Like someone in love

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synopsis

An old man and a young woman meet in Tokyo. She knows nothing about him, he thinks he knows her. He welcomes her into his home, she offers him her body. But the web that is woven between them in the space of twenty-four hours bears no relation to the circumstances of their encounter.
Without doubt, there was an underlying sense of gnawing depravity that surfaced in Certified Copy and took me by surprise. I was sure that I already had a good understanding of the work of this film-maker that I have been lucky enough to come across so often in the past 25 years. So I was not expecting his latest film to outstrip the already high opinion I have of his work. Some people like to feel that they can describe and pigeonhole his films as ‘pseudo-simplistic modernism’. But Abbas’ films have never failed to surprise and now here, not for the first time, is a new wake-up call, for me, and I am sure many others. With this film, Abbas propels his filmmaking into another dimension. 

Like Someone In Love dissects the very spirit of human beings, delves into their most private feelings, feelings that even they are unaware of and reveals the fate that inextricably takes hold of each one of them. A fate that seems to have swept them all up on the same high-rolling wave, before spitting them out, naked and frozen. I had already felt this tide of emotion when reading the pages of Alfred Hayes. His words could have swallowed me up, swept me away and dragged me off course. They frightened me, and the more I was gripped by fear, the more lucid I became. I should also mention the black light with which Carco thought he could spectrograph his characters’ inner life and the life around them. The more feelings of fear and lucidity come to the fore in films such as Like Someone In Love, the more opaque and mysterious the film becomes, in a similar way to the lesser known films of Jacques Tourneur, They All Come Out, Circle of Danger, The Fear Makers. Such subtle and clever film-making all shows the almost intangible uniqueness of their director. 

Like Someone in Love is an outstanding example of “mise-en-scène”, an almost forgotten art in cinematography that has gradually been replaced by different aesthetic values. Here, one is reminded of the masterful skill of Preminger, at the height of his career, but like Someone In Love is not just a show of masterful craftsmanship. The film is concrete, physical and profoundly enigmatic.

One leaves the cinema knowing a little bit more about life. Abbas, I did not see this film coming, I thank you and I know others will too.

Pierre Rissient, 25th April 2012

Assistant director on Godard’s Breathless, publicist, producer, director, artistic advisor for Cannes festival and blacklisted during McCarthysm, Pierre Rissient is a very influent person in international cinema. He introduced Asian movies to the world in the 1970s and spotted talents such as Jane Campion and Clint Eastwood (as a filmmaker). In 2002, UNESCO awarded Rissient with the Fellini Medal as a tribute to a major figure in the film industry, and his “notable efforts to boost the art of film.” In 2012, he received the Maltz-Novikoff Award.
my encounter with Abbas by Marín Karmítz

The first time I came across Abbas Kiarostami was when I was presented with one of his films, Close-Up, in the early nineties. It was shown to me by one of his interpreters and I was captivated by both the film’s subject matter and craftsmanship. I asked to meet the director.

The story of Close-Up is that of a guy pretending to be an important director called Mohsen Makhmalbaf. I had never heard of him so I asked “Who is Makhmalbaf?” - The interpreter replied that he was a famous Iranian director. I had asked to meet Abbas Kiarostami, but I met Makhmalbaf instead, and I began producing his films as well as his daughter Samira’s (The Apple) before eventually hooking up with Kiarostami. Close-Up introduced me to Iranian cinema, which in turn introduced me to Makhmalbaf, who then introduced me to Abbas Kiarostami.

On seeing Close-Up, I fell in love with this artist, like I had with Samuel Beckett, Alain Resnais, Mohsen Makhmalbaf, who then introduced me to Abbas Kiarostami.

I stood back as his films such as Life, and Nothing More (1991), Through The Olive Trees (1994), The Wind Will Carry Us.

When you make a film with someone your relationship changes. It was during the making of his film Ten that I understood his method of working. When he began telling me about his idea for Ten, it was the story of a psychoanalyst whose husband informs on her to the police. The police come and close down her practice. She decides to carry on treating her patients in her car whilst driving around the city. The final result is not so far off the original telling of the story, but it has been refined, whittled down to what is essential. I observed how Abbas Kiarostami does this. And what I didn’t realise before was that he has a very interesting technique: his stories evolve in a similar way to the work of certain painters or writers: by trimming away and taking out the superfluous he gets to the heart of the story...

Abbas Kiarostami has always made draft versions before starting actual filming on the films of his that I have produced. For Certified Copy there were two whole shoots. Firstly the film was shot with just the location sets, then with stand-ins before real filming could begin with the actors. These draft versions can be compared to an artist’s sketches, which he then refers back to, to help him achieve the final result of the painting. It also reminds me of the work of the sculptor Giacometti, who would leave his work on the studio bench and either go back to them, leave them, finish them or throw them away. It is a method that I have never seen used by any other filmmaker I have never seen such obvious parallels between filmmaking and other artistic genres. In cinema we work on scripts, of course we add in the finishing touches but we start seen used by any other filmmaker. I have never seen such obvious parallels between filmmaking and other artistic genres. In cinema we work on scripts, of course we add in the finishing touches but we start...
On Certified Copy, I remember we were working as we often did at the
it goes further than that, it is about being on the same wavelength.
of language. I'm not talking about a common language like Esperanto,
place in the car, but in bars, where we would drink together, and it
and he spoke bad English…..With him, our conversations never took
I didn't speak Polish. He didn't speak French. So I spoke bad English
The situation was the same when working with the filmmaker Kieslowski.
something along the lines of a mutual understanding, a universal language.
that they were words. The words carry information but they also carry an intention,
with each other because the relationship we have is based on more than
my French. Specially when we are in a car together and I'm driving.
understanding of each other.
right and I was wrong. It was this kind of thing that contributed to our
front of me, thinking that maybe I was right, but it was clear that he was
portion of the sequence of events, we were giving emphasis to something
cinematographic vocabulary: by introducing an ellipsis and omitting a
the film and changed the language. It changed Abbas' style and his
now a different film. The 30 seconds that had been taken out changed
that I felt was a bit long. He cut it out and I suddenly realised that this was
editing desk, just after the first run through. I commented on a sequence
Who is a director? He is a producer. With you of course. You are my only producer.

What I find fascinating about Abbas is that he is always moving forward. His work is constantly evolving.
This is the characteristic of a great artist. He approaches each film very differently to the last. When he
made CNF it corresponded to the arrival of the digital camera. For me, Ten is the first film that manages to combine
new digital technology with the subject in a coherent way. Breathless did the same in 1960 with
combine new digital technology with the subject in a coherent way. Breathless did the same in 1960 with

Abbas Kiarostami is one of the only filmmakers to have taken advantage of new digital technology
for his mise-en-scene. For Abbas Kiarostami, the issue when making Like Someone In Love was not to forget himself once outside of
Iran. This was of great concern to me. I think that every artist is deeply rooted in the reality of his own
country but at the same time we expect them to be universal. One foot in, one foot out. How could we
help prevent him from losing his way? How could he remain true to himself? He managed to achieve this
with Certified Copy which is why I found it so surprising that the Americans and the Brazilians felt that it
was an Iranian film above all else. After having worked with a famous actress such as Juliette Binoche, for
Like Someone In Love, he chose to work with newcomers, one of whom was 80 years old and the other
20! By doing this, he was experimenting further with artistic expression and his relationships.
Making his film in Japan forced him to write a script, a text. This created a distance between Kiarostami
and his film, and a distance between himself and Iran. It automatically gave him the status of foreigner,
which enabled him to get to the essence of the film more directly.
There is a very interesting theme in Like Someone In Love that is worth exploring, the theme of reflections.
Abbas Kiarostami is like an alarm bell that wakes you up in the morning. It might not be pleasant, but you have to jump. Without him,
I would be asleep! A Japanese film, produced in France has never been tried before. As Arte turned
down the film, I didn't have enough money to produce it even with the contribution from the Japanese
producer. But I had promised Abbas. So I took a very beautiful Yves Klein sponge sculpture that I cherish
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I watched Abbas Kiarostami’s Close-Up for the first time in 1991, at the Yamagata Documentary Film Festival, and I was impressed by its meticulous and delicate character. Ever since, for 20 years, I have distributed his films in my little cinema theater as well as in other arthouse cinemas in Japan.

In 1993 we picked up the very first Iranian film to be distributed commercially in Japan. Where Is The Friend’s Home? had a documentary nature, but managed to touch a large audience, struck by its simplicity while still making a strong impression. Akira Kurosawa saw the film and sent us his thoughts: «I would have loved to have directed such a film.»

During the years to come, Abbas Kiarostami regularly travelled to Japan to promote his films and to attend the Japanese Film Festival. In 2004, he was granted the Praemium Imperiale (an arts prize, annually awarded on behalf of the Japan Art Association) and, upon his visit to Japan to attend the ceremony, he asked to be introduced to an elderly lady, an extra, and requested a video camera as well as a car, to use for film tests. Everything was ready according to his requests. We went to Roppongi, central Tokyo’s entertainment district, for the film tests. At the time you could often see posters with pictures of call girls in phone booths. Kiarostami asked the elderly woman to go to a phone booth and bring back a photo of a call girl. That’s when he started to shoot.

In the following scene, the same woman stood waiting at the corner of a busy street. Following his directives, the car passed by, observing the woman, while Kiarostami was shooting from inside the car. Later, this would become the key scene in the first half of Like Someone In Love and the idea for the film was born from this scene.

In 2010, at the press conference for Certified Copy in selection at the Pusan Film Festival Kiarostami suddenly announced, to my great surprise, that his next film would be shot in Japan.

One month later, Kiarostami began casting for his film in Tokyo! As soon as it became known that the Palme d’Or award-winning director Abbas Kiarostami was casting for a film to be shot in Tokyo, a large number of acclaimed and famous actors lined up to meet with him. Among them, some were determined to play the lead roles and subsequently the film financing went smoothly. With pre-production underway, we planned for the production to start end of March 2011.

But then disaster struck. On March 11, Japan was hit by the most powerful earthquake it had experienced since 1900 and the tsunami caused considerable damage to the country’s East Coast. From then on, all films in production, including ours, were interrupted or held back until a future date. The financing partners abandoned all their film projects. Hoping to for a fresh start in May, we realized that our lead actors were no longer available for rehearsals. Once again, we had to set up a new casting process. After a few months of casting, the ensemble was finally confirmed, and apart from the actor Ryo Kase, none of the lead actors were known to film fans. Kiarostami’s remarkable intuition allowed us to lock down a cast, in line with the characteristic cast of his films.

The production finally got under way on October 30 2011 beginning with the first scene of the screenplay written by Kiarostami: FIRST SCENE - CAFÉ - NIGHT TIME. But again we suffered a setback. A couple of days later, all the extras were replaced and the scene was shot again. As expected, Kiarostami’s direction was completely unique. He would not allow the actors to read the entire screenplay. Every day, the details of the scene to be shot the following day were revealed to the actors. They did not know their characters’ role in the story, nor did they know how the film ends. To know the end of the story and the fate of the characters could lead to the actors counter-performing, a sort of performance with a downgrading effect.
I don’t believe that Kiarostami is limiting the actor’s liberty, but that he believes that everyday life should reflect in a film and in our everyday life we have no idea of what will happen to us tomorrow or with whom we will fall in love. In fact, it seemed to me that the actors who wanted to know the fate of the character they would portray, were determined to relinquish that knowledge, their worries did fade away and they very quickly started enjoying ‘life’ naturally in front of the cameras.

As the producer, I should have understood long ago, that Kiarostami’s films are not tinged documentaries. He plants trees along streets, he expands houses, transforms the walls in another person’s home in one simple turn and gives subtle attention to every aspect of the framing of the screen. He configures reality, really.

Even I, as an admirer of his films, did not realize that the hidden reality behind this ‘zig-zag path’ of his was in fact part of his unique work, as a result of months of work.

On December 4, the production wrapped with the scene where Noriaki (Ryo Kase) realizes what is about to happen at the old professor’s home and ferociously pounds on his apartment door. We had a wrap party. But a few weeks later, Kiarostami wanted to plan a new scene with Noriaki.

The actor, Ryo Kase, had by then already committed to another film and was in the middle of shooting it. We had to wait for his beard to grow. We waited and waited. Finally, his beard grew back to the length of Noriaki’s beard in the film and when the production finally wrapped for good, it was already Christmas.
Since 2001, Kiarostami has been involved in a love affair with a small camera and, as a result, works only with digital film. He has gained more freedom with this «camera-pen» of his and has, with its help, directed several nature films of varying lengths, between fiction and documentary: ABC Africa (2001), Ten (2002), Five Dedicated To Ozu (2003), 10 on Ten (2004), Roads of Kiarostami (2005) and Shirin (2008).

With Certified Copy in 2009, Kiarostami comes back through fiction to a bigger production and shoots for the first time out of Iran - in Tuscany - with an international cast. Juliette Binoche will receive the Best Actress award during Cannes Festival where the film was presented in the Official Competition.

After Italy, Like Someone In Love, a production similar to Certified Copy, brings Abbas Kiarostami to Japan, a new universe to discover.

Abbas Kiarostami

Biography

Abbas Kiarostami was born on 22 June 1940 in Tehran, Iran. He showed a keen interest in drawing early on and, at age 18, entered a graphic-art contest and won. He studied at the fine arts school in Tehran whilst making ends meet as a graphic designer, poster illustrator and commercial ad director. In 1969, he founded the cinema department of the Institute for the Intellectual Development of Children & Young Adults, which is also where he directed his first short films.

In his first film, The Bread and The Alley (1970), Abbas Kiarostami explores the weight of images and the relationship of realism and fiction. His preferred theme, the universe of childhood, is expressed over a long series of short, medium length and feature films, during which he has managed to establish a subtle balance between narrative and documentary style. Homework (1989): his last childhood film, is a good example of warm and poetic cinema that discreetly denounces the heavy aspects of Iranian society.

With Close-Up (1990), he turned a page. In less than one week, the director embraced a news story and, with the participation of the real life protagonists, made it a pretext to introduce reality into the realm of fiction. Life And Nothing More (1992) and Through The Olive Trees (1994) complete a trilogy that began with Where Is My Friend's House? (1990). In the latter, the devastating effects of an earthquake in northern Iran serve to uncover the lie that is cinema.

Taste Of Cherry (1997) marked the director’s coming into his own, and his entry into the ranks of award winners. The film, which tells the story of a 50-year-old man’s obsession with suicide, is an ode to individual freedom. The film was praised by critics and denounced by religious authorities in Iran. A slow and contemplative pace, limited intrigue, and references to Persian poetry and Western philosophy are the trademarks of this deeply original director’s work. His taste for improvisation is grounded in loosely written scripts, amateur actors, and his own editing. The Wind Will Carry Us (1999), the story of a group of city dwellers who go to find something in a rural village, is yet another example of his unique style. The film was also his first creative collaboration with Marin Karmitz and MK2.

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Filmography

2012  LIKE SOMEONE IN LOVE Cannes 2012: Official Selection - In Competition
2010  CERTIFIED COPY (original title: Copie conforme) Cannes 2010: Best Actress award for Juliette Binoche
2008  SHIRIN
2007  WHERE IS MY ROMEO? Segment from the collective film TO EACH HIS OWN CINEMA directed for Cannes 60th Anniversary
2005  CORRESPONDANCES
2004  ROADS OF KIAROSTAMI
2002  TICKETS segment from the film COLLECTIF directed by Abbas Kiarostami, Ermanno Olmi and Ken Loach
2001  ABC AFRICA
1999  THE WIND WILL CARRY US (original title: Baad ma ra Khaaod baddi) Venice 1999: Jury Grand Prix, International Critics’ Prize by the FIPRESCI
1997  TASTE OF CHERRY (original title: Tamé Guilass) Cannes 1997: Palme d’Or
1995  AN EGG (UN OEUF) segment from the film LLUMIERE AND COMPANY
1994  THROUGH THE OLIVE TREES (original title: Zir-e deraftiar-e zeytoun)
1992  LIFE AND NOTHING MORE... (original title: Zendegi edamé abrari)
1990  CLOSE-UP (original title: Nema-ye Nazdik)
1989  HOMEWORK (original title: Washgh-e Shab)
1987  WHERE IS MY FRIEND’S HOME? (original title: Kanet-ye doust-khesht?)
1984  FIRST GRADERS (original title: Avali ha)
1983  LE CONCIROUYEN
1982  THE CHORUS (original title: Hamsarayi)
1981  ORDERLY OR UNORDERLY (original title: Be tarnib va bedours-e tarnib)
1980  DENTAL HYGIENE (original title: Behdasht-e Dandan)
1979  FIRST CASE, SECOND CASE (original title: Ghazieh-ye shekli-e aval, Ghazieh-ye shekli-e dowlom)
1978  SOLUTION NO 1 (original title: Rahn-e hal-e yek)
1977  TO PAINT episode from HOW TO MAKE USE OF OUR LEISURE TIME? (original title: Az Oghat-e Faraghat-e Khod Chegheesheh Estefeheid Konem?)
1976  THE REPORT (original title: Gozareeh)
1975  TRIBUTE TO THE TEACHERS (original title: Bozorgdasht-e mo’Allem)
1974  THE TRAVELER (original title: Masoleh)
1973  THE EXPERIENCE (original title: Tadrobah)
1972  THE BREAKTIME (original title: Zang-e tafrih)
1970  THE BREAD AND ALLEY (original title: Nan va koutcheh)
Born in 1988, Rin Takanashi started her activity as an actress with Gothic in 2008. In 2009 she played in Samurai Sentai Shinkenger, an action TV series where she featured as one of the main characters. Her next feature film is Is There Anyone Alive? directed by Gakuryu Ishii. Her other works are TV drama Space Dog Strategy, O Parts, Popador and some more. This year she has also played in Today, Love Will Start directed by Ken Furusawa, scheduled to be released in December 2012.
Tadashi Okuno was born in 1930. He has started his activities in his early 20s as a play actor with Bungakura, a famous play group and theatre. Later he played as supporting actor in a few TV dramas and movies.
Born in Kanawaga in 1974, Ryo Kase lived in Washington until the age of seven. His cinema career began in 2000 in the legendary action film Gojoe by Sogo Ishii and in the comedy Party 7 by Katsuhito Ishii. In 2001 he went on to act in Godzilla, Mothra And King Ghidorah: Giant Monsters All-Out Attack by Shusuke Kaneko. Ryo Kase has since been in over 40 films, as well on television and in advertisements.

Most of his films have never made it to European cinemas. Films such as Antenna by Kazuyoshi Kumakiri (2004), Scrap Heaven by Song-il Lee (2005), Just Don’t Do It by Masayuki Suo (2006) and The Invitation From Cinema Chon by Kinki Saejusa (2008).


Kase has also had parts in international films such as The Passenger by Francois Rejger (2005). He played the part of Shimizu in Clint Eastwood's film Letters from Iwo Jima (2006).

He did the voice-over for one of the characters in The Sky Crawlers by Mamoru Oshii (2008).

He is a ghost in Restless by Gus Van Sant (2011) and Akira in Interior Design, Michel Gondry’s segment in the film Tokyo! (2008).
A selective filmography among the 110 films produced and co-produced since 1977

1977 PAEPRE PADRON by Paolo and Vittorio Taviani
Cannes 1977: Palme d’Or 1980
A LEEP IN THE DARK by Marco Bellocchio
Cannes 1980: Best Actress award for Anouk Aimée,
Best Actor award for Michel Piccoli

1981 LOOKS AND SMILES by Ken Loach
Cannes 1981: International Critics’ Prize by the FIPRESCI
EVERY MAN FOR HIMSELF by Jean-Luc Godard
Cannes 1981: Official Selection
César 1981: Best Actress award in a Supporting Role for Nathalie Baye

1982 YOL by Yilmaz Güney
Cannes 1982: Palme d’Or
THE NIGHT OF SAN LORENZO by Paolo and Vittorio Taviani
Cannes 1982: Jury Grand Prix
MOONLIGHTING by Jerzy Skolimowski
Cannes 1982: Best Screenplay
HALF A LIFE (MOUIRIR À TREnte ANS) by Romain Goupil
Cannes 1982: Directors’ Fortnight: Golden Camera and Youth Prize
César 1983: Best First Film

1985 COQ AU VIN by Claude Chabrol
Cannes 1985: Official Selection
César 1986: Best New Comer nomination for Lucas Belvaux

1986 THE BEEKEEPER by Theo Angelopoulos
Venise 1986: Official Selection Out of Competition
MELO by Alain Resnais
Venise 1986: Official Selection Out of Competition
César 1987: Best Actress award for Sabina Azeita
Best Actor in a Supporting Role award for Pierre Arditi
New York 1987: Official Selection
Kenzo Horikoshi

**Filmography**

Kenzo Horikoshi is a producer and a professor at the Tokyo University of the Arts. He graduated from the School of Film and New Media. He is now Head of Eurospace Inc. and of the Film School of Tokyo (Eiga-bigakko).

In 1977, Kenzo Horikoshi started in the movie industry by owning a film club. In 1982, he founded Eurospace, one of Tokyo art house distribution pioneers, and released more than 140 films. Since 1992, he has produced and co-produced about 20 long-feature films. In 1997, he opened the Film School of Tokyo and in 2005 he created a PhD in cinema at the Tokyo University of the Arts.

**Distribution**

- THE ENIGMA OF KASPER HAUSER by Werner Herzog
- KING'S OF THE ROAD by Wim Wenders
- REP0 MAN by Alex Cox
- ELEMENT OF CRIME by Lars Von Trier
- BROTHER FROM ANOTHER PLANET by John Sayles
- LIGHT YEARS AWAY by Alain Tanner
- VIDEODROME by David Cronenberg
- SUGAR BABY by Percy Adlon
- FULL MOON IN PARIS by Eric Rohmer
- A ZED & TWO NOUGHTS by Peter Greenaway
- BAD BLOOD by Leos Carax
- RED SORGHUM by Zhang Yimou
- EPIDEMIC by Lars Von Trier
- STREET OF NO RETURN by Samuel Fuller
- BAND OF FOUR by Jacques Rivette
- THE LOVERS ON THE BRIDGE by Leos Carax
- POISON / SAFE by Todd Haynes
- THE MOTHER AND THE WHORE by Jean Eustache
- SAVAGE NIGHTS by Cyril Collard
- LIFE, AND NOTHING MORE... by Abbas Kiarostami
- THE BLUE KITE by Tian Zhuang-Zhuang
- In THE LAND OF THE DEAFS by Nicolas Philibert
- FARINELLI by Gerard Corbiau
- BREAKING THE WAVES by Lars Von Trier
- KIDS RETURN by Takashi Kitano
- DRIFTING CLOUDS by Aki Kaurismaki
- THOSE WERE THE DAYS by Didier Haudepin
- TASTE OF CHERRY by Abbas Kiarostami
- THE RIVER by Tsai Ming-liang
- THE WIND WILL CARRY US by Abbas Kiarostami
- RETROSPECTIVE ON JEAN EUSTACHE by Jean Eustache
- WHAT TIME IS IT THERE? by Tsai Ming-liang
- TEN by Abbas Kiarostami
- THE MAN WITHOUT A PAST by Aki Kaurismaki
- THE LIGHTS IN THE DUST by Aki Kaurismaki
- CERTIFIED COPY by Abbas Kiarostami
- LE HAVRE by Aki Kaurismaki

**Production**

- I’VE HEARD THE AMMONITE MURMUR by Isao Yamada
- T-CITY by Saburo Teshigawara
- KOSHI BA KOSHI by Bakhtijar Khudajnasarov
- ANGEL DUST by Sago Ishii
- SMOKE by Wayne Wang
- THE WRITTEN FACE by Daniel Schmid
- TOKYO EYES by Jean-Pierre Limosin
- POLA X by Leos Carax
- CRIMINAL LOVER by Francois Ozon
- LUNA PAPA (AKA MOON FATHER) by Bakhtijar Khudajnasarov
- THE BARREN ILLUSION by Kiyoshi Kurosawa
- WATER DROPS ON BURNING ROCKS by Francois Ozon
- UNDER THE SUN by Francois Ozon
- ACCACIA WALK by Jouji Matsusaka
- BRIDGET by Amos Kollek
- SECRET JOURNEY by Tasshi ZzE
- MAREBITO by Takashi Shimizu
- SYNESTHESIA by Tom Matsura
- DANIEL SCHMID - LE CHAT QUI PENSE by Daniel Schmid

**Eurospace**

- THE WIND WILL CARRY US by Abbas Kiarostami
- RETROSPECTIVE ON JEAN EUSTACHE by Jean Eustache
- WHAT TIME IS IT THERE? by Tsai Ming-liang
- TEN by Abbas Kiarostami
- THE MAN WITHOUT A PAST by Aki Kaurismaki
- THE LIGHTS IN THE DUST by Aki Kaurismaki
- CERTIFIED COPY by Abbas Kiarostami
- LE HAVRE by Aki Kaurismaki

**Executive Production**

- FRANK LLOYD WRIGHT AND JAPANESE ART by Keneth Love
- FOUR SEASONS (Canadian TV Documentary) by Olivier Assayas
- FEAR AND TREMBLING by Alain Corneau
- THE STRATOSPHERE GIRL by M.X.oberg
- MUSICA CUBANA by German Kral
- VALLEY OF FLOWERS by Pan Nalin
- PALM RAIN by Frederic Fishbach
- KYOTO! by Leos Carax, Michel Gondry, Bong-joon ho
Cast

AKIKO
Rin TAKANASHI
TAKASHI
Tadashi OKUNO
NORIAKI
Ryo KASE
HIROSHI
Den den
THE NEIGHBOUR
AKIKO’S GRAND MOTHER
Mihoko SUZUKI
OLD STUDENT
Hiro yuki KISHI
NAGiSA
Reiko MORI
THE TAXI DRIVER
Kouichi OHORI
THE AUTO MECHANIC
Tomaoki TATSUMI
NAGISA’S FRIEND
Seina KASUGAI

Crew

A film directed by Abbas KIAROSTAMI
Produced by Mina DENDEN

Original Screenplay
The Grand Mother’s messages
Director’s Assistant and Interpreter
1st Assistant Director
2nd Assistant Director
3rd Assistant Director
Script Girl
Casting Director
Director of Photography
Camera Assistants
Video Engineer
Editing
Editor Assistant
Sound Mixer
Sound Editing

Set Designer Master
Set Designers
Set Coordinator
Costume Master
Make-up Master/Hair Master
Make-up Artist/Hair Dresser
Production Managers
Produced by
Associate Producers

A France/Japan co-production With the participation of CNC
Centre National du Cinéma et de l’Image Animée and of the Agency for Cultural Affairs, Japanese Government
As with all of Abbas’ films, I was expecting something surprising. And the surprise came as soon as the first words were spoken in the Japanese bar: Who is talking? When I found the answer, I let myself be carried along, very gently at first, as if gliding, and then swept along faster and faster. I forgot where I was. Goodbye Yokohama. Only the characters held me in check. I was sitting next to them, talking to them, I was listening to them. I found myself somewhere between The House of the Sleeping Beauties and The Art of Being a Grandfather, between Kawabata and Victor Hugo. Everywhere and nowhere. With each look, each phrase, a surprise, an emotion, all the way through till the end. Some visual details left me confused, like the bracelet on the sofa, but undoubtedly Abbas is a bit like me, I suspect that he does not control every detail. We are with Abbas in a fog of confusion, where shadows chase each other, where silence echoes in on itself. He leads us into a place that he is in the process of discovering. Even he does not know all the potential pitfalls. Relinquishing knowing everything about one’s characters is a mature sign of acceptance that the characters are alive. And this all revolves around the fragile, intermittent quality known as love. Here, love is shown in its natural state. Love is scorned, ignored and under threat, but indestructible.

Jean-Claude Carrière

Jean-Claude Carrière is a French writer, director, lyric-writer and script-writer who has collaborated with famous filmmakers such as Luis Buñuel, Volker Schlöndorff, Louis Malle, Pierre Étaix, Philip Kaufman, Jean-Paul Rappeneau, etc. He also played in The Return of Martin Guerre by Daniel Vigne and more recently in Certified Copy by Abbas Kiarostami.

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