

LES FILMS DE PIERRE

PRESENTS



ENZO

a film by LAURENT CANTET

directed by ROBIN CAMPILLO

2025 / FRANCE, BELGIUM, ITALY / DRAMA / FRENCH, UKRAINIAN / 102'



SYNOPSIS

Enzo, 16, defies his bourgeois family's expectations by starting a masonry apprenticeship, a path far removed from the prestigious life they had envisioned for him. In their chic villa in the sun-drenched South of France, tensions simmer as relentless questions and pressures weigh on Enzo's future and dreams. On the construction sites, however, Vlad, a charismatic Ukrainian colleague, shakes up Enzo's world and opens the door to unexpected possibilities.

INTERVIEW WITH ROBIN CAMPILLO

A film by Laurent Cantet, directed by Robin Campillo. What does that mean?

You could say it's the culmination of a long friendship. For several years, I was in a rather unique position in relation to Laurent, having edited six of his films and co-written five of them. When Laurent found out he had cancer, we decided to return to this partnership so that I could assist him in all the phases of making the film. His health suddenly took a turn for the worse a few weeks before shooting, and that's when Laurent and his partner Isabelle, along with Marie-Ange Luciani, the producer, decided to go ahead with the project. I told Laurent right away that I was going to respect all the things we'd said to each other, but that I was incapable of making a film "in the style of...". In any case, we always ended up agreeing on the natural evolution of films in general. *Enzo* remains Laurent's film, it's his project, his vision of human conflicts. But I have to say that it was a pleasure to make his film, to produce this work between him and me. Especially as Gilles Marchand, another of Laurent's friends and collaborators, was there throughout the shoot.

How far did you go in your work together?

We were able to cast the four main characters together and that was crucial for the film. We both really wanted to work with Élodie Bouchez and so giving her the role of this mother who is a lucid onlooker was immediately obvious to us. For the father, we had already thought of Pierfrancesco Favino, but we were a little hesitant because of the language. Little by little, he became the obvious choice because, beyond the power of his acting, we found it unsettling to have a father who is a little out of place in his own family. As he had so often done, Laurent wanted to use "non-professional" actors alongside these stars, so as to create a class relationship between the characters. Maksym Slivinskyi had worked on building sites like Vlad. From the very first screen test, we sensed in him a youthful energy, a melancholy and at times a harshness that moved us. As for Eloy Pehu, you could say that he was a revelation, but in fact he was the one who revealed the film to us. Eloy had been a high-level competitive swimmer, and there were a number of things about him that interested us: self-discipline, a sense of brotherhood with his fellow athletes, but also a taste for solitude and silence that we felt was important for the character.

Enzo, a title role.

In this way, Eloy allowed Enzo to be more than just the portrait of a teenager in conflict with his family and society. There is something *Bartleby*-like about Enzo, a strength of inertia that is basically an even more radical response to what is expected of him. Through Enzo, Laurent

wanted to paint the portrait of a young apprentice who escapes the constraints of the education system and its new tools of control (the notorious French university access programme followed by his brother Nathan) and tries to come to terms with the brutality of the world. In other words, the reality of working-class life, and then, through contact with Vlad and Miroslav, the threat of war. It's as if Enzo is trying to pre-empt the call to arms, not because he is brave, but because he is afraid of the world ahead. Faced with a family that offers him a peaceful, sunny life by the pool, he is an adolescent who resolutely sides with the moon, the night and the waves that crash against the cliffs. He invents a form of romanticism that could tear him away from this family that he does not recognise.

In the shadow of Vlad.

For Enzo, this romanticism is embodied in the character of Vlad, who is like his mentor on the construction site and who gradually becomes the object of his desire. Laurent and I didn't agree about the nature of Enzo's desire. For Laurent, the teenager had a fluid sexuality that allowed him to explore all experiences, whereas for me, through this fantasy of a foreign worker, Enzo was discovering a new side to his libido. The truth is that neither Laurent nor I knew anything about it. And the film, like life itself, never attempts to pass judgement on the subject. The film is never about coming out. Enzo knows all too well that Vlad cannot return his feelings (he is underage and Vlad is straight). But the desire that draws Enzo to Vlad is a hope greater than a simple matter of love or sex. What Enzo is looking for is a comrade-in-arms when faced with the uncertainty of the present day, which is why this desire is not without a certain virility.

A family in the sunshine.

The family is perhaps the most random construct in society. Enzo certainly feels like an outcast in his own family. Laurent was keen not to portray him as a troubled teenager struggling to reach adulthood, but rather as a character who is completely disconnected from his family. Of course, his father is right to tell him that deep down he is "just a spoiled kid fooling himself", but what distresses Paolo is that he recognises in his son a dark side that no doubt he shares. He therefore sees his son as a kind of permanent reproach that threatens the family's social comfort. Enzo remains a mystery to him: why does he refuse to conform to the carefree lifestyle of the bourgeoisie? Why isn't he content to blend into a family project that is so reassuring: enjoying the summer, the sea, the sun, a boat trip, ruins in the middle of the day. Enjoying life before it's too late.

ABOUT ROBIN CAMPILLO

BIOGRAPHY

Robin Campillo was born in Mohammedia (Morocco) on August 16, 1962. After university studies in Aix-en-Provence, in the early 1980s he enrolled at the IDHEC, where he met Laurent Cantet. He works as a film editor, screenwriter and director.

With Laurent Cantet, he cowrote and edited a number of films, including *Ressources Humaines*, *L'Emploi du temps* (2001), *Vers le sud* (2005) and *Entre les murs* (Palme d'Or at Cannes in 2008). In 2004, he directed his first feature, *Les Revenants*, which would inspire the Canal + series of the same name. He found international recognition with *Eastern Boys* (2013), Orizzonti Prize at the Venice Festival, and *120 Battements par minute* (2017), Grand Prize at the Cannes Festival, winner of several Césars and awards in numerous festivals. In 2019, he was a member of the Cannes Festival jury and joined the 50/50 collective that works for equality in the film industry. In 2023, he directed *L'Île Rouge*, which was selected for the San Sebastian Film Festival.

In 2024, he directed *Enzo*, Laurent Cantet's last film that they wrote together. The film is opening the Directors' Fortnight in Cannes in 2025.

FILMOGRAPHY

DIRECTOR – FEATURE FILMS

- 2025 – *Enzo* (A film by Laurent Cantet, directed by Robin Campillo)
- 2023 - *L'Île Rouge* (*Red Island*)
Official Selection - San Sebastian International Film Festival 2023
- 2017 - *120 Battements par minute* (*BPM - Beats Per Minute*)
Grand Prize at the Cannes Festival 2017
Prix Fipresci (International Critics' Prize) 2017
Prix François Chalais 2017
Queer Palm 2017
6 César awards, including Best Film and Best Original Screenplay 2017
Lumière awards for Best Film, Best Director and Best Scénario 2018
Audience Award - Cabourg Film Festival 2017
Best Foreign Language Film - Los Angeles, New York, San Francisco, Vancouver, Washington Film Critics' Awards
Gold Q-Hugo - Chicago International Film Festival
Watcha Pride Award - Seoul Pride Film Festival

- 2014 - *Eastern Boys*
Venice Films Festival 2013 - Orizzonti Prize for Best Film
Valenciennes Festival 2014 – Jury Prize and Critics' Special Commendation
Santa Barbara International Film Festival 2014 – Best International Film
- 2004 - *Les Revenants (They Came Back)*

SCREENWRITER – FEATURE FILMS

- 2025 – *Enzo* (A film by Laurent Cantet, directed by Robin Campillo)
- 2020 - *L'Île Rouge (Red Island)* - Robin Campillo
- 2016 - *Planétarium* - Rebecca Zlotowski
- 2015 - *L'Atelier (The Workshop)* - Laurent Cantet
Selected for Un Certain Regard - Cannes 2017
- 2015 - *120 Battements par minute (BPM - Beats Per Minute)*
- 2014 - *Maison Alpha*
- 2013 - *Eastern Boys* - Robin Campillo
- 2011 - *Foxfire, Confessions d'un gang de filles (Foxfire: Confessions of a Girl Gang)* - Laurent Cantet
- 2008 - *Entre les murs (The Class)* - Laurent Cantet
Palme d'Or - Cannes 2008
- 2005 - *Vers le Sud (Heading South)* - Laurent Cantet (based on the novel by Dany Laferrière)
- 2004 - *Les Revenants (They Came Back)* - Co-written with Brigitte Tijo
- 2001 - *L'Emploi du temps (Time Out)* - Laurent Cantet (co-writer)

SHORT FILMS

- 1983 - *Une commande* – B&W 16 mm short film (IDHEC/INA)
- 1984 - *Gilles de Rais, comédie* - B&W 16 mm short film (IDHEC/INA)
- 1985 - *Ecole de l'abandon* - B&W 16 mm short film (IDHEC/INA)
- 1986 - *Le fils universel* - B&W 16 mm short film (IDHEC/INA)

ABOUT LAURENT CANTET

BIOGRAPHY

Laurent Cantet was born in Melle (Deux-Sèvres, France) and enrolled at the IDHEC in 1984 where he met Robin Campillo, his future collaborator on a number of films.

He first attracted attention with *Ressources humaines* (2000), which won a number of awards. Then came *L'Emploi du temps* (2001) and *Vers le sud* (2006), before *Entre les murs* (2008), winner of the Palme d'Or in Cannes. Laurent Cantet subsequently directed *Foxfire* (2013), *Retour à Ithaque* (2014), *L'Atelier* (2017) and *Arthur Rambo* (2022).

Politically active, he supported undocumented workers and was involved in setting up LaCinetek, while also being a member of the 50/50 collective for equality and diversity in the film industry. He cowrote *Enzo*, his final film, with Robin Campillo. He passed away in 2024 in Paris after a long illness.

FILMOGRAPHY

DIRECTOR – FEATURE FILMS

- **2025:** *Enzo* (A film by Laurent Cantet, directed by Robin Campillo)
- **2022:** *Arthur Rambo* (screenplay: Laurent Cantet, Fanny Burdino, Samuel Doux)
- **2017:** *L'Atelier (The Workshop)* (screenplay: Laurent Cantet, Robin Campillo) - Un Certain Regard, Cannes
- **2014:** *Retour à Ithaque (Return to Ithaca)* (screenplay: Laurent Cantet, Leonardo Padura Fuentes)
- **2013:** *Foxfire, Confessions d'un gang de filles (Foxfire: Confessions of a Girl Gang)* (screenplay: Laurent Cantet, Robin Campillo)
- **2012:** *7 jours à La Havane (7 Days in Havana)* (*La Fuente* segment)
- **2008:** *Entre les murs (The Class)* (screenplay: Laurent Cantet, François Bégaudeau, Robin Campillo) - **Palme d'Or**, Cannes 2008; **César for Best Adapted Screenplay**, 2009
- **2006:** *Vers le sud (Heading South)* (screenplay: Laurent Cantet, Robin Campillo)
- **2001:** *L'Emploi du temps (Time Out)* (screenplay: Laurent Cantet, Robin Campillo) - Grand Prize for Best Screenwriter, 2000
- **2000:** *Ressources humaines (Human Resources)* (screenplay: Laurent Cantet) - Best First Film César 2001, Best Male Newcomer; Venice Film Festival.

TV-Movie

- **1998:** *Les Sanguinaires* (Arte, screenplay: Laurent Cantet, Gilles Marchand)

SHORT FILMS

- **1995:** *Jeux de plage*
- **1994:** *Tous à la manif* - Prix Jean-Vigo

CAST

Enzo	Eloy POHU
Paolo	Pierfrancesco FAVINO
Marion	Elodie BOUCHEZ
Vlad	Maksym SLIVINSKYI
Victor	Nathan JAPY
Miroslav	Vladyslav HOLYK
Amina	Malou KHEBIZI
Corelli	Philippe PETIT

CREW

A film by	Laurent CANTET
Directed by	Robin CAMPILLO
Written by	Laurent CANTET, Robin CAMPILLO and Gilles MARCHAND
1st Assistant Director	Célie VALDENNAIRE
Production Manager	Diego URGOITI-MOINOT
Stage Manager	Frédéric FERAUD
Cinematographer	Jeanne LAPOIRIE
Head Machinist	Ahmed ZAOUI
Sound	TAN-HAM SICART
Costumes	Isabelle PANNETIER
Make-Up	Catherine BRUCHON
Production Design	Mélissa ARTUR PONTURO
Post-Production	Christina CRASSARIS
Editor	Robin CAMPILLO
Casting	Leïla FOURNIER, Marie CANTET
Produced by	LES FILMS DE PIERRE
Producer	Marie-Ange LUCIANI
In Coproduction with	LUCKY RED, PAGE 114, LES FILMS DU FLEUVE, FRANCE 3 CINEMA, AMI ALEXANDRE MATTIUSSI
In Partnership with	FRANCE TÉLÉVISIONS, CANAL+, CINÉ+ OCS, RTBF (TÉLÉVISION BELGE), BETV & ORANGE, PROXIMUS, LE CNC, LA RÉGION PROVENCE-ALPES-CÔTE D'AZUR, LA MÉTROPOLE DE TOULON PROVENCE MÉDITERRANÉE, LA PROCIREP, L'ANGO A LE TAX SHELTER DU GOUVERNEMENT FÉDÉRAL BELGE, CASA KAFKA PICTURES, MINISTERO DELLA CULTURA
In Association with	CINÉCAP 8, LA BANQUE POSTALE IMAGE 18, COFINOVA 21, CINEAXE 6
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