

NON-STOP PRODUCTIONS and WHY NOT PRODUCTIONS  
present



OFFICIAL SELECTION  
**COMPETITION**  
FESTIVAL DE CANNES

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# LOVELESS

A FILM BY

ANDREY ZVYAGINTSEV



wild bumble

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**ANDREY ZVYAGINTSEV**

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## SYNOPSIS LOVELESS

Loveless is een cinematografisch meesterwerk van de Russische regisseur Andrey Zvyagintsev (*Leviathan, The Return*) en werd bekroond met de Juryprijs tijdens het filmfestival in Cannes in 2017.

Boris en Zhenya liggen in een scheiding. Over het hoofd van hun enige zoon maken ze onafgebroken ruzie en proberen zo snel mogelijk van elkaar en hun appartement af te komen. Allebei bereiden ze hun respectievelijke toekomst voor. Boris heeft een relatie met een jonge vrouw, die inmiddels zwanger van hem is en Zhenya heeft een relatie met een rijke man. Ze worden volledig opgeslokt door hun eigen bestaan en geen van beiden lijkt nog oog te hebben voor Alyosha, hun 12-jarige zoon. Totdat hij verdwijnt.

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## SYNOPSIS

Zhenya and Boris are going through a vicious divorce marked by resentment, frustration and recriminations. Already embarking on new lives, each with a new partner, they are impatient to start again, to turn the page – even if it means threatening to abandon their 12-year-old son Alyosha. Until, after witnessing one of their fights, Alyosha disappears...



## DIRECTOR'S STATEMENT

I would like to be able to draw parallels between *Loveless* and Ingmar Bergman's *Scenes from a Marriage*, transplanted to a different era and acted out by different characters: urbanites devoid of any real self-awareness or doubt, an average middle-class couple today.

Sick of each other after many years of marriage, a man and a woman are going through a divorce. It's an unremarkable situation... Only, both have new projects. They want to turn the page, begin a new chapter of their lives, with new partners and new emotions that will help them to feel complete and full of promise. Past experience has disheartened them a bit, but they remain confident in the future. All that remains for them to do is to offload the burden that stands between them and happiness: their son, Alyosha, a stranger to both of them, who becomes a ragdoll that each throws vindictively into the other's face.

*"I'll change; I won't repeat the mistakes that led me to this disillusionment; I will begin anew."* These are the thoughts of people who blame others for their fiascos. In the end, the only thing you can really change is yourself. Only then will the world around you glow once more; perhaps only a terrible loss can allow this to happen.

Our post-modern era is a post-industrial society inundated by a constant flow of information received by individuals with very little interest in other people as anything else than a means to an end. These days, it's every man for himself. The only way out of this indifference is to devote oneself to others, even perfect strangers - like the volunteer search coordinator who combs the town looking for this vanished child, with no promise of reward, as if it was his life's true purpose. This basic task imbues his every action with meaning. It is the only means of fighting dehumanization and the world's disarray.

- Andrey ZVYAGINTSEV

## ANDREY ZVYAGINTSEV BIOGRAPHY

Born in Novosibirsk. In 1990, Zvyagintsev graduated from the acting program at the Russian University of Theater Arts (GITIS), under the tutelage of Evgeny Lazarev. He went on to take part in independent theater productions and had a few bit parts in TV shows and movies. In 2000, he made his debut as a director. In 2003, Zvyagintsev shot his first feature film, *The Return*, which became one of the cinema sensations of the year. A debut not only for the director but for the majority of the crew as well, it was accepted for the main competition at the Venice Film Festival, and won the top prize, the Golden Lion. It also garnered the award for Best Debut, with the commendation: “a sublime film about love, loss and coming of age.”

His second film, *The Banishment*, was presented at the 60th Cannes Film Festival, where the lead, Konstantin Lavronenko, became the first Russian actor ever to receive the festival’s award for Best Actor.

The international premiere of Zvyagintsev’s third film, *Elena*, took place in 2011 at the 64th Cannes Film Festival, where it was awarded the Special Jury Prize in the Un Certain Regard competition program.

His most recent film, *Leviathan*, screened in Official Competition at the 67th Cannes Film Festival and won the award for Best Screenplay. *Leviathan* also became the first Russian film since 1969 to win a Golden Globe award and was nominated for the Best Foreign Film Academy Award®.



# FILMOGRAPHY



**LOVELESS**  
2017



**LEVIATHAN**  
2014



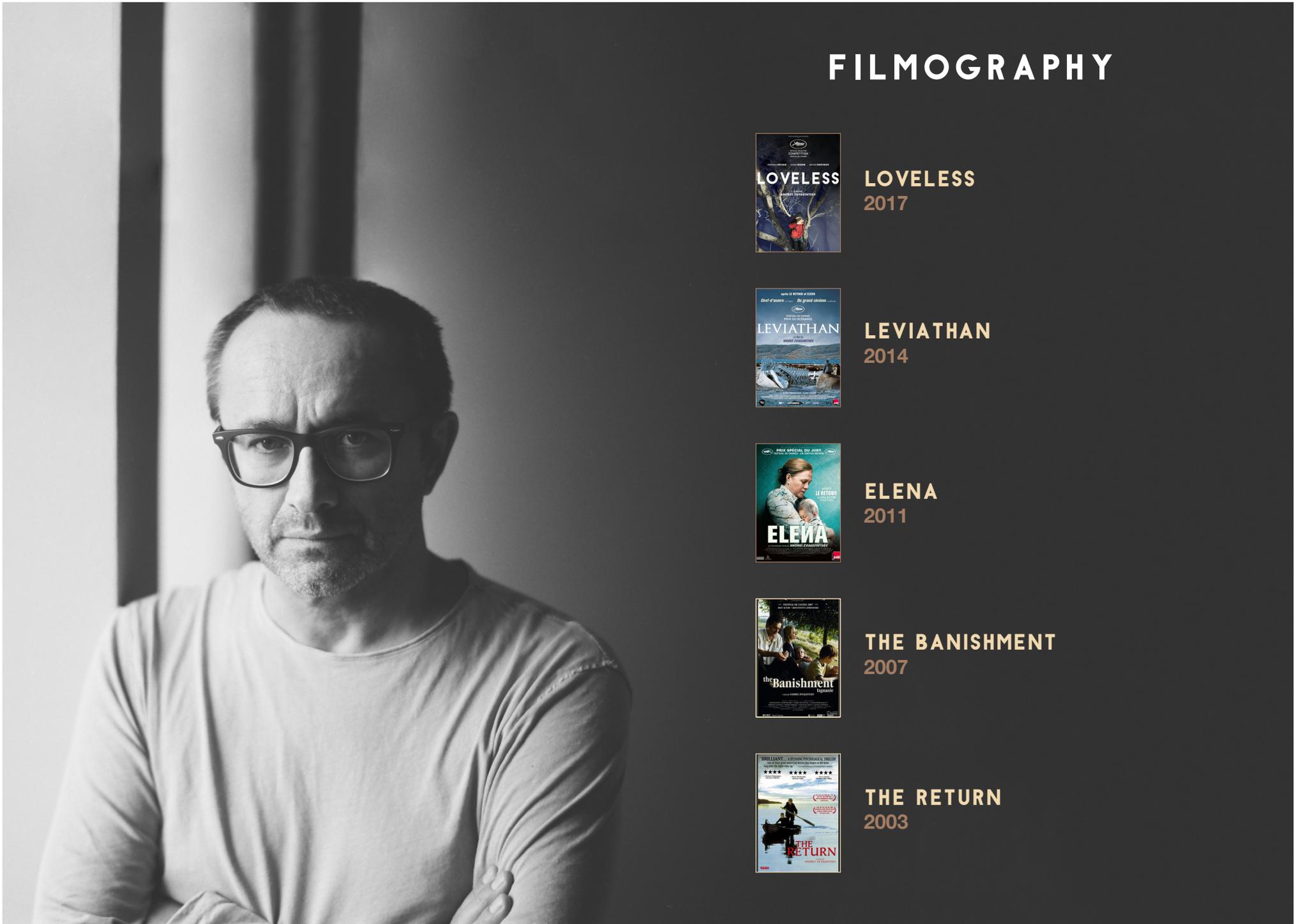
**ELENA**  
2011



**THE BANISHMENT**  
2007



**THE RETURN**  
2003





## CAST

<b>Maryana Spivak</b>	Zhenya
<b>Alexey Rozin</b>	Boris
<b>Matvey Novikov</b>	Alyosha
<b>Marina Vasilyeva</b>	Masha
<b>Andris Keishs</b>	Anton
<b>Alexey Fateev</b>	The Coordinator

## CREW

Directed by	<b>Andrey Zvyagintsev</b>
Screenplay	<b>Oleg Negin, Andrey Zvyagintsev</b>
DP	<b>Mikhail Krichman</b>
Production Designer	<b>Andrey Ponkratov</b>
Costume Designer	<b>Anna Bartuli</b>
Make-up	<b>Galya Ponomareva</b>
Sound	<b>Andrey Dergachev</b>
Editor	<b>Anna Mass</b>
Original Music	<b>Evgeni Galperin</b>
Production	<b>Non-Stop Productions (Russia)</b> <b>Why Not Productions (France)</b> <b>Arte France Cinéma (France)</b> <b>Westdeutscher Rundfunk (Germany)</b> <b>Les Films du Fleuve (Belgium)</b> <b>Fetisoff Illusion (Russia)</b> <b>Senator Film Produktion (Germany)</b>
Produced by	<b>Alexandre Rodnyansky, Serguey Melkumov</b>
Coproduced by	<b>Gleb Fetisov</b>
Executive Producers	<b>Vincent Maraval, Pascal Caucheteux,</b> <b>Grégoire Sorlat</b>
Line Producer	<b>Ekaterina Marakulina</b>
International Sales	<b>Wild Bunch</b>
French Distribution	<b>Pyramide Distribution</b>



wild bunch

german  
films