

BANKER. DAD. HUSBAND. SAUSAGE.

MY DAD IS A SAUSAGE

**JOHAN
HELDENBERGH**

**SAVANNAH
VANDENDRIESSCHE**

**HILDE
DE BAERDEMAEKER**



A PRIVATE VIEW PRESENTS

BASED ON THE NOVEL *MON PÈRE EST UNE SAUCISSE* BY AGNÈS DE LESTRADE. PUBLISHED BY ROUERQUE. A PRIVATE VIEW, THE FILM KITCHEN & LEITWOLF-FILMPRODUKTION PRESENT
A FILM BY ANOUK FORTUNIER WITH JOHAN HELDENBERGH, SAVANNAH VANDENDRIESSCHE, HILDE DE BAERDEMAEKER, JADE DE RIDDER, FERRE VUYE, CHOKRI BEN CHIKHA AND FRANK FOCKETYN
CASTING SARA DE VRIES-VINCK FIRST AD SOPHIE TUSSCHANS MAKE-UP MICHELLE BEECKMAN COSTUME DESIGN VALÉRIE LE ROY PRODUCTION DESIGN PHILIPPE BERTIN SOUND DIRK BOMBÉY SOUND DESIGN AND MIXER JAN SCHERMER
MUSIC HARRY DE WIT DIRECTOR OF PHOTOGRAPHY MELLE VAN ESSEN NSC EDITORS GERT VAN DERKELAER, JOPPE VAN DEN BRANDE PRODUCTION MANAGER MAARTEN D'HOLLANDER LINE PRODUCERS GRIETJE LAMMERTYN, STEPHEN VANDINGENEN
CO-PRODUCER NORDDEUTSCHER RUNDFUNK HOLGER HERMESMEYER CO-PRODUCERS INEKE KANTERS, JAN VAN DER ZANDEN, ANETTE UNGER, SVEN RUDAT, RÜDIGER WOLF PRODUCER DRIES PHLYPO

**WRITTEN BY JEAN-CLAUDE VAN RIJCKEGHEM
A FILM BY ANOUK FORTUNIER**

MY DAD IS A SAUSAGE

PRESSKIT

83 minutes / Belgium, the Netherlands, Germany / 2021

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Distribution Belgium: Paradiso Filmed Entertainment

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SYNOPSIS

When Paul (Johan Heldenbergh) decides to give up his boring but steady office job as a banker, this does not go down well with his children. Their dad wants to pursue his dream and become an actor. Is it a burnout? A midlife crisis? When his ambitious wife Véronique (Hilde De Baerdemaeker) comes home from yet another business trip and hears the news, there's no telling where it will stop. The Schutijzers are a pleasantly disturbed family, but this is going a few bridges too far. According to Véronique, Paul must come to his senses.

His youngest daughter Zoë is the only one who believes in her father. She encourages him and joins him in his adventure. What at first seems to be a ridiculous plan, doomed to fail and threatening to tear the whole Schutijzer family apart, ends up being a funny, exciting and moving journey that awakens and enchants the whole family.

MY DAD IS A SAUSAGE is a feel-good comedy about pursuing dreams and the courage it takes to do so.





DIRECTORS STATEMENT ANOUK FORTUNIER

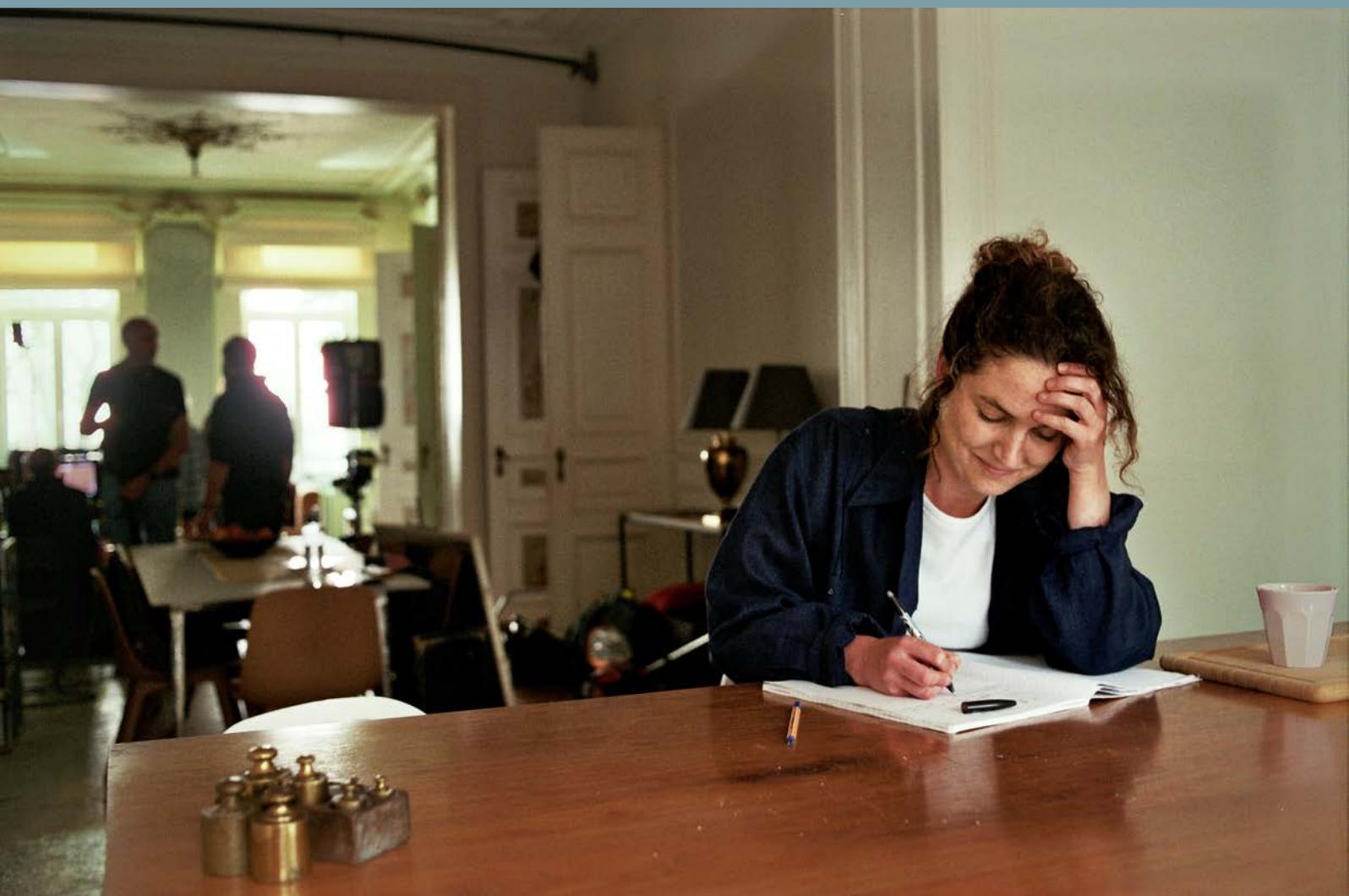
Having been raised by non-conformist, pleasantly disturbed parents myself, it is perhaps no coincidence that I am drawn to characters who deviate from the norm. Although, like Fien in the story, I have so often wished that my parents would "finally start acting normal," I have also learned that there is much beauty in coloring outside the lines. But it's not an easy path: you have to be able to stand criticism, be willing to fall down and then get back up.

For me, *MY DAD IS A SAUSAGE* shows these two sides: on the one hand, you understand the father who wakes up from a long sleep and suddenly wants to indulge himself creatively. But on the other hand you also understand the mother who, afraid that everything she has worked so hard on, would suddenly be destroyed by some selfish dream. And then you have Zoë, a bit "trapped in the middle," who, like her brother and sister, doesn't feel quite right in her skin. She loves her father and believes in him, giving him the courage to persevere. But not only that: she ultimately causes her entire family to evolve from their vague, uncomfortable but balanced status quo to a warm nest, where there is once again listening to each other and everyone accepts each other's pleasantly disturbed side.

I read in the script of MY DAD IS A SAUSAGE that there is no manual for living a "correct" life. If there is enough love, then with a little luck everything can fall into place. Children in the audience, as well as moms and dads, should be able to identify with the characters while also accepting their shadow side. The characters in this story are real people and I wanted to portray them as real as possible by finding a subtle tone in the directing of the actors.

I wanted to continue that tone in my image direction, art direction and styling. The images were allowed to have a warm, loving appearance, but we stayed in reality. We shot a lot in the Schutijzer family home, and here I used tight frames to emphasize the family's routine. In Zoë's room, where the main character feels safe and can express herself creatively, the camera work is a little looser, and in art direction I also gave a little more room for "twists and turns" there. I was looking for a contrast between the straightforward (the bank where the father works, mom's office, the tight family dinners when grandpa is visiting) and the "twisty" (Zoë's room, the studios Paul and Zoë participate in, the chaotic of the city when they leave for the recording studio).

The tone of the film had to be close to reality. It had to look tasteful and warm, and everyone had to feel like immersing themselves in the film, both young and old.





For the collage part in the film, I collaborated with Pascal Petterson. She has a unique animation style that hovers between naivety and rawness and which, for me, perfectly illustrates Zoë's emotional world and imagination. Like the rest of her family, it was okay to be weird in the collages.

I didn't want to use excessive music to avoid overpowering the emotions of the story. I like music that delicately transforms raw emotion into sounds, dancing on the border between pure childlike fun and maturity. It was an honor to work with Harry de Wit for this film. He is best known for his experimental work and is the longtime composer for theatre maker Ivo Van Hove.

I wanted to use the style, the music and the actors to tell the story in a quirky way that could ensure the film appealed to an even larger audience than the children and young parents it is primarily about. My goal with this film was to tell a story that touches and stays with a diverse audience. Children have a right to be taken seriously and are very sharp and receptive in terms of humor, intelligence and beauty. Since they will become our future moviegoers, I felt a great responsibility to give this beautiful story the elaboration it deserved.

- Anouk Fortunier



INTERVIEW WITH ANOUK FORTUNIER

By Jan Temmerman

At the beginning she sometimes had "shaky legs" on the set of *MY DAD IS A SAUSAGE*. Because making a first feature film, with big names such as Johan Heldenbergh and Hilde De Baerdemaeker in the cast, is quite something. But director Anouk Fortunier took up the challenge and brought Jean-Claude Van Rijckeghem's screenplay to life in a beautiful, surprising and excellently performed family film with a few pleasantly disturbed characters and a fresh dose of feel-good.

Filmmaker Anouk Fortunier graduated from the RITCS in Brussels with a bachelor's degree in documentary, and at that time she was already playing with the idea of making something about her father. But in the end she found it too personal. "I had the feeling that a documentary about my father came too close." So she went to study fiction at Sint-Lukas, for her master's degree. And there, because it felt safer, she developed a fiction film about her father into the award-winning short *Drôle d'oiseau*.

Anouk Fortunier: "That first short film did very well, with several national and international selections. At one of these festivals Jean-Claude Van Rijckeghem, the scriptwriter of *MY DAD IS A SAUSAGE*, was in the jury and he handed me a prize. So that's how we got to know each other. A few months later, producer Dries Phlypo (who runs the film company *A Private View* with Jean-Claude Van Rijckeghem - Ed.) called me and asked me to read the screenplay for *MY DAD IS A SAUSAGE*. I was quite excited because it was my first feature film. But I immediately felt like starting. I felt love in the script. Love for the characters, some of whom are also a bit of a nutcase, and that's kind of my thing."

Both the short film and now this feature film revolve around a father-daughter relationship. A happy coincidence or is there more to it?

"The former, I think. There were some coincidences, like the fact that the girl in my short film was also named Zoë. I have always found family relationships interesting, but that doesn't mean that this will remain my 'thing' for the rest of my career. I'm done with father-daughter relationships for a while now (laughs)."

The screenplay is based on the novella 'Mon père est une saucisse' by French writer Agnès de Lestrade. Those who go by the title alone might think that behind MY DAD IS A SAUSAGE there could possibly be little more than a bland comedy or even flat farce, but nothing could be further from the truth.

"To be honest, the title did scare me a bit too, but on the other hand it is something that sticks in the mind. It is a title that one remembers easily and arouses a lot of curiosity. So I found it a challenge to dare to go for that 'saucisse'. It also sharpened my sense of responsibility: with a title like that, it has to be good."

The title makes it clear that the story is told from the point of view of the young teenage daughter Zoë. But the film is actually about the whole family.

"I felt right away that this was really going to be the story of a family. And so a story that both children, parents and even grandparents can benefit from. The film is about following your dreams and the courage it takes to do so. Change is a scary thing because you have to say goodbye to a comfort zone and therefore a safe structure. I think everyone has thought, "Is this it? But it's a big step to actually take action and to be willing to change something. The film is indeed told from the perspective of a child, because I like the intuitive view of children. They are not yet conformed and are more in touch with their feelings. This family had been "asleep" for a while, they had all accepted a kind of reality in which they lived on autopilot. But Zoë felt that this was not quite right and that is why she encourages her father to break out of it. So this story is not just about Zoë and her dad Paul, but also shows what a certain change can bring about in a family. Even though the dad's choice seems absurd at first, he ultimately succeeded, with Zoe's help, in inspiring his entire family."

It's a coincidence, of course, but just today I read an article in the paper about "parental burnout": parents for whom "fathering" or "mothering" sometimes proves too exhausting.

"Yes, I can imagine something like that. I think parenthood can also bring on a lot of pressure: 'How can I have a career and be a good mother at the same time? How can I be a role model for my kids? Am I doing it right? I can imagine that sometimes it's easier to flee into your work... I personally don't have that kind of parents at all. With us it was rather the other way around. Anything to do with career was rather suspect and bosses were not to be trusted (laughs). Sometimes I thought, 'Shit, if I do want a career now, is that bad or wrong?' But now I know it's a matter of finding the right balance."

Did you have to, or were you allowed to, tweak the screenplay much?

"I thought it was a great screenplay, but I didn't agree with everything. So Jean-Claude and I talked a lot together and we really went into depth. I was living in Ostend at the time, so we always combined that with a walk on the beach. I was able to say what I didn't immediately like or what I wanted differently. And I also launched the idea of the animation. Jean-Claude showed great openness at the time, but sometimes our conversations were quite ... euh, exciting (laughs). For example, I would talk about the emotion of a character and he would talk about structure and plot points. So different perspectives, but also quite instructive for me. In that way it became a beautiful collaboration."

In MY DAD IS A SAUSAGE, the interpretations are of a remarkably high level. How did you assemble your cast?

"When I read the screenplay, I immediately saw Johan Heldenbergh in the role of the father. It was very clear that the character of Paul had to have a certain sensitivity which I could find in Johan. It was very important to me not to make the father figure into a dull, failed actor, which was quite a challenge, considering that he had to wear a sausage suit after all. Johan understood this subtlety like no other and portrayed a character of a father who is searching, but for whom you immediately feel empathy. A father who is a bit clumsy in his too big dreams, but also struggles with a sense of guilt. Because that desire to become an actor naturally clashes with his wife's opinion and the realization that he also has a family. So again, the "am I doing it right?" dilemma comes back. Then we started the casting of the little daughter Zoë. We saw a lot of girls and for the audition we picked a pretty intense scene to see what the range was of these young actresses. And Savannah Vandendriessche stood out to me. She exuded a kind of complexity. Savannah was at the audition, but she was also partly in her own head and sometimes she dreamed away. That was exactly what I was looking for: a girl who possessed a big inner world. That was very important for that character, since Zoë dares to express herself more in her notebooks and in her drawings than in real life. With Hilde De Baerdemaker, there was immediately that chemistry with Johan Heldenbergh. Hilde is a beautiful woman. When she enters a room, she really radiates something. We saw a lot of good actresses for the casting of the mother, but Hilde and Johan were just right. That's why it's so important to cast relationships rather than individuals at auditions. Hilde plays the toughness of her career-oriented character very well, but there is also a certain softness hidden in that. A woman who works her ass off because she doesn't want to disappoint her father who invested so much in this family business. But somewhere you feel that it is not quite right for her and that she is mainly trying to convince herself. Hilde managed to put this complexity in her character very well during the audition."

Good performances, of course, also depend on good direction of actors. And that is certainly the case here.

"That's very nice to hear. I think that's very important, too, because personally I'm immediately pulled out if I notice that an actor is playing 'off'. Of course, if that's necessary for the character, that can be interesting too (laughs). Sometimes it's searching and trying to go as deep as possible. So we had long conversations about the characters they had to portray, their background, and why they had become who they are today. As a director and actor, you have to know your characters inside out. It's interesting to look at different actors' own personalities and ask a lot of questions. Actors can draw emotions from events they have experienced in real life and you can feel that in their acting. I find it very difficult - or maybe I'm not ready yet - to have someone play something that is very far from his or her personality. As a director, I try to find out above all which elements of their personal life I can work with."





Making a feature film is really one big machine. What remarkable experiences do you personally retain from your debut?

"Let me just admit right away that there were moments when I thought, 'Oh shit, what am I doing here!' (laughs). One of the first days I arrived on set and there was an cherry picker in front of the house where we were supposed to be playing. I panicked to my first assistant: 'We can't film, because there's an cherry picker here!' And Sofie Tusschans, a fantastic assistant director by the way, looked at me and said calmly: 'Yes Anouk, that crane, that's for our light' (laughs). Technically speaking, this shooting period has been a good learning experience. Fortunately, I had a very experienced DOP, Melle van Essen, who took the time to explain certain things to me. I learned a lot every day. But especially in the first days I have to admit that sometimes I stood on the set with shaky legs. Yes, it has been a fantastic learning experience anyway. The difference between the first and the last week of shooting was huge. But we had discussed everything thoroughly beforehand and I had been able to explain exactly what I wanted, among other things via mood boards. This also gave me the freedom to focus completely on my actors. And for the rest I could rely on my crew. Such a well-oiled machine is really wonderful to see."

In the film, we see how Paul is unhappy with his job at the bank and then decides to pursue his dream of becoming an actor. Have you ever doubted your professional choice?

"Whether I might have a Plan B? No, I think I want to keep telling stories all my life, in any form. But nothing is set in stone and everything can change. I think everything is always in motion."

ANOUK FORTUNIER - DIRECTOR

Anouk Fortunier (b. 1989) studied both journalism and audiovisual arts. The short film DRÔLE D'OISEAU (2016), her graduation film at the Luca School of Arts, garnered several international festival selections and awards. Domestically, the film won the audience award at the Film Fest Gent and the VAF Wildcard and prize for best debut at the Short Film Festival Leuven. In 2017, she made the short documentary JORIS for Belgian broadcaster Canvas' 4x7 project.

Fortunier also gained a lot of experience in different positions in the cultural and audiovisual sector, including production assistant for Jaco Van Dormael's LE TOUT NOUVEAU TESTAMENT and children's coach for Gilles Coulier's CARGO and Sahim Omar Kalifa's ZAGROS. MY DAD IS A SAUSAGE is her first feature film.

Filmography

Drôle d'oiseau (2016, short film)

Joris (2017, short documentary)

My Dad is a Sausage (2021, feature film)



DRIES PHLYPO - PRODUCER

Dries Phlypo began his career as a youth programmer at Brugge 2002 and launched the youth film circuit 'Lessons in the Dark' at Cinéma Lumière. He made his debut as a production manager with Dany Deprez's *Het oog van de zee* and Els Dietvorst's *The march... the dessert*. In 2004, he joined A Private View where he was line producer on the feature films *Moscow, Belgium* (2008), *Man zkt. vrouw* (2007) and *Verlengd weekend* (2005). Subsequently, together with screenwriter/producer Jean-Claude van Rijckeghem, he produced a dozen feature films, including *Zagros* by Sahim Omar Kalifa (2017, Winner Grand Prix FilmFest Gent), *Brasserie Romantiek* by Joël Vanhoebrouck (2012), *Oxygen* by Hans Van Nuffel (2011, Best Discovery - European Film Awards) and *The Best of Dorien B.* (2019) by Anke Blondé. In addition, Dries co-produced more than 25 international films, including *Lena* (2011) by Christophe Van Rompaey, *Dirty God* (2019) by Sacha Polak, *Bloed Zweet en Tranen* (2015) by Diederick Koopal, *Couple in a Hole* (2015) by Tom Geens, *Monk* (2017) by Ties Schenk, *Cobain* (2017) by Nanouk Leopold, and many more. He also produced short films including *Tanghi Argentini* by Guido Thys which was nominated for an Oscar and *Bad Hunter* by Sahim Omar Kalifa which made the shortlist of the Oscars.

In addition to producing films, Dries also focused on producing television series. *Amigo's* (10 episodes, 2015) was created and written by Jean-Claude van Rijckeghem and Pierre De Clercq and directed by Kadir Ferati Balci and Hendrik Moonen. The series was broadcast on VTM in 2017 and met with great acclaim from audiences and critics. Dries also produced the animated series *Rintje* with Lemming Film. To further focus on producing television content, in 2017 he founded the production house Mockingbird Productions together with Bruno Wyndaele and Jean-Claude van Rijckeghem, with whom they produced the series *A Good Year* (2020). Currently the animated series *Meneer Papier* and *Rintje 2* are in production.

Dries continues to produce feature films with A Private View; in development are *Sea Sparkle* directed by Domien Huyghe, *Dust* written by Angelo Tijssens and directed by Anke Blondé and *Strings* by Kadir Ferati Balci.

Dries Phlypo is producer and managing director of A Private View and Mockingbird Productions. He is a member of the board of the Flemish Producers Association (VOFTP) and in 2010 joined Les Ateliers Du Cinema Européen (ACE), where he is a member of the board and in the general assembly of the Film Fest Ghent.



JEAN-CLAUDE VAN RIJCKEGHEM - SCENARIO

Jean-Claude van Rijckeghem (born 1963) is a Belgian writer and producer. He has a master's degree in languages and worked as a translator, promoter, reporter and journalist before setting up the film production house A Private View in 1994 which is today run by his associate, producer Dries Phlypo.

He wrote screenplays (often in collaboration with others) for feature films in Flanders and the Netherlands, including films such as *Zagros* (2017; Grand Prix at Film Fest Gent and Ensors for best film and screenplay), *Vincent* (2016; EFA nomination for best European comedy), *Adem* (2010; Grand Prix at Montreal World Film Festival) and *Aanrijding in Moscow* (2008; three prizes at the Semaine de la Critique in Cannes). He also wrote screenplays for such crowd-pleasers as *Brasserie Romantiek* and *Meisjes*. His most recent screenplay, *The Best of Dorien B.*, had its world premiere at the 2019 Rotterdam Film Festival and scored seven awards at international festivals. He co-wrote with Sahim Omar Kalifa the short film *Bad Hunter* which made the shortlist of the Oscars. In 2014/15, he created and wrote the ten-part series *Amigos* with Pierre De Clercq, which became a success with press and audiences.

He also created and wrote historical comic book series and award-winning young adult novels that appeared in many translations. His most recent novel *IJzerkop* (2019) was nominated for the Woutertje Pieters Prize and awarded a Vlag en Wimpel.

Selective filmography

De bal (1999, Dany Deprez): scriptwriter and producer

Science Fiction (2002, Dany Deprez): scriptwriter (with Chris Craps) and producer

Verlengd weekend (2005, Hans Herbots): producer

Vet hard (2006, Tim Oliehoek): scriptwriter (with Jan Verheyen and Wijo Koek)

Kruistocht in spijkerbroek (2006, Ben Sombogaart): scriptwriter (with Chris Craps and Bill Haney - Thea Beckman)

Aanrijding in Moskou (2008, Christophe Van Rompaey): scriptwriter (with Pat van Beirs) and producer

Meisjes (2009, Geoffrey Enthoven): scriptwriter (with Chris Craps) and producer

Adem (2010, Hans van Nuffel): scriptwriter (with Hans Van Nuffel) and producer

Brasserie Romantiek (2012, Joël Vanhoebrouck): scriptwriter (with Pat van Beirs) and producer

Bad Hunter (2014, Sahim Omar Kalifa): scriptwriter (with Sahim Omar Kalifa) and producer

Trouw met mij (2015, Kadir Ferati Balci), scriptwriter (with Kadir Ferati Balci) and producer

Amigo's (2015, Kadir Ferati Balci and Hendrik Moonen): original 10-episodes tv-series, scriptwriter (with Pierre De Clercq) and producer

Vincent (2016, Christophe Van Rompaey): scriptwriter and producer

Zagros (2017, Sahim Omar Kalifa): scriptwriter (with Sahim Omar Kalifa) and producer

The Best of Dorien B. (2019, Anke Blondé): scriptwriter (with Anke Blondé) and producer

My Dad is a Sausage (2021, Anouk Fortunier): scriptwriter



JOHAN HELDENBERGH - PAUL SCHUTIJZER

Johan Heldenbergh (°1967) graduated from Studio Herman Teirlinck in 1993. Early in his career, he focused mainly on theater, including a role in the highly acclaimed *Ten Oorlog* by Luk Perceval, in addition to smaller roles in films and on television.

With *Steve + Sky* (2004) by Felix van Groeningen, Heldenbergh landed his first major film role. Prominent roles followed in *Aanrijding in Moscou* (2008) by Christophe Van Rompaey and *De Helaasheid der dingen* (2009) by Felix van Groeningen. In 2011, Heldenbergh wrote and directed the passion project *Schellebelle 1919* (co-directed by Kenneth Taylor), a community project made with 800 amateur cast and crew members, which received a full theatrical release in Belgium. In 2006, Heldenbergh founded the theater community *Compagnie Cecilia* together with Arne Sierens and Marijke Pinoy. For *Compagnie Cecilia*, Heldenbergh wrote *The Broken Circle Breakdown Featuring the Cover-Ups of Alabama* in 2009 together with Mieke Dobbels. The play became a huge success and was filmed by Felix van Groeningen in 2012 under the title *The Broken Circle Breakdown*. It garnered an Oscar nomination for Best Non-English Language Film and won the César for Best Foreign Film. It marked the beginning of an international film career for Heldenbergh. Among others, he shared the screen with Toni Servillo and Lambert Wilson in *Le confessioni* (2016), with Jessica Chastain in *The Zookeeper's Wife* (2017) and with Salma Hayek and Jesse Eisenberg in *The Hummingbird Project* (2018), and can also be seen in the Oscar-nominated *Quo vadis, Aida?* (2020).

With *My Dad is a Sausage*, Heldenbergh is playing a leading role in a Flemish film for the first time since *The Broken Circle Breakdown*. He also recently starred in the very successful and lauded series *The Twelve*, which was shown on Eén at the end of 2019.



Selective filmography

Any Way the Wind Blows (2003, Tom Barman)
Steve + Sky (2004, Felix van Groeningen)
Moscow, Belgium (2008, Christophe Van Rompaey)
De helaasheid der dingen (2009, Felix van Groeningen)
Turquaze (2010, Kadir Ferati Balci)
Hasta la Vista (2011, Geoffrey Enthoven)
The Broken Circle Breakdown (2012, Felix van Groeningen)
La résistance de l'air (2015, Fred Grivois)
Le Tout Nouveau Testament (2015, Jaco Van Dormael)
Belgica (2016, Felix van Groeningen)
Le confessioni (2016, Roberto Andò)
The Zookeeper's Wife (2017, Niki Caro)
55 Steps (2017, Bille August)
Gaspard va au mariage (2017, Antony Cordier)
Carnivores (2018, Jérémie & Yannick Renier)
The Hummingbird Project (2018, Kim Nguyen)
Qu'un sang impur... (2019, Abdel Raouf Dafri)
Quo vadis, Aida? (2020, Jasmila Zbanic)
My Dad is a Sausage (2021, Anouk Fortunier)

SAVANNAH VANDENDRIESSCHE - ZOË SCHUTIJZER

Savannah Vandendriessche (b. 2006) debuted with the role of Rosie in *Rosie & Moussa* (2018) by Dorothée van den Berghe. For *MY DAD IS A SAUSAGE*, her second role, she was chosen by director Anouk Fortunier out of numerous candidates. She follows Steiner education and lives in Ghent. In addition to acting, she has a passion for contemporary dance, and in her free time she also engages in drawing and editing.

Filmography

Rosie & Moussa (2018, Dorothée van den Berghe)

My Dad is a Sausage (2021, Anouk Fortunier)



HILDE DE BAERDEMAEKER - VÉRONIQUE DE SOETE

Hilde De Baerdemaeker (°1978) studied at the Conservatory in Ghent and then built a versatile and richly filled career as an actress in theater, on television and on the big screen.

In the theater she played among others in Othello with NTGent, and Tramlijn Begeerte and Don Quichote with the Publiekstheater.

On the big screen she had her first major role in Alias by Jan Verheyen. Later roles followed in, among others, De zaak Alzheimer (The Alzheimer Case) by Erik Van Looy, Dossier K. by Jan Verheyen and Vechtmeisje (Fighting Girl) by Johan Timmers. On the small screen, she could be seen in Team Spirit, Aspe, Coppers, LouisLouise (for which she received the Flemish Television Star for best actress in 2008) and the French science fiction series Section Zéro, among others.

Selective filmography

Alias (2002, Jan Verheyen)

De Zaak Alzheimer (2003, Erik Van Looy)

Buitenspel (2005, Jan Verheyen & Pieter Van Hees)

Dossier K. (2009, Jan Verheyen)

Vechtmeisje (2018, Johan Timmers)

My Dad is a Sausage (2021, Anouk Fortunier)



A PRIVATE VIEW

A Private View is internationally known thanks to Cannes Semaine de la Critique laureate *Moscow, Belgium* (2008) by Christophe Van Rompaey, Montreal Grand Prix and EFA Discovery winner *Oxygen* (2010) by Hans Van Nuffel, the Belgian-French co-production *Vincent* (2016) which premiered at the Locarno Film Festival and was nominated for Best Comedy at the European Film Awards and *Zagros* (2017) by Belgian-Kurdish filmmaker Sahim Omar Kalifa which won, among others, the Grand Prix at Film Fest Gent and the award for Best Film and Best Screenplay at the Ensors 2018.

In addition, A Private View co-produced more than 25 international films, television series and documentaries, including *Dirty God* (2019) by Sasha Polak, *Fighting Girl* (2018) by Johan Timmers, *Cobain* (2017) by Nanouk Leopold, *Dikkertje Dap* (2017) by Barbara Bredero, *Monk* (2017) by Ties Schenk, *Samuel in the Clouds* (2016) by Pieter Van Eecke, *Welcome Home* (2015) by Philippe De Pierpont, *La Tierra Roja* (2015) by Diego Martinez Vignatti, *Boy 7* (2015) by Lourens Blok, *Waiting for August* (2013) by Teodora Ana Mihai, *Lena* (2011) by Christophe Van Rompaey, and many others.

THE FILM KITCHEN

The Film Kitchen produced, among others, the feature film *Kauwboy* (2012) by Boudewijn Koole, winner of the Best First Feature Award and Best Youth Film Award at the Berlinale and EFA European Discovery Award and the EFA Young Audience Award. The film was the Dutch entry for the Oscars for Best Foreign Language Film. In 2017, *Oude liefde* by director Nicole van Kilsdonk, starring Beppie Melissen and Eugene Bervoets, was released in Dutch and Belgian cinemas.

The Film Kitchen was co-producer of several films, such as Milagros Mumenthaler's *Abrir puertas y ventanas* (2011), which won two Golden Leopard Awards at the 2011 Locarno Film Festival for Best Film and Best Actress; *Rundskop* (2011) by Michaël R. Roskam, which was the Belgian entry for the Oscars for Best Foreign Language Film in 2012; *Dos disparos* (2014) by director and screenwriter Martín Rejtman, which was nominated for the Golden Leopard Award at the Locarno Film Festival in 2014; *La tercera orilla* (2014) by Celina Murga with executive producer Martin Scorsese; *White sun* (2016) by Nepali director and screenwriter Deepak Rauniyar, which premiered at the Venice Film Festival, was selected for TIFF 2016 and was the Nepali entry for the Oscars for Best Foreign Language Film in 2017.

LEITWOLF FILMPRODUKTION

Leitwolf Filmproduktion is a young and creative independent film production company with a team of film professionals dedicated to achieving the highest quality and artistic value with all of our projects. Anette Unger, Sven Rudat and Rüdiger Wolf launched the film division of the established Leitwolf TV- und Filmproduktion GmbH in August 2016 with the goal of concentrating projects in development, as well as new ideas in an independent production entity. With successful co-productions for cinema and TV, both on a national and international scale, as well as the development of our own high-quality fictional content, Leitwolf has quickly gained recognition as a professional and creative producer, as well as a reliable partner for international co-productions.

CAST

Johan Heldenbergh
Savannah Vandendriessche
Hilde De Baerdemaeker
Jade De Ridder
Ferre Vuye
Camilia Blereau
Serge-Henri Valcke
Chokri Ben Chikha
Frank Focketyn

Paul Schutijzer
Zoë Schutijzer
Véronique De Soete
Fien Schutijzer
Kas Schutijzer
Grandmom De Soete
Granddad De Soete
Mohammed
Marx

CREW

Anouk Fortunier
Jean-Claude Van Rijckeghem

Dries Phlypo
Jan van der Zanden
Ineke Kanters
Anette Unger
Sven Rudat
Rüdiger Wolf
Grietje Lammertyn
Stephen Vandingenen
Maarten D'Hollander
Melle van Essen
Gert Van Berckelaer
Joppe Van den Brande
Harry De Wit
Dirk Bombay
Jan Schermer
Philippe Bertin
Pascale Pettersson
Michelle Beeckman
Valerie Le Roy
Sara De Vries-Vinck
Sofie Tusschans

Director
Screenwriter
Based on the novel *Mon père est une saucisse* by Agnès De Lestrade
Producer
Co-producent (The Film Kitchen, NL)
Co-producent (The Film Kitchen, NL)
Co-producent (Leitwolf, DE)
Co-producent (Leitwolf, DE)
Co-producent (Leitwolf, DE)
Line producer
Line producer
Production manager
DOP
Editor
Editor
Composer
Soundrecording
Sound design
Production design
Concept & art direction
Make-up
Costume design
Casting
First AD