



Directed by **Fabrice du Welz**



**Locarno Film Festival
Piazza Grande**

WORLD PREMIERE
**LOCARNO FILM FESTIVAL 2019
PIAZZA GRANDE**

Screenings

Tues. August 15, 9:30PM – PRESS SCREENING
Fri. August 16, 9:30PM – PIAZZA GRANDE

2019 / FRANCE, BELGIUM / French / 98 mins / Cinemascope

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SYNOPSIS

Paul, a 12-year-old lonely boy, lives with his mother at the mental institution where she works since his father abandoned them years ago. When Gloria, a troubled and fascinating teenage girl, arrives at the institution, Paul immediately falls in love with her.

So madly in love that, despite her dangerousness, he will run away with her to help her reach a place she calls the "haven of peace".

Teenagers on the run, escaping from the hostile adult world to an unreachable destination...

DIRECTOR'S STATEMENT

ADORATION is the last part of the "Ardennes trilogy" which started with CALVAIRE (2004), followed by ALLELUIA (2014). Focused on the theme of mad love, monstrous love, these three films dissect different forms of pathology.

ADORATION is a cruel and poetic tale about love, madness and faith.

A journey into the heart of darkness, along a river that is sometimes real and sometimes illusory, which drifts slowly towards "a country where you never arrive". This is the story of Paul, a young boy, who falls madly in love with Gloria, a troubled teenager.

Paul is a sweet and simple child who loves birds, his bike and the forest. He is an "idiot" in the Dostoevsky meaning of the word.

In the film, the characters go through their surroundings representing different mental states in which they end up getting lost.

For Paul, the reality of the beginning slowly changes as he is confronted with Gloria's disease.

In that sense, the last setting at Hinkel's campground, will be the achievement of Paul's quest. A strange world in which Paul joins the madness of the old man in whom he recognizes himself. The space reveals the characters and their alienations.

But it is above all a character-driven film.

The young actors are at the centre of the film. The camera will never let Paul go. He is the gaze of the film, its soul and its goodness.

This film is the new exploration of a crazy union. In a poetic and pathological way. A sick and baroque love story between two young teenagers.

it is also the story of a contamination. The one of Paul developing an adoration for Gloria. Somewhere between the absolute dream and the ordinary reality.

Between intense sentimentality and the roughness of impulses, ADORATION is a tumultuous, sensual and violent film which ends in a luminous atmosphere as if to suggest that **love is an act of faith**.

INTERVIEW WITH THE DIRECTOR

How to present Adoration, your sixth feature film?

This is the story of a simple kid, an idiot, in the Dostoevskian sense. He is naive and lives in harmony with the elements, alone and away from the world. His mother works in a private clinic where mentally ill people are being cured. This kid is looking for affection even if he lives with his mother, who is someone special. One day, a teenage girl arrives. She is visibly troubled and disturbing, Paul falls madly in love with her. He will fall in love with her to the point where he forgets himself. It's a full and absolute love.

What was the initial idea?

To make a very pure film. A kind of prayer, a poem, an initiation ritual. By choosing teenagers, the point of view is in between the one of a child and of an adult. Falling in love at fourteen is devastating. It is such a strong feeling, so powerful and destructive, but also constructive and overwhelming. This kid goes all-in after this total love. I wanted to avoid the cuteness, the moralizing side full of good feelings. I wanted a film about passion, about how this kid will be shaken by it. It is like Paul who is overwhelmed by the Holy Spirit on the road to Damascus.

When I think about it now, I realize that I wanted to put myself in danger. I know it is cliché but I wanted to get out of my comfort zone. I want to go somewhere else, with other means. To be destabilized. Explore the deepness of my soul. I have my own barriers like everyone else, which come for the most part from my education, but I want to destroy them and explore my inner self. *Adoration* allows me to get into that intimacy. I wanted to make myself dance on a volcano so to speak. That's what I'm after as a filmmaker.

The young Thomas Gioria (*Custody* by Xavier Legrand) and the more experienced Fantine Harduin (*Happy End* by Michael Haneke) play the roles of Paul and Gloria. How challenging was it to find your star "couple"?

I first met Fantine the day before she left for Cannes for the premiere of *Happy End*; so it goes back to May 2017. In the end, we shot during the summer of 2018, Fantine grew up and accumulated experience and maturity. For Paul's character, I really looked everywhere. I saw something like three hundred kids. When I met Thomas I immediately knew it was him.

In fact, Eric Lavallée from Loncinema, sent me a message suggesting that I should see *Custody*. I then met Thomas - having previously sent the script to his mother - and when I asked him how he felt about his character, he simply replied: "I'm going to listen." He understood that he had to be available and attentive.

Fantine has, de facto, more experience while Thomas has the purity of the instant. He doesn't know how to cheat. When a situation resisted him, it was because the scene was badly written. Whenever it did not work, it was only because the scene was not well written.

Does that mean that you keep some flexibility on the script on set?

Yes, because I wanted to adapt to Thomas without altering the story. I made him responsible because the film is from his point of view. I had no choice but to put myself in his shoes and go through the film as he did.

Adoration is the final chapter to what you call your Trilogy of the Ardennes. Calvaire, Alléluia and Adoration are also three titles with Christic references. Is it a reminiscence of your education among the Jesuits?

Probably yes. I do not have an answer to that. Like this character of Gloria who comes back from film to film...I like one-word titles that have a dimension of transcendence. I am not Catholic even though I was raised in Catholic dogmas, rigorous and demanding. I was in a Jesuit boarding school very young, I was only seven. I love the idea of God which is plural and adaptable to anybody. The quest for absolute is something appealing to me.

I like this kind of unity between the three films. Winter with *Calvaire*, a kind of autumn with *Alléluia* and now the summer with *Adoration*. It's only missing spring I guess. I can see that what drives me in my cinema is the state of love, the toxicity of it, dependence, madness, jealousy, manipulation and sexuality, even if those feelings are just awaking in *Adoration*.

Speaking of awakening feelings, there is a nice scene in Adoration where Gloria undresses Paul in the river. Was it a particularly difficult scene to shoot?

It was funny because I talk a lot on set. I give indications during the scene, I get carried away and I end up losing it sometimes. So, we laughed a lot. They were in a good mood. In any case, it was a very joyful shooting.

During their escape, Paul and Gloria end up with a man tired of life played by Benoît Poelvoorde, who has rarely been so moving...

I was really happy to make this film with Benoît, I had been looking forward to it for years. He trusted me. I think he found someone more hyperkinetic than him on a set and it destabilized him. I pushed him to play very low, putting a very strong physical pressure on him. He is really incredible and very powerful.

Another beautiful scene is the one where Benoît Poelvoorde's character proposes to Paul "The three eggs game" where you use several cameras. Was it for more freedom?

It was Romain Protat's idea who is always very effective when it comes to dialogues. Together with Vincent Tavier, we work on dramaturgy and the history, while Romain is more involved in the dialogues. I love this scene. I've never done this before: shooting with several cameras. Playing with several cameras captures the spontaneity of a scene as best as possible.

We also find the loyal Laurent Lucas, who was already part of the Calvaire adventure in 2004....

The mystery of Laurent confuses me. I find that he is one of those actors who has a sense of duplicity, a wandering, something completely mysterious. I don't understand why an actor of this caliber doesn't shoot more. He is full of roughness, troubling, magnetic, both beautiful and ugly, disturbing.

Adoration is not, as Calvaire or Alléluia may have been, under American influence. What influences do you claim?

I wanted to reconnect with a certain French poetic realism of the 1950s. The one of Cocteau, Melville, Georges Franju, Carné or Duvivier. For this reason Adoration opens with a quote from Boileau-Narcejac, a quote featured in Franju's short film, *The First Night*. I wanted to anchor the film in a poetic realism with a real filiation.

How would you describe your collaboration with Vincent Cahay, who has once again created an excellent soundtrack?

We've known each other since we were teenagers and I always work with him no matter what. I am the godfather of his son, he is family. He is a brilliant musician, he has something special. He has been surprising me ever since *Calvaire*. And again for *Alléluia* where he kept on finding new themes. When I went to the US for *Message From The King*, I wanted

to use Vincent's music but they were not really accommodating and I couldn't impose it completely. As a result, he reworked the theme of *Message From The King* for *Adoration*.

When I get into editing I have a lot of choices. In fact, Vincent is like my team. A real collaborator. I am thinking of Manu Demelemester working on artistic direction and sets. We all have an obsession with textures. It has to be totally atmospheric. Anne-Laure Guéguan, the editor, defends the dramaturgy of the characters. She is also very cautious about the music. It is a team dynamic that contributes to the success of the film and it's a very rich thing.

Let's go back to the body of *Adoration*, to its flesh. What did you want to tackle?

Innocence. Kindness. Real kindness. It is almost a Rossellonian film in this idea of self-abandonment and total empathy. That's why Dostoyevsky's *Idiot* was a very strong reference. Like Voltaire's *Candid*. The idea of mysticism challenges and fascinates me. It's about this twist. And then love, the gift of complete love derivating in a form of madness. Some of Rossellini's movies such as *Europe 51* or *Saint-François d'Assise* really turn me upside down. I wanted to make a simple film, almost a poor film. It is in that sense that I claim Rossellini's influence.

***Adoration* is also a "teen movie". What are your references in this field?**

Obviously *The Night of The Hunter*, which is my favorite movie. It's a tale. An initiation story. It's a film where you start to apprehend evil. *Adoration* is not oiled. It is somehow ghostly and ethereal.

You are asked the question for each film and yet the choice of film is so obvious for you to shoot with. Because you make real movies?

I'm a filmmaker. Of course. I'm not saying that I would never shoot in digital if one day the subject justifies it, but today I'm too much in love with the alchemy of filmmaking. Film reels surprise me. Digital is less mysterious, less poetic, more comfortable. And I'm not nostalgic but shooting on film gives more panache. I am so attached to the physical aspect of cinema, which I believe is a physical art that needs to go through my body.

What is the most beautiful compliment you could get after a screening of *Adoration*?

In any case, I have the feeling that *Adoration* is my first work as a mature filmmaker. I feel free from some of my experiments. I have a real intention that remains all through the film. I hide less behind the scenes. I wanted to be on the front line and take the bullets. I hope it will touch people thanks to those great questions raised by our first loves as teenagers.

BIOGRAPHIES

DIRECTOR - FABRICE DU WELZ

After studying with Jacques Delcuvellerie at the Drama Academy of Arts in Liège, Fabrice du Welz graduates with a master degree at INSAS, the Bruxelles film school.

He makes his debut in 1999 with the singular short film **A Wonderful Love**, awarded with the Grand Prix at Gerardmer Film Festival.

In 2004, he directs Laurent Lucas and Jackie Berroyer in **Calvaire**. The film is selected at the Cannes Critics' Week and established him as one of the most promising figures of Belgian cinema.

Between 2008 and 2013 he directs **Vinyan** with Emmanuelle Béart and Rufus Sewell (selected at the 2008 Venice Film Festival) and **Colt 45**, a for-hire project produced by Thomas Langmann.

In 2014, he reunites with Laurent Lucas for **Alléluia**, the second part of his trilogy which started with "Calvaire". The film screened in the Director's Fortnight in Cannes.

He directs **Message From The King**, his first international feature, in 2015 in Los Angeles. Produced by David Lancaster (*Drive, Whiplash, Nightcrawler*) and Stephen Cornwell (*A Most Wanted Man*), the film stars *Chadwick Boseman, Luke Evans, Teresa Palmer, Alfred Molina and Natalie Martinez*.

The film premiered at the Toronto International Film Festival in September 2016 where it was picked up by Netflix.

His last film, **Adoration**, shot in 2018 and starring Benoît Poelvoorde, Fantine Harduin and Thomas Gioria, is set to be released in 2019.

He is now prepping his next project, **Inexorable**, produced by Jean-Yves Roubin (Frakas) and Manuel Chiche (The Jokers), to be in shot in October 2019.

CAST

THOMAS GIORIA

Thomas was only 9 when he decided to follow his brothers path and be an actor in the little theater of his village, nearby Paris.

He always wanted to act in front of the camera and was rapidly noticed during his first castings.

He is chosen in 2018 to play Julien, one of the main characters in the powerful and multi-awarded **Custody** directed by Xavier Legrand (5 French Césars, Venice Silver Lion and Venice Lion Of The Future among the prizes).

His performance was rewarded by a César nomination for best promising actor. He also won the Best Actor prize at Macao International Film Festival.

FILMOGRAPHY

2018 **ADORATION** - Fabrice du Welz

2016 **CUSTODY** - Xavier Legrand

FANTINE HARDUIN

Fantine was born in Mouscron, Belgium, in 2005. Like Thomas Gioria, she starts playing in theatres when she was young. At six years old, she was helping her dad to present great artists on the stage of the Cultural Center of her city...

She revealed herself in **Happy End** by director Michael Haneke.

She now has two projects of feature films as the lead character: **Lili Et Le Fantôme** by Bruno Mercier and **C'est de famille** by Elodie Lélou (with Bouli Lanners). Releases are planned for winter 2019 and spring 2020.

FILMOGRAPHY

2019 **VALSES DE VIENNE** - Marc Fitoussi

2018 **ADORATION** - Fabrice du Welz - *Gloria, leading role*

2017 **AMIN** - Philippe Faucon - *Célia*

2017 **JUST A BREATH AWAY** - Daniel Roby - *Sarah*

2016 **HAPPY END** - Michael Haneke

Official Competition- 70th Festival de Cannes

- 2015 **FANNY'S JOURNEY** - Lola Doillon - Erika
- 2014 **THE NEW ADVENTURES OF ALADDIN** by Arthur Benzaquen
- 2014 **LES AMOUREUSES** (medium-length) by Catherine Cosme and Eve Martin -
Mouche (leading role)

BENOÎT POELVOORDE

During high school graduating year, Benoît Poelvoorde met Rémy Belvaux and André Bonzel, two friends with whom he directed a first short entitled *Pas de C4 pour Daniel Daniel*. But he became known to the audience with the bolded film *Man Bites Dog*. He will then remain well known for his roles in *Hikers*, *Dead Weight*, *Podium*, *Entre Ses Mains*, *Romantics Anonymous*, *Nothing To Declare*, *My Worst Nightmare*, *Le Grand Soir*, *A Place On Earth*, *The Price Of Fame*, *The Brand New Testament*, *Saint Amour*, *Keep An Eye Out*, *Sink Or Swim*, *Father And Sons*. *Raoul Taburin* and *Venise N'est Pas En Italie* were also released recently.

FILMOGRAPHY

- 2019 **PROFESSION DU PERE** - Jean-Pierre AMERIS
- 2019 **COMMENT JE SUIS DEVENU SUPER HEROS** - Douglas ATTAL
- 2019 **ADORATION** - Fabrice DU WELZ
- 2019 **VENISE N'EST PAS EN ITALIE** - Ivan CALBERAC
- 2019 **RAOUL TABURIN** - Pierre GODEAU
- 2019 **WHITE AS SNOW** - Anne FONTAINE
- 2018 **FATHER AND SONS** - Félix MOATI
- 2018 **SINK OR SWIM** - Gilles LELLOUCHE
- 2018 **KEEP AN EYE OUT** - Quentin DUPIEUX
- 2017 **7 JOURS PAS PLUS** - Hector CABELLO REYES
- 2016 **SAINT-AMOUR** - Benoît DELEPINE, Gustave KERVERN
- 2015 **FAMILY FOR RENT** - Jean-Pierre AMERIS
- 2015 **THE BRAND NEW TESTAMENT** - Jaco VAN DORMAEL
- 2014 **3 HEARTS** - Benoît JACQUOT
- 2014 **LES RAYURES DU ZÈBRE** - Benoît MARIAGE
- 2013 **THE PRICE OF FAME** - Xavier BEAUVOIS
- 2013 **A PLACE ON EARTH** - Fabienne GODET
- 2013 **LE GRAND MÉCHANT LOUP** - Nicolas CHARLET, Bruno LAVAINÉ
- 2012 **TIED** - Hélène FILLIERES
- 2012 **LE GRAND SOIR** - Benoît DELEPINE, Gustave KERVERN

2012 Prix Spécial du Jury Un Certain Regard - Festival de Cannes 2012

2012 **QUAND JE SERAI PETIT** - Jean-Paul ROUVE

2011 **MY WORST NIGHTMARE** - Anne FONTAINE

2011 **NOTHING TO DECLARE** - Dany BOON

2010 **ROMANTICS ANONYMOUS** - Jean-Pierre AMERIS

2010 **KILL ME PLEASE** - Olias BARCO

2010 **MAMMUTH** - Benoît DELEPINE, Gustave KERVERN

2010 **DUMAS** - Safy NEBBOU

2009 **COCO BEFORE CHANEL** - Anne FONTAINE

2009 **PARK BENCHES** - Bruno PODALYDES

2009 **BEAUTIES AT WAR** - Patrice LECONTE

2008 **LOUISE-MICHEL** - Benoît DELEPINE, Gustave KERVERN

2008 **LES RANDONNEURS À SAINT-TROPEZ** - Philippe HAREL

2008 **ASTERIX AT THE OLYMPIC GAMES** - Frédéric FORRESTIER, Thomas LANGMANN

2007 **COW-BOY** - Benoît MARIAGE

2007 **LES DEUX MONDES** - Daniel COHEN

2006 **CHARLIE SAYS** - Nicole GARCIA

2006 **JEAN-PHILIPPE** - Laurent TUEL

2006 **DU JOUR AU LENDEMAIN** - Philippe LE GUAY

2005 **ENTRE SES MAINS** - Anne FONTAINE

2005 **PODIUM** - Yann MOIX

2005 **AKOIBON** - Edouard BAER

2005 **TU VAS RIRE MAIS JE TE QUITTE** - Philippe HAREL

2004 **NARCO** - Gilles LELLOUCHE, Tristan AUROUET

2004 **ATOMIK CIRCUS** - Didier et Thierry POIRAUD

2003 **LAUGHTER AND PUNISHMENT** - Isabelle DOVAL

2002 **DEAD WEIGHT** - Alain BERBERIAN

2001 **GHISLAIN LAMBERT'S BICYCLE** - Philippe HAREL

2001 Prix du Meilleur scénario au Festival de San Sebastian en Espagne

2002 Prix Jean Gabin

2001 **DORS OF GLORY** - Christian MERRET PALMAIR

1999 **LES CONVOYEURS ATTENDENT** - Benoît MARIAGE

1999 Prix d'interprétation Masculine au Festival de Chicago

2000 Prix Joseph Plateau- Meilleur acteur de l'année en Belgique

1997 **HIKERS** - Philippe HAREL

1992 **MAN BITES DOG** - Rémy BELVAUX , André BONZEL et Benoit POELVORDE

1992 Prix de la Semaine de la Critique au Festival de Cannes

1992 Prix de la Critique International au Festival de Cannes

1992 Prix de la jeunesse au Festival de Cannes

1993 Prix d'interprétation Masculine au Festival de Sitges en Espagne

1993 Prix d'interprétation Masculine à Yubari au Japon

- 1993 Prix Cavens, Meilleur Film Belges
1993 Prix d'interprétation Masculine au Festival de la Baule

LAURENT LUCAS

Initially playing on stage, Laurent Lucas started his cinema career in 1997 with *I Hate Love* directed by Laurence Ferreira Borgasa.

In 1998 he joins Gérard Depardieu and Catherine Deneuve in "**Pola X**", directed by Léos Carax. His performance in **Haut les coeurs** directed by Solveig Hanspach earned him a nomination for Best Promising Actor César in 2000.

He got famous thanks to his role in **With A Friend Like Harry** by Dominik Moll.

FILMOGRAPHY

- 2018 **CONVICTION** - Antoine Raimbault
2018 **FOR THE ONES WE LOVED** - Pascal Thomas
2016 **RAW** – Julia Ducournau
2016 **THE ODYSSEY** – Jérôme Salle
2014 **FLORIDA** – Philippe Le Guay
2014 **ALLELUIA** – Fabrice du Welz
2014 **PIEGE** – Yannick Saïlet
2012 **LOW PROFILE** – Cecilia Rouaud
2011 **DESERT AMBUSH** – Fred Garson
2011 **L'INFILTRÉ** – Giacomo Battiato
2010 **GERRY** – Alain Desrochers
2010 **THE IMPASSE OF DESIRE** – Michel Rodde
2010 **THE KATE LOGAN AFFAIR** – Noël Mitrani
2009 **VERSO** – Xavier Ruiz
2008 **SOMMEIL BLANC** – Jean-Paul Guyon
2008 **ON WAR** – Bertrand Bonello
2008 **DESTINY RIDE** – Vincenzo Marano
2008 **MOMMY IS AT THE HAIRDRESSER'S** – Léo Pool
2008 **LA SAISON DES ORPHELINS** – David Tradé
2008 **ALL THAT SHE WANTS** – Denis Côté
2007 **LA CAPTURE** – Carole Laure
2007 **TOI** – François Delisles
2007 **COUNTER INVESTIGATION** – Franck Mancuso
2007 **LE PRINCE DE CE MONDE** – Manuel Gomez
2006 **ON THE TRAIL OF IGOR RIZZI** – Noël Mitrani

- 2005 **LEMMING** – Dominik Moll
- 2005 **LES INVISIBLES** – Thierry Jousse
- 2004 **CALVAIRE** – Fabrice du Welz
- 2004 **AUTUMN** – Ra'up McGee
- 2003 **TOUT POUR L'OSEILLE** – Bertrand Van Effenter
- 2003 **WORK HARD, PLAY HARD** – Jean-Marc Moutout
- 2003 **WHO KILLED BAMBI ?** – Gilles Marchand
- 2003 **ADIEU** – Arnaud des Pallières
- 2002 **TIRESIAS** – Bertrand Bonello
- 2002 **LAUGHTER AND PUNISHMENTS** – Isabel Doval
- 2002 **IN MY SKIN** – Marina De Van
- 2002 **VA, PETITE** – Alain Guénier
- 2001 **THE PORNOGRAPHER** – Bertrand Bonello
- 2000 **WITH A FRIEND LIKE HARRY** – Dominik Moll
- 1999 **30 YEARS** – Laurent Perrin
- 1999 **HAUT LES CŒURS !** – Solveig Hanspach
- 1999 **THE NEW EVE** – Catherine Corsini
- 1999 **NOTHING ABOUT ROVERT** – Pascal Bonitzer
- 1999 **POLA X** – Léos Carax
- 1998 **SOMETHING ORGANIC** – Bertrand Bonello
- 1997 **I HATE LOVE** – Laurence Ferreira Barbosa

CINEMATOGRAPHER - MANUEL DACOSSE

Manu Dacosse's is a Belgian cinematographer. His first feature film as chief operator was "**Amer**", a thriller directed by H  l  ne Cattet and Bruno Forzani. He worked on several films before encountering Fabrice Du Welz on "**All  luia**" in 2013.

In 2014 he shoots "**Evolution**" with director Lucile Hadzihallilovic and then joins Fran  ois Ozon on "**Double Lovers**".

2017 is an important year for him as he works on the big production "**The Emperor of Paris**" directed by Jean-Fran  ois Richet and starring Vincent Cassel, August Diehl and Olga Kurylenko.

In 2018 he joins for the 2nd time his Belgian colleague Fabrice Du Welz on his new project "**Adoration**". He now finishes the shooting of "**The Silencing**" in Canada with Nikolaj Coster-Waldau and Annabelle Wallis.

2020 will be a promising year as he works on the upcoming biopic of French political icone Simone Veil.

MUSIC COMPOSER - VINCENT CAHAY

Vincent Cahay was born in 1973 in Brussels.

After studying at the Liège conservatory of dramatic art, he performed in various theatrical productions.

From the 2000s, in addition with his comedian roles, he wrote music for both theatre plays and films.

In 2015, he created the music for Vincent Hennebicq's "Going home" show in collaboration with François Sauveur, and in 2016 the music for Anne -Cécile Vandalem's "Tristesses" show with Pierre Kissling.

He just completed the music for Fabrice du Welz's upcoming film "Adoration", as well as Frederic Fonteyne's latest film "Filles de joie".

ARTISTIC DIRECTOR - EMMANUEL DE MEULEMEESTER

Born in Maaseik (Limburg) in 1958, he obtained a master's degree from ESAPV in Mons in the workshop of G. Belgeonne. Then, he worked under the direction of international artists: Antonio Segui, Fausta Squatriti, Kate Van Houten, Takesada Matsutani and Stanislaw Fijalkowsky.

He has been invited to numerous group and individual exhibitions in Belgium and abroad. In 2001, he co-founded with Sabine Dupont "Mr & Mrs" a multidisciplinary creative workshop , which is active in the fields of scenography, graphic design, book design and film set design. He organizes workshops on the design and production of artists' books in Belgium and abroad, notably at the "Rencontres photographiques d'Arles", the "Beaux-Arts de Lorient", the Czech Republic and Haiti. Member of the Fernand Baudin Prize, he taught the artist's book in the studio "Images plurielles" at "ESA Le 75" in Brussels from 1989 to 2018. He practices painting.

FILMOGRAPHY

- 2018 **ADORATION** – Fabrice du Welz
- 2013 **TOUS LES CHATS SONT GRIS (la nuit)** – Savina Delicour
- 2012 **JE SUIS SUPPORTER DU STANDARD** – Riton Libman
- 2009 **KILL ME PLEASE** – Olias Barco
- 2006 **HAND OF THE HEADLESS MAN** – Guillaume et Stéphane Malandrin
- 2004 **CALVAIRE** – Fabrice du Welz
- 2002 **25 DEGREES IN WINTER** – Stéphane Vuilet
- 1997 **LES CARNETS DE MONSIEUR MANATANE** – Benoit Poelvoorde et
Pascal le Brun

CREDITS

ADORATION

A film by Fabrice du Welz

Screenplay

Fabrice du WELZ
Romain PROTAT
Vincent TAVIER

Starring

Thomas GIORIA
Fantine HARDUIN
Benoît POELVOORDE

Anaël SNOEK
Gwendolyn GOURVENEK
Peter VAN DEN BEGIN
Charlotte VANDERMEERSCH

With

Laurent LUCAS
in the role of Gloria's father

Martha CANGA ANTONIO
Sandor FUNTEK
Pierre NISSE
Piero BRICHESE
Maïté LORAND

With the participation of
Jean-Luc COUCHARD and Renaud RUTTEN
in the role of investigators

Produced by

Vincent TAVIER
PANIQUE !

-
Manuel CHICHE et Violaine BARBAROUX
THE JOKERS FILMS

Directed by

Fabrice du Welz

1st Assistant Director

Freddy VERHOEVEN

MUSIC

Original Score

Vincent CAHAY

PHOTOGRAPHY

Director of Photography

Manu DACOSSE

1st Camera Assistant

Colin LEVEQUE

SETS

Artistic Director

Manu DEMEULEMEESTER

COSTUMES

Costume supervisor

Florence SCHOLTES

Christophe PIDRE

Dresser

Mathilde DE WIT

POST-PRODUCTION

Editing Supervisor

Anne-Laure GUEGAN

Editing Assistants

Thijs VAN NUFFEL
François LE CANN
Nathanaël HAVEZ

Sound Editing Supervisor

Fred MEERT

Sound editors

Sabrina CALMELS
Valérie LE DOCTE
Helena REVEILLERE
Pierre-Nicolas BLANDIN



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