

Semaine
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memento
films

HOME
by URSULA MEIER



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BOX PRODUCTIONS, ARCHIPEL 35, NEED PRODUCTIONS

present

ISABELLE HUPPERT and OLIVIER GOURMET

HOME

with

ADÉLAÏDE LEROUX

a film by

URSULA MEIER

97 minutes

Dolby SRD - 1,85 - 35 mm

WORLD SALES

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A family's peaceful existence is threatened when a busy highway is opened only meters away from their isolated house in the middle of nowhere. Refusing to move, Marthe, Michel and their three children find innovative ways to adapt to their

SYNOPSIS

new environment. They continue their happy-go-lucky routine despite the daily stress of hundreds of noisy speeding cars. But suspicions about the highway's unknown long-term dangers cause family tension. Remaining in the disrupted household might not be so easy, but it's still their home.

HOME was born in a car, while looking at the highway's edge: houses only a few meters from the pavement, people in their yards, plastic tables a few meters from exhaust pipes, and other houses abandoned with boarded up windows... Houses like stories flying past a car window. Accented by the incessant movement of the ebb and flow of cars and trucks on the highway, **HOME** is the opposing image of

DIRECTOR'S NOTE

a road movie, its negation in some way. There's movement in **HOME**, but hardly any travel. **HOME** is a sort of expedition without displacement. It's an interior voyage, a cerebral one. It's only in the end when the road movie can begin... **HOME** tells the story of a family who has pulled away from the world to try to maintain its model of family happiness. A jovial atmosphere reigns at the heart of the family, even if they have adopted a well-regulated life far from the rest of the world.





This isolated feeling will become more and more evident with the functioning of the highway, which is only the catalyst to an already existing situation. The opening of the highway - metaphor for the world which arrives before their own home (a world which is noisy, dangerous, polluted, dirty, worrisome, vampiric, menacing...) -- acts as sort of a magnifying glass at the heart of the family and it reveals its dysfunctions and inner troubles. Life slowly becomes unbearable for the family and despite every member's efforts, for better or worse, to take hold of the situation by his or her own means. Between them, there's a sort of tacit agreement in the obstinacy of wanting to remain living in this house, an almost unconscious will to preserve the "ideal" home, to hold on to a model of family harmony... This family withdrawal and this growing fusion results in strange moments of happiness, thanks to which the family finds its strength to confront the hostile world which is the highway. But due to their obstinacy, it won't be known anymore whether the highway or the family represents the biggest danger...

The story goes hand in hand with the setting and the situation. Remaining there at the highway's edge at all costs. The highway isn't simply a set but a whole character in itself, like an element which is intrinsically and intimately tied to the family story.

A CONTEMPORARY FABLE ABOUT FAMILY

The relentless desire to remain living in that house at all costs day after day becomes a real menace for all family members. This situation at the most hostile of highway's edges is not experienced as a problem by the family. Instead, it is taken as an act, and facing acts, the family responds with acts. Thus the viewer ends up facing something ineluctable in this permanent will of adaptation. To maintain the family unity and cohesion, each character keeps his or her suffering private, only going deeper inside into troubled areas, sinking into a personal madness. This family, which has been unconsciously created around the fragility of the mother, Marthe, has found an equilibrium in this unique location. With the approaching opening of the highway, Marthe denies the situation and refuses to leave. She is incapable of tearing herself away from this place. Michel, the father, supports her with love, loyalty and fidelity even when she lacks judgement and beyond... With each gesture, each action, and all his will power, Michel utters and proves that it is possible to remain and live there. Michel's unreasonableness is born from his ability to over-adapt without cracking... The more Marthe will let go and the more Michel will become proactive and make decisions but never the right ones. He ends up using bricks instead of words...

TWO PARALLEL WORLDS: THE HIGHWAY AND THE FAMILY

The uniqueness of this family drama is that it's played out only a few meters from the thousands of people who pass by on the highway and remain sheltered from their sight.

The drivers remain anonymous to the family throughout the film.

The world of the highway and that of the family remain two very parallel worlds which never enter into interaction. The family merely receives bits from that other world which passes in front of them: horn-blowing, headlights calling, thrown trash, Radio Highway Network... Apart from the last shot of the film, the camera is always from the family's point of view, allowing the audience to live out this situation with the characters and to enter little by little into each one's mindset. The highway, such a continuous flowing river, reacts like a sort of monitor on which each character projects his own worries, neuroses...

Through the characters' increasingly strange behavior, we realize little by little that the danger might not come from the highway, but from the family itself... For in HOME, what is the most violent and extreme is the will to remain living there and to hold on.

We observe to what extent the human being is capable of withstanding such a situation, of dealing with reality, of adapting, even over-adapting in the name of family happiness. The progression of the film doesn't happen in a long group awakening, but in an inescapable enclosure. The characters evolve in bursts, abruptly. But from the moment of being walled in, there is no more possible movement. The characters have gone all the way and they can't go any farther. They are literally immobile, locked up, physically and spiritually.

MIXED TONES

The film oscillates between burlesque and drama, by carrying the audience to the limits of absurdity and lack of reason, without being able to distinguish between them. Black comedy and uneasiness are called forth mostly by the obsessional nature of the characters. This family wants to continue to live "normally", to keep up the appearances of family life, but despite itself, it becomes more and more marginal day after day... The "go-all-the-way" attitude is part of my personal obsessions: whether in my short film TOUS A TABLE, in which friends meet around a table to solve a riddle and stay there without question until the enigma is solved, thus leaving their evening no choice but to turn badly. Or in another way, STRONG SHOULDERS, which shows how the enraged obsession of a young female athlete makes her push her body all the way, like a machine, to its own limits and detriment.

NOISE

In this situation of a house on the edge of a highway, there's something strong in terms of sounds and visuals which has an effect on the film's subject matter itself and on its narrative.

During the film, little by little, the noise of the highway becomes the film's subject matter and in an almost organic way. This uninterrupted noise slowly begins to eat away at the characters, slowly destroying them. This audible presence from the highway was so important for me that I ended up writing the screenplay by continuously listening to the background sounds of a highway.



ISABELLE HUPPERT

SELECTED FILMOGRAPHY

HOME (dir. Ursula MEIER)
MEDEA MIRACLE (dir. Tonino De BERNARDI)
COMEDY OF POWER (dir. Claude CHABROL)
PRIVATE PROPERTY (dir. Joachim LAFOSSE)
GABRIELLE (dir. Patrice CHEREAU)
LES SOEURS FACHEES (dir. Alexandra LECLERE)
I HEART HUCKABEES (dir. David O. RUSSELL)
MY MOTHER (dir. Christophe HONORE)
THE TIME OF THE WOLF (dir. Michael HANEKE)
THE PROMISED LIFE (dir. Olivier DAHAN)
DEUX (dir. Werner SCHROETER)
8 FEMMES (dir. Francois OZON)
THE PIANO TEACHER (dir. Michael HANEKE)
COMEDY OF INNOCENCE (dir. Raoul RUIZ)
NIGHTCAP / MERCI POUR LE CHOCOLAT (dir. Claude CHABROL)
LES DESTINÉES SENTIMENTALES (dir. Olivier ASSAYAS)
THE KING'S DAUGHTER / SAINT-CYR (dir. Patricia MAZUY)
FALSE SERVANT (dir. Benoît JACQUOT)
MODERN LIFE (dir. Laurence FERREIRA-BARBOSA)
NO SCANDAL (dir. Benoît JACQUOT)
THE SCHOOL OF FLESH (dir. Benoît JACQUOT)
THE SWINDLE (dir. Claude CHABROL)
LES PALMES DE MONSIEUR SCHULTZ (dir. Claude PINOTEAU)
THE ELECTIVE AFFINITIES (dir. Paolo & Vittorio TAVIANI)
LA CEREMONIE (dir. Claude CHABROL)
AMATEUR (dir. Hal HARTLEY)
AFTER LOVE (dir. Diane KURYS)
MADAME BOVARY (dir. Claude CHABROL)
MALINA (dir. Werner SCHROETER)
A WOMAN'S REVENGE (dir. Jacques DOILLON)
UNE AFFAIRE DE FEMMES (dir. Claude CHABROL)
THE POSSESSED (dir. Andrzej WAJDA)
MILAN NOIR (dir. Ronald CHAMMAH)
THE BEDROOM WINDOW (dir. Curtis HANSON)
CACTUS (dir. Paul COX)
SINCERELY CHARLOTTE (dir. Caroline HUPPERT)
LA GARCE (dir. Christine PASCAL)
MY BEST FRIEND'S GIRL (dir. Bertrand BLIER)
THE STORY OF PIERA (dir. Marco FERRERI)
ENTRE NOUS / COUP DE FOUDRE (dir. Diane KURYS)
THE TROUT (dir. Joseph LOSEY)
PASSION (dir. Jean-Luc GODARD)
COUP DE TORCHON (dir. Bertrand TAVERNIER)
DEEP WATER (dir. Michel DEVILLE)
LADY OF THE CAMELIAS (dir. Mauro BOLOGNINI)
HEAVEN'S GATE (dir. Michael CIMINO)
LOULOU (dir. Maurice PIALAT)
EVERY MAN FOR HIMSELF (dir. Jean-Luc GODARD)
THE BRONTE SISTERS (dir. Andre TECHINE)
VIOLETTE (dir. Claude CHABROL)
THE LACEMAKER (dir. Claude GORETTA)
LITTLE MARCEL (dir. Jacques FANSTEN)
THE JUDGE AND THE ASSASSIN (dir. Bertrand TAVERNIER)
ROSEBUD (dir. Otto PREMINGER)
LES VALSEUSES (dir. Bertrand BLIER)
CESAR AND ROSALIE (dir. Claude SAUTET)

One of the world's most prominent actresses, Isabelle Huppert is acclaimed for her versatility of characters. She was awarded a Special Jury Prize at the Venice Film Festival for the whole of her work, recently ranging from the sexually repressed title character in Michael Haneke's THE PIANO TEACHER to a contrasting comic turn as the sharp-tongued spinster in Francois Ozon's 8 WOMEN. Huppert's frequent collaboration with director Claude Chabrol has resulted in numerous acclaimed performances: COMEDY OF POWER, NIGHTCAP / MERCI LE CHOCOLAT, LA CEREMONIE, MADAME BOVARY, UNE AFFAIRE DE FEMMES and VIOLETTE. Huppert's career has always sparkled with acting kudos. She has won Best Actress twice at the European Film Awards (THE PIANO TEACHER and 8 WOMEN), twice in Cannes (THE PIANO TEACHER and VIOLETTE) and twice in Venice (LA CEREMONIE and UNE AFFAIRE DE FEMMES). She won the Cesar for Best Actress for LA CEREMONIE and has received 12 other Best Actress nominations for the coveted French Academy Award.





OLIVIER GOURMET

SELECTED FILMOGRAPHY

HOME (dir. Ursula MEIER)
HAVE MERCY ON US ALL (dir. Regis WARGNIER)
JACQUOU LE CROQUANT (dir. Laurent BOUTONNAT)
SILVER TEARS (dir. Mourad BOUCIF)
MADONNAS (dir. Maria SPETH)
MON FILS A MOI (dir. Martial FOUGERON)
MON COLONEL (dir. Laurent HERBIET)
CONGORAMA (dir. Philippe FALARDEAU)
THE TIGER BRIGADES (dir. Jerome & Francois CORNUAU)
THE CHILD (dir. Jean-Pierre & Luc DARDENNE)
BURNT OUT (dir. Fabienne GODET)
THE PERFUME OF THE LADY IN BLACK (dir. Bruno PODALYDES)
THE AX (dir. COSTA-GAVRAS)
LA PETITE CHARTREUSE (dir. Jean-Pierre DENIS)
TROUBLE (dir. Harry CLEVEN)
LE PONT DES ARTS (dir. Eugene GREEN)
BAD SPELLING (dir. Jean-Jacques ZILBERMAN)
WHEN THE SEA RISES (dir. Yolande MOREAU & Gilles PORTE)
FOLLE EMBELLIE (dir. Dominique CABRERA)
ADIEU (dir. Arnaud des PALLIERES)
THE TIME OF THE WOLF (dir. Michael HANEKE)
LES MAINS VIDES (dir. Marc RECHA)
THE MYSTERY OF THE YELLOW ROOM (dir. Bruno PODALYDES)
THE SON (dir. Jean-Pierre & Luc DARDENNE)
ONCE UPON AN ANGEL (dir. Vincent PEREZ)
A PIECE OF SKY (dir. Benedicte LIENARD)
SAFE CONDUCT (dir. Bertrand TAVERNIER)
READ MY LIPS (dir. Jacques AUDIARD)
THE MILK OF HUMAN KINDNESS (dir. Dominique CABRERA)
DAY OFF (dir. Pascal THOMAS)
NATIONALE 7 (dir. Jean-Pierre SINAPI)
TOREROS (dir. Eric BARBIER)
MAYBE (dir. Cedric KLAPISCH)
ROSETTA (dir. Jean-Pierre & Luc DARDENNE)
THOSE WHO LOVE ME WILL TAKE THE TRAIN (dir. Patrice CHEREAU)
THE PROMISE (dir. Jean-Pierre & Luc DARDENNE)

Belgian actor Olivier Gourmet has become one of European cinema's most respected actors. He received the Best Actor Award at the 2002 Cannes Film Festival for THE SON / LE FILS (dir. Jean-Pierre & Luc Dardenne). He also appeared in the Dardenne Brothers' Golden Palm-winning films ROSETTA and THE CHILD, as well as their acclaimed THE PROMISE.

ADÉLAÏDE LEROUX

Filmography

HOME (dir. Ursula MEIER)
SÉRAPHINE (dir. Martin PROVOST)
FLANDERS (dir. Bruno DUMONT)

CAST

Isabelle HUPPERT	Marthe
Olivier GOURMET	Michel
Adélaïde LEROUX	Judith
Madeleine BUDD	Marion
Kacey MOTTET KLEIN	Julien





URSULA MEIER



Born in 1971 in Besançon, France.
Dual citizenship in France and Switzerland.
From 1990 to 1994, Ursula Meier studied Film & TV at the Institut des Arts de
Diffusion (IAD, Belgique). She worked as 2nd assistant director on Alain
Tanner's FOURBI (1995) and JONAS ET LILA, A DEMAIN (1999).
HOME is her first feature film.

Filmography	
2008	Home (feature, 97')
2004	Monique Jacot (short, 12')
2004	Alain de Kalbermatten (short, 12')
2002	Strong Shoulders (TV feature, 96')
	*part of the ARTE collection "Masculin-Féminin/Petite Caméra"
	with Louise Szpindel and Jean-François Stévenin
2001	Pas les flics, pas les noirs, pas les blancs (video documentary, 73')
2001	Tous à table (short fiction, 30')
2000	Autour de Pinget (documentary, 58')
	*about writer Robert Pinget
1998	Des heures sans sommeil (short fiction, 34')
1994	Le songe d'Isaac (short fiction, 13')

CREW

director
screenplay

Ursula MEIER
Ursula MEIER
Antoine JACCOUD
Raphaëlle VALBRUNE
Gilles TAURAND
Olivier LORELLE

in collaboration with
photography
sound
editing
with the collaboration of

Alice WINOCOUR
Agnès GODARD, A.F.C.
Luc YERSIN
Susana ROSSBERG
François GEDIGIER
and **Nelly QUETTIER**

sound editing
sound mix
set
artistic advisor
costumes
make-up
1st assistant director
script supervisor
location manager
production manager
line producer in Bulgary
producers

Etienne CURCHOD
Franco PISCOPO
Ivan NICLASS
Philippe CARRAZ
Anna VAN BREE
Danièle VUARIN
Mathieu SCHIFFMAN
Elodie VAN BEUREN
Philippe PHILIPPOV
Thomas ALFANDARI
Patrick SANDRIN (Sofilm)
Elena TATTI

associate producers

and **Thierry SPICHER (Box Productions - Switzerland)**
Denis FREYD (Archipel 35 - France)
Denis DELCAMPE (Need Productions - Belgium)
Arlette ZYLBERBERG (RTBF - Belgium television)
Isabelle TRUC (Iota Production - Belgium)



a production of
Box Productions - Archipel 35 - Need Productions

in coproduction with France 3 Cinéma
Télévision Suisse Romande
a SRG SSR Idée suisse company
RTBF (Belgian Television)

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Centre du cinéma et de l'audiovisuel
de la Communauté française de Belgique
et des Télédistributeurs Wallons (Belgium)
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Soficinema 3 (France)
with support from Programme MEDIA i2i Audiovisuel
Bourse stagiaire DIP - Fonction : Cinéma Genève (Switzerland)
Atelier du Festival - Cannes 2006 (France)

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Prix du Manuscrit de Vercorin (Switzerland)
Centre Images-Région Centre (France)
MJD Développement (France)

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