

LES FILMS DU BÉLIER & LES FILMS PELLÉAS
PRESENT

73
MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
In Giorno di Venezia 2016
Orizzonti
Competition

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TORONTO INTERNATIONAL
FILM FESTIVAL 2016

TAHAR RAHIM · EMMANUELLE SEIGNER · ANNE DORVAL

HEAL THE LIVING

A FILM BY KATELL QUILLÉVÉRÉ
BASED ON THE NOVEL BY MAYLIS DE KERANGAL

LES FILMS DU BÉLIER & LES FILMS PELLÉAS
PRESENT



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INTERNATIONAL PRESS

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HEAL THE
LIVING

[RÉPARER LES VIVANTS]

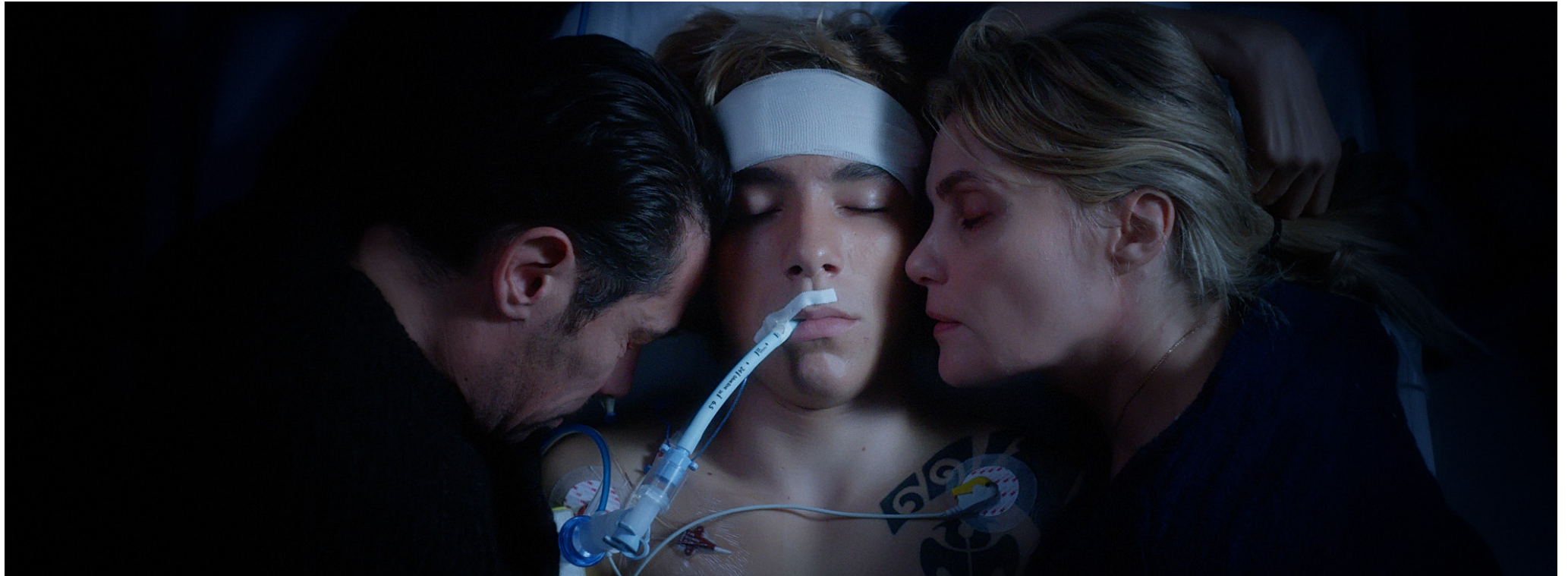
TAHAR RAHIM, EMMANUELLE SEIGNER, ANNE DORVAL

BOULI LANNERS, KOOL SHEN, MONIA CHOKRI, ALICE TAGLIONI, KARIM LEKLOU

ALICE DE LENCQUESAING, FINNEGAN OLDFIELD, THÉO CHOLBI, GABIN VERDET, GALATÉA BELLUGI,

AND DOMINIQUE BLANC

FRANCE-BELGIUM - 2016 - 104 MIN - SCOPE



SYNOPSIS

It all starts at daybreak, three young surfers on the raging seas.

A few hours later, on the way home, an accident occurs.

Now entirely hooked up to life-support in a hospital in Le Havre, Simon's existence is little more than an illusion. Meanwhile, in Paris, a woman awaits the organ transplant that will give her a new lease on life.



DIRECTOR'S STATEMENT

I discovered Maylis de Kerangal's novel when it came out in January 2014. The book immediately captivated me. I couldn't put it down and was totally shaken by the story it tells.

The migration of one heart towards another, beyond the sheer dramatic power inherent in such a circumstance, opens up scientific, poetic and metaphysical perspectives.

I'm fascinated by the opposing elements here. On one hand, we have biomedicine's modern and constantly evolving usages of the human body, and on the other, we have the age-old questions: where does life end, what is death, being, the symbolic nature of our body parts...

The tragedy that befalls the teenager also puts me in mind of the deep need each and every one of us has to transform the outrage and pain death causes us to feel, to defy the unalterable nature of our very condition.

Suzanne, the main character in my second feature, was also haunted by loss, first that of her mother, then that of her sister. She was on an obsessive quest for resilience.

Beyond suffering, beyond life's ups and downs, Suzanne finds her way and her instinct to live prevails.

In adapting this novel for the screen I want to remain faithful to her open, luminous path, the one

I also seek to follow as a director, so that the film will be an ode to the living.

In order to achieve this, Gilles Taurand and I felt we needed to flesh out the character of the woman receiving the heart. People waiting for a compatible organ are overwhelmed with emotion and doubt. Those who have undergone transplants will tell you that although the operations are technically honed to perfection, from an emotional and psychological standpoint they remain extremely complicated. Receiving the heart of an unknown person who has just died naturally forces one to examine one's

own desire to live. Claire is terrified of this transplant which, at the same time, will save her life. She confides in her children and her surgeon about her fears.

Maylis de Kerangal describes her book as a gestural song (*chanson de geste*). Organ donation is not merely organic, there's a sacred element involved. I've been exploring the theme of the sacred and the question of how to translate it visually, how to bring it to the screen, since my first feature, *Love Like Poison* [*Un poison*

violent]. I think there's always a feeling of transgression whenever you look beneath the skin, which is a natural frontier, the protector of our identity. Surgeons breach that barrier in the privacy of operating theatres as they carry out their mission of saving lives. But as a filmmaker, how can I get the viewer to accept certain potentially very disturbing and brutal anatomical images? It's a fascinating challenge to illustrate, through these images, that in moments like these, with life and death hanging in the balance, the trivial meets the sacred.

Maylis de Kerangal gracefully moves from one character to another in her novel, exploring the very essence of each, never fearing she will digress from her subject matter. Such freedom is inherent to the written word. Cinema imposes a whole different set of constraints that at least have the merit of letting you focus on your desire to film.

And whenever I think about making this film, what I hope to transmit above all is the metaphysical sensation of the movement of a living entity, to render the flow of organic continuity as blood circu-

lates through the human body. A heart stops beating in one body to prolong the life of another... an incredible journey, on which one human being becomes aware that they are a link in a chain, part of a whole. Connected.





KATELL QUILLÉVÉRÉ

After studying filmmaking and philosophy in Paris, Katell Quillévéré created in 2004, along with Sébastien Bally, *Les Rencontres du Moyen-Métrage de Brive*, and organized the first three editions. In 2005 her first short film *A bras le Corps* was presented at the Director's Fortnight at Cannes and nominated for a César in 2007. She was once again present at the Director's Fortnight in 2010 for her first feature film, *Love Like Poison [Un poison violent]*, which received the Jean Vigo prize.

In 2013, *Suzanne*, her second feature film opened Cannes' Internation-

al Critics' Week competition. After having a successful run in theaters, it was nominated for 5 César awards and won the Best Supporting Actress award for Adèle Haenel. *Suzanne* was also released in the United Kingdom, Germany, Australia, and the United States among other countries.

In 2015, Katell Quillévéré adapted Maylis de Kerangal's best-selling novel, *Heal the Living*, selected in the Official Selection of the Venice Film Festival this year (Orizzonti competition) and the Toronto Film Festival (Platform competition). The movie will be released in France on November 2nd 2016.

TAHAR RAHIM (THOMAS RÉMIGE)

SELECTED FILMOGRAPHY

- 2016 **HEAL THE LIVING** by Katell Quillévére
DAGUERROTYPE by Kiyoshi Kurosawa
- 2015 **THE ANARCHISTS [Les anarchistes]** by Elie Wajeman
- 2014 **SAMBA** by Olivier Nakache & Eric Toledano
THE CUT by Fatih Akin
- 2013 **THE PAST [Le passé]** by Asghar Farhadi
GRAND CENTRAL by Rebecca Zlotowski
- 2012 **OUR CHILDREN [À perdre la raison]** by Joachim Lafosse
- 2011 **DAY OF THE FALCON [Or noir]** by Jean-Jacques Annaud
LOVE AND BRUISES by Lou Ye
FREE MEN [Les hommes libres] by Ismaël Ferroukhi
- 2009 **A PROPHET [Un prophète]** by Jacques Audiard
European Film Award Winner - Best European Actor
César Award Winner - Best Actor and Most Promising Actor



EMMANUELLE SEIGNER (MARIANNE)

- 2016** *HEAL THE LIVING* by Katell Quillévéré
- 2013** *VENUS IN FUR [La Vénus à la fourrure]* by Roman Polanski
César Award Nominee - Lead Actress
- 2012** *IN THE HOUSE [Dans la maison]* by François Ozon
A FEW HOURS OF SPRING [Quelques heures de printemps]
by Stéphane Brizé
THE MAN WHO LAUGHS [L'homme qui rit] by Jean-Pierre Améris
- 2010** *ESSENTIAL KILLING* by Jerzy Skolimowski
- 2009** *CHANGE OF PLANS [Le code a changé]* by Danièle Thompson

SELECTED FILMOGRAPHY

- 2007** *THE DIVING BELL AND THE BUTTERFLY [Le scaphandre et le papillon]* by Julian Schnabel
LA VIE EN ROSE [La môme] by Olivier Dahan
Satellite Award Nominee - Supporting Actress
- 2005** *BACKSTAGE* by Emmanuelle Bercot
- 1999** *THE NINTH GATE* by Roman Polanski
- 1998** *PLACE VENDÔME* by Nicole Garcia
César Award Nominee - Supporting Actress
- 1997** *LA DIVINE POURSUITE* by Michel Deville
- 1992** *BITTER MOON* by Roman Polanski
- 1988** *FRANTIC* by Roman Polanski



ANNE DORVAL (CLAIRE)

SELECTED FILMOGRAPHY

2016 *HEAL THE LIVING* by Katell Quillévéré

2014 *MOMMY* by Xavier Dolan

Satellite Award Nominee - Lead Actress

Canadian Screen Award Winner - Lead Actress

Jutra Award Winner - Lead Actress

Palm Springs FIPRESCI Prize Winner - Lead Actress

2012 *LAURENCE ANYWAYS* by Xavier Dolan

2010 *HEARTBEATS [Les amours imaginaires]* by Xavier Dolan

2009 *I KILLED MY MOTHER [J'ai tué ma mère]* by Xavier Dolan

Jutra Award Winner - Lead Actress

Palm Springs FIPRESCI Prize Winner - Lead Actress

Namur Golden Bayard Prize Winner - Lead Actress





CAST

Thomas Rémige

Marianne

Claire

Pierre Révol

Vincent

Jeanne

Anne Guérande

Virgilio Brega

Alice Harfang

Maxime

Sam

Simon

Juliette

Lucie Moret

TAHAR RAHIM

EMMANUELLE SEIGNER

ANNE DORVAL

BOULI LANNERS

KOOL SHEN

MONIA CHOKRI

ALICE TAGLIONI

KARIM LEKLOU

ALICE DE LENCQUESAING

FINNEGAN OLDFIELD

THÉO CHOLBI

GABIN VERDET

GALATÉA BELLUGI

DOMINIQUE BLANC

CREW

Director **KATELL QUILLÉVÉRÉ**
Screenwriters **KATELL QUILLÉVÉRÉ**
GILLES TAURAND
Based on the novel by **MAYLIS DE KERANGAL**
© EDITIONS GALLIMARD (VERTICALES), 2014
Producers **DAVID THION**
JUSTIN TAURAND
PHILIPPE MARTIN
Co-producers **JEAN-YVES ROUBIN & CASSANDRE WARNAUTS**
Original Music **ALEXANDRE DESPLAT**
Casting **SARAH TEPER**
LEÏLA FOURNIER
ELISE VOGEL
Director of Photography **TOM HARARI**

Sound **FLORENT KLOCKENBRING**
BENJAMIN ROSIER
EMMANUEL CROSET
Editor **THOMAS MARCHAND**
Production Designer **DAN BEVAN**
Production Manager **MATHIEU VERHAEGHE**
Post-production Manager **CLARA VINCIENTE**
Artistic Consultant **VIRGINIE MONTEL**
Music Consultant **FRANK BEAUVAIS**
Costume Designer **ISABELLE PANNETIER**
Location Manager **SÉBASTIEN DIDELOT**
1st Assistant Director **NICOLAS GUILLEMINOT**
Script Supervisor **ANNICK REIPERT**
Gaffer **NICOLAS AMADEO**
Key Grip **MARC WILHELM**
Make-up Artist **LAURE TALAZAC**
Hair Stylist **MILOU SANNER**





Production

LES FILMS DU BÉLIER & LES FILMS PELLÉAS

Co-production

**FRANCE 2 CINÉMA
MARS FILMS
JOUROR
CNS PRODUCTIONS
EZEKIEL FILM PRODUCTION
FRAKAS PRODUCTIONS
RTBF (TÉLÉVISION BELGE)
PROXIMUS**

With the participation of

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CINÉ +
FRANCE TÉLÉVISIONS**

In association with

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MANON 6**

With the support of

LA RÉGION ILE-DE-FRANCE
in partnership with **LE CNC**

With the participation of

LA RÉGION NORMANDIE
in partnership with **LE CNC**
and in association with
LE PÔLE IMAGE HAUTE-NORMANDIE

CASA KAFKA PICTURES MOVIE TAX SHELTER EMPOWERED BY BELFIUS

French Distribution

MARS FILMS
in association with **JOUROR**
and **CNS PRODUCTIONS**

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