

# Persmap



**GOUDEN PALM**  
FILMFESTIVAL CANNES 2013

WILD BUNCH en QUAT'SOUS FILMS PRESENTENT



Léa Seydoux, Adèle Exarchopoulos

# la vie d'Adèle

EEN FILM VAN  
**ABDELLATIF KECHICHE**

CHAPITRES 1 & 2

VRIJ GEÏNSPIREERD OP DE GRAPHIC NOVEL «BLAUW IS EEN WARME KLEUR»

VAN **JULIE MAROH** (PUBLICEERD DOOR UITGEVERIJ BLENAT)

REGISSEUR ABDELLATIF KECHICHE | SCENARIO ABDELLATIF KECHICHE & GABRIEL LACOSTE | MONTAŽE ABDELLATIF KECHICHE | MUSIEK SAÛL YANIV | KOSTUUMS JESSICA LEBLANC | HAAR JEANNE CHENY | MONTAŽE JESSICA LEBLANC | PRODUKTIE WILD BUNCH & QUAT'SOUS FILMS | VERLENDE WERKERS: FRANCISZ CINEMA, SCOPE PICTURES, VERTIGO FILMS, RTBF | LEVENDE WERKERS: FABRIS POCHET, ROJANO POZLAIRE | VERLENDE WERKERS: FRANCISZ CINEMA, SCOPE PICTURES, VERTIGO FILMS, RTBF | LEVENDE WERKERS: COCAL, CEEB, FRANCE TELEVISIONS, FRONTOON, FRONTOON PICTURES, LE CONSEIL NATIONAL, MOTO MAG-DE-CLUB, VERLENDE WERKERS: LE CMC

Wild Bunch



**10 OKTOBER IN DE BIOSCOOP**



# LA VIE D'ADÈLE

Chapitres 1 & 2



Winnaar Gouden Palm 2013

**Een film van Abdellatif Kechiche**

*Een coming-of-age drama gebaseerd op de graphic novel van Julie Maroh. De 15-jarige Adèle is zeker van twee dingen: ze is een meisje en meisjes gaan uit met jongens. Maar wanneer ze Emma ontmoet, een jonge vrouw met blauw haar, wordt haar hele leven op z'n kop gezet. Emma geeft Adèle de kans om haar verlangens te ontdekken, om zich te laten gelden als vrouw en als volwassene. Een ontroerend film over het geluk en verdriet van een eerste grote liefde, en alles wat daar bij hoort.*



Land: Frankrijk – Jaar: 2013 – Genre: Drama – Speelduur: 187 min.

Releasedatum: 10 oktober 2013

Distributie: Cinéart

Meer informatie over de film:

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*Persmap en foto's staan op: [www.cinéart.nl](http://www.cinéart.nl)*

*Persrubriek - inlog: cinéart / wachtwoord: film*

## CAST

Emma	Léa SEYDOUX
Adèle	Adèle EXARCHOPOULOS
Samir	Salim KECHIOUCHE
Lise	Mona WALRAVENS
Thomas	Jérémie LAHEURTE
Béatrice	Alma JODOROWSKY
Adèle's Father	Aurélien RECOING
Adèle's Mother	Catherine SALÉE
Amélie	Fanny MAURIN
Antoine	Benjamin SIKSOU
Valentin	Sandor FUNTEK



### **Juryvoorzitter Steven Spielberg (filmfestival Cannes) over LA VIE D'ADÈLE:**

*"[It is] a great love story that made all of us feel privileged to be a fly on the wall, to see this story of deep love and deep heartbreak evolve from the beginning. [...] The director didn't put any constraints on the narrative. He let the scenes play in real life, and we were absolutely spellbound."*

Bron: [entertainment.time.com](http://entertainment.time.com)

# CREW

Directed by Abdellatif KECHICHE  
Screenplay Abdellatif KECHICHE and Ghalya LACROIX  
Freely adapted from Le bleu est une couleur chaude  
by Julie MAROH - éditions Glénat

DP Sofian EL FANI  
Sound Jérôme CHENEVOY  
Editors Albertine LASTERA  
Camille TOUBKIS  
Jean-Marie LENGELLÉ  
Ghalya LACROIX

Supervising Sound Editor Patrick HUBARD  
Sound Editors Fabien POCHET  
Roland VOGLAIRE

Production Sound Mixer Jean-Paul HURIER  
Mixer Yoann NALLET  
Color Grading Marc BOUCROT  
Elie AKOKA

1st Assistant Director Roxane GUIGA  
Casting Director Roxane GUIGA  
Production Manager Diana ANGULO  
Post-production Manager Antoine RABATE  
Produced by ALCATRAZ FILMS  
Olivier THERY LAPINEY  
Laurence CLERC

Executive Producers QUAT'SOUS FILMS  
Abdellatif KECHICHE  
WILD BUNCH  
Vincent MARAVAL  
Brahim CHIOUA

Coproduction FRANCE 2 CINÉMA  
SCOPE PICTURES - Geneviève LEMAL  
VERTIGO FILMS - Andrès MARTIN  
RTBF

With the collaboration of CANAL+  
CINÉ+  
FRANCE 2

With the support of EURIMAGES  
PICTANOVO RÉGION NORD PAS DE CALAIS

In partnership with CNC

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## Abdellatif Kechiche (director)

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### Biografie

7 december 1960, Tunis, Tunesië

Abdellatif Kechiche is een Frans-Tunesische acteur, filmregisseur, scenarioschrijver en producer. In 2000 debuteerde hij met de film *LA FAUTE À VOLTAIRE*, waarvoor hij ook het scenario schreef. De films van Kechiche vallen regelmatig in de prijzen. Met zijn tweede film *L'ESQUIVE* won hij een César voor beste film en beste regie. Zijn derde film *LA GRAINE ET LE MULET* won zowel de Speciale Prijs van de Jury op het Filmfestival van Venetië als Césars voor beste film en beste regie. In 2013 won zijn laatste film *LA VIE D'ADÈLE* de Gouden Palm op het Filmfestival van Cannes.

Zijn handelsmerk is dat hij regelmatig amateur acteurs cast. Verder wordt hij o.a. geïnspireerd door de films van de Japanse regisseur Yasujiro Ozu.



### Filmografie

2013	LA VIE D'ADÈLE
2010	VÉNUM NOIRE
2008	SUEUR (SHORT)
2007	LA GRAINE ET LE MULET
2003	L'ESQUIVE
2000	LA FAUTE À VOLTAIRE

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# An Interview with Abdellatif Kechiche

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## **Why did you choose to adapt Julie Maroh's graphic novel "Le bleu est une couleur chaude" ("Blue Angel") for your fifth film?**

The film is very loosely adapted from the graphic novel. It was the combination of reading the graphic novel and a film project I've had in mind for a long time that triggered my desire to make "Blue is the Warmest Colour". Since "Games of Love and Chance" [2003] I have had a project for a screenplay about the career of female French teacher passionate about theatre. I was interested in developing a female character who was passionate about her professional life and wanted to pass on her enthusiasm. At the same time this teacher had to take on the repercussions of her private life on her work - her loves, her bereavements and her break-ups. I met many such teachers, men and women, while making "Games of Love and Chance". I was moved by the way they lived their vocation. They were true artists, who felt very strongly about reading, painting, writing... Each of us remembers that turning point in our school life when a passionate teacher took us to see this film, or encouraged us to read that book, and perhaps instilled the seeds of a vocation in us. But in the end my screenplay never reached fruition. So when I came across Julie Maroh's graphic novel, the story of absolute love between two women and, at the same time, of a young woman becoming a schoolteacher, I saw how I could link these two projects.

## **Vocation is a strong theme for the two lead characters in your film – painting for one, teaching for the other.**

I find this notion of vocation entirely legitimate and honourable, and all the more so since these are anonymous, selfless vocations. It's not about trying to secure the recognition of others. I'm full of admiration for these teachers who are deeply engaged with the progress of their students. It becomes part of their lives, the thing that gives them satisfaction.

## **Your film is first and foremost a love story between two women.**

Telling a love story between two women means to work with two actresses to the fullest; this kind of work excites me deeply and it's becoming more and more important in my film career.

I ask myself, what was it about this story from the graphic novel that was most inspiring, what was the spark? The illustrated panels showing naked bodies? It's possible. In the end I don't know the precise motivations.

## **How did you choose your actresses, Léa Seydoux and Adèle Exarchopoulos?**

First I met Léa Seydoux for the role of Emma. She shared her character's beauty, voice, intelligence and freedom. But what was decisive during our meeting was her take on society: she's very much tuned in to the world around her. She possesses a real social awareness, she has a real engagement with the world, very similar to my own. I was able to realise to how great an extent, as I spent a whole year with her between the time she was chosen for the role and the end of shooting.

I also thought there was something that could be described as quite 'Arabic' about Léa, something of an Arabic soul. She told me later she has Arabic halfbrothers, which I didn't know. Léa has a way of going through life fully aware of what's happening. It's also a way of accepting life's vicissitudes. It has something to do with nomadism, wandering, and with melancholy, and what we call 'mektoub'. Léa is tinged with all this, with this way of going through the world.

## **And Adèle Exarchopoulos?**

We organised a huge casting and I chose Adèle the minute I saw her. I had taken her for lunch at a brasserie. She ordered lemon tart and when I saw the way she ate it I thought: "It's her! Very much

“within her senses”, her way of moving her mouth, of chewing... Her mouth was a very important element in this film – in fact, both characters’ mouths were decisive, and for very human reasons. They provoke all sorts of feelings and sensations. Something in a face touches us: a nose, a mouth... For me this is the beginning of everything...

**Why did you decide to change the name of one of the characters from Clémentine to Adèle?**

Clémentine became Adèle because I wanted to keep the name of my actress. It didn’t bother her. I think it even helped her merge with her character, and I with her. It’s also a matter of sound: Adèle, Emma, Léa are all light, ethereal names. Of course, it’s subjective. And then there’s the fact that Adèle means ‘justice’ in Arabic, which I liked a lot.

**‘[Social] justice’ is an important word with regard to all your films. Here, is it conveyed by a vision of the two different classes to which the characters belong?**

It is indeed one of the recurring themes in my films, and becoming almost an obsession: where is the social difference? Perhaps it’s a finger on the pulse of a world to which I feel I belong, the class to which Adèle also belongs - the working class.

Emma belongs to an elite: intellectual, artistic. Each of my heroines is confined to her social class. The difficulties they have with their relationship, that which causes them to break up and ultimately what the film is about, the block in their relationship that finally causes the rupture, is their social difference, since it generates a difference in their personal aspirations. It’s not at all their homosexuality, which would be more or less tolerated, or understood, by the world around them.

**Why did you choose to treat homosexuality as a love like any other, with no specific demands, given that society can sometimes be intolerant?**

I had nothing militant to say about homosexuality. I didn’t try to define it, and at no point during the process of making of the film did I say to myself: “Yes, but these are two women...” I felt rather that I was telling the story of a couple. I didn’t see why I should talk specifically about homosexuality, especially since the best way would be - if I had to have a discourse on the subject - not to... to film it like any other love story, with all the beauty that this involves.

**But it can only have a powerful and positive impact that you - a French citizen of Arab origins (where homosexuality is not always accepted) - should chose to direct such a story.**

Once the film was completed I thought: “This is going to do Tunisian youth some good.” A revolution isn’t complete unless it’s also a sexual revolution.

**The sex scenes are essential to explain the powerful love between your two heroines. How did you approach them?**

What I was trying to do when we were shooting these scenes was to film what I found beautiful. So we shot them like paintings, like sculptures. We spent a lot of time lighting them to ensure they would look beautiful; after, the innate choreography of the loving bodies took care of the rest, very naturally. They had to be made aesthetically beautiful while keeping the sexual dimension. We tried many different things; we worked hard. We talked a lot but in the end discussions led nowhere. You talk a lot on set but ultimately what you say doesn’t matter that much because it’s so intellectualised, whereas reality is more intuitive.

**The theme of romantic loneliness follows the theme of love.**

The theme of breaking up, the emptiness you can feel, the loneliness you experience when you’re no longer loved, the bereavement you go through - everyone has known this. Everyone feels it, and no one can explain the pain it can create, but what interests me is that, despite the pain, life goes on and what must be accomplished goes on. For me, that’s why Adèle’s character is heroic. She takes it all upon herself and continues to fulfil that for which she was destined.



**The loneliness triggered by heartache leads to courage, a theme that also seems to interest you in this film.**

I greatly admire the character of Adèle: this free woman, courageous, devoted and strong. Adèle is devastated by her sorrow but doesn't once let it show in her work as a schoolteacher. She copes. Whenever I see courage like this in someone, it troubles me. Personally I don't feel courageous, but I hold on to the idea. I often see it in young women, this strength, this self-affirmation. It reminded me - without my wanting to compare myself to him in any way - of Marivaux, and in particular of "La vie de Marianne", with its orphan heroine so determined and full of courage in the face of hardship. There is a kinship with the way I saw Adèle.

**Your cinematic style is also noticeable - a real endeavour to have the acting as natural as possible. How do you achieve this?**

It is important that what is conveyed by images should be natural, and even though there's always fabrication, it must be as little as possible. It's a process of seeing how close you can get to "the truth" of a character, of trying to get rid of the acting, while knowing you never really quite get rid of it.

**This is even more pronounced in the group scenes where the exchanges between the characters seem improvised. Is there any improvisation involved?**

In these group sequences the text, the lines, are very precisely written. They exist but I try - I don't feel I have quite succeeded yet - not to have a predefined rhythm. I try to find the rhythm while we are shooting since I have difficulty with rhythm in the screenplay, even regarding the plot structure. When I'm on set I need to break free of that principle, the principle of the screenplay that must be respected at all cost. I prefer to move towards others with my lines, to be open to something else, and not be get stuck on what is written. So when it comes to these kinds of scenes, everything is open. Lines disappear and the writing continues during shooting. I feel very comfortable with these scenes. They are constantly being re-created, to get the actors to react to each other. That amuses me.

**Now the film is completed. What has it given you?**

It didn't give me any answers. On the contrary, it has multiplied my questions and uncertainties about the feminine principle - the principle of life, of hope, of mystery. I have the feeling that perhaps one day I will find an answer.

**Is that the reason for the film's subtitle "Chapters 1 and 2"?**

Chapters 1 and 2 because I don't yet know the other chapters. I'd really like Adèle to tell me what happens next.

**Is Adèle your Antoine Doinel? [Truffaut's hero and alter ego played by Jean-Pierre Léaud in several of his films]**

Antoine Doinel, I admit it has crossed my mind.



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# Léa Seydoux

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## Biografie

1 juli 1985, Parijs, Frankrijk

Léa Seydoux is een Franse actrice en model. Ze is de kleindochter van Jérôme Seydoux, de voorzitter van Pathé. Haar eerste bekendere rol was in 2008 in de film *LA BELLE PERSONNE*. Hiervoor werd ze in 2009 genomineerd voor een César Award voor meest veelbelovende actrice. Na deze rol is ze in een aantal grote Amerikaanse films te zien geweest, waaronder *ROBIN HOOD* van Ridley Scott, *MIDNIGHT IN PARIS* van Woody Allen en *MISSION IMPOSSIBLE – GHOST PROTOCOL* van Brad Bird. Voor haar rol in *LA VIE D'ADELE* hebben zij en haar tegenspeelster Adèle Exarchopoulos, naast de regisseur zelf, ook een Gouden Palm gewonnen. De enige vrouw die hiervoor ooit deze award heeft gewonnen is de regisseuse Jane Campion.

## Filmografie

2013	LA VIE D'ADÈLE	Abdellatif Kechiche
	GRAND CENTRAL	Rebecca Zlotowski
	PRADA: CANDY (SHORT)	Wes Anderson en Roman Coppola
2012	L'ENFANT D'EN HAUT	Ursula Meier
	LES ADIEUX À LA REINE	Benoît Jacquot
2011	MISSION: IMPOSSIBLE - GHOST PROTOCOL	Brad Bird
	TIME DOESN'T STAND STILL (SHORT)	Asa Mader en Benjamin Millepied
	MISTÉRIOS DE LISBOA (TV MINI-SERIES)	
	MIDNIGHT IN PARIS	Woody Allen
	LE ROMAN DE MA FEMME	Jamshed Usmonov
2010	MISTÉRIOS DE LISBOA	Raoul Ruiz
	ROSES À CRÉDIT	Amos Gitai
	PETIT TAILLEUR (SHORT)	Louis Garrel
	BELLE ÉPINE	Rebecca Zlotowski
	ROBIN HOOD	Ridley Scott
	SANS LAISSER DE TRACES	Grégoire Vigneron
2009	PLEIN SUD	Sébastien Lifshitz
	LOURDES	Jessica Hausner
	INGLOURIOUS BASTERDS	Quentin Tarantino

	DES ILLUSIONS	Etienne Faure
2008	LA BELLE PERSONNE	Christophe Honoré
	DES POUPÉES ET DES ANGES	Nora Hamdi
	DE LA GUERRE	Bertrand Bonello
	LES VACANCES DE CLÉMENCE (TV MOVIE)	Michel Andrieu
2007	13 FRENCH STREET	Jean-Pierre Mocky
	UNE VIEILLE MAÎTRESSE	Catherine Breillat
2006	MES COPINES	Sylvie Ayme

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## Adèle Exarchopoulos

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### Biografie

22 november 1993, Parijs, Frankrijk

Adèle Exarchopoulos is een Franse actrice met een Griekse achtergrond. Vanaf haar negende is ze begonnen met films kijken en het nemen van acteerlessen. Als twaalfjarige speelde zij haar eerste rol in de film *BOXES* en alweer een jaar later in de film *LES ENFANTS DE TIMPELBACH*. Na de film *LA RAFLE* met Jean Reno is ze meer doorgebroken bij het grotere publiek. Uiteindelijk is haar echte doorbraak door de film *LA VIE D'ADELE*. Voor deze rol won ze een Gouden Palm op het filmfestival van Cannes.

### Filmografie

2013	LA VIE D'ADÈLE	Abdellatif Kechiche
	I USED TO BE DARKER	Matthew Porterfield
2012	DES MORCEAUX DE MOI	Nolwenn Lemesle
2011	CARRÉ BLANC	Jean-Baptiste Léonetti
	CHEZ GINO	Samuel Benchetrit
2010	TÊTE DE TURC	Pascal Elbé
	LA RAFLE	Rose Bosch
2008	LES ENFANTS DE TIMPELBACH	Nicolas Bary
2007	BOXES	Jane Birkin

