



OFFICIAL SELECTION
OUT OF COMPETITION
FESTIVAL DE CANNES

12 DAYS

PALMERAIE ET DESERT PRESENT



OFFICIAL SELECTION
OUT OF COMPETITION
FESTIVAL DE CANNES

12 DAYS

A FILM BY RAYMOND DEPARDON
PRODUCED BY CLAUDINE NOUGARET

87 Mins / French / Color / 2.35 / France

INTERNATIONAL SALES

WILD BUNCH
4 La Croisette - 1st floor - 06400 Cannes
Phone [+33\(0\)493997354](tel:+330493997354)

EVA DIEDERIX
ediederix@wildbunch.eu

SILVIA SIMONUTTI
ssimonutti@wildbunch.eu

EMILIE SERRES
eserres@wildbunch.eu

OLIVIER BARBIER
obarbier@wildbunch.eu

FANNY BEAUVILLE
fbeauville@wildbunch.eu

INTERNATIONAL PR

ANYWAYS

FLORENCE ALEXANDRE
florence@anyways.fr
[+33 \(0\)6 31 87 17 54](tel:+330631871754)

ALEXIA COUTANT
alexia@anyways.fr

PHOTOS AND PRESS KIT CAN BE DOWNLOADED FROM:
<http://www.wildbunch.biz/movie/12-days/>

Since the law passed on September 27, 2013, all patients involuntarily admitted to a psychiatric hospital must appear before a liberty and custody judge within 12 days, and every six months thereafter, if necessary. This film was authorized on an exceptional basis. To protect the anonymity of those who appear in it, names and places have been changed.

SYNOPSIS

Within 12 days of their arrival, patients admitted to a psychiatric hospital without their consent appear at a hearing.

A judge sits on one side, the patient on the other. Between them: the question of what the word "liberty" truly means.

INTENTION NOTE

*The path from man to the true man passes through the mad man.**

In the past, the decision to hospitalize a person against his or her will rested solely with psychiatrists and was exercised without any external point of view; since then, madmen and lunatics have become patients.

Since 2013, in order to provide a legal framework for this confinement, psychiatrists have been legally obliged to submit all decisions regarding involuntary committals to a juge de liberté (Liberty and Custody judge) within twelve days. We are the first to film this law in action, the arrival of the juge de liberté in a psychiatric institution, making public a discourse that had previously belonged solely to the domain of psychiatry.

There isn't a family or social circle that doesn't include at least one vulnerable person; this affects all of us.

Every year in France, some 92,000 men and women are admitted to a psychiatric hospital without their consent (250 people a day). Hospitals have 12 days from the date of admission to bring each patient before the judge, who will validate – or not – the programme of involuntary care.

During these twice-weekly hearings, Vinatier Hospital in Lyon receives a majority of patients from various hospital departments as well as from a special unit (U.M.D.) for 'difficult' patients deemed not responsible for their actions. The public hearings are split between four judges who sit in turn. Two men and two women with markedly different approaches. To allow patients to speak freely about the conditions of their confinement, the psychiatrist in charge is not present during the hearing. Involuntary hospitalization is always an ordeal, for those who undergo it, those who initiate it and those who administer it.

We filmed 72 hearings and our engagement was strengthened by contact with troubled patients who managed to bear witness with great dignity and sensitivity. Above all these are people who are suffering; their words are valuable, nor merely disturbed or insane, but clear and strong and concerned with their future lives. *12 Days* presents ten of these patients.

There are three cameras in the court room: one for the patient, one for the judge and one for a wide shot. This approach allows us to maintain an equal distance between patient and judge, in order not to impose a dominant point of view and thus to leave the spectator free to form his own opinion.

Between the fragments of the hearings we have created a suspended time by filming inside and outside the hospital wards, with patients moving freely between the wings. These images, which I wanted to be soft and very defined are underpinned by Alexandre Desplat's inspired original score.

I loved filming the morning mist and the pale winter sun, I loved returning to my home territory to capture the light of my childhood.

12 Days examines the place where psychiatry meets justice, and fits easily with our previous documentaries addressing related subjects: *San Clemente*, *Urgences* (psychiatry), *Faits Divers*, *Délits Flagrants* and *The 10th Judicial Court* (the justice system).

12 Days attempts to give a new and universal perspective on the complex question of mental health. We emerged all the richer from this film which allows those who are momentarily locked away in spirit and have lost the use of their voice, the chance to speak. These vulnerable people bear witness not only to their own personal stories but also to the political, social and moral narrative of France.

Even if our films might lead one to believe otherwise, we are not more attracted by institutions than by anything else, what drives us is our curiosity, our strength is our naiveté, we are specialists in nothing, we are simply trying to listen attentively and to render moments, words, feeling.

Raymond Depardon and Claudine Nougaret
April 2017

*Michel Foucault, from *Histoire de la folie à l'âge classique* Published by Gallimard

RAYMOND DEPARDON BIOGRAPHY

Born in 1942, Raymond Depardon has directed twenty feature-length films and more than fifty books of his photography have been published. Depardon's oeuvre is regularly the subject of major exhibitions and film retrospectives, from Paris to Bogota.

Youngest son of an agricultural family, he began photographing their farm in Gare at the age of 12. In 1958, he exhibited in Paris and joined the agency Dalmas as a reporter, before co-founding Gamma in 1966.

Between 1974 and 1977, as a photographer, Depardon covered major news events worldwide, including the taking hostage in Northern Chad of archeologist Françoise Claustre. During this period he also began making his first documentary film about the 1974 presidential campaign.

Joining Magnum Photos in 1979, he continued to cover major international news stories and to publish books of his work. Three years after the success of his film *Reporters* (1981), Depardon took part in the DATAR photographic project, a 1984 study of the French landscape, while continuing his work as a filmmaker (*Faits divers*, *Urgences*, *Captive of the Desert*). Honoured with the Grand Prix National de la Photographie in 1991 and founded Palmeraie et désert with Claudine Nougaret. He won the César for Best Documentary Film for *Délits flagrants* four years later.

Depardon then commenced a large-scale and wide-ranging photographic and cinematic study of rural France.

In 2008 he was awarded the Louis Delluc Prize for *Modern Life*, and an installation, *Donner la Parole* was presented at the Fondation Cartier pour l'Art Contemporain. In 2011, he exhibited four years' worth of work, *La France de Raymond Depardon*, at the Bibliothèque Nationale de France, to great acclaim.

In 2012, the year which saw the release of his film *Journal de France* co-directed by Claudine Nougaret, Depardon took the official portrait of President François Hollande.

In 2013, Depardon was given a full retrospective at the Cinemathèque française in Paris. At the same time, he presented the exhibition *Un Moment Si Doux* at the Grand Palais, which continued its great success at MUCEM in Marseille.

In 2016, following the attacks in France, *Les Habitants (France)* was released, a film that allowed the French people a voice. The same year *La France de Raymond Depardon* was presented at the Ministry of Culture in Lima, Peru. Also in 2016, *Faits divers* was screened in Cannes Classics.



DIRECTOR'S FILMOGRAPHY

- 2017 12 JOURS / 12 DAYS
- 2016 LES HABITANTS
- 2012 JOURNAL DE FRANCE – co-directed by Claudine Nougaret
Special Screening - Cannes Film Festival
- 2008 LA VIE MODERNE / MODERN LIFE
Jury Prize Un Certain Regard - Cannes Film Festival
Best French Film – Louis Delluc Prize
- 2005 PROFILS PAYSANS : LE QUOTIDIEN
- 2004 10^{ÈME} CHAMBRE, INSTANTS D'AUDIENCE / 10th District Court
Out of Competition - Cannes Film Festival
- 2002 UN HOMME SANS L'OCCIDENT
- 2000 PROFILS PAYSANS : L'APPROCHE
- 1998 PARIS
- 1996 AFRIQUES : COMMENT ÇA VA AVEC LA DOULEUR ?
- 1994 DÉLITS FLAGRANTS / CAUGHT IN THE ACT
Best Documentary Film – César Awards
- 1990 LA CAPTIVE DU DÉSERT
Official Selection – Cannes Film Festival 2016
- 1985 EMPTY QUARTER
Un Certain Regard – Cannes Film Festival
- 1987 URGENCES
- 1984 LES ANNÉES DECLIC / LES ANNÉES DECLICS
- 1983 FAITS DIVERS
Cannes Classics 2016
- 1981 REPORTERS
Best Documentary Film – César Awards
Nominated at the 1981 Academy Awards ®
- 1980 SAN CLEMENTE / SANS CLEMENTE
- 1977 NUMEROS ZEROS
- 1974 1974, UNE PARTIE DE CAMPAGNE / VGE

CLAUDINE NOUGARET

For thirty years, Claudine Nougaret and Raymond Depardon have shared their passion for cinema and photography, she working on sound and production, he on the photography and direction. Self-taught artists, they founded their own production company Pameraie et désert, and have together created numerous films, notably: *Urgences* (1988), *Captive of the Desert* (Cannes 1990), *Délits flagrants* (1994), *Africa, How Are You with Pain?* (1996), *Paris* (1998), *Profils Paysans: l'approche* (2000), *The 10th Judicial Court: Judicial Hearings* (2004), *Profils Paysans: le quotidien* (2005), *Modern Life* (2008), *Journal de France* (2012), *France* (2016) and *12 Days* (2017).

From the beginning, Claudine Nougaret has favoured direct sound in her productions. After studying musicology, she worked as a projectionist while taking evening classes in sound at Louis Lumière. She learned the demands of her trade as sound assistant on films by Alain Resnais, Gérard Junot, Chabrol, Claude Miller. In 1986, she was responsible for the sound recording on Éric Rohmer's *The Green Ray*, winner of that year's Golden Lion at the Venice Film Festival, and established herself as one of French cinema's preeminent female sound recordists. Further credits include Philippe Garrel's *Les baisers de secours* and *La nage Indienne* by Xavier Durringer, amongst others...

With Sophie Chiabaut she co-authored *Le son direct au cinéma*, published by éditions de Le Femis, before devoting herself to the films she produces for Raymond Depardon, documentaries to which she brings the skill and technical demands of feature film sound engineering.

CREW

Directed and cinematography by	Raymond DEPARDON
Production and sound	Claudine NOUGARET
Editor	Simon JACQUET
Original Music	Alexandre DESPLAT
Directed by	SOLREY
Direct Sound	Yolande DECARSIN Sophie CHIABAUT
Mixing	Emmanuel CROSET
Camera 2	Simon Roche
Location Manager	Sylvian RAVEL
Color Grading	Karim EL KATARI
Psychiatry advisor	Natalie GILOUX
Justice advisor	Marion PRIMEVERT
In association with	Wild Bunch and Palatine Etoile 14
With the participation of	OCS la Région Auvergne-Rhône-Alpes and the CNC France Télévisions
With the support of	La Région Île-de-France

A Palmeraie et désert - France 2 cinéma - Auvergne-Rhône-Alpes Cinéma coproduction

wild bunch