



RAGING ROSE

A FILM BY
Julia Kowalski

Original title
Crache Cœur

France / Poland – HD – 2015 – 80 min – 1:2.0 – 5.1
OFFICIAL SELECTION BY CANNES ACID 2015

Logline

Rose, a turbulent, emotionally-charged teenager, finds herself involved with Jozef, a Polish immigrant worker searching for his son.

Synopsis

Jozef, a blue-collar Pole, arrives in France to work in construction, but also to find his son Roman, whom he abandoned 15 years earlier. His boss's daughter, Rose, a teenager

in the tumult of sexual awakening, offers to help him in his search. She ends up falling desperately in love with Roman, their encounter having an unexpected impact on both their teenage lives.



Director & Writer: Julia Kowalski

Biography

Born in France in 1979 to Polish parents, Julia Kowalski embarked on a quest for identity in directing her first documentary, which took her back to her roots. Since then she has continued to explore her preferred themes: the working-class environment, Poland, adolescence, family, sexuality. Her short film, "Musique de Chambre", was selected at many festivals, including Clermont-Ferrand, Brest, Indie Lisboa, Tampere, and Recife. "Raging Rose" is her first feature-length movie, and it won the Sopadin Award for Best Screenplay in 2014. It will be presented in Cannes in the Acid 2015 selection.

Filmography

2015 — **Raging Rose**
(1st feature – 80 mins)

2013 — **Musique de Chambre**
(short feature film – 22mins)

2010 — **Anton dans l'ombre**
(documentary - 52 mins)

2006 — **Bienvenue chez Maciek**
(documentary – 26 mins)

2003 — **Miedzylesie, Au milieu des bois**
(documentary – 52 mins)

What Acid Cineastes Think

Looking and learning to be looked at: these are the violent urges, which drive the young and insolent Rose in this audacious narrative. Because audacity and energy are certainly required to overturn our (old) vision of the first flutter of excitement, the first desires. Here, there is no old-fashioned romanticism, but rather a harsh and off-center look at adolescence that we have rarely seen pulled off with as much accuracy. In this film about outsiders, we are perhaps witnessing nothing less than the birth of a new figure in cinema: no longer the desirable young girl, but the desiring young girl. Among the men in her orbit, and the eroticism and frustration which surfaces, Rose learns not to suffer. She is manipulative and vengeful, and weaves her web to seize what is burning her. Between Rose and Roman, both of

Polish roots, it's a love-hate relationship, and their brilliantly portrayed rugged romance takes us to Poland. A return to one's origins, as if we always have to go to the depths of our being to finally grasp that obscure object of desire. The director is on the look-out for that spark right from the first images, deploying a challenging and detailed directorial approach in Raging Rose. From the sharp framing of the actors, everything contributes to telling us a fable in which magic is embodied in the flesh, in which seduction acts as a spell. In which looking and being looked at are promises of radiance and pleasure: an initiation rite that we are delighted to share with you.

Idir Serghine and Pascal Tessaud,
cineaste members of ACID



THE ORIGIN OF THE PROJECT

- *director's note*

With this project, I wanted to bring together two themes that are particularly important to me: filming the teenage years, and addressing my Polish origins. The story appeared quite natural to me: bringing a Polish worker to France, who would then overturn the lives of two teenagers. This pretext allows me to explore the feelings

I care about most. Jozef is a Polish man searching for his son with the help of Rose, his boss's daughter, who falls desperately in love with the boy. Through this story, I want to tackle the powerful, complex, sometimes bitter feelings we all experience through life, particularly at adolescence.

Filming adolescence

Through the failed relationship between Roman and Jozef, and that between Rose and Bogdan, I want to explore filial relationships, transmission through generations, and the difficulty of finding one's place in the world. Adolescence is a period where everything seems possible, but it is also a period where everything appears overwhelming. Of course, there is a part of me in Rose. Like her, my father used to recruit Polish workers for his building sites. Like her, I played the flute. And I've been using all these elements to write Rose's character. When I was a teenager, everything seemed out of proportion: a succession of delights and disappointments,

where trivial things could give the greatest joys and turn, an instant later, into the greatest of crises. I want to explore this contrast between drama and carefreeness, between the banality of a situation and its exaggerated consequence. Teenagers, still finding their place yet already strongly sexualized, constitute an inexhaustible source of inspiration to me. This project is the continuation of my short film Chamber Music, in which I explored teenagers' desire and the power balance in their relationships. Without slipping into voyeurism, I don't want to ignore the sexual side of their life, which, despite being crude or clumsy, is an essential part of adolescence.



France and Poland, a personal story

I grew up between France, where I was born, and Poland, which is where my origins lie. My childhood memories are full of endless bus travel, out-of-the-way villages, and Polish workers going off to work undeclared in neighboring countries. When I was 20, I started to research my family and its secret stories. This investigation gave rise to a documentary, *Miedzylesie, Among the Woods*, in which I tried to tell the story of my grandparents (screened in many documentary festivals, including Cinéma du Réel at the Pompidou Centre in 2004). The Polish working-class background is also the subject of a previous documentary, *Anton in the Shadows*, about a Polish worker employed by an exuberant Austrian artist of international acclaim. This experience was very useful in writing about Jozef and the work in the house. Although Rose and Jozef are both of Polish origin, they don't belong to the same social class. Bogdan, Rose's father, is the archetype of the successful immigrant. We can easily imagine that he came to France the same way Jozef does during the film. But today,

Bogdan is the one doing the hiring. Rose understands Polish but refuses to speak it. It's her father's language and she rejects it. As for Bogdan, it's the workers' language, not his family's, which he considers upper-class. That's why he always talk to Rose in French. Through the relationship she develops with Jozef, Rose comes to realize how precious her origins are. At the same time, Roman become aware of his link with immigration when he starts to investigate about his father. In my film, the main language spoken is the French, but I play on the two languages, exploring the fact that some characters only speak French, some only Polish, and that some of the dialogs are not understood by everyone. This movie is a co-production between France and Poland, with Polish actors (Andrzej Chyra starring as Jozef and Artur Steranko as Bogdan) and French speaking actors for the younger roles (Liv Henneguiet (French) as Rose and Yoann Zimmer (Belgian) as Roman). The Polish part has been shot in the region of my family, the Lower Silesia in southwest Poland.



An unexpected ending

In my movie, everyone is desperately trying to reach someone else. The two family pairings, "father and son" (Jozef and Roman) and "father and daughter" (Bogdan and Rose), are both looking for each other, find one another, then finally lose each other. From hitches to missed opportunities, these anticipated

meetings never really happen. However, new relationships form that appear much stronger than the ones initially sought. The tumultuous relationship between Rose and her father finds an echo in her reconciliation with Jozef, and Roman finds a friend in Rose and, perhaps, the beginnings of true love.

A romantic and cruel tale

I would like my film to look more like a romantic and cruel tale than a realistic vision. Through a deliberate stylization of colors, cinematography, costumes and sets, I created a specific atmosphere, closer to a painting than a social documentary movie. What motivates the characters is the strength of desire that flows from body to body. It is a film about love, but not a romantic movie; it is about feelings, but not about "good intentions". I want to make a visceral, fiery movie, where every shot would radiate

with the desire, the needs and frustrations of the protagonists. For each of them, their bodies are hyper-sensitive febrile, at the same time tough and fragile. I want to make a film without being afraid of emotions, without hesitating to push the situations to the extreme, without fear of being ridiculous, or fear that the story of a helpless father, who is looking for his son, could be pathetic. A film carried by intense characters that describes simple feelings, a film without false modesty or complacency.



Cast

Rose

Liv Henneguiér

Roman

Yoann Zimmer

Jozef

Andrzej Chyra

Bogdan

Artur Steranko

Clémentine

Léa Mesnil

Camilla

Juliane Lepoureau

Mulot

Felix Jourdain

With the support of CNC, Polish Film Institute,
Conseil Regional de Bretagne, Cine +,
Media Creative Europe, Arte Cofinova

Crew

Director & writer

Julia Kowalski

Director of photography

Simon Beauflis

Editor

Martial Salomon

Music composer

Daniel Kowalski

Sound designer

Philippe Deschamps

Sound editor

François Méreu

Sound mixer

Xavier Thieulin

Production designer

Hélène Cisterne

Costume designer

Ada Cichowicz

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