
INHOUD

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L'HIVER DERNIER

Een film van John Shank

Johann is op zichzelf aangewezen als hij de boerderij van zijn familie erft. Als cowboy in een verlaten omgeving verkent hij de wortels van zijn bestaan en realiseert zich dat hij op het punt staat alles in het leven te verliezen. In een tijdperk van globalisatie blijkt de beoogde charme van het platteland nog steeds pijn, hoop en hard werken.

www.hiverdernier.com

Land: Frankrijk, Speelduur: 103 min,
Formaat: 35mm, Scope, Dolby Digital SRD, French



IFFR Bright Future 2012

Geselecteerd Venice Days - Venetië Film Festival 2011 & Toronto Film Festival 2011

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Persrubriek inlog: [cinéart](#) / wachtwoord: film

WOORD VAN DE REGISSEUR

A long time ago, there was a world. A world that was given to me, a world presenting itself to me, a world that provided for all my needs. I was part of a community. A community that had its own way of doing things, its own way of being, its own way of facing up to the world, relying on a higher law. Its laws were immutable, rooted in ancestral traditions, since time immemorial. Later on in my life, there came a tear, a time of open wounds and unbearable uprooting. I can recall a feeling of danger threatening all that was familiar to me, threatening the world that protected me, that I had always felt safe in. I am bound, whether I like it or not, to a place, to men and women, to gestures and rituals that have determined my existence and my position in the world. But this heritage, that has been handed down to me, with so much love and generosity, has made of me a man partially unadjusted to today's world. It is a burden, a wound that is part of me, and it is part of my body. And yet at the same time, it is this same heritage that underpins my spiritual life. With this film, I want to tell the story of Johann, a man bearing on his shoulders two different heritages, one of them material, the other spiritual. Both heritages are embodied in the same elements, the same gestures and the same places, deeply rooted in the realities of the rural life that bring immense joy to Johann, but at the same time, wear him out. Even though closely intertwined with the material burden he has inherited, his spiritual heritage hides something of an infinitely vaster and more singular dimension. His spiritual existence is linked to his very own and personal relationship to the living beings and the nature that surrounds him. Apart from his belonging to a long line of farmers and a close knit rural community, Johann feels bound to the vaster and larger Natural universe that surrounds him. In this vaster universe, he feels needed. He has a purpose. But what is to become of this man's life, of his spiritual existence, if the objects and elements, gestures and rituals that carry him, that seem to be his support, are taken away? Johann is gradually forced to fight harder and harder to preserve his heritage, concealing his difficulties from those who surround him, trying to cling to the world slipping away from beneath his feet, and feeling the elements of his own personal mythology begin to fall to pieces. His inability to let go of his roots, plunges him into a violent uprooting, far more violent than the pain caused by material loss of his childhood home, and the disappearance of the only world he has ever known. His spiritual existence is slowly being smothered. My aim with this film is not to accurately portray the sociological reality of the contemporary rural world. I will draw on the realities of this world, its geography, its space, as well as the place man and nature take in it, to bring out the deep internal conflict running through Johann's veins. I want to embody this story in few words and simple gestures. I want to embody this story in the rising of the very first light of day and the dawning of night. In the coming of winter and its first flakes of snow. In the face of a young man and the relentless work of his hands and body. In the heavy drops of rain slapping faces. In the body of a man carrying the weight of his sister in his arms. In a man hiding in bushes, watching his home and his land from afar. I want to embody this story in the turning off of a bedside light, when the body of a loved one dissolves into darkness.

John Shank

CAST

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|-----------|------------------------|
| Johann | Vincent Rottiers |
| Julie | Anaïs Demoustier |
| Marie | Florence Loiret Caille |
| Madeleine | Aurore Clément |
| Helier | Michel Subor |



CREW

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|----------------------|-----------------------|
| Regisseur & scenario | John Shank |
| In samenwerking met | Vincent Pymiro |
| | François Pirot |
| Producenten | Tarantula |
| | Silex Films |
| | Limited Adventures |
| Co-producenten | PCT Cinéma Télévision |
| | Solaire Films |
| Fotografie | Hichame Alaouie |
| | Antoine Parouty |
| Productie-ontwerp | Anna Falgueres |
| Muziek | Christophe Giovannoni |
| Kleding | Marie Morel |
| Montage | Yannick Leroy |
| Geluidsmix | Franco Piscopo |
| | Emmanuel de Boissieu |
| Originele muziek | D.A.A.U |