

WAZABI FILMS PRESENTS
A PRODUCTION OF ACPAV

A FILM BY SOPHIE DERASPE

ANTIGONE

Canada Goose Award for
Best Canadian Feature Film

tiff

Toronto International
Film Festival 2019

BUSAN
International Film Festival
3-12 October 2019



FESTA
DEL CINEMA
DI ROMA
OFFICIAL
SELECTION 2019



**"AN INTELLIGENT, MOVING REWORKING OF SOPHOCLES' TRAGEDY,
ELECTRIFIED BY A BREAKOUT TURN FROM STAR NAHÉMA RICCI."**

VARIETY

"A MEATY, THOUGHT-PROVOKING DRAMA."

SCREEN

PRODUCER MARC DAIGLE WITH NOUR BELKHIRIA RAWAD EL-ZEIN RACHIDA OUSSAADA HAKIM BRAHIMI ANTOINE DESROCHERS PAUL DOUCET BENOÎT GOUIN
A FREE ADAPTATION BY SOPHIE DERASPE DIRECTOR OF PHOTOGRAPHY SOPHIE DERASPE ARTISTIC DIRECTOR YOLA VAN LEEUWENKAMP COSTUMES CAROLINE BODSON SOUND FRÉDÉRIC CLOUTIER STÉPHANE BERGERON
PRODUCTION MANAGER FRANÇOIS BONNEAU FILM EDITORS GEOFFREY BOULANGÉ SOPHIE DERASPE ORIGINAL SOUNDTRACK JEAN MASSICOTTE JAD ORPHÉE CHAMI
ASSOCIATE PRODUCERS ISABELLE COUTURE ROBERT LECERTE BERNADETTE PAYEUR POST-PRODUCTION SUPERVISOR CHANTAL MARCOTTE A FILM BY SOPHIE DERASPE

Antigone - Le film / The movie

antigonelefilm

antigone-lefilm.com



WITH THE FINANCIAL PARTICIPATION OF
TELEFILM
C. M. A. Q. N.



IN COLLABORATION WITH
QUEBECOR
FUND



AND THE PARTICIPATION OF
difuze



CAST

TECHNICAL INFORMATIONS

Antigone
Menoceus
Ismene
Polynices
Eteocles
Christian
Haemon
Investigator
Attorney O'Neil
Psychiatrist Oracle
Judge
Attorney Julie Édouin

NAHÉMA RICCI
RACHIDA OUSSAADA
NOUR BELKHIRIA
RAWAD EL-ZEIN
HAKIM BRAHIMI
PAUL DOUCET
ANTOINE DESROCHERS
BENOIT GOUIN
JEAN-SÉBASTIEN COURCHESNE
LISE CASTONGUAY
NATHALIE TANNOUS
CATHERINE LAROCHELLE

GENRE	<i>Drama</i>
COUNTRY	Québec, Canada
LANGAGE	French
ASPECT RATIO	1.85:1
SOUND MIX	5.1
LENGHT	109'

**DIRECTOR, SCRIPTWRITER,
DIRECTOR OF PHOTOGRAPHY**

SOPHIE DERASPE

PRODUCER

MARC DAIGLE

ASSOCIATE PRODUCER

ISABELLE COUTURE

ASSOCIATE PRODUCERS

ROBERT LACERTE
BERNADETTE PAYEUR

PRODUCTION MANAGER

FRANÇOIS BONNEAU

ARTISTIC DIRECTOR

YOLA VAN LEEUWENKAMP

COSTUMES

CAROLINE BODSON

MAKE-UP ARTIST

JOAN-PATRICIA PARRIS

HAIRDRESSER

MARIE-JOSÉE BEAUDET

EDITORS

GEOFFREY BOULANGÉ
SOPHIE DERASPE

SOUND

FRÉDÉRIC CLOUTIER

SOUND MIXER

STÉPHANE BERGERON

ORIGINAL SOUNDTRACK

JEAN MASSICOTTE
JAD ORPHÉE CHAMI

POST-PRODUCTION SUPERVISOR

CHANTAL MARCOTTE



SYNOPSIS

A straight-A student and model citizen, Antigone oversteps the law when she helps her brother escape from prison. The vice-grip tightens around her as she stands up to authorities: the police, the law, the penal system, and the father of her friend Haemon. Antigone's refusal to compromise her personal sense of justice wins the support of her peers, who mobilize on social networks and at colorful protests. Rejecting the offer meant to secure her future, Antigone instead chooses love and loyalty to her immigrant family.

DIRECTOR'S STATEMENT

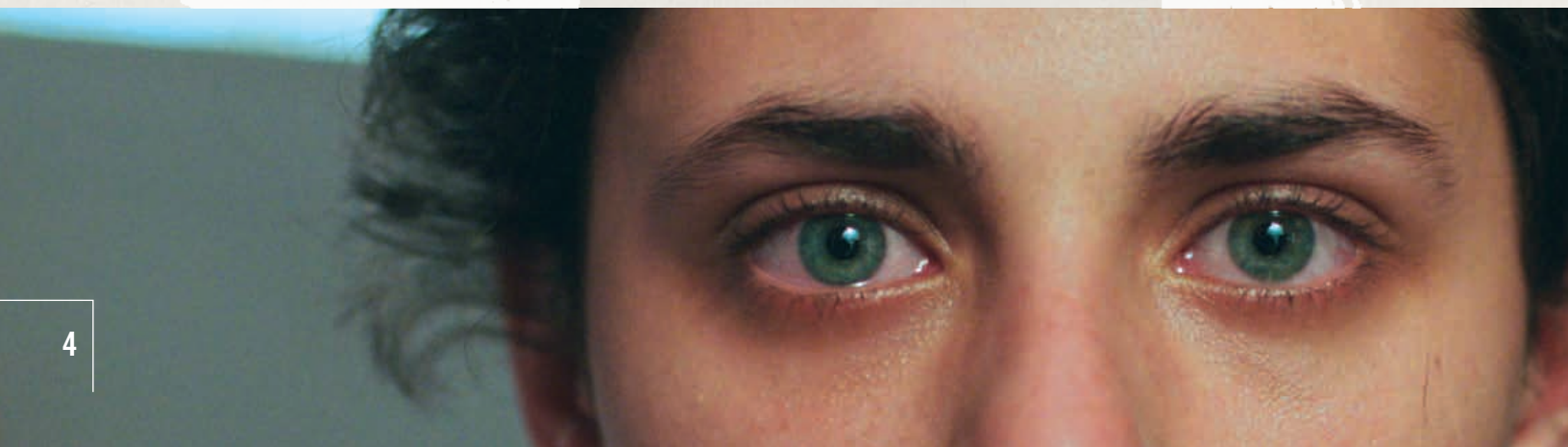
It was around the age of twenty that I first read Antigone. This Greek tragedy immediately struck a chord and I was seduced and captivated by the character's intelligence, honesty and unshakable virtue. Despite her young age, her limited experience and the power of her opponent (the king), Antigone stands up for what she believes in. This was invigorating for me! After Jean Anouilh's version, I then read Sophocles' original. I discovered an Antigone whose quest for justice is all the more stronger because it is based on laws that she deems superior to those written by men. Antigone spoke so much to the young woman I was at the time, so much so, that a strong intuition told me that I would one day dive back into it...

Years later, after I had already directed two films, I heard an interview given by one of Freddy Villanueva's sisters, who died in a Montreal park during a police intervention that went wrong. I began to imagine that this sister could be an Antigone. From that point on, the story developed... I wanted to bring to life, in our time and in the social context of our Western cities, the integrity of Antigone, her sense of justice and her capacity for love. I also wanted Antigone to remain very young (16 years old) and physically petite, in order to bring out the inner strength of this individual who pits higher values against the official laws of man.

In my adaptation, the royal figure of authority is split between various characters that range from police agents to the magistrates, to the correctional officers, through the paternal figure, with whom Antigone enters into negotiations.

The film is somewhat a tale that falls within a social realism. There is however, a strange scene where Antigone is interrogated by a blind psychiatrist named Teresa, a modern incarnation of the soothsayer Tiresias. Beyond the game of associations created between a soothsayer who belongs to the world of Greek tragedy and the contemporary figure of a psychiatrist, I found it essential to create a space where Antigone's subconscious could speak and bear witness to the force that animates her and makes her heroic. Antigone feels entrusted with a higher duty towards those who preceded her, towards her dead loved ones, whom she always perceives at her side. Antigone is not alone. The laws of man have less value in her eyes than those dictated by her dead loved ones, which means she is faced with a dilemma that is the very essence of this tragedy. The psychiatrist/soothsayer predicts: "You will be walled up, alive!" Here, for a brief instant, the realistic narrative intersects with the codes of fantasy cinema, which is based on our deepest fears buried in the subconscious.

Similar to the Greek tragedy, Antigone's story is punctuated throughout the film by interventions of the chorus, a collective that, without being directly involved in the action, comments on the events experienced by the characters or expresses the emotions they arouse. I find that social media acts in exactly the same way in the grand theatre of the contemporary social sphere. They are the murmur of the city. Choruses/social media take a stand as the story progresses, they comment on the facts, sometimes twisting them, or drawing inspiration from them. When Antigone and her brothers are misrepresented online by the press and by the public, her friend Haemon helps to make her cause shine through. Finally, Antigone also draws from these choruses a power and an impetus that give her action a scope that transcends her immigrant family setting.



Like the ancient choruses, I use singing, rhythm, slogans and dance; my choruses, in cinematic language, are thus closer to clips, which affects us more emotionally than intellectually. By using music from different periods (from classical instrumentation to the raspy voice of a rapper) and from different geographical locations (from Kabylia to North America and Europe), I saturate the story with these great movements. I particularly like it when the music contrasts with the action or creates a gap towards a more ambiguous sense. Like a tale, the sequence of happiness at the beginning of the film, supported by Debussy's magical music, gives depth to the story; the contrast between the contemporary realism of the image and the romantic rise of the winds and harp reflects the internal mindset of the characters, who, at that moment, live a kind of fairy tale, obviously too beautiful to last.

Photography, in constant motion, visually distinguishes the intimate and social spaces where the different faces of authority unfold. Thus, Antigone's family apartment, the youth gatherings, as well as Haemon's garage and their neighborhood nestled in an urban nature - their secret garden - are treated with warmth: bright colors and abundant details. The police station, the courthouse, the prison, the Youth Center and Christian's house (Haemon's father) explore a cold, minimalist and raw palette; it is the function that prevails here, impersonal, direct and straightforward.

Although different from each other, my films all deal with the visceral relationship to a community along with the underground and imperfect links that weave it. Likewise, nature plays an essential

role, as a space where instinct unfolds, where the biological being that we are takes over the social being. This is just as true for Antigone. Towards the very end, Antigone and Haemon sign a pact of love, so to speak, in a place which is of some sorts their secret garden, on wet soil which sticks to their skin, in vegetation which magnifies them. At that moment, Antigone knows that she will not take up the offer of Christian, Haemon's father, which would allow her to improve her situation, to have a future in this land. Through this scene of love, Antigone says farewell to Haemon, to her host country and to her childhood.

For the casting, I had to look beyond the conventional method to form a credible Maghrebi family. I therefore launched an open casting appeal through social networks, but also with the help of teachers who teach to a diverse youth, reflecting what Quebec-Canada is like today. We received more than 850 applications and auditioned nearly 300 people. The work continued with a small number of them, from which emerged this beautiful group of actors and actresses who, for the first time, played leading roles in a film, including Nahéma Ricci, who's talent lived up to the expectations of the mythical Antigone. We were meticulous, attentive and scrupulous in our work. We both felt a great responsibility in bringing Antigone to life on the screen.

These colossal auditions also allowed me to meet young people with multiple talents who contributed to the composition of the film's original music and to the animation of the choruses. A great adventure, certainly demanding in its preparation, but which seemed essential for me to implement.

ANTIGONE





SOPHIE DERASPE

SCREENWRITER, DIRECTOR, DIRECTOR OF PHOTOGRAPHY

*It was visual arts and literature that led Sophie Deraspe to a career in cinema. As director of photography and/or film director, she made several forays into documentary before directing her first narrative feature film, *Rechercher Victor Pellerin* (2006), which plays with the codes of reality. Benefiting from strong reviews and multiple screenings around the world, Sophie's work continued with the production, in 2009, of a second feature film, *Les signes vitaux*, equally imbued with realism. Since her nomination at the *Tiger**

*Awards in Rotterdam, *Les signes vitaux* has won 15 awards at some 30 international festivals. In Quebec, the movie was a finalist for the Best Film Jutra Award. In 2015, Sophie released the narrative feature *Les Loups*, winner of the FIPRESCI International Critics' Award in Turin, as well as a first feature documentary, *Le profil Amina*, (U.S. title: *The Amina Profile / A Gay Girl in Damascus*) in the official competition at the Sundance Film Festival. *Antigone* is her fifth feature film.*

FILMOGRAPHY

- 2019** – *Les sept dernières paroles* Scriptwriter, Film Director and Director of Photography of the segment L'abandon. Cinéconcert, codirected by 7 filmmakers, Microclimat
- 2015** – *Les loups*
(*The Wolves*) - Fiction feature film, ACPAV
Scriptwriter and Director
- Opening film of the *Rendez-vous du cinéma québécois*, Montreal, 2015.
- FIPRESCI Critics' Prize at the Torino Film Festival, Italy, 2015
- *Le profil Amina*
(*The Amina Profile*
/A Gay Girl in Damascus) - Documentary feature film, Esperamos and NFB
Scriptwriter, Director, Director of Photography and Editor
- Nominated for the « Grand Jury Prize – World Cinema - Documentary » at the Sundance Film Festival, 2015
- “Special Jury Prize for a Canadian feature” at the Hot Docs Festival, Toronto, 2015
- Best Documentary Award at the TLVFest, Tel Aviv, Israel
- Best Documentary Award at the GAZE, Dublin, Ireland, 2015
- Nominated for the Best Documentary Award and the Best Editing Award at the Canadian Screen Award, 2016
- Nominated for the Best Documentary Award at the Gala du cinéma québécois, 2016.
- Best Documentary Award in the category « société » and nominated in the categories Best Cinematography and Best Editing at the Gala des prix Gémeaux, 2016.
- 2009** – *Les signes vitaux*
(*Vital Signs*) - Fiction feature film, Les Films Siamois
Scriptwriter, Producer, Director and Director of Photography
- Best Feature Film Award and Best Actress Award - Whistler Film Festival, 2009
- Special Jury Prize and Best Actress Award - Polar Lights International Arctic Film Festival, Mourmansk, Russia, 2010
- Best Feature Film Award, Best Director Award and Best Sound Award - Festival Internacional de Cine of Monterrey, Mexico, 2010
- Valois Magelis Prize for the Best Feature Film - Festival du film francophone d'Angoulême, France, 2010
- Best Actress Award - Mumbai International Film Festival, India, 2010
- Best Feature Film Award - Festival du film francophone de Tübingen-Stuttgart, Germany, 2010
- Special Jury Prize - Torino Film Festival, Italy, 2010
- 2006** – *Rechercher Victor Pellerin* - Fiction feature film, 35mm, Les Films Siamois
Scriptwriter, Producer, Director and Director of Photography

Documentary et television - Director of Photography (short list):

- *M'entends-tu ?*, season 2, fiction series directed by Charles-Olivier Michaud, Télé-Québec (in production)
- *La terre vue du Cœur*, Documentary feature film directed by Iolande Cadrin Rossignol, 2018
- *Deuxième chance*, documentary series directed by Pascal Brouard, Radio-Canada, 2017
- *Mixeur*, documentary series directed by Sylvie Berkowitz, TV5, 2008 to 2013
- *Sommes-Nous ?* documentary series directed by Marc Cayer, Pascal Brouard and Frederic Gieling, Télé-Québec, 2008
- *Pierre Gauvin, un moine moderne*, documentary directed by Julie Perron, 2007
- *Michèle Richard*, documentary series directed by Jean Khonen and Frédéric Dompierre, 2003 and 2004
- *Boulevard St-Laurent*, documentary series directed by Philippe Falardeau, Stéphane Thibault and Isabelle Lavigne, Radio-Canada, 2002-2003
- *Éva*, documentary directed by Mireille Dansereau, 2002
- *Québec rouge*, documentary directed by Marcel Simard, 2001

ACTORS' BIOGRAPHIES



NAHÉMA RICCI
Antigone

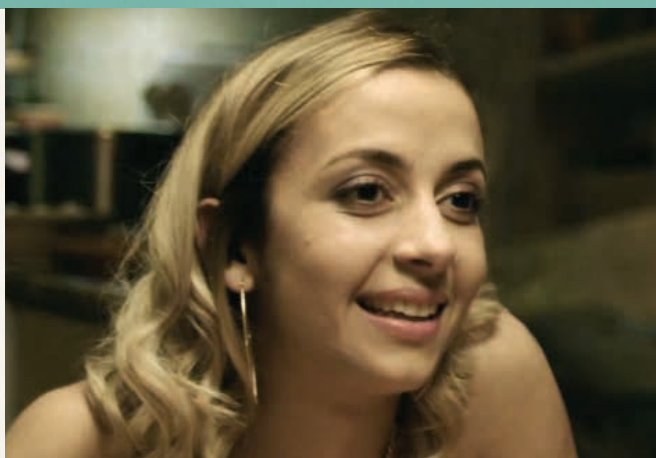
21-year-old Nahéma Ricci was born in Montreal to immigrant parents of Franco-Tunisian origin. Nahéma plays the central character of Sophie Deraspe's film *Antigone*. She recently completed the 2018-2019 Dance as a profession program at the Danceworks school in Berlin (Germany). Previously, she had a role in the feature film *Ailleurs* directed by Samuel Matteau (2017, *Vélocité* productions).



ANTOINE DESROCHERS
Haemon

Antoine started acting for the camera at the age of 5. He has been seen in a few ads and then in television series.

At the age of 10, he played Theo Max's son (Guillaume Lemay-Thivierge) in Alain Desrochers' film *Nitro*, which marked his feature film debut. Since then, he has been hired by Quebec filmmakers such as Léa Pool (*Maman est chez le coiffeur*), Guillaume Sylvestre (*Premier amour*), Anne Émond (*Les êtres chers et Jeune Juliette*), Xavier Dolan (*Juste la fin du monde*) or Anaïs Barbeau-Lavalette (*La déesse des mouches à feu*).



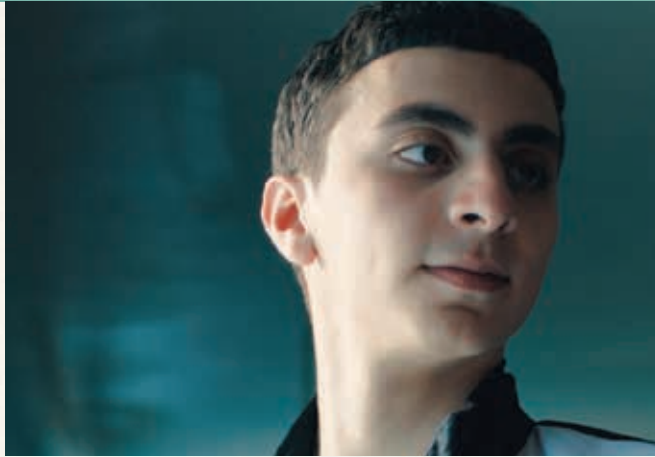
NOUR BELKHIRIA
Ismene

Born in Tunis where she lived until the age of 18, Nour came to Montreal in 2014 with an ambition of entering a theatre school. Under her parents' pressure, she turned to law school, obtained her bachelor's degree in 2018 and just passed the Quebec Bar exams. Becoming an actress has always been her dream since Nour was 14 years old, the year she discovered theatre at her school in Tunis and took her first steps on the stage. During her law studies at the Université de Montréal, she was in charge of the theatre company and the organization of fundraising events. It was through this route that she auditioned for her role as Ismene. Following this first cinematic experience, Nour plans to devote herself to her acting career.



RACHIDA OUSSAADA
Menoceus

Born on March 20, 1962 in Algiers, Rachida Oussaada studied in Algeria where she was admitted at the Institut technologique d'enseignement in Tizi-Ouzou, in Kabylia, where she was born. She obtained a teaching diploma in natural sciences. She was a high school teacher for 24 years. In 2006, she and her family immigrated to Montreal. From 2006 to 2008, she volunteered whilst searching for a job. In 2008, she obtained a few substitute teacher assignments and then took a position in school daycare. Antigone is her first experience as an actress. Rachida is married, has three children and five grandchildren.



RAWAD EL-ZEIN
Polynices

Born in Montreal to parents who met in Canada at the end of the 80's, Rawad was raised in an artistic world: his father is a musician whose international career started in Beirut where he played for the singer Sabah, considered as one of the divas of Arab music, and his uncle was an actor. After secondary studies at College Pasteur, where he performs in plays, he just finished this year his two first sessions in administration at CEGEP Montmorency, adding some cinema courses to it.

Antigone is Rawad's film debut and he hopes to go on in that field as he was really moved by his experience. Whilst doing this, he will continue recording songs in French, English and Arabic, as he has been singing since he was 3. He learned English by himself watching local anglophone TV.



HAKIM BRAHIMI
Eteocles

Born in Algiers, Hakim Brahimi grew up in a poor city. His parents had hoped to immigrate earlier, but following September 11, 2001, it was no longer possible for him to arrive in Montreal until January 2008, five days before his 10th birthday. He studied at the primary and secondary levels in Ahuntsic. Passionate about art and music, Hakim plays classical guitar, draws a lot and particularly likes to dance hip hop and breakdance. It was by chance that he decided to audition for a role in Antigone, while he was completing his CEGEP session. He was given the role of Eteocles, which was his first experience in cinema.



PAUL DOUCET

Christian

For the past 25 years, Paul Doucet has multiplied his presence in theatre, television and film, performing numerous and varied roles in English and French.

In theatre, he plays under the direction of Lorraine Pintal, René Richard-Cyr, Denise Filiatrault and Martine Beaulne, to name but a few (including in 2015, the role of Otto Frank in *Le journal d'Anne Frank*, a theatrical adaptation of Éric-Emmanuel Schmitt directed by Lorraine Pintal at the TNM and on tour throughout Quebec). Then, in 2018, still at the TNM, he played Alfieri in *Vue du Pont* by Arthur Miller, again under the direction of Lorraine Pintal.

On television, he brilliantly plays the title role in the series *Jean Duceppe* directed by Robert Ménard. His performance earned him the Gémeaux Award for Best Actor in a dramatic series in 2002. As well, the role of Chaplain Georges Ste-Marie in *Unité 9*, by Jean-Philippe Duval, gave him several Gémeaux nominations and an Artis Award in 2014. He is part of the cast of *Les pays d'en haut*, whose 5th season currently shooting, and *Conséquences*, by Lyne Charlebois, which was broadcast in the spring of 2019 on Radio-Canada.

Paul Doucet's film career began in 1994 as a supporting actor in *Erreur sur la personne* by Gilles Noël. He then played various roles in dozens of films. Then, in 2007, he made a name for himself as Rémi in Patrick Huard's very popular film *Les 3 p'tits cochons*, which earned him a nomination for Best Supporting Role at the Gala des Jutra in 2008. In 2015, he meets up again with his character of Rémi in *Les 3 p'tits cochons II* by Jean-François Pouliot, the largest Canadian box office in 2016. That same year he played David, another father with a burdensome past in Michael Rowe's *Early Winter* (the film received the Grand Jury Prize from the Venice Days section (Giornate degli Autori) at the Venice Film Festival, mainly thanks to the high quality performance of actors Paul Doucet and Suzanne Clément). In 2017, in Marc Bisailon's film *L'amour*, he played Jean-Jacques Marchand, his performance earned him a nomination for the Canadian Screen Awards. In 2018, he is part of the cast of Micheline Lanctôt's feature film *Une manière de vivre* and in *Les nôtres*, by Jeanne Leblanc, he plays the role of Jean-Marc, mayor of a small municipality that carries a heavy secret.



BENOIT GOUIN

Investigator Chassé

Winner of a Gémeaux Award in the category Best Supporting Actor for his performance in the television series *Grande Ourse* in 2003, this graduate of the Conservatoire d'art dramatique de Québec has participated in more than thirty television productions, including *Lâcher prise* and *l'Heure bleue*, in which he plays the role of Bernard.

Benoit Guin also has an impressive theatrical career. He has been seen in Wajdi Mouawad's *Les trois sœurs* at the Théâtre du Trident, the TNM, the Limoges Festival and the Chekhov Festival in Moscow. He played Phileas Fogg in *Le tour du monde en 80 jours* at the TNM, in coproduction with Le Tout à Trac, in addition to his roles in *Race* at Duceppe and *L'Éducation de Rita* at the Théâtre du Rideau vert in winter 2019.

On the cinema side, he participated in Ricardo Trogi's *Québec-Montréal*, which earned him a nomination at the Jutra Awards, in Francis Leclerc's *Mémoires affectives*, as his collaboration as co-writer on Patrick Demers' *Jaloux*, presented at the Karlovy Vary Festival and Toronto Festival in 2010. He is part of the cast of *Gabrielle* by Louise Archambault, *Premier amour* by Guillaume Sylvestre, *Sarah préfère la course* by Chloé Robichaud and in the previous film by Sophie Deraspe, *Les loups*.



MARC DAIGLE

PRODUCER

Marc Daigle began his career in cinema as a director: *Colombine* (1970) and *C'est ben beau l'amour* (1971), "a lucid look at the lives of CEGEPers". In 1971, he participated in the founding of the ACPAV and from then on decided to start producing. Since then, his career has continued almost exclusively in this field. "Marc Daigle produces films by directors who are among the most representative of the generation of the 1970s and 1980s: Jean Chabot (*Une nuit en Amérique*, 1974), Jean-Guy Noël (*Tu brûles...Tu brûles...*, 1973; *Ti-cul Tougas*, 1976; *Tinamer*, 1987), Paul Tana (*Les grands enfants*, 1980; *Caffè Italia Montréal*, 1985; *La Sarrasine*, 1991; *La dérouté*, 1998), Hubert-Yves Rose (*La ligne de chaleur*, 1989). He is also associated with Bernadette Payeur, notably for Pierre Falardeau's films (*Le party*, *Octobre*, *Miracle à Memphis*), Bernard Émond's films (*La femme qui boit*, *La donation*) and Benoit Pilon's one (*Ce qu'il faut pour vivre*, 2006). In 2003, he produced *Les immortels*, Paul Thinel's first fiction feature film. He is involved in documentaries (Suzanne Guy, Jean-Claude Coulbois for his diptych *Un miroir sur la scène*). President of the ACPAV since 1990, he sits on the Board of Directors of the AQPM. Overall, Daigle's work contributes mainly to the exploration of new avenues in the field of fiction in Quebec." (Filmography adapted from the Dictionnaire du cinéma québécois, Michel Coulombe and Marcel Jean, Boréal, 2006).

He is the Quebec producer of Laurent Salgues' film *Rêves de poussière*, a France/Canada coproduction, presented at the Girornate degli Autori/Venice Days (2006) and Sundance (World Cinema Dramatic Competition), 2007. He has produced with Bernadette Payeur *The Salesman* (Sundance, World Cinema Dramatic Competition, 2011) and *Le démantèlement* (The Auction) by Sébastien Pilote (Semaine de la critique, Cannes 2013, and Trophée francophone du long métrage fiction 2014). In 2013, he produced *Les loups* (*The Wolves*) de Sophie Deraspe in coproduction with France (Sophie Salbot, Athénaïse) presented at the opening of the Rendez-vous du cinéma québécois in February 2015, at numerous festivals and having won the FIPRESCI Prize in Turin (November 2015). In 2015, he was coproducer with Chantal Lafleur on the Canadian part of Vanja Alcantara's film *Le cœur régulier* (released in France, Belgium and Quebec in the spring of 2016). He is also associate producer for Benoit Pilon's film *Iqaluit* (released in winter 2017), produced by Bernadette Payeur and Robert Lacerte. In 2017-2018, with Bernadette Payeur, he produced *La disparition des lucioles* (*The Fireflies are Gone*), Sébastien Pilote's third film.



ISABELLE COUTURE

ASSOCIATE PRODUCER

Isabelle has produced more than a dozen documentaries for the big screen and for television since the beginning of her career in 2005. Among them are Simon Beaulieu's films *Miron : a man returned from outside the world*, who closed the RVQC in 2014, and Hugo Latulippe's *Alphée des étoiles*, who opened the Visions du Réel festival in Nyon in 2013 and won the Prix du Public.

That same year, Isabelle met Sophie Deraspe, with whom she will produce the documentary feature film *Le profil Amina*, an official selection at Sundance and winner of numerous awards. This fruitful experience will lead Isabelle to continue her collaboration with the filmmaker on various projects.

Antigone is the first fiction in her career as a producer.

ACPAV

The ACPAV (l'Association coopérative de productions audiovisuelles) was created in 1971 out of the desire and need of young Quebec filmmakers of the time, including Pierre Harel, Jean Chabot, Mireille Dansereau, Roger Frappier, Marc Daigle, Hubert-Yves Rose, André Théberge and Yves Beauchemin, to create a flexible production structure that was consistent with their creative approach as well as to pool tools and expertise.

Among the feature films produced by the ACPAV in the 1970s, let us mention Mireille Dansereau's *La vie rêvée*, Pierre Harel's *Bulldozer et Vie d'ange*, Roger Frappier's *L'infonie inachevée*, Jean-Guy Noël's *Ti-cul Tougas*, Jean Chabot's *Une nuit en Amérique*, Marc-André Forcier's *L'eau chaude, l'eau frette* and Paul Tana's *Les grands enfants*.

Over the following decades, the production of feature-length fiction films continues, including *Lucien Brouillard* by Bruno Carrière, *La femme de l'hôtel* by Léa Pool, *Le party, Octobre*, and the *Elvis Gratton* trilogy by Pierre Falardeau, *La Sarrasine* and *La dérouté* by Paul Tana, *Cap Tourmente* by Michel Langlois and films by Bernard Émond, *La femme qui boit* and *20h 17, rue Darling*. Short films are not to be outdone with *Lamento pour un homme de lettre* by Pierre Jutras, *Sortie 234* and *Lettre à mon père* by Michel Langlois, to name but a few.

Alongside with fiction, the ACPAV produces documentaries, including *Caffè Italia, Montréal* by Paul Tana, *Ô Picasso* by Gilles Carle, *Ceux qui ont le pas léger meurent sans laisser de traces* and *L'instant et la patience* by Bernard Émond, *La manière nègre ou Aimé Césaire chemin faisant* and *Tropique Nord* by Jean-Daniel Lafond, *L'année qui change la vie* and *Du cœur à l'âme avec ou sans Dieu* by Suzanne Guy, *L'erreur boréale* by Richard Desjardins and Robert Monderie, *Un miroir sur la scène, La naissance d'une messe, Un sur mille* and *Mort subite d'un homme de théâtre* by Jean-Claude Coulbois.

The ACPAV continues to support first features of directors such as: Paul Thinel's *Les immortels*, and Marie-Jan Seille's *La lune viendra d'elle-même*. The 2000s were bright with films such as Pierre Falardeau's *15 février 1839*, Bernard Émond's trilogy: *La Neuvaine, Contre toute espérance* and *La Donation*, as well as Benoit Pilon's *Ce qu'il faut pour vivre*, Sébastien Pilote's *Le vendeur (The Salesman)* and *Le démantèlement (The Auction)*, and Bernard Émond's *Tout ce que tu possèdes (All That You Possess)*. The ACPAV pursues with *Les loups (The Wolves)* by Sophie Deraspe, shot in the Magdalen Islands, then with Bernard Émond's *Le journal d'un vieil homme (The Diary of An Old Man)*, Benoit Pilon's *Iqaluit* (2015), Vanja d'Alcantara's *Le cœur régulier* (2015), in coproduction with France, Michel La Veaux's *Labrecque, une caméra pour la mémoire* (2017), again with Bernard Émond's *Pour vivre ici (A Place to Live)* in 2017, Sébastien Pilote's *La disparition des lucioles (The Fireflies are Gone)* in 2018 and Sophie Deraspe's *Antigone* in 2019.

CONTACTS



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 Antigone - Le film / The movie

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