



**46th edition of the Deauville American Film Festival
from September 4 to 13, 2020**



FIRST COW by Kelly Reichardt
GIANTS BEING LONELY by Grear Patterson - 1st film
HOLLER by Nicole Riegel - 1st film
KAJILLIONAIRE by Miranda July - French release september 30th
LORELEI by Sabrina Doyle - 1st film
LAST WORDS by Jonathan Nossiter - French release october 21st
LOVE IS LOVE IS LOVE by Eleanor Coppola
MINARI by Lee Isaac Chung
SHIVA BABY by Emma Seligman - 1st film
SOPHIE JONES by Jessie Barr - 1st film
SOUND OF METAL by Darius Marder - 1st film
THE ASSISTANT by Kitty Green - 1st film
THE VIOLENT HEART by Kerem Sanga
UNCLE FRANK by Alan Ball - 2nd film

This edition is unique in the way it is being carried out. To make the festival selection, I must have screened over 200 films, fewer than in previous years due to the health crisis, but what surprised me most is how struck I was by the 15 films I saw each week during confinement. I must admit that watching films on screens reduced in size like our thoughts sometimes lends a particular shading to this selection.

The selected works are strong waters to swill our needed imaginations. The chosen films partly recount contemporary issues and reflect a frenetic quest: the search for identity, ecological emergency, myths and wild dreams, sexuality and uncertainty about the future. Creativity puts the desire to love before any reality, not forgetting to remind us that wars destroy all life.

Cinema ennobles beyond borders and chooses the pleasure of discovery as its horizon, beyond any theme other than film grammar. Art, because that's what this is about, takes and gives only of itself, the avatar of what is best in ourselves.

Deauville is a land of asylum, a field of what is possible, as told by its history. This edition will remain true to our editorial desire to showcase the diversity and originality of American film.

And so, out of 14 films, 7 are first features and 8 come from female directors. Think back to such award-winning first films as Benh Zeitlin's *Beasts of the Southern Wild*, Jonathan Dayton and Valerie Faris' *Little Miss Sunshine*, John Cameron Mitchell's *Hedwig and the Angry Inch* and Spike Jonze's *Being John Malkovich*, but also the noted female filmmakers Debra Granik, Kelly Reichardt, Annie Silverstein, Chloé Zhao and Catherine Hardwick, to name only a few.

Cinema questions our nature, violently invading our inner realms where ignorance is the soil of our failures and art the seed of rebirth. Festivals cultivate our spirits and render us all fertile, weed-resistant, rich in generosity and sterile in ego. In Deauville, cinema springs from the earth.

Bruno Barde
Festival Director

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