

CHEZ NOUS

Een film van Lucas Belvaux

In dit verkiezingsjaar toont regisseur Lucas Belvaux (PAS SON GENRE, 38 TÉMOINS) op een subtiele manier hoe de teleurstelling in de gevestigde politiek gemanipuleerd wordt.

Wijkverpleegster en alleenstaande moeder Pauline is erg toegewijd, genereus en haar patiënten kunnen op haar rekenen. Enkele leiders van een populistische partij in Noord-Frankrijk ruiken hun kans en willen profiteren van haar populariteit. Ze vragen haar kandidaat te worden voor de gemeenteraadsverkiezingen. Aarzelend accepteert ze, ze ziet immers hoe de stad waar ze opgroeide achteruit gaat. De campagne stelt haar zwaar op de proef en het verleden van haar nieuwe vriend werpt een schaduw op haar politieke toekomst.

CHEZ NOUS genereerde ver voor de release al veel aandacht en kritiek van het Front National, de partij van Marine Le Pen. De film laat op knappe wijze zien hoe de populistische beweging haar imago oppoetst, maar het geweld niet kan bedwingen.



Speelduur: 117 min. - Land: België - Jaar: 2017 - Genre: Drama
Release datum bioscoop: 20 april 2016
Distributie: Cinéart Nederland

Voor meer informatie over de film:

Cinéart Nederland – Julia van Berlo
Herengracht 328 III / 1016 CE Amsterdam
telefoon: +31 (0)20 530 88 40
email: julia@cinéart.nl
www.cinéart.nl

Persmap en foto's staan op: www.cinéart.nl/pers/chez-nous

Director Lucas Belvaux

Lucas Belvaux (Namen, 14 november 1961) is een Belgisch acteur en regisseur. In 2009 maakte hij RAPT, een film gebaseerd op de Empain affaire. Lucas is de broer van Rémy Belvaux: de acteur en regisseur van de film C'EST ARRIVE PRES DE CHEZ VOUS.

De vorige film van Belvaux is 38 TÉMOINS en opende in 2012 het International Film Festival Rotterdam. CHEZ NOUS werd geselecteerd voor het IFFR van 2017.



Filmografie

- 2017 CHEZ NOUS
- 2014 LA FIN DE LA NUIT (TV)
- 2013 PAS SON GENRE
- 2012 38 TEMOINS
- 2009 RAPT
- 2007 LES PRÉDATEURS (TV)
- 2006 LA RAISON DU PLUS FAIBLE
- 2004 NATURE CONTRE NATURE (TV)
- 2001 APRES LA VIE
- 2001 CAVALE
- 2001 UN COUPLE EPATANT
- 2000 MÈRE DE TOXICO (TV)
- 1996 POUR RIRE
- 1992 PARFOIS TROP D'AMOUR

Director's note

This is happening here in France, in our land, every day.

It's a discourse that is becoming commonplace. Speech that is being unleashed, disseminating an abject odor which is causing less and less discomfort. It's a rising tide, eroding the flood defenses. It's a discourse that changes depending on the audience, one that is adapting to the times, that goes with the flow. A discourse that turns around words, ideas, and ideals, which distorts them. A discourse which sets people against one another. And people slide, at first imperceptibly, then more clearly, from solitude to resentment; from resentment to fear; from fear to hatred; and from there to revolution, with its inevitable echo of *Révolution nationale*.

It is talked about and visible, yet nothing is done, leaving a feeling of déjà-vu, and powerlessness, and also one of astonishment. The feeling of having tried everything, that every word, every attempt to counter is turned against the person who tries it. That every utterance – whether political, moral, or cultural – is discounted, illegitimate, and definitively so.

Perhaps fiction is the only audible response, since, like populist discourse, it addresses the feelings, the subconscious, and the guts. Just like demagogues, it tells stories. But unlike them, who try to pass off fantasies for reality and who simplify in the extreme, fiction seeks to understand, to give an account of the complexity of the world, of humanity, and of the age. No doubt only fiction can prompt the most intimate stirrings in people.

Whereas in a documentary, each person appears as an individual, speaking in their own name, a fictional character is perceived by the spectator as a construction, a proposition in which he or she can identify or recognize another, whether close or not. It offers an image on which to project oneself, a reflection to identify with. Because we are probably more open when faced with a fictional character, more inclined to recognize ourselves in him or her.

Between the fiction auteur – whether novelist or cineaste – and the spectator, there is an intimate exchange, one that is at times almost unaware of the subconscious. And I like to think that what interests me also interests my fellow man, and what puzzles me also puzzles others. Even if it's sometimes unclear, for both them and me.

I've always made my films to answer the questions that I asked myself (even though I've rarely found the answers). And in asking them, I feel as though I've shared them with the spectators, some of whom left the theatre slightly different than how they came in.

Over 25 years, with the benefit of experience, my way of writing, my way of filming, the craftsmanship, and the subjects of my films have all changed. The only thing that has not fundamentally changed is my way of approaching characters, how I see them and love them, whoever they are and wherever they come from. The thirtysomethings in *PARFOIS TROP D'AMOUR*, the whimsical couple in *POUR RIRE*, the people from Grenoble in *THE TRILOGY*, the workers from Liege in *LA RAISON DU PLUS FAIBLE*, the big boss in *RAPT*, the 38 *TEMOINS* of Le Havre, or the hairdresser from Arras and her Parisian philosopher in *PAS SON GENRE*; I loved them all with the same love, watched over them with the same kindness.

Some made me laugh, others moved me or scared me, but deep down, it's always been for them that I write. To tell their story, their emotions, even though I made my own questions theirs, my anxieties their fears. I made my troubles their own. They've all got a part of me in them; when I write, I become each of them.

They were all anchored in a territory, part of a history.

I can't imagine a character outside of a place, the time, and the society in which they live.

Here again, I am telling the story of people who live in today's world in a specific place. In a region that has been riven by the upheavals of European history for centuries – in particular two world wars and two industrial revolutions in 150 years. That leaves some deep traces, stigmata, and scars, fractures in the land and the souls, as well as in society.

The characters in CHEZ NOUS, each in their own way, depending on their age and background, all carry a part of this history. Some accept this, others want to pretend it doesn't exist; some want to rewrite it to suit themselves, but they are all part of what is being written and what started to be written a long time ago. Because history never stops, it is endless. And dual in nature.

There is wider history, that which is written down; and the private history of individuals which plays out haphazardly, from day to day, without anyone being aware they are part of a much more ancient, deeper movement. These are the smaller histories, which only last a lifetime, the history of those who lived them.

Pauline the nurse, Stanko the laborer, Jacques the former metalworker, Berthier the doctor, and Nathalie the teacher; they all have the same status. Human beings full of contradictions, expectations, hopes, sometimes disappointments, needs, love, security, and a faith in the future.

They all rub shoulders, know each other, acting for themselves and for others, also responding to one another, forming a paradoxical community, a society. Where they live, they make up the world. They are the world. A fictional world fed by today's reality.

Individual histories to tell wider history. A society of characters to recount something about humanity.

The North of France is a region where I have filmed a great deal. I love it, probably because it reminds me of the country where I was born; but above all, for what it conveys visually.

Because every region always recounts its history. It bears the traces, scars and memories. The landscapes, towns and villages have been constructed and rebuilt, shaped by mankind, generation after generation. This has followed the utopias and follies of each age, and children playing in the fields today still find shells that should have exploded 100 years ago. They slide down the heaps of spoil pulled from the earth by the strength of the miners' arms. The farmers work the land between the military cemeteries.

And yet, this countryside is beautiful. At dawn, when it is blue, hazy in the fall mists, in the crisp grip of winter frost, sparkling in spring dew. It is beautiful at noon, when it is green, the hills rolling towards the sea. It is beautiful again in the evening, when the towns, never far away, light up in many colours. And it is grimly sad when mankind disfigures it, slashes through it with roads, covers it with industrial zones, shopping malls, housing projects, suburban and dormitory towns, highway junctions, depots, and warehouses.

This contrast is at the heart of the film. It recounts the yesterday and today. It foretells the tomorrows. Because the geography structures people's lives, and it can also de-structure them. What used to be a coherent rural life has become "peri-urban", the discontinuous overflow of the edge of town, a peripheral world, a marginal space where the inhabitants feel rejected, forgotten. Deprived of their own identity, of their way of life. People who were, still yesterday, citizens, now live like marginals, ill-adapted, outside of a world that is reinventing itself.

This geography also structures the film, building permanent tensions, whether visual or dramatic, social, political or individual. The tension stems from what is said, of course, and what occurs, but also from what is seen. The incoherence of an attitude, of a discourse or a word, private or public; the paradox of the violence of a discussion when everything around conveys an impression of wellbeing, of comfort, of “living together”.

Yes, CHEZ NOUS is a politically engaged film. It is not, however, a militant film, and does not really set out any theory. I tried to describe a situation, a party, a loose formation, and to decode its discourse, understand its impact, its effectiveness and power of seduction. To show the gradual breakdown in the superego this provokes, freeing a kind of speech that was hitherto unsayable. Exposing the confusion it maintains, the fears it incites and turns into a political instrument.

The film is not, and should not be primarily addressed at people who are already mobilized, and who know what the extreme-right really means. Everyone could know what it describes, but people nowadays get their information from media driven more by the spectacular and the emotional, rather than analysis and reflection. I’ve tried to avoid keeping it amongst those in the know, but to reach out to everyone, “person to person”, in a way. To show, rather than demonstrate. To hold up a mirror, without distortion, because although mirrors reflect, they can also make those who look in them reflect, too. Mirrors also reveal what is behind us, they place us in a setting, in the world, objectively. They put us in perspective and faced with ourselves, at the same time.

This film is first and foremost addressed at those who one day, tomorrow perhaps, will be tempted to answer these siren songs.

I don’t know if it will be any help. But in any case, I’m sure it’s worth trying.

Lucas Belvaux



INTERVIEW WITH LUCAS BELVAUX

This is the first time you've co-written a movie script, in this instance with the novelist Jérôme Leroy. Why did you feel the need to write with someone else?

Two reasons. I was first drawn to deal with this subject through Jérôme Leroy's remarkable novel, *Le Bloc*. Adapting the novel seemed impossible to me, but I borrowed a certain way of approaching the subject from it. Secondly, I needed someone who really knew the subject intimately, you might say. But definitely from a technical point of view – someone who knew the workings, the machinery, and the story. Moreover, Jérôme lives in the north of France. He knows what we're talking about.

The film features a character called Agnès Dorgelle, played by Catherine Jacob, who has certain things in common with Marine Le Pen. What was your aim with her?

I wanted her to be more of an echo than a portrait. She is a movie character "inspired by", and there was plenty to work from and be inspired by in that respect. Unfortunately. With her, I worked on the most powerful markers, those that are immediately identifiable – like the blond hair and the harshness. These are signifiers for electors and an almost subliminal way to pass a message on beyond words. The interesting thing is that it's the same everywhere. There is a kind of "populist international". I wanted to focus on the public persona. We don't see her private life, even though we do see her at home. She's only presented in relationship to politics, at rallies and meetings. That's the image she wants to present, the image she chooses and has worked on, and it's the one I'm interested in. It's an image without nuances in order to be as effective as possible. It's almost a slogan in itself.

Pauline is a young and devoted nurse facing poverty and emotional emptiness. But is she suffering herself?

Of course. She's alone with two kids and lacking in love. And she's facing suffering on all sides. She's in daily contact with other people's suffering, both physical and social. Indeed, she says at the beginning of the film, "I just make do." She's an empathetic person and reaches out to the fragile people she works with every day. And then there's her own personal suffering. We sense that there's something not quite right with her relationship with her father. And that relationship, whether failing or conflictual, runs through the entire film. I think that joining a populist, extremist party – whichever one – is definitely connected to that, to the image of the father.

It's no coincidence that Berthier, the person who leads her towards the extreme right, is a doctor. He was very kind to her sick mother and Pauline views him as a protective character.

Or paternal – something we return to again. She has known him since she was a teenager and he's a coworker. He's home-grown, part of an old-style right-wing political movement that exists in the north of France. Indeed, there's a populist tradition in the extreme right, a certain love of "the people", although what is meant by "the people" is anything but clear. So for Pauline, Berthier is an ambiguous figure – he's sincere in terms of the affection he has for her, but at the same time, he is manipulating her.

André Dussollier excels in this role, managing to be both comforting and disturbing...

Yes, André is a great actor. He's equally at ease playing lightweight comedy as he is playing very dark characters. In this movie, with absolutely no tonal rupture, he shifts from something warm to something very disquieting, even terrifying sometimes. He has such experience and skill as an actor that he is able to just let go and give of himself without even thinking about it. You might call it generosity.

Was it a tough decision for Catherine Jacob and André Dussollier to take on these roles?

I think they both had to think long and hard before accepting. They no doubt felt it was risky and were wondering how they would be received playing characters like these. Sometimes on set, they'd say, "I can't believe what you're making me say!" It's true that some of Berthier's lines, and Agnès Dorgelle's speech from the rally, were very violent. But actors have to be completely convincing and absolutely sincere or it doesn't work. And when it does work, there's always that fear that the audience will confuse or blur the character and the actor playing it.

Those in charge of the extreme-right party are like headhunters looking for candidates who are clean-cut. Does that reflect reality?

In essence, yes. All the issues facing the extreme right – its various components, the blurred boundaries, what's said on the Internet (what we call the "fasciosphere") – are intimately explored in the film. We didn't invent anything other than what is directly in the storyline. To return to the question, in political parties, there's always some form of marketing, advertising, and propaganda. It's even the aim of an electoral campaign. What makes the Front National different is that it is facing two unique issues: It wants to show a respectable image and have candidates standing everywhere, but it lacks executives. That's also why there are so many young people and women from extreme-right parties on electoral lists, and that applies to all countries in Europe. They want to convey the image of a young, smiling party that is close to the people, a party of "renewal". And for these "novice" candidates, who have no previous political experience, they enjoy quick recognition and ascension through political training, while that passage through traditional parties is much slower. In terms of respectability, the picture is not so great. According to a 2012 survey, the Front National was by far the party with the most elected members who had criminal convictions or who had been investigated*. That data is a few years old now, so I'd be interested to see what the situation is today.

Problems with respectability also stem from former members...

Of course, people whose political careers are at the extreme end of extreme. The problem with them isn't an ideological one, it's that they leave a stain on the party image. They include the proponent of national identity, the ultra-nationalists, the neo-Nazis, the revisionists, fans of Pétain, Franco, or Léon Degrelle, the "Belgian führer" – people it's acceptable to be seen with, yet who gravitate around the party and who are allowed in as long as they remain discreet. Some can do this; they "change their suit", as they say in the film. But others cannot, like Stanko (Guillaume Gouix), and those are the ones who are harder to manage. What's more, they leave traces, mainly on social media but not only there.

Pauline feels important because she's been asked to be a candidate and invited into Agnès Dorgelle's world. But unlike her friend Nathalie, who is much more vengeful, she often seems to feel uncomfortable. Why is that?

Because Pauline has that empathy we talked about before. She's kind to her patients, some of whom are the direct targets of the party she is going to represent. But as soon as her candidacy is announced, she feels a trench being dug around her and she falls out with some of her friends. But the inner discomfort she feels leads Pauline to harden her position. That's also what happens with Front National voters. The more they hear that it's a crypto-fascist or racist party, the deeper they go with their denial. Until – in Pauline's case – the movement to which she is committed starts to affect her personal life.

How did Emilie Dequenne tackle the script and the evolution of her character?

Emilie got into the film through her character, scene by scene and line by line. She didn't try to make the character closer to her own. Instead, she approached it gradually until she understood it intimately. Then we tackled any directorial issues together. For example, we talked about the violence within her character until we agreed on what we wanted to convey, and how, at different

points in the film, that violence had to be either contained or released. For example, at the beginning of the film when she is curt with the father of her kids on the phone.

Or during the confrontation between Pauline and her father. That scene is very powerful, with a lot of feelings expressed on both sides. Her father criticizes the political choice she's just made, but at the same time, tells her she knows nothing. So therefore, he taught her nothing.

Indeed, and he knows it because he experiences his daughter's political engagement as a failure on his part. He says he's not proud of her. And at the same time, he reproaches her for never having stood up for anything or being politically engaged. And it's true. There is a generation of the sons and daughters of activists – union workers and feminists in the 1980s – who refused to get involved. And the subsequent generation is even worse. Mass movements are a thing of the past, and youth organizations have been reduced to niche groups. There was a void in the activist landscape, in ideological reflection. Today, we have returned to a 1970s-style militancy that is more radical, and more segmented, too. So Pauline's father isn't completely wrong, even if he does shoulder some of the blame. And one mustn't lose sight of the historical context. After the fall of the Wall, one's political stance and choice of camp was no longer so clear.

One could also venture that the Left, which traditionally upheld the hopes of the working classes, failed to deliver when it came to power. And that's not without consequence...

Quite so, and that's constantly implied in the film, through the sense of abandonment that Pauline's patients feel; a sentiment that she shares. That said, you can't remove individual responsibility from people, including voters who choose to support the extreme right. One could say there's a democratic laziness, in that most voters have just sat back and allowed those they elect to do everything. But democracy demands a commitment from citizens. It's no coincidence that the Front National is focusing on the north of France and working class regions that have traditionally been left-leaning, and is looking to people like Jean Jaurès for references, for example. Or that it reminds people that during the strikes of 1947, it was the Socialist interior minister Jules Moch who sent the army in against the miners. That kind of discourse sews extreme confusion and it works.

Your film is different than what one might call "left-wing fiction", with a clear political point to make. It's more about trying to understand what might push people to support an extreme-right movement. But with cinema, isn't there a danger of empathizing with "the enemy"?

There is, but we need that empathy. It's inherent to the process because I'm trying to understand how we got here. But empathy doesn't mean identification. I don't necessarily want the audience to identify with the character. The idea is to be with them, beside them, to try to put yourself in their shoes and to share their point of view in order to understand the path they've traveled. To understand a process is not necessarily to share it, or to make excuses for it. That's something to which I pay a great deal of attention as a filmmaker. I want the audience to be free to think what they wish. I think that there's a kind of totalitarian cinema out there, which imposes its views by using its characters, good and bad. And that there is a cinema that tells stories "democratically", in which the filmmaker doesn't hide his or her point of view, but gives enough freedom to the audience so they can develop their own.

Do you nonetheless think that CHEZ NOUS, as a political tool, could raise awareness amongst those who might be tempted to vote for the extreme right?

I don't know. All I hope is that the film might encourage discussion. In making it, I'm trying to show how populism is a con-trick. How it deals with politics in terms of marketing, and citizens and voters like customers, or targets to achieve. On the internet, you can find recordings of Front National activist training sessions that are very revealing in that respect. I felt the need to make this film while I was making my previous movie, PAS SON GENRE in Arras [in the north of France]. The local elections were coming up and polls were giving the Front National 30% or even 40% in places. I've been growing increasingly concerned about the extreme right's popular vote for a long time now.

And I've always made films to answer the questions I ask myself. In "Pas son genre", one character says, "Chez nous." Even though it's an incongruous line for a film, nobody had ever talked to me about that before. Maybe because we're stuck with that image of the CH'TIS, the people from the north, being warm-hearted folk. But that reality has changed. In addition, I have a strong relationship with the north of France in the wider sense, having already shot two films there, and I know many people there. To put it bluntly, the presidential elections were coming up and it seemed pretty urgent to make this film.

**15.68%, compared to 3.12% for the UMP and 1.94% for the Socialist Party*

***While I was in pre-production, I came across the January 2016 newsletter of the FRIENDS OF LÉON DEGRELLE, a registered charity. It contained 12 pages of apologies for war crimes and funeral orations for former SS officers. It described how one of them had been "rabinically hunted down by Simon Wiesenthal», and in the editorial at the beginning, the author congratulated "friends of this group who were elected in the latest regional elections". So there are today, in regional councils in France, elected representatives who are "friends of Degrelle". It would be interesting to know to which party they belong.*



Cast

Pauline Duhez	ÉMILIE DEQUENNE
Philippe Berthier	ANDRÉ DUSSOLLIER
Stéphane Stankowiak aka Stanko	GUILLAUME GOUIX
Agnès Dorgelle	CATHERINE JACOB
Nathalie	ANNE MARIVIN
Jacques	PATRICK DESCAMPS
Nada Belisha	CHARLOTTE TALPAERT
Victoire Vasseur	STÉPHANE CAILLARD
Jean-Baptiste Verhaeghe	CYRIL DESCOURS
Dominique Orsini	MICHEL FERRACCI
Tom	MATHÉO DEBAETS
Lili	COLINE MARCOURT
Max	THIBAULT ROUX
Yo	CORENTIN LOBET
Bernard Tovi	JULIEN ROY
Alexandre de Mareuil	BERNARD MAZZINGHI
François Marcillac	GÉRARD DUBOUCHE
Erwann	BERNARD EYLENBOSCH
Éric	CHRISTOPHE MOYER
Cyril	TOM ROBELIN
Anaïs	MANON WATTELIER
Jean	LUDOVIC MOLIÈRE
Mrs Oumaouche	EVELYNE EL GARBY KLAÏ
Djamila Oumaouche	IMAN AMARA-KORBA
Mrs Rollin	JEANINE LEGRU
Mr Biagi	JEAN-LOUIS SBILLE

Émilie Dequenne

Filmografie

2017	CHEZ NOUS (Lucas BELVAUX)	2005	LE GRAND MEAULNES (Jean-Daniel VERHAEGHE)
2017	LES HOMMES DU FEU (Pierre JOLIVET)	2005	FISSURES (Alanté KAVAITE)
2017	AU-REVOIR LÀ-HAUT (Albert DUPONTEL)	2004	LES ÉTATS-UNIS D'ALBERT (André FORCIER)
2016	MAMAN A TORT (Marc FITOUSSI)	2004	A SONG OF INNOCENCE (Antoine SANTANA)
2015	BY ACCIDENT (Camille FONTAINE)	2004	AVANT QU'IL NE SOIT TROP TARD (Laurent DUSSAUX)
2014	NOT MY TYPE (Lucas BELVAUX) <i>Magritte Award for Best Actress Nominated for Best Actress at the César Awards</i>	2003	THE BRIDGE OF SAN LUIS REY (Mary MAC GUCKIAN)
2013	DIVINE ENFANT (Olivier DORAN)	2003	THE LIGHT (Philippe LIORET)
2012	MÖBIUS (Eric ROCHANT)	2003	THE AMERICAN (Patrick TIMSIT)
2012	THE CROSSING (Jérôme CORNUAU)	2002	THE VERY MERRY WIDOWS (Catherine CORSINI)
2011	OUR CHILDREN (Joachim LAFOSSE) <i>Cannes Film Festival Award for Best Actress, Un Certain Regard Magritte Award for Best Actress</i>	2001	A HOUSEKEEPER (Claude BERRI)
2009	THE PACK (Franck RICHARD)	2000	YES, BUT... (Yves LAVANDIER)
2009	THE GIRL ON THE TRAIN (André TECHINÉ)	2000	BROTHERHOOD OF THE WOLF (Christophe GANS)
2008	I FORGOT TO TELL YOU (Laurent VINAS-RAYMOND)	1999	ROSETTA (Luc et Jean-Pierre DARDENNE) <i>Cannes Film Festival Award for Best Actress, Palme d'Or 1999</i>
2006	LA VIE D'ARTISTE (Marc FITOUSSI)		

Guillaume Gouix

Filmografie

2017	CHEZ NOUS (Lucas BELVAUX)	2011	ALYAH (Elie WAJEMAN) <i>Sélectionné à la Quinzaine des Réalisateur du Festival de Cannes 2012</i>
2016	GASPARD VA AU MARIAGE (Anthony CORDIER)	2011	MOBILE HOME (François PIROT)
2015	THE CREW (Julien LECLERCQ)	2010	THE DAY I SAW YOUR HEART (Jennifer DEVOLDÈRE)
2015	THE ANARCHISTS (Elie WAJEMAN) <i>Opening of the Critics' Week, Cannes Film Festival 2015</i>	2010	MIDNIGHT IN PARIS (Woody ALLEN) <i>Hors-Compétition au Festival de Cannes 2011</i>
2015	RABID DOGS (Eric HENNEZO) <i>Sélection officielle et en Séance spéciale au Festival de Cannes 2015</i>	2010	NOBODY ELSE BUT YOU (Gérald HUSTACHE-MATHIEU)
2015	THE MAD KINGS (Laurent LAFFARGUE)	2009	THE IMMORTAL (Richard BERRY)
2014	LEARN BY HEART (Mathieu VADEPIED) <i>Selected at the Critics' Week, Cannes Film Festival 2015</i>	2009	DEAR PRUDENCE (Rebecca ZLOTOWSKY) <i>Selected at the Critics' Week, Cannes Film Festival 2010</i>
2013	THE CONNECTION (Cédric JIMENEZ)	2009	JIMMY RIVIÈRE (Teddy LUSSI MODESTE) <i>Nominated at the Cesar Awards for Most Promising Actor</i>
2013	FRENCH WOMEN (Audrey DANA)		
2012	ATTILA MARCEL (Sylvain CHOMET) <i>Meilleur Acteur au Festival de Pékin</i>		
2011	BEYOND THE WALLS (David LAMBERT) <i>Sélectionné à la Semaine de la Critique du Festival de Cannes 2012</i>		

2009	COPACABANA (Marc FITOUSSI) <i>Selected at the Critics' Week, Cannes Film Festival 2010</i>	2005	ONE TO ANOTHER (Jean-Marc BARR et Pascal ARNOLD)
2008	L'INSURGÉE (Laurent PERREAU)	2004	GAMBLERS (Frédéric BALKEDJIAN)
2008	DRAFT DODGERS (Nicolas STEIL)	2002	SLEEP TIGHT (Claire DOYON) <i>Selected at the Directors' Fortnight, Cannes Film Festival 2012</i>
2007	BEHIND THE WALLS (Christian FAURE)	2000	DEUXIÈME QUINZAINÉ DE JUILLET (Christophe REICHERT)
2006	TRIVIAL (Sophie MARCEAU)		
2006	DARLING (Christine CARRIÈRE)		
2006	INTIMATE ENEMIES (Florent-Emilio SIRI)		

André Dussollier

2017	CHEZ NOUS (Lucas BELVAUX)	2006	TRUE ENOUGH (Sam KARMANN)
2016	A FOND (Nicolas BENAMOU)	2006	PRIVATE FEARS IN PUBLIC PLACES (Alain RESNAIS)
2015	21 NIGHTS WITH PATTIE (Arnaud LARRIEU, Jean-Marie LARRIEU)	2006	THE LARK FARM (Paolo et Vittorio TAVIANI)
2015	FAMILIES (Jean-Paul RAPPENEAU)	2005	TELL NO ONE (Guillaume CANET)
2015	MY GOLDEN DAYS (Arnaud DESPLECHIN)	2005	BY PRICKING OF MY THUMBS (Pascal THOMAS)
2015	ROOMATES WANTED (François DESAGNAT)	2005	LEMMING (Dominik MOLL)
2014	THE GREAT GAME (Nicolas PARISER) <i>Louis Delluc Prize for Best First Film</i>	2004	A VERY LONG ENGAGEMENT (Jean-Pierre JEUNET)
2014	DES LENDEMAINS QUI CHANTENT (Nicolas CASTRO)	2004	36 PRECINCT (Olivier MARCHAL)
2014	LIFE OR RILEY (Alain RESNAIS)	2003	TAIS-TOI ! (Francis VEBER)
2014	DIPLOMACY (Volker SCHLÖNDORFF)	2002	STRANGE GARDENS (Jean BECKER)
2014	BRÈVES DE COMPTOIR (Jean-Michel RIBES)	2001	TANGUY (Etienne CHATILIEZ)
2014	THE APACHES (Nassim AMAOUCHE)	2000	VIDOCQ (PITOFF)
2014	BEAUTY AND THE BEAST (Christophe GANS)	2000	A CRIME IN PARADISE (Jean BECKER)
2013	WRESTLING QUEENS (Jean-Marc RUDNICKI)	2000	THE OFFICER'S WARD (François DUPEYRON) <i>Cesar Award for Best Actor in a Supporting Role</i>
2011	PARTNERS IN CRIME (Pascal THOMAS)	1999	CRIME SCENES (Frédéric SCHOENDOERFFER)
2011	UNFORGIVABLE (André TECHINÉ)	1999	OUCH (Sophie FILLIERES)
2010	MY WORST NIGHTMARE (Anne FONTAINE)	1999	ACTORS (Bertrand BLIER)
2009	STATE AFFAIRS (Eric VALETTE)	1998	CHILDREN MARCHLANDS (Jean BECKER)
2009	INTRODUCING FERNAND (Yasmina REZA)	1997	SAME OLD SONG (Alain RESNAIS) <i>7 Cesar Awards, including Best Film and Best Actor</i> <i>Louis Delluc Prize for Best Film</i> <i>Méliès Prize for Best Film of the year</i>
2009	AN ORDINARY EXECUTION (Marc DUGAIN)	1996	QUADRILLE (Valérie LEMERCIER)
2009	WILD GRASS (Alain RESNAIS)	1995	LE ROMAN D'UN JEUNE HOMME PAUVRE (Ettore SCOLA)
2008	MICMACS (Jean-Pierre JEUNET)	1994	LE COLONEL CHABERT (Yves ANGELO)
2008	CORTEX (Nicolas BOUKHRIEF)	1993	THE GROUNDHOGS (Elie CHOURAQUI)
2008	A DAY AT THE MUSEUM (Jean-Michel RIBES)		
2008	CRIME IS OUR BUSINESS (Pascal THOMAS)		

	1992 THE LITTLE APOCALYPSE (Costa GAVRAS)	1986 MÉLO (Alain RESNAIS) <i>Prix Grégory CHMARA du Meilleur Acteur (André DUSSOLLIER)</i>
1991	A HEART OF STONE (Claude SAUTET) <i>Cesar Award in 1993 for Best Actor in a Supporting Role</i> <i>Silver Lion for Best Director for Claude SAUTET</i> <i>Golden Ciak for Best Original Screenplay, Venise International Film Festival 1992</i> <i>Grand Prix de l'Académie du Cinéma 1993</i> <i>Méliès Prize for Best French Film 1993</i>	1985 THREE MEN AND A CRADLE (Coline SERREAU) <i>Cesar Award for Best Film in 1986</i> <i>Cesar Award for Best Director in 1986</i>
1990	BORDER LINE (Danièle DUBROUX)	1984 LOVE UNTO DEATH (Alain RESNAIS)
	1987 FREQUENT DEATH (Elisabeth RAPPENEAU)	1981 A GOOD MARRIAGE (Eric ROHMER)
		1979 EXTERIOR NIGHT (Jacques BRAL)
		1975 THE MODEL COUPLE (William KLEIN)
		1973 TOUTE UNE VIE (Claude LELOUCH)
		1972 A GORGEOUS BIRD LIKE ME (François TRUFFAUT)

Crew

Director	LUCAS BELVAUX
Screenplay	LUCAS BELVAUX JERÔME LEROY
Director of photography	PIERRIC GANTELMI D'ILLE
Set	FRÉDÉRIQUE BELVAUX
Editing	LUDO TROCH
Music	FRÉDÉRIC VERCHEVAL
Costumes	DOROTHÉE GUIRAUD
Sound	QUENTIN COLLETTE MATHIEU WEBER LUC THOMAS
Sound Editing	BEATRICE WICK
Producers	DAVID FRENKEL PATRICK QUINET
Production	SYNECDOCHE ARTEMIS PRODUCTIONS
Co-Production	FRANCE 3 CINEMA RTBF (TELEVISION BELGE VOO-BE TV SHELTER PROD
With the participation of	CANAL + CINE + FRANCE TELEVISIONS LE PACTE
With the support of	CENTRE DU CINEMA ET DE L'AUDIOVISUEL DE LA FEDERATION, WALLONIE-BRUXELLES – PICTANOVO
With the support of	LA REGION HAUTS-DE-FRANCE - TAXSHELTER.BE – ING TAXSHELTER DU GOUVERNEMENT FEDERAL DE BELGIQUE In
In association with	LA BANQUE POSTALE IMAGE 10 - MANON 7 - COFIMAGE 28
France Distribution	LE PACTE
International Sales	LE PACTE