

BADEN BADEN

A FILM BY RACHEL LANG

SALOMÉ
RICHARD

CLAUDE
GENSAC

SWANN
ARLAUD

ZABOU
BREITMAN

BADEN

BADEN

LAZARE
GOUSSEAU

OLIVIER
CHANTREAU

JORIJN
VRIESENDORP

NOÉMIE
ROSSET

DRISS
RAMDI

THOMAS
SILBERSTEIN

SAM
LOUWYCK

KATE
MORAN

BADEN BADEN

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AFTER A FAILED ATTEMPT AT WORKING ON A FOREIGN FILM SET, 26 YEAR-OLD ANA RETURNS TO HER HOMETOWN OF STRASBOURG.

OVER THE SCORCHING SUMMER THAT FOLLOWS, SHE DECIDES TO REPLACE HER GRANDMOTHER'S BATHTUB WITH A WALK-IN SHOWER, EAT PEAS AND CARROTS WITH KETCHUP, DRIVE A PORSCHE, HARVEST PLUMS, LOSE HER DRIVER'S LICENSE, SLEEP WITH HER BEST FRIEND AND GET BACK TOGETHER WITH HER EX.

IN SHORT, OVER THIS PARTICULAR SUMMER, ANA TRIES TO GET HER LIFE TOGETHER.



RACHEL LANG

RACHEL LANG WAS BORN IN STRASBOURG, FRANCE (1984). AFTER COMBINING STUDIES IN PHILOSOPHY AT THE MARC BLOCH UNIVERSITY WITH THE DRAMATIC ARTS ACADEMY OF STRASBOURG FOR TWO YEARS, SHE ENTERED IAD FILM SCHOOL (INSTITUT DES ARTS DE DIFFUSION), IN LOUVAIN-LA-NEUVE IN BELGIUM. HER GRADUATION SHORT FILM *POUR TOI JE FERAI BATAILLE / FOR YOU I WILL FIGHT* (2010) WAS AWARDED THE SILVER LEOPARD AT THE LOCARNO FILM FESTIVAL. *LES NAVETS BLANCS EMPÊCHENT DE DORMIR / WHITE TURNIPS MAKE IT HARD TO SLEEP* (2011) IS THE SECOND PART OF A TRILOGY OF FILMS OF WHICH HER INTERNATIONALLY ACCLAIMED GRADUATION FILM WAS THE START. WITH THE HELP OF CHEVALDEUXTROIS IN FRANCE AND TARANTULA IN BELGIUM, RACHEL DIRECTED *BADEN BADEN* THAT WILL MARK THE END OF THE TRILOGY.





INTERVIEW WITH RACHEL LANG

You've framed a kind of chaos – Ana's life in the first moments of the film, everything she's going through – in a very architectural form. You chose a radical aesthetic for the opening scene – a four-minute long sequence shot of her profile behind the wheel of a car.

I wanted it to last ; for us to understand that there is someone in the back seat without knowing who it is; that we're headed somewhere without knowing where, and that we discover Ana in this state of stress, in the stranglehold of a job that doesn't suit her and a world she doesn't know, whose challenges and codes she doesn't understand.

I work largely on intuition. When I'm writing a scene, a specific image immediately takes shape. I go for what is most simple, most effective, what seems obvious to me - not some radical stance. By opening the film with a "4-minute long sequence shot", I am actually hoping to disappear. I'm not some tyrannical demiurge imposing a certain form on life. It's life that has to take hold and develop within this framework, using this form.

Ana gets out of the car to be chewed out by someone from the production team. The scene goes slightly off camera with Ana still in the frame, albeit in the corner. We see her through the

open car door – the man yelling at her headless body. The sequence shot continues. The uniqueness of the form is very bold.

It's a choice. But it isn't dogmatic. The beginning of the film had to make us instantly empathetic toward the character and the structure of the film. We have to want to follow Ana from the getgo, hence the need for a powerful moment that goes on for a while. It only worked with a certain duration. In terms of editing, it's dizzying. If we cut ten shots in the beginning, it completely changes how the audience feels. We tried shortening it, but it didn't last long enough before getting the smack in the face. The smack was gratuitous. The entire duration is a real challenge, and that played out in the editing process.

***Baden Baden* is cadenced by very geometrical images – a lot of straight lines and parallels.**

It's the architecture that's missing in Ana's life. I'm creating a rigid frame in which she'll be able to manouver, be passive or tense, stay put or leave. It's also the essence of her plan. For her, building a shower means learning how to establish order in the mess of life, find meaning, structure, a way to take steps forward, create pathways. From a cinematographic point of view, the form is treated a certain way to bring the deeper aspects forward, what the film can say. But I am not much of a theorist; it comes to me more from aesthetic instinct than the desire to assert a particular form. I draw from what has made me. My sister is an architect. When she was a student,

we visited a lot of buildings as a family. My father is a painter-sculptor, so the frame, composition, relationships, proportions, that's him. He trained our eyes on form. He taught us how to look.

When you write, you see.

When I write, I see the scene from a specific location. An image of a place, and not multiple angles. After that, certain things change depending on the location scouting; but, for example, for all of the long sequence shots, we did other shots to cover ourselves – ones I didn't like and didn't really know what to do with. The shots we finally used are the ones I had in mind when I was writing that were refined and confirmed on set. I trust what I see and I like working on managing time and rhythm with actors over a continuous period without multiplying the number of angles.

A lot of things work in contrast.

To be able to create this portrait of Ana, I rely on paradoxes – one thing and its contrary, geometry and chaos, very dense moments, others that are very diluted, a contrasting rhythm. I wanted to make a film about state, one that we come out of with a sensation and not necessarily with a story. We spend a summer with this character who is being built by the people she meets. We come away with a certain sensation and the sense of a young woman being drawn in dotted lines. The ma-

nagement of time is key. In a script, we try to put something in place that works, that marches forward to the beat of a drum, a story that prevents the reader from becoming bored; yet in life, when you look for them, there are always moments that are more downbeat, others that are more upbeat – there are differences in rhythm and I wanted that to come through; I wanted all the blocks that make up the film to be untreated, that their sum total take us somewhere, at times with a punch in the face, sometimes with an absence, a small nothing, something anecdotal, the not-much-going-on mingled with the existential. It's also a film about excess. The contrast between a big splash of ketchup on a plate of peas and carrots and a fragile life being formed – that interests me.

You said that Ana is being built by the people around her.

Yes. The secondary characters are not secondary at all – they are building the main character, Ana. It's more a vision of the world than a vision of film. We are the result of the encounters we have. Not much else. We don't exist alone. Brecht said that the smallest part of humanity is not one man, but two.

You play a lot with archetypes. In society and in film. Especially feminine ones. There is an initiative to destroy the sex symbol in film.

It's a contemporary film with people from 2015. It isn't militant, it comes to me from life. I wanted Ana to be disorganized,

slovenly, unsexy and badly dressed. Not a film star. Someone from real life. That's my movie heroine.

In the very first scene, you show the birthmark she has on her face.

Yes. Ana is a real person, not a fantasy.

Ana sleeps with the love of her life and also with her best friend. She burps, she says “Give me your digits” to Amar, who she's just met, she drives a Porsche...

It amuses me. There is a history of boundaries that is unacceptable for me. Men, women, it's something that's always made me sick. I always preferred climbing trees, wrestling, running and playing secret agent. And for those reasons, as a child, I had to go through the « I'm a boy, too. I'm strong and I know how to fight. » To be taken seriously in life in general, you're better off as a boy. I've always carried that with me. For me, the boundaries shouldn't exist. It's too restrictive. We are far more complex than what is imposed upon us by gender.

And there's also the song, Unisex.

Yes. It's so much more fun for everyone, for both sexes, to be able to pass from one to the other, to be able to enjoy the advantages of both. Ana can be a silly young girl, fall in love with a guy that makes her suffer, be the biggest idiot – the

stereotype of the girl in love who is blind to everything – and can also say to a guy “give me your digits” or drive 200km/h on the highway.

There are three major male figures around her.

With Boris, it's passionate love. He is toxic for her. Simon is her best friend, always there, attentive and loyal. As for Grégoire, he's the one who's mad for her but won't show it for fear of being rejected. They are many possibilities.

There's also Amar, the one who's hard to tame, who's very secretive and who intrigues Ana. He's made a radical choice and she admires his strength, which seems to be contagious. We leave Baden Baden in the direction of Aubagne thanks to him.

The three other men are developed archetypes, and I play with what they represent. Amar is a furtive encounter, but one that will resonate with Ana for a long time.

Ana has a special relationship with her friend Mira, the costume designer.

Mira doesn't enter into the category of Ana and men, but it's one more possibility that gravitates toward her. I wanted a sensual, radiant and joyful character – all that Ana is not – someone that can raise her up, a story of potential love or friendship. She's one of the characters that can help Ana in-

crease her joy.

Increase her joy?

I had electroshock with Spinoza when I was 19. Being active and being passive are two different states. You increase your joy when you try to understand the relationships between things and act on the mechanisms. The effects of sadness make us passive, make us slaves, we endure. Increasing joy means entering an active whirlwind, understanding what is good and bad, what is going to increase your power to react. It's also about letting the audience member increase his or her joy by understanding the sad passions that hurt Ana. Stop enduring, become active and increase your joy.

Mira is a woman, so that opens a new door and creates a sexual ambiguity in Ana's character.

These are all individuals first before being represented by a sex – that is what I see first. But, yes, that erases yet another boundary in the codes and widens the field of possibilities.

The film has a very clearly feminist dimension.

I'm not on the side of speeches, but rather of life. In 2015, it shouldn't be a topic anymore. I cannot stand the fact that being a woman prevents me from being or doing what I want. We have to be able to build artificial uteruses so that men can

carry babies, too. That's really what would free us from the duty that weighs us down and projects our life into that rhythm.

Family is an important theme in *Baden Baden*. A lot of little scenes serve to circumscribe what you show about family – both the loving side and the neurotic side.

Ana is in a state of excess and confusion. Her mother, acting as a counterweight, tries to keep her on the right path. Ana obeys an impulse that drives her to do the exact opposite of what her mother wants. Baden Baden is a comedy. I built the characters using comedy. The mother is ideal for that! The father, too, but with distance from humor, he intensifies his neuroses all by himself. He accuses Ana's grandmother of falling down on purpose to ruin his vacation.

Your father and mother are in the film. That's another strong choice.

It gets them pay as extras and helps them make ends meet! But seriously, I am very grateful to them for the education and love that they gave me. I started by filming my father sculpting. I shot sessions with models sitting for him. We're a pretty close family. Everybody brings everybody in on their projects. My brother, a site manager, and my sister, an architect, built a studio for my father. My sister drew the plans and my brother oversaw the construction. My parents had roles in *Les navets blancs empêchent de dormir* because it's a great thing to do

together. This time, my parents, brother and sister are extras. Once you don't live together, if you don't have projects in common, you don't do anything together anymore.

There are some of your father's paintings in Boris' apartment.

Yes. There are three paintings: *Irises*, *Uncle Claude* and a field of *Colza*. There's also a sculpture I like very much, a dog's head.

You write your work in his.

Always in the logic of doing things together. In reality, I take a percentage on the future sales of the pieces I put in my films.

The adolescence-to-adulthood transition is also one of the driving themes of the film. Do you think that the passage to adulthood happening in the film is a process from your life?

Yes. It's a moment that lasts longer and longer, I find. It's coming later and later, too. It's complicated for our generation to find a place in the world, to know who we are, why we're here and where we're going. I think everyone is going through this process, more or less all the time, with little breaks that vary in duration. It's a state that is likely to come back regularly, that's rich – luckily we're searching and experimenting.

But for me, the existential aspect is strongly linked to the political aspect. Our generation has trouble projecting itself

onto an old Europe where it's hard to dream of a story we can create together. If you take the example of South America, the energy there is different. Everything is being built and in movement, everything is becoming.

I got the feeling that you were making a film about something that you were going through in a certain way... And that the production process, the writing, the filming, the editing were all parts of that...

Oh, yes... that's possible. Today, I know where I'm going, where and why. It was really ten years ago that I went through that kind of period in my personal life, a state of looking for meaning. At the same time, this is my first full-length film. It's new. It's research.

So, you're no longer in that transition from adolescence to adulthood during the production of this film.

No. At the same time, I had a huge adolescent crisis during the editing process. After ten weeks, when we were finally getting what we wanted, I went totally off the deep end and said "No, we're going to take everything apart, we're going to make a rude, punk film". It lasted for a week. A teen crisis. I died my hair blonde. I thought everything sucked. I calmed down after that. It's still fresh to talk about it, but it must have been part of the maturation process, a return to Ana's character, a desire to relive something.



Is any part of that deconstruction left in the final result ?

Uh no, not really, a little. I'm sure there are some traces of those provocations and the ill-bred side. It's a necessary transition.

So it really was a crisis.

Yes, it was pretty dizzying.

In *Baden Baden*, there are moments of waking dreams. The shot with Boris and Ana walking nude through the jungle, in the tropical hothouse. What led to you filming that ?

The hothouse represent the idyllic aspect, pretty but, at the same time, potentially very dangerous – watch out, there's a tiger behind the palm tree – and I thought that corresponded well to the views of the mind-set we can develop. It's a stereotype created by the silly young girl side of Ana that falls back in love with the same guy, they're naked, everything is wonderful, there is no more social identity, no more "social problem of credibility" (cf Ana-Simon), they're starting from scratch. We sense that there's a lot of history there, but she wants to fall back into the illusion, and tell herself it's going to be wonderful.

Aesthetically, the images in the hothouse call to mind Boris' videos that we see during the exhibition, don't they ?

Yes, it's as if Ana could also create material with her waking dreams that is up to par with Boris' artistic work, and the idea she has of it. And as Ana doesn't know what she wants to do with her life, and Boris succeeds, I thought it was funny that Ana should sweep up the rubble with her hand broom in the bathroom just after visiting his exhibition. Incidentally, it's the exhibition of a visual artist-filmmaker friend, Clément Cogitore, who was filming his first full-length film *Ni le ciel, ni la terre*, at the same time as me.

Let's talk about the surrealist scene at the end where Ana is sitting on a chair in the middle of a pool filled with water. The shot comes in to replace the abortion.

The abortion is a real choice – about the only one Ana makes during the film.

A lot of things are happening in this scene. The pool is a reference to Amar's job and the bathroom renovation with Grégoire, the seats calls to mind the grandmother, and the helicopter, Boris. How did you come up with the idea to replace the abortion with this shot ?

I wasn't going to show an abortion. I didn't think it was of any interest. I wanted to give an account of the turmoil, show the sum of things that led Ana to this event. It's also meant to break the momentum and not give the audience what they're expecting, ask yet another question instead of providing a res-

ponse.

And you finish facing the Ronchamp chapel designed by Le Corbusier.

I wanted to finish in front of an architectural work, not something like a little bathroom, a small shower; something impressive, monumental; something that transcends, an opening, a breach... But not for its religious aspect. Incidentally, we removed all of the religious symbols from the building.

***Baden Baden* is the third in a triptych begun with your two first short films, *Pour toi je ferai la bataille* and *Les navets blancs empêchent de dormir*. Salomé Richard appears in all three. When someone knows you a little, they might wonder if it isn't really you in the films... What is it like working with her ?**

Salomé is the opposite of Ana – a calm girl, confident and with an immense ability to let go. She had that strength of embodiment. I filmed her a lot. What's great is that she never acts, she's never trying to show something, it's really nice. We can see ourselves in her face – she has something universal about her. She broadens the character. Jérémy, my first partner and French producer who has seen her evolve from the beginning since he was present for all three films, recently told me that he saw her become a woman over the course of shooting *Baden Baden*. That's a perfect demonstration of the strength of

projection she possesses!

Claude Gensac or Zabou Breitman ?

I wrote the role of the mother for Zabou. She made me laugh so hard in *Cuisine et dépendances*, years ago, and I'd kept her in a corner of my mind ever since. For the grandmother, it was harder to find an actress who hasn't been redone and looks her age, but doesn't have Alzheimer's. Very hard. I was lucky enough to work with a super casting director, Kris Portier de Bellair. We did everything possible including impromptu castings of grandmothers in the streets of Paris. After that, she introduced me to Claude Gensac and I could quickly see that she was close to the character: a lot of personality and not at all cooperative. She found me rather stubborn, so it was perfect – I told myself that the two of us were going to butt heads and that's exactly what happened. It was funny. She was the grandmother for the job.

And the men ?

I wrote for Lazare Gousseau (Grégoire). I've known him for a long time. He had a small scene in *Les navets blancs empêchent de dormir*. He's a fantastic actor. Three years ago, I demolished a bathroom with him and Salomé. The three of us worked on improvisations. He came well ahead of the writing of the project. Swann Arlaud (Simon) is a former student of my father. He studied at Arts Déco in Strasbourg (HEAR). He acted in a short film that was making its way around at the time as

Les navets blancs empêchent de dormir. We met, had a few drinks and I realized he was perfect for Simon. Finding Boris was hard and took a long time. I'd refused Olivier Chantreau (Boris) based on a photo, then one day, on the terrace of a café, my casting director told me to turn around and look behind me and there he was...

Boris and Simon have adolescent bodies. Grégoire has a man's body. Ana makes love to both who haven't yet really changed. We're once again in that adolescent-adulthood transition.

Boris and Simon couldn't look older than Ana. Yet, Salomé looks very young. Grégoire is like a double for Ana. So it isn't really possible to have a romantic relationship with him, not even one involving sex between friends like she can have with Simon.

You like drawing comedy out of drama.

Comedy is never very far behind drama. Cinema is the tool that enables us to experience a dramatic situation live and to see how we can diffuse it live. It's a narrative spring that enables us to avoid scattering, spreading out. We lack this tool in everyday life.

Everything hinges on the idea of a potential elsewhere that we'll never go to. Even the title.

Baden Baden is a city of water. There is a metaphor spun into the construction of the shower. And Baden Baden is bouncing and mysterious. I like the title music. Bouncing because it makes me think of a ball bouncing and mysterious because it doesn't say anything obvious – it's the title, but we'll never go there. It's a false trail, a promise that isn't kept. For a long time during the writing process, the title was *Seule comme une baignoire* and then, after hearing that it sounded like a typical, annoying French film, it changed.

The entire beginning of the film takes place in an elsewhere, too. We don't know where we are, they're speaking English, then Dutch. For the first ten minutes, we're not in a French film, contrary to our expectations.

I wanted to lose Ana in languages she doesn't speak fluently, to make her fragile and, as a result, to unsettle the audience in terms of their expectations. I should have added another language – Hindi, for example, someone who shows up on the rooftop and speaks Hindi, that would have been even more comical.

Asserting yourself is very important in your identity as a filmmaker. We already see that in your short films. I get my feet wet, I make bold decisions and I take responsibility for them.

It's not a space where I can make concessions. I assert myself. That's what life is. That's how I see it.

So for you it's about finding the cinematic means to report on what life is.

Yes. Travelling, asking questions, creating a framework that enables us to live, to come out of whatever happens to us alive. It's easier to show with bold decisions. It keeps the audience alert. That's what I enjoy as an audience member. Being a little shaken and, at the same time, having some room to make my own way.

Interview given by Denis Lachaud.







INTERVIEW WITH SALOMÉ RICHARD

How did you meet Rachel Lang ?

I auditioned for her first short film, *Pour toi je ferai la bataille* (*For you I will fight*), as well as another one being made at the same time by another student in her class. They both had me audition. I almost accepted a role in the other student's film, but it didn't work out. And then, three weeks later, while I was stuck in bed with the flu, Rachel called to ask me if I was still ready to cut my hair – even though she'd never mentioned it to me before. For *Baden Baden*, it was the same thing. And since my hair grows very slowly...

The hair aspect is interesting. The director has short hair and, once you know her a little, you see an uncanny resemblance to your character. Is there a double thing going on ?

Oh, that's true, I've been told that a lot. I think that in Ana, from the short to full-length feature, you see certain aspects of Rachel's personality since she wrote the script. Aside from that, it's fiction. I didn't look for inspiration in the way she moves or talks, either consciously or unconsciously. If people see the similarities, great, because that means our closeness was infused, but I don't think I was creating a character from that. I try to look for something in her that I identify with and engage in a kind of empathy and resonance with my role rather than

interpreting it body and soul. And Rachel and I get each other really well. She never has to tell me much for us to understand each other.

Who is Ana in *Baden Baden* ?

Ana, who is my age, is kind of struggling with the exit from adolescence, the transition to adulthood, the act of taking on responsibilities, making decisions and difficult choices... Though she's more or less resourceful, she's having a hard time, like a lot of people. At the same time, she is incredibly alive, very funny, fairly stubborn, sometimes insolent and ready to get stuck in.

In the first short film, Ana was going through a crisis. She couldn't find meaning in what she was doing or in her daily life anymore. She decided to quit her philosophy studies and join the army, embrace a body much larger than her own to avoid having to make any decision or ask herself questions about her own existence and the meaning of life. And it's true that all I have to do is cut my hair and, presto, it's Ana !

What's the difference between working with Rachel on two short films and finally a full-length feature ?

The simple act of being together for a long time, six days a week, for one month, all together, creates a dynamic that takes time to settle in, to deploy. On a short film, that doesn't happen, it's ephemeral. On this film, our relationship ripened

and we developed an even stronger bond.

In *Baden Baden*, there is an obvious opposition between Ana's life, the disorder that reigns over it and her sole obsession with renovating the bathroom, and the very architectural structure of the film. It's as if only the camera is capable of containing Ana.

Rachel always gives me a lot of freedom with my acting. She obviously limits herself to the “window” – the camera frame. In that same vein, I never follow the script word for word and even sometimes make a few suggestions; but there is a very clear narrative structure and I follow it – I don't touch that, I wouldn't dare. I think I build from one take to the next. I try to adjust, to get as close as possible to the director's expectations.

Are there any scenes that were improvised during the actual take ?

Some scenes were written based on improvisations, but none of them were improvised on camera. Lazare (Grégoire) and I demolished a bathroom together and whatever we improvised while doing it ended up in the story line, which was really cool. That also gives a lot of freedom.

Let's get back to Ana. With her, the masculine and feminine are constantly at play.

I remember that while we were shooting, Rachel asked me to erase my femininity more than she asked me to be masculine, strictly speaking. So how do I do that? I stiffen up. Furrow my brows... That's the kind of challenge I like! What does it mean to be a girl or a boy or in between? Do you need to be feminine to be a woman or masculine to be a man? I think I try to make that ambiguity, that androgyny in me, come through even stronger, even though I know full well that I am very feminine and that I like being girly from time to time. To play Ana, Rachel asked me to take up more space, to square my shoulders, to smile less, to be assertive in the way I formulated things. I don't remember if it was that explicit, but that's what I understood she wanted. She kept telling me: “Salomé, combat mode! Ana is at war!” She's fighting, striving – she isn't calm and relaxed. And, yes, there's the hair. When it's short, it makes me sharper. I feel more decided, I make fewer compromises and I'm more assertive. The way others look at me has a big impact on what I allow myself to do or say, what I allow myself to be. As a result, I maybe feel freer simply having broken the rules of femininity, like having long hair. I think it lets me embrace a way of being in the world that's closer to what I want to be – less defined by the fact that I'm a girl.

Let's talk about the film's opening sequence. Was it easy for you ?

I don't have any particular problems with the idea of shooting a sequence shot or not. But what's exciting in a sequence

shot is the moment when you know it's working. The camera's rolling and you know you've got it. You want to keep going and never stop.

In *Baden Baden*, the first language to be spoken is English, then Flemish and finally, French. So we know right away that Ana is in another country. Did you have the impression that during the film, she makes progress precisely because she hasn't yet identified her territory ?

That's really what she's looking for. At the beginning of the film, she has no idea what she's doing there. She doesn't feel at all credible doing what she's doing on the film set. She's got a complex about it because, on top of it all, she isn't doing it well. Since she's completely lost, she decides to go back to her roots to figure out who she is, what she wants to do and where she wants to go. That's what she's looking for when she goes to her hometown of Strasbourg. And she manages to come up with a blueprint. She's less lost at the end, isn't she ? If she isn't, that's kind of a shame – I really screwed up !

What about working with Claude Gensac ?

With Claude Gensac, my “grandmother”, I was worried that we wouldn't manage to communicate, that the difference in our ages and experience would mean that, I don't know, I'd get on her nerves or that we'd have to do forty-five takes or not be able to find common ground, but things went really well. We ta-

med each other – it was nice. Claude is a funny person. She complains, but it's funny. And her approach, it's totally different from mine! For example, she articulates incredibly well, always speaks loudly and knows her lines to perfection. She's from another school, but that doesn't make her dated. It makes for an interesting contrast. I think I acted differently with her. I spoke a little louder, like you do with your grandmother who doesn't hear so well anymore. We don't have the same attitude or the same set of lungs when facing our elders, and it worked to our advantage. A kind of osmosis happened, an inter-penetration. Claude also had to let herself be contaminated by my way of acting, my way of being. I think. You'd have to ask her about that directly.

And with the guys ?

It was easy to act with them. We developed a friendly relationship very quickly. Sometimes it was a little tense. For example, on the first day, for an actor's first scene – Rachel has a knack for having you start on super hard-core things, like the big, really complicated scene first, then after, everything is easy !

Is this the first time you've ever played a main character in a feature-length film ?

Yes. And something strange comes out of the fact that you work for a longer time. You form a strong bond with the team. Since I was in 99% of the scenes, I was there constantly; I know

the camera operator's smell (Salomé laughs)... And not just his smell : with time, I started to learn how he moves. And he, in turn, learned how I move, where I position myself in relation to the camera. The camera is just an object carried by a person. A kind of dance gradually begins to take shape between us. In time, that dance becomes more and more fluid and organic. That's also true for the team and recurring characters. Everything has more time to ripen. We invent our own language thanks to the duration. But being there all the time is also tiring and challenging. It's very demanding. And when it's over, we're sad.

What have you done since making *Baden Baden* ?

I made my second short film in which I also play the main character. This time, it was hard to direct and act at the same time. Sometimes I tell myself that it must be nice to just be the director behind your combo, giving instructions, making note of what to keep and what to throw out, and being able to give feedback to the actors who, in turn, have only that to think about - and rightly so. But as long as you're doing it, you might as well give yourself work! In any case, I've never done it any other way.

Interview given by Denis Lachaud

CAST

ANA : SALOMÉ RICHARD

ODETTE : CLAUDE GENSAC

SIMON : SWANN ARLAUD

BORIS : OLIVIER CHANTREAU

GRÉGOIRE : LAZARE GOUSSEAU

MIRA : JORIJN VRISENDORP

AMAR : DRISS RAMDI

MYRIEM : NOÉMIE ROSSET

SAMSON : THOMAS SILBERSTEIN

CHANTALE : ZABOU BREITMAN

ANDREW : SAM LOUWYCK

LOÏS : KATE MORAN

TECHNICAL LIST

& PRODUCTION CREDITS

PRODUCTION : JÉRÉMY FORNI, JOSEPH ROUSCHOP,
VALÉRIE BOURNONVILLE, PIERRE-LOUIS CASSOU

CASTING : KRIS PORTIER DE BELLAIR

PICTURE : FIONA BRAILLON

SOUND : ALINE HUBER, DAVID VRANKEN

EDITING : SOPHIE VERCRUYSSSE

SOUND MIXING : PHILIPPE CHARBONNEL

ASSISTANT DIRECTOR : FRANCK MORAND

SET : JEAN-FRANCOIS STURM

LINE PRODUCEUR : HÉLÈNE PIGEARD-

BENAZERA, VINCENT CANART

MAKE-UP/COSTUME DESIGN : SANDRA CAMPISI,

DELPHINE LALOY

STAGE MANAGEMENT : MAUD QUIFFET

SCRIPT : JULIE GHESQUIERE

A PRODUCTION TARANTULA / CHEVALDEUXTROIS
IN COPRODUCTION WITH LA RTBF
(TÉLÉVISION BELGE) & PROXIMUS WITH THE SUPPORT
OF CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE
ANIMÉE OF CENTRE DU CINÉMA ET DE L'AUDIOVI-
SUEL DE LA FÉDÉRATION WALLONIE-BRUXELLES
AND OF VOO, OF L'AGENCE CULTURELLE D'ALSACE
OF RÉGION ALSACE AND OF STRASBOURG EURO-
METROPOLE, IN PARTNERSHIP WITH LE CNC AND LA
WALLONIE AND LA RÉGION DE BRUXELLES-CAPITALE
WITH THE PARTICIPATION OF CINÉ + AND JOUR2FÊTE
AND WITH THE SUPPORT OF TAX SHELTER DU GOU-
VERNEMENT FÉDÉRAL BELGE IN ASSOCIATION WITH
ARTÉMIS PRODUCTIONS AND TAX SHELTER FILMS
FUNDING AND CINÉFINANCE TAX SHELTER





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jour
2 fête

Chevaldeuxgois



TARANTULA