

# Persmap



# MA LOUTE

Een film van Bruno Dumont

*Deze Franse komedie is geregisseerd door Bruno Dumont die eerder genomineerd was voor een Gouden Beer voor zijn film CAMILLE CLAUDEL op het Internationale Filmfestival van Berlijn. In de hoofdrollen Fabrice Luchini (LES FEMMES DU 6ième ETAGE) en Juliette Binoche (CHOCOLAT, THE ENGLISH PATIENT).*

*Het is 1910 in de Slack baai in het noorden van Frankrijk. Misterieuze verdwijningen houden de regio in zijn greep. De beruchte inspecteur Machin en zijn scherpzinnige assistent Malfoy (mis)leiden het onderzoek. Ze belanden middenin de vreemde en verslindende liefdesrelatie tussen 'Ma Loute', de oudste zoon van een bijzondere vissersfamilie en Billie van Peteghem, de jongste telg van een rijke familie uit Lille.*



Speelduur: 122 min. - Land: Frankrijk/Duitsland - Jaar: 2016 - Genre: Drama/Komedie  
Releasedatum bioscoop: 23 juni 2016  
Distributie: Cinéart

Meer informatie over de film:

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*Persmap en foto's staan op: [www.cinéart.nl/pers](http://www.cinéart.nl/pers) - inlog: cinéart / wachtwoord: film*

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## Cast

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André Van Peteghem	Fabrice Luchini
Aude van Peteghem	Juliette Binoche
Isabelle van Peteghem	Valeria Bruni Tedeschi
Christian Van Peteghem	Jean-Luc Vincent
Ma Loute Brufort	Brandon Lavieville
Billie Van Peteghem	Raph
Alfred Machin	Didier Després
Malfoy	Cyril Rigaux
Nadège	Laura Dupré
The Eternal (Brufort Father)	Thierry Lavieville
Gaby van Peteghem	Lauréna Thellier
Blanche Van Peteghem	Manon Royère
The Brufort Mother	Caroline Carbonnier

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## Crew

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<b>Regie</b>	Bruno Dumont
<b>Producenten</b>	Jean Bréhat Rachid Bouchareb Muriel Merlin
<b>Co-producent</b>	Thanassis Karathanos Geneviève Lemal
<b>Scenario</b>	Bruno Dumont
<b>DoP</b>	Guillaume Deffontaines
<b>Licht</b>	
<b>Art director</b>	Riton Dupire-Clément
<b>Regie assistent</b>	Marie Levent Aurélia Hollart Bruno Dumont
<b>Editing</b>	
<b>Muziek</b>	
<b>Geluid</b>	Phillipe Lecoeur
<b>Sound design</b>	
<b>Sound editing</b>	Romain Ozanne
<b>Sound re-recording mixing</b>	Emmanuel Croset
<b>Productie</b>	3B Productions
<b>Co-productie</b>	Twenty Twenty Vision Filmproduktion & Pallas films
<b>In samenwerking met</b>	Memento Films distribution Memento Films International Pictanovo Le Fresnoy
<b>Met hulp van</b>	La Région Des Hauts-De-France

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## Actrice Juliette Binoche

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Juliette Binoche is een Franse actrice, geboren in 1964. Binoche speelt zowel in Engelse als Franse films en verwierf internationale bekendheid met haar rol in THE UNBEARABLE LIGHTNESS OF BEING van Philip Kaufman. Binoches bekendheid groeide nog verder na haar performance in THE ENGLISH PATIENT in 1996, waarvoor zij werd bekroond met een Academy Award en een BAFTA voor de beste vrouwelijke bijrol. Gedurende haar carrière breidde Binoche haar prijzenkast verder uit met diverse internationale nominaties en prijzen, waaronder die van beste actrice op het filmfestival van Venetië voor Kieslowski's THREE COLORS: BLUE. Naast haar werkzaamheden als filmactrice is Binoche ook regelmatig op het toneel te vinden. In 2014 vervulde Binoche de titelrol in het toneelstuk Antigone geregisseerd door Ivo van Hove en in samenwerking met Toneelgroep Amsterdam.

### Selectie uit filmografie

2016 Ma Loute  
2014 Clouds of Sils Maria  
2000 Chocolat  
1996 The English Patient  
1993 Three Colors: Blue  
1988 The Unbearable Lightness of Being

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## Acteur Fabrice Luchini

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Op 1 november 1951 zag Robert Luchini het levenslicht in Parijs. Luchini verving de naam 'Robert' voor 'Fabrice' toen hij op zijn dertiende ging werken in een kapsalon. Per toeval werd Luchini ontdekt in een discotheek, waarna hij zijn eerste rol aangeboden kreeg in de tragikomedie TOUT PEUT ARRIVER. Deze ervaring beviel Luchini en hij besloot zijn acteerprestaties te verbeteren middels het volgen van acteerlessen. Zijn doorbraak kwam in de vroege jaren 90 toen hij de rol van Antoine vertolkte in de film LA DISCRÈTE. Vele successtitels volgden en Luchini maakte faam door films als DANS LA MAISON en POTICHE.

### Selectie uit filmografie

2016 Ma Loute  
2012 Dans la Maison  
2012 Les Femmes du 6<sup>e</sup> Étage  
2010 Potiche  
1990 La Discrète

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## Actrice Valeria Bruni Tedeschi

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In 1964 werd Valeria Bruni Tedeschi geboren in Turijn, waarna zij al op jonge leeftijd samen met haar Italiaanse ouders verhuisde naar Frankrijk. Daar begon zij haar acteercarrière die in een stroomversnelling kwam door Barbosa's LES GENS NORMAUX N'ONT RIEN D'EXCEPTIONNEL, waarvoor Bruni Tedeschi de César award voor de meest veelbelovende actrice in de wacht sleepte. Een aantal jaar geleden besloot Bruni Tedeschi haar acteerwerkzaamheden te combineren met regie en scenario. Het bleek een succesvolle beslissing. In 2013 dong Bruni Tedeschi als enige vrouw mee in de strijd om de Gouden Palm op het Cannes filmfestival met haar film UN CHATEAU EN ITALY.

### Selectie uit filmografie

2016 Ma Loute

2013 Un Chateau en Italie

2004 5x2

2003 Les Sentiments

1993 Les Gens Normaux N'ont Rien d'Exceptionnel

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## Regisseur Bruno Dumont

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Bruno Dumont (Bailleul, 1958) is een Franse en scenarioschrijver. Dumont maakte in 1993 zijn eerste korte film PARIS en in 1997 zijn eerste lange speelfilm: LA VIE DE JÉSUS, die de Camera d'Or Special Mention won op het filmfestival van Cannes van dat jaar. Ook werd de film genomineerd voor César voor Beste Debuutfilm. Tot en met 2013 heeft Dumont zeven lange speelfilms gemaakt, waarvoor hij ook de scenario's schreef. In 1999 won zijn film L'HUMANITÉ de Grand Prix op het Filmfestival van Cannes. In 2013 maakte Dumont de biografische film CAMILLE CLAUDEL 1915 over de Franse beeldhouwster, met voor het eerst een bekende actrice in de hoofdrol, namelijk Juliette Binoche. De films van Dumont tonen vaak extreem veel geweld en seksueel gedrag, die zijn 'gevangen in een zinderende esthetiek'. MA LOUTE is zijn laatste film.

### Filmografie

2016 Ma Loute

2013 Camille Claudel 1915

2011 Hors Satan

2009 Hadewijch

2006 Flandres

2003 Twentynine Palms

1999 L'Humanité

1997 Law Vie de Jésus



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## Director's statement

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### *After LI'L QUINQUIN*

I wanted to make a comedy film, without finding the right note, the right tune. I put this idea on one side for a long time; I made some other films, tackled some other genres. Then Arte asked me to direct a series. I had a free hand to do whatever I wanted, so I decided to embark on a cop comedy, but in my own, somewhat experimental way. I had the intuition that the drama had to drive the humor. So I started with what I knew how to do, what I was familiar with, adding a burlesque, even grotesque dimension. The success of LI'L QUINQUIN gave me confidence, and I wanted to prolong this experience in the cinema, making the most of

the narrative and pictorial advantages offered by the big screen. I wanted MA LOUTE to be both cinematographic and deeply funny. I also wanted to move visibly further away from the supposed naturalism that people have always conferred on my work, despite myself.

### *Memories of MA LOUTE*

While I was looking for a comic story that could take place on the Opal Coast – the region I know well and where I live – I came across some old postcards, in particular some showing the “Passeurs de la baie de la Slack”, those local folk who ferried middle-class people from one bank of the Slack river to the other at the start of the 20th century. That was the starting point of MA LOUTE, what triggered everything: The Bruforts on one side, the Van Peteghems on the other, the love story, and the mysterious disappearances. When I started on the screenplay, I filled in the gaps between these postcards. Unlike LI’L QUINQUIN, which I wrote without knowing if it would be clearly funny, I was now aware of what I was doing, of the comic power of the situations I was thinking up. Comedy supposes a machinery, a mechanism of immediate effectiveness; it is less incantatory and is different to drama, and thus more difficult to create.

### *The challenge of a period film*

The story unfolds in the course of summer 1910. The start of the 20th century marks the emergence of the bourgeoisie, of industry, capitalism, and therefore class struggle. We are dealing with a founding narrative, a primitive film about our age. As spectators today, we know that this world will be turned on its head, that the First World War will break out four years later. For the first time, I had to recreate a landscape that has disappeared. The postcards of MA LOUTE from that time helped in this. Since the story quickly goes off the rails, I wanted a setting that embodies this folly. I remembered the Typhonium in Wissant, a house built in a neo-Egyptian style at the end of the 19th century, itself a “folly”. I wrote the screenplay with that residence in mind. The owners were reticent about welcoming a film shoot. At first, they refused, but then agreed a year later. We filmed the exteriors at the Typhonium, and the interiors in another house that is just as whimsical, dreamt up by some English people in a Tudor style. The final composition of the sets is thus truly fanciful, but not without being drawn from the real.



## *Light of the past*

Filming in digital allows you to go further than 35mm, but the grain of the image doesn't necessarily help for filming the past. Today's spectators have an image of the past – or at least what they think the past looked like – and you have to take that into account so they can believe what they see on the screen. In this case, I wanted to find the colors and warmth in the image which corresponds to the time of the narrative. As a reference, I thought about the Lumière brothers' Autochromes, but at the same time I didn't want to slip into imagery. It was all a question of balance between the present and the past. Digital also brings hyperdefinition to the image, instilling a sort of hyperrealism on this picture of a bygone age, a genuine modernity which, to some degree, gives it the feel of a very current story.

## *The roots of burlesque*

My primary cinematographic reference point was Max Linder, with his sensibility as a French comic with a bourgeois appearance, a little awkward, which is, after all, contemporary with the action in the film. I also looked at the work of Laurel and Hardy, whose physical comedy I particularly like, the bungling, trips and pratfalls. The duo made up of Inspector Machin and his deputy is on exactly the same lines, in terms of their physique, the little guy and the fat one, their clothing, the black suit and bowler hat, on top of which Machin is always falling over, rolling about, even flying through the air. What's more, all the characters in the film are falling over and tripping up, before bouncing back, or even rising up in the case of Valeria Bruni Tedeschi in the miracle scene. It's throwback filmmaking in the sense that the first films were farces and comedies that often put a comic twist on situations or actions belonging to bourgeois culture.

## *The deliberate blurring of genres*

It's a question of embracing all human complexity, the duplicity of people who are capable of doing the best and the worst, and thus make a film that is at once funny, touching, scary, poignant, and suspenseful. The history of cinema is the history of the separation of genres, whereas I want to make people laugh and cry. I love Italian comedy, the great films of Dino Risi and Ettore Scola, like UGLY, DIRTY AND BAD, which succeeds in combining the comic and the tragic, where the very worst inspires laughter, which then acquires a form of nobility. I played the duality card knowing that the coming together of the Bruforts and the Van Peteghems would definitely be explosive. I then bound these opposites with a romantic subplot that I made additionally complex by adding an incongruous dimension. I added an additional layer with the police investigation, which brings suspense and mystery to the narrative. To me, MA LOUTE is nonetheless intended to generate a comic reaction. I was sure that the social aspect would not hold out long to the mounting sense of grotesque.

## *Beyond niceties*

Cinema can go beyond the reasonable; it makes the forbidden possible. The Bruforts are man eaters, preying on the bourgeoisie, and the Van Peteghems are incestuous, linked through interbred, degenerative marriages. Both families are monstrous, each in their own way. As a cineaste, I push these extremes to the limit. The result might have been horrible, unbearable

even, but instead it's funny because the comedy is fed by the tragedy. I deliberately magnify the characteristics into the grotesque in search of the cathartic function that cinema used to have, and seems to have somewhat lost since it became pure entertainment. MA LOUTE goes beyond social and moral niceties, and transgresses taboos to better serve the comedy and give it a real basis. I wanted to find laughs in serious situations, the shadowy zones that I have previously explored in the dramatic idiom in my previous films. I just had to find the right distance to do it; jubilation is cleansing.

### *The start of the trouble*

When I started to write the screenplay, Ma Loute fell in love with a girl, but I soon thought that wasn't very original and wasn't interesting. I've always made movies to explore what I didn't know, so I chose to set up what I'd call a romantic mystification to pose the question of gender, and to bring an extremely contemporary and ambiguous note to a period film. It's not a homosexual love story either. Ma Loute has no doubt about the identity of Billie, whom he genuinely thinks is a girl. The trouble arises from the androgyny, this body which contains opposites. What's more, Billie is continually changing; at times a girl, at times a boy. Film is the ideal place to embody this blurring without applying a moral judgment. When Ma Loute finds out the truth, he hits Billie, but it's not an act aimed against a person of his sex – rather against the person who mystified him. Ma Loute remains disturbed by Billie up until the end and he acts in consequence. The desire is still there, the blurring is deliberate.

### *Musical romanticism*

Music has a capacity to astound that cinema does not. Here, it underscores the romantic dimension of the film because it mainly comes in during the scenes of the relationship between Ma Loute and Billie and transforms it into an extraordinary amorous adventure. I wanted something unusual. I came across a Belgian composer from the end of the 19th century, Guillaume Lekeu (1870-1894), whose scores express the nostalgia of great, very powerful, very orchestral music that evokes Wagner or Mahler, and also heralded a certain modernity. That corresponded to what I was looking for in MA LOUTE: A grandiose and immediate emotion. I have made a lot of films for which the emotion comes after watching them. I used little or no music. Today, I can elicit more of an immediate pleasure in the spectator directly in the theater; in any case, I hope I achieve this. Moreover, MA LOUTE seems to be my most accessible film for the audience. It's a sort of clarification of the previous films. That's nothing to do with the music. In fact, the whole soundtrack has a kind of outrageous expressionism that underpins the images. I've never used sound effects so much in a film.

### *Embodying excessiveness*

The whole film should give the impression of excessiveness and fantasy. The Typhonium embodies this very well, as do the costumes and the props. Everything is from the period, but we added some absurd elements. Once again, it was a matter of bringing out the burlesque from the real. For example, it was the costume which made Fabrice Luchini decide to do the film. He's hunched, twisted in the true meaning of the word. The same goes for Didier Desprès, who plays Inspector Machin. He is entangled in his costume, which is funny.

Valeria Bruni Tedeschi was, on the contrary, very corseted so she would have that very stiff posture which makes the miracle scene even more powerful. In that moment, she seems to be touched by grace – because even the bourgeoisie can have their moment of grace!

### *Some very special effects*

The temporal reality of a period film requires erasing a lot of things nowadays: Planes in the sky, boats in the sea, etc. The dunes were perhaps the only location which corresponds today to how they looked in 1910. I've sometimes used special effects in my previous films, but nothing compared to MA LOUTE. That said, the fragmentation of the work involved in special effects suits me perfectly. It allows me to concentrate on the directing during the shoot, because I know the backdrop is only provisional and it will change in post-production. Since the real was no longer my source of inspiration, I felt very free. In fact, the complexity of such a big production as MA LOUTE doesn't scare me, quite the opposite. It was my calmest shoot.

### *Professional and non-professional actors*

I don't view professional and non-professional actors as opposites, I'm not interested in the question of their status. All actors compose their characters, each in their own way. When I chose Emmanuel Schotté to play the police lieutenant in HUMANITY, he wasn't a cop in real life, so he's playing a role. It's not a documentary. I work the same way with all actors, but certain roles require some more complicated fine-tuning and need actors who can go further in terms of nuance or extravagance. In this instance, I needed virtuosos in composition to bring life to the members of the Van Peteghem family. They are very manufactured characters, so "professional" actors make a natural fit. My approach was the same from the start, and it was entirely normal to bring in Fabrice Luchini on a film like MA LOUTE for the character of André Van Peteghem. I already did the same thing with CAMILLE CLAUDEL 1915: I was telling the story of a woman artist, so I went and found another artist, Juliette Binoche, for this role.



### *The van Peteghem trio*

Fabrice Luchini was the first actor I had in mind for the role of André Van Peteghem. I wanted to meet him early on to be sure he would accept the physical transformation necessary for the character. I told him I wasn't remotely interested in the movies he made; what I was interested in was his qualities as an actor. His craft consists of composing something other than what he is in real life, so I proposed that he become another. He had to be made up and altered physically. I didn't want the spectator to be able to recognize him at first glance. He also changed his way of speaking, he put on an accent. I used the same approach for Juliette Binoche and Valeria Bruni Tedeschi. I was trying to upset them to reveal something in them. They are acrobats. It was fascinating to have them compose eccentric characters and see them confront their fears. After CAMILLE CLAUDEL 1915 I knew that Juliette Binoche could do anything; I could have asked her to play Paul Claudel and she would have managed to be convincing. So I naturally thought of her for the role of Aude Van Peteghem. We took the time to find the right tone between snobbery and exuberance. I had a very precise model in mind, a French tragedian from the 1950s who was incredibly inverted, wrapped up in herself, and thus very funny. Juliette took her composition process a long way. Valeria Bruni Tedeschi had a more buttoned-down character, which is not necessarily in her nature, even if I could see her perfectly in this role. So I had to neutralize her, even rein her in – which she totally understood and accepted.

### *In search of Me Loute and Billie*

They are two young people from the North, who I found in that region. Brandon Lavieville, who plays Ma Loute, quickly made the role his own. I'd already hired his father to play the head of the Brufort family. I really liked his face. I had him do some screen tests to make sure he wasn't afraid of the camera, that he had the necessary verve, and that he could act. Billie was harder to find. I looked in Paris, and in the North. It's obviously a complicated character due to his nature. I met transsexuals, genuine androgynous people, boy and girls, LGBT associations, etc. I traveled a lot and went down a classic path, which took seven or eight months until I met Raph. This was the right person, at the same time very masculine and very sensitive, who was 16 at this time of the shoot, and who bore all the ambiguity required for the film.