

ABC/ CINEMIEN presenteert:

J'AI TUÉ MA MÈRE

Winnaar Prix Regards Jeune - Cannes



Een film van regisseur **Xavier Dolan**

Nederlandse release: 25 februari 2010

J'ai tué ma mère - Synopsis

Hubert Minel, een ontstuimige puber, haat zijn moeder. Hij walgt van haar suffe truien, haar foute interieur en de broodkruimels in de hoeken van haar betuttelende mond. Wat zou hij graag de wijde wereld in trekken, of ten minste met zijn vriendje op kamers wonen. Maar hij is nog maar zestien jaar en zijn moeder vindt hem overal te jong voor. Zijn ergenis groeit met de dag en gaat over in een obsessie. Maar wanneer zijn moeder hem naar een internaat stuurt, voelt hij zich verraden.

J'AI TUÉ MA MÈRE is geschreven en geregisseerd door de twintigjarige Xavier Dolan, die ook de hoofdrol voor zijn rekening neemt. Op het filmfestival van Cannes won hij maar liefst drie prijzen voor zijn film, waaronder de Prix Regards Jeune.



96 minuten / 35 mm / Kleur / Canada 2009 / Frans met Nederlandse ondertiteling /   

Distributie

J'AI TUÉ MA MÈRE wordt in Nederland gedistribueerd door ABC/ Cinemien. Beeldmateriaal kan gedownload worden vanaf: www.cinemien.nl/pers of vanaf www.filmdepot.nl

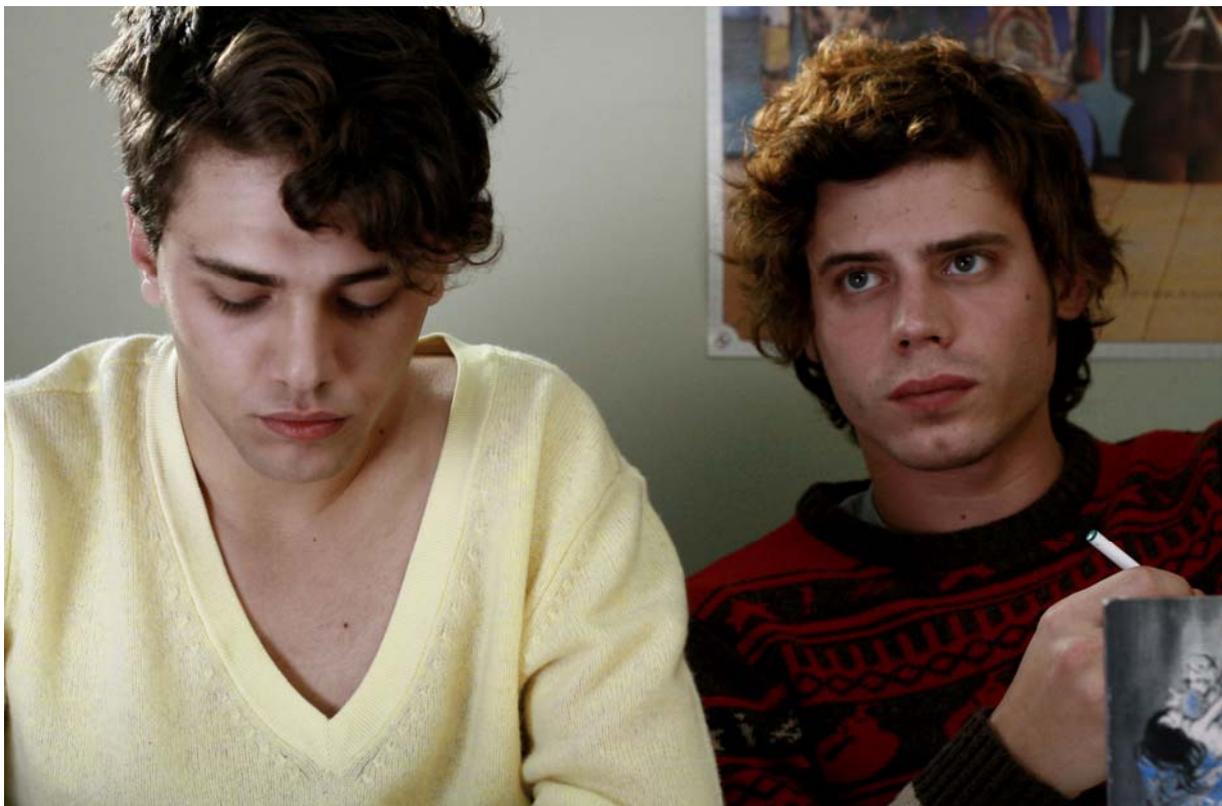
Voor meer informatie kunt u zich richten tot Gideon Querido van Frank, +31(0)20-5776010 of gideon@cinemien.nl

J'ai tué ma mère - Crew

Regie	Xavier Dolan
Camera	Stéphanie Weber-Biron
Scenario	Xavier Dolan
Montage	Hélène Girard
Productie	Mifilifilms Inc. Xavier Dolan, Carole Mondello, Daniel Morin
Production Designer	Anette Belley
Geluid	Sylvain Brassard
Muziek	Nicholas S. L'Herbier

J'ai tué ma mère - Cast

Hubert Minel	Xavier Dolan
Chantal	Anne Dorval
Antonin	François Arnaud
Julie	Suzanne Clément
Hélène	Patricia Tulasne
Éric	Niels Schneider



J'ai tué ma mère - Xavier Dolan

Xavier Dolan (geboren op 20 maart 1989 in Montreal) is een Canadese acteur en regisseur. Als kind speelde hij al kleine rollen in films zoals J'EN SUIS! en LA FORTRESSE SUSPENDUE. Bekendheid kreeg hij vooral door zijn debuutfilm J'AI TUÉ MA MÈRE die hij zelf schreef, regisseerde en waarin hij ook de hoofdrol speelde. De film was de sensatie van Cannes want de jonge regisseurs wist gelijk drie prijzen binnen te slepen. Op dit moment is hij bezig met een nieuw project genaamd LAURENCE ANYWAYS. Het script, een verhaal over een transseksueel, is af en Dolan hij hoopt nog dit jaar met de productie te kunnen beginnen.

Xavier Dolan is openlijk homoseksueel en zo is ook het verhaal van J'AI TUÉ MA MÈRE semi-autobiografisch, gebaseerd op zijn eigen literaire werk *La Matricide*.

Filmografie:

2009	J'ai tué ma mère	Xavier Dolan
2007	Martyrs	Pascal Laugier
2006	Miroirs D'été	Etienne Desrossier
2000	La Fortresse Suspendue	Roger Cantin
1997	Le Marchand de Sable	Nadine Fournel
1996	J'En Suis	Claude Fournier



J'ai tué ma mère - Anecdote van Xavier Dolan over zijn film

It happened prior to the shoot...

From the moment I began to write J'AI TUÉ MA MÈRE up until now, I feel like I've lived a billion lives. Although I've aged considerably, I can still remember clearly that early experience. Happy times and unhappy times alike pass through my mind like a dazzling parade. Of all those moments, one will stay with me forever:

We were location scouting in the countryside. My great-aunt, a devout scholar who studied at the Sorbonne and taught in Burundi, invited us over for dinner at her country estate by the water - the very house where we were supposed to shoot the final scenes. It was night time, and you could hear the crickets chirping and the fire crackling. We were talking about the film. At the time, we were short of money and the project threatened to stall; it was like a Sword of Damocles hanging constantly over our heads. We were relishing some zucchini soup and all manner of delicious treats she had kindly cooked for us when the conversation suddenly turned to ambition. The guests made a point of saying that you can believe in your wildest fantasies. Everyone was getting carried away and was hopeful. And then silence fell back quietly. I can still see myself, looking worried and thinking about my film. My great-aunt rose from her chair, poured some wine into the guests' empty glasses, picked up a few plates and laid her hand on my shoulder. I could tell she was anxious to offer one of her favourite, timeworn psalms, and I was getting mentally prepared for a pastoral metaphor like "Jesus and the beggar with bruised feet". But she did nothing of the kind. Instead she looked at me composedly and just said, "those without a dream will die from the cold".

J'ai tué ma mère - Interview met Xavier Dolan

What was the starting point of the film? You'd had it in mind for some time...

When I was in high school, I wrote a short story about infantile hatred because I'd been encouraged by an unconventional teacher to write about issues that were intimate and close to my heart. I called the story "Matricide". I thought I'd leave it at that forever. But after I dropped out of school in autumn 2006, as I was facing the void of adulthood and trying to survive in my filthy apartment, I felt like developing that cathartic exercise by writing a script on the same topic, based on my life with my mother. I left out the esoteric quality of the short story, and wrote J'AI TUÉ MA MÈRE focusing on the irritating aspects of everyday life and trying, albeit somewhat awkwardly, to deal with nostalgia and childhood memories.

Can you tell me about the writing process?

I wrote the script in three days. And then I put that first draft away. I got involved in other projects, which were pretty useless. Later, I was encouraged by some honest friends to drop these shaky scripts and focus again on J'AI TUÉ MA MÈRE. I revised it in order to develop and strengthen it. Suzanne Clement read it and loved it. So that's how it all got started.

How did you develop the characters?

My whole point was to stay away from one-dimensional characters. I wanted the audience to care about each and every one of them, to alternately love and hate them. I believe that the problem with autobiographies is that you lack perspective. I didn't want people saying that I'd written a tribute to adolescence in which parental authority was vilified. That was not my point. My point was to portray a relationship - a two-way relationship, that is. So I had to write an honest, unbiased script. Now I'm not sure I developed the characters that much... All I know is that I loved the son and the mother equally.

Is the film a quest for identity? A coming-of-age story?

It's a statement about the role life has assigned us. To be more accurate, it is a statement about a specific period of life - during late adolescence and early adulthood - when you can't help but act out those roles; and you get to a point where you can hardly do anything about it. So in this sense, it is a coming-of-age story. It's also a quest for identity - not that the Hubert character is searching for his identity. He knows who he is and his identity develops daily. He toys with the possibility of turning against that identity, of not coping with it, in the stifling environment of his mother's working class suburb. He draws a parallel between the person he has indeed become and his mother - and he feels that the gulf between them is terrifying, and even unnerving.

The verbal violence is sometimes excruciating. How did you manage such violence?

The dialogue is partly inspired by actual bits of conversation and partly imaginary. I haven't quoted anyone in particular. I have rephrased and reassembled each line. If I'd wanted to stick to reality, I'd have hidden cameras in flowerpots and microphones in my mother's bras. But I didn't feel like

J'ai tué ma mère - Interview met Xavier Dolan

making a documentary. I just used my experience. Apart from that, I wrote what seemed right for the characters, depending on their age, their looks and their personality.

I was struck by the contrast between Antonin's home and Hubert's.

I thought it was important to emphasize the contrast between the different environments in the film, using both colour and light. I wanted the audience to hate Hubert's house and to feel the need to get out of it - just like my character. I wanted the place to feel squalid and suffocating and the atmosphere to feel tacky and dark. In contrast, Antonin's house is luxurious and flooded with light, and Julie's place is traditional and mostly blue.

When the mother shouts angrily at the boarding school's principal over the phone, we can feel you like her - as though she had redeemed herself.

Definitely. This crisis, which is an actual diatribe, only bears out what Hubert previously suggested: Chantale is not cut out to be a mother. And yet, she's always done her very best to love her son and she's summoned what little motherly instinct and responsibility she had. Besides, you can tell that Hubert's absent father dropped her a long time ago and that she's had to face the challenges of motherhood all by herself. Now, as her son's rebellion has done little to alleviate her loneliness and guilt over the past few months, the chauvinistic, pompous insinuations of that boastful idiot are just the last straw.

Is the name of Hubert's - Antonin Rimbaud - a reference to Antonin Artaud and Arthur Rimbaud?

It is. In a scene we eventually cut out, Antonin even said, "You're not serious when you're seventeen".

The film seems inspired by art. What artists do you find inspiring?

Pollock, Matisse, Klimt.

Black and white, look-to-camera shots are like a kind of confession.

They definitely are. They are like a spiritual comment captured by some kind of almighty narrator for the benefit of the audience. Hubert films himself during those scenes, but what you see on screen isn't the footage he shot with his cheap camera. Instead what you see is his own vision in this intimate environment of confidence and atonement.

The music is gorgeous. Some slow-motion shots reminded me of IN THE MOOD FOR LOVE and Shigeru Umebayashi's score.

Indeed, the slow-motion shots are a tribute to Wong Kar-wai and Shigeru Umebayashi.

J'ai tué ma mère - Interview met Xavier Dolan

How did you work on the editing?

I've worked in close collaboration with my editor Hélène Girard, a woman in her fifties who has a great sense of humor and an amazing sensitivity. She's very knowledgeable and it helped and stimulated me. We had the opportunity to exchange and discuss ideas and defend our decisions. I took part in most of the editing but I was careful to let her be on her own when she felt particularly inspired. Besides, as I had figured out exactly what I wanted for the "dripping" scene when Antonin and Huber paint and make love, I did the editing for this scene myself.

How did you cast the actors, some of whom are very famous in Quebec?

I knew most of them already. I picked some of them after I'd made their acquaintance by chance. And many others joined the cast at the last minute, to my great satisfaction.

How did you work with the actors? Wasn't it overwhelming - considering you're so young and had never directed a film before?

Because of the colorful costumes and the gaudy sets, the actors couldn't possibly overact. It called for restraint. The actors let me be in charge and they were so open-minded and unassuming that they gave me the confidence I might have lacked otherwise. I like working with actors and watching their techniques and idiosyncrasies.

The film is visually stunning. How did you face this challenge with such a low budget and with no previous experience?

A limited budget means you have to be more creative and resourceful. I bless Heaven for it. You may speculate about what the film could have been like with more money and waste your time. But I'm happy with the film as it is; it is a small yet impressive achievement. I made it because I worked with helpful people who shared their experience and advice with me. In terms of filmmaking I relied a lot on improvisation and as for the cinematography, Stéphanie Weber-Biron followed her intuition. This was particularly true for the handheld camera scenes...

J'ai tué ma mère - Anne Dorval

Anne Dorval staat in Canada bekend als een veelzijdige actrice die zowel in drama als in het theater schittert. Zij heeft met o.a. Marc Lebrèche in de beroemde provocerende Frans-Canadese televisieserie *Le Coeur a ses Raison* gespeeld. In 1990 was zij voor het eerst te zien in de bioscoop in de film *DING ET DONG, LE FILM* (Alain Chartrand).

Ook staat zij bekend om het inspreken van de stemmen van onder andere Lucy Liu en Sharon Stone in nagesynchroniseerde films.

Beknopte filmografie:

2009	J'ai tué ma mère	Xavier Dolan
2008	Grande Ourse: La clé des possibles	Patrice Sauvé
2007	Serveuses Demandées	Guyline Dionne
2005	La Vie Secrète des Gens Heureux	Stéphane Lapointe
1991	Montreal Sextet	Léa Pool
1991	Le Futile et L'Essentiel	Jean Bourbonnais
1990	Ding et Dong, le Film	Alain Chartrand



J'ai tué ma mère - Prijzen & Awards

Een volle prijzenkast voor een twintigjarige

Op het Festival International du Film Francophone van Namen ontving J'AI TUÉ MA MÈRE de Bayard d'or voor beste film, voor beste actrice (Anne Dorval), en voor beste debuut.

In september ontving de twintigjarige Xavier Dolans film de Golden Puffin op het Internationaal Filmfestival van Reykjavik, een prijs die wordt uitgereikt aan een regisseur ter beloning van zijn opmerkelijke eerste of tweede film.

Afgelopen mei nam J'AI TUÉ MA MÈRE een veelbelovende start van Dolans internationale carrière door 3 prijzen te winnen op de Quinzaine des réalisateurs op het Festival van Cannes. Dolan ontving er de Prix Art et Essai, die van la Société des auteurs et compositeurs dramatiques voor het scenario et de Prix Regards Jeunes, die ook wordt uitgereikt voor een eerste of tweede film.

J'ai tué ma mère ontving onlangs een Special Mention op het Bangkok Film Festival 2009 en de Best Canadian Feature Film Trophy op het Vancouver International Film Festival.

De film is door Canada genomineerd het land te representeren in de race naar Oscar voor beste buitenlandstalige film.

