

# Persmap

MAN'S FILMS PRODUCTIONS, A.S.A.P FILMS, NEUE PEGASOS FILM EN EPICENTRE PRESENTEREN



# la tendresse

een film van Marion Hänsel

AVEC: HILDE HILJEN - ROMAIN DAVID - DEAN MECHENACHE - JEAN-MARC MICHELANGELO - SCENARIO: MARION HÄNSEL - PRODUCTION: MARION HÄNSEL, CÉDRIC KELLER, MARGAUSCHÉL, ELENA TRIFUNOVA, ERNST SZEREBITS - MONTAGE: RENÉ-MARC BUI - COSTUME: SYBILLE BROCKHEE - DIRECTOR OF PHOTOGRAPHY: JAV VANCALLEE - EXECUTIVE PRODUCERS: THIERRY LEPROUST - EXECUTIVE PRODUCERS: VAN TAA - EXECUTIVE PRODUCERS: JEAN-CHRISTOPHE ROGER - EXECUTIVE PRODUCERS: HENRI MARTELLE - EXECUTIVE PRODUCERS: BRUNO TARDIÈRE - EXECUTIVE PRODUCERS: BRICHELLE HUBERON - EXECUTIVE PRODUCERS: MARGAUSCHÉL - EXECUTIVE PRODUCERS: MAN'S FILMS PRODUCTIONS - A.S.A.P FILMS - NEUE PEGASOS FILM - EPICENTRE - ZDF-FARTE - Rhône-Alpes Cinéma, RTBF (TÉLÉVISION BELGÈE), BOLACOM - AVEC LE SOUTIEN DU CENTRE DU CINÉMA ET DE LA CULTURE DE LA FÉDÉRATION WALLONNE - BRUXELLES - LE VOILE - FONDS AUTONOME FLAMANNE - LA RÉGION ÎLE-DE-FRANCE - LE CENTRE NATIONAL DU CINÉMA - LE CHANGEMENT - DU RESSORT CINÉMA/PRODUCTION AVEC LE SOUTIEN DE LA WALLONIE ET DE LA RÉGION DE BRUXELLES CAPITALE, FAYATONNE ET BELT - AVEC LE SOUTIEN DU SÉNAT FÉDÉRAL DU GOUVERNEMENT FÉDÉRAL - LE PROGRAMME MEDIA DE L'UNION EUROPÉENNE - [WWW.LATENDRESSE.BE](http://www.latendresse.be) - [WWW.EPICENTRE.FR](http://www.epicentre.be) - [WWW.MANFILMS.COM](http://www.manfilms.com) - [WWW.ASAPFILMS.COM](http://www.asapfilms.com) - [WWW.NEUEPEGASOS.COM](http://www.neuepegasos.com) - [WWW.CINEART.BE](http://www.cineart.be)

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# LA TENDRESSE

Een film van Marion Hänsel

*Frans en Lisa zijn vijftien jaar geleden gescheiden, maar treffen elkaar opnieuw voor een tweedaagse reis om hun zoon op te halen die in het ziekenhuis ligt na een ernstig skiongeluk. Wat voelen ze nog voor elkaar: onverschilligheid, wrok of jaloezie? Of ontstaat er misschien een verstandhouding, vriendschap, wie weet, liefde. Deze roadmovie, die ons meeneemt van Brussel naar de top van de Alpen, laat ons kennismaken met twee goudeerlijke mensen voor wie alleen maar tederheid kunnen voelen.*



Land: Frankrijk – Jaar: 2013 – Genre: drama – Speelduur: 78 min.

Releasedatum: 5 december 2013

Distributie: Cinéart

Voor meer informatie over de film:

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Persrubriek - inlog: [cinéart](http://cinéart.nl) / wachtwoord: *film**

## Cast

Frans OLIVIER GOURMET  
Lisa MARYLINE CANTO  
Jack ADRIEN JOLIVET  
Léo SERGI LOPEZ  
Alison MARGAUX CHATELIER

## Crew

Director MARION HÄNSEL  
Producers MAN'S FILMS PRODUCTIONS  
A.S.A.P. FILMS  
NEUE PEGASOS FILM  
Co-producers ZDF/ARTE  
RHÔNE-ALPES CINÉMA  
RTBF  
BELGACOM  
Production Manager MONIQUE MARNETTE  
Director of Photography JAN VANCAILLIE  
Camera DIDIER FRATEUR  
Editing MICHÈLE HUBINON  
Music RENÉ-MARC BINI  
Art Director THIERRY LEPROUST  
Costumes YAN TAX  
Sound HENRI MORELLE  
Mix BRUNO TARRIERE  
First assistant of the director DOMINIQUE GUERRIER



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## Director's intention note

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I wanted to write a simple, linear story that would take place over 2 days. A story which would talk about people like you and me. Happy adults but who, like all of us, experience small pains or deeper griefs. I also wanted to talk about child-parent relationships with humor, without major intergenerational crises. I have seen many films that recount break-ups. Almost all of them finish badly. Men and women who have loved each other, who have had children together, once separated, begin to hate each other, to hurt each other or to no longer see one another. That has always seemed strange to me. Could they have been that mistaken? How can love transform itself into such different feelings? On the other hand, I have no memory of a film that recounts a successful divorce where the couple continues to appreciate each other, to help each other, a couple where there is still love.

My work as a film director has been principally based on literary adaptations, a process where I feel at ease as I feel supported by existing works. A few years ago I also wrote an original scenario, *SUR LA TERRE COMME AU CIEL* AS WELL AS *NUAGES, LETTRES À MON FILS* a poetic essay based on letters but with no a real scenario.

Writing *TENDERNESS* is a new experience, a mix of romantic comedy and road-movie. The story takes place during a couple's trip by car, the landscape, nature, playing an important role. My previous films are quiet, very interior. In *TENDERNESS* the protagonists talk, share. The dialogues are, I hope, light, sometimes caustic or funny. I would like them to make people smile at times as well as move them.

The style will be sober. A discrete camera, as if it wasn't there. Filming in a car isn't simple as there is no distance from the subject and only few movements are possible. There is a physical proximity with the actors given the restricted space of the car's interior. The landscape going by must render the journey's movement. The choice of format, scope has been made after tests in a car. I wanted to use clear, joyous colors like red anorak, spring green trees, snow, blue sky.

I used an alternation of close-ups of faces, hands on the wheel, cigarette and lighter. Further Frans' look of concentration, Lisa's dreamy or questioning look and wide shots, sometimes aerial, of the car on the highway and in the mountains. A good example of this type of alternation is the Russian film *SILENT SOULS* by Aleksei Fedorchenko.

It is not by chance that I have chosen the winter sport resort, Flaine, in the French Alps. It is an unusual resort. Built in the 70's by the great architect Marcel Breuer it was revolutionary in its time. Everything is in concrete, with the central skating rink and the metallic stairways linking the different levels. The statues of Picasso, Vasarely and Dubuffet. Today, it has aged poorly and resembles a UFO. There is no old-world charm about this decor, no wooden chalets, no little Savoyard village with the church in the middle. Strangely this juxtaposition with sad and grey concrete brings out the beauty of the mountains and the surrounding nature. The sound track is principally made up of existing music played by the radio or the CD player in the car. As described in the scenario, classical music on the way there. World music on the way back. Some original music was composed by René-Marc Bini in a Country-Folk style.

The team: those whom I call my companions. I don't see why I should change having had so much pleasure collaborating with them for so many years.

Jan Vancaillie and Didier Frateur - photography.

Henri Morelle - sound.

Michèle Hubinon - editing.

Jan Tax - costumes.

Dominique Guerrier - assistant director.

Thierry Leproust - sets.

René-Marc Bini - music.

Monique Marnette - production manager

From the beginning we were delighted with the idea of making another film together.

Casting: I like working with actors whether they are well known like Jane Birkin, Trevor Howard, Carmen Maura, Charles Aznavour, actors in my earlier films, or unknown actors like Nicolas Robin, Romain David, Issaka Sawadogo, actors in my recent films. For this new project, I was thrilled to work with two actors of international renown and great talent to play the roles of Frans and Lisa, Marilyne Canto and Olivier Gourmet. Adrien Jolivet and Margaux ChatelierIn are Jack and Alison.

As always with me, it is only when I draw the storyboard, a month or two before filming, on location, that the film really takes form. It is there that the "writing in images" is decided. Directing for me is not cerebral, it is organic, physical. Moving in the sets, looking through the lens, trying different angles, distances, myself playing the different characters, choosing which line will be said in which shot and where we move on to the next one. My storyboard is already a sort of pre-edit. It is the most important phase of my work.

**I would like TENDERNES to be a "feel good movie". A film that makes the spectator happy, even if the story is sometimes colored with a certain nostalgia.**

**Marion Hänsel**

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# Interviews Retranscription

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## Marion Hänsel (Director)

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I had in mind a very simple story, a story close to things that I experienced personally and I thought, why not, while waiting to find the book, why not try to put the story on paper. But I did it more as a game, without really believing it. And perhaps also with a kind of restraint, as it was so personal, it took me a little time to dare, to actually let go.

I started to detach myself, little by little from my personal story and invent a lot of totally fictional things and I started to see characters, to add characters, I began to see the actors. I knew from the beginning that I wanted to write for Olivier Gourmet and seeing faces, it took shape and became a different story. Just like that ...

The unfolding of the narration is a little different and especially the encounters that come gradually during this trip because it is a road movie. These encounters are totally imaginary, they may be encounters that I would have dreamt of having but they didn't happen, therefore it was a lot of fun to write them.

For me, Olivier Gourmet is a star. An exceptional actor who has the quality of a De Niro, who really has that class. Of course, I had seen him in films by the Dardenne brothers, but also in other films because he works a lot in France and in Germany. I saw him in Haneke's film and every time I told myself that if I ever had a role for him, I would like to work with this man. In addition, everyone told me he was kind, easy, humble, funny.

And it just so happened that in this story I wanted to tell, there's a man in his fifties, with an imposing stature, who has to be charming but not really good looking and Olivier had all that.

And when I met Marilyn, she was not the first; I had already seen four or five. When I saw her, I don't know why, I could not imagine a blonde, I only imagined brunettes and when I saw her, I was waiting for her at a café and she came out of the underground station, she hadn't seen me. I saw her walking and I said oh, I think it's already close to what I want. And then we talked. I like the sound of her voice. Voices are always very important to me. I liked her diction. She has something that sparkles in the eye and has a laugh ... In fact, she laughs a lot, and she's a very joyful person.

The writing was very fast but the funding was complicated, really complicated because it is an intimate film, minimalist, and it talks about small things, the really small things of everyday life. There are no big events; there are no major dramas. There is a dramaturgy but very, very fine, very subtle and it is not at all fashionable. Therefore, the financiers were hard to convince.

Man's Films took a big risk and we hope we will make some sales and that the film will work well otherwise we're still a little under-funded.

First, the shooting was an extremely happy experience. The actors were very, very good. There was very little to correct, they were totally invested. They loved their characters and you could feel it.



## Filmography Marion Hänsel

- 2013 LA TENDRESSE
- 2010 NOIR OCÉAN
- 2006 SI LE VENT SOULÈVE LES SABLES
- 2001 NUAGES: LETTRES À MON FILS (DOCUMENTARY)
- 1998 THE QUARRY
- 1995 BETWEEN THE DEVIL AND THE DEEP BLUE SEA
- 1991 SUR LA TERRE COMME AU CIEL
- 1988 IL MAESTRO
- 1987 LES NOCES BARBARES
- 1983 DUST
- 1982 LE LIT
- 1977 EQUILIBRE (SHORT)



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## Marilyne Canto (Lisa)

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It's a very rich character, she's very clumsy, so quite comical, very active, she takes matters into her own hands, and is extremely chaste. It's a very delicate character, Marion wrote her very subtly. So, whether it's the writing, acting with Olivier Gourmet, the trajectory of her sensitivity, it was all just very appealing.

What happens between Olivier and me is always left unsaid, it's all in the way we look at each other, in the body language, her clumsiness, how she wants to do well but ends up doing wrong. How he's a bit gruff and hence shakes her up. She knows him so it's no big deal. And the film is called *TENDERNESS* and there's all this tenderness throughout the movie, till the end, and it really is a beautiful feeling in the film, very pure, intact, of filiations, of love, even when it's over and done.

She doesn't regret that it's over but she keeps this tenderness within her, for life.

It's a humanistic film. This doesn't mean that it's soppy or that it belittles relationships or feelings but that it's a film about tender links, like this one, that we can have with others.

Her personality, plus mine and all the things we unconsciously put in a film was going to make a character that's other than Marion and other than me and that's what's interesting because if I limited... If we know where we're going, if we know exactly what we're going to do, there's not that much interest. However if we have an idea and that it takes us somewhere else then that's really good. So, there are things that come from her and there are things that will come from elsewhere that are made of instinct, improvisation, acting with Olivier. These things make Lisa who she is, it won't be Marion or me, it will be the character, I hope.

I think her style of directing actors is the exigency and precision, which she has for each take, which she asks for, which she has and that we must also have.





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## Olivier Gourmet (Frans)

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Marion called me one day and asked: “*would you enjoy working with me?*”, and I said yes. And then she said: “*because I have a script and I would like you to read it*”, and I read it and here we are. I like Marion’s cinema. It amused me to do it.

What drives me with Marion is what she is, her soul, what she writes and here, in this script, it’s the way she views people and how she senses them and how she transposes them on film.

It’s true that I tend to make choices that tend towards normal people, not heroes made for the spectacular in film but rather on real emotions, real facts, perceptible and concrete things that anyone could go through in life: the loss of a child, being a minister, and here, being a father who accompanies his ex in search of a son who’s had a mountaineering accident. It’s concrete things that are almost banal but that make for a universal story.

Here, there’s a will to make a light film with amusing situations of people who don’t talk to each other, who haven’t talked and who end up in the same room although it’s been 15 years since they last slept together. Small and funny moments that aren’t exaggerated and could happen in life. We’re not in a farce but in the tender, light and funny things of life and the painful ones of a separation.

It’s a journey; it’s also the inner journey of the two characters of course. There’s a bit of the road-movie and then there’s this journey where they both rediscover themselves and where there’s probably a lot of inner questioning. Maybe they regret not speaking more or not having been able to surpass certain barriers and realise that perhaps, if they had been able to overcome these obstacles, maybe due to their education because I think this is also present in the film. We’re talking about a generation... Marion is older than me, I think, younger than my parents, but I think it comes from a certain kind of education, we don’t reveal ourselves as easily as we do today, even in couples. I think there was more modesty, more things left unsaid at that time, things we didn’t dare to say. Sometimes things work out like that and sometimes they don’t. It doesn’t create big fights or violence but it makes people drift apart little by little and I think they become aware of this during this trip.

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## Sergi Lopez (Léo)

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It's great, this project with Marion. It reconciles you with the job, with the balance of things. The film is called *TENDERNESS*, and there's a reason for that. There's also a simple way and doing things with simplicity it is a rare gift nowadays. To receive a script, read it, to speak with Marion and to see she is defending a story that belongs to her, looks like her, that she wants to defend and that things are simple. She speaks to you simply about the actors, the project, the style of the story she wants to tell in a simple way, without detours, without ambition, without talking about results or box office numbers, but rather about what we are going to do together and the film is a bit like that, the team is like that. When there's someone like Marion in front of you the whole team recognises it. It's a small crew but you can feel that the shooting was soft. We can just work, simply, that's all. There aren't many takes, one, two, three takes then she says: *"Yes, that's fine, that's good."* You see, there are no major conflicts.

It's funny because that's something she wanted and there is a militant in Marion. She, Lisa, who's played by Marilyne, the female character, the hero, does not doubt people. She trusts everyone and you see, when you trust, people respond. What I mean is there's no ambiguity. It could be a movie where her car gets stolen and other things but actually, there's hope, when we look into each other's eyes, things become obvious.

A film on tenderness is a necessary point of view especially today since apparently we need to make films with car chases, guns everywhere, despite never having seen a gun in our lives. It's also political.

Art-house cinema, I've always had the feeling that it is great not just to make a film but also to follow someone who needs or wants to tell a story. When there's someone telling a story, not only an autobiographical one, then it's important. The importance of authorship, of the guy or the girl, the person directing, to be lifted by them, it's great to be in stories like that.

