

INJAM ET DESTINY FILMS PRESENTS

JULIEN  
BOISSELIER

CATERINA  
MURINO

SERGE  
RIABOUKINE

SARA  
GIRAUDEAU

# MY SEE-THROUGH HEART

DIRECTED BY DAVID AND RAPHAEL VITAL-DURAND

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SCENARIO DE STEPHANE MIQUEL DAVID ET RAPHAEL VITAL-DURAND AVEC JULIEN BOISSELIER CATERINA MURINO SERGE RIABOUKINE MICHEL BOMPOIL MAGALY BERDY KELLY DA COSTA MICHEL FERRACCI JULIE MARBOEUF JEAN-BAPTISTE FILIPPI ET LA PARTICIPATION DE SARA GIRAUDEAU DISTRIBUE PAR DESTINY FILMS UN FILM DE DAVID ET RAPHAEL VITAL-DURAND

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# SYNOPSIS

"My name is Lancelot Rubinstein, my wife died that day. Her name was Irina. The weirdest thing about this is discovering the person you're living with once she's dead."

I often have this strange, familiar dream  
of an unknown woman, whom I love and who loves me,  
and who, each time, is never quite the same  
nor completely another, and who loves and understands.

For she understands me; my heart, an open book  
to her alone, is no longer a problem,  
at least not to her; and when my pale brow is clammy  
she alone knows how to refresh it, with her tears.

Excerpt from ***My Familiar Dream***,  
Poèmes saturniens, Paul Verlaine



DIRECTED BY DAVID ET RAPHAEL VITAL-DURAND

# MY SEE-THROUGH HEART



France | 2017 | 86 minutes | Color | 2.35:1 | 5.1  
Visa n°134.754

## INTERNATIONAL SALES

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# INTERVIEW OF THE DIRECTORS DAVID AND RAPHAËL VITAL-DURAND



**How did you take part in this movie project?**

In 2011, by mutual agreement with our producer Marc Andréani, we started pre-production of our first feature film. Véronique Ovaldé's novel quickly came to our minds: suspense, colourful characters as well as surrealist situations..

**You come from different backgrounds such as advertising and music videos and your projects are mainly surrealist. Did it matter to you to use codes from genre movies in the making of your feature film?**

Cinema in general is a childhood dream of ours and surrealism is our favorite approach. Advertising, music videos, short films or documentaries, slowly but surely allowed us to concretize this dream while maintaining the poetic approach we cherish. Choosing to make a genre movie allowed us to tell a true story, with intriguing characters and an expressional virtual world. At the same time, the novel bends the rules, which we appreciated.

**As a viewer, we often wonder if we are in the reality or in Lancelot's mind. What kind of tricks did you use to create this atmosphere?**

It is exactly what we wanted. This movie was supposed to be a sort of a trip. The staging was supposed to depict a surrealist dream on top of a realistic story in order to swing the viewer back and forth from one world to another. For example, we asked Julien Boisselier to play his role as if he was a cosmonaut landing on an unknown planet.

**Regarding the lighting, the exteriors seem very bright while the interiors use a lot of indirect lighting and shadows...**

Exteriors represent what he sees or thinks he sees. Interiors matches the inside of his mind, so darker. We liked this contrast of the shadow confronting the light. Love and drama going alongside each other.



**You also attach a lot of importance to sound, we can even hear, for example, the cat's tongue licking its whiskers. What is the result according to you?**

The sound always is half of a movie. The sound tells a story. A story which is related or not. Sound matters just as much as image to us. The highlight of sounds played a part in creating an atmosphere, a surreal gap.

**Tell us about the cast. Why did you choose Julien Boisselier, Caterina Murino, Serge Riaboukine and Sara Giraudeau?**

Julien Boisselier quickly appeared to be fitted for the movie. We agreed rapidly on the way to play this strange, ambiguous role. Julien is credible in this role which swings between dream and reality. He greatly invested himself in the role and brought us a lot of ideas. We wanted Caterina Murino, beautiful and rebel, a strong and committed soul. She immediately said yes. Sara is as wonderful as talented. Serge was perfectly fitted for his role. Every character lies with honesty.

**Can you tell us about the special effects which are used for the plot but also in order to confuse the viewer between reality and exaggeration (in particular the huge hole in place of the house...)?**

All the special effects are used in an absurd and wrong way in the story. But it has to seem true. They add a sort of black humor which makes you more smile than laugh.

The image brings us into a dream and takes us away from reality.

**Finally the score, composed by Erwan Coïc. Was it composed after editing?**

Erwan composed his music on the images, live with both of the directors on his sides, a wonderful moment of creation.



# VÉRONIQUE OVALDÉ / THE AUTHOR



Véronique Ovaldé (born 1972) is a French novelist. Her fifth novel, *And My See-Through Heart*, won the Prix France Culture/Télérama in 2008.

Her seventh novel *Ce que je sais de Vera Candida* won the Prix Renaudot des lycéens (2009), the Prix France Télévisions (2009) and the Grand prix des lectrices de Elle (2010).

She has had two books translated in English by Adriana Hunter, but Ovaldé's other titles are still available for interested publishers and translators.

She lives in Paris.

## SELECTED WORKS :

- 2000** : *Le Sommeil des Poissons*, Seuil
- 2002** : *Toutes Choses Scintillant*, L'Ampoule
- 2003** : *Les hommes en général me plaisent beaucoup*, Actes Sud, J'ai lu, 2006
- 2005** : *Déloger l'Animal*, Actes Sud
- 2008** : *And My See-Through Heart*, Editions de l'Olivier
- 2009** : *Ce que je sais de Vera Candida*, Editions de l'Olivier
- 2011** : *Des Vies d'Oiseaux*, Editions de l'Olivier
- 2013** : *La Grâce des Brigands*, Editions de l'Olivier
- 2015** : *Paloma et le Vaste Monde*, avec Jeanne Detallante, Actes Sud junior
- 2015** : *Quatre Cœurs Imparfais*, avec Véronique Dorey, édition Thierry Magnier
- 2016** : *Soyez Imprudents les Enfants*, Flammarion
- 2017** : *À Cause de la Vie*, avec Joann Sfar, Flammarion



# JULIEN BOISSELIER / *LANCELOT*



Discovered in *Our Precious Children* and *Cash Truck*, he plays young romantics in comedies (*Tell Me I'm Pretty*, *The Pleasure is All Mine*) and in dramas such as *Don't Worry, I'm Fine* by Philippe Lioret.

For this last one, he receives the Lumière prize for Most Promising Actor.

More recently, he starred in *SMS* by Gabriel Julien-Laferrrière (2014), *Bis* by Dominique Farrugia (2015) and *Marseille* by Kad Merad (2016).

Since 2017, he has one of the main roles in the show *Quadras* alongside François-Xavier Demaison.

## SELECTED FILMOGRAPHY:

**2018** : *My See-Through Heart* by David and Raphaël Vital-Durand

**2017** : *Monsieur et Madame Adelman* by Nicolas Bedos

**2016** : *Marseille* (TV series) by Nicolas Bedos

**2015** : *Bis* by Dominique Farrugia

**2014** : *SMS* by Gabriel Julien-Laferrrière

**2012** : *Le Chef* by Daniel Cohen

**2011** : *Sleepless Night* by Frédéric Jardin

**2010** : *Off limits* by Nicolas Boukhrief

**2008** : *Female Agents* by Jean-Paul Salomé

**2006** : *On va s'aimer* by Ivan Calbérac

**2006** : *Don't Worry, I'm Fine* by Philippe Lioret

**2004** : *Clara & Me* by Arnaud Viard

**2004** : *Tell me i'm pretty* by Bernard Jeanjean

**2004** : *Cash Truck* by Nicolas Boukhrief

**2003** : *Our precious children* by Benoît Cohen

**2001** : *Children's Play* by Laurent Tue

**2000** : *Uneasy Riders* by Jean-Pierre Sinapi



# INTERVIEW OF JULIEN BOISSELIER

**Did you know about Véronique Ovaldé's novel before you were approached for the role of Lancelot Rubinstein?**

No, I hadn't read Véronique's novel before shooting in order to avoid any kind of assumptions on the character while reading the scenario.

**Were you familiar with the work of both of the directors before committing to the movie?**

Yes, I had seen their demo tape along with the numerous commercials they have made. So I was already aware of their visual world... I was surprised by their technical skills and their ability to make it work with the narration. Unlike some advertising directors, they are focused on how the story unravels rather than solely aesthetics.

**The movie constantly shifts between reality and unconscious. How did you and the directors manage to make it work on screen?**

Directors are the ones who do that work. I have to seem credible in my interpretation and then I trust the ones who work with the image. We were lucky to have a very experimented and talented technical team. These people are the ones who create the visual world...

**Your voice is very important. You seem to have slowed down your flow in order to maintain a hypnotic sound for the viewer. Were you aware of that during the shooting?**

People often talk about my voice. They often recognize me just hearing my voice. I am not aware of its peculiarity. I often realize afterwards, during the projection, that it has different tones according to my roles.

**Can you tell us about your partners during the shooting?**

We were very happy to go on this adventure because the scenario was truly singular. Sara Giraudeau and Michel Bompoll are long-time friends and I was very happy and thankful that they took part in this project. Caterina is a wonderful actress... I was lucky to have her as a partner because she is very generous and receptive.

**You had already worked with a pair of directors. Can you tell us about this specificity?**

A duo is always more effective when they know each other well enough. These two brothers have worked together for many years and we can immediately feel it in their way to be at one with each other during their working day.



## CATERINA MURINO / *IRINA*



At the start of her career, she mainly had parts in comedies. She starred in *The Corsican File* with Christian Clavier and Jean Reno and in *Friends Forever*.

In 2006 she gets international exposure for her role in *Bond 21* with Daniel Craig.

In 2011, she has parts in dramas such as: *Comme les Cinq Doigts de la Main* by Alexandre Arcady and *The Prey* with Albert Dupontel. She also starred in the Canal+ show *XIII*.

In 2016, she appeared in the comedy *We Are Family* directed by Gabriel Julien-Laferrère.

### SELECTED FILMOGRAPHY

**2018** : *My See-Through heart* by David et Raphaël Vital-Durand

**2016** : *We are family* by Gabriel Julien-Laferrère

**2014** : *The Squad* by Benjamin Rocher

**2013** : *The Odyssey* by Frédéric Azemar

**2011** : *The Prey* by Eric Valette

**2010** : *Comme les 5 Doigts de la Main* by Alexandre Arcady

**2007** : *Made in Italy* by Stéphane Giusti

**2007** : *Ciao Stefano* by Gianni Zanasi

**2006** : *Bond 21* by Martin Campbell

**2005** : *Friends Forever* by Patric Leconte

**2004** : *The Corsican File* by Alain Barbérian

**2004** : *L'amour aux trousses* by Philippe Chauveron



## SARA GIRAUDEAU / *MARIE MARIE*



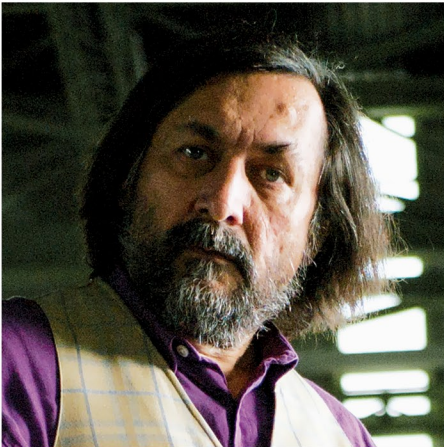
Sara Giraudeau starts her career in 2006 with a part in *The Vagina Monologues*. In 2007, her performance in *la Valse des Pingouins* earns her a Molière for « Best Female Newcomer ».

She carried on to cinema and starred in some large-scale productions such as : *Boule & Bill* (2013) and *The Beauty and the Beast* (2014)

Since 2015, she is one of the main characters in *The Bureau*.

In 2016, she carries off a César for « Most Promising Actress » thanks to her role in *Les Bêtises*. In 2018, she's awarded another César, this time for « Best Supporting Actress » for her performance in the movie *Bloody Milk* by Swann Arlaud

## SERGE RIABOUKINE / *PACO*



He begins his career on stage before appearing in movies in the 1980s.

After his first main role in *Le Mari de Léon* (1993) by Jean-Pierre Mocky, he stars in *Don't Die Too hard*, *3 Zero*, *Crimson Rivers 2*, *Angel-A* and *Little Nicholas*.

He's awarded a bronze leopard for his interpretation in *Skin of Man*, *Heart of Beast* in 1999.

In 2016, he can be seen in the Belgian drama *The First, The Last* by Bouli Lanners



## TECHNICAL LIST

Directors.....	David Vital-Durand Raphaël Vital-Durand
Screenplay.....	Stéphane Miquel David Vital-Durand Raphaël Vital-Durand
1st assistant director.....	Marco Cravero
Cinematography.....	Jérôme Robert
Score.....	Erwan Coïc
Set Decorator.....	Benjamin Roth
Sound .....	Franck Flies
Editing.....	Richard Marizy
Costumes.....	Sandrine Bernard
Hair and Make-Up.....	Bettina Haas
Line Producer.....	Rémi Veyrié
Location Manager.....	Grégory Moro
Co-Producers.....	Injam Production Les Productions du Renard Transparent Films Convergence Films Digital District
Executive Producer.....	Marc Andréani

## CASTING

Julien Boisselier.....	Lancelot
Caterina Murino.....	Irina
Serge Riaboukine.....	Paco
Sara Giraudeau.....	Marie Marie
Magaly Berdy.....	Inspecteur Schneider
Michel Bompoll .....	Kurt Bayer
Michel Ferracci.....	L'inspecteur
Kelly Da Costa.....	Tralala
Julie Marboeuf.....	Elisabeth
Jean-Baptiste Filippi.....	Le médecin



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