

GEOFFREY RUSH IS ALBERTO GIACOMETTI

FINAL PORTRAIT

EEN FILM VAN **STANLEY TUCCI**

'HIGHLY
ENTERTAINING...
BOLD AND
INVIGORATING'

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FINAL PORTRAIT

*"That's the terrible thing: the more one works on a picture,
The more impossible it becomes to finish it."* Alberto Giacometti

Written and Directed By

Stanley Tucci

Adapted from James Lord's memoir 'A Giacometti Portrait'

Starring

Geoffrey Rush

Armie Hammer

Tony Shalhoub

Sylvie Testud

Clémence Poésy

PRODUCERS Gail Egan, Nik Bower, Ilann Girard

PRODUCTION DESIGNER James Merifield

DIRECTOR OF PHOTOGRAPHY Danny Cohen

COSTUME DESIGNER Liza Bracey

HAIR & MAKE-UP DESIGNER Catherine Scoble

EDITOR Camilla Toniolo

FINAL PORTRAIT

MUSIC Evan Lurie

CASTING Nina Gold



Synopsis

De totstandkoming van het laatste meesterwerk van Alberto Giacometti vastgelegd door de award winnende regisseur Stanley Tucci (bekend van Big Night & Blind Date). Met hoofdrollen voor Geoffrey Rush (The King's Speech), Armie Hammer (Nocturnal Animals) en Clémence Poésy (Harry Potter and the Deathly Hallows).

Stap in de wereld van de wereldberoemde kunstenaar Alberto Giacometti en maak kennis met zijn uitgesproken persoonlijkheid, humor, werkwijze, favoriete tijdverdrijf en spitsvondige manier van communiceren. We volgen de kunstenaar gedurende twee weken in het Parijs van de zestiger jaren. Giacometti wil een portret van zijn Amerikaanse vriend schilderen, de bekende schrijver en kunstcriticus James Lord. Zijn belofte dat het maar een paar uur duurt, kan hij niet waarmaken. James mist zijn vlucht. En de paar uren worden al snel dagen. Lord krijgt inzicht in de werkwijze van de kunstenaar en we zien de strubbelingen en frustraties in het proces en de uiteindelijk totstandkoming van Giacometti's laatste meesterwerk.

FINAL PORTRAIT

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Short Synopsis

In 1964, while on a short trip to Paris, the American writer and art-lover James Lord is asked by his friend, the world-renowned artist Alberto Giacometti, to sit for a portrait. The process, Giacometti assures Lord, will take only a few days. Flattered and intrigued, Lord agrees.

So begins not only the story of a touching and offbeat friendship, but, seen through the eyes of Lord, a uniquely revealing insight into the beauty, frustration, profundity and, at times, downright chaos of the artistic process. FINAL PORTRAIT is a bewitching portrait of a genius, and of a friendship between two men who are utterly different, yet increasingly bonded through a single, ever-evolving act of creativity. It is a film which shines a light on the artistic process itself, by turns exhilarating, exasperating and bewildering, questioning whether the gift of a great artist is a blessing or a curse.



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Long Synopsis

It is 1964 and outside a Paris art gallery, the dishevelled 64 year old Alberto Giacometti (Geoffrey Rush) has walked out of his own exhibition opening. His American friend, the convivial and impeccably turned out 40-something James Lord (Armie Hammer) comes to find him.

Giacometti muses that Lord has never posed for him. Although Lord says he has to leave for New York in a couple of days, Giacometti reassures him that it will be quick so Lord agrees to sit for a portrait.

Lord arrives at Giacometti's ramshackle studio with its adjoining bedroom and rickety staircase, all leading off a cluttered courtyard. Annette Arm (Sylvie Testud), Giacometti's tired looking though much younger wife greets Lord warmly. Giacometti works on a sculpture but laments to his brother and right hand man, Diego (Tony Shalhoub) that the piece is a miserable failure.

Giacometti starts work on the portrait but tells Lord that he will never be able to paint him as he sees him. He also issues the ominous warning that it is impossible to finish a portrait. Lord reminds him that he has a flight to catch, but the artist reassures him.

Caroline (Clémence Poésy), a prostitute who is Giacometti's lover, muse and model arrives and Lord smiles as the pair kiss and giggle. Lord sees that Annette is also watching. Giacometti has been openly having an affair for four years.

Lord writes an account of all that goes on. Giacometti and Caroline go out to have fun with friends and drink wine in their local restaurant before falling into bed together. Giacometti then gets up and returns to his studio to work through the night. As day breaks, he crawls into bed next to his wife and turns the light on, as he is afraid of the dark. This is his routine.

The following day, an unseasonably warm March morning, Lord meets Giacometti who is telling his dealer that he will never sell his latest portrait. He plans to give it to Lord. Back behind the canvas, Giacometti starts to show the first signs of frustration. He exclaims that it is impossible to get the portrait right. He will need an extra day or two. Lord is left with no choice but to change his flight. He can't understand how Giacometti can doubt his ability so greatly, especially as he becomes ever more

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successful. The artist responds that there is no better breeding ground for doubt than success. He feels that everything he has ever exhibited has been unfinished – it's impossible for him ever to be satisfied.

Diego arrives from the gallery with a huge bundle of cash. Giacometti peels off some notes for his brother, a smaller amount for himself and he asks Lord to help him find a hiding place the rest.

Lord witnesses Giacometti doing business with a dealer, trading some of his new work for his old drawings, a transaction that surprises Lord, but the artist can't let go of his original works, and the art world loves his most recent which they see as iconic. As he paints, Giacometti gets more frustrated and exclaims that he doesn't even know if he should continue.

The two go out to eat with Annette, but once in the restaurant, Giacometti sees Caroline and disappears to sit with her, much to Lord's discomfort. Annette is used to being abandoned but she is hurt and leaves.

Day four and, whilst Lord feels the painting is going well, Giacometti says he simply cannot reproduce what he sees. Giacometti says he just needs another week. Lord changes his flight again.

Annette is in her bedroom with Isaku Yanaihara, a Japanese friend who had modelled for Giacometti and who the artist encouraged into an affair with his wife. Meanwhile, Caroline is in the studio cajoling Giacometti into buying her an expensive car. Much to her delight, finally he agrees.

Diego tells Lord how, as a boy, he used to love watching his brother and father sculpting together. He didn't choose to join them as he was happier getting into mischief. Lord says he was the same, busy being thrown out of various institutions.

Giacometti bursts in, violently ripping up drawings. He has been to see a lithographer about transferring his art onto stone, but he has been told that the paper is too old for this process to work. Lord tries to save the drawings, some of which have been included accidentally. Diego just watches; he is used to this tumultuous behaviour. Later, Diego presents Lord with one of his own sculptures and explains that Caroline has gone missing, which explains the artist's particularly crazy behaviour.

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Giacometti turns to Annette to model for him, in the freezing cold studio, but she doesn't please him. In her frustration, Annette despairs that she gives him everything but he gives her nothing. He doesn't understand what more she could possibly want for, beyond a roof over her head. But for her this is not the home, nor that marriage, that she longs for, plus she sees him giving all of his money to Caroline. In response, he throws some cash at her before storming out to search the streets for his lover.

Caroline reappears as suddenly as she disappeared and the delicate balance of Giacometti's life is restored.

Lord is on the phone justifying to someone back home why he must delay his return yet again. Although Giacometti is happy to have Caroline back, after two weeks of posing, Lord sees the struggle that Giacometti faces to express in visual terms the reality that he sees. They walk through the streets together and talk about their acquaintance Picasso and that artist's own insecurities. Their next sitting goes even more badly and Giacometti has to stop before he destroys the work. Lord laments the endlessness of the process to Diego, who empathises with his brother but advises that Lord should not change his flight again and should instead set a deadline.

Annette has used her money to buy a new dress. Her husband has promised to take her to the opening night of Chagall's ceiling at the Opera House. Caroline jubilantly screeches up in her beautiful new convertible car. She insists on taking Lord and Giacometti for a white knuckle drive that both amuses and terrifies the two men.

Giacometti falls ill and can't take Annette to the Opera house. She cares for him through his sickness, whilst Caroline's pimps make sure that she is kept busy with other clients. Once he recovers, Giacometti has a new lease of life and he agrees to finish the painting in four more sittings.

His studio has been ransacked, which Diego tells Lord is a warning from the pimps. Lord accompanies Giacometti to a meeting with these men where he pays them off, nonchalantly giving them way more money than they have demanded for Caroline's services: both posing and for sex.

When Giacometti returns to his portrait, he becomes more dejected and, seizing a large brush, he obliterates the painting, saying he is "undoing" it. Lord says he had thought it looked very good, but this only reinforces Giacometti's intent.

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They work on the painting for three more days and at the end of every session, Giacometti reaches for the brush and wipes out everything he has achieved. Lord changes his flight once again but then tells Diego he has a plan; Lord has noticed a pattern in the artist's behaviour and has made up his mind to stop the work when he senses Giacometti to be at his most positive and before the big brush comes out. At the next sitting, Lord implements the plan, leaping up at the exact moment and declaring the painting to be the best it has ever been. Giacometti is taken by surprise and concurs that this could be the beginning of something, but Lord brightly insists that no, it is the end. He will leave Paris the very next day. He cheerfully proclaims that it has been his very great honour to sit for the artist.

Lord and Giacometti take a final walk together, Giacometti insisting that his good friend must come back to Paris so that they can continue their work as they have made "some" progress.

However, this is to be their last meeting; Giacometti dies a short time later, having written to Lord to tell him how much he had enjoyed their time together. Giacometti's final portrait is packed up and shipped off to an exhibition in New York.



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Production Story

Gail Egan produced FINAL PORTRAIT for Potboiler Productions, alongside Nik Bower for Riverstone Pictures and Ilann Girard for Arsam International. She came to the project when Stanley Tucci showed her the screenplay that he had written, adapted from a memoir written by James Lord, 'A Giacometti Portrait'.

The memoir features the last meeting between Alberto Giacometti and James Lord, a younger, wealthy American who had befriended the artist on one of his regular trips to Paris. The two had been friends for over ten years when Giacometti asked Lord if he would sit for him in what was to become his final portrait. Giacometti promised it would only take an afternoon but the sitting lasted for an intense 18 sessions. The process ended only when Lord convinced Giacometti that he could add no more, nor take anything away from this particular canvas. Giacometti gave the portrait to Lord as he had promised. He wanted to paint another but he died two years later, and the two men were never to meet again. The painting was sold in 1990 for over \$20,000,000.

Giacometti was a favourite artist of Egan's and when she discovered that Geoffrey Rush was already attached to play the lead, she eagerly read the script. As she remembers, "It was beautifully written and seemed to me to capture the essence of what it is to be an artist. I loved it and asked Stanley if I could come on board to help him make it."

The rest of the cast was brought together by casting director, Nina Gold, including Armie Hammer, who seemed perfect to play Lord (if, Tucci was concerned, he was a little too good looking). Egan remembers: "Armie seemed like the perfect foil for Geoffrey's Giacometti. He and Stanley met and that was that; Armie was in." She continues, "Stanley very much wanted Annette and Caroline to be played by French actresses. We were incredibly lucky that Sylvie Testud and Clémence Poésy both read and loved the script, and agreed to join us." Testud takes the role of Annette, Giacometti's long suffering wife, and Poésy, the prostitute who became Giacometti's muse, obsession and lover.

Tony Shalhoub was Tucci's first choice for Diego. Egan explains, "I didn't know Tony and had suggested to Stanley that he should play Diego. But Stanley stood firm on not wanting to act in the film but to concentrate on directing." She concludes, "Right from the very beginning Stanley wanted Tony and of course he was completely right; Tony was wonderful."

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On the crew, Egan again believes that they were very fortunate, as she explains, “We were incredibly lucky that such a talented crew were available to us. I’m sure it was down to Stanley’s charm and the beautiful script.

The film was shot over only four weeks at Twickenham Studios and on location around London, which stood in for Paris in 1964. A key part of making the film work was recreating Giacometti’s studio, where most of the action takes place. This was filmed on a set, created by Production Designer James Merifield, rather than a real studio being used as the location, which may have proved a cheaper option. Egan explains that working on a set, “Allowed Director of Photography Danny Cohen and Paul McGeachan, the Gaffer, to design a lighting rig that meant we could shoot at any time of day. We could have clouds, sunshine, rain and move the action from morning to evening to morning again at the press of a button; it was genius.”

Merifield had a number of very accurate references for the set as many photographs and films of the studio exist, so he was able to recreate the space with great accuracy. It was made a little bigger to allow actors and crew to move around, but in every other way it was very authentic. “It became very apparent, very early on, that the set is like another actor”, explains Merifield. “It’s another leading player. I hope it comes across as having a pulse too.”

Whilst the film was very much about the characters, their relationships and one particular work of art, the rest of the artworks shown in the background of the studio needed to have a degree of authenticity. Four artists were taken on to recreate the paintings and the sculptures which Giacometti would have had in his studio at that time. The Giacometti Foundation was very keen to ensure the historical accuracy of the art works in the studio. Representatives travelled over to the set from France and worked with the artists to ensure authenticity.

Having established the studio, the production then had to find corners of London where they could realistically recreate locations that would work as 1960s Paris. Merifield and his team found restaurants, theatres, cafes and other spaces all over London, which together with some well placed period vehicles, along with some visual effects, meant that London could pass convincingly for Paris.

The costumes were pivotal in defining the very distinct characters. Costume Designer, Liza Bracey explains that in all the references to Giacometti, he is always seen wearing the same uniform of tweed

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jacket, shirt, tie and trousers. As Bracey points out, “His clothes look like he wore them all the time; he lived in them. He was quite shambolic, worn and dusty.”

Although there are striking similarities between Rush and Giacometti’s appearance, in terms of physique they are very different, and the actor required costumes to complete the transformation. Bracey explains, “He’s tall and thin, and Giacometti was short and wide, so we’ve padded him and tried to give him wider trousers and things just to compact his stature.”

Physically, Lord is the opposite of Giacometti, being immaculately attired, though he has to wear the same clothes all the way through because this was his portrait outfit. The tension builds between the two men as the painting goes on and Lord’s light coloured trousers start to show the dirt. As Bracey puts it, Lord is from a very different world to the other characters, even though, as she states, “by the end there’s dirt on his clothe; they don’t really belong in that studio.”

Annette who when she was younger used to look very pretty, by the 1960s had become frumpy. Bracey continues, “It’s difficult to make Sylvie Testud frumpy, but just as the studio and adjoining living quarters look cold, dirty and uncomfortable; Sylvie Testud ends up in lots of layers and big woollen cardigans. By contrast, Caroline brings a whole new dimension to the colour pallet of the film. Bracey explains, “She brings youth into it, and lightness.” She goes on, “Everybody else has got fairly dark clothes, and Caroline is the only one who wears a bit of colour.” Bracey concludes, “She’s the life of it, costume wise.”

There were numerous challenges with bringing this story to the screen, and on a tight budget, but the film rises above these. As Gail Egan concludes, “When you have a cast who never complain and couldn't do more to accommodate, and a crew willing to go way further than the extra mile, anything is possible.”

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Interview with Stanley Tucci (Writer and Director)

I don't care for **biopics**. I don't know how you cram somebody's life into an hour and a half or two hours. It just becomes an event-driven film whereas this is a character-driven film. And we hopefully glean as much, if not more, about the person and his life from focusing on this very finite period of time. I've culled different experiences and circumstances, events from Giacometti's life, and put them into these two weeks to create a life in microcosm so that you get a sense of who he was inside and outside of that studio

I'm a big fan of **Giacometti's work**. I always have been. I began to read about it, including this book, 'A Giacometti Portrait'. I carried with me for 25 years or something like that.

I wrote this film ten years ago, or more. I am always interested in the creative process: why you do what you do as an artist, and also the artist's relationship to their work and to society. That creative process is very well described by Lord and by Giacometti in this little book. It's arguably one of the best books ever written about the creative process and I think anybody, in any art form - it should be like a bible for them.

Giacometti was one of the most articulate artists of his time. He was also incredibly funny; he had a great sense of irony.

Geoffrey Rush is a great actor and I always admired him. Of course when you look at Geoffrey you see distinctly that there is a resemblance to Giacometti. There was still a fair amount we had to do to really get him to look like Giacometti because his physical self is distinctly different from Giacometti, his body is different. Geoffrey is very thin and lanky, and Giacometti was short and stocky and muscular, so we worked that out, and we also broadened his face. Because Geoffrey immerses himself into characters and is incredibly charming on screen, and very funny, he was the perfect person.

It was very hard to find the right person for the role of Lord. Eventually someone mentioned **Armie Hammer**, and I remembered seeing him in a couple of movies and liking him, and I thought he was really perfect for it. We talked and he loved the script. He had done a lot of really big Hollywood movies, and I think he was ready to dive in and do a small, independent film. And he was wonderful.

Tony Shalhoub is one of the greatest actors ever. I have a difficulty imagining not working with Tony in every project that I do. He's so good. He played my brother in *Big Night*; he was in the second movie I directed [*The Imposters*]; he can do no wrong as far as I'm concerned. I love working with him. We've

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done plays, we've done movies, we've done TV stuff together, and I directed him in a show on Broadway. He's an extraordinary actor, extraordinary.

Sylvie Testud is an amazing actress, we're so lucky to have her. Annette [Giacometti's wife] is a very hard role to cast. Of course we had to have someone who spoke fluent French, and she speaks English very well. She's so technically adept without sacrificing any bit of truth. You could do one take with her; she was incredible, almost like a force of nature. And she's also very funny.

Giacometti never wanted to get married. He met **Annette** during the war when he was living in Geneva. She was quite a bit younger and they ended up falling in love; she had a bright spirit and she made him very happy, and she doted on him. She moved to Paris with him, and convinced him to marry her, and he didn't want to. But he never stopped frequenting brothels, and seeing other women. He didn't want the trappings of domesticity; he wanted only to do his work, and he wanted companionship, and he wanted sex; and they were completely separate things, he compartmentalised all those things. And that wasn't what she wanted, so there were these constant arguments.

Clémence Poésy is incredible! She's a great actress and she's just so stunning you never want to stop looking at her. Her face is so different from every angle too which makes her even more interesting, and she was very playful. I wanted Caroline [Giacometti's mistress] to bring a completely different energy and break open this kind of quiet, almost sepulchre-like feeling that was in the studio.

Giacometti met **Caroline** towards the end of his life. He carried on an affair with her for three or four years. And Caroline brought a kind of energy, and by all accounts she was very funny and very beautiful. And she was dangerous because she moved in this underworld of gangsters and thieves, and he loved all that. And he gave her so much money; he bought things for her that he would never buy for his wife. He was incredibly generous with everyone except for his wife and Annette, for some reason, accepted this. They lived this very strange life. He encouraged his wife to have relationships with other men, one man in particular, a Japanese fellow, Isaku Yanaihara, who became a friend and was one of Giacometti's primary models. To me, I think he should've just let his wife go, and yet at the same time she wasn't interested in going. She needed it as much as he needed it. This is some kind of existential torture that they were both inflicting on each other.

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Giacometti and his brother Diego were always good friends. They were very different in the sense that Giacometti was much more demonstrative and wore his heart on his sleeve. Diego was more taciturn and removed; nobody really knew a lot about his personal life. He was an artist in his own right; he was clearly very smart and talented. He ended up moving in with his brother and became his right-hand man until his brother died. But in the meantime, he was making his own art, which was more decorative; they both had done this during the 1930s - they designed vases, lighting and furniture to make money when they were younger.

To me it makes perfect sense that no matter what you do when you're creating something; you always know that when you finish a movie, a script, a painting, you're always rethinking. But you have to let it go, and move on to something else. The good thing about painting is that you can always go back and fix them up a little bit. I'm fascinated by that, that sort of **perpetual dissatisfaction**. And Giacometti has a great line: "what better breeding ground for doubt than success." It's absolutely true.

You want to be as **truthful** as possible, but of course you have to take poetic licence. I feel we've been as truthful to him and his story as we could be. I had gotten to know James Lord, which is how I got the rights to the book originally, and Lord would tell me lots of stories about Giacometti. So that was incredibly helpful. Plus I'd read just about everything that had ever been written about him. A lot of our dialogue is what Lord recounted.

James Merifield is an incredible designer. We had a very small budget. Luckily, CGI is getting more sophisticated, and less expensive, so we were able to do some of that. If you can have that you sell the idea that you're in Paris. But also, obviously the most important thing, because this is where most of the action takes place, is **Giacometti's studio**, and recreating that as truthfully as possible. We made a few changes, but it's as close to the recreation of his studio as you might ever get.

Recreating the artwork was another really difficult task. James hired three young artists who could recreate the sculptures that we could assume were in his studio during those weeks. And that was quite a task, but they did it brilliantly.

As an actor, you need to have a **costume** that is going to make you feel comfortable and to help you find that character. The palette was very specific; it's a very neutral palette. Caroline would give us a splash of colour either in her lipstick or her coat. Also Annette has a mustard coloured coat that's described in

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a number of different books. Because Giacometti's work is very neutral, we wanted to create that palette with these little **splashes of colour**.

Danny Cohen was amazing because I didn't want to fuss around with lights on the set. I like to move very quickly; I wanted things to be as spontaneous as possible for the actors so we had to shoot very quickly. He was able to light the set so beautifully, so quickly. At the push of the button it would become dusk, it would become daylight, or late afternoon. I had these incredible people, Catherine also who was doing the makeup. We were very, very lucky.

What I hope **audiences** will take away is to learn more about Giacometti, and to see the creative process. And also that an artist is very serious about what he or she does, but also at the same time there's this wonderful sense of humour, a sense of irony within that process. And that process never, ever, ever stops. And just give an insight into what I think is an amazing process that artists have struggled with for thousands of years.

Interview with Geoffrey Rush (Alberto Giacometti)

I read the script and I thought it was a bit of a gem. Stanley, very flatteringly, said this has got your name all over it and I want you to do it. It's a very nice, very smart piece of cataloguing of Lord's experience of sitting for a person who at that stage was quite a famous living icon. He gives a wonderfully insightful analysis of the dilemmas in the creative process.

Armie is almost perfect as Lord - this guy is like the clone. He brings a very natural, very authentic quality to this guy's American energy in this European art world. It's a nice thing to bounce off.

Giacometti and Diego's is a very symbiotic relationship and they had a very natural anti authoritarian attitude. The film has a nice sense of natural comedy and that is one of **Tony Shalhoub's** gifts. He looks for the pure truth of what can make the most benign moment fascinating and amusing, just because of the human frailty revealed or the brotherly connection.

Sylvie Testud brings such fantastic, natural, very French energy to the room and in this particular little slice of their lives together over a period of 18 days; she is fraught with everything she has had to

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endure about his wayward, eccentric, self obsessed ways. Stanley's script captures the bigger picture of their **domestic rapport**, around the edges of that obsession.

Stanley is so determined that this doesn't fall into the trap of being the biopic of the great moments of the maestro's work. There are no eureka moments, it's all the shabby and messy bits that go on in a very messy and shabby atelier where he lived and worked for years. Stanley's got a great sense of rhythm, seeing people deal with celebrity and the torturous process of making art. He's very good with the camera - working with Danny Cohen and shooting fast, it's almost guerrilla filmmaking. It feels like fly on the wall kind of camera work - quite artful.

It's refreshing to see somebody who is totally denying what we now know as celebrity culture. In a lot of the interviews that Giacometti does he says: forget about the metaphysical and existential questions, I'm just messing around with some plaster, fiddling around with some clay. I don't know where I'm going, **I'm just playing** and then somehow it emerges into something.

I think from a contemporary perspective, people would come in with very **challenging morality questions**. Giacometti knows he has certain manic impulses that allow him to exist and he just pursues them, not in a malevolent or a selfish way, he just does what he needs to do.

Stanley's script draws you into the microscopic banalities of characters that are vividly etched, who have this level of celebrity and academic appraisal, fame and fortune. But their lives stumble along in a pretty ordinary, banal way. There's a fair amount of natural comedy that comes out of that.

Interview with Armie Hammer (James Lord)

I read the script and I thought it was incredible. I thought it would be great to get to work with Geoffrey, and I heard Tony was also going to be involved, so it seemed like a no brainer. A good portion of this movie is just spent having really interesting conversations about Alberto Giacometti's creative process and the nature of art itself. **It's a fun flick!**

The relationship between Alberto and James is very interesting. James is an observer, a writer so he very rarely asserts himself in any situation... he's a little bit like a passive type. He's here because he

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wants to write about Giacometti and he wants to have a painting of himself by Giacometti. But more than anything, they're friends and he wants to spend time with him and pick his brain and get to know him. The things they talk about in the movie end up going into the biography.

Geoffrey really is a **perfect fit** for this role for so many reasons, not the least of which is the fact he looks exactly like Giacometti, once they put in the prosthetics on his mouth and all this make-up around his face to make him wrinkled and weathered. And of course he's an immense talent.

I love **Giacometti's work**. His sketches are great, his original water colours are great, but his sculptures - there is something magical about them. They're great.

in my research Lord spent more time with Diego than he did actually with Alberto and that's in this script - you see the little side glances, you can see that **James and Diego** have a very sort of separate emotional life than James has with Alberto, and even that Diego has with Alberto. They make up a side of this trilateral relationship in this movie. It's fun to see all these grown men sometimes acting like children and playing off of each other and trying to irk each other and feeding off each other.

I think **Tony Shalhoub** is my favourite person in the whole world. Tony has created an internal life for Diego. It's this really kind of compelling thing, watching this still but very deep, emotional life of Diego and you can just tell he's got a history and a past but there's like a mystery to him.

Clémence is fantastic. There's this thing about her, this wonderful joie de vivre. And she's speaking French and then they call cut and she switches to speaking English with a perfect accent. We shot a scene where she came in and didn't say anything, she just stood in the doorway and the look on her face told a thousand different stories and it was great. Apart from being absolutely gorgeous, she's so talented.

Sylvie Testud is so fun, she's so free and she's so uninhibited, you watch her just live and she is totally un-phased and non-plus-ed by all the negativity that Giacometti might throw at her, she just moves on and does her thing. It's a fun character.

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I've always thought the one thing that shines through **Stanley's work** more than anything else is his intelligence and how quick he seems. And to be directed by someone who is also such an accomplished actor - he knows how to talk to you.

It might just be a part of being an artist, that sort of **perpetual dissatisfaction**. Because if you did a piece and you were like, wow, it's perfect, it might not be enough impetus to keep you going. It seems like Giacometti views the world entirely differently than all of us. He's trying to create his art in the way that he sees it. He's really the only person who has this sort of prism, looking through the world. He has seen it perfectly in his head and to not be able to make his hands do it, or to not be able to make the final product represent what you see - I can imagine that would be really frustrating. He certainly seems unhappy at times and then at other times he seems to be riding this wave of euphoria and ecstasy with Caroline. And sometimes he has really sweet, tender moments with his wife, and then he doesn't want to see anybody and he wants to burn the whole world down. It's part and parcel of his personality.

I think there is a lot in this film for everybody. People who just want to go and watch a fun interesting movie will get that. Art students who love Giacometti will get an insight that they have probably never seen before. Everyone is making an incredible, **nuanced, layered movie** and I think that's part of what makes it so special.

Interview with Tony Shalhoub (Diego Giacometti)

It's about how, as brilliant as Giacometti was, he was tortured by **frustration and self loathing** and what he perceived as an inability to create what he was setting out to do; to capture nature and come up with kind of a new form. I was struck by the man and the story, and of course the opportunity to work with Stanley again, and to be able to hang out with him.

I can see why Stanley connected to this material, and I think a lot of actors and writers and all kind of creative types will, because we all have that haunting **sense of self doubt**. And I think people who are not in the creative world would have this kind of experience. I think we all have those moments: do we really know what we're doing, or are we just kind of making it up as we go along? Giacometti took this notion and it consumed him - in a way, it made his work that much more brilliant, because he was so hard on himself, he was such a perfectionist.

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Diego was an artist in his own right and an incredible sculptor, but he devoted his life and time to his brother. And I think because he realised Alberto was so incredibly special, Diego wanted to see him reach his maximum potential. I don't think Giacometti could have done it without Diego. So Diego was there to provide this work for probably little or no money. And the character is very private, quiet, but he was essential to Giacometti's success.

Geoffrey Rush is just so extraordinary. I've been, for a long time, a great admirer of his body of work and his versatility and I can understand why Stanley wanted him to do this part. First of all, he looks so much like the real Alberto Giacometti; it's disturbing how similar they are. And now working with Geoffrey and watching him -it's an inspiration really. The man is unbelievably disciplined, and is the hardest working actor I've ever seen. He's never without that script; he's always unearthing things and questioning things.

Diego and James Lord were friends, too; I think they had a shared understanding or fascination with what an unusual person Giacometti was, and like James Lord, who sat for this portrait for days and days, Diego would also pose for his brother, for portraits or sculptures. So Diego definitely paid his dues, definitely put in his time as a model and because of that sympathised with what Lord was going through.

Armie is just tremendous - every day he's just such a bright light. Great looking, always smiling, he's quite a force - a very funny guy. And you have to keep a sense of humour about this kind of work, especially on this project, because it taps into that part of us, that private paranoia we all carry with us about our own ability.

I've worked with Stanley so many times. He directed me in a Broadway play about five years ago. We've acted together on stage, in film, on television. So our friendship and working relationship goes back a long way. I feel that he gets me and there's a certain ease and certain, I hope, mutual respect. Any time Stanley calls, I would be there.

What they did with **the set** - it's phenomenal what they've created. You really get the sense that you're there in this timeless, wonderful environment. It just seems to be dripping with creativity and intensity, and the complexity of who and what this man was.

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I hope that **audiences** will fall in love Giacometti and his work... but also that they take away this understanding of what true artistry is about and what artists go through. But alongside that, there's a lot of humour in this story, and I hope they'll see the joy in it all, and the absurdity in it all.

Interview with Sylvie Testud

Annette was **the woman sharing Giacometti's life** and she was also a model for him - he did a lot of sculptures of her and a lot of paintings. But also she was the one he puts on the side. It was like he forgets her all the time. Giacometti was a bit **tortured**, like a lot of artists. He was a bit isolated, and Annette, as women often do, she tries to breathe life into the house.

Geoffrey is so truthful; he can play everybody's life. I met a woman in Nice who had actually posed for Giacometti. I told her I was shooting this and I showed her Geoffrey's photo, and she said, wow – she couldn't believe it. He looks like him with the makeup and everything, but she said he has the soul - you can feel it.

Stanley was really involved with his subjects. He wants to really see the feelings going out. These characters, these people were in bad situations, and Stanley wants to see inside of everybody. And you really can see that there was a lot of loneliness; they were all living together but they are all inside of their own souls. He's really sensitive to their feelings.

What is really important for an actress when choosing a character is that she fights against something, and that she is not the same at the beginning as at the end. And this is exactly the character, and the real person, of **Annette**. She was so in a hole in a way, but she never stops hoping. She left everything for Giacometti, for him to create, and he gave her nothing in return.

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Interview with Clémence Poésy (Caroline)

I've really loved **Giacometti's work** for so long that I thought making a film about that particular aspect of him was a brilliant idea; and the prospect of being in the atelier seemed lovely. **Caroline met Giacometti** and started posing for him, and I think they both fell in love with each other.

There's a really beautiful sentence at the end of the book I was reading [about Caroline], 'Le Dernier Modèle' by Franck Maubert, where she says that she was his *démesure*, which in French is anything **bigger than life**. That's what I'm trying to keep in mind.

Geoffrey Rush was also one of the reasons why I really, really wanted to come and spend a few days on the set - just to get to watch him work. And it's been great. It's magical to see him get into Giacometti's shoes every day. It was lovely working with **Armie**; it's a lovely cast, it really is. The dynamic between the two of them is quite funny.

Stanley does seem to want things to go quite fast so it's great - it means you're in and out of the studio really quickly. And he's enthusiastic when he has to be, and quite clear when he needs something changed. He just finds a way to keep up **energy levels** on set all the time, which is essential in this film, so that it doesn't become about someone sitting for a portrait. He's very attentive to the amount of movement and energy and liveliness that there is on set.

The first day we entered **the studio** and saw all these works, and all the details, it was kind of magical. I think there's something so amazing about recreating this little piece of time and space somewhere completely random and when it is full of the copies of my favourite sculptures ever, it's even better.

I always found it fascinating to try and understand what happens in someone's mind when they're **creating**, because really, an artist just invents a world of his own. And how that works and comes about, and what makes you an artist, I always found was one of the most intriguing, the most fascinating subjects to research and look at.

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About Alberto Giacometti

ALBERTO GIACOMETTI sculptor, painter, draughtsman and printmaker, was born near the Italian border of Switzerland in 1901. Giacometti's father, Giovanni, was a well-known post-impressionist painter who instilled an interest of art in Alberto and his three siblings from a young age. After graduating from the Geneva School of Fine Arts, Giacometti moved to Paris in 1922 to study under Antoine Bourdelle at the Académie de la Grande Chaumière. Here he specialised in surrealism, and rose to success quickly, exhibiting for the first time in 1925. Around this time, it is noted that he began to find the task of copying received reality impossible which became a key theme in his works of art.

In 1927, Giacometti moved into a studio at 46 rue Hippolyte-Maindron, which was to become his permanent home. His brother Diego joined him there and became his right-hand man. Following his first solo exhibition in 1932, Giacometti began distancing himself from the surrealist movement. His subsequent works from 1936–1940 were primarily sculptures of the human head and sitter's gaze. These pieces were characterised by having a singular, isolated subject, and being based on models who Giacometti knew personally, such as Diego, friend and artist Isabelle Rawsthorne (née Delber) and his sister, Ottilia. It is said that his sculptures were paper thin because he continually carved away at them trying to make them exactly as he envisioned, a goal he often found to be unachievable.

During World War II, Giacometti left Paris and moved to Geneva where he met his wife Annette Arm in 1943. Upon his return to Paris in 1945, Giacometti began to sculpt his subjective view of the world producing his renowned elongated sculpted figures in 1946 and 1947. Giacometti achieved an international profile between 1948 and 1956. He held exhibitions in London, Paris, Zurich and Basel, he was asked to commission a large public work for the city of New York (which he declined), and he developed his 'dark heads' series, which became his quintessential contribution to 20th Century art and the so-called 'generic' man concept.

In 1956, Giacometti went through an artistic crisis, triggered by his sessions with Isaku Yanihara, a Japanese philosopher who modelled for him. This period lasted for two years until Giacometti met Yvonne Poiraudau, the prostitute known as Caroline. This marks the start of the final era of Giacometti's legacy, referred to as the 'last portraits'.

From 1958 until 1960 Giacometti painted nearly 30 portraits of Caroline. It was in 1964 that the American writer and art dealer James Lord sat for a portrait with Giacometti. The following year,

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Giacometti made his last sculpture of Diego. His final work was a 150-piece lithograph of all the places that he had lived during in his life.

Alberto Giacometti died in 1966 leaving behind countless half completed paintings and a room described by one reporter as a “repository of repeated failure”.

About James Lord

JAMES LORD was an American author made famous by his biographies of both Pablo Picasso and Alberto Giacometti. Born in 1922 to an upper class family, Lord had a difficult upbringing. Despite his articulate writing, his ambitions were often mocked by his classmates and he was expelled from one boarding school. He came out as a homosexual to his father whose response was to send him to a psychiatrist. In 1942, Lord enlisted in the US army and served in the Intelligence Unit before being stationed in Paris after D-day, where a bold phone call led Lord to meet Picasso and his then mistress, Dora Maar.

This was the beginning of a long-time acquaintance between Lord, Picasso and Maar. When Lord returned home following the war, he started at Wesleyan University, but by 1947 he had returned to Paris without a degree. In Europe, Lord resumed his contact with Picasso and spent his time travelling, dealing art and socialising.

Lord first met Giacometti in 1952 in Paris's Deux Magots café. A decade later, Giacometti asked him to sit for a portrait. Lord and Giacometti met for over 18 sittings to both create the portrait, and set the stage for Lord's memoir, 'A Giacometti Portrait', which he published in 1965. In 1966, Giacometti's death inspired Lord to write a full-biography of the artist, and in 1986, nearly 20 years after Giacometti's death, Lord published a lengthy biography praising the complicated artist.

Lord died in Paris in 2009.

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About the Cast

GEOFFREY RUSH – Alberto Giacometti

Geoffrey Rush, an acclaimed actor who started his career in Australian theatre, has appeared in over 70 theatrical productions and more than 20 feature films.

The multiple award winning actor, Rush, was catapulted to fame with his starring role in director Scott Hicks' feature *Shine*, for which he won an Academy Award for Best Actor, a Golden Globe, SAG, BAFTA, Film Critics' Circle of Australia Award, Broadcast Film Critics, AFI and New York and Los Angeles Film Critics' Awards.

In addition, Rush won an Emmy, a Golden Globe and a Screen Actors Guild award for his captivating performance as the title character in HBO Films' *The Life and Death of Peter Sellers*. He also earned an Academy Award nomination for his performance in Philip Kaufman's *Quills*, in addition to the Academy Award nomination and Golden Globe nomination for his role in *Shakespeare in Love*.

In 2010, Rush starred in and served as Executive Producer on the Weinstein Company's *The King's Speech*. He won the BAFTA award for Best Supporting Actor and earned an Academy Award nomination, a Golden Globe nomination and a SAG nomination. The film won the Academy Award for Best Picture. The following year, Rush received an AACTA nomination for Best Actor and FFCA Awards for his performance in *The Eye of the Storm*.

Rush's upcoming films include the highly anticipated sixth instalment of *Pirates of the Caribbean: Dead Men Tell No Tales*.

He is currently in production on National Geographic's first scripted series *Genius*, in which he'll star as Albert Einstein.

Other film credits include *The Daughter*, *The Book Thief*, *The Best Offer*, *Minions*, *The Warrior's Way*, *Legend of the Guardians: The Owls of Ga'Hoole*, *Munich*, *Elizabeth: The Golden Age*, *Candy*, *Intolerable Cruelty*, *Finding Nemo*, *Ned Kelly*, *Lantana*, *Frida*, *The Tailor of Panama*, *House on Haunted Hill*, *Mystery Men*, *Les Miserables*, *A Little Bit of Soul*, *Children of the Revolution*, *On Our Selection*, *Twelfth Night*, *Oscar and Lucinda*, *Starstruck* and *Pirates of the Caribbean: On Stranger Tides*.

Rush received a degree in English at the University of Queensland then studied at the Jacques Lecoq School of Mime, Movement and Theatre in Paris. Returning to Australia, he starred in the theatre production of 'King Lear'. He also co-starred with Mel Gibson in 'Waiting for Godot'. In 2009, Rush won a Tony Award for Best Leading Actor in a Play for his acclaimed performance as the ailing king in Ionesco's comedy 'Exit the King'.

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Rush recently returned to the stage in Shakespeare's 'King Lear' at the Sydney Theatre Company. His previous performances include, 'The Diary of a Madman' at The Brooklyn Academy of Music, 'A Funny Thing Happened on the Way to the Forum' at Her Majesty's Theatre in Melbourne, and the 'The Importance of Being Earnest', all of which received rave reviews.

Rush was a principle member of Jim Sharman's pioneering Lighthouse Ensemble in the early 1980s playing leading roles in many classics. His work on stage was honoured with the Sydney Critics' Circle Award for Most Outstanding Performance, the Variety Club Award for Best Actor and the 1990 Victorian Green Room Award for his performance in Neil Armfield's 'The Diary of a Madman'. He also received Best Actor nominations from the Sydney Critics' Circle Awards for his starring roles in Gogol's 'The Government Inspector', Chekhov's 'Uncle Vanya' and Mamet's 'Oleanna'. In 1994 he received the prestigious Sidney Myer Performing Arts Award for his work in theatre.

In 2010, Rush founded the Australian Academy Cinema Television Arts Awards for which he currently serves as President. In its fifth year, the awards are considered the Australian Oscars. The voting is decided by members of the Australian Academy, making them the highest achievements in Australian screen society.

In 2012, Rush was named Australian of the Year for his contribution to the arts, in addition to being part of the 'big 4' in Australia, the four living Oscar Winners. Rush is a nominee for the 30th Annual Green Room Award.

Rush is an ambassador for the Melbourne Symphony Orchestra and UNICEF Australia, as well as patron of the Melbourne International Film Festival.

He lives in Melbourne with his wife and their two children.

ARMIE HAMMER – James Lord



In early 2017, Armie Hammer will be seen in Luca Guadagnino's *Call Me by Your Name* which premieres at Sundance Film Festive. The film follows the romance between Hammer's character Oliver and Timothée Chalamet's character Elio. Also in 2017, Hammer stars in Anthony Maras's *Hotel Mumbai* alongside Dev Patel. The film is about the terrorist attack on the Taj Mahal Palace Hotel in India.

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Hammer's recent credits include Ben Wheatley's *Free Fire* in which he stars as Ord. The film is set in Boston in 1978 and focuses on the shootout and game of survival between two gangs. The cast also includes Cillian Murphy and Brie Larson. The film premiered at the 2016 Toronto International Film Festival, earning the People's Choice Award For Midnight Madness. In the same year, Hammer appeared in Tom Ford's critically acclaimed *Nocturnal Animals* alongside Jake Gyllenhaal, Amy Adams and Michael Shannon and he starred as Samuel Turner in Fox Searchlight's critically acclaimed *The Birth of a Nation*. The cast includes Nate Parker, Aja Naomi King and Gabrielle Union. The film premiered at the 2016 Sundance Film Festival where it was acquired in a festival record-breaking deal. Respectively, the film received the festival's prestigious US Grand Jury Award and the US Dramatic Audience Award. In 2015, Hammer starred with Henry Cavill in Guy Ritchie's spy thriller *The Man from U.N.C.L.E.*, playing Russian spy Illya Kuryakin and American agent Napoleon Solo, respectively. In 2013, Hammer starred as the title character in *The Lone Ranger*, alongside Johnny Depp, directed by Gore Verbinski and produced by Jerry Bruckheimer.

Hammer earned a 2012 SAG Award nomination for Best Supporting Actor for his portrayal of Clyde Tolson in Clint Eastwood's J. Edgar Hoover biopic *J. Edgar*. Hammer starred opposite Leonardo Di Caprio in the title role.

Hammer's performance as twins Cameron and Tyler Winklevoss in David Fincher's award-winning *The Social Network* garnered him critical praise and positioned him as one of Hollywood's breakouts of 2010. Hammer was nominated Most Promising Performer by the Chicago Film Critics Association, and was awarded Best Supporting Actor by the Toronto Film Critics Association. The film received a SAG nomination for Best Ensemble, as well as a Best Picture Golden Globe. It was also recognised by Los Angeles and New York Film Critics, the Broadcast Film Critics Association, National Board of Review and was named one of the AFI's Top 10 Films of the Year.

TONY SHALHOUB – Diego Giacometti



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Tony Shalhoub is a Golden Globe Award winning actor with a diverse résumé of roles. He is perhaps best known for his starring role as the obsessive-compulsive detective Adrian Monk in the popular television series *Monk*, for which he won a Golden Globe award and three Primetime Emmy awards. Additional television credits include *Nurse Jackie*, *Too Big to Fail* and *Wings*.

Shalhoub's feature film credits include *Big Night*, *The Siege*, *Galaxy Quest*, *Men in Black*, *Men in Black II* and *Pain & Gain*. Shalhoub voiced the character of Luigi in the animated films *Cars* and *Cars II*, and he will reprise his role in the upcoming *Cars III*. Also, he voiced the role of Splinter in the *Teenage Mutant Ninja Turtle* film franchise. Recently, he completed filming *Tomboy*, starring Michelle Rodriguez and Sigourney Weaver.

Shalhoub appeared in the theatrical productions of *Act One* and *Golden Boy* on Broadway, receiving Tony Award nominations for both. In late 2015 he appeared on Broadway in *The Mystery of Love & Sex* with Diane Lane.

Shalhoub currently lives in New York City.

SYLVIE TESTUD – Annette Giacometti



Sylvie Testud is an award-winning, critically acclaimed actress who has been a key figure in French cinema, television and theatre for over 20 years.

Testud is currently working on Luca Guadagnino's *Suspiria*, alongside Tilda Swinton, Dakota Johnson and Chloë Grace Moretz, as well as Reem Kherici's *Jour J*.

Testud has numerous film credits to her name, including roles in the following films: *La Vie en Rose* (2007) alongside Marion Cotillard, directed by Oliver Dahan; Jessica Hausner's *Lourdes* (2009); Diane Kurys's *Sagan* (2008); Alain Corneau's *Fear and Trembling* (2003); Jean-Pierre Denis's *Murderous Maid* (2000); Thomas Vincent's *Karnaval* (1999) and Caroline Link's *Beyond Silence* (1996).

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Other film credits include Cera Glagoleva's *Two Women* (2014); Audrey Dana's *Sous les Jupes des Filles* (2014); Frédéric Schoendoerffer's *96 Heures* (2013); Roselyne Bosch's *La Rafle* (2009); Eleonore Faucher's *Gamines* (2008); and Niko Brucher's *Maries' Lied* (1994).

Additionally, Testud is an accomplished television actress. On the small-screen she has appeared in *Der Lautlose Schrei* (2016), *Fais Pas Ci, Fes Pas Ca* (2014), *Les Deferlantes* (2013), *Les Mains De Roxana* (2012) and *Lousie Michel* (2008).

A published writer with two novels to her name, 'Cacao' and 'Tout un Poeme', Sylvie Testud has also had an extensive theatre career in France, performing in *Le Remplacant* at Théâtre Anthéa; *L'Amour, La Mort, Les Fringues* at Théâtre Marigny; *Casimir et Caroline* at Théâtre de la Ville; *Biographie Sans Antoinette* at Max Frisch and *La Pitie Dangereuse (Stephan Zweig)* at Théâtre de la Croix Rousse.

Testud has twice been honoured by the French César Awards, firstly for most promising newcomer in the year 2000 and then again as Best Actress in 2003 for *Fear and Trembling*. She also took the European Film Award for Best Actress in 2009 for her performance in *Lourdes*.

CLÉMENCE POÉSY – Caroline



Clémence Poésy, a native of France, works in the international arena, taking roles on the stage, behind the camera and on the screen.

Recently, Poésy completed two Italian projects, *Tito Il Piccolo*, directed by Paola Randi, and *7 Minuti*, directed by Michele Placido. She made her directorial debut with *A Bout Portés*, a short film about ballet dancers and was in the cast of *Two is a Family*, a film directed by Hugo Gélin.

Other past works include Jean-Daniel Verhaeghe's *Le Grand Meaulnes*, Olivier Panchot's *Sans Moi*, Eric Forestier's *La Troisième Partie du Monde* and Denys Granier-Deferre's *Une Pièce Montée*. Poésy also starred as Lumi in Ilan Duran Cohen's *Les Amants Du Flore* in 2006, Joan of Arc in Philippe Ramos'

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historical film *Jeanne Captive* in 2011, and with André Dussolier and Melvil Poupaud in Nicolas Pariser's *Le Grand Jeu* in 2015.

Poésy's English language film roles include David Farr's *The Ones Below*, Martin McDonagh's *In Bruges* and on the Canal + sky Atlantic series *The Tunnel*, opposite Stephen Dillane. She has also appeared alongside Jim Sturgess in *Heartless* directed by Philip Ridley, James Franco in Danny Boyles' *127 Hours*, and Forest Whitaker and Rupert Friend in *Lullaby For Pi* directed by Benoit Philippon. Recently, Poésy has worked with Michael Caine in *Last Love* directed by Sandra Nettelbeck, as well as Marina Hands and Élodie Bouchez in Laetitia Masson's *GHB*.

In 2012, Poésy acted alongside Ben Wishaw in Rupert Goold's BBC adaptation of *Richard II* and alongside Eddie Redmayne in Philip Martin's adaptation of *Birdsong*. The same year, she made her English language stage debut in *Cyrano de Bergerac* on Broadway before appearing in Paris as the sole performer in a one-woman play *Je Danse Toujours* in 2013.

Poésy first appeared on stage in 1996 when she was 14. She then began studying drama at the Conservatoire National Supérieur d'Art Dramatique de Paris in 1998. Poésy launched her career in France with her performance of Carole Bouquet and André Wilms in the comedy *Bienvenue Chez Les Rozes* in 2003. It was her performance as Mary Stuart in Gillies MacKinnon's BBC mini-series *Gunpowder, Treason and Plot* in 2004 that launched her international career, later leading to her role of Fleur Delacour in *Harry Potter and the Goblet of Fire*.

In addition to acting, Poésy has been an active supporter of Women's World Wide Web (W4), an online organization dedicated to empowering girls and women around the world; the co-founder of 5x15 Paris, a series of cultural exchanges adopted from the British series of the same name; a contributing author and photographer for the bi-annual British magazine *Violet* and the face of Chloé's fragrance "Love Story".

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About the Crew

STANLEY TUCCI – Writer and Director

Academy Award nominee Stanley Tucci has appeared in over 90 films and countless television shows. He has appeared in more than a dozen plays, on and off Broadway, and has been behind the camera working as a writer, director, and producer.

Tucci reached his widest audience yet in the role of Caesar Flickerman in *The Hunger Games* franchise. A box office sensation and critical success, the fourth and final installment of the series (*Mocking Jay*) was released in late 2015.

Tucci will be seen on screen in spring 2017 in Bill Condon's *Beauty and the Beast* alongside Emma Watson, Ewan McGregor, Luke Evans, Dan Stevens, Emma Thompson and Ian McKellan, where he will play Cadenza the grand piano – a new character to the realm, described as a neurotic maestro.

Other upcoming projects for Tucci are *Feud*, an anthology TV series, developed by Ryan Murphy. *Feud* will centre on the rivalry between Joan Crawford and Bette Davis during the production of their film, *What Ever Happened to Baby Jane?* Tucci will play Jack L. Warner, the Canadian-American film executive and president of Warner Bros. Studio; *Transformers: the Last Knight*, where Tucci will reprise his role as Joshua Joyce; *Patient Zero*, alongside Natalie Dormer and Clive Standen; and *Blue Angel*, alongside Addison Timlin and Kyra Sedgwick.

Tucci was nominated for an Academy Award, Golden Globe Award, BAFTA Award, SAG Award and received a Broadcast Film Critics nomination for his performance in Peter Jackson's *The Lovely Bones*. Furthermore, Tucci won an Emmy and a Golden Globe for his role in the TV movie *Winchell*. His performance as the fast-talking tattler, who exposed secrets and scandals, left audience and critics alike singing his praises. *Winchell*, directed by Paul Mazurksy, provided Tucci with one of the juiciest roles of his diverse career.

He also received a Golden Globe for his role in HBO's *Conspiracy*. His portrayal of Lt. Colonel Adolf Eichmann delivered a truly petrifying experience, where he often deceived others with his all but friendly smile.

Tucci is also a writer, director and producer. He produced *The Canal* and was the Executive Producer for *Behind the Sun*. He premiered the film *Blind Date* at the Sundance Film Festival – directing, starring, and co-writing this remake of Theo van Gogh's film of the same name. Another directorial endeavor was USA Films' *Joe Gould's Secret*, which starred Ian Holm as bohemian writer Joe Gould and Tucci as Joseph Mitchell, the famed writer for The New Yorker. The film, set in New York's Greenwich Village in the 1940s, tells the story of the strange meeting with long lasting friendship between Gould and Mitchell, as well as the stories Mitchell wrote about Gould and his life.

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Big Night, Tucci's first effort as co-director, co-screenwriter, and actor on the same film, earned him numerous accolades, including the Waldo Salt Screenwriting Award at the 1996 Sundance Film Festival, a recognition of excellence by the National Board of Review, an Independent Spirit Award, The Critics Prize at the 1996 Deauville Film Festival, and honours from the New York Film Critics and the Boston Society of Film Critics.

His second project, *The Imposters*, a film which he wrote, directed, co-produced and starred in, showed in Official Selection at the 1998 Cannes Film Festival and was acquired by Fox Searchlight Pictures later that year. The 1930s farce starred Tucci and Oliver Platt as a pair of out-of-work actors who find themselves aboard a cruise ship passenger-ed by Steve Buscemi, Alfred Molina, Lili Taylor and Hope Davis.

His work on television includes *BoJack Horseman*, *Metropolis*, *Fortitude*, *Bull*, *Equal Justice*, *Wiseguy*, *The Equalizer*, *thirtysomething* and *The Street*. He also played Captain Hook in ITV's two-hour drama, *Peter & Wendy*, alongside Laura Fraser and Paloma Faith. Tucci received Emmy nominations for his work in *Murder One*, and *ER*, and an Emmy Award in the category of Outstanding Guest Actor in a Comedy Series for *Monk*.

Tucci's theatre work includes 'Frankie & Johnny in the Claire de Lune', 'Execution of Hope', 'The Iceman Cometh', 'Brighton Beach Memoirs' and 'The Misanthrope'. He has also performed in a number of off-Broadway plays, at Yale Repertory Theater and SUNY Purchase, where he first studied acting.

Tucci made his directorial debut on Broadway with a revival of Ken Ludwig's 'Lend Me a Tenor' starring Tony Shalhoub. The production received a Tony Award nomination for Best Revival of a Play.

Tucci's additional film credits include *Spotlight*, *A Little Chaos*, *Transformers: Age of Extinction*, *Wild Card*, *Muppets Most Wanted*, *Mr. Peabody & Sherman*, *Some Velvet Morning*, *The Fifth Estate*, *Percy Jackson: Sea of Monsters*, *The Company You Keep*, *Jack The Giant Slayer*, *Captain America: The First Avenger*, *Margin Call*, *Burlesque*, *Easy A*, *Julie & Julia*, *The Tale of Despereaux*, *Kit Kitteredge: An American Girl*, *Swing Vote*, *What Just Happened*, *The Devil Wears Prada*, *Shall We Dance*, *The Terminal*, *The Life And Death of Peter Sellers*, *Spin*, *Road To Perdition*, *America's Sweethearts*, *Sidewalks of New York*, *A Mid Summer Nights Dream*, *The Alarmist*, *Deconstructing Harry*, *The Daytrippers*, *Big Trouble*, *A Life Less Ordinary*, *Kiss of Death*, *Mrs. Parker And The Vicious Circle*, *It Could Happen To You*, *The Pelican Brief*, *Prelude To A Kiss*, *In The Soup*, *Billy Bathgate* and *Slaves Of New York*.

The Tucci Cookbook was released in October of 2012 where it reached the New York Times Best Sellers List. Tucci released his second cookbook, *The Tucci Table: Cooking with Family and Friends* in 2014. The family-focused cookbook includes recipes from Tucci's traditional Italian roots as well as those of his British wife, Felicity Blunt.

FINAL PORTRAIT

Tucci serves on the Board of Directors of The Food Bank for New York City. He resides in London with his family.

GAIL EGAN - Producer

Gail Egan is a qualified barrister and practised commercial law at Lincoln's Inn before joining Price Waterhouse Corporate Finance.

She later worked for the International Media Group Carlton Communications. In 2000 she formed the independent production company Potboiler Productions with Simon Channing Williams. In 2009 Potboiler Productions joined forces with Slate Films, run by Andrea Calderwood.

Egan has produced or executive produced 20 films including Mike Leigh's *Mr. Turner*, *Another Year*, *Happy-Go-Lucky* and *Vera Drake*; Fernando Meirelles' *The Constant Gardener* and *Blindness*; *A Most Wanted Man*, adapted from John le Carré's novel and directed by Anton Corbijn, *A Little Chaos* directed by Alan Rickman, *Man About Dog* with Paddy Breathnach and *Brothers of the Head* with Keith Fulton and Lou Pepe.

Most recently, Egan has produced *Our Kind of Traitor* directed by Susanna White and starring Ewan McGregor, Stellan Skarsgard, Damian Lewis and Naomi Harris; and *Trespass Against Us*, directed by Adam Smith and starring Michael Fassbender, Rory Kinnear and Brendan Gleeson.

NIK BOWER - Producer

Nik Bower continues to be a lead financier and producer in the British film industry.

Bower has recently served as executive producer on a number of films in post-production including *Felt*, directed by Peter Landesman and starring Liam Neeson; *Sleepless*, directed by Baran bo Odar; *Wind River*, by first-time director, Taylor Sheridan; *Replicas*, directed by Jeffrey Nachmanoff and starring Keanu Reeves and *Show Dogs*, directed by Raja Gosnell.

Since co-founding Riverstone Pictures in October 2014, Bower has been the executive producer on a number of prestigious films including Sarah Gavron's *Suffragette* starring Carey Mulligan and Meryl Streep; Ava DuVernay's *Selma*, starring David Oyelowo; and Michael Grandage's debut feature *Genius*, starring Colin Firth, Jude Law, Nicole Kidman and Laura Linney.

Prior to Riverstone Pictures, Bower was managing director of the media division of Ingenious Media, where he financed independent films including Mike Leigh's *Happy-Go-Lucky*, Todd Haynes's *Carol* and John Crowley's *Brooklyn* as well as major studio motion pictures including *Life of Pi*, *The Best Exotic Marigold Hotel* and *The Fault in Our Stars*.

FINAL PORTRAIT

Before joining the film industry over a decade ago, Bower qualified as a barrister practicing intellectual property law before specializing in leveraged acquisitions and project finance with the law firm Allen & Overy.

ILANN GIRARD - Producer

French film producer Ilann Girard has supervised the financing and distribution of films for over 20 years.

Girard is currently in the final stages of production on the Icelandic film *Alma* and Pan Nalin's *Beyond the Known World*. In 2002 Ilann Girard founded Arsam, a film consultation and financing firm, followed by Arsam International in 2003. Since then, Girard has worked on Stéphane Cazes' *Omblin*, Barnaby Southcombe's *Anna*, Samuel Maoz's *Lebanon*, Billie August's *Goodbye Bafana*, Academy Award winning film, *March of the Penguin* and Christian Volckman's *Renaissance*.

Prior to Arsam, Girard was Pandora Cinema's general counsel, supervised the financing and distribution of international box office hits such as *Like Water For Chocolate*, *Kolya*, *Shine*, Carlos Saura's *Tango and Donnie Darko*.

Additionally, Girard is a founding partner of Olffi.com, the largest database about public funding for film and television productions, and a board member of the European Film Academy.

DANNY COHEN – Cinematographer

Cinematographer Danny Cohen has worked with a variety of directors including Stephen Frears, Lenny Abrahamson, Richard Curtis, Rupert Goold, Tom Hooper, Shane Meadows, Stephen Poliakoff and Dominic Savage on a number of feature films and television dramas.

A member of the British Society of Cinematographers since 2008, Cohen's credits include *This Is England*, *This is England 1986*, *This is England 1988*, and *Dead Man's Shoes* directed by Shane Meadows; for Tom Hooper, *The King's Speech*, *Les Misérables*, *John Adams* and *The Danish Girl*; Lenny Abrahamson's *Room*; Oliver Parker's *Johnny English Reborn*; *Richard II* directed by Rupert Goold for the BBC; Dominic Savage's *Dive*; Adrian Shergold's *Pierpoint*; Steven Poliakoff's *Glorious 39* and *A Real Summer*; and Richard Curtis' *The Boat That Rocked*. Cohen has shot Stephen Frears' three most recent films: *The Program*, *Florence Foster Jenkins* and the forthcoming *Victoria and Abdul*. His latest film is *Disobedience* directed by Sebastian Lelio.

Cohen was nominated for a Best Cinematography BAFTA for lighting *Les Misérables*, an Oscar and a BAFTA for his work on feature film *The King's Speech*, and was also nominated for the BAFTA for Best Photography and Lighting: Fiction/Entertainment for his work on *Longford*.

FINAL PORTRAIT

JAMES MERIFIELD – Production Designer

Emmy-winning production designer, James Merifield, strives to design productions for film, television, commercials and theatre productions.

Merifield recently finished working on *Breathe*, an Andy Serkis film about the life of an adventurous man who is met with an unexpected challenge after becoming paralyzed by Polio.

Merifield's past works include David Koepf's *Mortdecai*, the HBO TV-movie *Virtuoso* and Richard Laxton's *Effie Gray*. Merifield has also designed productions including *A Little Chaos*, directed by Alan Rickman and starring Kate Winslet; Jerusha Hes's *Austenland*; *The Deep Blue Sea* directed by Terence Davies and starring Rachel Weisz and Tom Hiddleston; and Rowan Joffe's *Brighton Rock* with Sam Riley and Andrea Riseborough.

In 2001 Merifield was nominated for his first BAFTA Award for his production design on Channel 4's *The Life and Adventures of Nicolas Nickleby*, and in 2008 he achieved critical acclaim and the Emmy Award for outstanding art direction for the BBC's *Little Dorrit*.

Merifield, a British native, began his career working with director Ken Russell in various operas and films, and later going on to design Russell's *Lady Chatterley*, his first major filmed production designer credit for the BBC in 1993.

CAMILLA TONIOLO - Editor

Camilla Toniolo has been working as a film editor for over three decades. A native of Milan, Italy, she has also taught at Columbia University School of the Arts and NYU Film School.

Toniolo worked for the Italian TV network RAI's New York bureau at the start of her career in the US. She then moved over to feature filmmaking and has worked with a number of directors including: Jonathan Demme as co-editor on *Something Wild*; Tom DiCillo on *Living In Oblivion*, *Box Of Moonlight*, *The Real Blonde* and *Double Whammy*; Stacy Cochran on *My New Gun* and *Boys*; on *The Night We Never Met* for Warren Leight; Douglas McGrath on *Company Man*, *Infamous*, *His Way* and *Becoming Mike Nichols*; Michael Hoffman on *Game Six*; as well as working on numerous other titles. *Final Portrait* marks her second project with Stanley Tucci after *Blind Date*.

Alongside her work in feature films, she has worked on high profile television projects including *In Treatment*, a series with Gabriel Byrne; *Mildred Pierce*, directed by Todd Haynes (the latter two both for HBO); *The Red Road* for Sundance channel; and two seasons of the TV series *Smash*.

In addition to film editing, Toniolo is a passionate cook and is writing a book entitled 'The Soccer-Dad Cookbook'.

FINAL PORTRAIT

LIZA BRACEY – Costume Designer

Liza Bracey has worked in film and television costume design in a career spanning two decades. Bracey's most recent projects include *Final Score*, directed by Scott Mann and starring Dave Bautista and Pierce Brosnan; *The Escape*, directed by Dominic Savage and starring Gemma Arterton; and *Hampstead*, directed by Joel Hopkins and starring Diane Keaton, Brendan Gleeson and James Norton. Other film credits include Colm McCarthy's *The Girl with all the Gifts*, starring Gemma Arterton and Glenn Close; Tom Green's *Monsters: Dark Continent*; and *Ashes and Spike Island*, both directed by Matt Whitecross.

Additionally, Bracey has had an extensive career in television including series such as *Marcella*, *Fortitude*, *Top Boy*, *Babylon*, *True Love* and *Misfits*.

Bracey started out in the roles of assistant costume designer and costume supervisor for productions such as *It's a Wonderful Afterlife* and *Angus, Thongs and Perfect Snogging*, both for Gurindha Chadha, *The Boy in the Striped Pajamas*, *Derailed*, *Agent Cody Banks 2: Destination London*, *Love Actually* and *Code 46*.

CATHERINE SCOBLE - Make-up and Hair Designer

Catherine Scoble is a BAFTA winning make-up and hair designer working in film and television drama. Recent credits include TV's *Fortitude* starring Sofie Gråbøl, *A Streetcat Named Bob*, directed by Roger Spottiswoode and starring Luke Treadaway, TV's *Luther* with Idris Elba, *The Rack Pack*, again starring Luke Treadaway and the *This Is England* series, for which she received her BAFTA award and an additional BAFTA nomination.

Scoble has recently worked on *Guerrilla*, a series for Sky Atlantic with Idris Elba from director John Ridley (TV's *American Crime*).

FINAL PORTRAIT

Cast

In Order of Appearance

<i>Alberto Giacometti</i>	Geoffrey Rush
<i>James Lord</i>	Armie Hammer
<i>Diego Giacometti</i>	Tony Shalhoub
<i>Annette Giacometti</i>	Sylvie Testud
<i>Caroline</i>	Clémence Poésy
<i>Pierre Matisse</i>	James Faulkner
<i>Claude Martineau</i>	Kerry Shale
<i>Anne-Marie Frenaud</i>	Annabel Mullion
<i>Café Waiter</i>	Tim Dreisden
<i>Annette's Lover</i>	Takatsuna Mukai
<i>Pimps</i>	Philippe Spall
	Gaspard Caens
<i>First Assistant Director</i>	Lance Roehrig
<i>Post Production Supervisor</i>	Polly Duval
<i>Production Manager</i>	Filiz-Theres Erel
<i>Supervising Art Director</i>	David Hindle
<i>Set Decorator</i>	Sara Wan
<i>Music Supervisor</i>	Kle Savidge
<i>Supervising Sound Editor</i>	Tim Hands
<i>First Assistant Editor</i>	Tom Chandler
<i>Production Coordinator</i>	Cecily Barber
<i>Production Assistant</i>	Daniel Hope
<i>Assistant to Stanley Tucci</i>	Lottie Birmingham
<i>Second Assistant Director</i>	Alexander Holt
<i>Third Assistant Director</i>	Hanna Haffenden
<i>Floor Runners</i>	Alexandra Beahan
	Lydia Barnden
<i>Runner/Driver</i>	Tracy Asslanian
<i>Script Supervisor</i>	Yasmin Rais
<i>A-Cam Operator</i>	Iain Struthers
<i>A-Cam Focus Puller</i>	Gordon Segrove

FINAL PORTRAIT

<i>B-Cam Operator</i>	Danny Cohen
<i>B-Cam Focus Puller</i>	Ben Brown
<i>A-Cam Clapper Loaders</i>	Ryan King
	Ben Foat
<i>B-Cam Clapper Loader</i>	Alex Finlayson
<i>Camera Trainee</i>	Max Carrington
<i>Key Grip</i>	Greg Murray
<i>Grip Trainee</i>	Matt Hains
<i>Video Playback Operator</i>	Steve Casali
<i>Video Playback Trainee</i>	Ian Scafe
<i>DIT</i>	Anthony Bagley
<i>Production Sound Mixer</i>	Gary Dodkin
<i>First Assistant Sound</i>	Dash Mason-Malik
<i>Second Assistant Sound</i>	Nina Rice
<i>Graphic Art Directors</i>	Kellie Waugh
	Sarah Pasquali
<i>Standby Art Director</i>	Alice Sutton
<i>Assistant Art Director</i>	Charlotte Hutchings
<i>Scenic Artist</i>	Rohan Harris
<i>Model Makers</i>	Antonia Atha
	Lucy Bullen
	Olly Williams
<i>Assistant Set Decorator</i>	Roya Fraser
<i>Production Buyer</i>	Claire Grainger
<i>Property Master</i>	Jed Evans
<i>Storeman</i>	Dave Simpson
<i>Dressing Propman</i>	Robin Jones
<i>Standby Props</i>	Simon Riley
	Tiago Lisboa
<i>Construction Manager</i>	Jo Hawthorne
<i>Construction Coordinator</i>	Seamus Hawthorne
<i>Supervising Painter</i>	Bruce Gallup
<i>Supervising Carpenter</i>	Simon Robillard

FINAL PORTRAIT

<i>Supervising Stagehand</i>	Michael Webb
<i>Standby Carpenter</i>	Lee Hosken
<i>Carpenters</i>	David Chettleborough Nicholas Clayton Frank Collins Matt Handford John Heayn John Krommenhoek
<i>Chargehand Painter</i>	Dean Hawley
<i>Assistant Costume Designer</i>	Philip O'Connor
<i>Costume Standbys</i>	Jason Marshall Sophie Earnshaw
<i>Make Up Supervisor</i>	Jojo Dutton
<i>Make Up/Hair Junior</i>	Nicola Iles
<i>Make Up Artist</i>	Gerda Lauciute
<i>Location Manager</i>	Casper Mill
<i>Unit Managers</i>	Enest Ansah Ted Ladlow
<i>Production Accountant</i>	Rob Seager
<i>Assistant Accountant</i>	Christine Samways
<i>Post Production Accountant</i>	Gareth Jones
<i>Gaffer</i>	Paul McGeachan
<i>Best Boy</i>	Steve Roberts
<i>Desk Op</i>	Chris Gilbertson
<i>Electricians</i>	Adam Slater Thomas Tann
<i>Supervising Electrical Rigger</i>	Guy Cope
<i>Electrical Rigger</i>	Tony Cardenas
<i>Green Screen Riggers</i>	David Glossop David Price
<i>Special Effects Supervisor</i>	Chris Reynolds
<i>Special Effects Technicians</i>	Mike Crowley Matt Horton

FINAL PORTRAIT

	Paul Kelly
<i>Facilities/Translux HOD</i>	Stevie-Marie Ansell
<i>Translux Drivers</i>	Csaba Kokeny
	Peter Walczak
<i>Mr. Hammer's Driver</i>	Hughie Mann
<i>Mr. Rush's Driver</i>	Alan Emanuel
<i>Dialogue Coaches</i>	Barbara Berkery
	Eleanor Boyce
<i>Casting Assistant</i>	Martin Ware
<i>Publicist</i>	Jonathan Rutter
	Premier
<i>Stills Photographer</i>	Parisa Taghizadeh
<i>EPK</i>	Special Treats Productions
<i>Health and Safety Advisor</i>	Mick Hurrell
<i>Unit Medic</i>	Morag Webster
<i>Security by</i>	Above The Line
	Daniel O'Toole
<i>Catering</i>	Honest Catering
	Leon Rothera
<i>Sound Designer</i>	Jack Gillies
<i>Post Production Coordinator</i>	Charlotte Dean
<i>Sound Re-recorded at</i>	Twickenham Studios
<i>Re-recording Mixers</i>	Tim Cavagin
	Craig Irving
<i>Sound Mix Technicians</i>	Sophia Hardman
	William Miller
	Max Walsh
<i>Foley Mixer</i>	Adam Fil Méndez
<i>Foley Artist</i>	Jack Stew
<i>Foley Editor</i>	Dario Swade
<i>ADR Recorded at</i>	Goldcrest Post Production
<i>ADR Mixer</i>	Peter Gleaves
<i>ADR Recordist</i>	Harry Platford

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<i>ADR Recorded at</i>	Soundfirm, Melbourne
<i>ADR Mixer</i>	David Williams
<i>ADR Voice Casting</i>	Louis Elman AMPS Abigail Barbier
<i>Visual Effects by</i>	Double Negative
<i>VFX Supervisor</i>	Richard R Reed
<i>VFX Producer</i>	Fay McConkey
<i>VFX 2D Supervisor</i>	Pranay Agarwal
<i>VFX Line Producer</i>	Nitin Ravindra Singh
<i>VFX Production Coordinators</i>	Yogita Narsian Devendra Keni
<i>On Set Data Capture</i>	James Cooper Kelwyn Whittaker Alban Orhiac
<i>Compositing Artists</i>	Hemant Kailas Khairnar Hitesh Kini Raghunathan Kunal M Shaunik Kalia Feroz Mallick Jeevan Dhamange Varun Santosh Samant
<i>Matte Painting Artist</i>	Andrew Williamson
<i>VFX Editorial</i>	Simon Williams Abhishek Chauhan Prayag Panicker
<i>RPM Production Manger</i>	Vivek Pundir
<i>RPM Line Producer</i>	Akash Roy
<i>RPM Line Producer</i>	Kundan Jha
<i>RPM Coordinator</i>	Balendu Kurup
<i>Matchmove Supervisor</i>	Souvik Mitra
<i>Matchmove Lead</i>	Dibbyo Chaudhary
<i>Matchmove Artist</i>	Naina Madan
<i>Roto Supervisor</i>	Sourav Thakkar

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<i>Roto Lead</i>	Bhojarajan Balan
<i>Roto Artists</i>	Shakeer Sheik Yokesh Baskaran Abhishek Shetty
<i>Prep Lead</i>	Dhaval Chaudhari
<i>Prep Artists</i>	Chandrashekhar Jenega Sandeep Chaudhary
<i>Data I/O Team</i>	Laurie Pellard Philip Pendlebury
<i>Digital Intermediate provided by</i>	Goldcrest Post Production
<i>Digital Colourist</i>	Adam Glasman
<i>Digital On-Line Editors</i>	Sinéad Cronin Daniel Tomlinson Russell White
<i>Head of Production</i>	Rob Farris
<i>DI Producers</i>	Shaun Richards Jonathan Collard
<i>DI Assistant Producer</i>	Gemma McKeon
<i>DI Assistant Colourists</i>	Maria Chamberlain Diana Vasquez
<i>Digital Film Bureau</i>	Tom Corbett Georgina Cranmer Gianluca Ferrari Lawrence Hook Timothy P Jones Gordon Pratt Finlay Reid
<i>Head of Department</i>	Patrick Malone
<i>Commercial Director</i>	Martin Poultney
<i>DI Technologist</i>	Laurent Treherne
<i>Head of Data Management</i>	Peter Collins
<i>Senior DI Administrator</i>	Neil Harrison
<i>End Credit Roller</i>	Kalpana Sindhwad

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<i>Music Editor</i>	Laurence Love Greed
<i>Music Preparation</i>	Dave Foster
<i>Score Recorded and Mixed at</i>	Air-Edel Studios, London
<i>Recording Engineer</i>	Nick Taylor
<i>Assistant Engineer</i>	Rommy Turtev
<i>Orchestra Contractor</i>	Isobel Griffiths
<i>Assistant Orchestra Contractor</i>	Susie Gillis
<i>Violin/Ensemble Leader</i>	Jacqueline Shave
<i>Violin/Viola</i>	Max Baillie
<i>Cello</i>	Timothy Gill
<i>Cello</i>	Nicholas Cooper
<i>Double Bass</i>	Chris Laurence
<i>Piano</i>	David Hartley
<i>Celeste</i>	David Arch

Jazz A Gogo

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Written by Ali Boudrahem, Benedicte
Grimault, Francois Jean Jeannin, David
Lewis, Manohisoa Razanajato
Published by Universal Music Publishing
MGB Ltd
Performed by Paris Combo
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John O'Sullivan

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<i>Completion Guarantor</i>	Film Finances James Shirras Neil Calder Ruth Hodgson
<i>Lawyers</i>	Reed Smith Richard Philips Laura Crowley Crossen & Borowsky Sophie Borowsky
<i>Auditors</i>	Shipleys LLP Steve Joberns
<i>Cameras supplied by</i>	Panavision
<i>Lighting Equipment</i>	Warner Bros
<i>Rigging Supplies</i>	Blitz Hire Ltd
<i>Special Effects</i>	All Effects
<i>Costumiers</i>	Angels Carlo Manzi Costume Workshop Collective Textiles Kim Jones Movietone
<i>Script Clearances</i>	Media Script Checks
<i>French Translator</i>	Romain Kedochim
<i>Mobile Digital Lab</i>	Coach House Digital
<i>Editing Equipment</i>	Hyperactive Broadcast
<i>Post Production Script</i>	FATTS



Post Production Facilities provided by Prime Post (Europe)

For Potboiler Productions

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Head of Finance Bek Leigh
Assistant Producer Robbie Leacock

For Riverstone Pictures

Head of Development Jeremy Baxter
Head of Legal Vicky Skea
Production Manager Lauren Cox

Produced by Lowsun Pictures

Charles Auty Simon Williams
Mila Zdravkovic Ted Cawrey
Katie Fitzgerald-Fraser

For HanWay Films

Gabrielle Stewart Jan Spielhoff
Matthew Baker Justin Kelly
Claire Taylor Thomas Mann
Jonathan Lynch-Staunton Simone Talfourd
Anna Chettle Elizabeth Kormanova
Mark Lane

For Arsam International

Head of Production Jennifer Sabbah
Production Manager Marie Noelle Hauville
Production Designer Benoit Barrouh
Production Administrator Sandrine Surget
Production Accountant Albert Setton
Production Assistant Marie Langlade Demoyen

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Ceiling of the Garnier Opera, 1964

Marc Chagall © ADAGP, Paris 2016

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Gilles Roy Lord

Catherine Grenier

Emilie Le Mappian

Camille Guerin

Thierry Maillard

Emmanuelle Lagrue

Paul Moorhouse

Michael Peppiat

Tony Lipp

Wren Arthur

Steve Buscemi

Clem Ballas

Jenn Plante

Oriana Elia

Franklin Latt

Andrea Calderwood



INGENIOUS

Filmed at Twickenham Film Studios and on location in London.

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