

quinzaine
DES CINÉASTES
CANNES 2025
OPENINGSFILM

enzo

EEN FILM VAN **LAURENT CANTET** GEREGISSEERD DOOR **ROBIN CAMPILLO**

cinéart

PERSMAP



Drama - 2025 - FR - 102 minuten
Bioscooprelease: 28 augustus 2025

Meer informatie: Cineart.nl/films/enzo
Download persmaterialen: Cineart.nl/pers/enzo

Distributie

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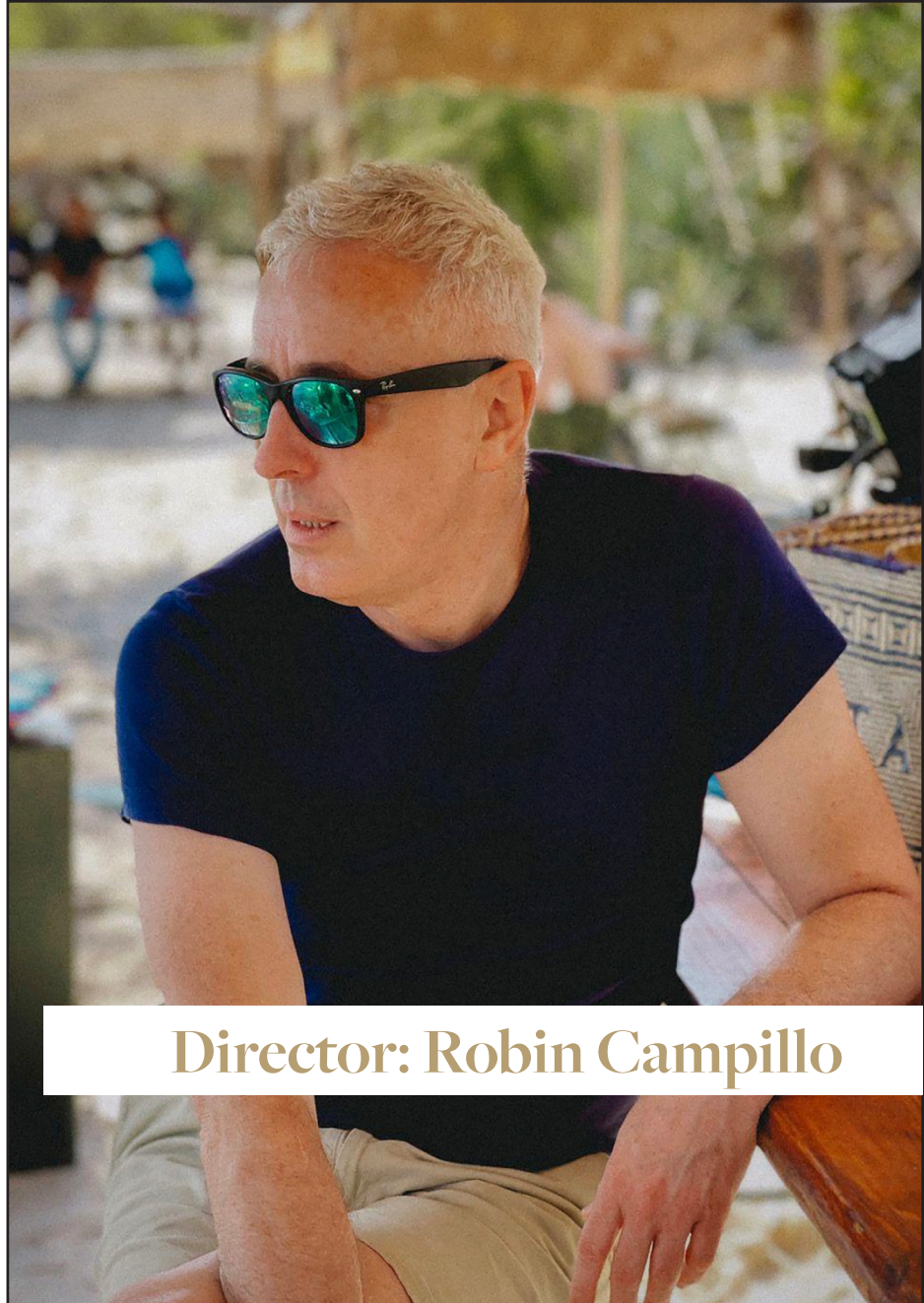
Synopsis

ENZO is een Franse coming-of-age film waarin jeugd, verlangen en klasse samenkomen. ENZO is een film van Laurent Cantet (ENTRE LES MURS), geregisseerd door Robin Campillo (120 BPM). Samen vertellen ze een universeel verhaal over volwassen worden.

Geheel tegen de verwachtingen van zijn familie in, begint de zestienjarige Enzo (nieuw talent Eloy Pehu) niet aan een universitaire studie maar aan de opleiding tot metselaar. Hij bakt er niks van, maar voelt zich op de bouwplaats meer thuis dan in de chique villa waar hij opgroeit. Als zijn charismatische collega Vlad hem meeneemt in deze andere wereld, lijkt dit bestaan Enzo veel waardevoller dan dat van zijn welgestelde familie. Hierdoor nemen de spanningen thuis toe. Enzo voelt steeds meer druk om te voldoen aan de verwachting van zijn ouders (Élodie Bouchez en Pierfrancesco Favino).

ENZO was de openingsfilm van Quinzaine des Cinéastes op het filmfestival van Cannes. Cantet en Campillo schreven samen het scenario voor ENZO, Cantet's laatste film. 'It is another powerful, absorbing picture from Campillo and a fitting swan song for Laurent Cantet' (★★★★ The Guardian).





Director: Robin Campillo

Biography

Robin Campillo was born in Mohammedia (Morocco) on August 16, 1962. After university studies in Aix-en-Provence, in the early 1980s he enrolled at the IDHEC, where he met Laurent Cantet. He works as a film editor, screenwriter and director.

With Laurent Cantet, he cowrote and edited a number of films, including RESSOURCES HUMAINES, L'EMPLOI DU TEMPS (2001), VERS LE SUD (2005) and ENTRE LES MURS (Palme d'Or at Cannes in 2008). In 2004, he directed his first feature, LES REVENANTS, which would inspire the Canal + series of the same name. He found international recognition with EASTERN BOYS (2013), Orizzonti Prize at the Venice Festival, and 120 BPM (2017), Grand Prize at the Cannes Festival, winner of several Césars and awards in numerous festivals. In 2019, he was a member of the Cannes Festival jury and joined the 50/50 collective that works for equality in the film industry. In 2023, he directed L'ÎLE ROUGE, which was selected for the San Sebastian Film Festival.

In 2024, he directed ENZO, Laurent Cantet's last film that they wrote together. The film is opening the Directors' Fortnight in Cannes in 2025.

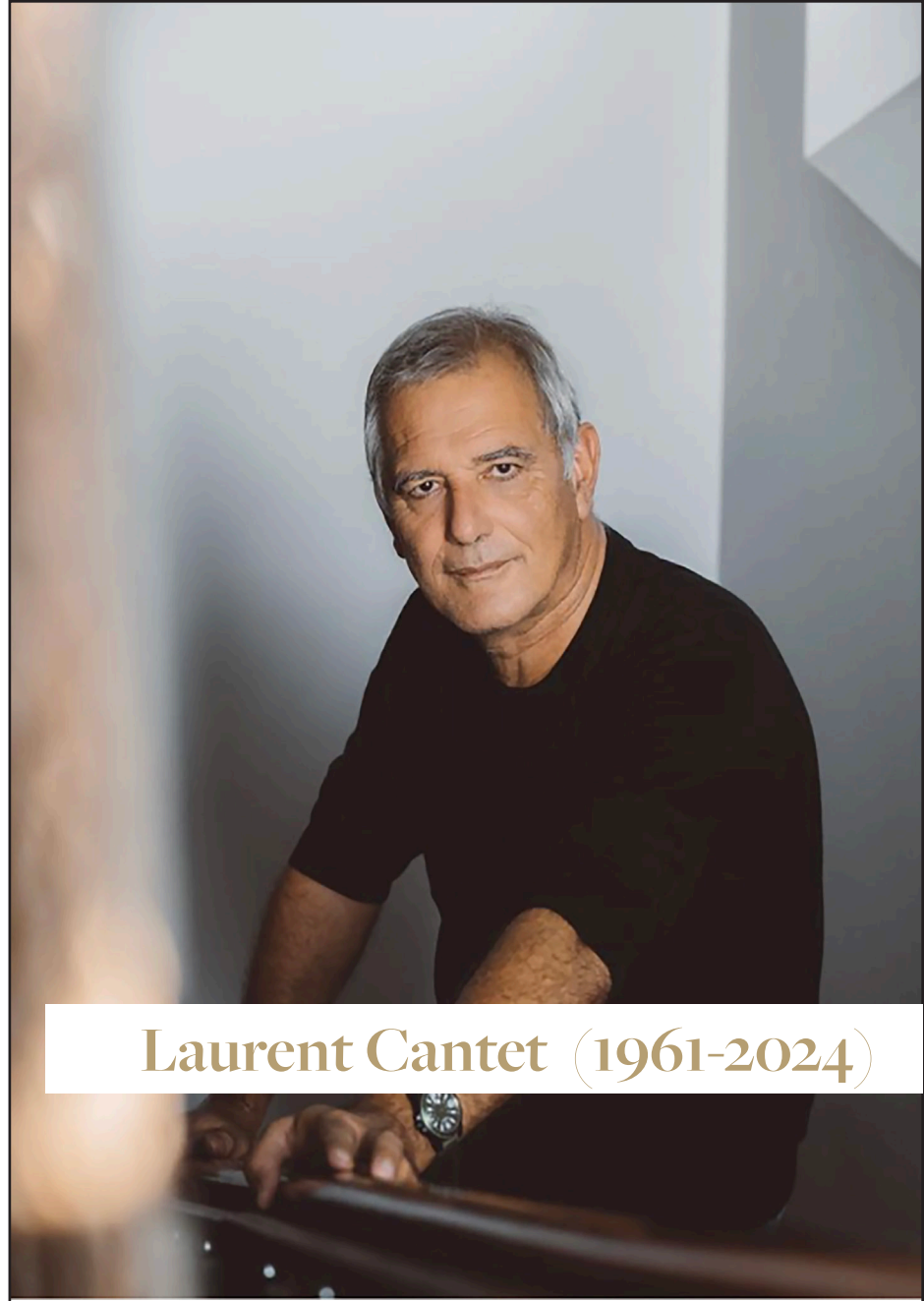
Filmography

Director - feature films

2025	ENZO (a film by Laurent Cantet, directed by Robin Campillo)
2023	L'ÎLE ROUGE - <i>Official Selection - San Sebastian International Film Festival 2023</i>
2017	120 BPM (120 BATTEMENTS PAR MINUTE) - <i>Grand Prize at the Cannes Festival 2017</i> - <i>Prix Fipresci (International Critics' Prize) 2017</i> - <i>Prix François Chalais 2017</i> - <i>Queer Palm 2017</i> - <i>6 César awards, including Best Film and Best Original Screenplay 2017</i> - <i>Lumière awards for Best Film, Best Director and Best Scénario 2018</i> - <i>Audience Award - Cabourg Film Festival 2017</i> - <i>Best Foreign Language Film - Los Angeles, New York, San Francisco, Vancouver, Washington Film Critics' Awards</i> - <i>Gold Q-Hugo - Chicago International Film Festival</i> - <i>Watcha Pride Award - Seoul Pride Film Festival</i>
2014	EASTERN BOYS - <i>Venice Films Festival 2013 - Orizzonti Prize for Best Film</i> - <i>Valenciennes Festival 2014 - Jury Prize and Critics' Special Commendation</i> - <i>Santa Barbara International Film Festival 2014 - Best International Film</i>
2004	LES REVENANTS

Screenwriter - feature films

2025	ENZO - a film by Laurent Cantet, directed by Robin Campillo
2020	L'ÎLE ROUGE - Robin Campillo
2016	PLANÉTARIUM - Rebecca Zlotowski
2015	L'ATELIER - Laurent Cantet - <i>SELECTED FOR UN CERTAIN REGARD - CANNES 2017</i>
2015	120 BPM - Robin Campillo
2014	MAISON ALPHA
2013	EASTERN BOYS - Robin Campillo
2011	FOXFIRE: CONFESSIONS OF A GIRL GANG - Laurent Cantet
2008	ENTRE LES MURS (THE CLASS) - LAURENT CANTET - <i>PALME D'OR - CANNES 2008</i>
2005	2005 - VERS LE SUD (HEADING SOUTH) - LAURENT CANTET - <i>BASED ON THE NOVEL BY DANY LAFERRIÈRE</i>
2004	LES REVENANTS (THEY CAME BACK) - <i>CO-WITTEN WITH BRIGITTE TIJOU</i>
2001	L'EMPLOI DU TEMPS (TIME OUT) - LAURENT CANTET (CO-WRITER)



Laurent Cantet (1961-2024)

Biography

Laurent Cantet was born in Melle (Deux-Sèvres, France) and enrolled at the IDHEC in 1984 where he met Robin Campillo, his future collaborator on a number of films.

He first attracted attention with *RESSOURCES HUMAINES* (2000), which won a number of awards. Then came *L'EMPLOI DU TEMPS* (2001) and *VERS LE SUD* (2006), before *ENTRE LES MURS* (2008), winner of the Palme d'Or in Cannes. Laurent Cantet subsequently directed *FOXFIRE* (2013), *RETOUR À ITHAQUE* (2014), *L'ATELIER* (2017) and *ARTHUR RAMBO* (2022).

Politically active, he supported undocumented workers and was involved in setting up LaCinetek, while also being a member of the 50/50 collective for equality and diversity in the film industry. He cowrote *ENZO*, his final film, with Robin Campillo. He passed away in 2024 in Paris after a long illness.

Filmography

Director - feature films

2025	ENZO (a film by Laurent Cantet, directed by Robin Campillo)
2022	ARTHUR RAMBO (screenplay: Laurent Cantet, Fanny Burdino, Samuel Doux)
2017	L'ATELIER (screenplay: Laurent Cantet, Robin Campillo) - <i>Un Certain Regard, Cannes</i>
2014	RETOUR À ITHAQUE (screenplay: Laurent Cantet, Leonardo Padura Fuentes)
2013	FOXFIRE, CONFESSIONS D'UN GANG DE FILLES (screenplay: Laurent Cantet, Robin Campillo)
2012	7 JOURS À LA HAVANE (La Fuente segment)
2008	ENTRE LES MURS (screenplay: Laurent Cantet, François Bégaudeau, Robin Campillo) - <i>Palme d'Or, Cannes 2008</i> - <i>César for Best Adapted Screenplay, 2009</i>
2006	VERS LE SUD (screenplay: Laurent Cantet, Robin Campillo)
2001	L'EMPLOI DU TEMPS (screenplay: Laurent Cantet, Robin Campillo) - <i>Grand Prize for Best Screenwriter, 2000</i>
2000	RESSOURCES HUMAINES (screenplay: Laurent Cantet) - <i>Best First Film César 2001, Best Male Newcomer; Venice Film Festival.</i>

Director

1998	LES SANGUINAIRES - TV Movie (ARTE, SCREENPLAY: LAURENT CANTET, GILLES MARCHAND)
1995	JEUX DE PLAGE - short
1994	TOUS À LA MANIF - short - <i>Prix Jean-Vigo</i>

INTERVIEW WITH

Robin Campillo - director

A film by Laurent Cantet, directed by Robin Campillo. What does that mean?

You could say it's the culmination of a long friendship. For several years, I was in a rather unique position in relation to Laurent, having edited six of his films and co-written five of them. When Laurent found out he had cancer, we decided to return to this partnership so that I could assist him in all the phases of making the film. His health suddenly took a turn for the worse a few weeks before shooting, and that's when Laurent and his partner Isabelle, along with Marie-Ange Luciani, the producer, decided to go ahead with the project. I told Laurent right away that I was going to respect all the things we'd said to each other, but that I was incapable of making a film "in the style of...". In any case, we always ended up agreeing on the natural evolution of films in general. Enzo remains Laurent's film, it's his project, his vision of human conflicts. But I have to say that it was a pleasure to make his film, to produce this work between him and me. Especially as Gilles Marchand, another of Laurent's friends and collaborators, was there throughout the shoot.

How far did you go in your work together?

We were able to cast the four main characters together and that was crucial for the film. We both really wanted to work with Élodie Bouchez and so giving her the role of this mother who is a lucid onlooker was immediately obvious to us. For the father, we had already thought of Pierfrancesco Favino, but we were a little hesitant because of the language. Little by little, he became the obvious choice because, beyond the power of his acting, we found it unsettling to have a father who is a little out of place in his own family. As he had so often done, Laurent wanted to use "non-professional" actors alongside these stars, so as to create a class relationship between the characters. Maksym Slivinskyi had worked on building sites like Vlad. From the very first screen test, we sensed in him a youthful energy, a melancholy and at times a harshness that moved us. As for Eloy Pehu, you could say that he was a revelation, but in fact he was the one who revealed the film to us. Eloy had been a high-level competitive swimmer, and there were a number of things about him that interested us: self-discipline, a sense of brotherhood with his fellow athletes, but also a taste for solitude and silence that we felt was important for the character.

Enzo, a title role.

In this way, Eloy allowed Enzo to be more than just the portrait of a teenager in conflict with his family and society. There is something Bartleby-like about Enzo, a strength of inertia that is basically an even more radical response to what is expected of him. Through Enzo, Laurent wanted to paint the portrait of a young apprentice who escapes the constraints of the education system and its new tools of control (the notorious French university access programme followed by his brother Nathan) and tries to come to terms with the brutality of the world. In other words, the reality of working-class life,

and then, through contact with Vlad and Miroslav, the threat of war. It's as if Enzo is trying to pre-empt the call to arms, not because he is brave, but because he is afraid of the world ahead. Faced with a family that offers him a peaceful, sunny life by the pool, he is an adolescent who resolutely sides with the moon, the night and the waves that crash against the cliffs. He invents a form of romanticism that could tear him away from this family that he does not recognise.

In the shadow of Vlad.

For Enzo, this romanticism is embodied in the character of Vlad, who is like his mentor on the construction site and who gradually becomes the object of his desire. Laurent and I didn't agree about the nature of Enzo's desire. For Laurent, the teenager had a fluid sexuality that allowed him to explore all experiences, whereas for me, through this fantasy of a foreign worker, Enzo was discovering a new side to his libido. The truth is that neither Laurent nor I knew anything about it. And the film, like life itself, never attempts to pass judgement on the subject. The film is never about coming out. Enzo knows all too well that Vlad cannot return his feelings (he is underage and Vlad is straight). But the desire that draws Enzo to Vlad is a hope greater than a simple matter of love or sex. What Enzo is looking for is a comrade-in-arms when faced with the uncertainty of the present day, which is why this desire is not without a certain virility.

A family in the sunshine.

The family is perhaps the most random construct in society. Enzo certainly feels like an outcast in his own family. Laurent was keen not to portray him as a troubled teenager struggling to reach adulthood, but rather as a character who is completely disconnected from his family. Of course, his father is right to tell him that deep down he is "just a spoiled kid fooling himself", but what distresses Paolo is that he recognises in his son a dark side that no doubt he shares. He therefore sees his son as a kind of permanent reproach that threatens the family's social comfort. Enzo remains a mystery to him: why does he refuse to conform to the carefree lifestyle of the bourgeoisie? Why isn't he content to blend into a family project that is so reassuring: enjoying the summer, the sea, the sun, a boat trip, ruins in the middle of the day. Enjoying life before it's too late.





Cast

Enzo	ELOY POHU
Paolo	PIERFRANCESCO FAVINO
Marion	ELODIE BOUCHEZ
Vlad	MAKSYM SLIVINSKYI
Victor	NATHAN JAPY
Miroslav	VLADYSLAV HOLYK
Amina	MALOU KHEBIZI
Corelli	PHILIPPE PETIT

Crew

A film by	Laurent CANTET
Directed by	Robin CAMPILLO
Written by	Laurent CANTET, Robin CAMPILLO and Gilles MARCHAND
1st Assistant Director	Célie VALDENNAIRE
Production Manager	Diego URGOITI-MOINOT
Stage Manager	Frédéric FERAUD
Cinematographer	Jeanne LAPOIRIE
Head Machinist	Ahmed ZAOUI
Sound	TAN-HAM SICART
Costumes	Isabelle PANNETIER
Make-Up	Catherine BRUCHON
Production Design	Mélissa ARTUR PONTURO
Post-Production	Christina CRASSARIS
Editor	Robin CAMPILLO
Casting	Leïla FOURNIER, Marie CANTET
Produced by	LES FILMS DE PIERRE
Producer	Marie-Ange LUCIANI
In Coproduction with	LUCKY RED, PAGE 114, LES FILMS DU FLEUVE, FRANCE 3 CINEMA, AMI ALEXANDRE MATTIUSSI
In Partnership with	FRANCE TÉLÉVISIONS, CANAL+, CINÉ+ OCS, RTBF (TÉLÉVISION BELGE), BETV & ORANGE, PROXIMUS, LE CNC, LA RÉGION PROVENCE-ALPES-CÔTE D'AZUR, LA MÉTROPOLE DE TOULON PROVENCE MÉDITERRANÉE, LA PROCIREP, L'ANGOA LE TAX SHELTER DU GOUVERNEMENT FÉDÉRAL BELGE, CASA KAFKA PICTURES, MINISTERO DELLA CULTURA
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