

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 BURNIN

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2017 | RUSSIA | FRANCE | BELGIUM | GERMANY | 2H07 | 5.1 | 2.39

PRESS

Veerle Creve
veerle@lumiere.be | 09 277 05 33
0473 50 68 79

DISTRIBUTION

Lumiere Publishing
Hof ter Mere 28, 9000 Gent
www.lumiere.be

A woman with dark hair tied back, wearing a light-colored coat over a dark turtleneck, stands in front of a wall made of glass blocks. She is looking off to the side with a serious expression. The lighting is soft, coming from the left, creating a contemplative mood.

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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www.cinemien.nl

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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

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

CREW

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

