
SONY PICTURES CLASSICS

SBS Productions Presents

FRANKIE

Directed by Ira Sachs



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100 minutes

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FRANKIE

The Cast

Isabelle Huppert	Françoise Crémont (Frankie)
Brendan Gleeson	Jimmy
Marisa Tomei	Ilene Bianchi
Jérémie Renier	Paul Gagne
Pascal Greggory	Michel Gagne
Vinette Robinson	Sylvia Andoh
Ariyon Bakare	Ian Andoh
Greg Kinnear	Gary Archer
Sennia Nanua	Maya Andoh
Carloto Cotta	Tiago

FRANKIE

The Filmmakers

Directed by Ira Sachs

Written by Ira Sachs & Mauricio Zacharias

Produced by Saïd Ben Saïd & Michel Merkt —
SBS Productions

Coproduced by Luis Urbano & Sandro Aguilar —
O Som e a Fúria
Diana Elbaum — Beluga Tree

With the participation of Proximus

With the support of RTP

Cinematographer Rui Poças

Editor Sophie Reine

Sound Vasco Pimentel, Fred Demolder,
Cyril Holtz

Production & Costume Designer Silvia Grabowski

Original Music Dickon Hinchliffe

Production Manager Marianne Germain

First Assistant Director Angela Sequeira

FRANKIE

Synopsis

Unfolding over the course of a late summer's day in the fabled resort town of Sintra, Portugal, FRANKIE follows three generations who have gathered for a vacation organized by the family matriarch (Isabelle Huppert).

In this fairy tale setting, husbands and wives, parents and children, friends and lovers, stirred by their romantic impulses — discover the cracks between them, as well as unexpected depth of feeling.

FRANKIE

INTERVIEW WITH IRA SACHS

FRANKIE is in many ways a continuation of your recent work, but it is also a departure in some respects. There is the same level of intimate attention to how individuals and families relate to one another that we have seen in all your films. But after the very New York-centric stories of LOVE IS STRANGE and LITTLE MEN, you are telling a story set in Europe with an international cast of characters. How did this project come about?

In 2017, Saïd Ben Saïd came to me and said he wanted to work on a film together. For about a decade, I've had this particular story idea of a family on vacation. So I proposed doing that story. My co-writer and collaborator, Mauricio Zacharias, is half-Portuguese; his mother is of Portuguese descent. And they have a family house in Cascais. So when we were looking for a place to set the film, he mentioned Sintra. And then it started to ring a bell: I had been there on a European trip with my mother and my two sisters when I was 14. But I didn't remember the place very well. Working with Saïd involved a development opportunity to go scout Sintra and see if it made sense for the film.

Can you tell me about how you and Mauricio developed the story?

We started with an idea of a family on a vacation and a mountain. Then we spent a little over a week in Sintra, where we had a great location scout who drove us around. It was like a scavenger hunt. We had the framework for a story, so it was like we were in our movie without knowing what our movie was yet. At that point, I can really work as a director and say, 'I can place a big hunk of the story here.'

When I was there I constructed three layers of Sintra for us. The ground floor is the Quinta de São Thiago, the hotel where the family is staying. The middle is Pena Park, which is the elaborate gardens underneath the Pena Castle and felt to me like a very magical place, a sort of Eden where people are relieved from their everyday sense of what is right and what is wrong and what might happen, and the audience as well. And then there is the top, the Sanctuary of Peninha, which includes both the mountaintop and the horizon. That structure created a kind of narrative that loosely drives the film.

After that trip, we came back and spent probably another three or four months writing the script. We were then able to write it for the location, as if writing it for an actor. We could write for this particular swimming pool, this piano that we knew was in the library of the Quinta. And we knew there was a road up to a mountaintop, and we knew there was a tram that went from Sintra to Praia das Maçãs, the beach that Maya visits. I was a filmmaker working out of my country so it was very important to me to do the work to know the location well, almost as if it was a theater set for the actors and the story. We also created parameters for ourselves. The story would take place in one day; we tightened those parameters even more by having it take place from the morning to the late afternoon. That condensed time period lends a kind of automatic theatricality to the various narratives you're trying to execute in the film. There's a unity of time, which is the single day, which creates its own artificial tension and structure for the stories. That was always important for us.

What were some of the themes you wanted to explore? We get early intimations that Frankie is ill.

Being middle aged, you begin to think about mortality. Over the past ten years, I've been close to illness and death in a way that I had perhaps been fortunate enough never to witness before. Obviously, people in my life have died before. But not until I was in my 40s did I experience death and sickness first-hand. That intimacy with the experience was very much on my mind, and I think for Mauricio as well.

A very good friend of mine had breast cancer in her 40s and died soon after she turned 50. And there was a surprising mixture of comedy and tragedy in that experience, a mundanity, as well as depth. I was very aware that I would go visit my sick friend and simultaneously I'd be worried about some email I had received.

So that was an undercurrent for the writing of the film. Which then became a film, like many of my others, about daily dramas that we face. And how a family faces the inevitable when a member is sick but also how a family avoids it.

Frankie is arguably an atypical portrait of a woman facing mortality. And there's nothing maudlin about her or her story.

I was friends with the lesbian experimental filmmaker Barbara Hammer, who died of cancer in March. Barbara didn't like to say, 'battling cancer.' She did not believe that it was a war; it was an illness. Barbara had cancer for the last 10 years and in the last two, three years of her life I spent a lot of time with her for various reasons. And I was always so impressed by the way in which in her presence her illness disappeared to a certain extent, as she was living so forcefully until the end of her life. Her life was not about sickness even though sickness was part of what she faced. You're not in a perpetual state of dying. You're actually in a perpetual state of living.

You live until you die. For me the character Frankie is witness to that.

FRANKIE is very much about the lives of its other characters, too.

I'm drawn to ensemble films. It's the difference between a novel and a novella, in a certain way. A novel can encompass multiple stories and a novella tends to be a single thread. I feel that by expanding the story, you provide a lot of different points of access for the people in the audience, whether they're 19 or 65. You might say this is an ensemble feature with a central performance.

There's an interesting geometry to the film, where you have the different groupings of people. It's also a film about marriage and couples.

And couples at very different stages of their lives. So you have someone having their first kiss; someone considering ending a marriage; and someone facing the potential loss of their life's partner at the end of a marriage. We tried to build those parallels into the writing of the film in a way that they could play off each other organically.

And then you have Ilene, Frankie's hairdresser friend, and her boyfriend, Gary. Frankie invited Ilene with the aim of fixing her up with her son, Paul; Gary's presence throws a monkey wrench into the works.

One way we looked at the story was as a marriage comedy. We built it, partially, around Ilene and the question of marriage for Ilene. Who will Ilene marry? Will she marry? Who are the suitors, what are her choices? That became the comic narrative in the film. As opposed to Frankie's story, which is a different kind of narrative. But Frankie's story is also about marriage: is she going to be able to marry her son off?

So in a way we were using these different genres to play with the balance of tone in the story.

FRANKIE drops us into its characters' lives in the progress. It's only over the course of the film that we learn how the characters are related to each other and what their shared histories are. For example, we see the tension between Paul and Sylvia very early on, but we also see a closeness. By the end of the film, we have a different take on the dynamic between them.

I'm always interested in trying to construct stories where you feel like the life came first, the film followed. It's something that's central to the films of Maurice Pialat: what is the question of the scene, what does the scene ask that you're not able to answer but you're curious to know? As a filmmaker, you're always trying to figure out how much information is enough to give the audience a feeling of confidence but also leave gaps that create suspense. Because suspense is the active term for the audience. How are these people related and what's going to happen to them over the course of the film? Even in a film that's kind of a domestic drama, that's central to how the film has to be driven.

Let's talk about the cast. How did Isabelle Huppert come to be involved?

I got an email from Isabelle after LOVE IS STRANGE (2014). Initially, I thought it was a prank! But I was very excited that she had seen the film and responded to it. We met in person for the first time in New York in 2016, and then again at the San Sebastian Film Festival, when I was there for LITTLE MEN. She's a very warm person. The things that she talks about are things that I like to talk about, too: life and cinema and family and culture and gossip and art. After a year or so of conversations, I recognized that I was seeing a woman in front of me that I had not seen her portray on film.

You wrote Frankie to be an actress. Can you tell me about the decision?

For me it goes back to this idea that you're not casting actors, you're casting people. Transformation is not my mode when it comes to working with actors. It felt very natural to write Isabelle's character as an actress. It was also a way to separate her character from everyone else in the film. Frankie's position in the family – given the personal crisis she's facing – is somewhat similar. She's part of the family, and yet facing her own dilemma. That's the thing about Frankie: she manages to be a part of every scene even when she's not there. She's certainly the glue for this family.

Isabelle is an incredibly un-performative actress who knows brilliantly how to perform. She knows how to create meaning out of the smallest gesture. One of the things we talked about in this performance was how to remove the distance between herself and her emotions. And that takes risk. Because it means that you aren't always allowed to be in control. What I love about the performance she gives in the film is that she's pared it down and there's no cover. Particularly towards the end. So it's a revelation for the audience. Isabelle's relationship to the audience becomes truly intimate.

On set, Isabelle always wants to do another take if there's time to do another take or any need. She always wants to know if there's anything else to be uncovered. And my job was often to say, 'We got it, let's move on.' She's never tired! She's extraordinary. She reminds me of a few people in my life. I have a friend who's a Hebrew professor and she's always searching for whatever is going to inspire her. She was an influence for the character of Frankie for me. But it turns out Isabelle is that kind of person, also. So it was a good match.

Tell me about casting Brendan Gleeson as Frankie's husband, Jimmy.

I met Brendan in 1999 or 2000 because we almost made a movie together. I had seen THE GENERAL and I thought he was a genius as an actor and exactly the kind of actor that I love. You can't see how he gets from here to there.

Brendan is quite literary. He can read and think about text and character very deeply. He's like an actor/dramaturg in that it is important for him to be precise and economical with what he gives an audience, without being calculated. To the extent that he's morose from the beginning, Jimmy is almost a comic character type. Brendan was brilliant at balancing that moroseness with joy and pleasure and humor. He knows how little he can do and do a lot.

He brings a depth of emotion and insight. He's a good listener, as an actor. And he can do no wrong with your text, which is an amazing skill and a tremendous asset for me as a director.

This is the second time you've worked with Marisa Tomei, who co-starred in LOVE IS STRANGE. Was the role of Ilene written with her in mind?

Yes. Because Mauricio and I had worked with her before, we intimately knew what she could bring to a role. Marisa does a different thing than Isabelle or Brendan does. She goes for broke emotionally and will not stop until something truly authentic emerges. She's like a live wire. She also emanates passion, as well as pleasure in her work that sort of transcends the dialogue.

This is also your second film with Greg Kinnear, who plays Ilene's cinematographer boyfriend, Gary. As Ilene says, Gary has big plans but they don't exactly pan out.

Gary gets a lot of pie in the face in this movie. He's not always likeable but in the end you realize he has depth. For Mauricio and I, the moment the character clicked was when we decided to write for Greg Kinnear, hoping he would do the part. Which I'm happy to say he did, because Greg can pull a lot of the really difficult turns in a character like Gary. Greg's not afraid to look bad and he really makes you feel for Gary, who has his own awakening over the course of the film.

You cast Jérémie Renier as Frankie's son, Paul, who seems to be in an ongoing state of complaint and/or discontent. Tell me about this character and what Jérémie brings to the role.

I knew Jérémie from the early Dardenne films, of course, but Olivier Assayas's SUMMER HOURS was where I first saw him as an adult and saw what a natural actor he was. Like Greg Kinnear, Jérémie's not afraid to look bad. Paul is an instigator and a troublemaker. Jérémie wasn't afraid of the comical elements of the character and he wasn't afraid of the dark, kind of sadistic elements of the character. He turned towards them, not away from them. I think that makes him so lively in the film, and so interesting. It's happened to me once or twice before on a film: where I'm so surprised by the choices an actor is making that I'm initially frightened. Then as

the dailies start coming back in, I realize he knows more than I what he's doing. That was the case with Jérémie.

It truly is an extraordinary ensemble ... as well as Huppert, Gleeson, Tomei and Kinnear, you worked with Pascal Gregory, Vinette Robinson, Ariyon Bakare, Carloto Cotta and Sennia Nanua.

I think casting is directing, and I feel very fortunate to have had this cast. I feel like I was able to create a vessel for these actors to share with us what's so wonderful about them as human beings and as actors. Because each of them does both at the same time. They are themselves and they are performers. That's to me what makes a great movie actor, is being able to shift between the two without losing the audience.

Tell me about working with your director of photography, Rui Poças. How did the theatricality that you discussed earlier figure into your cinematic approach?

Rui and I made a strong commitment to a specific method of shooting the film, which depended a lot on the actors performing their scenes without a lot of cuts. So in a way, it's a realistic movie with a pretty theatrical style, both in the construction of the story and also the acting style. That's because the takes are long enough that you're simultaneously watching the actor and the character.

We made a pretty rigorous study of the work that Éric Rohmer did with Néstor Alemendros, particularly PAULINE AT THE BEACH and CLAIRE'S KNEE, as well as later Rohmer films. We decided we would never be able to cut without a character moving into a new frame. So there were no cuts that were motivated by our desire to get closer. As a result, the actors go through everything in front of your eyes. I think that created an interesting tone for the film that is both naturalistic and playful. Because you're observing this rich ensemble who are performing with and for each other.

FRANKIE has a breathtaking setting in Sintra, a UNESCO heritage site that is one of the most gorgeous places on earth. Against a backdrop of fairy tale castles and misty forests, you have this group of people grappling with the human issues we all face.

Sintra is a town of discovery. If you turn a corner, you don't know what you're going to see. The characters in the film are only partially interested in what they see; almost never do they talk about what they're observing. That's part of the dichotomy of the film, which is they're in a foreign place but they're not losing themselves to that place. In fact, they barely notice it sometimes. They get up to the top of the mountain and what do they do? They turn around and go. Life doesn't stop for a view, or, as they say in Portugal, a miradouro.

Interview by Meredith Osborne

FRANKIE

INTERVIEW WITH ISABELLE HUPPERT

Were you familiar with Ira Sachs's movies?

The first one I saw was LOVE IS STRANGE, which I really liked. Then I saw BROOKLYN VILLAGE [LITTLE MEN]. Our meeting was sort of sparked by me, somehow or other, two years ago in New York. A meeting preceded by exchanges and letters. Then Ira wrote Frankie with me in mind.

Frankie knows she is seriously ill and decides to spend her final vacation surrounded by her loved ones, but it's hard to gauge to what extent the disease and death are "at work."

Frankie recounts the inability to express feelings that strikes when someone is going to die. At some point, one runs up against the impossibility of saying anything, of talking about it. The disease maintains an unqualifiable presence in the film, which makes it fairly unsettling.

Ira Sachs never caves to clichés about disease, either on Frankie's part or that of her loved ones, who know she is close to death. His film is always surprising and original, never tearful. That's what makes it so moving, I find, yet restrained, which is not one of my favorite words, but in this instance it applies, in the manner of Ira Sachs' approach to illness. His desire never to succumb to pathos was at the core of his writing.

"This is not all about you," says her ex-husband to her at one point.

I always found that line a little mysterious. And very brutal, because at that point in the movie, it's also a way of telling Frankie, "Take into account other people's pain, also." The disease and suffering affect not only Frankie; they also impact on the people around her, calling them into question. The film is also about that dimension of disease and death that rarely comes to mind. Deep down, the hardest thing for Frankie to endure is other people crying. That is another reason for her to keep the pain at a distance. She also wards off the slightest attempt to find a way out for her, because she knows there is none. Ultimately, her refusal to consider potential remedies reveals the seriousness of her condition. Especially when her ex-husband takes her to the chapel whose water is reputed to have miraculous properties.

The film also deals with what Frankie will leave behind.

Frankie displays considerable pragmatism concerning her money. When she offers her son the bracelet, it is so he will not have to pay inheritance tax, but she also reveals that she has chosen to use her fortune to create a foundation for young actors. There is much brutality in her disinheritance of her son, but that does not stop her being concerned for him, and particularly his romantic future, which she tries to take in hand before she dies.

Through the choice of disinheriting her children, Frankie unwittingly expresses perhaps that her life as an actress has probably been more important than her life as a mother. It seems clear that, most likely to make up for her absence, the son took a completely different path than his mother. He went to work in finance. He wanted to exist differently.

We are not so much in the presence of characters expressing themselves as steeped in the here-and-now of their intimacy.

Yes, there is never an explanation, never premeditation. Things are not anticipated. Even when Frankie gives the bracelet to her son, there is a sense, in the way she suddenly removes it from her wrist, that it only just occurred to her to do so.

We comprehend very early on that Frankie is the story of a woman who is sick, and that we are at the end of something, but none of that is really expressed or explained or played out. I could see very clearly what Ira was chasing, as far as I was concerned at least: the point zero of performance—acting out the situation and nothing more. If I went too strong on irony, which I have tended to do in recent times, he would alert me to it. Even that created too much fiction. He wanted as much simplicity as possible, no inflections.

Ira stalked anything tongue-in-cheek and eradicated anything superfluous, which can creep in when you're creating a role. He wanted the characters to be stripped of comments on themselves or the situation. Oddly, I had the impression of just being there. I sometimes said to myself, "I hope people will see me in the film!"

In fact, that approach reminded me of precisely what I felt on Godard's films. Ira Sachs possesses a similar clarity in his work, a certain simplicity. You feel like you're doing nothing and everything comes out in the veracity of the moment, the person, the situation. That must be what gives the great tension to the scenes. I had not felt that so powerfully since SAUVE QUI PEUT (LA VIE) and PASSION.

Frankie tells her hair stylist friend, "Find it before you look for it." It's a line that could sum up the director's approach—thinking everything through beforehand to be sure of capturing the unforeseen on camera.

Frankie does indeed feel like it is planned and prepared to an extreme degree, yet there is always that glimpse of liberty that cinema requires and welcomes. That was especially true, given that most of the scenes are exteriors, so we were very dependent on Sintra's rainy climate, which occasionally forced us to rework a scene at the last minute. The scene where I eat my pastries while my husband informs me that my friend has brought her boyfriend, for instance, was planned as a tracking shot, but it started raining, so we had to shoot it very quickly.

The film shows a woman bringing together her loved ones before she dies but it consists mostly of private scenes that are one-to-one.

Indeed, up until the final shot when the whole group is finally together on the hillside as the sun sets over the sea.

Ira is so good at picking out those tiny, intimate details that make up life, relationships, family...but so far he had done it in a domestic context. Here, all his favorite themes are there but approached in a more elegiac and universal way.

The sumptuous landscapes of Sintra accentuate the tragic fragility of this human life approaching its end.

The screenplay was quite descriptive. It was clear that Ira knew Sintra well, and that it was important for him to shoot there. He was very keen to immerse us in the place, as if on an island where everybody meets up, coming from wherever they are—France, the USA...it is a very beautiful spot, which is also highly charged and tragic. You feel there the full mystery, menace and violence of the elements, with the fog and the quite singular climate. Ira does not show a picture-postcard version of it. He has not reduced it to a tourist

destination. Instead, he films it as a character with an important role to play. There is a dramatization in the way he films the landscape, particularly the forest, cutting abruptly or even brutally from one shot to the next.

The tourists occasionally surge into shot.

Yes, and it's good that he kept those moments, that he didn't expunge the omnipresence of the tourists. I had already been to Sintra myself, to shoot DEUX with Werner Schroeter.

Your costumes—colorful yet pared-down—reflect the director's approach.

The costumes, which are at once very simple and very beautiful, were dreamed up with great precision and attention to detail by Khadija Zeggai, with whom I spent a lot of time. It was particularly important because I only had two costumes. They had to make an immediate impression on the shot.

There are two dominant colors, mauve and orange. I was very attached to these very pictorial and cinematic colors, which are at once cold and strong. They are very present on screen, and not easily forgotten. I also liked her little neck-scarf, her figure-hugging denim jacket and the heels she wears. It lends Frankie a certain fragility when she walks in the forest.

It was easy to imagine Frankie arriving for a vacation in Sintra wearing jeans and a t-shirt, but I wanted her role as an actress to emerge through her clothes, and for the audience to feel she likes the refinement of the materials without being sophisticated. The process with the costumes was the same for all the characters. From the very start, they are defined and designed by their costumes.

When Frankie looks across the landscape and sees her husband and friend walking together, she seems removed from her life already, imagining existence going on without her.

Yes, she imagines the future without her. She perhaps imagines her husband and her friend ending up together. It's both a serene and a chilling moment. The expression on her face (and mine!) is pretty indefinable. She is not overcome by bliss or happiness. Plenty of feelings intermingle. Sadness, serenity...the character materializes whatever feelings the audience might have in that kind of situation.

We subsequently realize that her ex-husband is watching Frankie watch life proceed without her.

Yes, that dual gaze is a very beautiful idea, especially as her ex-husband observes her through a lens. As a result, it's Frankie the actress who appears through his gaze.

In the final scene, when Frankie comes back down the hillside, followed by her loved ones, there is an almost mythical dimension, a Pied Piper of Hamelin feeling.

A fairytale that also revolves around a disease. Yes, it is clearly Frankie, who leaves first and leads everyone back down, fairly swiftly, without them spending too long contemplating the ocean. Like a fairytale, the whole film converges on that evening reunion, and the climbing of that hillside. The beauty of the sunset that day was a kind of miracle. The sky was practically ablaze, with that extraordinary reflection of the sea. The film begins with the water of the swimming pool and ends in the water of the ocean.

FILMOGRAPHY

IRA SACHS – Director

2019 FRANKIE

2016 LITTLE MEN

2014 LOVE IS STRANGE

2012 KEEP THE LIGHTS ON

2007 MARRIED LIFE

2005 FORTY SHADES OF BLUE

1996 THE DELTA

MAURICIO ZACHARIAS – Writer

2019 FRANKIE

(dir. Ira Sachs)

2016 LITTLE MEN

(dir. Ira Sachs)

2014 TRINTA

(dir. Paulo Machline)

2014 RIO, EU TE AMO

(dir. Andrucha Waddington)

2014 LOVE IS STRANGE

(dir. Ira Sachs)

2012 KEEP THE LIGHTSON

(dir. Ira Sachs)

2007 PODECRER!

(dir. Arthur Fontes)

2006 LOVE FOR SALE (O Céu de Suely)

(dir. Karim Aïnouz)

2002 MADAME SATA

(dir. Karim Aïnouz)

ISABELLE HUPPERT (selective)

FRANKIE

(dir. Ira Sachs)

GRETA

(dir. Neil Jordan)

EVA

(dir. Benoit Jacquot)

MADAME HYDE

(dir. Serge Bozon)

CLAIRE'S CAMERA

(dir. Hong Sang-Soo)

MARVIN

(dir. Anne Fontaine)

HAPPY END

(dir. Michael Haneke)

THINGS TO COME

(dir. Mia Hansen-Love)

ELLE

(dir. Paul Verhoeven)

VALLEY OF LOVE

(dir. Guillaume Nicloux)

ASPHALTE

(dir. Samuel Benchetrit)

BACK HOME

(dir. Joachim Trier)

THE NUN

(dir. Guillaume Nicloux)

TIP TOP

(dir. Serge Bozon)

IN ANOTHER COUNTRY

(dir. Hong Sang Soo)

AMOUR

(dir. Michael Haneke)

BELLA ADDORMENTATA

(dir. Marco Bellocchio)

CAPTIVE

(dir. Brillante Mendoza)

MY WORST NIGHTMARE

(dir. Anne Fontaine)

COPACABANA

(dir. Marc Fitoussi)

WHITE MATERIAL

(dir. Claire Denis)

VILLA AMALIA

(dir. Benoit Jacquot)

HOME

(dir. Ursula Meier)

NUE PROPRIÉTÉ

(dir. Joachim Lafosse)

COMEDY OF POWER

(dir. Claude Chabrol)

GABRIELLE

(dir. Patrice Chéreau)

TIME OF THE WOLF

(dir. Michael Haneke)

8 WOMEN

(dir. François Ozon)

THE PIANO TEACHER

(dir. Michael Haneke)

NIGHTCAP

(dir. Claude Chabrol)

SENTIMENTAL DESTINIES

(dir. Olivier Assayas)

LA CÉRÉMONIE

(dir. Claude Chabrol)

AMATEUR

(dir. Hal Hartley)

MADAME BOVARY

(dir. Claude Chabrol)

LA VENGEANCE

D'UNE FEMME

(dir. Jacques Doillon)

UNE AFFAIRE DE FEMMES

(dir. Claude Chabrol)

PASSION

(dir. Jean-Luc Godard)

MADAME BOVARY

(dir. Claude Chabrol)

COUP DE TORCHON

(dir. Bertrand Tavernier)

MALINA

(dir. Werner Schroeter)

LA VENGEANCE

D'UNE FEMME

(dir. Jacques Doillon)

STORY OF WOMEN

(dir. Claude Chabrol)

COUP DE TORCHON

(dir. Bertrand Tavernier)

LOULOU

(dir. Maurice Pialat)

HEAVVEN'S GATE

(dir. Michael Cimino)

EVERY MAN FOR HIMSELF

(dir. de Jean Luc Godard)

LES SOEURS BRONTË

(dir. de André Téchiné)

VIOLETTE NOZIERE

(dir. de Claude Chabrol)

THE LACEMAKER

(dir. Claude Goretta)

GOING PLACES

(dir. Bertrand Blier)

BRENDAN GLEESON

(selective)

2018 THE BALLAD OF BUSTER SCRUGGS

(dir. Ethan and Joel Coen)

2017 PADDINGTON 2

(dir. Paul King)

2015 SUFFRAGETTE

(dir. Sarah Gavron)

2014 CALVARY

(dir. John Michael McDonagh)

2011 THE GUARD

(dir. John Michael McDonagh)

2008 IN BRUGES

(dir. Martin McDonagh)

2003 COLD MOUNTAIN

(dir. Anthony Minghella)

MARISA TOMEI

(selective)

2018 AMERICAN NIGHTMARE 4: THE ORIGINS

(dir. Gerard McMurray)

2017 SPIDER-MAN: HOMECOMING

(dir. Jon Watts)

2016 CAPTAIN AMERICA: CIVIL WAR

(dir. Anthony Russo, Joe Russo)

2015 THE BIG SHORT

(dir. Adam McKay)

2014 LOVE IS STRANGE

(dir. Ira Sachs)

2008 THE WRESTLER

(dir. Darren Aronofsky)

2001 IN THE BEDROOM

(dir. Todd Field)

2000 WHAT WOMEN WANT

(dir. Nancy Meyers)

1992 MY COUSIN VINNY

(dir. Jonathan Lynn)

JÉRÉMIE RENIER

(selective)

2018 CARNIVORES

(dir. Jérémie Renier, Yannick Renier)

2017 DOUBLE LOVER

(dir. François Ozon)

2016 THE UNKNOWN GIRL

(dir. Jean-Pierre Dardenne & Luc Dardenne)

2015 LADYGREY

(dir. Alain Choquart)

2014 SAINT LAURENT

(dir. Bertrand Bonello)

2012 CLOCLO

(dir. Florent-Emilio Siri)

2008 IN BRUGES

(dir. Martin McDonagh)

2001 BROTHERHOOD OF THE WOLF

(dir. Christophe Gans)

PASCAL GREGORY

(selective)

2018 NON FICTION

(dir. Olivier Assayas)

2016 RIGHT HERE RIGHT NOW

(dir. Pascal Bonitzer)

2012 BYE BYE BLONDIE

(dir. Virginie Despentes)

2007 LA VIE EN ROSE

(dir. Olivier Dahan)

1999 THE MESSENGER: THE STORY OF JEANNE D'ARC

(dir. Luc Besson)

1994 LA REINE MARGOT

(dir. Patrice Chéreau)

1983 PAULINE AT THE BEACH

(dir. Eric Rohmer)

VINETTE ROBINSON

(selective)

2016 BLACK MIRROR (TV)

(dir. Charlie Brooker)

2016 MORGAN

(dir. Luke Scott)

2010-2014 SHERLOCK (TV)

(dir. Mark Gatiss & Steven Moffat)

2010 POWDER

(dir. Mark Elliott)

2005 IMAGINE ME & YOU

(dir. Ol Parker)

2004 VERA DRAKE

(dir. Mike Leigh)

ARIYON BAKARE

(selective)

2017 LIFE

(dir. Daniel Espinosa)

2016 ROGUE ONE: A STARS WARS STORY

(dir. Gareth Edwards)

2015 JUPITER ASCENDING

(dir. The Washowskis)

2009 HAPPY EVER AFTERS

(dir. Stephen Burke)

2006 SHOOT THE MESSENGER

(dir. Ngozi Onwurah)

1999 DEAD BOLT DEAD

(dir. James Rogan)

1999 AFTER THE RAIN

(dir. Takashi Koizumi)

GREG KINNEAR

(selective)

2017 BRIGSBY BEAR

(dir. Dave McCary)

2016 LITTLE MEN

(dir. Ira Sachs)

2010 GREEN ZONE

(dir. Paul Greengrass)

2006 LITTLE MISS SUNSHINE

(dir. Jonathan Dayton & Valerie Faris)

2006 FAST FOOD NATION

(dir. Richard Linklater)

2002 AUTO FOCUS

(dir. Paul Schrader)

2002 WE WERE SOLDIERS

(dir. Randall Wallace)

1998 YOU'VE GOT MAIL

(dir. Nora Ephron)

1997 AS GOOD AS IT GETS

(dir. James L. Brooks)

1995 SABRINA

(dir. Sydney Pollack)

SAÏD BEN SAÏD –

Producer

(selective)

2019 FRANKIE

(dir. Ira Sachs)

2019 BACURAU

(dir. Kleber Mendonça Filho
and Juliano Dornelles)

2019 SYNONYMS

(dir. Nadav Lapid)

2018 PLACE PUBLIQUE

(dir. Agnès Jaoui)

2018 PAUL SANCHEZ IS BACK!

(dir. Patricia Mazuy)

2017 REVENGER

(dir. Walter Hill)

2016 LOVER FOR A DAY

(dir. Philippe Garrel)

2016 AQUARIUS

(dir. Kleber Mendonça Filho)

2016 ELLE

(dir. Paul Verhoeven)

2016 RIGHT HERE RIGHT NOW

(dir. Pascal Bonitzer)

2015 IN THE SHADOW OF

WOMEN

(dir. Philippe Garrel)

2015 VALENTIN VALENTIN

(dir. Pascal Thomas)

2014 MAPS TO THE STARS

(dir. David Cronenberg)

2013 JEALOUSY

(dir. Philippe Garrel)

2013 A CASTLE IN ITALY

(dir. Valeria Bruni Tedeschi)

2012 PASSION

(dir. Brian de Palma)

2012 LOOKING FOR HORTENSE

(dir. Pascal Bonitzer)

2011 CARNAGE

(dir. Roman Polanski)

MICHEL MERKT –

Producer

(selective)

2019 FRANKIE

(dir. Ira Sachs)

2019 BACURAU

(dir. Kleber Mendonça Filho
and Juliano Dornelles)

2019 IT MUST BE HEAVEN

(dir. Elia Suleiman)

2019 THE TRAITOR

(dir. Marco Bellocchio)

2019 SYNONYMS

(dir. Nadav Lapid)

2019 PHOTOGRAPH

(dir. Ritesh Batra)

2018 THE SISTERS BROTHERS

(dir. Jacques Audiard)

2018 THE DEATH AND LIFE

OF JOHN F. DONOVAN

(dir. Xavier Dolan)

2018 CAPERNAUM

(dir. Nadine Labaki)

2018 AYKA

(dir. Sergei Dvortsevoy)

2017 MEKTOUB MY LOVE

CANTO UNO

(dir. Abdellatif Kechiche)

2017 ZAMA

(dir. Lucrecia Martel)

2017 WESTERN

(dir. Valeria Griesbach)

2018 HAPPY AS LAZZARO

(dir. Alice Rochrwacher)

2017 LOVER FOR A DAY

(dir. Philippe Garrel)

2017 STRONG ISLAND

(dir. Yance Ford)

2016 THE ASSIGNMENT

(dir. Walter Hill)

2016 ELLE

(dir. Paul Verhoeven)

2016 MY LIFE AS A ZUCCHINI

(dir. Claude Barras)

2016 TONI ERDMANN

(dir. Maren Ade)

2015 LIFE

(dir. Anton Corbijn)

2014 MAPS TO THE STARS

(dir. David Cronenberg)