

Aeternam Films presents

**Elio Germano**

**Jérémie Renier**

# **BROTHERHOOD**

## **A LIFE WITH SAINT FRANCIS**

[L'ami, François d'Assis et ses frères]

A film by **Renaud Fély & Arnaud Louvet**

2016 / France – Italy – Belgium / 87 min / Scope

**World Sales**  
FILMS DISTRIBUTION  
5 rue Nicolas Flamel  
Paris 75004, France  
Ph: +33 1 53 10 33 99  
FilmsDistribution.com

“Many of us today, and not just in the West, describe Francis as a ‘great saint,’ at the risk of reducing him to an image which, albeit glorious, is rather conventional. As far as I’m concerned, as soon as I became better acquainted with him, I intuitively called him a ‘Grand Vivant.’”

**François Cheng**

Excerpt from his book, *Assisi, an unexpected encounter*, published by Editions Albin Michel

## **SYNOPSIS**

In early 13<sup>th</sup> century Italy, Francis of Assisi lived a simple and fraternal life among the poor and destitute, both fascinating and disturbing the powerful Catholic Church. With the support of his brother friars and driven by his profound faith, he struggled to make his vision of a world of peace and equality acknowledged.

## **INTERVIEW WITH THE DIRECTORS**

### **Why did you want to make a film about Francis of Assisi? Where did the idea come from?**

The idea for the film came together over a number of years. At the beginning, our knowledge of Francis of Assisi was limited to stereotypical representations of him preaching to the birds, taming the wolf in Gubbio and two or three other things. We had seen the Giotto frescos as well as Roberto Rossellini's *The Flowers of St. Francis* [*Francesco, giullare di Dio*], which we really liked. We knew that Francis had devoted himself to poverty and peace and that he was Italian – details that personally appealed to us. It wasn't much, but enough to make us want to know more. We started reading about his life, his experience with the friars, and we realized that he was an extraordinary and thoroughly fascinating individual.

The son of a prosperous merchant from one of the most thriving cities of the time, he decided to give everything up to help the poor and preach the dream of a fraternal society. Unlike the dominating powers of the era, he reinvented a life of liberty, free from any material ties, putting the needs of others at the center of everything. His charisma, his oratory talent and his sincerity attracted followers from all walks of life: the learned and scholars, penitent Crusaders, clerics and laymen, but also peasants and the destitute. And everyone lived together. As the movement expanded, the established power began to see it as a problem. We thought this mixture of gentle revolution, profound humanity and collective utopia would be a magnificent story to tell.

### **What does the film say about our world? Why make this movie today?**

The deeper we delved into our research, the more Francis seemed strangely familiar to us. Today's world is a lot like thirteenth century Italy: an explosion of widening inequalities, an almost permanent state of war, and a concentration of wealth in the hands of a few during a period of soaring trade. Money that circulates at an ever-faster pace. Cities getting rich and then closing up on themselves, forcing the poor to their outskirts or further yet, to the countryside. The excluded forced to migrate, or endlessly wander.

Everything from the time period filled us with an all too familiar indignation. We then needed to find the right distance with respect to the religious dimension of Francis' life. We were transported by the man, but overwhelmed by the Saint. And Rossellini had already tackled the spiritual angle of his message. In the end, it was another film, *Amadeus* by Milos Forman, (in which Mozart's life is seen from Salieri's POV), which gave us the key to how to approach the subject.

The idea of an intermediary between the Saint and the man, between Francis and us, was thus formed. Through historical research, we quickly discovered the existence of Elias of Cortona who was one of Francis' first friars and was involved in the central conflict about The Primitive Rule, which would later oppose them. *Brotherhood, A life with Saint Francis*, thus became possible.

**What conflict had there been about The Rule? And why did you choose this particular angle?**

Depicting the conflict concerning The Rule, meaning the tenets of the life the friars would choose to live by, allowed us to recount the early years of a radical movement at a moment when its permanence had come into question. In similar moments in politics, divisions often occur between those who deem it necessary to be pragmatic and those who wish to uphold the movement's radical approach. Extremely private convictions are at stake. Friendships are irremediably broken, leaders emerge, and people who accompanied the movement from the beginning end up leaving; oppositions are formed. It is this intimate side of a collective adventure that we wanted to depict.

We are part of a generation that witnessed the establishment of a single ideological model and its domination, that of a capital and market-driven economy. When we were in our twenties, the other model collapsed with the fall of the Berlin wall. And since, it's been as if the world has been blindly forging ahead, without any possibility of turning back or changing course. From that moment on, feelings and views of powerlessness and decline spread like wildfire. And politicians everywhere seem to be immune to what is occurring. No one believes in anything anymore; talk of utopia seems pointless. Only extreme views take hold through stirring up and kindling fears.

In such a world, emerging trends and opposition are quickly stifled by the dominating model's prevalent order. The sphinxes of the "system" never wait very long before asking the fatal question: are you *with us* or *against us*? This is what happened in Spain with the *Podemos* movement that couldn't reach higher levels of power because of internal struggles. It also occurred in Greece, where Tsipras ended up signing an agreement with the European Union in the name of his country, all the while saying he had no faith in it. And in a certain way, it happened 800 years ago in Italy, when Francis had to bow down to Rome's demands and rewrite his Rule. This is what this story asks us to reflect upon.

**What is revolutionary about Francis? He seems to submit to the Pope. There is not a single moment of rebellion.**

It's a truly fascinating paradox inherent to the character. To understand him, you have to understand the context of the era. It was the beginning of the 13<sup>th</sup> century, the Crusades had begun, mendicant orders were burgeoning all over Europe (such as the Waldensians in France), and many of the orders were persecuted by the Church, which had considerable power but was losing popularity. The Church was seen as being too rich, too engrossed in power play, too remote from its initial vocation. As a result, more radical readings of the Gospels, such as Francis' reading, appealed to an increasingly disoriented population.

The success of the first Franciscans in this particular context was quite spectacular. Communities sprung up a little bit everywhere. However, Francis was well aware that the Church didn't take this type of success lightly. He knew from the onset that he would have to make compromises recognizing the Pope's overarching power if he wanted to establish a religious order.

From the beginning, his very first actions showed how acutely aware he was of this power struggle, going to see the Pope on several occasions in order to be recognized by him. At the same time, he was a persistent man capable of insisting upon his ideas. Francis' idealist streak and his vision were very intense. He expressed his convictions with a keen sense of freedom that stood out strikingly during the time period. It gave him a great deal of strength, but also required that he surround himself with friars able to temper his presence in relation to power. We tried to make this dimension of the character's personality palpable. From a certain perspective, he's a rebel by his ideas, but a reformer by his actions and

example. He hopes to radically change society, yet he doesn't manoeuvre himself in a way to achieve power, or to take over power. These contradictions appeared in his relationship with Elias as well as with the Cardinal Hugolino.

### **What sets Francis apart from a religious fanatic?**

Practically everything. A fanatic is ready to sacrifice his life and that of others so that his ideas prevail. He has no boundaries, no limits to his actions or means to achieve his ends. This type of intention was completely foreign to Francis. He didn't impose his ideas on anyone. He hoped, instead, that something would come out of his actions; that they would be followed, and catch on. Although Francis placed God's will above everything, at no moment did he consider himself to be a living agent of his will. He didn't think for a single second that his actions were legitimized by God *a priori*. In his eyes, it was just the contrary, for anything else would be pride.

More deeply, Francis also harbored the idea that others always bear a greater truth than oneself. This is what explains the large place left open to discussion in the community and in the friars' assembly that we chose to depict in the film. The very first Rule he drafted for the brothers was truly beautiful from that standpoint. It included an article about the Chapter of Friars and the way it would function, with the possibility to dismiss or disobey a brother who was a Priest. Individual conscience was established as a virtuous founding tenet, which was unbelievably modern: the very contrary to fanaticism.

### **In the movie, he still takes his worship as far as possible, "receiving" the stigmata. Why did you decided to depict this episode? How is it relevant to your story?**

You have to understand that the Franciscans would never have experienced such widespread popularity if Francis' receiving the stigmata hadn't been proclaimed, recounted and abundantly depicted. In the movie, we actually focus very little on this episode. What we emphasize is the absolutely astonishing sight of the stigmata. Elias' first reaction was surprise; then he immediately questioned the event. He wondered how it could have happened. He realized that his brother friars were overwhelmed, as was he, by what had happened. He then decided that the stigmata had to be made known, which was naturally a political choice. For

Elias knew very well that Politics needs symbols: politics are incomplete without them. He knew that the Order would be better able to grow if it specifically embodied this symbol.

The film might give the impression that it makes a departure from its initial scope to align itself with the Giotto frescoes (a crowd united around the deceased). But it is by means of these frescoes that the story of the stigmata has come down to us through the ages. Questions of representation are at the very least as political as what was being played out around The Rule. They are in fact a consequence thereof.

In our final tableau, we purposely stepped away from the official accounts: nothing indicates that people actually saw Francis' stigmata. To the contrary, it is said that he didn't want to show them. However, every other painting depicting Francis represents him with the stigmata. What is historically certain, however, is that Elias of Cortona was the first brother to speak about it in a letter, before the Church even authorized it. Which is a transgressive act as far as the power in Rome was concerned. It was a way of speaking a "truth" about the Saint before this truth had been established in the canonization proceedings. We simply attempted to translate this transgression at the end of the film. It's Elias' excessiveness that is expressed in this final scene.

**Who was Elias of Cortona? Why did you choose to follow his life as opposed to that of another friar?**

Very little is known about Elias, there are very few primary sources. He came from a wealthy family, studied law and met Francis in their youth. He was among the first to join the brotherhood and he was one of the architects of The Rule, as well as being involved in engineering the Order's relationship with Rome. His link with the Cardinal Hugolino has been established, as well as his friendship with Clare, who was very fond of him.

Within the Order, he was often seen as ambitious and domineering. He's a contested figure, or in any case, a controversial one. After Francis' death, he was responsible for launching the construction of the Assisi Basilica and for the revelation of the stigmata in a letter. He also threw himself into a race for power that he ended up winning, but he failed to appease dissensions.

Thus, Elias has enormous potential as a fictional character. The emotional torment he experienced in reference to his relationship with Francis and the one he develops with Hugolino is terribly human. It's the agony of contradictions: he has in part destroyed something he had helped to construct, having contributed to it more than any other friar.

We largely fictionalized his story. It allowed us to show how a man, who was entirely devoted from the beginning, slowly starts transforming into a leader; how he takes the place of the one he was serving. This transformation is unavoidable, almost tragic. At the same time, it wasn't a defeat: the Order was recognized and Francis became the greatest saint of his time. However on a more personal level, it is true that Elias became increasingly isolated. He was a man who ran the risk of losing those he loved. Moreover, his story ends during an uncertain and solitary passage at night...

**What is the meaning of the French title, *The Friend [L'Ami]*? Shouldn't it rather be the traitor, indeed the enemy?**

The title isn't referring to Elias. It's much more generic. Rather, *The Friend* is a certain tension between the characters: a type of dynamic, a stance that each person takes in reference to another during the course of the film. *The Friend* is sometimes with, sometimes against, sometimes in support of, sometimes in opposition to, but this tension is always motivated by the necessity of a joint construction. It's very much like a contemporary translation of the word "brother," a notion that is as private as it is political. From this point of view, reducing Elias to being a traitor doesn't do him justice. On the contrary, we would like the audience to share his contradictions and understand him, to be able, through his questioning, to comprehend his dilemma.

Gilles Deleuze said this wonderful thing about friendship that helped us to better understand their connection: "If you can't grasp the small trace of madness in someone, then it means you can't love this person." We think that Elias dearly loved Francis. He undoubtedly wanted to serve him more than anyone else, but that is perhaps also what led him too far on a personal level.

**Francis embodies an ideal while Elias is compromise. Do you believe that compromise is the only possible choice?**

Faced with Francis' ideals, Elias takes a steep and solitary path where the temptation of desperation crops up. This can give the fleeting impression that the film is relating the story of disenchantment. But if Elias negotiates a compromise with the Church, it's for complex reasons, of which at least two are developed in the film: his bond with Francis, and his relationship with a child who becomes a young friar, the character Stephan [*Etienne in French*]. He is weighed down by these two factors: foundation and legacy. We'd like to think that at the end of our story, Elias is freed from the foundation to take care of the legacy. It isn't for us to say whether there was another possible path. The question that troubled us was rather this one: how could he live alongside a man as absolute as Francis?

**You say that you highlight the story's human and political dimensions, but faith and liturgy are very present. There are hymns, prayers, quite a bit of religious chanting...**

The chanting of liturgy and hymns, determining the rhythm of daily life, was a reality of the era. In the 13<sup>th</sup> century, nobody wondered whether they should believe or not. People lived in fear of God, in quest of redemption. Nothing was more important. Life was governed by the rhythm of prayer and most thoughts were turned to God. If we wanted to show a crisis in faith, we would have simply been lying about the Middle Ages.

We chose to integrate such a great amount of sung liturgy in order to immerse the viewers in the friars' lives, while sparing them theological rhetoric. The chanting in repetition reinforced the feeling of immersion we were looking for. We just had to find a place for it in the story, a function. It was then logical to make sure that the liturgy underpinned the story. Each chant had to mark a stage in Elias' story and accompany his evolution. Thus the *Ave Maria* accompanied Elias' isolation in Francis' shadow, showing him already alone in the middle of this fervor. The sermon in the small town coincided with a turning point in the story, which unfolds all the way to Clare's funeral liturgy. *The Song of Mary* is the moment when Elias integrates a young brother, his first act as a leader. And the *Canticle of the Sun* at the end in a way puts the finishing touches on his work, all the while allowing him

to definitively isolate himself from the other friars. It's the moment when Elias realizes a weight has been lifted from him.

### **How did you work on the religious singing with the actors?**

It was a very joyful part of the work process. Not only did the actors have to sing, but the extras as well! And the songs were in Latin, using very precise melodies taken from the time period. Grégoire Hetzel, who composed the original score for the film, told us about a vocal group directed by Antoine Guerber, a specialist in medieval secular and religious music. He was very familiar with the pre-Gregorian repertoire. He suggested several very short pieces, from which we chose our songs. Then, one of his singers came to rehearse the actors. This person's presence was so compelling that everybody wanted to participate. He very quickly became part of the troupe, so much so that he ended up integrating the group of friars on screen. From that moment on, whenever he was on the soundstage, everybody would sing. The songs became joyous leitmotifs during the shoot, even at the hotel after long days at work, when people were unwinding. The songs played a big role in bonding the brothers on and off screen.

### **What subjective elements guided the direction of the film?**

The movie has several formal coexisting approaches: a personal tale, a portrait, and a historical story. So that they would work together, we used what we most like, nature and faces. We chose CinemaScope format, which serves both very well. Our cinematographer, Léo Hinstin, had already worked a great deal with scope; with him we share a taste for classic westerns, John Ford in particular. We admire the way they can handle stories verging on the biblical, all the while giving the characters a strong presence. They served as a reference.

We wanted *Brotherhood* to be a grand fictional account told with great intimacy, and that the storytelling and the personal account echo each other. It was fundamental in our eyes that the audience should be transported to a faraway era that would also seem immediately familiar. We didn't want the historical recreation to keep the audience at a distance or to overpower the film. The direction may at times be pictorial, but most of the time we were looking for a kind of clean-lined classicism. The film's subject required strict discipline as far as dialogue was

concerned. We at times allowed ourselves camera movements to highlight material that as a whole was pared down, where speech often came first.

**How did you tackle the Episcopal Palace scenes? It seems as though the film reaches a form of abstraction at that point.**

The feeling might be related to how stylized the scenes are. We wanted to emphasize the carceral atmosphere in the Rome sequence. The normalization of The Rule occurs in a more geometric universe, behind closed doors, in a mix of somber formality and solitude, which breaks with the movie's other scenery. The way this part of the film was edited works in the same way, in that we reinforced the feeling of isolation in each shot - hence the impression of abstraction. It's a mental process that unfolds, a moment when ideas must be sounded out as much as steps and breathing.

Valérie Deloof, our sound editor, found ambiances that were extremely contrasted from one sequence to the other, indeed at times from one shot to the next. Everything seems to painfully echo each other. This place of power is without a doubt the most melancholy part of the film. This allowed us, with the Lapierre brothers, the set decorators, to opt for a greater pictorialism. For this part, more than the others, they were inspired by Italian pre-Renaissance, Giotto of course, but also Simone Martini, whose work we admire as well.

**Why did you decide to name each chapter of the film after the brother's first names?**

In a way, it acts as a counterpoint to the voice-over, which mistakenly gives the impression that the story is solely being told in the first person, as if under a magnifying glass. While in fact the story is being told from a much wider point of view, a more objective one. The chapter headings are this second, almost intrusive voice, which completes and answers the first voice.

Something intriguing is built through the encounter of these two perspectives. It's a conversation between a personal account and fiction, between an intimate portraiture and a grand fresco. Or, you could say between an individual's truth, and something that is akin to the group's truth. It seemed to us that what Elias, Hugolino and maybe perhaps even Francis had in common was the awareness of

being part of a movement that was bigger than themselves; a destiny or history that was in the midst of being written. The chapters are a rendering of that aspect. It allows the audience to navigate between these different angles.

### **Elias' suicide attempt seems unrealistic? Was that on purpose?**

It's anachronistic above all. Suicide was almost inconceivable in the Middle Ages. It was a terrifying sin for believers; which means for just about everybody. It places Elias' character completely out of context. But it's also a very private and personal sequence. The audience is invited into Elias' mind at that very moment, and then there is the switchover towards inner, more dreamlike images.

In our research on the Middle Ages, we were fascinated by the place of dreams and visions in men's lives. The psyche was given a very concrete place; dreams were considered as real as anything else. During the editing process, we often wondered what the source of Elias' anxiety was. Why did he feel more responsible than the others for what could happen to them? A possible answer is found in what happens after the suicide attempt: Elias felt less able to dream than the others. His jump into the void was a way of showing it.

### **Some of the cast is Italian. How did you work with them?**

The same as with the other actors. They all spoke French very well. A tutor was available to help out, but on the set there was no language barrier between us. Giving the film an Italian identity was very important. After all, this story belongs much more to them... In Italy, Francis of Assisi is a childhood character. He is spoken of a great deal in school, at home, within families. It could even be said that the Italians project a part of their identity onto him. We were reassured that the Italian actors felt comfortable with our story, our set designs, our costumes. Before the shoot, we wondered what would come out of this mix of accents, whether it would sound false. From the very first takes, we realized that there was no problem understanding the different accents and, in particular, different accents conveyed the characters' diversity. Francis' brother friars came from just about everywhere. They spoke various dialects; language hadn't been unified yet. This mix of accents allowed us to underline this point.

### **How did you work on the dialogue?**

We stayed close to a rather contemporary language, making an effort nevertheless to make sure the anachronisms wouldn't be too blatant. There are a few that we deliberately left in, for clarity, and to simplify understanding. We're quite resistant to dialogue that supposedly sounds, "historical" in cinema. At the beginning of the shoot, we asked the actors to improvise around the written dialogue, but they found it difficult. Very contemporary expressions came to them spontaneously, which completely took us out of the time period. It was at that moment that we realized Italian wasn't the foreign language in the film: medieval language was...

### **Music is very present. Why did you make this choice?**

It was a choice that had more to do with feelings than intention per se. During the editing stage we asked a great deal of our composer. In less than a year, *Brotherhood* was the second "religious" film he had been composing for. He offered us registers from various repertoires, which we ruled out one by one. We all felt that the film needed to be accompanied by a powerful theme, but our first steps kept leading us directly to melancholy-sounding ones. Then, the idea of a flute came to us. It conjured the pastoral dimension of the brothers' lives, a type of pared down simplicity, yet also a form of enchantment. As soon as we started working with the flute, several themes for woodwind instruments and stringed instruments came in response. Grégoire started composing beautifully inspired pieces, drawing from classical music, but always staying as close as possible to emotion. We were surprised to find some of the orchestrations were similar in feeling to pieces composed by Debussy or Mahler of which we are very fond. We, who at the beginning were planning on minimal music, were surprised to see how much space it was gradually occupying in the film.

### **Finally, what kind of film is this? A biopic? A portrait?**

If we had to define the film, we would say that *Brotherhood* is a sentimental and political adventure that merges into one and the same thing. *Brotherhood* is a simple story, which speaks to both of us: Two friends that have a dream. One of them is more fearful than the other that it may not come true, but it means just as much to both of them. The story is more restricted than a biopic, yet covers more terrain than portraiture. The fact that it is not focused solely on Francis means it

isn't a biopic. We've gotten in the habit of saying that Francis is *in* the film, as opposed to it being *about* him.

## HISTORICAL REFERENCE POINTS

### Intersecting chronologies

#### Francis of Assisi / Elias of Cortona

- 1180 Elias Bambarone, also known as Elias of Cortona, is born in Assisi.
- 1182 Francis is born, first called John, son of the prosperous merchant Peter of Bernardone.
- 1202 War between Assisi and Perugia. Francis is captured and held prisoner for a year.
- 1205 Francis leaves for Apulia to become a knight. He exchanges his equipment with a poor knight. Having fallen ill, he decides to return to Assisi. Seeing the cross of the small church of Saint Damien, he is overcome with emotion. He decides to restore the dilapidated building.
- 1206 Francis gives up all his material possessions, publicly divesting himself of his clothing before the bishop of Assisi. Starting to live the life of a beggar, he sets about restoring churches and devotes his time to helping lepers.
- 1208 Francis and his first companions live in a hut, near the Sainte-Marie-de-la-Portioncula church. The Brotherhood is born; they begin putting into practice their vocation of being wandering preachers.
- 1209 Elias of Cortona joins the brothers. After the arrival of four new friars, Francis travels to Rome with his companions. He submits the first version of The Rule to Pope Innocent III for approval.
- 1212 There are now about one hundred brothers. In March, after having heard Francis preach, a young woman from a local noble family, Chiara di Offreduccio (Clare of Assisi) joins them at Porziuncola.
- 1217 Some of the brothers are sent as envoys to preach in France, others to Spain, Germany, Hungary and Syria. The order now counts about 1,000 brothers.

- 1219 In the summer, Francis is able to join the troops leading the fifth Egyptian crusade and goes to the Holy Land.
- 1220 Francis goes to see Pope Honorius III who agrees to let the Cardinal Hugolino become the official cardinal protector of the Order of the Friars Minor. He gives up governance of the order.
- 1221 Peter of Cattaneo dies. Elias of Cortona succeeds him as Vicar (or minister-general depending on the source). A longer version of The Rule is drawn up by Francis and his brothers, which is rejected by Honorius III. It is called the *Regula non bullata*.
- 1223 The Order of the Friars Minor is officially recognized by the Church. A revised, shorter version of the The Rule (Regula bullata) on which Elias of Cortona among others worked, is accepted. The same year, Francis organizes a recreation of the birth of Jesus in Bethlehem, the first live nativity scene.
- 1224 In September in the Verna Mountains (or Alverno, in Tuscany), Francis allegedly receives the stigmata.
- 1225 In San Damiano, Francis composes the Canticle of the Sun (or the Canticle of the creatures).
- 1226 Francis writes his Testament, conceived to be an essential addendum to The Rule. He dies in the night from October 3<sup>rd</sup> to 4<sup>th</sup>. Elias of Cortona becomes head of the Order until Giovanni Parenti is elected at the 1227 General Chapter as the first minister-general.
- 1226 In an encyclical letter, written against the advice of Hugolino and before the canonization proceedings, Elias of Cortona announces that Francis received the stigmata.
- 1228 The canonization proceedings of Francis. He is canonized on July 16<sup>th</sup> by his friend, the Cardinal Hugolino, who had been elected pope the year before and taken the name of Gregory IX.
- 1238 Elias of Cortona becomes a supporter of the excommunicated Emperor Frederick II.
- 1240 Elias of Cortona is excommunicated by Pope Gregory IX and expelled from the Order.

- 1244 The Genoa chapter invites the brothers who knew Francis to give a written account of his life and miracles.
- 1253 Pope Innocent IV officially approves The Rule written by Clare of Assisi. Elias of Cortona dies on April 22<sup>nd</sup>. Just before his death, his excommunication had been lifted and he had been reintegrated into the Order of the Brothers Minor. Clare dies on August 11<sup>th</sup>. She was canonized on August 15<sup>th</sup> 1255.

**Renaud Fély** (Writer-Director)

Filmography

2016        **Brotherhood, A Life with Saint Francis**  
**La Loi du sport** (52' documentary)

2013        **Des Jeunes** (52' documentary)

2010        **Pauline et François** (feature film)

2001        **Le Passage des bêtes** (short film)

1996        **Ni blues, ni opéra** (short film)

1993        **Luc s'entête** (short film)

**Arnaud Louvet** (Writer-Director-Producer)

Selected Filmography

Writing credits

2016        **Brotherhood, A Life with Saint Francis**  
**Disparue en hiver** by Christophe Lamotte

2010        **Pauline et François** by Renaud Fély

2009        **The Ditch** by Wang Bing

2003        **17 ans** by Christophe Lamotte

2002        **Tipie** by Sébastien Lifshitz

## CREDITS

Francis of Assisi	Elio GERMANO
Elias of Cortona	Jérémie RENIER
Dominic	Yannick RENIER
Leon	Éric CARAVACA
Rufin	Marcello MAZZARELLA
Bonizzio	Stefano CASSETTI
Stephan	Thomas DORET
Cardinal Hugolin	Olivier GOURMET
Clare of Assisi	Alba ROHRWACHER
Directed by	Renaud FÉLY & Arnaud LOUVET
Written by	Arnaud LOUVET, Renaud FÉLY, Julie PEYR In collaboratio with Elizabeth DABLEMONT
Producers	Francesca FEDER & Arnaud LOUVET (Aeternam Films)
Co-producers	Francesco VIRGA, Diana ELBAUM, Sébastien DELLOYE
Editor	Emma AUGIER
Director of Photography	Léo HINSTIN
Original Music	Grégoire HETZEL
Costumes	Marie-Laure PINSARD
Production Design	Frédéric & Frédérique LAPIERRE
Sound	Ricardo CASTRO
Sound Editors	Valérie DELOOF & Hélène RÉVEILLÈRE
Mixing	Luc THOMAS
French Distribution	Haut et Court Distribution
Italian Distribution	Parthenos
International Sales	Films Distribution