

Pieds Nus



Een film van Fabienne Berthaud

Nederlandse release 24 maart
ABC/ Cinemien





Pieds Nus Synopsis

Lily (Ludivine Sagnier) is anders dan andere meisjes. Ze leeft onbevangen en vrij en laat zich door niemand vertellen wat ze moet doen. Ze heeft haar eigen wereld waarin ze in harmonie samenleeft met de natuur. Haar oudere zus, Clara (Diane Kruger - *INGLOURIOUS BASTERDS*), woont al jaren niet meer thuis. Ze is het huis uit gegaan om te trouwen en haar leven te leven in de grote stad. Wanneer hun moeder overlijdt, moet Clara terug naar huis komen om zich te ontfermen over de erfenis en Lily, die niet in staat is om voor zichzelf te zorgen.

De film ging in première op het filmfestival van Cannes (Quinzaine des Réalisateurs) en won daar de Art Cinema Award. Op het Cinemart, het co-productie platform van het IFFR, werd de film beloond met een ARTE France Cinéma Award.

Pieds nus/ 108 minuten/ 35 mm / Frankrijk 2010/ Frans gesproken



PIEDS NUS wordt in Nederland gedistribueerd door ABC/ Cinemien.

Beeldmateriaal kan gedownload worden vanaf: www.cinemien.nl/pers of vanaf www.filmdepot.nl
Voor meer informatie: ABC/ Cinemien, Gideon Querido van Frank, gideon@cinemien.nl

Pieds Nus **Cast**

Clara...

Lily...

Pierre...

Odile...

Paul...

Jonas...

Mireille...

Seb...

Diane Kruger

Ludivine Sagnier

Denis Monechet

Brigitte Catillon

Jacques Spiesser

Jean-Pierre Martins

Anne Benoit

Reda Kate



Pieds Nus Crew

Director...	Fabienne Berthaud
Script and dialogues...	Fabienne Berthaud & Pascal Arnold
Producer...	Bertrand Faivre
Cinematography...	Nathalie Durand
Sound...	Frederic de Ravignan
Set designer...	Valerie Delis
Original music...	Michael Stevens
Editing...	Pierre Haberer
Line producer...	Jean-Christophe Colson
Sound designer...	Patrice Grisolet
Sound mixing...	Christophe Colson
First assistant director...	Carole Reinhard



Pieds Nus

Ludivine Sagnier

Ludivine Sagnier (1979) maakte haar filmdebuut toen ze tien jaar was in *LES MARIS, LES FEMMES, LES AMANTS*. Diverse malen heeft zij samen gewerkt met François Ozon, voor haar rol in zijn *8 FEMMES* ontving Sagnier een César-nominatie voor meest belovende actrice. In 2003 won zij op het Chicago International Film Festival een Silver Hugo voor haar rol in *LITTLE LILI*.



Filmografie

2010	PIEDS NUS
2008	MESRINE: PART 2 – PUBLIC ENEMY NO. 1 MESRINE: PART 2 – DEATH INSTINCT
2007	THE GIRL CUT IN TWO LOVE SONGS A SECRET
2006	PARIS, I LOVE YOU
2003	LITTLE LILI SWIMMING POOL
2002	8 FEMMES

Pieds Nus Diane Kruger

Diane Kruger (1975) werd geboren in Duitsland en volgde in Londen een balletopleiding, waar zij na een blessure moest stoppen. Vervolgens werkte Kruger enkele jaren als model, op aanraden van filmmaker Luc Besson vertrok ze naar Parijs om te gaan acteren. In 2003 won Kruger op het filmfestival van Cannes de prijs voor nieuw talent. Kruger werd verschillende keren genomineerd voor beste vrouwelijke bijrol voor haar rol in *Inglourious Basterds*. In Duitsland ontving zij hiervoor in 2010 de Gouden Camera.



Filmografie

2011	LES ADIEUX A LA REINE
2010	UNKNOWN WHITE MALE
	PIEDS NUS
	MR. NOBODY
2009	INGLOURIOUS BASTERDS
2008	ANYTHING FOR HER
2007	NATIONAL TREASURE 2: BOOK OF SECRETS
2006	FRANKIE
2004	TROY
	NATIONAL TREASURE

Pieds Nus

Fabienne Berthaud

Na de veelgeprezen debuutfilm FRANKIE komt Fabienne Berthaud met een nieuwe, sierlijke film, met in de hoofdrol Diane Kruger (INGLOURIOUS BASTERDS) en Ludivine Sagnier (8 FEMMES). Met deze actrices en een soundtrack van Michael Stevens zoekt Berthaud de dunne lijn op tussen normaal en afwijkend, tussen conventioneel en eigenzinnig, die in ieder van ons aanwezig is. Een ultieme les in geluk, begrip en vooral liefde.



When did you get the idea for PIEDS NUS?

I wrote the book while I was shooting my first feature film, Frankie. The young girl who inspired Lily's character spent some time in the clinic where I was filming. So it came as a logical conclusion to my work. The whimsical nature of spirit, reaching one's outer limits, looking at peoples' vulnerability and their differences are all recurrent themes in my work.

What touched you about this young girl?

Her freedom. Her capacity to live in the moment. I like people who don't fit into a mold. They have a strong sensibility and it keeps them from accepting the rules of society that seem arbitrary.

Lily's character pushes the envelope of normality and makes us question how we live, while offering other possibilities for those who don't fit into the "format". Lily won't compromise. She is free in body and spirit and she won't negotiate. She shakes people up and makes them question reality. The story breaks into our personal world and forces us to question the fine line between what is normal and what is off-beat. Isn't the cacophony of our education and the values instilled in us (i.e. money, professional success, material comfort, marriages of convenience) often the cause of our unhappiness?

Is it easy to adapt your own novel?

It is essential to take distance. I don't remember who said, one must look at the literary "oeuvre" with a filmmaker's eye and not look to reproduce it. With my co-screenwriter, Pascal Arnold, we felt entirely free. We were very playful while writing some of the dialogues. Lily, with her frankness and her ability to tell people what she thinks without any restrictions, allowed us to use some off-beat humor. I think this is a great strength in the film. In fact, in the final analysis, if the book is very dark, the film is very sunny and veers towards hope. That is precisely what interested me when I started this project. Taking the same characters and having them experience other situations.

How would you define your film?

It's a story about a family. Two sisters, vulnerable due to the sudden death of their mother, find each other. Both of them are out of balance, each in her own way. Their lives are in turmoil and they will mutually learn from each other and grow. I tried to tell a story of humanity, generosity, love and freedom. It's about understanding the other with their differences.



What made you think of casting Diane Kruger, your heroine in Frankie, for the role of Clara, Lily's old sister?

I didn't think about it. It just happened. It became an obvious fact. A desire. It was out of the question that I make my second feature film without her. She read the book. I asked her, "Would you like to play Clara?" She said yes, and that was it. She followed the various versions of the script. We wanted to work with each other again. She is part of my universe, my life, my family. I love looking at her through my lens. She inspires me. She is vulnerable and strong at once. I love that duality.

She is capable of expressing things in silence with a lot of subtlety. We've known each other for several years now, and we started together because Frankie was like a first film for both of us.

She knows the way I work and we don't need to talk very much to understand each other. She knows what I expect from her and I know what she expects from me. We have a mutual respect for one another. Clara is a difficult role, restrained, subtle and delicate. She is a character battling an inner storm that she cannot express. Until one day when...

Why did you choose Ludivine Sagnier to play the role of Lily?

Lily's character is extremely complex. She could never appear ridiculous. She flirts with insanity, but it is not about turning her into a "rain woman". It was essential to find an actress whose child-like quality was still palpable, someone who projects pureness, truth while being generous all at once. She is a multi-faceted character. There's no compromising when you accept a role like that. You must give your all.. It's a role that demands considerable work without it showing.

Ludivine was an obvious choice. I felt she was capable. When I saw her for the audition, the moment I opened the door, I knew she would be perfect. She has a women-child quality, an authentic aura. I don't know how to explain it. I function instinctively. I don't intellectualize anything. I only sense things. And she also really wanted to play the character which came across to me as well. She had the urge and so did I. I had her meet Diane. I needed to see them together to feel if they would get along, love each other. There was an instant connection and it turned out having them play two sisters, physically, really worked. During the shoot, there was a strong complicity between them. They were really like two sisters and very attentive to one another.

Ludivine is an actress who gives her all without any restrictions. She works without a safety net. She doesn't act, she is. She never cheats and is very generous. She has the ability to forget herself and take another persona to the point of psychically changing.

How did your experience of working on Frankie help you filming PIEDS NUS and how do you work?

I feel that each film has its own language. I think that PIEDS NUS is my second first feature. In fact, during the shoot, Diane kidded me and said, "Fabienne, we're making a real film with crew." It's true, on Frankie, the crew was made up of an assistant who held the microphone, and me, with a digital camera that I used like a pen. That was all. And that reflected the film's budget.

Here, things were different. I had all the cinematographic tools at my disposal and a crew that I kept light so as not to be too burdened technically. I need freedom to work. I don't cut, freeze, or frame. If I'm not in the eye of the camera, I cannot feel the scene that I am shooting. It all goes through it. The film is made in the moment. When I begin shooting a scene, I am in state of high alert. I am uncomfortable and feeling in danger. I search for the unexpected, the miracle, the moment of grace. I prepare nothing, but I know perfectly well where I am going and what I want to obtain because I have mulled it over in advance.

I also have the annoying tendency to talk during the takes. I direct in this manner and we virtually never rehearse beforehand. And I always say, "Tell your story as if you're making a documentary about people". I had to find people who agreed to work in this manner, people capable of setting aside their reflexes and habits so they could use mine. I put together my crew in the same way I did my actors. Intuitively. I let my instincts guide me. The people with whom I decide to work must have human qualities. It is as essential as their talent. I cannot work with difficult personalities, no matter how wonderful they may be. I need to create with pleasure, and I am very uncomfortable with tension. Finally my work is about bringing together talent that adds to the whole, while letting each person express their skills to make the most beautiful film possible whether it be sound, image, set, editing, calibration, mixing.. It all counts.

How did things go with your director of photography, Nathalie Durand?

I was very frightened to work with a cinematographer. I was afraid there would be too many projectors, too much machinery, too many constraints that would keep us from changing the point of view when I

wanted it. And we filmed with two cameras, which isn't necessarily simple. When I met Nathalie, I told her, "I don't want light." It seems a rather paradoxal request for a cinematographer. But she understood what I wanted, and she set herself up to work in the manner I requested. The camera crew was made up of three people. We used a hand-held camera which provided a lot of flexibility. We filmed the exterior shots working with the sun. For the interiors, she produced light without questioning my manner of working. And I am grateful to her. We worked in symbioses to such a point that each evening when we would look at the rushes, we could hardly tell which one of us set up the shot. When it gets to that point, the working conditions are exceptional. Having the same vision for the shots is something else!

Another essential element of the film is linked to Lily's world. How did you construct it?

When I was writing it, I met the artist, Valérie Delis, whose artistic creations corresponded to Lily's world. She is very close to animals and nature. Without even knowing if the film was going to be made, we decided to work together. She opened her artist's studio to me and I let myself drink in her whimsical world, rewriting certain scenes for the script after seeing what she had to show me. We thought about Lily's vision of the world together.. The way she dressed, created. We made work books. Valérie quickly made Lily's aprons, her slippers. She drew her gardens and lent her works for the girls' rooms.

I suggested she do installations in the forest. She decorated trees, constructed, invented, enriched Lily's world and many shots the moment the film came out of the pre-productions stage. Once the film was financed, I asked her to be artistic director. She accepted. She had never worked in cinema before.

Are there certain films or filmmakers that have been a reference for you when you started working on PIEDS NUS?

Mostly photography. I depend a great deal on this tool to find my film. Scenes, framing. I make notebooks of images that I flip through before shooting each scene. But before each film, I must admit I see John Cassavetes movies again. I feel as though someone is whispering in my ear, "Go on, go for it. Feel free. No rules are holding them back." It has that affect on me. It keeps me from being frightened.

One of the most powerful moments in the film is the love scene where Lily and a gang of young boys make love on the bus. How did you envisage and shoot the scene so that it would remain sufficiently raw and compelling while keeping the child-like tone and sunny disposition of the film?

Lily is in a situation of generosity. And there's nothing unhealthy in her eyes about giving pleasure to boys. It's as simple as that for her. However, we don't see the scene through her eyes, which is why we have this uneasy sensation. To achieve this, I spoke to the three boys and gave them each directions and intentions. Then I left them to freely act and let the cameras roll for 22 minutes with Ludivine-Lily leading the show. I spoke during the sequence to give some direction. I loved filming like that, and I remember having a hard time saying cut!

Did the way you filmed your actors change on this second feature-length film?

I do not like the word directing. I don't think I direct. I feel that when the actors are in their right place, there's nothing more to be done. It's just a matter of reaping the harvest. I don't think a film can have bad actors. It's more that the director has made poor choices. He's the one who's made the mistake, not the actor.

As we're filming, I talk with the actors about their characters backgrounds. They ask me questions. We search together for their characterizations. But once we're on the set, they are free to do as they wish and not what I am expecting.

And most importantly, I do everything I can so that the real spark of life comes together with fiction. For instance, Denis Ménochet, who plays Pierre, had never filmed several days in a row with us.

Never in continuity. I did everything in my power so he wouldn't find his place on the set.. in the same that his character is incapable of finding his place between Clara and Lily.

What was your relationship with Bertrand Faivre, your producer?

He is a genuine partner. Together we work to make the same film. I wrote an unfinished version of the film when I had met him. After reading it, Bertrand sent me a long email detailing exactly what he found was positive and negative. He defended his points clearly. And he finished by saying, "What is really very good is that this is a film that resembles you. Now if you agree with my critiques, we can work together." From that point, things started to move very quickly.

We had a meeting with Bertrand and Pascal Arnold, my co-screenwriter. Four months later, the script was complete. Bertrand had launched the financing. He gave his green light for the preparation of the film without having the budget completed. I found that courageous on his part and we started shooting the film as he was completing the financing.

When I spoke to him about Valérie Delis who was going to supervise all the sets and told him she had never worked in cinema, he simply said, "I trust you." He gave me the tools and free reign. I never took advantage because I never went over budget! He is a producer who dares to step beyond boundaries, and this is rare.

Do you rewrite much of the film during the post production and editing?

I write it differently. I forget about the script. At this point, it no longer serves any purpose. The only thing that counts are the characters, their emotions, their internal journeys, what they experience and the rhythm. Editing is difficult because one has to mourn certain moments that one loved, certain dialogues, certain sets.. and considering the way I film, I end up with a lot of rushes. I have a lot of scenes I must bury. However, during a certain point of editing, the film speaks for itself. At this point, cutting scenes no longer hurts. Instead it feels good, very good, because the film is finding its rhythm, its storyline, its emotion. It's finding its coherence, harmony and "music".

There is definitely a mélange in PIEDS NUS between emotion, laughter and malaise.. which in fact keeps us from putting the film in a specific genre.

If this film is like PIEDS NUS and doesn't fit into pigeonhole, I am delighted. Whether it be Anglo-Saxon, German or French, as long as it has its humanity, coherence, makes you want to live and speaks to people, that's the only thing that counts.

In your film Frankie, you introduced us to the group Coco Rosie. How did you come up with music for PIEDS NUS?

During the editing, I began to think about the music, but I didn't know exactly where to begin. There was just one thing I was sure of. I wanted to use a Thomas Dybdhal song for the end of the film. He is a young Norwegian musician with a lot of talent. And then, through a friend, I met Michael Stevens, who did the music for the last three Eastwood films: Letters From Iwo Jima, Gran Torino and Invictus. He told me he was moving to Paris. I spoke to him about the film. He asked me to show him some images. I felt his curiosity. One day, he came to the editing room with his guitar, a synthesizer.. He sat in front of the screen and started to play. His instruments never left the room after that.

Michael set up a studio in the cellar of the production office and the editing studio became a music studio as well. He composed some songs little by little that he then recorded in Budapest. It was a fantastic experience. Some of his friends joined in, people like Manu Katché, Kyle Eastwood, Crofton Orr and Scott Barnhill...

