

  
**TRANSMISSION**

**AT ETERNITY'S GATE**

**Production Notes**



**Releasing in Australian cinemas February 14, 2019**

Directed by: Julian Schnabel

Written by: Jean-Claude Carrière, Louise Kugelberg, Julian Schnabel

Starring: Willem Dafoe, Rupert Friend, Mads Mikkelsen, Mathieu Amalric, Emmanuelle Seigner  
and Oscar Isaac

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## AT ETERNITY'S GATE

Can a movie speak to—in its own kinetic, time-altering way—the intense swirl of feeling and aliveness that goes into painting? It was the seeming impossibility of this which beckoned to Julian Schnabel as he created *At Eternity's Gate*. He wanted to capture some things that have often evaded movies about artists. Schnabel's vision of Van Gogh's final days is a view into the artist unlike any other. This is a story that pursues what the act of creation—that visceral, searing magic that defies all words and obliterates time—*feels* like from the inside, the strenuous physicality of painting and the devotional intensity of the artist's life, especially the way painters see.

The result is a kaleidoscopic and surprising movie experience—one that becomes just as much about the role of the artist in the world, about being alive and reaching for the eternal, as it is about the beauty and wonder Van Gogh left behind, never knowing his profound impact.

Schnabel: “The Van Gogh seen in the film comes directly out of my personal response to his paintings, not just what people have written about him.”

Van Gogh became a prism for Schnabel, Jean-Claude Carrière and Louise Kugelberg (his co-writers and co-editor), and ultimately cast and crew, to look anew at the relentless human urge to express and communicate. The film does draw on letters, biographies, the legends we've all heard as well as the innumerable perspectives to the history. But at heart, this is a work of sheer imagination, an ode to the artistic spirit and to having a conviction so absolute that you must devote your life to it.

Jean-Claude Carrière: “It's a film about a painter, Van Gogh, in which we tried not to provide a biography of Van Gogh—that would be absurd, it's so well known—but to dream up scenes that might have taken place, in which Van Gogh might have participated, might have taken part, in the course of which he might have spoken, but which history does not record. It's quite a novel approach to Van Gogh.”

*At Eternity's Gate* began in the museum. Julian Schnabel took his friend, the renowned French screenwriter, novelist and actor Jean-Claude Carrière to the Musée d'Orsay to see the exhibit entitled “Van Gogh/Artaud: The Man Suicided by Society” (drawn from French playwright, poet and visionary Antonin Artaud's book of the same name). Carrière is himself a cinematic legend, known for his 19-year collaboration on the films of the master film director Luis Bunuel (including *Diary of a Chambermaid*, *Belle de Jour* and *The Discreet Charm of the Bourgeoisie*), as well as such screenplays as *Danton*, *The Return of Martin Guerre*, *The Unbearable Lightness of Being*, and *Cyrano de Bergerac*. In 2014, Carrière was awarded an honorary Academy Award for his body of work as a screenwriter.

As the duo wandered through the 40 paintings in the show—including *Portrait of the Artist*, *Paul Gauguin's Armchair*, *Dr. Paul Gachet*, *Augustine Roulin* and *Pair of Shoes*—they began to talk of a film and the idea took on a sudden, unexpected life of its own. Recalls Carrière: “What was extremely interesting for me was the idea that we might have a film about the life of painting that would be made by a painter.”

In that afternoon at the museum, Schnabel already began to intuit the structure of the film he wanted to make. “When you stand in front of a particular work, each one tells you something. But after you look at 30 paintings, the experience becomes something more. It becomes an *accumulation* of all those different feelings put together,” he describes. “That’s the effect I wanted to aim at with the film, to make the structure such that as each event you see happening to Vincent aggregates, it feels as if this entire period of his life is happening to you in a moment.”

With that spark, Schnabel and Carrière began to see what might evolve. Says Carrière, “We started writing together and reading a lot, but the idea was never to make a biography or to answer the usual questions. What was interesting to us is that Van Gogh in the last years of his life was totally aware of the fact that he had a new vision of the world, that he was no longer painting the same way as other painters. He was bringing a new way of seeing to people, and that way of seeing is what we wanted to show in the film.”

Jean-Claude Carrière: “The two of us, I went with a painter to see another painter, Van Gogh, with, opposite, a few drawings by Artaud... I found myself with Julian and Van Gogh. At a certain juncture—there were several self-portraits—he made me stop in front of the self-portrait from the Musée d’Orsay, but really very, very close up, let’s say twenty centimeters: he was on one side of Van Gogh and I was the other, and all three of us occupied half a square meter. Strangely, he started speaking to me about technique; all the while avoiding talking to me about the feelings the picture might arouse or about the man Van Gogh. He was just saying: ‘Look, there, he used three blues. There it’s Prussian blue, there cerulean, there navy. There are three different blues and for good reason.’ And he went on to explain why there were little red lines entirely encircling the eye and that you wouldn’t notice if you stood back even a little. He made me go up close. His remarks were of an acuity and a precision that, far from dispelling the emotion emitted by the picture, on the contrary made it live. It was as if Van Gogh was listening to us. I seemed to hear his heart beating, to hear him breathe beside us, enjoying what another painter was saying about him. I was eighty-two and would never have thought I might still have such emotions, at that age, in front of a painting. I owe it obviously to Julian, because, alone, I might have walked past those pictures without noticing a thing. These were not socio-aesthetic or historical considerations and that I appreciate hugely. It’s perhaps also my training as a filmmaker that means that for me technique is a language: no camera movement can be innocent. It was the same in front of that self-portrait by Van Gogh. We stood there for a long time. And I think that it was on that day—I hope there’ll be more of them—that I discovered how far we can go with painting. Through simple, I was almost going to say commonplace observations: ‘He employed such a type of brush, such a type of paint, he started with this, he continued with that, etc.’ It was like the story of a birth, the story of an emergence into life.”

Laurence des Cars, Director and CEO of Musées d'Orsay and Orangerie, Paris, (the d'Orsay sparked the film's creation and Schnabel will have an exhibition there this Fall entitled "Orsay Seen by Schnabel"), says of *Eternity's Gate*: "The film goes beyond a classic biopic. It is truly a painter's film, the vision of an artist giving us an insight into the process of artistic creation. I think the film is bit like a Schnabel portrait. There are revealing moments where the camera literally becomes Van Gogh and hence Schnabel becomes Van Gogh. I think that Julian has put a lot of himself in this film, and says things about painting which are very dear to his heart."

Louise Kugelberg: "If you look at Van Gogh's paintings and drawings you see a view of someone who is far away from society but in the middle of nature. We needed to take his walk and follow his physically demanding path, in order to see what he saw. Silence is as important as dialogue, landscape as much as portraiture. To make this film we went to all the actual places Van Gogh worked and lived in his last two years—Arles, the asylum in Saint-Remy, Auvers-Sur-Oise. It's told mainly in the first person; hopefully, you have a chance to live a little inside this man, instead of watching from afar."

As the filming continued, Kugelberg (an interior designer known for her work combining historic renovations with modern art) began to play a significant role in the every aspect of the physical making of the movie. Thus began a three-way collaboration. Schnabel: "She brought an affinity for the natural world that came to infuse both the screenplay and the production with Van Gogh's deep communion with nature."

Kugelberg: "As we wrote, we started to go out in nature more and more—and I think Julian discovered that when you walk, you see things differently. Vincent was somebody who spent a lot of time in the forest walking very long distances—so understanding that experience, and how arduous it was, was an important bond for us to share with the viewer. As you keep walking you get pushed a little further and further, until you can see past what you thought you could see, and maybe even see what he saw." Kugelberg notes that eternity is something that was on Schnabel's mind in thinking about Van Gogh.

Schnabel: "We all have a terminal case of life. Painting is a practice that in some ways addresses death, because it is related to life yet different from the rest of life, so it gives you access to this other place. Art can transgress death. In the film, Vincent's audience is not born yet, but that doesn't stop him from doing what he was compelled to do. When you see him out in that field smiling while pouring dirt on his face, he is not a poor man. He is a man who feels he is in the right place at the right time, in complete connection with being alive."

Producer Jon Kilik, who has collaborated with Schnabel since his first film *Basquiat*, says it is always an organic and fluid process making a movie with Julian. "There's a line in the film where Vincent says he doesn't invent what he paints. He says 'I find it already in nature, I just have to free it.' That is definitely a process that occurs when Julian is making his paintings, and it also happens with his films. He is not so much trying to capture the

stories of painters, writers, poets and musicians as allowing their stories to flow through his unique point of view.”

“The film is a portrait of anybody who has ever sat down to create something, whether you’re a painter or not.” Kilik concludes.

Schnabel of course is both an artist and a filmmaker.

Carrière: “A good painter like Julian, who is also an excellent filmmaker, is always on the lookout for not just reality—that’s completely normal—but also for what lies beyond the real. His eye is more acute than ours. In the reality that surrounds us he can see things we cannot yet see, which he can dimly make out and which tomorrow will become familiar to us. He can see relationships between works of art that art historians cannot see and which we can’t see either. Entering his museum we have to be receptive to such relationships.”

Carrière continues: “Julian though moved on to film. Abruptly, after enjoying uncontested fame in the 1970s and even more in the 1980s, all of a sudden, in the 1990s, he became a filmmaker. He wanted not to attempt to set his pictures in motion, but to deal with movement of and for itself. The cinema, *kine*, is movement.”

Schnabel made his directorial debut with *Basquiat*, which traced the brief, comet-like life of the Brooklyn-based artist, and became the first-ever commercial feature film about a painter directed by a painter. He would go on to make *Before Night Falls*, in which Javier Bardem portrayed the persecuted Cuban poet Reinaldo Arenas, and *The Diving Bell and The Butterfly*, a journey inside a journalist with Locked-In-Syndrome, able to use only his left eye to communicate all he was seeing and feeling within.

In *At Eternity’s Gate*, Schnabel seems to connect with his subject more than he ever has. “The fact that I’m a painter is something that probably makes my approach different,” he says. “This subject could not really be any more personal to me. It’s something I have been thinking about my whole life.”

Personal as Schnabel’s vision was, that vision became communal and enlarged as the film was made. Schnabel says, “I can’t stress enough how much of a collaboration this film was. Every single person involved has lent their sensibility, their skills and what they know about being human. From the actors to the crew to musicians, everyone was responding directly to their own feelings about Van Gogh. And it was the feeling that we most wanted to be authentic.”

For Willem Dafoe, who takes a deep dive into the emotional core of Van Gogh, the process was nearly alchemical. “One could say Willem is playing a part but one could equally say he is incarnating a spirit,” comments Schnabel. “Willem was exploring his own form of art while telling the story of a man who was foremost a human being.”

Dafoe relished the opportunity to bring audiences inside Van Gogh’s thoughts. He took one-on-one painting lessons from Schnabel in preparation for the role.

For Oscar Isaac, who portrays Paul Gauguin, a central figure in Van Gogh's later life, the joy of the film is that it's so subjective, each audience member can take away a unique experience. "I've never encountered a movie quite like this," Isaac says. "In a very visceral way, Julian lets you feel what Van Gogh was going through at this time in his life so that it gets into your subconscious. It truly feels like you're in Vincent's shoes going through this mix of creative explosion and personal implosion."

While there have been numerous movies, television specials, documentaries and series episodes about Van Gogh, none spoke to Schnabel's experience as a painter. For Schnabel, it was crucial that the film revolve around the actual act of applying paint to canvas. He notes: "For me the painting needed to be authentic, as well as to have a film true to the ideas that painters think about and about our relationships to other painters, including those who lived before."

Inevitably, the story would include another immortal painter: Paul Gauguin, who joined Van Gogh in Arles, becoming for a time his housemate. Much has been made of their tempestuous relationship, and its role in Van Gogh's apparent bouts of madness—but Schnabel, Carrière and Kugelberg were far more intrigued by how the two might have related as artists, in imagining the conversations about technique and philosophy that no one ever heard.

"We were especially interested in the fact that Van Gogh painted from models, but Gauguin painted from memory and imagination. It was two different ways of seeing and we imagined how they might have talked to one another about those differences," says Carrière.

Even with the script completed, production was equally a process of discovery. Describes Kilik: "The reason it's so much fun to work with Julian is that he comes at it as 'let just try and start down the road.' It's not about extreme preparation but about knowing just enough about our subject—and then, allowing things to evolve through casting, scouting, shooting and editing, while allowing for surprises and the unexpected. With Julian it's very much about trusting his instincts. It's about keeping things fresh and raw and being open to everything that's happening in front of you so that you can work with it, and then maybe in that way, some truth starts to be exposed."

As previously referenced, portraying Vincent van Gogh is Willem Dafoe, a three-time Academy Award® nominee renown for his versatility and artistic curiosity. Most recently seen inhabiting the budget motel manager in Sean Baker's *The Florida Project*, Dafoe's roles span the gamut from The Green Goblin in the *Spider-Man* movies to Jesus Christ in Scorsese's *The Last Temptation*.

"He is the only person I wanted to play that role," says Schnabel. "And what happened as he did is that his depth of exploration, his physical stamina and his imagination went well beyond what was written on the page."

Dafoe felt a lure to the role before Schnabel even called him. “I have known Julian for a long time. He's an old friend and when I heard he was going to do a movie about Van Gogh, I wanted the role,” Dafoe recalls. “Once Julian and I talked, he told me to read the Steven Naifeh and Gregory White Smith book, Van Gogh The Life. I read it, and I took notes of all the things that I was interested in, certain quotes, certain little details. I sent them to Julian and that was really my introduction to being part of the process. It just went like that on from there.”

The reading both surprised Dafoe and further stoked his interest. “I think most people think they know a lot about Van Gogh. But we don't really,” he says. “The more I read, the more I found him very inspirational. I was especially compelled by all he shared in his letters.”

An even more mysterious creative journey would soon begin, since Schnabel intended for Dafoe to actually paint in the film –to not just mimic the motions of painting but actually engage physically, emotionally and instinctually with the canvases to create something new on screen.

“This is a movie as much about painting as Van Gogh, so a big part of the process for me was learning how to paint—and even more so learning how to see,” Dafoe explains. “We started out very simply, with me just learning about the materials and how to hold a brush. Over time, Julian began to ask me to paint on my own. It's not to say that I became a true painter in this short amount of time, but I felt that what Julian taught me really opened me up in a different way.”

He continues: “In a very practical sense, it rooted me deeper into Vincent's reality, because I was experiencing something of what it's like to see the perceptual shifts that happen as you work. It gave me a much deeper understanding of things I thought I understood before about art, but really didn't. I learned about how to touch a canvas, how to approach color, how to strategize and how to abandon strategies. Most of all, I learned that painting is a combination of inspiration, impulse, technique, training and then letting go of training. One of the things that I like most about the movie that it documents some of that process, which is rarely seen by anyone.”

“I find it's good to create characters by doing the things they do. It changes who you are,” Dafoe says. “Then it becomes not about interpreting who this person is but inhabiting him.”

For Dafoe finding that home in Van Gogh's persona was not just about learning to handle a paintbrush, but also to fall in love with the South of France all over again and take it in with all of his senses on overdrive. “Being out in nature painting was really the anchor for playing Vincent,” Dafoe says. “Early in the production, Julian and I would just start walking in nature and stop to paint wherever we found a good spot. Some of that was practice. But then we started shooting it and the feeling of those days I think was very important to the essence of the movie.”

Schnabel notes that Dafoe's strength seemed to erase the age difference between actor and character. "Van Gogh was 37 when he died. Willem is 63, but Van Gogh was pretty worn and torn by the time he was 37 and Willem is in great shape," observes Schnabel. "It was a highly demanding role, yet Willem was extremely capable of doing all the arduous things Van Gogh did, scrambling and climbing to get to the views he wanted to see."

The depth of Van Gogh's affection for his brother Theo, the one person he could always talk to about art and life, in pleasure or despair, was also something Dafoe wanted to express, which comes out in his scenes with Rupert Friend. "Theo saved Vincent," describes Dafoe. "He cared for him in so many ways. It was a very loving relationship. And Theo saw in his brother what other people didn't yet see, never wavering in his confidence of his brother's talent."

Also on Dafoe's mind throughout the production was Van Gogh's longing for communion—not just with friends, neighbors and other artists, but with his conception of God, something the artist wrote about throughout his life. "I think Vincent felt he made contact with God most clearly through nature," says Dafoe, "so that was something I really concentrated on. He was ferocious in his desire to touch God through color, through light, through perspective, through responding fully to the landscape and his surrounding world. He was trying to capture a reality that to him felt closer to God than what we normally see."

For Dafoe that hunger to get closer to the very core of things was the way into the role, rather than through the artist's bouts of illness. Dafoe explains: "Vincent struggled in many ways throughout his life, which is evidenced in his letters to Theo, but I wasn't necessarily concentrating on that. When you play a person, I think you don't want to judge or label what they're going through. His life, his work expresses itself. I was most interested in how he painted and how he got through each day."

What's most in evidence is that Van Gogh and Gauguin both painted a lot in those weeks. Schnabel perceived Gauguin as someone who recognized an artistic and intellectual equal in Van Gogh, even if they saw, and very much painted, the world around them in starkly different tableaux. "In most movies, Gauguin has been shown as sort of a jerk who couldn't handle Van Gogh. But the fact that is, Gauguin wrote some very beautiful things to and about Van Gogh after he left Arles," he says. "There's a letter that Gauguin wrote to Van Gogh, when he is in the asylum saying he wanted to trade a painting with him. And that letter was really the best review that Van Gogh could get, because Van Gogh cared about what Paul thought. And the fact is that Gauguin cared about Van Gogh, too."

When Oscar Isaac arrived on the set to play Gauguin, the dynamic changed, mirroring in some way how Gauguin's arrival in Arles changed things for Van Gogh. Explains Isaac, "Up until I came, Julian had been shooting the film in a more loose way, roaming with Willem out in nature, filming as they walked and painted. Then, suddenly I arrived and there were scenes and dialogue. So it felt very authentic to all of us that Paul's arrival brought something new."

Isaac has also embodied an unusually broad array of roles recently, from the never-legendary folksinger in the Coen Brother's *Inside Llewyn Davis* (garnering a Golden Globe nomination) to the tech mogul in Alex Garland's *Ex Machina* to Poe Dameron in the new *Star Wars* series. He now relished the chance to channel the bohemian charm and vision of Gauguin.

"This time Gauguin and Van Gogh spent in Arles has taken on such mythical proportions because the outpouring of creativity was so condensed and pressurized," says Isaac. "It was really fun to read about that and even more fun to play off of Willem in trying to create things that might have happened when no one else was in the room. We were both interested in how these two painters communicated and how much they cared about each other. Van Gogh was so alone much of the time, so locked in his own brain, that Gauguin in that moment was really almost a lifeline for him, the one person who could maybe understand some of what he was trying to do."

In Isaac's favorite scene, Van Gogh and Gauguin paint side by side, each searching, but for something different. "They're literally sitting right next to each other, but Van Gogh is painting what he sees in front of him in his own wild way and Gauguin is completely inventing something. They're both grappling with what it means to be a painter and why they do things as they do."

Schnabel, Dafoe and a team of artists painted over a 130 Van Gogh paintings. To pull this ambitious concept off, the production set up an unusual painting workshop led by a French painter Edith Baudrand.

For example, Baudrand did an initial painting of Dafoe as Van Gogh, then Schnabel painted over it. Says Baudrand of watching Schnabel at work: "Each painter is very different, and Julian is really free when he paints and makes Van Gogh's vision his own. My work was to replicate or create a work of art in the manner of Van Gogh, but Julian goes further, developing his experimental dimension of art with greater freedom so his portraits and paintings are very alive. I think it's very interesting to see the two dimensions combined."

Schnabel had developed a vision for the film's design before shooting began, but once the crew was on location, he was also responding instinctively to the places where the production shot, including Arles, the asylum at St. Remy, Auvers-sur-Oise and the Louvre Museum's Grand Gallery. He assembled a highly creative crew, led by director of photography Benoît Delhomme (who is also a painter and known for such films as *The Theory of Everything*, *A Most Wanted Man* and *The Scent of Green Papaya*), production designer Stéphane Cressend (art director on *Dunkirk*) and costume designer Karen Muller-Serreau (*Amour*, *Venus in Fur*).

Delhomme's organic style was a strong match with Schnabel's vision. "Benoît did a brilliant job," says Schnabel. "We were using a digital camera and sometimes Benoît would just follow Willem far off the path and I would have to ask, 'Can the DP and the

actor come back, please?’ He was just shooting like a madman and the images are beautiful.”

For Delhomme, from the minute he heard about the project, he was ready to do anything to be a part of it. “I immediately thought: I want to shoot this—for Julian, for Van Gogh, for Willem who I met on the shoot of *The Most Wanted Man*, and because I have been painting secretly for the last 20 years between film shoots. I thought it was a chance to combine everything I love to do: filming and painting.”

He recalls the unconventional way he was hired, after Schnabel invited him to Montauk to talk about the film. “Julian asked me to read the script’s dialogue in French to him,” Delhomme recalls. “I was petrified but I did it and enjoyed saying the lines. Julian can give you a lot of strength. He could ask me to shoot on the edge of a cliff and I would do it forgetting I have vertigo. The next evening, I was in my room and received a text from him. It said ‘Hi Ben, I am painting now.’ So I took my camera and ran to his open-air studio. It was magic hour and there was Julian in white pajamas working on the giant paintings for his San Francisco exhibition. He was using an 18 foot-long stick with a brush at the end of it. Without asking I immediately started to film. I was worried I might disturb his concentration so I tried to be invisible like when I shoot actors doing a monologue. I shot non-stop until it was so dark he could not paint anymore. I spent a part of the night editing my film and showed it to Julian at breakfast. Right after I that I heard Julian call producer Jon Kilik to say, ‘Benoît is the DP now.’”

Some of Delhomme’s first shots were done alone in a Scottish wheat field. “Julian thought we may need to have some wheat field shots for the end of the movie so we set up a shoot just me and an assistant without Julian. The week before Julian called to tell me to ask the costume designer for a pair of Vincent’s pants and shoes. He said, ‘I would like you to wear them and shoot yourself walking in the fields as if you were Van Gogh. Maybe you can wear his straw hat too and shoot your shadow.’ So I spent three days dressed as Van Gogh in wheat fields. There was no better way to get into Vincent’s head and no better way to prep myself to shoot this movie: with the top part of my body as Benoit Delhomme and the bottom part as Vincent.”

Throughout, Delhomme gathered inspiration from Van Gogh’s letters. “I was inspired by his thoughts on making images and the responsibility of the artist to the world,” he says. “There were phrases I took as mantras: ‘let your light shine before men is I believe the duty of every painter’ and ‘let our work be so savant that it seems naive and does not show our cleverness.’”

While Schnabel and Delhomme talked about such films as Tarkovsky’s *Andrei Rublev* and Bresson’s *Diary of a Country Priest*—the style of *At Eternity’s Gate* was established in the moment. There was never a shot list and Delhomme notes that a “a full day could be spent shooting in a field of dead sunflowers as if they were human beings.” The film was largely shot handheld, using a specially created rig to allow maximum flexibility. “I needed to be able to walk and run with Willem. I needed to be able to put the camera on the ground then suddenly lift it to the sky, to be like a war photographer in the fields,” he

says. “One day I asked Julian if my camera style was too shaky and he replied, ‘Life is shaky, so you will never be too shaky.’”

Delhomme felt spurred on by Schnabel’s boldness. “His mantra is always ‘first thought, best thought.’ He was always so confident that our choices were the right choices,” he says.

Spontaneity was so much the order of the day that at times Delhomme would hand the camera to Dafoe to shoot from his own perspective. Other times, nature offered providential surprises. “One day we are shooting Willem as Vincent resting on a cliff at sunset. As he lay down, I unconsciously framed the red sun as if setting right into his open mouth and I could not stop myself from saying aloud: ‘he is eating the sun!’”

To enhance the film’s first-person POV, Delhomme and Schnabel made the decision to at times use a split diopter on the lens—which creates the vertiginous effect of two different depths of field in one image. “That came from sunglasses I bought at a vintage store that turned out to be bifocals,” Schnabel explains. “The bottom of the lens was a different depth of field than the top and I thought, this could be Vincent’s perspective. It’s a different way to see the scenes in nature.”

When Delhomme donned the glasses he saw precisely what Schnabel wanted. “I understood that what he liked is that the glasses could divide the world into two spaces and show the blurred line between these two worlds,” he says.

Color itself tells part of the film’s story, from the grimy haze of Paris to the fierce light of the South of France to the raw siennas and umbers of the natural world to the experimentations in tint and tone in Van Gogh’s paintings. (Gauguin wrote that he and Van Gogh were “constantly at war over the beauty of colors.”) Shooting outdoors as much as possible was crucial. Says Schnabel, “When Vincent is communing with nature, he’s a rich man and it doesn’t matter if he’s sold paintings or not. That isn’t what he is after. So we had to be out in nature to be with him in that.”

The real locations lent their own atmosphere. Kugelberg recalls shooting at Saint-Paul de Mausole, the monastery turned asylum where Van Gogh spent some months, which remains a psychiatric hospital today. “It was amazing to have the chance to be in Vincent’s room, to see where he sat looking at the garden outside,” she says. “It contributed something very true to the movie.”

Production designer Cressend learned early on that the authentic locations were just a starting point for Schnabel. “There are lots of sources for Van Gogh, maybe too many sources,” Cressend comments. “You have the letters, the paintings, the drawings, the many, many books. But at our first meeting, Julian said ‘If you say that Van Gogh had a broken nail on the left hand, there will be ten people to tell you it was on the right hand. So, what is really important is not to get it right but to make a good movie.’”

That became the mantra of the crew. For example, in bringing back to life the yellow house where Van Gogh lived in Arles, Cressend says, “I kept telling the crew that we are not making a documentary. There were more important things to show about the house than how it was in reality. We created something different because we wanted it to feel like a shelter where Vincent welcomes Gauguin and where something is going to happen between them.”

Often, Schnabel and Kugelberg would further transform Cressend’s sets, changing up the dressings and paintings on the walls instinctively. Still, famous touches remain—including a wall emblazoned with a sentence Gauguin claimed (apocryphally or not) that Van Gogh once scrawled in chalk: “Je suis Saint Esprit Je suis sain d'esprit” or “I am the holy spirit and I am sound of spirit.”

Another resonant scene occurs in the Grand Gallery of the Louvre Museum, as Van Gogh takes in the work of his predecessors Delacroix, Veronese, and Frans Hals. “They are speaking to Van Gogh as he speaks to painters today,” says Schnabel. “There is something there about how artists communicate beyond the grave.”

Comments Laurence des Cars of the sequence in the Louvre, “In this scene, the question of legacy, of finding one’s own singular place in the history of painting is particularly crucial.”

As filming progressed, Schnabel and Kugelberg began editing on the fly, shaping and reshaping the film even as it was coming to life. “We edited the movie wherever we went,” explains Kugelberg. “We never stopped and in that way, it was like painting. We were painting the film’s world and it was impossible to leave that world while we were in it.”

Schnabel also brought in the music of Tatiana Lisovskaya, a Ukrainian musician who plays violin but here creates the film’s emotionally resonant, piano-based score. “Tatiana created original music that takes you into the sound in Van Gogh’s head,” summarizes Schnabel.

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## **ABOUT THE CAST**

Having made over one hundred films in his legendary career, **WILLEM DAFOE (Vincent van Gogh)** is internationally respected for bringing versatility, boldness, and daring to some of the most iconic films of our time. His artistic curiosity in exploring the human condition leads him to projects all over the world, large and small, Hollywood films as well as Independent cinema.

In 1979, he was given a role in Michael Cimino's *Heaven's Gate*, from which he was fired. Since then, he has collaborated with directors who represent a virtual encyclopedia of modern cinema: Kathryn Bigelow, Sam Raimi, Alan Parker, Walter Hill, Mary Harron, Wim Wenders, Anton Corbijn, Zhang Yimou, Wes Anderson, Martin Scorsese, David Lynch, Oliver Stone, William Friedkin, Werner Herzog, Lars Von Trier, Abel Ferrara, Spike Lee, Julian Schnabel, David Cronenberg, Paul Schrader, Anthony Minghella, Scott Cooper, Theo Angelopoulos, Christian Carion, Robert Rodriguez, Phillip Noyce, Hector Babenco, John Milius, Roger Donaldson, Paul McGuigan, Lee Tamahori, Roger Spottiswoode, Paul Weitz, Daniel Nettheim, The Spierig Brothers, Andrew Stanton, Josh Boone and Sean Baker.

Upcoming projects include Julian Schnabel's *At Eternity's Gate* as well as James Wan's *Aquaman*. He recently completed lensing on Edward Norton's *Motherless Brooklyn* and Robert Eggers' *The Lighthouse* and will soon begin production on Dee Rees' *The Last Thing He Wanted*, as well as Abel Ferrara's *Siberia* and Ericson Core's, *Togo*.

Dafoe has been recognized with three Academy Award nominations: Best Actor in a Supporting Role for *Platoon*, Best Actor in a Supporting Role for *Shadow Of The Vampire*, for which he also received Golden Globe and Screen Actors Guild nominations, and most recently, Best Actor in a Supporting Role for *The Florida Project*, for which he also received Golden Globe and Screen Actors Guild nominations. Among his nominations and awards, he has received two Los Angeles Film Critics Awards, a New York Film Critics Circle Award, a National Board of Review Award, an Independent Spirit Award as well as a Berlinale Honorary Golden Bear for Lifetime Achievement.

He and his wife, director Giada Colagrande, have made four films together: *Bob Wilson's Life and Death of Marina Abramovic*, *Padre*, *A Woman*, and *Before It Had A Name*.

His natural adventurousness is evident in roles as diverse as the elite assassin who is mentor to Keanu Reeves in the neo-noir *John Wick*, in his voice work as Gil the Moorish Idol in *Finding Nemo* and as Ryuk the Death God in *Death Note*, and as the obsessed FBI agent in the cult classic *The Boondock Saints*.

Dafoe is one of the founding members of The Wooster Group, the New York based experimental theatre collective. He created and performed in all of the group's work from 1977 thru 2005, both in the U.S. and internationally. Since then, he worked with Richard Foreman in "Idiot Savant" at The Public Theatre (NYC) and most recently two international productions with Robert Wilson: *The Life & Death of Marina Abramovic* and *The Old Woman* opposite Mikhail Baryshnikov. He most recently performed a new theatre piece, *The Minister's Black Veil*, based on Nathaniel Hawthorne's short story and directed by Romeo Castellucci.

**RUPERT FRIEND (Theo van Gogh)** can currently be seen in David Lowery's *Strange Angel* produced by Ridley Scott and streaming now on CBS All Access. This past year Rupert starred in Armando Iannucci's *The Death of Stalin*, opposite Steve Buscemi, Michael Palin, and Jeffrey Tambor.

Friend is best known for his five seasons on *Homeland* as 'Peter Quinn', a role for which he received an Emmy® nomination.

Friend first rose to fame after being nominated by the British Independent Film Awards as "Best Newcomer" for his first professional role in *The Libertine* opposite Johnny Depp and John Malkovich. He followed that playing 'Mr. Wickham' in the 2005 adaptation of *Pride & Prejudice* directed by Joe Wright. In 2008, Friend appeared in *The Boy In The Striped Pajamas* with Vera Farmiga and David Thewlis, and in 2009 starred opposite Emily Blunt in *The Young Victoria*, directed by Jean-Marc Vallée. Later that year, Friend went on to play the title role opposite Michelle Pfeiffer in Stephen Frears' *Chéri*.

In 2013, Friend co-starred as 'Oliver Baumer' in *Starred Up*, directed by David Mackenzie; the film was nominated for eight British Independent Film Awards, including one for Best Supporting Actor for Friend. In 2015 Friend starred as 'Agent 47' in Fox's *Hitman: Agent 47* opposite Hannah Ware and Zachary Quinto.

Friend started his stage career in the acclaimed Edinburgh Fringe production of "Kassandra" and followed that with the London West End Production of "The Little Dog Laughed," directed by Jamie Lloyd and co-starring Tamsin Greig and Gemma Arterton. He received rave reviews for his 2012 performance in Dennis Potter's "Brimstone And Treacle," at the Arcola Theatre in London. Friend trained at the Webber Douglas Academy of Dramatic Art in London. Aside from his two BIFA nominations, he was named Outstanding New Talent at the 2005 Satellite Awards and was nominated in 2013, 2014, 2015, and again in 2016 as part of the Best Ensemble Cast (*Homeland*) at the Screen Actors Guild Awards®.

Rupert Friend is also a writer, producer, director and lyricist. He co-wrote and produced the short film *The Continuing And Lamentable Saga Of The Suicide Brothers*, which won Best Comedy at The New Hampshire Film Festival in 2009. He went on to write, direct and produce *Steve*, starring Colin Firth, for which he was awarded the FLICKERS: Rhode Island International Film Festival's 'Crystal Vision Award.' Friend also wrote the lyrics for the MOBO Award-winning UK group Kairos 4tet on their album *Everything We Hold*, which was named one of The Observer's Hidden Gems of 2013. Friend is currently in development for his first feature film as a writer/director.

In 2016 **MADS MIKKELSEN (Priest)** starred in *Rogue One: A Star Wars Story* as the Imperial scientist Galen Erso. Just before this, he starred in the Marvel film *Dr. Strange* alongside Benedict Cumberbatch and Tilda Swinton as the villain Kaecilius, who sees time as life's biggest enemy. Mikkelsen is especially known for portraying the lead role in *Hannibal*, as the accomplished psychologist and sociopathic serial killer, Dr. Hannibal Lecter, based on the character from Thomas Harris' classic novels.

The Copenhagen-born actor began his professional career as a gymnast and dancer, and has worked steadily in theatre, television and film to become the top male star in Denmark and Scandinavia. This work was acknowledged when he was chosen to be member of the prestigious Jury at the Cannes Film Festival 2016.

His films include the Academy Award-nominated *A Royal Affair*, in the role of Johann Friedrich Struensee, the German physician who became a confidant to the mentally ill King Christian VII and had an affair with his wife, Queen Caroline Mathilde. At the 2012 Cannes Film Festival, Mikkelsen received the Best Actor Award for his role in Thomas Vinterberg's *The Hunt*, in which he plays a kindergarten teacher falsely accused of child abuse.

Mikkelsen also co-starred in *The Necessary Death of Charlie Countryman* in the role of Nigel, a violent crime boss, opposite Shia LaBeouf, Rupert Grint and Evan Rachel Wood. Mikkelsen made his film

debut with a lead performance in director Nicolas Winding Refn's (*Drive*) 1996 international crime drama success *Pusher*, part one of a trilogy. He reprised his role as a low-life pusher/junkie in the much-anticipated sequel, *With Blood On My Hands: Pusher 2*. This performance garnered him a "Best Actor" Robert statue from the Film Academy of Denmark and a "Best Actor" Bodil Award from Denmark's National Association of Film Critics.

In 2006, Mikkelsen starred as the villain, Le Chiffre, in the 2006 James Bond film, *Casino Royale*. The film was received positively by critics and earned over \$594 million worldwide, claiming the title of the highest-grossing James Bond film. Also that year, Mikkelsen played the lead role in the Academy Award-nominated film *After the Wedding*, directed by Academy Award-winning director Susanne Bier. In 2009, Mikkelsen was reunited with Danish director Winding-Refn on *Valhalla Rising*, the story of a group of Christians who get tragically lost on a journey to Jerusalem in 1,000 AD.

In 2010, Mikkelsen starred as Draco in the 3D fantasy adventure film, *Clash of the Titans*, directed by Louis Leterrier. In 2011, he starred as Rochefort in the 3D adaptation of *The Three Musketeers* for director Paul W.S. Anderson. The film also starred Orlando Bloom, Christoph Waltz and Milla Jovovich. Last year Mikkelsen shot the thriller *Arctic*, playing the lead role of a man lost in the Arctic trying to survive the inhuman cold and loneliness. The film premiered at the 2018 Cannes Film Festival. Mikkelsen recently wrapped shooting on the graphic novel adaptation *Polar*, directed by Jonas Åkerlund and to be released by Netflix.

**MATHIEU AMALRIC (Doctor Paul Gachet)** is a French director and an actor known globally for his performances in Steven Spielberg's *Munich*, Julian Schnabel's *The Diving Bell and The Butterfly* (for which he won the Cesar Award for Best Actor), as the villain in the James Bond film *Quantum of Solace* and as part of the ensemble cast of Wes Anderson's *The Grand Budapest Hotel*. He previously received the Cesar Award for Best Actor in the lead role of Arnaud Desplechin's acclaimed tragicomedy *Kings and Queen*, and also worked with Desplechin in *How I Got Into An Argument (My Sex Life)*, *A Christmas Tale*, *My Golden Days* and *Ismael's Ghosts*.

Amalric has been gaining recognition for his work as a director, writer and producer. His 2010 film, *On Tour*, premiered at the Cannes Film Festival and garnered the Best Director Award as well as multiple Cesar nominations. In 2014, he directed and starred in *The Blue Room*, an erotic thriller based on a novel by Georges Simenon, which screened in the Un Certain Regard section of the Cannes Film Festival. He most recently directed and co-wrote *Barbara*, starring Jeanne Balibar in dual roles as the celebrated French singer and an actress trying to inhabit her, which was honored with the Poetry of Cinema award at the Cannes Film Festival and several Cesar nominations, with Balibar winning Best Actress.

**EMMANUELLE SEIGNER (Md Ginoux)** was born into French acting aristocracy. Her grandfather was the acclaimed stage actor Louis Seigner and her aunt was also an actress—they both were members of the famous Comedie Francaise. As a young girl she would go backstage and watch their performances.

Seigner began modeling at age 14 and made her screen debut in *Déetective*, directed by Jean-Luc Godard. Her other film credits include *Frantic*, *Bitter Moon*, *Place Vendôme*, *The Ninth Gate*, *Backstage*, *The Diving Bell And The Butterfly*, *La Vie En Rose*, *Change of Plans*, *Essential Killing*, *Venus In Fur*, *Heal The Living*, *Based on a true story* and the series *Beyond Suspicion*.

Even as a child, **ANNE CONSIGNY (Teacher)** wanted to become an actress. At only 9 years old, she played her first role for theater in Claudel's "The Satin Slipper," directed by Jean-Louis Barrault. At 17 years old, she graduated with a first prize from the Conservatoire national d'art dramatique, the French national drama and acting school, and was hired by Peter Brook to play the part of Anna in Chekov's "The

Cherry Orchard”, alongside Michel Piccoli and Niels Arestrup. The next year, she joined the Comédie française (the French national drama company). Film director Manoel de Oliveira hired her in 1984 to play in his film version of *The Satin Slipper*, a role for which she was praised by the press. After this beautiful experience, she decided to devote her career to theater. She has been an important presence on French stages since then: recently, she was chosen by actress Emmanuelle Riva to play her partner in Marguerite Duras’ “Savannah Bay” (2014) and by the internationally acclaimed author Florian Zeller to debut in Paris his latest play: *The Son [Le Fils]*.

Consigny only came back to cinema in the early 2000s. After being directed for the first time by Arnaud Desplechin in *In The Company of Men*, she played the wife of Gérard Depardieu in the detective film *36, Quai des Orfèvres*, directed by Olivier Marchal. In 2004, the success of *I'm Not Here To Be Loved* by Stéphane Brizé consolidated her reputation; as Patrick Chesnais' tango partner, she was nominated for the Best Actress César. In 2006, she played with Benoît Poelvoorde in Philippe Leguay's comedy *Du jour au lendemain*. The same year, she starred as a female President of the Republic in the TV series *The State of Grace*, directed by Pascal Chaumeil (2006). In 2007, she was chosen by Julian Schnabel to play the part of Mathieu Amalric's assistant in the multi-awarded film *The Diving Bell and the Butterfly*. In 2008, she played a murderer in Pascal Bonitzer's *The Great Alibi*. By giving her the role of Elizabeth, sister of Mathieu Amalric, Arnaud Desplechin placed the actress at the heart of *A Christmas Tale*, a role for which she was nominated for a César Award for Best Supporting Actress. She played Yvan Attal's tormented wife in Lucas Belvaux's *Rapt* for which she was again nominated for a César Award for Best Supporting Actress.

If Anne Consigny likes to work with great authors, like Alain Resnais in *Wild Grass* and *You Have Not Seen Anything Yet*, and if she appreciates more experimental films like Dutch artist Fiona Tan's *History's Future*, she also appears in mainstream films, big productions like *Largo Winch* or German director Florian Gallenberger's *John Rabe* or popular comedies like *The First Star* and its sequel. In 2012 and 2015, she was one of the main characters in the two seasons of the internationally acclaimed series *The Returned*, which won the International Emmy Awards for best drama series in 2013. In 2016, she acted in Paul Verhoeven's *Elle*, as Isabelle Huppert's best friend, a role for which she was nominated for the César Award for Best Supporting Actress. In 2018, alongside playing lead roles in two French series (including *The Hospital*), she acted in 3 very different films, demonstrating her appeal among non-French directors: the popular comedy *Abdelkader And The Countess*, the social drama *7 Minuti* and Schnabel's *At Eternity's Gate*.

The multilingual European actress **AMIRA CASAR (Johanna van Gogh)** studied Drama at the Conservatoire National d'Art Dramatique de Paris. She has starred in 61 prestigious films and television productions for such "avant-garde" directors as Catherine Breillat (*Anatomy of Hell*), Bertrand Bonello, Werner Schroeter, Carlos Saura and the Quay brothers, as well the television series *Versailles*, in which she excelled as the dangerous and complex 'Beatrice.' In 2018 she was seen in Luca Guadagnino's Oscar winner *Call Me By Your Name*.

On stage she has played in "Hedda Gabler," "Jeanne au Bucher" at the Barbican and recently the role of 'Olga' in Simon Stone's critically acclaimed "Three Sisters" at the Odeon Theater in Paris and the road show. Her recent films soon to be released are *Red Snake* and *Curiosa*.

**OSCAR ISAAC (Paul Gauguin)** is one of the great young actors of today. He gained critical acclaim, a Golden Globe nomination, and an Independent Spirit Award for “Best Male Lead” for his portrayal of the title character in the Coen Brothers’ film *Inside Llewyn Davis*. The film premiered at the 2013 Cannes Film Festival where it won the Grand Prix award and also garnered Oscar Isaac the Toronto Film Critics Award for Best Actor. Isaac shows off his skills as a singer and performer on the *Inside*

*Llewyn Davis* soundtrack, lending an element of authenticity to his portrayal of the struggling folk singer. After receiving rave reviews for his starring role opposite Catherine Keener in the HBO miniseries *Show Me A Hero*, Isaac went on to receive a Golden Globe Award for “Best Actor in a Miniseries or Television Film” and a Critics’ Choice Television Award nomination for “Best Actor in a Movie or Miniseries.” Isaac plays Nick Wasickso, the youngest big-city mayor in the nation, who finds himself thrust into the center of the fight for housing desegregation in Yonkers, N.Y. in the late 1980s.

In 2014, Isaac led J.C. Chandor’s action-packed drama, *A Most Violent Year*, for which he earned the National Board of Review Award for “Best Actor.” The film itself won the National Board of Review Award for “Best Film.” The following year, Isaac starred alongside Alicia Vikander and Domhnall Gleeson in *Ex Machina* written and directed by Alex Garland. This science fiction psychological thriller tells the story of programmer Caleb Smith who is invited by his employer, the eccentric billionaire Nathan Bateman (Isaac) to administer the Turing test to an android with artificial intelligence. The National Board of Review recognized *Ex Machina* as one of the ten best independent films of the year.

Last summer, Isaac headlined The Public Theater’s summer production of *Hamlet*. Most recently, Isaac was seen in *Suburbicon* (2017) alongside Matt Damon and Julianne Moore and *Annihilation* (2018) with Natalie Portman. Next up, Isaac can be seen in the Chris Weitz film *Operation Finale*, of which he also is credited as a producer, out in August 2018. He will also star in the Dan Fogelman film *Life Itself* opposite Olivia Munn, out in September 2018. Isaac recently wrapped filming on *Triple Frontier* in Hawaii alongside Ben Affleck and Charlie Hunnam and the Schnabel film *At Eternity’s Gate*, due out in 2019. Isaac is currently filming the next Star Wars film, *Star Wars: Episode IX*, in London and was recently announced as the voice of Gomez Addams in the animated feature *The Addams Family*.

In 2016, Isaac was seen in *The Promise* alongside Christian Bale and in that same year he was seen in 20<sup>th</sup> Century Fox’s *X-Men: Apocalypse*. In 2015, Isaac starred as the Resistance pilot, Poe Dameron, in the highly awaited *Star Wars: The Force Awakens*, the seventh installment in the main *Star Wars* film series. Directed, co-produced, and co-written by J.J. Abrams, *Star Wars: The Force Awakens*, the first of a trilogy planned by Disney, premiered in December 2015 and within two weeks, became the highest grossing domestic film of all-time. It is the fastest film to reach \$700 million, and broke opening day box office records, domestic and worldwide. *The Force Awakens* has also earned the highest domestic second and third weekend ever, set a new domestic record for the biggest Christmas Day and New Year’s Day box office haul, and became IMAX’s second highest-grossing movie ever. Isaac is set to make his reprise as Poe Dameron in *Star Wars: Episode VIII* due for release in December 2017.

Other past films include the Anchor Bay ensemble feature *Ten Year* for which Isaac wrote an original song that he performs in the film, Zak Snyder’s *Sucker Punch*; *Agora*, directed by Alejandro Amenabar; *Balibo* for which Oscar received an AFI Award for Best Supporting Actor; *In Secret* based on the Emile Zola novel; Ridley Scott’s *Body of Lies*; Daniel Barnz’s *Won’t Back Down*; Steven Soderbergh’s *Che*; Vadim Perelman’s *The Life Before Her Eyes*; HBO’s *PU-239*; and as Joseph in *The Nativity Story*.

Off-Broadway, Isaac appeared in Zoe Kazan’s play “We Live Here” at Manhattan Theatre Club, as Romeo in “Romeo and Juliet,” and in “Two Gentlemen of Verona,” the latter productions for the Public Theater’s Shakespeare in the Park. Oscar also appeared in “Beauty of the Father” at Manhattan Theatre Club and in MCC Theater’s “Grace.”

Additional theatre credits include: “Arrivals and Departures,” “When It’s Cocktail Time in Cuba” and “Spinning into Butter.” Oscar Isaac studied performing arts at the famed Juilliard School and currently resides in New York City.

Born in Paris in 1989, **VLADIMIR CONSIGNY (Doctor Felix Rey)** made his film debut at age sixteen. Among others, his film credits include *Les Revenants* directed by Fabrice Gobert, *Farewell My*

*Queen* with Lea Seydoux and Diane Kruger, Netflix's *Marseille* alongside Gérard Depardieu and Benoit Magimel and the British hit *The Inbetweeners*. Consigny has worked with directors as diverse as James Huth, Benoit Jacquot, Adolpho Arrieta, Gabriel Aghion, Alain Resnais, Luca Guadagnino and now Julian Schnabel.

He directed his first short film when he was 22, which aired on French national television. In parallel with his film career he is now a student at the national French school of fine arts, Les Beaux-Arts de Paris.

For nearly a decade since holding the lead part in *You Won't Miss Me* (2009), for which she co-wrote the screenplay, **STELLA SCHNABEL (Gaby)** has made a mark in independent cinema, as an actress, writer and producer. She has acted in nearly twenty films, from *You Won't Miss Me*, *Miral* (2010) and *Rampart* (2011), to Netflix series *Gypsy* (2017) and *Russian Doll* (2018), as well as the upcoming film *Giants Being Lonely*. For the stage she has acted notably in *The Sterilization of Miss Carrie Buck*, directed by Philip Seymour Hoffman (2014), and is acting in a new play titled "Philip Roth in Khartoum," to be produced next year. A member of the Labyrinth company, founded by Hoffman, she also produced films such as Harmony Korine's *Spring Breakers* (2012) and Jack Henry Robbins' *VHyes* (2018). She is a producer for artist Raymond Pettibon's films.

An actress since childhood, **LOLITA CHAMMAH (Girl on the road)** has shot films with the likes of Claude Chabrol and Werner Schroeter. At age 15, she took the intense role of a mystical teenager in Laurence Ferreira-Barbosa's *La Vie Moderne*. She continued making films with Coline Serreau, Claire Denis, Zina Modiano, Marc Fitoussi and Claire Simon, among others. On stage, she portrayed Agnes in "The School of Women," under the direction of Coline Serreau, and was seen in "Salome," by Oscar Wilde, at the Comedy of Geneva and Paris.

Chammah's career has always been punctuated by diverse encounters with the artistic world, reflecting the literary studies she also undertook. Other roles include Sophie Letourneur's *Baby Doll Gaby*, *Anton Chekhov 1890*, directed by René Feret, and more recently, Laura Schroeder's *Barrage* and the Laetitia Masson television series *Aurore*. Chammah will be featured in Christophe Le Masne's debut film *Notre Petit Secret*, selected for the 2018 Angoulême French Film Festival, and in Isild Le Besco's *Atome*, in which she will not only act but also co-produce.

**DIDIER JARRE (Asylum Guard)** was born in Chambéry, France, the son of a local farmer and teacher. Interested in cinema and theater from a young age, he started out making sports-related films while still at school, and went on to work as an actor in theater and film (following in his theater actor father's footsteps), a model for mountain climbing apparel and for two theater companies. He has also worked as a stuntman, a ski instructor, a juggler, a fire breather, an ice cream salesman and a deep-sea diving teacher among other pursuits. He most recently trained to become a nurse. He will soon be seen in the police drama *Meurtre à Brides-les-bains* on French television.

## **ABOUT THE FILMMAKERS**

**JULIAN SCHNABEL (Director, Co-Writer, Co-Editor)** was born in New York City in 1951. In 1965 he moved with his family to Brownsville, Texas. He attended the University of Houston from 1969-73, receiving a BFA, and returned to New York to participate in the Whitney Museum Independent Study Program.

In 1978 Schnabel travelled throughout Europe and in Barcelona was particularly moved by the architecture of Antoni Gaudí. That same year he made his first plate painting, *The Patients and the Doctors*. His first solo painting exhibition took place at the Mary Boone Gallery in New York City in February 1979.

Schnabel's work has been exhibited all over the world. His paintings, sculptures, and works on paper have been the subject of numerous solo exhibitions: The Stedelijk Museum, Amsterdam, 1982; Tate Gallery, London, 1982; Whitechapel Gallery, London, 1987; Kunsthalle Düsseldorf, Düsseldorf, 1987; Centre Georges Pompidou, Paris, 1987; Whitney Museum of American Art, New York, 1987; San Francisco Museum of Modern Art, San Francisco, 1987; Museum of Fine Arts, Houston, 1987; Musée d'Art Contemporain, Nîmes, 1989; Staatliche Graphische Sammlung, Munich, 1989; Palais des Beaux-Arts, Brussels, 1989; Fruitmarket Gallery, Edinburgh, 1989; Museum of Contemporary Art, Chicago, 1989; Museo de Arte Contemporáneo, Monterrey, 1994; Fundació Joan Miró, Barcelona, 1995; Galleria d'Arte Moderna di Bologna, Bologna, 1996; Schirn Kunsthalle, Frankfurt/Main, 2004; Museo Nacional Centro de Arte Reina Sofía, Madrid, 2004; Museo di Capodimonte, Naples, 2009; The Art Gallery of Ontario, Toronto, 2010; Museo Correr, Piazza San Marco, Venice, 2011; The Brant Foundation Art Study Center, Greenwich, 2013; Dallas Contemporary, Dallas, 2014; Museu de Arte de São Paulo, São Paulo, 2014; NSU Art Museum Fort Lauderdale, Fort Lauderdale, 2014; Aspen Art Museum, Aspen, 2016 and Legion of Honor Museum, San Francisco, 2018.

In 1996 Schnabel wrote and directed the feature film *Basquiat* about fellow New York artist Jean-Michel Basquiat. The film was in the official selection of the 1996 Venice Film Festival. Schnabel's second film, *Before Night Falls*, based on the life of the late exiled Cuban novelist Reinaldo Arenas, won both the Grand Jury Prize and the Coppa Volpi for best actor, Javier Bardem, at the 2000 Venice Film Festival. In 2007 Schnabel directed his third film, *The Diving Bell and the Butterfly*. Schnabel received the award for Best Director at the Cannes Film Festival as well as Best Director at the Golden Globe Awards, where the film won Best Film in a Foreign Language. *The Diving Bell and the Butterfly* was nominated for four Oscars. That same year, 2007, he made a film of Lou Reed's *Berlin* concert at St. Ann's Warehouse in Brooklyn. *Miral*, won the UNESCO as well as the UNICEF award at the 2010 Venice Film Festival. *Miral* was shown at the General Assembly Hall of the United Nations. Schnabel's most recent film, *At Eternity's Gate* (2018) about Vincent Van Gogh premiers at the Venice Film Festival.

His work is included in the public collections of the Museum of Modern Art, New York; Whitney Museum of American Art, New York; Metropolitan Museum of Art, New York; Museum of Contemporary Art, Los Angeles; Guggenheim Museum, New York and Bilbao; Tate Gallery, London; Museum of Contemporary Art, Tokyo; Museum of Fine Arts, Houston; Museo Nacional Centro de Arte Reina Sofía, Madrid; National Gallery of Art, Washington D.C.; National Gallery of Australia, Canberra; San Francisco Museum of Modern Art, San Francisco; Hamburger Bahnhof, Berlin; Kunstmuseum, Basel; Fondation Musée d'Art Moderne, Luxembourg; and Centre Georges Pompidou, Paris.

Julian Schnabel currently lives and works in New York City and Montauk, Long Island.

**JEAN-CLAUDE CARRIÈRE (Co-Writer)** is an author, film director and screenwriter. He was born in Colombières-sur-Orb, France, the son of Alice and Felix Carrière, a farmer. He published his first

novel, Lézard, in 1957. After meeting Jacque Tati, Carrière began writing novelizations of his films. Through Tati, he met Pierre Étaix, with whom Carrière wrote and directed several films, including *Heureux Anniversaire*, which won the pair the Academy Award for Best Short Subject.

His 19-year collaboration with director Luis Buñuel began with *Diary of a Chambermaid*; he co-wrote the screenplay with Buñuel and also played the part of a village priest. Carrière and the director would collaborate on the scripts of nearly all Buñuel's later films, including *Belle de Jour*, *The Milky Way*, *The Discreet Charm of the Bourgeoisie*, *The Phantom of Liberty* and *That Obscure Object of Desire*.

He also wrote screenplays for *The Tin Drum*, *Danton*, *The Return of Martin Guerre*, *La Dernière Image*, *The Unbearable Lightness of Being*, *Valmont*, *Cyrano de Bergerac*, *Birth* and *Goya's Ghosts* and co-wrote *Max*, *Mon Amour* with director Nagisa Oshima. Carrière also collaborated with Peter Brook on a nine-hour stage version of the ancient Sanskrit epic *The Mahabharata*, and a five-hour film version. In 1998 he provided the libretto for Hans Gefors fifth opera "Clara," which premiered at the Opera-Comique in Paris. His work in television includes the series *Les aventures de Robinson Crusoë*, a French-West German production much seen overseas.

In 2012, Carrière and Umberto Eco published a book of wide-ranging conversations on the history of books and the future of information.

In 2014, Carrière received an honorary Academy Award for his body of work as a screenwriter.

**LOUISE KUGELBERG (Co-Writer, Co-Editor)** is an Interior Designer born in Sweden who has been living and working in London since 2010. She has worked extensively and particularly in melding the historical and the new, renovating Manor Houses in Sweden maintaining their authenticity at the highest level of historic preservation with precise attention to furniture and finishes. Kugelberg has an in depth understanding of contemporary and modern art and has refurbished 18th century buildings that house private homes of contemporary art collectors in London and selected and supervised the hanging of modern art in museum installations such as the Clyfford Still Museum in Denver, Colorado, Aspen Art Museum, Aros Museum Denmark and Musee D'Orsay Paris.

She has also worked collaboratively to design luxury boutique hotels, such as the Chiltern Fire House, London, as well as constructing a massive portable pavilion tent out of recycled ocean plastic for Parley for the Oceans, that is to be installed at the United Nations in New York City June of 2019. A significant thread that is to be found in all of her work is a profound understanding of materials and of the historical roots of things and places, making these elements sing in conjunction with modern art, design and life.

Louise Kugelberg studied at Central Saint Martin and KLC School of Design, London. *At Eternity's Gate* marks Louise Kugelberg first feature film credit as screen writer and as editor.

**JON KILIK (Producer)** is a leading independent producer renowned for his collaborations with visionary directors and for entertainment that integrates powerful stories with human values and social issues. He has partnered creatively with such directors as Spike Lee, Julian Schnabel and Alejandro Gonzalez Iñárritu -- and he has produced all four films in the *Hunger Games* series.

Kilik partnered with Spike Lee for 15 films including the groundbreaking (and Oscar®-nominated) *Do The Right Thing*, *Malcolm X*, *Clockers*, *He Got Game* and *25<sup>th</sup> Hour*. Kilik also developed and produced all of the films by artist and director Julian Schnabel. Schnabel's debut *Basquiat*, the Oscar®-nominated *Before Night Falls*, the rock documentary *Lou Reed's Berlin*, the Oscar®-nominated and Golden Globe-winning *The Diving Bell and The Butterfly* and now *At Eternity's Gate*.

Kilik first worked with Alejandro Gonzalez Inárritu on *Babel*, for which he received a Best Picture Oscar® nomination and won the Golden Globe for Best Dramatic Film. They reunited for *Beautiful*, Oscar nominated for Best Foreign Language Film. Kilik produced Gary Ross' directorial debut, *Pleasantville* and went on to work with Ross in shepherding the first installment of *The Hunger Games* to the screen. Their collaboration continued with the Civil War drama *The Free State of Jones* and most recently on *Ocean's 8*.

Other highlights of Kilik's producing career include: Bennett Miller's Oscar nominated *Foxcatcher*, Jason Hall's *Thank You For Your Service*, Robert De Niro's directorial debut *A Bronx Tale*, Tim Robbins' Academy Award® winner *Dead Man Walking*; as well as Ed Harris' Academy Award®-winning directorial debut, *Pollock*.

Kilik has also produced Oliver Stone's *Alexander and W.*; Jim Jarmusch's intimate comedy *Broken Flowers*, winner of the 1995 Cannes Film Festival Grand Jury Prize and Jarmusch's Iggy Pop rock documentary *Gimme Danger*.

Born in Newark, Kilik grew up in Millburn, New Jersey. He graduated from the University of Vermont, then moved to New York in 1979, where he has been a significant presence in the filmmaking community ever since. Kilik delivered a controversial and inspirational key note address about the potential for the film industry's future at the 2013 IFP Film Market at Lincoln Center. He also received honorary doctorates and delivered the commencement address at the University of Vermont (2003) and Monmouth University (2013).

**BENOÎT DELHOMME (Director of Photography)** was born in the suburbs of Paris in 1961. He started to study cinema in the beginning of the 80's at the Sorbonne University and at the Ecole Louis Lumière where he specialized in cinematography mentored by Robert Bresson's favorite camera operator. His early major works as a director of photography are the two movies he shot for the Vietnamese director Tran Anh Hung: *The Scent of Green Papaya* and *Cyclo* which both earned many awards including the Camera d'Or at Cannes Film Festival, Golden Lion in Venice and Academy Award nomination for Best Foreign Film.

Following the critical success of these two films, Delhomme has built a strong international career working with acclaimed directors such as Anthony Minghella, Mike Figgis, David Mamet, Michael Radford, Lone Scherfig, Cedric Klapisch, Benoit Jacquot, Tsai Ming Liang, and Hideo Nakata.

Following the shooting of *The Merchant of Venice*, Al Pacino asked Delhomme to join him on his experimental movie about Oscar Wilde's *Salome*. His cinematography on John Hillcoat's *The Proposition* and *Lawless* has been praised Worldwide.

Delhomme's most recent movies are *A Most Wanted Man*, an adaptation of the John Le Carré novel directed by the legendary photographer Anton Corbijn and starring the late Philip Seymour Hoffman, *The Theory Of Everything*, for which Eddie Redmayne earned an Academy Award for Best Actor and *Free State of Jones*, a Civil War story directed by Gary Ross and starring Matthew McConaughey. In parallel to his cinema work, Benoit is also pursuing personal work as a painter.

**STÉPHANE CRESSEND (Production designer)** began his career on such French productions as *La Vie en Rose* starring Marion Cotillard and *Mission Cleopatre* with Gerard Depardieu. He made his Hollywood debut as art director on Oliver Stone's *Alexander*, shooting in Morocco in 2003. Cressend went on to work as art director on such film as *Hugo*, *The Hunger Games* and *Dunkirk*. He debuted as a production designer on Jonathan Barré's *La Folle Histoire de Max et Leon*. Cressend is currently serving as supervising art director for the next Wes Anderson movie, working with production designer Adam

Stockhausen, and in 2019 will production design *The Widow Clicquot*, the epic story of the woman behind the Veuve Clicquot champagne family and business.

**KAREN MULLER-SERREAU (Costume Designer)** was raised in England where she studied dressmaking and design. She has spent most of her adult life in France working with French ,American,English and Iranian film directors including Anne Fontaine Safy Nebou, Khieron, Coline Serreau, Alain Berliner, Michel Haneke, Sally Potter, Brian de Palma, Roman Polanski and now Julian Schnabel. Her credits include costumer on Polanski's *Venus in Fur* and key costumer on Haneke's *Amour*.

**JEAN PAUL MUGEL (Sound Mixer)** previously worked with Julian Schnabel on *The Diving Bell and the Butterfly*. He is known for his work with Wim Wenders on *Paris, Texas* and *Wings of Desire*. Mugel received a César for the sound on the film *Farinelli* directed by Gérard Corbiau, and also worked with Oliver Stone on *Alexander* and Brian de Palma on *Femme Fatale* and *The Black Dahlia*. He most recently recorded the new Paul Verhoeven movie *Benedetta*.

**TATIANA LISOVSKAYA (Music)** was born in Kazakhstan in 1972 and has spent most of her life performing as a musician. She started attending music school and playing the violin at 5 years old, and then began attending an art school for painting at 7 years old. After moving in 1982 to the Ukraine, she continued studying and performing music there until 1988. She started modeling in Moscow 1990, joining the Red star modeling agency. In 1995, Lisovskaya moved to New York City, where she continued modeling with Click Model Management. She then moved to Norway, where she modelled and performed music.

Since 2004, Lisovskaya has worked at her own company, Sunset PR. In 2005, she did an art show for women in art with Drena De Niro. She has previously composed film music for Ouna Send. Since 2008, she has been working as a composer and performing artist. She performed as a violinist regularly at New York's Da Marino Restaurant from 2008-2010, has performed electronic music at nightclubs and parties and played on albums from a variety of recording artists.

**EDITH BAUDRAND (Supervising Scenic Artist)** was born in 1972 in Nantes. Baudrand has been working on the theme of vegetation, and nature more generally, through engraving and prints. Her work borders on abstraction. These organic and poetic prints translate her desire to see beyond, to embrace the world in order to better understand it. This aesthetic pursuit is a testimony of the artist's profound dialogue with her environment and of the bond between Man and Nature. Her work also subtly calls into play the body, eroticism, sexuality or the absence of it, incessantly weaving links with childhood imagination, which remains the anchor point of her artistic research.

After training in illustration at the Emile Cohl school of Lyon, Baudrand moved to Paris and illustrated several children's books published by Nathan, Bordas, Grasset, Gallimard. Having also studied film animation she collaborated with the journalist Stephane Horel bringing to life documentaries for France 5. She also takes on commissioned artwork for the theatre and film industry. Among others, she did the paintings of Seraphine de Senlis for the Cesar awarded film *Séraphine* directed by Martin Provost.

**AT ETERNITY'S GATE – FRONT CREDITS**

CBS

Riverstone

SPK Pictures

Rocket Science

**AT ETERNITY'S GATE – END CREDITS**

Directed by

JULIAN SCHNABEL

Produced by

JON KILIK

Written by

JEAN-CLAUDE CARRIÈRE

JULIAN SCHNABEL

LOUISE KUGELBERG

WILLEM DAFOE

RUPERT FRIEND

MADS MIKKELSEN

MATHIEU AMALRIC

EMMANUELLE SEIGNER

NIELS ARESTRUP

ANNE CONSIGNY

LOLITA CHAMMAH

AMIRA CASAR

VINCENT PEREZ

ALEXIS MICHALIK

STELLA SCHNABEL

VLADIMIR CONSIGNY

And

OSCAR ISAAC

Executive Producers

KARL SPOERRI

MARC SCHMIDHEINY

Executive Producers

NIK BOWER

DEEPAK NAYAR

Executive Producers

CHARLES-MARIE ANTHONIOZ

MOURAD BELKEDDAR

JEAN DUHAMEL

NICOLAS LHERMITTE

Executive Producers

THORSTENSCHUMACHER

CLAIRE TAYLOR

FERNANDO SULICHIN

MAXIMILIEN ARVELAIZ

Line Producer

FRANÇOIS-XAVIER DECRAENE

Director of Photography

BENOIT DELHOMME

Edited by

LOUISE KUGELBERG

JULIAN SCHNABEL

Production Design

STEPHANE CRESSEND

Costume Design

KAREN MULLER-SERREAU

Music by  
TATIANA LISOVSKAYA

Sound

JEAN-PAUL MUGEL  
THOMAS DESJONQUÈRES  
DOMINIQUE GABORIEAU

Hair

CHRISTIAN GRUAU

Make Up

MYRIAM HOTTOIS

Casting

GERARD MOULEVRIER

1<sup>st</sup> Assistant Director

Dylan TALLEUX

CBS Films

Presents

Riverstone Pictures  
SPK Pictures  
Rocket Science

Presents

A RAHWAY ROAD  
PRODUCTION

AN ICONOCLAST  
PRODUCTION

A film by  
JULIAN SCHNABEL

## AT ETERNITY'S GATE

### Cast

Vincent Van Gogh	Willem DAFOE
Theo Van Gogh	Rupert FRIEND
Paul Gauguin	Oscar ISAAC
Priest	Mads MIKKELSEN
Doctor Paul Gachet	Mathieu AMALRIC
Md Ginoux	Emmanuelle SEIGNER
Madman	Niels ARESTRUP
Teacher	Anne CONSIGNY
Johanna Van Gogh	Amira CASAR
The director	Vincent PEREZ
Girl on the road	Lolita CHAMMAH
Gaby	Stella SCHNABEL
Doctor Felix Rey	Vladimir CONSIGNY
René	Arthur JACQUIN
Gaston	Solal FORTE
Cafe owner	Vincent GRASS
Emile Bernard	Clément LHUAIRE
Albert Aurier /Painter	Alan AUBERT-CARLIN
Joseph Roulin	Laurent BATEAU
Toulouse Lautrec	Franck MOLINARO
Zouave	Montassar ALAÏA
Asylum Guard	Didier JARRE
Clerck Hôtel de la Gare	Thierry NENEZ
Surgeon	Johan KUGELBERG
Artists Tambourin	Alexis MICHALIK
	François DELAIVE
	Nicolas ABRAHAM
	Manuel GUILLOT
School Children	Paul THÉOTIME
	Romane LIBERT
	Milo AUBRIET
	Clélia ROBIN-OEUSTRICHER
	Arthur GLOANEC
	Alfred BLOCH
	Ludmilla ROITBOURD
Aurier's article read by	Louis GARREL

## Crew

<b>Executive Producer</b>	<b>François-Xavier DECRAENE</b>
2 <sup>ND</sup> assistant director	Johana KATZ
3rd assistant director	Jérémy DEBORD
Script supervisor	Elodie VAN BEUREN
Assistant casting	Sana EL GHOUL
Casting extras Paris	Laurent SOULET
Casting extras Arles	Agnès ALBERNY
Assistants casting extras Arles	Sophie CHENKO
Camera Operator	Benoit DELHOMME
Focus puller	Fabienne OCTOBRE
2 <sup>nd</sup> assistant camera	Nathalie LAO
Video assist	Christophe PERRAUDIN
D.I.T	Christophe HUSTACHE-MARMON
Steady-cam	Mathieu CAUDROY
Stills photographer	Lily GAVIN
Boom operator	Damien LUQUET
Production coordinator	Anne GERLES
Assistant production coordinator	Camille MARQUET
Head production accountant	Laure BLAESS
Assistant production accountant	Stéphanie ACBARD
NYC accountant	Tamiko BENJAMIN
<b>Location &amp; Unit Manager</b>	<b>Stéphan GUILLEMET - AFR</b>
Location scout Arles	Fabienne GUICHENEUY
Location scout Paris	Olivier AMOUR Gauthier RAVILY
Location scout Scotland	Donald MACKINON
Assistant location manager Paris	Raphaël LAUNAY – AFR
Assistant location manager Arles	Adrien ADRIACO – AFR
Key Set production assistant	David THOORIS – AFR
Assistants to Julian SCHNABEL	Olmo SCHNABEL Edouard GIRAUDO
Stand-in Vincent Van Gogh	Louis JACQUOT
Making-of video	Adrienne ACKERMAN

Production assistants	Marion JOSSE Emilie BOURRET Nicolas JARRY Benjamin TASIMOVICZ Amaury CAPEL
NYC Production assistants	Cat YEZBACK Omar RAMOS Megan MELAFONTE
Assistant costume designer	Camille JANBON
Textile designer	Camille JOSTE
Costume workshop chief	Fatima AZAKKOUR
Dresser	Alix DESCIEUX-READ
Costume runner	Cécile GANICHAUD
Costumer	Didier DESPIN
Hair stylist	Céline BOUILLET
SFX Make-up artist	Jean-Christophe SPADACCINI
Assistant SFX make-up artist	Sylvie FERRY
Art director	Loic CHAVANON
Set decorator	Cécile VATELOT
Supervising scenic artist	Edith BAUDRAND
Van Gogh paintings by	Julian SCHNABEL , Edith BAUDRAND & Willem DAFOE
Assistants art director	Alice LECONTE Benjamin FOURCY
Art department coordination assistant	Naëlle LAMOTHE LE BEUZ
Draughts woman / graphic person	Lucile GAUVAIN
Set decorator buyer	Sonia GLOAGUEN Philippe KARA-MOHAMED
Set dresser	Stéphanie ARNAUD
Set decorator assistants	Liza WEINLAND Maëlia SORET DE LA VAREILLE Florence AMALRIC
Set decorator assistant junior	Magalie BIARD
Draper Upholsterer	Christophe POMMIÉ
Stand-by props	François BORGEAUD - AFAP
Stand-by props assistant	Julia ECHEVARRIA Y FIGUEROA – AFAP
Scenic artists	Mireille LANDELLE Arthur LAMON
Art department assistant	Elsa NOYONS
Graphic person	Georges KAFIAN
Scenic artist assistant	Joëlle AOUN
Extra scenic artist assistant	Joëlle DAGHER

Extra scenic artist	Hervé INGRAND
Head painter	Philippe MEYNARD
Painters	Hélène IMBERT Christophe PETROT Stanislas AKOMATSRI Catherine LITTLE Chloé LOMBARDO
Sign painter	Guy-Michel MORIN
Construction manager	Ludovic ERBERLDING
Construction buyer Carpenters	Frédéric GARRONE Jean-Pierre CABARDOS Eric PETIT-JEAN Martin BOUTILIÉ Alain SZCZYGLOWSKI
Construction grips	Théo RAIMBAUX Louis ROUSSEAU
Utility	Joris ROBLES Jeanne MARQUES
Extra construction grip	Eric ESCUDIER
Head plasterer Plasterer Mason	Pascal CHEVE Thierry DOERFINGER Yacine AZZOUG
Construction swing gang	Karine MATHIEU Matthieu GENIN Augustin ARENSMA
Set decorator swing gang	Wally PERROT Théo GRANGER Franck VADÉ Nathan ROBLES Lazare FROMENTEZ Léo FAURE Gabriel KARA Alexis COLETTI Jule SOUVETON
Gaffer	Franck BARRAULT
Electricians	Didier ROLOT Thomas GARREAU
Genny operator	Bruno SEFFINO Djamel SADELLI
Key grip	François BERT
Grips	Olivier CHARDONNET Romain LÉO Mathieu LANGLOIS Alfonso LOPEZ DE LA FUENTE
Stuntmen	Patrick CAUDERLIER Michel BOUIS Frans BOYER

Drivers trailers	Rachid SLIMANE Tahar SLIMANE Karim MABOULI Jean-Claude POUVIL Gabriel SAUVEUR Gérard TABARY Edgar GOMER
Colorist	Richard DEUSY
Post production consultant	Gershon HINKSON
Additional editor	Margot MEYNIER
Assistant editors	Widy MARCHÉ Virginie SEGUIN
Additional assistant editor	Nicolas CRIQUI
Dialogue editor	Simon POUPARD
Assistant sound editor	Margot TESTEMALE
Foley artist	Pascal CHAUVIN
Assistant Foley	Franck TASSEL
ADR supervisor	Frédérique LIEBAUT
ADR editor	Anne MAISONHAUTE
French dialogue coach	Christopher NIQUET
Detection	Christophe LANG

Associate producers  
Jasmin KIRNER  
Richard MANSELL

#### **Additional crew**

Assistant casting extras Arles	Christelle GLIZE Clémence BENARD Nicolas EYCHENNE Cédric MEUSBURGER
focus pullers	Just-Aurèle MEISSONNIER François GALLET Boris ABAZA Pierre MAZARD David FOQUIN
Boom operators	Jonathan ACBARD Morgane ANNIC

runners	Anaïs GONZALEZ Lisa GASC Mathilda GESSON Pauline TESSIER Gabriel KARA-MOHAMED Nathan ROBLES Joaquim KUGLER Lucas MARTINET Karima ZEROUALI
dressers	Frédérique SANTERRE Sandrine MOGUE Lison FRANTZ Audrey ITHURRALDE Céline COLLOBERT Janet LATIMER Mahé LONGLADE-LESUEUR
make-up artists	Vesna PEBORDE Aya YABUUCHI Mélodie EVRARD Valérie BEAUREGARD Catherine VRIGNAUD Jean-Christophe ROGER Michelle CONSTANTINIDES Karine FRA Muriel BROT Isabelle VALERIO
hair stylists	Sidonie CONSTANTIEN Sandrine MASSON Tony ROCCHETTI Claire COHEN Céline VAN HEDDEGEM
electricians	Marie LANDON Adèle BELLIOU Guillaume ADER
Assistant protocols	Morgane THOMAS

### **Music**

Music Supervisor	Julian SCHNABEL
Van Gogh Theme song by	Tatiana LISOVSKAYA, Paul CANTELON & Julian SCHNABEL
Van Gogh Theme song performed by	Tatiana LISOVSKAYA & Paul CANTELON
All other songs written & performed by	Tatiana LISOVSKAYA
Music engineer and consultant	Steven MILLER

Legal advisor Sandra KARIM  
Richard MANSELL – STRANGE CHARME LTD

Insurance broker GRAS SAVOYE – Anne Séverine LUCAS  
Brian KINGMAN

Bank OBC

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+LOGO**

General manager Varujan GUMUSEL  
Project supervisor Barbara SERCI ALBUCHER  
Head of exploitation Vanessa LAFAILLE  
Daylies colorgrader Damien ULMER  
Baselight assistants Elodie LY TRI  
Louise REIGNIER  
DCP mastering Benjamin ROTH  
Video mastering Sammy KIM

**DIGITAL DISTRICT  
+LOGO**

VFX Producers David DANESI  
Alexis VIEIL  
VFX Supervisor Philippe "FALAP" AUBRY  
Vfx coordinators Virginie QUENTIN  
Fanny BILANI  
3D Artists Arthur LEMAITRE  
Cyril COSTA  
Jimmy CAVÉ  
Grégory PARAIGE  
Nicolas VEISSIERE  
Nicolas VION  
Compositing Thibaut GRANIER  
Rémy BONNIN  
Min-Hui CHANG  
Fabien DELAVOUS  
Jonathan GILLON  
Damien MAZURAS  
Renaud QUILICHINI  
Adeline ROOSZ  
Data wranglers Amandine MOULINET  
Jeanne LESPINASSE  
Samy BAUDOIN  
Vinciane AUBE-HARKET

Systems Engineer Victor SIMONNET  
Mickael PEREZ  
Flavien LIGER  
Planning Najoi RIFAÏ

**Polyson post production  
+LOGO**

C.E.O Nicolas NAEGELEN  
Project managers Patrick LONG  
Charles VALETTE VIALARD  
Technical support team Charles BUSSIENNE  
Alexandre BLONDEAU  
Matthieu LASAUSA  
Jonas ORANTIN  
Guillaume CAMBOLY

Camera equipment **LOGO**  
Lighting equipment RVZ - Airstar - Transpalux  
Grip equipment Cinesyl – Transpagrip - Gripmachine  
Technical vehicles Car Grip – RVZ - Cicar  
Car rentals Enterprise Rent a Car – Hertz - France Cars  
Security Mig Pro - Régie Land  
Conning Mig Pro  
Trailers 7<sup>ème</sup> art Logistique  
Catering Toq en Scène  
Sound equipment Duo Son  
Walkies-talkies Sabbah Communications  
Editing image Polyson  
Editing Sound, Mix, sound effects Polyson  
Visual Effects Digital District  
Subtitles Titra Film

Paintings  
« Manoel Osorio Manrique de ZudigaShort » de Francisco de Goya  
« Joyeux Buveur » de Frantz Hals  
« L'infante Marguerite » de Diego Velasquez  
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Film France - Madame Sylvie BARNAUD  
La ville de Paris – Mission Cinéma – Paris Film – Françoise SIMET

Le Louvre – Caroline DAMAY et Nanxi CHENG  
Paroisse Saint Sulpice – Père Jean-Loup LACROIX  
Mairie D'Arles  
Mairie de Saint Rémy de Provence  
Maison de Santé Saint Paul de Mausole  
Sylvain et Marie-Jeanne DUPASQUIER - Tony GUERRERO - Nathalie ISRAELIAN  
Hôtel Le Calendal – Arles - Hôtel Jules César – Arles - L'Aubergine Rouge – Arles  
Antony Losada – Cars VTC – Arles  
Delphine Dewulf – Mia Casa Arles  
Mehdi Liazid – H. Driver  
Cécile – Agence de voyages Frenchway

**Art department thanks**

Bullier  
Canson  
Jullian  
Cartonnage Laramie

**Costume department thanks**

Atelier Caraco  
Frederic Rolland  
Cosprop  
Eurocostumes  
Compagnie des costumes

**Production thanks**

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Didier DIAZ – Varujan GUMUSEL – Nicolas NAEGELEN - Carole LYONS LEROY - Tony GUERRERO  
7<sup>ÈME</sup> Art Logistique : Rachid SLIMANE and his team  
Mig Pro : Miguel BOCOS and his team  
Atelier Caraco : Claudine LACHAUD  
Anne Séverine LUCAS  
Toq en Scène – Stéphan DEBRAY - Alan MAHÉ – Adam BRIET  
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Chez Bob : Jean-Guy et Josy

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**This film is dedicated to Azzedine ALAÏA**