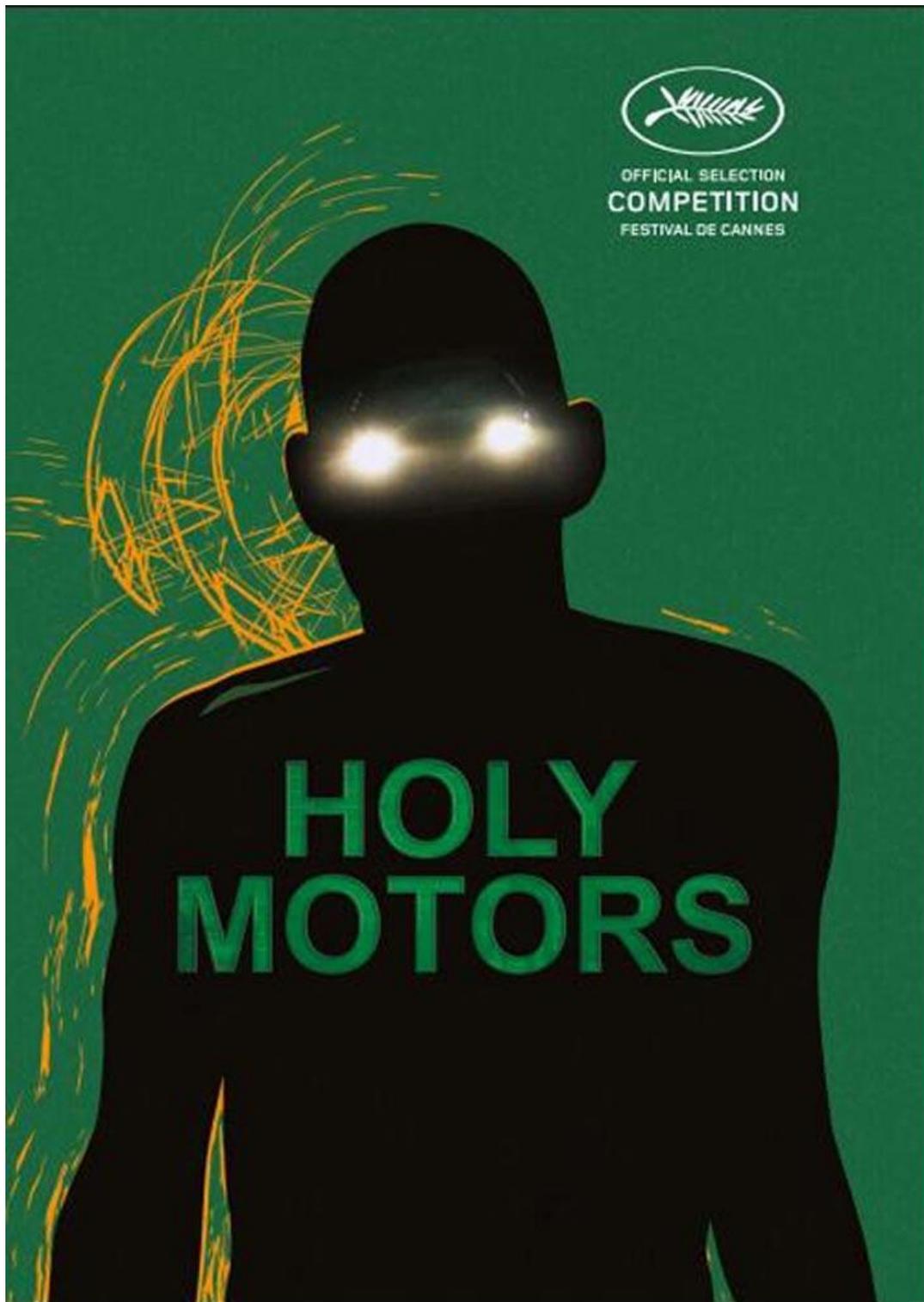


Persmap



France • Colour • 1h50 • DCP • Dolby SRD

Holy Motors

Een film van Leos Carax

Denis Lavant, Eva Mendes, Kylie Minogue

Holy Motors volgt één dag uit het leven van Monsieur Oscar. Hij reist van zonsopgang tot na middernacht van het ene naar het andere leven. Zijn enige metgezel, de slanke blonde Céline, rijdt hem in een limousine door de straten van Parijs. Monsieur Oscar stapt de wereld in, in vele gedaanten als bijvoorbeeld rijke zakenman, moordenaar, bedelaar, gek of familieman. Steeds duikt hij als een volleerd acteur in een nieuwe rol, maar waar zijn de camera's? Voor een mysterieuze drijvende kracht werkt Monsieur Oscar heel precies van doel naar doel en streeft naar de beste uitvoering van zijn daden.



Speelduur: 110 min. – Land: Frankrijk – Jaar: 2012 - Genre: Drama

Releasedatum: 9 augustus 2012

Distributie: Cinéart

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Persrubriek: inlog: cinéart / wachtwoord: film

CAST

Monsieur Oscar / Banker / Beggar woman/ Motion capture specialist / Monsieur Merde / The father / The accordionist / The killer / The victim / The dying man / The man in the house	Denis Lavant
Céline	Édith Scob
Eva / Jean	Kylie Minogue
Kay M.	Eva Mendes
Angèle	Jeanne Disson
The man with the birthmark	Michel Piccoli
Léa	Elise Lhomeau
The dreamer	Leos Carax
The little girl	Nastya Golubeva Carax

CREW

Director and Screenplay	Leos Carax
Photography	Caroline Champetier, Yves Cape
Editor	Nelly Quettier
Sound	Erwan Kerzanet, Katia Boutin, Josefina Rodriguez, Emmanuel Croset
Make-up and hair design and supervision	Bernard Floch
SFX make-up	Jean-Christophe Spadaccini , Denis Gastou
Set design	Florian Sanson
Costumes	Anaïs Romand
Assistant director	Julie Gouet
Production	Didier Abot
Continuity	Mathilde Profit
Post-production manager	Eugénie Deplus
Cybermonster design	Diane Sorin
Datamoshing	Jacques Perconte
Visual effects director	Thierry Delobel
VFX supervisor	Alexandre Bon
VFX producer	Bérengère Dominguez
3D supervisor	Olivier Marci



HIM: "Jean, there's something you don't know." - HER: "About you?" - HIM: "About us."

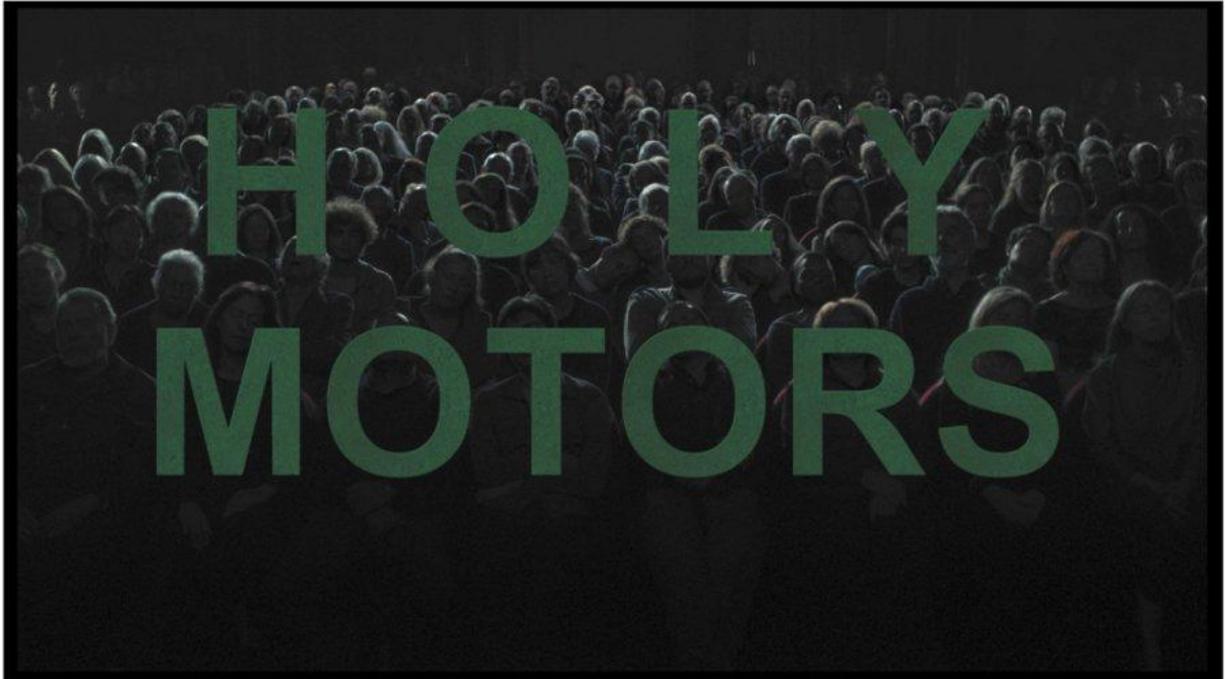


Monsieur MERDE: Aglougliä! Alk tsuet tsuet kerotût xeuhhi-vi aass!

Interview with Leos Carax

You appear at the beginning of the film in a sort of prologue that is, more precisely and more literally, an overture. What gave you the idea of being physically on screen?

Leos Carax: I first had this image of a large, full cinema that is darkened for the film screening. But the members of the audience are completely frozen and their eyes seem to be shut. Are they asleep? Dead? The cinema audience seen from front on - something no one ever sees (apart from in the extraordinary final shot of "The Crowd" by King Vidor).



Then my friend Katia told me about one of Hoffman's tales. The hero discovers that his bedroom opens via a hidden door into an opera house. Just as in this sentence by Kafka, which could serve as a preamble to any creative act: "There is in my apartment a door that I had never noticed until now."

So I decided to begin the film with this sleeper who wakes up in the middle of the night and finds himself in his pajamas in a large cinema filled with ghosts. I instinctively called the man - the dreamer in the film - Leos Carax. And so I played him.



What role did “Merde”, your contribution to the film “Tokyo!”, play in the conception of “Holy Motors”, where the Merde character is one of Denis Lavant’s avatars (if that’s the right term)?

Leos Carax: “Holy Motors” was born of my incapacity to carry out several projects, all of them in another language and another country. They all ran into the same two obstacles: casting and cash. Fed up with not being able to film, I used “Merde”, which had been commissioned in Japan, as inspiration. I commissioned myself to make a project under the same conditions, but in France - come up with an inexpensive film, quickly, for a pre-selected actor.

All of it made possible by digital cameras, which I despise (they are imposing themselves or being imposed on us), but which seem to reassure everyone. “I call experience a journey to the limits of man’s potential.”

The idea of motors, motorization and the importance of machines is clearly expressed in the title and one of the underlying themes of the film. Was it the original idea behind the project or did it gradually take shape?

Leos Carax: There’s never any initial idea or intention behind a film, but rather a couple of images and feelings that I splice together. For “Holy Motors”, one of the images I had in mind was of these stretch limousines that have appeared in the last few years. I first saw them in America and now every Sunday in my neighborhood in Paris for Chinese weddings.

They’re completely in tune with our times - both showy and tacky. They look good from the outside, but inside there’s the same sad feeling as in a whores’ hotel. They still touch me, though. They’re outdated, like the old futurist toys of the past. I think they mark the end of an era, the era of large, visible machines.

These cars very soon became the heart of the film - its motor, if I may put it that way. I imagined them as long vessels carrying humans on their final journeys, their final assignments.

The film is therefore a form of science fiction, in which humans, beasts and machines are on the verge of extinction - “sacred motors” linked together by a common fate and solidarity, slaves to an increasingly virtual world. A world from which visible machines, real experiences and actions are gradually disappearing.

Who is Monsieur Merde? Is he a ghost who has appeared from the past? A workmate?

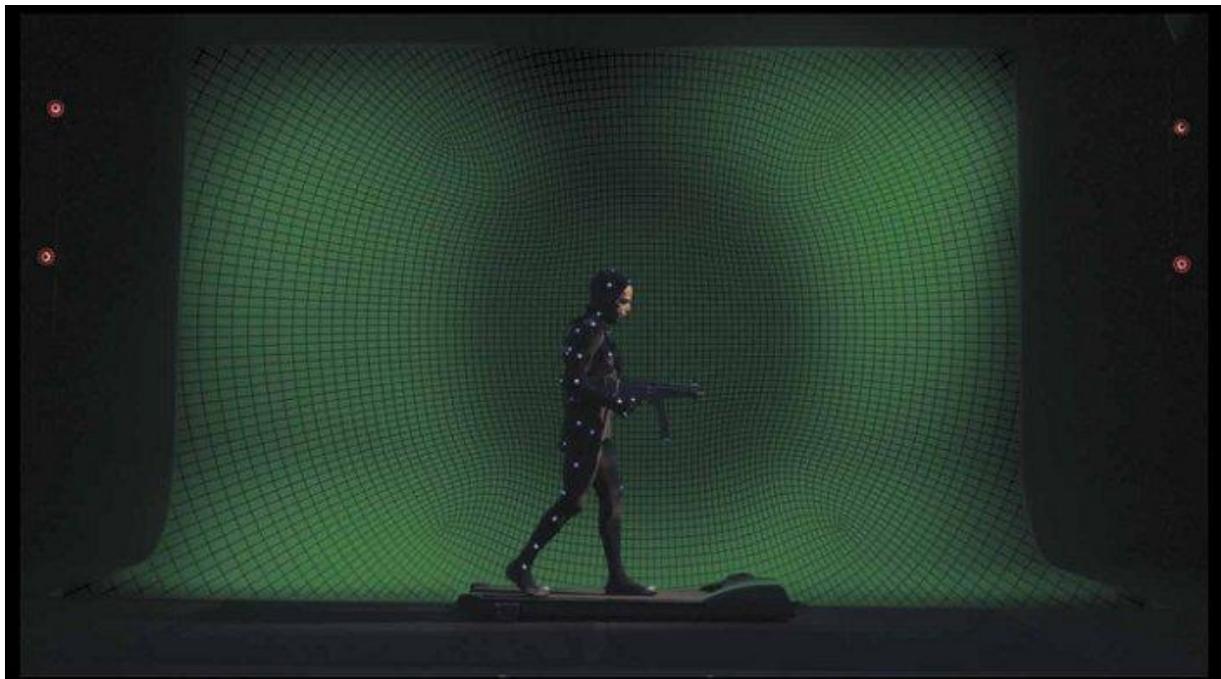
Leos Carax: Monsieur Merde is fear and phobia. Childhood too. He’s the great post-9/11 regression (terrorists who believe in tales of virgins in paradise, political leaders rejoicing that they can finally make the most of their full powers, like all-powerful kids. And dumbfounded people, like orphans in the dark). Monsieur Merde is the extreme foreigner: the racist immigrant.

Could Monsieur Oscar have been played by anyone other than Denis Lavant?

Leos Carax: If Denis had said no, I would have offered the part to Lon Chaney or to Chaplin. Or to Peter Lorre or Michel Simon.

Which garage are humans put away in when they’ve reached the end of their day? Do they have somewhere comparable to the place at the end of the film?

Leos Carax: Where humans park for the night - what we call “home”. But where is people’s real home? Or is it better to live constantly on the move, as an explorer traveling over land and sea? But perhaps our real homes are, already, our computers?





Céline: "Are you ill?" – Monsieur Oscar: "I think I caught a cold killing the banker earlier on."



Monsieur Oscar: "Trying to make us all paranoid?" – The man with the birthmark: "Aren't you already? I am. Very. For instance, I've always been sure I'd die some day."



The dying man: "Life is better, Léa, for in life there is love.
Death is good, but there's no love."

The actors, as seen by Leos Carax



Denis Lavant (Monsieur Oscar / Banker / Beggar woman/ Motion capture specialist / Monsieur Merde / The father / The accordionist / The killer / The victim / The dying man / The man in the house)

Like cinema itself, Denis comes from the stage, the fairground and the circus. His body is sculpted like those of the athletes chronophotographed by Marey. And when I film this body on the move, I feel the same pleasure I imagine Muybridge felt watching his galloping horse.



Édith Scob (Céline)

I had already filmed Édith in “Lovers on the Bridge”, but all that was left after editing were her hair and hands. So I owed her a real part. Édith is a woman-cinema, marvelous in the true sense of the word. Also, the shadow of Georges Franju was already hanging over the project, so her figure, her face and her voice became essential. She became the film’s fairy godmother.



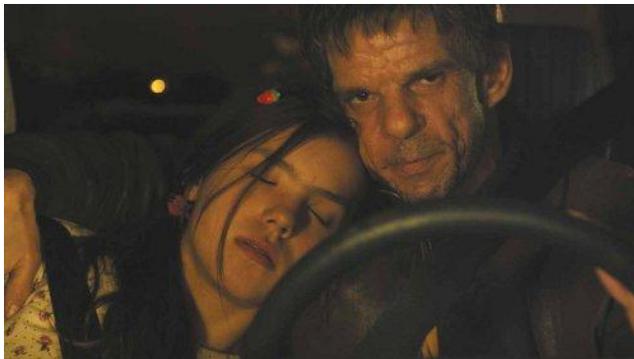
Kylie Minogue (Eva/Jean)

Until recently, all I knew about Kylie were her name and her 1990s’ duet with Nick Cave. And then Claire Denis mentioned her to me for a different project I was supposed to shoot in London. Kylie is purity itself. Shooting with her was the gentlest experience I’ve ever had on a set.



Eva Mendes (Kay M.)

I dreamed up the part of the model Kay M. for Kate Moss. We wanted to shoot a feature film in New York about the further adventures of Monsieur Merde, “Merde in USA”. A kind of “Beauty and the Beast”. And then I met Eva Mendes at a festival and we felt like shooting a film together. She is erotic and robotic at the same time.



Jeanne Disson (Angèle)

It was extremely hard to find a girl to play Angèle. I was initially thinking of a 13 or 14-year-old child, but Jeanne, who was only 10, was the only one who could accommodate all the changes the character goes through in the ten-minute scene. And in real life she’s funny.



Michel Piccoli (The man with the birthmark)

I was supposed to play this character. But that would have confused matters; he is not the filmmaker but the “boss of the invisible cameras”. He’s a shadowy figure. We don’t know whether he is a producer, a sinister Secretary of the Interior or a big-time mafia boss. So I offered the role to Piccoli. The idea was that he would be unrecognizable and appear in the titles under a pseudonym, Marcel Tendrolo. He found that very amusing, but unfortunately word got out.

Leos Carax

Director:

1984 - Boy meets Girl

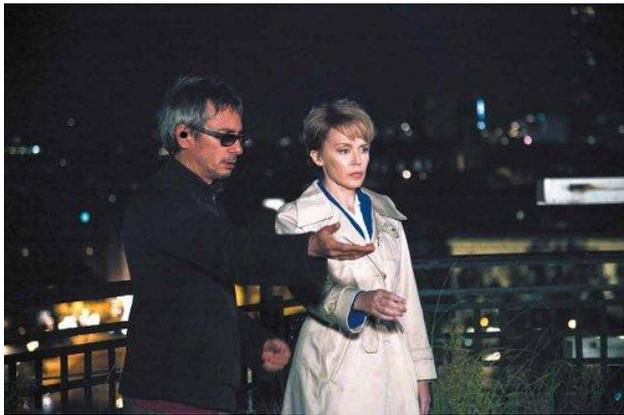
1986 - Mauvais Sang

1991 - Lovers On The Bridge

1999 - Pola X

2008 - Tokyo! (co-directed with Michel Gondry & Bong Joon-ho)

2012 - Holy Motors



Actor:

1987 - King Lear by Jean-Luc Godard

1988 - Les Ministères de l'Art by Philippe Garrel

1997 - The House by Šarūnas Bartas

2007 - Mister Lonely by Harmony Korine

2012 - Holy Motors

