

CHARLES GILLIBERT presents



BEST DIRECTOR
FESTIVAL DE CANNES



KRISTEN STEWART

PERSONAL SHOPPER

A FILM BY OLIVIER ASSAYAS

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With

LARS EIDINGER • SIGRID BOUAZIZ
ANDERS DANIELSEN LIE • NORA VON WALDSTÄTTEN

France • 2016 • 1h45 • 2.35 • Color • 5.1

mk2

A young woman with dark hair is sitting on a green armchair in a dimly lit room. She is wearing a grey and yellow patterned sweater, dark pants, and white sneakers. She has her arms crossed and is looking directly at the camera. The room features a large, shaggy brown fur rug on the floor, a colorful patterned rug under the chair, and a wall with a large, abstract painting. A window with dark frames is visible on the left. The lighting is dramatic, with a strong light source from the right creating a bright glow on the wall and the woman's face.

Maureen is a young American woman in Paris making her living as a personal shopper for a celebrity. Also, Maureen may have the psychic ability to communicate with spirits, just like her twin brother, Lewis, who recently passed away. She soon starts receiving ambiguous messages coming from an unknown source.



Photo © Carole Bethuel

INTERVIEW WITH KRISTEN STEWART

/ Did you think you would work again with Olivier Assayas so quickly, only two years after *Sils Maria* ?

No. But I knew he liked acting with the same people, actors and technicians. So, deep down, I hoped I would. We got along really well on the set of *Sils Maria* and I figured, sooner or later, we'd work again on a creative project. But I had no idea it would be so soon! I'm a good friend of Olivier's producer, Charles Gillibert. He's the one who told me Olivier was already working on a new script. I think we were in Cannes for *Sils Maria*. Honestly, it was the first time I'd ever met such a close-knit group of people who formed a real team. I didn't want to leave. We were made for each other! I feel very lucky. So, when Olivier offered me the chance to act in *Personal Shopper*, I'll admit I was excited, but not surprised. We really wanted to continue our experience as a group.

/ One gets the feeling that, in you, Olivier Assayas has not only found an actress, but also the ideal person to embody the kind of modern young woman he has always wanted to portray

in his films. Can you say the same for him? That he's director you've always been looking for?

Yes, hands down. We've both worked with a lot of people. But we share a non-verbal form of communication that is perfect in our profession. We don't talk a lot, but we understand one another and share many of the same interests, as well as a similar type of curiosity. It's a lot of fun to work with him.

/ How did Olivier Assayas come to you with *Personal Shopper*?

He told me he was writing a very simple script, and that he was writing it for me in the hopes I'd like it. When I received the script, I was really scared because it was hard for me to imagine calling up Charles or Olivier and telling them it wasn't for me! Thankfully, that wasn't the case at all. Once I read it, I was very impressed. It was so different from *Sils Maria*. For me, most of all! I thought I knew Olivier, but I couldn't fathom how he'd come up with this story. It opened my eyes to the more hidden aspects of his personality. It's a very contemplative film. In *Personal Shopper*,

Olivier is able to evoke invisible worlds in his own way without naming them. I think it's a more personal film than *Sils Maria*. It isn't analytical; it's a sensual and deeply human film. Olivier is a cerebral filmmaker who was able to express very private emotions in this film. It was really cool. I hadn't felt that from him in *Sils Maria*.

/ *Personal Shopper* examines uncommon themes in French cinema, like ghosts or spiritism, while remaining quite different from American thrillers involving the supernatural.

Yes. In *Sils Maria*, Maria, played by Juliette Binoche, and my character, Valentine, are having a conversation about movies. They disagree on a film they've just seen about mutants in space. Valentine says there's just as much truth in fantasy or sci-fi than in a lot of supposedly "more serious" films. These movies use symbols and metaphors – but that doesn't make them more superficial. They ultimately talk about the same things and examine the same subjects explored by openly psychological films. It's funny to think that Olivier literally based his following film on a line of dialogue from *Sils Maria*. *Personal Shopper* is also a genre movie, which sets it apart from most French *auteur* films. It's a genre film that doesn't try to scare us with ghosts but, instead, offers a reflection on reality. The film also asks what, in my opinion, is the most terrifying question in life: "Am I completely alone, or can I truly enter into contact with someone else?"

/ What was the most difficult aspect of working on *Personal Shopper* ?

I play a young woman who is very lonely, completely isolated and sad. It was exhausting to be in that character all the time. Even when I was in a scene with other actors, I could never really be with them. It's as if they were all ghosts. I didn't consider myself to be a finite person. There couldn't be the slightest interaction between me and them because I didn't really feel like I existed. That plunged me into a very painful state. Thankfully, I was surrounded by people I love and never felt alone. I was very lucky. If the atmosphere on set hadn't been as positive or friendly, I would have been devastated and probably collapsed on the floor. In the film, I never stop rushing from one place to another. I'm in constant movement. I lost a lot of weight during the shoot. It was exhausting.

/ Maureen hates her status as "personal shopper," as well as her rich and famous boss. But she can't help trying on this woman's clothes, transgressing different taboos – and have fun doing it.

Maureen is fascinated by the same thing she hates. She is going through an identity crisis. I love the fact that she is not shown as a feminist criticizing the superficiality of consumer society. She is going through an internal struggle. She is very attracted to this world, where her career is starting to take shape. But she is ashamed of this attraction. I've felt this at times, as we all have to a certain



Photo © Carole Bethuel

degree. The story takes place in the world of contemporary fashion, but it could have taken place in 1930s Hollywood. I don't know if things were worse or better back then. People have always been attracted to all that glitters. Like tiny moths.

/ *Personal Shopper* deals with mourning. But it's also the story of a young woman's emancipation, trying to find freedom by taking a very strange path.

Yes. The greatest periods of my life have always been preceded by disasters. Moments of serenity or fulfillment often follow traumatic events. You feel more alive if you've had a brush with death. At

the end of the film, even if she hasn't found what she was looking for, Maureen is ultimately able to start over.

/ How did you prepare for the role of Maureen? And, how important is the physical appearance of your characters for you?

Absolutely important. I wanted people to feel like Maureen was a twin looking for the symbiosis she lost when her brother died. So, I imagined her to have a very simple, almost androgynous look. Her appearance also reflects her love-hate relationship with the fashion world. Therefore, the choice of clothing was very important. Regarding the preparation of the film, I always only read a

script once, then refuse to look at it again. That way, I discover the scenes everyday on set. I didn't have anything to learn in particular for the film. Olivier wanted to shoot earlier in the year so I could follow up with the Woody Allen film, where I play a young, charming, feminine, and joyful girl. I felt incapable of doing both films in that order. I knew that – after everything I'd go through for *Personal Shopper* – I'd be ravaged and none too pretty by the end of the shoot! I didn't really prepare, but I knew where to look for what I needed. I knew where to find the trigger, and all I had to do was pull. I was ready to do it for the film.

/ You filmed in the streets of Paris with the crew of *Personal Shopper* 48 hours before the November 13th attacks. It's hard not to think of that while watching the film, which seems to be charged with a tension and anxiety specific to our time.

When I see the film, I tell myself that we're all in our own world, completely absorbed by things that concern us, and us alone. Maureen is so consumed by her obsessions that she pays almost no attention to the people and things around her. She isn't really in Paris, or anywhere for that matter. It hurts when I watch the film, which portrays a character running around Paris – a city that's about to be terribly wounded – without ever experiencing even the slightest pleasure. It's very painful and poignant. I hate to put it in these terms, but we

were lucky. The day after November 13th, we had to start a new day of shooting, but it was nearly impossible to work. Everything seemed so fake. Shooting a film in a studio...

/ Before your two films with Olivier Assayas, what was your relationship to French cinema?

I'd seen a few essentials, like *Breathless* and *Jules et Jim*. Charles, Olivier and the whole crew opened my eyes to a new world of film screenings and cinephilia. I discovered a lot of French films on DVD. It was a unique experience for an American actress to suddenly find herself to be part of that universe. It's really cool. In Hollywood, everyone shares the same values. Here, in France, it's much more disparate and feverish. In the US, films are made to entertain and make money. *Auteur* or art films occupy a tiny sliver of the industry. Ultimately, the filmmakers I like best in the US are those who share a certain idea of film that is closer to some European and French *auteurs*. In France, one's motives for making a film are not the same as in Hollywood. There's a desire to take risks, unlike big-budget American movies, which are only interested in repeating tried and tested ideas.

Interview by Olivier Père, May 2016



Photo © Carole Beihuel



VICTOR HUGO AND SPIRITISM

Less than ten days after Louis-Napoléon Bonaparte's coup d'état, Victor Hugo decided to go into exile on December 11th 1851. An exile that would last nineteen years. In August 1852, he moved to the island of Jersey and settled into a large house overlooking the ocean called "Marine Terrace." Here, between September 1853 and October 1855, he communicated with spirits every day.

The American trend of table-turning séances came to France in early 1853, and that same year, Delphine de Girardin introduced Hugo to spiritism. During one such séance on the evening of September 11th, he was visited by his daughter, Léopoldine, who had drowned years earlier. The accuracy of this contact with the Afterlife convinced the poet of its authenticity.



From that moment on, he would dialogue with the greatest minds of the past: Dante, Galileo, Shakespeare, Plato, Jesus, or Alexander the Great. And also with more abstract entities, like Drama, Death, "the Shadow of the Sepulchre," the Idea...

A total of over one hundred spirits would visit and comfort Hugo in his poetic, philosophical, religious, and metaphysical intuitions. And breathe

new life into his inspiration.

The minutes of these dialogues were transcribed into four notebooks, only three of which have survived. They were collected in a work that held great importance for Hugo called Conversations with Eternity, which he chose not to publish during his lifetime.

Until his final hour, he maintained his faith in the survival of the soul. ■



HILMA AF KLINT

Hilma af Klint (1862-1944) can be counted among the greatest artists of the 20th century, and was a pioneer of abstract art several years before Kandinsky, Mondrian or Malevich. She was also one of the rare female artists of her generation to have as radical an approach to her creativity. As early as 1906, Hilma af Klint broke away from figurative painting after being influenced by spiritualism and theosophy. Through her art, she tried to grasp undiscovered dimensions beyond tangible reality. Along with other pioneers of abstraction, she shared a fascination for the occult and the spiritual dimensions art, all of which is manifested in her powerful and enigmatic compositions. As a medium, she was convinced her works were dictated to her from the Hereafter. "The pictures were painted directly through me without preliminary drawings and with great power. I had no idea what the pictures would depict. And, still, I worked quickly and surely without changing a single brush stroke." Despite the fact that Hilma af Klint's body of work includes over one thousand paintings and sketches, she has remained largely unknown. Because she felt they were too audacious, her abstract paintings were never exhibited during her lifetime. Klint's last will and testament imposed a twenty year waiting period after her death before they could be shown, since she was convinced they could not be understood



The Swan No 17-1915

any sooner. This is why recognition of her work, which now forces historians to rewrite the birth of abstraction, came so late. Though her art was revealed to the public for the first time in 1986, she was only fully appreciated in 2013 after a vast retrospective was held at the Moderna Museet in Stockholm, which also toured to several other museums. Her modernity is just as relevant today and seems more at home in the 21st century. One might say that, one hundred years ago, Hilma af Klint painted for the future. ■



No 3b, Série IV 1920

CREW

Written and directed by	Olivier Assayas
Produced by	Charles Gillibert
Executive producer	Sylvie Barthet
Co-produced by	Artemio Benki, Fabian Gasmia
Director of Photography	Yorick Le Saux
Production Designer	François-Renaud Labarthe
Sound Design	Nicolas Cantin, Nicolas Moreau, Olivier Goinard
Costume Designer	Jürgen Doering
Editor	Marion Monnier
Casting	Antoinette Boulat
Assistant Director	Dominique Delany
Screenplay	Christelle Meaux
Make up	Thi Than Tu Nguyen
Hair Design	Morgane Bernhard

A **CG Cinéma** Co-production with **Vortex Sutra**, **Sirena Film**, **Detail Films**,
Arte France Cinéma and **Arte Deutschland/WDR**

With the participation of **Arte France**, **Arte Deutschland/WDR**, **Canal +**, **Ciné +**
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the **Tax Shelter of the Belgian Federal Government** via **Scope Invest**
International Sales **mk2 films**

CAST

Maureen	Kristen Stewart
Ingo	Lars Eidinger
Lara	Sigrïd Bouaziz
Erwin	Anders Danielsen Lie
Gary	Ty Olwin
Policeman	Hammou Graïa
Kyra	Nora Von Waldstätten
Victor Hugo	Benjamin Biolay
Cassandre	Audrey Bonnet
Jérôme	Pascal Rambert
Chanel Press Agent	Aurélia Petit
London couture house Press Agent	Olivia Ross
Paris couture house Press Agent	Thibault Lacroix
Photo Shoot Assistant	Calypso Valois
Photographer	Benoit Peverelli
Cardiologist	Dan Belhassen
Kyra's Lawyer	Léo Haidar
Hotel Receptionist	Mickaël Laplack
Cartier Salesman	Vianney Duault
Louboutin Receptionist	Célia Ouallouche
Oman Driver	Khaled Rawahi
Saleswoman	Julie Rouart



KRISTEN STEWART

2016 - **Personal Shopper** by Olivier Assayas
Cafe Society by Woody Allen • **Billy Lynn's Long Halftime Walk** by Ang Lee • 2015 - **Still Alice** by Wash Westmoreland & Richard Glatzer • **American Ultra** by Nima Nourizadeh • 2014 - **Clouds of Sils Maria** by Olivier Assayas • **Anesthesia** by Tim Blake Nelson • **Camp X-Ray** by Peter Salter • 2012 - **The Twilight Saga: Breaking Dawn – Part 2** by Bill Condon • **Snow White and the Huntsman** by Rupert Sanders • **On the Road** by Walter Salles
 2011 - **The Twilight Saga: Breaking Dawn – Part 1** by Bill Condon • 2010 - **The Twilight Saga: Eclipse** by David Slade • **The Runaways** by Floria Sigismondi • 2009 - **The Twilight Saga: New Moon** by Chris Weitz • 2008 - **Twilight** by Catherine Hardwicke • 2007 - **Into the Wild** by Sean Penn • 2002 - **Panic Room** by David Fincher



LARS EIDINGER

2016 - **Personal Shopper** by Olivier Assayas
 2015 - **Dora or The Sexual Neuroses of Our Parents** by Stina Werenfels • 2014 - **Clouds of Sils Maria** by Olivier Assayas • 2012 - **Goltzius and the Pelican Company** by Peter Greenaway • **Home for the weekend** by Hans-Christian Schmid • 2011 - **Fenster zum Sommer** by Hendrik Handloekten
Hell by Tim Fehlbaum • **Code blue** by Urszula Antoniak • **Tabu** by Christoph Stark • 2010 - **Video nasty** by Jörg Buttgereit • 2009 - **Alle Anderen** by Maren Ade • 2007 - **After Effect** by Stephan Geene
 2005 - **See You at Regis Debray** by C.S. Leigh



NORA VON WALDSTÄTTEN

2016 - **Personal Shopper** by Olivier Assayas
Griessnockerlaffäre by Ed Herzog • 2015 - **Die wilde Maus** by Joseph Hader • **Die dunkle Seite des Mondes** by Stephan Rick • **Life Eternal** by Wolfgang Murnberger • 2014 - **Clouds of Sils Maria** by Olivier Assayas • 2013 - **Oktober November** by Götz Spielmann • **Woyzeck** by Nuran David Calis • 2010 - **Carlos** by Olivier Assayas



ANDERS DANIELSEN LIE

2016 - **Personal Shopper** by Olivier Assayas
 2015 - **This Summer Feeling** by Mickaël Hers • 2014 - **Fidelio, Alice's Odyssey** by Lucie Borleteau
 2011 - **Oslo, 31. August** by Joachim Trier • 2006 - **Reprise** by Joachim Trier • 1990 **Herman** by Erik Gustavson



SIGRID BOUAZIZ

2016 - **Personal Shopper** by Olivier Assayas
 2014 - **Eden** by Mia Hansen-Løve • 2013 - **Tunnel** (TV series)

OLIVIER ASSAYAS

2016 - *Personal Shopper*
2014 - *Clouds of Sils Maria*
2012 - *Something in the Air*
2010 - *Carlos*
2008 - *Summer Hours*
2008 - *Eldorado* (documentary)
2007 - *Boarding Gate*
2007 - *To Each His Own Cinema* (short)
2006 - *Paris, I Love You* (short)
2005 - *Noise* (musical documentary)
2004 - *Clean*
2002 - *demonlover*
2000 - *Sentimental Destinies*
1999 - *Late August, Early September*
1997 - *HHH, Portrait of Hou Hsiao-hsien*
1996 - *Irma Vep*
1994 - *Cold Water*
1993 - *A New Life*
1991 - *Paris Awakens*
1989 - *Winter's Child*
1986 - *Disorder*

BIBLIOGRAPHY

2014 - *Assayas par Assayas* (Conversations avec Jean-Michel Frodon)
2009 - *Presence*
2005 - *Teenage years after May 1968*
1999 - *Tribute to Kenneth Anger*
1990 - *Conversation with Bergman* (in collaboration with Stig Björkman)
1984 - *Hong-Kong cinema* (in collaboration with Charles Tesson)





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