CGCINÉMA PRESENTS

CLOUDS OF SILS MARIA



A FILM BY OLIVIERASSAYAS

mk2







JULIETTEBINOCHE

KRISTENSTEWART

CHLOË GRACE**MORETZ**



A FILM BY

OLIVIERASSAYAS

123 MIN - COLOR - 2.35 - DOLBY SRD 5.1 - 2014



SYNOPSIS

At the peak of her international career, Maria Enders (Juliette Binoche) is asked to perform in a revival of the play that made her famous twenty years ago. But back then she played the role of Sigrid, an alluring young girl who disarms and eventually drives her boss Helena to suicide. Now she is being asked to step into the other role, that of the older Helena. She departs with her assistant (Kristen Stewart) to rehearse in Sils Maria; a remote region of the Alps. A young Hollywood starlet with a penchant for scandal (Chloë Grace Moretz) is to take on the role of Sigrid, and Maria finds herself on the other side of the mirror, face to face with an ambiguously charming woman who is, in essence, an unsettling reflection of herself.





DIRECTOR'S NOTE

This film, which deals with the past, our relationship to our own past. and to what forms us, has a long history. One that Juliette Binoche and I implicitly share.

We first met at the beginning of both our careers. Alongside André Téchiné, I had written Rendez-vous, a story filled with ahosts where, at age twenty, she had the lead role. Even then, the film looked at the Invisible and the path a young actress takes towards the attaining fulfillment in a role. Since then, our paths have run parallel, only crossing much later when we shot Summer Hours together in 2008. It was Juliette who had first had the feeling there was some missed opportunity, or rather film, that remained virtual in our shared history, and that would bring both of us back to the essential. With this same intuition in mind, I began taking notes, then breathing life into characters, and then into a story that had been waiting to exist for a long time.

Writing is a path, and this one is found at dizzving heights, of time suspended between origin and becoming. It is no surprise that it inspired in me images of mountainscapes and steep trails. There needed to be Spring light, the transparency of air, and the fogs of the past, those of the Cloud Phenomena of Maloja. A path that both brought me back to where everything started, for Juliette and myself, and where we find ourselves today, in our questions about the present, and especially the future.

Maria Enders is an actress. With her assistant, Valentine, they explore the wealth and complexity of characters created by Wilhelm Melchior - characters who still have yet to give up all their secrets, even twenty years later.

But it is not so much about theatre and its illusions, nor about the meanderings of fiction, so much as it is about the Human, of the simplest and most intimate kind.

In this respect, words, those written by authors, those that actors appropriate, those that spectators allow to resonate within themselves, evoke nothing other than the questions we all ask ourselves, everyday, in our own interior monologues.

Yes, of course, theatre is life.

And even a little better than life, because it unveils grandeur in the best of situations and the worst, in the trivial and in our dreams. In this sense, Maria Enders is neither Juliette Binoche nor myself. She is

each of us through this necessity to revisit the past - not to elucidate it, but rather to find the kevs to our identity, which has made us who we are, and which continues to push us forward.

She peers into the void and observes the young woman she was at age 20. At heart, she's still the same, but the world has changed around her, and her youth has fled - youth as virginity, as discovery of the world This does not come around twice

On the other hand, we never forget what our youth has taught us: this constant reinvention of the world, the deciphering of hypercontemporary reality and the price one must pay to be part of it. Giving every new time the urgency and danger of a first time.

It is the confrontation between the past and present of a landscape that appeared to me as an ideal setting for a comedy - or drama, depending on the perspective one chooses - of an actress diving into the abyss of time, either out of professional or moral obligation, rather than desire

When we stare into this void, it does not reflect much from our own image, frozen in the absolute present. This snapshot is at the heart of Sils Maria. Maria Enders discovers herself to be diffracted into a thousand avatars that resonate in the virtual world of fame - and detestation - of modern media. This is where the border between the most intimate, the most pathetically banal, and virtual public space is erased. We look for it, but cannot find it. Perhaps it simply no longer exists.





Is Maria Enders the young girl who once played Sigrid in Wilhelm Melchior's film, is she the adult, the mature woman that other people see her as being; or perhaps is she still one of the characters she embodied. or another of the faces that appear when one types her name in Google Images or on YouTube?

Is there anything she can still cling to, if not the secret of her own privacy, the one place where time cannot leave its trace?

The place where it can only flow, like the Cloud Phenomena of Maloja?

Very early on, I thought of clouds, of the sky above the Engadin Valley, of how simultaneously immutable and moving a landscape can be, which is both intimidating and so human. It is strangely inscribed in time, and has witnessed all the beings who have roamed through it, merged with it, from every period. And who have experienced its dizzving heights. In 1924, at the dawn of cinema, Arnold Fanck, one of the pioneers of

mountain photography, filmed the strange Cloud Phenomena of Maloja where mountaintops, clouds and the wind all mix together abstractly, evoking classical Chinese painting. He shot it in black and white, and the only form in which it now exists is a worn and scratched-up print. In a word, a memory of what might have been and onto which time, in turn, has enaraved itself.

It is nevertheless unsettling to feel an intimate and mysterious truth in these spaces, despite (or thanks to) the filters that separate us from them. They reveal themselves through a remote subjectivity, with nearly a century between us.

Is this not the exact process of art, which reproduces the world but though a singular gaze, which takes away as much as it reveals, indifferently bringing to light the visible and invisible?

OLIVIER ASSAYAS



ARYOLD FANCK

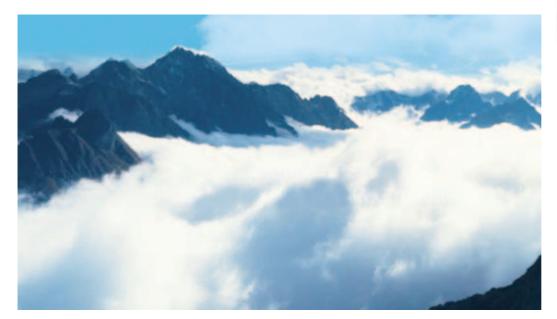
(1889-1974)

This mountain climber and doctor of aeoloav became interested in cinema very early on. He first began with documentaries, shooting his first film in 1913 about the climbing of Monte Rosa, making him the German pioneer of nature, sports, and mountain films. In 1924, he shot Cloud Phenomena of Maloia. The film's original negative lasted 14 min. 30 seconds, but only now exists in the form of two identical, 9-minute long nitrate copies, one preserved in Austria, the other in Switzerland. Arnold Fanck began making

fiction films in 1925. His cameramen were also two pioneers of high-altitude photography, Sepp Algeier and Hans Schneeberger. He is the inventor of the mountain film as a genre. In particular, thanks to the success of the films he directed between 1924 and 1931 starring Leni Riefenstahl, often with Luis Trenker as the love interest: The Holy Mountain (1926), The Big Jump (1927), Der weiße Stadion (1928), The White Hell of Pitz-Palü (1929), co-directed with G. W. Pabst and which earned him his first international success, Avalanche (1930). and White Ecstasy (1931). He first fled the rise of National Socialism and filmed in foreign countries. Including Japan. He then returned to Germany in 1939, became a cardcarrying member of the Nazi Party in 1940, and made two propaganda films. After the war, he was prohibited from ever filming again, and all his works were banned. It was the end of his career. He ended up penniless and worked as a forest ranger.







THE MAJOLA "SNAKE"

On an early autumn day in the Engadin, one might be lucky enough to witness the strange "snake" of Maloja creeping between the mountains. This dreaded phenomena, generally signalling the arrival of bad weather, occurs when humid air rising from lakes in Italy transforms into a cloud that winds its way through the Maloja pass. It stretches, extends and flows into the valley, above Sils Maria, Silvaplana and all the way to St. Moritz. Then, in the early afternoon, another weather phenomenon indigenous to the Engadin inevitably appears: the Maloja wind. This flow of air is also baffling for meteorologists. Indeed, in the valley, daytime winds rise. This, however, is a daytime night-wind, or rather, a reverse wind.

WILHELM MELCHIOR

(1935-2010)

In the 1960s, this Hamburg-born playwright chose Swiss nationality, setting the better part of his work in a Switzerland both real and imaginary. The renown of this Renaissance man (poet, essayist, botanist, filmmaker) runs deep in the German-speaking world. His nihilism and raw commentary on the society of the German economic boom earned him much enmity, but also cult status as an author for an entire generation. Very little of his work has been translated, and he is virtually unknown abroad, despite the fact he was widely talked about as potential candidate for the Nobel Prize in Literature in the year of his death. His filmography - with Maloja Snake as his seminal work - was recently rereleased as a DVD box set, allowing a whole new audience to discover his original, disturbing, and transgressive writing, which has lost none of its modernity or strange, fascinating power.



NIETZSCHE AND SILS MARIA

SILS MARIA IN LITERARY HISTORY



Late July, in an attempt to escape the heat, Nietzsche climbed towards the Engadin, the same place he had so enjoyed two years earlier. He chose a rustic house in the village of Sils Maria and, for one franc per day, had a room with a landlord, with the neighbouring inn provided his meals. Long before luxury hotels began sprouting, a great solitude pervaded these high places. When Nietzsche had the urge to chat, he would pay a visit to the local schoolteacher or priest, honest people who fondly remembered this German professor who was so learned, modest and kind. However, deep down, the German professor hid his true emotions from these good people. More than ever, he felt agitated. Inside, he was drifting towards unknown heights. [...] One afternoon, making his way through the woods of Silvaplana, he sat down next to a powerful rock formation - now dedicated to his memory - not far from a village called Surlej. The waters of Lake Sils run the length of this formation which, in its smaller proportions, holds the majesty of a summit, sharp like a peak. This is where Nietzsche found ecstasy. A text has given us the content of this ecstasy: Nietzsche had his vision of Eternal Return.

This is how he explains it: the cosmos are animated by perpetual cyclical movement; the elements that compose them are finite; as is the number of combinations they are capable of; every moment is therefore bound to return. Here is Nietzsche, convalescent from long bouts of pain, sitting in the shadow of this rock, visited by ecstasy. In only a few days, this same Nietzsche, the same convalescent, will find himself in the same place, and will be revisited by the same ecstasy. This is the myth of Eternal Return. [...] Nietzsche wrote: "The fact that everything returns is the extreme coming together of a world of becoming with a world of being: the summit of meditation." And the date of the note: "Beginning of August 1881, in Sils Maria, 6500 feet above sea-level and much higher above all things human!"

Daniel Halévy, in Nietzsche, chapter on The Vision in Surlej.





CAST

Maria Enders
Valentine
Jo-Ann Ellis
Klaus Diesterweg
Christopher Giles
Rosa Melchior
Henryk Wald
Urs Kohler
Urs' assistant
Mayor of Zurich
Berndt
Piers Roaldson
Maria's new assistant
Maria's agent
Journalist in Zurich
Superhero film actress
Talk-show hostess
Chanel press agent
Concierge in Waldhaus
Journalist in London
Theatre assistant in London

JULIETTE BINOCHE KRISTEN STEWART CHLOË GRACE MORETZ LARS EIDINGER JOHNNY FLYNN ANGELA WINKLER HANNS ZISCHLER ALJOSCHA STADELMANN **LUISE BERNDT** GILLES TSCHUDI BENOIT PEVERELLI **BRADY CORBET** CLAIRE TRAN STUART MANASHIL **PETER FARKAS NORA VON WALDSTÄTTEN** RICARDIA BRAMLEY **CAROLINE DE MAIGRET** ARNOLD GIAMARA **BEN POSENER SEAN McDONAGH**



LARGO DE XERXES

GEORG FRIEDRICH HAENDEL

CANON AND GIGUE IN D MAJOR FOR 3 VIOLINS AND BASSO CONTINUO

JOHANN PACHELBEL

Orchestra Leopoldinum-Wroclaw conducted by

KAROL TEUTSCH

PAAVIN OF ALBARTI

HESPÈRION XX

Conducted by

JORDI SAVALL

KOWALSKI

PRIMAL SCREAM

CONCERT IN WALDHAUS

SONATE N°2 IN D MINOF

GEORG FRIEDRICH HAENDEL

Interpreted by PHOEBE LIN / KATARZNA NAWROTEK /

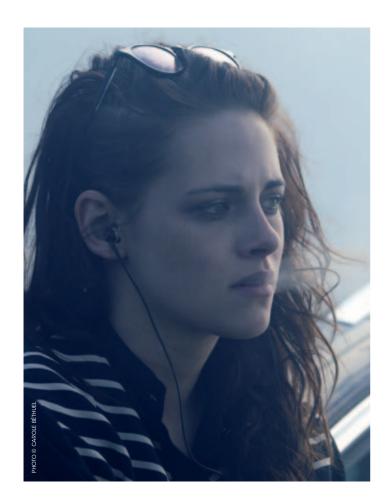
DAVID SEGHEZZO / CLAIRE-ANNE PIGUET



JULIETTE BINOCHE

SFI FCTIVEFILMOGRAPHY

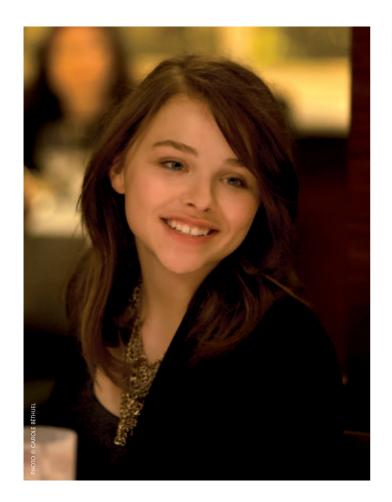
2014 - CLOUDS OF SILS MARIA by Olivier Assayas · GODZILLA by Gareth Edwards · 2013 - CAMILLE CLAUDEL 1915 by Bruno Dumont • 2012 - COSMOPOLIS by David Cronenbera • 2011 - ELLES by Majaorzata Szumowska • 2010 - CERTIFIED COPY by Abbas Kiarostami • 2008 - SUMMÉR HOURS by Olivier Assayas • PARIS by Cédric Klapisch • 2007 - DAN IN REAL LIFE by Peter Hedges • DISENGAGEMENT by Amos Gitai • FLIGHT OF THE RED BALLOON by Hou Hsiao-Hsien • 2006 - BREAKING AND ENTERING by Anthony Minghella · 2005 - MARY by Abel Ferrara · CACHÉ by Michael Haneke • 2004 - IN MY COUNTRY by John Boorman • 2002 - JET LAG by Danièle Thompson · 2000 - CODE UNKNOWN by Michael Haneke · THE WIDOW OF SAINT-PIERRE by Patrice Leconte • 1999 - CHILDREN OF THE CENTURY by Diane Kurvs • 1998 - ALICE ET MARTIN by André Téchiné • 1996 - THE ENGLISH PATIENT by Anthony Minghella • 1995 - THE HORSEMAN ON THE ROOF by Jean-Paul Rappeneau • 1993 - THREE COLORS: BLUE by Krzysztof Kieslowski • 1992 - DAMAGE by Louis Malle • 1991 - THE LOVERS ON THE BRIDGE by Léos Carax • 1988 - THE **UNBEARABLE LIGHTNESS OF BEING** by Philip Kaufman • 1986 - **BAD BLOOD** by Léos Carax • 1985 - RENDEZ-VOUS by André Téchiné • HAIL MARY by Jean-Luc Godard



KRISTEN STEWART

SELECTIVEFILMOGRAPHY

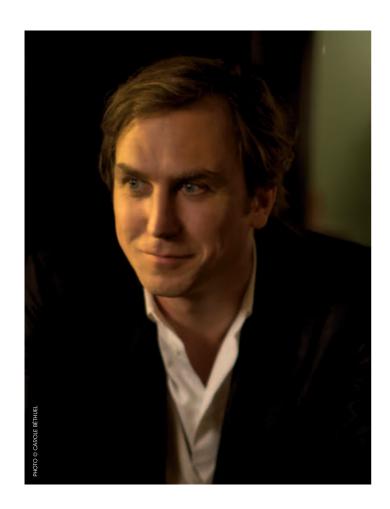
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CHLOË GRACE MORETZ

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- 1986 **DISORDER**
- 1989 WINTER'S CHILD
- 1991 PARIS AWAKENS
- 1993 **A NEW LIFE**
- 1994 COLD WATER
- 1996 **IRMA VEP**
- 1997 HHH: A Portrait of Hou Hsigo-Hsien
- 1999 LAST AUGUST, EARLY SEPTEMBER
- 2000 LES DESTINÉES
- 2002 **DEMONLOVER**
- 2004 **CLEAN**
- 2005 NOISE (Music documentary)
- 2006 PARIS JE T'AIME (Short film)
- 2007 BOARDING GATE
- 2007 TO EACH HIS OWN CINEMA (Short film)
- 2008 ELDORADO (Documentary)
- 2008 SUMMER HOURS
- 2010 CARLOS THE JACKAL
- 2012 **SOMETHING IN THE AIR**

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- 1984 HONG-KONG CINÉMA (with Charles Tesson)
- 1990 CONVERSATION AVEC BERGMAN (with Stig Björkman)
- 1999 ÉLOGE DE KENNETH ANGER
- 2005 UNE ADOLESCENCE DANS L'APRÈS-MAI
- 2009 PRÉSENCES

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