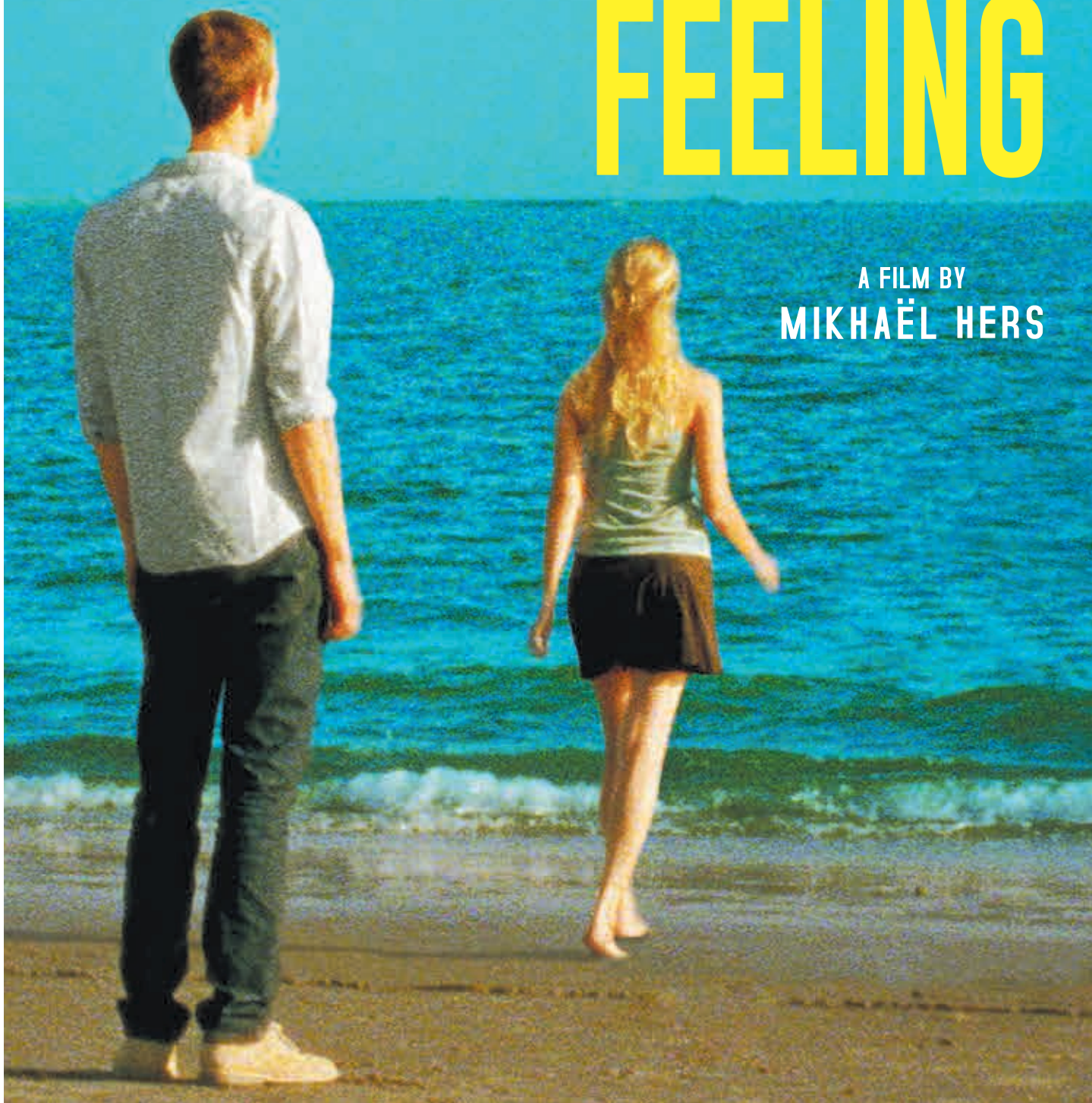


THIS SUMMER FEELING

ANDERS DANIELSEN LIE
JUDITH CHEMLA

A FILM BY
MIKHAËL HERS





SYNOPSIS In high summer, Sasha, 30, dies suddenly. Her death brings two virtual strangers, her boyfriend Lawrence and sister Zoé, closer together, sharing their grief and the burden of their loss in Berlin, Paris and New York. Three summers, three cities, the time it takes for the light to return, carried by the memory of their loved one.

MIKHAEL HERS INTERVIEW

Three different cities, three summers in a row... How did you come up with this structure in *This Summer Feeling*?

As for my previous films, places have inspired the writing. Berlin, Paris and New York are cities close to my heart, I have a deep affective connection to them.

I wanted to film them. And filming is always a way for me to revisit a place I have loved, as if to extend a certain period of time and never quite leave it. I think cinema can also be a way to fight the passing of time, to create a semblance of eternity, illusory though it might be. It is also partly thanks to the shooting process, which involves filming people who are there, who are very much alive, and recapturing part of the fleetingness of things and feelings which have disappeared into thin air.

And you made mourning the "topic" of your film...

I am not comfortable with the idea that a film might boil down to a single topic. I wanted the film to be about life, in all of its aspects. I tried to catch this shifting and enigmatic

reality that keeps slipping through our fingers, the shreds of reality, the scraps of lives that reach us but whose meaning eludes us, leaving only a few memories and tracks behind. Not mourning then, but life, made of ambivalent, complex and luminous things, even at times in its darkest moments.

Hence the choice of summer?

Paradoxically, I think that summer is the season when absence is felt more acutely: deep blue and bright light bring out the emptiness even more clearly.

And why did you choose to film for three years in a row?

The long ellipses were part of the project from the very beginning, I couldn't see myself tackling this story about mourning over a short period of time. I wanted to film the ongoing work of time: how it affects the characters, sometimes on almost imperceptible and successive levels, with moments of recoil, hesitations... and other times by fits and starts, swings...



You address painful events with sensitivity, yet without toning them down...

That is the climate and tone I was searching for. *This summer feeling* is a film based on sensations. I like the idea of approaching dark or melancholic things softly, with a kind of benevolence. Yet without underestimating the violent aspect or the ambivalence of the feelings that might drive those things. It can all happen in a more concealed fashion. It is important to me that the audience should feel good in my films, that they can curl up in it, like in the melody of a song they love.

The film features actors from your previous films, but also several "newcomers"... Tell us about the casting process.

I love the idea of getting together with people I have already worked with, seeing them evolve and grow old on screen. I have been making films for ten years now, and I started out with Stéphanie Déhel and Thibault Vinçon, for instance... Ten years isn't that long, they are still as beautiful, but they are already changing, and I find it moving that cinema might show this. And I hope I will be lucky enough to show it for a long time.

The idea of a family is also very important, with all the trust and complicity it involves. Yet I wouldn't make a film only with people I already know. A film is also a birth, a new beginning, a necessity to put oneself in danger, an opportunity to meet new actors, all the more so as I needed foreign actors for this project.

When you shoot on 35mm film, you actually do fewer takes. Which is congruent with your concern about seizing the moment...

Exactly. When you shoot on film, something sacred gets printed during the take, you are within matter itself. A matter which is inherently exhaustible. Digital is so much

more evanescent. You can also feel it on set and with the crew.

With this second feature film, do you feel like you have approached directing any differently?

Once a story is put down in writing, in a way it is already partly dead. Then it takes time to finance it... Sometimes you wonder how you will be able to maintain the original desire for the film, the very first intuition, that impulse. Hence the necessity to inject life into the script over and over again during the shooting. And maybe this is what I am getting better at, film after film: incorporate what is going on at the moment, stop worrying about potential changes in the programme, turn what is happening right here right now into a strength, also modify the script a little bit everyday, at least the dialogues. I think it gives the film a more urgent quality, a particular colour.

Why this title?

It is inspired by a song by Jonathan Richman, *That summer feeling*, an English title that doesn't translate very well into French, but which a friend of mine, a writer, had used as a title for one of his novels: *Ce sentiment de l'été*. I thought that the choice of the article was incredibly beautiful ("ce sentiment de l'été" as opposed to "d'été"), this slight awkwardness made all the difference. My friend ultimately changed the title, but I borrowed it, and I find it all the more wonderful as I didn't come out with it myself!

Interview by Claire Vassé



CAST

LAWRENCE **Anders Danielsen LIE**
ZOÉ **Judith CHEMLA**
ADÉLAÏDE **Marie RIVIÈRE**
VLADIMIR **Féodor ATKINE**
IDA **Dounia SICHOV**
SASHA **Stéphanie DÉHEL**
JUNE **Lana COOPER**
DAVID **Thibault VINÇON**
ANOUK **Laure CALAMY**
NILS **Timothé VOM DORP**
FARIS **Jean-Pierre KALFON**
NINA **Marin IRELAND**
THOMAS **Josh SAFDIE**
MAC **Mac DE MARCO**

CREW

A film by **Mikhaël HERS**
Screenplay **Mikhaël HERS and Mariette DÉSSERT**
Cinematography **Sébastien BUCHMANN, A.F.C**
Editing **Marion MONNIER**
Original Soundtrack **David SZTANKE « Tahiti Boy »**
Sound **Dimitri HAULET, Julien GIGLIOTTI, Nicolas MOREAU, Vincent VATOUX, Daniel SOBRINO**
Production design **Sidney DUBOIS**
Costumes **Caroline SPIETH**
Producer **Pierre GUYARD**
Associate producers **Christophe ROSSIGNON, Philip BOËFFARD, Ève FRANÇOIS MACHUEL**
Coproducers **Vanessa CISZEWSKI, Olivier PÈRE, Rémi BURAH**
Production companies **NORD-OUEST FILMS, ARTE FRANCE CINEMA, KATUH STUDIO, RHÔNE-ALPES CINEMA**
With the participation of **ARTE France, CINE+ and RHONE-ALPES region**
With the support of **CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE, FFA Filmförderungsanstalt, Medienboard Berlin-Brandenburg GmbH and Cinéfondation**
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