

SORTIE EN SALLE AU QUÉBEC LE 17 SEPTEMBRE 2021

Warner Bros. Pictures and METALWORK PICTURES present

a AMUSEMENT PARK FILM, WARNER BROS. FILM PRODUCTIONS GERMANY,
ELECTRICK FILMS, TEMPÊTE SOUS UN CRÂNE and UGC production
In association with PROTAGONIST PICTURES and BABY COW
With the participation of CANAL+ und CINE+
In Co-Production with LAGO FILM, ALEXANDER SCHOELLER PRODUCTION and
RTP - RÁDIO E TELEVISÃO DE PORTUGAL

JULIE DELPY
RICHARD ARMITAGE
DANIEL BRÜHL
GEMMA ARTERTON

MY ZOE

SALEH BAKRI
LINDSAY DUNCAN
SOPHIA ALLY

Written and Directed by JULIE DELPY
Produced by MALTE GRUNERT, GABRIELLE TANA, ANDREW LEVITAS
Producers JULIE DELPY, HUBERT CAILLARD, DOMINIQUE BOUTONNAT
Executive Producers DAVE BISHOP, VANESSA SAAL, STEVE COOGAN,
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SUMMARY

Following a divorce, geneticist Isabelle is trying to rebuild her life. She has a new boyfriend and plans to revitalise her career. But ex-husband James can't accept this and makes her life difficult in the custody battle for their daughter Zoe. When a tragedy strikes, the already broken family's world is shattered. In reaction, Isabelle decides to take fate into her own hands.

SYNOPSIS

Isabelle is separated from her daughter Zoe's father. She is a great mother to Zoe and is working on building a new life: she plans to change her job as a geneticist so she no longer has to go on business trips. She also has a new boyfriend, Akil, although she generally keeps him out of her life with Zoe. But James, Zoe's father, is unable to accept it all and keeps dragging Isabelle into petty disputes, fighting it out over joint custody and the daughter they both love.

James wants Isabelle to go and see a mediator with him again. Isabelle reluctantly throws out her plans, and instead of spending the afternoon with Zoe, asks Zoe's nanny Magda to pick her up from school. When Isabelle comes home later, Zoe is very sleepy and appears to have a slight cold but it doesn't seem like anything more serious.

The next morning, Zoe won't wake up. Whilst Isabelle tries desperately to wake her, Akil calls the ambulance. The paramedics take Zoe straight to hospital. A CT-scan reveals that she has had a brain haemorrhage and needs to undergo emergency surgery.

Isabelle tells James what has happened and he soon turns up at the hospital. The two clash fiercely as the tension explodes into mutual accusations and all the frustrations built up over their years together surface.

After a successful operation, Zoe makes it out of theatre but remains in a coma. The next 24 hours will be critical: they will have to wait and see whether there will be any lasting damage to her brain and whether she will survive at all.

Isabelle and James take it in turns to sit at Zoe's bedside, for now at peace with each other.

They become hopeful when Zoe groans and appears to open her eyes. But Zoe's movements are seizures confirming that her brain has been damaged.

They learn from Magda's mother that Zoe hit her head in the playground and momentarily lost consciousness – the most likely cause of the bleed.

Zoe then developed an infection which, in combination with the trauma, caused severe damage. Her brain activity is almost at zero, she can no longer breathe unaided. The doctors could theoretically continue to keep Zoe alive but the condition of her health would progressively deteriorate. The doctor cautiously asks Isabelle and James if they would be prepared to consent to organ donation.

Isabelle is completely overwhelmed and runs out of the room. In a heated discussion with her own mother it does, however, become clear that she fully understands Zoe is already gone and there is no chance of any improvement to her condition. Lost completely in memories of Zoe, one idea takes over. She feverishly researches a doctor who runs a fertility clinic in Moscow.

Before the transplant team get to work the next morning, Isabelle has one last moment alone with Zoe. She kisses her daughter gently and then takes tissue samples from her. She glances over at Zoe one last time before leaving the room and the clinic.

Soon after, Isabelle travels to Moscow. She has an appointment with a doctor Thomas at the fertility clinic. The two met once before at an immunology and stem cell conference in 2024. At this point, it becomes clear that our story takes place a few years in the future. Thomas moved to Moscow because he encountered problems in Europe with contentious experiments.

When Thomas realises that Isabelle is there to clone her dead daughter, he refuses. He doesn't want to get involved in it; it is too risky – he could lose everything. He offers to give her treatment which will enable her to bear another child. But a new child is not what Isabelle wants.

That evening, Thomas tells his wife about Isabelle's proposition. They are both agreed it's a completely crazy request. Although...

The next morning, Thomas calls Isabelle. She left the picture of Zoe in his clinic and he wants to give it back to her. Isabelle is to meet him in front of the hotel. When he hands the picture over to Isabelle, she tells him that she intends to go to China to find a doctor willing to carry out her request. Thomas tries to talk her out of it, emphasising how difficult and unsafe it is to create a healthy clone and how incredibly painful it could be for her if it didn't work. Isabelle is fully aware of all this but is still determined to try. Finally, Thomas agrees to do it but on the condition that no one other than an assistant can know.

And so begins the incredibly complex and time intensive procedure. Finally, the hundreds of oocytes taken from Isabelle form two embryos, one of which he implants inside her.

Whilst Isabelle is beginning to get her hopes up, Thomas's wife Laura finds out about her husband's experiment. She is furious that Thomas agreed to it. To calm the situation, Thomas suggests his wife meet Isabelle. The two meet and Laura begins to warm to her.

But, four months in, Isabelle loses the child. And the attempt with the second embryo fails after just a few weeks. Zoe's cells are now unusable for another clone attempt. Isabelle has lost all hope.

But what she does not know, and what Thomas didn't tell her, is that there is a third embryo...

THE PRODUCTION

THE MULTI-TALENTED JULIE DELPY: CONCEPT, SCREENPLAY, DIRECTION, LEAD ROLE AND PRODUCTION

The film has a long history. Julie Delpy wrote the first version of the screenplay some six years ago. But she had the idea for it a long time before. It all began when she shot *Three Colours: White* with Krzysztof Kieslowski in the early 90s: ‘He was obsessed with fate’ says Julie Delpy, it was then that the seed – which was to grow over the years – was first planted. When Delpy’s son was born in 2009 and her mother died three weeks later, the idea solidified. Basically, the film grew from fear: ‘that deep-seated fear you have as a parent, as a mother and as a woman’, Delpy explains. She says that after her son was born, she understood her mother’s fears, she understood where those fears came from. But the film is neither autobiographical or personal. Even though she created her, she can’t always relate to the behaviour of her main character. ‘When I write a screenplay, I suppress conscious thoughts a little and sometimes let the subconscious take over, this stops you seeking an explanation for everything: why doesn’t she do this? Why does she do that?’, says Julie Delpy. ‘Otherwise you only move within normal patterns of thought. If you don’t let the unknown take over sometimes, your thinking remains constricted to a familiar framework.’ She explains: ‘I don’t plan how I feel based on what drives me. It is more the case that I am driven by the way I feel. I wrote it when I really, really needed to write it.’

Isabelle is portrayed very differently to the way women are normally depicted in film. ‘She is a driven woman. It is normally men who do something impossible, something that transcends normal human behaviour. The man wants to go one step further, the woman stands behind him and nags: “why are you doing that?”. This is, of course, a woman’s perspective on it but again and again I read roles where I find myself asking: “Why is she stopping someone else from realising their dreams?”’ Julie Delpy wants to give women a voice which isn’t constantly trying to hold others back from doing great things – even if it isn’t the right thing. She feels that women are often not given the chance to break down their own boundaries and attempt the impossible.

In this film, it is James who doesn’t want to cross the boundary into the impossible. ‘This is a film about loss and every film ever made about loss revolves around accepting it. The art is learning to accept loss. But what would happen if we found ourselves in a situation where the art was going one step further – not accepting loss and instead leaving loss behind? I like the idea of exploring this – it’s truly uncharted territory.’

And thus, she created a story in three parts. The first part about a failed marriage with all the associated complications. This part is familiar to everyone: whether you have been in that situation yourself or know a separated/ divorced couple. In the second part, one story transforms into another – this one about the loss of a child. This takes the story to another plane of reality, one that is luckily never or only seldom familiar from personal experience or the experiences of

people you know. This level is more removed and the film delves deeper here into pain, grief and observations of human behaviour. The third part finally takes it to a completely different level, familiar to no one – an entirely new realm of human emotion because, set in the future, it no longer is reality. ‘The beginning is about people who fight and rage against each other in an almost childish way. The second level is about being an adult: having to grow up to face up to reality and the inherent pain of that reality. The third part is both about letting go and forging new paths within this reality. At the end of the film, what remains is a certain wisdom, a peace. James also follows this arc: anger, growing up and gaining wisdom.’

The third part also incorporates the future element. ‘I believe that in our lives or in the lives of our children we are going to be confronted by a whole load of things thrown up by technology and science,’ explains Julie Delpy. ‘At the moment, they are currently still regulated by laws. The question here is how we interact with technology and science when approaching it on an emotional level. This is not a science fiction film packed with crazy robots and clones. The story is very real and very human. I wanted to make it a human story. I am interested in the way science and the future tie in with the human approach. It is a real human drama with a touch of the extraordinary.’

At the same time, creating some distance in the film is also important to Delpy. ‘We are increasingly working on creating a particular visual atmosphere. Curiously, I always imagined a certain distance in particular scenes. There is so much drama and so many emotions in the film. What I am doing here is unfamiliar to me from comedies: separating myself from the characters as though there is a distance there. This is something new for me, we have worked on it a lot with the cinematographer and continue to work every day to create the dynamic between near and far. The reason for this is that it is a very intense film and I want to avoid any melodrama – even if, in a way, it is a melodrama.’

If writing the story was a protracted process for Julie Delpy, financing the film was an equally great if not greater challenge. Together with Julie Delpy, production company AMUSEMENT PARK FILM had basically sorted the financing, when once again a financier backed out and the finances had to be sourced again from scratch. Financing films independently is always hard but with this film there was the added fact that people find the subject matter uncomfortable. Producer Gabrielle Tana says: ‘We live in a time in which the challenge is narrating a dramatic but not a sensational story. Even though this script is about something that could be sensational, it is treated here with enormous sensitivity and intelligence.’

Malte Grunert attributes the financing difficulties to the type of story it is. ‘The reason is primarily that the film doesn’t fall into a classical genre and instead shifts between genres,’ he explains. But for him that is precisely its charm. ‘It is a film in three completely different acts.’

It was also a dual role for Julie Delpy as both director and protagonist. To switch from actor to director in even the extremely emotional scenes was no easy task.

Malte Grunert: ‘Being the lead, the director and the writer is certainly an enormous strain. By virtue of taking on all three functions, she also naturally became a kind of co-producer because she had to make quite a few organisational decisions. I am in awe of the way Julie is able to switch between acting and staging, the way that when she is acting herself, she manages to keep an eye on how others are acting and comment, critique or guide. You can see that it is a massive strain. It is extremely demanding. During filming she didn’t get a minute’s rest.’

Daniel Brühl is also full of praise. ‘She did it so well, she didn’t seem to have a problem both acting and directing, which I find incredible. And even more so when you think that she wrote the whole thing too! I also found out she even composed the music; she really is incredibly multitalented. And she makes you feel so at ease because you know that she is really capable. In my experience, working with directors who are actors themselves is always a good thing. They know exactly what plays on your mind, what kind of anxieties, fears and problems you might have. It is nice to be on the same page.’

For Richard Armitage, it was a completely new experience. ‘There is no division between camera, producers and actors. Everything is one entity and decisions are taken quickly. As producer, writer, director and actor, Julie is a one-man-film-industry. She also fought to get the funding to make the film a reality. It wasn’t as much as she wanted but she made compromises. I have never seen somebody work as hard as her. She has this boundless energy, a wonderful spirit.’

PUTTING OUR HEARTS INTO IT – A BRILLIANT TEAM COMES TOGETHER

‘We largely have Julie Delpy to thank for our cast. Julie has a brilliant profile as a filmmaker along with a wealth of experience and therefore direct access to a great cast. Our cast were mostly approached by Julie herself and responded very quickly to the prospect of working with her on the film. The casting work was carried by how much the participants wanted to take part. Normally when a film takes such a long time to finance and get going, you lose the cast over the wait period and have to put a new one together. The fact that that hasn’t happened here and that instead everyone who was originally approached has stuck by it and made it possible despite other projects and commitments comes down to filmmaker Julie Delpy and to the script,’ explains Malte Grunert.

Daniel Brühl also came to be a part of the film via Julie Delpy: ‘Initially, it was because I have been friends with Julie for a long time. We had also worked together professionally a few times. I made brief appearances in her comedies *2 Days in Paris* and *2 Days in New York* and then got a bigger role in *The Countess*. And we maintained a connection over all these years.’ Julie Delpy called him, explaining that she had a script, a very dramatic one. ‘She was worried because she knew that at that time I was about to become a father and thought it would make

pretty intense reading material for somebody soon to have a child. And it did. But perhaps that was exactly why the script moved me so much – I actually told her immediately that I wanted to take part in the project in whatever form it took. The important thing, of course, was the role itself.’ When he found out that the financial situation was complicated, he had the idea to enlist his production company Amusement Park Film. From the very first phase, Daniel Brühl and Malte Grunert’s company actively looked for other partners to make it all possible. ‘Luckily that happened relatively quickly here in Germany’, says Brühl. ‘Malte and I have always said that it is a very strong script, it is real cinema and that is worth fighting for, it is such an intense film. You can see that it is very personal to Julie, who is a fantastic filmmaker and a great film personality. It would have been a great shame not to see it come to life, which is why I put so much energy into it and fought for it so staunchly.’ For him, following the process of creating the film and the work that goes on after filming in the cutting room, is a crucial aspect. ‘It is something I always wanted to do – the reason I became a producer. I always found it a bit of a shame that as an actor you are cast out of the production after the last day of filming and don’t have anything to do with it again until the premiere or dubbing afterwards. Now I am able to follow the process a few steps further.’ The film will be his first credit as executive producer.

When Julie Delpy wrote the script, she didn’t have any specific actors in mind for her characters. But when she spoke to Richard Armitage about the script for the first time, he really understood it. He was the first person not to ask Julie Delpy to make James a bit nicer. ‘James is a very vulnerable character. And Richard manages to portray this vulnerability, whilst also capturing his tormenting, tyrannizing personality, which, of course, he does not have in real life. Though he plays it wonderfully,’ explains Julie Delpy. ‘And this is very important. I believe that many men who humiliate and undermine, do so out of a sense of insecurity. I think James is very insecure and vulnerable. But that is masked by his hostile personality.’

Richard Armitage was immediately taken with the role and the script. ‘I read the story around two years ago. I read a lot of scripts and sometimes something simply resonates. I read it a few times and each time I read it, it got more intense.’ He met with Julie soon after. ‘I knew that it was a very special piece. I felt that I would be able to contribute something to the character.’ For Richard, James’s role represents an important journey. ‘At the beginning of the story, I think both of them are very focussed on themselves, on their rights and on what they don’t have. It is not until Zoe is lying in a hospital bed that the focus shifts on to his daughter. James stops thinking about himself and realises that his egoism has clouded his life and that until Zoe was in this critical condition, he hadn’t actually been focussed on her at all.’

Shortly after Daniel Brühl agreed, Gemma Arterton also came on board, joining the line-up of great actors. She plays the wife of Brühl’s character – initially against her husband’s involvement in the experiment, she will end up becoming more and more involved in the story.

Gabrielle Tana suggested Lindsay Duncan to play Isabelle's mother. 'She looks exactly like you' she told Julie Delpy. For Lindsay Duncan, there were two reasons to take part in the film. The first reason was Julie Delpy herself. 'I am a true fan of Julie's work', Duncan explains. 'I admire her as a woman filmmaker. She writes, directs and remains human whilst doing it.' Duncan was also impressed by her wonderful sense of humour and interest in people and the way this is reflected in her characters. When asked to play a role, she didn't hesitate and instantly agreed. 'I simply wanted to take part in her film.' The second reason was, of course, the script, which questions how we should approach the future. 'What Julie does so wonderfully is to create a very human situation but then not tell us what we should make of her characters' behaviour.'

As for the role of little Zoe, there was some question on whether actor Sophia Ally would have grown up too much over the years spent sourcing funding and consequently whether the role would have to be re-cast. After all, it had been over two years between casting Sophia and shooting. But luckily that wasn't the case and she remained part of the cast. Sophia Ally found working with Julie Delpy very fun. 'She is so nice and always made me laugh between shots. She has a son herself and treated me like her own child.' Working with Richard Armitage was also funny. 'He had to wear brown contact lenses because I needed to look like him and he had blue eyes.' She didn't find the shots where she was lying in bed boring. 'There was a lot going on around me and I like watching in case I need to do something. But one time I did actually fall asleep – it was so hot in there, it made me sleepy.'

When Daniel Brühl brought the script to Malte Grunert at their joint production company, he was instantly taken by it. 'I have known the script or rather the project for three years', says Malte Grunert. 'Julie has been working on the film for much longer – around five years, and there had been previous unsuccessful attempts to structure and finance it. It is always the script that convinces you first. Julie was already an Oscar-nominated writer. And here, too – even though she is writing in a very different genre than she is used to – it came down to the unbelievable quality of the script. You expect psychologically well-thought-out but rather lighter, comical things from her I think. But here is a drama which plays out over three acts, written with great accuracy, with a great love of humanity and with a real rigour. And it is a story worth telling. That is what sold me.'

CLONES AND NEGOTIATING FATE

'It is a very universal topic about the ultimate nightmare: losing your child', explains Daniel Brühl. 'I think that everyone who has a child can understand this woman's drama', says Brühl: 'that you would harbour the desire not to get a new child but to get this exact one, the one that is so dear to your heart and that you have lost. There can be nothing worse in life.'

At a certain point in the film, the viewer suddenly realises that they are in the near future. 'It is about what is already possible today and what will definitely be possible in the next few

years. Namely, being able to clone a dead child. Following the very intense, emotional journey of the main character will move and enrapture everyone who watches it.’ Daniel Brühl is certain that the film will raise a lot of questions. ‘The story has a significant philosophical, scientific and religious level to it and that is exactly what makes it so gripping; you are forced to ask yourself: ‘how would I respond to such a shock?’ And there are some scenes which are truly heart-breaking. Yesterday we filmed the scene where Isabelle tries to convince me to clone her daughter. She describes her last moments with her and how she cannot stop thinking about her face and her laugh. I am now a father to a son, to lose that person and then – in 10 or maybe in 50 years, who knows – be given the opportunity to recreate them exactly, bring back their laughter, it would certainly have an appeal to a lot of people. We still can’t – or I can’t – conceive of it morally. I also wouldn’t want a copy of my lost child because it would never actually be that person. But you never know how humanity will develop and how crazy it will all become. Perhaps at some point our current moral code and these concerns won’t exist in the same way. And maybe at some point it will be common practice – who knows.’

Armitage adds: ‘I think that societies will change and so will opinions. In terms of medicine, we will likely have more control over life and death. And because I live in today’s world, I don’t really agree with that.’ The film raises ethical questions which everyone who has had anything to do with it has been endlessly thinking about and debating but Julie leaves them unanswered – she lets them linger. ‘I think it is a brilliant way to end a film – to show the viewers a new idea but then let the only answer they can get come from their own thoughts. I have friends who were involved in the film too who want to know answers – they are unsettled by it.’

The film has also raised some questions for Malte Grunert. ‘I believe that the film poses great moral questions, and one its strengths is that these questions are not answered generally but for the main character and from her perspective. My first instinct would be: the best way to deal with strokes of fate is to accept and carry on. For our main character, Isabelle, her first instinct is: I want my child back. The great thing about this film – and something that I was also very drawn to – is the way in which your own first instinct, generally based on some preconceived moral opinion that you once decided on, is thrown into question. The film questions the acceptance of fate. That is exciting.’

BRINGING MOSCOW TO BERLIN

Originally the filming was to take place in London. ‘Julie definitely wanted to shoot in Europe’, recalls Gabrielle Tana. ‘She wanted to film in English so London made the most sense.’ She looked for locations and attempted to garner support from the local film industry. But that didn’t happen in England, so she had to look elsewhere. With Daniel Brühl already on board, Berlin made sense.

For Malte Grunert, the film isn't tied to any particular location but Berlin had clear advantages. 'The story plays out in a European city some years in the future. And in a city which is not home to the main characters. That could have been London or Paris, it can be Berlin, it has no special geographic ties, it simply has to characterise the characters' situation, their living situation. And it is a metropolitan living situation that is not only found in Berlin but has become commonplace. The final third of the film plays out in Moscow and for this Berlin offers great production advantages over cities like London and Paris because you can very easily create Moscow in Berlin through a selection of motifs. Enough of the architecture, streets, houses, backgrounds and flats that you find in Berlin are able to convey Moscow. This alongside one or two shooting days actually in Moscow.'

A FILM BELONGS ON THE BIG SCREEN

It is a film that needs to be seen in the cinema. 'For a start, I truly believe in cinema', explains Malte Grunert. 'I believe that certain stories need the cinema, that the cinema is a place where you can experience stories; particular stories with a particular intensity. And some really benefit from that. There are a lot of stories which in serial format or as a film on traditional television or on streaming sites are really diminished – and that isn't indicative of quality. The quality of the writing, the quality of the acting, the quality of the production is just as great in every format. But what we have created here is a particularly intimate, particularly intense and I believe particularly moving story which is different when experienced in a dark room with 90 to 100 minutes of total concentration than at home with disruptive lighting and regular breaks to get drinks or snacks. And that is what is so special about the cinema. It doesn't necessarily have to have anything to do with big pictures or landscape shots or long shots being lost on the small screen, it instead has something to do with the intensity of the story.'

ACTORS

JULIE DELPY

Isabelle

Julie Delpy, born three days before the Christmas of 1969 in Paris to French avant-garde actor couple Marie Pillet and Albert Delpy, made a name for herself as an internationally accomplished actress, director, screenwriter, composer and singer.

She had her stage debut at just five years old. Since the age of 14, Julie Delpy has been collaborating with some of the world's most respected and sophisticated directors, including Jean-Luc Godard for *Détective* (1985); Leos Carax for *Mauvais Sang* (1986, Julie Delpy received a César Award nomination for Most Promising Actress alongside Juliette Binoche and Michel Piccoli in 1987); Bertrand Taverniers for *Beatrice* (1987, her first lead role was also awarded a César

nomination for Most Promising Actress in 1988); and in 1989 Julie Delpy played the Virgen María in Carlos Saura's Spanish drama *The Dark Night*.

Her next three roles brought the French actress international acclaim: in 1990 Agnieszka Holland's drama *Europa Europa* (awarded Best Foreign Language Film at the Golden Globes in 1992); in 1991 she impressed in her role as fun-loving Sabeth alongside Sam Shepard in *Voyager*, written by Max Frisch and directed by Volker Schlöndorff and received a nomination at the European Film Awards for Best Actress; in 1994 she graced screens as Dominique, the female lead in Krzysztof Kieślowski's *Three Colours: White*, the second part of his acclaimed trilogy.

In 1993, Julie Delpy got the eponymous role of Zoe in *Killing Zoe*, Roger Avary's directorial debut, produced by Quentin Tarantino; that year she also played Constance in Disney's *The Three Musketeers*, and Melodie in Percy Adlon's *Younger and Younger*.

After moving to America in the early 1990s, she fulfilled her childhood dream of becoming a director. She graduated from the prestigious New York University Tisch School of the Arts, one of the best film schools in the world with alumni including Martin Scorsese, Oliver Stone, Vince Gilligan, Ang Lee, Spike Lee and Jim Jarmusch. In 1995, Julie Delpy was invited to the renowned Sundance Film Festival with her first short film titled *Blah, Blah, Blah*, – the event is considered the most important North American independent festival.

Also in 1995, she launched a film series, with sequels in 2004 and 2013: The 'Before' trilogy. She showcased the series at Berlinale together with Ethan Hawke and Richard Linklater on three occasions: *Before Sunrise* (1995), *Before Sunset* (2004) and *Before Midnight* (2013) have had huge success worldwide. She earned an Oscar nomination for co-writing *Before Sunset* with Ethan Hawk and Richard Linklater in 2004 and also received the San Francisco Film Critics Circle Award for Best Actress for her portrayal of Celine.

Following *Tykho Moon* (1996), *American Werewolf in Paris* (1997), *L.A. Without a Map* (1998), *Crime and Punishment* (1998) and other films, as well as being the girlfriend of Dr. Kovac in seven episodes of the US series *Emergency Room*, she starred in Jim Jarmusch's *Broken Flowers* alongside Bill Murray in 2005. She also released an album of self-written songs in 2003 (the following year she performed her music in the Kulturbrauerei, Berlin and in 2005 she went on tour with her album: nine German cities in eleven days, among others Berlin's Big Eden).

In 2007, Julie Delpy wrote and directed her first feature film, *2 days in Paris*, a Franco-German relationship comedy about the peculiarities of Europeans and Americans, in which she played the lead. This was her first time on camera with Daniel Brühl and incidentally her parents appeared in supporting roles. Her directorial debut was met with applause and standing ovations at the 2007 Berlinale and received enthusiastically by the press ('Like an early Woody Allen' – Frankfurter Allgemeine Zeitung). In 2008, her work received a César nomination for Best Original Screenplay as well as the Cinema New Talent Award (SACD Award) and the Audience Award

at the 11th Tallinn Black Nights Film Festival in Estonia, the most prestigious film festival in Northern Europe.

She followed this with *The Countess* in 2009, a historical drama about Hungarian Countess Erzsébet Báthory, which Julie Delpy not only directed, but also produced, scripted and scored. Julie Delpy played the lead role of the noble at the centre of vicious legends alongside Oscar winner William Hurt and once again Daniel Brühl. In addition to a nomination for Best Film at Sitges – Catalan International Film Festival, the film won the 2010 Best Director Award at Cabourg Romantic Film Festival.

In 2011, Julie Delpy won a special jury prize at the San Sebastián International Film Festival for her 70s French comedy *The Skylab*, which she not only directed and wrote the script for, but also starred in.

In 2012, the sequel to *2 days in Paris* hit the cinemas with romantic comedy *2 days in New York*. As with *2 days in Paris*, Julie Delpy took the lead and co-wrote the screenplay with Alexia Landeau. The film won the Women Film Critics Circle Award in the Best Woman Storyteller category.

A year later, *Before Midnight*, which Julie Delpy co-wrote and starred in, premiered at the 63rd Berlin Film Festival, this followed the afore mentioned second part in 2004 (*Before Sunset*) and came 18 years after the first (*Before Sunrise*). *Before Midnight* received numerous awards and nominations, including, as with *Before Sunset* in 2005, an Oscar nomination for Best Adapted Screenplay and a Golden Globe nomination for Best Performance by an Actress in a Motion Picture – Comedy or Musical. The film won numerous awards for Best Screenplay, including an AARP Movies for Grownups Award, Boston Online Film Critics Association Award, Broadcast Film Critics Association Award, Dublin Film Critics Circle Award, Hollywood Film Award, Los Angeles Film Critics Association Award, Indiana Film Journalists Association Award, Indie Critics' Poll Award, International Online Cinema Award (INOCA), National Society of Film Critics Award, San Diego Film Critics Society Award, Seattle Film Critics Award, Utah Film Critics Association Award and a Village Voice Film Poll Award. In the Best Woman Storyteller category, the film once again won the Women Film Critics Circle Award, just as with *2 days in New York* the year before. In addition, Julie Delpy received a nomination for Best Actress at the Independent Spirit Awards.

In 2015, Julie Delpy starred in French romcom *Lolo*, which she again directed and co-wrote the script for. That year, she also appeared in the Marvel adaptation *The Avengers 2: Age of Ultron* playing the tutor Madame B. from the Black Widow programme. In 2016, Delpy played a role in Independent filmmaker Todd Solondz's *Wiener-Dog*, which was praised at the Sundance Film Festival and San Francisco Film Festival. A year later, Julie Delpy starred alongside J.K. Simmons in Kurt Voelker's US tragicomedy *The Bachelor* as lovable French teacher Carine. Most recently, she was in Alexandre Nahon's sci-fi noir thriller *Burning Shadow* in 2018.

In 2017, Julie Delpy received the European Achievement in World Cinema Award at the European Film Awards. Director Volker Schlöndorff, who filmed *Homo Faber* with her, presented her the award.

Between her 1985 debut in Godard's *Déetective* and the 2018 production *My Zoe*, she has been in over 30 films as an actress, directed 9 and written scripts for 12. She moved to New York in 1990 and later to Los Angeles. Since 2001, she has been a dual citizen of France and the US. She has a son with ex-partner film composer Marc Streitenfeld. She now lives between Paris and Los Angeles.

SOPHIA ALLY

Zoe

Sophia Ally's film debut was as Dotty Edison in the 2017 US period film *The Current War*. Her second appearance was in David Barr's short film debut *A Modest Defeat* in 2018. *My Zoe* (2019) will be her third film.

DANIEL BRÜHL

Thomas Fischer

Daniel Brühl is one of the most famous actors in Germany. Daniel César Martin Brühl González, son of Spanish teacher Marisa González Domingo and German director Hanno Brühl was born in Arenys de Munt, a suburb of Barcelona, in the summer of 1978. He grew up with his father in Cologne, attended the Dreikönigsgymnasium there and sung in his school band. He began acting at a young age and at fifteen played the lead in the television film *Svens Geheimnis*. Not long after that, he played street kid Benji in 16 episodes of the TV series *Verbotene Liebe*.

After various roles, including in Miguel Alexandre's *Der Pakt* (1995), Bernd Böhlich's *Blutiger Ernst* (1997), Hanno Brühl's *Hin und weg* (1999), Sheri Elwood's *Deeply* (1999) and in Marco Petry's *Schule* (2000), he had his breakthrough in Germany with Benjamin Quabeck's feature film *Nichts bereuen* (2002), Zoltan Spirandelli's *Vaya Con Dios* (2002) and Hans Weingartner's *Das weiße Rauschen* (2002). For all three, Daniel Brühl was awarded a Bavarian Film Prize, German Film award, New Faces Award and German Film Critics Association Award for Best Actor.

He then rose to instant international fame with Wolfgang Becker's tragicomedy *Good bye, Lenin!* (2003). The film was screened in almost 70 countries. Daniel Brühl plays the Golden-Globe-nominated lead role of Alexander Kerner: in the summer of 1990 he deludes his mother (Katrin Sass), who was in a coma when the Berlin wall fell, into thinking that they are still living in the former GDR. The film was an instant box office hit and earned numerous awards and nominations. Daniel Brühl was awarded Best European Actor at the European Film Awards, he also won a Bambi Award, an Audience Award at the European Film Festival and a German Film

Award for Best Actor. In addition, Brühl received a Jupiter Award – Cinema magazine’s audience prize – for Best German Actor.

In Charles Dance’s 2004 film *Ladies in Lavender*, Brühl, who speaks fluent German, Spanish, English and French made his English film debut alongside Judie Dench and Maggie Smith. The same year, Hans Weingartner’s *The Edukators* made its world premiere in Cannes with Daniel Brühl as the lead – the first German competition entry in 11 years. The film was met with standing ovations and received numerous awards and nominations, among them a nomination for a European Film Award in the category Best Actor. Michael Klier’s *Farland* with Daniel Brühl was also released in 2004, as was Achim von Borries’ German drama *Love in Thoughts* for which Brühl was awarded the People’s Choice trophy at the European Film Festival.

In 2005, Daniel Brühl and French actress Audrey Tautou (*Amélie, Coco Before Chanel*) were awarded the Adenauer-de Gaulle Prize, named after the first German Chancellor Konrad Adenauer and former President of the French Republic, Charles de Gaulle, who signed the Franco-German treaty of amity (Elysée Treaty) in 1963. Since 1989, the prize has been awarded to persons furthering Franco-German cooperation: winners include politicians like Helmut Schmidt, Giscard d’Estaing and Helmut Kohl, cities such as Heidelberg and Montpellier, the television station ARTE and in 2018 the hip-hop group ‘Zweierpasch’.

The same year, Daniel Brühl played central figure Lieutenant Horstmayer in Christian Carion’s *Joyeux Noël*, a trilingual film set in the First World War, based on the experiences of French, German and Scottish soldiers during the Christmas armistice of 1914. In 2006, alongside further awards and nominations, the work received both Oscar and Golden Globe nominations for Best Foreign Language Film.

Also in 2006, Brühl was invited to be a member of the jury on the Short Films and Cinéfondation competition at Cannes. That same year, *Salvador* by Spanish director Manuel Hueriga premiered with Brühl in the title role of the young Catalan hero Salvador Puig Antich. The film is based on a true story set in the last years of the Franco dictatorship. Alongside *Volver*, it was Spain’s most successful film of 2006 and earned Brühl, who speaks both Spanish and Catalan perfectly, several nominations for his first major Spanish film role, among others a Goya Award for Best Lead Actor, a Barcelona Film Award for Best Actor and a Golden Space Needle Award for Best Actor at the Seattle International Film Festival.

In addition to several other films, including Clive Gordon’s thriller *Cargo* (2005), Sebastian Schipper’s tragicomedy *A Friend of Mine* (2006), the Spanish drama *A Bit of Chocolate* (2007) by Aitzol Aramaiok, Paul Greengrass’ spy thriller *The Bourne Ultimatum* (2007), Julie Delpy’s French Comedy *2 Days in Paris* (2007), the historical drama *In Tranzit* (2008) by Tom Roberts and voiceover work for Ben Gluck’s *Brother Bear 2*, Daniel Brühl also starred in the

Marco Kreuzpaintner's fantasy drama *Krabat*. The film was based on the popular German children's book by Otfried Preußler and was a hit in the German box office. It received the Bavarian Film Award for Best Youth Film.

In 2009, Daniel Brühl appeared on the big screen in Alain Gsponer's *Lila, Lila*, in the historical film *The Countess* by and with Julie Delpy, in *Dinosaurier* by Leander Haußmann alongside Eva-Maria Hagen and in Florian Gallenberger's historical drama *City of War: The Story of John Rabe* with Ulrich Tukur. But Brühl's biggest career jump that year was as German war hero Fredrick Zoller in Quentin Tarantino's Nazi hunter film *Inglourious Bastards* with Brad Pitt, Til Schweiger and Diane Kruger. Brühl and his co-stars won the Screen Actors Guild Award and the Awards Circuit Community Award for Best Cast Ensemble in a Motion Picture. The work received numerous awards and nominations in addition to winning an Oscar and a Golden Globe (on top of 7 Oscar and 3 Golden Globe nominations).

Over the next three years, Brühl appeared in Lars Kraume's Berlin-based cinematic vision of the future, *The Coming Days* (2010), and in the Spanish sci-fi film *Eva* (2011) by Kike Maíllo, which earned him a Cinema Writers Circle Award nomination for Best Actor. He was also in *Lessons of a Dream* (2011) by Sebastian Grobler, in Eduard Cortés' *Winning Streak* in 2012, and in Stéphane Robelin's loveable old people's flat-share comedy *All Together* (2012). Brühl starred opposite Clive Owen in Juan Carlos Fresnadillo's creepy thriller *Intruders* (2012) as priest Antonio, who attempts to free a little boy from evil spirits. After making a cameo appearance in *2 days in Paris* five years earlier, Daniel Brühl returned for Julie Delpy's sequel *2 days in New York* (2012).

Daniel Brühl played a Spanish tourist in Julio Medem's 'The Temptation of Cecilia' as part of anthology film *7 days in Havana*, released in Germany in 2013, for which seven directors filmed a story each day over a seven-day week in the Cuban metropolis. The same year, Brühl acted alongside Benedict Cumberbatch and Moritz Bleibtreu in Bill Condon's political thriller *The Fifth Estate*.

Shortly after, Brühl portrayed former Formula 1 driver Niki Lauda in Ron Howard's biopic *Rush*. The film was a real commercial hit and was also highly praised by critics; receiving numerous awards and nominations. For his role, Daniel Brühl got several nominations in 2014, including the Golden Globe Award for Best Supporting Actor, the Critics' Choice Award for Best Supporting Actor, the Screen Actors Guild Award, and the British Academy Film Award for Best Supporting Actor in a Motion Picture.

Since 4 September 2014, Daniel Brühl's star has shone on Berlin's Boulevard of the Stars (similar to the Walk of Fame in Los Angeles).

Brühl's next films included Anton Corbijn's *A Most Wanted Man* (2014), Michael Winterbottom's *The Face of an Angel* (2014) and *The Woman in Gold* (2015) by Simon Curtis.

Daniel Brühl had his first credit as a producer in 2015: in equal partnership with managing director Malte Grunert and producer Klaus Dohle, he joined the Hamburg and Berlin-based Amusement Park Film. That same year, Brühl was awarded a GQ Men of the Year award in the category Film National for his contribution to acting at the men's style magazine's 17th award ceremony.

Daniel Brühl went on to act alongside Bradley Cooper in haute cuisine drama *Burnt* (2015) by John Wells, and then in the adaptation of *Me and Kaminski* (2015) by Wolfgang Becker who directed *Good bye, Lenin!* Brühl received a Jupiter Award nomination for Best German Actor. Following this, he acted alongside Emma Watson in Florian Gallenberger's political thriller *The Colony* (2016) about a sect in Chile who kept a torture camp in the 1970s, based on true events. In the same year, Brühl played the villain Zemo in the superhero comic book adaptation *Captain America: Civil War* by Anthony and Joe Russo, which premiered in Los Angeles on April 12, 2016 and a police inspector in Vincent Perez' *Alone in Berlin*, based on the eponymous novel by Hans Fallada about a resistance couple under the Nazi regime, played by Brendan Gleeson and Emma Thompson. Brühl also took a role in Julius Onah's 2018 science fiction horror movie *The Cloverfield Paradox*, which unusually premiered on Netflix.

Brühl's most recent projects include Niki Caro's critically acclaimed Nazi drama *The Zookeeper's Wife* (2017), based on a true story; it's a tale of resistance story in a Warsaw zoo and the thriller *Entebbe* (2018) by José Padilha on the abduction of an Air France plane in June '76, in which Brühl plays the leader of the four-man abduction commando, Wilfried Böse – it premiered in February 2018 at the 68th Berlinale outside of the competition.

In 2018, Daniel Brühl received a Golden Satellite Award nomination for Best Actor in a miniseries for the Emmy-winning American television production of *The Alienist* by Jakob Verbruggen, based on a novel by Caleb Carr: he starred in the Netflix series alongside Dakota Fanning as forensic psychologist Laszlo Kreizler, who is trying to hunt down a serial killer in late 19th century New York. Brühl spent seven months in Budapest, where the series was filmed. Although the television series was initially meant to be limited to mini-series format, a second season is now scheduled for 2019.

In 2018, Daniel Brühl was awarded the European Cultural Award TAURUS (a bronze bull sculpture) at the Dresden Frauenkirche, a prize for special services to European cultural life.

Actor and producer Daniel Brühl, successful in various roles, languages and subjects both on the big screen and on television, now lives between Berlin and Barcelona. He is married to psychologist Felicitas Rombold, who he has a child with. Since 2011, he has run the tapas bar Bar Raval in Kreuzberg, Berlin, which has already been visited by stars such as Emma Thompson, Benedict Cumberbatch, Philip Seymour Hoffman, Clive Owen, Ian Mackaye and Iron Man Robert Downey Jr.

RICHARD ARMITAGE

James

Richard Crispin Armitage was born in late summer 1971 in Leicester, England and grew up in Leicestershire. He started playing cello and flute at an early age. At the age of 14, he moved to Pattison College, an independent school specialising in the performing arts, where he began his education under founder Betty Pattison. After finishing school, Armitage moved to Budapest for a few months, joining a circus to get a membership to the Equity Actor's Union. Back in London, he attended the London Academy of Music and Dramatic Art (LAMDA) and whilst still training landed a small role in George Lucas' movie *Star Wars: Episode I – The Phantom Menace*. After graduating in 1998, he worked as a supporting actor for the Royal Shakespeare Company in productions like *Macbeth* and *The Duchess of Malfi*, as well as in *Hamlet* and in *The Four Alice Bakers* at the Birmingham Repertory Theatre. He also took several smaller roles in television productions and films.

In 2002, he got his first major television role in Robin Sheppard's BBC drama *Sparkhouse*, a modern adaptation of Emily Brontë's *Wuthering Heights*. A year later, Armitage appeared in three ITV dramas: the fifth season of *Cold Feet*, the second season of *Ultimate Force*, and Jay Mellor's mini-series *Between the Sheets*, alongside Julie Graham and Alun Armstrong.

The following year, in 2004, he played his first lead role as factory owner Thornton in the four-part BBC adaptation of Elizabeth Gaskell's industrial novel *North & South*, directed by Brian Percival.

In 2005, Richard Armitage played a role in *Frozen*, the first feature film by director Juliet McKoen, which leaves the viewer undecided whether it is a psycho thriller, a crime film or a ghost story.

Then in 2006, he played the young Claude Monet in Tim Dunn's ITV miniseries *The Impressionists*, and in the same year Armitage also starred as Dr. Alec Track in Andrew Rattenbury's *The Golden Hour*, a medical series centred around the activities of London Air Rescue, directed by Julian Holmes and Tim Leandro. Later that year, Armitage committed to BBC series *Robin Hood* as Guy or often Gisborne, appearing in 37 episodes until 2009.

Between 2002 and 2010, Armitage played an agent of the British secret service in 25 episodes of David Wolstencroft's television series *Spooks* and from 2010 to 2011 he played elite soldier John Porter in eight episodes of the TV action series *Strike Back*, adapted from Chris Ryan's bestseller.

In 2011, he appeared in *Captain America: The First Avenger* by Joe Johnston as Nazi spy Heinz Kruger. For the next three years, he accompanied hobbits in their fight against evil as Thorin Oakenshield in the Peter Jackson trilogy *The Hobbit: An Unexpected Journey* (2012); *The Hobbit: The Desolation of Smaug* (2013); and *The Hobbit: The Battle of the Five Armies* (2014). This role made him world famous. For his performance in *The Hobbit: An Unexpected Journey*,

Armitage received a 2013 nomination from the Online Film & Television Association, as well as an SFX Award nomination for Best Actor, then in 2014 he received an Empire Award nomination for Best Supporting Actor in *The Hobbit: The Desolation of Smaug* and in 2015 Richard Armitage won the Saturn Award for Best Supporting Actor for *The Hobbit: The Battle of the Five Armies* as well as an Empire Award nomination for Best Actor.

In 2014, Armitage appeared in Steven Quale's action thriller *Storm Hunters* as a high school principal trying to save a group of children from a tornado.

Armitage also continued his theatre work, playing John Proctor in the London Old Vic's (Old Vic Theatre) production of Arthur Miller's *The Crucible*. The production received numerous 5-star ratings and was a commercial hit. Armitage was nominated for Best Performance Actor at the 15th WhatsOnStage Awards and was awarded the prize for Best Actor in a New Production of a Play at the BroadwayWorld UK / West End Awards. Due to the overwhelming worldwide demand to see the play, copies of a live recording were brought to cinemas and digital downloads made available.

In 2015, he was on screen in Irish adventure drama *Pilgrimage* by Brendan Muldowney and in the drama *Brain on Fire* by Gerard Barrett based on the autobiographical novel by Susannah Cahalan, the true story of a journalist fighting through ever-increasing neurological deficits to get a stable diagnosis. In 2015, Armitage joined the third season of Bryan Fuller's television production *Hannibal*, in which he played serial killer Francis Dolarhyde, nicknamed Zahnfee. For this role, he received the Saturn Award at the Academy of Science Fiction, Fantasy & Horror Films in 2016 for Best Supporting Actor on TV, he also received the Fangoria Chainsaw Award for Best Supporting Actor, won the IGN People's Choice Award in the Best TV Villain category and was nominated for the 6th Critics Choice Television Awards, awarded by the Broadcast Television Journalists Association, an association of television, radio and online critics.

In the same year, Armitage made a cameo appearance as King Oleron in James Bobin's *Alice Through the Looking Glass*.

2016 saw the launch of Olen Steinhauer's TV series *Berlin Station*, in which Armitage plays CIA agent Daniel Miller, sent to Berlin to find the mole in Berlin's CIA branch. The series is already on its third season.

In the 2018 Heist film *Ocean's Eight*, an offshoot of the ever-popular *Ocean's* trilogy by Steven Soderbergh, Richard Armitage, directed by Gary Ross appears on screen as the ex-boyfriend of Debbie Ocean (Sandra Bullock).

GEMMA ARTERTON

Laura Fischer

Gemma Christina Arterton was born in early 1986 in Gravesend, Kent, England, where she had a small-town upbringing alongside her younger sister. Encouraged by her parents to explore her creative side, Gemma Arterton became interested in acting.

In 2007, whilst still studying, she got her first professional acting job in Stephen Poliakoff's BBC television drama *Capturing Mary* alongside actors like Dame Maggie Smith. Her first stage appearance was also in 2007 in Shakespeare's *Love's Labour's Lost* at London's venerable Globe Theatre, before she eventually landed a leading role in comedy *St Trinians* alongside Rupert Everett, Colin Firth and Russel Brand. In this role, she was nominated for the National Movie Award as Best Actress and for the Empire Award as Best Newcomer in 2008.

Also in 2008, Arterton got the part of Bond Girl Strawberry Fields and starred opposite Daniel Craig in the James Bond movie *Quantum of Solace* by Marc Forster. This brought her worldwide recognition and in 2009 the Empire Award for Best Newcomer. The same year, Arterton played the eponymous protagonist in the BBC film adaptation of Thomas Hardy's *Tess of the d'Urbervilles*. For the four-part ITV series *Lost in Austen* by Dan Zeff, she was cast as Elizabeth Bennet in 2008.

Gemma Arterton played her most controversial role to date in the 2009 psychological thriller *The Disappearance of Alice Creed* by J Blakeson, in which her character is abducted and abused. On September 12, 2009, the film, which centres around only three characters, premiered at the Toronto International Film Festival, before being shown at other film festivals. It launched in British cinemas in April 2010.

In 2010, she played key roles in the films *Clash of the Titans* by Louis Leterrier and *Prince of Persia: The Sands of Time* by Mike Newell alongside Jake Gyllenhaal, Arterton was nominated for the Teen Choice Award in the category Choice Fantasy Actress for both films and, for *Clash of the Titans* she also received a Teen Choice Award nomination in the Choice for Breakout Female category. In the same year, she starred in *Tamara Drewe*, a comedy by Stephen Frears based on a graphic novel by Posy Simmonds which also appeared as a comic strip in the Guardian. Before filming, Stephen Frears sent her to a speech coach to unlearn her typically Kent accent (something she had already been advised to do at traditional London drama school Royal Academy).

In 2010, she appeared back on stage playing Hilde Wangel in Ibsen's play *The Master Builder*, a London Almeida Theatre production. She also voiced Shelly the turtle in the British version of the animated film *A Turtle's Tale: Sammy's Adventures* by Ben Stassen and Mimi Maynard.

In 2011, Glamour magazine named Gemma Arterton Woman of the Year (Glamour Award for Woman of the Year).

In 2011 and 2012, Arterton starred in two short films: *Astonish Me* by Charles Sturridge on the 50th anniversary of WWF and *It's Getting Late* by Massy Tadjedin.

This was followed in 2012 by roles in Neil Jordan's vampire drama *Byzantium* and the tragicomedy *Song for Marion* by Paul Andrew Williams, where she starred alongside Vanessa Redgrave, Terence Stamp and Christopher Eccleston as conductor of a pensioners' choir.

In November 2012, she was asked to be part of the main jury at the Marrakech International Film Festival.

She played Gretel in action horror film *Hansel and Gretel: Witch Hunters* by Tommy Wirkola with Jeremy Renner as Hänsel. The film was shot in Germany, mainly in the Babelsberg Film Studio in the Brandenburg state capital of Potsdam and in Braunschweig.

In 2014, Arterton took the title role in *The Duchess of Malfi* by Dominic Dromgoole in the opening production of the Indoor Theatre Sam Wanamaker Playhouse, based on the tragedy by British playwright John Webster. Following this came Anne Fontaine's *Gemma Boverly*, a Franco-British tragicomedy, again based on a graphic novel by Posy Simmonds. For this film, Arterton learned French – moving to Paris for this reason before filming. That same year, she starred in the psychological thriller *The Voices* by Marjane Satrapi alongside Ryan Reynolds, Anna Kendrick and Jacki Weaver.

For her role in the musical *Made in Dagenham*, Arterton was nominated for both Best Actress in A Musical for the WhatsOnStage Award in 2015 and for the Laurence Olivier Award. The role also earned her the Evening Standard Theatre Award for Newcomer in a Musical.

In February 2016, Arterton got the title role of *Nell Gwynn* at the Apollo Theatre in the West End. She was also nominated for the Laurence Olivier Award for this role, as well as for the Evening Standard Theatre Award – the oldest theatre awards ceremony in the UK – as Best Actress.

Her next acting roles included *The Girl with All the Gifts*, a British horror drama about the undead by Colm McCarthy, based on the eponymous novel by Mike Carey set in a post-apocalyptic world, which earned her a Best Actress nomination at the British Independent Film Awards 2016 and *Their Finest* by Danish former Dogme director Lone Scherfing in which she acted alongside Jude Law. She was then in *The History of Love* by Radu Mihaileanu, based on the novel by Nicole Krauss. In 2016, she was appointed a member of the jury of the 73rd Venice International Film Festival.

In the 2017 *The Escape* by Dominic Savage, Arterton acted alongside Dominic Cooper, with whom she had previously acted. While there was a storyline for each scene in the film, the dialogue and what actually happened was largely improvised. This was also the first film she produced.

In 2018, came the drama *Vita & Virginia* by Chanya Button, which tells the story of the relationship between writers Virginia Woolf and Vita Sackville-West. In the same year, Gemma

Arterton became a member of the Academy of Motion Picture Arts and Sciences, which annually awards the Oscars.

Her recent projects include Noam Murro's television miniseries *Watership Down* and Jessica Swale's *Summerland* in which she plays Alice.

BEHIND THE CAMERA

JULIE DELPY

Director and Screenwriter

Producer

TEMPÊTE SOUS UN CRÂNE

See Actor Biography.

DANIEL BRÜHL

Producer

AMUSEMENT PARK FILM

See Actor Biography.

MALTE GRUNERT

Producer, AMUSEMENT PARK FILM

Malte Grunert was born in 1967 in Berlin. He studied law at the Freie Universität Berlin before producing his first documentaries in Munich. From 1992 to 2005 he worked as a producer for Bavaria Film and the renowned Hamburg Trebitsch Film Production (documentaries include *Serial Killers*, *Sphinx – Hannibal*, *der Schrecken Roms* and *Natural Disasters*, various episodes of the television series *Auf Achse*, *Einsatz in Hamburg*, *Donna Leon* and *Bella Block* as well as television films *Der blonde Affe*, *Nicht ohne meine Eltern*, *Liebe in letzter Minute*, *Die Rückkehr des Vaters*, *Das Geheimnis des roten Hauses* and *Neger, Neger, Schornsteinfeger*).

In 2006, Grunert led the feature film branch of Studio Hamburg International Production (SHIP), where he produced the successful screen adaptations of *The Three Investigators and the Secret of Skeleton Island*, *Die rote Zora* (2008) based on the 1941 children's book *Die rote Zora und ihre Bande* by Kurt Held and *The Three Investigators and the Secret of Terror Castle* (2009).

In 2009, Malte Grunert founded his own independent production company Amusement Park Film, with a focus on international co-productions.

Grunert produced *The Cry of the Owl* (2009) by director and screenwriter Jamie Thraves based on Patricia Highsmith's book. He then produced director David Mackenzie's science-fiction-drama *Perfect Sense* (2009) with Sigma Films Productions starring Eva Green and Ewan McGregor. This was followed by the Warner Bros. Pictures Germany production and box office

hit *Otto's Eleven* (2010) and then by *You Instead* (2011) again directed by David Mackenzie, who actually filmed the Rock ,n' Roll romcom live at Scottish music festival T in the Park.

Grunert's next international co-production (in association with British partners Potboiler Productions and Film4 Productions) was Anton Corbijn's spy thriller *A Most Wanted Man* (2013), based on John le Carré's book with Philip Seymour Hoffmann, Rachel McAdams and Daniel Brühl, premiered at the Sundance Film Festival and praised by critics. As well as various nominations, the film was given the San Diego Film Critics Society Award and a Top Ten Independent Films Award by the New York National Board of Review.

In 2014, Malte Grunert co-produced Mike Leigh's biopic *Mr. Turner*, which received countless prizes and nominations, including four Oscar-nominations (Best Camera, Best Staging, Best Costume Design, Best Soundtrack) and four BAFTA Film Awards nominations. It earned the 2014 BAFTA/LA Britannia Award in the category John Schlesinger Britannia Award for Excellence in Directing (Mike Leigh for his camerawork), the prize for Best Actor (Timothy Spall) at the Cannes International Film Festival and won the Vulcan Award of the Technical Artist (Dick Pope for his technical work) as well as a Palme d'Or nomination (Mike Leigh). In Riga, it claimed the European Film Prize (Timothy Spall as Best European Actor) along with prizes in the Asecan Award category for Best Actor and Best Director at the Seville European Film Festival and – as with *A Most Wanted Man* the previous year – the Top Ten Independent Films Award from the National Board of Review.

After the Danish Film Institute had been involved in the development of *Perfect Sense* and now with a historical subject that could in large part only be played by a German cast (German prisoners of war sweeping the Danish North Sea coast for land mines), Danish director Martin Zandvliet and the Danish Nordisk Film company approached Grunert. So, in 2014, Malte Grunert produced the Danish post-war drama *Land of Mine*, with Zandvliet directing and screenwriting the film. *Land of Mine* was nominated for an Oscar for Best Foreign Language Film, and received a total of 26 awards and over 20 nominations, including three Bodil Awards (Best Danish Film Award) for Best Film, Best Actor (Roland Møller) and Best Supporting Actor (Louis Hofmann); three European Film Awards for Best Cinematographer (Camilla Hjelm), Best Costume Designer (Stefanie Bieker) and Best Hair & Makeup Artist (Barbara Kreuzer); the Dragon Award for Best Nordic Film (Martin Zandvliet); a Scandinavian Locations Award for Best Production Design (Gitte Malling) at the Gothenburg Film Festival; two awards at the Rotterdam International Film Festival (Martin Zandvliet); the Best Actor Award (Roland Møller) at the Tokyo International Film Festival; three awards at the Luxembourg City Film Festival for Best Picture, Best Actor and Best Supporting Actor; the SIGNIS Award at the Hong Kong International Film Festival (Martin Zandvliet); the National Board of Review Award for Top Five Foreign Language Films and several other awards and nominations, including in Toronto, Sydney and Hungary.

In the same year, Malte Grunert also produced multi-award-winning Israeli video artist and director Omer Fast's film debut *Remainder* based on the eponymous novel by Tom McCarthy with Tom Sturridge as the lead. It premiered at the 2016 Berlinale.

Another of Grunert's projects is the post-war drama *The Aftermath* by James Kent with Keira Knightley and Jason Clarke, based on the novel by Rhidian Brook. It is a co-production with Scott Free Productions (Ridley Scott and Tony Scott) and will be in German cinemas from April 2019 as *Niemandland*.

ANDREW LEVITAS

Producer

METALWORK PICTURES

Levitas is the founder of **Metalwork Pictures**, a media production company, which develops and produces original content. Titles include **Georgetown** (Academy Award Winner Christoph Waltz and Vanessa Redgrave, Academy Award Nominee Annette Benning), **Last Moment of Clarity** (BAFTA Winner Brian Cox), **The White Crow** (Academy Award Nominee Ralph Fiennes, Cesar Winner Adele Exarchopoulos), **Farming** (Kate Beckinsale, Gugu Mbatha-Raw), **Flower** (Zoey Deutch), **At Any Price** (Dennis Quaid, Zac Efron), **Affluenza** (Nicola Peltz) and **The Art of Getting By** (Emma Roberts, Freddie Highmore). Levitas' feature film directorial debut **LULLABY**, from his own screenplay, stars Academy Award Nominees Amy Adams, Richard Jenkins, Terrence Howard, and Anne Archer, Academy Award Winner Jennifer Hudson, as well as Garrett Hedlund, and Jessica Brown-Findlay. The film, an exploration of patients' rights, was described by Pete Hammond (Deadline) as a "strong human drama" with "Jenkins a true actor's actor, delivering a very Oscar-worthy supporting turn."

Currently, Levitas is in production on his latest directing project entitled **MINAMATA** starring Academy Award Nominee Johnny Depp as W. Eugene Smith, the prolific Life magazine photographer, Ralph Fiennes as legendary Life magazine editor Ralph Graves, and Hiroyuki Sanada as resistance fighter Teruo Kawamoto. The film follows Smith's 1971 journey to the Japanese fishing village of Minamata to bear witness to the devastation of its townspeople by mercury poisoning caused by the Chisso corporation, with dark assistance from the Japanese government and the Yakuza. He ultimately paid with his life, but the images Smith smuggled out of Japan are amongst the most important ever taken and are considered by many to have birthed the modern environmental movement.

GABRIELLE TANA

Producer

BABY COW

Gabrielle Tana is a film and television producer based in London and New York. Gabrielle founded Magnolia Mae Films with partner Carolyn Marks Blackwood in 1996.

Gabrielle and Magnolia Mae's most recent feature film is *The White Crow*, the story of iconic dancer Rudolf Nureyev, directed by Ralph Fiennes from a script by Sir David Hare, starring Oleg Ivenko, Adèle Exarchopoulos, Sergei Polunin, and Fiennes. *The White Crow* premiered at the 2018 Telluride Film Festival and will be released theatrically worldwide in 2019. Currently in production is *Minamata*, the story of legendary documentary photographer W. Eugene Smith, starring Johnny Depp and Ralph Fiennes and directed by Andrew Levitas.

In collaboration with Baby Cow Productions, Gabrielle recently Executive Produced the features *Stan & Ollie* (2018) and *Mindhorn* (2016). *Stan & Ollie* was directed by Jon Baird and stars Steve Coogan and John C. Reilly as legendary comedy duo Laurel & Hardy. *Stan & Ollie* has been nominated for three BAFTAs and a Golden Globe Award.

In 2013, Gabrielle produced *Philomena* and *The Invisible Woman*, both of which were Oscar-nominated. *Philomena* was directed by Stephen Frears, from a script by Steve Coogan & Jeff Pope, and stars Judi Dench and Coogan. The film was a global sensation and was nominated for four Oscars, including Best Picture. It also won the BAFTA for Best Adapted Screenplay. *The Invisible Woman*, an adaptation of Claire Tomalin's award-winning biography of Nelly Ternan and Charles Dickens, stars Ralph Fiennes & Felicity Jones and was directed by Fiennes. The film received great acclaim and was also nominated for an Academy Award.

Other Gabrielle Tana / Magnolia Mae productions include *Coriolanus*, an adaptation of the Shakespeare tragedy starring Gerard Butler, Ralph Fiennes, and Vanessa Redgrave and directed by Fiennes, and the Academy Award-winning *The Duchess*, an adaptation of Amanda Foreman's best-selling biography, *Georgiana: Duchess of Devonshire*, starring Keira Knightley and Ralph Fiennes and directed by Saul Dibb.

THE CAST

ISABELLE PERRAULT	JULIE DELPY
JAMES LEWIS.....	RICHARD ARMITAGE
THOMAS FISCHER	DANIEL BRÜHL
LAURA FISCHER	GEMMA ARTERTON
AKIL KESER	SALEH BAKRI
ZOE PERRAULT-LEWIS	SOPHIA ALLY
KATHY	LINDSAY DUNCAN
EMILIE.....	NICOLETTE KREBITZ
DR. HAAS	JÖRDIS TRIEBEL
DR. WINTER	NINA KUNZENDORF
DR. KELLER.....	KEREM CAN
YOUNG DOCTOR.....	LUCAS PRISOR
MAGDA	TIJAN MAREI
ANTON	VLADIMIR BURLAKOV
NURSE IDA	LUISE HELM
NURSE 3	BERIT KÜNNECKE
PROFESSOR HOFFMANN.....	PATRICK GÜLDENBERG
MEDIATOR	CORINNA KIRCHHOFF
ANNA.....	CAROLINA VERA
NURSE RECEPTIONIST	JUSTINE HIRSCHFELD

THE CREW

DIRECTOR OF PHOTOGRAPHY.....	STÉPHANE FONTAINE
PRODUCTION DESIGNER.....	SEBASTIAN SOUKUP
EDITOR.....	ISABELLE DEVINCK
COSTUME DESIGNER.....	NICOLE FISCHNALLER
HAIR AND MAKE-UP DESIGNER	BARBARA KREUZER
SOUND RECORDIST	MANFRED BANACH
RE-RECORDING MIXER.....	MATTHIAS SCHWAB
SOUND DESIGNER.....	NOEMI HAMPEL
LINE PRODUCER	JAN BRANDT
CASTING BY.....	ANJA DIHRBERG
.....	THEO PARK