

cinéart



PERSMAP

ADAM

EEN FILM VAN MARYAM TOUZANI



OFFICIAL SELECTION
UN CERTAIN REGARD
FESTIVAL DE CANNES



OFFICIAL SELECTION
INTERNATIONAL
FILM FESTIVAL
ROTTERDAM
2020



Drama - 2019 - Marokko - 98 minuten

Releasedatum: 23 juli 2020

Meer over de film: www.cineart.nl/films/adam

Persmaterialen: www.cineart.nl/pers/adam

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SYNOPSIS

ADAM is het speelfilmdebuut van regisseur Maryam Touzani, die ook het script schreef. De film is 'een mooie, ingetogen ode aan solidariteit en moederschap' (VPRO) en vertelt hoe twee vrouwen elkaar een toekomst bieden in het Marokko van nu.

In Casablanca gaat de zwangere, ongetrouwde Samia (Nisrin Erradi) van deur naar deur op zoek naar een dak boven haar hoofd. Wanneer ze aanklopt bij Abla (Lubna Azabal, INCENDIES) blijft ook haar deur in eerste instantie gesloten. Maar als weduwe en alleenstaande moeder van de 8-jarige Warda, weet Abla hoe moeilijk het leven in Marokko kan zijn en laat de jonge vrouw uiteindelijk toch toe. Geleidelijk vinden ze steeds meer steun bij elkaar en gaat Samia aan de slag in Abla's bakkerij. Samen bakken ze de heerlijkste Marokkaanse lekkernijen.

ADAM ging op in première op het Filmfestival van Cannes, waar de film werd geselecteerd voor Un Certain Regard. Op het Internationaal Filmfestival van Rotterdam (IFFR) werd de film omarmd door het publiek met een score van maar liefst 4.6 (van 5) in de publiekspoll.



MARYAM TOUZANI

Director

Director, screenwriter and actress Maryam Touzani spent her childhood in her native Tangier before pursuing a university degree in London. *WHEN THEY SLEPT* (2012), her first short film, was selected by a number of prestigious international festivals and received a total of 17 awards.

In 2015, her second short, *AYA GOES TO THE BEACH*, continued on the same path and won Cairo's Audience Award among its many prizes. Together with her husband director Nabil Ayouch, Touzani worked on the development of the script and on the set of his much-acclaimed feature *MUCH LOVED* (2015). She also co-wrote and appeared in a leading role in Ayouch's most recent film *RAZZIA* (2017). *ADAM* marks Maryam Touzani's feature film directing debut.

FILMOGRAPHY

- 2019 *ADAM*
- 2015 *AYA GOES TO THE BEACH (SHORT)*
- 2012 *WHEN THEY SLEPT (SHORT)*



DIRECTOR'S NOTE

Maryam Touzani

ADAM is the story of two lonely souls who come to appreciate one another through confrontation, then understanding and support; two women each trapped by their own destiny, who seek refuge in flight and denial.

Samia is trapped by the child she is carrying, by this life growing inside her day after day, materializing despite her. Abla is trapped by a death that has frozen her entire existence, a shunned mourning, which has transformed her into a disembodied person. The two women are forced to face life through its most beautiful and cruelest expressions. And at the heart of it all, there is birth, and motherhood. This thing that overwhelms us, transcends us, awakens our primal instincts, no matter how deeply they may have been buried. Life imposes itself, in ADAM, just as death does, in all its almightiness...

The film was born from a real encounter, painful yet inspiring, that forever left an indelible mark on me. I knew a young woman who inspired me for the character of Samia. She landed in Tangier, fleeing her family after becoming pregnant then being left by the man who had promised to marry her. Out of fear and shame, she hadn't told any of her close friends and relatives and had hidden her pregnancy for months. Far from home, she hoped to secretly give birth to her child and give it away before returning to her village. My parents took her in when she showed up on their doorstep, although they didn't even know her. Her stay, which was supposed to last a few days, turned into several weeks, until her child was born. This Samia was gentle, introverted; she loved life. I saw her pain. I saw her buoyant and joyful disposition as well. And above all, I saw how torn she was about this child that she felt she had no choice but to abandon to go on with her life. I witnessed her deliberate refusal, at first, to love the child, whom she would not look at, touch or accept. I saw this child gradually impose itself upon her, her maternal instinct slowly awakening, in spite of all her efforts to stifle it. I saw her love this child, against her will, love it with a mother's indefectible love, knowing that her time with him was running out. The day when she went to give him away, she wanted to show herself to be strong, and dignified. I understood her gesture and thought it was terribly brave, as I could sense the suffering that this abandonment implied for her. At the same time, deep inside, I kept hoping that she would keep it, and confront society, her parents, her family. I was most certainly quite naïve and I probably still am. I had no idea at the time that I would carry this woman and her story within me for so many years.

I felt an urgency to write and tell this story upon becoming a mother myself. Her story came together with my own wounds, my experience with loss, the distress one can feel, the denial, the unresolved grief. Yet, there also was my joy to be a mother. This is how ADAM began to take shape.

From the very beginning, I saw and felt everything through images. Telling the story of my characters, trying to approach their own true selves as closely as possible and bringing that forth, became a necessity – something essential. I chose to write a simple story because I wanted the viewers to have access to the characters' inner workings in the most straightforward way, without artifice.

For me, the story of these two women, their encounter, what they are and what they become, is at the heart of what I intended to recount. Hence the decision to keep them behind closed doors, something akin to a theater stage, with the shop window being their one opening onto the world... I also sought simplicity in the stage direction, as in the emotions that I describe, for I believe that there is a profound correlation between this pared-down approach and what I am exploring.

With Virginie Surdej, my director of photography, we aimed for simple and formal frames, that first and foremost depict the depth of the relationship between Abla and Samia, allowing time to do its work, allowing the characters to set their own rhythm when needed.

My purpose was to have my camera serve as a conveyance tool for what they are expressing, but also to observe them at times, taking a step back, soaking up their lives and their moments of interiority. I therefore alternated static frames with more agile shots – sometimes more aggressive, but also more fragile. The characters' movement, the way they move about in this central space that brings them together and sets them apart, also changes gradually itself, accompanying their own personal transformation...

On the patio, in the bedrooms, the light becomes brighter, more penetrating as ties are weaved and moods untwine. The light thus follows the characters and, just like the house, is a silent and subtle element of their inner journey.

ADAM is also a film about atmospheres and sensations, in which – through images and sound – we enter the bodies of these two women, for instance through hands kneading dough filmed in a sensual manner. I wanted to enter their souls, through the slightest, most insignificant of gestures. I sought to show a detail here and there, the women inside the corporeal envelope, delving to bring their truth forth onto the screen, letting their silences speak... Silently, ADAM also crept under my skin, evolved and grew inside me for years, nearly unbeknownst to me. Today, I feel ready to bring him to life.



CAST

ABLA LUBNA AZABAL
SAMIA NISRIN ERRADI
WARDA DOUAE BELKHAOUA
SLIMANI AZIZ HATTAB
RKIA HASNAA TAMTAOUI



CREW

DIRECTOR MARYAM TOUZANI
SCREENPLAY MARYAM TOUZANI
WITH THE COLLABORATION OF NABIL AYOUC
PRODUCER NABIL AYOUC
CO-PRODUCERS AMINE BENJELLOUN
PATRICK QUINET
DIRECTOR OF PHOTOGRAPHY VIRGINIE SURDEJ
CINEMATOGRAPHY ADIL AYOUB
EDITOR JULIE NAAS
CASTING DIRECTOR AMINE LOUADNI
SOUND NASSIM MOUNABBIH
COSTUMES AIDA DIOURI
PRODUCTION DESIGN PILAR PEREDO
1ST ASSISTANT ALI TAHIRI

