Claire DENIS 1996
Best actress prize Bronze Leopard Locarno Film Festival 1996
MY MAN directed by Bertrand BLIER 1996
THE LIARS directed by Elie CHOURAQUI 1996
THE SECOND TIME directed by Mimmo CALOPRESTI 1995
“Davide de Donatello” award best actress 1995

MONTANA BLUES directed by Jean-Pierre BISSON 1994
QUEEN MARGOT directed by Patrice CHEREAU 1994
Jury prize Cannes Film Festival 1994
FORGET ME directed by Noémie LVOVSKY 1994
CRYSTAL BOOK directed by Patricia PLATTNER 1994
THERE'S NOTHING SPECIAL ABOUT NORMAL PEOPLE
by Laurence Ferreira-Barbosa 1993
Michel Simon award 1994
Most promising actress César 1994
Best actress prize Bronze Leopard Locarno Film Festival 1993
Cyril Collard award 1993
Special prize Locarno 1993; Georges and Ruta Sadoul prize.
L'ULTIMO DESIDERO DI UN CONDANNATO A NOZZE
directed by Giuseppe Piccioni 1993
FORTUNE EXPRESS directed by Olivier SCHATZKY 1991
THE MAN WHO LOST HIS SHADOW directed by Alain TANNER 1991
C'EST LA VIE directed by Kiane KURYS 1990
VITE ET LOIN Réal. Pierre ETAIX 1989
THE STORY OF BOYS AND GIRLS directed by Pupi AVATI 1989
BISBILLE directed by Roch STEPHANIK 1988
Prestige award Cannes Film Festival.
HOTEL DE FRANCE directed by Patrice CHEREAU 1987

Theater

AUTUMN DREAM by Jon FOSSE directed by Patrice CHEREAU 2010
I MARRIED YOU FOR FUN by Natalia GINZBURG
directed by Marie-Louise BISCHOFFBERGER 2009
A MONTH IN THE COUNTRY by Ivan TOURGUENIEV
directed by Yves BEAUNESNE 2000
CHRONIQUE D'UNE FIN D'APRÈS MIDI by TCHEKHOV
directed by Pierre ROMANS 1988
PLATONOV by CHEKOV directed by Patrice CHEREAU 1983
TRIAL BY FIRE by KLEIST directed by Pierre ROMANS 1983
PENTHESILEA by KLEIST directed by Pierre ROMANS 1983
MONSIEUR DE POURCEAUGNAC by MOLIERE
directed by Nicolas MARIE 1983

LOUIS GARREL

Cinema

J'AI GARDE LES ANGES by Philippe GARREL. 2013

A CASTLE IN ITALY by Valéria BRUNI-TEDESCHI. 2012

THAT SUMMER by Philippe Garrel 2010

Venice Film Festival

THE BELOVED by Christophe Honoré 2010

Cannes Films Festival

HEARTBEATS by Xavier Dolan 2010

Cannes Films Festival

THE THREE WAY WEDDING by Jacques Doillon 2009

Buenos Aires Festival - BAFICI

Montreal world film festival.

MAKING PLANS FOR LINA by Christophe Honoré 2009

San Sebastian, Sao Paulo and San Francisco film festivals.

FRONTIER OF DAWN by Philippe GARREL 2007

LOVE SONGS by Christophe Honoré 2007

ACTRESSES by Valeria Bruni Tedeschi. 2007

IN PARIS by Christophe Honoré 2007

A CURTAIN RAISER (Short) by François OZON 2005

REGULAR LOVERS by Philippe Garrel 2004

Venice film festival 2005 - Silver Lion.

Most promising actor – César awards

MY MOTHER by Christophe Honoré 2003

INNOCENTS THE DREAMERS by Bernardo BERTOLLUCCI. 2002

THIS IS MY BODY by Rodolphe MARCONI 2000





FILIPPO TIMI

WHEN THE NIGHT by Cristina Comencini 2010
Venise, Rio de Janeiro and Haifa film festivals.
VINCERE by Marco Bellochio. 2009
In official competition Cannes Film Festival
Best actor award Chicago, Bastia and Sannio film festivals.
MISS F by Wilma Labate 2007
Best actor prize «Linea d'Ombra.»
SATURN IN OPPOSITION by Ferzan Ozpetek 2007
Karlovy-Vary, London, and San Francisco film festivals
TRANCE by Teresa Villaverde 2006
Directors' Fortnight - Cannes film festival
MARLENE DE SOUSA by Tonino de Bernardi. 2004
Rotterdam, São Paulo, and Turin film festivals.

MARISA BORINI

ACTRESSES by Valeria Bruni Tedeschi. 2007
Special jury prize Un Certain Regard Cannes Film Festival - 2007
Nomination, Noémie LVOVSKY best actress in a supporting role César 2008
Nomination Louis Delluc Prize 2007
Nominated Golden Star Screenplay – Golden Star French Press awards 2008
THE BLACK BOW by Richard Berry 2005.
Beauvais film festival
LA PETITE CHARTREUSE by Jean-Pierre Denis. 2005
San Francisco Film Festival
IT'S EASIER FOR A CAMEL ... by Valeria Bruni Tedeschi 2003
Louis Delluc Award for best first film 2003.
César awards: Nominated for best first work of fiction – 2004.

NOEMIE LVOVSKY

BIOGRAPHY

Noémie Lvovsky was born in Paris in 1964. After studying at the Fémis, she began her career as a screenwriter collaborating with a number of people including Arnaud Desplechin on *LA VIE DES MORTS* (1991) and *LA SENTINELLE* (1992) as well as Philippe Garrel on *LE COEUR FANTÔME* (1996).

In 1994 she directed her first feature film, *FORGET ME*, with Valéria Bruni Tedeschi - with whom she co-wrote *IT'S EASIER FOR A CAMEL...* (2003), *ACTRESSES* (2007) *A CASTLE IN ITALY* (2013) - followed by *LITTLE GIRLS* for Arte in 1997. Her third feature film, *I'M NOT AFRAID OF LIFE* (1999) won the *Jean Vigo prize*, the *Silver Leopard at the Locarno Film Festival* and the *Cannes Film Festival France Culture award for cineaste of the year*. She then directed *FEELINGS*, which won the Louis Delluc Prize in 2003 and was nominated for a Cesar for best film in 2004. She next directed, *LET'S DANCE* in 2007.

Alongside her directing career, she debuted as an actress in Yvan Attal's film, *MY WIFE IS AN ACTRESS* in 2001. She obtained her first *César nomination for Best actress in a supporting role*. Four other nominations followed for Emmanuelle Bercot's *BACKSTAGE* (2004), Valéria Bruni Tedeschi's *ACTRESSES* (2008), Riad Sattouf's *THE FRENCH KISSERS* (2010), and Bertrand Bonello's *HOUSE OF TOLERANCE* (2012). An essential figure in French cinema, she has recently been seen in films by Julie Delpy, *SKYLAB*, Delphine and Muriel Coulin's first feature film, *17 GIRLS*, and Benoit Jacquot's *FAREWELL MY QUEEN*.

CAMILLE REWINDS, which she wrote, directed, and starred in was presented at the Directors' Fortnight in Cannes 2012. It won the *SACD award*. *CAMILLE REWINDS* also won the *Locarno Film Festival's Variety Piazza Grande award*. It received thirteen nominations at the 2013 César awards.

Noémie Lvovsky will once again work with Riad Sattouf for his next film, *JACKY IN WOMEN'S KINGDOM* (2013).



AGNES DE SACY

BIOGRAPHY

Agnès de Sacy co-wrote the following films with Valéria Bruni Tedeschi: *IT'S EASIER FOR A CAMEL*, *ACTRESSES*, and *A CASTLE IN ITALY*. She has also worked with Zabou Breitman (*THE MAN OF MY LIFE*, *SOMEONE I LOVED*, *NO AND ME*) Philippe Godeau (*11.6*, *ONE FOR THE ROAD*) Roschdy Zem (*BAD FAITH*) Hélène Angel (*SKIN OF MAN HEART OF BEAST*, *THE RED NIGHT*) Mostéfa Djadjam (*BORDERS*), Orso Miret (*DE L'HISTOIRE ANCIENNE*, *RULES OF SILENCE*), Jean—Marc Moutout (*THE FEELINGS FACTORY*). More recently, she wrote *LOOKING FOR HORTENSE*, directed by Pascal Bonitzer, with whom she is working on a new screenplay. She has also written Michel Spinosa's next film, *SON EPOUSE* (*HIS WIFE*).



FILMOGRAPHY

SON EPOUSE by Michel Spinosa (post production). 2012

11,6 by Philippe GODEAU. 2012

A CASTLE IN ITALY by Valéria BRUNI-TEDESCHI. 2012
Official Selection, main competition Cannes Film Festival 2013

LOOKING FOR HORTENSE by Pascal Bonitzer. 2011
Official selection out of competition Venice 2012

NO ET ME by Zabou Breitman 2010

Adaptation of a book by Delphine de Vigan

SOMEONE I LOVED by Zabou Breitman 2009

Adaptation of a book by Anna Gavalda.

ONE FOR THE ROAD by Philippe Godeau. 2008

Adaptation of a book by Hervé Chabaliér

Nominated for a Cesar in 2009

THE FEELINGS FACTORY by Jean-Marc Moutout 2007
Panorama Berlin 2007.

NOS FAMILLES by Siegrid Alnoy (TV movie ARTE). 2007

BAD FAITH by Roschdy ZEM 2006

ACTRESSES by Valeria Bruni Tedeschi. 2006

Special Jury Prize Un Certain Regards Official Selection Cannes 2007

THE MAN OF MY LIFE by Zabou Breitman 2005

RULES OF SILENCE by Orso Miret 2004

THE RED NIGHT by Hélène Angel 2002

IT'S EASIER FOR A CAMEL ... by Valeria Bruni Tedeschi 2002
Louis Delluc Award for best first film 2003.

Tribeca Film Festival New York, Best emerging film maker, best actress

DE L'HISTOIRE ANCIENNE by Orso Miret. 2000

Jean Vigo Award Gérard Frot-Coutaz Award, Belfort

Critic's Week, Cannes 2000

BORDERS by Mostéfa Djadjam 2000

Audience award for screenplay reading, Angers Premiers Plan Film Festival, Gan Foundation award

SKIN OF MAN, HEART OF BEAST by Hélène Angel. 1999

Golden Leopard Locarno film festival 1999

CAST

Louise	Valeria BRUNI TEDESCHI
Nathan	Louis GARREL
The mother	Marisa BORINI
Ludovic	Filippo TIMI
Jeanne	Céline SALLETTE
Serge	Xavier BEAUVOIS
Nathan's father	André WILMS
Nathan's mother	Marie RIVIERE
Gérard	Gérard FALCE
The priest	Pippo DELBONO
The mayor	Silvio ORLANDO



CREW

Country	France
Production	SBS Productions
Producer	Saïd BEN SAID
Production manager	Frédéric BLUM
Director	Valeria BRUNI TEDESCHI
Screenplay and dialogue	Valeria BRUNI TEDESCHI Agnès DE SACY, Noémie LVOVSKY
Cinematographer	Jeanne LAPOIRIE
Production designer	Emmanuelle DUPLAY
Editor	Laure GARDETTE Francesca CALVELLI
Sound engineer	François WALEDISCH
Mixing	Emmanuel CROSET
Costumes	Caroline DE VIVAISE
Continuity	Bénédicte DARBLAY
Production Manager	Frédéric BLUM
First Assistant Director	Olivier GENET
Post production supervisor	Abraham GOLDBLAT
Press relations, France	Guerrar and Co François Hassan Guerrar Mélody Benistant

International Press Relations Viviana Andriani

An SBS PRODUCTIONS – ARTE FRANCE CINEMA – DELTA CINEMA Coproduction
In association with LA BANQUE POSTALE IMAGE 5 – MANON 2 -
SOFICINEMA 8 DEVELOPPEMENT With the participation of CANAL+ - CINE+ -
ARTE FRANCE - DU CENTRE NATIONAL DU CINEMA ET DE L'IMAGE ANIMEE
With support from COMMISSION DU FILM TORINO PIEMONTE

Length: 1:44 • Image format: DCP 1.85 / Color • Sound format: Dolby SD-SRD

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