

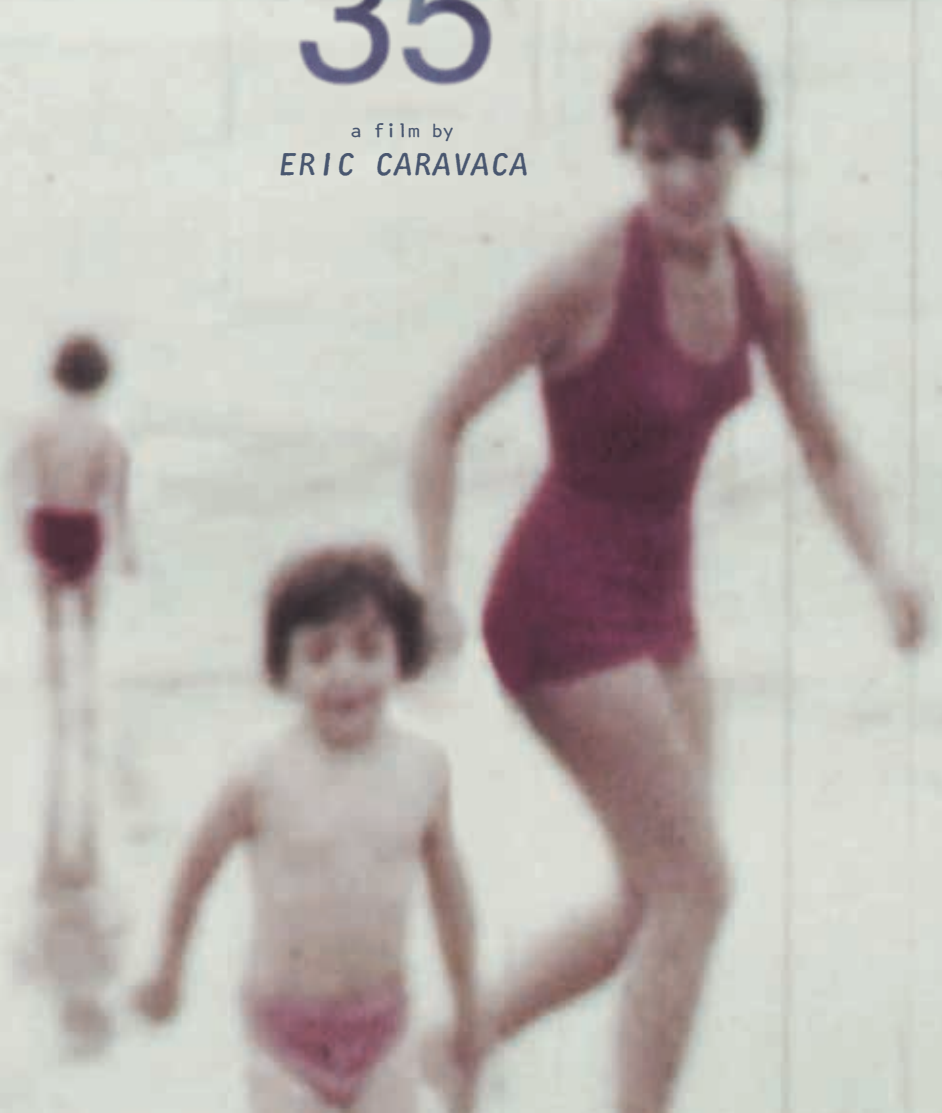
LES FILMS DU POISSON presents



OFFICIAL SELECTION
OUT OF COMPETITION
FESTIVAL DE CANNES

PLOT 35

a film by
ERIC CARAVACA



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INTERNATIONAL SALES

Pyramide International

IN PARIS: +33 1 42 96 02 20

IN CANNES: Riviera Stand J6: +33 4 92 99 32 30

Agathe Valentin: avalentin@pyramidefilms.com

Agathe Mauruc: amauruc@pyramidefilms.com

INTERNATIONAL PRESS

Brigitta Portier

Alibi Communications

brigittaportier@alibicomunications.be

www.alibicomunications.be

IN CANNES: UNIFRANCE - Village International

French mobile: +33 6 28 96 81 65

SCREENING
MAY 21ST - 16.30 - Salle du 60^{ème}

A young child stands on a beach at sunset, looking out over the ocean. The child is wearing white shorts and is silhouetted against the bright, hazy light of the setting sun. The background shows a blurred beach scene with other people and buildings in the distance.

SYNOPSIS

Plot 35 is a place that was never mentioned in my family; it is where my elder sister, who died aged three, is buried. The sister about whom I was told nothing, or nearly nothing, and of whom my parents had oddly never kept a single photograph. It was to make up for the missing images that I decided to make this film. Thinking that I would simply chronicle a forgotten life, in fact I opened up the hidden door to a past that I was unaware of, to the subconscious memory that lies inside each of us and which makes us what we are.

DIRECTOR'S STATEMENT

It all started during the shooting of a film. That day we were filming in a cemetery in Switzerland. As I was walking along the alleys, I found myself in the children's section. While looking at the small graves, some of them covered with time-blackened toys, bearing just a few words engraved in stone or sometimes a single date, I was suddenly overwhelmed with sorrow. I didn't understand: I had no reason to be devastated by those children's graves. Then it dawned on me: I was carrying a grief that wasn't mine. But whose was it then? And why did it come to me? That's what I have tried to find out by writing this film. *Plot 35* is first and foremost the story of a secret: my sister. Christine was my parents' first-born child. It was before my birth and that of my brother's. Her existence and demise were hidden from us. And then, like in all families, secrets eventually surfaced.

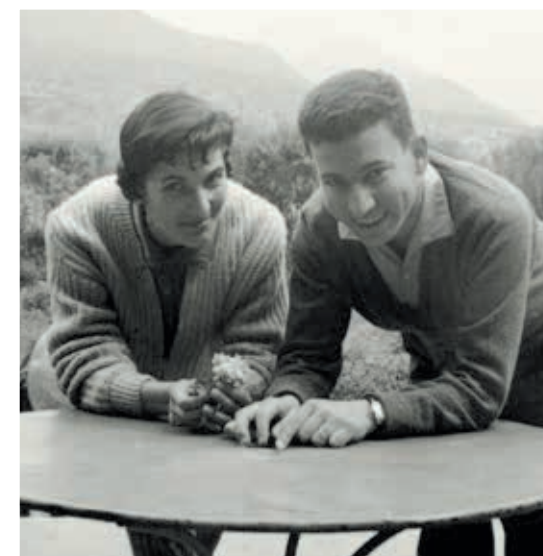
The absence of any image made me want to conduct my own inquiry, almost unwillingly. But how could I proceed without images? How could I film an empty form? How could I describe this child's passing? Yet, isn't cinema the very thing that has gotten us used to living with dead persons who are still alive?

I would like to make clear that through that personal story, I am actually talking about all of us. This is why that quest makes unexpected detours that bring us to a more absolute and universal reflection on existence and death, on images and memory, on the intimate and History.

In the course of my research, an element quickly became obvious: I was in for a real police-like investigation, collecting clues, comparing figures and dates. When men won't speak, all you can do is let the inanimate do the talking.

Therefore the visual materials of *Plot 35* borrow from various media: Super 8 family films, photographs, official and administrative documents, as so many pieces of evidence, not forgetting historical archive images. But then, my father's unexpected illness and pending death speeded things up and compelled me to go and film him without delay. I also needed to question my mother, to dare addressing the issue with her head on, to break on our family memory so that we could put the shame behind us. Would she be willing to relieve herself from that weight at last? Or would she keep it all in forever?

Éric Caravaca



ERIC CARAVACA

ACTOR, DIRECTOR AND SCREENWRITER

A former student of the prestigious National School of the Arts and Techniques of Theatre (*la Rue Blanche*) and of the French National Academy of Dramatic Arts (*le Conservatoire National*) in Paris, he has performed on stage in productions by Philippe Adrien, Alain Françon or Thomas Ostermeier.

He made his film debut in Diane Bertrand's *A Saturday on Earth* (Cannes, Un Certain Regard, 1996). In 2000, he was awarded the César for Most Promising Actor for his performance in François Dupeyron's *C'est quoi la vie?*. He worked again with Dupeyron for his films *The Officers' Ward* (César nomination for Best Actor in 2002) and *Inguelezi* (2004).

A favourite of art house film directors, he works with Jean-Pierre Limosin, Siegrid Alnoy, Werner Schroeter and in 2003 he stars in Patrice Chéreau's *His Brother*.

He then directed his first film *The Passenger*, which was presented at the Venice Film Festival Critics' Week in 2005, won the Jury Grand Prize and the Audience Award at Belfort Film Festival and Best Director Award at Ourense Film Festival. After starring in two socially conscious films in 2006, Lucas Belvaux's *The Right of the Weakest* and Laurent Herbiet's *The Colonel*, he moved on to a lighter tone in Catherine Corsini's *Ambitious*, Jérôme Bonnell's *Waiting for Someone* and Josiane Balasko's *A French Gigolo*.

After that, he shoots with Costa-Gavras, Cédric Anger, Julie Lopes Curval and returns to more tragic performances in Jean-Pierre Denis' *Here Below* (2012), Alexandre Arcady's *24 Days* (2014) and Pol Cruchten's *Die Räuber* (2015).

Lately he has worked with Matthieu Delaporte, Antoine Cuypers, and stars in Philippe Garrel's *Lover for a day*, selected at the 2017's Directors' Fortnight.

As a screenwriter, he has written his own films and collaborated on a script based on Arnaud Cathrine's novel *Je ne retrouve personne*, for the French television network Arte.

Besides, Eric Caravaca has been exploring photography for many years and his work is exhibited and published.



CREW

Directed by **Eric CARAVACA**
Script **Eric CARAVACA and Arnaud CATHRINE**
Producers **Laetitia GONZALEZ and Yaël FOGIEL**
Coproducer **Nicole GERHARDS**
Editing **Simon JACQUET**
Photography **Jerzy PALACZ**
Original score **Florent MARCHET**
Sound **Guillaume SCIAMA**
Antoine-Basile MERCIER and Frédéric MESSA
Sound editing **Daniel IRIBARREN**
Mixing **Matthias SCHWAB**

A production

Les Films du Poisson

In coproduction with

NiKo Film and Auvergne-Rhône-Alpes Cinéma

With the participation of

Centre National du Cinéma et de l'Image Animée

(Avance sur recettes, Mini-traité franco-allemand, Aide à la musique),

la Région Auvergne-Rhône-Alpes,

the German Federal Film Board,

la Région Normandie (Aide à a réécriture en partenariat avec le CNC)

With the support of

Doha Film Institute

In association with

SOFICINEMA 13 and CINEMAGE 11

French release & World sales

Pyramide

2017 | France | 1h07 | 5.1 | 1.85

