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INTERNATIONAL SALES 2016



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Capricci is an arthouse French label dedicated to fictions, documentaries and experimental films. We handle film production, distribution and sales.

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AVAILABLE

THE DEATH OF LOUIS XIV
ALBERT SERRA

THE WOUNDED ANGEL
EMIR BAIGAZIN

THE PLEASURE IS MINE
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BROTHERS
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MAESTÀ,
THE PASSION OF CHRIST
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UPCOMING

VISITING OURS
RACHIDA BRAKNI

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PASOLINI
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HARD TO BE A GOD
ALEKSEI GERMAN

EAT YOUR BONES
THE LORD'S RIDE
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THE DEATH OF LOUIS XIV

by Albert Serra

La Mort de Louis XIV

DRAMA - FRANCE - 2016 - 104'

CAST

Jean-Pierre Léaud, as the Sun King- *The 400 Blows, Stolen Kisses*
 Patrick d'Assumção, *Stranger from the Lake, My Golden Days*
 Marc Susini, Irène Silvagni, Bernard Belin, Jacques Henric



OFFICIAL SELECTION
FESTIVAL DE CANNES

MARKET SCREENINGS

MAY 14, 2016 – 4 PM
GRAY 1

MAY 15, 2016 – 12 PM
OLYMPIA 4



SYNOPSIS

August 1715. After going for a walk, Louis XIV feels a pain in his leg. The next days, the king keeps fulfilling his duties and obligations, but his sleep is troubled and he has a serious fever. He barely eats and weakens increasingly. This is the start of the slow agony of the greatest king of France, surrounded by his relatives and doctors.

ABOUT ALBERT SERRA

Born in Banyoles in 1975, Albert Serra is a Catalan artist and director. Having studied philosophy and literature, he wrote plays and produced different video works. He gained an international recognition with his first long feature, *Honor de Cavalleria*, a free adaptation of *Don Quijote* played by non-professional actors from his village. The film was presented at Cannes' Directors' Fortnight in 2006. For his second film, *Birdsong*, Serra took inspiration in a traditional Catalan Christmas song, *El cant dels ocells*, and worked with the same group of people to tell the story of the Three Wise Men who gilded their guiding star to Jesus. In 2013, the Centre Pompidou in Paris gave him a *carte blanche* in his correspondence with the Argentinian director Lisandro Alonso. The same year he received the golden leopard in Locarno for his new film *Story of my Death*, inspired by Casanova's memoirs. *The Death of Louis XIV*, his new film starring Jean-Pierre Léaud as the Sun King, is presented in the Official Selection of Cannes Film Festival 2016.



INTERVIEW — ALBERT SERRA

For your fourth film, you seize once again a famous historical figure.

The Death of Louis XIV is an indoor movie that happens exclusively in the room of the King. The film's object and timeframe are these two weeks of total confinement where Louis XIV sees courtiers, members of the church and Ministers come to his bedside. It's really not about how France is going to live the loss of its King. The film is about a man preparing for his own death, living in pain every day despite being the King.

What material did you work with, to write the script?

Two books, which are both literary and historical works: the *Mémoires* of Saint-Simon and those of the Marquis de Dangeau. Both of them were courtiers who attended the The Death of Louis XIV and wanted to record and describe, almost make a collection, of every piece of the last moments as they were lived by the King. Part of what he said was reported words for words, just like the successive states of his sick leg were described with all the sordid details that go along with it...

Here, the agony of the King is treated like a monotonous and repetitive spectacle. Why?

Saint-Simon and Dangeau's texts have a precision and an exhaustiveness that tend toward saturation. Through their eyes, agony (even a King's agony) isn't a diversified and beautiful spectacle, actually it's not a spectacle

at all. I didn't want to dramatize the texts I was working with. On the contrary, I chose to respect conscientiously their chronology, including their repetitions. I'm opposed to the idea of agony as it is usually showed in cinema, which is to say in a very dramatic and psychological way, meant to emphasize the very last word, the very last breath. Here, during these two weeks, pain reigns supreme, it inflates, every part of it is suffered in length. The film shows how death is lived, how the disease conquers new territories each day. The pain wins over the body and spirit, day after day, one hour after the other.

Does that mean you refuse to dramatize your cinema?

That's not how I see things. For this project, what matters most is the presence and the everydayness, not History. Showing the death of a King comes down to evoking a myth in its relation to the ordinary, the intimate. My approach consists in working on a legendary figure until I get into its flesh and bones. That's why I need to bring back the myth to its banality, to show how History can swing from something so small, so human. I force the spectator to reject his preconceived ideas related to a historical figure. He also has to get rid of the codes of dramaturgy, and the so-called true moments of an agony.

THE WOUNDED ANGEL

by Emir Baigazin

Ranenyy Angel

DRAMA - KAZAKHSTAN, FRANCE, GERMANY - 2015 - 112'

BERLINALE 2016 - PANORAMA (World Premiere)

JEONJU INTERNATIONAL FILM FESTIVAL

SEATTLE INTERNATIONAL FILM FESTIVAL



SYNOPSIS

Mid-90s in Kazakhstan, a time of a deep economical crisis...

Zharas carries bags of flour to feed his family. His father just got out of prison and can't find a job, so he's on his own to allow his family to survive. Chick has a wonderful voice and prepares to take part in a singing contest. But someday, new friends appear in his life.

Toad is hanging out in the ruins and sewers of his village, looking for metal scraps he could resell. One day he encounters three deranged young boys, the Gluesniffers, who show him a hidden treasure in an abandoned plant.

Aslan is a brilliant student who gets ready to enter a medical college in the city, but finds out that his girlfriend got pregnant unexpectedly. Realizing the hopelessness of the conditions in the village, he decides to assist her to have an abortion.

Four moral tales, four destinies of teenagers who will burn their wings to find a place in the miserable and tough climate of the real world.

ABOUT EMIR BAIGAZIN

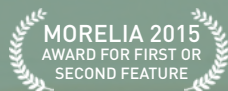
Born in 1984, Emir Baigazin studied film directing at the Kazakh National Academy of Art and in Asian Film Academy in Pusan. His debut feature *Harmony Lessons* celebrated its premiere in the Berlinale Competition 2013, where it won a Silver Bear for an Outstanding Artistic Contribution. *The Wounded Angel* was supported by the Berlinale Residency 2013 and has won the International Arte Prize during the Berlinale co-Production Market 2014. In August 2014 the project was awarded with the Work-in-Progress Prize at the Sarajevo Film Festival. It premiered in Berlinale 2016 in the Panorama section.

THE PLEASURE IS MINE

by Elisa Miller

El placer es mío

DRAMA - MEXICO - 2016 - 93'



SYNOPSIS

Passionately in love and eager to live together as a couple, Rita and Mateo move out of the city and take refuge in the apparent tranquility of Mateo's deceased father's country house. Like every new relationship, it is all sex and fun in the beginning until Rita's desire to become a mother, Mateo's fear of commitment and an unexpected visit by Alexis, Mateo's seductive cousin, come between them. Rita and Mateo's differences surface, testing the shaky foundation their relationship is built on. Soon, a lack of communication and unrequited love unleash the violence that will inevitably spell an end to the couple. An honest portrait of sex as the driving force of our world, *The Pleasure is Mine* is a film that accurately reflects the sentiment of our younger generations.

ABOUT ELISA MILLER

Elisa Miller is an award-winning film director, writer, and producer. After her studies in English literature and at the Centro de Capacitación Cinematográfica of Mexico, her first short feature *Rome* was featured at Morelia Film Festival. In 2007 she was the first woman to win the Golden Palm for a short fiction feature at Cannes, for *Ver Llover: El placer es mío* is her second long feature.



BROTHERS

by Wojciech Staron

Bracia

DOCUMENTARY - POLAND, RUSSIA - 2015 - 70'

DOK LEIPZIG 2015 - Golden Dove

ZURICH FILM FESTIVAL

"The 42-year-old filmmaker Staron is interested in real stories and attempts to capture people in their entirety. His calm images exude a fascinating vigour; they are intense paintings that inspire their viewers' imagination and create allegories of life. They fill the screen with a certain purity, giving the two protagonists ample space to develop."

— Madeleine Hirsiger, programmer at Locarno's Critics Week



SYNOPSIS

Two old Polish brothers come back to their homeland after having been deported to Siberia. The first one is an artist, the other a pragmatic engineer: despite their differences they love and support each other, and together they face the passage of time and the hardships of life. To tell their story, Wojciech Staron paid recurring visits to the two brothers and took plenty of time to become a part of their daily lives. He captured the detail of the old men's lives and reveals the deep bond that unites them.

ABOUT WOJCIECH STARON

Wojciech Staron was born in 1973 in Poland and studied at the Cinema School of Lodz until 1996. His first documentary, *Siberian Lesson*, was about his girlfriend teaching Polish migrants in Siberia how to speak their own mother tongue. A decade later it was followed by *Argentinean Lesson*, where the two were now a couple and had a child. The film focused on the friendship bond between their young son Janek and Marcia, a girl whose family lives in the poor Argentinean village where the couple just settled in. Staron works explore the theme of cultural identity, language and sense of belonging, in a compassionate and down-to-earth fashion. Having worked for a long time on the cinematography of different documentaries projects, he just directed his first long feature, *Brothers*.



MAESTÀ THE PASSION OF CHRIST

by Andy Guérif

Maestà, la Passion du Christ

FRANCE - 2015 - 61'

FID MARSEILLE 2015

GENT FILM FESTIVAL

VISION DU RÉEL 2016



SYNOPSIS

Maestà, the Passion of Christ is a live-action transposition of a XIVth century polyptych by the primitive Sienan painting master Duccio di Buoninsegna. It consists in a live-action transposition of a XIVth century polyptych by Duccio, *La Maestà*. The painting is made of 26 panels, each one representing a stage of the Passion of Christ. The artist's goal is to show the movement in the painting, to bring life to the characters while recreating the setting with its original lack of perspective. The film unfolds the story of Passion, from Jesus' entry into Jerusalem until the Sunday of Easter.

ABOUT ANDY GUÉRIF

Andy Guerif is a French visual artist and film-maker. He comes from an art history background, having studied at École Supérieure des Beaux-Arts in Angers. In 2007 he directed his first movie, *Cène*, produced by Capricci. Since then, Capricci kept following his work, and produced his first long-feature *Maestà, the Passion of Christ* which was showcased at FID Marseille in international competition.

VISITING OURS

by Rachida Brakni

De Sas en Sas

DRAMA - FRANCE - 2016

CAST

Zita Hanrot, *Eden, Fatima* - Cannes' Directors' Fortnight
 Fabienne Babe, *Je pense à vous* - Best actress at Namur FF
 Meriem Serbah, Abdellatif Kechiche's *The Secret of the Grain*



FESTIVALS HANDLED BY CAPRICCI - SALES HANDLED BY WILD BUNCH

SYNOPSIS

Every month, women go to a prison on the outskirts of Paris to visit loved ones: sons, fathers, brothers, partners. In the middle of August, Fatima and her daughter Nora, Judith and Lola, Hourla, her friends and others wait uncomfortably in the sweltering summer heat. Shy or extrovert, accomplices or enemies, all must pass through the many stages that separate them from the visiting room.

As they move from security check to security check, relationships are made and broken, tongues loosen, tensions mount... until finally a riot erupts behind the bars.

ABOUT RACHIDA BRAKNI

Rachida Brakni is a French theatre actress and producer. After her theatre studies in Paris conservatory, she joined the national company of Comédie Française. She started acting in films at the age of 20 with director André Téchiné. In 2002 she received the Best feminine hope César for her role in *Chaos* by Coline Serreau. The same year she also received a Molière award for her role in *Ruy Blas* played at Comédie Française. *Visiting Ours* is her first long feature as a director.

PASOLINI

by Abel Ferrara

DRAMA - FRANCE, ITALY, BELGIUM - 2014 - 84'

CAST

Willem Dafoe, Ninetto Davoli,
Riccardo Scamarcio, Valerio Mastandrea,
Adriana Asti and with Maria De Medeiros

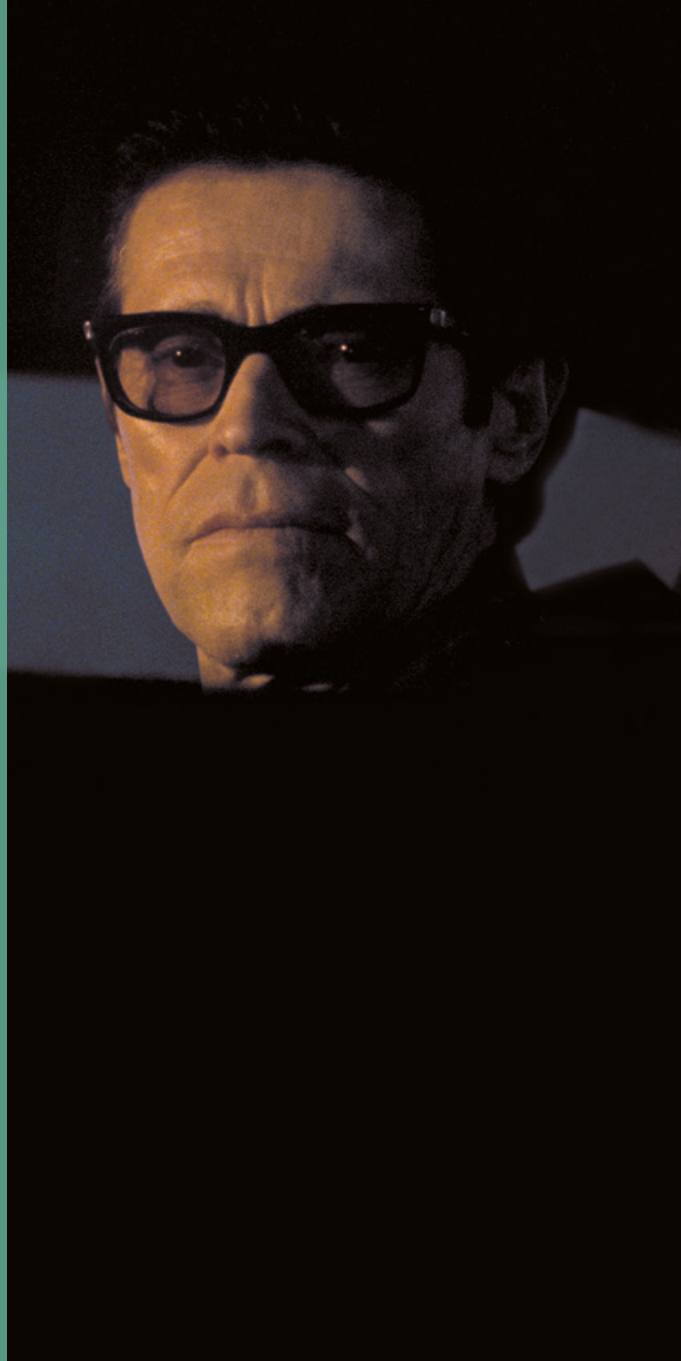


SYNOPSIS

November 1975. In a lost and corrupted Italy, where fear of truth and passion reigns, Pier Paolo Pasolini who is finishing his masterpiece *Salò*, denounces and attacks ceaselessly his country's politicians, writing furious articles, eventually putting his life on the line.

ABOUT ABEL FERRARA

Abel Ferrara is an internationally acclaimed director, author of cult movies such as *The King of New York*, *Bad Lieutenant* and *Ms 45*, that contributed to set his styles and themes. He works with few actors, in particular Willem Dafoe and Harvey Keitel, who followed him through his filmography. More recently he directed *Go Go Tales* and *4:44 Last Day on Earth*, both distributed in France by Capricci, and *Welcome to New York* starring Gérard Depardieu.



HARD TO BE A GOD

by Aleksei German

Trudno Byt Bogom

DRAMA - RUSSIA - 2013 - 170'

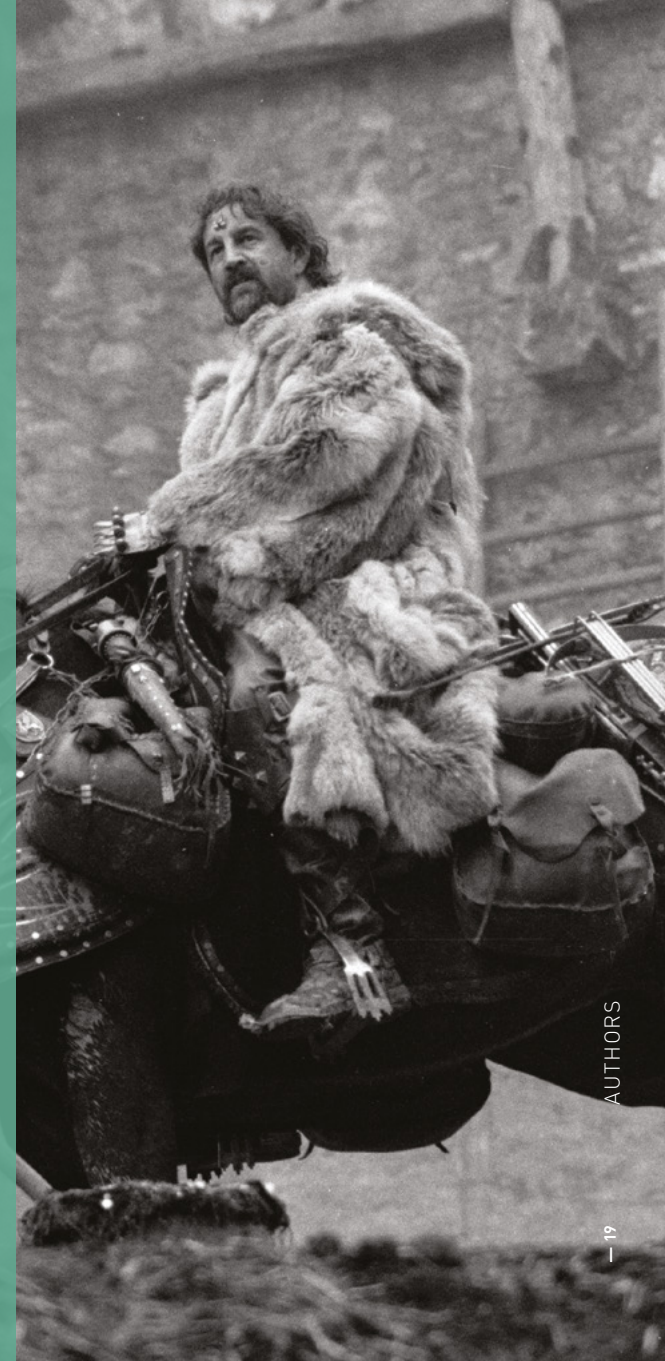


SYNOPSIS

A group of research scientists has been sent to the planet Arkanar living under an oppressed regime in a period equivalent to the Earth's Middle Ages. The local population is suffering from a ban issued on anyone who knows how to read and write. The scientists must work incognito and remain neutral. Don Rumata, recognized by the locals as a sort of futuristic god, tries to save the local intelligentsia from being punished.

ABOUT ALEKSEI GERMAN

Alexei German is a Russian director who started his work under USSR, with *Trial on the Road* (1971), *My Friend Ivan Lapshin* (Silver Leopard at Locarno in 1984) and *Khrustaliov, my car!* (in competition at Cannes in 1998). *Hard to be a god* is his last project, which he started planning in the mid 60s. The project was first authorized by the USSR but then forbidden during the Prague uprising of 1968. 30 years later, German started working on the film again, and the shooting took place in 2000-2006. The post production took over 5 years; German himself died in 2013, so the film was completed by his wife Sletlana Karmelita and their son Aleksei Guerman Jr.



JEAN-CHARLES HUE

Jean-Charles Hue is a French filmmaker born in 1968. Since 2003, he has been shooting the adventures of the Dorkel's, a Yéniche family living in the North of France and belonging to the travelling community. In 2009, he directs his first long feature, *Carne Viva*, in which he explores Tijuana's urban mythology. In 2010, his first fiction, *The Lord's Ride*, between polar and gypsy western. *Eat your bones* is his last feature. He is currently working on his next long feature: *After blood of the Beasts*.



EAT YOUR BONES

Mange tes morts

DRAMA - FRANCE - 2014 - 98'



SYNOPSIS

18-year-old Jason Dorkel belongs to a community of travelers. He is preparing for his baptism when Fred, his half-brother, returns after several years in prison. Along with their impulsive and violent brother, Mikael, the three Dorkels go on trip to the "gadjos" looking for copper. *Eat Your Bones* is a coming-of-age road movie in which an adolescent has to choose between his gangster heritage and his religious beliefs.

THE LORD'S RIDE

La BM du Seigneur

DRAMA - FRANCE - 2010 - 84'



SYNOPSIS

Among the Yéniches, a community of Travellers, respect for elders and religious fervor flirt with vandalism. Fred Dorkel is one on them: feared and respected from his peers, he earns a living stealing cars. One night, an angel appears to him and Fred sees a chance of redemption. He decides to settle down, but this life choice will oppose him to his family.



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