

CG CINÉMA & THÉO FILMS PRESENT



FESTIVAL DE CANNES
2024 OFFICIAL SELECTION
CANNES PREMIERE



IT'S NOT ME

LEOS CARAX

DENIS
LAVANT

KATERYNA
YUSPINA

NASTYA
GOLUBEVA CARAX

LORETA
JUODKAITE

BIANCA
MADDALUNO

ANNA-ISABEL
SIEFKEN

PETR
ANEVSKII

CINEMATOGRAPHY CAROLINE CHAMPETIER, AFC PRODUCTION DESIGN FLORIAN SANSON PROPERTIES ROMUALD COLLINET, ESTELLE CHARLIER COSTUMES PASCALINE CHAVANNE MAKE-UP & HAIR BERNARD FLOCH FILM RESEARCHER SOPHIE LINER DIRECTOR'S ASSISTANTS THOMAS COLBAN, JULIETTE PICCOLOT SOUND LUCAS DOMÉJEAN RE-RECORDING MIXER THOMAS GANDER EDITING ASSISTANTS NINA TOLODIE, MAXIME MATHIS, MIA COLLINS, INÈS TOLODIE COLOR GRADING & SPECIAL EFFECTS FRÉDÉRIC SAVOIR POST-PRODUCTION SUPERVISOR EUGÈNE DEPLUS PRODUCTION MANAGER NILS ZACHARIASEN ASSOCIATE PRODUCER TATIANA BOUCHAIN A FILM PRODUCED BY CHARLES GILLIBERT & LE A CG CINÉMA, THÉO FILMS, ARTE FRANCE CINÉMA COPRODUCTION WITH THE PARTICIPATION OF ARTE FRANCE, CHANEL, LES FILMS DU LOSANGE WITH THE SUPPORT OF CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE AND RÉGION ÎLE-DE-FRANCE FRENCH DISTRIBUTION LES FILMS DU LOSANGE, IN ASSOCIATION WITH SCALA FILMS INTERNATIONAL SALES LES FILMS DU LOSANGE



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*Photos downloadable at
www.filmsdulosange.com*





For an exhibition, that in the end never took place, the Pompidou Museum asked the filmmaker to reply, in pictures, to the question:

Where are you at, Leos Carax?

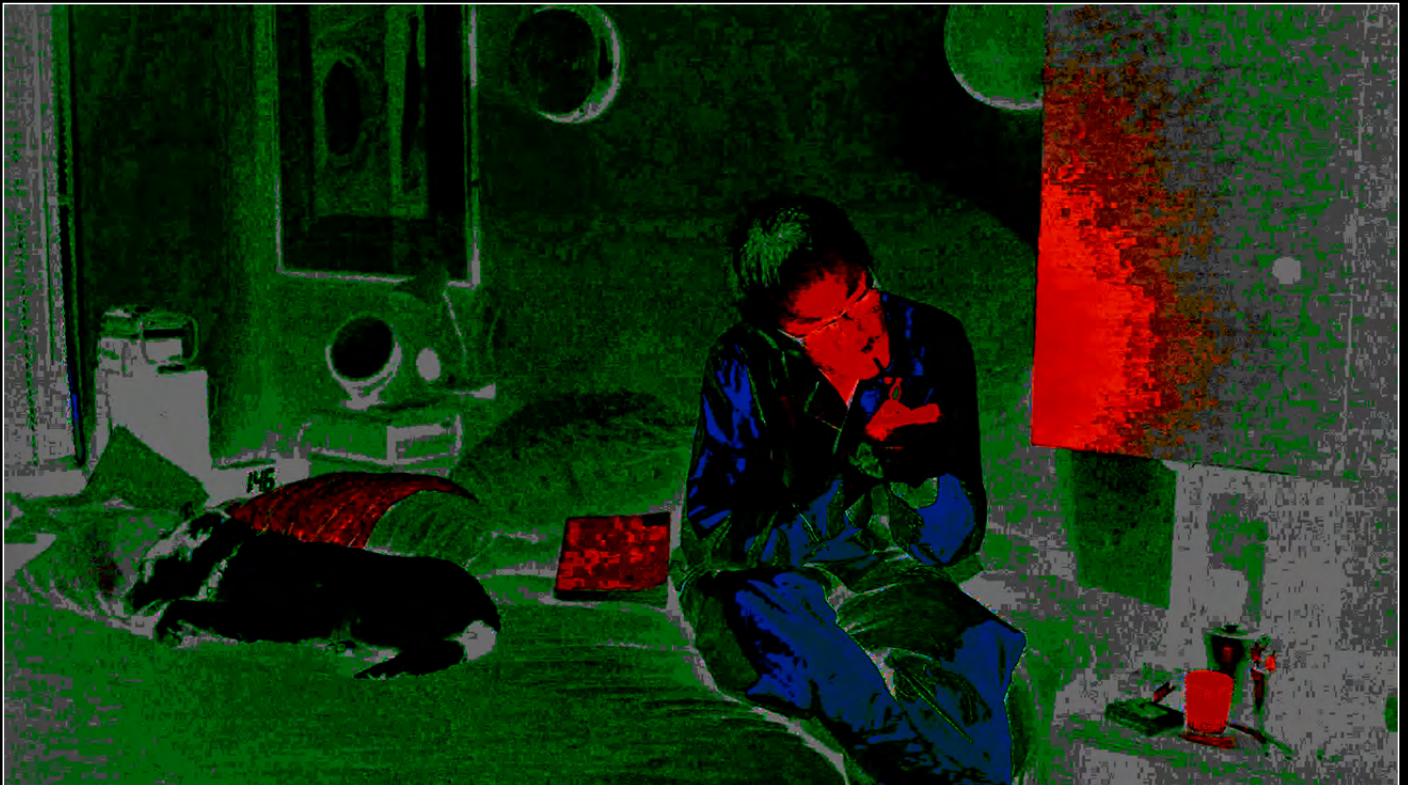
He attempts an answer - full of questions.
About himself and "his" world:

I don't know, but if I did, I'd reply that...

Leos Carax



L'IN**ESPÉRÉ**



LEOS CARAX INTERVIEW

by Henri Sanzot



HS: *What did you mean to say with this f...*

LC: I meant to say what it says, cinematographically and in every sense.

HS: *But...*

LC: Yes, it's not me—by me, of course. It was Rimbaud's reply when his mother, Vitalie, asked about the meaning, or the essence, of "A Season in Hell".

HS: *So you see yourself as a p...*

LC: Better to hear that, than be dead.

HS: *Isn't a self-portrait rather...*

LC: Absolutely. Lots of painters have done theirs, of course. I tried to make mine without any mirror. A self-portrait seen from behind. Or, like in a dream dreamed many years ago: how come I can see myself in that mirror, even though my eyes are closed?—and when I check in the mirror, my eyes are indeed closed.

HS: *We return, in this film, to the...*

LC: The world I found at birth (Hitler's dark shadow, my sisters and parents, etc.). The world I discovered later: friends, loves, work companions. My daughter. My dogs. And all those who offered me an *invitation to a voyage*. The thinkers, artists, *résistants* who, from time immemorial, prepared the ground so an island could rise in the open sea—a sometimes unwelcoming place, but where, at least, no customs officers exist or ludicrous rules apply, where the air is breathable and you're allowed to lose your way. An island *on the other side of life*, from where we can see our own world in a new, invented, light.

HS: *This is the first time you work without your lifelong edit...*

LC: It's a film I had to build and break down alone. A little film, made in bed and at the *editing table* (even though such tables no longer exist). A film born of night and day. During my insomnias, two or three images would come to me —digressions, *correspondances*. In the morning, at my table, I'd use the editing software to try and orchestrate it all. With images from my archives, or found on the Web, later replaced (or not) by images filmed with my cell or a crew. In the evening, I'd record my voice on my cell.

HS: *Is Denis Lavant your d...*

LC: My devil? No doubt. And vice-versa, maybe, if you asked him. But a good devil, the best of devils. He and I made a pact. "*Ah, God! Art is long / And Life, alas! is fleeting.*" A pact that damned us at times and saved us at others..

HS: *Nina Simone, Barbara, David Bo...*

LC: *Oui.* The film evokes the few voices that follow us since childhood. It's also a tale of gratitude; thanks to those voices, we'll never be completely alone.

HS: *At one point, you show a series of dictat...*

LC: That chapter was supposed to be called "The Bastards snigger". Poutine, al-Assad, Netanyahou and their pals, all those "*strong men...*" The children of the 20th century thought that after Hitler, Mao and Staline, the world would suddenly wake-up an adult. But no, of course not. Like some Marvel franchise whose success is never denied. There are always eight or ten individuals, that's one billionth of the world population, causing tons of distress. Sniggering on top of corpses.

HS: *And you quote the novel by Dost...*

LC: Yes, the Bastards often claim that they're "Humiliated and Insulted". The faux-humiliated are destroying our world. And they all insist: "*It's not me, it's them*". The child in us wonders: eight or ten bastards?... Wouldn't eight or ten well-aimed bullets be enough then to...?

HS: *"It's not me", like the way children cry "Wasn't me!" when they're acc...*

LC: Yes, the discovery of the lie. The pleasure, in childhood, of telling our first lies—in other words, the pleasure of fiction. "*It's notme!*" Without accusing anyone else (*Notme* doesn't exist). The gall, the audacity, the bad faith. Jews call it *Chutzpah*: I'm the child who kills his parents, then begs for the court's indulgence because I'm now a poor orphan.

HS: *"AU REVOIR / Ô REGARD" (SEE YOU / Ô SIGHT).
The title you've given to the last chapt...*

LC: Yes, but with a question mark. Yasujirō Ozu said that between every look, we should rinse our eyes. Is that still possible? Nowadays, images bomb; they're weapons of war. We can feast our wet eyes as much as we like, but can we still look at things, the world, images, in the eye?

HS: *Normally, a filmmaker does n...*

LC: *"Normally"* no longer exists.

HS: *Well... I think we've covered everyth...*

LC: Entirely. Thank you for your questions, Henri. Good night.





CREDITS

DENIS LAVANT

KATERYNA YUSPINA

NASTYA GOLUBEVA CARAX

LORETA JUODKAITE

ANNA-ISABEL SIEFKEN

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GUILLAUME DEPARDIEU • KATERINA GOLUBEVA**





Cinematography **CAROLINE CHAMPETIER, AFC** • Production design **FLORIAN SANSON** • Puppeteers **ROMUALD COLLINET, ESTELLE CHARLIER** • Costumes **PASCALINE CHAVANNE** • Make-up & hair **BERNARD FLOCH** • Film researcher **SOPHIELINER** • Director's assistants **THOMAS COLBAN, JULIETTE PICCOLOT** • Sound **LUCAS DOMÉJEAN** • Re-recording mixer **THOMAS GAUDER** • Editing assistants **NINA TOLOOIE, MAXIME MATHIS, MIA COLLINS, INÈS TOLOOIE** • Color grading & special effects **FRÉDÉRIC SAVOIR** • Post-production supervisor **EUGÉNIE DEPLUS** • Production manager **NILS ZACHARIASEN** • Associate producer **TATIANA BOUCHAIN** • A film produced by **CHARLES GILLIBERT & LC** • A **CG CINÉMA, THÉO FILMS, ARTE FRANCE CINÉMA** coproduction • With the participation of **ARTE FRANCE, CHANEL, LES FILMS DU LOSANGE** • With the support of **CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE, DE LA RÉGION ÎLE-DE-FRANCE** • French Distribution **LES FILMS DU LOSANGE** in association with **SCALA FILMS** • International sales **LES FILMS DU LOSANGE**

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LEOS CARAX

FILMMAKER

IT'S NOT ME (2024)

ANNETTE (2021)

HOLY MOTORS (2012)

MERDE (*TOKYO!*) (2008)

POLA X (1999)

THE LOVERS ON THE BRIDGE (1991)

BAD BLOOD (1986)

BOY MEETS GIRL (1984)

ACTOR

IT'S NOT ME (LC, 2024)

HOLY MOTORS (LC, 2012)

MISTER LONELY (HARMONY KORINE, 2007)

THE HOUSE (SARUNAS BARTAS, 1997)

THE MINISTRIES OF ART (PHILIPPE GARREL, 1988)

KING LEAR (JEAN-LUC GODARD, 1987)



