

Synopsis

• NL •

Bij een poging illegaal de Hongaarse grens over te steken wordt de jonge Aryan door de politie neergeschoten. In het ziekenhuis blijkt hij niet alleen miraculeus hersteld, hij stijgt ook op van zijn bed om enkele meters daarboven te blijven zweven. Een dienstdoende arts ziet de gave van de jongen en neemt hem onder zijn hoede. Maar zijn intenties zijn niet zuiver.

Kornél Mundruczó trekt in JUPITER'S MOON alle registers open. Spelend met fantasy-elementen, religieuze symboliek en virtuoze actie stelt hij zelfzuchtigheid en corruptie aan de kaak, maar houdt wel de deur open voor hoop op een betere wereld.

• FR •

Un jeune migrant se fait tirer dessus alors qu'il traverse illégalement la frontière. Sous le coup de sa blessure, Aryan découvre qu'il a maintenant le pouvoir de léviter. Jeté dans un camp de réfugiés, il s'en échappe avec l'aide du Dr Stern qui nourrit le projet d'exploiter son extraordinaire secret. Les deux hommes prennent la fuite en quête d'argent et de sécurité, poursuivis par le directeur du camp. Fasciné par l'incroyable don d'Aryan, Stern décide de tout miser sur un monde où les miracles s'achètent.

Specificaties / Spécifications

duur / durée: 123 min.

productie / production: Proton Cinema Production

ondertiteling: Nederlands & Frans, dialogen in het Hongaars

sous-titrage: néerlandais & français, dialogues en Hongrois

formaat / format: 2: 39 Scope

geluid / son: 5.1

Cast

Stern

Aryan

László

Vera

Voice of Gabor Stern

Bearded Syrian man

Ambulance

Policeman

Musi

Zentai

Tattooed boy

Waiter

György

Bárándy

Merab Ninidze

Zsombor Jéger

György Cserhalmi

Móni Balsai

András Bálint

Farid Larbi

Máté Mészáros

Szabolcs Bede-Fazekas

Lajos Valázsik

Péter Haumann

Zsolt Nagy

Zoltán Mucsi

Ákos Birkás

Sándor Terhes



Crew

regie / réalisation: Kornél Mundruczó

scenarió / scénario: Kata Wéber

production design: Márton Ágh

cinematografie / photographie: Marcell Rév

montage: Dávid Jancsó

productie / production: Viola Fügen

productiehuis / société de production: Proton Cinema Productions

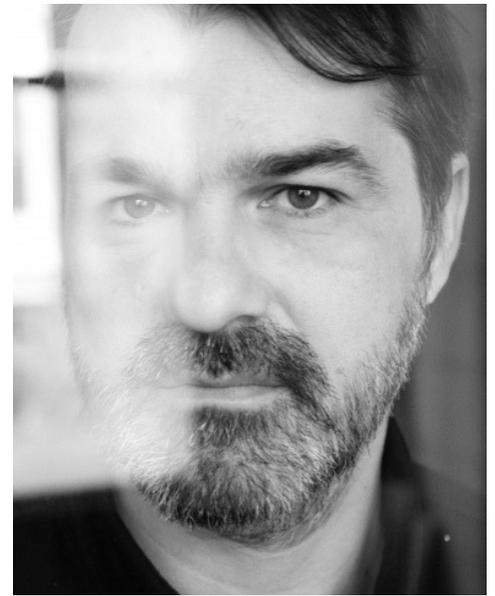
geluid / son: Gábor Balázs, Michael Kaczmarek

muziek / musique: Jed Kurzel

casting: Kata Wéber

kostuums / costumes: Sabine Greunig Production

Kornél Mundruczó



Kornél Mundruczó is a Hungarian screenwriter, film and theater director. Founder of Proton Cinema and Proton Theatre.

Jupiter's moon is his fifth film to world premiere at the Cannes Film Festival. He previously presented Johanna, Delta, Tender Son and White God, which won the 2014 'un certain regard prize'.

Director's comment

When I was fourteen years old, I read a book called The Flying Boy, and I asked myself, should I believe in this or not? I wanted to create a story that continually makes people ask themselves the same question: "Should I believe in what I am seeing or not?" It's about the personal relationship between the viewer and what is being shown on screen, and it creates a space of freedom for the audience. I went to a refugee camp four years ago, before the crisis, and I came away very moved. I spent three weeks filming videos there. It's a complex issue, but it all seemed so cruel to me... It was like a mirror reflecting a question back on me: "What does it mean to be European?" And for me it posed a moral question as well: "What can we have, and what can we not have?" Eventually, those two elements became intertwined in the idea, "...and what if a refugee could fly?"

The film tries to be brave and takes a lot of risks in order to be provocative. Art, when it is authentic, is provocative. It's like when I discovered Fassbinder, or when you're in a museum and you come across a work of art and you say to yourself, "What on earth is this?" Wanting to create art in a film these days is very dangerous, because everyone wants to see TV when they go to the cinema.

Bron/Source: <http://www.cineuropa.org/ff.aspx?ffocus=interview&l=en&tid=3125&did=328952>

Filmography

2017: Jupiter's moon (Jupiter Holdja)

2014: White God (Feher Isten)

2010: Tender Son – The Frankenstein project (A Frankenstein-Terv)

2008: Delta

2005: Johanna

2002: Pleasant Days (Szép Napok)

2000: Nincsen Nekem Vágyam Semmi

Interview with Kornél Mundruczó

What is the significance of the title?

One of the planet Jupiter's moons, discovered by Galileo, is called Europa. It was important for me to regard this film as a European story, one that is set in Europe undergoing crisis, including Hungary. At the same time, I was looking to convey a sense of contemporary science fiction. I have been a fan of the genre since my childhood and that might also be apparent in my earlier works, like *White God* or *Tender Son*. We were also playing around with the idea of being alien, the question of who is the real stranger? It is really just an issue of perspective. Jupiter is distant enough to warrant raising new questions about faith, about miracles and about being different.

Tell us about Dr. Stern and his eventual evolution.

I have wanted to illustrate the relationship between an old man and a young boy for a long time. Kata Wéber wrote the story, and for her it is important to note that her ancestors include many doctors. We were excited by the contemporary archetype of the medical practitioner, a doctor already losing his faith, one who doesn't want to heal anymore and is merely surviving, being devoid of any illusions. I believe there can be many moments in our lives when we are stuck and there seems to be no way out, when we are actually caught in a frantic rush to grab for something. I tried to embrace the figure of Aryan for a long time, but I am increasingly transitioning to an age when one becomes Dr Stern. Naturally, both characters carry many autobiographical elements, and the storyline also draws from a similar friendship that is very important to me. I would have liked Stern to convey the message that it is possible to change if something becomes more important and we manage to go beyond the blindness caused by unambiguous things. We imbued Stern's character with true blindness. Even when he meets the miraculous Aryan his only concern is his personal gain, and he has great difficulty in realizing that he can only benefit if he is capable of sacrifice.

How do your feelings about the refugee situation apply to the film?

I became associated with the refugee issue when I did a large theatre installation for Schubert's *Winterreise* (Winter Journey). Europe was at the beginning of the crisis. While it was under construction, we moved into a refugee camp in Bicske for one or two weeks and I was trying to work through my experiences there – and have been doing so ever since. I had the impression that feeling alien, different, was a state of being. There was a kind of strange sanctity in the people there because they had actually been placed outside of time and space. The image or allegory of deprivation is very close to the Christian liturgy that I am also familiar with and the one that I grew up with. You have neither a past nor a future – you have the present, but it is also uncertain. You do not even know if you are still yourself, whether you are the same person you were when you left, or a different one who you became during the journey. One cannot observe this without solidarity. That would be inhuman.

In what way is this film a sort of companion piece to White God

In the case of White God, I began working with a multi-layered structure that I think appears even more strongly in Jupiter's Moon. I was seeking a form that could convey my sense that we are "falling". This form could not be a purely genre-oriented solution. In fact, it takes issue with pure genre forms. I think Jupiter's Moon also utilizes stereotypes and elements of genre, but only treats them as one layer, not unlike White God. I see truth in the mixing of genres, not in a grand form, but in a parabolic analysis of convoluted realities. That path is very interesting to me now and I see that it is not in vain. Our audiences also multiplied in the context of the Proton Theatre, which thinks similarly. It is not that the questions related to our work have become less, but we have managed to garner a far livelier reaction, which was important to me.

You use more CGI in Jupiter's moon than in White God. Tell us about this experience.

We used practically no CGI in White God at all – perhaps only for a few moments. We planned Jupiter's Moon in the same way and basically managed to achieve a solution. Of course, the phenomenon of flight is difficult to portray without a certain amount of CGI because, as we know, humans cannot fly. We had to figure this out even though the main characters were actually 30-40 meters in the air during every scene. In my view, CGI depends on how it is used. If used appropriately, it can be a gigantic creative surface. If not, it seems tacky, artificial and plastic. The movie is a meeting of classic and new, filmed on a 35mm-reel. It only uses vfx where necessary, all created in comparison to reality.

Do you continue to work in the theatre?

Yes, my work in the theatre and opera continues. I complete two or three productions between films. Opera is a tremendous experience. I have realized that I really like it because it is a genre that allows me to live through things that I would only encounter very rarely in real life. I also have my company of players in Hungary at the Proton Theatre. Two of our recent projects were Winter's Journey, which was a large installation based on Winterreise, the song cycle by Schubert, and Imitation of life, which is truly free film adaptation of Douglas Sirk's melodrama with the same title. It is actually a forced interpretation of a new theatrical language – four characters, two scenes, and minimalist in every respect. At this point, I do not know how long it will be possible to maintain the harmony between working in both theater and film, but in light of mutual questions and answers as well as failures and successes, their coexistence is extremely productive and inspiring for me. I am currently working on a premier of Hauptman's The Weavers in Hamburg.

What's next?

I would love to do Vladimir Sorokin's novel entitled Ice. I have been wanting to do that for 10 years and it looks like now is the time. It would actually comprise the last installment in a trilogy dealing with faith, White God and Jupiter's Moon being the first two elements. I feel up to the challenge of taking grand strides and I would like to continue along this path. One thing is certain: I feel an incredible hunger to continue telling new stories immediately.

Internationale pers - Presse internationale

Variety

stunningly shot

Hollywood reporter

with elements that can be described as religious, supernatural, fantastic, superhero-like or maybe even all of the above.

sure to be some of this year's most stunningly filmed images

Jupiter's Moon impresses as a cinematic object — and as story, it will leave no one cold either way.

one eye-catching scene after another

Indiewire

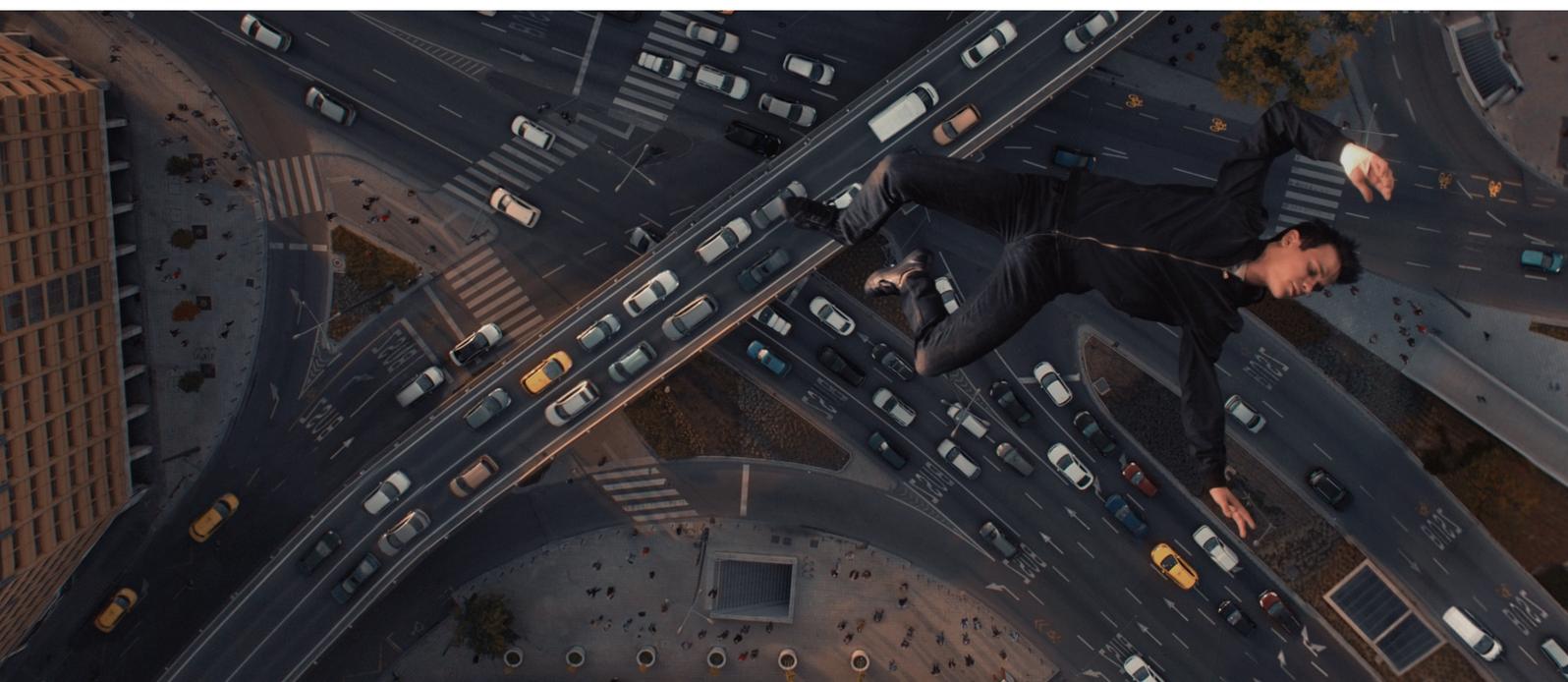
visually dazzling

Mundruczó can turn the most mundane story beat into a viscerally arresting masterclass of cinematic movement

Screen International

both a crackling action-thriller and a ponderous political commentary

Jupiter's Moon's action set pieces are cunning and visceral



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De Winkelhaak | House of C.
Lange Winkelhaakstraat 26
2060 Antwerpen
03 231 09 31



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