

LITTLE JOE

a film by
Jessica Hausner



FESTIVAL DE CANNES
COMPETITION
2019 OFFICIAL SELECTION



release: 6 februari 2020

Cast / Distribution

Alice **Emily Beecham**
Chris **Ben Whishaw**
Bella **Kerry Fox**
Joe **Kit Connor**

Karl **David Wilmot**
Ric **Phénix Brossard**
Ivan **Sebastian Hülk**
Psychotherapist **Lindsay Duncan**

Crew / Équipe technique

Screenplay / *Scénario* : **Jessica Hausner, Géraldine Bajard**
Direction / *Réalisation* : **Jessica Hausner**
Cinematography / *Directeur de la photographie* : **Martin Gschlacht**
Production Design / *Décor* : **Katharina Wöppermann**
Costume Design / *Costumes* : **Tanja Hausner**
Make-Up / *Maquillage* : **Heiko Schmidt, Kerstin Gaecklein**
Editing / *Montage* : **Karina Ressler**
Casting / *Casting* : **Jina Jay, Jessie Frost**
Sound Engineer / *Ingénieur du son* : **Malcolm Cromie**
Sound Design / *Chef monteur son* : **Erik Mischijev, Matz Müller**
Re-Recording Mixer / *Mixage son* : **Tobias Fleig**
Little Joe Design / *Design Little Joe* : **Marko Waschke**

Little Joe Animation / *Animation Little Joe* : **Markus Kircher**
Producers / *Producteurs* : **Bruno Wagner, Bertrand Faivre, Philippe Bober, Martin Gschlacht, Jessica Hausner, Gerardine O'Flynn**
Production Companies / *Sociétés de Production* : **Coop99, The Bureau, Essential Films**
In collaboration with / *En collaboration avec* : **ORF (Film/Television-Agreement), ARTE, Coproduction Office**
Supported by / *Avec le soutien de* : **Austrian Film Institute, FISA-Filmstandort Austria, Vienna Film Fund, BBC Films, BFI, Bayerischer Rundfunk, Medienboard Berlin Brandenburg, Eurimages**

Austria / UK / Germany, 2019, 105 min, colour



Synopsis

Wetenschapper Alice heeft een revolutionaire, nieuwe plant ontwikkeld die mensen gelukkig maakt. Alleen doen er zich onvoorziene neveneffecten voor...

De alleenstaande moeder Alice (Emily Beecham) is een toegewijde wetenschapper bij een bedrijf dat nieuwe plantensoorten kweekt. Ze heeft een zeer speciale, karmozijnrode bloem ontwikkeld. Deze valt niet alleen op door zijn schoonheid, maar ook door zijn therapeutische kwaliteiten. Indien de plant op de ideale temperatuur wordt gehouden, de juiste voeding krijgt en er regelmatig tegen wordt gesproken, maakt hij zijn eigenaar gelukkig.

Tegen het bedrijfsbeleid in neemt Alice er een mee naar huis als cadeau voor haar tienerzoon Joe, die enthousiast de verzorging op zich neemt. Ze noemt de plant zelfs 'Little Joe'. Maar naarmate de planten groeien, groeit ook Alices vermoeden dat haar nieuwe creaties misschien niet zo onschadelijk zijn als hun naam suggereert.

Op het filmfestival van Cannes 2019 won hoofdrolspeelster Emily Beecham de prijs voor beste actrice.

'An artfully unnerving, austere hypnotic horror movie about a very sinister plant'

- Variety -



Long Synopsis

Alice, a single mother, is a dedicated senior plant breeder at Planthouse, a corporation engaged in developing new species. She has engineered a very special crimson flower, remarkable not only for its beauty but also for its therapeutic value: if kept at the ideal temperature, fed properly and spoken to regularly, this plant makes its owner happy. Against company policy, Alice takes one home as a gift for her teenage son, Joe. They christen it 'Little Joe'.

At work, Alice's colleague Bella has concerns about the new species after her beloved dog, Bello, is trapped in the greenhouse overnight. Bella is convinced that her dog is behaving strangely, and she attributes this to his exposure to Little Joe. Alice's assistant, Chris, has also inhaled the pollen. Is he acting differently now? Previously his attention was focused on Alice but now, he's more concerned with protecting Little Joe.

And then there's Alice's son, the original Joe, who is becoming insolent and distant towards Alice. Is he just acting up to get attention from his work-obsessed mother? Is it merely a rush of teenage hormones? Or is he, too, affected by Little Joe?

Bella believes that the plant is reacting to being sterile. It is trying to find new ways to reproduce and one such method could be to spread a pathogenic virus which infects people with an emotional dementia - making them only care for and protect Little Joe and causing them to behave as if nothing has changed. Bella also reminds Alice that if Little Joe is dangerous, it is not the plant that is to blame, it is Alice.

Chris warns Alice about Bella's previous mental health issues, suggesting that she is an unreliable source. But with everyone else potentially infected, who can Alice believe?



Director's Statement

THE UNCANNY

The idea behind the story is that every individual conceals a secret which cannot be completely appreciated by an outsider or even by that individual. Something strange inside us appears unexpectedly, and makes the familiar seem uncanny. Somebody we know suddenly seems strange. Proximity is transformed into distance. The desire for mutual understanding, empathy and symbiosis is unfulfilled.

In this sense. LITTLE JOE is a parable about what is strange within ourselves. This becomes tangible in the film by means of a plant which is apparently capable of changing people. As result of this change something unfamiliar emerges, and something believed to be secure is Lost: the bond between two people.

WORKING ON THE SCRIPT

When working on the script with Geraldine Bajard, our concern was to create an atmosphere within the scenes that allows the audience to question the integrity of the characters involved.

We wanted to offer different ways of interpreting what is happening: the so-called changes in people can either be explained by their psychological state of mind, or by the pollen they have inhaled. Or alternatively, those "changes" do not exist at all and are only imagined by Bella or Alice.

Geraldine and I found that the biggest challenge when writing the script was to create those moments that retain an ambiguity in order for the audience to always have the possibility of finding an answer.

We have worked on a similar dramaturgical challenge before. With LOURDES, the existence - or not - of a miracle needed to convince, and it convinced both the Vatican as well as the Union of Rationalist Atheists -who both awarded the film with their prizes in Venice ...



A MOTHER'S LOVE

In fairy-tales and stories, and also in the present day, we perceive the mother as inseparably linked with her child in some invisible way. In the best scenario, this bond is a loving one, but in any case it cannot be broken, and it forms the basis for the unquestionable responsibility of a mother for her child. Every working mother is familiar with being asked the question [which is often laden with accusation]: "So, who looks after your child when you go to work?" LITTLE JOE is about a mother who is tormented by her bad conscience when she goes to work and 'neglects' her child. A mother whose feelings are ambivalent, because the plant is Alice's other child: her work, her creation, the product of her labor. And she doesn't want to neglect this child either or lose it. But which of her children will Alice choose in the end?

CRAZY WOMEN

Both of the female main characters, Alice as well as Bella, seem to be psychologically instable. Alice regularly attends psychotherapy, where her bad conscience towards her son, her being a workaholic and her secret fears are being discussed. We learn that what seems to be a threat upon Alice's career [her plant possibly changes the people who come in contact with it and thus alienates them from their loved ones] could as well be interpreted as Alice's most secret wish coming true: to free herself from the bond with her child. To be able to focus on her own desires and interests. To have a bit more time for herself. A wish that she shouldn't blame herself for. And when she finally achieves that freedom-the film comes to a happy end.



FRANKENSTEIN

Alice has created two beings who gradually move away from her control: Joe and Little Joe. The plant appears to have a life of its own: it emits pollen according to its own criteria, though we don't know whether this is by chance or conscious intention. Is Little Joe attempting to overcome its infertility, which Alice engineered? Is it securing its survival by infecting people and robbing them of their feelings? So that those who have been infected will now serve Little Joe? That theory sounds fantastical, and initially Alice laughs at it - but not for long.

Today, we are confronted with living beings which are products of genetic engineering and we cannot really know for certain what kind of danger they may conceal. Perhaps none at all ... but we can't be sure. One body of opinion insists that to be on the safe side we should protect ourselves from this eventuality, while another claims that everything is under control. Without taking sides here, I'm interested in this aspect of our time, which is determined on the one hand by scientific developments and on the other by semi-truths that are spread on the internet. And by the uncanny realization that even scientists can only surmise, without knowing for certain. It is fertile soil for all manner of conspiracy theories.

LOOK

It seems to me that the film's aesthetic is even more abstract or artificial in LITTLE JOE than in my earlier films. AMOUR FOU was perhaps a stepping stone because with a historical setting, you are already entering a fantasy world. None of us were there, we only have pictures to refer to, which are already another artist's impression. It's already a kind of invented world that you are designing. With LITTLE JOE I had the feeling that this would go even further. Obviously, we were inspired by greenhouses, laboratories, real places, but in the end, we were trying to create a kind of artificial world. We wanted to reflect the fairytale nature of the story. For example, with the colors, there is the mini green and white, and then the red of the flower. We chose these almost childish colors to give the film the characteristics of a fairytale or fable. Also, Alice's red hair for example, that is a very important point, almost iconographical - this bright red mushroom hairstyle that she has.



For the costumes, the collaboration with my sister, Tanja Hausner, started a long time ago, we've worked together on every single one of my films. Together, we developed a certain style. On the basis of Tanja's costumes, you can't easily pin point when the film is set. The costume design focuses on creating a reality of its own, iconic key pieces such as pearl earrings and a red hat are repeatedly used, the colors are obviously styled corresponding to the set design. And there is humor in the costumes: a ridiculous dress, a suit too large...

The same holds true for the cinematography. I have the feeling that the longer Martin Gschlacht and I work together, the more we both feel like expanding boundaries, the limits of realism. That's something we are both very interested in: through the aesthetics but also through the framing. Our framing tries to question reality as we play with different perspectives - what the viewer does and does not see; we maintain a level of uncertainty with what is kept hidden. As an audience you realize that you have only been shown a fragment. And one begins to ask oneself what is behind it, what is wrong, what is happening where I can't see? Our framing and our narrative emphasize this question: what do we not see? What is hidden offscreen?

For example, when Bella says, "I think it's Little Joe's pollen, that triggered something", the camera approaches her, but then the camera is panning past her and there is a slight disappointment or a questioning of her authority, as if she's not the person who can provide the answer for us, and what she's just said might not be true...

MUSIC

With LITTLE JOE, it's my first time working with music that works like film music. The music was written by Japanese composer, Teiji Ito. He wrote music for Maya Deren's experimental films in the 1940s and I find her films so inspiring. I think that throughout film history, she's the director that has inspired me the most. The style of the editing, the staging, and also the music fascinates me. It is exciting, it creates emotions, it is even scary, but it is also abstract; it draws you in and pushes you back at the same time.



When I heard those three songs on Teiji Ito's album *Watermill*, I immediately had the feeling that it was composed for our film. I had the music in my head when I was storyboarding - I already knew which camera movement would fit which piece of music. And because of that, I think the rhythm of the film or the narrative already connected with this music during the shoot. This being said, it is due to the very unique character of this music, that it remains a character in itself.

LANGUAGE

This is my first English-language film and it is surprising to me how wonderful it felt to work in English. I feel that certain things can be expressed unsentimentally in English, which in German might sound complicated or ridiculous. I enjoy shooting in a language other than my native one, because it really allows me to focus. When directing, I think it's crucial not to get too comfortable and not to get caught up in any detail. You need to have an unimpaired view of a scene to judge if it's working or not. The foreign language helps me to keep that distance.

CULTIVATING LITTLE JOE

What was really exciting was the research on plant breeding. Which plants are bred artificially, why, and the market for this science. Finding out what people look for in plants and what sells well. What are the trends, or directions in research? What is benefiting science and what is benefiting the economy? And with what intention?

Of course, with food crops, the overriding theme is developing the durability and resilience of plants. But with ornamental plants, I found it interesting that something as subjective as the scent of a plant should be the focus of so much research. Because, in fact, this utopia exists: the scent of a plant *can* make a person happy. You smell a flower and you can almost see the smile on the faces - that's the idea of a flower. It is beautiful and it smells good. And then in the course of the research it turns out that we don't really know what that means, "it smells good"; everyone likes a different smell. That gave me the idea of a fragrance that makes *everyone* happy, be it by pheromones or other hormonal substances that are emitted by the flowers. It's alchemical: scientists who are creating spells...

To create the doom of the story, we needed a maleficent threat that develops out of the beautiful scent. I contacted several scientists who are involved in plant genetics and human genetics, and brain specialists. That was the complicated part - finding a connection, determining if and how a plant could ever infect a human.



They developed a theory that it could be a virus because a virus is flexible enough and can mutate in a way that could adapt from a plant virus into a human virus. This is very unlikely, but conceivable in certain circumstances. And that was, so to speak, the foundation upon which we spin the whole story. Then I talked to James Fallon, who is a brain researcher, and he developed a theory that you could inhale psychotropic drugs through your nose. And that, so to speak, backs up our idea. For the greenhouses, we were mainly in Holland, quite classic. Holland is still the market leader in floriculture. I find that somehow interesting, because it is such a small country, but they are so specialized in it, and they have the leading technology. Royal Flora Holland is a huge operation, it's unbelievable. You feel like you're in *Brave New World*, endless number of computerized flower cars driving around.

THE GORDIAN KNOT

Science tries things, and nobody can ever predict the consequences. And yet it is done. And sometimes there are positive effects. This is similar to the theme of my film, *LOURDES*, where the miracle is good and bad at the same time. In this story, the invention is good, because the people who inhale the fragrance of the plant are happy. It works. But the downside .. well. I think that's what interests me most, these contradictory and conflicting situations, these Gordian Knots that are virtually impossible to undo.



Jessica Hausner

speaks with neuroscientist

James Fallon

during pre-production (extract)

Neuroscientist James Fallon is a professor of psychiatry and human behavior and emeritus professor of anatomy and neurobiology at the University of California.

Jessica Hausner: It's the story of a woman, a plant breeder who invents a genetically modified plant, a beautiful flower.

James Fallon: Oh like the Little Shop of Horrors, where the flower eats you [laughs].

JH: [laughs] Exactly. Little Shop of Horrors is maybe a source of inspiration for the film. The flower she creates has a lovely scent and it's supposed to make you happy. But after a while, the plant appears to influence people in a way that makes them not themselves anymore. There are no specific symptoms- they don't have any allergic reactions or display any particular psychological changes. Someone who didn't know that person very well wouldn't notice the difference; they'd think they were the same as always. Only the ones who are very close, such as a mother and her son, would see the change. She might say *that's not my son anymore, what happened to him?*

JF: That is a real psychiatrie disorder, a neurological sort of thing.

JH: We've heard of that. Isn't it called Capgras?

JF: Yes. It's the delusion that someone close to you has been replaced by an impostor.

JH: In our story, it's also possible that the person who believes that, has a psychiatrie problem. We don't know if the person is inventing it or imagining it, or if it's really happening. The ambiguity is there through the whole story. But we do find out that the pollen of the plant contains something that may cause a change of personality. We came up with it not knowing if it might actually be possible.

JF: The answer is yes, it is. What this plant could be doing is giving off a combination of chemicals, let's say peptides and steroids, or it could contain a virus. If you want it to contain a virus, then it is not the plant itself. That virus could be targeting brain cells, specific kinds of brain cells and in doing so, it could be turning them on and off and it would regulate behavior. Plants and viruses have been using us for 100 million years. They create substances that affect our behavior. Plants make nicotine, they make opiates, they make all sort of chemicals that regulate our behavior. It's as if they were using us all along. We use them but they use us.



Jessica Hausner

speaks with neuroscientist

James Fallon

From viruses, we have picked up little pieces of DNA called transposons. You can also get transposons from food. They can get into the lining of the gut and become part of you. So you can *become* the part of Austria that you are from because you eat specific strains of food there. And if those regulate your behavior, then you can get not only a taste for them, but you can also develop a need for them.

I don't know any specific reason why a virus that attacks a plant couldn't also attack an animal. It is all this cross-species stuff, where the virus most of the time is specific. But there are crossovers. It is a rare event, but to say this couldn't happen is misinformed.

JH: Could the virus cause in the person, for example that they are nearly the same as they used to be, but that the emotions that they feel are not really true anymore. That you only act as if you love someone, but you don't really love them anymore. So, not the behavioral area but only the emotional? Maybe you wouldn't notice it so much - is that right? If the virus only influences, changes or blacks the emotional part...

JF: What you would do then, you would break the connection between the amygdala and the hippocampus that would do that. That is how talk therapy works. Austrians kind of created it. How do you talk to somebody's emotions? How do you get down here? By talking to the upper part of the prefrontal cortex and that connects back to the hippocampus and amygdala and that is where you change the connection of the memories with the emotions.

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Jessica Hausner

speaks with biologist

Hanns Hatt

during pre-production (extract)

Hanns Hatt is a biologist and physician working in the field of electrophysiology and odor research.

Jessica Hausner: The story is about a plant whose fragrance has been genetically engineered and the scent makes the people who smell the plant "happy". Is such a scent possible?

Hanns Hatt: If there was such a scent, you would probably be a millionaire. From a scientific point of view, there is no fragrance that would make people happy. It is unlikely that we will find one for people. Probably not for animals either, because in terms of evolution, happiness is not an interesting trait. For evolution to develop sensory traits, they need to be important to survival, if they're good for procreation, for example, but not for something as general as how happy one is.

JH: Could one think of a way around this? That the plant emits a scent that attracts people to spread the pollen? An attractant.

HH: Plants naturally have fragrances that attract animals to spread the pollen. There are a whole series of examples. Plants develop a kind of scent that animals react to and are attracted to, then they have to get a reward for it. You could imagine that with people too. Because the reward center in the brain is *very* active and also seduces us into different actions. We are attracted to products that upset the reward system, so we still eat it, even though we know it's not so good for us. In this direction, you could imagine something.

JH: How does a substance manage to activate the reward center?

HH: With sugar for example, if you are eating sweets, that's something that brings energy, something that people like and something that triggers a positive signal in the reward center. The scent of a chocolate seduces you to eat the chocolate.

JH: The fragrance itself, does that effect the reward center?

HH: Only indirectly, because it is connected with a subsequent reward. This is called conditioning. You have learned that you get a reward and the fragrance itself is enough to reward us. There is also the famous Pavlovian experiment. And that's the same with the fragrance.



Jessica Hausner

speaks with biologist

Hanns Hatt

during pre-production (extract)

When I smell the scent of a meal that I like, the reward center is already stimulated and that makes my mouth water.

JH: And how does a scent attract?

HH: Research suggests that every scent we smell has a different link in the brain for every human. That every person associates a scent with their personal experience with the scent. If you have smelled a fragrance in a happy situation, the fragrance can rekindle this happy situation. And the same scent can cause unpleasant feelings for another person who has smelled it in a very unpleasant situation.

JH: And what if a fragrance contains a substance that targets a particular brain region that causes something like well-being? Is that conceivable? Similar to a drug?

HH: Theoretically, it is conceivable, but practically there is no evidence. There we would speak of a pheromone, which are special fragrances that work the same in every human being and are hardwired in the brain.

But there is no indication that we have a sensor, a receptor [though we do not have many pheromone receptors]. We have just decrypted the first one, it does not make us happy but it has something to do with hormones.

JH: Which hormone would that be?

HH: These are hormones that have to do with trust. This is in the hypothalamus, a core area in the hypothalamus. There, this fragrance causes an excitement in everyone in the same area. There's a wiring between the cells in the nose that smell and transmit to the brain.

JH: Could you not proceed like with manufacturing a perfume?

HH: Exactly. It is clear that there are scents that are more universally liked, for example, the scent of an orange. A big, international hotel like the Hilton does that too, it gives off a scent that should be the same in any Hilton in the world, it's a scent that the Americans, the Europeans and the Asians predominantly like, so that the smell does not deter people. All the big hotel chains have their own scent. It's about creating a familiar fragrance.



Jessica Hausner

speaks with biologist

Hanns Hatt

during pre-production (extract)

JH: Could the plant emit an attractant that normally attracts animals to propagate the plant but in this particular case, the attractant has been changed so that it also works with people.

HH: Theoretically. Scientifically it is probably not possible because we humans are no longer as simple as the animals. Unfortunately, we only have four of these pheromone receptors available whilst a mouse has over 300. You have to find a fragrance that gives you a reward. It is believed that there is such a scent in breastmilk, as with animals. To guide a newborn, where to find food. This is an important criterion in nature, that when I am newborn and maybe I do not see anything, I still get something to eat. Whilst the mother can guide the baby to the milk, there are certain indicators that there is also a link with the fragrance.



« You can stop splitting the atom; you can stop visiting the moon; you can stop using aerosols; you may even decide not to kill entire populations by the use of a few bombs. But you cannot recall a new form of life.

It will survive you and your children and your children's children. An irreversible attack on the biosphere is something so unheard-of, so unthinkable to previous generations, that I could only wish that mine had not been guilty of it. The hybridization of Prometheus with Herostratus is bound to give evil results.

Have we the right to counteract, irreversibly, the evolutionary wisdom of millions of years, in order to satisfy the ambition and the curiosity of a few scientists? This world is given to us on loan. We come and we go; and after a time we leave earth and air and water to others who come after us. My generation, or perhaps the one preceding mine, has been the first to engage, under the leadership of the exact sciences, in a destructive colonial warfare against nature. The future will curse us for it. »

Erwin Chargaff, published in Science Magazine 1976 - Erwin Chargaff is an Austro-Hungarian biochemist who contributed to the discovery of the structure of DNA.





Director's Biography

Jessica Hausner was born in Vienna, Austria in 1972. She studied directing at the Film Academy of Vienna where she made the award-winning short films, FLORA 1996) and INTERVIEW 1999).

In 2001, her debut feature film, LOVELY RITA premiered at the Cannes Film Festival in Un Certain Regard. She returned to Un Certain Regard with her second feature, HOTEL in 2004. In 2009, LOURDES was selected in Competition at the Venice Film Festival where it was awarded the FIPRESCI Prize. AMOUR FOU was Hausner's third film to be presented in Un Certain Regard, where it premiered in 2014.

LITTLE JOE is Jessica Hausner's fifth feature film and her English-language debut.

Photo: Evelyn Rois

Filmography / Filmographie Jessica Hausner

LITTLE JOE (2019) - Austria / UK / Germany

AMOUR FOU (2014) - Austria / Luxembourg / Germany

LOURDES (2009) - Austria / France / Germany

HOTEL (2004) - Austria / Germany

LOVELY RITA (2001) - Austria / Germany

INTER-VIEW (short film / court métrage, 1999) - Austria

FLORA (short film / court métrage, 1995) - Austria

Biography Emily Beecham

Emily Beecham was nominated for the Best Actress Award at the BIFAs, Critics' Circle and Evening Standard Awards for her performance in Peter Mackie Burns's DAPHNE. Emily will soon be seen in Julian Jarrold's SULPHUR AND WHITE. Emily's other credits include the Coen Brothers' HAIL, CAESAR! and the series lead in the AMC series INTO THE BADLANDS.

Selected filmography / Filmographie sélective

SULPHUR AND WHITE (2019) by Julian Jarrold - UK

LITTLE JOE (2019) by Jessica Hausner - Austria / UK / Germany

BERLIN, I LOVE YOU (2019) by Dianna Agron, Peter Chelsom, Fernando Eimbcke, Justin Franklin, Dennis Gansel, Dani Levy, Daniel Lwowski, Josef Rusnak, Til Schweiger, Massy Tadjedin, Gabriela Tscherniak - Germany

DAPHNE (2017) by Peter Mackie Burns - UK





Biography Ben Whishaw

Accomplished on stage and screen. Ben is a multi award winning and nominated actor and most recently won a Golden Globe for his performance in the BBC mini-series *A VERY ENGLISH SCANDAL*. His film credits include *PERFUME: THE STORY OF A MURDERER*, *BRIDESHEAD REVISITED*, *BRIGHT STAR*, *THE LOBSTER*, *LILTING*, *CLOUD ATLAS*, *MARY POPPINS RETURNS*, *PADDINGTON*, and the role of Q in the latest James Bond films. He has recently completed filming Armando Iannucci's *THE PERSONAL HISTORY OF DAVID COPPERFIELD*.

Selected filmography / Filmographie sélective

LITTLE JOE (2019) by Jessica Hausner - Austria / UK / Germany
MARY POPPINS RETURNS (2018) by Rob Marshall - USA
PADDINGTON 2 (2017) by Paul King - UK / France / USA
A HOLOGRAM FOR THE KING (2016) by Tom Tykwer - UK / France / Germany / Mexico / USA
SPECTRE (2015) by Sam Mendes - UK / USA
SUFFRAGETTE (2015) by Sarah Gavron - UK / France
THE LOBSTER (2015) by Yorgos Lanthimos - Ireland / UK / Greece / France / Netherlands

Biography Kerry Fox

Kerry Fox won international acclaim for her first starring role in Jane Campion's *AN ANGEL AT MY TABLE*. She then starred in Danny Boyle's breakout film *SHALLOW GRAVE*. She won the Silver Bear for Best Actress for her performance in Patrice Chéreau's adaptation of Hanif Kureishi's *INTIMACY*. Her other film credits include *WELCOME TO SARAJEVO*, *STORM*, *BRIGHT STAR*, *PATRICK'S DAY*, *HOLDING THE MAN*, *THE DRESSMAKER* and *TOP END WEDDING*.

Selected filmography / Filmographie sélective

LITTLE JOE (2019) by Jessica Hausner - Austria / UK / Germany
TOP END WEDDING (2019) by Wayne Blair - Australia
THE DRESSMAKER (2015) by Jocelyn Moorhouse - Australia
HOLDING THE MAN (2015) by Timothy Conigrave - Australia



LITTLE JOE

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