

KINO LORBER
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CHARLOTTE RAMPLING: THE LOOK

A film by Angelina Maccarone

Germany/France / 2011 / 35mm/HD / 94 minutes
In English, French and German with English subtitles



OFFICIAL SELECTION
CANNES CLASSICS
FESTIVAL DE CANNES

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SYNOPSIS

A biographical study of legendary actress Charlotte Rampling, told through her own conversations with some of her closest friends and collaborators, including Peter Lindbergh, Paul Auster, and Juergen Teller. Intercut with footage from some of Rampling's most celebrated films – including Liliana Cavani's THE NIGHT PORTER, Woody Allen's STARDUST MEMORIES, Sidney Lumet's THE VERDICT, and François Ozon's SWIMMING POOL – this deeply personal "self-portrait through others" is a revealing look at one of our most iconic screen stars.

CREDITS

Written and Directed by Angelina Maccarone
Produced by Gerd Haag, Serge Lalou & Charlotte Uzu
Executive Produced by Michael Trubitsch
Cinematography by Bernd Meiners & Judith Kaufmann
Edited by Bettina Böhler

A TAG/TRAUM Filmproduktion / Prounen Film / Les Films d'Ici Production
In Co-Production with ZDF / 3sat / ARTE France

CHAPTERS

"Exposure" with **Peter Lindbergh**
STARDUST MEMORIES (Woody Allen, 1980)

"Age" with **Paul Auster**
THE DAMNED (Luchino Visconti, 1969)

"Beauty"
SWIMMING POOL (François Ozon, 2003)

"Resonance" with **Barnaby Southcombe**
GEORGY GIRL (Silvio Narizzano, 1966)

"Taboo" with **Juergen Teller**
THE NIGHT PORTER (Liliana Cavani, 1974)

"Demons" with **Frederick Seidel**
THE VERDICT (Sidney Lumet, 1982)

"Desire" with **Franckie Diago**
HEADING SOUTH (Laurent Cantet, 2005)

"Death" with **Anthony Palliser**
UNDER THE SAND (François Ozon, 2000)

"Love" with **Cynthia Fleury** and **Joy Fleury**
MAX, MY LOVE (Nagisa Ôshima, 1986)

ABOUT THE DIRECTOR

Angelina Maccarone was born in Cologne in 1965 and studied German and American Literature and Film at the University of Hamburg. She made her feature debut in 1998 with EVERYTHING WILL BE FINE, which won the Audience Award at LA's Outfest, and followed that with UNVEILED (2005), HOUNDED (2006; winner of the "Filmmakers of the Present" Golden Leopard at Locarno), and VIVERE (2007). She lives in Berlin and teaches directing at the Academy of Film and Television.

DIRECTOR'S STATEMENT

There are many strong reasons why I wanted to make THE LOOK, but they can all be subsumed under two words: Charlotte Rampling.

The artistic choices she has made have clearly always been driven by her curiosity to explore deeper levels of life, [and having] the courage to cross borders in order to do this makes her an icon for male and female audiences alike. She became a role model for generations of women who neither wanted to follow restricted gender paths anymore nor to sacrifice sensuality for emancipation.

The challenge for me was to find a cinematic form that pays tribute to this extraordinary actress and woman. I knew that in order to capture the emotional avant-garde of Charlotte Rampling, I had to embark on an adventure that could only succeed by being brave as she has been throughout her career, finding a way beyond the classic biographical path and following her story according to content instead of chronology, while playing around with expectations, turning them upside down.

[Charlotte is cast] as a classical "object of desire" in many of her movies, yet each time she turns her character into the subject. Her famous "look" is an active one. Her eyes seem to mirror all there is to be seen. Her vulnerability is strength rather than weakness. In spite of her being exposed and exposing herself in front of a camera, she never gives away her secret. Her being undressed is nakedness not nudity, the sacred wins over the trivial.

From our first encounter in Paris, in October 2007, I strongly felt that our movie had to [involve] her – instead of merely [be] about her. Presenting her "perspective on life," an inside view, is – as she says herself – the only way of conveying a true image and exploring the kaleidoscopic essence of life itself.

Angelina Maccarone

ABOUT THE PARTICIPANTS (IN ORDER OF APPEARANCE)

Charlotte Rampling was born in 1946 in Essex, England, and educated in Versailles, France, and Herfordshire, England; she began her career at age 17 as a model and gave her first screen appearance in Richard Lester's *THE KNACK...AND HOW TO GET IT* (1965), followed by roles in Silvio Narizzano's *GEORGY GIRL* (1966) and Luchino Visconti's *THE DAMNED* (1969).

From early on in her career, Rampling has been willing to take on controversial roles: in 1974's *THE NIGHT PORTER*, directed by Liliana Cavani, she played a concentration camp survivor in a sadomasochistic relationship with her former guard (Dirk Bogarde); and in 1986's *MAX, MY LOVE*, directed by the Japanese filmmaker Nagisa Ôshima, she played a woman in love with a chimpanzee. She gained recognition from American audiences in 1975's *FAREWELL, MY LOVELY*, and then in Woody Allen's *STARDUST MEMORIES* (1980) and Sidney Lumet's *THE VERDICT* (1982).

Over the last decade, she has continued to work with some of the world's foremost auteurs, including François Ozon (*UNDER THE SAND* (2000) & *SWIMMING POOL* (2003)), Laurent Cantet (*HEADING SOUTH*, 2005), Todd Solondz (*LIFE DURING WARTIME*, 2009), Lech Majewski (*THE MILL & THE CROSS*, 2011) and Lars von Trier (*MELANCHOLIA*, 2011).

She has two sons – Barnaby Southcombe, from her marriage to actor and publicist Bryan Southcombe, and David Jarre, from her marriage to French composer Jean Michel Jarre – and has been engaged to Jean-Noël Tassez, a French communications tycoon, since 1998.

Peter Lindbergh is a German fashion photographer and filmmaker known for his naturalistic style; his work has been commissioned by the world's leading designers and published by every major international fashion magazine, and he has been credited with helping to create the supermodel phenomenon of the 1990s.

American writer **Paul Auster** is the author of numerous novels (including *The New York Trilogy*, *The Book of Illusions* and *The Brooklyn Follies*), screenplays (*SMOKE*, *BLUE IN THE FACE*), and works of non-fiction; he also wrote and directed the 2007 film *THE INNER LIFE OF MARTIN FROST*.

Barnaby Southcombe, Rampling's son with Bryan Southcombe, is a successful television director based in London. His feature film debut, *I, ANNA*, a noir thriller starring Rampling, Gabriel Byrne, and Hayley Atwell, is currently in post-production.

Juergen Teller is a German artist and fashion photographer known for the highly exposed, autobiographical nature of his commercial work – including an infamous series of nude self-portraits with Rampling, shot for a 2004 Marc Jacobs campaign.

American poet **Frederick Seidel** was a protégé of Ezra Pound and Robert Lowell and a founding editor of *The Paris Review*; his collections have won the National Book

Critics Circle Award in Poetry and the Lamont Prize, and he was the 2002 recipient of the PEN/Voelker Award for Poetry.

Franckie Diago is a production designer and art director based in New York; her credits span from Truffaut's *CONFIDENTALLY YOURS* and Coppola's *THE GODFATHER: PART III* to Agnès Varda's *THE BEACHES OF AGNÈS* and Laurent Cantet's *HEADING SOUTH*, starring Rampling.

American artist **Anthony Palliser** is a self-taught painter and portraitist based in Paris; he has had over two dozen solo exhibitions all over the world, and his well-known portrait of Graham Greene hangs in the National Portrait Gallery in London.

French filmmaker **Joy Fleury** wrote and directed *FATHERS' DAY* (1990), starring Thierry Lhermitte, and *SADNESS AND BEAUTY* (1985), starring Rampling and Andrzej Zulawski. Her daughter **Cynthia Fleury** is a professor of political philosophy in Paris and a columnist for *L'Humanité*, as well as a founding member of the International Network of Women Philosophers.