



A FILM BY TESSA LOUISE-SALOMÉ

# THE WILD ONE

NARRATED BY WILLEM DAFOE





# THE WILD ONE



(Section: Documentary Competition/ WORLD PREMIERE)

DIRECTED BY: **TESSA LOUISE-SALOMÉ**

NARRATED BY: **WILLEM DAFOE**

FEATURING: **JACK GARFEIN, WILLEM DAFOE, PETER BOGDANOVICH, IRÈNE JACOB, BOBBY SOTO, DICK GUTTMAN, BLANCHE BAKER, PATRICIA BOSWORTH, FOSTER HIRSCH, GEOFFREY HORNE, AND KATE RENNEBOHM.**

RUNNING TIME: **94 MINUTES** / LANGUAGE: **ENGLISH** / COUNTRY: **FRANCE**

PR CONTACT

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SALES CONTACT

**Clémence Lavigne & Samuel Blanc**  
**(THE PARTY FILM SALES)**

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[www.thepartysales.com/movie/the-wild-one](http://www.thepartysales.com/movie/the-wild-one)





# ABOUT

"IF THERE HAD NOT BEEN A JACK GARFEIN,  
HOLLYWOOD WOULD HAVE INVENTED HIM!"

Orson Welles

**THE WILD ONE** illuminates the journey of an enigmatic artist, Jack Garfein—Holocaust survivor, celebrated Broadway director, Actors Studio West co-founder, and controversial filmmaker. It examines how his experience in the concentration camps shaped his vision of acting as a survival mechanism and propelled his engagement with themes of violence, power, and racism in postwar America in two explosive films "The Strange One" (1957) and "Something Wild" (1961). The film explores the importance of his legacy as an artist who confronted censorship and reveals how art can draw on personal memory to better enlighten our present.

# THE ACTORS STUDIO







# — DIRECTOR'S STATEMENT

While I was making a documentary about filmmaker Leos Carax, a producer friend of mine told me about Jack Garfein. Intrigued, I began to seek out what information I could find about him – and what I found fascinated me. Here was a character whose destiny was entirely unique – whose life as an artist and Holocaust survivor had followed an almost unbelievable trajectory. I needed to know more.

I watched his two films, *The Strange One* (1957) and *Something Wild* (1961) and was immediately seduced by the darkness and complexity of his characters, by the modernity of his directing style, by his sheer audacity as a filmmaker. Maybe it was his way of bringing art to the actors that affected me, creating emotion through silence and subtext, rather than dialogue, favoring gesture over language. But I also discovered in the work of this avant-garde auteur a resounding social justice consciousness. His films addressed critical issues: fascism, the military, the functioning of power and its perversity, the dangers of dogmatism, racial segregation, mental manipulation and rape. In other words, the many ways in which power, in whatever form it takes, seizes and appropriates the psychic reality of the individual. His preoccupation with freedom drives both the content of his cinema and his bold way of presenting it. His perception of what constitutes freedom is the secret dimension that animates his work.

There is, to my mind, not only an urgency to communicate his life story for the power which it carries, but also to understand the unparalleled sincerity of Garfein's realism, which is matched by his unshakable desire to show an authentic vision of the modern condition, to

examine what propels it and why so much of it is subject to censorship.

One of the remarkable aspects of his vision is its relevance to today, in an America where racism and misogyny are resurging unapologetically and with deliberate provocation. The fact that there is a need for the Black Lives Matter movement underscores how intolerance continues to blight society in the US. And one only needs to look at the #MeToo advocacy movement to see how Hollywood – the source of so much of the American narrative – remains an industry where misogyny is endemic, where the vulnerable are exploited to serve the interests of power, where critical points of view are censored. In Europe, the alarming emergence of the nationalist far right and of anti-Semitism has invited comparisons among many observers with the political climate preceding World War II. In this context, it is astonishing, (if not alarming), how relevant Jack's story is to the present day. It is with great resolve then that we seek to benefit from the wisdom of an artist who showed a lifelong commitment to engaging with his political surroundings, whose experiences of the cataclysmic atrocity of the Shoah only deepened, to quote his friend Henry Miller, "his benevolence, his sense of humanity, his understanding and his compassion."

It is with great urgency therefore, that I want Jack to take on this last role, among us and on screen. It is with great urgency that I want to film this story of a life and work inseparably intertwined in the name of justice and artistic expression – a story no one could have imagined, whose highs are inextricably bound to its lows. This story speaks to all of us. If we break the silence, if we open our eyes, if we wind back the film of our collective memory, it will surely illuminate our present.

**FILMMAKER TESSA LOUISE-SALOMÉ**







# TESSA LOUISE- SALOMÉ

## DIRECTOR / PRODUCER

Award-nominated director and producer Tessa Louise-Salomé has attracted critical attention for her poetic documentary portraits of artists. Competing at Sundance, her film *Mr. X, A Vision of Leos Carax* (2014) screened at numerous international festivals. Her next work on director Xavier Dolan, *Once Upon a Time...Mommy* (2017), explored the origins of Dolan's electrifying family drama and aired on the Franco-German cultural channel ARTE.

Founding the Paris-based company Petite Maison Production in 2006, Louise-Salomé has also produced, directed and edited gallery-commissioned films in collaboration with famous installation artists Anish Kapoor (*Under the Skin*, 2020), Cindy Sherman (*Prima Donna*, 2015), Sophie Calle (*For the First and Last Time*, 2012), and Terrence Koh (*Adansonias*, 2009). She has equally dedicated her efforts to politically engaged works, producing the gay rights activism documentary, *Illegal Love* (2011) as well as a forthcoming experimental art film by Nicolas Premier commissioned by Warner Media's artist studio *OneFifty*, that grew out of his ambitious transmedia series *Africa is the Future*.

Her upcoming film, *The Wild One*, combines this focus on political issues with her will to explore the artistic process, tracing the life of Holocaust survivor, Actors Studio figure, and Hollywood director Jack Garfein.

IMDB: [HTTPS://WWW.IMDB.COM/NAME/NM2065702](https://www.imdb.com/name/nm2065702)

## DOCUMENTARIES

ONCE UPON A TIME...MOMMY  
Doc 52' HD about the film Mommy by Xavier Dolan  
Folamour Productions, ARTE France | 2017  
Part of the documentary collection *A Film and its Era* on ARTE

MR X, A VISION OF LEOS CARAX  
Doc 71' HD | Petite Maison, ARTE France, Théo Films | 2014  
*Official Selection Sundance 2014 Competition, International Film Fest Rotterdam, CPH:DOX, Festival do Rio, Film Fest Gent, Athens Int. Film Festival...*

DRIVE IN HOLY MOTORS  
Doc | Behind the Scenes of Holy Motors by Leos Carax  
45' HD | Petite Maison, Pierre Grise, Potemkine DVD | 2013  
*Rome International Film Festival, DokuFest*

## SHORTS

TOM III | Petite Maison Production  
Fiction 10' HD | 2009  
With Paul Hamy

ADANSONIAS  
Performance by Terence Koh, Film by Tessa Louise-Salomé  
2x10' HD | 2009 | Taddeus Ropac Gallery

THE WORLD IN MOTION  
by Tessa Louise-Salomé & Mathilde Chapuis  
Documentary about Fabien Chalon's monumental sculpture in Paris | 2008  
10' HD | Petite Maison, SNCF, Editions du Cherche Midi

# PETITE MAISON PRODUCTION

**PETITE MAISON PRODUCTION** was created in 2006 by Chantal Perrin and Tessa Louise-Salome, both writers, directors, and producers. Driven by the desire to create bridges between fiction, art, and documentary, PMP strives to explore and challenge their boundaries. It has produced more than a hundred films spanning different genres – feature films, documentaries, short films and art films – aiming to collaborate with and support independent filmmakers with unique voices, while passionately defending projects that use their artistic strength to advocate a committed vision of current social and societal issues. Active on the international market PMP focuses on high-quality art films and international co-productions, many of which have been screened at renowned galleries – the Hara Museum in Japan, the Contemporary Art Museum in Montreal, the Centre Pompidou in France – and festivals such as Cannes, Sundance, CPH:DOX, Venice, and Tribeca.



# PARTICIPANTS

JACK GARFEIN  
BLANCHE BAKER  
PETER BOGDANOVICH  
PATRICIA BOSWORTH  
DICK GUTTMAN  
GEOFFREY HORNE  
FOSTER HIRSCH  
IRENE JACOB  
KATE RENNEBOHM  
BOBBY SOTO

NARRATED BY WILLEM DAFOE









**DIRECTOR**  
**NARRATOR**

TESSA LOUISE-SALOMÉ  
WILLEM DAFOE

**SCREENWRITERS**  
**IN COLLABORATION WITH**  
**CINEMATOGRAPHER**  
**COMPOSER**  
**EDITOR**  
**PRODUCERS**

TESSA LOUISE-SALOMÉ, SARAH CONTOU-TERQUEM  
ELIZABETH SCHUB KAMIR  
BORIS LEVY  
GAËL RAKOTONDRABE  
SIMON LE BERRE  
PETITE MAISON PRODUCTION  
TESSA LOUISE-SALOMÉ & CHANTAL PERRIN

**EXECUTIVE PRODUCERS**

LYNDA WEINMAN  
SOLVEIG RAWAS, OCTAVIA PEISSEL

**INTERNATIONAL SALES**

THE PARTY FILM SALES

**IN IN ASSOCIATION WITH**

ARTE/COFINOVA, STUDIO BABELSBERG,  
CINEVENTURE5, BARNSTORMER PRODUCTIONS, NOODLES

**WITH THE SUPPORT OF**

CNC, EUROPE CREATIVE MEDIA, ROTHSCHILD FOUNDATION  
JEWISH FILM INSTITUTE (JFI), JEWISH STORY PARTNERS (JSP)  
SACEM, SPEDIDAM, CLAIMS CONFERENCE

**DURATION**  
**FORMAT**

94'  
2.35 - 2K

# CREW LIST



