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PASCAL
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MELVIL
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NICOLE
GARCIA

ONE FINE MORNING

A FILM BY
MIA HANSEN-LØVE

FRANCE / GERMANY

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Sandra, a young mother who raises her daughter alone, pays regular visits to her sick father. While she and her family fight tooth and nail to get him the care he requires, Sandra reconnects with Clément, a friend she hasn't seen in a while. Although he is in a relationship, the two begin a passionate affair.

INTERVIEW WITH MIA HANSEN-LØVE

How was *One fine morning* born?

After *Bergman Island*, this film just came to me. During the winter of 2019-2020, I wrote this script, partly inspired by my father's illness while he was still alive. I was trying to make sense of what I was going through. And I wanted to explore how two opposing feelings, a sense of grief and rebirth, can dialogue, experiencing them simultaneously. Even if it's unstable, what Sandra and Clément have together is above all a joy. With her father, it's only suffering. The two stories coexist. I was interested in finding a cinematographic form to show this coexistence.

The film shows emotional relationships haunted by lack, absence.

Georg and Sandra share a common need for love. Even when Georg's mind goes blank, he remains aware that he loves one person, his companion Leila. He misses her constantly and is afraid that he'll never see her again. Love is also vital for Sandra, for her daughter, for her father, and then for Clément, who will become central. Putting love at the

very heart of existence, the vulnerability that comes with it, is maybe also what continues to bring Georg and Sandra together, when they can no longer communicate. In one way or another, love connects the characters in the film. This is also true of Sandra's mother, she seems more detached but she is very present for her daughter and for Georg even though they have been separated for 25 years - again, this is a great proof of love.

Sandra must say goodbye to her father.

I am trying to tell the story of what it's like being in mourning for someone who's still alive. Georg is no longer the father Sandra knew, but he is still present. Even if his mind goes, a part of him - his sensibility, his being - remains. I wanted to make people feel this disappearance and this subsistence at the same time, this apparently contradictory movement is a source of great emotion for me. I wanted to show the visceral link that goes beyond illness, to tell the story of this strange

mourning in order to better understand it, and to overcome the suffering that clouds everything for a long time. In the end, Sandra must free herself from her father to return to life, there is something selfish yet necessary in this. She embraces the happiness that is offered to her, but it is through a form of abandonment. This produces guilt. I wanted to talk about that too.

However, the question of self-sacrifice is central, Sandra does not express her feelings much, but she helps her father to find his words.

Sandra is caught up in what she is experiencing. Her daily life is full of duties: to her father, to her daughter, to her job as a translator, which consists of conveying the thoughts of others, to take a back seat to the words of others... There are few moments when she can express her feelings. Because she always tries to get her father to speak during her visits, because she is devoted to him, to him expressing his fears, his suffering, she cannot tell him what she is going through. As for her relationship with Clément, it is first and foremost a Relationship based on passion, with little space for words... Sandra is able to assert herself most in physical love, more than in words.

The question of memory runs through the film: it slips away from Georg who struggles to recover it, and Sandra's mother (played by Nicole Garcia) seems to need to unburden herself of the past.

Paradoxically, memory is on the father's side... This is probably due to the male and female figures in my family history. In the stories I tell, the maternal figures are more easily turned towards the future, the paternal figures are more fundamentally melancholic. I feel like I have inherited both. This is the inner tension of my films: the temptation to be selfdestructively melancholic crossed with a way of embracing life, of embracing fate.

In the first scene, Sandra is stuck at her father's door; she has difficulty entering the film, and we sense that her journey will be difficult. And in the last scene, the horizon is open, and Clément's words to Sandra's daughter ("*Your home is straight ahead*") sound like an echo of the beginning of the film.

In the script, the film ended with Clément asking, "And your house, where is it?" But Melvil's improvised answer during the shooting made sense. The arc of the film is there, from

Georg's closed door to a horizon that opens up at the end for Sandra. I don't think I could make a film with only a tragic outcome. Clearly, with the father, there can be no happy ending. He can't get better, his illness can only get worse. But I couldn't have made the film to tell only that. My films always move towards the light, it's an indispensable driving force for me.

Léa Seydoux is very moving in *One fine morning*.

I wrote the role with her in mind. I had been attracted to her for a long time, but it was this character that allowed us to meet. I thought she was great in her last few roles but I wanted to show her in a new light. In recent years, Léa Seydoux has been looked at a lot as an object of desire. She embodies - in a very powerful way - a certain sex appeal, a certain unconventional glamour... She is often very "done up" in films... Very much dressed up, even disguised. Here, she is much simpler, both in her appearance and in her way of being. I wanted to strip her of her seductive attributes. Filming her with short hair and a bare head is part of that. To film her as a mother, in her daily life, as she works, too. She is not only looked at as a desirable woman: she also watches

others a lot. We watch her watching and listening... I saw a reversal that allowed us to get closer to her inner character, her mysteriousness, even more. And a sadness in her, which moves me deeply.

How did you choose Pascal Gregory and how did he approach the role of Georg?

Pascal Gregory was an obvious choice for this role. He is an actor I have always loved and he corresponded exactly to what I was looking for in Georg, with his elegance, his restraint, his sensitivity, and even a disturbing physical resemblance to my father. It may seem ironic to ask him to play a role where words escape him, as he was a stylized embodiment of language, especially in Rohmer's work. But it made sense because I wanted us to guess the words written within him, to better feel the loss. I was afraid that the role would frighten Pascal, but this was not the case, on the contrary. Interpreting this illness interested him as an actor and I believe that Georg's gentleness and reserve touched him intimately. I was very happy to work with him because he trusted me completely and I could easily guide him. I know this illness well... Pascal made it his own, with humbleness, without ever

being in a prepackaged performance, which I didn't want. Pascal and I were in complete symbiosis in our approach to the role.

Georg's speech is emptied of its meaning, but sometimes allows for very poetic turns of phrase.

Logic breaks down, and the poetry that arises involuntarily, and which is an effect of the illness, says a lot about him. But it is often difficult to distinguish between what makes sense and what doesn't. How can you know what expresses an intention, and what is only due to a mental disorder? The uncertainty makes things even more painful. For example, the scene where Georg seems to want to express the wish to be euthanized by his daughter - at one moment it seems clear, and in the next everything becomes confused again, you can never be sure of his intentions.

Georg also loses the taste for the things he loved, like the Schubert sonata (D959) that his daughter has him listen to.

The scene where Georg doesn't want to listen to Schubert anymore is at the heart of the film. We'd like to think that it's still possible to derive pleasure

from music when words disappear... But they can no longer even share in that, because the music hurts Georg, by sending him back to a past life he no longer has access to... Then on the way back from the nursing home, in the bus, the music comes back to Sandra, she carries this music inside her, she tries to find her father through it. It is a somewhat mystical feeling; perhaps a secret communication is still possible with her father through Schubert. Like through his books. I very much believe in this idea, which consoles me.

There is also a piano theme that is heard several times in the film.

Liksom en herdinna, is a piece by Jan Johansson, a Swedish composer. When I prepare a film, I am always accompanied by one or more pieces. For *One fine morning*, it was this one. What makes it special is that I discovered it in a Bergman film, *The Touch*, which talks about an adulterous passion between two characters played by Bibi Anderson and Elliott Gould. This film that Bergman rejected, that he wanted to forget, I adore it. On passion, it is perhaps his most visceral film, the most carnal. This isn't the reason why I used Jan Johansson's theme, but because I identified with his melody,

where you find a melancholy as well as a speed, which goes with walking, which is recurrent in the film...

The motif of the "room of one's own," the space of preserved intimacy, is everywhere: Sandra has to share a house with her lover and her daughter, and the disoriented residents of the nursing home constantly barge into Georg's room.

Like many, I was marked by Virginia Woolf's essay (*A Room of One's Own*). Staking out a space of one's own that allows one to write, to think, to dream, or just to be alone, has always seemed essential to me. When you are a mother, living in Paris, with limited means, this space is rarely protected. Sandra lives in a studio and sleeps in her living room. Georg rents a small, charming apartment, but as soon as he leaves it, it goes back to its owners, his belongings are liquidated, and his whole life suddenly disappears... From then on, Georg will never have a place of his own. In hospitals or old people's homes, it's a continuous ballet of people coming in and out of your room. In addition, Georg has to change places four times; finding an affordable and decent nursing home in Paris seems almost impossible. For

the family, it's important that the nursing home not be too far away, so that they can visit him regularly. *One fine morning* was intended to show these difficulties which come on top of the suffering caused by the disease... even for people who aren't the worst-off socially.

The character of Clément (Melvil Poupaud) is not idealized despite his adventurer's life that lends itself at first to fantasizing. He even seems guilty of some shortcomings in his relationship with Sandra.

Before writing the film, I met a cosmo-chemist, he told me about his job, and what I discovered was very far from the clichés of the scientist sitting in a high-tech office. There are these journeys that impress me on the one hand, and a modest and simple daily life on the other. I found these two sides poetic, and that's what I liked. I wanted the character of Clément to be able to make Sandra dream from the start, and us too, but I also wanted him to be real, not a film fantasy. That's why I shot in the real offices of the cosmo-chemist in question, offices that are a bit outdated, in the laboratories of the Jardin des Plantes, which I filmed as they were. As for Clément's guilt... It's true that we see a man who cheats on his wife for a while.

Some may condemn him, that's not the way I see it. A long-term relationship is ending for him, he brought it up, and another that is born, which surprises him, as well as the difficulty of breaking up a home. His relationship with Sandra becomes a passion, Clément can't resist it. At the same time, he dithers. It's only human. The fact that he is not able to free himself from his wife overnight and that he's not strong enough to stop seeing Sandra, is not a source of indignation for me. It's not an obvious choice, he needs time, and it can also be seen as a proof of sensitivity. In love with a woman while living with another, Clément finds himself in a situation that is either banal or universal, depending on how you look at it. Either way, it's just as painful. In the end, he makes the decision to live with Sandra, who won't have waited for him in vain. Each character has his reasons in my films, I only film characters for whom I feel empathy, whatever their weaknesses, it's one of the premises of my films since the beginning. I loved filming Melvil in this role, an actor I had always wanted to work with. His seriousness, his charm, his eternal youthfulness and how precise his acting was made him an ideal actor in my eyes. While working with him, I kept asking myself how I

could have waited so long to meet him! He could have been in all my films...

The choice of shooting on film gives the film something very soft.

Shooting on film creates financial difficulties, but apart from *Eden*, I have always insisted on using 35mm. For *One fine morning*, I was all the more keen to do so because I was going to shoot in hospitals and nursing homes, which are unattractive settings. The film allowed me to give them an extra soul, a poetry difficult to detect otherwise. It creates a different view of the world: perhaps a little less sharpness, a little more distance, and empathy at the same time, it's difficult to put into words but the perception isn't the same. I have always tried to film reality as it is, lucidly, but trying to make it beautiful. In my eyes, the image from film lends itself better to these efforts. Beyond the material side, what I also prefer about 35mm is the movement, the succession of images specific to film perhaps better translates my relationship to time. As a spectator, I can like everything. But as a filmmaker, I need film in order to be transported into fiction. ■

*Interview by Louis Séguin in Paris,
April 20, 2022*

LÉA SEYDOUX

(select filmography)

2022 **Crimes of the Future** by David Cronenberg • 2021 **France** by Bruno Dumont • **The French Dispatch** by Wes Anderson • **No Time to Die** by Cary Joji Fukunaga • **Story of My Wife** by Ildikó Enyedi • **Deception** by Arnaud Desplechin • 2019 **Oh Mercy !** by Arnaud Desplechin • 2016 **It's Only the End of the World** by Xavier Dolan • 2015 **The Lobster** by Yórgos Lánthimos • 2015 **Diary of a Chambermaid** by Benoît Jacquot • 2014 **Beauty and the Beast** by Christophe Gans • 2013 **Blue Is the Warmest Color** by Abdellatif Kechiche • 2012 **Farewell, My Queen** by Benoît Jacquot • 2011 **Mission: Impossible - Ghost Protocol** by Brad Bird • 2011 **Midnight in Paris** by Woody Allen • 2010 **Dear Prudence** by Rebecca Zlotowski • 2010 **Robin Hood** by Ridley Scott • 2009 **Inglourious Basterds** by Quentin Tarantino • 2008 **The Beautiful Person** by Christophe Honoré • 2008 **On War** by Bertrand Bonello

MELVIL POUPAUD

(select filmography)

2022 **Brother and Sister** by Arnaud Desplechin • **15 Ways to Kill Your Neighbour** by Santiago Mitre • **The Young Lovers** by Carine Tardieu • 2020 **Summer of 85** by François Ozon • 2019 **By the Grace of God** by François Ozon • **An Officer and a Spy** by Roman Polanski • **Golden Youth** by Eva Ionesco • 2018 **Beauty and the Beast** by Sophie Fillières • 2016 **In Bed with Victoria** by Justine Triet • 2015 **Mad Love** by Philippe Ramos • 2014 **Fidelio, Alice's Journey** by Lucie Borleteau • 2012 **Laurence Anyways** by Xavier Dolan • 2010 **The Edge** by Gilles Marchand • **Black Heaven** by François Ozon • 2008 **A Christmas Tale** by Arnaud Desplechin • 2007 **Towards Zero** by Pascal Thomas • **A Lost Man** by Danielle Arbid • 2005 **Time to Leave** by François Ozon • 2003 **Feelings** by Noémie Lvovsky • 2000 **Love Torn in a Dream** by Raoul Ruiz • **Time Regained** by Raoul Ruiz • 1997 **Genealogies of a Crime** by Raoul Ruiz • 1996 **A Summer's Tale** by Éric Rohmer

PASCAL GREGGORY

(select filmography)

2018 **Sisters in Arms** by Caroline Fourest
• **Frankie** by Ira Sachs • **Non-Fiction** by Olivier Assayas • 2017 **School's Out** by Sébastien Marnier • 2016 **9 Fingers** by Fj Ossang • 2015 **Right Here Right Now** by Pascal Bonitzer • 2013 **My Friend Victoria** by Jean-Paul Civeyrac • 2011 **Bye Bye Blondie** by Virginie Despentes • 2008 **All About Actresses** by Maiwenn • 2006 **La Vie en Rose** by Olivier Dahan • 2004 **Gabrielle** by Patrice Chereau • 2002 **Raja** by Jacques Doillon • 1999 **The Fidelity** by Andrej Zulawski • 1998 **Time Regained** by Raoul Ruiz • 1997 **Those Who Love Me Will Take the Train** by Patrice Chéreau • 1993 **The Queen Margot** by Patrice Chéreau • 1992 **The Tree, the Mayor and the Mediatheque** by Eric Rohmer • 1991 **Le Temps et la chambre** by Patrice Chéreau • 1982 **Pauline at the Beach** by Eric Rohmer • 1981 **A Good Marriage** by Eric Rohmer • 1978 **The Brönte Sisters** by André Techiné

NICOLE GARCIA

(select filmography - Actress)

2019 **Dear Mother** by Laurent Lafitte
• 2018 **Who You Think I Am** by Safy Nebbou • 2017 **All About Mothers** by Marie-Castille Mention-Schaar • 2015 **Families** by Jean-Paul Rappeneau • 2012 **Gare du Nord** by Claire Simon • 2011 **38 Witnesses** by Lucas Belvaux • 2007 **God's Offices** by Claire Simon • 2003 **The Story of Marie and Julien** by Jacques Rivette • 1999 **Kennedy and I** by Sam Karmann • 1993 **Life's Little Treasures** by Michel Deville • 1989 **Overseas** by Brigitte Rouan • 1985 **Death on a Rainy Sunday** by Joël Santoni • 1984 **Death in a French Garden** by Michel Deville • 1983 **Waiter !** by Claude Sautet • 1982 **A Captain's Honor** by Pierre Schhoendorffer • 1981 **Stepfather** by Bertrand Blier • 1979 **Bolero** by Alain Resnais • 1978 **My American Uncle** by Jacques Deray • 1976 **Duelle** by Jacques Rivette • 1975 **Let Joy Reign Supreme** by Bertrand Tavernier

CAST

Sandra	Léa SEYDOUX
Georg	Pascal GREGGORY
Clément	Melvil POUPAUD
Françoise	Nicole GARCIA
Linn	Camille LEBAN MARTINS

CREW

Directed and written by **Mia HANSEN-LØVE** • Cinematography **Denis LENOIR - AFC - ASC** • Editing **Marion MONNIER** • Set Design **Mila PRELI** • Costumes **Judith DE LUZE** • Make Up **Sabine SCHUMANN** • Sound **Vincent VATOUX, Caroline REYNAUD** • Mixing **Olivier GOINARD** • 1st Assistant Director **Marie DOLLER** • Casting **Youna DE PERETTI** • Scripte supervisor **Clémentine SCHAEFFER** • Production Manager **Julien FLICK** • Producers **David THION** and **Philippe MARTIN** • Coproducers **Gerhard MEIXNER** and **Roman PAUL** • Production **LES FILMS PELLEAS** • In coproduction with **RAZOR FILM PRODUKTION, ARTE FRANCE CINEMA, BAYERISCHER RUNDFUNK** with the collaboration of **MUBI, DAUPHIN FILMS, CN6 PRODUCTIONS** • With the participation of **CANAL+, CINE+, ARTE FRANCE, LES FILMS DU LOSANGE, CNC, FILMFÖRDERUNGSANSTALT** • With the support of **LA REGION ÎLE-DE-FRANCE** in partnership with **CNC, MEDIENBOARD BERLIN BRANDENBURG, WELTKINO** • Developed with the support of **L'ANGO, CINEMAGE 15 DEVELOPPEMENT** • French Distribution and International Sales **LES FILMS DU LOSANGE**

MIA HANSEN-LØVE

ONE FINE MORNING (2022)

Cannes Film Festival - The Directors' Fortnight 2022

BERGMAN ISLAND (2020)

Cannes Film Festival – International Competition 2021

MAYA (2018)

TIFF – Toronto International Film Festival 2018
BFI (London) • La Roche-sur-Yon International Festival

THINGS TO COME (2016)

Berlinale 2016 - Official Competition – Silver Bear for Best Director
New York Film Festival 2016 - Award for Best Actress Isabelle Huppert
Telluride Film Festival 2016 (...)

EDEN (2014)

TIFF - Toronto International Film Festival 2014
San Sebastian International Film Festival – Official Competition 2014
New York Film Festival 2014

GOODBYE FIRST LOVE (2011)

Locarno International Film Festival 2011 – Special Mention
Toronto International Film Festival 2011 • New York Film Festival 2011
Telluride Film Festival 2011 (...)

FATHER OF MY CHILDREN (2009)

Cannes Film Festival 2009 – Special Jury Prize of Un Certain Regard
Lumières Award 2010 for Best Screenplay
TIFF - Toronto International Film Festival 2009

ALL IS FORGIVEN (2007)

Louis Delluc Prize 2007 for Best First Film
Cannes Film Festival 2007 - The Directors' Fortnight
César 2007 – Nomination for Best First Feature Film

