ISABELLE HUPPERT
ELLE
A FILM BY
PAUL VERHOEVEN
ELLE
PAUL VERHOEVEN

SCREENPLAY BY DAVID BIRKE BASED ON THE NOVEL "..." BY PHILIPPE DJIAN

STARRING ISABELLE HUPPERT, LAURENT LAFITTE FROM THE COMÉDIE-FRANÇAISE,
ANNE CONSIGNY, CHARLES BERLING, VIRGINIE EFIRA, JUDITH MAGRE,
CHRISTIAN BERKEL, JONAS BLOQUET, ALICE ISAAZ AND VIMALA PONS

2016 – 2H10 – 5.1 – 2.39

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Michèle seems indestructible. Head of a leading video game company, she brings the same ruthless attitude to her love life as to business. Being attacked in her home by an unknown assailant changes Michèle’s life forever. When she resolutely tracks the man down, they are both drawn into a curious and thrilling game—a game that may at any moment spiral out of control.

SYNOPSIS
INTERVIEW WITH PAUL VERHOEVEN

Where did you get the idea to adapt Philippe Djian’s novel “Oh…”?

The idea wasn’t mine; it came from the producer, Said Ben Said. He contacted me in the US, sent me Philippe Djian’s novel, which I read and found very interesting. I knew we had the material for a movie, but I had to think it through and find my way of appropriating the story I would never have come up with myself.

How did the adaptation process go?

It was very important for me to reappropriate the story. A lot of things were threshed out in conversations with David Birke, who wrote the American screenplay. I never write the first draft of a script, I always leave that to a real screenwriter. At that stage, everything was still open; gradually things took shape, like a sculpture. My personality as director gradually insinuated itself into the story. The storyboard stage was also crucial to making the novel mine by providing a visual translation of the action.

At one stage, then, the plan was to shoot Elle in the US?

Yes, which explains picking out an American writer, with a view to shifting the action from Paris to Boston or Chicago, with a wholly American cast. But it was tricky, artistically as well as financially. We realized that no American actress would ever take on such an amoral heroine. Even if she knew really well, it was impossible to say yes to this part, whereas Isabelle Huppert, whom I had met at the outset, was very keen to do the movie. Around six months in, Said said to me, “Why are we fighting to make the movie in the US?”

And he was right. I realize now that I could never have made this movie in the US, with this level of authenticity.

Like most of your heroines, Michèle is a strong woman, but she reacts in a disturbing way to this rape. It’s a story, not real life, nor a philosophical vision of women! This particular woman acts that way, which doesn’t mean that all women will or should act that way. But Michèle is disturbed. And my job consisted above all in directing this story in the most real, interesting and credible way possible. Thanks especially to Isabelle Huppert, whose incredible performance makes her character’s behavior completely convincing.

Thanks also to your direction, which never seeks to explain. Of course, there is nothing to explain. Explaining is what the audience has to do for itself using the elements they’ve been given, without one of them justifying everything on its own. For example, I didn’t want anyone to be able to say that Michèle was so traumatized as a child by her father’s acts that it’s normal for her to react to the rape that way. I wanted to escape that constrained perception of the character and her behavior. It’s a possibility but not more than that. The explanation is, simply, Michèle, in every aspect of her personality. As for working out if she was always like that or became that way because... We just don’t know.

You are a master of the art of ambiguity. When Isabelle Huppert saw the movie, that was one of the things she said to me: “The most interesting aspect is the perpetual ambiguity.” You are a master of the art of ambiguity. Everything is fluctuating, strands intertwine... It’s unclear. I like keeping options open.

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Just like in life, you never know what’s hiding behind a smile. Or not.

Very early on, Michèle pictures a scene of her killing her attacker. This fantasy scene contributes to the atmosphere of plumed lines and to the expression of this woman’s complex personality.

Yes, Michèle has no problem imagining her rapist’s death. And at the end of the movie, when it actually occurs and her rapist removes his mask before dying, a smile flickers across her face. It’s a very important moment that we discussed at length with Isabelle. What she does is minimal—she doesn’t act, she doesn’t intervene, she just thinks and we see her thinking; “It’s all you deserve. You’re paying for what you did at the start”. There’s a hint of divine retribution in her eyes. And irony: “You should have seen it coming. Now, it’s too late!”.

The rape scenes are like black holes in a tale of daily life that starts back up again for Michèle, as if nothing had happened. The murder scenes are like black holes in a tale of daily life. It’s a story, not real life, nor a philosophical vision of women! This particular woman acts that way, which doesn’t mean that all women will or should act that way. But Michèle is disturbed. And my job consisted above all in directing this story in the most real, interesting and credible way possible. Thanks especially to Isabelle Huppert, whose incredible performance makes her character’s behavior completely convincing.

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One scene captures the contradictory emotions we feel while watching: Michèle’s confession of her father’s murders to Patrick. We are in turn horrified, amused, skeptical, touched... Yes, we already felt the whole storyline was smaller than the novel. But, in the novel, David Birke wrote that and Virginie Efira immediately understood that it needed to be played lightly to string us along. You can’t work out is she’s emotional or fooling with Patrick. Very few actresses could do what she does. And in the background, there’s the music of the mass. Finally, in similar tones, Michèle and her attitude to events: I was raped but I’m here now to show Michèle the boiler in his basement, with a dangerous, sinister music from the mass, whose gravity and solemnly give the scene an emotional dimension that contrasts with Michèle’s light-hearted tone.

This is the first film you’re shot in France.

It was hugely enjoyable because there is a lot of respect in French filmmaking. More than in Holland or in the USA. So there was no problem, except with my brain! Before I came here to make the movie, I had terrible headaches that my doctor confirmed were stress. The moment I moved to Paris and started working on the movie, they went away for good. In fact, the headaches came from fear—fear of the unknown, fear of diving into a different culture and different language. After a few weeks in Paris, my camera team has adjusted. It was a real challenge for me, which came with the whole extraordinary adventure. Having made movies in Holland for twenty-five years, then for another fifteen in the United States, it really was a step into the unknown, from a quasi-commercial film to A PROPHET.

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Michèle has just admitted to Anna that she was having an affair with Patrick. Very few actresses could do what she does. And in the background, there’s the music of the mass, whose gravity and solemnly give the scene an emotional dimension that contrasts with Michèle’s light-hearted tone.

The novel’s French mindset is shaken up by your direction.

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You might think this powerful woman perhaps agrees to play a game of domination to reenact the murders perpetrated by her father, while controlling the exact sequence of events this time.

Sure, even if I don’t say so explicitly. It’s up to audiences to draw their own conclusions. He’s just had his orgasm and he gets up. Only then does she climax too. Something rises in her that, I think, has to do with everything that happened so many years before. Just then, thanks to this masochistic game perhaps, she releases all the accumulated misery. At least, that’s how I described it to Anne Dudley, so that her score would aim for a tragic, romantic feel.

In the novel, Michèle isn’t present at the time of her father’s tragic actions. In your movie, not only is she there, there is also the picture of her staring into space on the TV news. It’s an image that brings to mind a fantasy or horror movie. True, it wasn’t in the novel. Once again, it was David Birke’s idea, but he was undoubtedly inspired by the Michèle character that Djian had created. That’s all part of the process of turning a novel’s words into moving pictures.

And the reconstitution of the primetime crime investigation documentary?
I watched a lot of tapes of similar shows to absorb their esthetic approach and copy the way they frame and edit shots. While the rest of the film tends toward elegance, I asked Stéphane Fontaine to film these scenes in a jerkier style, and I accentuated it in editing. Then we worked on the footage to give it a grainier, older feel. The whole point was to make audiences feel they are watching genuine archive footage of real-life events. That was also the case in Djian’s novel. He came up with the whole story by drawing his inspiration from Norwegian mass murderer Anders Behring Breivik.

Who conceptualized the video game produced by Michèle and Anna’s company?
Creating a video game from scratch would have been too expensive. We didn’t have time to do it, either, so we based it on an existing French video game that we tweaked to fit the story. The video game heightens the atmosphere of violence, especially with the porn video that is posted to the whole staff’s computers. In the novel, Michèle and Anna work in the screenwriting business, but it seemed a boring job to film, not at all visual! I was in L.A. with my family, wondering what I could do with that, and my daughter, who is a painter, said, “How about they work in video games?”. The character of Patrick’s wife, Rebecca, is more prominent then in the novel and has one of the last lines in the movie, and not the least important one!

I’m no Christian, and I’ve never been in a church, except Notre Dame to admire the architecture, but I have some interest in religion. I studied the life of Jesus for a book and I’d like to make it into a movie. Just like sex and violence, religion is very important. Twenty years ago, everybody thought religion’s influence severely diminished, but it is all over our societies again now, and not in a positive way. So I thought it would be interesting to show a character truly driven by her faith. Rebecca is slightly naive and very devout. She goes on a pilgrimage de Santiago de Compostela. Whenever I could, I enjoyed cranking up the religious dimension, especially at the dinner when she asks to bless the meal, and then to watch midnight mass. And at the end, she informs Michèle that she was aware of her husband’s actions. Like the Catholic church, which knew for years what some priests were doing to little boys.
And the film’s title?
“Oh…” brought to mind The Story of O, a book that the French producer Pierre Braunberger asked me to adapt right after TURKISH DELIGHT. ELLE was my producer’s idea and I find that it captures what lies at the heart of a movie focused on this singular woman.

At the end, when Michèle and Anna walk away together, we’re not sure just how far they’ll go.

When we shot that scene, they ended up kissing, but it was too much and not at all in the style of the movie, which never says things explicitly. Same goes for when they’re in bed together. I had shot what happened next, the two of them making love, but there were already enough clues, so I preferred to cut to next morning and leave everything to audiences’ imaginations, if they cared to imagine it. When you deploy irony, you have to play on nuances and doubt, and never throw an interpretation into audiences’ faces.

Interview by Claire Vassé.

FILMOGRAPHY

• ELLE
  • TRICKED
  • BLACKBOOK
  • HOLLOW MAN
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  • SHOWGIRLS
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  • THE 4TH MAN
  • SPETTERS

• VOORBI, VOORBI
• SOLDAT VAN ORANJE / LE CHOIX DU DESTIN
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I allowed myself to hint at emotion is at the hospital when her mother is sick and we realize that she is dying. Suddenly, Michèle kind of softens. Not when she’s a mother, lover or her father’s daughter, but when she’s her mother’s daughter. For a woman, is one’s mother’s death the moment you irrevocably become an adult? I’m extrapolating slightly, but I mean to say that, at that particular moment, I may not have been displeased for the camera to capture that—a touch more emotion, tears welling up, a frantic flicker of the eyes. But the cinema has an unconscious, too! Whatever it refuses, it refuses to see.

Were you familiar with Verhoeven’s work?

Yes, of course. The first of his movies that I saw was TURKISH DELIGHT. Its heroine is practically the opposite of Michèle, a modern-day Lady of the Camellias, finally succumbing to illness. It was a kind of poignant, tragic fairy tale. The last thing you’d expect from Verhoeven. Elle is also a kind of fairy tale. From that point of view, Verhoeven and Djian were a perfect fit. While speaking to the period, by some sort of sleight of hand they make us take things at face value, without trying to reposition them in a psychological or overly emotive context. The fairy tale allows for a kind of abruptness—there’s no need to explain or justify things—down to the geography of the movie that contrasts city and suburbs, which are depicted with a hint of poetry, radiating a sense of nature and solitude.

The film gives us clues to your character but none, not even the father’s murders, completely explains her.

Yes, the film moves too fast for that. Trying to explain the characters might tend to shatter the balance that is the story’s strength by dragging it into the drudgery of attempted explanations. Michèle has taken a step back—it was the only way for her to survive her past. She serves all that up with devastating humor, as if she were holding out a plate of poison and saying, “A second helping, surely?” Djian doesn’t believe in half-measures. Her father killed seventy young children and she has to live with that, gnomingly, that catastrophe.

One might think that during the attack in the cellar, she reruns the trauma she experienced with her father and then with her rapist first time around, but this time with a measure of control over events and over the violence.

Yes. Let’s say that the rape unleashes a desire for violence in her, which may have been dormant since she was a young child. As a master manipulator, she knows how to orchestrate all that, even though she is aware that everything within her has been turned on its head by this rape. She doesn’t come out of it unscathed.

Was it a problem for you to play the part of a woman who enjoys intimacy with her rapist?

Once again, the film is a fairy tale. And the fairy tale leads to fantasy. The effect of reality is modified, altered. In a fairy tale, everything is exaggerated, so anything is possible. Morality is kindly requested to step off. A game is played out between Michèle and her rapist, and it’s her choice.

INTERVIEW WITH ISABELLE HUPPERT

You joined the ELLE project at a very early stage.

Yes, I read “Oh…” and met with Philippe Djian, who told me that he hadn’t written it for me, but that he had me in mind at various moments during the writing of the novel. The book, as a lot of people said when it came out, reused a lot as scenery. You can’t help thinking it could become a movie. Then Said Saïd made his entrance: he bought up the rights and we started to think about a director, it was Said who thought of Paul Verhoeven.

What did you like about the novel and this female character? Michèle is a woman who doesn’t fall. Never. She is many and varied: cynical, generous, endeared, cold, commendable, independent, dependent, perspicacious. She is anything but sentimental; she is pummeled by events, but she doesn’t crack. Verhoeven held him on that, without trying to sway away at our fundamental position. You could rely on him for that. That’s the point of the character—her strength, originality and modernity. She never behaves like a victim, even when she has every reason to do so: victim first of her mass murderer father and then all her city. Said submitting to everyone so many notions that it is hard to rid from female characters. Even if they are strong women, they always have that hanging over them in the movies: the temptation to veer toward emotion, which turns out to be phony—a slightly gooey sentimentality.

Thanks to your performance—always slightly removed and playful—you dodge that slippery slope.

Yes, it worked. Making her mellower would have been a serious mistake. But once again with Verhoeven, there was no chance of that. The only time

Michele’s confession of her father’s murders to Patrick captures this refusal to congeal your character in explanations. You saw us through horror, humor, doubt, emotion... Once more, the plan wasn’t to tell a tale of pain. Michele has taken a step back—it was the only way for her to survive her past. She serves all that up with despairing humor, as if she were holding out a plate of poison and saying, “A second helping, surely?” Djian doesn’t believe in half-measures. Her father killed seventy young children and she has to live with that, gnomingly, that catastrophe.

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What did you like about the novel and this female character? Michèle is a woman who doesn’t fall. Never. She is many and varied: cynical, generous, endeared, cold, commendable, independent, dependent, perspicacious. She is anything but sentimental; she is pummeled by events, but she doesn’t crack. Verhoeven held him on that, without trying to sway away at our fundamental position. You could rely on him for that. That’s the point of the character—her strength, originality and modernity. She never behaves like a victim, even when she has every reason to do so: victim first of her mass murderer father and then all her city. Said submitting to everyone so many notions that it is hard to rid from female characters. Even if they are strong women, they always have that hanging over them in the movies: the temptation to veer toward emotion, which turns out to be phony—a slightly gooey sentimentality.

Thanks to your performance—always slightly removed and playful—you dodge that slippery slope.

Yes, it worked. Making her mellower would have been a serious mistake. But once again with Verhoeven, there was no chance of that. The only time
Interview by Claire Vassé.

The direction of a given scene really does resolve all the issues that you have up to that point. Even in small scenes, the precision of that movement and the distance with regard to the camera is almost hallucinatory precision kept you constantly on your toes. It's like an intoxicating liquor. Paul swept the whole crew along behind him. They would have done anything for him. Paul is never tired; nothing ever stops him. He could leave us absolutely drained at the end of the day, while he kept working for five more hours.

What was it like on set with Paul Verhoeven? How does he work with actors?

He has the formidable precision of an entomologist. His attention to the blocking and direction of his actors?

Yes, the men constantly get knocked down to size. The son, the husband, the lover, and even the rapist! But for all their weakness—soppressiveness, in some cases—of society, of power, and of some mirror in themselves, their female vulnerability is endearing. But it is a fact: Michèle is a strong woman, a woman of her times, who has taken power. Economic, social and sexual power—a minor revolution revealing men's weakness.

At the end of the film, Michèle and Anna walk away together. How far will they go?

Sure, they walk away, but through a gay ray not a field of roses. How far? I don't know. Together, at least.

Veit Heiduschka

Philippa"
IN FRONT OF THE CAMERA

LAURENT LAFITTE
FROM THE COMEDIE-FRANÇAISE

ACTOR

2007 - AU REVIRON LA HAUT - Albert DUPONTEL
2010 - ELLE - Paul VERHOEVEN
2015 - DADDY OR MOMMY - Math BOURJOIS
2016 - THE SHORT WAY OUT - Blue CALVIN
2017 - POOL CLUB - Vincent MARIE
2018 - THE LOVE PUZZLE - Jan HOPKINS
2019 - THE ANGEL - Lucie PESQUET - Tsubisa SEQUELA
2020 - NOOD INDOO - Michel GONDRY
2021 - ON THE OTHER SIDE OF THE TRACKS - David CHARON
2022 - CHEERS - Alexandra COFFRE
2023 - LITTLE WHITE USES - Guillaume CANET
2024 - THE PERFECT DATE - Olivier ASSAYAS
2025 - WHAT LOVE MAY BRING - Jeanne HERRY
2026 - MAN IS WOMAN - Martin BOUBOULON
2027 - LA CAMPAGNE DE CICÉRON - Laurent TIRARD
2028 - HAND IN HAND - Patrick RIDREMONT
2029 - THE DIVING BELL AND THE BUTTERFLY - Jean SCHNABEL
2030 - NOT HERE TO BE LOVED - Stéphane BRIZÉ
2031 - THE LIGHT - Philippe LIORET
2032 - NOT HERE TO BE LOVED - Stéphane BRIZÉ
2033 - THE SATIN SLIPPER - Manoel DE OLIVEIRA

VINCENT ENRAI

ACTRESS

2014 - LES PALMES DE MONSIEUR SCHULTZ - Claude PINOTEAU
2017 - HAND IN HAND - Patrick RIDREMONT
2018 - WHAT LOVE MY BRING - Claude LELOUCH
2019 - MEET THE ELISABETHZ - Lucien JEAN-BAPTISTE
2020 - THE GREAT ALIBI - Pascal FERRAN
2021 - COMING TO TERMS WITH THE DEAD - Pascale FERRAN
2022 - L'ENFANCE DE L'ART - Francis GIROD
2023 - PRIS DE COURT - Emmanuelle CUAU
2024 - FAMILY FOR RENT - Justine TRIET
2025 - VICTORIA - Elodie FRÉMOUT
2026 - ET TA SOEUR - Marion VERNOUX
2027 - HOME MURDERS - Marc LORET
2028 - LES PALMES DE MONSIEUR SCHULTZ - Claude PINOTEAU
2029 - MEET THE ELISABETHZ - Lucien JEAN-BAPTISTE
2030 - THE GREAT ALIBI - Pascal FERRAN
2031 - COMING TO TERMS WITH THE DEAD - Pascale FERRAN

ANNE CONSIGNY

ACTRESS

2017 - ELLE - Paul VERHOEVEN
2019 - THE CRIMSON RIVERS - Mathieu KASSOVITZ
2020 - A SECRET - Claude MILLER
2021 - NARCO - Gilles LELLOUCHE et Tristan AUROUET
2022 - WHATEVER YOU SAY - Guillaume CANET
2023 - WHATEVER YOU SAY - Guillaume CANET
2024 - LITTLE WHITE LIES - Stéphane BRIZÉ
2025 - BORDERLINE - Alexandre COFFRE
2026 - FOOL CIRCLE - Joël HOPKINS
2027 - ELLE L'ADORE - Jeanne HERRY
2028 - THE EASY WAY OUT - Philippe GUILLARD
2029 - AU REVOIR LÀ-HAUT - François FAVRAT
2030 - BOOMERANG - Martin BOURBOULON

CHARLES BERLING

ACTOR

2014 - 56 HOURS - Frédéric SCHNEIDER/PERFY
2017 - SWIM LITTLE FISH SWIM - Ruben AMAR - Leia BISSIS
2018 - THE SISTERS UNDER THE BIG TREE - Anne-Marie ETIENNE
2019 - YOU'VE SEEN NOTHING YET? - Alain REINIS
2020 - MAT - Claude LELOUCH
2021 - WILD GROSS - Hélène ANGEL
2022 - JOHN RAIE - Florian GALLENBERGER
2023 - MEET THE ELISABETHZ - Lucien JEAN-BAPTISTE
2024 - NEILLY AND BÉLÉNA - Pascal BONITZER
2025 - COMING TO TERMS WITH THE DEAD - Pascale FERRAN
2026 - THE DIVING BELL AND THE BUTTERFLY - Jean SCHNABEL
2027 - NOT HERE TO BE LOVED - Stéphane BRIZÉ
2028 - THE LIGHT - Philippe LIORET
2029 - THE SATIN SLIPPER - Manoel DE OLIVEIRA
2030 - THE DIVING BELL AND THE BUTTERFLY - Jean SCHNABEL

LAURENT LAFITTE

ACTOR

2016 - ELLE - Paul VERHOEVEN
2017 - LE CVURUE EN BRASIL - Michel BOULHANAN
2018 - WE WANTED TO BREAK EVERYTHING - Philippe GUILLARD
2019 - THE CEARBEAST AFFAIR - Benoit Drouin
2020 - FORBIDDEN HOUSE - Noé ROY
2021 - SUMMER HOURS - Olivier ASSASSA
2022 - MADE IN PARIS - Pascal BONITZER
2023 - THE MAN OF MY LIFE - Zabou BREITMAN
2024 - UNBURD - Jean-Hugues ANNOY
2025 - PÈRE ET FILS - Michel BOULHANAN
2026 - COMEDY OF INNOCENCE - Michel BOUJENAH
2027 - ULTIMATUM - Olivier ASSASSA
2028 - THE PERFECT DATE - Dominique FARRUGIA at Arnaud LERMONT
2029 - THE WHISTLER - Philippe LEFRAYE
2030 - THE WHISTLER - Philippe LEFRAYE

JUDITH MAGRE

ACTRESS

2016 - ELLE - Paul VERHOEVEN
2017 - AN EYE FOR BEAUTY - Gaëtane ARCADAF
2018 - HAND IN HAND - Vittorio GASSMAN
2019 - GRANNY’S FUNERAL - Bruno POGGIOLY
2020 - THE DANDELIONS - Gaëtan TARDIEU
2021 - WHAT LOVE MAY BRING - Claude LELOUCH
2022 - CA SE SOIGNE ? - Laurent CHOUCHAN
2023 - NATHALIE - Anne FONTAINE
2024 - L'ENFANCE DE L'ART - Francis GIROD
2025 - ÇA SE SOIGNE ? - Laurent CHOUCHAN
2026 - THE SIESTA UNDER THE FIG TREE - Anne-Marie ETIENNE
2027 - 60 GOING ON 12 - Frédéric PROUST
2028 - 96 HOURS - Frédéric SCHOENDOERFFER
2029 - THE LIGHT - Philippe LIORET
2030 - THE MAN OF MY LIFE - Zabou BREITMAN

FRANCOIS TARDI

ACTRESS

2016 - ELLE - Paul VERHOEVEN
2017 - THE PERFECT DATE - Dominique FARRUGIA at Arnaud LERMONT
2018 - THE PERFECT DATE - Dominique FARRUGIA at Arnaud LERMONT
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2030 - THE PERFECT DATE - Dominique FARRUGIA at Arnaud LERMONT
BEHIND THE CAMERA

DAVID BIRKE
SCREENWRITER

Feature films

2017  •  DEADWORLD - Gregor JORDAN
2016  •  ELLE - Paul VERHOEVEN
2014  •  13 SINS - Daniel STAMM
2010  •  FREEWAY KILLER - John MURLOWSKI
2002  •  QUAKER - David JACOBSON (hommage)
1990  •  HORSEPLAYER - Ken VOIGT

TV Movies

1996  •  A KIDNAPPING IN THE FAMILY - Gail BUCKLEY
1992  •  THE FEAR INSIDE - Leon ICHASO

PHILIPPE DJIAN
AUTHOR

Films adapted from his novel

2016  •  ELLE - Paul VERHOEVEN
2014  •  LOVE IS THE PERFECT TIME - Juan José LARRIUS, André CARREIL
2011  •  UNFORGETTABLE - André TECHINE
1996  •  BETTYS BLUE - Jean-Jacques BEINEUX
1990  •  BLUE HELL - Max BOYER

Script and dialogue written by Philippe Djian

2004  •  NE FAIS PAS ÇA ! - Luc BONDY

SAID BEN SAID
PRODUCER

• L’AMANT D’UN JOUR - Philippe GARREL - en développement
• TOMBOY, A REVENGER’S TALE - Walter HILL
• AQUARIUS - Kleber MENDONÇA FILHO
• RIGHT HERE RIGHT NOW - Pascal BONITZER
• ELLE - Paul VERHOEVEN
• IN THE SHADOW OF WOMEN - Philippe GARREL
• VALENTIN, VALENTIN - Pascal THOMAS
• MAPS TO THE STARS - David CRONENBERG
• JEALOUSY - Philippe GARREL
• A CASTLE IN ITALY - Valeria BRUNI TEDESCHI
• PASSION - Brian DE PALMA
• LOOKING FOR HORTENSE - Pascal BONITZER
• CARNAGE - Roman POLANSKI
• UNFORGIVABLE - André TÉCHINÉ
• LOVE CRIMER - Alain CORNEAU
• LE PASSÉ AU NOIR - Yasmina REZA
• THE GREAT ALIBI - Pascal BONITZER
• INJU - Barbet SCHROEDER
• THE KILLER - Cédric ANGER
• WITNESSES - André TÉCHINÉ
• FAMILY HERO - Thierry KLIFA
• RUBY AND QUENTIN - Francis VEBER
• FAR - André TECHINE
• TOTAL WESTERN - Eric ROCHANT

PRODUCER

2017  •  THE SONG OF SCORPION - Anup SINGH
• ART OFFICIALLY FAVORED - Martín YERNAZIAN
• ZAMA - Lucrecia MARTEL
• TOMBOY, A REVENGER’S TALE - Walter HILL
• BETWEEN US - Rafael PALACIO ILLINGWORTH
• A DIFFERENT LIFE - Shahab PELED
• ELLE - Paul VERHOEVEN
• RIGHT HERE RIGHT NOW - Pascal BONITZER
• AWOL - Deb SHOVAL
• LA 4A COMPAÑÍA - Mitzi Vanessa ARREOLA, Amir Galán CERVERA
• MACDONALD - Michael ARMSTRONG
• MY LIFE AS A COUTURIÈTE - Claude BARRAS

2015  •  BORIS WITHOUT BEATRICE - Dario CÔTÉ
• FOR BETTER OR WORSE - Ari WOLF
• MILES AHEAD - Don CHEADLE
• ARABIAN NIGHTS: VOLUME 1 – THE RESTLESS ONE - Miguel GOMEZ
• ARABIAN NIGHTS: VOLUME 2 – THE DESOLATE ONE - Miguel GOMEZ
• ARABIAN NIGHTS: VOLUME 3 – THE ENCHANTED ONE - Miguel GOMEZ
• IN THE SHADOW OF WOMEN - Philippe GARREL
• LIFE - Gaël LARRIEU, Arnaud LARRIEU
• GERMAN ANGST - Jörg BUTGGEREIT, Michal KOSAKOWSKI et Andreas MARSCHALL
• WALTER - Alex MASTRK
• VALENTIN, VALENTIN - Pascal THOMAS
• MAPS TO THE STARS - David CRONENBERG

2013  •  TOASTMASTER - Eric BOADELLA
• OPERATION LIBERTAD - Nicolas WADIMOFF

2012  •  OPERATION LIBERTAD - Nicolas WADIMOFF

2011  •  LES MÉCRÉANTS - Mohcine BESRI

AUTHOR

Films adapted from his novel

2016  •  LOVE IS THE PERFECT TIME - Juan José LARRIUS, André CARREIL
1996  •  LE PASSÉ AU NOIR - Yasmina REZA

SCREENWRITER

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