

Script: Anne-Marie Miéville
Camera: Jean-Paul Rosa da Costa
Editing: Anne-Marie Miéville
Sound: Pierre-Alain Besse

Music: various
Original version: French (Engl. subtitles)
Art Direction: Yvan Niclass
Cast: Marie Bunel, Manuel Blanc,

Geneviève Pasquier, Métilde Weyergans,
Caroline Micla
Production: Vega Film AG, Zurich; Sara
Films, Paris; Peripheria, Paris

Anne-Marie Miéville

LOU N'A PAS DIT NON



1993 | 35mm | colour | 80'

"There is nothing didactic about Anne-Marie Miéville. No nature lessons, no little arrangements with life, but a sequence of direct looks. Here the art remains invisible and distances itself from definition, where conformism always begins. The characters move us, but they are without pathos, singular and universal, contemporary as well as distant from any blackmail by real life. Anne-Marie Miéville succeeds in showing their grandeur along with their misery, their clarity as well as their mystery [...] Beyond the wounds, the war of the sexes and time, the only thing that remains is the radiant beauty of things."

Jean-Claude Guigue, in Anne-Marie Miéville,
éditions du Jeu de Paume, 1998

The idea of the film and its title was born of a passage of the correspondence between Lou Andréas-Salomé and Rainer Maria Rilke. Nevertheless the film describes certain instants and aspects in the life of a couple of today in metamorphosis. Here everyday life as shared between a man and a woman is admittedly difficult.

The woman, older than her partner, opens the way to an exchange, still possible in spite of everything, which is oriented to fraternity.

As the poet says: "Love will no longer be the commerce of a man and a woman, but of one humanity with another." Anne-Marie Miéville

Script: Anne-Marie Miéville
Camera: Christophe Beaucarne
Editing: Anne-Marie Miéville
Sound: François Musy
Music: various

Original version: French (Engl. subtitles)
Art direction: Ivan Niclass
Cast: Bernadette Lafont, Aurore
Clément, Jean-Luc Godard, Roland

Vouilloz, David Amigoni, Vincent Babel,
Daniel Geiser
Production : Peripheria, Paris; Vega
Film AG, Zurich

Anne-Marie Miéville

NOUS SOMMES TOUS ENCORE ICI



| 1997 | 35mm | colour | 80'

We're All Still Here doesn't look that way, but it's a film of great harshness. The film is in three sections which are solidly embedded [...] There are three characters in all. But above all there are three embedded times, three logical periods: primo, a crucial philosophical inquiry into life, justice, equality (taken from Plato's Gorgias); secundo, a prolongation of this reflection through a nude figure which comes to delineate the contours of human horror, in other words a prolongation which, one will observe, functions like a screen (the theatre – taken from 'The Nature of Totalitarianism' by Hannah Arendt); tertio, the couple as a hypothesis of happiness: the space of love but also the place of a certain labour, permanent and vital, this labour of love without which it is not possible for the couple to survive. Jean-Claude Guigue, in Anne-Marie Miéville, éditions du Jeu de

Paume, 1998

Script: Anne-Marie Miéville
Camera: Jean-Paul Rosa da Costa
Editing: Anne-Marie Miéville
Sound: Pierre Camus
Music: various

Original version: French (Engl. subtitles)
Art direction: Yvan Niclass
Cast: Gaëlle Le Roi, Anny Romand,
Hélène Roussel, Yves Neff, Bernard

Woringer, Hanns Zischler, Marc Darnault,
Michaël Gumener
Production: Xanadu Film SA, Zurich; JLG
Films, Paris

Anne-Marie Miéville

MON CHER SUJET



| 1988 | 35mm | colour | 96'

Anne-Marie Miéville goes in search of dreams in reality, where men demand that women share everything while they themselves have not decided on sharing. She finds her dreams in the illuminating light of nature, apartment furnishings, city and village streets, and on the astoundingly transparent faces of her actors. Jacques Siclier

"From birth to death every subject remains intact. Three ages, three women. Daughter, mother, grandmother. Each of them before and after, still and always. And the men too. Those they meet, those they love." Anne-Marie Miéville

"The only certitude of the women in 'Mon cher sujet' is that there is no certitude; you have to speak louder if you want your voice to be heard and take your place in the order of things. This consciousness of having to pay a price in order really to be a subject is terrible but natural."

Frédéric Strauss, in Anne-Marie Miéville, éditions du Jeu de Paume, 1998

Script: Anne-Marie Miéville
Camera: Christophe Beaucarne
Editing: Anne-Marie Miéville
Sound: François Musy
Music: various

Original version: French (Engl. subtitles)
Art direction: Dominique Roubaud
Cast: Claude Perron, Anne-Marie Miéville, Jean-Luc Godard, Jacques Spiesser, Xavier Marchand

Production: Avventura Films, Paris;
Peripheria, Paris; Vega Film AG, Zurich

Anne-Marie Miéville

APRÈS LA RÉCONCILIATION



| 2000 | 35mm | colour | 74'

We are faced with a multi-layered structure into which seeps, slowly but surely, an eternal and basic question about one of the paradoxes of being an actor. Who are these “celebrated” characters who act and converse before our eyes about life, love and other sentimental pricklings? Is their life unveiled to us? Are they the phantoms of others, who are absent? Part of the charm of this film resides in this enigma and the comedy that emerges from a cinema of the couch and its consequences: a slide progressing towards partner therapy.

Les cinémas de la recherche

Two women and two men meet, converse with one another and ask questions, even about the use of words, but especially about fundamental matters concerning happiness and love. Is the harmony of love reconcilable with wisdom and intelligence, with fear and fatigue? With humour, seriousness and pleasure, these men and women, who know the price of existence, seek their road together.

Anne-Marie Miéville presents her film like a theatrical daydream with four characters. It's also a philosophical daydream “that talks about solitude and the theatre, in other words, the cinema.”

Louis Skorecki writing about 'Femmes Femmes' (Women, Women) by Paul Vecchiali