

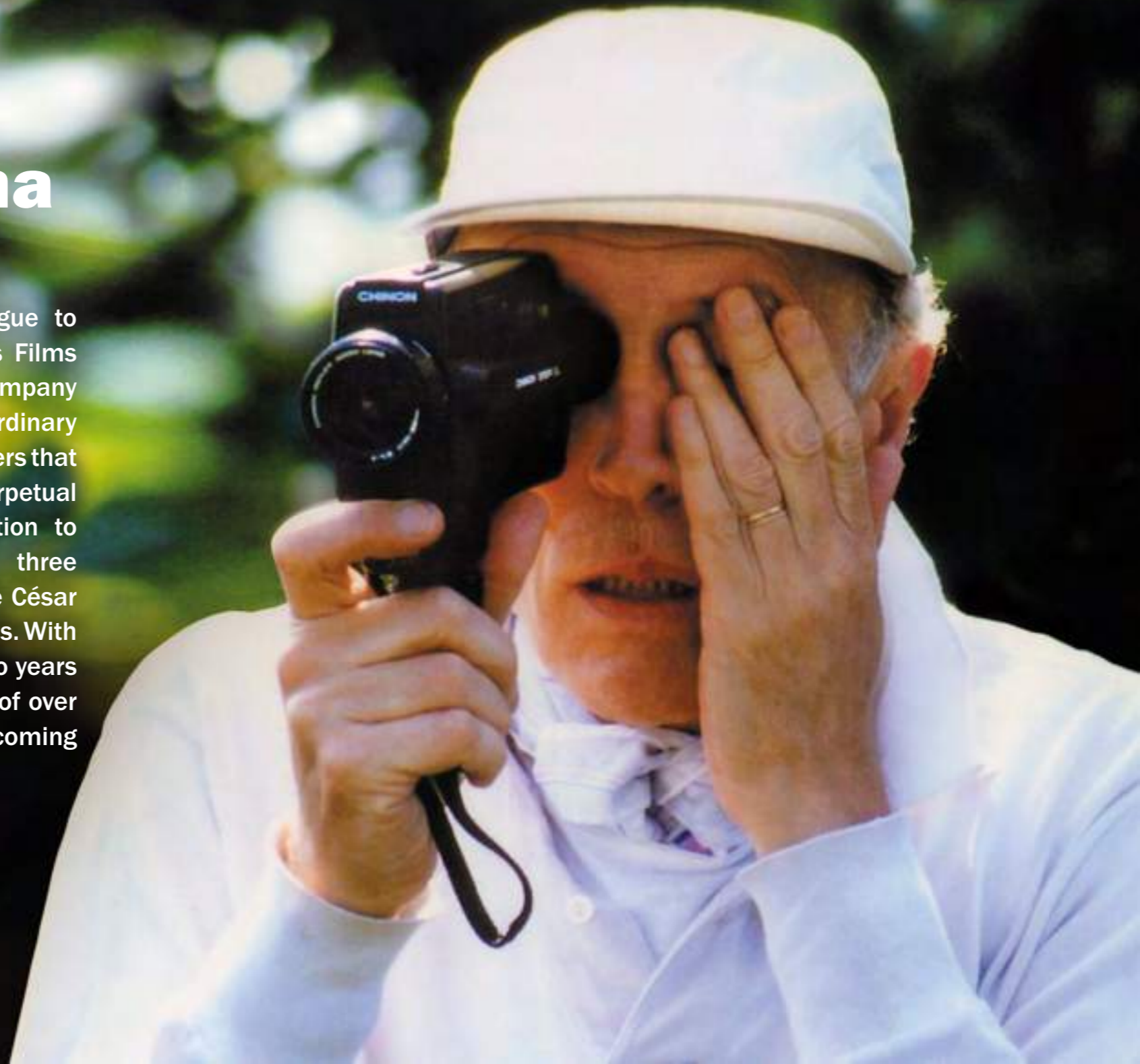


les films du losange

60 years of cinema

Le Losange, 60 Years of Cinema

Through six decades, from the French Nouvelle Vague to Denmark's Dogme95, via New German Cinema, Les Films du Losange is the oldest independent production company currently in activity in France. A look back on the extraordinary cinematic adventure of a company founded by filmmakers that has remained fiercely loyal to major artists while in perpetual expansion, diversifying from production to distribution to international sales, and won one Academy Award, three Palmes d'or, two Golden Lions, one Golden Bear, nine César awards and around sixty national and international prizes. With Charles Gillibert and Alexis Dantec taking the reins two years ago, the company has continued to enrich its catalog of over three hundred films, while preparing its future by welcoming young talents and prestigious names.

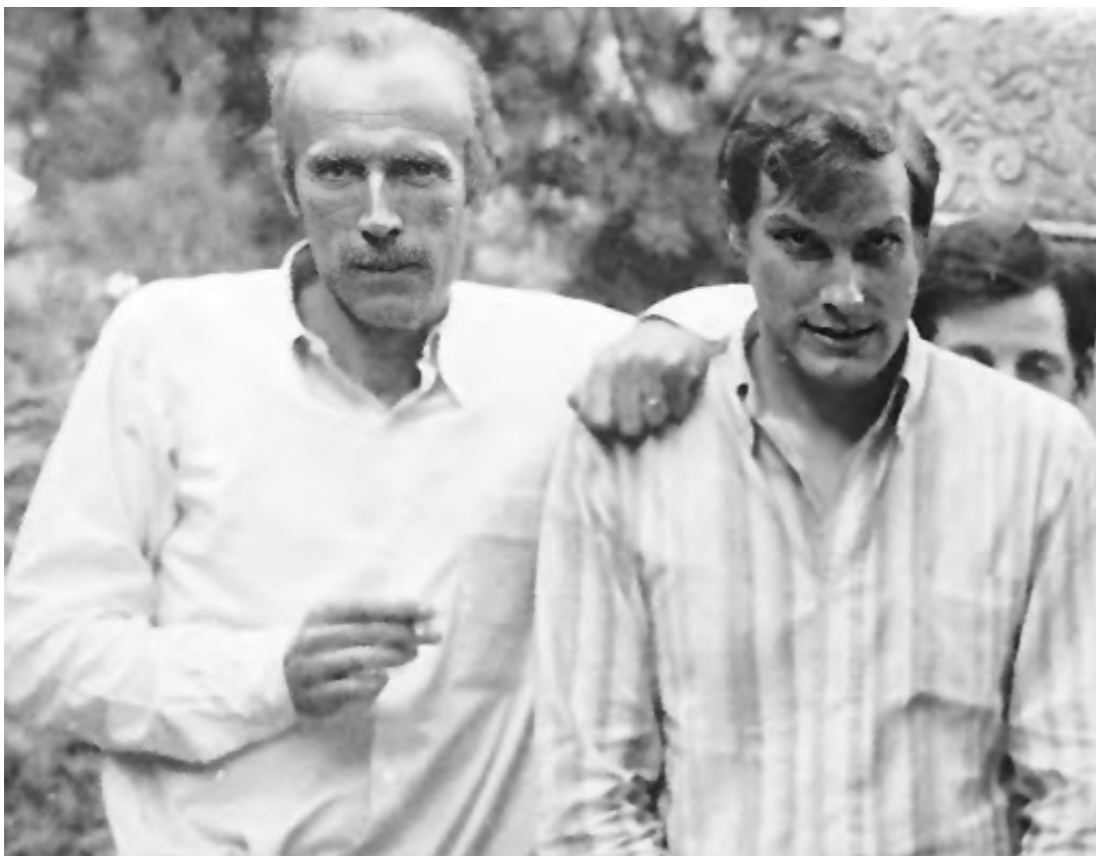




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Barbet Schroeder on the set of
The Bakery Girl of Monceau



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Barbet Schroeder in *Paris vu par...*



▲
Eric Rohmer and Barbet Schroeder

Les Films du Losange is the child of a Love of cinema and film critic. Its founding stems from encounters in the late 1950s in the seats of La Cinémathèque on Rue d'Ulm and in the offices of *Les Cahiers du Cinéma*, at 146, Avenue des Champs-Élysées. That was where Eric Rohmer, the great film buff and bibliophile, met the Young Turks of the Nouvelle Vague (notably Godard, Truffaut, Rivette and Chabrol), as well as Jean Douchet, who was his faithful right-hand man during his years as chief editor of *Les Cahiers* from 1957 to 1963. The magazine's offices were deliberately kept open to readers and movie fans, who came to chat with writers they admired, gradually creating a movement around the magazine. "Douchet captivated young cinephiles; Rohmer listened to them and gave them a job", recalls Barbet Schroeder. Filmmaking vocations laid down solid roots there. Among the regular visitors were young Jean Eustache and Barbet Schroeder, who made his entrance in the offices of the magazine with the yellow cover in late 1961. "I pretended to be looking for images in their photo library", he remembers. "I came along every evening at 6pm, and participated in discussions. I wrote very little, a

couple of articles, but I was there, and that's what mattered."

Convinced that film-directing was such a serious matter that it could only be undertaken after turning forty (as demonstrated by Nicholas Ray and Eric Rohmer!), Barbet Schroeder saw assistant-directing, on Godard's ***The Carabineers***, for example, and producing as the best paths to his cinematic dreams. With money from the sale of a German expressionist painting by Emil Nolde belonging to his mother, the young man, in his early twenties at the time, invited his elder Eric Rohmer to set up a production company with him. Les Films du Losange was born, and the first film completed in early 1963: the first of Rohmer's moral tales, ***The Bakery Girl of Monceau***, in which the male lead was played by none other than Barbet Schroeder.

« *Living, breathing cinema* »

"The initial idea, says Barbet Schroeder, was to call our company *Les Films du Triangle*, in homage to the company Griffith co-founded in the USA. Two triangles together making a lozenge, it's twice as powerful", as someone



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The collector (1967)



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More (1969)

suggested to him. The tiny company set up in Schroeder's mother's apartment at 30, Rue de Bourgogne, in the seventh arrondissement of Paris, with her bedroom as the office. Typically, for a film of the Nouvelle Vague, firmly connected to the filmmakers' creative universes, Rohmer's second moral tale, ***Suzanne's Career***, was largely shot on Rue de Bourgogne. The first invoice archived by Les Films du Losange was dated February 26, 1963, and related to the rental of a Paillard-Bolex camera at a price of 21 francs a day. And the first contract, for the production of ***Suzanne's Career***, was signed on March 13, 1963. Barbet Schroeder offered shares in the company to Eric Rohmer, Jean Douchet and Pierre Cottrell, who became managing-director and decided that the company would spearhead the Nouvelle

Vague, at a time when the movement was contested and flagging at the box-office. Its manifesto was ***Paris vu par...*** (1964), a six-part anthology film, with each segment directed by a New Wave filmmaker: Eric Rohmer, Jean-Luc Godard, Claude Chabrol, Jean Rouch, Jean-Daniel Pollet and Jean Douchet. Six shorts in six different parts of Paris, following a «new aesthetic of realism,» shot on location, in color on 16mm, with new microphones that enabled live sound recording. The shared vision was laid out by Jean Douchet: *"Any aesthetic is linked to the economic, which is a moral issue. Barbet Schroeder adds, aesthetically, those short films proposed new forms: it was living, breathing cinema."*

The 1969 Cannes Festival was a major launchpad both for Barbet Schroeder

and his young production company. Shot in Germany, Paris and Ibiza with the American actress Mimsy Farmer and a soundtrack by up-and-coming rock band Pink Floyd, Schroeder's first film, ***More***, was an unprecedented depiction of drug-use on film. Capturing a whole period at the crossroads between hippie ideals and disillusionment, this cult movie caused a sensation in the Critics' Week section, and subsequently featured on the sidebar's 50th anniversary poster in 2011. In competition, Eric Rohmer showed ***My Night at Maud***, most definitely his most famous film

so far, whose *conviction escapes the routine*, as *Le Monde's* critic wrote at the time. The literary dimension of the film's dialogue, its formal rigor and the coyness of the seductions disconcerted festival-goers rediscovering Cannes after the cancellation of the previous edition amid the agitation of May '68. Barbet Schroeder recalls the film's Cannes première, *"They didn't like it at all. They were bored and walked out. It was a flop comparable to Antonioni's L'Avventura. I saw the film again some time later across the Atlantic, where they picked up on the humor of the dialogue.*



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Presentation of My Night at Maud at Cannes's film festival



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My Night at Maud (1969)



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Eric Rohmer and François Truffaut on the set of *The Green Room* (1978)

It had become an American comedy! ” French audiences also flocked to the movie, making it a surprise hit, with two million admissions in France, before being nominated for the Academy Award for Best Foreign Picture. In the forty-eight hours separating the screenings of **More** and **My Night at Maud** in Cannes, Les Films du Losange had consolidated its growing reputation in France, Europe and beyond.

On the Crest of the Wave

The mainstream success of **My Night at Maud** allowed Les Films du Losange to move to more spacious and comfortable offices at 26, Avenue Pierre 1^{er} de Serbie, a few paces from François Truffaut’s apartment, halfway between La Cinémathèque, which had moved to Chaillot, and the Champs-Élysées, which were still then the beating heart of Parisian cinephilia. Barbet Schroeder opened the neighboring offices to fellow producers, first Stéphane Tchaladjieff, then Humbert Balsan, while the second floor was occupied by a producer of pornographic movies! Actress Bulle Ogier, who lived on the fifth floor with Barbet Schroeder, remembers, “It was

a cinema-home, with films conceived on every floor and everybody’s door open to everybody. The building was empty at night, so we threw parties constantly.” At no. 26, Barbet Schroeder and Eric Rohmer had their respective offices but, consumed by their own work, they left the keys of the company to Pierre Cottrell, who had been part of the adventure from the beginning. Finally, Losange was able to pay a full-time secretary. The Losange adventure extended the great mutual respect of the Young Turks of the Nouvelle Vague. Not only did the company’s staff bump into François Truffaut almost every day at the Breton patisserie on Avenue Pierre 1^{er} de Serbie, but Truffaut was also a financial support for the production of **My Night at Maud**, alongside seven other coproducers. Since the script had been refused institutional subventions and rejected by TV networks, its coproducers were determined to ensure that Rohmer’s film saw the light of day. “Of all the films that I helped to get made, **My Night at Maud** was the only one to make a profit”, Truffaut wrote later. Responding to the hostile reception given to Rohmer by the influential critics of *Le Masque et la Plume*, Truffaut defended his fellow

traveller with panache in a magnificent letter: “Unlike you and I, Rohmer refused to go to festivals and never agreed to work for television. He is a stubborn man of integrity, logic and rigor. Yes, we must accept this idea because it is true: the best French director is also the most intelligent and purest. His success is as fitting as that of Ingmar Bergman. I hope you agree on that.”

Another founding figure of the Nouvelle Vague, Rivette was always supported by Rohmer at Losange despite the stormy ending of their collaboration at Les Cahiers du Cinéma. Barbet Schroeder recalls, “When a Rivette project came on the table, Rohmer always insisted on our participation in the financing. He considered Rivette one of the touchstones of modern cinema.” In Rivette’s **Out 1** (1971), Rohmer also



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Celine and Julie go boating (1974)

made a striking appearance, as Barbet Schroeder did in **Celine and Julie go boating** (1974), alongside Bulle Ogier, who became their joint muse. Losange coproduced and distributed six of Rivette’s films, from **Celine and Julie go boating** to **Around a Small Mountain** in 2009, and has undertaken restoration work, most notably on **L’Amour fou** (1968), which screened at Cannes in 2023.

As for Jean-Luc Godard, he shared the same address, replacing Humbert Balsan. At 26, Avenue Pierre 1^{er} de Serbie, for a time the names Eric Rohmer, Barbet Schroeder, Bulle Ogier, Jean-Luc Godard and Anne-Marie Miéville all featured on the same intercom: on the third floor, Rohmer’s personal office; on the fourth, the company offices; on the fifth, Godard and Miéville; and on the sixth, Schroeder and Ogier. Rohmer always took the stairs, and Godard the elevator. Schroeder and Ogier alternated according to their mood. In the 1980s, this mythical address was practically a place of pilgrimage for film buffs, often from distant lands. One day, when a group of Chinese students were in the lobby admiring the plaques of Les Films du Losange and Peripheria, Godard’s



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White Wedding (1989)

production company, Régine Vial showed them Rohmer’s office, which they photographed from every angle. Losange distributed two Godard films, **For Ever Mozart** (1996) and **Our Music** (2004).

Over the decades, the company ushered in a whole new generation of filmmakers, raised on the movies of the Nouvelle Vague and often discovered by Barbet Schroeder and Eric Rohmer themselves. Jean-Claude Brisseau, for example, was discovered by chance at a screening of work by non-professional directors at the Olympic Entrepôt. Legend has it that

Rohmer walked into the wrong screening room, and was touched and impressed by the power of Brisseau’s burgeoning talent, already apparent in **Life the Way It Is**. Losange produced some of the director’s best work, such as **A brutal Game** (1983), **Sound and fury** (1988) and **White Wedding** (1989), which racked up nearly two million admissions in France.

At the heart of Europe

In 1972, illness forced Pierre Cottrell to resign as managing-director of Les



Margaret Menegoz & Eric Rohmer on the set of **La Marquise d'O** (1975)
DR - Films du Losange

Films du Losange. Eric Rohmer, who was about to start work on his «German» movie, **The Marquise of O**, written and directed in the language of Heinrich von Kleist, made the acquaintance of Margaret Menegoz. As a fluent German speaker, the young woman found herself propelled from «gofer» in the small company to «head honcho» in the preparation and shooting of **The Marquise of O** (1975), negotiating with the German coproducers, accompanying Rohmer to Berlin to meet rising talents at the prestigious Schaubühne: Bruno Ganz, Edith Clever, etc. Impressed by Rohmer's clarity, simplicity and common sense on this first collaboration, Margaret Menegoz became head of the company in 1975, and has a clear recollection of her early days alongside Losange's twin figureheads, *"Without much in common as filmmakers, Eric and Barbet were the first to see each other's movies. I remember when Rohmer first saw **Mistress**. He was floored by so many things he could not bear to watch! Barbet had great admiration for him, and Rohmer's films were the priority for the company."*

While Barbet Schroeder left for the USA, where he would be based for the next



Le Rayon vert (1986)

two decades, the pipeline of Rohmer productions was the central plank of Losange's lineup in the 70s and 80s. The filmmaker maintained his creative freedom by reducing costs, and success often followed, making him a leading light in French cinema with an aura that spread overseas. Françoise Etchegaray became his closest collaborator, overseeing all his shoots, starting with **The green Ray** (1986). With films going into production at regular intervals, the writing period of five-seven months, often based on long conversations that Rohmer had in his office with his future actors, including Fabrice Luchini, Arielle Dombasle and Pascal Greggory, allowed the Losange team to take on other projects.

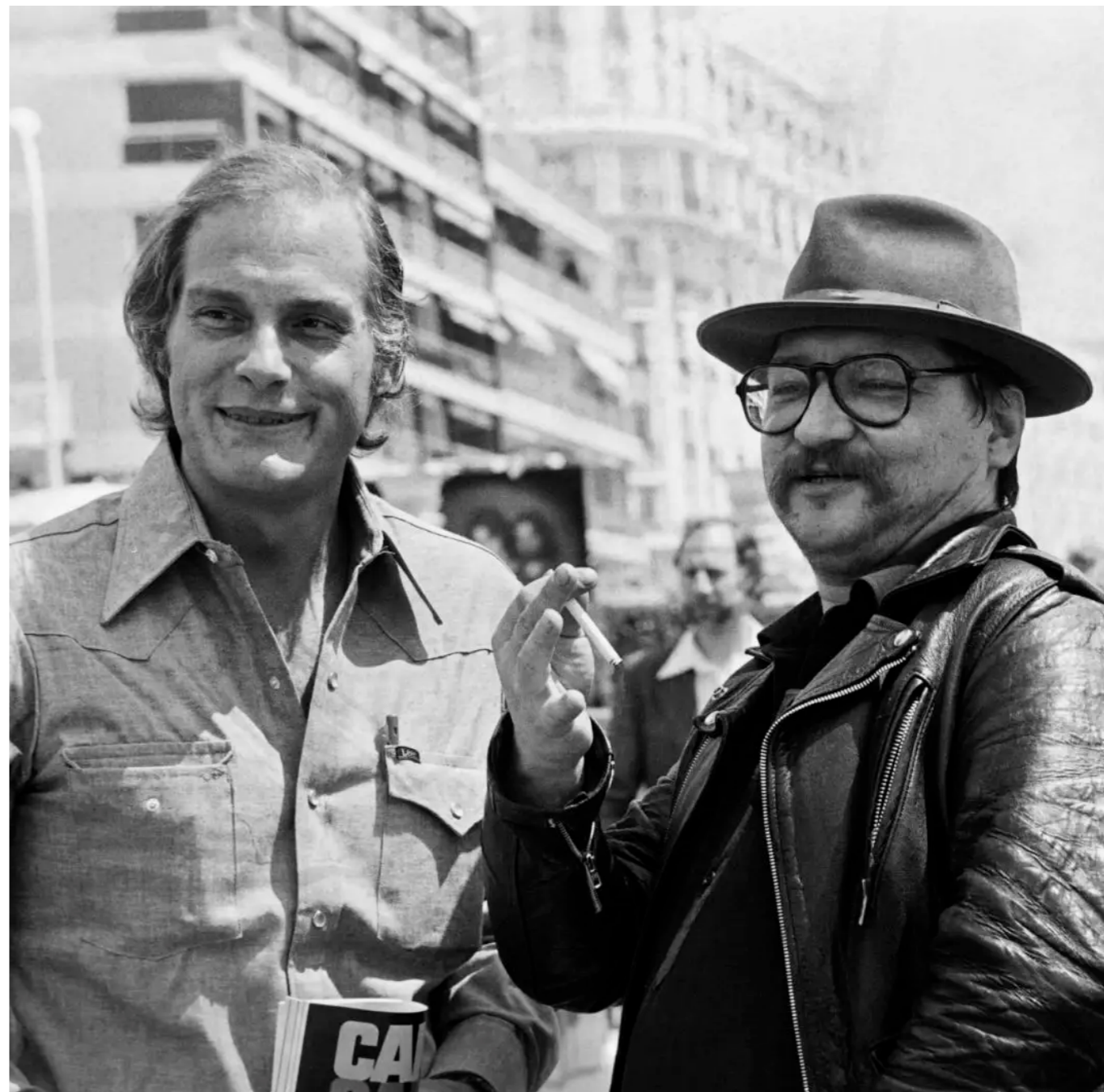
Margaret Menegoz facilitated the development of a Franco-German



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L'Ami américain (1977)

strand in the company's productions, at a time when New German Cinema was taking off. At the heart of a «new wave» for the second time, Losange became an obvious crash-pad for a generation of directors, with whom it produced one or several pictures. *“The Germans were fiercely determined to free themselves of their country and its oppressive legacy: Wim Wenders looked to America; Werner Herzog was taken with exotic adventures; Volker Schlöndorff was Louis Malle's assistant and, therefore, naturally drawn to France, followed by his then partner Margarethe von Trotta.”* To these names can be added those of Helma Sanders-Brahms and Werner Schroeter. Of the most turbulent and prolific of these filmmakers, Rainer Werner Fassbinder, the company produced **Chinese Roulette** (1975) with

Anna Karina and Macha Méril. Margaret Menegoz remembers, *“Fassbinder was already strung out by his drug-taking. I can see him on set, bare-chested under a black leather vest, arms and chest tattooed. We had to dim the lights in rooms because daylight was too aggressive for him!”* A prime example of Losange's German period was **The American Friend** (1977), one of Wim Wenders's most acclaimed films, shot in Hamburg, Paris and New York, with the director casting some of his filmmaker friends, such as Dennis Hopper, Gérard Blain, Nicholas Ray, Samuel Fuller, Daniel Schmid, Jean Eustache and Peter Lilienthal. Wim Wenders will always have a place at Losange, which worked with him once more in 2011 for **Pina**, while his latest documentary, **Anselm**, was selected for the Cannes Festival. Numerous maverick filmmakers, French or otherwise, joined Losange. Besides Jacques Rivette and Jean-Luc Godard, the names of Daniel Schmid, Jean-François Stévenin, Marguerite Duras, Frédéric Mitterrand, Jean-Marie Straub & Danièle Huillet, and Roger Planchon, spring to mind. Losange's diversification coincided with Gaumont developing new European ambitions under Daniel Toscan



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Barbet Schroeder and Rainer Werner Fassbinder May 12, 1979 at the Cannes Film Festival © AFP - Ralph Gatti

du Plantier, a close friend of Margaret Menegoz, to whom he entrusted the line production of several ambitious projects, including Andrzej Wajda's **Danton** (1983). Against the backdrop of the Solidarnosc movement, she was forced to bring the whole production and shoot from Poland to France, as if one revolution had collided with another. The producer and the director organized a dinner with Lech Walesa to answer Gérard Depardieu's questions about the personality of Danton. "*He didn't care for historical readings. He wanted to understand the profound, physical nature of his character*," says Margaret Menegoz. Lech Walesa arrived exhausted. *Wajda said to Depardieu*, You see, that's a revolutionary. A tired man who stands firm."

By the early 1980s, Losange was a natural home for leading European filmmakers. It was a particularly prosperous period when 26, Avenue Pierre 1^{er} de Serbie witnessed a constant procession of some of the most important artistic figures of their time. In the company's offices, the team gradually expanded, notably with the arrival in 1977 of Amira Chemakhi, at the age of 17. She went on to become chief

accountant, staying with the firm for forty-five years and regularly featuring as an extra in the films of Rivette and Rohmer. Eric Rohmer's personal office, scene of his encounters with young actors, always over tea and cookies, became the writing laboratory for the irresistible **Comedies and Proverbs** (1981-1987). Among the most dazzling attendees was Pascale Ogier, the unforgettable muse of **Full Moon in Paris**. Her sudden death in 1984 tragically cut her down barely a month after she had triumphed at the Venice Festival, where she won the Coppa Volpi for best actress. Also starring in Rohmer's **Perceval** (1979) and Rivette's **The North Bridge** (1982), alongside her mother Bulle, Pascale Ogier remains an icon worldwide, and epitomizes for eternity the unbridled and daring creativity that were an intrinsic facet of the mid-1980s. In 1986, the mostly improvised shoot of Rohmer's **The Green Ray** incited an innovative distribution strategy with the film's world première taking place on the young cable network Canal+. The film won the Golden Lion in Venice and garnered 500,000 admissions in French theaters. In the process, Losange demonstrated that television was not the enemy of



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Le Pont du Nord (1980)



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Les Nuits de la pleine lune (1984)



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Perceval le gallois (1978)



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Quatre aventures de Reinette & Mirabelle (1987)



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Pauline à la plage (1983)



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L'Arbre, le maire et la médiathèque (1993)

cinema but that, together, combining audiences, this expanded vision of film created a magnificent buzz!

A path to audiences

In 1986, ten years after her arrival at Les Films du Losange, Margaret Menegoz moved to reinforce the company's independence. Until then, the company's films were released theatrically by outside distributors. "It was difficult, the producer recalls, by

paying them a call, to find scheduling departments that were releasing a film the same Wednesday as us. When you had spent two years of your life making a film, it was unbearable, for Rohmer and myself, to be just a number alongside many others." Denis Chateau, head of programming at Gaumont, recommended one of his recruits, whose boundless admiration for Rohmer was no secret to him. After working as a French teacher and directing two movies with her students,

Régine Vial had become the theater manager at Le France cinema in Saint-Etienne. At Gaumont, for three years, she headed up a unit dedicated to bringing arthouse fare to school-age audiences. One afternoon in June 1986, the young woman arrived at Losange, and has never left! She has made her mark on the profession of distributor, which she considers similar to that of a publisher: bringing a film alive for the public in a bond of tight and loyal partnership with filmmakers. According to Régine Vial, *We do not work only on a film's trajectory but also on an artist's name and body of work.*

What better way to begin than with a movie by her favorite filmmaker, ***Four Adventures of Reinette and Mirabelle*** (1987)? Alongside Eric Rohmer, Régine Vial envisioned each release as a prototype, developing a specific approach for each of Losange's productions in order to make its meeting with an audience as smooth as possible. She not only handled relations with theater managers, but also the dispatch of prints and materials, and PR. ***Four Adventures of Reinette and Mirabelle*** is an anthology of four short films? Rohmer was determined to

present the film at the short film festival in Clermont-Ferrand, rather than aiming for the traditional launchpads of Berlin, Cannes and Venice. It seemed to him that the company logo lacked sound? The filmmaker improvised a few notes on his portable keyboard, right next to the office of the head of distribution and to the great surprise of the manager of the Utopia cinema in Bordeaux, who was talking to her on the phone. Most surprising of all was certainly the release of ***The Tree, the Mayor and the Médiathèque*** in the winter of 1993. One morning, Rohmer came into the office and said to Régine, "We're releasing a film in two weeks' time!" He had shot it in secret, way out in the country and in a chateau belonging to a friend, with his loyal cast, and he was eager to release it before the general election in March. When the distributor asked about promotional material, the director showed her the poster he held in his right hand, which he had designed himself. In his left hand, he held the file containing the trailer, and all he asked for was two theaters in Paris that would commit to showing his film for six months. What about the press, she asked him. "The critics will come to see the film with the



Thomas Vinterberg Jury Prize for **Festen** in Cannes 1998

general public at the 2pm screening on the Wednesday of its release.” And there they were, on February 10th, at the Balzac and St-Germain-des-Prés, where the film began its long, beautiful career in theaters.

The number of films produced by Losange remained pretty stable (one or two a year at most), proving the company’s intention to keep on top of every detail, but the volume of distributed works increased along with the company’s capacity to give each one the required support, with its now legendary and efficient beneficence. While continuing to work on a small-scale, human level, Losange became one of the most prestigious film companies in Europe. Whereas Les Films du Carrosse, built around François Truffaut in 1957, kept

its focus on the director of **Jules and Jim** and **The Last Metro**, Les Films du Losange, founded on the same self-production model, successfully expanded its base and influence. In 1991, the growing company moved into premises at 22 Avenue Pierre 1^{er} de Serbie. New loyalties were forged in the 1990s, notably with Pierre Salvadori and his **The Apprentices**, which scored 600,000 admissions in 1995.

Equally, there was the arrival of Lars von Trier, with his surprise hit **Breaking the Waves**, winner of the Grand Prix at Cannes in 1996, and the César award for Best Foreign Picture in 1997. For the third time in its history, after the Nouvelle Vague in the 1960s and New German Cinema in the 1970s, Losange was a key player in a major cinematic movement, a highly radical endeavor of revitalization. Launched by Lars von Trier and Thomas Vinterberg for the purpose of making relevant, unassuming art, Dogme95 laid out a few precepts of a technical, economic, aesthetic, and therefore moral, nature that left their imprint on their time. At Cannes in 1998, two Danish movies distributed by Losange embodied this quest to return to cinema’s austere roots as knuckle-



Breaking the waves (1996)



Lars von Trier and Björk, Palme d’Or and Interpretation Prize at Cannes in 2000 for **Dancer in the dark**

duster art: Thomas Vinterberg's **Festen**, Prix du Jury winner, and Lars von Trier's **The Idiots**. Two years later, the latter director won the Palme d'or with **Dancer in the Dark**. Losange's bond with the filmmaker has stretched seamlessly to the present day through the acquisition of the French rights to all his work, to be released in restored versions in summer 2023.

Legacy

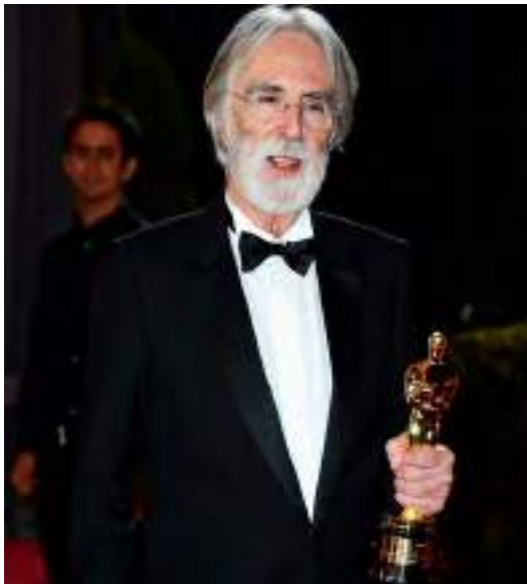
After diversifying into distribution in 1986, Les Films du Losange has maintained its aim of communicating as directly as possible with audiences, both in France and overseas. Starting in the 1980s, Rohmer's films provoked such loyalty among certain overseas buyers that a family of distributors grew up around him, animated by Losange, which invited its foreign counterparts to discover each new work in Paris: Sony Pictures Classics in the USA; Cinéart in Belgium; Artificial Eye in the UK; Bim Distribuzione in Italy, and so on. The experience of releasing the films in France informed the Losange's team's discussions with its counterparts, with the loyal support of sales agent Alain

Vannier. In 1999, the company brought international sales of its catalog in-house, thus asserting control of the distribution of its films worldwide, as well as of those taken on by contract with other production companies. The post of head of international sales, currently held by Alice Lesort, was then occupied by Daniela Elstner, now executive director of Unifrance. This turning point enabled Losange to permeate more profoundly worldwide, thanks for example to an internationally renowned filmmaker like Michael Haneke. **Hidden** (2005), **The White Ribbon** (2009) and **Amour** (2012), with Losange as principal producer, were distributed all over the world—literally in every territory in the case of **Amour**! The other most influential filmmaker internationally was none other than the company's figurehead, Eric Rohmer. Representing France at the Academy Awards in 1970 with **My Night at Maud**, Golden Lion winner at Venice in 1986 with **The green Ray**, and Silver Bear winner in Berlin with **The Collector** and **Pauline at the beach**, the director saw his work travel worldwide, as Margaret Menegoz explains, "His films are devoid of two elements that may not cross certain borders: violence





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Cannes Jury 1991 by Helmut Newton, from left to right Hans Dieter Seidel, Vittorio Storaro, Vangelis, Margaret Menegoz, Roman Polanski, Whoopie Goldberg, Jean-Paul Rappeneau, Ferid Boughedir, Natalya Negoda and Alan Parker



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Oscar for *Amour* by Michael Haneke



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César to Emmanuelle Riva for *Amour*

and sex!” Michael Barker at Orion Pictures, then Sony Pictures Classics, who successfully distributes Rohmer in America, recalls the development of the director’s reputation in the 1970s and 80s, “Rohmer became a sort of brand with his loyal fans, a brotherhood that continues to grow even now. At the time, it cost us barely \$30,000-50,000 to release one of his pictures in New York. And it was a hit. For the rest of the country, we used other techniques: trailers, advertising, word-of-mouth. **Pauline at the beach** stayed in theaters around the country for six months.”

The presence of its films at major international festivals was always a crucial factor at Les Films du Losange: in Cannes (fifty films in competition, eleven prizewinners; forty in sidebars), Venice (fifteen films, ten prizewinners) and Berlin (thirty films, ten prizewinners). The company’s three Palmes d’or (Lars von Trier’s **Dancer in the Dark** in 2000, Michael Haneke’s **The White Ribbon** and **Amour** in 2009 and 2012) testify to this, as do two Golden Lions (Eric Rohmer’s **The green Ray** in 1986 and Roy Andersson’s **A Pigeon Sat on a Branch Reflecting on Existence** in 2014), and Nicolas Philibert’s 2023 Golden Bear



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E. Riva, M. Haneke, J-L. Trintignant - *Amour* (2012)

for **On the Adamant**. Losange has also won an Academy Award for Best Foreign Picture (**Amour** by Michael Haneke), six further Academy Award nominations and nine César awards. In total, the company has garnered nearly sixty international prizes. These awards represent not only a prizewinning ethos and a beautiful showcase, they also allow the company to grow its reputation internationally. In 1991, Margaret Menegoz was the first female producer to sit on the jury at the Cannes Festival, with Romain Polanski as president, alongside Whoopi Goldberg, Alan Parker and Vangelis.

To Be and to Have by Nicolas Philibert (1.7 million admissions in 2002, and Le Film Français’ Person of the Year award for Régine Vial), **Live and Become** by Radu Mihaileanu (600,000 admissions

in 2005), **The Grocer's Son** (400,000 admissions in 2007) and three Palmes d'or: the first decade of the 21st century brought a series of major domestic hits for Losange, and some new partnerships, notably with Ronit & Shlomi Elkabetz, Joachim Lafosse, Mia Hansen-Løve, Tony Gatlif, Christian Petzold and Alain Guiraudie. After the shoot of Haneke's **Time of the Wolf**, young actress Anaïs Demoustier did her 9th grade job shadow project with the company!

The deep-rooted transformations in the film industry incited Losange to ensure the durability of an indispensable resource, especially during the Coronavirus period, when films shown in 2K and 4K on every platform while theaters were closed, by enriching, restoring and digitizing its catalog. The catalog was sorted by filmmaker, with Losange frequently receiving requests to develop this process of memorializing of the work of major European artists across all formats of distribution—theatrical, cinémathèques and institutions, DVD and Blu-ray, VOD, and SVOD platforms, television, exhibitions and publishing, all worldwide. Rohmer, Schroeder, Rivette, Debord, Haneke, Schroeder, Philibert, Von Trier, Wenders,

Eustache, Losseliani, Gatlif, Hansen-Løve and Guiraudie have all or practically all their films in Losange's collections for French distribution and sometimes international sales. If individual films are subject to the risks of the market, the sum of a filmmaker's work can be developed to resonate beyond the present moment.

Margaret Menegoz wished to hand Losange on to a producer close to filmmakers, who would be capable of supporting films from their conception to their commercialization. When Charles Gillibert founded CG Cinéma, he entrusted the distribution of **Sils Maria** by Olivier Assayas to Les Films du Losange and began a conversation that lasted eight years with the teams at Losange, and most particularly with Régine Vial. With his partner Alexis Dantec, a fellow producer, theater owner and head of a SOFICA funding body, they talked for more than a year with Margaret Menegoz before completing the purchase of the company in 2021. The team moved into the busy Petites-Écuries neighborhood in the tenth arrondissement of Paris. In the last two years, Les Films du Losange has orchestrated the theatrical



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On the Adamant (2023)



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One fine morning (2022)



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Rodeo (2022)



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The mother and the whore (1973)

comeback of filmmakers such as Jean Eustache, by restoring all of his films, Jacques Rivette, with the magnificent 4K restoration of **L'Amourfou**, and welcomed newcomers such as Alice Diop and Albert Serra, who shared the Louis-Delluc prize for **Saint Omer** and **Pacifiction** respectively—an unprecedented double-win for a distribution company. Films by the company's faithful French and international filmmakers complete the period, with for example **One fine morning** by Mia Hansen-Løve and the

Golden Bear at Berlin, Nicolas Philibert's **On the Adamant**. In early 2023, in the company's new offices, it wasn't rare to see, usually in parallel but sometimes side by side, three filmmakers who light up in their different ways this small planetarium: Alain Guiraudie, Leos Carax and Arnaud Desplechin, each preparing a personal project. Like a strange creative climbing group in the Losange constellation, a galaxy of filmmakers, minds and artists. ■

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J'ai oublié

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À voix nue

Interviews with Barbet Schroeder, France Culture, 2016

À voix nue

Interviews with Margaret Menegoz, France Culture, 2019

Eric Rohmer on the set of **A summer tale** (1995)



1959 **SIGN OF LEO (THE)** by Eric Rohmer
with Jess Hanh, Michèle Girardon, Van Doude

1962 **GIRL AT THE MONCEAU BAKERY (THE)** by Eric Rohmer
with Barbet Schroeder, Fred Junk, Michèle Girardon

1963 **SUZANNE'S CAREER** by Eric Rohmer
with Philippe Beuze, Jean-Claude Biette, Patrick Bauchau

1965 **SIX IN PARIS** by Claude Chabrol, Jean Douchet, Jean-Luc Godard,
Jean-Daniel Pollet, Eric Rohmer and Jean Rouch

1967 **COLLECTOR (THE)** by Eric Rohmer
with Haydée Politoff, Patrick Bauchau, Danie Pommereull

1969 **MY NIGHT AT MAUD'S** by Eric Rohmer
with Jean-Louis Trintignant, Françoise Fabian, Marie-Christine Barrault
Academy Awards Nomination - 1970
Competition – Cannes Film Festival 1969

1969 **MORE** by Barbet Schroeder
with Mimsy Farmer, Klaus Grünberg
Cannes Classics 2015

1970 **CLAIRE'S KNEE** by Eric Rohmer
with Jean-Claude Brial, Aurora Cornu, Béatrice Romand
Louis Delluc Award, 1971
American Critic Award 1971
Golden Seashell Award – San Sebastian Film Festival 1971

1972 **VALLEY OBSCURED BY CLOUDS (THE)** by Barbet SCHROEDER
with Bulle Ogier, Jean-Pierre Kalfon, Michaël Gothard
Competition – Venice Film Festival 1972

1972 **CHLOE IN THE AFTERNOON** by Eric Rohmer
with Bernard Verley, Zouzou, Françoise Verley

1974 **CELINE AND JULIE GO BOATING** by Jacques Rivette
with Juliet Berto, Dominique Labourier, Bulle Ogier
Directors' Fortnight – Cannes Film Festival 1974

1974 **GÉNÉRAL IDI AMIN DADA** by Barbet Schroeder

1975 **MISTRESS** by Barbet Schroeder
with Bulle Ogier, Gérard Depardieu

1975 **LA MARQUISE D'O** by Eric Rohmer
with Edith Clever, Bruno Ganz, Peter Lürh
Special Jury Award - Cannes Film Festival 1975

1976 **CHINESE ROULETTE** by Rainer Werner Fassbinder
with Anna Karina, Margit Carstensen

1977 **A DIRTY STORY** by Jean Eustache
with Elisabeth Lanchener, Françoise Lebrun, Virginie Thévenet

1977 **A DIRTY STORY TOLD BY JEAN-NOEL PICQ** by Jean Eustache

1978 **PERCEVAL** by Eric Rohmer
with Fabrice Luchini, André Dussollier, Arielle Dombasle

1978 **GOLD FLAKE** by Werner Schroeter
with Andréa Férréol, Bulle Ogier

1978 **KOKO: A TALKING GORILLA** by Barbet Schroeder
Official Selection – Cannes Film Festival 1978

1978 **NAVIRE NIGHT** by Marguerite Duras
with Dominique Sanda, Bulle Ogier, Mathieu Carrière

1979 **CATHERINE DE HEILBRONN (T.V.)** by Eric Rohmer

1981 **A NORTH BRIDGE** by Jacques Rivette
with Bulle Ogier, Pascale Ogier, Pierre Clementi

1981 **THE AVIATOR'S WIFE** by Eric Rohmer
with Marie Rivière, Philippe Marlaud, Anne-Laure Meury

1982 **LOVE LETTERS FROM SOMALIA** by Frédéric Mitterand

1982 **THE GOOD MARRIAGE** by Eric Rohmer
with Béatrice Romand, André Dussollier, Arielle Dombasle
Interpretation Prize - Venice Film Festival 1982

1983 **PAULINE AT THE BEACH** by Eric Rohmer
with Amanda Langlet, Arielle Dombasle, Pascal Greggory
Silver Bear - Berlin Film Festival 1983

1983 **BRUTAL GAME (A)** by Jean-Claude Brisseau
with Bruno Kremer, Emmanuelle Debever, Lisa Hérédia

1983 **LIBERTY BELLE** by Pascal Kane
Directors' Fortnight - Cannes Film Festival 1983

1983 **CHEATERS** by Barbet Schroeder
with Jacques Dutronc, Bulle Ogier

1983 **IMPROPER CONDUCT** by Nestor Almendros
with Reinalda Arenas, Susan Sontag, Heberto Padilla

1984 **FULL MOON IN PARIS** by Eric Rohmer
with Tcheky Karyo, Pascale Ogier, Fabrice Luchini
Interpretation Prize - Venice Film Festival 1984

1984 **BUKOWSKI'S TAPES** by Barbet Schroeder

1985 **THE GREEN RAY** by Eric Rohmer
with Marie Rivière, Béatrice Romand, Carita
Golden Lion - Venice Film Festival 1986

1985 **FOUR ADVENTURES OF REINETTE AND MIRABELLE** by Eric Rohmer
with Fabrice Luchini, Joelle Miquel, Jessica Forde, Marie Rivière

1986 **THE DEATH OF EMPEDOCLES** by Jean-Marie Straub
with Andreas Von Rauch, Vladimir Baratta, Martina Baratta
Official Selection - Berlin Film Festival 1987

1986 **MY GIRLFRIEND'S BOYFRIEND** by Eric Rohmer
with Emmanuelle Chaulet, Sophie Renoir, Anne-Laure Meury
Opening Film - Venice Film Festival 1987

1987 **SOUND AND THE FURY (THE)** by Jean-Claude Brisseau
with Vincent Gasperitsch, François Negret, Bruno Cremer
Special Award of the Youth - Cannes Film Festival 1988

1987 **DANDIN** by Roger Planchon
with Claude Brasseur, Zabou Breitman, Daniel Gélín
Production • Distribution FR • Ventes internationales

1988 **THE BLUE SHUTTERS** by Haydée Caillot

1989 **WHITE WEDDING** by Jean-Claude Brisseau
with Vanessa Paradis, Bruno Cremer, Ludmila Mikael
Best Promising Actress - Cesar 1990
Georges de Beauregard - Award 1989

1989 **EUROPA, EUROPA** by Agnieszka Holland
with Marco Hofschneider, Julie Delpy, Hanns Zischler
Toronto Film Festival 1990
Best Foreign Film - Golden Globe Award 1990
Best Adaptation Nomination - Academy Awards 1992

1989 **TALE OF SPRING (THE)** by Eric Rohmer
with Anne Teyssède, Hugues Quester, Florence Darel
Closing Film - Berlin Festival 1991

1990 **LE JOUR DES ROIS** by Marie-Claude TREILHOU
with Danielle Darrieux, Micheline Presle, Paulette Dubost

1990 **IN THE KATYN FOREST** by Marcel Lozinski and Andrzej Wajda

1991 **A WINTER'S TALE** by Eric Rohmer
with Charlotte Véry, Frédéric Van Den Driessche, Michel Voletti
FIPRESCI award - Berlin Film Festival 1992

1992 **RULE OF I** by Françoise Etchegaray
with Marie Matheron, Anthony Higgins, Stéphane Guillon

1992 **THE MIRAGE** de Jean-Claude Guiguet

1993 **THE TREE, THE MAYOR AND THE MEDIATHEQUE** by Eric Rohmer
with Pascal Greggory, Arielle Domsbale, Fabrice Luchini

1993 **LOUIS, THE CHILD KING** by Roger Planchon
with Carmen Maura, Maxime Mansion, Paolo Graziosi
Official Selection - Cannes Film Festival 1993

1993 **LETTRE FOR L...** by Romain Goupil
with Romain Goupil, Franssou Prenant, Régine Provvedi
Official Selection - Venice Film Festival 1993

1994 **LOU DID NOT SAY NO** by Anne-Marie Mieville

1995 **SUMMER 1914** by Christian De Chalonge
with Claude Rich, Maria Pacôme, Hippolyte Girardot

1995 **A SUMMER'S TALE** by Eric Rohmer
with Melvil Poupaud, Amanda Langlet, Aurélia Nolin
Official Selection - Cannes Film Festival 1996

1995 **RENDEZ-VOUS IN PARIS** by Eric Rohmer

1997 **AUTUMN TALE** by Eric Rohmer
with Marie Rivière, Béatrice Romand, Alain Libolt
Best Screenplay - Venice Film Festival 1998

1998 **DOWN TO DEATH** by Romain Goupil
with Romain Goupil, Marianne Denicourt, Brigitte Catillon
Directors' Fortnight - Cannes Film Festival 1999

1998 **PAN TADEUSZ** by Andrzej Wajda
with Boguslaw Linda, Daniel Olbrychski
Official Selection - Berlin Film Festival 2000

1999 **THE SEASON OF MEN** by Moufida Tlatli
with Rabiaa Ben Abdallah, Sabah Bouzouita
Un Certain Regard - Cannes Film Festival 2000
Best Actress Award - Namur Film Festival 2000

1999 **FAREWELL, TERRA FIRMA!** by Otar Iosseliani
Official Selection - Cannes Film Festival 1999
Louis-Delluc Award 1999

2000 **LULU KREUTZ'S PICNIC** by Didier Martiny

2000 **LES SOLITAIRES** by Jean-Paul Civeyrac

2000 **PRETTY DEVILS** by Serge Meynard

2000 **SUNSHINE FOT THE SCROUNDELS** by Alain Guiraudie

2001 **PURE COINCIDENCE** by Romain Goupil
with Romain Goupil, Alain Cyroulnik, Olivier Martin
Directors' Fortnight - Cannes Film Festival 2002

2001 **DU CÔTÉ DES FILLES** by Françoise Decaux

2002 **TO BE AND TO HAVE** by Nicolas Philibert
Official Selection - Cannes Film Festival 2002
Louis-Delluc Award 2002

2002 **MONDAY MORNING** by Otar Iosseliani
Official Selection - Berlin Film Festival 2002

2003 **RAJA** by Jacques Doillon
with Pascal Greggory, Najat Bensallem
Official Selection - Venice Film Festival 2003
Marcello Mastroiani Award for Najat Bensallem

2003 **TIME OF THE WOLF** by Michael Haneke
with Isabelle Huppert, Maurice Bénichou, Patrice Chéreau
Official Selection - Cannes Film Festival 2003

2003 **LOCAL CALL...** by Arthur Joffé
with Sergio Castellitto, Michel Serrault, Isabelle Gélinas

2003 **FROM HEAVEN** by Eric Guirado

2003 **THE STORY OF MARIE AND JULIEN** by Jacques Rivette

2004 **CACHÉ** by Michael Haneke
with Daniel Auteuil, Juliette Binoche, Maurice Benichou, Annie Girardot, Bernard Lecoq, Daniel Duval, Nathalie Richard, Denis Podalydès
Best Director, FIPRESCI Award - Cannes Film Festival 2005

2004 **SILENT WATERS** by Sabiha Sumar

2004 **VIVA L'ALGERIE** by Nadir Mokneche

2004 **BASSE NORMANDIE** by Patricia and Simon Mazuy-Reggiani

2004 **WHEN THE SEA RISES** by Yolande Moreau and Gilles Porte
Best Actress, Best Film First Feature - César 2005

2004 **WILBUR WANTS TO KILL HIMSELF** by Lone Scherfig

2004 **RULES OF SILENCE** by Orso Miret

2005 **BACK HOME** by Rabah Ameur Zaïmeche
with Rabah Ameur Zaïmeche, Meriem Serbah, Abel Jafri
Youth Award, Un Certain Regard - Cannes Film Festival 2006

2005 **AVENGE BUT ONE OF MY TWO EYES** by Avi Mograbi
Official Selection - Cannes Film Festival 2005

2005 **GOOD GIRL** by Sophie Fillières
with Emmanuelle Devos, Lambert Wilson

2006 **PEEKABOO** by Yves Caumon
Directors Fortnight - Cannes Film Festival 2005

2006 **GARDENS IN AUTUMN** by Otar Iosseliani
Rotterdam Film Festival 2007

2006 **POISON FRIENDS** by Emmanuel Bourdieu
Grand Prix and SACD Award - Critics Week - Cannes Film Festival 2006

2006 **BAMAKO** by Abderrahmane Sissako
Official Selection - Cannes Film Festival 2006

2006 **THE SOLDIER'S START** by Christophe de Ponfilly

2007 **FOR A MOMENT, FREEDOM** by Arash T. Riahi
with Navid Akhavan, Fares Fares, Behi Djanati Ataï
Golden Zenith Award for Best First Feature - Montreal World Film Festival 2008
Golden Eye Award for Best First Feature - Zurich Film Festival 2008
Best Screenplay Award - San Luis Film Festival 2008
Minister's Award - Saarland President for Best Unreleased Feature Film, Interfilmpreis for Best Feature Film - Max Ophüls Festival 2009
Main Jury Award, Public Award - Nuovo Cinema Europa Festival 2010
Best Foreign Film Award - Beverly Hills Film Festival 2010

2007 **THE FEELINGS FACTORY** by Jean-Marc Moutout
with Elsa Zylberstein, Jacques Bonnaffé, Bruno Putzulu
Panorama Special - Berlin Film Festival 2008

2007 **WWW: WHAT A WONDERFUL WORLD** by Faouzi Bensaidi

2007 **THE DUCHESS OF LANGEAIS** by Jacques Rivette
with Jeanne Balibar, Guillaume Depardieu, Michel Piccoli, Bulle Ogier
Official Selection - Berlin Film Festival 2007

2007 **DÉLICE PALOMA** by Nadir Mokneche

2007 **THE GROCER'S SON** by Eric Guirado

2007 **BACK TO NORMANDY** by Nicolas Philibert
Sélection Officielle Hors Compétition - Festival de Cannes 2007

2008 **THE WHITE RIBBON** by Michael Haneke
with Ulrich Tukur, Christian Friedel, Susanne Lothar
Golden Palm - Cannes Film Festival 2009
Nominated for Best Foreign Film – Oscar 2010
Nominated for Best Photography – Oscar 2010
Best Foreign Language Film – Golden Globes 2010
Nominated for Best Foreign Film – César 2010
Nominated for Best Foreign Language Film – BATFA 2010

2008 **VERSAILLES** by Pierre Schoeller
Un Certain Regard – Cannes Film Festival 2008

2008 **LADS ET JOCKEYS** by Benjamin Marquet

2009 **Z 32** by Avi Mograbi

2009 **PARDON MY FRENCH** by Sophie Fillières
with Chiara Mastroianni, Agathe Bonitzer
Official Selection - Berlin Film Festival 2009

2009 **THE KING OF ESCAPE** by Alain Guiraudie
with Hafsia Herzi, Ludovic Berthillot
Directors' Fortnight - Cannes Film Festival 2009

2009 **MARCHING BAND** by Claude Miller

2009 **AROUND A SMALL MOUNTAIN** by Jacques Rivette

2009 **FATHER OF MY CHILDREN** by Mia Hansen-Løve
Special Award, Un Certain Regard – Cannes Film Festival 2009

2010 **EARLY ONE MORNING** by Jean-Marc Moutout
with Jean-Pierre Darroussin, Valérie Dreville
Best Actore Award for Jean-Pierre Darroussin - Courmayeur Film Festival 2011

2010 **HANDS UP** by Romain Goupil
with Linda Doudaieva, Valeria Bruni-Tedeschi, Romain Goupil
Official Selection – Cannes Film Festival 2010

2010 **SWEET RUSH** by Andrzej Wajda
Official Selection, Competition – Berlin Film Festival 2009

2010 **NÉNETTE** by Nicolas Philibert
Forum – Berlin Film Festival 2010

2010 **CHANTRAPAS** by Otar Iosseliani
Official Selection – Cannes Film Festival 2010

2010 **YOUNG GIRLS IN BLACK** by Jean-Paul Civeyrac
Directors' Fortnight – Cannes Film Festival 2010

2010 **THE PAINTING SELLERS** by Juho Kuosmanen

2011 **AMOUR** by Michael Haneke
with Jean-Louis Trintignant, Emmanuelle Riva, Isabelle Huppert
Golden Palm – Cannes Film Festival 2012
Best Foreign Film – Oscars 2013
Nominated for Best Film, Best Director, Best Actress, Best Screenplay – Oscar 2013
Best Foreign Film – Golden Globes 2013
Best Film, Best Director, Best Screenplay, Best Actress, Best Actor – César 2013
Best Actress, Best Foreign Film – Bafta 2013
Best Foreign Film – Spirit Awards 2013 (USA)

2011 **MORGEN** by Marian Crisan
Jury Award - Locarno Film Festival 2010

2011 **MICHAEL** by Markus Schleiner
Official Selection, Competition – Cannes Film Festival 2011

2011 **KING OF DEVIL'S ISLAND** by Marius Holst

2011 **LET MY PEOPLE GO!** by Mikael Buch

2011 **LAST SCREENING** by Laurent Achard

2012 **THE BIRD** by Yves Caumon
Orizzonti Award - Venice Film Festival 2011

2012 **INDIGNADOS** by Tony Gatlif
Opening Film Panorama Special - Berlin Film Festival 2012

2012 **LOW LIFE** by Nicolas Klotz and Elisabeth Perceval
Official Selection - Locarno Film Festival 2011

2012 **KILL ME** by Emily Atef

2012 **OUR CHILDREN** by Joachim Lafosse
 with Tahar Rahim, Emilie Dequenne, Niels Arestrup
Best Actress Award, Un Certain Regard – Cannes Film Festival 2012

2013 **GOODBYE MOROCCO** by Nadir Mokneche

2013 **LA MAISON DE LA RADIO** by Nicolas Philibert
Opening Film – Panorama Berlin Film Festival 2013

2013 **STRANGER BY THE LAKE** by Alain Guiraudie
Best Director, Un Certain Regard - Cannes Film Festival 2013

2013 **GRIGRIS** by Mahamat-Saleh Aroun
Competition - Cannes Film Festival 2013

2013 **MICHAEL KOHLHAAS** by Arnaud Des Pallières
Competition - Cannes Film Festival 2013

2014 **THE DAYS TO COME** by Romain Goupil
 with Romain Goupil, Marina Hands, Valéria Bruni Tedeschi, Noémie Lvovsky
Official - 27th Tokyo International Film Festival

2014 **THE BLOCHER EXPERIENCE** by Jean-Stéphane Bron
Official Selection – Locarno Film Festival 2013

2014 **IF YOU DON'T, I WILL** by Sophie Fillières
Official Selection – Berlin Film Festival 2014

2014 **GERONIMO** by Tony Gatlif
Official Selection - Cannes Film Festival

2014 **BAAL** by Volker Schlöndorff
Official Selection - Berlin Film Festival 2014

2014 **MY FRIEND VICTORIA** by Jean Paul Civeyrac

2015 **AMNESIA** by Barbet Schroeder
 with Marthe Keller, Max Riemelt, Corinna Kirchhoff, Joel Basman, Marie Leuenberger,
 Fermi Reixach
Official Selection - Cannes Film Festival 2015

2015 **A CHILDHOOD** by Philippe Claudel
 with Alexi Mathieu, Angelica Sarre, Pierre Deladonchamps, Jules Gauzelin,
 Patrick D'Assunção
Golden Bayard for Best Screenplay - Namur Film Festival 2015
Golden Hugo for Best Film - Chicago Film Festival 2015
Best Actor Awards for Alexi Mathieu and Jules Gauzelin - Chicago Film Festival 2015

2015 **1001 GRAMS** by Bent HAMER

2015 **A MOTHER** by Christine Carrière

2015 **THE SACRED FIRE** by Arthur Joffé

2015 **WINTER SONG** by Otar Iosseliani
Official Selection - Locarno Film Festival 2015

Distribution FR • Ventes internationales

2015 **FANTASIA** by Wang Chao

2015 **THE APPLE OF MY EYE** by Axelle Ropert

2016 **THE VENERABLE W.** by Barbet Schroeder
Special Screening – Cannes Film Festival 2017
New-York Film Festival 2017
Telluride Film Festival 2017

2016 **HAPPY END** by Michael Haneke
 with Jean-Louis Trintignant, Isabelle Huppert, Mathieu Kassovitz, Fantine Harduin,
 Franz Rogowski
Competition – Cannes Film Festival 2017

2016 **PREJUDICE** by Antoine Cuypers
Official Selection - Rotterdam Film Festival 2016

2016 **THINGS TO COME** by Mia Hansen-Løve
 with Isabelle Huppert
Silver Bear for Best Director - Berlin Film Festival 2016

2016 **THE SON OF JOSEPH** by Eugène Green
Forum - Berlin Film Festival 2016

2016 **THE HAPPIEST DAY IN THE LIFE OF OLLI MAKI** by Juho Kuosmanen
Un Certain Regard Award – Cannes Film Festival 2016

2016 **DIAMOND ISLAND** by Davy Chou
SACD Award - Critics Week - Cannes Film Festival 2016

2017 **DAYDREAMS** by Caroline Deruas
Competition - Locarno Film Festival 2016

2017 **THE PARIS OPERA** by Jean-Stéphane Bron
Best Documentary at Swiss Film Award 2017

2017 **I STILL HIDE TO SMOKE** by Rayhana

2017 **DJAM** by Tony Gatlif
Out of competition - Cannes Film Festival 2017

2017 **MAKALA** by Emmanuel Gras
Grand Prix Critics Week - Cannes Film Festival 2017

2017 **A PARIS EDUCATION** by Jean-Paul Civeyrac
Panorama - Berlin Film Festival 2018

2017 **SPEAK UP** by Amandine Gay

2019 **PARTICULES** by Blaise Harrison
Directors' Fortnight – Cannes Film Festival 2019

2019 **OH LES FILLES!** by François Armanet
Official Selection - Cannes Film Festival 2019

2019 **BURNING GHOST** by Stéphane Batut
ACID - Cannes Film Festival 2019
Louis-Delluc Award for Best First Feature 2019

2019 **THE AUDITION** by Ina Weisse
Competition – San Sebastian Film Festival 2019
Official Selection - Toronton Film Festival 2019

2019 **LOLA** by Laurent Micheli
Best Promising Actress - Magritte Awards 2020

2019 **HELLHOLE** by Bas Devos
Panorama - Berlin Film Festival 2019

2020 **WONDERS IN THE SUBURBS** by Jeanne Balibar

2020 **OSKAR & LILY** by Arash T. Riahi

2020 **MY BEST PART** by Nicolas Maury
Official Selection - Cannes Film Festival 2020

2021 **SUZANNA ANDLER** by Benoit Jacquot
 with Charlotte Gainsbourg
Official Selection - Rotterdam Film Festival

2021 **A STORY OF ONE'S OWN** by Amandine Gay

2021 **TOM MEDINA** by Tony Gatlif
Official Selection - Cannes Film Festival 2021

2021 **WHITE BUILDING** by Kavich Neang
Orrizonti - Venice Film Festival 2021

2021 **FABIAN** by Dominik Graf

2021 **THE RIVER** de Ghassan Salhab

2022 **CONTINENTAL DRIFT** by Lionel Baier
 with Isabelle Carré, Théodore Pellerin, Ursina Lardi, Ivan Georgiev, Tom Villa
Official Selection – Directors Fortnight 2022

2022 **THE HORIZON** by Emilie Carpentier

2022 **NOBODY’S HERO** by Alain Guiraudie
Film d’ouverture du Panorama – Berlinale 2022

2022 **THE MOTHER AND THE WHORE** by Jean Eustache
Opening Film Panorama – Berlin Film Festival 2022

2022 **RODEO** by Lola Quivoron
Un certain Regard Coup de Coeur Award - Cannes Film Festival 2022

2022 **ONE FINE MORNING** by Mia Hansen-Løve
 with Léa Seydoux, Melvil Poupaud, Pascal Greggory
Official Selection – Directors’ Fortnight 2022

2022 **BY HEART** by Benoit Jacquot

2022 **A SHORT STORY** by Bi Gan
Short Film Competition - Cannes Film Festival 2022

2023 **DE HUMANI CORPORIS FABRICA** by Verena Paravel et Lucien Castaing-Taylor
Official Selection – Directors’ Fortnight 2022

2023 **TITINA** by Kajsa Naess

2023 **ON THE ADAMANT** by Nicolas Philibert
Golden Bear – Berlin Film Festival 2023
Œcuménique Special Mention – Berlin Film Festival 2022

2023 **JEAN EUSTACHE 4K RESTORATION**

2023 **THE BEAST IN THE JUNGLE** by Patric Chiha
Panorama - Berlinale 2023
 with Anaïs Demoustier, Tom Mercier, Béatrice Dalle

2023 **L'AMOUR FOU** by Jacques Rivette
Cannes Classics 2023

2023 **RICARDO AND PAINTING** by Barbet Schroeder
Official Selection - Locarno Film Festival

2023 **A SILENCE** by Joachim Lafosse
 with Daniel Auteuil, Emmanuelle Devos, Matthieu Galoux, Jeanne Cherhal,
 Louise Chevillotte
Competition - San Sebastian Film Festival

2023 **THERE IS NO SHADOW IN THE DESERT** by Yossi Aviram

2023 **NINA AND HEDGEHOG’S SECRET** by Alain Gagnol et Jean-Loup Felicioli
Official Selection - Annecy Film Festival
Official Selection - Locarno Film Festival

2024 **VOGTER** by Gustav Moller

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NICOLAS PHILIBERT CATALOGUE • ROGER PLANCHON CATALOGUE
JACQUES RIVETTE CATALOGUE • ERIC ROHMER CATALOGUE
BARBET SCHROEDER CATALOGUE



The white ribbon (2009)