



FESTIVAL DE CANNES
SELECTION OFFICIELLE 2020

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FESTIVAL
DU CINÉMA
AMÉRICAIN
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PRIX D'ORNANO-VALENTI 2020

A FILM BY CHARLÈNE FAVIER

SLALOM

NOÉE ABITA JÉRÉMIE RENIER



MILLE ET UNE PRODUCTIONS, ÉDOUARD MAURIAT AND ANNE-CÉCILE BERTHOMEAU
PRESENT



FESTIVAL DE CANNES
SELECTION OFFICIELLE 2020



A FILM BY CHARLÈNE FAVIER

SLALOM

NOÉE ABITA JÉRÉMIE RENIER

WITH MARIE DENARNAUD MURIEL COMBEAU MĀTRA SCHMITT AND AXEL AURIANT

92' – FRANCE – 2020

INTERNATIONAL SALES

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SYNOPSIS

15 year-old Lyz, a high school student in the French Alps, has been accepted to a highly selective ski club whose aim is to train future professional athletes. Taking a chance on his new recruit, Fred, ex-champion turned coach, decides to make Lyz his shining star regardless of her lack of experience. Under his influence, Lyz will have to endure more than the physical and emotional pressure of the training. Will Lyz's determination help her escape his grip?

INTERVIEW WITH **CHARLÈNE FAVIER** DIRECTOR

How did the film come about?

It's a very personal film. I was in the Fémis screenwriting workshop and that's where the project was really born. I had been thinking about it for a long time. I had never really allowed myself to tell this story and it was vital for me to talk about it.

It required a climate of trust, with creation set in motion, for me to express what I felt deep inside. I needed to film what shaped the woman I am today. Once I began to understand what I wanted to relate, I couldn't let go of the subject. It was an absolute necessity for me to make this film. And this necessity became apparent to me as soon as I started writing the script.

Despite being very personal, Slalom is not a strictly autobiographical film...

This is a very personal film as I grew up in Val-d'Isère and I skied competitively. But Lyz's story is not autobiographical in the true sense of the word. I did indeed experience someone having a hold over me, but in another sporting context. I preferred to use fiction because it allowed me to take a step back from my own story. Around me, I heard many stories of young girls who had experienced what I talk about in the film. I have received many accounts.

For me, film is something very personal and organic. I'm not someone who intellectualizes things and, until now, all my films start from something very intimate.





The opening scenes are fairly enigmatic. We are between a very naturalistic and well-informed work on the sporting world and, at the same time, something almost fantastical with this snow falling at night that the character played by Noée Abita watches from her window...

This opening scene really came together during editing. There was a strong desire to plunge the audience into an intimate journey. Right from the start, I wanted it to be immersed in Lyz's inner world. We had to be at the heart of her sensations and as close as possible to the visions she invents for herself, in a kind of hallucinated reality. I didn't want to aim for the documentary side of things, but to make everything organic and real. I'm not too keen on naturalism. The goal was to avoid all didacticism.

For me, there is documentary film on the one hand and fiction on the other. Fiction imposes an artistic and aesthetic vision. I get a great deal of inspiration from art photography and contemporary art installations. With SLALOM, there was a desire to create a very strong visual world and to make an atmospheric film.

Did the recent sex scandals in the sporting world have an influence on the preparation or development of SLALOM?

As it happens, the film was already completed when the story broke in the press. When I started writing the film in 2014, no one was really talking about all that. But I still wanted to denounce a taboo. When the #MeToo movement began in 2017, the script was already close to its final draft and I felt that I was heading in the right direction. It was strange because we had been working on the issues related to this for several years. I kept at it because, at that time, we didn't yet have financing or know if the film could be made. And I really feel that current events gave us the strength to keep believing in it when we were having trouble winning over the CNC and the TV channels.

When the recent sex scandals in the sports world broke, the film was finished. With SLALOM, people will be able to understand my message. If the film had been released a few years ago, its reception would have definitely been different. But now people are speaking out. And we know that stories like the one I tell in the film are everywhere and in every sport.

The ski competition scenes are impressive. They must have been a real challenge to film...

Those scenes were filmed with the means at our disposal. On this shoot, every day was an adventure! SLALOM was made on a small budget but I was lucky enough to have a passionate crew that was dedicated to the project 100%. I wanted to avoid the skiing footage shown on Eurosport. We had to see everything from Lyz's point of view for maximum emotion. I chose to film the ski scenes in the same way as the sex scenes, i.e. with giddiness and what the character feels. The constraints, financial in this case, force you to be more radical. We managed to get a cameraman who followed a professional skier. They took huge risks. I really wanted these scenes to be as organic as possible.

“ Resilience and the quest for identity are two issues that are close to my heart. In my opinion, making films is an act of resilience. On the set, I discovered a family and a territory where I could finally be part of the world. All my films are autobiographical or are nourished by an autobiographical necessity because I feel I am healing myself by making films. Cinema is an ideal medium for listening, watching, guessing what is never said, and revealing the gods and demons that hide deep in our souls.



Charlène Favier



As in your short film, ODOL GORRI, you deal with adolescence and the awakening of desire. Why are you so keen on this theme?

Resilience and the quest for identity are two issues that are close to my heart. In my opinion, making films is an act of resilience. On the set, I discovered a family and a territory where I could finally be part of the world. All my films are autobiographical or are nourished by an autobiographical necessity because I feel I am healing myself by making films. Cinema is an ideal medium for listening, watching, guessing what is never said, and revealing the gods and demons that hide deep in our souls.

The notion of the quest for identity is very important in my journey. I had the impression of finding my way through making films. There was a kind of revelation. After my chaotic adolescence, cinema allowed me to dive into myself to sublimate my traumas. My heroines are a bit like me in the sense that they try to find themselves, take risks, fall and then finally get up again.

ODOL GORRI and SLALOM explore more than the simple notion of awakening desire. What I'm particularly interested in is trauma and how you recover from it. Talking about emotions in adolescence means talking about what manifests itself, motivates and moves you. It's a time when emotions are in motion, when they take shape even though we don't yet know how to contain, name and give meaning to what is going on in us. It is also the moment when we test our limits and when, in order to exist, we project ourselves in the eyes of others, even if it means sometimes going astray. Adolescence is indecision, adrenaline and risk-taking, incredibly rich and interesting sensations to film.

The screenplay uses the device of the spiral in which the character of Lyz finds herself. Nevertheless, you avoid the easy solution of the spectacular. Instead, you eliminate all form of sensationalism...

We always had to see things from Lyz's point of view. I wanted to emphasize her feelings, while respecting the temporality of the action. As in ODOL GORRI, I wanted to follow the action, to the beat of my main character's pulse, in order to take the viewer on an intimate and instantaneous journey. I don't care about the notion of genre or sensationalism. In fact, I don't ask myself that kind a question. It's true that the fantastical aspect is reminiscent of genre cinema. It comes from my desire for aestheticism or fiction, to plunge into an intimate journey because that's how I see things.

In the film, there is no trial. I didn't want it to come to that. I don't care what society thinks about it. But what Lyz lives through and why she lives through it spoke more to me. I deliberately chose to avoid long shots in which we could judge the character played by Jérémie Renier. I hope that the audience will see SLALOM as an intimate manifesto on renunciation and resilience.

The character played by Noée Abita goes through several phases in the course of the film. How can we interpret her behaviour at the denouement?

SLALOM is a film on renunciation. In the end, Lyz learns to say no. All the action is expressed through her eyes. To learn to respect yourself, you have to learn to say no. Personally, it took me a long time to say no and it often led to inextricable situations. It was very important for Lyz to say no. In direction

terms, at that specific moment, everything around her exists almost exclusively off-camera. I wanted to end up on her face, so that the viewer is able to see her soothed and almost weightless. She renounces in order to find inner peace. During the film, she has gone through every shade of emotion. Rage, anger, pain, joy, rebellion...

I wanted a very minimalist ending. It's the only time in the movie when Lyz is calm and at peace. She is really in tune with herself and emerges victorious. You can feel her gradually regaining her awareness of herself and her newfound freedom. To make the audience feel this ecstatic climate surrounding Lyz, we worked a lot in post-production, on sound effects, sound editing and finally the mix. The ending is optimistic and represents a form of wisdom.

In SLALOM, you're once again working with Noée Abita whom you previously directed in ODOL GORRI...

Noée and I had managed to tame each other thanks to our common sensitivities. She is like a little wild animal! She has a personality that suits me well. Like me, she is very instinctive and doesn't like to intellectualize things. For SLALOM, we didn't really do any rehearsals beforehand. What I like is immediacy and spontaneity. On the other hand, she did some physical and mental preparation, like a top-level athlete. I wanted her to feel her body and integrate the gestures of a professional skier. For two months, she trained in Bourg-Saint-Maurice, far from her family and friends, with a sports coach. At times, I think it was hard for her. But once she was on the set, everything was simple. There was no need to explain anything and Noée just had to act according to her instincts.

Why did you pick Jérémie Renier to play the coach?

He was my first choice. He was truly the actor I dreamed of having for the part. He physically inhabits all the characters he plays and completely transforms himself. There's a genuine sincerity and commitment to his approach as an actor. Like Noée, he undertook physical and mental preparation. His investment was impressive. He went to Les Arcs for several weeks with trainers. To be credible, he learned the jargon, gestures and automatisms of the profession. His goal was to blend in with the crowd. And so, once we started shooting, he too had picked up certain reflexes.

In the end, SLALOM can almost be seen as a feminist film as the women take centre stage, such as the characters of Lyz's mother and Lilou, Fred's wife...

It is necessarily a rather feminist film even if I've made sure that it cannot solely be summed up as such. There was indeed a strong desire to portray female characters. I love the mother character. I love people with flaws. This mother fascinates me. She feels love but, at the same time, she wants to live her life. Lilou, on the other hand, clings to Fred and lies a little to herself even if she wants to denounce something. She doesn't really know how to do it.

Generally speaking, I like the contradictions and ambivalence in the characters. In order to detect the hidden flaw in them, I also explored the ambivalent emotional contradictions that make them up. In life, people are contradictory and that is precisely what will lead to a journey that is certainly rocky but nevertheless rich.

Does SLALOM aim to fuel a debate and free up speech concerning the issue of sexual domination in sport?

I wanted to break the silence a little. Originally, I wrote this film to open up the debate and make people think. And then the subconscious need to denounce such practices came to the fore as the main focus of the film. Sexual abuse and assault in sports is a taboo subject. All the same, I didn't want to make a denunciatory film that would judge the characters. Instead, I wanted to open up the debate and I didn't want Slalom to be a gut reaction to the issue of the status of women and sexual violence. It was about plunging the viewer into an intimate journey rather than pleading a case. The character of Fred is above all a man, a human being and not a monster. He slips up, he blames himself and he too is eaten up by guilt, desire and envy.

I make films to say things that I have never been able to say. Because I have the feeling that I

won't be able to explain it orally and that people won't believe or understand me. When I make films, there is a kind of dialogue that takes place between me and others. Speaking up and then denouncing are part of a very personal process. Writing the screenplay for SLALOM allowed me to exorcise a lot of things. I've always found it difficult to find my place. As a child, I felt different and, without the cinema, I think I would have completely cut myself off from the world.

What are your future projects?

I'd like to shoot a second film very quickly. Winter sports really nurtured my childhood, especially skiing and surfing. I really want to make another film, this time in the surfing world. Once again around a quest for identity and with women in the foreground. It will always be a bit autobiographical. But I also have other, less autobiographical projects. We'll see what materializes!



INTERVIEW WITH JÉRÉMIE RÉNIER

Who are you in SLALOM?

That's a good question! I play Fred, the coach that trains the young people in a ski-study program to enter competitions, race, make it to the top of the podium and achieve their ultimate dream: to become Olympic champions. While I was preparing for the role with Charlène, we imagined the character as sort of a former ski champion who could have made it, but who probably had an accident and had to stop racing. He's become a coach in spite of himself. So, he's experiencing a kind of frustration up until the day when he meets this girl, Lyz, on whom he's going to project a lot of things.

Does Lyz become the person he wanted to be?

Yes, in a certain way, as is the case for a lot of coaches that push their students to achieve a form of perfection, of mastery. They have to transmit, to put themselves in their place and fantasize about their success. For a coach, the success of your work comes first and foremost through that of your students.

What was your first reaction when you read Charlène Favier's script?

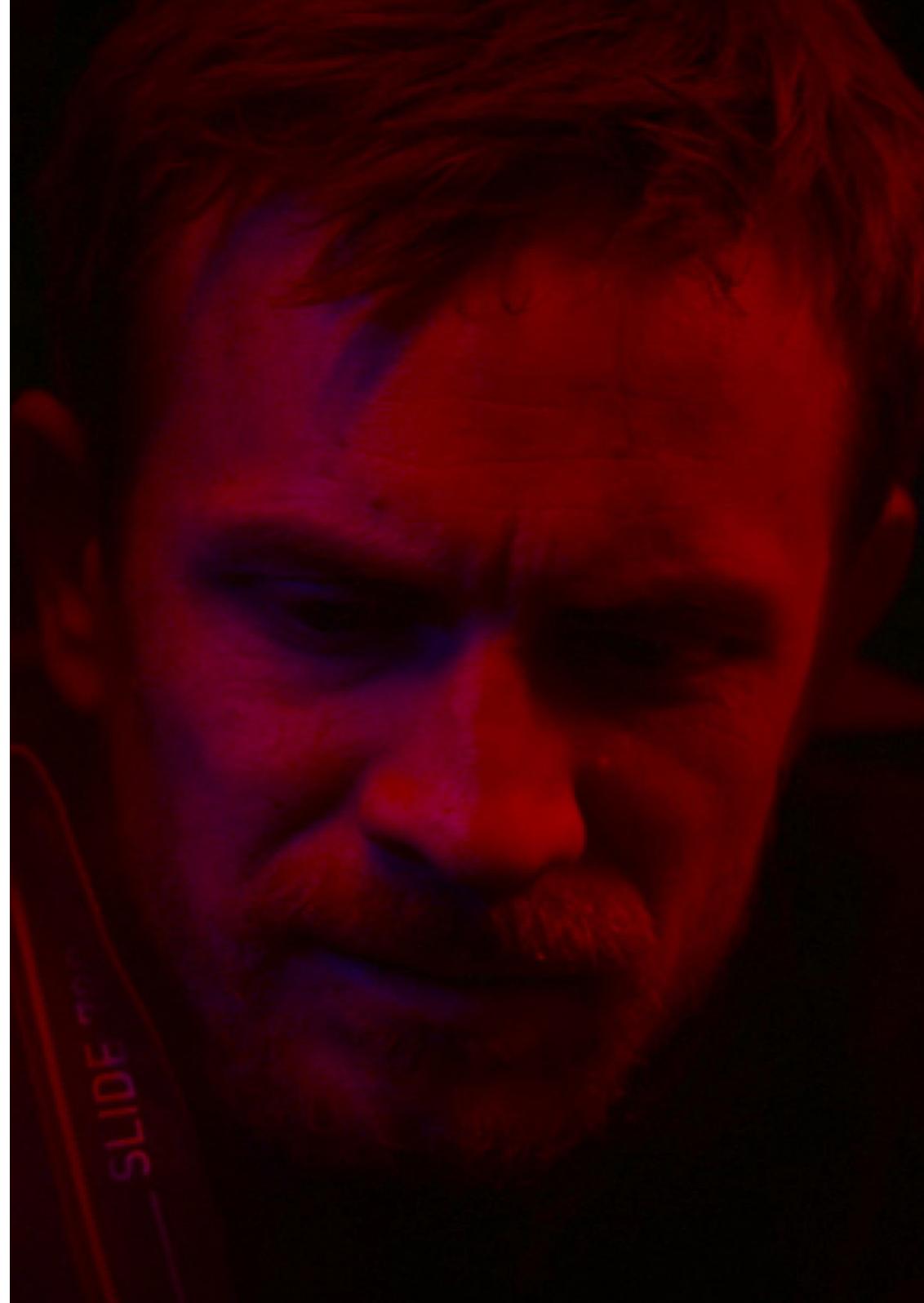
I found it very powerful. I really liked the universe that was already very much written – that isn't always the case when you read a script. The universe that Charlène wanted to put in her film, its shape, and, of course, the subject – it was all there. I was very eager to meet with her and get an understanding of her vision of the character, to be sure it wasn't a one-way vision, archaic, that Fred wasn't just a torturer or a rapist. I needed some genuine reflection on the subject in order to be able to play him.

A subject that's unfortunately very timely – did that frighten you?

No. It's critical that we talk about this issue, that we put it out there and expose it. That's what film is for, too! It's good to have mainstream films that take us out of our everyday lives, that bring us some form of emotion; but important societal issues also need to be addressed.

Let's get back to your character. How did you approach him so that he wasn't a "torturer" like you just said?

It was the result of a lot of discussion during the preparation and table readings of the script. There's a real difference between the script you read alone and the reading you do with the other



actors and the director! All of a sudden, there's a fear of playing the role. You ask yourself, "Am I capable of taking on this character, of accepting him and giving him some humanity so that I can play him despite his actions?". So, there were a lot of discussions with Charlène in order to know how she saw things, what she wanted to include with regards to her experience, and that we were on the same page in terms of the kind of film we wanted to make, that we were talking about the subject in the same way. Those long discussions carried on, even during the shoot, and included the team and everyone that was involved in the film. Charlène surrounds herself with people she's already filmed with who form a kind of family. Everyone was included and aware of the subject. So, it was really great that the subject was omnipresent during the shoot.

Did you ever tell yourself "I can't play this role"?

Yes, at some point, I think. That's why, I sometimes needed to vent, to understand, to talk and ask how someone could reach that point. That's the subject: how can a man reach the point where he does those kinds of things when, at first, he doesn't seem like a rapist, a psychopath, or a guy that's sick. How do you reach the point of losing your mind, of losing a form of control? That was the subject of our discussions and my fears. I had some major wake-up calls, and then sometimes, I set my conscience aside in order to play the role.

Did you also talk with Noée Abita beforehand about your characters and the tough sequences you had to shoot together?

Yes, of course! That had to be part of the discussions with her around the table. We had to be comfortable, to clear up the grey areas and the questions we had about the relationship between Fred and Lyz, and the emotions they experienced. We talked about what Noée wanted to show, what was obscene, and what was impossible to do on my side.

Like Noée, you began your acting career very young. How do you see her?

Noée is very instinctive, she's natural. She's there, present, and it's really nice. I think we have similar roots: she learned on the job, she didn't go to school like me, she's instantly real. We had fun while being totally invested, nothing was complicated and serious. It was really nice to see her work, and to work alongside her. It was reassuring to think that there is a new generation on the way, that is already here!

Was working on a subject like this with a female director reassuring for you?

Yes, obviously. Of course, a man would have every right to tell the same story. But in this case, there was a legitimacy because, beyond being a woman, Charlène - in a certain way - went through this, and so it was important to have her perspective. This isn't a film with an agenda, it's a film that's meant to be open about the subject - it's not a settling of scores. It's a work of fiction, almost like a psychological thriller.

What kind of director is Charlène Favier?

She immediately trusted us. She has a genuine love for actors, which is really nice. You don't get the feeling of being in a stranglehold. She's someone with a lot of energy, who works with a smile despite dealing with a subject that must be complicated for her to talk about and a heavy burden to carry. I never felt that weight. Often, on films dealing with serious subjects, you need to get a little air, so we laughed a lot, we had a good time, but all while knowing that there was a kind of involvement at every level. Charlène and her entire team - who are all quite young - had an energy, an exaltation, that kept us going.

In addition to the film's emotional and psychological dimension, there's the physical aspect, the cold, the snow, the mountain. How did filming go from that standpoint?

Physically, it was hard. But since we were exhilarated by the film, there was an energy that pushed us to exceed our physical limits. I think that's what also gives the film an organic form because you can feel that the bodies are talking, because you're really cold, and really exhausted. It's nice to see on the big screen, and as an actor, to be able to rely on that energy that suddenly makes everything true and real. Plus, I'd done a lot of work with a coach beforehand in order to have the lingo, the gestures, to be credible in the role.

Wasn't it a little contradictory to shoot such a dark story in such a beautiful mountain setting?

Charlène wanted the mountain to be every-present in the film: at first, it's beautiful and majestic - then, over the course of the film, it becomes more and more oppressive and reflects what's happening in the relationship between Fred and Lyz. In terms of shooting, it was great to wake up in the morning and see the snow and the mountains instead of the Cockerill factories in Seraing. And we were at high altitude, a little cut off, as if we were withdrawn from the world and had created the film's universe for the duration of the shoot. First, we shot all the scenes involving the mountain, the slopes, everything that happened high up in the stations and, then, at the end of the film, we came down for just a week to Bourg-Saint-Maurice, and it was really strange to be back to the city. It was less lunar and poetic than being at high altitude.

You've seen the film - what did you think of it?

I've seen it twice - once before the editing was completely finished, and then again at the Festival d'Angoulême. Even though it's always difficult to watch a film that you're in - because it's always hard to take any kind of distance and become a regular spectator - I found it really beautiful, and very accurate. I was worried that the character would be too closed, that he'd just be a bad-tempered coach who was difficult and hard. I was afraid of turning him into a bogeyman! Even if he is still a dangerous character, I feel like the complexity is there and that was important. I think that the film has a wonderfully intelligent form. It's a true fictional piece about an important subject and it's a pleasure to see a successful film that you're in!



INTERVIEW WITH **NOÉE ABITA**

Before SLALOM, you were in Charlène Favier's latest short film, ODOL GORRI. How did it go the first time you met?

She'd heard about me in AVA, which was shown at Cannes, and she got in touch with me. We met for coffee because she wanted to talk to me about her short film.

She already had SLALOM in mind at the time – did she mention it to you?

Yes, she talked to me about a project for a feature film but without including me in it. It was on the last day of shooting ODOL GORRI, while we were partying, that Charlène asked me to be in SLALOM. She asked me if I wanted to be her Lyz, and that was it!

Proof that you two get along well!

Yes, we get along really well! We're very close friends.

How did she talk about SLALOM and your character, Lyz, to you?

She gave me a summary of the film to start with and then, she told me, "Lyz is a fighter! She wants to ski, she wants to win, she wants to be seen. And then, she's going to meet Fred, she'll finally feel loved and seen, and she's going to come under his control." It was important to Charlène to make sure to say that Lyz was a fighter, a warrior. She used a lot of terms like that to describe her.

Is Lyz also a character in search of love?

She's desperately in need of love! She wants to be seen, to be recognized, she wants to shine for someone. That's why she throws herself completely into this story. But it's only a downward spiral, and she overcomes it. It's a comeback.

Did you want to shine for your director?

Of course, as an actress, I want to give my absolute best. I also want her to teach me things about myself that I didn't know. I wanted her to be proud of me, for her to be happy, for her to get what she wanted. "Shine for her" maybe isn't the right term, but I wanted to be there for her. That adds pressure, but also excitement. It's galvanizing, it's a beautiful energy especially when it's for people you love.

What's Charlène like on set?

Charlène knows what she wants and she knows what doesn't want. So, everything goes fast, much faster! She's very communicative and bursting with energy while remaining laser focused on what she has to do. Charlène is a leader who boosts the troops while remaining considerate and I love that. There are no stunts, no innuendos, it's straightforward, direct, and always very respectful.

You already had to shoot a difficult scene in ODOL GORRI, where your character is the victim of an adult. How did you feel about acting in similar scenes in SLALOM?

I was worried because they aren't easy scenes. But that's the subject of the film and I wanted to support it, to denounce sexual abuse in sports. And Jérémie and I got along instantly. There was a lot of consideration and mutual respect there, too. We talked a lot before and during the shoot so that everything was out in the open, that there weren't any misunderstandings, no innuendos, so that everyone was at ease and in their place. It was our job, it was work, and to do it, we did what we had to do.

Despite the gravity of what you had to enact, was the set a happy place?

Yes, there was a really nice atmosphere on set – we were really happy! We had a good time, we laughed - and thank goodness, because it isn't so easy to play these types of characters, to do those kinds of scenes. And on top of that, we shot in very difficult weather conditions, it was really cold. We were tired all of the time, so thank goodness there was a joyful atmosphere. There really was a lot of love and, yes, we laughed a lot!

Did you do a lot of research on the sports world or existing cases of young women that were abused?

No, not really. Charlène talked to me about it because she knew a lot more about it than me, but I didn't want to start looking for stories and digging through news items. I mostly prepared physically because that's what seemed most important to me. I created an envelope for Lyz, I created a body, and after that, I put myself in it and the rest came naturally. To have the body of a top athlete, I trained with Emilie Socha, who is a real coach and works in a ski-study school just like Fred, the character played by Jérémie Renier. She coached me in different gyms, and we skied together. It allowed me to get a feel for the day-to-day of these kids who do an enormous amount of exercise and whose bodies change. Also, it was very important for me to feel the mountain – it's an unfamiliar place for me – I really wanted to experience this hostile environment where it's extremely cold. It isn't like a Parisian winter. The clothes are much tighter on your body, there's more tension, every move is calculated and something is created physically. That was my main preparation. After that, in terms of psychological preparation, Charlène and I talked so much about this subject that's so important to us that we were in total harmony. We didn't even need to practice the scenes. We were confident in ourselves, in the team, and most of all in the message that we wanted to convey. I was Lyz, and Charlène guided me whenever I had any doubts.

You were in harmony with Charlène and you had already worked with Yann Maritaud, her director of photography. Did that put you at ease?

Yes, but I wasn't so afraid that I needed to be put at ease. But it's true that I knew Yann, we met on the set of ODOL GORRI, Charlène's short film. The whole team, all the technicians, and the other actors were happy to be there despite the tough conditions. We were like a family – there was an enormous amount of love and respect and it all went very well.

There's a real difference between what you experienced while filming and the final on-screen result. Did that shock you when you saw the film?

Yes, but in another way. It's always really unpleasant to see yourself. We aren't used to it. It's really difficult, because it's a difficult film, but also because it's a shock to see what we worked on for a month and a half become concrete. What I like about this film is that it condemns sexual abuse in sports - that's the subject – but it's also the resilience that drives Lyz to move forward. It's a magnificent promise, full of hope and courage and that's also what I wanted to embody with my character.

Is this a subject that can be transposed to the film industry?

Of course, to film or to any other industry. It's a story about control, about an adult who doesn't respect the limits and who abuses a young woman. And regardless of whether it's in sports, film, or at work, it's the same everywhere.

CHARLÈNE FAVIER / BIOGRAPHY

Charlène, an explorer at heart, an energetic and self-taught filmmaker, is inhabited by the desire to share her world. After spending her childhood in Val d'Isère and several years abroad, notably in Australia, New Zealand and the United States, she founded her company, CHARLIE BUS PRODUCTION, at the age of 24 to give impetus to projects that are close to her heart. Curious and conscious of the rigour of her profession, she trained in acting at the Jacques Le Coq School in London, in directing at the Astoria Studio in New York and in writing at the FEMIS script workshop, from which she graduated in 2015. At the same time, she wrote, directed and produced several short films and documentaries, all broadcast on France Télévision, including FREE FALL, OMESSA (23 awards, 80 festival selections) and ODOL GORRI, which featured in the 2020 César box-set. Her first feature, SLALOM, with Jérémie Renier and Noée Abita, was announced as part of the «First Film» category in the official selection of the Cannes Film Festival in June 2020.

DIRECTOR / SCREENWRITER

- 2020 **SLALOM** / Feature Film 90'
Cannes Film Festival 2020 – Official Selection
- 2018 **ODOL GORRI** / Short Film'
- 2017 **AMIR ET LÉA** / Feature Film 20'
LE SERPENTAIRE / Installation Vidéo - art contemporain 25 min.
- 2015 **OMESSA** / Fiction 20 min.
- 2014 **LIEU D'ÊTRE AU FAMILISTÈRE** / Doc 26 min.
- 2012 **FREE FALL** / Fiction 24 min.
- 2010 **LILI, J'ÉTAIS...** / Fiction 18 min.
- 2009 **IS EVERYTHING POSSIBLE, DARLING ?** / Doc 57 min

NOÉE ABITA / FILMOGRAPHY

FEATURE LENGTH

- 2020 **SLALOM** - Charlène Favier
Cannes Film Festival 2020 – Official Selection
- 2019 **MY DAYS OF GLORY** - Antoine de BARY
Venice International Film Festival 2019 – Orizzonti
- 2018 **GENESIS** - Philippe LESAGE
Locarno International Film Festival 2018 – Official Selection
SINK OR SWIM - Gilles LELLOUCHE
Cannes Film Festival 2018 – Official Selection, Out of Competition
- 2017 **AVA** - Léa MYSIUS
César 2018 - Nominated for Best Newcomer
Cannes Film Festival – Critics' Week – SACD Award

SHORT FILMS

- 2019 **LOVE HURTS** - Elsa RYSTO
L'ÂGE TENDRE - Julien GASPARD-OLIVERI
- 2018 **VINT LA VAGUE** - Benjamin BUSNEL
LA LEGENDE - Manon EYRIEY
- 2017 **NOBODY LIKES YOU AS MUCH AS I DO** - Jerzy ROSE
Sarasota Film Festival 2019
ODOL GORRI - Charlène FAVIER

TV SERIES

- 2017 **APNEA** - Julien TROUSSELIER, Arte
Best Series – Series Mania Festival



JÉRÉMIE RENIER / FILMOGRAPHY

FEATURE LENGTH

Selective Filmography

- 2020 **SLALOM** - Charlène Favier
Cannes Film Festival 2020 – Official Selection
- 2019 **THE ENNEMIE** - Stephan Streker
FRANKIE - Ira Sachs
Cannes Film Festival 2019 – Official Selection
- 2017 **BREATH OF LIFE** - David Roux
- 2016 **DOUBLE LOVER** - François Ozon
Cannes Film Festival 2017 – Official Selection
- 2015 **BROTHERHOOD: A LIFE WITH SAINT FRANCIS** - Renaud Fely & Arnaud Louvet
THE UNKNOWN GIRL - Jean-Pierre & Luc DARDENNE
Cannes Film Festival 2016 – Official Selection
ETERNITY - Tran Anh Hung
- 2014 **THE WAKHAN FRONT** - Clément Cogitore
Cannes Film Festival 2015 – Critics' Week
SAINT LAURENT - Bertrand Bonello
Cannes Film Festival 2014 – Official Selection
César 2015 - Nominated for Best Actor
- 2012 **WHITE ELEFANT** - Pablo Trapero
Cannes Film Festival - Un Certain Regard
MY WAY - Florent Emilio-Siri
César 2013 - Nominated for Best Actor
GREED - Eric Guirado
THE VINTNER'S LUCK - Niki Caro
Toronto International Film Festival
- 2011 **THE KID WITH A BIKE** - Jean-Pierre & Luc Dardenne
Cannes Film Festival 2011 – Grand Prix
- 2010 **POTICHE** - François Ozon
- 2009 **TOMORROW AT DAWN** - Denis Dercourt
Cannes Film Festival - Un Certain Regard
- 2008 **LORNA'S SILENCE** - Jean-Pierre & Luc Dardenne
Cannes Film Festival 2008 – Official Selection
SUMMER HOURS - Olivier Assayas
IN BRUGES - Martin McDonagh
ATONEMENT - Joe Wright
Venice International Film Festival – Official Selection
Golden Globes Award for Best Motion Picture - Drama
- 2006 **PRIVATE PROPERTY** - Joachim Lafosse
Venice International Film Festival – Official Selection
DIKKENEK - Olivier Van Hoofstadt
- 2005 **THE CHILD** - Jean-Pierre & Luc Dardenne
Cannes Film Festival – Palme d'Or
- 2003 **SAN ANTONIO** - Laurent Touil-Tartour
WORK HARD PLAY HARD - Jean-Marc Moutout
César 2005 - Nominated for Best Newcomer
- 2001 **THE PORNOGRAPHER** - Bertrand Bonello
Cannes Film Festival 2001
BROTHERHOOD OF THE WOLF - Christophe Gans
- 1999 **THE KING'S DAUGHTERS** - Patricia Mazuy
Jean-Vigo Award
CRIMINAL LOVERS - François Ozon
Venice International Film Festival
- 1996 **LA PROMESSE** - Luc & Jean-Pierre Dardenne

T V

- 2017 **CALLS** - Timothée Hochet
Episodes 4-6
CHEZ MAUPASSANT - Jacques Rouffio
Season 1, episode 7
- 2004 **LA PETITE FADETTE** - Michaëlla Watteaux
- 2002 **JEAN MOULIN** - Yves Boisset

LoW Entertainment

LoW (pronounced “Love”) Entertainment is a collective made up of three musicians – Alexandre Lier, Nicolas Weil and Sylvain Ohrel. Created in 1998, the collective is oriented toward film music and has composed original soundtracks for films including IRREPLACEABLE by Thomas Lilti, PARTY GIRL by Calire Burger, Marie Amachoukeli and Samuel Thies (Camera d’Or at the 2014 Cannes Film Festival), and HIPPOCRATE by Thomas Lilti (Valois d’Or at the 2014 Angoulême Festival).

Their group approach contrasts sharply with the traditional solitary figure of the film music composer. They advocate a genre of music that mixes electric instruments with vintage synthesizers and traditional orchestration to produce a musical color blending references from the French orchestral pop of the 60s and 70s (Serge Gainsbourg, Jean-Claude Vannier, François de Roubaix) with the more contemporary sounds of today’s music scene (Gonzales, Air, Sébastien Tellier).

FILMS

Selective Discography

- 2018 **THE FRESHMEN** - Thomas Lilti
PHOTO DE FAMILLE - Cécilia Rouaud
- 2017 **LOUE-MOI** - Coline Assous & Virginie Schwartz
- 2016 **WEST COAST** - Benjamin Weill
IRREPLACEABLE - Thomas Lilti
- 2014 **HIPPOCRATE** - Thomas Lilti
PARTY GIRL - Marie Amachoukeli, Claire Burger, Samuel Thies
Cannes Film Festival 2014 – Caméra d’Or
- 2006 **HEY GOOD LOOKING!** - Lisa Azuelos

TV SERIES

- 2018 **HIPPOCRATE** (8x52’ - Canal+) - Thomas Lilti
VERNON SUBUTEX (9x30’ - Canal+) - Cathy Verney
J’AI DEUX AMOURS (3x52’ - Arte) - Clément Michel
- 2008 **HARD** (Canal+) - Cathy Verney – Seasons 1 & 2

C A S T

Noée Abita Lyz
Jérémie Renier Fred
Marie Denarnaud Lilou
Muriel Combeau Catherine
Maïra Schmitt Justine
Axel Auriant Max

C R E W

Screenplay **Charlène Favier** and **Marie Talon**
Director **Charlène Favier**
Production Company **Mille et une productions**
Producers **Edouard Mauriat**
and **Anne-Cécile Berthomeau**
with the participation of **Centre National de la Cinématographie**
et de **l'Image Animée,**
of **la Région Auvergne-Rhône-Alpes**
and **Ciné+**
Co-Produced by **Auvergne-Rhone-Alpes Cinéma,**
Jour2Fête, Panache productions
and **Charlie Bus production**
Cinematographer **Yann Maritaud**
Editing **Maxime Pozzi Garcia**
Sound **Gauthier Isern, Louis Molinas**
and **Thomas Besson**
Original Music **LoW Entertainment**
Production Manager **Sébastien Autret**
First Assistant Director **Clément Comet**
Script **Sandrine Bourgoïn**
Set Designer **Julie Wassef**
Costumes Designer **Judith de Luze**
Make-Up & Hairdresser **Maëla Gervais**
Logistics **Nicolas Varoutsikos**



