

CG CINÉMA AND ASSISE PRODUCTION PRESENT

FABRICE LUCHINI

Augusto

A FILM BY PASCAL BONITZER

SCREENPLAY, ADAPTATION, DIALOGUE BY SOPHIE FILLIÈRES

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WITH THE KIND PARTICIPATION OF CHIARA MASTROIANNI

WITH MARIE NARBONNE SUZANNE DE BAECQUE LOUISE ORRY DIQUERO IRIS BRY NAIDRA AYADI
SARAH TOUFFIC OTHMAN-SCHMITT AGNÈS SOURDILLON YANNICK CHOIRAT DAVID AYALA

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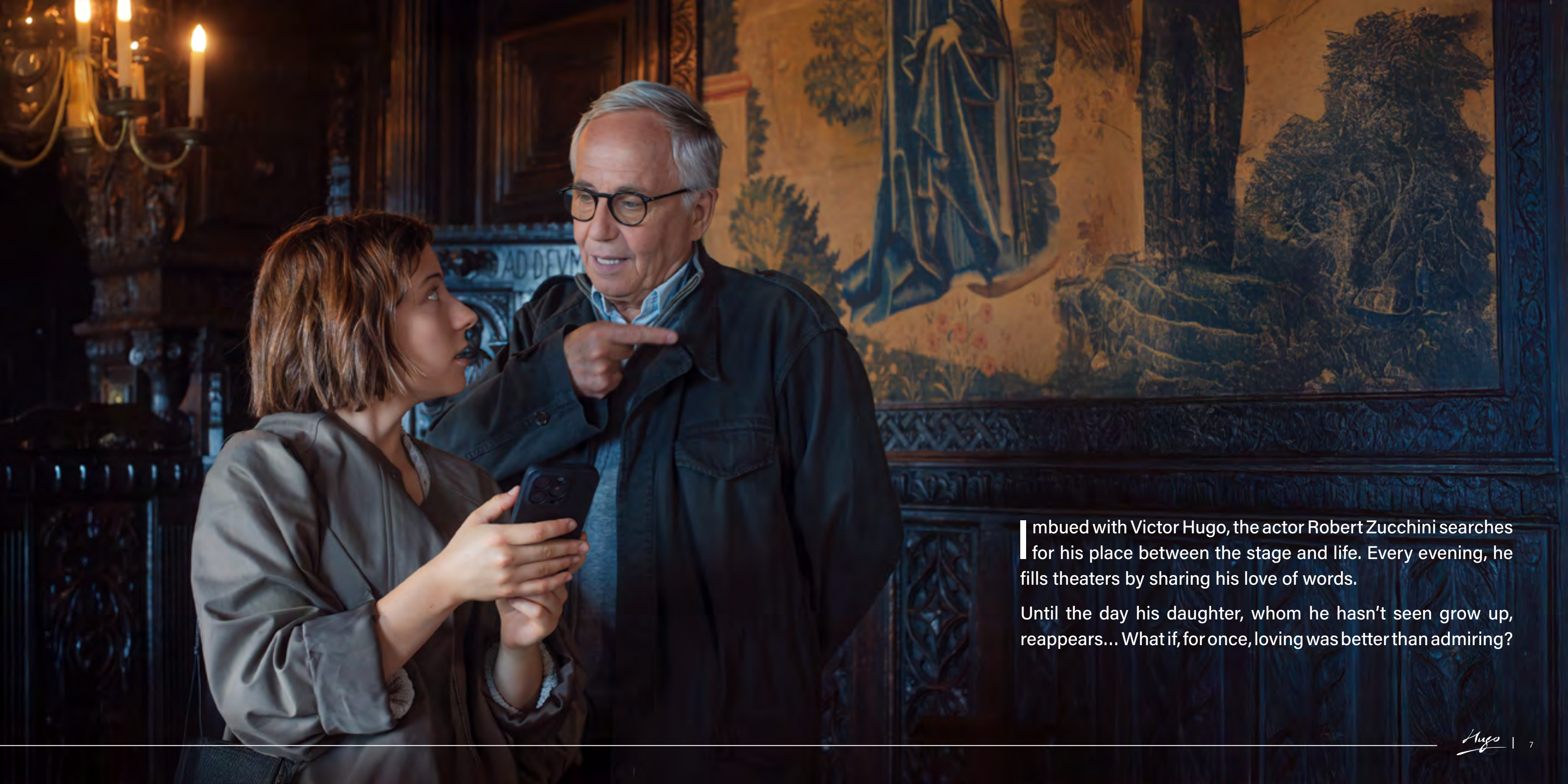
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Imbued with Victor Hugo, the actor Robert Zucchini searches for his place between the stage and life. Every evening, he fills theaters by sharing his love of words.

Until the day his daughter, whom he hasn't seen grow up, reappears... What if, for once, loving was better than admiring?



Notes on the film by SOPHIE FILLIÈRES

When I was contacted about a project revolving around Victor Hugo, I was wary of the idea: a new biopic in period costumes about a literary national treasure with mandatory famous passages, corseted reenactments and imitative performances by the actors. Moreover, the idea of not being the absolute starting-point of a film, of the writing as much as the directing process, left me both skeptical and very curious (toward myself and the project). However, there was something else in the idea put forward by Thierry Consigny and the producer accompanying him: a sidelong look at Victor Hugo, a more experimental approach, an evocation more than a reenactment. Thierry Consigny had written a beautiful text (*Léopoldine*), which I was given the opportunity to make mine, with complete freedom and without concern for staying faithful to the original story. In it, he told the story of the author of *Les Misérables* and the three years that

followed his daughter's death: years of grieving, introspection and transformation, at the end of which the writer was not only a different man, but also a different artist. There was, in that story, a motif that caught my attention, which I had never dealt with in my films. It was the theme of paternity that is suspended, hindered or truncated by a man being deprived of his child, and of the "void" that this absence engenders in a life. I saw the potency of a man (genius writer perhaps, but a man above all else) and his supreme vulnerability. I saw the tragic and implacable twist of fate. And I felt the urge to reverse fate and bring face-to-face the man-and-writer who loses his daughter and the man-and-actor who belatedly discovers he is the father of a young woman who reaches out to him.

Clearly, Fabrice Luchini's attachment to the project strengthened my conviction that here we had a one-of-a-kind movie to write and direct. A sensitive authority in the work of Victor



Hugo, which often features in his theatre shows and which he often recites on stage, like me, Fabrice had no intention of playing the famous writer in a conventional biopic. He pictured a much freer and audacious form invoking his own body, his job as an actor and his relationship to the stage. From this stimulating, although somewhat abstract foundation, I dreamed up a portrait of a famous actor (Fabrice, obviously) whose daily routine is divided between his theatre performances and his marital life, which is a strong and smart but perhaps slightly dull bond, and which is upset by the emergence of a daughter he hardly knows. *Hugo* (the working title of the project) is the story of an actor who has devoted his life to his profession, at the risk of losing himself, and who is brought back to life, to tenderness and to opening up to others by happy accident.

It is the portrait of man, who might resemble Fabrice Luchini, who in turn might resemble Victor Hugo, and the story of those men's relationships to their deceased or long-unknown daughter. It's a trompe-l'œil of a movie, a temporal and imaginary strudel, in which I introduce multiple layers of fiction and take pleasure in their porosity. Between past and present, fantasies and reality, I bond with these men who, each in their own way, are confused, both funny and melancholy, fond and harsh. The film will rely heavily on the scenes with my actor-protagonist in the theatre, revealing his existential spiraling,

his way of being entirely invested in a role that absorbs and a profession that isolates. It will also rely on the chemistry between that man and his daughter, who is also a burlesque, not entirely upright figure, whose vitality and youth will shake up our hero.

I would like these characters to exist powerfully, for them each to have their own space and to have their say in a circle that I wish to be free and joyous. It's the best way I have found to approach a legacy figure of the standing of Victor Hugo, who could have completely "crushed" me: through a popular actor's rendition, making him not only an illustrious figure but also a "collective" one, whose reverberations can be felt in each and every one of us. ■

SOPHIE FILLIÈRES

FILMOGRAPHY

2024 - **MA VIE MA GUEULE** • 2017 - **LA BELLE ET LA BELLE** • 2014 - **ARRÊTE OU JE CONTINUE** • 2009 - **UN CHAT UN CHAT** • 2005 - **GENTILLE** • 2000 - **AÏE** • 1994 - **GRANDE PETITE**



Interview with PASCAL BONITZER

When Sophie Fillières was writing the screenplay, did she mention or discuss the project with you?

I don't have any specific memory, but yes, of course, she mentioned it. And when I read the screenplay after it had been given to me to shoot it, I was struck by how inspired she had been.

Before you agreed to film it, the names of other directors had been thrown into the mix.

I never thought that it would fall into my hands but, one evening, I invited my children to dinner, and they put the script down on the table, saying, "We'd like you to make it." I had to take a moment to think it over, but when I read the script, I thought it was superb. It encapsulated Sophie's outlook, sense of humor and lyricism. I wondered if I could capture all of that, but I barely hesitated. And I knew Fabrice, even if it had been a quarter-century since we last worked together. From the moment I sensed the planets

aligning, and with the producer Charles Gillibert and Fabrice on board, I agreed to direct.

Do you approach a film like this in a different state of mind than when it's a personal project?

Totally. Especially as it's the first time I have shot a film that I did not write. At the same time, I did not feel foreign to its mindset since I had such an intimate connection to Sophie, after so long together, and her films, which I adored. I was seduced by the story, as well as the humor and poetry of the characters, not only Fabrice's protagonist but also the young women he meets—the actresses, his daughter Lisbeth, and the girl who works in the bakery. And I have to say that casting director Stéphane Batut was a great help, doing the screen tests with me and putting together a fantastic female cast.

he idea of a not-quite fictional alter ego of Fabrice Luchini came from Sophie Fillières?

Yes, of course. To be precise, it was my idea to call him Zucchini. In the screenplay, his name was Luchini, but Fabrice was not sure about this fictional Luchini, whose backstory and career bore no relation to his own. So Robert Zucchini stepped in. He is not Fabrice. He is a character from a parallel world, completely him and nothing like him. By the way, I should say a word about the show that Zucchini performs because people might think that the script was based on Fabrice's one-man show about Hugo, when quite the opposite happened. During the writing of the script, that wonderful show had not yet come into existence. We jumped at the chance to film Fabrice's performances at the Théâtre de la Porte Saint-Martin, shooting there three times and matching specific moments in the show, which corresponded more or less to the script, with scenes written for the film, where Zucchini seems to be about to lose control of his



performance because of incidents such as the theft of the car or Lisbeth's arrival in the audience. The character is, therefore, part-Fabrice and not him at all since the story is totally fictitious.

It's practically a triangular perspective—the gaze of the fictional character from the perspective of his model with yourself as observer of their exchange.

Fabrice is frighteningly clever but that intelligence does not diminish his sensitivity. He brought to this slightly melancholy character a lot of empathy that gave rise to fascinating subtlety.

Did his performance engender a specific directorial approach to the framing and camera angles?

I'm a big fan of long takes but I won't make them a point of principle. I'm very flexible about how we use and position the camera. And I got along excellently with DP Yves Angelo for our first film together. I chose him partly because he knows Fabrice very well, having often worked with him both as DP and director. He knew the right approach to take, and did a magnificent job. Directorially, I was very keen to see where the script and the actors' performances would take me.

How did you develop the character with Fabrice? He does not like the notion of "giving direction."





We barely rehearsed beyond a table-read in the presence of Charles Gillibert and Emmanuelle Garassino, who is Fabrice's partner and director of his one-man shows. She was very present and very useful in preparation for the film.

The theme of the alter ego intersects with the way the film approaches two different aspects of Victor Hugo: the literary legend venerated by Zucchini; and the more "questionable" reality of Victor Hugo the man.

One of the movie's central themes is the feminist reevaluation of who Hugo was, which is embodied by the three actresses played by Suzanne de Baecque, Louise Orry-Diquéro and Iris Bry, not forgetting Sarah Touffic Othman-Schmitt, the wonderful actress who plays the bakery intern. That reevaluation was very important to Sophie. I must point out that I did not rewrite the script. I had to make a few cuts, and there is some improvisation, which is new for me, such as the scene where the actresses call Hugo a horndog. The word was not in Sophie's script. I slipped it into the dialogue. A

teacher friend of mine told me about one of her high-school colleagues who wanted to teach a class about Hugo. A young female student stood up and said, "You're not going to talk to us about that horndog." And the class could not take place. I understand that the word is quite brutal, but it provokes a discussion in the film that was mostly improvised. It was a scene we shot on the third day of shooting, I think. It was crucial for Fabrice and myself to see if it would work with the actresses. After that scene, I said to Fabrice, "We're good," and he agreed. If that scene had not worked, there would not have been a movie. Simple as that.

The young actresses are not anti-Hugo, they are simply putting things straight.

Absolutely. Let's just say that the script engendered this conversation, which is not bad-tempered, as is sometimes the case, but written in a lighthearted tone from a comedic angle. The actresses' show puts the spotlight on the women in Hugo's life, his companions and lovers, especially the three women who meant most to him, Adèle his wife, Juliette Drouet his official mistress, who was with him to the end of her own life, and Léonie Biard, née d'Aunet, the least well-known, who was a great love and mistress of Hugo's, and was very important to him.

With regard to Zucchini, your protagonist, you spoke about melancholy, which infuses the



whole film. You strike a comedic tone at the start but the film ends on a slightly strangled note.

Melancholy is present throughout, simply because the film begins with the announcement of the death of Zucchini's former partner. Obviously, that death hangs over the rest of the film and overlaps with the biggest tragedy in Victor Hugo's life, the loss of his daughter Léopoldine. With the return of Lisbeth, Robert's daughter, marvelously played by Marie Narbonne, the aspect of grief, which lends a darker tint to the comedy, also returns.

Cinema is, in some respect, the art of ghosts. Did the ghost of Sophie Fillières in any way hang over the movie?

Hugo believed in ghosts. Or in spirits, at least. There is a magnificent poem, *À quoi songeaient les deux cavaliers dans la forêt*, which I often recite to myself before I go to sleep, and that ends something like this:

*The dead lie under our feet in the earth
(...)*

As if in a dream, they hear our voices
So, yes, Sophie's ghost was present. And clearly

it was with me, but not in an anxiety-inducing way. On the contrary, it was quite instructive.

The film ends with a scene that might have seemed quite risky in the script, with Zucchini saving his daughter from drowning, which resonates with the tragedy of Léopoldine's death, as if the actor were correcting part of Hugo's past.

If the emotion did not work there either, the film was doomed. But I think it comes through thanks to Fabrice and thanks to Marie, who is an outstanding young actress. There are two themes in the film. There is the confrontation between the wonderful but rather old-school actor and the young actresses with their critical take on Victor Hugo the man and his patriarchal aspect. And there is the other theme: an estranged father and daughter learning to love each other despite his going missing throughout her life. Not exactly a comedic theme but a slightly melodramatic element that suits the tone of the film.

How do you usually work with your cast?

I have been known to suffer from an inability to express my feelings, and it's something that I have been criticized for (*laughter*). Very often, actors have expectations. They want to be told that "it was wonderful" or "I cried." But I very rarely do that. At best, I say, "Yeah, it was fine." I am not at all demonstrative and rarely direct their approach to a scene. I might occasionally say, "That's not quite how I saw it" or "Perhaps

you could try it this way..." But no more than that (*laughter*). There is a Woody Allen quote that I feel applies to me, "I don't direct, I correct." But only if something is not to my liking. I tend to think that I rarely cast the wrong actor. I have also been fortunate enough to work with great actors. And Fabrice is one of those. As long as I sense that I have made the right choice, I trust the actor, and trust is an important notion for me. To my mind, it's the core issue in giving direction to an actor.

You filmed and edited in passages from Fabrice Luchini's actual one-man show.

In Fabrice's show, there is an art that is peculiar to him and involves the audience's participation in the show. The issue for the film was how to include extracts from the show without it being too long and without it devouring the story, while being sufficiently present for the film's audience to see Fabrice at work also. So that both audiences are drawn in. It was a difficulty to be overcome, and, if we did so, it is largely thanks to the editing work of Monica Coleman, who has been my regular editor for several films now. She did a wonderful job selecting moments in the show that could be perfectly integrated into the film, while unleashing the thrill of seeing Fabrice's live performance. ■

— December 2025





Interview with FABRICE LUCHINI

At what stage were you approached, or perhaps involved in the preparation of this film?

First of all, the unnerving thing is that when Sophie Fillières wrote the screenplay, I had not yet played Victor Hugo on stage. In 2021, Jean-Marc Hovasse, one of Hugo's greatest biographers, called me to ask if, to celebrate some anniversary or other at Châteaubriand's house in La Vallée-aux-Loups, I would give an hour's reading based on the work of Victor Hugo. I thought I could give a kind of overview, and I put something together around a few texts that had always made a great impression on me, including the famous preface of his *Contemplations*. I found myself outdoors, in front of a thousand people sitting on hay bales (*laughter*). After that reading, the producer Charles Gillibert introduced me to Sophie Fillières. We had dinner together and I felt an immediate and powerful sense of huge empathy for Sophie. I gradually got to know a woman

of very subtle intelligence, which she used to analyze what I had concocted, which was little more than the bare bones of the show that I now perform. Suddenly, somebody mentioned to me the idea of playing Victor Hugo in a film, but not in a biopic, as other producers had suggested to me previously. That was how the idea arose of asking Sophie Fillières to write a script that would be about Hugo but not in a head-on way. The film would be informed throughout by the writer, without becoming a history lesson about him. That's where the idea of an actor who is a fervent admirer of Victor Hugo, with a name very similar to mine, Luchini-Zucchini, took root. Sophie wrote a first draft. We spoke often, and the story took shape. One day in the summer of 2023, Charles Gillibert, to whom this project means a great deal, called me. We were due to shoot three months later. And he told me that Sophie had been admitted to the hospital. I couldn't get my head around it. I really



different as filmmakers. Sophie Fillières was very whimsical. Pascal Bonitzer is too, but in a whole different way. Driving all of this, there was also a friend, Thierry Consigny, who wrote a fine book about Victor Hugo, *Léopoldine*.

Coming back to the premise of the movie, a famous actor who plays Victor Hugo on stage is reunited with his estranged daughter. How did Sophie de Fillières pitch this to you?

The daughter was entirely her idea. I think that she built it around the melancholy of her actor protagonist, who is drifting along after, fundamentally, abandoning life on every level, neglecting everything else to focus solely on his art. And the idea of making a connection with Hugo's experience with his own daughter is very powerful.

How do you react when you are asked to play, not yourself, but someone adjacent to yourself but with the necessary distance?

Every role has something of yourself in it. In this case, though, the protagonist's backstory is nothing like mine.

In that scene, Robert seems to rediscover a different part of the pleasure of acting. He is overwrought, worried and late, yet he brings unexpected splendor to the text.

Because, at that exact moment, theatrical convention is abandoned. He is asked to recite *Tomorrow at Dawn* and, as an actor performing

had not seen it coming and, unfortunately, she died shortly after. My first thought was that the project would end there, but Sophie's children, along with the producer, were insistent that the film should be made in memory of their mother. The issue was, who would direct in her place? Quite naturally, there was the suggestion that Pascal Bonitzer, the father of Sophie's children, should make the movie, which made sense to me. As no TV channels besides Canal+ and TV5 Monde agreed to fund the picture, I ended up supporting the film financially through my production company.

The film is your reunion with Pascal Bonitzer, many years after *Rien sur Robert*.

I was very happy on *Rien sur Robert*, which Pascal shot in 1999. There are lines in *Hugo* that could have been written by either of them. A kind of mirror effect, even though they are very





for the camera, I do not have to project for a thousand people. I can recite the poem within myself. It's the camera that comes looking for it. Jovet used to say that the unbeatable thing about film is that it delves into a person's soul. And that scene enables us to break free from theatricality.

Cinema is also the art of perpetuating ghosts, giving life to the departed. In this instance, the ghost of Sophie Fillières hangs over the film.

Undoubtedly. Since Sophie left us, I have performed the show a couple of hundred times. It makes sense. Each time an actor says something, it's alive. My job is to come back to that, very precisely, to give life to what seems to be dead. Niels Arestrup used to say that acting was putting living words in the mouths of those who are gone.

In contrast to the actor, there are three actresses who, to a certain extent, have decided to bring Hugo to account.

Dramatically, that is very interesting. There are two distinct approaches to Hugo: the classical one that my character advocates for, in the name of literary tradition; and the other, more biographical one. He was a great romantic. It was a real thrill to act that out with wonderful scene partners: Suzanne de Baecque, Iris Bry and Louise Orry-Diquéro.

As well as the three actresses, there is his daughter, whom he has not seen for a very



long time.

It's beautiful to act out that scene, where my character says to his 20-year-old daughter, whom he is meeting for the first time, "You're my event, Lisbeth." That sentence encapsulates the mentality of Sophie Fillières. And Victor Hugo.

What do you think Pascal Bonitzer brings to Sophie Fillières's script?

A powerful bloodline. They have in common the significance of dialogue and no directorial flashiness.

How does he direct his actors?

Direct? Big question. There will never be an exact definition of what it means to direct an actor. Maybe it means loving them, or in other instances, hating them. At certain junctures, it means talking to them a lot. At others, it's remaining silent. It's a funny thing that cannot

be reduced to a one-size-fits-all definition. With Pascal Bonitzer, the connection revolves principally around conversations on literature. It's the thrill of shooting with a director, who is not talkative but very shrewd. I think Éric Rohmer cut in during a take once in the six or seven films we shot together, but only after spending whole afternoons at Les Films du Losange talking through the upcoming shoot. With Bruno Dumont, it entails something very peculiar, which is some kind of distance. Part of being an actor is trying to adapt to the huge spectrum of the psychological hues of directors. Imagine how different it is to be directed by filmmakers with such varied identities as Eric Rohmer, François Ozon, Christian Vincent, Philippe Le Guay, Yves Angelo, Anne Fontaine, Claude Lelouche, Anne Le Ny, Christophe Honoré, Nicolas Pariser, Alexandre de la Patellière and Matthieu Delaporte, Guillaume Nicloux, Barbara Schulz and, a few months ago, Martin Provost, to name but a few.

Coming back to Pascal Bonitzer, the film opens with your voice over a black screen, which somehow sets the scene for the rest of the film, the “contradiction” between a theatrical performance and a painful intimacy. Is that where he took you?

Definitely. We had to avoid grandiloquence, but I think my instinct would have told me to do so. It's not a film about a stage actor. It's a film about existence, about a craftsman obsessed by an idea that blurs everything else around him. He's a character between the lines. That's what we needed to find. And Pascal Bonitzer helped me find my way between the lines, a place that becomes increasingly familiar with age. ■

— December 2025







VICTOR HUGO : BIOGRAPHICAL MILESTONES

26 FEBRUARY 1802: Victor Hugo is born in Besançon.

12 OCTOBER 1822: He marries his childhood friend Adèle Foucher. Their marriage lasts forty-two years, until Adèle's death.

28 AUGUST 1824: Their eldest daughter, Léopoldine, is born.

1831: Victor Hugo publishes *The Hunchback of Notre-Dame* (*Notre-Dame-de-Paris*).

1833: He meets the actress Juliette Drouet. She becomes his mistress and remains so until her death in 1883.

4 SEPTEMBER 1843: His daughter Léopoldine dies at the age of nineteen in an accidental drowning. Following this tragedy, Hugo stops publishing for nearly ten years.

1844: He begins a relationship with Léonie d'Aunet, a novelist and explorer.

JULY 1845: The two lovers are caught by the police in the act of adultery after being denounced by Léonie's husband. Hugo, a Peer of France, faces no legal consequences. Léonie d'Aunet is imprisoned for several months, then confined to a convent until the spring of 1846.

BETWEEN 1853 and 1855: Victor Hugo becomes involved in spiritualism and séances using so-called "talking tables" on the island of Jersey. He claims to have communicated with his daughter Léopoldine. During this period, he begins writing *The Book of Tables* (*Le Livre des Tables*), without any intention of publishing it.

OCTOBER 1855: Victor Hugo leaves for Guernsey, where he remains for fifteen years.

APRIL 1856: He publishes the poetry collection *The Contemplations* (*Les Contemplations*), which enjoys great success in France despite his exile following the 1851 coup d'état.

MAY 1856: Victor Hugo purchases Hauteville House in Guernsey. He lives there primarily until 1870. The house is now the Victor Hugo Museum.

1862: He publishes the novel *Les Misérables*, which achieves immense success. The title remains unchanged internationally.

MAY 1885: Victor Hugo dies from pulmonary congestion. He is eighty-three years old.

2014: *The Book of Tables* (*Le Livre des Tables*) is published. Part of Victor Hugo's spiritualist notebooks remains unpublished. ■

CREW

Directed by **PASCAL BONITZER** · Screenplay, adaptation, and dialogue by **SOPHIE FILLIÈRES** · Cinematography by **YVES ANGELO** · Editing by **MONICA COLEMAN**
Assistant director **JUSTINIEN SCHRICKE** · Sound by **DAMIEN LUQUET, SEVERIN ENGLER** · Costumes by **MARIELLE ROBAUT** · Production design by **CHRISTOPHE RUDEL** · Production management by **ISABELLE TILLOU** · Original music by **ALEXEÏ AÏGUI** · Sound editing by **THOMAS DESJONQUÈRES, JULIEN GERBER** · Mixing by **MELISSA PETITJEAN** · A co-production by **CG CINÉMA** and **ASSISE PRODUCTION** · Produced by **CHARLES GILLIBERT, EMMANUELLE GARASSINO** · With the essential support of **CANAL+**, and the participation of **CINÉ+ OCS, TV5MONDE, LES FILMS DU LOSANGE** · With the support of the **LA RÉGION ÎLE-DE-FRANCE** · In partnership with the **CNC, PROCIREP-ANGOA, INDÉFILMS INITIATIVE 13, CINÉCAP 7 DÉVELOPPEMENT, CINÉVENTURE 11, CINÉMAGE 20** · Distribution and international sales by **LES FILMS DU LOSANGE**



CAST

Robert Zucchini	FABRICE LUCHINI
Anabelle	CHIARA MASTROIANNI
Lisbeth	MARIE NARBONNE
Pia	SUZANNE DE BAECQUE
Suzanne	LOUISE ORRY DIQUÉRO
Georgia	IRIS BRY
Cosima	NAIDRA AYADI
Eponine	SARAH TOUFFIC OTHMAN-SCHMITT
The Baker	AGNÈS SOURDILLON
Zach, the security guard	YANNICK CHOIRAT
Mabrouk	DAVID AYALA
Octave	MILO TAFT
Chevallier	ROLAND MENOÙ
The usherette	LAURETTA TREFEU

FABRICE LUCHINI

SELECT FILMOGRAPHY

Fabrice Luchini was born in 1951. Passionate about literature and soul music, he was spotted by Philippe Labro, who gave him his first film role in *Anything Can Happen (Tout peut arriver)*, 1969). He then appeared in *Claire's Knee (Le Genou de Claire)* by Éric Rohmer, a film that established him as the director's favored actor. At the same time, he discovered theatre by enrolling in Jean-Laurent Cochet's acting classes, where he developed a lasting connection to the classical repertoire.

Over more than fifty years, he has appeared in over eighty films, notably *The Discreet One (La Discrète)*, directed by Christian Vincent, which revealed him to a wide audience. He has worked with directors including Claude Lelouch, Cédric Klapisch, Yves Angelo, Philippe Le Guay, Édouard Molinaro, Benoît Jacquot, Pascal Bonitzer, Anne Fontaine, François Ozon, Bruno Dumont, Nicolas Pariser, Alexandre de La Patellière and Matthieu Delaporte, Guillaume Nicloux, Christophe Honoré, and Barbara Schulz.

He is also a major theatre actor. He has performed texts by Samuel Beckett, William Shakespeare, Gustave Flaubert, Sacha Guitry, and Louis-Ferdinand Céline. On stage, he has given readings of La Fontaine, Nietzsche, Baudelaire, Molière, Rimbaud, Victor Hugo, Pascal, Cioran, and Péguy, and has worked under the direction of Bernard Stora, Laurent Terzieff, and Maurice Bénichou. ■

2026 – **Hugo**, Pascal Bonitzer • **Treasure Hunters: On The Tracks Of Khufu**, Barbara Schulz • 2024 – **Marcello mio**, Christophe Honoré • **The Empire**, Bruno Dumont • 2023 – **My Crime**, François Ozon • **The Little One**, Guillaume Nicloux • 2019 - **Alice and the Mayor**, Nicolas Pariser • **The Best Is Yet to Come**, Alexandre de la Patellière et Matthieu Delaporte • **The Mystery of Henri Pick**, Rémi Bezançon • 2018 - **The Emperor of Paris**, Jean-François Richet • **A Man in a Hurry**, Hervé Mimran • 2016 - **Slack Bay**, Bruno Dumont • 2015 - **Courted**, Christian Vincent • **A Promising Start**, Emma Luchini • 2014 - **Gemma Boverly**, Anne Fontaine • 2013 - **Cycling with Molière**, Philippe Le Guay • 2012 - **In the House**, François Ozon • 2011 - **The Women on the 6th Floor**, Philippe Le Guay • **My Father's Guests**, Anne le Ny • 2010 - **Potiche**, François Ozon • 2008 – **The Girl from Monaco**, Anne Fontaine • **Paris**, Cédric Klapisch • 2007 - **Molière**, Laurent Tirard • 2006 - **Jean-Philippe**, Laurent Tuel • 2004 - **Intimate Strangers**, Patrice Leconte • 2003 - **The Cost of Living**, Philippe Le Guay • 2000 - **Barnie and His Little Troubles**, Bruno Chiche • 1999 – **Nothing About Robert**, Pascal Bonitzer • **No Scandal**, Benoît Jacquot • 1997 - **On Guard!**, Philippe de Broca • **So Pure a Breath...**, Yves Angelo • 1996 - **Men, Women: A User's Manual**, Claude Lelouch • 1995 - **Beaumarchais the Scoundrel**, Édouard Molinaro

• 1994 – **Colonel Chabert**, Yves Angelo • 1993 - **All This... for That!**, Claude Lelouch • **The Tree, the Mayor and the Mediatheque**, Éric Rohmer • 1992 - **Little Odds and Ends**, Cédric Klapisch • **The Return of Casanova**, Edouard Niermans • 1990 - **Uranus**, Claude Berri • **The Discreet One**, Christian Vincent • 1988 - **The Color of the Wind**, Pierre Granier-Deferre • **Alouette**, Pierre Zucca • 1987 - **Four Adventures of Reinette and Mirabelle**, Éric Rohmer • 1986 - **Max, My Love**, Nagisa Ôshima • **Family Business**,

Costa-Gavras • 1985 – **Profs**, Patrick Schulman • 1984 – **Full Moon in Paris**, Éric Rohmer • 1980 – **The Aviator's Wife**, Éric Rohmer • 1978 - **Even Kids Get the Blues**, Jean-Louis Daniel • **Perceval the Gallois**, Éric Rohmer • **Violette Nozière**, Claude Chabrol • 1976 - **Vincent Put the Donkey in One Field (and Then in the Other)**, Pierre Zucca • 1974 - **Immoral Tales**, Walerian Borowczyk • 1970 - **Claire's Knee**, Éric Rohmer • 1969 – **Anything Can Happen**, Philippe Labro

CHIARA MASTROIANNI

(SELECT FILMOGRAPHY)

2026 – **Hugo**, Pascal Bonitzer • 2024 - **Marcello mio**, Christophe Honoré • 2023 - **Eureka**, Lisandro Alonso • 2022 - **Other People's Children**, Rebecca Zlotowski • 2020 - **The Girl with a Bracelet**, Stéphane Demoustier • 2019 - **On a Magical Night**, Christophe Honoré • 2018 - **Claire Darling**, Julie Bertuccelli • 2017 - **K.O.**, Fabrice Gobert • 2016 - **Saint Amour**, Gustave Kervern et Benoît Delépine • 2014 - **The Price of Fame**, Xavier Beauvois • 2013 - **Bastards**, Claire Denis • 2012 - **Lines of Wellington**, Valeria Sarmiento • **Augustine**, Alice Winocour • 2011 - **Chicken With Plums**, Marjane Satrapi and Vincent Paronnaud • **The Beloved**, Christophe Honoré • **Americano**, Mathieu Demy • 2009 - **With Friends Like These**, Sophie Fillières • 2009 - **Making Plans for Lena**, Christophe Honoré • **Park**

Benches, Bruno Podalydès • 2008 - **A Christmas Tale**, Arnaud Desplechin • **The Beautiful Person**, Christophe Honoré • 2007 - **Love Songs**, Christophe Honoré • 2003 - **It's Easier for a Camel...**, Valeria Bruni Tedeschi • 2001 - **Carnage**, Mike Figgis • 1999 - **Time Regained**, Raoul Ruiz • **The Letter**, Manoel de Oliveira • 1998 - **For Sale**, Lætitia Masson • 1997 - **Nowhere**, Gregg Araki • 1996 - **Three Lives and Only One Death**, Raoul Ruiz • **Thieves**, André Téchiné • **My Sex Life... or How I Got Into an Argument**, Arnaud Desplechin • 1995 - **Don't Forget You're Going to Die**, Xavier Beauvois • 1994 - **Ready to Wear**, Robert Altman • 1993 - **My Favorite Season**, André Téchiné • 1993 - **Blue Moon/Under the Stars**, Antoine Desrosières • 1987 - **Dark Eyes**, Nikita Mikhalkov



PASCAL BONITZER

Pascal Bonitzer was born in Paris in 1946. He published his first article in *Cahiers du Cinéma* in 1969. A number of his film reviews and critical essays were later collected in volumes such as *The Gaze and the Voice* (10/18, 1976), *The Blind Field* (*Cahiers du Cinéma* / Gallimard, 1981), and *Partial Vision* (Capricci, 2016). In 1976, he co-wrote *I, Pierre Rivière, Having Slaughtered My Mother, My Sister and My Brother...* directed by René Allio, together with Serge Toubiana and Jean Jourdeuilh. In 1977, he went on to write *The Brontë Sisters* for André Téchiné. In 1982, he contributed to the screenwriting of three films: *Cheaters* by Barbet Schroeder, *Liberty Belle* by Pascal Kané, and *Love on the Ground* by Jacques Rivette. This marked the beginning of a long collaboration with Rivette. Bonitzer went on to co-write ten films for him, most often with Christine Laurent, including *Gang of Four* (1987), *La Belle Noiseuse* (1991), *Joan the Maid* (1994), *Up, Down, Fragile* (1996), *Va Savoir* (2000), and *Don't Touch the Axe* (2004). During the same period, he also collaborated on several films by André Téchiné, including *Scene of the Crime*, *The Innocents*, *My Favorite Season*, *Thieves*, and *Changing Times*. For Raoul Ruiz, who had cast him as an actor in *The Suspended Vocation* (1977), Bonitzer wrote *Three Lives and Only One Death* (1995) and *Genealogies of a Crime* (1996). In 1998, he met Raoul Peck, with whom he wrote *Lumumba*. Their collaboration continued with *The Villemin Affair*, a six-episode

television series released in 2006, followed by *Murder in Pacot* (2014) and *The Young Karl Marx* (2016). For Anne Fontaine, he wrote the screenplays for *Gemma Boverly* (2014), *The Innocents* (2016), and *White as Snow* (2018). Pascal Bonitzer directed his first feature film in 1995, *Encore*, starring Jackie Berroyer and Valeria Bruni-Tedeschi. The film was awarded the Jean Vigo Prize in 1996. He then directed seven further films, including *Nothing About Robert* (1998), starring Fabrice Luchini, Sandrine Kiberlain, Michel Piccoli, and Valentina Cervi; *Small Cuts* (2003), with Daniel Auteuil and Kristin Scott Thomas; *I'm Thinking of You* (2005), with Édouard Baer, Charles Berling, Géraldine Pailhas, and Marina de Van; *Looking for Hortense* (2012), with Isabelle Carré, Jean-Pierre Bacri, and Claude Rich; *Right Now* (2016), with Agathe Bonitzer, Vincent Lacoste, Isabelle Huppert, Lambert Wilson, Pascal Greggory, and Julia Faure; *Spellbound* (2019), with Sara Giraudeau, Nicolas Duvauchelle, Anabel Lopez, Iliana Lolic, and Josiane Balasko; and *The Stolen Painting* (2023), with Léa Drucker, Alex Lutz, Nora Hamzawi, Louise Chevillotte, and Arcadi Radeff. He is the father of Agathe Bonitzer, born in 1989, and Ad-am Bonitzer, born in 1998. Their mother was the filmmaker Sophie Fillières, who passed away on 31 July 2023. ■

A man with white hair, wearing a light-colored suit jacket, stands on a stage with his back to the camera, gesturing towards a large, seated audience in a theater. The theater has ornate balconies and is dimly lit, with spotlights on the stage. The audience is densely packed and appears to be listening attentively.

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Photos downloadables at www.filmsdulosange.com