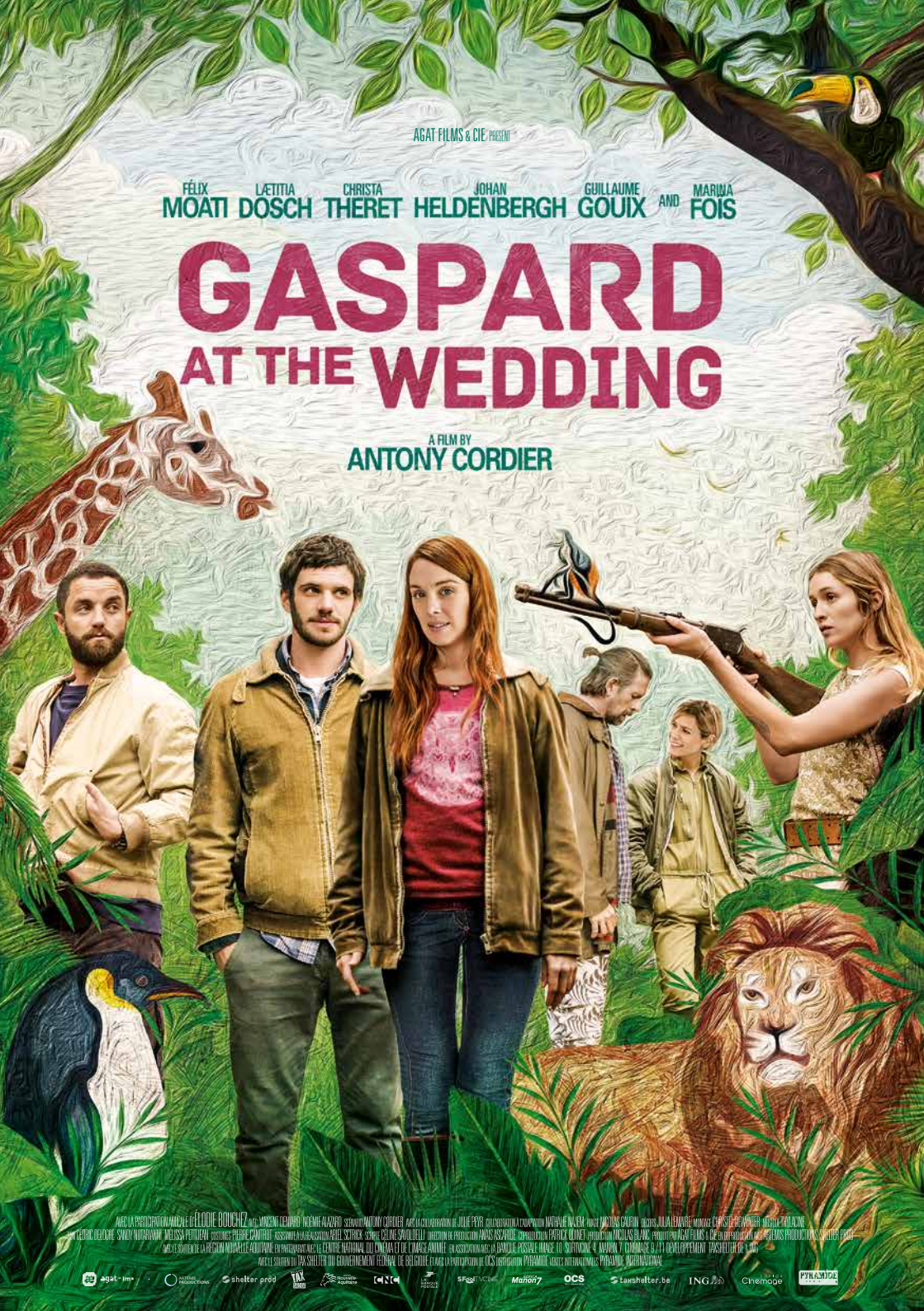


AGAT FILMS & CIE. PRESENT

FÉLIX MOATI LÆTTIA DOSCH CHRISTA THERET JOHAN HELDENBERGH GUILLAUME GOUIX AND MARIWA FOIS

GASPARD AT THE WEDDING

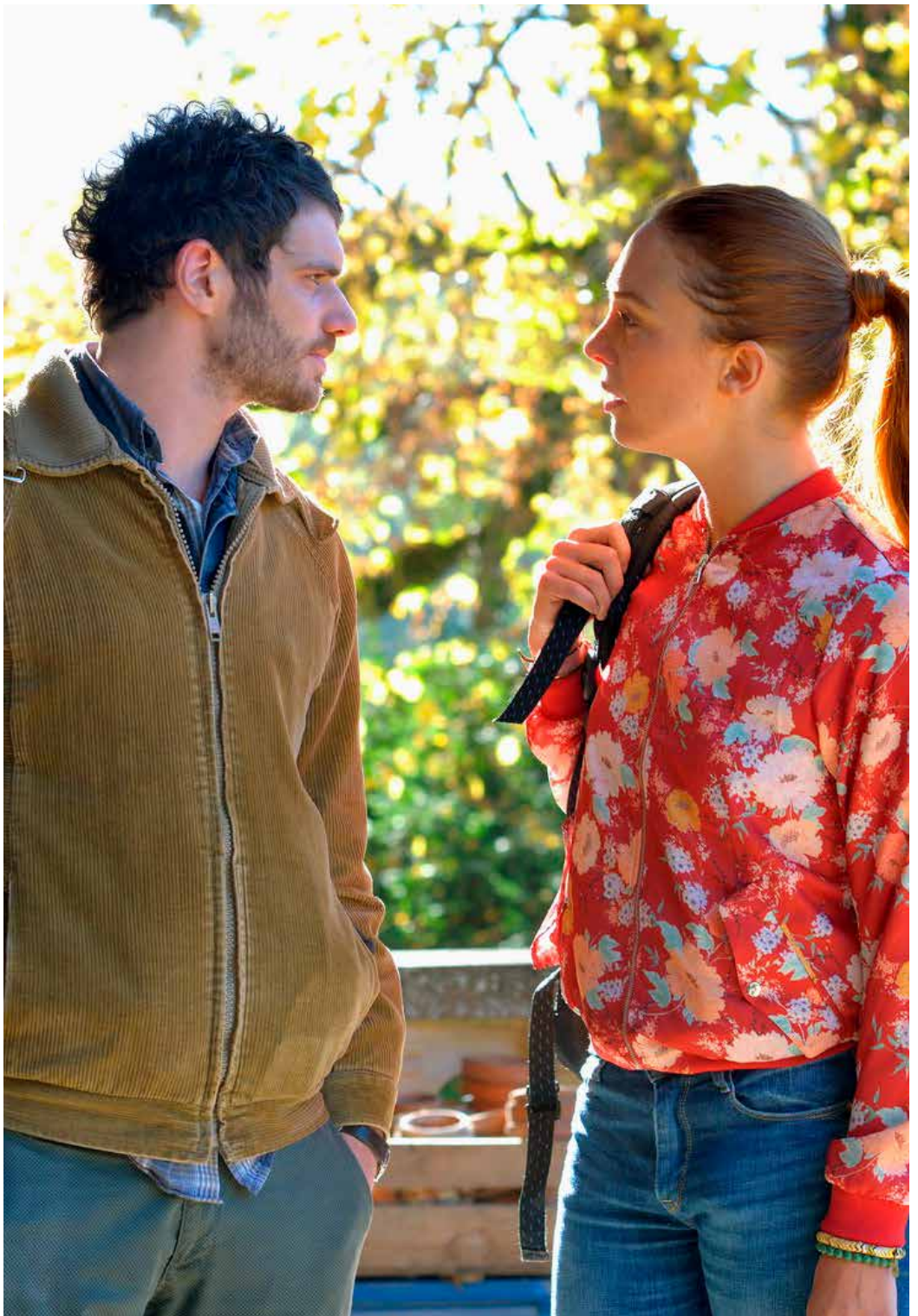
A FILM BY
ANTONY CORDIER



AVEC LA PARTICIPATION FINANCIÈRE DE FLODIE BOUCHEZ, AGAT FILMS, ANTOINE DECARO, NOËMIE ALAZARD, SCÉNARIO ANTONY CORDIER, AVEC LA COLLABORATION DE JULIE PIER, COULEURISTE ET PRODUITRICE MATHILDE NAÏM, MONTAGE MARCOUS GAUDY, COSTUMES JULIA LAFFRÈRE, MONTAGE CHRIS STEINWÄGER, MUSIQUE PRODIGE, MONTAGE SONORE SÉBASTIEN MARISSA PETRIEAN, COSTUMES PIERRE GAUTHIER, ASSOCIATION ANIMASOUL, FÉLIX STRICKER, SCÉNARIO CÉLINE SCHAUBLETT, DIRECTION DE PRODUCTION ANAIS ASSIÈRE, COORDINATION PATRICK BLONET, PRODUCTION AGAT FILMS & CIE EN PARTENARIAT AVEC PÉLÉAS PRODUCTIONS, SHEDDER FILMS, AVEC LE SOUTIEN DE LA REGION NORD-PAS-DE-CALAIS, EN PARTENARIAT AVEC LE CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE, EN ASSOCIATION AVEC LA GRANDE PISCINE MARIE TO, SOUTIENS À MARION, 70 CINÉMAISES ET LE DÉVELOPPEMENT, PROSHEDDER DE L'AGAT, AVEC LE SOUTIEN DE L'AN SHEDDER DU GOUVERNEMENT FÉDÉRAL DE BELGIQUE, EN PARTENARIAT AVEC LES INSTITUTIONS PYRAMIDE, CENTRE NATIONAL DU CINÉMA, UNIVERSITÉ NAÏM

agat - imv / ANTOINE DE CARO / ANIMASOUL / FÉLIX STRICKER / CÉLINE SCHAUBLETT / ANAIS ASSIÈRE / PATRICK BLONET / MARCOUS GAUDY / JULIA LAFFRÈRE / CHRIS STEINWÄGER / MUSIQUE PRODIGE / PÉLÉAS PRODUCTIONS / SHEDDER FILMS / ANTOINE CORDIER / ANTONY CORDIER / ANTOINE DE CARO / NOËMIE ALAZARD / SCÉNARIO ANTONY CORDIER / AVEC LA COLLABORATION DE JULIE PIER / COULEURISTE ET PRODUITRICE MATHILDE NAÏM / MONTAGE MARCOUS GAUDY / COSTUMES JULIA LAFFRÈRE / MONTAGE CHRIS STEINWÄGER / MUSIQUE PRODIGE / MONTAGE SONORE SÉBASTIEN MARISSA PETRIEAN / COSTUMES PIERRE GAUTHIER / ASSOCIATION ANIMASOUL / FÉLIX STRICKER / SCÉNARIO CÉLINE SCHAUBLETT / DIRECTION DE PRODUCTION ANAIS ASSIÈRE / COORDINATION PATRICK BLONET / PRODUCTION AGAT FILMS & CIE EN PARTENARIAT AVEC PÉLÉAS PRODUCTIONS / SHEDDER FILMS / AVEC LE SOUTIEN DE LA REGION NORD-PAS-DE-CALAIS / EN PARTENARIAT AVEC LE CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE / EN ASSOCIATION AVEC LA GRANDE PISCINE MARIE TO / SOUTIENS À MARION / 70 CINÉMAISES ET LE DÉVELOPPEMENT / PROSHEDDER DE L'AGAT / AVEC LE SOUTIEN DE L'AN SHEDDER DU GOUVERNEMENT FÉDÉRAL DE BELGIQUE / EN PARTENARIAT AVEC LES INSTITUTIONS PYRAMIDE / CENTRE NATIONAL DU CINÉMA / UNIVERSITÉ NAÏM

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PRESENT

FÉLIX LÆTTIA CHRISTA JOHAN GUILLAUME AND MARINA
MOATI DOSCH THERET HELDENBERGH GOUX AND FOIS

GASPARD AT THE WEDDING

A FILM BY
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SYNOPSIS

After many years of keeping a careful distance, Gaspard, 25 years old, has to renew contact with his family when his father announces he is getting remarried. Accompanied by Laura, an eccentric girl, who agrees to play the role of his girlfriend for the wedding, he finally feels ready to set foot again in his parents' zoo where he is reunited with the monkeys and tigers he grew up with...But between a father who's too much of a womanizer, a brother who's too square and a sister who's far too beautiful, he's not aware that he is preparing to live the last days of his childhood.





5 QUESTIONS TO ANTONY CORDIER

Your title, *Gaspard At the Wedding*, sounds like a tribute to Noah Baumbach's film, *Margot At the Wedding*, which hasn't been released in France.

Indeed, it is a nod to *Margot At the Wedding*, which was by the way a nod to *Pauline At the Beach*. Anyway, there is an undeniable connection between France and the United States, the Anglo-Saxon writing and the French libertarian spirit... While casting the film, I met an Italian actor who had worked with Marco Ferreri, a director I really love. I showed him a picture from *Ciao Maschio* (*Bye Bye Monkey*), featuring Mastroianni and a small chimp, and he told me: "What you don't see any more in today's comedies is tenderness." And he has a point: French comedies tend to focus on people's pettiest side now. I kept his sentence in mind. And in my film, I made sure to show some tenderness.

The story starts with the character of Laura joining a group of activists by accident: why did you choose to start like that?

What I mean to say is : the most important things in life also happen by accident. Fiction also happens in real life. Laura follows that group of activists and does completely absurd things. She ties herself to the railway, stops Gaspard's train, and this is how they meet. From then on, the romantic comedy can start.

Animality is an all-pervasive topic in the film.

At the end of the day, what is our relationship with animals? We stroke them. Isn't that odd? The sister thinks that she is a bear. What's her sexuality like? We are under the impression that she reaches orgasm by rubbing her back against a tree. Then during a shooting, I always approach sex scenes as if they were genre scenes, and since most actors find it hard to act naked, I try to find trickier things to do, partly to annoy them and to prove them that nudity isn't that complicated after all. Of course when we shoot everything is real, and I always fight to make the film accordingly. It's just not worth it if you cheat. On set, people always try to give you stuffed animals instead of real ones, props for love scenes, toy guns... They mean well, but it just drives me nuts. I see it as a form of puritanism.

Christa Theret's character gives the film a fairytale-like quality. Obviously, her bear skin reminds us of *Peau d'Âne*.

The fairytale aspect appears several times. First with the theme of sleeping beauty: at the beginning of the film, Gaspard has to wake Laura up on the railway and at the end, he sends his sister to sleep with a gun. He has to replace his princess of a sister by a princess he can love. And then there is the bear-girl so, of course, it's reminiscent of the Donkey Skin tale. If Donkey Skin decides to don the beast's skin, it's not to hide herself but rather to make herself ugly, non-desirable, as she is trying to escape his father, who wishes to marry her. In *Gaspard At the Wedding*, the brother and the sister follow exactly the same pattern:

Coline dons a bear skin to become undesirable to her brother. And Gaspard, who used to be a brilliant kid, becomes a loser to be undesirable to his sister. That way, they protect themselves unconsciously from their incestuous desires.

How did you compose your dysfunctional family and choose your actors?

I don't really believe in the concept of "character". When I meet actors, my main concern is the effect they have on me. Do they wake me up? Do they make me laugh? Will I want to look at them everyday? Then I have to deal with different registers. Guillaume Gouix, for instance, makes everything really concrete. You bring him a fake faucet made of cardboard and he turns it into a real cast-iron faucet. So it's interesting to bring him together with Félix Moati, who is more lunar.

Guillaume makes every set, every prop look real, while with Félix you wonder if the world is really there, if you are not dreaming somehow... Lætitia Dosch looked nothing like the character on paper, but I wanted to meet her. She wasn't listening to anything I was saying but I found her fascinating, she was smart and nuts, all in broken lines, and her femininity appealed to me, so I wanted to work with her. Christa Theret had taken my breath away in Renoir, in which her working-class side was shown at last. She is at once polite and badass, respectful and spirited, ethereal and womanly, ever so elusive. And I like her musicality, the way she lets sentences die. At the end of all her dialogues, you get the impression that she has just smothered a little animal. There you have it. They all live on different planets, and that's exactly what I need to make a film.





CAST

FÉLIX MOATIGaspard
LÆTITIA DOSCH Laura
CHRISTA THERET Coline
JOHAN HELDENBERGH Max
GUILLAUME GOUX Virgil
MARINA FOÏS Peggy

with the friendly participation of
ÉLODIE BOUCHEZ (the mother)



CREW

A film by	.....	Antony Cordier
Producer	.....	Nicolas Blanc
Screenplay	.....	Antony Cordier In collaboration with Julie Peyr adaptation in collaboration with Nathalie Najem
DOP	.....	Nicolas Gaurin
Sound	.....	Cédric Deloche, Sandy Notarianni, Mélissa Petitjean
Set Design	.....	Julia Lemaire
Costumes	.....	Pierre Canitrot
Editing	.....	Christel Dewynter
Music	.....	Thylacine
Production company	.....	AGAT Films & Cie
In coproduction with	.....	Artémis Productions, Shelter Prod
With the support of	.....	La Région Nouvelle-Aquitaine
In partnership with	.....	Le Centre National du Cinéma et de l'Image Animée
In association with	.....	La Banque Postale Image 10, Sofi tvciné 4, Manon 7, CINEMAGE 9 /11 DEVELOPPEMENT, Taxshelter.be & ING
With the support of	.....	Tax Shelter du Gouvernement Federal de Belgique
With the participation of	.....	OCS
World Sales	.....	Pyramide International

France | 2017 | 1h45 | DCP | 5.1 | 1.85 | Color

