



OFFICIAL SELECTION  
INTERNATIONAL  
FILM FESTIVAL  
ROTTERDAM  
2014

PETITE MAISON PRODUCTION  
PRESENTS



# Mr LEOS CARAX X

A FILM BY TESSA LOUISE-SALOMÉ

*It came from a dream ...*



"I'VE BECOME A STRANGER TO THIS WORLD THAT, LONG AGO,  
I SQUANDERED SO MUCH TIME ON. THEY HAVEN'T HAD ANY NEWS OF ME  
FOR SO MANY YEARS THAT THEY MUST THINK I'M DEAD!"

LEOS CARAX

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ROTTERDAM  
2014

Official Selection 2014  
sundance  
film festival

# Mr LEOS CARAX X

A FILM BY TESSA LOUISE-SALOMÉ

DOCUMENTARY • 72 MIN • HD 1.78 • COLOR AND BLACK & WHITE • LTRT  
FRENCH, ENGLISH AND JAPANESE LANGUAGE • FRANCE 2014

## INTERNATIONAL SALES



**FILMS DISTRIBUTION**  
36 rue du Louvre • Fr-75001 Paris  
[www.filmsdistribution.com](http://www.filmsdistribution.com)

## PRODUCTION

**PETITE MAISON PRODUCTION**  
84, rue Myrha • 75018 Paris  
[www.petitemaisonproduction.com](http://www.petitemaisonproduction.com)



[WWW.MRX-THEFILM.COM](http://WWW.MRX-THEFILM.COM)



# SYNOPSIS

In France, Leos Carax has long been branded as a mysterious, solitary filmmaker with an aversion to both the media and the public at large. Yet outside of his home country, his work takes precedence over this public image, and he is recognized as an icon of world cinema.

**Mr leos caraX** tackles this complex artist –a cult figure from his first feature– by plunging the spectator into the poetic and visionary world of his films.

By means of exclusive archival materials, interviews with his closest collaborators (such as Denis Lavant), and excerpts from his favorite films, this documentary attempts to put together a few pieces of the Carax puzzle. What emerges is an immersive and dreamlike portrait inspired by his singular artistic vision. Sit back and let yourself drift into the world of this unparalleled visual poet...



# Mr Leos caraX

**Mr leos caraX** is a portrait of one of the most controversial French filmmakers.

In the early 80s, Carax was a youthful virtuoso with significant critical esteem, but he quickly fell out of favor and attracted his fair share of detractors, be they producers, journalists, even ex-collaborators and friends. Yet this hasn't stopped him from being recognized as one of the most important filmmakers of his generation, both in France and abroad. Although he has made only five features in thirty years, Carax has consistently been held up as an emblem of a new generation of filmmakers that emerged in the wake of the French New Wave.

In the course of a hazardous career, Leos Carax has retreated into silence, rarely granting interviews and becoming something of an enigma. Yet he pushes on and continues to chart new territory by making films that consistently defy all classification.

His talent and poetic verve are acknowledged, yet his impenetrable nature is a source of both fascination and exasperation.

The footage collected on the set of his latest feature, *Holy Motors*, is full of mystery, yet these spellbinding images also put you in an unforeseen and illuminating proximity with the filmmaker.

Carax himself is given a chance to speak by means of statements and interviews that we have collected from a wide range of sources. His voice has been weaved into the film and he can be heard alongside colleagues and admirers such as Harmony Korine, Kiyoshi Kurosawa, and Caroline Champetier. In addition to an entire roster of filmmakers, producers, journalists, and scholars, a special place is reserved for Denis Lavant, the actor who is often seen as Carax's alter ego. Though we also evoke the actresses who accompanied the work (and at times the personal life) of Carax: Mireille Perrier, Juliette Binoche, Catherine Deneuve—and of course Katerina Golubeva.

**Mr. leos caraX** recounts the complex biography of this troubled filmmaker and provides a few pieces to the Carax puzzle. Above all, it will make you want to delve into the cinematic world of this exceptional visual poet.

*It was born in a dream  
The image of a couple  
on the edge of Pont Neuf  
These lovers who fall into the water*



# TESSA LOUISE SALOMÉ

**Tessa Louise-Salomé** is a French producer, director, and editor born in 1980.

After studying cinema in Paris, she got her start as an assistant director before focusing on editing and directing.

In 2006, she created her own production company, Petite Maison Production. She has produced, directed and edited documentaries, short works by young filmmakers, portraits of artists, and music videos.

Her work has focused largely on culture, art, and music. In 2010, she produced, edited, and did the art direction for a documentary feature, “Illegal Love”. The film was broadcast in a number of countries including the US (MTV Networks) and France (Canal+).

After directing “DRIVE IN Holy Motors” which chronicles the making of Leos Carax’s *Holy Motors* (2012), Tessa soon began production on “**Mr leos caraX**”, her first feature length documentary as a director that provides a more personal approach the Carax’s entire body of work.

# THE ORIGINS OF MR X

“In August 2012, I met Leos Carax for the first time in a Parisian café before I began work on the making-of for *Holy Motors*. The image I had built up of him crumbled. Instead of being reserved, he began to talk openly with me about all of the production and financing issues he faced while trying to make his new film. The script was excellent, and despite difficulties in finding funding, I started shooting one week later.”

“This making-of quickly became a pretext and the images and sequences that it gave birth to were only the beginning of a larger project that I chose to pursue about Carax’s unique cinematic world.”

“I decided to revisit his prior work, explore his favorite filmmakers, and to collect statements from his collaborators, as well as actors, other filmmakers, writers or journalists in order to sketch the portrait of this singular and important figure in film history.”

“Beyond the mythic aura that surrounds Carax and the fervent reactions that he inspires, what remains essential is that he is incredible director and the creator of some truly stunning images.”

"I'D NEVER DONE ANYTHING LIKE IT BEFORE. I FELT LIKE I WAS A PART OF AN ABSTRACT PAINTING..."  
**EVA MENDES, ACTRESS**

"AT ANY GIVEN POINT IN THE WORLD, IN TIME, IN HISTORY, THERE ARE NOT MANY PEOPLE  
WHO ARE DOING WHAT HE'S DOING IN ANY FORM OF ART, IN ANY GENRE."  
**HARMONY KORINE, DIRECTOR**

"LEOS WORKS WITH IMAGERY, THAT'S WHAT DRIVES PEOPLE CRAZY."  
**CAROLINE CHAMPETIER, DIRECTOR OF PHOTOGRAPHY**

LEOS CARAX IS A "SATELLITE THAT REVOLVES AROUND THE SUN, THE MOON, THE SOLAR SYSTEM.  
HE'S A SHOOTING STAR OF FRENCH CINEMA, YET HE HAS THIS PARTICULARITY OF NEVER BURNING OUT."  
**GILLES JACOB, PRESIDENT OF CANNES FILM FESTIVAL**

# FEATURING

MEHDI **BELHAJ KACEM**

RICHARD **BRODY**

CAROLINE **CHAMPETIER**

JEAN-MICHEL **FRODON**

NEIL **HANNON**

KENZO **HORIKOSHI**

TOSHIHIRO **ISOMI**

GILLES **JACOB**

KENT **JONES**

GABRIEL **JULIEN-LAFERRIERE**

HARMONY **KORINE**

KIYOSHI **KUROSAWA**

DENIS **LAVANT**

EVA **MENDES**

KYLIE **MINOGUE**

MIREILLE **PERRIER**

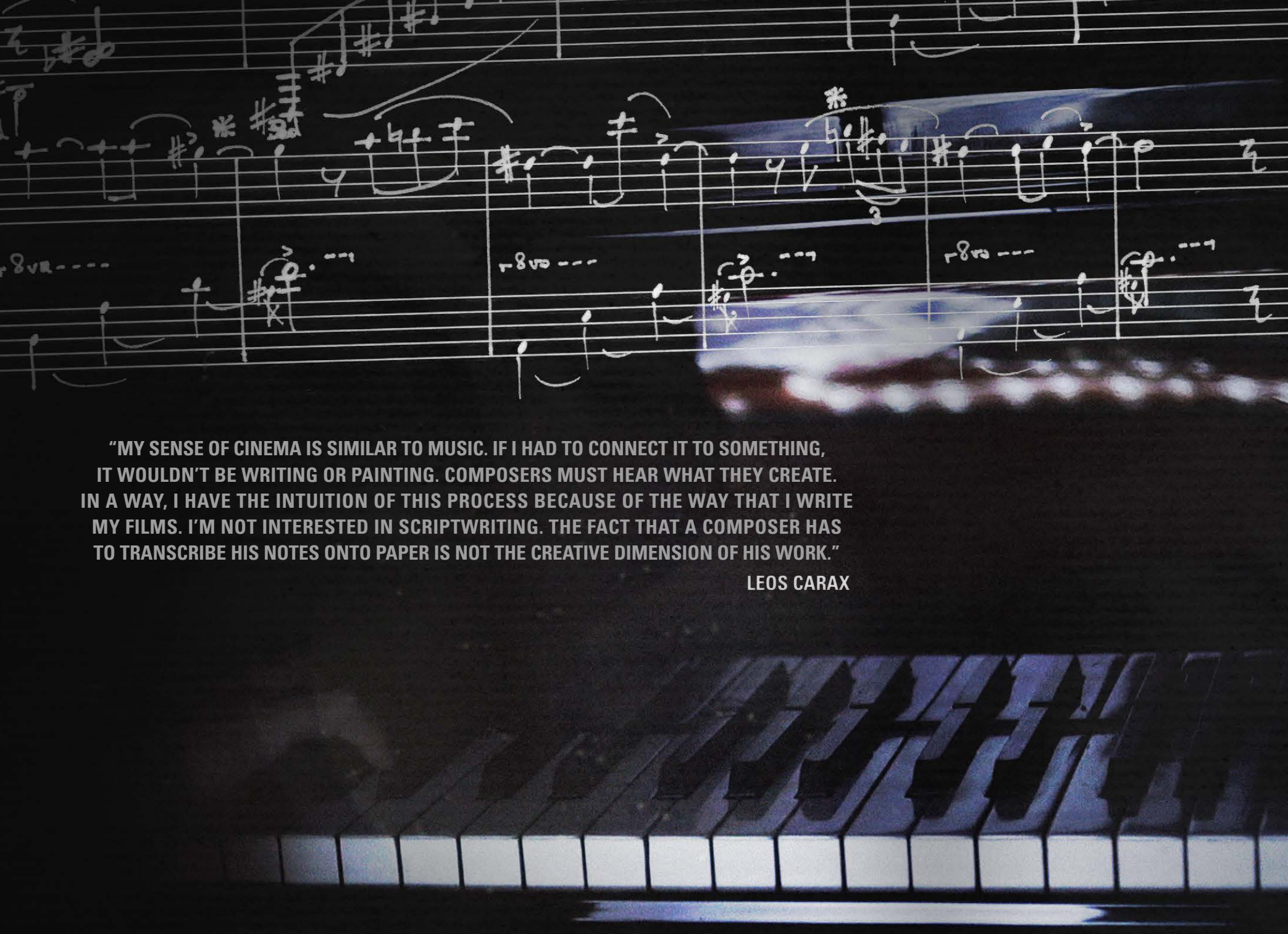
NELLY **QUETTIER**

MARION **STALENS**

PACÔME **THIELLEMENT**

SERGE **TOUBIANA**





"MY SENSE OF CINEMA IS SIMILAR TO MUSIC. IF I HAD TO CONNECT IT TO SOMETHING, IT WOULDN'T BE WRITING OR PAINTING. COMPOSERS MUST HEAR WHAT THEY CREATE. IN A WAY, I HAVE THE INTUITION OF THIS PROCESS BECAUSE OF THE WAY THAT I WRITE MY FILMS. I'M NOT INTERESTED IN SCRIPTWRITING. THE FACT THAT A COMPOSER HAS TO TRANSCRIBE HIS NOTES ONTO PAPER IS NOT THE CREATIVE DIMENSION OF HIS WORK."

LEOS CARAX

# SCORE

Music in the work of Leos Carax is almost as important as the image. There is this link between tradition and modernity in the way that he integrates the work of everyone from Prokofiev, Britten, Shostakovich, Arvo Part, to Bowie, Rita Mitsuko, Serge Reggiani, and more recently Kylie Minogue, as well as Neil Hannon from Divine Comedy.

Music is a defining characteristic of many of Carax's most famous scenes and in many ways his films resemble ballets or operas, with the music being part of the dialogue. Like with Kubrick, you have the impression that it is the film that works with the music and not the other way around.

**Gaël Rakotondrabe** created the score for the film.

This young and talented composer was the winner of the Bösendorfer World Solo Piano Competition at the Montreux Jazz Festival in 2008. He pursued his career as an arranger and musical director for Robert Wilson's play *The Life and Death of Marina Abramovic*, with Antony Hegarty and Willem Dafoe. He has since joined Antony Hegarty (*Antony and the Johnsons*) on *Cut the World* Symphonic Tour (Royal Opera House in London -2013, Teatro Real in Madrid -2014).

For **Mr. leos caraX**, Gaël Rakotondrabe delivers an eclectic score that both subtly punctuates the contents of the interviews and perfectly contends with the raw emotions that are at the very core of Carax's work. With melodious piano pieces, sometimes backed by intriguing strings and wind orchestration as well as more organic sounds, he maintains the mystery that revolves around this unusual, ambiguous filmmaker.



# CREW

DIRECTOR TESSA LOUISE-SALOMÉ

SCRIPT TESSA LOUISE-SALOMÉ/ CHANTAL PERRIN/ ADRIEN WALTER

CINEMATOGRAPHER KANAME ONOYOMA

ORIGINAL SOUNDTRACK GAËL RAKOTONDRABE

EDITING LAURELINE ATTALI/ GABRIEL HUMEAU/ TESSA LOUISE-SALOMÉ

MOTION DESIGN PIERRE MASSINE

SOUND SOPHIE LALOY/ ANTOINE OUVRIER

SOUND MIXER GILLES BENARDEAU

EXECUTIVE PRODUCER SÉGOLÈNE FLEURY

PRODUCERS TESSA LOUISE-SALOMÉ & CHANTAL PERRIN

COPRODUCERS ARTE FRANCE & THÉO FILMS

WITH THE PARTICIPATION OF CNC • PROCIREP • ANGOA

*The bridge belongs to them*



# FILM EXCERPTS

**STRANGULATION BLUES** / SHORT FILM / LEOS CARAX 1979

**BOY MEETS GIRL** / LEOS CARAX 1984

**MAUVAIS SANG** / LEOS CARAX 1986

**THE LOVERS ON THE BRIDGE** / LEOS CARAX 1991

**UNTITLED / SHORT FILM** / LEOS CARAX 1997

**THE HOUSE** / SHARUNAS BARTAS 1997

**POLA X** / LEOS CARAX 1999

**977** / NICOLAY KHOMERIKI 2006

**MISTER LONELY** / HARMONY KORINE 2007

**TOKYO! MERDE SEGMENT** / SHORT FILM / LEOS CARAX 2008

**HOLY MOTORS** / LEOS CARAX 2012



*I see the bomber planes approaching  
from the window,  
looming dreadfully in the night sky.*