



OFFICIAL SELECTION  
**COMPETITION**  
FESTIVAL DE CANNES

*From the land  
of the moon*

(MAL DE PIERRES)

STUDIOCANAL and LES PRODUCTIONS DU TRÉSOR  
present



OFFICIAL SELECTION  
**COMPETITION**  
FESTIVAL DE CANNES

# From the land of the moon

(MAL DE PIERRES)

A film by **Nicole Garcia**

With **Marion Cotillard Louis Garrel Alex Brendemühl**

Based on the novel « **Mal di pietre** » by **Milena Agus**

Published by Edizioni Nottetempo, Roma

Running time: 1h56

**STUDIOCANAL TEAM IN CANNES  
INTERNATIONAL MARKETING**

Jane Carter

[jane.carter@studiocanal.com](mailto:jane.carter@studiocanal.com)

Emilie Martel +33 6 09 84 13 40

[emilie.martel@studiocanal.com](mailto:emilie.martel@studiocanal.com)

Images and Press materials:

[www.festival-cannes.com](http://www.festival-cannes.com)

**INTERNATIONAL PUBLICITY  
PREMIER PR**

Jonathan Rutter +44 7802 252 591

[jonathan.rutter@premiercomms.com](mailto:jonathan.rutter@premiercomms.com)

Simone Devlin +44 7808 640 174

[simone.devlin@premiercomms.com](mailto:simone.devlin@premiercomms.com)

**INTERNATIONAL PUBLICITY (in Paris)**

Delphine Vaquier

[delphine.vaquier@studiocanal.com](mailto:delphine.vaquier@studiocanal.com)



# Synopsis

Gabrielle (Marion Cotillard) comes from a small village in the south of France, at a time when her dream of true love is considered scandalous, and even insane. Against her will, Gabrielle's parents marry her to José (Alex Brendemühl), an honest and loving Spanish farmer who they think will make a respectable woman of her. When she is sent away to the Alps to treat her kidney stones, André (Louis Garrel), a dashing injured veteran of the Indochina war, rekindles the passion buried inside of her.

With this newfound love, Gabrielle yearns to run away with André, freeing herself from a marriage which seems to imprison her. This time, she's determined to follow her dream.



# Nicole Garcia Director's note

The idea comes from a novel by Milena Agus, which gave me a very powerful idea of what a woman's destiny could be. But a book requires interpretation and reinvention. In order to tell a story of my own, need to be able to freely appropriate it. One is allowed to deviate from the original story without betraying it, and I think that's what Jacques Fieschi and I did when writing the script. We did indeed modify it, develop and invent new parts, but I never lost sight of what affected me so deeply in this story – the very reason why I loved it.

To me, this woman's fate embodies a kind of imagination, a creative force of which we are all capable when our desires and feelings drive us to our own limits, to go beyond ourselves. With Gabrielle, since she was very young, there had been that powerful carnal yearning that she calls "the main thing", that sweet escape of desire and love, that animal ardor. This passion, encompassing her entire being, ends up being brutally at odds with the man who wants to stifle her – the village teacher – and then more widely condemned by her family and by society as a whole in the 1950s.

But something whole, entire persists within her, despite her being married off. Over the 17 years of her life that are covered in the film, she loses nothing of that pulsating force that makes the world around her feel so mediocre. With her

madness, or what others call madness, she never gives up on her dreams. When she rebels and others quash her, she appears to submit but never surrenders a thing. And when she finally experiences this great love, that ecstatic moment that might give meaning to her life, but which fate threatens to steal from her once again, she demonstrates exactly what her great passion is capable of.

Gabrielle lives at the crossroads of an old-fashioned world and a time of greater hopes and freedoms. I'm interested in female characters when they have that stirring, tremulous, poetic dimension to them. There is something in the madness of women that appeals to me, when they carry that fragility within, and there is potential for it to all come flooding out, sometimes risking catastrophe.

I also liked the male characters, José the husband and Sauvage, the lover. I like them for their modesty, their courage, and their silences. One of the principles of the novelistic story is that the characters do not stagnate, they are not prisoners of their situations, and they give the feeling they are improvising their lives before our very eyes. The story only moves forward through them. We follow them in what they might do, in what seems authentic in their behavior, and beyond that authenticity, their imaginations, and their unpredictability. It's that freedom that gives us



the chance to catch some kind of truth. I immediately thought of Marion Cotillard for the role. And in any case, I found an answer for the question “Who else?” I waited for her to be free of all her US projects – that’s how it goes and I don’t regret it. Marion demonstrated great rigor. I was really touched by her commitment and her trust. She worked on her role on her own, writing down lots of things in a little notebook that I’d see her consult. In the film, she gives off a very special sensuality that I think is quite rare

in cinema. She perfectly grasped Gabrielle’s very animal yet also possessed side, and her creative madness.

I liked this story because it had an echo of my own life. It represents how I view the imagination, its strength and its power to heal. I have felt what Gabrielle experiences, as we all have. It’s a strength that is inside us all, it’s universal, and it makes life bigger than life, and that draws us towards the marvelous, to the unknown.

Interview by Olivier Seguret  
Translation by Anna McQueen



# Cast

Gabrielle	Marion Cotillard
André Sauvage	Louis Garrel
José	Alex Brendemühl
Adèle	Brigitte Rouan
Jeannine	Victoire Du Bois
Agostine	Aloïse Sauvage
Martin	Daniel Para
Blaise	Jihwan Kim
Marc 14 years old	Victor Quilichini



# Crew

Directed by Nicole Garcia  
Screenplay Nicole Garcia and Jacques Fieschi  
Executive production Les Productions du Trésor  
Produced by Alain Attal  
Photography Christophe Beaucarne  
Costume design Catherine Leterrier  
Editing Simon Jacquet  
Music Daniel Pemberton  
Set design Arnaud de Moleron  
Sound Jean-Pierre Duret  
Sylvain Malbrant  
Raphaël Mouterde  
Jean-Pierre Laforce  
Production manager Jacques Royer  
Head of post-production Nicolas Mouchet  
Line producer Xavier Amblard  
First assistant director Sébastien Matuchet  
Location manager Gilles Monnier  
Casting Stéphane Batut  
Richard Rousseau

