



# — L'AVENTURA



A Film by Sophie Letourneur

PRESSKIT





# — L'AVENTURA

100 MIN

FRANCE

2025

1.77

DOLBY 5.1

FRENCH

## SCREENINGS IN CANNES

WED. MAY 14<sup>th</sup>, 2:00 PM @ PALAIS C (Market)  
WED. MAY 14<sup>th</sup>, 8:00 PM @ ARCADES 1  
(World Premiere)  
WED. MAY 14<sup>th</sup>, 8:30 PM @ ARCADES 2  
(Official)  
THU. MAY 15<sup>th</sup>, 9:30 AM @ LERINS 3 (Market)

## INTERNATIONAL SALES

Best Friend Forever  
[www.bestfriendforever.be](http://www.bestfriendforever.be)

Martin Gondre – [martin@bffsales.eu](mailto:martin@bffsales.eu)  
Charles Bin – [charles@bffsales.eu](mailto:charles@bffsales.eu)  
Marc Nauleau (festivals) – [marc@bffsales.eu](mailto:marc@bffsales.eu)

## PR

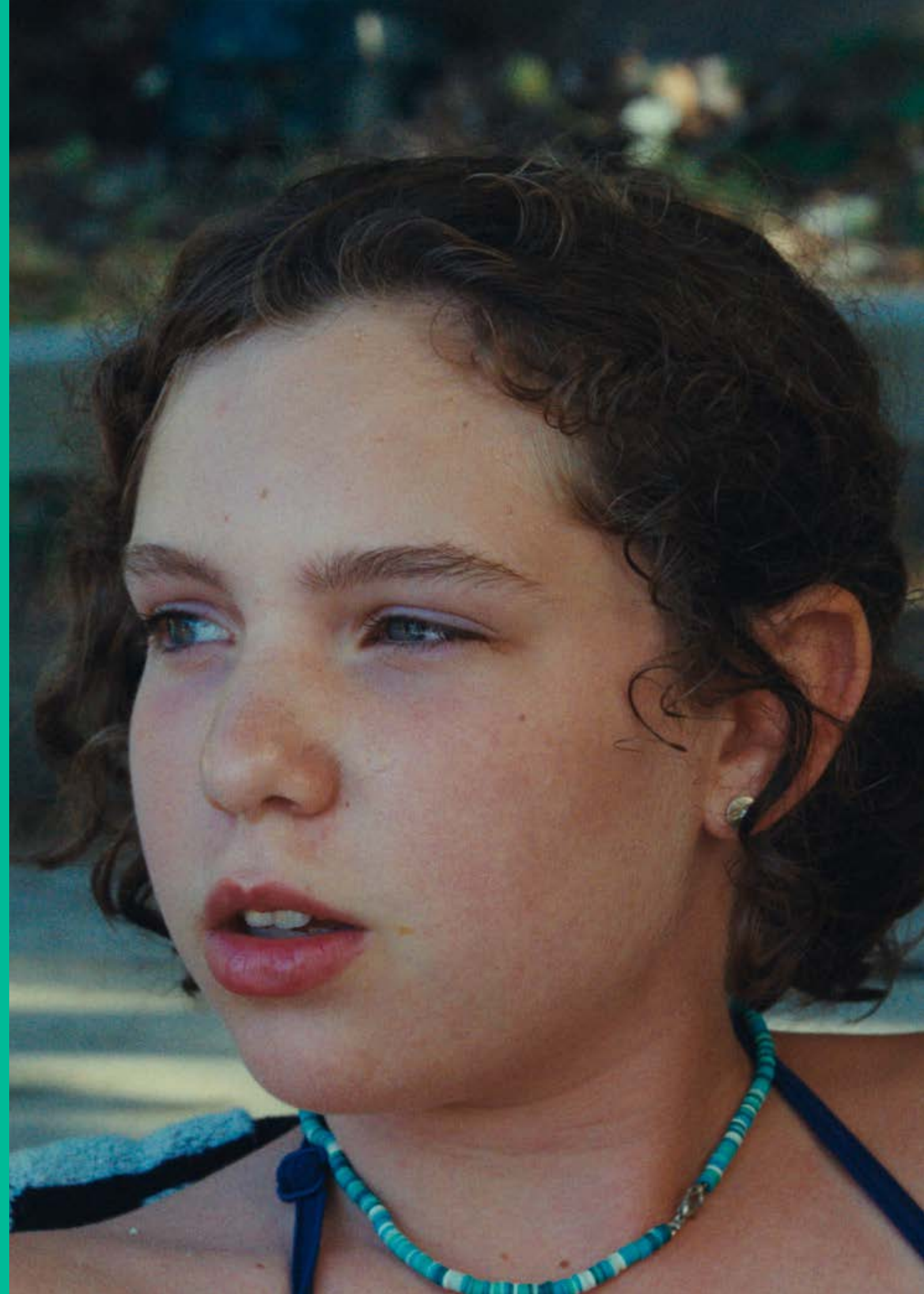
**Makna presse**

Chloé Lorenzi  
Marie-Lou Duvauchelle  
[festival@maknapr.com](mailto:festival@maknapr.com)  
+ 33 (0)6 71 74 98 30



# — SYNOPSIS

Summer holidays. Sardinia, Italy. A family (road) trip. Claudine, soon to be 11 y.o., decides to tell the story of their adventures as they go along. When Raoul, her 3-y.o. brother, doesn't bother her...





# A CONVERSATION WITH SOPHIE LETOURNEUR



***L'Aventura* extends *Voyages en Italie*, which was the first part of a trilogy about a couple. Was this trilogy conceived as such or did the idea come to you along the way?**

The recordings that formed the basis for writing the first two parts were made around the same time, in 2016, during two trips just a few months apart. I started working on them, but at the time, I didn't really know what shape it would take—a series, one film, several films... Then I set everything aside to write *Énorme*.

It wasn't until 2019 that I returned to it and began to see it as a trilogy—the third part is currently being written.

**In *Voyages en Italie*, the recording and playback device only appeared in the final third of the film. But in *L'Aventura*, we're thrown into it from the very first shot. Why did you choose to bring in this meta dimension right from the opening?**

This film is, in a way, the sum of everything I've done so far, it's the one where I really push all my devices, including this meta play with flashbacks and shifting timelines, something I'd already explored in *Les Coquillettes*, *Le Marin Masqué*, *Voyages en Italie*... I think it's my most complete film, the most direct in that line of work. So that straightforward beginning, where the recorder enters the frame right from the first shot, felt completely coherent.

**Unlike *Voyages en Italie*, where remembering came as a moment of calm, after the journey. Here, recalling and recording is something done in situ, and it's chaotic.**

In *Voyages en Italie*, it's a calm moment because it's nighttime and Raoul is asleep—so we can record ourselves, and not the other way around. It's the same here: we're constantly trying to find quiet moments to record ourselves,

which is no small feat with a three-year-old on holiday. Recording doesn't change the situations or the dynamics between the characters.

**Why this recording setup?**

I love recording because I find what happens in life so beautiful. It's about capturing an imprint of that beauty, trying to reassemble it, to pass it on, to express it. I had these sound recordings from 2016, and I wanted to build from them a kind of kaleidoscope of moments, of fragments, connected not through traditional storytelling, but through something more subterranean. Since my first films at Arts Déco, I've always worked like that: reassembling, rearranging recordings. And I've continued doing it, more or less, in all my films.

I feel like when I tap into a real rhythm, I reach something truly precious.

**In the end, you make films the way one composes music, don't you?**

Yes. At first, I edit sound recordings (taken from archives or rehearsals) and I build the dialogue, the rhythm, and the sequence structure based on the audio. Then I transcribe it, and that becomes a script—kind of a score, really—that I refine by going back and forth between the page and the “instrument”. On set, the actors have to follow that score down to the comma. And it's become much easier since I started using an earpiece system. For *L'Aventura*, Philippe Katerine, Bérénice Vernet, and I all wore earpieces that played the film's dialogue track during shooting.

**And if it doesn't work—are you disappointed?**

Yes. But with the earpieces, it's actually impossible for it not to work—because if you fall out of sync, you miss the next line of dialogue. And it doesn't follow the classic rhythm of fiction. In real life, sometimes someone takes



three seconds to answer, for no apparent reason. It's not about immediate meaning, it goes deeper than that.

### Could you talk about the film's image?

I wanted static shots with tight framing, to establish a visual grammar that would allow me to cheat with shot/reverse shot cutting—like I did in *Énorme*—in order to build a system that worked for filming a three-year-old child. I also often framed the characters alone, because they're each trying to find their place within this family, as a father, as a child, as part of a couple.

### How have the characters of Jean-Fi and Sophie evolved since *Voyages en Italie*?

I'm not sure they've evolved, it's more that the tone is different, and they're not filmed the same way.

In *Voyages en Italie*, the burlesque took over, whereas in *L'Aventura*, the characters are deeper, more complex. They're filmed in the throes of their neuroses. Maybe there's also a kind of portrait of all the roles one can play within a family: as a sibling, a parent, and also the place one gives to oneself. They're all in some kind of transition. Claudine is leaving childhood—but is she really a teenager yet? Raoul is becoming a little boy, starting to form sentences and gain independence. It's the end of diapers, and soon he'll be starting school, which will allow Sophie to have less of a mental load, to reclaim her body and space—both of which are completely occupied throughout the film.

The couple will also begin to come up for air and face the question of whether or not to separate. That's part of what summer holidays are: a transition into the year ahead. As for Jean-Fi, he's still trying, in order to survive, to carve out moments where he can just be “a guy on his own” again, sneaking out of the family unit, going to smoke a cigarette, park the car.

The film is about that too: the fact that you're not the same person before and after

having children, what's changed, and the impossibility of going back.

### And acting in your own films—is that something you do for pleasure, or out of necessity?

For pleasure. And also for practical reasons, I'd say. I do a lot of things myself, and sometimes it's just easier to be in front of the camera than to explain exactly what I want—especially with this method, where everything hinges on tiny details and very precise rhythms.

### Do you do a lot of takes?

I usually don't do many takes, and I work under very light conditions. I prefer working with small crews. On set, we used two cameras so we could move faster.

### Raoul is a tornado, a kind of burlesque body in his own right. He brings a touch of comedy to the film, which otherwise leans more toward melancholy.

Yes, that was the idea. That constant noise a three-year-old makes, like a little animal who hasn't yet learned to control themselves or to engage in conversation in a structured way. And I wanted to capture, among other things, that ongoing background noise, and all the other things about children that move me deeply, but that I wouldn't know how to express through any medium other than cinema.

### He also brings a scatological dimension: many scenes revolve around his poop.

Yes. But with kids, you're constantly, several times a day, dealing with their bodily needs. With ourselves too, for that matter. And in fact, my recordings just happened to include a lot of talk about that!

I don't look down on matter, whatever form it takes... Maybe because I work with my hands—I've done textile art, visual art, experimental

video. I have a very hands-on, organic approach to filmmaking.

### Your film may appear unstructured, but in fact it's highly crafted and incredibly precise. In particular, the sound design is essential. How did you approach sound on this film compared to your previous ones?

Sound isn't there to be perfectly clean or easy to understand. It's there as a living material. For example, with Raoul, I worked on what I call a “sonic fabric”: he's always there, muttering, making noises, talking to himself. And when he falls asleep, there's suddenly this void. In the mix, I sometimes deliberately leave in phase shifts or little glitches. They give the sound texture, depth, something that isn't slick or polished.

### And the music? Why bring back Bach's Prelude?

While I was working on the film's music, looking for a simple, repetitive refrain, my son happened to be learning Bach's Prelude on the piano. I recorded him, and what I'd been searching for months was suddenly right there, under my nose.

Even though he's improved since, I kept that version—so delicate, so true.

And as Philippe Katerine pointed out—he also used the Prelude in his last album—Bach, in English, sounds like back: going backward, returning to the past.

### The title, *L'Aventura*, minus one “v,” is clearly a nod to Antonioni. When he presented his film at Cannes in 1960, it won a prize—but was also torn apart by part of the press, who said: “Nothing happens, this isn't cinema.”



Yes, of course. And in the film's final scene, when Jean-Fi tells me we shouldn't make this film because "nothing happens", I answer: "Everything happens!" What I also love is this question of fiction: what is considered noble, what's deemed worthy of being told? *L'Aventura* is supposed to be an adventure film where they improvise their vacation, but maybe the greatest adventure is simply living, even the most ordinary, most shared moments. And that's what the film talks about, subtly—life, but also death, which lingers through the reconstruction of memories and Claudine's anxieties.

**Is that the role of the Super 8 footage that closes the film?**

The film's about that too: the cycle of life, the continuity between grandmother, Sophie, Claudine... It's cyclical. These Super 8 images are the ones my father shot. It's a film about the passage of time. We'd like to be able to go

back in time, but it's impossible. And all my films are about that, in one way or another. In *Voyage en Italie*, there was the embalming of the body; in *Les Coquillettes*, the noodles thrown in the garbage can. That's where it all comes from: a revolt against the passage of time, against death. That's what drives me.



# BIOGRAPHY SOPHIE LETOURNEUR

After several short films acclaimed at festivals, Sophie Letourneur directed her first feature film, *La Vie au ranch*, in 2010, which was presented at the ACID at the Cannes Festival. In 2011, she presented *Le Marin masqué* at the Locarno Festival and took the opportunity to shoot *Les Coquillettes* there, which also screened there in 2012. After casting Lolita Chamah

and Benjamin Biolay in *Gaby Baby Doll*, she won the Prix Jean Vigo in 2020 for *Énorme*, starring Marina Foïs and Jonathan Cohen. She then began work on an 'Italian trilogy' about couples with *Voyages en Italie*, released in 2023, of which *L'Aventura* is the second part, again with Philippe Katerine and herself in the lead roles.



© Florent Drillon



# FILMOGRAPHY

## SOPHIE LETOURNEUR

2023	<i>Voyages en Italie</i> – IFFR Big Screen Competition
2019	<i>Enormous</i> – IFFR Big Screen Competition
2014	<i>Gaby Baby Doll</i> – Bordeaux International Independent Film Festival
2012	<i>Les Coquillettes</i> – Locarno Film Festival
2011	<i>Le Marin Masqué</i> Short Film – Nominated at Cèsar’s
2010	<i>La Vie Au Ranch</i> – ACID Cannes
2006	<i>Manue Bolonaise</i> Short Film – Directors’ Fortnight



# CAST

Jean-Fi	Philippe Katerine
Sophie	Sophie Letourneur
Claudine	Bérénice Vernet
Raoul	Esteban Melero



# CREW

Director	Sophie Letourneur
Screenplay	Sophie Letourneur & Laetitia Goffi
Director of Photography	Jonathan Ricquebourg
Editing	Sophie Letourneur
Sound Engineer	Charlotte Comte
Sound Editing	Carole Verner
Mixing	Laure Arto
Production	Tourne Films & Atelier de Production
Producers	Sophie Letourneur, Tristan Vaslot, Thomas & Mathieu Verhaeghe
Coproduction	Sacré Vendredi Productions
Coproducer	Hadrien Leduc Spaak
Country	France
French Distributor	Arizona Distribution
International Sales	Best Friend Forever
Partners	TV5MONDE, Cinémage, Région Sud, Métropole Toulon Provence Méditerranée

© 2025 TOURNE FILMS - ATELIER DE PRODUCTION





U

U

m