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# HIGH LIFE

ROBERT PATTINSON

JULIETTE BINOCHE

DIRECTED BY CLAIRE DENIS

110 min / Germany – France – USA – Poland – UK / 2018 / 1.66 / 5.1

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## SYNOPSIS

Deep space. Monte and his daughter Willow live together aboard a spacecraft, in complete isolation. A man whose strict self-discipline is a shield against desire, Monte fathered her against his will. His sperm was used to inseminate the young woman who gave birth to her. They were members of a crew of prisoners – death row inmates. Guinea pigs sent on a mission. Now only Monte and Willow remain. Through his daughter, he experiences the birth of an all-powerful love. Together, father and daughter approach their destination – the black hole in which time and space cease to exist.

## INTERVIEW WITH CLAIRE DENIS

### How did *High Life* come about?

A while back, an English producer asked me if I wanted to participate in a collection of films called *Femmes Fatales*. At first, I wasn't that interested, but after thinking it over, I agreed. The project took ages to get off the ground. There was no money. It took 6 or 7 years to hammer out a coproduction: France, Germany, Poland and eventually America.

During that time, I went to England and the States to meet with actors. The actor I dreamed of for the lead role of Monte was Philip Seymour Hoffman, because of his age, his weariness – but he died mid-route. I was overcome with sadness. The Scottish casting director then told me: "There's another actor you absolutely must meet: Robert Pattinson." At first, I thought Robert was too young and, I must say, I found his beauty intimidating. In the meantime, I met Patricia Arquette in Los Angeles for the female lead, Dr. Dibs.

Robert Pattinson showed up at more or less every meeting, discreet and charming, mysterious. As I'd observe him from the corner of my eye, I started feeling more and more unsettled. Of course, I'd known of him. Like millions of moviegoers, I had seen the 5 episodes of *Twilight*, where he plays a vampire. But in that series, what fascinated me most was the couple he formed with Kirsten Stewart. I remember one scene in particular, when Kirsten Stewart tells him that she accepts that he's a vampire. He answers: "No, I can't... I don't want to hurt you."

I had also seen him in the two films he shot with David Cronenberg, *Cosmopolis* in 2012 and *Maps to the Stars* in 2014, so I knew he could play different types. One night at the hotel it dawned on me that I was stupid to persist in searching for a double of Philip Seymour Hoffman. Robert as Monte suddenly seemed self-evident. With my co-writer Jean-Pol Fargeau, we wrote a first draft of the film and had it translated for Robert.

After that, things became much easier. Robert would come to Paris, we'd have dinner, talk... It was all very merry. Sometimes he said he didn't understand the script that well, that he wasn't sure what I wanted. I felt he was afraid about his character's chastity. But Robert was always present. More than "present": he was an active partner, always available. His "yes" to do the film was a "yes" to the 1,000th degree. And he kept proving it during the shoot, in Cologne, Germany. Some people might expect a star like him to demand a private jet to spend weekends in London. Not at all! He stayed in Cologne for the entire shoot. He'd have dinner with the crew, not because he was bored but because he wanted to be 100% involved. At the European Space Agency in Cologne, he did astronaut training like all the other actors. He even ran on a machine that created weightlessness for a short while. What a wonderful person to work with!

## **And Juliette Binoche?**

She joined the project later. We had worked together on my previous film, *Bright Sunshine In*. In May 2017, we were debuting it in Directors' Fortnight at the Cannes Film Festival, when Juliette said to me: "Is it true you lost your lead actress?" It was true. *High Life* was supposed to start shooting in September and Patricia Arquette was committed to the series *Medium*, in which she plays the lead. So Juliette simply said: "Well, if you'd like me to do it, I think I can." I want to insist that I don't at all see Juliette as a replacement. We got along incredibly well on *Bright Sunshine In*. She's a true force of nature, grounded, solid. But I was still attached to the memory of Patricia Arquette. I needed to reinvent the character in my head. So for Dr. Dibs – a sort of Strangelove in space, slightly crazed and dangerous – I suggested that Juliette have very long, jet black hair. It would have kept growing throughout their interstellar journey. Juliette liked the idea. This allowed me to imagine another Juliette from the one we'd created for *Bright Sunshine In*. But just as creative and inventive. Almost a new Eve.

## **How did you think out the presence of the other actors?**

What unites them is that they're a group of delinquents, from the community of men and women on death row. In exchange for so-called freedom, they agree to be sent into space to be used as guinea pigs for more-or-less scientific experiments on reproduction, pregnancy, birth – under the strict supervision of a doctor who also has a serious criminal record. It's a prison in space, a penal colony where the inmates are more or less equals. A sort of phalanstery where no one is really giving orders, even the woman doctor, whose task is to collect sperm like a queen bee. The queen bee is in charge, but the real leader, the only absolute and imperceptible commander, is the spaceship itself, programmed to lead them all to a black hole, to infinity, to death. All these men and women have in common is the English they speak. It is the only international language, along with Russian, that is spoken on modern-day space missions. Although soon people will be speaking Chinese in space.

English – or more precisely the American English spoken in the film – serves another purpose. I wanted the spectator to recall a country where the death penalty still exists, i.e. certain states in the US.

## **So only real characters, not extras or bit parts?**

Exactly! I had seen André Benjamin (Tcherny) in a biopic about Jimi Hendrix, which I didn't expect to really work. I figured that no actor could live up to the legend. But when I saw it, I thought André Benjamin was wonderful. His performance is a great riff on Jimi Hendrix. I went to meet him in Atlanta and he agreed to do it. I'd seen Agatha Buzek (Nansen) in several plays directed by her Polish compatriot Krzysztof Warlikowski. Her mastery blew me away. I also saw Lars Eidinger (Chandra) in the theater. He had worked a lot with Thomas Ostermeier. He is a star of German theater. I needed someone like him: raw, brutal, massive, yet still intensely frail. Mia Goth (Boyse) was the young girl in *Nymphomaniac: Vol. II* by Lars von Trier. I liked her youth, her beauty, and I wanted her to try something different: a kind of stubborn determination. Then there's Claire Tran (Mink), Ewan Mitchell, (Ettore), Gloria Obianyo (Elektra) and Jessie Ross (Willow). All of them are wonderful individually and collectively. In fact I could say the same thing about them all: rebellious, broken youth.

## **And the baby?**

The baby is very important! Her name is Scarlett. She is English. She's the daughter of Robert Pattinson's best friend, Sam. They grew up and went to school together. Shooting was about to start and we couldn't find the right baby. One day Robert said: "Why are you auditioning babies right and left when I know one who would be perfect?" We all became weak-kneed when we saw Miss Scarlett, so chubby, so charming. It's not that hard to make a movie with a baby. We respected her nap times, feeding times

and crying fits. We went along with her rhythms and shot, more or less silently, almost invisibly, thanks to the finesse and grace of the cinematographer, Yorick Le Saux. And it is wild to see Willow learning to walk in the corridor of the spaceship, because those truly were Scarlett's first steps, taken in front of a camera. At the end of the day she was happily cooing and walking. It's one of my favorite scenes. That is where we see on Robert Pattinson's face that his beauty doesn't get in the way of his goodness. Or rather, that his goodness is beautiful to see. Robert had never changed diapers or spoon-fed a baby before, but he sure got a taste of all that with Miss Scarlett!

### **The characters are presented as men and women without a past.**

There was an earlier version of the script that referenced their former lives. But I found that knowing too much became very boring. So we made a point of not "over-fictionalizing" the characters: they have all probably committed terrible crimes, but we don't pursue it. Their history, collective or individual, takes place in the present and – who knows? – in the future, even if for most of them the future will take the form of a cemetery under the stars. I see them all as a contemporary community, utopians, hippies of a special sort, who have gone from juvenile detention centers to prisons and who do not want to live in any society other than their own.

### **Yet there's a flashback in the film that could be considered explanatory.**

The scene was shot on the roof of train on the frontier between Poland and Belarus. On this train are stowaways, hobos, some of whom we may recognize from the space station. Is it their past? I'm not so sure. For me, it's more like a melancholic allusion that can evoke not only Kerouac's *On the Road* but also those convoys of outsiders and misfits that cross America from east to west. Train, bridge, forests. Other colors which contrast with film's main palette. In point of fact, that scene was shot in 16mm, not in digital, which tends to rub out nuances.

### **On the computer screens in the spaceship, we see images from Earth.**

Three images. A random rugby match, an old documentary and a home movie. The documentary is a piece of *In the Land of the Head Hunters*, directed by Edward S. Curtis in 1914, made with the participation of the Kwakiutl Indians on Vancouver Island in Canada. Curtis devoted his life to preserving the memory of Indian traditions that were on the verge of dying out. We owe him the famous photographic encyclopedia, *The North American Indian*. I chose a scene where we see Indians gathered around a fire for a funeral. For me, it's not an image of piety, compassion or nostalgia, but one of extreme sadness. What has become of them? Down what fatal rabbit hole did they disappear? I never asked Jim Jarmusch, but I'm sure *Dead Man* paid tribute to Curtis' work. There is also a home movie of my nephew on a beach, jumping in the waves. And then a TV broadcast of a rugby match. These three groups of images, pixelated by the spaceship's computers, are like archives of times past that can never be regained.

### **Did you have any models, anything that inspired you?**

I didn't have any recent science fiction films in my head. I find they all have the same NASA sheen: too pretty, civilized, hygienic, Kens and Barbies floating in spaceships that look like children's toys.

The big problem in terms of references is obviously Stanley Kubrick's *2001: A Space Odyssey*. If we decide to tell the story of a spaceship that leaves the solar system, *2001* pops into our heads like a devilish Jack-in-the-box. So you have to forget *2001* even if it is forever etched in our brain cells, in our bodies. And you also have to forget Tarkovsky's *Solaris*. Near the studio where we shot in Germany, there was a pond with weeping willows. There, I would think of *Stalker*, also by Tarkovsky. But unlike

Kubrick, Tarkovsky doesn't block your imagination. He opens it; he fans the flames. *Solaris* and *Stalker* are my good-luck-charm films, benevolent genies that protect me, encourage me, inspire me.

**Every passenger on the spaceship dresses similarly, in a sort of work uniform with the number 7 on it. Why 7?**

7 is the number of the spaceship. It's like it is tattooed on their bodies. It implies that this spaceship is one in a series. At an important moment in the film, spaceship 7 docks with another spaceship, number 9, in which the only survivors are dogs – unless it is part of different experiment for dogs only. I really wanted to show this encounter with animality, a mirror of our own, a challenge to our pseudo humanity and the ghoulish fate we have set aside for our so-called pets. The first living creature sent into space was a Russian dog Laika, who didn't survive her return to Earth.

**What were your instructions for the set design?**

My instructions were very simple. It is a prison, a sort of squat house, drab, dirty, poorly lit. There is a main corridor and cells on both sides. On the floor below are a medical lab, a morgue and a greenhouse garden. I was dead set on having that garden. How can you keep up the hope of return if earth isn't part of the voyage? That earth is their Earth, the only thing that reminds them that they are earthlings, men and women of the earth. For the doctor's lab, I wanted the same simplicity, the strict minimum: test tubes, a few instruments, a chair for gynecologic exams. None of the typical science fiction props, laser guns, disintegrators, teleportation devices, etc. In fact I wanted to avoid the hell of special effects. The same goes for weightlessness. There is no need for weightlessness because the spaceship is accelerating close to the speed of light. Terrestrial gravity – gravity in every sense of the word – reestablishes itself, because gravity is the effect of acceleration. If I had to film actors hanging from cables against a green screen, I'd never have made the movie. And with its near absence of special effects, I hope the film will still have a special effect on viewers.

**The shape of spaceship 7 doesn't correspond to typical science fiction criteria.**

I was told the spaceship would look like a box of matches. That really made me laugh. But it's not a whim or a fancy. Not to play the astrophysicist card, but I learned that when you leave the solar system, there is zero resistance, so the spaceship can be any shape as long as it is equipped with an energy source to keep it moving. The missile-like aerodynamic shape becomes useless or absurd. So I said a parallelepiped rectangle is fine.

**The music in the film isn't your typical intergalactic fare...**

Not really. Stuart A. Staples from the group *Tindersticks* composed it. He was also the sound designer. I've done several films with him, so I knew I wasn't going to be getting cavalry charges or wannabe Wagnerian pyrotechnics. The music Stuart created is gentle, full of low-frequency subtleties. And at the end of the story, a special bonus: the song *Willow*, sung by Robert Pattinson himself!

**You shot in Germany, in Cologne. Did that influence you?**

Yes, it had an effect on me. For several reasons. First of all, it brought back memories. For me there will always be Berlin and *Wings of Desire* by Wim Wenders in 1986. I was his first assistant on that. Then a dozen years later I shot *35 Shots of Rum* in Lübeck in Schleswig-Holstein, the city of Thomas Mann, where his grandfather had his house, in which *Buddenbrooks* takes place. Lübeck is also Günter Grass' city. So it's laden. And not far from Lübeck, the towns along the Baltic Sea, both calm and violent... You understand why it puts people on edge, and not just writers.

Cologne is different from Berlin or Lübeck. It's Rhineland, so there's the Rhine. Our hotel was on the square, near the station and the cathedral. We felt at home in there. The steady coming and going of the trains was reassuring. In Cologne, there are two kinds of studios: an enormous one where Jarmusch shot, and smaller ones where Lars von Trier made several films. It's better to be in a small studio for a film that I wanted to be intimate. And the studio was in a semi-industrial suburb. Within the compound was an old house and trees. It was a curious mix with a weird charm. And Fassbinder set his amazing miniseries *Eight Hours Don't Make a Day* in Cologne. I must have had all that in my head. Also, in Cologne I found co-producers, Pandora Films, who trusted me.

### **Sexuality is very present in *High Life* but is treated funereally...**

Sexuality, not sex. Sensuality, not pornography. In prison, normal sexuality isn't really on the agenda. But if the prison is also a laboratory destined to perpetuate the human species, sexuality becomes even more abstract, if it is just to reproduce. If the men have to set aside their sperm for the doctor... yes, they get to cum, but for science. During the shoot I started reading book four of Michel Foucault's *History of Sexuality: Confessions of the Flesh*, which takes on, among other things, marriage and virginity. Before Christianity, marriage served one purpose: procreation. Sexuality is about fluids. As soon as sexuality stirs within us, we know it's all about fluids: blood, sperm, etc. I thought that if I wanted this fluid subtext to work, we had to reduce the sex act to masturbation, more or less technically assisted by the Fuckbox fitted with a dildo for Dr. Dibs, who gives it her all, but in total solitude. This scene is, in part, dark and useless. But what is useful, in the end? Trying to cum isn't useless, is it? The doctor's attempt to climax alone with her maimed body is miraculously rendered in Juliette Binoche's performance. All of her strength is in her back, which I filmed like an odalisque, with the beautiful lines of the hips and rear. Later, Juliette goes at night to steal the sperm of Robert Pattinson, who is knocked out by sleeping pills. It's a robbery. And definitely a rape. But we see Robert moaning, comatose but not in pain.

I forbade myself any naked scenes. No erect cocks, no gaping pussies. We did it another way. For me the most erotic scene in the film is when a young inmate masturbates while staring at Juliette drying her hair in front of a ventilation shaft. *High Life* speaks only of desire and of fluids.

### **Desire and solitude, that's the main theme?**

More or less. But above all, and I must insist, *High Life* is not a science fiction film even if there are healthy doses of fiction – and science thanks to the precious participation of the astrophysicist Aurélien Barrau, specialist in astroparticle physics and black holes. The film takes place in space but it's very grounded.

### **How would you sum up the film?**

Sum up? That's not easy. It's the story of a man alone in space for the rest of his life, with a baby, most likely his, who will become a young woman and eventually his femme fatale, if ever he makes up his mind – this sort of knight, this Perceval, this scout of another story – to break his vow of chastity. This is what happens at the end of the film when the young woman – who has no other man on hand, who doesn't even know that this man is handsome because she has never had anyone to compare him to – makes the first move. I wanted both of them at the end standing as if before the marriage altar. The young woman's "Yes" is like the bride's "I do." We are approaching the forbidden planet, the absolute taboo. A girl is also a woman. Incest is the quest for the ultimate in sex, because it is forbidden. "We don't need anyone else," the young girl says. It is a film about despair and human tenderness. About love, despite everything.

## DIRECTOR BIOGRAPHY

Claire Denis is a French director and screenwriter, renowned for films including *Chocolat*, *Beau Travail*, *Trouble Every Day*, *35 Shots of Rum*, and *Bastards*. Born in Paris, Claire Denis lived in a number of African countries until the age of 12. Having returned to France, she studied at the IDEHEC (Institut des Hautes Etudes Cinématographiques), where she met cinematographer Agnès Godard, who would later work on the majority of her films. She began her professional life in the cinema as assistant to major directors like Robert Enrico, Wim Wenders, Costa Gavras and Jacques Rivette. She later worked with Jim Jarmusch on his film *Down by Law*.

In 1987, Claire Denis wrote and directed her first film, *Chocolat*. A semi-autobiographical story of racial tension in the colonial Africa of the 1950s at the moment of independence, the film premiered in Competition at the 1988 Cannes Film Festival, was nominated at the César Awards and met with widespread critical acclaim in the US.

In 1996, she was awarded the Golden Leopard at the Locarno Film Festival for *Nenette and Boni*. *Beau Travail* (1999), *Trouble Every Day* (2001), *Vendredi soir* (2002), *35 Shots of Rum* (2008), *White Material* (2009), and *Bastards* (2013) – presented in *Un Certain Regard* at the Cannes Film Festival in 2013 – followed.

In 2017, Claire Denis returned to Cannes when *Bright Sunshine In*, featuring Juliette Binoche, Xavier Beauvois, Nicolas Duvauchelle, Alex Descas and Gérard Depardieu, screened as the opening film in Directors' Fortnight.

Her latest film, *High Life*, starring Robert Pattinson and Juliette Binoche, will be released in November 2018.

Claire Denis has co-written the majority of her films with Jean-Pol Fargeau, but has also collaborated on scripts with Emmanuèle Bernheim (*Vendredi Soir*), Marie NDiaye (*White Material*) and Christine Angot (*Bright Sunshine In*).

## DIRECTOR SELECTED FILMOGRAPHY

2017 **BRIGHT SUNSHINE IN**

SACD Prize at Directors' Fortnight – Cannes FF

2013 **BASTARDS**

Un Certain Regard – Cannes FF

2010 **WHITE MATERIAL**

Official Competition – Venice FF

2008 **35 SHOTS OF RUM**

Out of Competition – Venice FF

2005 **THE INTRUDER**

2002 **FRIDAY NIGHT**

2001 **TROUBLE EVERY DAY**

Out of Competition – Cannes FF

1999 **BEAU TRAVAIL**

Best Cinematography – César Awards

1996 **NÉNETTE AND BONI**

Golden Leopard, Prize of the Ecumenical Jury, Special Prize – Locarno FF

1995 **A PROPOS DE NICE**

1994 **U.S. GO HOME**

1993 **I CAN'T SLEEP**

Un Certain Regard – Cannes FF

1990 **NO FEAR, NO DIE**

1989 **MAN NO RUN**

1988 **CHOCOLAT**

Official Selection – Cannes FF

Nominee Best First Feature Film – César Awards



## CAST BIOGRAPHIES

### ROBERT PATTINSON BIOGRAPHY

Robert Pattinson maintains a fearless pursuit of challenging roles, evolving with each new project and captivating global audiences with his transformative performances.

Pattinson will next be seen starring in Claire Denis' debut English language film, *High Life*, alongside Juliette Binoche and Mia Goth. The picture tells the story of a father and daughter who struggle to survive in deep space where they live in isolation. The film will premiere at the 2018 Toronto International Film Festival on September 9, 2018.

On June 22, 2018, Pattinson opened David and Nathan Zellner's feature *Damsel*, starring alongside Mia Wasikowska. The film follows 'Samuel Alabaster', an affluent pioneer as he ventures across the American frontier to marry the love of his life, Penelope. Magnolia Pictures released the film and Pattinson received rave reviews for his comedic performance.

Pattinson recently wrapped production on *The Lighthouse*, the Robert Eggers feature in which he stars alongside Willem Dafoe. The film tells the story of an aging lighthouse keeper who lives in early 20th-century Maine. It is expected to release in 2019. He also just completed production on Netflix's David Michôd film, *The King*. Pattinson stars as 'The Dauphin' alongside Timothée Chalamet and Joel Edgerton in the feature that is also expected to release in 2019.

Pattinson recently starred in Josh and Benny Safdie's *Good Time*. The film centers around 'Constantine Nikas' who embarks on a journey through New York City's underworld in a desperate attempt to get his brother out of jail. The film premiered at the 2017 Cannes International Film Festival to a six-minute standing ovation and critical praise. Pattinson was also nominated for the 2018 Film Independent Spirit Award for Best Male Lead for his performance. A24 released the film in the U.S. August 11, 2017.

In 2017, starred in James Gray's *The Lost City of Z* opposite Charlie Hunnam, Sienna Miller and Tom Holland. The true-life drama follows British explorer Percival Fawcett, who disappeared while searching for a mysterious city in the Amazon in the 1920s. The film was released in the U.S. April 21, 2017.

In 2015, Pattinson appeared in Anton Corbijn's *Life*, a film about the friendship between Life magazine photographer Dennis Stock, played by Pattinson, and James Dean, played by Dane DeHaan. He also starred opposite Nicole Kidman in Werner Herzog's *Queen of the Desert*.

In 2014, he starred in David Cronenberg's *Maps to the Stars* opposite Mia Wasikowska, Julianne Moore & John Cusack, as well as with Guy Pierce in David Michôd's *The Rover*. Both films premiered at the 2014 Cannes International Film Festival.

Additional film credits include David Cronenberg's *Cosmopolis*; he also joined Francis Lawrence and costars Reese Witherspoon and Christoph Waltz in bringing the New York Times bestselling novel *Water For Elephants* to the screen for Fox. Prior, he headlined the drama *Remember Me*, directed by Allen Coulter, appearing opposite Pierce Brosnan, Chris Cooper and Emilie De Ravin. Pattinson also starred in *Bel Ami*, a film based on the novel of the same name written by Guy de Maupassant, in which he played a young journalist in Paris who betters himself through his connections to the city's most glamorous and influential women, played by Uma Thurman, Kristin Scott Thomas and Christina Ricci.

Pattinson gained industry notice at 19 years of age when he joined the *Harry Potter* franchise in Mike Newell's *Harry Potter and the Goblet of Fire*, playing Cedric Diggory, Hogwarts' official representative in

the Triwizard Tournament. He is also known for his portrayal of the vampire 'Edward Cullen' in *The Twilight Saga*.

Pattinson began his professional career with a role in Uli Edel's *Sword of Xanten*, opposite Sam West and Benno Furmann. He also appeared in director Oliver Irving's *How to Be*, winner of the Slamdance Film Festival's Special Honorable Mention for Narrative Feature. Pattinson played the lead role of Salvador Dali in *Little Ashes*, directed by Paul Morrison. His television credits include "The Haunted Airman" for the BBC.

As a member of the Barnes Theatre Group, Pattinson played the lead role in Thornton Wilder's "Our Town." Other stage credits include Cole Porter's "Anything Goes," "Tess of the D'Urbervilles" and "Macbeth" at the OSO Arts Centre.

He has been the face of Dior Homme's fragrance since 2013 and is the face of Dior Homme ready-to-wear. Additionally, Pattinson is actively involved with the GO Campaign, an international charity organization improving the lives of orphans and vulnerable children around the world through local solutions. He was named as their first ambassador in 2015.

## JULIETTE BINOCHE BIOGRAPHY

Juliette Binoche is a French actress. She has appeared in more than 60 feature films, been the recipient of numerous international awards, and has appeared on stage and in movies across the world.

Coming from an artistic background, she began taking acting lessons during adolescence. After performing in several stage productions, she began acting in films by auteur directors Jean-Luc Godard (*Hail Mary*, 1985), Jacques Doillon (*Family Life*, 1985) and André Téchiné, who made her a star in France with the leading role in his 1985 drama *Rendez-vous*.

Her sensual performance in her English-language debut *The Unbearable Lightness of Being* (1988), directed by Philip Kaufman, launched her international career. She chose to work with Krzysztof Kieślowski in *Three Colours: Blue* (1993), a performance for which she won the Venice Film Festival Award for Best Actress and a César.

Three years later Binoche gained further acclaim in Anthony Minghella's *The English Patient* (1996), for which she was awarded an Academy Award and a BAFTA for Best Supporting Actress, in addition to the Best Actress Award at the 1997 Berlin International Film Festival.

For her performance in Lasse Hallström's romantic comedy *Chocolat* (2000), Binoche was nominated for an Academy Award for Best Actress.

During the 2000s she maintained a very successful career, alternating between French and English language roles in both mainstream and art-house productions. In 2010, she won the Best Actress Award at the Cannes Film Festival for her role in Abbas Kiarostami's *Certified Copy*, making her the first actress to win the European "Best Actress Triple Crown" (for winning best actress award at the Berlin, Cannes and Venice film festivals).

Throughout her career Binoche has intermittently appeared on stage, most notably in a 1998 London production of Luigi Pirandello's *Naked* and in a 2000 production of Harold Pinter's *Betrayal* on Broadway, for which she was nominated for a Tony Award.

In 2008 she began a world tour with a modern dance production *in-i* devised in collaboration with Akram Khan.

Often referred to as "*La Binoche*" by the press, her other notable performances include: *Mauvais Sang* (1986), *Les Amants du Pont-Neuf* (1991), *Damage* (1992), *The Horseman on the Roof* (1995), *Code Unknown* (2000), *Caché* (2005), *Breaking and Entering* (2006), *Flight of the Red Balloon* (2007), *Camille Claudel 1915* (2013), and *Clouds of Sils Maria* (2014), *Ghost in the Shell* (2017), and *Bright Sunshine In* (2017)

## ANDRE BENJAMIN BIOGRAPHY

André Benjamin is a musician, producer, actor, and visual artist whose ability to transcend trends has defined him as a cutting-edge artist and collaborator. André made his musical debut as part of the pioneering rap duo Outkast which received six Grammy Awards in 2004 including Album of the Year for "Speakerboxxx/The Love Below," which has sold more than 11 million copies. He is also frequently lauded for stealth guest appearances on tracks by music's most interesting artists.

Benjamin's film credits include starring in and co-creating Universal Pictures' *Idlewild*, a musical set in the Prohibition-era South. He also co-wrote the soundtrack for the film with his OutKast partner, Big Boi. Other film credits include co-starring with John Travolta, Uma Thurman, Vince Vaughn and Cedric the Entertainer in *Be Cool*. He earned rave reviews in John Singleton's drama *Four Brothers* for his portrayal of an adopted brother opposite Mark Wahlberg. He appeared in the comedy *Semi Pro*, opposite Will Ferrell, and the drama, *Battle In Seattle*. Most recently, he starred as Jimi Hendrix in the biopic, *JIMI: All Is By My Side*, written and directed by Academy Award® winner, John Ridley. For the role, André Benjamin earned an Independent Spirit Award nomination for Best Male Lead.

## MIA GOTH BIOGRAPHY

Mia Goth is an English actress who has established herself as a rising star over the past several years. Goth will next star in Luca Guadagnino's *Suspiria*, a remake of the Italian horror classic by Dario Argento. Also starring Dakota Johnson and Tilda Swinton, the film will be released on November 2, 2018. The film had its world premiere at the 2018 Venice Film Festival.

Goth recently completed production opposite Rob Pattinson and Juliette Binoche in *High Life*, the English-language debut film from director Claire Denis. The film will premiere at the 2018 Toronto International Film Festival and is expected to release later in the year.

Earlier in 2018, Goth starred opposite George Mackay and Charlie Heaton in *The Secret of Marrowbone* for director Sergio G. Sanchez. The film had its world premiere at the 2017 Toronto International Film Festival and was later released by Universal Pictures in Spain and Magnolia Pictures in the US. In February 2017, Goth starred in Gore Verbinski's *A Cure for Wellness*, opposite Dane DeHaan, which was released by 20th Century Fox.

In 2015, Goth starred as 'Milja' in the science-fiction thriller *The Survivalist* alongside Martin McCann for director Stephen Fingleton. The film premiered at the 2015 Tribeca Film Festival and earned Goth a nomination for the "Most Promising Newcomer" at the 2015 British Independent Film Awards.

Goth's other credits include Lars Von Trier's *Nymphomaniac: Vol. II*, which marked her acting debut, opposite Charlotte Gainsbourg and Shia LeBeouf, and *Everest*, opposite Robin Wright, Jake Gyllenhaal, and Josh Brolin. On the small screen, Goth guest-starred in the acclaimed PBS series "Wallander", as well as "The Tunnel" for Sky network and Canal+ in the UK.

Goth is currently featured as one of the faces of Prada's new La Femme fragrance campaign, along with Dane DeHaan, Mia Wasikowska, and Ansel Elgort.

## PRODUCTION COMPANIES

### **ANDREW LAUREN, Producer**

Andrew Lauren is the founder and CEO of Andrew Lauren Productions. Lauren oversees all major business decisions and manages the overall operations and resources of the company. He was most recently involved in the development and production on both Claire Denis' first English-language feature, *High Life*, starring Robert Pattinson, Juliette Binoche and André Benjamin, as well as *Vox Lux* starring Natalie Portman and Jude Law. At the company's inception, Lauren conceived the story behind ALP's first feature *G*, a hip-hop spin on F. Scott Fitzgerald's *The Great Gatsby*, which premiered at the inaugural TriBeCa Film Festival in 2002. Since then, he has produced the documentaries *This is Not a Robbery* and *Life 2.0* in addition to producing and financing *The Spectacular Now*, starring Shailene Woodley and Miles Teller, and *The Squid and the Whale*.

### **D.J. GUGENHEIM - Producer**

D.J. Gugenheim is President of Andrew Lauren Productions, a production and financing outfit led by CEO Andrew Lauren and focused on the development and production of stylistically groundbreaking feature films with a broad appeal. Joining the company in 2015, Gugenheim oversees every aspect on a project, works closely with collaborators and has a hand in the early creative and development stages, helping to shepherd the overall story of their slate. He was most recently involved in the development and production on Claire Denis' first English-language feature, *High Life*, starring Robert Pattinson, Juliette Binoche and André Benjamin, as well as *Vox Lux* starring Natalie Portman and Jude Law. With a company goal to invest or produce two to three films per year, he is also responsible for bringing on new material for packaging and development, such as Anne Hathaway-starrer *The Shower*.

Prior to joining Andrew Lauren Productions, Gugenheim was EVP of Production, Development and Operations at Lotus Entertainment where he executive produced *Kidnap*, starring Halle Berry and Sacha Gervasi's *November Criminals*, starring Ansel Elgort and Chloe Grace Moretz. He also ran development at Universal-based Captivate Entertainment where he was the executive on multiple projects including *Bourne Legacy*.

### **PANDORA FILM – Claudia Steffen & Christoph Friedel, Producers**

PANDORA FILM was founded in 1981 and established itself in Frankfurt as a leading distribution company of international arthouse movies. In 1997 PANDORA FILM PRODUKTION was founded as production division based in Cologne. The courage to produce unusual film projects has been rewarded during the last 30 years with numerous awards from all major film festivals, national and international film prizes. Today PANDORA FILM PRODUKTION presents itself as an independent production company with a catalogue of over 120 films.

Selected Filmography 2018/2017:

*GUNDERMANN* by Andreas Dresen

*HIGH LIFE* by Claire Denis (Toronto Gala, San Sebastian Competition)

*IN MY ROOM* by Ulrich Köhler (Un Certain Regard, Cannes, Toronto Wavelengths)

*LAS HEREDERAS* by Marcelo Martinessi (Berlinale Competition, San Sebastian Horizontes)

*LA FAMILIA SUMERGIDA* by Maria Alché (Locarno, San Sebastian Horizontes)

*COCOTE* by Nelson Carlo de los Santos Arias (Locarno, Toronto Wavelengths)

*THE OTHER SIDE OF HOPE* by Aki Kaurismäki (Berlinale Competition)

### **ALCATRAZ FILMS - Laurence Clerc & Olivier Thery Lapiney, Producers**

ALCATRAZ FILMS was created in 2012 by Olivier Thery Lapiney and Laurence Clerc after their experience of line production and financing of Gaspar Noé's *Enter the Void*.

ALCATRAZ FILMS acts both as lead producer on films it develops and as financial and service producer on films developed and produced by third parties, such as *Blue Is the Warmest Color* by Abdellatif Kechiche, produced by Wild Bunch (Golden Palm, Cannes 2013).

Selected Filmography:

*SIERANEVADA* by Cristi Puiu (Official Selection, Cannes 2016)

*GODLESS* by Ralitza Petrova (Golden Leopard, Locarno 2016)

*BASTARDS* by Claire Denis (Un Certain Regard, Cannes 2013)

### **MADANTS - Klaudia Smieja, Producer**

The MADANTS company was founded in 2015 by Klaudia Smieja and Beata Rzezniczek to focus on independent productions with the potential for international festivals and distribution. The first project the company co-produced was Sofia Exarchou's debut, *Park*, which premiered at Toronto Film Festival and was awarded at San Sebastian New Directors section. The company's second project with a festival release was *Porto*, directed by Gabe Klinger and starring Anton Yelchin and Lucie Lucas. Other projects include: Hafsteinn Sigurdsson's multi-character drama *Under the Tree* (premiered at 74th Venice Film Festival), Babis Makridis' *Pity* (premiered at Sundance IFF 2018), Janis Nords' *Foam at the Mouth*, and Emir Baigazin's *The River* (premiered at 75th Venice Film Festival). Upcoming projects include *The War Has Ended* by Hagar Ben-Asher and the feature-length debut from Polish director Aleksandra Terpińska.

### **THE APOCALYPSE FILMS COMPANY – Oliver Dungey, Producer**

The Apocalypse Films Company is the London-based company of Oliver Dungey, who specializes in collaborating with European filmmakers on English-language projects. *High Life* is the second such project initiated by the company, after *Miss Julie*, directed by Liv Ullmann and starring Jessica Chastain, Colin Farrell and Samantha Morton. Previously, Dungey was an acquisitions executive at The Works, working with films such as *2 Days in Paris*, *Shortbus* and *Ten Canoes*.. He started his career as the assistant producer on *Paris, Je T'aime* and *New York, I Love You*.

## CAST

Robert Pattinson	Monte
Juliette Binoche	Dibs
André Benjamin	Tcherny
Mia Goth	Boyse
Agata Buzek	Nansen
Lars Eidinger	Chandra
Claire Tran	Mink
Ewan Mitchell	Ettore
Gloria Obianyo	Elektra
Scarlett Lindsey	Baby Willow
Jessie Ross	Willow
Victor Banerjee	Indian Professor

## CREW

<b>Directed by</b>	Claire Denis
<b>Written by</b>	Claire Denis, Jean-Pol Fargeau
<b>Produced by</b>	Andrew Lauren and D.J. Gugenheim
<b>Produced by</b>	Claudia Steffen and Christoph Friedel Laurence Clerc and Olivier Thery Lapiney Oliver Dungey Klaudia Smieja
<b>Executive Producers</b>	Julia Balaeskoul Nusseibeh Isabel Davis
<b>Screenplay with the collaboration of</b>	Geoff Cox
<b>Additional writing</b>	Andrew Litvack
<b>Music and Sound Design</b>	Stuart A. Staples
<b>Cinematographer</b>	Yorick Le Saux
<b>Editor</b>	Guy Lecorne
<b>Production Designer</b>	François-Renaud Labarthe
<b>Art Director</b>	Bertram Strauß

<b>Supervising Sound Editor</b>	Andreas Hildebrandt
<b>Re-recording Mixer</b>	Olivier Do Huu
<b>Casting</b>	Des Hamilton
<b>Costume Design</b>	Judy Shrewsbury
<b>Visual Effects</b>	Pierre Buffin
<b>Make up &amp; Hair</b>	Marcin Rodak
<b>First Assistant Director</b>	Laure Monrréal (afar)
<b>First Assistant Editor</b>	Mélanie Bigeard
<b>Visual Effects Editor</b>	Jérôme Pesnel
<b>Cosmic Companion</b>	Aurélien Barrau
<b>Artistic Advice</b>	Olafur Eliasson
<b>Line Producer</b>	Fee Buck
<b>Production Manager</b>	Ute Schnelting
<b>Presented by</b>	Andrew Lauren Productions
<b>A Film produced by</b>	Pandora Film Produktion Alcatraz Films The Apocalypse Film Company Madants
<b>With the Participation of</b>	The BFI
<b>In Coproduction with</b>	Arte France Cinema ZDF/Arte
<b>With the Participation of</b>	Canal+ Ciné +
<b>With the Support of</b>	Film- und Medienstiftung NRW Deutscher Filmförderfonds Centre national du cinema et de l'image animee Medienboard Berlin-Brandenburg Filmförderungsanstalt
<b>Co-financed by</b>	Polish Film Institute
<b>In Association with</b>	Wild Bunch