

ASIFILMS AND STUDIOCANAL PRESENT

DEFINITELY NOT AN EASY RIDE

BENOÎT
POELVOORDE

VALÉRIE
BONNETON

VENICE CALLING



WITH HÉLIE THONNAT

EUGÈNE MARGUËRE COLINE D'INGA LUNA LOU VÉRONICA NOVAK WITH THE PARTICIPATION OF DAVID SALLES AND NICOLAS BRIANÇON

A FILM BY IVAN CALBÉRAC

SCREENPLAY: IVAN CALBÉRAC BASED ON HIS NOVEL 'À VENISE N'EST PAS EN TOILE' & EDITIONS REMAQUERIE PRESENTED BY ISABELLE GRELLAT DOUBLET ERIC ALTMAYER AND NICOLAS ALTMAYER
 DIRECTOR OF PHOTOGRAPHY: VINCENT MATIAS AIC COSTUME DESIGNER: VERONIQUE FURNET MUSIC: LAURENT BONNI BY SYRNE ELIA EDITOR: CHARLOTTE TIRAO SOUND: PHILIPPE TOUZI TITLES: VIGORNE DANIEL AUDRY EMMAUEL CHISEL
 PRODUCED BY: PASCALE ROUSSEL PRODUCTION: PASCALE ROUSSEL PRODUCTIONS CO-PRODUCED BY: ANNE-CATHERINE BOUTIER WITH THE ASSISTANCE OF: THÉRÈSE MALAVOISI COORDINATOR: LUCIE THUBAUT MAKE UP ARTIST: CORINE MAILLARD
 DISTRIBUTION: STUDIO POLYFILM IN ASSOCIATION WITH ASIFILMS STUDIOCANAL FRANCE 2 CINEMA SCOPÉ PERFORMANCES COOPERATION WITH THE PARTICIPATION OF CANAL+ JUVENAL TELEVISIONS TIME ++ CB

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VENICE CALLING

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SYNOPSIS

Emile struggles to grow up and have a normal life, stuck in the old family caravan where he lives with his erratic older brother and his whimsical parents, a lovely but eccentric pair who always seem to find a way to embarrass him. When Pauline, Emile's high school crush, invites him to Venice to see her play in a concert, his father declares this as the perfect opportunity for the entire family to tag along. Bound for Venice, this dysfunctional group hits the road in the family caravan, setting out on an incredible journey full of hilarious and life-changing adventures.

Interview with Ivan Calbérac

Before the film, there was a book: your first novel, subsequently adapted for theatre ...

Yes, in fact I first wrote a novel, *Venice Calling* - published by Flammarion in 2015 - and I chose the form of an intimate journal to tell this coming-of-age tale. It's the story of Émile, who is 14 and is finding his own way through his teenage years sandwiched between a gentle, wacky father who makes him live in a caravan, and a mother who dies his hair blond, because apparently "he's more handsome like that". From the outset, I was aware that I was developing material conducive to being adapted to film. But looking back, I wasn't expecting the text to become the basis for a play as well, which is what happened after the reading by Thomas Solivérès at the book launch, where he read extracts from the novel personifying all the characters. An actor met with a text, and we got a performance.

The move to the stage was as exciting as it was profitable. On the one hand, it demonstrated the impact that the story could have on an audience, as the play was a resounding success with both the critics and the public, firstly at the Festival d'Avignon in Paris then on tour in France, besides which it was nominated in the Best One-Man Show category at the Molière Awards. Also it enabled me to test the mandatory sequences in the story, and the humour in situations, the dialogue, whether the audience laughed or not, which is a reliable but pitiless indicator ... As I'd already seen with *L'Étudiante* and *Monsieur Henri* in first the theatre, then the cinema.

The novel's release in the *Livre de Poche* version provided an opportunity to make a few corrections to the manuscript gleaned from the experience on stage, a fascinating and fertile revisiting that was also the moment when sales of the book took off, exceeding 120,000 copies.

Bolstered by the lessons learnt from these experiences and supported by my producers, I then launched into the film adaptation, because I was already frustrated with this partly autobiographical story, feeling a need to put flesh on the bones of these characters. And I'd always dreamt of making a road movie.

What were the challenges in this adaptation?

Firstly, I sought to disengage myself as far as possible from the initial literary form, from the hero's internal dialogue, wanting to focus on showing rather than saying, so limiting voice-off to a minimum.

Then I rebalanced the weight of the characters in the narration, and slid from a story centred on a teenager to the story of a family, the Chamodots - even though Émile continued to be the pivot. I therefore developed the characters of the parents, Bernard and Annie, sometimes in sequences where

Émile wasn't present, in order to shed more light on them and develop the dramatic irony and conflict.

The character of Bernard, a whimsical, totally unpredictable father, oscillates ceaselessly between supporting and opposing his teenage son. The other family members - the mother, Annie, who is loving but seriously neurotic, and the elder brother, Fabrice, who always has an axe to grind - gained in presence, complicating the hero's task.

I also created other characters, who interact with the parents, through new comedy sequences that - here too - thwart Émile in his objectives and make the family increasingly out of step with the world around it.

Lastly, I sought to affirm the mixture of genres intrinsic to the project: comedy - sometimes unrestrained - and a coming-of-age story.

In fact, the protagonists are going to be confronted with a series of ordeals that will force them to grow, to metamorphose.

What were you hoping to achieve by choosing Benoît Poelvoorde and Valérie Bonneton to play the parents?

Sparks, life, fantasy, emotion, laughter, truth and much more! I immediately thought of them. Valérie and Benoît have an element of craziness combined with poetry and also flaws ... the ideal combination to embody this uncategorizable - and I hope moving - couple. All the more so as they immediately became complicit on the set. Valérie and Benoît are beyond right for the roles. They're *real*. They don't try to steal the limelight, they never distance themselves from their characters by trying to make us think they're more intelligent than the roles they're playing. No, they merge completely with them. And they're real Formula 1 actors: you fire up the engine and off they go at 100 miles an hour.

How did you direct them?

I only ever had to intervene on questions of balance, tempo, intonations. They're both tremendous comedians, what happens between *Action!* and *Cut!* is relatively simple. It's between *Cut!* and *Action!* that things can be very different from a usual shoot! Between takes, Benoît focuses on playing around on the set. He's so funny ... In a lot of the rushes the camera is shaking because the cameraman's laughing so much. Benoît is a ball of energy who also needs to be alone sometimes. I had to adapt to his pace.

What were your criteria for choosing Hélie Thonnat for the role of Emile and Eugène Marcuse for that of Fabrice, his elder brother?

Hélie has a blend of shyness, delicacy, sensitivity and intelligence that give him a special charm and presence. During casting we quickly realised that he would be Émile; we were very impressed by the authenticity of his acting. For Fabrice, I was looking for an actor with a raw, animal charm. A comedian able to play an edgy young man on the defensive who, when he opens up, turns into a touching, sunny character. Eugène Marcuse has both these facets, a magnetic presence.

The film includes many outdoor scenes, so you filmed long sequences on the road. How did you deal with that?

Filming did in fact require a lot of travelling in different places including motorway rest areas that can't be closed just for filming, so we had to adapt to that. But the main challenge was filming in Venice. Everything is still more complicated there in terms of logistics. The configuration of the city means you have to transport the equipment on small barges that aren't very quick ... so that took patience more than anything! In St Mark's Square, for example, we were only allowed to film from 7.00 to 9.00 am. After that, the influx of tourists is no longer manageable. And as the city is a real labyrinth, we even lost Benoît for a few hours!

From the visual aspect, what were you looking for in the film?

I wanted to produce a film that felt like summer holidays, which made people want to escape, to go south. A joyful film, with the promise of a holiday. *Little Miss Sunshine* often came to mind. Vincent Mathias, the Chief Cameraman, and I envisaged a sunny image, slightly saturated, for the French part and on the roads. As for Venice, that's such a sublime setting there's not a lot to be done ... But we also wanted to show another facet of the city, its camp site on the other side of the lagoon, next to a factory, under the air corridor ... and that's exactly what it's like in real life!

Why did you choose the title “Venice Calling”?

Because things aren't always where you think they are. Because there's a wonderful song by Serge Reggiani² about a couple who can't afford to go away: *“Venise n'est pas là où tu crois... Venise aujourd'hui c'est chez toi, c'est où tu vas, c'est où tu veux... C'est l'endroit où tu es heureux...”*. (“Venice isn't where you think it is ... Venice is where you are right now, it's wherever you go, it's wherever you want ... It's wherever you're happy ...”) I love this way of showing that happiness is within us, and not outside, where we spend our lives looking for it.

The film also tells the story of a social upheaval ...

Absolutely, and the shame that follows. Émile harbours enormous shame that his mother dyes his hair; he's also terribly ashamed of living in a caravan. The fact that he falls in love with Pauline - a young girl from a higher social class - does not happen by chance, it's his aspiration to other origins, other codes, that draws him to her and fascinates him. I used the character played by Charlotte Gainsbourg in Claude Miller's *L'Effrontée* as a model.

As often in your work, you address the themes of family heredity and self-fulfilment ...

It's true, those are themes that fascinate me, the impact of an education on an entire life ... Sometimes without our realising it. I often think of the saying by a wise Indian, “Being free is being free of Mum and Dad, nothing more”. So I wanted to evoke the ordinary madness of a family, that leads to a skewed, awkward education, doubtless common to most educations - who in this world can say that their parents reacted to, and understood, them exactly as they would have liked? - but the Chamodot family, is maybe a more spectacular case. The thoughtless commands of some parents often hide attempts at reparation for their past. We sometimes expect our children to achieve what we ourselves have failed to do. These issues can permeate an entire adult life. Governed by the idea that it's good for the child, education is sometimes then similar to a sort of formatting - often unconscious. Psychoanalyst

Alice Miller has written an edifying essay on this topic.

I see the hair dyeing as a metaphor for all formatting.

How to emancipate ourselves from it to become who we really are?

How to retain what is good for us in our education, our heritage, and abandon the rest? How to choose? At the end of the film, Émile emancipates himself by finally accepting himself as he is, by respecting himself, by daring to say no. By choosing to like himself a bit more. It's a giant step in his development.

Interview with Valérie Bonneton and Benoît Poelvoorde

Benoît, what made you want to accept this project?

Benoît Poelvoorde: I found the script very funny. And then it's a true story, part of which the director experienced himself, and that moved me. He wrote a novel about it first before writing the script. I read them both, I liked them both equally, then I said: "Yes, OK, I'll do it, but with whom?" For comedy to work, there must be right chemistry between you and your co-actors.

Valérie, when Benoît knew that Ivan Calbérac was thinking of you to play his wife, he also called you. What did he say to persuade you?

Valérie Bonneton: "There'll be two or three nude scenes, they'll be fine ... don't worry!" (laughs). More seriously, as soon as I read the script, I wanted to be part of this family: the Chamodots. Together, they make their way through life's ups and downs, even though the two sons are a bit ashamed of their parents. Particularly Émile, the younger one. The mother I play dyes his hair blond because she says: "you're either naturally handsome or you have to work with what you're given". Despite what Émile goes through and the fact that he must bear barmy neurotic parents and day-to-day life in a caravan, there's a lot of love between them, certainly some awkwardness but above all, love. That's what touched me.

BP: They are nevertheless exemplary parents when it comes to patience and generosity. Launching into a journey to Italy just because the little one wants to find his love in Venice ... I don't know many parents who would do that!

Ivan Calbérac says you both resemble his own parents a little Do you recognise yourselves in Annie and Bernard?

BP: Yes, in his "Mister Know-it-all" attitude. A guy who shows off all the time. That's exactly me! (laughs).

VB: Annie accepts that by educating, one makes fatal mistakes. Like her, I try to accept them. I've got little ones of my own. Whenever I spout set phrases at them, I make myself reframe them. Annie's a complete, genuinely outspoken person, she expresses herself without a filter, accepts herself as she is and is not afraid of being different. I like that type of person.

Valérie, you say you take a long time considering the angle from which to approach a role ...

VB: Yes, I read the script then put it aside for a while. For this film, I relied on the script then trusted to the alchemy with my partner and the director. Once on set, I didn't know how Benoît was going to play it. My acting also depends on his, and on the director's instructions. Then I just go with the flow. I like the idea of not knowing what's going to happen.

You once acted briefly together in an Yvan Attal film. How did your reunion go on set?

BP: We already knew we were going to make each other crack up laughing. It's vital to get on well together. Particularly because we were shooting last summer in the scorching heat. Believe me, when you spend long hours in thick cotton clothes, in dreadful heat, added to by spotlights, in a small space: a little caravan or an old Volvo estate ... that's extreme! All the

more so as there were often four of us, including the children, in the caravan. Not to mention Valérie's dog!

VB: Oh yes! (She laughs) He was with me on the set. One day, we had to shoot all day in a car at 45 degrees. Benoît said to me: "We'll take him with us". So we put him in the footwell at the back. We started shooting, then the sound engineer came to us: "It's really odd, I keep hearing a sort-of grrr, grrr, grrr noise. What is it?"

What does this complicity contribute to your work?

VB: We question things less. It's wonderful when there's a natural understanding. It helped me in the scenes where I had to keep in the background, being there but with little to say. Because then it's difficult to restrain yourself from joining in.

BP: When I had lines and Valérie almost no dialogue, she couldn't prevent herself from adding: "Well ...", "Yes but I ..." And the director kept having to say: "No! Don't add things ..."

But Ivan Calbérac says that he only had to give you very few instructions ...

BP: Yes, that's true! But I'm not even sure he was there while we were filming. Are you sure he came?

VB: I think we tired him out sometimes.

BP: Ah yes, I'm sure of that! Him and all the rest of the team. Valérie and I are naturally cheerful. We laughed like idiots. The problem is that after a while we were the only ones laughing.

Moving on to Hélié Thonnat, he is in almost all the scenes How did you approach them with him?

VB: I'd say always in the same way: Benoît enjoyed making him laugh before every take.

BP: It's a way of making children relax when facing difficulty. There are different ways of putting them at their ease: the Austrian way, the German way and then my way, which is all about making funny insinuations. I think Hélié now has an unusually large vocabulary of crude words! But what could be better? When you laugh, you forget why you're there, and once it starts, you act naturally.

VB: Benoît behaves like that with me too. As soon as the camera's rolling he gives it his all. He's a magnificent actor. But between every take, he tells jokes. Being distracted before a scene, I love that. Then when we start to shoot, that gives me an adrenalin boost, which means I'm much more present.

Is that your way of working?

VB: I like doing it under those conditions but that's not the case with all comedians. There are only a few who don't take themselves seriously. Most would say: "No, please ..."

BP: "... could you go and clown somewhere else?" That's why, to return to the first question, I said to the director: "I'm OK with doing this film, but it all depends on who I'm doing it with". Because shooting long sequences stuck in a car, a caravan ... with some comediennes (naming no names!) I'd say: "No!" Not even for an astronomical amount.

What sets Valérie apart from other actresses?

BP: Her joie de vivre and her acting! She acts exceedingly well, she's the best! And then she's not fussy. She's not the type to call over to the director with questions like: "Tell me, Ivan, what psychological angle do you want to convey when my character acts like this or that?" Nothing's complicated with Valérie. It's a joy to film with her. I had a blast. And she's naturally generous. She likes people to be cheerful around her, so makes sure they're happy. Valérie is a real ray of sunshine.

And you, Valérie, what is special about Benoît?

BP: The same but more so (he laughs).

VB: Benoît is a good person, truly kind. In this profession you sometimes meet people who aren't like that at all ... also naming no names ;-)

BP: It's funny that you're not asking for some names (he laughs). Would you like some? ...

Benoît, in the film we see you enjoying a song: Black Blood's A.I.E (A Mwana), which you sing at the top of your voice in the car ...

BP: Oh wow! Don't remind me of that tune ... Particularly as I'm going back to Namur by car ... I was belting out that song for an entire day. It's nice when you hear it once, but eight hours of A.I.E (A Mwana) blaring out ... It's really proof that cinema's just laughter and glitter.

You relax others but how do you relax?

BP: I go away by myself to read. I read, I read, immersed in book after book.

How did your shooting go in Venice?

BP: Three weeks before we left, Valérie was all fired up: "Great! We're going to Venice". I told her: "You'll see, it won't be as simple as that". Valérie saw herself dressed in black, preparing *pasta alla vongole* with Italian friends around her, or on a candlelit gondola floating off into the night. But once you're there, you work. And for that, Venice isn't practical. I'll always remember one sequence: just for that, I should have been paid three times my salary! I'm with my son - Hélié Thonnat - a beautiful setting at the edge of the lagoon. And 10 seconds later, we're being attacked by a thousand mosquitoes. It was hellish, even though they seemed to appreciate the child's fresh young skin rather than my leathery old face!

VB: But it was fantastic too! I was staying in a little cabin on the edge of the lagoon ...

One specific theme addressed by the film is the influence of education, of transmission. What do you think about the issue:

BP: You very quickly descend into clichés when you talk about the family. I'd prefer to let Valérie answer. She understands the problem better because she has two children.

VB: Many parents pass things they've found difficult on to their offspring. It's important not to make your children relive your failures. The film shows that loving them is respecting them, accepting them as they are. It seems simple when you say it like that, but it's actually very complicated.

What do you think makes this film attractive to the public?

BP: Its humour, and characters who are a bit crazy but full of love. This trip to Italy.

VB: And the Chamodots: an eccentric, special family, full of tenderness, moving and funny ... In whom everyone can recognise themselves ... Irresistible people, in the sense that they accept who they are!

IVAN CALBERAC

With a MSC in mathematics and a MSC in cinema, Ivan Calb rac started in 1994 to study acting at the School of la Belle de Mai and starts at the Tr vise Theatre. In 1995, he directs his first short range called "Too lucky", he will then direct two others short range. He is a director but also a writer for TV series.

In 2002, he directs his first long range *Irene* with Cecile de France and Bruno Putzulu. In the same ball park, he will shoot : *Cheating Love* in 2006 with Alexandra Lamy, Melanie Doutey and Gilles Lellouche, *Alternate Weeks* in 2009 with Mathilde Seigner and Bernard Campan, a comedy about teenage love and mid-life crisis.

In 2015, he directed *The Student and Mister Henri*, is European hit about an elderly sick man how must rent for free a bedroom to a student, for not being alone and will use her to destroy his son's wedding.

In 2019, with *Venice Calling* a quirky and fun road-movie following the eccentric Chamodot family as they all embark on an incredible and unlikely journey in their caravan.

Filmography

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|------|--|
| 2019 | VENICE CALLING
With Benoit Poelvoorde, Valerie Bonneton |
| 2015 | THE STUDENT AND MISTER HENRI
With Claude Brasseur |
| 2009 | ALTERNATE WEEKS
With Mathilde Seigner and Bernard Campan |
| 2006 | CHEATING LOVE
With Julien Boisselier, Alexandra Lamy, M lanie Doutey et Gilles Lellouche |
| 2002 | IRENE
With C cile de France et Bruno Putzulu |

BENOÎT POELVOORDE

Benoît Poelvoorde began his career in cinema as a director, with two friends – Rémy Belvaux and André Bonzel – with whom he realized NO C4 FOR DANIEL-DANIEL and MAN BITES DOG. The actor is predisposed for roles of cynic and stupid villains in comedies, such as in LES CONVOYEURS ATTENDENT (Benoît Mariage, 1999) and DOORS OF GLORY (Christian Merret-Palmair, 2001). In 2001, he is directed by Philippe Harel in GHISLAIN LAMBERT'S BICYCLE and played with Gérard Lanvin in DEAD WEIGHT (Alain Berbérien, Frédéric Forestier). As he became very popular, Benoît Poelvoorde received the Jean Gabin Prize in 2002, awarded each year to a French cinema promising actor. In 2007, he joined the Jury of the 57th Cannes Film Festival chaired by Quentin Tarantino. In parallel, Benoît Poelvoorde tried a more dramatic genre, with the thriller ENTRE SES MAINS (Anne Fontaine, 2005) or even the drama CHARLIE SAYS (Nicole Garcia, 2006).

Back to black comedy, he illustrated himself in the role of a suicidal and disillusioned writer in KILL ME PLEASE (Olias Barco, 2010). He then interpreted Jean-René, a very emotional chocolate maker in ROMANTICS ANONYMOUS (Jean-Pierre Améris, 2010). In 2011, he wore the uniform of a gruff and francophobic Belgian customs officer in NOTHING TO DECLARE (Dany Boon). He then worked again with Anne Fontaine in MY WORST NIGHTMARE (2011) which is completely different from their previous collaboration, COCO BEFORE CHANEL (2009). He also played in LE GRAND SOIR in which he embodies Not, a Punk-à-chien and the big brother of Albert Dupontel's character who is (at the beginning) more in line with society. In 2015, he is directed by Jean-Pierre Améris in FAMILY FOR RENT and by Jaco Van Dormael in THE BRAND NEW TESTAMENT, in which he personified God.

Filmography

2018	VENICE CALLING RAOUL TABURIN SINK OR SWIM ADORATION KEEP AN EYE OUT FATHER AND SONS	Ivan Calbérac Pierre Godeau Gilles Lellouche Fabrice du Welz Quentin Dupieux Félix Moati
2017	7 JOURS PAS PLUS	Héctor Cabello Reyes
2016	THE JEWS SAINT AMOUR	Yvan Attal Benoit Delépine, Gustave Kervern
2015	FAMILY FOR RENT THE BRAND NEW TESTAMENT THE PRICE OF FAME	Jean-Pierre Améris Jaco Van Dormael Xavier Beauvois
2014	3 HEARTS LES RAYURES DU ZEBRE	Benoît Jacquot Benoît Mariage
2013	A CHRISTMAS PANIC! (Short film) LE GRAND MECHANT LOUP TIED A PLACE ON EARTH	Vincent Patar, Stéphane Aubier Nicolas Charlet, Bruno Lavaine Hélène Fillières Fabienne Godet
2012	QUAND JE SERAI PETIT LE GRAND SOIR	Jean-Paul Rouve Benoît Delépine, Gustave Kervern
2011	MY WORST NIGHTMARE NOTHING TO DECLARE	Anne Fontaine Dany Boon
2010	KILL ME PLEASE ROMANTICS ANONYMOUS MAMMUTH DUMAS	Olias Barco Jean-Pierre Améris Gustave Kervern, Benoît Delépine Safy Nebbou
2009	PARK BENCHES EN CHANTIER, MONSIEUR TANNER ! COCO BEFORE CHANEL THE WAR OF THE MISSES A TOWN CALLED PANIC	Bruno Podalydès Stefan Liberski Anne Fontaine Patrice Leconte Vincent Patar, Stéphane Aubier

2008	LOUISE-MICHEL ASTERIX AT THE OLYMPIC GAMES LES RANDONNEURS A SAINT-TROPEZ	Gustave Kervern, Benoît Delépine Thomas Langmann, Frédéric Forestier Philippe Harel
2007	LES DEUX MONDES COWBOY	Daniel Cohen Benoît Mariage
2006	DU JOUR AU LENDEMAIN JEAN-PHILIPPE CHARLIE SAYS	Philippe Le Guay Laurent Tuel Nicole Garcia
2005	AKOIBON ENTRE SES MAINS BORN TO FILM TU VAS RIRE, MAIS JE TE QUITTE	Edouard Baer Anne Fontaine Frédéric Sojcher Philippe Harel
2004	AALTRA THE SECRET ADVENTURES OF GUSTAVE KLOPP PODIUM ATOMIK CIRCUS- LE RETOUR DE JAMES BATAILLE	Benoît Delépine, Gustave Kervern Gilles Lellouche, Tristan Aurouet Yann Moix Didier Poiraud, Thierry Poiraud
2003	LAUGHTER AND PUNISHMENT	Isabelle Doval
2002	DEAD WEIGHT	Alain Berbérian, Frédéric Forestier
2001	DOORS OF GLORY GHISLAIN LAMBERT'S BICYCLE LES BALTUS AU CIRQUE (Short film)	Christian Merret-Palmair Philippe Harel Stéphane Aubier
1999	LES CONVOYEURS ATTENDENT	Benoît Mariage
1997	THE SIGNALMAN (Short film) HIKERS POUR RIRE!	Benoît Mariage Philippe Harel Lucas Belvaux
1992	MAN BITES DOG	Remy Belvaux, André Bonzel, Benoît Poelvoorde
1988	NO C4 FOR DANIEL-DANIEL (Short film)	Remy Belvaux, André Bonzel, Benoît Poelvoorde

VALERIE BONNETON

Valérie Bonneton studied at the National Conservatory of drama and at the Florent drama school. In 1995, she played at the Comédie Française in Feydeau's "Keep an eye on Amelia", directed by Roger Planchon. In 2008, she won the Molière for best actress in a supporting role for "God of Carnage" directed by Yasmina Reza.

In 2015 she performed at the Théâtre of Paris, in the play "L'envers du décor", by Daniel Auteuil. She can be seen on television in "Camera Café" or "Don't do this, don't do that".

In the cinema, she shot "Summer Hours" by Olivier Assayas in 2008...

In 2013, in "Eyjafjallajökull", she stars alongside Dany Boon, whom she met again the following year in "Supercondriac". She will then shoot "La Ch'tite Famille" for him in 2018 in and will be his partner in the theatre in 2019 for Sébastien Thiery's play, "8 euros per hour".

After her role in Guillaume Canet's "Little white lies" in 2009, Valérie Bonneton will be in 2019 on the bill for the following year, "Nous finirons ensemble".

Also in 2019, Valérie Bonneton will be alongside Benoît Poelvoorde in Ivan Calberac's "Venice Calling".

Filmography :

2019	NOUS FINIRONS ENSEMBLE	Guillaume Canet
2018	VENICE CALLING	Ivan Calberac
2017	JOINT CUSTODY	Alexandra Leclere
	LA CH'TITE FAMILLE	Dany Boon
2016	THE JEWS	Yvan Attal
2015	THE NIGHT WATCHMEN	Pierre Jolivet
2014	SUPERCONDRIAC	Dany Boon
	JACKY IN THE KINGDOM OF WOMEN	Riad Sattouf
	BEST IN BED	Delphine De Vigan
	DO NOT DISTURB	Patrice Leconte
2013	IT HAPPENED IN ST TROPEZ	Danièle THOMPSON
	EYJAFJALLAJÖKULL	Alexandre Coffre
2012	THE ROOMMATES PARTY	Alexandra LECLERE
2011	UNCLE CHARLES	Etienne CHATILIEZ
	GOODBYE FIRST LOVE	Mia HANSEN-LØVE
2010	CATHOLIQUE ANONYME	Anne Giafferi
	SKYLAB	Julie Delpy
2009	LITTLE WHITE LIES	Guillaume Canet
	FORBIDDEN HOUSE	Hélène Angel
2008	SUMMER HOURS	Olivier Assayas
	FINAL ARRANGEMENTS	Michel DELGADO
2006	TRY ME	Pierre-François MARTIN-LAVAL
	THE JUNGLE	Matthieu DELAPORTE
	SCHOOL FOR ALL	Eric Rochant
2005	LES GENS HONNÊTES VIVENT EN FRANCE	Bob Decout
	YOU ARE SO BEAUTIFUL	Isabelle Mergault
	LA CLOCHE A SONNÉ	Bruno Herbulot / Adeline LECALLIER
2003	LE BISON	Isabelle Nanty
	FRANCE BOUTIQUE	Tonie MARSHALL
	JANICE ET JOHN	Samuel BECHETRIT
2001	FORTUNE TELLERS AND MISFORTUNE	Eric FOURNIOL
2000	LES DESTINÉES SENTIMENTALES	Olivier Assayas
1999	MAN OF MY LIFE	Stephane Kurc
1998	MOOKIE	Herve Palud
	LA VOIE EST LIBRE	Stephane Clavier
	(G)RÈVE PARTY	Fabien ONTENIENTE

LA MORT DU CHINOIS
JEANNE AND THE PERFECT GUY

Jean-Louis BENOIT
Jacques MARTINEAU et
Olivier DUCASTEL
Marion VERNOUX

1996

LOVE ETC

CAST

Benoit POELVOORDE	Bernard
Valérie BONNETON	Annie
Hélie THONNAT	Emile
Eugène MARCUSE	Fabrice
Coline d'INCA	Natacha
Luna LOU	Pauline
Nicolas BRIANCON	Pauline's Father
Veronika NOVAK	Pauline's Mother
David SALLES	The Biker
Frédéric DELEERSNYDER	Vijay
Gigi LEDRON	Marie-France

CREW

Director	Ivan CALBERAC Based on his Novel "Venise n'est pas en Italie", published by Flammarion
Produced by	Isabelle Grellat Doublet Eric Altmayer Nicolas Altmayer
Photo	Vincent Mathias
Editing	Veronique Parnet
Original Music	Laurent Aknin
Decor	Sylvie Olivé
Costumes	Charlotte David
Sound	Philippe Fabbri Roland Voglaire Damien Aubry Emmanuel Croset
Production Manager	Pascal Roussel Casas
Post-Production Manager	Patricia Colombat
Casting	Coralie Amédéo Agathe Hassenforder
Director First Assistant	Thierry Mauvoisin
Scripte	Lucie Truffaut
Makeup Artist	Corine Maillard
Hair Stylist	Sabine Pollet
A Coproduction	Asifilms Studiocanal France 2 Cinéma Scope Pictures
With the contribution of	Canal + France Télévisions Ciné+ C8

