
LEOS CARAX
COLLECTION
mk2
FILMS



"CINEMA IS A TERRITORY.
IT EXISTS OUTSIDE OF MOVIES.
IT'S A PLACE I LIVE IN." – Leos Carax

"LEOS CARAX HAS THE ABILITY TO CREATE SPECTACULARLY UNEXPECTED UNIVERSES."
– Wes Anderson

"LEOS CARAX HAS AN AUDACIOUS, SHAPE-SHIFTING CINEMA." – BFI

"THE NATURAL HEIR OF JEAN-LUC GODARD."
– The New York Times

"ONE OF THE FRENCH CINEMA FIREBRAND FILMMAKERS." – IndieWire

LEOS CARAX, A GIFTED POET

Leos Carax is a very knowledgeable filmmaker, with an appetite for hybrid references. Over the course of eight films, he has created a body of work shaped by opposing elements: tragedy and farce, silence and music, spectacle and its decline. The underlying thread comes from an unwavering faith in fiction and its excesses.

'Ecstatic cinema and ecstatic life come together in a pressurised promise of glory and misery, like an explosion waiting to happen' wrote the New Yorker in 1984, for the release of *Boy Meets Girl*, which won the Award of the Youth at the Cannes Film Festival that same year. Leos Carax, whose real name is Alexandre Christophe Dupont de Nemours, was just 24 at the time. He had only made one short film (*Strangulation Blues*, 1980). He was an experienced critic for the Cahiers du Cinéma, where he had been introduced by Serge Toubiana and Serge Daney. International critics immediately picked up on this punkish and versatile filmmaker's drive. He is able to worship the mysterious glamour of Marilyn Monroe as well as the surrealist poetry of Jean Cocteau. Leos Carax has made this skilful blend of often muted film references his trademark – so much so that he has created an unrivalled singularity, a unique and coherent style.

REMINICENCES

In Leos Carax' films, everything is the product of an intended *déjà vu*. From the outset, he proudly exhibits the origins and legacy of his films, which paradoxically give rise to a unique style. His first feature film, BOY MEETS GIRL (1984), is a journey through the night in the company of two tormented characters (Denis Lavant and Mireille Perrier) who have fallen madly in love. This will be the deeply romantic and desperate motif of almost all of his films. It is above all an exercise in postmodernism in which Carax brings his cinematic ghosts into play. Mireille Perrier's Christ-like face is framed just like Renée Falconetti in Carl Theodor Dreyer's *The Passion of Joan of Arc*, and her boyish haircut is reminiscent of Jean-Luc Godard's Anna Karina. They tap dance like Fred Astaire to David Bowie's *When I Live My Dream*. Under Carax's syncretism, everything merges: silent cinema and pop culture, pure classicism and underground radicalism. While *Boy Meets Girl* is in black and white as if it came straight out of one of Jean Cocteau's dreams, *The Night is Young* (1986) calls on the vibrant colours of a Maoist Godard, the man behind *Pierrot le fou* and *La Chinoise*. This balancing act culminates in a musical way in *Les Amants du Pont-Neuf* (1991), where the waltzes of Dmitri Shostakovich rub shoulders with Iggy Pop's rock and Les Rita Mitsouko's playful melancholy.



THE LOVERS ON THE BRIDGE, 1991



BAD BLOOD, 1986

LEOS CARAX, A GIFTED POET

TIME FOR SELF-CRITICISM

Instead of becoming a poser, these references establish Leos Carax as an observer of cinema, and of his own work. So much so that a history of images is woven throughout his work. *The Night is Young* is permeated by the legacy of film noir. Leos Carax imprints his own knowledge and love for cinema in the film, almost as if to keep a record of what made him the director he is now. There are nods to Louise Brooks in Juliette Binoche's haircut and quotes from the silent era. HOLY MOTORS (2012) is a great example of this playful use of quotes. Written as a raucous love song to cinema, and devoid of the usual melancholy found in his films, it brings back to life, through fresh faces, icons of a different era. Kylie Minogue's blonde wig uncannily reminds us of Jean Seberg's haircut. Edith Scob's mask fondly reminds us of her fleeting role in Georges Franju's *Eyes Without a Face*. The director invites us to revisit (and at the same time, playfully demystify) his own filmography, thanks to a system of visual rhymes and inter-filmic echoes. In the course of a single sequence, the viewer can recognise Denis Lavant's feverish dance from *The Night is Young*, the desolate sets from THE LOVERS ON THE BRIDGE, and Denis Lavant carrying Kylie Minogue up a staircase, just as he did with Juliette Binoche in *The Night is Young*. A tour de force: despite this meta game, HOLY MOTORS does not become a narcissistic eulogy of the past. It looks to the future, proving that film material is endless, and that fiction is a fertile ground. With the skillset of a storyteller, Leos Carax presents many short scenes, each of which refers to a different genre in the history of cinema: an American-style musical, a caustic J-P Melville-style detective story, a Pialat-style bottle film psychological drama. There's even a choreographed dance using computer-generated images, Carax's visionary nod to the cinema of the future.



HOLY MOTORS, 2012



BAD BLOOD, 1986



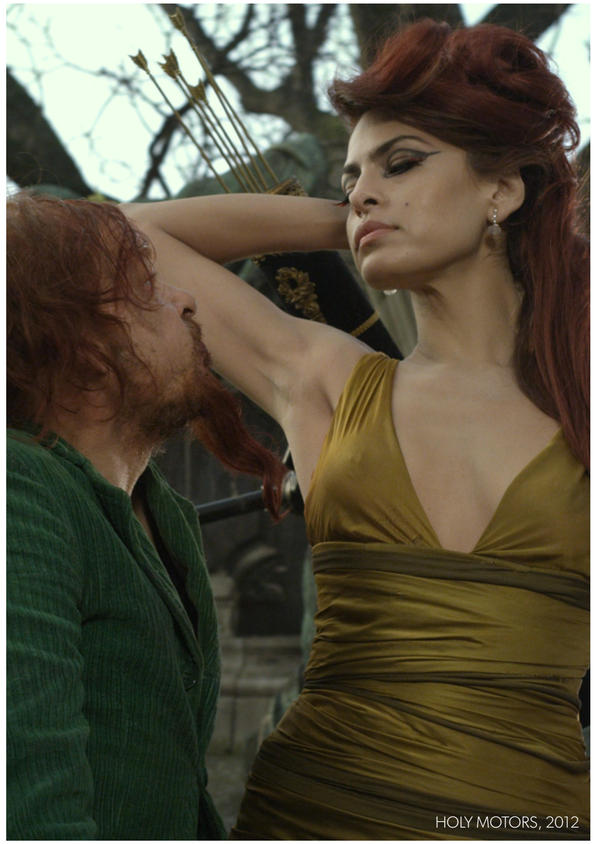
BAD BLOOD, 1986

LEOS CARAX, A GIFTED POET

LOVE UNTIL DEATH

This cross-fertilisation gives rise to an aesthetic in which ugliness blends with beauty, in an almost Baudelairian way. THE LOVERS ON THE BRIDGE is an unspoken take on Charlie Chaplin's *City Lights*. A homeless man (Denis Lavant, once again) falls in love with a painter (Juliette Binoche) who is about to go blind. In order to tell the story of this romance between two tramps, Carax uses an almost melodramatic operatic style. In a series of lyrical scenes, shot in panoramic, the characters breathe fire, dance like acrobats and watch fireworks. The visual extravagance heightens their dreadful circumstances.

Crazy love is inherently linked to death, and is the thread which binds all of these marginalised characters, these vanquished hearts. Their fire is an attempt to bend reality to their desire, hence the sheer debauchery. With Carax, they literally lose their breath over love. Passion is about movement, about speed - everyone is running, jumping up and down - to the point of exhaustion, of collapse. It's a visual motif, as well as a refrain. 'Do you think there's such a thing as love that goes fast? Love that goes fast but lasts forever?' says Denis Lavant in *The Night is Young*. Later, Julie Delpy begrudgingly says to him: 'How slow boys are, even you are', and Juliette Binoche urges him: 'Hurry up, before melancholy takes over everything'. Behind its futuristic B-movie style plot, *The Night is Young* is also a metaphor for Aids: the virus kills all lovers who have sex without feelings involved. The frenzy of life is a reminder that death is approaching. To convey this sense of urgency, Leos Carax asked his actors to almost become athletes, and to work on their posture. Denis Lavant got his licence for motorbike and skydiving. In the film, he becomes an acrobat, hanging by a thread, above a void, and walking on his hands to evade gravity. The actor's physical commitment becomes a metaphor for the total commitment Leos Carax demands of his cast and crew on the set.



HOLY MOTORS, 2012

CREATIVE GENIUS

The challenging cinema of Leos Carax reaches for the stars. His ambition is matched by his boundless creative inspiration. For the night sequences in THE LOVERS ON THE BRIDGE, Leos Carax had a full-scale replica of the Pont-Neuf built away from Paris, in the Camargue, near Lansargues. Laid on marshes, the foundations weren't solid enough and it had to be rebuilt. On *The Night is Young*, Leos Carax had entire streets of Paris recreated in studio - including the famous red butcher's shop front - extending the shoot over 16 weeks. Most of Leos Carax's grandiose cinematic dreams were able to take shape thanks to his talented collaborators. His editor, Nelly Quettier, who from *The Night is Young* onwards has worked Carax's images like kaleidoscopes; his DOP Jean-Yves Escoffier (*Boy Meets Girl*, *The Night is Young* and *The Lovers*) and Caroline Champetier on HOLY MOTORS, who lit his films with a twilight glow.

Leos Carax is surrounded by loyal friends, as well as mentors. From Jean-Luc Godard, he drew the dazzling art of cuts and clashes. From Rimbaud, Verlaine, René Char and Jean Cocteau, he borrowed for The Night is Young (the original title, MAUVAIS SANG is borrowed from a poem in *A Season in Hell* by Arthur Rimbaud) the adage that perfectly sums up his ambitious cinema: 'To the impossible, I am bound', uttered by Michel Piccoli. He has also found fictional counterparts. First, Denis Lavant, a young, idealistic lone wolf, bruised by life. And then there's 'Monsieur Merde', the repulsive hero in his short film MERDE, which was part of the joint film TOKYO! (co-directed with Michel Gondry and Bong Joon-ho in 2008), with whom he worked with again on HOLY MOTORS and *It's Not Me*. Monsieur Merde is a freak rising from the sewers, emerging from the depths of the earth to curse and condemn the state of the world. He's an anarchist Doppelgänger. He rejects conformism and all conventional moral values. He also gives voice to an artistic imperative which Carax has set for himself: to always push the limits of the normative and the prefabricated, to turn imagination into reality, especially when it seems delirious to others. It is precisely this rejection of the academic, this bewildering audacity, that has managed to inspire a new generation of film lovers, in search of baroque style and convoluted narratives. In the 90s, Wong Kar-wai, inspired by the French New Wave, borrowed Carax's poetic digressions, existential meanderings and hyper-saturated chromatic range. And before that, Leos Carax's touch had already won over Martin Scorsese, Francis Ford Coppola and Steven Spielberg, who wrote a letter declaring their admiration for THE LOVERS ON THE BRIDGE. The power and poetry of his uncompromised work continues to influence the greatest directors today, from Harmony Korine and David Robert Mitchell to Noah Baumbach, who pays tribute to *The Night is Young* in Frances Ha, in which Greta Gerwig recaptures Denis Lavant's wild dance to David Bowie's Modern Love.

Léa André-Sarreau, TROISCOULEURS

MK2 FILMS & LEOS CARAX

A COLLECTION OF 5 FILMS

1984	BOY MEETS GIRL - 4K
1986	BAD BLOOD - 4K
1991	THE LOVERS ON THE BRIDGE - NEW 4K
1991	TOKYO! - HD
2012	HOLY MOTORS - 2K



THE LOVERS ON THE BRIDGE, 1991



BOY MEETS GIRL

"A FASCINATING TENSION." – Time Out

"BREAKOUT AESTHETIC SUCCESS." – Indiewire





Leos Carax's first feature film is a striking black-and-white portrayal of modern love. The film's original soundtrack includes compositions by David Bowie and Serge Gainsbourg. BOY MEETS GIRL achieved both critical and commercial success, offering a poignant look at youthful aspirations and disenchantment.

Paris by night. Alex, 22, wants to become a filmmaker. His girlfriend Florence, has just left him for his best friend, Thomas. First break-up, first attempted murder: Alex tries to strangle Thomas, but gives up and wanders the streets. That evening, Mireille, a girl from provincial France who has come up to Paris to make commercials, is left by her boyfriend. Alex witnesses this separation. These two tormented souls run into each other at a party…

Cast: Denis Lavant, Mireille Perrier, Carroll Brooks

1984 / 100' / B&W / 4K







BAD BLOOD

Internationale Filmfestspiele Berlin

"A MASTERPIECE." – The New Yorker

"ABSOLUTELY DAZZLING." – Les Cahiers du Cinéma

Midway between a thriller and a romantic tale, this feature dazzles with its visual richness and polished style, making numerous references to various film directors, particularly Jean-Luc Godard. BAD BLOOD was a critical success, winning the Berlin C.I.C.A.E. award and being celebrated for its poetic and lyrical qualities. As a cult movie about the French 1980s generation, it renews classical romanticism and lyricism in French cinema.
Available in a restored 4K version.

In a near-future Paris, a deadly virus targets lovers who aren't truly in love, and a duo of ageing thieves, Marc and Hans, plot to steal a serum to pay off a ruthless American creditor. They enlist Alex, a disaffected youth entangled in a love triangle, leading to a web of deception, daring rescues, and a high-stakes heist. As the deadline looms, emotions run high and loyalties are tested in this gripping tale of survival and romance.

Cast: Michel Piccoli, Juliette Binoche, Denis Lavant
1986 / 116' / 4K

THE LOVERS ON THE BRIDGE



BAFTA NOMINEE FILM

"A UNIQUE, GRANDIOSE AND TIMELESS FILM."
– Le Monde

"LYRICAL AND MONUMENTAL, THIS IS AN EXAMPLE OF THE GREAT URBAN EXPRESSIONIST FANTASY OF THE 90S." – Chicago Reader





THE LOVERS ON THE BRIDGE is a raw and visceral portrayal of love in its most intense and tumultuous form. The film captures a very modern kind of enchantment. Each desperate act intensifies the passion between the protagonists, making their love stronger, yet more destructive. This ode to passionate love has earned its place as a legendary work in French cinema, celebrated for its emotional depth and dazzling Technicolor backdrop of Paris.

On the under-construction Pont Neuf, Paris' oldest bridge, a love story between two young vagrants: Alex, a would-be circus performer and Michele, a painter driven to a life on the streets because of a failed relationship and an affliction which is slowly turning her blind…

Cast: Juliette Binoche, Denis Lavant
1991 / 125' / NEW 4K



TOKYO!

OFFICIAL SELECTION
UN CERTAIN REGARD
FESTIVAL DE CANNES

"BREATHTAKING." – The Hollywood Reporter

"FURIOUSLY FUNNY." – Le Monde

TOKYO! is an omnibus film, centred around the Japanese capital, co-directed by Michel Gondry, Leos Carax, and Bong Joon-Ho. MERDE by Leos Carax is the second short film of the triptych. Leos Carax explores the devastating effects of the urban environment on human nature. The selection of TOKYO! at Cannes (Un Certain Regard 2008) marked Leos Carax's return to cinema after a decade of silence.

A vile creature wreaks havoc and death on the streets of Tokyo. The media dubbed it "The Creature from the Sewers". The army finally captures it. It's a man from an unknown civilisation who calls himself Merde. His trial caused quite a stir.

Cast: Denis Lavant, Jean-François Balmer

1994 / 38'



HOLY MOTORS

The Chicago International Film Festival 2023 Gold Hugo Live Action Short Film

OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES

"A PHOENIX OF A NEW CINEMA." – The New Yorker

"MASTERFUL." – IndieWire

"BREATHTAKING HUMOUR AND INVENTIVENESS." – Télérama





HOLY MOTORS is a cinematic experience and a visual poem, celebrating a profound love for cinema. Bringing back the character from TOKYO!, Leos Carax offers an intimate self-portrait, resulting in what may be his most powerful and original work.

From dawn until night, we witness a few hours in the life of Mr. Oscar, a man who moves from one life to the next. By turns big boss, murderer, beggar, monstrous creature, family man… Mr Oscar seems to be playing roles, diving into the lives of others. He is alone, accompanied only by Céline, the tall blonde lady who controls the huge machine that transports him in and around Paris. Like a conscientious killer going from pawn to pawn in pursuit of the beauty of the gesture. The women and ghosts of his life haunt his journey. But where is his home, his family, his resting place?

Cast: Denis Lavant, Edith Scob, Eva Mendes
2012 / 115' / 2K

Fatih Akın • Robert Altman • Theo Angelopoulo • Gregg Araki • Andrea Arnold • Olivier Assayas
Nabil Ayouch • Johnny Barrington • Bartabas • Marco Bellocchio • Nir Bergman • Serge Bozon
Robert Bresson • Jean-Stéphane Bron • Stéphane Brizé • Leos Carax • Jim Capobianco • Claude Chabrol
Charles Chaplin • Monia Chokri • Davy Chou • Emmanuel Courcol • Clément Cogitore • David Cronenberg
Jacques Demy • Mathieu Demy • Niki De Saint Phalle • Mati Diop • Jacques Doillon • Xavier Dolan
Stanley Donen • Lætitia Dosch • Bruno Dumont • Sergei M. Eisenstein • Victor Erice • Koji Fukada
Felipe Gálvez • Abel & Gordon • D.W. Griffith • Robert Guédiguian • Yilmaz Güney • Ryusuke Hamaguchi
Michael Haneke • Oliver Hardy • Mahamat-Saleh Haroun • Alex Helfrecht • Mikhaël Hers
Christophe Honoré • Hou Hsiao-Hsien • James Ivory • Nelly Kaplan • Marin Karmitz • Naomi Kawase
Buster Keaton • Keff • Eric Khoo • Abbas Kiarostami • Krzysztof Kieslowski • Cédric Klapisch
Marie Kreutzer • Akira Kurosawa • Kiyoshi Kurosawa • Emir Kusturica • Philippe Labro
Yorgos Lanthimos • Stan Laurel • Claude Lanzmann • Xavier Legrand • Mike Leigh
Fernando Leon De Aranoa • Sébastien Lifshitz • Harold Lloyd • Ken Loach • Pavel Louguine
Ernst Lubitsch • Daniele Luchetti • David Lynch • Mohsen Makhmalbaf • Steve McQueen
Molly Manning Walker • Georges Méliès • Noémie Merlant • Jonathan Millet • Karim Moussaoui
Friedrich W. Murnau • Emmanuelle Nicot • Georg Wilhelm Pabst • Pawel Pawlikowski • Marcel Pagnol
Lubna Playoust • Raoul Peck • Jérémie Périn • Lucian Pintilie • Caroline Poggi • Corneliu Porumboiu
Jean-Paul Rappeneau • Jacques Rozier • Pierre Salvadori • Hong Sang-Soo • Carlos Saura
Yasemine Samdereli • Céline Sciamma • Wei Shujun • Shinji Somai • Dylan Southern • Jenny Suen
Alain Tanner • The Taviani brothers • David Teboul • Darren Thornton • Joachim Trier • Justine Triet
François Truffaut • Jaco Van Dormael • Felix Van Groeningen • Gus Van Sant • Agnès Varda
Jonathan Vinel • Erich Von Stroheim • Wim Wenders • Bernhard Wenger • Jia Zhang-Ke
and many more...

Cinema that matters since 1974

CONTACT

FRÉDÉRIQUE ROUAULT
Head of Collections
+33 (0)7 72 26 33 38
frederique.rouault@mk2.com

JACQUES-ANTOINE JAGOU
International Sales - Library
+33 (0)6 67 66 26 02
jacques.jagou@mk2.com

QUENTIN BOHANNA
International Sales
+33 (0)6 31 86 77 69
quentin.bohanna@mk2.com

ROSALIE VARDA
Senior Advisor
+33 (0)6 07 72 14 00
rosalie.varda@mk2.com

FIONNUALA JAMISON
Managing Director
+33 (0)7 60 83 94 98
fionnuala.jamison@mk2.com

BENOIT CLARO
Head of Marketing
+33 (0)6 62 41 75 04
benoit.claro@mk2.com

LÉA DAUDON
Sales coordinator – Collections
+33 (0)1 44 67 31 20
lea.daudon@mk2.com

HEAD OFFICE

mk2 Films
55 rue Traversière
75012 Paris France
+ 33 (0)1 44 67 30 30
intlsales@mk2.com
mk2films.com

mk2 FILMS