

SAÏD BEN SAÏD AND MICHEL MERKT PRESENT



QUINZINE
DIRECTORS' FORTNIGHT
CANNES 2015

CLOTILDE COURAU
STANISLAS MERHAR
LENA PAUGAM

IN THE SHADOW OF WOMEN

A FILM BY PHILIPPE GARREL
ORIGINAL MUSIC BY JEAN-LOUIS AUBERT

PRODUIT PAR SAÏD BEN SAÏD ET MICHEL MERKT. COPRODUIT PAR JUELLE BERTHOUSA. UN FILM DE PHILIPPE GARREL. SCÉNARIO ET DIALOGUES DE JEAN-CLAUDE CARRIÈRE, CAROLINE DEBUSSY, ARLETTE LANGSMANN, PHILIPPE GARREL.
AVEC YVONNE PONS, ANTOINETTE MUYA, JEAN POMMER, THÉRÈSE QUENTIN, MOÛNIR MARCOUM. DIRECTEUR DE LA PHOTOGRAPHIE BENOÎT BEBIA. CADRE JEAN-PAUL MEURISSE. INGÉNIEUR DU SON ET MONTAGE FRANCIS MUSY.
MONTAGE FRANCIS SCHÉLER. CHEF RÉGIEUR MARIU DE CHAUVINCY. CHEF COSTUMIER JUSTINE PEARCE. DIRECTEUR DE PRODUCTION DIDIER ABOT. PREMIER ASSISTANT RÉALISATEUR GUILAUME BONNIER. UNE COPRODUCTION SIS PRODUCTIONS.
CLOSE UP FILMS. ARTE FRANCE CINÉMA. RADIO TÉLÉVISION SUISSE. AVEC LA PARTICIPATION DE ARTE FRANCE, DU CENTRE NATIONAL DU CINÉMA ET DE L'IMAGÉ ANIMÉE, DE CINÉGORUM ET DU SOUTIEN DE LA LOTERIE ROMANDE.
AVEC LE SOUTIEN DE LA PRODIGE ET DE L'OFFICE FÉDÉRAL DE LA CULTURE (DPO) EN ASSOCIATION AVEC SOPHICINÉMA TO CINÉMASE, 7 DEVELOPEMENT ET WILD BUNCH. UNE COPRODUCTION DU FRIENDLY STUDIO NATIONAL, DES ARTS CONTEMPORAINS.

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LE CERCLE NOIR. FOUR FILM | LE L | H | O

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SAÏD BEN SAÏD AND MICHEL MERKT PRESENT



IN THE SHADOW OF WOMEN

A FILM BY PHILIPPE GARREL

ORIGINAL MUSIC BY JEAN-LOUIS AUBERT

WITH

CLOTILDE COURAU

STANISLAS MERHAR

LENA PAUGAM

A French-Swiss coproduction: SBS Productions/Arte France Cinéma/Close Up Films/RTS
1h13 - B&W - 2,35 - 5.1

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SYNOPSIS

Pierre and Manon make low-budget documentaries and live off odd jobs. When Pierre meets a young trainee, Elisabeth, she becomes his mistress. But Pierre doesn't want to leave Manon - he wants to keep both women.

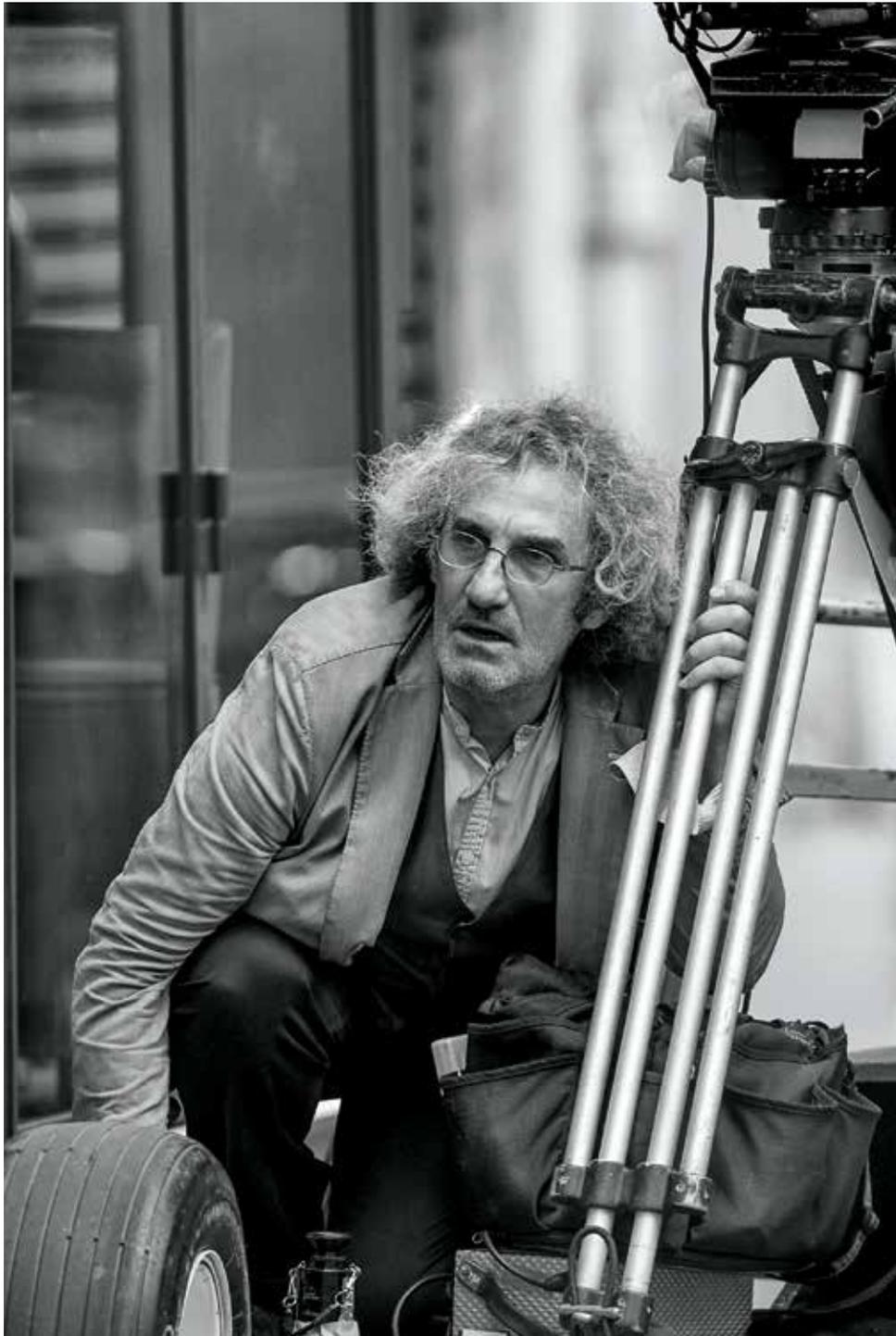
Elisabeth discovers that Manon has a lover, and tells Pierre. Pierre returns to Manon, the woman he truly loves. Feeling betrayed, he begs her, neglecting Elisabeth...



DIRECTOR'S NOTE

A woman has disappeared and we celebrate the love we felt for her. At first, we are satisfied with glorifying the world and the tenderness of the feelings we shared. And when all that falls short, we seek solace in art, and through it, we try to leave for others the proof that love exists, and that it abandoned us, since we felt it... This is the material from which my film is made.

Philippe Garrel



AN INTERVIEW WITH PHILIPPE GARREL

BY JEAN-MICHEL FRODON

Is *In the Shadow of Women* a more scripted film than your previous ones?

Yes. After a period - which is going back a bit now - making improvised films, I then found that it was good to have a script, mainly for organisational purposes and for getting financing. This is the first time that not only am I glad to have a script but I also feel that in terms of efficiency, it is as good as the improvisational period. It was not just useful from an economic point of view, or as a second-best solution, but it was a real contribution to the film. This was already the case a little for *Liberté, la Nuit*, but this time, I achieved something new, for myself at least. The creation of psychological suspense was more effective thanks to the writing.

Is this writing different to that of your previous screenplays?

Yes, most probably due to the arrival of Jean-Claude Carrière. He brought the concept of the screenplay founded on narrative, which I didn't have before. I met Carrière through his work on *Every Man for Himself* and I asked him what Godard had supplied him with at the time, and how he had worked. He told me that Godard had given him the place and the characters, this approach suited me perfectly, and we proceeded in the same way. With Arlette Langmann and Caroline Deruas, who were already the co-writers on *Jealousy*, we established a subject, and then we gave it to Carrière who suggested the first developments. Then we re-worked a lot of it together, all four of us bringing in different elements.

How would you define the subject?

The subject is: the female libido is as powerful as the male libido. For me *In the Shadow of Women* is a film about the equality of men and women in as far as cinema can achieve this. Which meant providing enormous support for the female character, and going against the male one: cinema was designed by men and it is always them who determine our portrayals, our ways of seeing things and telling things, even though, fortunately, there are more and more women making films. Most of the time, when women express themselves on screen they are speaking words written by a man, which I tried to resolve by working in a team of four, two women and two men. But I think that cinema functions in such a way that even when you put the male and female characters on an even footing, it tends to reinforce the man's position. To counterbalance this I wanted the film to be in defence of the woman and weighted against the man. And in the end, Pierre doesn't come off too badly, he and Manon in fact have an equal balance of power. All the same, the film is probably made from a man's point of view, but a man who goes to see what is happening from a woman's point of view.

Does the screenplay play a central role during the shoot?

Not central: for me, cinema is always fundamentally about what happens during the shooting, that's where everything really is decisive. But the screenplay plays an important role, especially due to the conditions in which these films are made, i.e. very quickly and for very little money. Extensive, precise work on the screenplay then allows us to work quickly, without losing time or money. Shooting in just 21 days, in Paris or nearby, in chronological order, like we did with *Jealousy* and *In the Shadow of Women* means the screenplay must be solid. In fact it also predicts the way the editing will go: in order to work in these conditions, you can't afford to discard anything, everything we shoot



is necessary, and appears in the film. Strictly speaking, the editing consists of adjustments based on what has been anticipated in the writing, and produced during the shooting, in a manner very close to the final result. But the screenplay cannot and must not predict everything: there are things which can only be written by the camera - maybe these are the most important things. The real risks are taken during the shooting.

Are these economic conditions imposed on you or do they suit you, or even stimulate you?

They suit me, they are the condition for having total freedom. As long as I work within this type of economic framework I am allowed to do whatever I want. If I can find a suitably adapted working method - which is the case - I can make the exact film I want to. Expensive films cannot be made without being monitored by the financiers. I think that we live in an age where these factors should be taken into consideration, in any case I have always been interested in the economy. In 2011 when the European debt crisis was taking on huge proportions, I understood that we had entered an era where we had to think differently, including at my level. Since then, my films have been shot in half the amount of time, with budgets half of what I had before, which were already inexpensive compared to most other films. New prototypes need to be invented. And I see that I have gained a lot in terms of freedom. But on my films, everyone is paid the union rate, I insist on it. Everyone knows that my films do not have a large audience - figures have stayed about the same level for decades - the economy of my films is in proportion to this, so it's healthy.

Do you like austerity? Do you find energy in it?

I don't see it as austerity, but as the definition of what is most important to me. I shoot with the actors I want, the technicians I want, we rehearse a lot, I film and edit in 35mm, in CinemaScope, in black and white. For me these are luxuries, but they are possible because they have their place within a framework which is very clearly defined with the producer, Saïd Ben Saïd, and which we both respect. Nothing in the world could make me swap my situation for that of other directors who make much more expensive films, but go through terrible crises. It is important to me to make a living from my art, there is no question of me

sacrificing my life for cinema. When I used to teach at the Conservatoire of Dramatic Arts, I was frightened by pupils who said that they were willing to die for art, I much prefer those who are willing to live for art.

You're working with the producer Saïd Ben Saïd again; does he share your vision of cinema even though his name is mainly associated with very different types of film?

I met him six years ago, at Jean Douchet's birthday party. I didn't know who he was but he was producing Barbet Schroeder, which was already a point in his favour. He totally blew me away when he spoke to me with great precision and accuracy about the soundtrack to *Elle a passé tant d'heures sous les sunlights*, and I said to myself: this is a very attentive producer. Shortly afterwards, when I was looking for a producer, I asked him if he would like to produce one of my films and he said yes straight away. I wrote *Jealousy*, very quickly, shot it on a very small budget, and straight afterwards, he suggested doing it all over again in exactly the same conditions. That suited me very well. In his production company, I am the smallest one, they work on big budget films, so everyone leaves me in peace. Furthermore, unlike most other producers, Saïd cares about what happens in foreign territories, not just the results in France, and as I have an audience pretty much everywhere in the world, he knows how to take care of this side of things, and I like the idea that my films get around.

When you write a screenplay, do the characters have a face?

No, they are just characters. When the screenplay is finished, I choose an actor, then I choose a second one, depending upon who the first one is, and so on. In this case, I chose Stanislas Merhar, who I had wanted to work with for a long time, I find him very charismatic. I have always admired him, especially in Chantal Akerman's films. Then I thought of Clotilde Courau, I had spotted her a long time ago, after seeing her by chance in a TV movie where I immediately sensed her strength. She is a virtuoso, I knew it straight away. But it was during the screen test, when I saw them act together, that I knew it was the right choice for this film.





And for the role of Elisabeth?

I did tests, readings, with Stanislas Merhar and several young actresses, including Lena Paugam, who is from the Conservatoire. I don't teach there anymore but I still keep track of the new students each year, there are lots of discoveries to be made. I saw a potential relationship between these two actors, which I liked, afterwards you need to do a lot of work with both of them. I don't believe it is possible to make actors into something they are not, you have to use their own connection to the character and to the situations, what they put in place themselves, and then build on that. You need to intervene without breaking everything, it is a very long, complex process, but very exciting too.

You worked for the first time here with the director of photography Renato Berta. Did you ask anything in particular of him?

He was someone else who I had noticed on *Every Man for Himself*. Even though he is part of the same movement of great DPs linked to the Nouvelle Vague with whom I have already worked, his images are quite different to those of Raoul Coutard, Willy Kurant, or Lubtchansky. Berta is particularly remarkable for his lighting, and I wanted to work in that direction. I especially liked his quite dense, anthracite images, which reminded me of the films of Pabst and that era. I asked him to go further in this direction. And of course, he is a veteran technician, he doesn't make any mistakes. When you only film a single take, like I do, it is very reassuring to have someone that experienced.

How did the voice-over come about?

It was there right from the beginning, it was part of the project. I don't believe it is possible to add a voice-over at the end, it needs to be an integral, necessary aspect of the film. I love films with voice-overs, this exists only in cinema, words slipping into the midst of things

we can see, sometimes commentating, sometimes contradicting. This use of the voice-over clearly comes from the Nouvelle Vague, Truffaut used it a lot, and Godard too. But there are lots of different possibilities for its use, it highlights subtle nuances, which would be impossible to convey by dialogue or acting.

The direction also enables lots of unspoken things to be suggested.

Of course. It seems to me that there are several types of directors, including those who could also have been painters, in fact often they have actually been painters as well. I feel as though I am from this family of directors. It means paying particular attention to substance, visual aspects, aesthetic elements which have a meaning, but not an explicit one. For example in *In the Shadow of Women* there is a scene where Manon goes home after being with her lover, while Pierre, who has also just been with his lover, is waiting for her in the apartment. I put a white sheet in the staircase, it is not a prop in the practical sense, and almost no-one will pay it any attention, but for me, it is a perfect example of a visual trace of the place each character has just come from, the bed. It is a sign which has a suggestive power in the corner of the picture.

Does the opening scene, which has no link to the rest of the story, perform a similar function?

Exactly, it participates in the setting up of a form of tension. I also use images from my dreams. I am looking for a form of oneirism which nevertheless remains attached to reality. In particular, of course, "the worrying strangeness" of female desire of which psychoanalysis speaks.

What did you ask Jean-Louis Aubert, who you are working with for the second time, to do in terms of music?

I asked him to write, for a few specific scenes of the film, songs without words, with very simple music, like popular songs. The lyrics come from the film itself, not just the spoken word, but the images as well. Jean-Louis and I get along very well, we belong to the same universe, most probably because we are from the same generation.

Your style of cinema is so coherent that one is tempted to compare your films with each other, in order to show up the things which have changed. For you, is there a continuity between *Jealousy* and *In the Shadow of Women*?

What interests me is what I can understand about the unconscious. *Jealousy* was linked to the death of my father, *In the Shadow of Women* is linked to the death of my mother. For me, both of these films are profoundly influenced by this personal event.



PHILIPPE GARREL

- 2014 **IN THE SHADOW OF WOMEN**
2013 **JEALOUSY**
In Competition, Venice FF 2013
- 2011 **THAT SUMMER**
In Competition, Venice FF 2011
- 2005 **FRONTIER OF THE DAWN**
Official Selection, Cannes FF 2008
- 2004 **REGULAR LOVERS**
Silver Lion, Venice FF 2005
Louis Delluc Award 2005
FIPRESCI Prize – European Discovery, 2006
- 2001 **WILD INNOCENCE**
International Critics' Award, Venice FF 2001
- 1998 **NIGHT WIND**
- 1995 **LE CŒUR FANTÔME**
- 1993 **LA NAISSANCE DE L'AMOUR**
- 1990 **J'ENTENDS PLUS LA GUITARE**
Silver Lion, Venice FF 1991
- 1988 **LES BAISERS DE SECOURS**
- 1984 **ELLE A PASSÉ TANT D'HEURES SOUS LES SUNLIGHTS**
- 1984 **RUE FONTAINE** (short)
- 1983 **LIBERTÉ, LA NUIT**
Perspective Award, Cannes FF 1984
- 1979 **L'ENFANT SECRET**
Jean Vigo Award 1982
- 1977 **LE BLEU DES ORIGINES** (short)
- 1976 **LE VOYAGE AU PAYS DES MORTS**
- 1975 **LE BERCEAU DE CRISTAL**
- 1975 **UN ANGE PASSE**
- 1974 **LES HAUTES SOLITUDES**
- 1972 **ATHANOR** (short)
- 1970 **LA CICATRICE INTÉRIEURE**
- 1969 **LE LIT DE LA VIERGE**
- 1968 **LA CONCENTRATION**
- 1968 **LE RÉVÉLATEUR**
- 1967 **MARIE POUR MÉMOIRE**
Grand Prize, Festival of Young Film Makers, Hyères 1968
- 1965 **DROIT DE VISITE** (short)
- 1964 **LES ENFANTS DÉSACCORDÉS** (short)

JEAN-CLAUDE CARRIÈRE

Screenwriter - Selected Filmography

- 2014 **IN THE SHADOW OF WOMEN** - Philippe Garrel
2013 **THE PATIENCE STONE** - Atiq Rahim
2011 **THE ARTIST AND THE MODEL** - Fernando Trueba
2006 **ULZHAN** - Volker Schlöndorff
2005 **GOYA'S GHOSTS** - Miloš Forman
2003 **BIRTH** - Jonathan Glazer
2001 **RIEN, VOILÀ L'ORDRE** - Jacques Baratier
1994 **THE HORSEMAN ON THE ROOF** - Jean-Paul Rappeneau
1987 **THE POSSESSED** - Andrzej Wajda
1986 **THE UNBEARABLE LIGHTNESS OF BEING** - Philip Kaufman
Best Screenplay - BAFTA 1989
1986 **MAX, MY LOVE** - Nagisa Oshima
1983 **SWANN IN LOVE** - Volker Schlöndorff
1982 **LA TRAGÉDIE DE CARMEN** - Peter Brook
1982 **DANTON** - Andrzej Wajda
1982 **ANTONIETTA** - Carlos Saura
1982 **PASSION** - Jean-Luc Godard
1981 **LE RETOUR DE MARTIN GUERRE** - Daniel Vigne
Best Screenplay - César Awards 1983
1979 **EVERY MAN FOR HIMSELF** - Jean-Luc Godard
1978 **THE TIN DRUM** - Volker Schlöndorff
1977 **THAT OBSCURE OBJECT OF DESIRE** - Luis Buñuel
1974 **THE FLESH OF THE ORCHID** - Patrice Chéreau
1972 **THE DISCREET CHARM OF THE BOURGEOISIE** - Luis Buñuel
Best Screenplay - BAFTA 1974
1970 **TAKING OFF** - Miloš Forman
1968 **THE MILKY WAY** - Luis Buñuel
1968 **LE GRAND AMOUR** - Pierre Étaix
1966 **THE THIEF OF PARIS** - Louis Malle
1966 **BELLE DE JOUR** - Luis Buñuel
1965 **TANT QU'ON A LA SANTÉ** - Pierre Étaix
1963 **THE DIARY OF A CHAMBERMAID** - Luis Buñuel
1962 **LE SOUPIRANT** - Pierre Étaix

ARLETTE LANGMANN

- 2014 **IN THE SHADOW OF WOMEN** - Philippe Garrel - *Screenwriter*
2013 **JEALOUSY** - Philippe Garrel - *Screenwriter*
2008 **FRONTIER OF THE DAWN** - Philippe Garrel - *Screenwriter*
2005 **REGULAR LOVERS** - Philippe Garrel - *Screenwriter, Dialogue writer*
2001 **WILD INNOCENCE** - Philippe Garrel - *Screenwriter*
1999 **NIGHT WIND** - Philippe Garrel - *Screenwriter*
1996 **LES VICTIMES** - Patrick Grandperret - *Screenwriter*

- 1995 **CIRCUIT CAROLE** - Emmanuelle Cuau - *Co-writer*
1993 **GERMINAL** - Claude Berri - *Screenwriter*
1992 **NOUS DEUX** - Henri Graziani - *Screenwriter*
1992 **NORD** - Xavier Beauvois - *Co-writer*
1990 **URANUS** - Claude Berri - *Screenwriter*
1989 **LA FILLE DE QUINZE ANS** - Jacques Doillon - *Co-writer*
1989 **CHIMÈRE** - Claire Devers - *Screenwriter*
1986 **JEAN DE FLORETTE** - Claude Berri - *Editor*
1983 **A NOS AMOURS** - Maurice Pialat - *Screenwriter, Production Designer*
1981 **LE MAÎTRE D'ÉCOLE** - Claude Berri - *Editor*
1980 **JE VOUS AIME** - Claude Berri - *Editor*
1980 **LOULOU** - Maurice Pialat - *Screenwriter*
1979 **LA FABRIQUE (TV)** - Pascal Thomas - *Editor*
1979 **UN COUP DE RASOIR (TV)** - Pascal Thomas - *Editor*
1978 **PASSE TON BAC D'ABORD** - Maurice Pialat - *Editor*
1974 **LA GUEULE OUVERTE** - Maurice Pialat - *Editor*
1971 **LA MAISON DES BOIS** - Maurice Pialat - *Editor*
1971 **LE POÈME DE L'ÉLÈVE MIKOVSKY** - Pascal Thomas - *Editor*
1969 **L'ENFANCE NUE** - Maurice Pialat - *Co-writer, Editor*

CAROLINE DERUAS

- 2014 **IN THE SHADOW OF WOMEN** - Philippe Garrel - *Screenwriter*
2013 **JEALOUSY** - Philippe Garrel - *Screenwriter*
2013 **YOU AND THE NIGHT** - Yann Gonzalez - *Continuity Supervisor*
2012 **LA MAL AIMÉE (short)** - *Director*
2011 **LES COQUILLETES DE LOCARNO** - Sophie Letourneur - *Actress*
2010 **ENFANTS DE LA NUIT (short)** - *Director*
2010 **COLOSCOPIA** - Benoît Forgeard - *Actress*
2010 **DON'T TOUCH ME PLEASE** - Shanti Masud - *Actress*
2009 **L'ÉPÉE ET LA ROSE** - Joao Nicolau - *Actress*
2009 **LES MAINS EN L'AIR** - Romain Goupil - *Continuity Supervisor*
2009 **THAT SUMMER** - Philippe Garrel - *Screenwriter*
2009 **LES ASTRES NOIRS (short)** - Yann Gonzalez - *Continuity Supervisor*
2008 **JE VOUS HAIS PETITES FILLES (short)** - Yann Gonzalez - *Continuity Supervisor*
2007 **LE FEU, LE SANG, LES ÉTOILES (short)** - *Director*
2006 **ACTRESSES** - Valeria Bruni-Tedeschi - *2nd Assistant Director*
2005 **L'ÉTOILE DE MER (short)** - *Director*
2005 **LE RÊVE D'ÉLI (short)** - Joao Nicolau - *Actress*
2004 **REGULAR LOVERS** - Philippe Garrel - *Actress*
2001 **WILD INNOCENCE** - Philippe Garrel - *2nd Assistant Director*
2000 **LES INDOLENTS (short)** - *Director*
1998 **LE VENT DE LA NUIT** - Philippe Garrel - *2nd Assistant Director*

CLOTILDE COURAU

- 2014 **IN THE SHADOW OF WOMEN** - Philippe Garrel
2013 **BABYSITTING** - Philippe Lacheau et Nicolas Benamou
2010 **SILENCE OF LOVE** - Philippe Claudel
2007 **MODERN LOVE** - Stéphane Kazandjian
2004 **LA VIE EN ROSE** - Olivier Dahan
2002 **LA MENTALE** - Manuel Boursinhac
2002 **WHATEVER YOU SAY** - Guillaume Canet
2002 **ALMOST PEACEFUL** - Michel Deville
2001 **SUMMER THINGS** - Michel Blanc
2001 **LE NOUVEAU JEAN-CLAUDE** - Didier Tronchet
1999 **EN FACE** - Mathias Ledoux
1999 **LA PARENTHÈSE ENCHANTÉE** - Michel Spinosa
1999 **EXIT** - Olivier Megaton
1999 **PROMENONS-NOUS DANS LES BOIS** - Lionel Delplanque
1998 **DETERRENCE** - Rod Lurie
1998 **MILK** - William Brookfield
1997 **MARTHE** - Jean-Loup Hubert
1997 **HORS JEU** - Karem Dridi
1997 **LE POULPE** - Guillaume Nicloux
1996 **FRED** - Pierre Jolivet
1995 **LES GRANDS DUCS** - Patrice Leconte
1994 **FRESH BAIT** - Bertrand Tavernier
1994 **ÉLISA** - Jean Becker
Prix Suzanne Bianchetti 1995
Best Young Female Talent / Best Supporting Actress Nomination - César Awards 1996
1993 **POLSKI CRASH** - Kaspar Heidelbach
1993 **TOM EST TOUT SEUL** - Fabien Onteniente
1991 **COEUR DE MÉTIS** - Vincent Ward
1991 **THE PICKLE** - Paul Mazursky
1990 **LE PETIT CRIMINEL** - Jacques Doillon
Félix 1991 for Best Actress at the European Film Festival, Berlin FF.
Best Young Female Talent Nomination - César Awards 1991

STANISLAS MERHAR

- 2014 **IN THE SHADOW OF WOMEN** - Philippe Garrel
2012 **ROSENN** - Yvan Le Moine
2012 **LEFT FOOT RIGHT FOOT** - Germinal Roaux
2010 **THE ART OF LOVE** - Emmanuel Mouret
2010 **EN VILLE** - Valérie Mrejen et Bertrand Schefer
2010 **ALMAYER'S FOLLY** - Chantal Akerman
2006 **L'HÉRITAGE** - Temur Babluani et Gela Babluani
2006 **MÜETTER** - Dominique Lienhard
2005 **CODE 68** - Jean-Henri Roger
2004 **UN FIL À LA PATTE** - Michel Deville
2002 **ADOLPHE** - Benoît Jacquot

- 2002 **ALMOST PEACEFUL** - Michel Deville
2002 **MERCI DOCTEUR REY** - Andrew Litvack
2001 **NOBEL** - Fabio Carpi
2001 **THE KNIGHTS OF THE QUEST** - Pupi Avati
2000 **LA CAPTIVE** - Chantal Akerman
2000 **FRANCK SPADONE** - Richard Bean
1999 **FURIA** - Alexandre Aja
1999 **LA LETTRE** - Manuel de Oliveira
1998 **LES SAVATES DU BON DIEU** - Jean-Claude Brisseau
1997 **NETTOYAGE À SEC** - Anne Fontaine
Best Young Male Talent - César Awards 1998

LENA PAUGAM

THEATRE

- 2013 **HOMMAGE À CARMELO BENE** - Georges Lavaudant
2013 **A.L.D** (Daniel Martin-Borret) - Youness Anzane
2012 **GODARD / THÉÂTRE** (Jean-Luc Godard) - Jean-Damien Barbin
2012 **BLEUISSANTES ÉJACULATIONS**
(Maurice Maeterlinck) - Jean-Damien Barbin
2012 **LULU(S)** (Frank Wedekind) - Sylvain Levitte and Anna-Lena Strasse
2012 **DANS LA FOULE** (Laurent Mauvignier) - Denis Podalydès
2011 **NOTT** (Création) - Yvo Mentens and Alan Fairbairn
2011 **LE CRÂNE DE DANTE**
(La Divine Comédie by Dante) - Jean-Damien Barbin
2011 **LE BOURREAU DU PÉROU**
(Georges Ribemont-Dessaignes) - Jean-Damien Barbin
2011 **CHICAGO FANTASY**
(Musical by Bob Fosse and Fred Ebb) - Caroline Marcadé
2010 **INTÉRIEUR** (Maurice Maeterlinck) - Grégoire Strecker
2010 **DANS LES ROYAUMES DE L'IRRÉEL**
(Henry J. Darger) - Jean-Damien Barbin
2009 **NERUDA** (Based on the film by Michael Radford) - Raphaëlle Dubois

SAÏD BEN SAÏD

- 2015 **TOUT DE SUITE MAINTENANT** - Pascal Bonitzer - *In Production*
2015 **ELLE** - Paul Verhoeven - *In Post-Production*
2014 **IN THE SHADOW OF WOMEN** - Philippe Garrel
2014 **VALENTIN, VALENTIN** - Pascal Thomas
2013 **MAPS TO THE STARS** - David Cronenberg
Official Selection - Cannes FF 2014
Best Actress - Julianne Moore
2013 **JEALOUSY** - Philippe Garrel
In Competition - Venice FF 2013
2013 **A CASTLE IN ITALY** - Valéria Bruni-Tedeschi
Official Selection - Cannes FF 2013

- 2012 **PASSION** - Brian de Palma
In Competition - Venice FF 2012
In Competition - NYFF 2012
- 2012 **LOOKING FOR HORTENSE** - Pascal Bonitzer
Out of Competition - Venice FF 2012
- 2011 **CARNAGE** - Roman Polanski
Best adaptation - César Awards 2012
In Competition - Venice FF 2011
Opening Film - NYFF 2011
- 2011 **UNFORGIVABLE** - André Téchiné
Official Selection Director's Fortnight - Cannes FF 2011
- 2010 **LOVE CRIMER** - Alain Corneau
- 2009 **CHICAS** - Yasmina Reza
- 2009 **THE GIRL ON THE TRAIN** - André Téchiné
- 2008 **THE GREAT ALIBI** - Pascal Bonitzer
- 2007 **THE KILLER** - Cédric Anger
- 2007 **INJU** - Barbet Schroeder
In Competition - Venice FF 2008
- 2006 **FAMILY HERO** - Thierry Klifa
- 2006 **WITNESSES** - André Téchiné
In Competition - Berlin FF 2007
- 2002 **RUBY AND QUENTIN** - Francis Veber
- 2000 **FAR** - André Téchiné
In Competition - Venice FF 2001
- 1999 **TOTAL WESTERN** - Éric Rochant

MICHEL MERKT

- 2015 **IN THE SHADOW OF WOMEN** - Philippe Garrel - *Producer*
- 2015 **ARABIAN NIGHTS** - Miguel Gomes - *Co-Producer*
- 2015 **LIFE** - Anton Corbijn - *Executive Producer*
- 2015 **FOR THIS IS MY BODY** - Paule Muret - *Co-Producer*
- 2015 **WALTER** - Anna Mastro - *Executive Producer*
- 2015 **GERMAN ANGST** - Jörg Buttgereit, Michel Kosakowski, Andreas Marschall
Executive Producer
- 2014 **VALENTIN VALENTIN** - Pascal Thomas - *Producer*
- 2014 **MAPS TO THE STARS** - David Cronenberg - *Producer*
Official Selection - Cannes FF 2014
Best Actress - Julianne Moore



CAST

CLOTILDE COURAU Manon
STANISLAS MERHAR Pierre
LENA PAUGAM Elisabeth
VIMALA PONS Lisa
ANTOINETTE MOYA Manon's mother
JEAN POMMIER Henri
THÉRÈSE QUENTIN Henri's wife
MOUNIR MARGOUM Manon's lover
LOUIS GARREL Voice-over

CREW

Directed by **Philippe Garrel**
Screenplay **Jean-Claude Carrière,
Caroline Deruas,
Arlette Langmann,
Philippe Garrel**
Original Music **Jean-Louis Aubert**
Produced by **Saïd Ben Saïd and Michel Merkt
SBS Productions**
Coproduced by **Joëlle Bertossa**
DP **Renato Berta**
Editor **François Gédigier**
Sound **François Musy**
Production Designer **Manu de Chauvigny**
Costume Designer **Justine Pearce**
Production manager **Didier Abot**
1st Assistant Director **Guillaume Bonnier**
With the participation of **Arte France Cinéma,
Centre National du Cinéma et
de l'Image Animée, Cinéforum
La Loterie Romande, Procirep,
Office Fédéral de la Culture**
With the support of **Soficinéma 10,
Cinémage 7 développement**
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