

CANES 65

PRESS CONFERENCE

Thursday, April 19th 2012

Intercontinental – Le Grand Hôtel

Paris



FESTIVAL DE CANNES



FESTIVAL DE CANNES

A Word from the President

The story of the Festival de Cannes could be evoked in several different ways. You could read the books that have been written about it; or you could examine the newspapers from various periods: there's a huge amount of material available.

The same is not true, however, of filmed images. In 2000, we realized that an irreparable loss was happening. Irreparable, that is, unless we were to find, analyze, catalogue, protect and – at the right time – make available for viewing the things that might yet be saved. We decided to act.

As we were reclaiming the past, and systematically filming the present, we found ourselves with a body of material. A unique body, in the sense that we had filmed in places nobody had access to, in the wings during opening/closing ceremonies, for example. One day – who knows? – footage of when the jury convenes... And we also obtained shared ownership of the images filmed by our partner, Canal+.

It immediately became tempting to show some of these images. And to tell the story of the Festival from both sides of the lens: the detail through the most astonishing of anecdotes, History with a capital H when talking about the rites of Cannes and, especially, the great artistes who have come to visit.

Which brings me to what I want to talk about: to this humble work, to this *Festival History Number 4*, a documentary which will be shown on the day of our birthday, entitled *A Special Day*. An Ettore Scola reference, yes, but also because it tells the story of the 35 filmmakers who came to Cannes in 2007 for *To Each His Own Cinema*. And special, finally, because it reveals some of the rites I made reference to, those of the birth of a group. How film directors who barely knew each other, who were maybe wary of each other, even, became friends.

I've made the most of the occasion by evoking their different worlds using extracts from *To Each His Own Cinema* – which I'm sure you'll find entertaining. I'll leave it to you to guess which belongs to which. Meet on May 20th in Salle Debussy, for those of you who are interested.

For the past becomes a lot more interesting when one holds it up to the future. What will festivals be like considering how love for film has been so fundamentally transformed? It's up to us to bring together the audience that filmmakers deserve. It's up to us to show we're not duped by the environment that we've done our best to influence: it would have developed without us in any case. It's up to us to declare the persistence of a different kind of cinema, loved by both the president of the jury and this festival. A creative cinema that stretches from one acknowledging its difference to one that embraces radical innovation without which there would be no progression.

What has changed in cinema? Everything. Gone, the pioneers and the innocence, the way of filming, cameras, understanding audiences, duration, rhythm, acting...



FESTIVAL DE CANNES

Sometimes, today, writing is the subject of a film, the recently departed Raoul Ruiz being a prime example. It's cinema on its feet, to paraphrase Jean-Louis Bory, that the press expects at Cannes, and not just the press, anyone who considers cinema to be an adult art.

An art which, like painting, architecture or poetry, goes through successive revolutions, alternating between bursts and periods of maturation, contemplation and sudden leaps forward.

For what hasn't and won't change is the kind of filmmaker that makes Cannes, and not the ephemeral or the froth. In a world that sacrifices everything to what's superficial, to the new-best-thing, to the lowest common denominator, to the non-debate of ideas through apathy, what counts, what makes us strong, is our passion for cinema and for those who make it: the great *auteur* filmmakers.

The greatness of Cannes is its ability to bring together and share that very special moment when a film is discovered. A film which, in the blink of an eye, invents, awakens, overwhelms, deifies. People come from all over the world to find this creative spark, this irreplaceable magical concentration. New technologies, internet, pirating, simultaneous worldwide releases, new formats, and everything that follows can't change a thing, because the collective, unifying passion lies here with us. That's just the way it is.

François Truffaut said that we'll soon be judged by people who haven't seen *Sunrise*. He was right! How many young people today between the ages of 15 to 20 have heard of Murnau, Eisenstein, Griffith, Gance, Stroheim, Mizoguchi, Satyajit Ray, Buñuel... And that's just their names, imagine if I was to start listing their films... So, do you see the extent of the work we have left to do?

Have a great festival!



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES

16 to 27 May 2012

Opening Film:

Wes ANDERSON	MOONRISE KINGDOM	1h34

Jacques AUDIARD	DE ROUILLE ET D'OS	1h55
Leos CARAX	HOLY MOTORS	1h50
David CRONENBERG	COSMOPOLIS	1h45
Lee DANIELS	THE PAPERBOY	1h41
Andrew DOMINIK	KILLING THEM SOFTLY	1h40
Matteo GARRONE	REALITY	1h50
Michael HANEKE	AMOUR <i>(LOVE)</i>	2h06
John HILLCOAT	LAWLESS	1h55
HONG Sangsoo	DA-REUN NA-RA-E-SUH <i>(IN ANOTHER COUNTRY)</i>	1h28
IM Sangsoo	DO-NUI MAT <i>(TASTE OF MONEY)</i>	1h53
Abbas KIAROSTAMI	LIKE SOMEONE IN LOVE	1h49
Ken LOACH	THE ANGELS' SHARE	1h46
Sergei LOZNITSA	IM NEBEL <i>(IN THE FOG)</i>	2h07
Cristian MUNGIU	BEYOND THE HILLS	2h35
Yousry NASRALLAH	BAAD EL MAWKEAA <i>(AFTER THE BATTLE)</i>	2h06
Jeff NICHOLS	MUD	2h15
Alain RESNAIS	VOUS N'AVEZ ENCORE RIEN VU	1h55
Carlos REYGADAS	POST TENEBRAS LUX	1h40
Walter SALLES	ON THE ROAD	2h20
Ulrich SEIDL	PARADIES : Liebe <i>(PARADISE : Love)</i>	2h00
Thomas VINTERBERG	JAGTEN <i>(THE HUNT)</i>	1h46

Closing Film:

Claude MILLER	THÉRÈSE DESQUEYROUX	<i>Out of Comp.</i>	1h50
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OFFICIAL SELECTION
UN CERTAIN REGARD
FESTIVAL DE CANNES

16 to 27 May 2012

Ashim AHLUWALIA	MISS LOVELY	<i>1st film</i>	1h50
Juan Andrés ARANGO	LA PLAYA	<i>1st film</i>	1h30
Nabil AYOUCHE	LES CHEVAUX DE DIEU <i>(GOD'S HORSES)</i>		1h55
Catherine CORSINI	TROIS MONDES		1h40
Brandon CRONENBERG	ANTIVIRAL	<i>1st film</i>	1h50
Benicio DEL TORO, Pablo TRAPERO, Julio MEDEM, Elia SULEIMAN, Juan Carlos TABIO, Gaspar Noe ET LAURENT CANTET	7 DIAS EN LA HABANA		2h05
Benoit DELÉPINE, Gustave KERVERN	LE GRAND SOIR		1h32
Xavier DOLAN	LAURENCE ANYWAYS		2h41
Michel FRANCO	DESPUES DE LUCIA		1h33
Joachim LAFOSSE	AIMER À PERDRE LA RAISON		1h54
Darezhan OMIRBAYEV	STUDENT		1h30
Moussa TOURE	LA PIROGUE <i>(THE PIROGUE)</i>		1h27
Pablo TRAPERO	ELEFANTE BLANCO <i>(WHITE ELEPHANT)</i>		2h00
Sylvie VERHEYDE	CONFESSION OF A CHILD OF THE CENTURY		2h05
Koji WAKAMATSU	11.25 THE DAY HE CHOSE HIS OWN FATE		2h00
LOU Ye	MYSTERY		1h30
Benh ZEITLIN	BEASTS OF THE SOUTHERN WILD	<i>1st film</i>	1h32



OFFICIAL SELECTION
OUT OF COMPETITION
FESTIVAL DE CANNES
16 to 27 May 2012

Out of competition:

Bernardo BERTOLUCCI	IO E TE <i>(ME AND YOU)</i>	1h37
Eric DARNELL, Tom McGRATH	MADAGASCAR 3, EUROPE'S MOST WANTED	1h30
Philip KAUFMAN <i>(along his tribute and his Master Class)</i>	HEMINGWAY & GELLHORN	2h34

Midnight screenings:

Dario ARGENTO	DARIO ARGENTO'S DRACULA	1h46
Takashi MIIKE	AI TO MAKOTO	2h14

65th Anniversary:

UNE JOURNÉE PARTICULIÈRE by Gilles JACOB and Samuel Faure 53'

Special Screenings:

Fatih AKIN	DER MÜLL IM GARTEN EDEN <i>(POLLUTING PARADISE)</i>	1h25
Laurent BOUZEREAU	ROMAN POLANSKI: A FILM MEMOIR	1h34
Ken BURNS, Sarah BURNS, David MCMAHON	THE CENTRAL PARK FIVE	2h00
Sébastien LIFSHITZ	LES INVISIBLES	1h55
Claudine NOUGARET, Raymond DEPARDON	JOURNAL DE FRANCE	1h40
Nelson PEREIRA DOS SANTOS	A MUSICA SEGUNDO TOM JOBIM	1h30
Gonzalo TOBAL	VILLEGAS	<i>1st film</i> 1h36
Apichatpong WEERASETHAKUL	MEKONG HOTEL	1h01



SHORT FILM
competition
FESTIVAL DE CANNES

COMPETITION
16 to 27 May 2012

Alvaro APONTE-CENTENO	MI SANTA MIRADA	15'
Eicke BETTINGA	GASP	15'
Mohamed (dit Hamé) BOUROKBA	CE CHEMIN DEVANT MOI	15'
BASSAM CHEKHES	FALASTEIN, SANDOUK AL INTEZAR LIL BURTUQAL <i>(WAITING FOR P.O BOX)</i>	15'
Grainger DAVID	THE CHAIR	12'
Zia MANDVIWALLA	NIGHT SHIFT	14'
Chloé ROBICHAUD	CHEF DE MEUTE	13'
Michael SPICCIA	YARDBIRD	13'
Emilie VERHAMME	COCKAIGNE	13'
L.Rezan YESILBAS	SESSIZ-BE DENG <i>(SILENT)</i>	14'



cinéfondation
LA SÉLECTION

THE CINÉFONDATION SELECTION 2012

Pascale ABOU JAMRA	DERRIÈRE MOI LES OLIVIERS <i>(Behind Me Olive Trees)</i>	20'	ALBA Lebanon
Shoichi AKINO	RIYOUSHI <i>(The Barber)</i>	39'	Tokyo University of the Arts Japan
Arthur CAHN	LES RAVISSEMENTS <i>(The Raptures)</i>	50'	La fémis France
Morten HELGELAND	SLUG INVASION	6'	The Animation Workshop Denmark
Michal HOGENAUER	TAMBYLLES	58'	FAMU Czech Republic
Leni HUYGHE	MATTEUS	18'	Sint-Lukas Brussels Belgium
Cristi IFTIME	TABĂRA DIN RĂZOARE <i>(The Camp in Razoare)</i>	22'	UNATC Romania
Taisia IGUMENTSEVA	DOROGA NA <i>(The Road to)</i>	32'	VGIK Russia
Piero MESSINA	TERRA <i>(Land)</i>	23'	CSC Italy
Miguel Angel MOULET	LOS ANFITRIONES <i>(The Hosts)</i>	16'	EICTV Cuba
Meryl O'CONNOR	THE BALLAD OF FINN + YETI	18'	UCLA USA
Timothy RECKART	HEAD OVER HEELS	10'	NFTS United Kingdom
Matthew James REILLY	ABIGAIL	17'	NYU USA
Eti TSICKO	RESEN <i>(Dog Leash)</i>	26'	TAU Israel
Eduardo WILLIAMS	PUDE VER UN PUMA <i>(Could See a Puma)</i>	17'	UCINE Argentina



FESTIVAL DE CANNES

Tribute to PHILIP KAUFMAN

&

Master Class

Philip Kaufman, American screenwriter and director, will be leading the **Master Class** for the 65th Festival de Cannes. Following Martin Scorsese, Stephen Frears, Nanni Moretti, Wong Kar Wai and Sydney Pollack, Kaufman will talk to Michel Ciment about his craft as a film-maker, his experience on-set, the challenges and the pleasures of the profession – in short, his passion for cinema.

For this occasion, the Festival de Cannes will present his latest film: ***Hemingway & Gellhorn***, in the Official Selection on the Out of Competition category.

This fresco, produced by HBO Films and starring Nicole Kidman and Clive Owen, tells the passionate and tumultuous story of the legendary writer and his third wife, a famous war correspondent.

Philip Kaufman, who was born in 1936, completed his studies at the University of Chicago, then at Harvard before spending two years in Europe. On his return to the United States, an encounter with Anaïs Nin determined his career path: he wrote and directed his first film, *Goldstein*, which was awarded the Prix de la Nouvelle Critique at Cannes in 1964. Two years later, Philip Kaufman had a contract with Universal in Hollywood. He developed the original story of *Indiana Jones and the Raiders of the Lost Ark* with George Lucas and wrote the screenplay for *The Outlaw Josey Wales*, which went on to be directed by Clint Eastwood (1976). Kaufman then directed *The Great Northfield Minnesota Raid* (1972) but it was with the film *Invasion of the Body Snatchers* (1978), his remake of the Don Siegel original (1958), that he experienced his first major box office success. After another success with *The Wanderers* (1979), Kaufman moved on to more ambitious projects: *The Right Stuff* (1983) which earned him eight nominations and four Oscars and *The Unbearable Lightness of Being* (1988) with Daniel Day Lewis, Juliette Binoche and Lena Olin, which received an array of international awards.

Philip Kaufman then directed *Henry & June* (1990), based on the memoirs of Anaïs Nin, *Rising Sun* (1993), an adaptation of Michael Crichton's novel, and *Quills* (2000) with Geoffrey Rush starring as the Marquis de Sade. His most recent film, *Twisted*, was released in 2004.