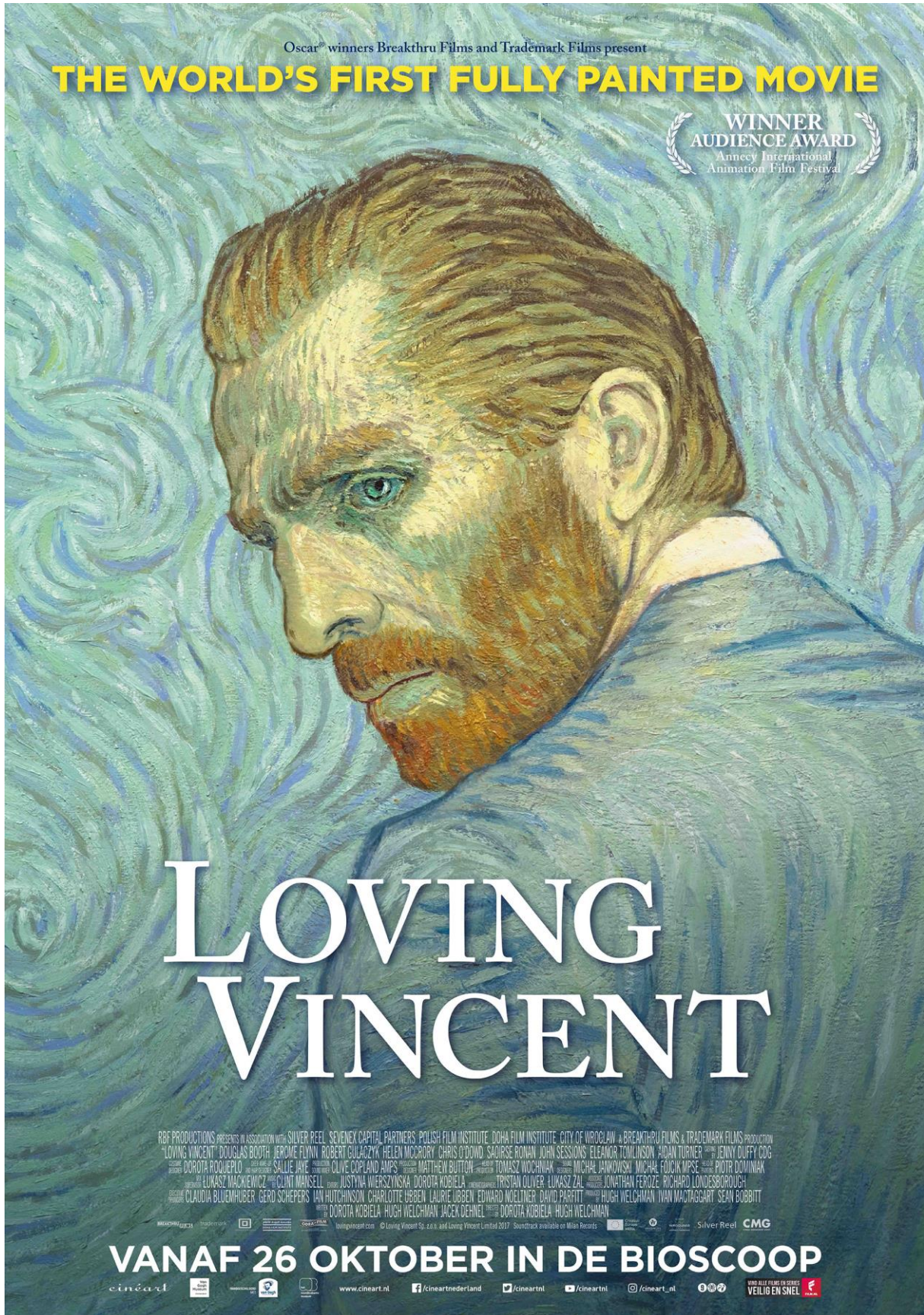


Persmap



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LOVING VINCENT

Een film van Dorota Kobiela & Hugh Welchman

LOVING VINCENT is een uniek project over het leven en de mysterieuze dood van Vincent van Gogh: de eerste compleet geschilderde speelfilm ter wereld.

Net wanneer Vincent succesvol begint te worden, pleegt hij zelfmoord. Was het vanwege zijn geestelijke gezondheid of problemen met zijn broer? Was het een wanhoopsdaad om meer erkenning te krijgen voor zijn werk? Of was het helemaal geen zelfmoord? Armand Roulin, de zoon van Van Goghs postbode, gaat naar Auvers om daar het mysterie rond Vincents dood te ontrafelen. De verschillende mensen (allemaal geschilderd door Van Gogh) die hij tijdens zijn reis ontmoet, hebben elk hun eigen verhaal. Het blijkt moeilijk de waarheid over de getroebleerde Vincent te achterhalen. Gaandeweg schildert de film een fascinerend portret van Van Gogh die tijdens zijn leven amper erkenning vond.

In 65.000 frames, met de hand geschilderd door 125 kunstenaars die dezelfde techniek als Van Gogh hanteerden, brengt de film Van Goghs meest inspirerende schilderijen tot leven. LOVING VINCENT won al meerdere internationale prijzen waaronder de publieksprijs op het Annecy Internationaal Animatie Filmfestival. Met Helen McCrory (THE QUEEN) en Saoirse Ronan (BROOKLYN).



Speelduur: 95 min. - Land: UK - Jaar: 2017 - Genre: drama
Release datum bioscoop: 26 oktober 2017
Distributie: Cinéart Nederland

Voor meer informatie over de film:

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Meer informatie: www.cinart.nl/films/loving-vincent

DOROTA KOBIELA – writer/director

A graduate from the Academy of Fine Arts in Warsaw, Dorota Kobiela was awarded the ‘Minister of Culture scholarship’ for special achievements in painting and graphics for four consecutive years. Through friends Dorota discovered animation and film, and immediately threw herself into learning these new artistic disciplines, attending The Warsaw Film School, Direction Faculty. She has directed one live action short film, THE HARD IN HAND (2006) and five animated shorts: THE LETTER (2004), LOVE ME (2004), MR. BEAR (2005), CHOPIN’S DRAWINGS (2011) and LITTLE POSTMAN (2011). LITTLE POSTMAN was the world’s first, and to her knowledge still only, Stereoscopic Painting Animation film, and won Stereoscopic Best Short Film at the LA 3D Film Festival, 3D Stereo Media (Liege) and 3D Film & Music Fest (Barcelona).

For her sixth animated short, LOVING VINCENT, Dorota aimed to combine her passion for painting and film, and intended to paint the entire film herself. However, once she expanded the project into a feature film the task of writing and directing was such that she had to content herself with directing the 125 painters, although she still aims to painting animate at least a couple of the shots in the film that she devised to bring her back to painting.

Filmography

2017 LOVING VINCENT
2011 LITTLE POSTMAN (Short)
2011 CHOPIN’S DRAWINGS (Short)
2011 THE FLYING MACHINE



Interview with Dorota Kobiela

How did the idea for LOVING VINCENT originate?

I decided I wanted to combine my two passions – painting and film – and make a painted film. I was 30 when I came up with the idea to do LOVING VINCENT, the same age that Vincent was when he started painting. More than his paintings, which I do love, it was the example of how Vincent lived that inspired me. I have battled with depression all my life, and I was inspired with how strong Vincent was in picking himself up from similarly terrible life setbacks as a young man in his twenties, and finding,

through art, a way to bring beauty to the world. His letters helped me at a low point in my life and inspired me to make this film.

Why did you decide to make a feature instead of the originally planned short?

When Hugh had to queue for over three hours to get into a Van Gogh exhibition he persuaded me that we should at least look into seeing if the film would work as a feature. I decided it could be possible if it was done as a series of interviews with Vincent's paintings, alongside some painting animation transitions based on his landscape paintings. So, I developed the script in this direction, and put together a concept trailer to work out the production method I had in mind. The reaction we got to the concept trailer gave me the confidence that this would work with audiences: total strangers; film professionals; artists; animators and members of the public all loved our visual approach.

What challenges did you come across while making the film?

By far the hardest challenge was re-writing the script as a feature film. I saw myself as a director, not a writer. I felt that my project had most in common with feature documentaries so I was watching as many of these as I could get my hands on. I wrote the first draft in Polish, so then we had to get it translated, which was expensive and time consuming, so seeing as we were going to shoot the film in English I decided I would write future drafts in English. So, at this point I drafted in the help of Hugh and co-opted him as my co-writer.

How did you choose which part of Vincent's life to focus on?

I wrote many stories: stories taken from his life; stories that started from particular paintings; stories exclusively from his Dutch period; stories when he was deep in the bohemia of Montmartre in Paris. But the first concrete script that emerged was set during his last days. This resonated, and also I loved the paintings involved, and the fact they included paintings of people who he had regular contact with at the end: the mecurial Dr. Gachet; his mysterious daughter, Marguerite Gachet, painted three times yet her face always concealed; and the spirited daughter of the owner of the Inn where Vincent died, Adeline Ravoux.

Why did you choose to include the flashback scenes in Black and White style?

There were two main reasons. Firstly, we thought that it would be too much for audiences to have Vincent's intensive colour for ninety minutes. The fact that we structured the film with a lot of flashbacks, meant we had the opportunity to introduce a different style for these sections. Secondly, we didn't want to make up Vincent paintings that didn't exist. Most of the flashbacks involve Vincent's in life situations that he didn't paint, so if we did them in Vincent style we would be imagining from scratch how Vincent might have painted those scenes, which we felt was straying too far from his work. The reason we chose black and white was because a lot of our research involved sourcing black and white photographs from the era, and these inspired our approach to the painted style of the flashbacks.

Why the title LOVING VINCENT?

Several reasons. This project has been a labour of love. I've worked on it a total of 7 years full time, my love of Vincent's work, his letters and my respect for his struggle sustained me through those 7 years. And it wasn't just me that had to love Vincent. Our team of painters were painstakingly painting 65,000 frames of oil painting, spending up to 10 days painting a second of film, moving each brush-stroke frame by frame. That takes a lot of commitment, a lot of respect for his work. Thirdly, it is a reference to how he often signs his letters to his brother 'Your loving Vincent'. And perhaps most importantly we only decided to take the risk of making the world's first fully painted feature film will inspire people to find out more about Vincent, read his letters, see his paintings in the flesh. I hope I will have, in some small way, helped introduce Vincent to more people. I think he deserved that. I want everybody to be Loving Vincent.

HUGH WELCHMAN – co-writer/co-director/producer

Hugh graduated from Oxford University with a degree in PPE and a vague notion of wanting to make films. He supported himself through teaching history, selling carpets, and even selling fish, while he joined various grass roots film cooperatives in London. After a few disastrous experiences, where the drama was all behind the camera instead in front of it, Hugh sought out training at The National Film & Television School.

His graduation film CROWSTONE won the Cinefondation Prize at the Cannes Film Festival, and he was awarded the Sam Mendes Shakespeare Prize. He got his first professional experience producing short films for Monty Python and then set up BreakThru Films. In 2008 Hugh was awarded an Oscar for BreakThru's first major production PETER AND THE WOLF. The film also picked up several other prizes including the Annecy Cristal and the Rose D'Or. PETER AND THE WOLF premiered at a sold out Royal Albert Hall accompanied live by The Philharmonic Orchestra, then at the Hollywood Bowl, and has since been performed at over 70 concert halls worldwide. His next film, MAGIC PIANO & THE CHOPIN SHORTS premiered in Beijing's Forbidden City with pianist Lang Lang, then at London's South Bank Centre and New York's Lincoln Centre, and has since been performed in 30 major venues around the world with live solo piano accompaniment.

After falling in love with Polish painter and director, Dorota Kobiela, Hugh also fell in love with her film project LOVING VINCENT and has been working with her on it ever since.



Interview with Hugh Welchman

Why did you want to make a film about Van Gogh?

Vincent's popularity has been growing ever since his death, and his influence is bigger now than at any other time. His paintings seem to speak directly to people, even people who have little or no interest in painting. He was a down-and-out who had failed at several professions by age 18, and out of this position of despair he started working as an artist, he picked up a paintbrush for the first time at 28 and 10 years later was a genius of art. In 10 years, he willed himself through incredible hard work to give a body of work to the world which has been emotionally uplifting and consoling people ever since. We felt that the story of Vincent can only really be properly emotionally told if it is intimately connected to his paintings, and in our case, we use the medium of paint, and his paintings to form the very fabric of the world of our film.

How did you choose which Van Gogh paintings to feature?

We wanted to use his mature style, so we set the film in Arles and Auvers and briefly in Paris too. We chose portraits of people who were close to him at crucial points during this time: Postman Roulin; Lt Millet; Dr Gachet; Marguerite Gachet; Pere Tanguy; Adeline Ravoux, alongside interiors and landscapes from these places. We tried to include as many of his best-known paintings as possible; in all we feature over 130 of his paintings.

How did you prepare for making a film about Van Gogh?

We had read around 40 different publications about Vincent: biographies, academic essays and fictional works. Over 4 years we visited 19 museums in 6 countries to view around 400 Van Gogh paintings. We also watched the major feature film and documentary productions about his life and interviewed experts at the Van Gogh Museum.

Why did you decide to shoot with real actors?

One reason was creative, and the second was practical. The creative reason was that Vincent worked from real people when he did his portraits, and wanted to convey the emotion of the real person in front of them. Likewise, we wanted to have real people in front of us, and feel their emotion. Conveying real human emotions on human faces has always about non-human characters or very simplified and cartoony human characters. The practical reason is that by shooting live action with actors we could create material in days that would take months in animation. However, we weren't convinced if the technique would work until we did our concept trailer. When we saw the results of our first rough low budget test I knew we were onto something.

What were the biggest challenges on the project?

Getting people to believe it was possible – it wasn't easy to find right partners; most film funding specialists were too cautious to risk being part of something so new. Thankfully we found some special and courageous individuals who believed in us, and believed that we could hand-paint 65,000 individual frames on canvas at the size of 103cm by 60cm. We were, without a doubt, coming up with the slowest method of making a feature film ever devised, so I can understand why some people had their doubts, as to whether we could do it.

Vincent van Gogh – a brief introduction

“We cannot speak other than by our paintings”

– Vincent van Gogh, written in a letter the week before his death

Vincent was born in The Netherlands, the eldest surviving son of a Parson. His parents came from well-connected families. Vincent was named after his father's childless elder brother, Vincent 'Cent' van Gogh, who had made a fortune as Holland's pre-eminent art dealer. Vincent's parents were angling for their son to take over this lucrative business when choosing his name. Indeed, Vincent joined the art-dealing firm when he was 16. Despite having shown no particular interest in or aptitude for art as a child, Vincent threw himself into learning everything he could about art. This encyclopaedic knowledge didn't stop him from being side-lined within the firm, as he was seen as unable to deal with clients, and eventually sacked. His sacking was a humiliation for his parents, and Vincent tried to redeem himself after false starts as a teacher in England and a Bookseller's assistant in The Hague, by studying to become a parson like his father. However, this led to further humiliation when it became clear he wasn't academically gifted enough to pass the Pastor's exams despite a year of private coaching provided by his parents. Still his father managed to secure him a position, although on the lowest rung of the ecclesiastical career ladder, as an evangelical preacher's assistant in the desperately poor mining district of the Borinage. Vincent was sacked from this lowly position for being 'excessively religious'. He gave away the church's possessions, his own food and even his own clothes to the miners.

Vincent then reached a low point, refusing help from his family and living in a hay barn in the Borinage. His beloved younger brother, Theo van Gogh, who unlike his brother was working successfully for the art dealership, visited him to try and revive him out of his depression. Theo suggested that Vincent should capitalise on his love of art, and work to become an artist. Vincent, aged 27, grabbed at this lifeline and started teaching himself to draw from manuals provided by Theo. Although drawing didn't come naturally to him, Vincent's prodigious work ethic, often practicing all through the day and all through the nights as well, led him to steadily improve.

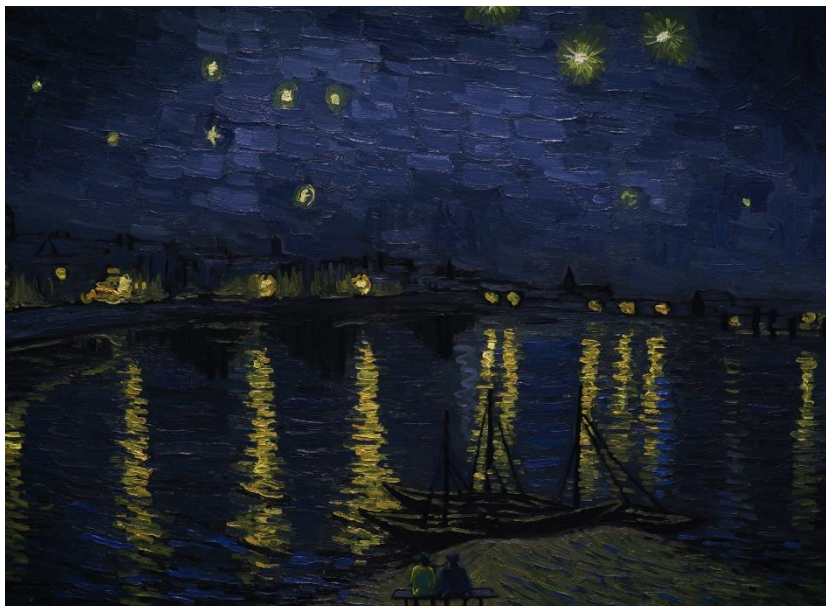
He was taken under the wing of his uncle by marriage, Anton Mauve, Holland's most famous living painter. However, Vincent fell out with Mauve, partly because Vincent had taken in a prostitute and her children into his studio. This scandalized his whole family, and under financial pressure from Theo, who was supporting him completely, he moved back to his parent's parsonage. As fast as Vincent's work was improving, it was here that Vincent completed his first masterpiece, 'The Potato Eaters', his relations with his family were deteriorating. Vincent had declared himself completely against the church and fought bitterly with his father. When his father died prematurely of a heart attack his sisters and mother blamed Vincent, saying the stress he heaped on his father had put him in an early grave.

After short and unsuccessful spells in Antwerp and on the moorland of Drenthe Vincent turned up on Theo's doorstep in Paris. Theo's connections got Vincent into the Cormon Atelier, alongside bright young painters such as Toulouse-Lautrec and Emile Bernard. Vincent was rather shunned by the younger and, by everyone's reckoning at the time, more talented painters, until Theo was appointed by his gallery to buy impressionist art. This made Theo the most sought after friend for painters working in the new styles, and this made Vincent sought after company as well. There followed three months where Vincent together with Theo were at the centre of a group of the most interesting new painters. However, their party life style was severely damaging Theo's health and also Vincent felt his work was stagnating. So, Vincent struck out on his own for the South in search of sunshine and blossoms, like the Japanese prints he was obsessed with.

Very usually when he arrived in Arles in Provence it was snowing however it wasn't long before the snow melted and the blossoms burst forth. Also, bursting out from Vincent, was a new style of painting, the style we recognize today as Vincent's style, which synthesized his Dutch period, the new styles he had learnt in Paris and his study of Japanese prints. Alongside a prodigious output of new paintings Vincent concocted a plan to set up an artists' studio, which other artists from his Paris group could come and join him in, and so he rented the Yellow House. Only Gauguin, enticed by free board and rent, made the trip. A brief honeymoon period was soon eclipsed as competition and resentment grew between them, and heated arguments raged in the Yellow House, until one night after an argument, Vincent sliced off his ear and made a present of it to his favourite whore. Gauguin left Arles the next morning, and Vincent was committed to the local mental asylum. After two weeks Vincent seemed completely recovered from his fit, but after a month his health deteriorated again, and under pressure from his neighbours, who signed a petition asking the mayor to remove him, Vincent voluntarily committed himself to the private asylum at St Remy in the Alpilles. For one year, he alternated between feeling completely normal and having periods of terrifying fits, until he considered himself well enough to leave.

He travelled back up North, to be near Theo, but didn't want the bustle and distractions of Paris, so he moved to the sleepy resort village of Auvers-sur-Oise, an hour outside of Paris. The village had long been a magnet for painters, following in the footsteps of Charles Daubigny, and many of the bigger houses were second homes for rich Parisians. As well as its reputation for tolerating painters, additionally Vincent was there because of Doctor Paul Gachet, a doctor who specialized in treating melancholia in artists, and who was a passionate supporter of the new painters in Paris, and Doctor to other painters such as friend to the Van Gogh's, Pissarro. Gachet was something of a painter himself, and aspired to be more than what he was, a gentleman painter.

Vincent at first seemed to fare well in Auvers-sur-Oise, and threw himself into his work and also a friendship with Doctor Gachet. However, Vincent was still worried about many aspects of his life: money, his state of health, his brother and his brother's new baby, his isolation from people. There also seems to have been a deterioration in his initially warm relations with Doctor Gachet, and only 10 weeks after arriving in Auvers-sur-Oise, having painted 70 paintings, Vincent arrived back at the Ravoux Inn on a Sunday night with a mortal wound to his chest. He stated that he had shot himself. He came back without painting gear that he had left with, and without a gun on him. Neither his painting gear nor the gun was ever found. Vincent died two days later, his beloved brother Theo at his side.



Cast

Armand Roulin	DOUGLAS BOOTH
Vincent van Gogh	ROBERT GULACZYK
Adeline Ravoux	ELEANOR TOMLINSON
Doctor Gachet	JEROME FLYNN
Marguerite Gachet	SAOIRSE RONAN
Postman Roulin	CHRIS O'DOWD
Pere Tanguy	JOHN SESSIONS
Boatman	AIDEN TURNER
Louise Chevalier	HELEN McCRORY

Crew

Directed by	DOROTA KOBIELA & HUGH WELCHMAN
Produced by	HUGH WELCHMAN SEAN BOBBITT IVAN MACTAGGART
Executive producers	DAVID PARFITT LAURIE UBBEN CHARLOTTE UBBEN
Screenplay by	DOROTA KOBIELA & HUGH WELCHMAN
Cinematographers	TRISTAN OLIVER LUKASZ ZAL
Costumes by	DOROTA ROQUEPLO
Edited by	JUSTYNA WIERSZYNSKA DOROTA KOBIELA
Head of painting	PIOTR DOMINAK
VFX Supervisor	LUKASZ MACKIEWICZ
Composer	CLINT MANSELL
Head of Production	TOMEK WOCHNIAK



ABOUT THE CAST

Vincent van Gogh – Robert Gulaczyk



Robert is a Polish theatre actor with Modjeska Theatre in Legnica, one of Poland's greatest theatres, renowned for its depth of acting talent. His experience includes almost 40 roles in professional theatre productions.

Two years ago, he received a phone call saying that as he looked like Vincent van Gogh, the first time anyone had ever mentioned this fact, he had to go and audition that same day for a lead role on an international feature film. Having spoken barely any English since leaving school Robert was bemused when he was immediately whisked into costume and make up, and had to read out Vincent's letters in English. That was the start of a great journey of discovery into the life and works of Vincent van Gogh. Robert considers himself a lucky guy because he loves his job and now he is loving Vincent too.

Armand Roulin – Douglas Booth



Douglas first came to public attention following his performance as Boy George in the BBC Two film *WORRIED ABOUT THE BOY* (2010). He also starred in the BBC adaptations of *Great Expectations* and *CHRISTOPHER AND HIS KIND* (both 2011). In 2013, Booth starred in Calro Carlei's film adaptation of *ROMEO AND JULIET*. In 2014, he appeared in Darren Aronofsky's *NOAH* and Lone Scherfig's *THE RIOT CLUB*, and in 2015 co-starred in The Wachowskis' *JUPITER ASCENDING*.

Why did you want to make *LOVING VINCENT*?

Hugh and Dorota showed me a short video they had made already of some painting animation and it completely took my breath away. It was the most unique thing that had been put in front of me in a long time, so I was on board straight away.

What did you think about the character you had to play, Armand Roulin?

One of the reasons I was drawn to the role is because my mother is a painter, so I was often surrounded by paintings. This almost mirrors Armand's story in the film, because his father loved Van Gogh and loved painting and that was why he was sent on this journey in the film, and this is also why I got sent on this journey, because I love my mother's paintings and both of us (me and Armand) fell in love with Van Gogh's work and his character.

What is the story of Van Gogh or his paintings which captivated you?

To start with I didn't know much about Van Gogh. But through the film I learnt more about the man behind the paintings, and suddenly the paintings came alive for me. He was one of the first painters that really started painting with emotion, and that was really fascinating for me to discover.

How was the filming experience?

I shot for two weeks, and the painters worked for two years. My process was not rushed, we spent our time but it was very quick and the painters' very long. We shot 60 minutes of film in two weeks and my character is in every single scene interacting with every character, so I had to lock myself in a room to learn my lines each night. It was an amazing whirlwind of filmmaking experience working with a cast of such incredible actors.

How did you feel seeing the painters work?

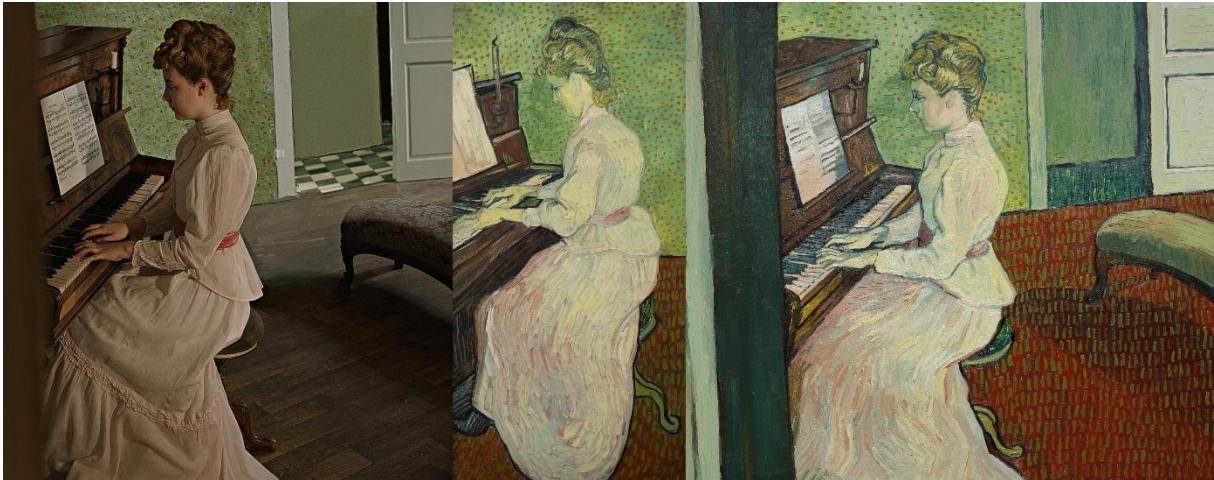
Normally you shoot a film and that's the final product. Here they are adding a layer of magic on top of everything I did which is incredible and special to see – I'm sharing my performance with another artist, a painter, we are both performing at the same time, almost working in tandem I really enjoyed watching this film come to life. Normally you shoot the film and it drops down behind an iron curtain while the executives argue about it, but with this film it is purely just about the art and making it as beautiful and true to Vincent as possible. A lot of people have put in a lot of years of their life and are fully invested in the film purely because they like art and they love Vincent. It's amazing to see such a passion project come to life.

Louise Chevalier – Helen McCrory



Helen portrayed Cherie Blair in both THE QUEEN (2006) and THE SPECIAL RELATIONSHIP (2010). She also portrayed Narcissa Malfoy in the final three HARRY POTTER films; Mama Jeanne in Martin Scorsese's family mystery film HUGO (2011) and Clair Dowar in Sam Mendes' SKYFALL (2012).

Marguerite Gachet – Saoirse Ronan



Saoirse is a two-time Academy Award nominee; receiving a Best Supporting Actress nomination for ATONEMENT (2007) and a Best Actress nomination for BROOKLYN (2015). She has also received three BAFTA Award nominations, two Golden Globe nominations, two Screen Actors Guild nominations and a Satellite Award.

What did you know about Van Gogh before you've signed up to do this project?

I knew a little bit, but obviously I knew that he was very influential when his paintings were eventually discovered. I've learnt a lot from the script, I have to say, to see an intimate side to an artist, a painter, is always really interesting, especially when it's someone who is long gone. It's lovely to learn about him as a character, because beside 'The Starry Night' I didn't know tons of stuff about him. I've got all of this in my head now [pointing at Van Gogh biography], I feel like a little encyclopaedia.

And what did you know about LOVING VINCENT before you've signed up?

I knew that the concept was new and that it was something that hadn't been done before! That's why I wanted to become a part of it, I was really interested to see what the process was going to be like. I knew we were all going to be painted in these Van Gogh paintings. I'm really excited about this!

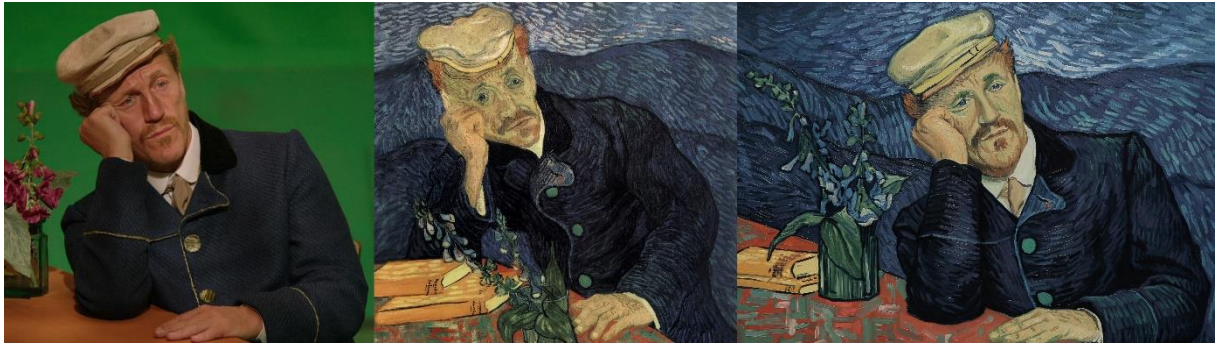
Any favourite paintings of Van Gogh?

Apart from this one of Marguerite Gachet, something like 'The Starry Night' is so mysterious, there's a simplicity to them, which I really love. With that painting and knowing a little bit about him now, his character and those dark places he could find himself in, I think that painting resonates with me more now.

How was it to take a first step to become one of the Vincent van Gogh paintings?

It was great! I always like when this technical side of the film meets the artistic side and this time the team managed to balance it perfectly.

Doctor Gachet – Jerome Flynn



Jerome came to prominence in the UK for his roles as Kenny “Rambo” Baines in the 1986 television film LONDON’S BURNING, as Paddy Garvey of the King’s Fusiliers in the ITV series SOLDIER SOLDIER, and came to international prominence as Bronn in the hit HBO series GAME OF THRONES, an adaptation of the ‘A Song of Ice and Fire’ novels by George R.R. Martin. He has also been a No.1 selling pop-singer in the UK.

Adeline Ravoux – Eleanor Tomlinson



Eleanor is known for her roles as Princess Isabelle in JACK THE GIANT SLAYER (2013), Isabel Neville in THE WHITE QUEEN, and Demelza Poldar in the hit BBC drama POLDARK.

Before joining the LOVING VINCENT team, what did you think the production would look like?

I had absolutely no idea what to expect on joining LOVING VINCENT! I was amazed and excited to be a part of the project that’s the very first attempt to do something – for every one of us it’s the first fully painted film. I was amazingly impressed when I came here – I had no idea that it’s going to be on this scale, we’re working on this huge green screen which you normally see in the American multimillion dollar film. It was a pleasure to work with Hugh and Dorota – they have such control over the set, such a vision of everything!

And what did you know about Van Gogh himself?

I knew very little about him, only things I have learnt in school as a kid... I knew about his ear – probably the most famous thing? But I had absolutely no idea about him surprisingly killing himself, or that there was every any question around how he died. It’s been fascinating to explore all of these in the script and also to read different accounts from the different characters!

So Eleanor, now that you’ve been working on LOVING VINCENT, do you have your favourite painting?

I think it’s ‘Wheatfield with Crows’. There’s something incredibly dark in this one, which I really like.

Postman Roulin – Chris O’Dowd



Chris is known for his role of Roy in the Channel 4 comedy THE IT CROWD. O’Dowd created and starred in the Sky1 television series MOONE BOY, which aired between 2012 and 2015 and for which he received a Golden Globe. His film roles include BRIDESMAIDS (2011), THIS IS 40 (2012), THE SAPPHIRES (2012), THOR: THE DARK WORLD (2013), CALVARY (2014) and ST. VINCENT (2014). He made his Broadway debut in the play adaptation of ‘Of Mice and Men’ in 2014, for which he was nominated for a Tony Award.

So, what did you know about Vincent van Gogh before this film?

Not much, but I feel like I know even less now! I knew some of his paintings, I knew that he was a troubled soul, a little bit about his time in Brixton – after seeing a play about this at London’s National Theatre...

And what did you know about this film before you’ve signed up for it?

Nothing! But I saw a little bit of the footage from what’s been made here and I thought ‘I have never seen something like this before’, so I found it incredibly interesting! If only I knew about this beard I have to wear... [laugh]

What’s your favourite Vincent painting?

I love ‘The Starry Night’, I feel like I had it I in some wall in my childhood, but now I have my new favourite and it’s ‘Postman Roulin’. He almost looks like one of those oldtime croquet players.

What did it feel like to bring Vincent’s painting to life?

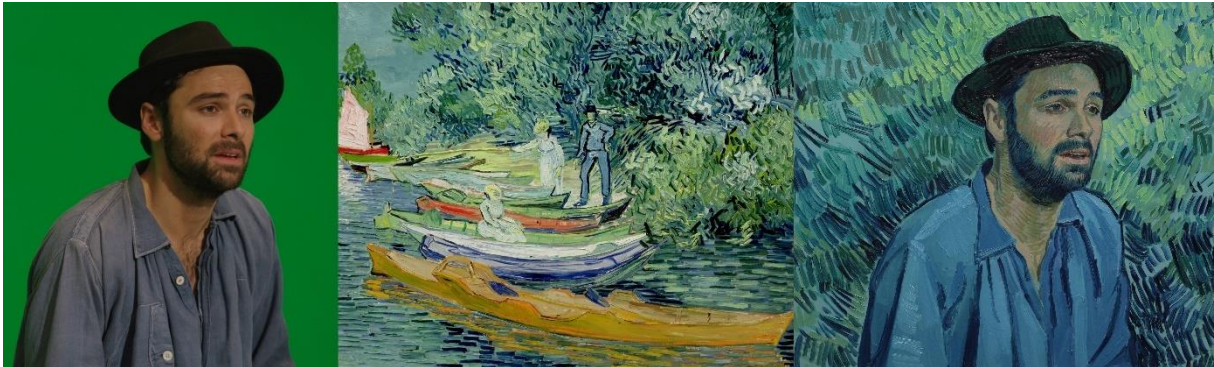
That’s interesting, because if you’re in the middle of it, you don’t necessary feel like you’re doing it. That’s probably something I’ll feel proud of later, because right now, we’re working in this giant bank of green! And for me it’s almost something the least artistic you might actually do – standing in front of the green box. All of the magic is to paint it now, to make it art.

Pere Tanguy – John Sessions



John has had ensemble roles as a character actor in many films such as GANES OF NEW YORK, THE BOUNTY, and Kenneth Branagh's HENRY V. He starred prominently in Channel 4's PORTERHOUSE BLUES and BBC's lavish adaptation of Mervyn Peake's novels, GORMENGHAST. He is a regular panellist on Whose Line is it Anyway and QI.

Boatman – Aidan Turner



Aidan is one of the best known actors in the UK as a result of his leading role in the BBC hit TV series POLDARK, and as the vampire John Mitchell in BEING THERE. He is also known throughout the world for his portrayal of the dwarf Kili in THE HOBBIT trilogy. He was voted world's sexiest man 2016 by Glamour magazine.

ABOUT THE PRODUCTION

All the characters in LOVING VINCENT are played by actors. These actors worked either on sets specially constructed to look like Van Gogh paintings, or against green-screens, with the Van Gogh paintings being composited in, along with Computer Generated animation, after the shoot. The live action shoot took place at Three Mills Studios in London and CETA studio in Wroclaw. The experienced film crew included cinematographers Lukasz Zal (Oscar nominated for IDA) and Tristan Oliver (FANTASTIC MR. FOX, CHICKEN RUN). The footage from the live action shoot then becomes the reference footage for the painting-animators.

The art form of film is different from painting. Painting is one particular moment in time; frozen. Film is fluid; seeming to move through space and time. So, prior to and during the live action shoot the Painting Design team spent one-year re-imagining Vincent's painting into the medium of film. There are 94 Vincent paintings that feature in a form very close to the original, and there are further 31 paintings that are either featured substantially or partially.

Vincent's paintings come in different shapes and sizes, so the design painters had to work out how to best show these paintings within the frame set by the cinema screen. This required breaking outside the frames of Vincent's paintings, while still retaining the feel and inspiration of Vincent's originals. They also had to work out how to deal with 'invasions', where a character painted in one style, comes into another Vincent painting with a different style. They also have to, for the purpose of the story, sometimes change daytime paintings into night time paintings, or paintings which were done in Autumn or Winter, had to be re-imagined for summer when the journey of the films takes place.

The Character Design Painters specialized in re-imagining our actors as their famous portraits, so that they would retain their own features and at the same time recognizably take on the look and feeling of their character in painting form. There were 377 paintings painted during the Design Painting process.

The painting animators then use the reference footage and paint over this with reference to the style (brushstrokes, colours, impasto) set by the Design Paintings to paint the first frame of their shot on canvas, sized 67 cm by 49 cm. They then animate the shot by re-painting, matching the brushstrokes, colour and impasto of their previous frame, for all parts of the shot that are moving. At the end, they are left with a painting of the last frame of the shot. Each frame is recorded with a Canon D20 digital stills camera at 6K resolution.

The Painting Animators work in the Painting Animation Work Stations (PAWS) designed by BreakThru Films over the course of two years during the development of the project. PAWS allow the painter to focus as much attention as possible on painting and animating without being concerned about lighting and technology, and allow for consistency across the photographs being taken in 97 PAWS in three studios in two countries. 24 of these high-resolution photographs of 12 frames of painting make up each second of the film. After the photographing of the frames of the painting there is simply some flicker correction, as the light-bulbs change temperature during the animation, and some colour correction to balance between shots, and that's it. So, what the audience will be seeing is 65,000 high resolution photographs of actual oil-paintings.

A select few original oil paintings from the film are now on sale at: www.lovingvincent.com

Nederlandse bijdrage

Setareh Goodarzi

Nederlands-Iraans kunstenaars Setareh Goodarzi reisde voor de film af naar één van de studio's in Polen, waar ze zes maanden lang mee schilderde aan de film.



Nederlands-Iraans kunstenaars Setareh Goodarzi aan het werk in haar Painting Animation Work Station

Setareh over haar bijdrage aan LOVING VINCENT:

“LOVING VINCENT was een zeer bijzondere en unieke werkervaring. Ik kreeg de mogelijkheid om te werken met getalenteerde kunstenaars afkomstig vanuit de hele wereld. Hierbij heb ik mijn vaardigheden als schilder en animator kunnen ontwikkelen terwijl ik mij liet onderdompelen in het werk en de geest van Vincent van Gogh.”

Jochem ten Haaf

De Nederlandse acteur Jochum ten Haaf (DUNKIRK, LUCIA DE B.) is te horen in de rol van Vincent van Gogh; met het inspreken van zijn stem dook Ten Haaf nogmaals in de rol van de schilder. Eerder speelde Ten Haaf onder andere Van Gogh in de Britse theaterproductie 'Vincent in Brixton'.



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COMPANY CREDITS

BreakThru Films, Production Company

Trademarks Films, Co-Production Company

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MEDIA

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Van Gogh Museum

Het Van Gogh Museum in Amsterdam heeft de grootste Van Gogh collectie ter wereld. Het museum maakt daarmee het leven en werk van Vincent van Gogh en de kunst van zijn tijd toegankelijk voor zo veel mogelijk mensen om hen te verrijken en te inspireren.

LOVING VINCENT

Al vanaf de eerste onderzoeken en ontwikkelingen van LOVING VINCENT in 2014 hebben de filmmakers het museum bij de productie betrokken. Het Van Gogh Museum gaf inhoudelijk advies over het verhaal in LOVING VINCENT: een mengeling van historische feiten en zelfbedachte verwickelingen. Het idee en het uiteindelijke script werden officieel goedgekeurd door Axel Rüger, de directeur van het Van Gogh Museum:

“Het is de missie van het Van Gogh Museum om het leven en werk van Vincent van Gogh en zijn tijdgenoten voor zoveel mogelijk mensen toegankelijk te maken. Wij zijn altijd op zoek naar nieuwe manieren om dit te doen, om jong en oud kennis te laten maken met dit Nederlands erfgoed. Om die reden ondersteunt het Van Gogh Museum – in zijn functie van kennis- en onderzoekscentrum – LOVING VINCENT. Wij zijn enorm blij met dit cinematografisch meesterwerk dat hopelijk een wereldwijd publiek zal inspireren!”

Voordat het animatieproces kon beginnen, bezochten de filmmakers het museum regelmatig om de originele schilderijen van Vincent van Gogh te onderzoeken en interviewden ze experts van het museum over Van Goghs schildertechnieken.

Uiteindelijk zijn drieëntwintig Van Gogh schilderijen die in het Van Gogh Museum hangen gebruikt ter inspiratie voor LOVING VINCENT. Onderstaande schilderijen zijn in hun geheel of gedeeltelijk in de film te zien:

Het Gele Huis (De straat)	De oogst	Karaf en schotel met citrusvruchten
De zoeaaf	De zaaier	Kreupelhout
De slaapkamer	Zonnebloemen	Korenveld met kraaien
Boulevard de Clichy	Perenboompje in bloei	Portret van een man met één oog
Weg te Montmartre	De schovenbindster (naar Millet)	Boerderij
Gezicht op Parijs	Stilleven met bijbel	Rode kolen en uien
Wilde rozen	Zeegezicht bij Scheveningen	Ravijn met beekje
Landschap bij avondschemering	Korenveld onder onweerslucht	

In oktober 2016 werd een 20-minuten durende promotie van LOVING VINCENT in het Van Gogh Museum getoond. Ongeveer een jaar later zal het museum wederom het decor zijn van een speciale vertoning, namelijk de officiële Nederlandse première van film.





Links: De Zoeaaf door Van Gogh. Rechts: beeld uit LOVING VINCENT



Boven: Korenveld met Kraaien door van Gogh. Onder: beeld uit LOVING VINCENT



Het Noordbrabants Museum - *Loving Vincent: de tentoonstelling*

In Het Noordbrabants Museum is van 14 oktober 2017 tot en met 28 januari 2018 *Loving Vincent: de tentoonstelling* te zien. De expositie biedt een uniek kijkje achter de schermen van de spraakmakende geschilderde animatiefilm over Vincent van Gogh (1853-1890). Voor de gelegenheid komen de 70 mooiste schilderijen die voor deze film zijn gemaakt naar 's-Hertogenbosch.



Naast de 70 mooiste werken die in de film zijn gebruikt, zijn er verschillende beeldfragmenten en presentaties die laten zien hoe de schilderijen tot leven worden gebracht. Ook komt er een tijdlijn en een 'greenscreen' waarmee de bezoeker zelf in een schilderij van Van Gogh kan stappen. Bezoekers komen via de expositie meer te weten over Vincent van Gogh en het unieke maakproces van de film.

Regisseurs Hugh Welchman en Dorota Kobiela over de tentoonstelling:

"People have been captivated by how we made the film - entirely painting it by hand in oil paints, just as Vincent painted his paintings. Having such a large exhibition at Het Noordbrabants Museum, where we have the space to actually show the best paintings from the film in a museum setting, will really enrich the experience of seeing the film, and seeing the film will really enrich the experience of seeing the exhibition: to do both is the best way to experience LOVING VINCENT. And what better place for people to first have this enriched experience than in the place where Vincent grew up as a person and as an artist."

Van Gogh Brabant

In *Van Gogh Brabant* hebben vijf erfgoedinstellingen in Brabant (Van Gogh Village in Nuenen, Vincents Tekenlokaal in Tilburg, de Van Goghkerk in Etten-Leur, het Vincent van Goghuis in Zundert en Het Noordbrabants Museum in 's-Hertogenbosch) de krachten gebundeld om de culturele erfenis van Van Gogh in Brabant te behouden en te delen. Hierin wordt samengewerkt met Van Gogh Europe, een internationaal samenwerkingsverband tussen diverse instellingen in Nederland, België en Frankrijk dat zich inzet voor het behoud en de collectieve promotie van Van Goghs erfgoed. De expositie in Het Noordbrabants Museum past binnen het beleid van de provincie Noord-Brabant om Van Gogh de komende jaren nadrukkelijker te linken aan Brabant.

Royal Talens: Van Gogh – The Quality Brand

LOVING VINCENT is volledig geschilderd met verf van het merk *Van Gogh – The Quality Brand* door Royal Talens.

"Royal Talens is bijzonder trots dat Van Gogh is gekozen als de exclusieve verf om deze geweldige film te maken", zegt Harold Kruis, manager marketing en productontwikkeling van Royal Talens. "Het feit dat LOVING VINCENT's Head of Painting Piotr Dominak een uitgebreide, grondige selectieprocedure deed voordat ze kozen voor de uiteindelijke verf, bewijst de onbetwiste kwaliteit van onze *Van Gogh* olieverf. Het is het resultaat van meer dan 117 jaar verfontwikkeling en productie-ervaring, vakmanschap en toewijding in onze fabriek in Apeldoorn, Nederland. Dat toevallig ook het thuisland van Vincent van Gogh is! We werken momenteel aan een promotie programma met LOVING VINCENT voor onze klanten in nauwe samenwerking met BreakThru Films en Trademark Films".



ROYAL  TALENS

