



63<sup>e</sup> SEMAINE  
DE LA CRITIQUE  
CANNES 2024

# JULIE KEEPS QUIET

a film by LEONARDO VAN DIJL

A man and a woman are standing in front of a building with vertical wooden slats. The man, on the left, is wearing a white t-shirt, a white cap worn backward, and a large black tennis bag slung over his shoulder. He is looking towards the woman. The woman, on the right, is wearing a blue t-shirt and has her hands clasped in front of her. She is looking back at the man. The background shows a blurred view of a mountain range under a bright sky.

## SYNOPSIS

As the star player at an elite tennis academy, Julie's life revolves around the game she loves. When her coach falls under investigation and is suddenly suspended, all of the club's players are encouraged to speak up. But Julie decides to keep quiet...



# LETTER OF INTENT

Julie's silence doesn't need a lot around it.  
And so I have aimed as a director to be less.  
Asking myself again and again the question:  
What does Julie need?  
This seemed to reveal what was most important.

Julie's law is silence and she asked me not to break it.  
Julie did not choose her silence,  
nor to be the center of attention because of it.  
And so, I've tried to follow her pace, her time.  
Allowing us to hear why she is really silent.

Some silences are gentle, some are loud.  
At times it's violent, at times it's empowering.  
Being immersed in Julie's silence was an incredible journey.  
She has guided me in unexpected ways,  
helping me to understand myself and the world we live in.

I now realize that, in one way or another, we are all Julie  
and we all carry silence.

Writing this letter marks the end of many letters I've written for Julie.

A new chapter.

Julie's silence is out in the open.

Julie's silence can be yours now.

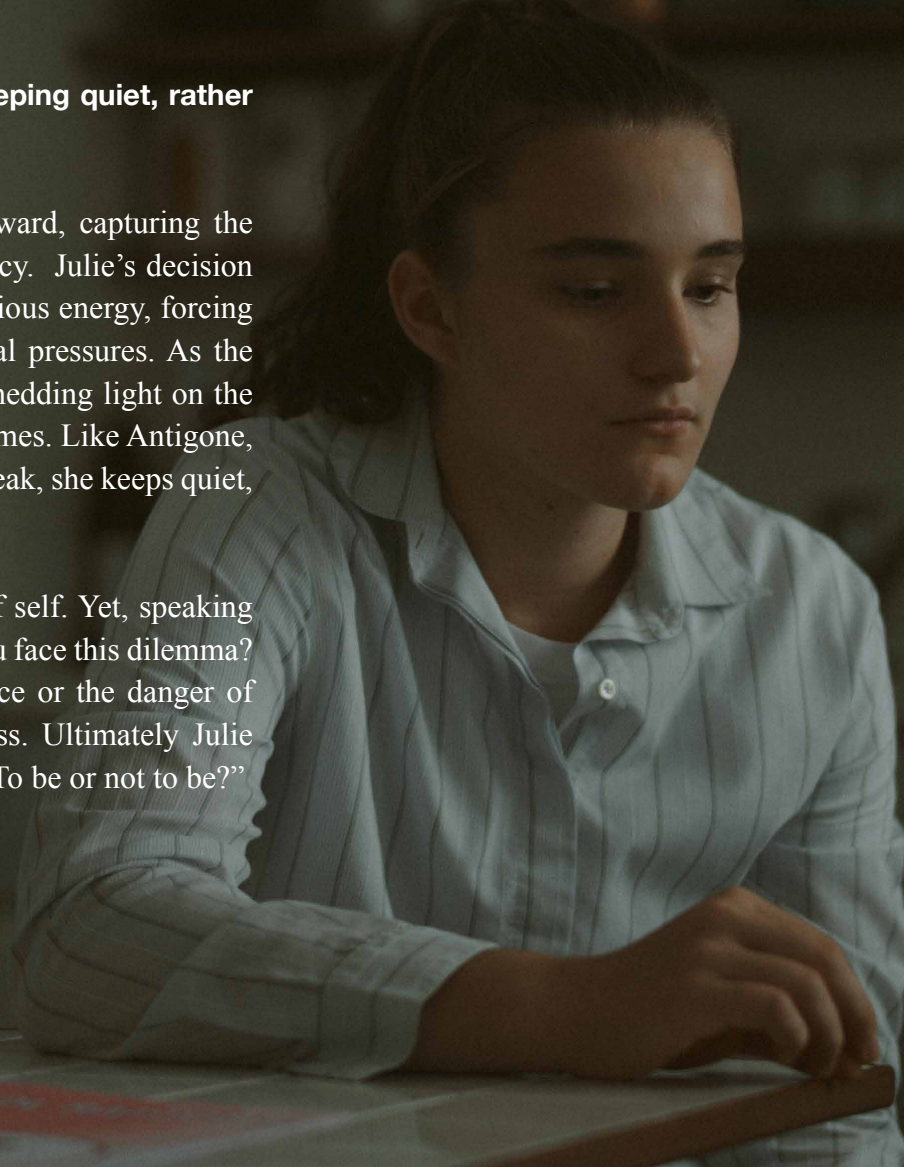
– Leonardo Van Dijn

# IN CONVERSATION WITH LEONARDO VAN DIJL

**Why center your film on a protagonist who is keeping quiet, rather than ‘speaking out’?**

I wanted to tell a story that offers Julie a path forward, capturing the gradual way in which she begins to reclaim her agency. Julie’s decision not to speak introduces a unique liberating and rebellious energy, forcing the film to move at her pace, not yielding to societal pressures. As the story unfolds, Julie emerges as a present-day hero, shedding light on the hidden pressures and injustices that are shaping our times. Like Antigone, Julie dares to say “No.” In a world that urges her to speak, she keeps quiet, compelling the world to really listen.

Silence can be violent, slowly eroding one’s sense of self. Yet, speaking out can be very harmful too. How do you decide, if you face this dilemma? When confronted with the destructive force of silence or the danger of speaking out, both choices carry the prospect of loss. Ultimately Julie Keeps Quiet is really about the existential question, “To be or not to be?”





## IN CONVERSATION WITH LEONARDO VAN DIJL

**Even in her silence, you don't single Julie out as a loner. Instead she engages with the world. We see Julie exist socially; there are important people in her life. Is this a collective as well as an individual story?**

Absolutely. By taking a 360° approach, injustice becomes much more than just individual suffering—it ripples through an entire environment and spreads. As Julie reconnects with the outside world from which she has been cut off for years, we see how her silence truly weighs on everything and everyone around her. I hope this perspective can spark constructive dialogues about the approach to policy, safeguarding and education. A safer world for Julie will ultimately be safer for all of us, and we all have a certain responsibility to make this work.

**You say in your intention note that Julie's silence guided you in unexpected ways, helped you understand the world we live in. What do you mean by this?**

By writing this story, I've come to understand that, in many ways, we are all Julie. We all have silences within us—things we've never shared or don't know how to express. Julie allows us to explore this silence, whether it's a coping mechanism, a form of resistance, empowerment or violence.

**The end of the film is so powerful, yet also open as to what the future holds.**

The first scene I wrote on paper was the ending. The end was, in fact, the beginning. This ending symbolizes new beginnings.

Let Julie's journey inspire us to question what we can do for future generations. Let Julie be heard, and let her story be felt, because a better world for Julie is a better world for all of us. Let's work together to get Julie, and ourselves, out of this maze.

A photograph of Leonardo van Dijl in a tennis court, captured in a dynamic pose as if he has just hit a ball. He is wearing a dark t-shirt and shorts. The background is a blurred tennis court with a net and some spectators in the distance. The lighting is warm and slightly dim, suggesting an indoor or evening setting.

## IN CONVERSATION WITH LEONARDO VAN DIJL

### **That sounds poetic.**

That's what my co-writer Ruth Becquart and I have tried to do. We wanted to bring poetry back into something that is actually deeply unpoetic. The so-called ordinary— Julie is at a point where she can't find it in herself to love who she is, but by focusing on the small details in life and discovering the hidden beauty within them, she starts to reconnect with the world around her. The love Julie has for her dog, the school play she participates in, the sessions with her chiropractor. Those were, for us, really the key to allow her to reconnect with herself

### **You worked with a lot of non-professional actors, how difficult was it to cast them and work with them on set?**

Actually, it was really exciting. We had a lot of feedback on our casting call— I think Tessa (Julie) walked in already on day two. She had a way of

lifting everyone's spirits, which made it all the more painful to imagine her in Julie's shoes. Tessa's brightness set against the shadow of Julie's silence was simply heartbreaking. When I first showed her casting tape to Ruth, my co-writer, both of us cried. And once we found Julie, it was easier to find the others. We actually cast a few Tessa's friends as well, so many players at the club where Tessa plays got involved. With Tessa, there was no question from the beginning that she was talented, but the way she commanded the screen during shooting left us all in awe.

I've noticed that good tennis players are in fact good actors because they tend to be very smart, and have a quick motor memory. They are used to processing feedback on the spot. So for me, it was really, really fun and I think they all gave fantastic performances.



## IN CONVERSATION WITH LEONARDO VAN DIJL

**What was the key for you, in filmmaking terms, to making sure this message would come through, not only on screen, but also in the making of the film?**

I've tried to create a setting in which Tessa, who plays Julie, and her peers felt safe. None of them had experience with acting before the project. I made it clear that it was always an option to say, "Maybe—I'll think about it." Because that's agency to me, it's about allowing yourself to say: "I don't know (yet)." Relationships that are unsafe are very much about "Yes" or "No."

When rehearsing— I made sure there was always a professional actor, a tennis coach or someone from production in the room. Someone they could talk to, ask questions to. Because perhaps they wouldn't dare ask me, since I embody the film and in some sense can't be neutral. Safety is about 3, not about 2.

On set, I encouraged the cast to bring family or friends, and I also encouraged the crew to interact with them. I didn't want to isolate the actors just to maintain focus. While focus is crucial when we say 'Action', once we say 'Cut', I want them to feel free to discover the true joy of making movies. I had the blessing of seeing this new generation growing up in just a short few weeks, allowing 'cinema' into their life and daring to be part of it. Fierce, putting themselves out there to bring Julie and her story to the screen. Each of them in their own way is upholding the movie's message. That was really important, because I am making this movie for them. So they can grow up in a world where they feel safe. Because I really believe a safer world for them will mean a safer world for entire future generations.

A young woman with her hair tied back is sitting on a wooden bench, looking down and to the left with a thoughtful expression. She is wearing a light-colored t-shirt and dark shorts. The background is blurred, showing what appears to be an indoor sports arena with spectators.

## IN CONVERSATION WITH LEONARDO VAN DIJL

**You shot the film on 35mm and worked with well-established DOP Nicolas Karakatsanis. (I, TONYA, CRUELLA, BULLHEAD, DUMB MONEY) What were you aiming for in terms of the look and feel of the film and why did that make sense for this particular story?**

Shooting on film does more than add texture—it completely shifts everyone’s mindset. There’s a sense of vulnerability. Every tear, every sigh, every take, every roll of film had to be carefully considered before it was used. There was no drama just for the sake of drama. Everything felt precious. Julie’s silence needed to feel rare, deliberate, and timeless. We even went as far as to shoot the final scene on 65mm film. Everything about Julie deserved to feel like it had a lot of value, like it was truly special.

**What other contributions from the artistic team were essential in shaping and defining Julie, and the film overall?**

I have to give credit to Caroline Shaw, our composer, as her music was my way to channel Julie. Her influence on this movie is undeniable, and the fact that we got her to do the score is simply remarkable. It feels like a true manifestation of the creative process.

**As a filmmaker, what’s so interesting about the world of sports or athletics? Is there anything you feel makes tennis specifically beautiful and cinematic?**

The world of sports is interesting because I can address relevant issues in a defined arena that serves as a broader metaphor for our society. On a more personal level, Julie is fearless, and that’s both her strength and, unfortunately, her weak point—she doesn’t know where to draw the line. I identify with Julie, the athlete. Cinema was never a given for me; I had to earn every step along the way. The journey was challenging—sometimes abusive or cruel—but in the end, I completed my film, and that has been empowering. That’s what the mindset of an athlete has taught me over all these years. I also personally have a big love for tennis, and I wanted Julie to be surrounded by the things I truly love. I wanted to convey that love to the audience. I wanted to say: *“You’ll be okay. Despite everything, you’ll be okay.”*

## **DIRECTOR**

### **LEONARDO VAN DIJL**

Leonardo van Dijn is a writer and director based in Belgium. His latest short film *STEPHANIE* (2020) was selected for the Official Competition of Cannes, San Sebastian and TIFF as well as over 150 other film festivals where it received various national and international awards. Leonardo's feature debut *JULIE KEEPS QUIET*, a co-production between De Wereldvrede, Les Films du Fleuve, Hobab and Film i Väst, will have its World premiere in May 2024 at the prestigious Critics' Week of the Cannes Film Festival.



## CAST

### TESSA VAN DEN BROECK (Julie)

Tessa Van den Broeck (°2006) participated in casting for the first time and was chosen out of a host of young tennis players by Leonardo van Dijl to star in his feature debut „Julie Keeps Quiet”. The film will have its world premiere at the 2024 Cannes Semaine de la Critique. These are Tessa’s first steps in the film world. She is currently in her second year of nursing at UCLL College. She shares her passion for tennis as a club referee and ‚Start to Coach’ at Tennis Vlaanderen. Since 2013, she has developed her tennis skills at several academies, including the Kim Clijsters and Justine Henin Academies, and continues to pursue her love for the sport at TC Panorama in Overijse.



## LAURENT CARON (Jeremy)

Laurent Caron was born in Amiens on September 28, 1977. After graduating in 2001 with a degree in ethnology from the Jules Verne University in Amiens and completing his drama studies at the Conservatoire de Liège in 2005, Laurent met Jean-Pierre and Luc Dardenne at a Face Caméra workshop run by Olivier Gourmet and Benoît Dervaux. Since then, he has played the Inspector in *Le silence de Lorna*, Gilles in *Le gamin au vélo*, Julien in *Deux jours, une nuit*, Inspector Bercaro in *La fille inconnue* and Mathieu in *Le jeune Ahmed*. He has also appeared in feature films by Lucas Belvaux, Julien Rambaldi, Laurent Micheli, Alessandro Tonda, Stephan Streker, Nicolas Pariser... and the series *Ennemi Public*, season 1 (RTBF) and *OVNI(s)*, season 1 (Canal Plus).

He will soon be seen in Olivier Meys' *La vie devant nous*, Jean-Benoît Ugeux's *L'Age mûr* and Leonardo Van Dijn's *Julie keeps quiet*, in which he plays Jeremy and which will be presented at the Semaine de la Critique at the forthcoming Cannes Film Festival.

After graduating from the Conservatoire, Laurent worked frequently at the Théâtre National de Belgique with directors such as Lars Norén, Franz-Xaver Kroetz, Hauke Lanz, Patrick Bebi, Mathias Simons, Jean Lambert...

He has also worked with Groupov and Jacques Delcuvellerie since 2005, first in *Anathème*, presented at the Avignon Festival, then in *Un Uomo di Meno* and *La Cantate de Bisesero*, *Rwanda 94*. In recent years, he has appeared in projects by Emmanuel Meirieu (*Mon Traître*), Stéphane Braunschweig (*L'Ecole des femmes*), Anne-Cécile Vandalem (*Kingdom*), Alessandro Baricco (*Smith & Wesson*), Baptiste Amann (*Salle des Fêtes*)...



## CLAIRE BODSON (Sophie)

Claire Bodson studied at the Conservatoire Royal de Bruxelles. She began her career in theater in 1994. She has worked with directors from all horizons, including Antonio Araujo, Guy Cassiers, Aurore Fattier, Christophe Sermet and Florence Minder. She is currently starring in „Qui a peur?“ by Tom Lanoye, a playwright for whom she plays several title roles in the French versions of his plays. As such, she received the Prix du Théâtre for best actress for the role of Médée in „Mamma Medea“. Her first film role was in Joachim Lafosse’s „Elève libre“, for which she was nominated for a Magritte du Cinéma award (Best Supporting Actress).

More recently, she has worked with the Dardenne brothers („Tori et Lokita“, „Le jeune Ahmed“, another Magritte nomination), Lenny and Harpo Guit („Fils de plouc“, another nomination, „Aimer perdre“) and Eve Duchemin („Temps mort“).

She is currently starring in „Quitter la nuit“ (Delphine Girard) and will soon be seen in „La nuit se traîne“ (Michiel Blanchart) and „Julie Keeps Quiet“ (Leondardo van Dijn).



## KOEN DE BOUW (Tom)

Award-winning Koen De Bouw (1964) is one of the leading actors in Belgium. He studied theatre at the prestigious Antwerp Studio Herman Teirlinck, and made his film debut in 1988 upon graduation. Since then he played leading parts in more than 30 Belgian and international films as well as a similar number of television series, several of them internationally awarded.

His other film credits include starring in Van Looy's 2008 international cult hit "Loft". Koen stars opposite Matt Bomer and Kelsey Grammer in the series "The Last Tycoon", created by Billy Ray. In Belgium he can also be seen as „Jasper Teerlinck”, the enigmatic lead of the hit #1 rated Belgian television series "Professor T.", running for 3 seasons in Belgium, with remakes in France and Germany.

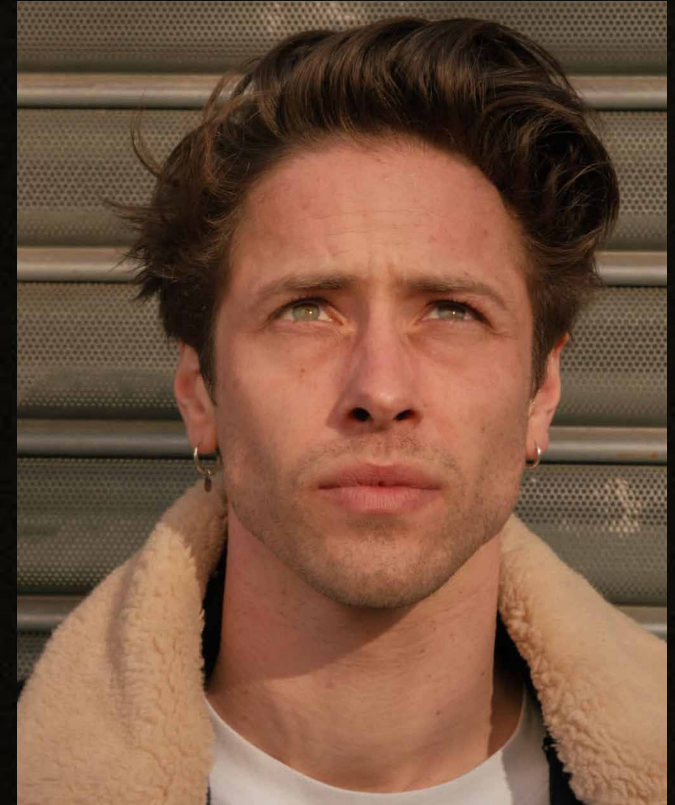
Koen's recent projects include the series „Red Light” and „Styx,” as well as the feature films „Torpedo” and „Nowhere.” In 2020, he gained acclaim for his role in the Oscar-nominated film „The Man Who Sold His Skin.” Currently, you can watch him in Tim Mielants' feature film „WIL,” „The Last Front,” and the series „Styx.”



## PIERRE GERVAIS (Backie)

Pierre Gervais is a Brussels based actor. He graduated with highest distinction from the L'institut National Supérieur des Arts de la Scène in 2016. After his training, he started several international and national theater projects. With one of these projects, „Ce Qui Arrive” Pierre won the „best promise” prize. He also developed a theater project with other colleagues and they were allowed to perform it at the Avignon festival in 2018. Switzerland is also not unknown to Pierre, he is currently touring there with two different performances. In addition to theater, Pierre has already been able to participate in several fiction projects, such as playing supporting roles in Wouter Bouvijn's fiction series „1985” and in Leonardo van Dijn's feature debut „Julie Keeps Quiet.”

Pierre Gervais studeerde in 2016 met grootste onderscheiding af aan het L'institut National Supérieur des Arts de la Scène. Na zijn opleiding begon hij met diverse internationale en nationale theaterprojecten. Met één van deze projecten, “Ce Qui Arrive”, won Pierre de prijs van ‘beste belofte’. Daarnaast werkte hij samen met andere collega's een theaterproject uit en mochten ze deze spelen op het Avignon festival in 2018. Zwitserland is ook niet onbekend voor Pierre, momenteel toert hij daar rond met twee verschillende voorstellingen. Naast theater heeft Pierre ook al kunnen deelnemen aan verschillende fictie projecten, zo vertolkte hij bijrollen in de fictiereeks “1985” van Wouter Bouvijn en in Leonardo van Dijn's langspeeldebuut “Julie Keeps Quiet”.



## RUTH BECQUART (Liesbeth / CO-WRITER)

After graduating from the Herman Teirlinck Studio in 1999 with a master's degree in Dramatic Arts, Ruth Becquart (1976) starts her career in theater. Becquart becomes known to the general public thanks to her role in the TV series *Clan*. She is part of *Amigos*, has crucial roles in *Chaussée d'Amour*, *Tabula Rasa*, *De Dag*, *Gent West*, *Over Water*, *Undercover* and *Black-Out*. She can be seen in *Red Light*, *Fuck You Very Very Much* and *Knokke Off*. For her character Sandy in *Chaussée d'Amour*, Becquart received the Best Actress sector award from her peers. She shined in films as *Dead Corner* by Nabil Ben Yadir, *Left Bank*, *Dirty Mind* by Pieter van Hees, *Nowhere* by Peter Monsaert, *Hotel Poseidon* by Stef Lernous and in *The Chapel* by Dominique Deruddere. With international productions like Nicolas Steil's *The Way To Happiness*, Anissa Bonnefont's *La Maison* with Ana Girardot and Rossy de Palma and projects like TV series *1985* (Eyeworks for one and rtbf), a theater tour with *Tg Stan*, the Swedish, Belgian TV series *Kapningen*, Michiel van Erp's film *A Beautiful Imperfection* and the Dutch thriller series *Sphinx*, Becquart is building a more international career.

In addition to acting, Ruth Becquart creates and writes. She has co-created several theater projects and written her own project *Toren*. She has been asked several times to write dramatic material for exhibitions. Her own writing project *Brief* was awarded the Dioraphte incentive prize and has been translated into French and English. Becquart has received VAF support for the fiction series she is writing and developing with Sophie Tijhuis at *Menuetto*. Becquart is part of the writing team assembled by Eyeworks for the Dutch film adaptation of the TV series *In Treatment*. She co-wrote Leonardo Van Dijl's first feature film *Julie Keeps Quiet*, a production of *De Wereldvrede*. Becquart is currently on set for the second season of *Knokke Off* and the film *L'âge mur*.



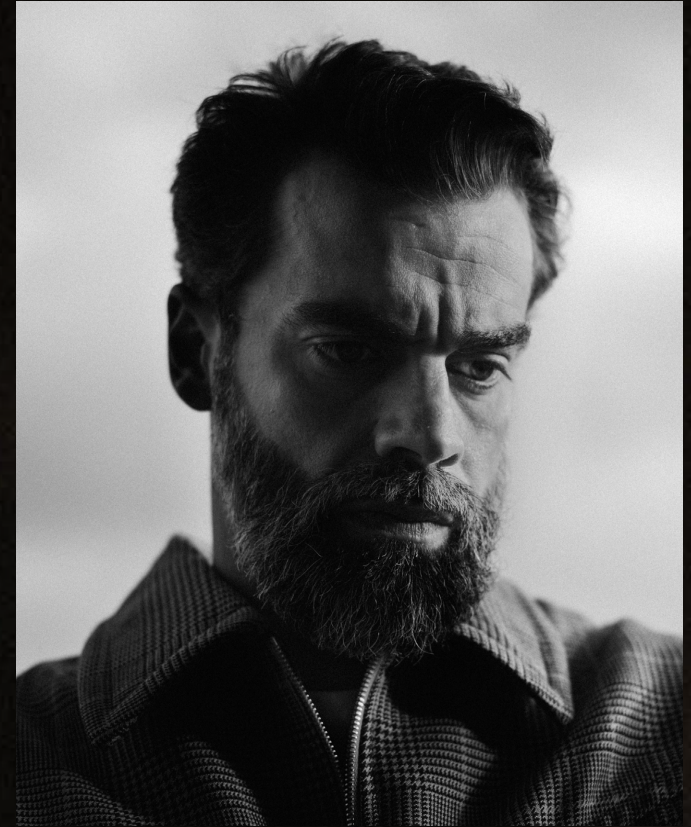
# CREW

## NICOLAS KARAKATSANIS - DOP

Nicolas Karakatsanis (1977) is a Belgian Photographer and Cinematographer known for his collaborations with directors such as Craig Gillespie, Michaël R. Roskam, Bas Devos, John Hillcoat or Koen Mortier. These two complementary activities broaden the scope of his photographic experimentation and greatly influence his aesthetic style, which is often characterized by an intense chiaroscuro and a lively, pictorial quality.

Over the years, Nicolas' cinematography has been noticed for its contributions with multiple academy and festival selections like The Oscar, Golden Globes, BAFTA, Berlinale, Venice Mostra, TIFF etc.

Among the films to his credit, are "JULIE KEEPS QUIET" (Leonardo van Dijl 2024), "SKUNK" (Koen Mortier, 2023), "CRUELLE" (Craig Gillespie, 2021 with Emma Stone), "HELLHOLE" (Bas Devos, 2019), "I, TONYA" (Craig Gillespie, 2018 with Margot Robbie, Sebastian Stan), "LE FIDÈLE" (Michaël R. Roskam, 2017 with Matthias Schoenaerts, Adèle Exarchopoulos), "TRIPLE 9" (John Hillcoat, 2016 with Casey Affleck, Kate Winslet, Woody Harrelson), "VIOLET" (Bas Devos, 2014), "BULLHEAD" (Michaël R. Roskam, 2011).



## CAROLINE SHAW - COMPOSER

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist, and vocalist. Caroline is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. This year's projects include the score to "Fleishman is in Trouble" (FX/Hulu), vocal work with Rosalía (MOTOMAMI), the score to Josephine Decker's "The Sky Is Everywhere" (A24/Apple), music for the National Theatre's production of "The Crucible" (dir. Lyndsey Turner), Justin Peck's "Partita" with NY City Ballet, a new stage work "LIFE" (Gandini Juggling/Merce Cunningham Trust), the premiere of "Microfictions Vol. 3" for NY Philharmonic and Roomful of Teeth, a live orchestral score for Wu Tsang's silent film "Moby Dick" co-composed with Andrew Yee, two albums on Nonesuch ("Evergreen" and "The Blue Hour"), the score for Helen Simoneau's dance work "Delicate Power", tours of Graveyards & Gardens (co-created immersive theatrical work with Vanessa Goodman), and tours with So Percussion featuring songs from "Let The Soil Play Its Simple Part" (Nonesuch), amid occasional chamber music appearances as violist (Chamber Music Society of Minnesota, La Jolla Music Society). Caroline has written over 100 works in the last decade, for Anne Sofie von Otter, Davóne Tines, Yo Yo Ma, Renée Fleming, Dawn Upshaw, LA Phil, Philharmonia Baroque, Seattle Symphony, Cincinnati Symphony, Aizuri Quartet, The Crossing, Dover Quartet, Calidore Quartet, Brooklyn Rider, Miro Quartet, I Giardini, Ars Nova Copenhagen, Ariadne Greif, Brooklyn Youth Chorus, Britt Festival, and the Vail Dance Festival. She has contributed production to albums by Rosalía, Woodkid, and Nas. Her work as vocalist or composer has appeared in several films, tv series, and podcasts including The Humans, Bombshell, Yellowjackets, Maid, Dark, Beyoncé's Homecoming, Tár, Dolly Parton's America, and More Perfect. Her favorite color is yellow, and her favorite smell is rosemary. She likes the second season of Knokke Off and the film L'âge mur.



A woman with long, dark, wavy hair is sitting on the ground, smiling warmly. She is wearing a dark, long-sleeved top. A man's hand is gently touching her hair on the side of her head. The background is dark and out of focus, suggesting an outdoor setting at night or in a dimly lit area. The overall mood is intimate and affectionate.

## PRODUCTION

### De Wereldvrede

De Wereldvrede - Home of Creators, is a Belgian production company founded in 2013 by actor Gilles De Schryver and director Gilles Coulier with a focus on challenging, yet accessible stories for an international market . With over 25 directors and writers, De Wereldvrede supports a healthy mix of young and established voices focused on long-lasting local and international partnerships, allowing the vision of the filmmaker to permeate every step of the production process. De Wereldvrede has brought internationally distributed limited TV-series and short and feature films such as 'Bevergem' 'Cargo' 'War of the Worlds', 'Albatros', 'Stephanie' 'Ada' 'Lockdown' 'Roomies', 'Sibling' 'Holy Rosita', and 'Julie Keeps Quiet',



## CO-PRODUCTION

### Hobab

HOBAB, based in Stockholm, Sweden, is a renowned international boutique production company known for its cinematic excellence. With over 45 feature films to its credit, the company has earned global acclaim and significantly influenced the film industry. HOBAB is committed to supporting filmmakers in realizing their vision, leading to successful productions like 'PARADISE IS BURNING' and 'CLARA SOLA'. Co-owned by Peter Krupenin and Nima Yousefi, the company combines Krupenin's legal and financial expertise with Yousefi's creative filmmaking experience. The team includes a line producer, junior producer, production assistant, and accountant, with additional staff hired based on project needs."

### Les Films du Fleuve

In 1975, Jean-Pierre and Luc Dardenne set up the non-profit organisation Collectif Dérives to produce their documentary films. In 1986, the collective became the production company for their first fiction film, Falsch. In 1994, they founded Les Films du Fleuve Sprl to finance their fiction films and collaborate with other directors. After winning the Palme d'Or in 1999 with their film Rosetta, the Dardenne brothers decided to develop the company further. Today, Les Films du Fleuve has established itself in the film industry thanks to the films of the Dardenne brothers and the quality of the projects and directors it supports.

**ORIGINAL TITLE:** Julie Keeps Quiet  
**INTERNATIONAL TITLE:** Julie Keeps Quiet

**GENRE:** drama

**DURATION:** 100'

**COUNTRIES OF PRODUCTION:** Belgium, Sweden

**LANGUAGE:** Dutch / French

**YEAR:** 2024

**SHOOTING FORMAT:** 35 mm

**EXHIBITION FORMAT:** DCP

**FRAMERATE (DCP):** 24fps

**ASPECT RATIO:** 1.85:1

**SOUND:** 5.1

**STARRING:** Tessa Van den Broeck, Grace Biot, Alyssa Lorette, Ruth Becquart, Koen De Bouw, Pierre Gervais, Claire Bodson & Laurent Caron

**DIRECTOR:** Leonardo van Dijl

**WRITERS:** Leonardo van Dijl & Ruth Becquart

**DOP:** Nicolas Karakatsanis

**EDITOR:** Bert Jacobs

**ART DIRECTOR:** Julien Denis

**COSTUME DESIGN:** Ellen Blereau

**HAIR AND MAKE-UP DESIGNER:** Michelle Beeckman

**SOUND ON SET:** Arne Winderickx

**SOUND DESIGN:** Boris Debackere

**EDITOR:** Boris Debackere

**MUSIC/COMPOSER:** Caroline Shaw

**PRODUCED BY:** De Wereldvrede (Gilles De Schryver, Gilles Coulier, Wouter Sap, Roxanne Sarkozi)

**CO-PRODUCERS:** Les Films du Fleuve (Delphine Tomson, Luc Dardenne, Jean-Pierre Dardenne) Hobab (Nima Yousefi), Film i Väst (Kristina Börjesson, Anthony Muir)

**WITH FINANCIAL SUPPORT OF:** The Flemish Audiovisual Fund, the Centre du Cinema et de l'audiovisuel of the French community in Belgium, The Belgian Tax Shelter, Proximus, New Dawn, Film i Väst

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