

PERSMAP

cinéart & Les Films Pelléas présentent

VINCENT LACOSTE PIERRE DELADONCHAMPS DENIS PODALYDÈS

Plaire et Aimer Courir vite

Un film de **CHRISTOPHE HONORÉ**



PLAIRE, AIMER ET COURIR VITE

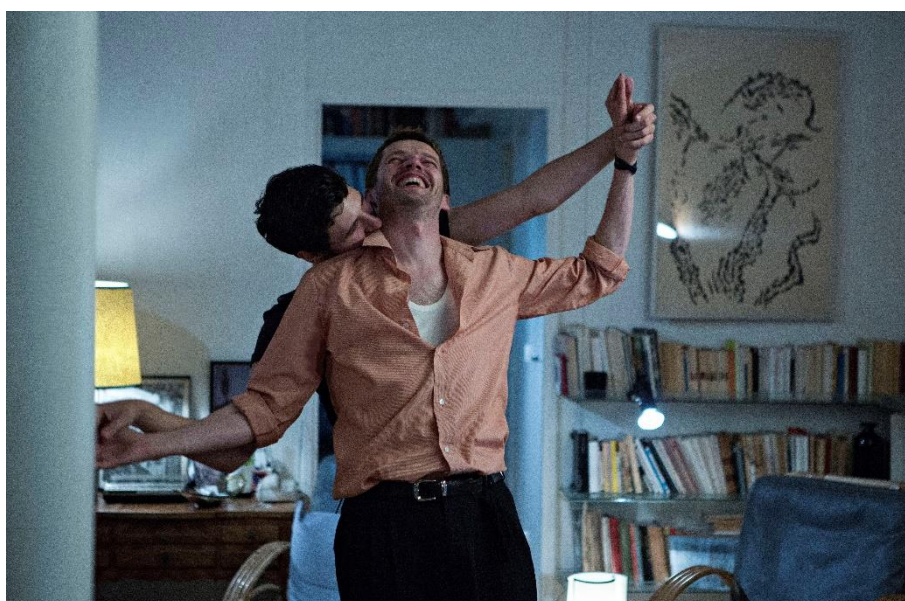
Een film van Christophe Honoré

Parijs, 1993. Jacques (Pierre Deladonchamps) is schrijver en een alleenstaande vader in Parijs. Arthur (Vincent Lacoste) is een jonge student uit Bretagne en wil filmmaker worden.

Vanaf het moment dat Jacques en Arthur elkaar ontmoeten, gaan ze van elkaar houden. Net als in een fijne droom, maar ook net als in een verdrietig verhaal.

PLAIRE, AIMER ET COURIR VITE balanceert op het randje tussen hoop voor de toekomst, ondragelijk verdriet over het verleden en de moed om lief te hebben in het nu.

De film was geselecteerd voor de Officiële Competitie van het Cannes Filmfestival 2018.



Speelduur: 132 min. - Land: Frankrijk - Jaar: 2018 - Genre: Drama
Releasedatum bioscoop: 16 augustus 2018

Meer over de film:

<https://www.cineart.nl/films/plaire-aimer>

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CHRISTOPHE HONORÉ - DIRECTOR

Born in Brittany, Christophe Honoré published several books for young readers in the nineties, then four novels with Les Éditions de l'Olivier.

He collaborated on a number of screenplays before directing his first movie in 2002, SEVENTEEN TIMES CÉCILE CASSARD, which was selected for the Un Certain Regard section of the Cannes Film Festival. In 2002, he also adapted his first novel *Tout Contre Léo* for a tv-film. After MY MOTHER and DANS PARIS Honoré directed the musical drama LOVE SONGS, which was selected for the Official Competition at the Cannes Film Festival in 2007. His final feature PLAIRE, AIMER ET COURIR VITE is his most personal to date. It premiered in competition at the Cannes Film Festival of 2018. Honoré is often called one of the heirs of the Nouvelle Vague.

On stage, he has directed three of his own plays: *Les Débutantes* (1998), *Beautiful Guys* (2004) and *Dionysos Impuissant* (2005) and adapted *Angelo, Tyran de Padoue*, by Victor Hugo for the Avignon Festival in 2009. His plays *La Faculté* and *Un jeune se tue* were directed by Éric Vigner and Robert Cantarella in 2012. That same year, he staged the first production of *Nouveau Roman* which revolves around key figures of the Nouveau Roman movement. More recently, Christophe Honoré staged the first production of *Fin de L'Histoire*, around the work of Witold Gombrowicz at the Théâtre de La Colline in Paris. He is currently working on *Les Idoles*, his new play that pays tribute to several artists who died of AIDS. The play will be performed in January 2019 at the Théâtre de l'Odéon.

For the opera, he has directed *Dialogues des carmélites* (2013) by Poulenc, *Pelléas et Mélisande* by Debussy (2015) and *Don Carlos* by Verdi (2018) at the Lyon Opera. In 2016, he presented a production of Mozart's *Così Fan Tutte* at the Aix-en-Provence Festival.

In autumn 2017, he published a new novel with Le Mercure de France, *Ton père*.

Filmography

2018 PLAIRE, AIMER ET COURIR VITE
2016 THE MISFORTUNES OF SOPHIE
2014 METAMORPHOSES
2011 THE BELOVED
2010 MAN AT BATH
2009 MAKING PLANS FOR LENA
2008 THE BEAUTIFUL PERSON
2007 LOVE SONGS
2006 DANS PARIS
2004 MY MOTHER
2002 CLOSE TO LEO
2002 SEVENTEEN TIMES CECILE CASSARD



INTERVIEW WITH CHRISTOPHE HONORÉ (DIRECTOR)

How can we sum up the story and subject matter of this film?

A first love and a last love. A start in life and an end in life, through a single love story, that of an optimistic young man, Arthur, and a jaded slightly older man, Jacques. The film aims to combine these feelings: impetus and renunciation. The love story related precipitates two things: on the one hand, Arthur's emergence into an adult love affair and Jacques' retreat. It is possible that without this love Jacques would have lived longer because, for him, things are hastened along by the idea that his illness, AIDS, makes him unfit for this love, that he is no longer capable of experiencing it. I believe that the real subject of the film lies there, in the contrary effects of love.

Rather than a story of impossible love, this is a film about an impossible life.

Is this story of special importance for you?

It is always a little dangerous to look for personal explanations after the fact because there are all kinds of reasons or motivations for writing a story. Let's say that after two literary adaptations, Ovid and the Comtesse de Ségur, I wanted to get back to a form of realism with the story told in the first person: the realism of the personal account... My initial desire was really to write something completely original.

On the other hand I wanted to bring the 90s back to life. I wanted to use fiction to bring back to life the student I was at the time and revive the figure of a writer that I would have dreamed of meeting, which never happened. In an almost natural manner I started rereading Hervé Guibert, Bernard-Marie Koltès, Pier Vittorio Tondelli, Jean-Luc Lagarce... All sorts of stories evoking AIDS or confronting it. I felt driven by a powerful and beautiful desire to write, something that could also have given birth to a novel since I was not asking myself any particular questions about direction at that point. As a result, the writing was lively and rapid too: five or six weeks in all.

The characters of Jacques and Arthur slowly converged as well: they are more or less the same character at two points in his life. For the younger one, the other is a model, something to aim for. In Jacques' eyes, Arthur is an evocation of his own youth, almost a memory.

The film also seems to be driven by a desire for reparation.

There is probably something like that... and also a desire for consolation. I belong to a general of artists and gay people for whom addressing the issue of AIDS is particularly tricky and complicated. It was necessary for the victims of AIDS to speak before people like me, who were witnesses but not victims, could speak. So there was a gap, a necessary moment before I was ready to speak out.

Even today, I still feel inconsolable over the deaths of people I knew, along with those whom I never met but whom I would have dreamed of meeting, and who still continue to inspire me. They fuelled within me the desire for cinema and literature, yet I have never been able to envisage, if not the passing on of the torch, at least an encounter with them. Today, I continue to feel that as something lacking in my life.

This film is not a way for me to fill that void, for that would be a waste of time, but to revive this absence through fiction and offer myself the possibility of a meeting that did not take place.

The fact that these artists are no longer around is very painful for me. It's cruel that there are no new books by Guibert, no more movies by Demy, no new film criticism by Daney...

The reconstruction is also built around a collection of quotes and cultural references, a very rich backdrop with a lot of music, songs, movies, books, posters.

Reconstituting the 90s means working on an age that is not yet over and it is much more complicated than recreating the costumes of the 18th century, say. The general idea of the production design was to recreate a time without reconstituting it. In this context, cultural references are very useful. The quotes, the movies evoked in PLAIRE, AIMER ET COURIR VITE , and even the piles of books that we see in rooms are taken directly from my youth. I believe very much that we are formed and influenced, in our way of feeling and thinking, by the books read, the music and songs heard, by the films that mattered in our lives.

Via the sporadic recognition of the viewer, the film thus has a Proustian effect on the memory and the madeleines that are in each of us.

What's more, rather than bothering to reconstruct the sets in detail by summoning all the cars and necessary details, I was able to ascertain that a book, a poster or some music can create more interesting things on a directing level... For me, the 90s are a time that is not yet over. I find it hard to accept that 20 or 25 years have passed and I am still unable to attune the vibrant nature of my impressions of the period to this distance that seems outrageous to me. I often wonder why these evenings of my youth remain more vibrant within me now than anything I experienced subsequently. This is also what the film tries to capture and relate.

The film is strongly sexualized and carnal, but not excessively sexual. How did you approach these scenes of physical love during shooting?

When I was shooting My Mother , I naively believed that I would learn what kind of director I was according to how I could shoot sex scenes. And, on My Mother , there was one every day! It was such an ordeal for me, so tense and so consuming, that it took me a long while to recover from that situation because, deep down, it embarrassed me a great deal. All my subsequent films, The Beautiful Person , Love Songs and Dans Paris are very chaste, even prudish films.



The desire slowly returned, especially after *Les Métamorphoses* during which I freed myself of this anxiety.

For *PLAIRE, AIMER ET COURIR VITE*, Pierre Deladonchamps, who plays the character of Jacques, was a very reliable ally. He has a particularly free approach to nudity for a male actor. Vincent was a little anxious, of course, as he had never really been put in this kind of situation where he is strongly identified as an object of desire. Nowadays, such moments worry me less, I do very few takes of those scenes, reducing the crew to a minimum, and I play out the scene myself ahead of time to explain it to the actors. Overall, the film is quite sweet about sexuality, it is carnal and intimate but without any bravura.

How did the two main actors get a hold on their characters?

Vincent Lacoste is very young, but not a novice. He completely escapes French naturalism. He has a very special grace in how he brings Arthur and the dialogue to life. When I met him, I discovered someone who was very sensitive, a true film buff, with a deeply literary nature. No cliché can define him.

Pierre, in the role of Jacques, truly impressed me. He has a flexibility, an incredible plasticity, something close to abandonment and that we usually find in actresses, rarely in men. This absolute confidence in the film is very precious for a director, and very moving.

I am also glad that the film is an opportunity to discover certain actors on the big screen for the first time. I am thinking of Adèle Wismes (Nadine), who has everything required to quickly become indispensable in French cinema, Luca Malinowski (Stéphane) with whom the camera instantly fell in love, or Thomas Gonzales (Marco) who works a lot in theatre and who was wary of the cinema. I think we have those three a rather successful baptism.

Finally, I had the chance to work with Denis Podalydès whom I had dreamed of directing for a long time. His power and intelligence bring a delight in acting to the scene. He has a talent for rescuing fiction by offering it an unpredictable tone and music.

After almost twenty years working in your two favourite fields, would you say that you are more a writer or a filmmaker?

I would say that I am looking for a kind of imbalance rather than a balance between those activities. I like that impurity. Like all French filmmakers, I think, I am not exactly reassured about the immediate future of production in this country. The style of cinema that I belong to is steadily losing value, it seems, in the eyes of the financiers and perhaps even audiences. The theatre, opera productions and writing provide me with a more reassuring horizon...

My training is that of a filmmaker and my deep-seated identity is probably closer to film. Even my relationship to literature remains quite clearly linked to cinema. I'm like a filmmaker looking for other ways to make movies.

The worry of not being able to make other films one day concerns all filmmakers, but it is not general, it is always intimate and personal: why do I make another film? Why is each film never totally satisfying? Why can no one film fulfil a filmmaker's desire to be a filmmaker?

There is one question that I often ask myself: will there be a moment when I will be satisfied with the cinema, with the film shot, or am I simply increasing my dissatisfaction from one film to another, hoping that the next will succeed in attaining something?

CAST

| | |
|------------|--|
| Arthur | VINCENT LACOSTE |
| Jacques | PIERRE DELADONCHAMPS |
| Mathieu | DENIS PODALYDÈS <i>sociétaire de la Comédie Française</i> |
| Nadine | ADÈLE WISMES |
| Marco | THOMAS GONZALEZ |
| Pierre | CLÉMENT MÉTAYER |
| Jean-Marie | QUENTIN THÉBAULT |
| Louis | TRISTAN FARGE |
| Isabelle | SOPHIE LETOURNEUR |
| L'actrice | MARLÈNE SALDANA |
| Stéphane | LUCA MALINOWSKI |
| Fabrice | RIO VEGA |

CREW

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|----------------------------|--|
| Story | CHRISTOPHE HONORÉ |
| Casting director | MATHIEU TELINHOS |
| 1st assistant director | JEAN-FRANÇOIS FONTANEL |
| Director of photography | RÉMY CHEVRIN (A.F.C.) |
| Set design | STÉPHANE TAILLASSON |
| Costumes | PASCALINE CHAVANNE |
| Sound | LE BRAZ - AGNÈS RAVEZ - CYRIL HOLTZ |
| Editor | CHANTAL HYMANS |
| Makeup | ANNE BERGAMASCHI |
| Script supervisor | MAXIME RAPPAZ |
| Production manager | CLOTILDE MARTIN |
| Line producer | CHRISTIAN LAMBERT |
| Post-production supervisor | JULIETTE MALLON |
| Produced by | PHILIPPE MARTIN AND DAVID THION |
| a | LES FILMS PELLÉAS production |
| In co-production with | ARTE FRANCE CINÉMA |
| With the participation of | CANAL +, CINÉ +, ARTE FRANCE AND THE CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE |
| With the backing of | LA RÉGION BRETAGNE |
| In partnership with | LE CNC |
| In association with | CINÉMAGE 12, COFINOVA 14, PALATINE ÉTOILE 15 |
| French release | AD VITAM |
| World sales | MK2 FILMS |

VINCENT LACOSTE - ARTHUR

- 2018 PLAIRE, AIMER ET COURIR VITE by Christophe Honoré
2017 FATHER AND SONS by Félix Moati
2017 AMANDA by Mickaël Hers
2017 THE FRESHMEN by Thomas Lilti
2015 IN BED WITH VICTORIA by Justine Triet
Opening Film - Semaine De La Critique Du Festival De Cannes 2016, Nomination for the 2017 Césars, Best Film, Nomination for the 2017 Césars, Best Supporting Actor
2015 SAINT AMOUR by Gustave Kervern and Benoît Delépine
2015 TOUT DE SUITE MAINTENANT by Pascal BONITZER
2014 THE TERRIBLE PRIVACY OF MR. SIM by Michel Leclerc
2014 LOLO by Julie Delpy
2014 PARISIENNE by Danielle Arbid
2014 DIARY OF A CHAMBERMAID by Benoît Jacquot
2014 EDEN by Mia Hansen-Løve
2013 HIPPOCRATES: DIARY OF A FRENCH DOCTOR by Thomas Lilti
Nomination for the 2015 Césars «Best Actor» and «Best Film», Valois d'or for Best Feature at the Festival d'Angoulême 2014
2012 JACKY IN THE KINGDOM OF WOMEN by Riad Sattouf
2011 CAMILLE REWINDS by Noémie Lvovsky
2011 ASTÉRIX AND OBÉLIX : GOD SAVE BRITANNIA by Laurent Tirard
2011 PLAY IT LIKE GODARD by Jonathan Zaccai
2010 SKYLAB by Julie Delpy
2010 LOW COST by Maurice Barthélémy
2010 AU BISTROT DU COIN by Charles Nemes
2010 WOK THE KASBAH by Nicolas Benamou
2009 THE FRENCH KISSERS by Riad Sattouf
Lumières Award for Best Male Newcomer, César Nomination for Best Male Newcomer

PIERRE DELADONCHAMPS - JACQUES

- 2018 PLAIRE, AIMER ET COURIR VITE by Christophe Honoré
2017 LE VENT TOURNE by Bettina Oberli
2017 LITTLE TICKLES by Andréa Bescond and Eric Metayer
2017 BIG BANG by Cécilia Rouaud
2016 OUR PATRIOTS by Gabriel Le Bomin
2016 GOLDEN YEARS by André Téchiné
2015 A KID by Philippe Lioret
2015 ETERNITY by Tran Anh Hung
2014 À VIF by Guillaume Foresti
2014 HOUSE OF TIME by Jonathan Helpert
2014 A CHILDHOOD by Philippe Claudel
2013 STRANGER BY THE LAKE by Alain Guiraudie
Festival de Cannes 2013 Best Director; César 2014 for Most Promising Male Newcomer
2013 ALL-ROUND APPRAISER Q: THE EYES OF MONA LISA by Shinsuke Sato
2008 SKATE OR DIE by Miguel Courtois
2007 À L'OUEST by Catherine Esway
2006 SNUFF by Gaspard Walter
2003 SUR LA ROUTE by Philippe Coroyer
2003 15 MARS by Antoine Geny

- 2003 SWITCH by Aurore Pfeiffer
2003 IDOLE by Benoît Masocco

AS DIRECTOR

- 2018 ÂMES SŒURS (*Talents ADAMI Cannes 2018*)

DENIS PODALYDÈS - MATHIEU

- 2018 PLAIRE, AIMER ET COURIR VITE by Christophe Honoré
2017 NEUILLY SA MÈRE, SA MÈRE ! by Gabriel Julien-Laferrière
2017 BECASSINE ! by Bruno Podalydès
2016 LES GRANDS ESPRITS by Olivier Ayache-Vidal
2016 MARIE-FRANCINE by Valérie Lemerrier
2016 MR & MRS ADELMAN by Nicolas Bedos
2015 SCRIBE by Thomas Kruithof
2015 TOMORROW AND THEREAFTER by Noémie Lvovsky
2015 THE JEWS by Yvan Attal
2015 MONSIEUR CHOCOLAT by Roschdy Zem
2014 THE SWEET ESCAPE by Bruno Podalydès
2013 UN VILLAGE PRESQUE PARFAIT by Stéphane Meunier
2013 NICE AND EASY by Benjamin Guedj
2013 LOVE IS THE PERFECT CRIME by Arnaud and Jean-Marie Larrieu
2012 THE CONQUERORS by Xabi Molia
2012 FOR A WOMAN by Diane Kurys
2012 THE BIG BAD WOLF by Nicolas & Bruno
2011 IN A RUSH by Louis-Do de Lencquesaing
2011 CAMILLE REWINDS by Noémie Lvovsky
selected for the Quinzaine des Réalisateurs - Cannes 2012
2011 GRANNY'S FUNERAL by Bruno Podalydès
2011 THE DANDELIONS by Carine Tardieu
2011 YOU AIN'T SEEN NOTHIN' YET! by Alain Resnais
2010 THE CONQUEST by Xavier Durringer
César nomination as Best Actor
2010 OMAR KILLED ME by Roschdy Zem
2010 THE FIRST MAN by Gianni Amelio

AS DIRECTOR

- 2013 LA PEUR, MATADORS documentary 28 min
«L'œil des cinéastes» collection - screenwriter and director / produced by 10.7

