

Nathan Ambrosioni – *Out of Love*

French filmmaker **Nathan Ambrosioni** won the **Best Director Crystal Globe** (shared with Vytautas Katkus) at **Karlovy Vary 2025** for ***Out of Love***. At just 25, Ambrosioni already has three features under his belt. *Out of Love* tells the story of Jeanne, who unexpectedly becomes guardian of her sister's children after their mother disappears. The director reflects on his evolution from teenage horror films to mature dramas, his meticulous framing, and how absence, family, and resilience define his work.

Keywords: Nathan Ambrosioni interview, *Out of Love*, Best Director Karlovy Vary, French cinema, family drama, young filmmaker.

Introduction: I'm Brian, and this is Stream Close Up. Before we dive in today, I just want to take a moment and thank everyone who's found us after our extended break. It means a lot.

I'd also like to make a quick request. If you're enjoying the podcast, please be nice to your friends and share it with them. That's it.

All right, let's get to it. This week, director and screenwriter, Nathan Ambrosioni, is our guest. He joins us to talk about *Out of Love*, his latest film, which just earned him a Best Director Award at the Carlo Vivari International Film Festival, an award he shared with our previous guest, Vytautas Kotkus.

According to the jury, quote, the 25-year-old writer-director shows his remarkable skill in working not only with adult actors, but with children in examining fragile family relationships. Yeah, Nathan may only be 25, but I can tell you, he's been making full-length films for over 10 years. And *Out of Love* is his third studio feature film.

That's pretty amazing. Nothing about his storytelling feels the slightest bit juvenile. We'll learn that Nathan's original motivation for making films came from horror and his desire to evoke fear.

In his latest work, he's toying with more subtle emotions. Nathan brings a great energy to our chat. And even though his movie touches on some serious topics like abandonment, we had a few laughs along the way.

In for his Stream Close Up, Nathan Ambrosioni. Hit it, Jose!

Brian: But I want to start by saying congratulations on winning the Crystal Globe for Best Director at the Carlo Vivari International Film Festival. Pretty nice, pretty nice. How does that feel?

Nathan: Yeah, it felt really good, honestly, because it was the first time we were showing the movie. And I was super anxious. I was super anxious.

I didn't know if people would like it or not. So it was a nice reward. And I don't know, the audience has been super nice over there.

Like, I've never been to this festival and I didn't know what to expect. And people were amazing and I feel like they love the film, so it's nice.

Brian: There's a lot to love in the film. But before we get into the film, I'm always sort of fascinated about the festival experience for someone who's sort of, I guess, working. You know, you're there promoting your film.

Did you get a chance to see anything else, connect with any of the directors? I'm thinking of Vytautas Kotkus. You shared the best director award with him.

Did you get a chance to see his film?

Nathan: No, no. I mean, we arrived, we had interviews, we had the screening, and we had to go. So it was it was pretty.

I had the chance because I had like two hours, but there was no film showing in these two hours. So I had, I mean, no film exactly in these two hours. So I went to the spa, the Thermos spa.

Brian: Taking advantage of the town.

Nathan: It was really nice. I even saw a journalist over there that interviewed me like just before. And but I met the director.

I met him at the airport because we had, we didn't have the same flight, but we had the same place. So we were at the bakery together, and I was able to thank congratulations to him at the bakery at the airport. So it was nice.

Oh, that's nice. I had a chance to interview him, but just prior to the festival. So we didn't know the results yet of the, of the awards.

Oh, oh, but it's film looks super nice. I really want to see it. It looks beautiful.

Brian: I can, I can say I understand why the jury chose both of those films, because they're very much a tour driven. There's very much the filmmaker, as important as the story, as important as the performance. You guys, you're both, I see the, I see the directing and the filmmaking as a part of the whole more than I do in some of the other works.

And there's some amazing films in the category, by the way. I mean, I'm not dismissing anyone else. There's some magical stuff out there.

Nathan: Yeah, I trust you. The competition looks really good. I wish I could have seen like some of them, but I will see them in theater maybe.

Hopefully, that's the goal. Hopefully, all of these things find the audience that they deserve at the end of the day. So what does it mean now that you've had the win?

Brian: Does it change anything? Does it get more attention to your film? Does it make anything tangibly different for you?

Nathan: I don't... Well, it's been the summer holidays, so I mean, I'm writing, but nothing is happening in France right now. And the movie is not...

It's not coming out in theater before December here. So I don't know, but we had a lot of articles. So it's nice from the CNC.,

from Le Film Francais, from like a journal in France that reported the event. So I think it's gonna help the film. And I think it's gonna help us to sell it, because like a lot of festivals ask for the link after the price.

So it's super nice. It's... Honestly, I feel really grateful.

And the jury was always so nice. They all came to me to say that they loved the film and that they thought it was like impressive for them. And I mean, they are impressive for me.

So I'm impressed that I impressed them. Yeah.

Brian: I have to say, it's beautiful. It's heartwarming and heartbreaking and a little funny at the same time. There's so much going on.

Before we get into it, Out of Love, I'd like to talk a little bit about your background. And I guess by now, it's almost sort of known lore that you've been making films since your childhood, and you're still in comparison to most of the people I speak with very young. I think you're the youngest guest we've had on the show.

But what I'm fascinated with is the way that you've sort of evolved naturally. You sort of decided you want to make films to evoke emotions, and you just started doing it. Rather than most of the people I talk to come through sort of a film school world.

And now you've made this transition from this guy who's been doing this thing on your own to someone who's sort of in this sort of more mainstream lane, even though your films are very artistic and sort of have this sort of echo to them that stands out, that makes them, mainstream feels diminishing. But you're sort of in this mainstream production lane now. So how does that differ for you, both positively and negatively?

I mean, imagine you have resources, you have people who can help with things like costumes and settings and all that kind of stuff. But at the same time, you must have had a little bit of freedom when you were working earlier.

Nathan: Yeah, it's true. I must say that most of it is amazing, like the transition, because I just, I have money and I have time and I have people to rely on, which is very nice, because when I was a teenager, I didn't have anybody to rely on besides my friends, and my dad was unemployed at the time I was making movies, so he helped me. But nobody in my, I mean, I didn't know anybody that was walking in cinema, so I had to learn everything by myself, which was amazing.

I love this phenomenon and I have amazing friends that were brave enough to cover themselves of blood and go into this abandoned house in the middle of the night, and we shot in our movies together, and it was amazing. I travel in different countries, in different festivals with them, so I had the full experience without spending any money, which was great. Nobody was waiting anything about my work, so it was nice.

But now I have to admit that it's so cool to have a team. I love working with other people. I feel like it's just so nice to have a DOP to trust in.

And when I have a doubt, I can ask him, what do you think? Do we have enough? What do you think about the show?

Do you like it? And it's just so nice because I can have his talent too. It's not only about me, it's about all of them.

So it only makes the film better because they are great people.

It always comes back to this balance. I mean, you as the author, director have a vision, but there's always a collective process that creates a film at the end of the day. It's very fascinating.

Brian: I want to ask, I've read that sort of you dove into film because you were sort of tickled by horror and the way that film could evoke an emotion. And you sort of felt challenged to see if you could do that yourself. Is that correct?

Nathan: Yeah, yeah, yeah, I saw.

Brian: So, how quickly does it go from you starting to shoot things to you actually showing stuff to other people and thinking, oh, I'm getting the emotion, I'm getting the emotion, I'm getting there?

Nathan: That's a good question. I was 12 when I watched this horror film that changed everything for me in the end. It was Orphan.

Brian: The Orphan,

Nathan: yeah, yeah.

And I saw this film and directly the day after I was trying special effects in my room on a little camera, I was disappearing, using rope to close doors.

Brian: That's technique, though. It's not necessarily emotion.

Nathan: Yeah, yeah, totally. It was just about technique. And then, I don't know, I was 12, so time passes differently.

Yeah, after a week, I was like, okay, I know enough to make a film, potentially, so.

Or I don't and I don't care, which is also great.

Yeah, I didn't care at all. I just wanted to make a film, so I started writing and every weekend we shot it. We shot scenes that I was writing with my friend, and after a year, I had an hour and 30 minutes of a movie.

Brian: So, hang on, so you had the whole concept of making a complete film. You weren't just shooting, shooting for fun. You weren't like just putting stuff on social media.

You had a thought early on that you wanted to create a whole film.

Nathan: Yeah, I mean, Instagram was not that thing back in the day.

Brian: Look, wow, what an old man you are.

Nathan: Yeah. It was 10 years ago, I don't know. I mean, I was not brave enough to post anything on Instagram, but yeah, I don't know.

I didn't want to make a short film. I didn't know about short film, because I didn't know anything about cinema. And I just saw a movie on TV and it was a long feature, so I had no idea.

I mean, I don't know. I didn't thought about making a short film. I was just like, oh, I'm going to make a film that looks like the film I'm seeing on TV.

So it's going to be an hour and a half. And I was not brave enough to post, but I was brave enough to invite all my school to a screening. And it was like 200 people coming to a screening in the little room where you can do parties in the village.

And we showed the film. And I was like, well, I love it. People were scared and one girl vomited because she was disgusted by the movie.

And I was like, that's amazing.

Brian: It's a victory.

Nathan: Yeah. I wanted them to be scared. And I mean, it was not that scary.

And he was amazed, but some of them were scared. So it was the goal. And I don't know.

I was like, that's what I wanted to convey. I wanted to scare people and it worked. So I loved it.

I really loved it. I thought it was amazing. So we kept on doing this.

We showed the film in every cinema of the region. I kept on making movies and doing little screenings for my college, for my lycée, for my high school. And I just loved sharing movies.

Brian: I'm fascinated by sort of this dichotomy. In one way, to me, you're sort of this pure naturalist because of the way you've evolved to be a filmmaker. But on the other hand, everyone becomes a filmmaker by referencing film.

You know, so you're inspired by *The Orphan*. But what really kind of drew me in was the fact that you really were clearly trying to evoke emotion. So you saw *The Orphan* and you said, I want to try to see if I can recreate this, if I can provoke this.

And you did a couple of horror films, and then you transitioned. What made you transition away from that? I mean, horror is a genre that can be mined for a long, long time if you want to keep going.

Nathan: Yeah, and I still love horror films. But it's just that, I don't know, I was... I guess I was a bit bored by fake blood and stuff because it was five years of my teenagehood.

And it's long, you know, when you're a teenager, again, time passes differently.

Brian: 25% of your life, right? It's a big piece.

Nathan: Yeah.

Right.

From when I was 12 to when I was 17, I did all movies with my friends, absolutely homemade and with no budget. But I just kept on doing the same thing. I was writing the same scenes every night, editing the same kind of scenes.

And I don't know, I wanted to change. And I saw Momi from Sabydolan because I wanted to show it to my mom. And it was, I don't know, I was blown away by the film.

And he was 18 when he made his first film. And I was like, oh, so it's possible. Like we can make movies at any age.

It's not like I can be a real filmmaker, maybe. It's not maybe just with my friends. It can be something that I show to other people.

And I've did lots of festivals already. So I kind of knew that I could do it in a different way. So I don't know.

I was like, okay, if he did it, I can do it.

Brian: Can I ask, because I've spoken to directors, actors, and there's this whole sort of, not imposter syndrome, but the sense that like, well, I'm not really there yet, even though like they've built this catalog and you've done a few films already and you still, well, maybe I can do it. You've already done it. What is it?

Where do you feel validated? I don't know.

Nathan: I don't have the imposter syndrome, though, because like, I'm just, I don't think you need anything to make movies. I think the wanting to make film is already enough. Like, there's not like that much people that wants to make film, like, because it's difficult and it doesn't interest.

Like, most of people are not interested in making films, and it's okay. They're interested in something else. But if you are interested in making movies, I think it's enough to make them.

So I don't feel like that imposter syndrome for me. But still, I feel like I'm going to learn how to make better movies my whole life. I feel like, I don't know.

I just see, I saw Yi Yi by Edouard Young in cinemas, because he's just been released for the 25th anniversary. And I've seen it on my computer like a few years ago, but now I've seen it completely in cinema. And I was just blown away.

And I was like, I feel like I've never seen anything like this. And I love Edouard Young, I love his movies. But I'm just like, okay, so there's always something new to discover, and there is always something better to do, in my opinion.

So, I don't know, I'm just like, wow, I thought this filmmaker was my favorite, but actually this one is so much better.

Brian: I have a phrase, my all time favorite of the moment, because it might change, it might change tomorrow.

Nathan: What's your favorite right now?

Brian: Ooh, I just rewatched Being There, Hal Ashby, which I think is such a charming film. Peter Sellers, so that's just top of mind. Right now, so okay, I'll say that all time favorite of the moment, because I was just looking at it

Nathan: until the next one.

Brian: Well, actually, I have to say, Out of Love wasn't bad either.

Nathan: Oh, that's super nice.

Brian: I love your attitude. I love your sense that you're still evolving. Because in my mind, from seeing Out of Love, you're a fully formed filmmaker in every way.

I thought it was just a really thoughtful film. And as I said earlier, I really felt sort of that it was a director's project. And full respect to the performances.

Who is it? Camille Cottin, who is your lead? She's phenomenal.

Who is it who plays the boy Gaspar? You get a tremendous performance from him. Very intimate moments.

But at the end of the day, I don't want to, I want to be careful. I don't want to be dismissive. But at the end of the day, they almost feel like props for your painting more than like their performances taking over.

And again, I don't want to dismiss their performances because I thought their performances were tremendous. But there's something very careful about the composition of your film. And I wonder like, how much do you pain over this?

How much do you?

Nathan: It's a really nice compliment actually. I like your words about the film because in my previous film, I wanted the character to drive the camera and I wanted it to feel invisible. But for this one, I wanted the character to adapt themselves to the camera.

So it makes sense with what you're saying. And I'm glad you saw it because that was my intention. I don't know, I was just...

I really wanted the film. I knew it was pretty not sad. I mean, yeah, it's a pretty tragic story in a way.

Like it's a mother who left her kid behind and it's this woman that doesn't want them. So it's like, I guess it raises questions that we don't want to face in our society. But I knew that the story was this and I was super involved in this story, but I knew I needed to, because it's personal in a way, but I needed to take a distance from it.

And for this, I thought that the frame and how to compose it was the best way to take a distance. And for the viewer to not be like crushed by the film and be like, OK, you're going to be sad because it's kids that are motherless. No, it can be something else.

It's a pretty sad story, but it can be something else, too. It can be cinema. Like, they deserve cinema.

I don't know. I wanted them to be heroes of a story and not to be like miserable kids left behind.

Brian. As sad as sort of the premise of abandonment is, I mean, it's warm as well. And again, I also thought there were sort of kind of funny moments as she tries to adapt to kids in her life. Like, I mean, it's not a comedy, but there's something going on there in the awkwardness of some of the pure moments.

There's, I mean, I don't want to get to, I don't want to do any spoilers since we're, you know, ahead of a public release and everything. And I know sort of at Karlovy Vary, you let your lead Camille introduce the film. But if you were to present it, how would you talk about Out of Love?

Nathan: That's super hard, that's super hard. I love when other people do it because it's, it feels like the film doesn't belong to me anymore and it's less scary because I'm super scared about reviews and stuff. But I guess I would say that, yeah, it's a drama about how to make a family with missing pieces.

And it is a film about how to build something from tragedy and how to look for light in the darkest moment. Yeah, it's a film about recovery because, you know, the tragic event happens in the first minutes. It's not like a drama that builds itself into the tragedy, like a lot of films, like how a tragedy is.

It starts with the tragedy and then it goes only lighter and lighter and lighter. And I wanted this. And I think that's how I would put it in the film, like a tragedy but backwards.

Brian: Coming out of tragedy. I'm gonna ask a few specific things and if we're getting too spoilerish, just say, but I mean, so the mother disappears without very much explanation. You do this beautiful job early on establishing that she does love those kids.

Very, in a very short scenes in that drive and sort of the transition you establish that. So, so you take away like a chance to judge her as a bad mom. That's already off the table.

And then she disappears with no explanation. I mean, there's a note, but we don't get to see it. There's no sort of scene of her departure.

She's just gone. Did you ever consider like shooting her leaving to work that in as part of the story or?

Nathan: No, I wanted her to be a ghost. I wanted her to be, I wanted it to be a ghost movie too. Maybe it's the horror film that I love, but you know, like that's why often I'm like filming those people outside of windows and far away from them.

Like somebody is watching them, but it can't be possible because we know she's gone. So she's not gonna be in the garden watching them. But I don't know, I wanted to feel her presence during the whole film.

And for this, I saw that it was better to have more explanation because I don't know, first, it will never be enough for some people. Like for some people, they will never accept anything from a mom leaving her kids behind. Like you can tell them, yeah, but they were about to die in her apartment.

They would be like, yeah, but it's her mom. Okay, and it's the moral of anybody. And I don't know, since I can't face this, I just didn't want it to judge.

And I feel like giving an explanation is judging her in anyway, because if you're like, oh, she couldn't take it. Oh, so she couldn't do this. I like, I don't know.

I feel like I didn't want it to judge her, to judge her in any way. So I didn't want it to have an opinion.

Brian: It's interesting that it's sort of pivotal to the story, but it's not the main part of the story. It's just the launching pad, her departure. And it's in the background all the time.

And you say ghost story. I like that. I was thinking a little detective story because there is an element of trying to find her, you know, and go back to her.

There's a little absurdity in it as well, I find, like when she's dealing with sort of the authorities, society, that there's no mechanism for helping her in this situation.

Nathan: Yeah, it was... When I learned about disparation volontaire, I don't know how to say it.

Disappeared people,

Brian: disappeared persons.

Nathan: Yeah. But when you read voluntarily, yeah, yeah, yeah. In French, there is a term called disparation volontaire, so voluntary disappearing.

And when I first learned about this in 2019, I was like, because it's a real term, I was like, what the fuck? And I did my research for a year writing the movie. I talked to cops and I talked to social workers and everybody.

And they're like, yeah, it's a thing. You can you can leave. I was like, what do you mean?

And they're like, well, you can leave.

Like, wait a minute, wait a minute, you have responsibilities. No, but you can leave.

Yeah, you can leave. If as the police, if you're on adjudged and you decided to leave, we can't look for you. And I was like, wow, I don't know.

I was just, and I was calling a cop and another one, and they were both telling different things. And it felt a bit absurd. It felt crazy.

So I don't know. I was like, okay, yeah, I think I want to put this in the film because we have this thing that we can do, but nobody knows how to face it when it happens. And it's 15,000 people every year in France that choose to disappear, and we don't know what to make about this.

And the only thing is that we can't look for them, which is great in a way, that's their desire. But at the same time, it's just like, okay, so we accept that people can leave. And I don't know.

I didn't want the film to judge it, but I was just like, okay.

Brian: I don't judge it. I'm just fascinated by the mechanisms of it. And okay, as her sister, you have no right to go challenge her.

Maybe the kids have a different right somehow. I don't know about that. But I just thought it was a nice sort of line going through her dealing with the school, with the police, with the courts.

And then you have this very beautiful moment, no spoiler, but you have this very beautiful moment finally when she's talking about the final custody discussion, when someone actually sees her, when that woman actually sees her and asks her, how are you? And what was your thinking there? Was that influenced by someone that you met in the process of making the film?

Nathan: Literally, like by the judge of Family Affairs that I met. And I was like, all of them, I was like, can we do a scene that I have in mind? And you pretend I'm Jeanne, I'm the character.

And you talk to me like if I'm Jeanne, so I'm going to write dialogues to be true to the situation. And she just asks, how are you? And I was like, would you ask that?

And she was like, yeah, of course. Like she just lost her sister. I'm going to be, I'm going to care about her.

And I was like, but you're doing an audience to see if she can look after the kid. And she's like, yeah, but I'm not, I don't want to see if she's crazy or she's capable. I want to see if she's okay.

That's what's going to be nice for the kids. And I was like, oh wow. And she was the one saying, can you consider that she did this out of love?

And I was just amazed by it. I cried and I was like, wow, I think I'm going to put this in the film. And she was like, I don't think it's that extraordinary.

Like I would ask this. And I don't know, for me, it was extraordinary.

Brian: It's a beautiful moment because it echoes in sort of the less human interaction that all of that has been until that moment. It really, really stood out. Great choice.

Sorry. Don't mean to interrupt.

Nathan: Well, no, she was... And the actress was amazing. I mean, she did it exactly the way I thought she was about to do it.

And when I proposed the role to the actress, thanks to my casting director, she showed me a demo and I was like, OK, I want her. And she sent me a text like, hey, it's crazy, because my sister left two years ago and she left me a little kid. And I was like, what the fuck?

And she was like, yeah, I mean, she came back. But for two years, I was about to become the mom of this kid. And I don't know, it failed.

So I think she was the perfect person.

Brian: You're creating magical energy for your set now when you do things like that. Since you bring up casting, how do you find the kids?

Nathan: It was a long process. It was a really long process. We saw like 200, 300 kids with my casting director, Sophie Lene Jodovic, which is amazing.

And she saw most of them. But I was here most of the time too, because I love the first call for... You see the real people, they haven't been called back.

They are just here for the first time. So they worry, but sometimes they are sick. So they don't really care about this.

And we saw a lot of people, but those two little persons sent out. I mean, I knew Nina, we saw the first day of the casting that lasted for three months. And I don't know, I don't mind the old times.

She was five when she passed the casting, and she was just brilliant. And she knew the lines, and she knew how to do it, and she asked questions. I don't know, I just found it so amazing.

I was, you know, there is a saying like, in cinema, you don't work with dogs and children. And I feel like it's a knowable saying, like, I don't know, you have to do that. So like, you compare a human to an animal, first of all, which is insane.

And second of all, kids are intelligent people. Yeah, they are kids, and we got to look for them.

Brian: And there's some beautiful animals out there too.

Nathan: And there are some beautiful, and dogs are amazing too. Like, it's insulting for kids and for dogs, but I don't know, yeah, it's kids. They are not adults, so we have to prevent them from all the horrific things of this world, and we have to protect them at any cost.

That's what we need on set. We did everything we could to protect them, but at the same time, they are innocent, but they are not dumb. That's two different things.

Like, they are innocent and intelligent. Like, you can talk with them. You can have a conversation with them.

And you can, of course, you got to protect them, but you can talk to them about what Jeanne did, what Suzanne did. I don't know. It's just...

It was super nice. I felt like working with people. I think I felt like working with dogs.

Brian: Excellent. I'm happy to hear that. Again, I thought you got some amazing performances from them.

I think about... There's an intimate scene between Camille and Gaspar in the evening when, you know, he comes to her. It's almost confessional.

It's so sweet. The dialogue is just like, wow, that's a pure kid's thoughts, the deductive reasoning about why his mom is gone. It had to be because of us.

You know, the way he goes through that. None of these other things are problems. Well, for an adult, they might have been problems, but in his mind, no, no, no work, no problem.

No man, no problem, right? So it had to be... That's just lovely writing.

Where did you come up with that?

Oh, thank you. That means a lot. I really identify as Gaspar.

Nathan: I don't know. I was once a little kid and I was nine, and my mom didn't disappear, but my family was a lot. And I had a particular relationship with my parents and my sister.

And I don't know, I just... When I was writing the script, I was like, what would I say if I was Gaspar and I was nine years old? I always try to put...

I mean, it's a dumb answer because it's obvious. Of course, you do it. But I don't know, I'm writing the dialogues and I'm saying it out loud first.

I'm just talking to myself and I'm just... I'm trying to be as much nine years old as I can. And when I talk...

When he saw the script and I asked him a question, I was like, would you say this? And he was like, yeah, I have the question. I think it's because of us, actually.

I was like, wow, so you're saying that too. And we felt connected. And I don't know, I was really proud of them.

They are amazing humans and actors.

Brian: I have to say again, I mean, there's something naturalistic and restrained, but still detailed. And I guess the way you frame it, it comes off as theatrical at times. Like I'm looking at a stage more than sort of this close up or something.

And it really, it really creates a mood. I think that I get the sense that every piece of it was labored over and thought through. And I understand why you get an award as best director.

Once again, I say like, it's an auteur's project. What comes next for you? I mean, okay, hang on, hang on, before I ask that, if you give me a moment.

So here you are, I'm fascinated by this. Here you are, you made this film probably a year or two ago. Here you are now doing sort of the selling of the film, the marketing of the film, which is not filmmaking, but it's certainly part of the package of what's expected for you.

Are you comfortable in this role or are you working on your next thing? Where are you in your sort of, as a creator, where are you?

Nathan: Well, no, I'm comfortable. It's so nice. When I'm meeting people like you, and I'm not saying it's like, yes, sometimes it's not super nice and you see horrible reviews.

I mean, in general, like in my previous film or in my first film, and in this film too, it's going to happen. You're just like, okay, well, these people just didn't like it and it's okay. But so yeah, that it's really scary for me.

Like what people think, I mean, a real journalist or a person on letterbox, it's really scary for me, but it's part of the game. It's okay. But I feel comfortable when I'm meeting somebody like you.

Or like, I mean, I don't know, I feel like journalists in general are pretty nice with me. Maybe it's just because we are doing an interview, but I don't know. I feel like I'm meeting nice people and people that talks nicely about the film.

So it's just nice. I feel you make movies to be seen in a way, and when you feel like somebody is seeing you, it feels really nice.

Brian: Did you make this movie to be seen or to make me cry?

Nathan: I wanted to see you cry. And I wanted you to see me with teary eyes. No, like, I don't know.

It's just so nice. But at the same time, I'm writing my new film because I feel like this is nice, but at the same time, if the movie doesn't work, I mean, financially, if it doesn't do what they expect, it's not going to be nice anymore at all. And I know it's, and it feels weird because, you know, like it's coming out sort of December in France and they're expecting a lot because they put it a lot of, I mean, not a lot, like it's not a big film.

Brian: But there are expectations, there are expectations.

Yeah, I have expectations by the distributor and my producer. And I know that if it's bad, it's going to be bad and it's going to be a horrible moment.

Brian: Let me stop you right there. It's not bad. It might not be a financial success or whatever other metrics, but it's a beautiful film.

So stop there.

Nathan: Yeah, no, but I feel like everybody forgets about it if the film doesn't, if the film doesn't, I don't know. I feel like everybody's complimenting you and then the film doesn't work and you're like the shame of people. People like look at you and like, oh, he's the one who did the film that did two tickets.

Brian: But you haven't left it behind yet, even though you're working on the next project, you're still sort of in this.

Nathan: Yeah, no, yeah. I still watch Letterboxd every day for New York views and I'm scared every day and it's horrible. I don't know why I'm doing this, but I can't stop because I'm just like, I made this to share it with people because I needed to do it.

It was, I couldn't do it. I couldn't keep it for myself. I needed to tell this story and it was really important for me.

And now it's just something with stars on a website. Like it's just, it's nothing for people.

Brian: It's a synopsis. It's a synopsis on a couple, one little paragraph synopsis. Wait, that's not my film.

That doesn't talk about me.

Nathan: And it's okay. And even like, even when it's five star reviewers, it's just, oh, it's just like five star on a computer screen. Like it doesn't mean at all what it means for me to do it, but it's okay.

And it's, it's part of the game. And I love it. The, it's just scary at the same time.

But anyway, I'm working on my new film.

Brian: This is, this is interesting. So you've made sort of your own projects, smaller films, and each of these has grown in audience each time?

Yeah, yeah, pretty much. Cause my first professional film when I was 18, that was finance was like 15,000 tickets, which was nothing.

Brian: Hang on. Congratulations. That's more tickets than I've ever sold.

Go on.

Nathan: But like, oh man. And nobody told me this. Everybody was like, oh, 15,000 tickets.

And, but I did Tony and it was 300,000. And I was like, wow, that's, that's amazing.

Brian: So hang on.

Let's do the math then. That means everyone in France is going to see Out of Love. If we follow the same mark.

Nathan: I really, I really hope so. But I don't know. It feels, I know it's a more arthouse film than Tony's.

So and I feel like people expect it to be exactly like Tony, because some people were like, even if they like the film, they were like, oh, it's really different. And it's it's not that it's not as dynamic or it's not. And I was like, yeah, it's just another story.

I mean, it needed something else. Like, I feel like that's what filmmaking is, is to adapt yourself to what the story is.

Brian: And there's a whole audience out there who's going to find this who doesn't even have Tony as a reference, people like me who just find this and see this beautiful film.

Nathan: And I'm happy it was not that much of a success, because I can do whatever I want. And it was enough of a success for me to do another film, but it was not the biggest success that now everybody is waiting for it. Like nobody really cares.

So it's OK. And I hope they're going to like it. And but I'm proud of the film.

I'm proud of my team. We needed we we we put it everything we could in this film. Like we worked so hard.

So so I'm proud of it. Like for this, I'm proud. It's nice.

Brian: It's as again, it shows. I think that even you have these sort of brief flashes. I'm thinking now of you have Gespar against a map in his school and just even the composition of that.

It's like 10 seconds on the on the screen. But the composition of the world behind him and I don't know, he's Rosengold or whatever his tracksuit he's wearing. And just that it's like, wow, OK.

Yeah. So I see that you cared about this. That definitely comes through.

And again, we get a lot.

I can tell you this.

Congratulations on it. And thanks again. So you're started to get into what's coming next.

Is it similar thematically? I mean, what can you tell us about what you're writing? What emotion are you going to challenge now?

What are you going to try to do?

Nathan: Well, I'm scared it's going to be sad again a bit. But not the same type of sadness, because it's again about family, like my three previous films. I just, I feel like you can talk about families for hours and for decades, because it's what, it's everything.

And even when you don't have a family, it's...

Brian: It's still the reference that you don't have it, yeah.

Nathan: Like, so, so I don't know, it's, it's, it's, I don't know if it's going to be this one, because, you know, before Out of Love, I wrote two other films that didn't make it before, between Tony and Out of Love. So, and I already wrote one that I don't think is going to be made, but I'm writing one right now, and I really like it. And it's about motherhood again, but in a really different way.

And, and it's, I don't know, it's just the beginning. So it's a bit blurry and I'm really superstitious. So I don't know, but it's, it's about motherhood and it's a drama and it's a relationship between this daughter and her mother.

Brian: Don't reveal anything more because you're superstitious. I don't want to know that this is the thing that jinxed you ever. But I can't wait to see what, I can't wait to see whatever you come up with.

But you, you, you said a couple of things here. I just need to come back to you. You said you wrote a couple of scripts that didn't get made.

What stops you? When you were 14, nothing stopped you. You can make a film.

What stopped you? I mean, and do you feel like, I mean, you're a relatively young filmmaker. This is a world in transition.

There's a DIY sense out there. Do you feel, I mean, is there a change happening in how film gets made and distributed or is it, are we still locked in into traditional lanes? What's, sorry, I have too many questions there in one row.

Nathan: No, no, no, it's a great question. It's hard to think about that. I don't know.

I don't know what I know about that, but I just know that, yeah, I see a lot of content on Instagram. I don't have TikToks, but I see TikToks on my Instagram. I'm 25 years old, so of course, I'm wasting a lot of time on Instagram.

Yeah, I see a lot of different things, but I feel like it's the thing. When I was a teenager, I was making the film the same way. It was the same generation a bit.

I didn't have a Super 8 camera, but it was easy for me too because I had cell phones. But I think the two coexist in a beautiful way. I'm happy to see amateur film on my phone, made by people on Instagram, all films.

I'm happy to see them, but I'm super happy to go see weapons in the cinema and to see how beautiful it is. Like, I don't know, I'm just... And yeah, it's full circle to your first question.

What stops me is just that now I need money to make film. I couldn't go back to not having... I love my team so much.

Brian: Hello mom, hello dad. I'm moving back in.

Nathan: Yeah, I couldn't do this. And I just love working with other people and they deserve to be paid. It's important.

They are professional and it's their lives. So I can't be selfish and just... I mean, it's amazing when you don't have any money.

It's the... Oh, it's going to end in 15 minutes. It's amazing to not have any money and to make film with your friends, but when you want to work with professional, you can't just abuse their talents[...]

So...

Brian: I'm glad to hear you say that because that seems to happen a lot in this industry. A quick question now, just a red thread. Going back to your early DIY days, are any of your friends or any of the people involved in those films involved now in any way?

Do you cast them? Are they in the background?

I mean, it was only two people. I mean, it's three people. So one of them, yeah, she's in Paris.

Nathan: We don't really kept in touch because we took a really different path. But I look at her. She's doing videos on Instagram actually now, so it's super nice to see that.

She's not an influencer, but she's like a bit. Say her name.

Brian: Give her a shout out. Give her a shout out. Let it drive her numbers.

Nathan: It's Julie Venturelli. She's great. But I don't know if it's her name on Instagram though.

But she was great. And then my other friend, Luna Mitou, she's working on a ski station in Switzerland because she loves nature. And I just love that for her because she tried to be an

actress and we stayed in touch and I put it in my first produce film, but she just didn't, she didn't like it.

She didn't like acting school and she just wanted to be in nature and she is super happy now. And I don't know. I'm super grateful that she found a path far from cinema.

Brian: That's nice. They don't have to be part of your work, but I'm just happy to hear that they're still in your life. That's really nice.

It says something about you. It says something about you.

Nathan: Luna is still one of my closest friends. And I see a lot of the people that worked on my first film, so it's nice.

Brian: So are you still on the festival circuit with the film? Are you showing it at other places? What's the schedule?

Nathan: Yeah, we're going to start in two weeks in France, actually, and we're going to have a festival every two weeks until December, and every week sometimes. But I'm super excited. I really can't wait to travel with the film.

Again, I'm going to be super scared every time. Every showing, I'm like, I'm so scared. But I don't know.

It's nice. And some people, I feel like some people really understand the film. Like I've seen some reviews and I've read some stuff.

The world, the world of some people. And I was just like, wow, it's exactly what I wanted to convey. And something that I'm not that obvious.

And I'm just like, even when talking to you, like you saw things that are, you know, not that obvious to see. Like even when what you said about the actors and about the frame before the actors and stuff. And I'm just like, yeah, that was intentional.

And it's so nice when people see it. So it's nice.

Brian: I'm just, I feel just honored to be able to see your film and all the other films that have been competing in the category. And just, I'm, I feel like filmmaking is in good hands when I meet people like you. Like there's hope for the future.

I expect to see more from you. That's going to be great.

Nathan: If you had one, one thing to, to recommend me, like in priority about the competition, what would you say? Like if I had, I mean, maybe no.

Brian: I would say you have to watch The Visitor because it's an auteur film and it's, it's the filmmaker that dominates. And I think that you'd appreciate that. But the film that won the Crystal Globe for best film, that Better Go Mad in the Wild, that is a magical film.

That is a magical film. It's a, it's a different kind of storytelling altogether. The subjects are crazy.

And for me, that just like, whoa, that was, it's magical. So those two, I would say. And again, without, without this, and that feels terrible because I've seen, you know, you're the ninth director, I think, in the category that I'm talking to.

And I respect everyone's films. I've been blown away by the quality and the diversity of it all. But I would say those two, because you shared the award with Vytautas, you have to watch his film.

Nathan: And yeah, yeah, yeah.

I really want to see them. It's just, they're beautiful. And I love stories.

It's about somebody coming back to his own town, right?

Brian: Exactly. He's sort of wrapping up his father's estate, but he's been away for a long time and he's sort of a visitor in his own hometown. But again, it's a synopsis doesn't do it.

It's how he tells a story. Like you, it's not dialogue driven. It's very much about the cinematography and the approach of it that tells the story.

So I think you'd appreciate that.

Nathan: Oh yeah, I'm really looking forward to see that. Yeah, when I saw the, I just saw the image for the Crystal Globe like winner. And I was just like, what the fuck?

This guy with so close to this cow. And I really wanted to see it and the title. I don't know.

I was like, I need to see this game. It looks so cool.

Brian: You should reach out to him. Let him share it with you. And you guys should share it with each other, actually, I think.

You both appreciate it.

Yeah, yeah. I mean, but he's.

Brian: You know what? I'll connect you guys after I'm done here.

Oh, that would be so nice.

Brian: Yeah, so will you be taking you're saying you're doing a festival almost every week? Any chance that you'll be coming to Stockholm or Gothenburg film festivals?

Nathan: Oh, my God, I would love. I didn't know there was a festival in Stockholm because I don't know any. Like, that's the thing when you're making homemade film, you know where you send them and you know what to do.

And you have your own strategy, even if it doesn't work. But when you're making movies with Distributor, like they chose what they send. You don't know anything.

So they just tell me, oh, you're going there. But I don't know.

Brian: We can kind of just wrap it up. We've gotten through almost all my questions. Unless there's anything else you want to say about the film that you want to let people to know.

Nathan: No, I just wanted to know, are you in Stockholm? What did you ask about Stockholm?

Yeah, I'm in Stockholm. Yeah. Yeah.

Nathan: Oh, because I wanted to visit a friend in Stockholm. So when is the festival?

Brian: The festival is in I think early November, something like that.

Nathan: I'm going to ask that this maybe they send it and they just didn't took the film, but I'm going to send an email to the festival to ask. Oh, I'm to ask because but it's can French film go to this festival too?

Brian: Yeah, absolutely. Absolutely. It's a pretty nice international festival.

Nathan: Oh, nice. OK, so I'm going to ask. Maybe they are just going to say no, but maybe they're going to say yes, and I'm going to be able to come to Stockholm.

Brian: If you do, please reach out. I'll buy you a drink. I'll buy you lunch to thank you for doing this.

Nathan: Oh, no, I mean, I will buy it. So thank you to the promotion of the film. OK, I will tell you.

I'm going to send an email right now to them. So it's like Stockholm International Film Festival, I guess.

Brian: Exactly. Exactly.

Nathan: OK, I'm going to try. I would love to come.

Brian: And do you sign off with Karlovy Vary Crystal Globe winner on those medals these days?

Nathan: No, no, no, no, no, no, no, no. I feel like, maybe one day, if I have an Oscar, I will sign with an Oscar. But, you know, I feel like, I don't know.

I'm just going to keep on making films. And maybe when I'm 90 years old, I'm going to have this statue. So for now, I'm just going to try to make movies and not going to sign anything.

Brian: Well, thank you for that. I do appreciate your films. Once again, congratulations.

This was beautiful, heartbreaking, heartwarming, as I said earlier, and a little bit funny at times. It's a great quote to put on the poster. Very thoughtfully done.

Very thoughtfully done. I really, really appreciate it. Thank you for sharing it with me.

And thanks again for taking the time. It's a real pleasure to meet you. Best of luck.

Have a lot of fun now in the ramp up to the release. Don't be afraid. Lean in, enjoy it.

This is your moment. Okay, please.

Nathan: Thank you so much. It was amazing to meet you. It was, you're doing such a nice work.

Thank you so much. It means a lot.

Brian: And I really enjoyed meeting Nathan, that was a lot of fun. Just puts me to shame, what was I doing at 25? His third studio film, and it is a beautiful film, it'll be coming out in France later this fall, and hopefully it will find a broader audience after that.

Out of Love, Nathan Ambrosioni. I'm Brian, and this is Stream Close Up. Thanks again for listening.