

PRESS KIT

ROSEBUSH PRUNING



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SYNOPSIS

Underneath the Catalonian sun, a rich white American family lives in hedonistic isolation, seeking love and validation through one another, their designer wardrobes and pop music. When an outsider infiltrates the family, buried tensions surface and blood ties are severed.

An outrageous, biting satire on the absurdity of the patriarchal family, starring Callum Turner, Riley Keough, Jamie Bell, Lukas Gage, Elena Anaya, Tracy Letts, Elle Fanning and Pamela Anderson.

From award winning director Karim Aïnouz, written by Oscar nominated writer Efthimis Filippou, *Rosebush Pruning* is absurd, funny and in equal measure.

DIRECTOR'S STATEMENT

When I began working on *Rosebush Pruning*, I knew I was not simply representing a privileged family. I was confronting a mirror—one in which intimacy, privilege, and violence collapse into one another until they become indistinguishable. What I am reflecting is not family drama for its own sake, but what hides inside it: how power can intoxicate, how comfort becomes anesthesia, how silence disguises abuse. These are not spectacular forms of violence. They do not explode. They settle quietly into everyday life, especially in spaces that barricade themselves against the outside world. What happens when a super wealthy, white, American family is entirely cut off from external relationships? When privilege becomes a closed system, it protects, numbs, and wounds at the same time. It becomes a space where morality slowly bends, where trauma circulates unnamed, where reality itself loses its sharpness. Echoing *I pugni in Tasca* (Bellocchio, 1965), the bourgeois family is approached as a space where isolation and repetition allow violence to pass as care. *Rosebush Pruning* was written by Efthimis Filippou, whose work consistently uses sharp satire to explore excess, distorted intimacy, and latent cruelty. Our collaboration resulted in a movie in which discomfort and a corrosive sense of humor are structural tools, pushing the family toward the absurd without neutralizing its violence.

My recent films have been shaped by a recurring attention to how power, through the figure of poisonous patriarchs, infects intimate spaces. *Firebrand* (2023) looked at the domestic sphere of absolute rule; *Motel Destino* (2024) followed the private dynamics of an abusive relationship. *Rosebush Pruning* (2026) brings this inquiry into a more ordinary terrain: the bourgeois nuclear family, where micro-forms of power are normalized and sustained through care. What does it mean to have everything? What is missing when nothing seems to be lacking? A family ensconced in money, property, stability, and isolation is not necessarily safe. It can be overprotected, underexposed, and untouched by friction or contradiction. In that absence of the world, something slowly deforms. Something rots quietly, without being named. At its core, *Rosebush Pruning* asks what becomes possible when privilege turns claustrophobic. At that point, desire is the only force capable of opening a passage. Desire appears here as fracture: a deviation from a destiny that seems already written. It may not alter that destiny, but reveals it.

I also wanted to give space to estrangement and absurdity. Under this ferocious form of patriarchal power, the characters behave as if intoxicated by a potent perfume. At times we laugh—but uncomfortably. Cinema, perhaps more than any other space, can sustain the tensions of absurdity, unlike the news feeds we scroll through daily, which tend to neutralize them. I wanted to push these tensions to a limit: to provoke discomfort and embarrassment and the kind of laughter that immediately implicates the laughing spectator.

Blood and humor run through the film like carbon monoxide: invisible, odorless, and hard to detect until it is too late. And yet, love appears—more precisely, the recognition of love—to rupture a closed but fragile system before everyone suffocates. It's enough, at least, to break the delirium.

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Following *Firebrand* and *Motel Destino*, director Karim Ainouz wanted to continue exploring the idea of the poisonous patriarchal figure. Taking inspiration from Marco Bellocchio's *Fists In The Pocket*, he was keen to focus on the entanglement and toxicity of the familial system. As he states: 'What I think is very interesting is that the central theme has always been how dangerous the traditional structures of family and class can be, as well as incorporating the questions of privilege, isolation, inbreeding and the overall lack of communication with the outside world.'

Karim recalls collaborating closely with writer Efthymis Filippou on the exploration of this family within the script: 'The beauty of the material is how it can be interpreted in such different ways. I was focused on the idea of the male patriarch, but Efthymis saw the movie as being about brotherly sacrifice. That was very interesting as I was looking at it from one place and he was writing it from another, which was very liberating. I was delighted when I read the material – the themes are contaminating but they're not at the forefront.'

Producers Michael Weber and Viola Fügen had worked with Karim on both *The Invisible Life Of Euridice Gusmão* and *Motel Destino* and were eager to continue their relationship, knowing that he would be able to approach these various themes in an energetic, yet eloquent way. As Viola states: 'What we love about Karim is his ability to approach a subject in a very playful and colourful way, whilst also keeping it intimate and focused on character. He had very strong feelings that the characters should never be judged, he wanted this to feel like a family that could exist. It is a strange kind of love here, but it is a love between this family.'

When Callum Turner, who plays Ed, read the script for the first time, he recalls an initial sense of confusion, but this was quickly assuaged: 'When the script came through, I read it and honestly did not understand it at all. But then I read it again and spoke to Karim and the story and world became clearer, and we were able to decide on certain things. I am a huge fan of Efthymis and the films that he has written.'

Jamie Bell, who plays Jack, the eldest brother, remembers how unique the script felt when reading it: 'It's very rare that material like this comes across my desk – it's so challenging, risk-taking and bold. It's unapologetically unique in the only way that Efthymis's work is. He has created some wonderful characters.'

Elle Fanning, who plays Martha, Jack's girlfriend, is a big fan of both Efthymis and Karim, so was thrilled to read the script, and recalls being drawn to the character of Martha: 'I'd never read anything like this before. The writing is so clean and precise. I was very drawn to Martha because she was on the outside, and I liked that she was more distant. I saw a limitless creativity within the script. I just wanted to be a part of that world so badly.'

Lukas Gage, who plays Robert, the youngest brother, agrees with this, noting the singularity of the material: 'I remember reading it and thinking 'I have to do this film'. I had never read anything like it. A script like this doesn't come by often – my jaw was on the floor. I feel like, especially now, it's really hard to get movies like this made. It's a story that takes a swing, that is bold and loud, but it is also saying something thoughtful.'

Riley Keough, who plays Anna, the only sister, was so impressed with the story and the world that Efthymis has created that she almost felt jealous: 'I'm a writer, so my first reaction was 'I want to stop writing because this is so well-written'. Efthymis is such an incredible writer – his dialect, dialogue, voiceover – it's so good. After that, I was just excited to be able to perform his writing and be able to work with such wonderful and rich dialogue. The combination of the script and Karim's sensibility is such a wild experience because he brings a whole different side to things.'

Tracy Letts, who plays the father, was excited by the themes and extremities that the script delved into: 'There's a danger to this material. It deals with some very disturbing and, at times, violent

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themes and images. It really walks the line. But that's the job. That's what we're doing as artists, right? The job simply isn't to provide entertainment. We need that kind of provocation.'

For Pamela Anderson, who plays the mother, the script provided an element of catharsis: 'It felt like it was the right next thing to do. I feel like the films that I have been doing lately, in the last year or two, have really been about parts of my life I needed to heal. It's a lot of different parts of my life that I needed to look at a lot closer at. So many bells rang when I read the script, and I knew it was something I had to do. And, of course, I am a fan of Karim and Efthymis and the other castmates. It's a dream.'

THE POWER DYNAMICS OF THE FAMILY

The question of privilege was very important to Karim, and something that he wanted to feature throughout this family's journey: 'Immediately I could see that these people don't communicate with the world – they live in this bubble of privilege. For me, these were the central themes.'

Karim has been interested in the concentration of wealth, especially amongst the super-rich, for a long time: 'It's something that I have been obsessed with for many years. This is a family that has accumulated wealth and doesn't really have any stakes in the world besides a certain kind of perverse hedonism. They're interested in the most basic things. I love when Ed's character says he doesn't read or write anymore, because he doesn't trust the written word. That was a really strong starting point.'

The power and the privilege of this family is something that stood out to Riley when she first read the script, and through further discussions with Karim: 'That's what made this script different thematically – the power and privilege. Power is sort of consistent, but the privilege is unique here, and that is something that has been an anchor throughout the scenes. We think about how the privileged nature would affect the dynamics. As a member of the family speaking to outsiders, that is a foundation that I would come back to – her inherent privilege and her fundamental feeling of control.'

The mentality of how family dynamics operate was something that Jamie was excited to explore: 'As an actor, I am really interested in the psychology of people and why people act in certain ways. What has happened to them to make them do these kinds of things. Acting is building a narrative that explains the behaviour. The problem here is, with our film, we don't want to explain that. We don't want them to be psychologically aware of anything because they've existed in this vacuum where nothing is talked about or analysed. They are acting in this primal way.'

For Karim, another prevalent issue for this family is the cycle of abuse, and how various members break this: 'What was interesting is how this father has managed to keep this family together for so long. There are ties of affection and a sort of familial bond, but there is something quite toxic. What was interesting in the story is looking at it from the perspective of how the patriarchy breaks down.'

The family live in this big house in isolation which, as Callum states, amplifies their degeneration: 'We're living in this vacuum and we're stuck. Water needs to flow and this water has gone stale. The life is being sucked out of it. They've been taught that they are just little monkeys in this world. They followed their parents and take no responsibility for their own sense of self of who they even desire to be. They don't really desire to be anything. They just meander through life. Sometimes, when you are stuck, you have to do something really drastic to change your existence.'

For Pamela, the children behave this way because of the way they have been spoilt all of their lives: 'There's the generational wealth issue. You want everything for your kids, you want to supply them with everything, and you shower them with gifts. So, in a way, it's not their fault. Life is not one's fault – it's circumstances.'

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Jack, the eldest brother, is leaving the security of the family, which has a domino effect on the rest. As Lukas describes: 'The turmoil in this family is very complicated and very layered. We rely on the oldest brother as the parental figure. Now that this parental figure is now leaving, the foundation of this family is completely falling apart. We rely on him to keep us together. He's our rock and now that rock is leaving.'

For Jamie, Jack is easily influenced by external forces – whether this is his family or Martha: 'I think Jack has a eureka moment. He wants to escape and break free from all of this. He's suffering in the way that they are all suffering – it's all too much. But he is also led by Martha. He's easily manipulated. He is someone who has been in controlling relationships his entire life since he was born. He's quite fragile to Machiavellian people who control him and get him to do their bidding. I think there is something extremely comforting in that for him.'

Elle believes that Jack is drawn to Martha because he is the offspring that has been in this cycle of abuse the longest, so he has the most desire for a better life: 'Jack is the one that has had to endure the most abuse from the father, and it is a trickle-down effect. But he is also the caretaker of the group and the one that has his feet on the ground most out of the siblings. He sees a better life with Martha. It's like a breath of fresh air.'

Despite sometimes leaning into the unorthodox, Tracy admits that the dysfunctionality of this family is not miles away from normal: 'There's the old Tolstoy quote about all happy families are alike. I don't know if that is true, because I've never really met a happy family. Happiness is relative. This family, while they may be disturbed and dangerous, they are also living lives that, in some way, have been made for them. In some ways, our lives are made for us and in other ways we're making the choices every day to live the lives we lead. That is true of this family. Efthymis' script is getting at something essential about families. There are no comfortable truths in this movie. All of the truths are, in fact, of the uncomfortable variety. Games about control are being played in this family at all times. That is something a lot of people can identify within their own families.'

WORKING WITH THE CAST

When approaching this material with the cast, Karim was struck by how it reminded him of a play, and the setting of the house acting as a more theatrical environment: 'There is something quite artificial about the lines and about the environment. So, I looked at it as if I was doing a play. I've never done a play and have always wanted to, so this was a gift. I wanted to create a sense of ensemble. The most important thing is that we believe that this is a family. So, for me, the biggest challenge when you're working with this level of actors, beyond their talent, is their schedule. How do you align this like a constellation? I wanted them to feel like a family, to behave like a family. I wanted them to have a playfulness – every relationship has a different nature and a different texture.'

Karim was grateful to the cast for their willingness to play and explore their characters and familial dynamics as a collective: 'Nobody was upstaging anyone else. They were in on it together. There was a huge openness and generosity of how the cast entered the process, and I think that always keeps things alive. Each actor was able to find themselves in the ensemble.'

Assembling the various family members was no mean feat, and Tracy commends Karim and the casting team for sourcing such a dynamic yet complete group of actors: 'Karim has cast the movie very well. He's put it together piece by piece, and he has brought the right people together to do this. The people who are here are here because we want to be here and tell this story. All the actors here are busy people who have a lot going on in their lives and careers, but we all drew a circle around this and said we must preserve it. We have to make this happen. This is important for us to do. We're all of a single mind about the work we're making here.'

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Through the character of Ed, we see a lot of the inner workings of the family. Jamie praises Callum's performance in creating a vessel through which the audience understands who this family are: 'Ed is an access point for the audience to go through. We're seeing this all play out through his eyes in a way. He has brought an extraordinary, fragile vulnerability to the role. It's like someone who is starting to put the pieces together and see everything for what it is for the very first time.'

When Viola first watched Callum's interpretation of Ed at the table read, she knew he would be perfect for the role: 'We brought the whole cast together to read through the script and it was the first time I had seen him doing the character of Ed. Immediately, I was falling in love with how he did it and how he interpreted the role. The way that he plays Ed has so many different layers. He can be very funny, very serious, almost angry and loving and caring. It's the whole range.'

With such an impressive group of actors, it comes as no surprise that many are fans of each other's projects. For Jamie, this was Tracy, and he commends the performance that he gives: 'Tracy is unbelievable. I'm trying to be cool about how much of a fan I am. We're incredibly lucky that he is doing this. He really rounds out a great cast. What he's doing with his performance is incredibly amusing and nuanced. There's a lot of pathos. It's quite a tricky character and could easily be too dependent on the comedic side, but he has managed to find something else in it. The legacy of the father is so loud, so you need an actor who has that status when he enters a room.'

Being outside the family, Elena Anaya primarily worked with Pamela and commended her dedication to the role: 'I think she is an amazing person that deserves the best. The audience will love to see her in this. In every scene, she is just wonderful. I was very grateful to be with her. She's very tough and professional. She knows how to connect the dots. She was wonderful and sent me beautiful notes that helped us with our characterisation.'

As another outsider to the family, Elle loved watching what Riley brought to her character: 'Riley is extraordinary. She is so emotional, and you can see the depth and vulnerability that she holds in her eyes. She is so funny, but there is also this emotional vulnerability that simmers on the surface mixed with the humour. She does it so beautifully. I love her as a person – she's so much fun.'

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Throughout the development and pre-production of the film, Karim was always keen for the entire cast to have a rehearsal period in advance of commencing shooting. As Viola states: 'The two weeks rehearsal was something that we just felt is essential to make this. All of the cast said that they can't see a version of doing this film where they just arrive on set and start filming. I am one hundred percent convinced that, without the rehearsal, it would have been a very different film and nowhere near what we were able to achieve.'

This period of rehearsal granted the opportunity for the actors to understand each other and properly discuss the film that they were making. As Jamie elaborates: 'Rehearsals are almost unheard of on film productions these days, so I thought it was thrilling. I was very happy and willing as it offered me a chance to feel out what everyone else is doing. We had some lunches and dinners where we would be in character and run through several scenes. However, when it came to filming, Karim told me to throw it all out of the window. So, it was incredibly useful but also incredibly unsettling. Karim was able to move through Efthymis' script and see how it can exist in a really heightened yet naturalistic realm.'

Elena had been a fan of Karim's previous films, so was overjoyed to be a part of this film and work alongside him: 'When I met him for the first time over Zoom, I had a feeling I had met him before. Even after only five minutes of talking, I knew that we were friends. I loved his movies and think he is one of the best directors in the world. He's very clever and sensitive and transmits that through his work. He loves actors.'

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On-set, the cast agree that Karim has a free and unrestrained way of working. As Riley states: 'There is a sense of freedom when working with Karim that is really uncommon as a performer. I haven't had that experience many times in my life where I am allowed to do whatever I want. The level of freedom has been invaluable. It's very trusting. You can't perform with freedom unless you trust the director. He's very experimental and his confidence is inspiring.'

Elle agrees, noting that Karim had an infectious energy that rippled around the cast and crew: 'He will roar with laughter, and it is my favourite sound. I love making him laugh. It's so exciting to watch Karim because he loves his job so much and he's having such a fun time in the moment. I enjoy it when I can hear the director acknowledging what I am doing. It encourages me and pushes me.'

The energy that Karim brings to set is something that proved very helpful and insightful to Pamela. As she states: 'Karim is wonderful. He's so passionate. He's like a conductor. He's never tired, I don't know how he does it. He's painting the picture of what his vision is. I haven't really been around people like him, so I am just soaking it all in like a sponge. I love watching, observing and taking it all in. He's really made an impact on me.'

As Lukas states, Karim allows the actors to experiment and have fun with their characters: 'Karim has allowed us the freedom to try things, to go big, to wear our heart on our sleeve, to be vulnerable, but also to not be afraid to bring a lot of joy and humility in this. He's such a good collaborator and so much fun to work with. He never brings in a stale idea – he's finding new things in the moment.'

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RODRIGO MARTIRENA PRODUCTION DESIGN

As this is such a dynamic and fascinating family, the house they live in has to live up to these outrageous expectations. As Karim elaborates: 'The house is the area of accumulation. It is the arena of taste and privilege. Finding the house was as important as finding the cast, because it is the places where all of these things happen.'

Production designer Rodrigo Martirena recalls finding the family house: 'The most important thing was to find the house for this family because, as most of the film is set in the house, it is almost like a character itself. When talking with Karim, we wanted something brutalist, so began looking around various locations for something like that. However, due to the nature of the family and the number of rooms required, it was not an easy find. We needed something isolated but with the capacity to fit all of the family inside, without requiring a second location.'

Each character has a room that suits their personality, which was a conscious choice for both Karim and Rodrigo. As Rodrigo elaborates: 'We have all the common areas where the family mingle, but then each character has their own bedroom, with different patterns on the wall which suit the various psychologies. For example, Anna is the only woman in the family, so her bedroom has a lot of complexity. She is trying to find herself in the faces and eyes that fill her room. When the actors arrived, they were able to move around their rooms and feel the spaces, sometimes even proposing changes. They are able to suggest changes and make themselves comfortable in their individual spaces.'

When Viola first saw the house, she knew that it was right for this family and the way in that they behave: 'When we came here for the first time, we felt that this is exactly the right space. It's exactly the right kind of architecture to believe that a family of five adult people live here and share this space. It's very awkward as family houses are, and it has so many layers that are great on camera. We felt that it would enhance the whole story and the family as a concept. It benefits the story very much.'

Lukas had been imagining the locations in his head whilst preparing for the role, and as soon as he saw the house, everything came together: 'The house is its own character and the minute I pulled up here, everything clicked. By being in this space, everything suddenly made sense. The house is beyond my expectations. It's insane.'

When reading the script, many of the cast viewed the house as another character in the story. Elena recalls being immensely impressed with the location, noting the uniqueness of the space: 'The house is like a main character in the story – it's the social structure that keeps them inside. When I first walked in, I thought it was perfect. So impressive and brutalist in all the right ways. I walked into all the rooms and saw how each one was unique and special.'

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HÉLÈNE LOUVART CINEMATOGRAPHY

Director of photography Hélène Louvart has a longstanding working relationship with Karim and enjoys their collaboration. For this film, they agreed that the camera must live and breathe through the characters. As Hélène elaborates: 'The camera is breathing with the characters – it is moving with the characters. You make things cinematic through the position of the camera and how you light scenes. There is this whole idea of excess and the concentration of wealth, so that was the first thing Helene and I talked about – how we translate that through colour and light.'

One of the key scenes that demonstrate this is during the dinner scene, where Martha meets this bizarre family for the first time. As Hélène describes: 'Our goal was to really be part of the family, and not watch them from a distance. We want to see them react to everything and watch their body language. We are with them because we don't want to judge them – we're not watching them from afar and saying 'Oh, look at them'. No. We are with them.'

Karim and Helene work very closely together, something which impressed Viola on set: 'Hélène and Karim are just the perfect match. They fulfill each other in an amazing way. Karim trusts her with his life. They are both nonstop. They have a beautiful process with each other – how they prepare their days, how they are together before anyone else arrives on set. They only speak French, so hardly anyone, even people who would like to join, don't really get to join. Then, during the day, there is just a common understanding of what they want. There is never tension between them – it's always a solution-oriented situation.'

Despite Karim being protective of the monitor, Callum has been able to take a few sneaky glances to see Héléne's work: 'I love working with Héléne. She's one of the coolest people I've ever worked with. She's amazing. You can see how brilliant her work is and not feel it at the same time. It's not overbearing but it's wonderful to watch. I love being photographed by her.'

Elle commends the flexible energy that Héléne brings to the set, allowing the actors to use the space and not interfere with the camera placement: 'Héléne has such a beautiful eye. She's such a kind person and really a true artist at work. What is great about the way that Helene works is that she allows us to use the entire space and go anywhere we want. Helene will follow us and catch us when she wants to. It's such a delicate touch. I am so excited to see the final product of what the film is really going to look like.'

Héléne's dedication to 'getting the shot' was closely watched by Lukas, who was enthralled by the lengths she would go to: 'Héléne is incredible. Her shots are beautiful but also, she really wants to respect the actor and lets you find the blocking. The shots that she is doing in this movie are incredible. I'm blown away every time that I get to see a glimpse of the monitor that I'm not supposed to look at. I have a memory of Héléne on one of the first days of shooting just hanging off the side of a car as it is moving. It's insane what she is doing. Sometimes, in my peripheral, I can see her smiling and getting giddy behind the camera when she loves the shot.'

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BINA DAIGELER COSTUME DESIGN

Costume designer Bina Daigeler remembers reading the script and being intrigued as to how Karim would go about creating this story: 'You could read the script as very dark, but also as lighter, so I was interested in what Karim's approach would be. For the colours, he was inspired by Barcelona and the Spanish painter, Sorolla. From there, I created a mood board based on what we had discussed, trying to find the right colours. When you look at other movies from Karim, they're often very strong colour-wise. This time, he wanted it more pastel.'

Working with Bina allowed Karim to relinquish some of his 'control-freak nature' and follow her guidance: 'I'm a Capricorn, so I always have my stupid rules of 'no patterns or solid colours.' When Bina came to me, she really helped me undo all that thinking. She taught me not to impose too much on the characters – what we like and don't like – because it's actually what they need. That taught me a lot about the process of understanding the character. From there, Bina brought these exquisite clothes with lots of different textures. It was a really beautiful element that she brought to the story, which is a result of a profound understanding of character.'

On top of this, Karim commends Bina's knowledge of fabric and how it changes with different lighting: 'She had a deep understanding of fabric, and how it behaves with light and movement. There is a profound understanding of her craft and how clothes behave on people. Fashion is a huge character trait in this film.'

As the family are very fashion-oriented, but in a subverted way, Bina researched various fashion houses: 'For the family, fashion is very important – it's their hobby and entertainment. They know all of the fashion designers and fashion brands. I tried to take designers but use a little more vintage and make them into a more personal style. They are very interested in fashion, but they don't necessarily get the combinations right, or they are just completely over the top. I found that really interesting – that impracticality.'

Bina has good relationships with many fashion houses, so was grateful for their cooperation: 'I'm very privileged – Bottega Veneta, Chanel, Yves Saint Laurent – they all wrote back immediately. They knew that it was an interesting story, Efthymis and Karim, so knew something amazing would come out. We have a lot of silk pyjamas, and a lot of kimonos. Also, vintage pieces from Hermes and Alexander McQueen. There are a lot of pieces that I love. Pamela wears a beautiful vintage kimono.'

As Viola states, the film is full of fashion, so required a costume designer that had a keen eye for modern fashion: 'Bina is my absolute dream costume designer, because I knew that I could trust her to understand what is needed. With the limited budget, we still had to make it look amazing. There is not one piece of costume that I'm not one hundred percent convinced about. She has an amazing eye and just sees how everything comes together in a fantastic way. It's very special.'

Lukas has been a huge fan of the clothing that Bina has chosen for his character: 'Bina has completely killed it in the clothing department. The outfits that Robert wears are bold, statement pieces, but they're fun and don't fall into a perfect 'fashion straight from the runway' look. There's always something that throws it off and makes it a little bit disjointed in a way. Clothing is very important to this family – the only time we see these character showing love for each other is letting them borrow clothes.'

Elle enjoyed working with Bina on Martha's costumes and how her look fits in with the family as a whole: 'Everyone in the family has such a specific look. So bold, so wild, so eccentric. However, with Martha, Bina and I chatted a lot because she is not in the family. I thought it's very important that she doesn't have these wild and crazy outfits. But she has to have her own personal style and be believable. So, we were able to find the right balance.'

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BARBARA KREUZER HAIR AND MAKE-UP

Hair and make-up designer Barbara Kreuzer worked closely with Karim to ensure that the family looked like a connected unit whilst maintaining levels of individuality. As he states: 'Initially, I asked Barbara to be playful and come up with ideas about big eyelashes, or golden ears – theatrical traces that we can bring to connect them to each other. We played with a bunch of different possibilities, resulting in each of them having a certain golden fingernail. It's almost like they are born with this thing, similar to the idea of the monarchy and blue blood.'

Barbara recalls these conversations fondly, noting how they covered multiple different aspects of how a family works and changes: 'When I met with Karim, we were talking about life and what happens to people when they have this kind of familial trauma. We talked about how they survive this. As I continued thinking about the characters, I came up with more and more ideas. I do a lot of mood boards, and I work closely with Bina and Rodrigo as well.'

One of the ideas that Barbara generated was the familial motifs and the aspects of their characterisations that they shared: 'I had this idea of each family member having a golden fingernail. Only the father has two golden nails. It's like they really want to get rid of it, but at the same time, they are so dependent on each other in this emotional way. Sometimes families have signet rings, and this one has golden fingernails.'

On top of this, Barbara also gave each member a birthmark: 'I did the birthmarks because I want to give the idea that we see this as one family. They all have blue eyes. They all have, more or less, brunette hair. The birthmarks added to this as part of the family connection.'

To fully realise the character of 'The Mother', Pamela collaborated closely with Barbara to achieve this look: 'Barbara is wonderful – very artistic and hands on in developing the character. Lately, I've not been wearing any makeup, and I wanted to be a canvas for each character that I play. So, coming in bare faced, we tried a couple of different things, which settled on some colour on my eyelid and nothing on my skin. We put a little bit of grey powder in my hair.'

Barbara recalls Pamela being very open to any suggestion that she had: 'She's a sweetheart and was very open-minded. We coloured her hair and it was really beautiful. She agreed to everything. There was no pushback.'

For the character of Martha – who is separate to this family – Elle and Barbara worked together to create these differences. As Elle states: 'I came up with the idea of having freckles all over my face and body. I am obsessed with freckles. If I could have freckles like that in real life, I would want them. I thought it would be perfect for Martha because there is such beauty in it, but also an oddness. It was a really fun experience. Having these freckles, I felt like I understood her more.'

PRODUCTION STORY

PEOPLE FIGURING OUT HOW TO SURVIVE AND ESCAPE A SYSTEM OF OPPRESSION IS NOT SHOCKING — IT'S DEEPLY HUMAN

— KARIM AÏNOUZ

Karim is excited for audiences to see *Rosebush Pruning* and hopes that it leaves a lasting impression. As he states: 'We need to make films that we engage with. You can't go to the cinema and come home and feel the same. It's still a very powerful medium. We need to know how strong it is. There is something funny about shock – it's about absurdity and laughing through it.'

Tracy agrees with this sentiment, noting that the content of the film may divide audiences: 'I think it'll be really something. I think audiences are in for a unique experience. This movie will challenge people. I think it will alienate some people. It will have rabid followers and provoke a real reaction. It is a provocation, and I think people will really respond to that and some people won't.'

Jamie simply hopes that audiences will go along for the ride and be entertained: 'I think people will recognise the tone and world that these characters are living in, but not to the extent of this film. Hopefully we've created characters that are entertaining, complex, dynamic and also curious and interesting.'

The more emotional aspects of the film may come as a surprise to audiences, which Elle welcomes: 'I think they're in for a surprise and shock. They'll see something very unusual that they haven't seen before but then be able to connect to that. It's a very unique thing. It's a family that is so far out with reality but also not. A lot of the themes are quite relatable. It'll hit you emotionally in ways that might be unexpected.'

Lukas really hopes that the audience will connect with the full spectrum of absurdity that comes from the film: 'The humour and the lightness and the love for each other comes off the page and translated through the scenes. If we didn't have that, and we didn't have these people really caring about each other – their hearts and their humility – then I think it would be a very different film.'

This family may be strange, but there is a sense of attachment between them all – something that Riley hopes people will be emotionally connected to: 'There are so many kinds of comedy. I'm interested to see who will piece it all together, because everything we have done so far feels very standalone in a way. All these scenes are very alive. So, my hope is that people will have an emotional connection to this family. It is totally nuts and outrageous and hilarious, but you always want to have an emotional connection as well.'

DIRECTOR'S BIOGRAPHY

Karim Aïnouz is celebrated Brazilian-Algerian film director, screenwriter, and visual artist internationally acclaimed for his sensuous aesthetics, bold visual language, and politically resonant storytelling. His expansive body of work spans award-winning features, experimental short films, and installations, and is marked by a deep engagement with character, memory, and transformation.

Aïnouz first gained international recognition with *Madame Satã* (2002), which premiered in Cannes' Un Certain Regard. In recent years, he has presented four consecutive films at the Cannes Film Festival: *The Invisible Life Of Eurídice Gusmão* (Un Certain Regard Award, 2019), *Mariner of the Mountains* (Special Screening, 2021), *Firebrand* (Competition, 2023), and *Motel Destino* (Competition, 2024).

Through an eclectic and deeply personal approach, Aïnouz explores themes of queer identity, diasporic belonging, and historical memory.

SELECTED DIRECTOR'S FILMOGRAPHY

| | |
|------|---|
| 2024 | <i>Motel Destino</i> |
| 2023 | <i>Firebrand</i> |
| 2021 | <i>Mariner of the Mountains</i> |
| 2020 | <i>Nardjes A.</i> |
| 2019 | <i>The Invisible Life Of Eurídice Gusmão</i> |
| 2018 | <i>Central Airport THF</i> |
| 2015 | <i>Velázquez - Wild Realism</i> |
| 2014 | <i>Futuro Beach</i> |
| 2014 | <i>Cathedrals of Culture</i> |
| 2011 | <i>The Silver Cliff</i> |
| 2010 | <i>I Travel Because I Have To, I Come Back Because I Love You</i> |
| 2006 | <i>Love for Sale</i> |
| 2002 | <i>Madame Satã</i> |

CAST & CREW

MAIN CAST

CALLUM TURNER

ED

Callum is currently filming the lead role of the series adaptation of the William Gibson novel *Neuromancer* for Skydance and Apple TV+. He stars in the feature film *Atropia* alongside Alia Shawkat, directed by Hailey Gates and produced by Luca Guadagnino. The film debuted at Sundance Film Festival and won the Grand Jury prize for U.S. Dramatic Competition. Callum has filmed leading roles for *Rosebush Pruning*, directed by Karim Ainouz for Mubi, A24's *Eternity* alongside Miles Teller and Elizabeth Olsen, and Mark Jenkin's film, *Rose of Nevada* for Film 4. Callum can also be seen as the leading role of John 'Bucky' Egan in *Masters of the Air* for Apple TV, executive produced by Tom Hanks and Steven Spielberg, as well as in George Clooney's feature adaptation of *Boys in the Boat* for MGM, as Joe Rantz.

He reprised his starring role as Theseus Scamander opposite Eddie Redmayne and Jude Law in the third instalment of the hugely successful *Fantastic Beasts* franchise. In 2020, Callum played the central role of Shaun Emery in critically acclaimed BBC and Heyday Films series *The Capture*, for which he was BAFTA nominated. He also played love interest Frank Churchill to Anya Taylor Joy in Working Title's feature *Emma* directed by Autumn de Wilde.

Callum's other notable credits include; *The Last Letter From Your Lover*, Nick Payne's adaptation of Jojo Moyes' beloved book, alongside Felicity Jones and Shailene Woodley. The titular role in Marc Webb's film, *The Only Living Boy in New York*, opposite Jeff Bridges and the lead in Adam Leon's indie film, *Tramps*, which premiered at TIFF to widespread acclaim. Callum also starred in John Boorman's film *Queen & Country* alongside Richard E. Grant and David Thewlis, Jeremy Saulnier's acclaimed A24 feature *Green Room*, opposite Imogen Poots, Cannes debut *Mobile Homes*, and in supporting roles in *Assassin's Creed* alongside Michael Fassbender and Marion Cotillard and *War & Peace* for BBC1.

Callum was selected by Hollywood Reporter for their Next Generation feature and named BAFTA's 2014 'Breakthrough Brit', as well as one of Screen International's 'Stars of Tomorrow'.

CAST & CREW

RILEY KEOUGH ANNA

Riley Keough is an Emmy, Golden Globe, and Independent Spirit Award-nominated actress and director, best known for her roles in the independent films *American Honey* (2016) and *Zola* (2021), as well as the television series *Daisy Jones and the Six* (2023) and *Under the Bridge* (2024).

Over the course of her 20-year career, Keough has collaborated with a wide range of directors, including Steven Soderbergh, Andrea Arnold, Barry Levinson, Lars von Trier, George Miller, and Janicza Bravo.

Keough recently wrapped on Noah Baumbach's feature *Jay Kelly* and Brazilian filmmaker Karim Anouiz's *Rosebush Pruning*. She is currently shooting Kantemir Balagov's *Butterfly Jam* alongside Barry Keoghan and will be reuniting with the Zellner Brothers on their upcoming sci-fi dramedy *Alpha Gang* featuring Cate Blanchett. She is set to star in acclaimed Spanish filmmaker Albert Serra's upcoming film, shooting this July.

In addition to her acting career, Keough is a co-founder and partner at the production company Felix Culpa, alongside her creative partner Gina Gammell and Academy Award-nominated producer Sacha Ben Harroche.

Keough made her directorial debut at the 2022 Cannes International Film Festival with *War Pony*, which won the Camera d'Or.

She currently resides in Los Angeles.

JAMIE BELL JACK

While still a teenager, Jamie Bell catapulted to worldwide recognition by starring in the title role of Stephen Daldry's *Billy Elliot*. He received the BAFTA Award for Best Actor and the British Independent Film Award for Best Newcomer for his performance in the film. Bell then went on to portray Smike in Douglas McGrath's screen adaptation of Charles Dickens' *Nicholas Nickleby*, for which he and his colleagues shared the National Board of Review Award for Best Acting by an Ensemble. Since then, Bell has spent his career nurturing an impressive body of work.

Most recently, Bell can be seen in Searchlight Pictures' *All of Us Strangers* for which he was nominated for Best Supporting Performance at the 2023 British Independent Film Awards. Following its premiere at the 50th Annual Telluride Film Festival, critics lauded the silver screen feature, and the film received a 2023 BIFA Award for Best British Independent Film. Andrew Scott, Paul Mescal, and Claire Foy also star. The film was released in theatres on December 22, 2023.

Bell is currently in production on *Half Man*. Created and co-starring Richard Gadd in his highly anticipated next project following *Baby Reindeer*, the series follows two brothers.

Next, Bell can be seen in *Rosebush Pruning*. An adaptation of Marco Bellocchio's 1965 debut feature, the thriller co-stars Riley Keough, Callum Turner, and Elle Fanning.

Bell will also soon serve as a producer as well as star alongside Margaret Qualley in *Fred & Ginger*, the musical biopic detailing the love of Hollywood icons, Fred Astaire and Ginger Rogers.

Previously, Bell starred in MGM's *Surrounded*, opposite Letitia Wright, and Amazon MGM's *Without Remorse*, opposite Michael B. Jordan.

In 2019, Bell appeared opposite Taron Egerton and Richard Madden in *Rocketman*, a musical

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fantasy about the uncensored human story of Elton John's breakthrough years. Paramount Pictures released the film on May 31, 2019 after its world premiere at the Cannes Film Festival earlier that month.

Additionally, Bell starred in *Skin*, a biographical drama by Guy Nattiv about a white supremacist who turns his back on hatred and violence to transform his life. The film premiered at the 2018 Toronto International Film Festival with high praises for Bell's performance. A24 and DirecTV released the film on July 26, 2019.

In February 2019, Bell starred in IFC Films' indie thriller *Donnybrook*, opposite Frank Grillo, adapted from Frank Bill's novel of the same name. The film is written and directed by Tim Sutton and follows a former soldier who competes against a violent drug dealer in a bare-knuckle brawl for a large cash prize.

In December 2017, Bell starred as Peter Turner opposite Annette Bening in *Film Stars Don't Die in Liverpool*, directed by Paul McGuigan. The film is adapted from the memoir by real life Turner; it earned Bell a British Independent Film Award nomination for Best Actor, as well as the New Hollywood Actor Award at the 2017 Hollywood Film Awards. The Sony Pictures Classic film had its world premiere at the 2017 Telluride Film Festival, and subsequent premieres at Toronto International Film Festival and BFI London Film Festival, among others.

In 2015, Bell appeared in *Fantastic Four* as Ben Grimm, alongside Miles Teller, Michael B. Jordan, and Kate Mara. The film was released on August 7, 2015 and premiered in over 70 countries.

In June 2014, Bell appeared in Joon-ho Bong's *Snowpiercer* opposite Chris Evans and Tilda Swinton. The film premiered as the opening night film for the 2014 Los Angeles Film Festival and also premiered at the 2014 BAMCinemaFest. Bell also starred in John Baird's *Fifth* opposite James McAvoy, Eddie Marsan and Imogen Poots.

In April 2014, Bell appeared in Lars Von Trier's *Nymphomaniac: Volume II* alongside Charlotte Gainsbourg, Stellan Skarsgard, Shia LaBeouf and Willem Dafoe. The film is a continuation of Joe's (Gainsbourg) sexually dictated life that delves into the darker aspects of her adulthood, obsessions and what led to her being in Seligman's (Skarsgard) care.

In 2012, Bell starred in Asger Leth's *Man on a Ledge*, opposite Sam Worthington and Ed Harris. The film was about a police psychologist who works to talk down an ex-con that is threatening to jump from a Manhattan hotel rooftop, while the biggest diamond heist is being committed in London.

In December 2011, Bell played the titular role in Steven Spielberg's motion capture 3D *The Adventures of Tintin: The Secret of the Unicorn*, as Hergé's legendary young adventurer. The film premiered at the 2011 AFI Film Festival. That same year, Bell starred in Kevin Macdonald's *The Eagle*, Cary Fukunaga's *Jane Eyre* and Carl Tibbetts' *The Retreat*.

Bell's additional film credits include: Toa Fraser's *6 Days*, David Gordon Green's *Undertow*; Thomas Vinterberg's *Dear Wendy*; Peter Jackson's epic *King Kong*; Clint Eastwood's acclaimed *Flags of Our Fathers*, in which he portrayed real-life WWII hero Ralph Ignatowski; David Mackenzie's *Hallam Foe* (a.k.a. Mister Foe), for which he earned a British Independent Film Award nomination and a BAFTA (Scotland) Award for Best Actor; Arie Posin's *The Chumscrubber*; Doug Liman's *Jumper*; and Edward Zwick's *Defiance*.

On the small screen, Bell recently starred in the Apple TV+ *Shining Girls*. Additionally, he starred in all four seasons of AMC's *Turn: Washington's Spies* from 2014-2017 as the lead role of Abe Woodhull, who bands together with a group of childhood friends to form The Culper Ring, an unlikely group of spies who turn the tide in America's fight for independence.

Bell currently resides in Los Angeles.

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LUKAS GAGE ROBERT

Lukas Gage is known for his turn as ‘Dillon’ on Season 1 of HBO’s *The White Lotus*, ‘Patrick’ in the buzzy New Line flick *Companion*, and ‘Tyler’ on *Euphoria*. Next up he’ll begin production on the highly anticipated *Prison Break* reboot. Additional TV credits include Netflix’s *Dead Boy Detectives*, FX’s *Fargo*, and Netflix’s *You*. He also starred last year in the films *Smile 2*, *Road House* and *Down Low*, which he co-wrote. He is repped by WME, Luber Roklin, and Goodman, Genow, Schenkman.

ELENA ANAYA EMMA

Elena Anaya was born in Palencia, Spain, in 1975. An active and disciplined child, she trained in karate and mountain climbing before turning to acting in her teens. She began her formal training with actor Manuel Morón and made her feature film debut in *África* (1996). Committed to her craft, she continued her studies at the Juan Carlos Corazza acting school while building a strong presence in Spanish cinema.

She gained international recognition with Julio Medem’s *Lucía y el Sexo* (2001), earning a Goya Award nomination and the Spanish Actors Union Award for Best Supporting Actress. Her collaborations with Pedro Almodóvar, including *Talk to Her* and *The Skin I Live In*, marked a defining stage in her career, with the latter earning her the 2011 Goya Award for Best Actress. These performances established her as one of the most compelling actresses of her generation.

Anaya’s career spans acclaimed European and international productions, working with directors such as Julio Medem, Woody Allen, Agustín Díaz Yanes, and Karim Ainouz. Alongside her film work, she has built a strong presence in television, starring in series for the BBC, HBO, Netflix, SkyShowtime, and Disney+.

Her recent and upcoming projects include *Rifkin’s Festival*, *Fatum*, the Netflix series *Innato*, and *Rosebush Pruning*, in which she stars alongside Pamela Anderson and Elle Fanning. With a career defined by artistic range and international reach, Elena Anaya continues to be a prominent and respected figure in contemporary cinema.

TRACY LETTS FATHER

Tracy Letts is a multifaceted award-winning actor and playwright. Letts received the 2008 Pulitzer Prize for Drama for his play *August: Osage County* and a Tony Award for his portrayal of George in the revival of *Who’s Afraid of Virginia Woolf?* He has written the screenplays of three films adapted from his own plays: *Bug* and *Killer Joe*, both directed by William Friedkin and *August: Osage County*, directed by John Wells. *Bug* is currently being revived on Broadway at the Samuel J. Friedman Theatre. Letts is currently working with James Taylor on writing the book for the new stage musical “*Fire and Rain*”.

Recently, Letts was seen starring in Kathryn Bigelow’s *A House of Dynamite*. The Netflix thriller premiered at the Venice Film Festival and was released in theaters in October 2025. Also in the fall of 2025, he starred alongside Ethan Hawke in FX’s western-noir drama, “*The Lowdown*”.

Previously, Letts was seen in Columbia Picture’s *Saturday Night* alongside Lamorne Morris, Nicholas Braun, Rachel Sennott, Kaia Gerber, and more. Letts was also seen in psychological thriller *Mcveigh* opposite Alfie Allen and Ashley Benson. Soon Letts will be seen in the forthcoming

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thriller *Rosebush Pruning* which will premiere at the Berlin Film Festival as well as Amazon MGM Studios' I Play Rocky and Guy Nattiv's Thriller 'Harmonia' for Bleecker Street.

In August 2023, Letts starred in the second season of HBO's "Winning Time: The Rise of the Lakers Dynasty" as Jack McKinney for which he earned an Emmy Award nomination. Letts will soon star in Netflix's forthcoming "East of Eden", the Netflix adaptation of the 1952 novel by Nobel Prize-winning author John Steinbeck.

Letts' Tony-nominated play *The Minutes* made its return to Broadway in April 2022. The play, a Pulitzer Prize Finalist in Drama, shows the inner workings of a city council meeting in the fictional town of Big Cherry. Other recent stage projects include Letts' play *Linda Vista*, which saw a successful limited run at Broadway's Hayes Theatre in late 2019.

Letts starred in and also penned the screenplay for the film adaptation of A.J. Finn's best-seller, *The Woman in the Window* which was released on Netflix in 2021.

In 2019, Letts was seen portraying Henry Ford II in James Mangold's Academy Award-nominated racing drama *Ford V Ferrari*, which premiered at the Toronto International Film Festival. He also starred in the Academy nominated and critically-acclaimed adaptation of Greta Gerwig's *Little Women*.

In 2017, Letts appeared in Steven Spielberg's *The Post* alongside Tom Hanks and Meryl Streep. The film was selected as the Best Film of 2017 by the National Board of Review and nominated for an Oscar for Best Picture and for a Critics' Choice Award in the category of Best Acting Ensemble.

Also in 2017, Letts received critical acclaim for his performance opposite Saoirse Ronan in Greta Gerwig's *Lady Bird*. *Lady Bird* was selected as one of the Top Ten Films of 2017 by the National Board of Review, nominated for a Screen Actors Guild Award in the category of Best Ensemble and an Oscar in the category of Best Film.

Additional film credits include *Erica Larue* opposite Judy Greer, Alexander Skarsgard, Alison Pill, Kate Arrington, Paul Sparks and Annie Parisse; *The Lovers* with Debra Winger which was nominated for a 2018 Film Independent Spirit Award for Best Screenplay; Antoni Campos' biographical drama *Christine*, *Indignation*, James Schamus' directorial debut; 20th Century Studios thriller *Deep Water* opposite Ana de Armas and Ben Affleck and the Oscar nominated film *The Big Short* directed by Adam McKay.

On the small screen, Letts starred in the second season of HBO's "Divorce" alongside Sarah Jessica Parker, Thomas Haden Church, Molly Shannon and Talia Balsam. In 2013 and 2014, Letts played CIA Director Andrew Lockhart on Showtime's "Homeland". The cast was nominated for a SAG Award in the category of Best Drama Ensemble in 2013.

ELLE FANNING

MARTHA

Elle Fanning can currently be seen in two films; the latest instalment of the Predator series, *Predator: Badlands*, for 20th Century and director Dan Trachtenberg, and in Joachim Trier's *Sentimental Value*. *Sentimental Value* premiered at Cannes International Film Festival in 2025 where it received widespread acclaim and won the Grand Prix. For her performance in this film, Fanning has garnered a Critics' Choice Award nomination for Best Supporting Actress in a Motion Picture and Golden Globe nomination for Best Supporting Actress – Motion Picture.

Last year, Fanning was seen in the Academy Award nominated film directed by James Mangold, *A Complete Unknown*, starring Timothee Chalamet as Bob Dylan. She will next be seen in *Margo's Got Money Troubles*, a series for A24 and Apple TV+, in which she also executive produces. She'll

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star opposite Michelle Pfeiffer, Nick Offerman, and Nicole Kidman. It was recently announced the series will premiere at SXSW this March followed by an April release on Apple TV.

Other upcoming projects include; Karim Anouz's *Rosebush Pruning* also starring Riley Keough, Jamie Bell and Callum Turner, which is set to premiere at Berlin Film Festival this year, the highly anticipated prequel *The Hunger Games: Sunrise of the Reaping*, where she will portray a younger version of the character, Effie Trinket, and A24's legal thriller series *Discretion*, based on a yet-to-be-published short story by author Chandler Baker, where she will reteam with Nicole Kidman. It was recently announced that Fanning is set to star in TriStar's *The Nightingale*, a feature adaptation of Kristin Hannah's global bestselling historical fiction novel of the same name. The *Nightingale* will mark the first time that Elle will star opposite her sister, Dakota Fanning, with both sisters also producing the film through their production company Lewellen Pictures. The film is set to start production this year for a 2027 release.

Fanning made her Broadway debut in 2023 in Brandon Jacob Jenkins' Tony Award winning play *Appropriate*, for director Lila Negebauer and starring opposite Sarah Paulson.

Fanning starred as 'Catherine the Great' in Hulu's hit television series *The Great*. She also executive produced this satirical take on Russia's longest ruling female leader. For her performance, Fanning was nominated for an Independent Spirit Award, an Emmy Award for Best Actress in a Comedy Series, a Golden Globe Award, as well as Best Actress nominations from SAG and Critics' Choice. The series was nominated for a Gotham Award for Breakthrough Series, a SAG ensemble Award and Best Comedy Series by Critics' Choice.

She starred in and executive produced *The Girl from Plainville*, a limited series for Hulu that was inspired by the true story of the controversial case of Michelle Carter who was convicted in 2017 of involuntary manslaughter for encouraging the suicide of her then-boyfriend via texts and phone calls. The series received rave reviews and was nominated for Critics' Choice and TCA Awards for Best Limited Series. Fanning was nominated for a Satellite Award for Best Actress in a Mini-Series or Television Film.

Fanning was nominated for a Critics' Choice Award and a British Independent Film Award for her performance in Sally Potter's film *Ginger & Rosa*. The next year, she played 'Sleeping Beauty' opposite Angelina Jolie in Disney's *Maleficent*, which earned over \$750M in worldwide box office. Other notable credits include: *Super 8*, directed by JJ Abrams; *Somewhere*, directed by Sofia Coppola; *The Neon Demon*, directed by Nicolas Winding Refn; *20th Century Women*, directed by Mike Mills; *Live by Night*, directed by Ben Affleck; *The Beguiled*, directed by Sofia Coppola; *Teen Spirit*, directed by Max Minghella; *All the Bright Places* in which she stars and produced; an *The Roads Not Taken* directed by Sally Potter.

In 2020, Fanning and her sister Dakota formed Lewellen Pictures to develop feature film and television projects, as well as other forms of media including podcasts. They have multiple projects in development across scripted and non-scripted film, television, and podcasts.

The company, which is run by Elle, Dakota and Brittany Kahan Ward, produced Hulu's award-winning scripted series *The Great*, created by Tony McNamara. They also produced the critically acclaimed limited series *The Girl from Plainville*, co-created by Liz Hannah and Patrick MacManus. Kate Davis heads up development for the company.

Most recently, Lewellen produced Apple and A24 television series *Margo's Got Money Troubles*,

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based on the bestselling novel by Ruffalo. David E. Kelley writes and executive produces alongside Nicole Kidman's Blossom Films.

Lewellen Pictures has produced two successful docuseries, *Death in Apartment 603: What Happened to Ellen Greenberg* for Hulu, which explores the family's quest to find the truth and the Emmy nominated series *Mastermind* with co-producers Campfire Studios for Hulu. The documentary chronicles the experience of the legendary Dr. Ann Burgess (the real Wendy Carr from *Mindhunter*), tracing her trajectory from nurse to criminal profiler for the FBI. The company executive produced the podcast *One Click* with Vespucci and *Cadence 13*. Paired with investigative journalist Jessica Wapner, *One Click* explored how a single click on the internet can change a life forever.

Fanning serves as the face of the luxury brands L'Oreal Paris, Cartier and Coach.

PAMELA ANDERSON MOTHER

Pamela Anderson is an artist who has combined her work as an actress with a passionate commitment to philanthropy and advocacy, leaving a lasting mark on the cultural imagination.

With several projects on the horizon, this summer Pamela Anderson appeared on the big screen in a stirring role opposite Liam Neeson in Paramount's *Naked Gun* reboot, which recently won the Critics' Choice Award for Best Comedy Film. Anderson earned widespread critical praise for her role, which was highlighted as one of IndieWire's "Best Performances of 2025." The Akiva Schaffer-directed film made over \$100 million at the box office. Also, this past summer, Anderson completed a run in the prestigious Williamstown Theatre Festival's production of "*Camino Real*", directed by Dustin Wills. Anderson played Marguerite, a character from Alexandre Dumas' *Camille*. Anderson will appear next in Karim Ainouz's *Rosebush Pruning* along with Riley Keough, Callum Turner, Elle Fanning, Jamie Bell, Lucas Gage and Tracy Letts. She has completed filming Kornel Mondruczo's *Place to Be*, in which she plays Ellen Burstyn's daughter, next to Taika Waititi and Murray Bartlett. Anderson will star in Michael Cera's feature directorial debut, *Love is not the Answer*, costarring Steeve Coogan and Jamie Dornan, which shot this past fall, followed by *Queen of the Falls*, directed by Rania Attieh and Daniel Garcia, in which she will star opposite Guy Pierce. She will then begin work on Sally Potter's film *Alma* alongside Dakota Fanning and Lindsay Duncan.

Anderson starred in the Gia Coppola-directed *The Last Showgirl*, for which she had been nominated in the Lead Actress category for Golden Globe, SAG and Gotham Awards. The feature premiered to rave reviews at the Toronto Film Festival, then screened at the San Sebastian Film Festival where it won the Special Jury Award, the Zurich Film Festival at which Anderson received the Golden Eye Award, the Savannah Film Festival at which Anderson received the Marquee Award, the Miami Film Festival at which Anderson received the Art of Light Acting Award and the Sun Valley Film Festival at which she received the Pioneer Award. IndieWire later bestowed the Performance Award on Anderson at its IndieWire Honors ceremony. For her performance, in *Variety* Aaron Sorkin wrote how "one scene after another, she keeps astonishing us" and notes Anderson gave "one of the finest performances of this or any year." The *New York Times* called Anderson "dazzling" and noted her "ability to be wholly vulnerable onscreen is rare and wonderful." *Deadline* and *BBC* called Anderson "a revelation" and *Hollywood Reporter* called her "transformative performance" "undeniably affecting." *Time Magazine* included Anderson's performance on its list of the "10 Best Movie Performances of 2024."

Anderson, along with her sons Brandon Thomas Lee and Dylan Jagger Lee, recently launched a film and television company called And-Her-Sons Productions. Its first announced project will be a series remake of *Barb Wire* with Universal. In addition to her ongoing film and television work, Anderson has founded and owns, along with her sons, Sonsie Skincare, a sustainable, vegan and

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cruelty-free beauty brand that celebrates balanced living. Anderson feels she is Sonsie's garden fairy godmother.

In 2023, Anderson released her New York Times best-selling memoir "*Love, Pamela*" and starred in the Emmy-nominated Netflix documentary produced by her son Brandon, "*Pamela, A Love Story*," both of which gave an intimate and true glimpse into her journey. In 2024, Anderson released her first cookbook, "I Love You: Recipes from the Heart," which also became a New York Times bestseller. She continues to write via her popular weekly Substack newsletter "The Open Journal with Pamela Anderson."

Among her other recent acting work, Anderson made her Broadway debut in 2022 as Roxy Hart in Chicago, for which she received critical acclaim across the board and a Playbill Award. Anderson's starring in the musical served as a moment of reinvention and a new direction in her career.

Anderson's film and television career began with her role as Lisa the "Tool Time" girl on ABC's hit series *Home Improvement*. She then joined *Baywatch*, which became the most-watched series in the world, with over 1.1 billion viewers weekly. Among other projects, Anderson later starred in the film *Barb Wire* and the television series *VIP*, which she co-created with J.F. Lawton.

Anderson was born and raised in Ladysmith, Canada, where she currently manages a sustainable vegetable farm and cares for her elderly parents.

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MAIN CREW

EFTHIMIS FILIPPOU

WRITER

Efthimis Filippou is a Greek screenwriter and playwright whose work spans the cinema and stage. He is best known for his long-standing collaborations with director Yorgos Lanthimos on internationally acclaimed films including *Dogtooth*, *Alps*, *The Lobster*, *The Killing of a Sacred Deer*, and *Kinds of Kindness*.

His screenwriting credits also include *L and Pity* both directed by Babis Makridis, and *Chevalier* directed by Athina Rachel Tsangari. Alongside film, Filippou has created numerous performance works, such as *Haemata*, *Our Lovely Hands*, *Apologiae 4* and *Romantic Outburst One*, among others. His printed works include *Someone Talks Alone Holding a Glass of Milk*, *Scenes*, *On Dimitris* and *Once*, *Once* published in Greek by MNP Publications, as well as *Veinte Corazones*, *Ganadores*, with a selection of texts translated into Spanish.

VIOLA FÜGEN

PRODUCER

Viola Fügen started working for Pandora Filmproduktion in 2006, at the same time, she began working on co-productions for The Match Factory. In 2013, Viola founded Match Factory Productions together with Michael Weber. The company, like the world sales company from which it originated, focuses on high-quality arthouse cinema. She is a member of the European Film Academy, and on the board of the Producers' Association, as well as ACE. Films in her recent producing portfolio include *Harvest* by Athina Rachel Tsangari, *The End* by Joshua Oppenheimer, *Grand Tour* by Miguel Gomes, and an upcoming project *Rosebush Pruning* by Karim Ainouz.

MICHAEL WEBER

PRODUCER

Michael Weber is a German film producer and international sales executive, founder and Managing Director of The Match Factory, a leading global arthouse sales and production company. He began his career at Bavaria Film Group, later co-founding Match Factory Productions with Viola Fügen. Michael is recognized for connecting visionary filmmakers with the international festival and distribution circuit. Since 2026 Michael has been the Head of Global Production at MUBI.

NINA GOLD

CASTING

Nina Gold is a casting director in television, film and occasionally theatre. Nina has cast over a hundred films and television pieces. Feature films include *Jay Kelly*; *Conclave*; *Hamnet*; *The Roses*; *Ballad Of A Small Player*; *Wonka*; *Blitz*; *Catherine Called Birdy*; *The Wonder*; *The Power Of The Dog*; *The Mauritanian*; *The Two Popes*; *1917*; *Star Wars: Episodes VII, VIII And IX*; *Jurassic World-Ancient Futures*; *Mamma Mia 2- Here We Go Again*; *Bridget Jones' Baby*; *The BFG*; *The Danish Girl*; *Far From The Madding Crowd*; *High-Rise*; *The Martian*; *Paddington* and *Paddington 2*; *In The Heart Of The Sea*; *The Iron Lady*; *The Theory Of Everything*; *The Imitation Game*; *The King's Speech*; *Les Misérables*; *Sightseers*; *Before I Go To Sleep*; *How I Live Now*; *Rush*; *Prometheus*; *The Counselor*; *Attack The Block*; *Jane Eyre*; *Hot Fuzz*; *Brothers Of The Head*; *The Illusionist*; *Wild Bill*; *The World's End*; *My Week With Marilyn*; *Nowhere Boy*; *Bright Star* and *Eastern Promises*. She has cast nine films with Mike Leigh including *Hard Truths*; *Peterloo*; *Mr. Turner*; *Topsy-Turvy*; *Vera Drake* and *Another Year*.

CAST & CREW

Television credits include eight seasons of *Game Of Thrones*; three seasons of *The Crown*; six seasons of *Slow Horses*; *Waiting For The Out*; *Too Much*; *Baby Reindeer*; *Bad Sisters*; *Say Nothing*; *Chernobyl*; *This Is Going To Hurt*; *Andor*; *Rain Dogs*; *The Power*; *Brexit*; *Patrick Melrose*; *King Lear*; *The State*; *Wolf Hall*; *The Dresser*; *Marco Polo*; *London Spy*; *Restless*; *Any Human Heart* and *The Crimson Petal And The White*. Other television credits include two seasons of *Rome*; *The Red Riding Trilogy*; *Longford*; *The Devil's Whore*; *John Adams* and *The Life And Death Of Peter Sellers*.

Nina has won six Primetime Emmys for Outstanding Casting for her work on *Baby Reindeer*; *John Adam*; *Game Of Thrones* and *The Crown*. Nina has won a BAFTA for scripted casting on *This Is Going To Hurt*; five Artios awards for outstanding casting on *Slow Horses*; *Conclave*; *Baby Reindeer*; *The King's Speech*; *My Week With Marilyn*. In April 2016 she was honoured with a BAFTA Special Award for her outstanding contribution to casting over 100 television and film productions – the first time BAFTA recognised a casting director with a special award.

HÉLÈNE LOUVART DIRECTOR OF PHOTOGRAPHY

Hélène Louvart is a prolific French cinematographer with over a hundred feature film credits internationally. She has worked with prestigious names such as Agnès Varda on the documentary *The Beaches Of Agnès* and Wim Wenders on his documentary *Pina*, a BAFTA winner for 'Film Not in the English Language', Oscar nominee for 'Best Documentary Feature', and 'Best 3D Documentary Film' winner at Cameraimage 2013. She is also a frequent collaborator of auteurs Alice Rohrwacher, Eliza Hittman, Karim Aïnouz, and Jaime Rosales. She has also collaborated with actor-directors such as Maggie Gyllenhaal on Independent Spirit Awards' 'Best Feature' *The Lost Daughter*; Mia Hansen-Løve on *Maya*; and Scarlett Johansson on *Eleanor The Great*.

Hélène's filmography is consistently featured in Cannes. In 2014, Hélène presented two Cannes official selections: Alice Rohrwacher's *The Wonders* (awarded the 'Grand Jury Prize') and *Xenia* by Panos H Koutras. Again in 2018, presenting films *Happy As Lazzaro* by Alice Rohrwacher and *Petra* by Jaime Rosales, and most recently in 2023, with Karim Aïnouz's *Firebrand* and Alice Rohrwacher's *La Chimera*, both features were selected to compete for 'Palme d'Or'. Other Cannes favourites include Karim Aïnouz's *The Invisible Life Of Euridice Gusmão* - winner of 'Un Certain Regard' in 2019 as well as 'Golden Camera 300' award at Manaki Brothers; Antoneta Alamat Kusijanović's *Murina*, which Hélène won a 'Caméra d'Or' for in 2021; and Léonor Serraille's *Mother And Son*, which was selected for 'Palme d'Or'.

Hélène's work has also been featured and recognised in Berlinale, with films such as: Eliza Hittman's *Never, Rarely, Sometimes, Always*, which won the 'Silver Bear' in 2020; and *Disco Boy* for which she was awarded the 'Silver Bear for Outstanding Artistic Contribution' in 2023. Aside from her awards, Hélène has received 18 nominations in her career including 'Best Cinematography' at Independent Spirit Awards for *Beach Rats* and *Never, Rarely, Sometimes, Always*; 'Best Cinematography' for *Rocks* at BIFA; and 'Best Short (Live Action)' at the 2023 Academy Awards for *Le Pupille* with director Alice Rohrwacher.

Hélène's most recent credits are Maria Alche's *Puan* which premiered at the San Sebastián International Film Festival and Karim Aïnouz's *Motel Destino* which premiered at the 77th Cannes Film Festival. With upcoming credits such as Eran Riklis' *Reading Lolita In Tehran*, Marianne Elliot's *The Salt Path*, *Romeria* directed by Carla Simón, *Palestine 36* with AnneMaria Jacir backed by BFI and BBC, *Mercy* with Emily Atef, and *Rosebush Pruning* with Karim Aïnouz for The Match Factory.

CAST & CREW

RODRIGO MARTIRENA PRODUCTION DESIGNER

Rodrigo Martirena Beloso was born in 1971 in Montevideo, Uruguay.

He holds a degree in Architecture from the University of the Republic (UDELAR) and completed a postgraduate program in Art Direction at the International Film and Television School (EICTV) in San Antonio de los Baños, Cuba.

Since 2002, he has worked as a Production Designer across a wide range of formats, including commercials, television series, feature films, and cultural projects in virtual reality (VR) and interactive media (IR).

In 2022, he relocated to Berlin, where he currently lives and continues to work on projects throughout the region.

BINA DAIGELER COSTUME DESIGNER

Bina Daigeler is an Academy Award nominated costume designer, who became one of the international film industry 's most celebrated artists. Her feature film design work can be seen most recently in Almodóvar's *The Room Next Door*, Todd Field's *Tár*, where she received a CDGA nomination, and the Disney life action movie *Mulan*, directed by Niki Caro. With *Mulan*, Daigeler was nominated for her first Academy Award and won the CDGA for Excellence in Fantasy Costume. In television, Daigeler designed the costumes for FX's with the *Mrs. America* Daigeler was nominated for an Emmy in Outstanding Period Costumes, as well as a CDGA. *Mrs. America* also reunited her with Cate Blanchett, with whom she had collaborated on the visual art piece *Manifesto*, directed by Julian Rosefeldt, which was a major success in the art world and awarded Daigeler with the German Film Award for Best Costume Design. Having started her career in the German cinema of the mid-eighties, Daigeler was drawn to the creative explosion in Spain and worked since then in multiple Spanish productions and received 5 Goya nominations.

BARBARA KREUZER HMU DESIGNER

Barbara Kreuzer is known for *Land Of Mine*, for which she won a European Film Award for Best Makeup and Hairstyling in 2016.

Further credits include *The End, Maret, The Teacher's Lounge, The Story Of My Wife, I'm Your Man* and *The Door*.

CAST & CREW

HEIKE PARPLIES

EDITOR

Heike Parplies has extensive experience in film and television editing, with recent credits that include Seasons 1 and 2 of *The Empress*, directed by Katrin Gebbe, Florian Cossen, and Max Erlenwein for Netflix, as well as *The Lawyer*, directed by Justin Chadwick for Disney.

Her upcoming project, *Rosebush Pruning*, directed by Karim Aïnouz, will mark her third collaboration with him; she previously edited *Firebrand*, which was selected for the Cannes Film Festival, and *The Invisible Life Of Eurídice Gusmão*, produced by The Match Factory, Sony Pictures, and Amazon Studios, which won the Un Certain Regard prize at Cannes.

Parplies is best known for her work with Maren Ade, which includes the critically acclaimed films *Toni Erdmann*, *Everyone Else*, and *The Forest For The Trees*.

DAVID JANCZO

EDITOR

Credits include *The Brutalist* where he was nominated for an Academy Award, *Monkey Man*, *Evolution*, *Pieces of a Woman* and *The World To Come*.

ILKA JANKA NAGY

EDITOR

Ilka Janka Nagy is a Hungarian film editor working across European and international cinema, known for her narrative sensitivity and collaborative approach. She studied editing at the University of Theatre and Film Arts (SZFE) in Budapest, where she developed a strong foundation in performance-driven and structurally precise storytelling.

Her work includes editorial contributions to films such as *The Brutalist*, *Pieces of a Woman*, and *Monkey Man*. She frequently collaborates with Oscar nominated editor David Jancsó on feature films and long-form projects, most recently *At The Sea* by Kornél Mundruczó.

Nagy is a member of the Hungarian Society of Editors (HSE) and a recipient of the Junior Prima Award, recognizing her as one of the most promising talents of her generation in film editing.

TECHNICAL DETAILS

ORIGINAL TITLE
ROSEBUSH PRUNING

DURATION
97 MINUTES

YEAR
2026

ORIGINAL LANGUAGE
ENGLISH

COUNTRIES OF PRODUCTION
ITALY
GERMANY
SPAIN
UNITED KINGDOM

ASSETS



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