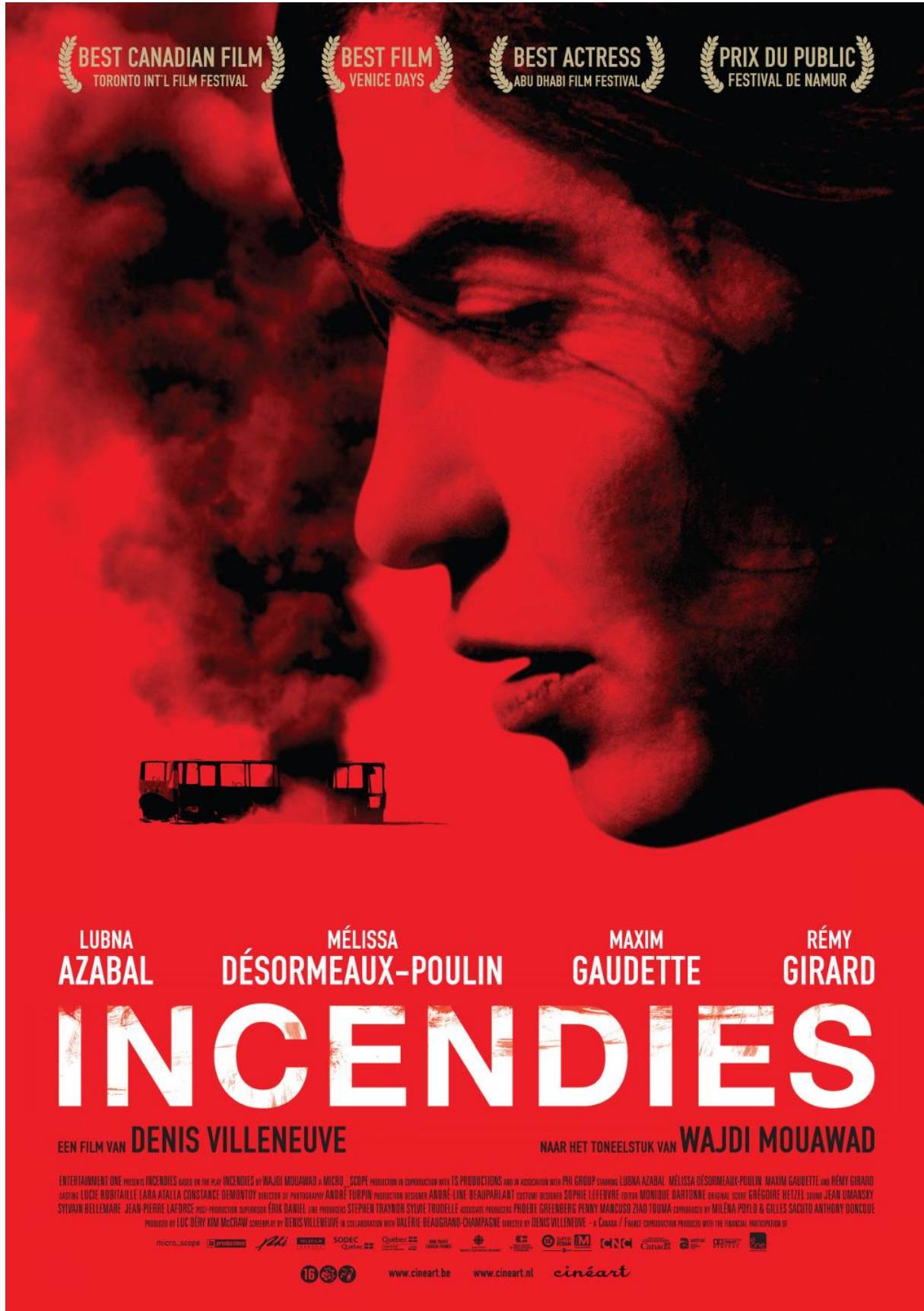


Persmap



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INCENDIES

Een film van Denis Villeneuve

Canada · 2010 · Colour · 130 min

Lubna Azabal
Mélissa Désormeaux-Poulin
Maxim Gaudette
Rémy Girard

De tweeling Jeanne en Simon Marwan is verbijsterd wanneer zij bij de notaris twee brieven ontvangen van hun overleden moeder Nawal. Eén brief is gericht aan hun vader, van wie ze dachten dat hij overleden was en één is voor hun broer, van wiens bestaan ze niets afwisten. Ze vertrekken naar het Midden-Oosten om meer te weten te komen over hun familiegeschiedenis. Hier ontdekken ze het tragische lot van hun moeder, dat zowel getekend was door oorlog en haat, als door de moed van een uitzonderlijke vrouw.

'Incendies' is een adaptatie van het succesvolle theaterstuk 'Incendies' van Wajdi Mouawad. In Nederland is dit theaterstuk als 'Branden' opgevoerd door het Ro Theater onder leiding van Alize Zandwijk.



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CAST

Nawal Marwan	Lubna AZABAL
Jeanne Marwan	Mélissa DÉSORMEAUX-POULIN
Simon Marwan	Maxim GAUDETTE
Notary Jean Lebel	Rémy GIRARD
Abou Tarek	Abdelghafour ELAAZIZ
Notary Maddad	Allen ALTMAN
Chamseddine	Mohamed MAJD
Fahim	Nabil SAWALHA
Maïka	Baya BELAL



CREW

Director and screenwriter
Denis VILLENEUVE

Based on a stage play by Wajdi MOUAWAD

Script Coach Valérie BEAUGRAND-CHAMPAGNE

Producers Luc DÉRY, Kim McCRAW
Co-producers Miléna POYLO & Gilles SACUTO, Anthony DONCQUE
Associate Producers Phoebe GREENBERG, Penny MANCUSO, Ziad TOUMA
Line Producers Sylvie TRUDELLE, Stephen TRAYNOR

Director of Photography André TURPIN
Editor Monique DARTONNE

Production Design André-Line BEAUPARLANT
Costumes Design Sophie LEFEBVRE

Original Score Grégoire HETZEL

Sound Engineer Jean UMANSKY
Sound Design Sylvain BELLEMARE
Mix Jean-Pierre LAFORCE

Casting Lucie ROBITAILLE, Lara ATALLA,

Constance DEMONTOY

Production (Canada) micro_scope
Co-production (France) TS Productions
Associate Producer (Canada) Phi Group

Distribution (Canada) Les Films Christal, Les Films Séville
International Sales Entertainment one

LONG SYNOPSIS UK

When notary Lebel (Rémy Girard) sits down with Jeanne and Simon Marwan (Mélissa Désormeaux-Poulin, Maxim Gaudette) to read them their mother's will Nawal (Lubna Azabal), the twins are stunned to receive a pair of envelopes – one for the father they thought was dead and another for a brother they didn't know existed.

In this enigmatic inheritance, Jeanne sees the key to Nawal's retreat into unexplained silence during the final weeks of her life. She immediately decides to go to the Middle East to dig into a family history of which she knows next to nothing.

Simon is unmoved by the posthumous mind games of a mother who was always distant and cold. However, the love he has for his sister is strong, and he soon joins her in combing their ancestral homeland in search of a Nawal who is very different from the mother they knew.

With Lebel's help, the twins piece together the story of the woman who brought them into the world, discovering a tragic fate forever marked by war and hatred as well as the courage of an exceptional woman.

An adaptation of Wajdi Mouawad's hit play, *Incendies*, is a deeply moving coming-of-age story that brings the horror of war to a starkly personal level, delivering a powerful and poetic testament to the indelible scars of the cycle of violence, and the uncanny power of the will to survive.



INTERVIEW WITH DENIS VILLENEUVE



How did you discover Wajdi Mouawad's play and what were your first impressions?

The same impression as when I first saw *Apocalypse Now* – astonished. The play was staged in a very small theatre – Le Théâtre des 4 Sous. I was sitting in the second row, as I'd bought the last tickets for the final performance. The script was like a punch in the jaw and I emerged from the theatre on shaky knees. Right away I knew I was going to make it into a movie.

The movie is visually sumptuous and truly cinematic. How did you foresee that the play had such visual potential?

Incendies has a script like a great classical composer's score: it directly inspires

striking images. Moreover, Wajdi's staging is riddled with very powerful theatrical images, of a rare beauty. I couldn't use them because they belonged to the theatrical alphabet, but I was able to go back to their source and translate them into film language. Wajdi provided me some helpful keys.

How were you able to convince Wajdi that it was indeed possible to transfer *INCENDIES* from the stage to the screen?

Wajdi agreed to lend me *Incendies* after reading the rough draft of about fifty pages I sent him. He gave me the best present possible – creative freedom. He simply gave me carte blanche. I think it is the only way to do a successful adaptation. The author has to allow you to make your own errors.

Neither the film nor the play explicitly names the Middle Eastern country where the story is set. Can you comment on this?

Beirut or Daresh? This question haunted me throughout the process of adapting the script to the screen. I decided to follow the play's lead and set my film in an imaginary space like Costa Gavras's "*Z*" so as to free it from any political bias. The film is about politics but is also apolitical. The play's purpose was to delve into the subject of anger and not to fuel such anger. And the setting of *Incendies* is a historical minefield.

***INCENDIES* is dramatic to the point of being almost operatic. The boldness actually makes the material truly tragic and elevating, rather than hopelessly sad and melodramatic. What inspired you to make a film where emotions are played so strongly?**

To transpose such a dramatic text to the screen while avoiding melodrama, I opted for the sobriety of raw realism, while retaining the mythological factor in the play via natural light and shadows. Emotion had to avoid being an end in itself but a means of achieving the catharsis effect sought. *INCENDIES* is also Jeanne and Simon's journey towards the source of their mother's hatred. This is a very universal quest and it touches me deeply. But I admit that it took a long time to achieve the film's dramatic balance in the screenplay. Each sequence could have inspired a feature film!

***INCENDIES* has a stunning cast. How did you find all these great actors?**

INCENDIES has a cast drawing on some professional actors and several non-professional actors located in Jordan. Lara Attala, the Jordanian casting director, wanted to approach Iraqi refugees to

offer them work. They contributed a great deal to the movie. The challenge was to work on everyone's accents and aim for an Arabic accent from the Golan region. Some of the professional actors were North African and had to practically learn another language to be credible.

I saw Lubna Azabal in *Paradise Now* by Hani abu-Assad and *Exiles* by Tony Gatlif. Constance DeMontefoy, the Paris casting director, suggested that I meet Lubna. She is an extraordinary actress with Nawal's natural strength and fire in her belly. Lubna is Nawal.

Casting the twins was an arduous process. Mélissa Desormeaux-Poulin turned up after a very long process. I looked for Simon everywhere and finally found him very close by: Maxim Gaudette who had appeared in my previous film. I'm very proud of the actors' work in *Incendies*.

Viewers with little or no background on the politics of religion in this unnamed Middle Eastern country in *INCENDIES* may find it sometimes difficult to figure out whose side Nawal Marwan really is on. In many scenes, your visual language pervades even more a sense of vagueness and unfamiliarity. Somehow, the unknown and lack of knowledge plays to the film's advantage. Can you comment on that?

I deliberately created a political maelstrom around Nawal. The wars that have wracked this region sometimes involved as many as 17 different factions with alliances and betrayals of a baffling complexity for neophytes.

To remain faithful to this reality, the political situation had to remain complex without undermining the

storyline. Viewers of the film need to understand the gist of what can be understood while accepting that the situation has become too complex to be boiled down to black and white.

ABOUT THE PLAY

Directed by Wajdi Mouawad, *Incendies* premiered in France on March 14, 2003 at the Hexagone Scène Nationale in Meylan, and in Quebec on May 23, 2003 at Théâtre de Quat'sous as part of the 10th Festival de théâtre des Amériques. Part of the original cast included Andrée Laplante (Nawal), Isabelle Leblanc (Jeanne), Reda Guerenik (Simon), Richard Thériault (Hermile Lebel) and Éric Bernier (Nihad).

Since its original production, the play has been staged in Canada (under the English title *Scorched*), France, Belgium, Switzerland, Finland, Holland, Japan, Mexico, Germany, Spain, the United States, Australia, Estonia, and Italy.

The play received many awards including the SACD's "Prix de la Francophonie" in 2004 and the French "Syndicat de la critique" Prize for Best Play in 2004.



BIOGRAPHIES

DENIS VILLENEUVE: director and screenwriter

Often pegged as one of the most talented filmmakers of his generation, Denis Villeneuve has managed to compel both critics and audiences with his unique visual style and fresh approach to storytelling.

His debut feature, *Un 32 août sur Terre* (August 32nd on Earth), was selected by over thirty-five international film festivals in 1998, and was part of Cannes' Un Certain Regard, Telluride and Toronto's official selections.

In 2000, his follow-up *Maëlstrom* is selected by Sundance, Toronto and over thirty other film festivals around the world. The film received over twenty-five international awards, including the prestigious FIPRESCI and SACD awards at the 2001 Berlin Film Festival. At home, the film won 9 Jutra and 5 Genie Awards and once again, represented Canada at the Academy Awards.

In 2008, his short film *Next Floor* wins the Canal+ Award for Best Short Film at the Cannes' Critics Week. The film is also shown in more than 150 festivals around the world where it received more than 50 awards.

In 2009, *Polytechnique*, his third feature, was released. After a premiere at Cannes' Director's Fortnight, the film was presented in many international festivals including ones in Helsinki, Stockholm, London, Taipei and Gijon. In Canada, *Polytechnique* was honoured with the Best Canadian Film of 2009 Award by the Toronto Film Critics Association, as well as 9 Genie and 5 Jutra Awards, notably for Best Director.

His fourth feature-length film, *Incendies*, an adaptation of Wajdi Mouawad's play, is a Canada-France coproduction that was shot in Quebec and Jordan.

FILMOGRAPHY OF DENIS VILLENEUVE

Polytechnique

2009 | 77 minutes | 35 mm

- _ Directors Fortnight – Cannes [2009]
- _ Official selection at Helsinki, Toronto, Stockholm, London, Taipei, Gijon, etc.
- _ Best Canadian film – Toronto Film Critics Association awards [2009]
- _ Bayard d’Or– Festival du film francophone de Namur [2009]

Next Floor

2008 | 12 minutes | 35 mm

- _ Canal+ Award for Best Short Film – Official selection, Critic’s Week, Cannes [2008]
- _ Director’s Choice Award – Rhode Island International Film Festival, USA [2008]
- _ Grand Prize, 14th International Short Film Festival, Drama, Greece [2008]
- _ Best International Fiction, Izmir International Short Film Festival, Turkey [2008]
- _ Best Live Action Short Film, St. Louis International Film Festival, USA [2008]
- _ Best Short Film, Whistler Film Festival, Canada [2008]

Screened in more than 60 festivals around the world. Winner of a dozen of awards.

Maelström

2000 | 87 minutes | 35 mm

- _ International Critics Award (FIPRESCI) – Official selection, Berlin [2001]
- _ 5 Genie Awards (Best Film, Director, Screenplay, Actress, Cinematography) – Toronto [2001]
- _ 9 Jutra Awards (Best Film, Director, Screenplay, Actress, Cinematography, etc.) – Montreal [2001]
- _ 2 Awards (Best Film and Best Director) – Bratislava Festival, Czech republic [2001]
- _ Special Mention for Best Canadian Film – Toronto International Film Festival [2000]
- _ Award for Best Canadian Film – FFM, Montreal [2000]
- _ Special Award for Cinematography – FFM, Montreal [2000]
- _ Official selection Sundance, Berlin, Toronto, etc. (more than 40 international film festivals)
- _ Represented Canada at the 2000 Academy Awards

Un 32 août sur Terre (August 32nd on Earth)

1998 | 88 minutes | super 35 mm

- _ Official selection at Un Certain Regard – Cannes [1998]
- _ Award for Best Film s [1998]
- _ Jutra Award for Best Actor – Montreal [1999]
- _ 2 Awards (Best Film and Best Director) – Festival Saint-Jean-de-Luz, France [1998]
- _ Represented Canada at the 1999 Academy Awards
- _ Official selection Cannes, Toronto, Telluride, etc. (more than 35 international film festivals)
- _ International distribution

Cosmos

1996 | 99 minutes | 35 mm | collective film (6 short films)

- _ Prix Art et Essai – Director’s Fortnight, Cannes [1997]
- _ Represented Canada at the 1997 Academy Awards

REW FFWD

1994 | 31 minutes | 16-35 mm

- _ New York Film Academy Award – Locarno Festival [1994]

ABOUT THE CAST

WAJDI MOUAWAD (Author of the play *Incendies*)

Playwright, director, actor

The theatre's most impressive new voice of the last decade, Wajdi Mouawad, is an equally accomplished playwright, director and actor.

Born in Lebanon in 1968, Mouawad was forced by civil war to flee his homeland at the age of eight. His family's exile began with a stay in France, where he lived until he permanently immigrated to Montreal in 1983. There he studied theatre and earned a diploma in acting from the National Theatre School. After graduating he acted in, wrote and directed a number of productions for the company he founded with Isabelle Leblanc, Théâtre Ô Parleur. In 1990 and 1991 alone he wrote three plays and it was during this time that his career as a theatre director truly began. His work as a director led him to explore an eclectic series of complex worlds. In 1997, he made a significant transition with his play *Littoral* (based on his original idea, written in collaboration with Isabelle Leblanc), an experience he repeated with *Rêves*, and later *Incendies* and *Forêts*. From 2000 to 2004, he was artistic director at Théâtre de Quat'Sous in Montreal. Then, in 2005, he founded a pair of creative sister companies on both side of the Atlantic: Montreal's *Abé carré cé carré* (co-director Emmanuel Schwartz) and Paris-based *Au carré de l'hypoténuse*. In 2007 he took the reins as artistic director for the French theatre section at the National Arts Centre in Ottawa. He also works closely with Théâtre d'aujourd'hui in Montreal.

In 2009, his association with the Avignon Festival signalled the arrival of an artist who for twenty years had been quietly creating a universally recognized body of work of dramatic power.

That same year, already an Officer of the Order of Canada and a Chevalier of the Ordre des Arts et des Lettres, Mouawad was awarded the Grand Prix du théâtre by the Académie française, a tribute to his entire body of dramatic works.

LUBNA AZABAL

Actress



A native of Belgium, Lubna Azabal studied in Brussels at the Kleine Academie and the Conservatoire Royal before launching her acting career.

She is best known for her performance in Habbu Assad's political thriller *Paradise Now*, which won the 2006 Golden Globe for Best Foreign Language Film. Her many other film credits include *Loin* by André Techine, *Aram* by Robert Kechichian, *Un monde presque paisible* by Michel Deville, *Exils* by Tony

Gatlif (Cannes 2004 – award for Best Director), *Strangers* by Tadmor & Nattiv (for which she won the Jerusalem Film Festival's award for most promising new actress), *24 Mesures* by Jalil Lespert, *Body of Lies* by Ridley Scott and *Here* by Braden King. She will appear in Alexandre Arcady's next film, *Comme les 5 doigts de la main*, Gabriel Range's *I am Slave* and Ralph Fiennes' *Coriolanus*.

On television, she has appeared in *Bajo el mismo cielo* (Under the Same Sky), *On achève bien les DJ* and in the recent BBC drama *Occupation*.

MÉLISSA DÉSORMEAUX-POULIN

Actress

At six years old, Mélissa Désormeaux-Poulin already had the notion to approach a casting agency. The bold and truly talented little girl made her acting debut in a Post Magic Crunch cereal commercial. Soon after she was cast in *Jamais deux sans toi* (1989-1993), followed by the series *Une faim de loup*, in which she played the pretty young Marie.

Mélissa literally grew up on television. She was casted in *Les Héritiers Duval* (1994-1996) and a diverse series of roles such as that of Madeleine, the handicapped girl in *Asbestos*, a FRAP activist in *Simone et Chartrand*, *la suite*, *Colombe*, a drug dealer in *Grande Ourse* and the disorganized rebel Sarah Bernard in *Emma* (2000-2004). Since 2004 she has played the hysterical Julia in *Il était une fois dans le trouble*.

After taking a break in early 2006 to give birth to her daughter Léa, Mélissa made a noticeable return to acting. She appears in *La Promesse* as Florence Daveluy and is part of the cast of a new Radio-Canada series, *Les Rescapés*. Mélissa also starred in *À vos marques...Party !* and its sequel, both Quebec box-office hits in 2007 and 2009. She also played Sophie Lajoie, a close friend of Dédé Fortin, in the energetic film *Dédé, à travers les brumes*.

MAXIME GAUDETTE

Actor

Maxim Gaudette is on track to a superb acting career. Since graduating from the Conservatoire d'art dramatique de Montréal in 1997, he has played numerous roles in the theatre, film and television.

In the theatre, he gave a memorable performance as D'Artagnan in Fernand Rainville's *Les trois mousquetaires*, earning a nomination for the Masque for best actor in 2002. He has performed at a number of Montreal theatres, working with top directors such as Claude Poissant, Denise Filiatrault, Yves Desgagnés, Martin Faucher, Serge Denoncourt, Alice Ronfart, Normand Chouinard and René Richard Cyr.

On television, he landed a part in *L'Ombre de l'épervier*, and he appeared in *Fortier*, *Grande Ourse* and *Virginie*. He is also part of the cast of the mini-series *Lance et compte : la reconquête, la revanche, et le grand duel*. Since 2008, he has appeared in Radio-Canada's *L'Auberge du chien noir*. He will soon play Charles Boivin in Claude Desrosiers' series *Les Rescapés*.

His film credits include *L'Espérance* by Stéphane Pleszynski and *Sans elle* by Jean Beaudin. He also appeared in Patrice Sauvé's *Cheech* and Patrick Huard's *Les Trois P'tits Cochons*. More recently, he played the killer in Denis Villeneuve's *Polytechnique*, a performance that earned him Jutra and Genie awards for best supporting actor. His latest role is in *Incendies*, his second collaboration with Denis Villeneuve.

RÉMY GIRARD

Actor

Rémy Girard is not only one of Quebec's greatest actors, but one of the world's finest, as attested by the 2004 New York Times selection of the twenty best actors. The exceptional quality of his performances has earned him countless awards and nominations, and his work has been praised by his peers and by audiences, whose appreciation for him never wanes. In the theatre, Girard has twice won the Gascon-Roux people's choice award for best actor, for his performance as Falstaff in

a French-language production of *The Merry Wives of Windsor* (TNM, 2002) and for his turn as Galileo in *Galilée* (TNM, 1990). His television work has been rewarded with several *Gémeaux*, including the award for best actor for his character Papa Bougon in *Les Bougons, c'est aussi ça la vie*. He has also received *Genies* for his performances in the feature films *Amoureux fou*, *Jésus de Montréal*, *Les portes tournantes* and *Les invasions barbares*.

While it is impossible to give a detailed account of a career as tremendously rich and active as Girard's, the highlights alone are impressive. On the big screen, apart from his compelling portrayal of Rémy in Denys Arcand's *Les invasions barbares*, he has appeared in such films as *Aurore* (Luc Dionne), *Un homme et son péché* (Charles Binamé), *Les Boys* (Louis Saia), *La Florida* (Georges Mihalka), *Dans le ventre du dragon* (Yves Simonneau), *Le déclin de l'empire américain* (Denys Arcand) and *Jésus de Montréal* (Denys Arcand)

On television he has been in several series and mini-series, but it is his character, Papa Bougon, of the cult hit *Les Bougons, c'est aussi ça la vie*, that has left an indelible mark on Quebecers' collective imagination.

His many theatrical roles, in both classic and new plays, are a testament to the tremendous talent of this resourceful, uncannily believable actor. His theatre highlights include *Sancho Panza* (Don Quixote), *Argan* (*Le malade imaginaire*) and *Estragon* (*Waiting for Godot*).



MICRO_SCOPE

Producer

Micro_scope is an independent production company. Founded by producer Luc Déry in 2002, the company's main objective is the development and production of innovative, inventive and accessible feature films.

In its first year of existence, micro_scope participated in two co-production projects: *A problem with fear* from Gary Burns, director of *Waydowntown*, and Bertrand Bonello's *Tiresia*, a collaboration with French company Haut et court. *A problem with fear* opened the Perspective Canada section at the 2003 Toronto Film Festival and was selected for the Berlin Film Festival, while *Tiresia* was part of the official competition in Cannes 2003.

In January 2004, producer Kim McCraw joined micro_scope for its first solo production, *Familia*. This first feature film by director Louise Archambault which stars Sylvie Moreau and Macha Grenon was

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released in September 2005. The film participated at the Locarno Film Festival's International Competition and opened the Canada First section at the Toronto Film Festival where it won the City TV Award for Best Canadian First Feature. Familia also screened in many other international festivals like Goteborg, Sao Paulo and Hong Kong and sold in France and United States. At the 2006

Canadian Genie Awards, Familia was nominated in 7 categories including Best Picture and Best Director and won the Claude Jutra Award for the Best First Feature Film.

Congorama was released theatrically in Canada in October 2006. Philippe Falardeau's second feature stars Olivier Gourmet (winner of the 2002 Cannes Festival Best Actor prize for its role in *The Son*, by the Dardenne brothers) and Paul Ahmarani (*The Left-Hand Side of the Fridge*). The film is a co production with Tarantula Belgium (*Batalla en el cielo, A Piece of Sky*) and Tarantula France (*Fratricide, Organik*). Congorama premiered at Cannes in May 2006 as the closing film of the Director's Fortnight. The film was also part of the Special Presentation category at the Toronto International Film Festival and was chosen as the opening feature for Montreal's Festival du Nouveau Cinema. Congorama also screened in many international festivals like Munich, Namur, Pusan, Goteborg and Halifax where it won the Best Canadian Film Award. At the 2007 Quebec Jutra Awards, the film won five prizes including Best Film, Best Director and Best Script. Congorama is scheduled to be released in a half-dozen countries including France (UGC-PH), Belgium (Lumière) and Portugal. Congorama was sold internationally by London-based The Works.

In November 2007 micro_scope released its latest project, *Continental, un film sans fusil* (*Continental, A Film Without Guns*), a first feature film by Stéphane Lafleur. Distributed by Crystal Films and financed by SODEC, Telefilm Canada, The Harold Greenberg Fund and Télé-Québec, the film stars Gilbert Sicotte, Réal Bossé, Fanny Mallette and Marie-Ginette Guay. It premiered at the end of August 2007 at the prestigious Venice International Film Festival, in the section Venice Days, and was also selected in many other festivals around the world, such as Thessaloniki, Goteborg, Rotterdam, Jeonju and the AFI Film Festival in Los Angeles. *Continental* also made its mark at the Toronto International Film Festival where it won the CityTV Award for Best First Canadian Feature. It was also awarded the Bayard d'Or for the Best Film at the Namur International Francophone Film Festival and the Borsos Award for Best New Canadian Feature Film at the Whistler Film Festival. In March 2008, the film gathered four Jutra Awards for Best Film, Best Director, Best Screenplay and Best Supporting Actor (Réal Bossé).

In September 2008, Philippe Falardeau's third feature, *C'est pas moi, je le jure!* (*It's Not Me, I Swear!*), is released in Canada. Based on a novel by Bruno Hébert, the film stars Antoine L'Écuyer, Suzanne Clément and Daniel Brière. Following its premiere at the Toronto Film Festival (Special Presentations), it was shown at the Berlinale in the Generation section where it won the Crystal Bear and the Deutsche Kinderhilfswerk Grand Prix for Best Feature Film. The film also won many awards among which Best Canadian Film and Best Actor (Antoine L'Écuyer) at the Atlantic Film Festival in Halifax, and Vancouver Film Critics Circle's Best Canadian Film and Best Supporting Actress (Suzanne

Clément). *C'est pas moi, je le jure!* was sold in 40 countries by Paris-based sales agent Films Distribution.

In June 2009, micro_scope finishes shooting *Incendies* by director Denis Villeneuve, a feature film adapted from the stage play by Wajdi Mouawad. Financed by Telefilm Canada, SODEC, Cogeco Fund, Radio-Canada, Super Écran and the Harold Greenberg Fund, the film stars Lubna Azabal, Mélissa Désormeaux-Poulin, Maxim Gaudette and Rémy Girard, and is distributed by Seville Pictures. The film was shot in Quebec and Jordan.

Micro_scope is currently working on *Bachir Lazhar*, Philippe Falardeau's newest feature film adapted from the stage play by Evelyne De La Chenelière and finishing the post production of *En terrains connus*, Stéphane Lafleur's latest feature film.

TS PRODUCTIONS

Co-Producer (France)

Miléna Poylo and Gilles Sacuto work in the film industry since 1986. Since 1996, it is with their company, TS Productions that they develop and produce French and international projects. Graduate of The Femis, Anthony Doncque joined the team as producer, and Céline Loiseau as head of documentaries, in 2005. In 2009, Delphine Morel, independent documentary producer, screenwriter and director also joined the company.

TS Productions has produced 15 feature films, 21 documentaries and 29 short films. In 2009, TS Productions received 7 Caesar Awards including one for Best Film for *Séraphine* by Martin Provost.

PHI GROUP

Associate Producer

PHI is a business dedicated to developing in cultural property that reflects our evolving understanding of the impact of art.

PHI hires the best creative minds to find modern solutions to produce, promote, and distribute artist driven projects in the fields of music, film, architecture, design and new media.

PHI has created a diverse portfolio of innovative and audacious projects, which have garnered international acclaim.

PHI has built international partnerships in London, New York, and L.A. offering support to artists on a worldwide stage.

PHI will soon occupy two amalgamated historic buildings in Old Montreal, equipped with two multipurpose performance venues and multidisciplinary production facilities. The team will curate these public venues to showcase PHI projects, as well as projects in collaboration with other like-minded art institutions.

The PHI centre will house the largest short film archives for the purpose of research.