

# REEL SUSPECTS

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## THE SINKHOLES

A film by Antoine Barraud

**Locarno Official Selections:**  
**Locarno FF / Turino IFF / Rio de Janeiro IFF**

France, 2012, 65 min, Colour, DCP - 1.85 - Digital 5.1

### SYNOPSIS

Five gigantic sinkholes have recently been discovered on a remote plateau on the other side of the world. A team of experts has made the trip to descend into the depths. Among them is professor Georges Lebrun, who has come with his wife. Worried and tense, she soon finds herself overwhelmed by the nearness of the void.



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## DIRECTOR'S BIOGRAPHY

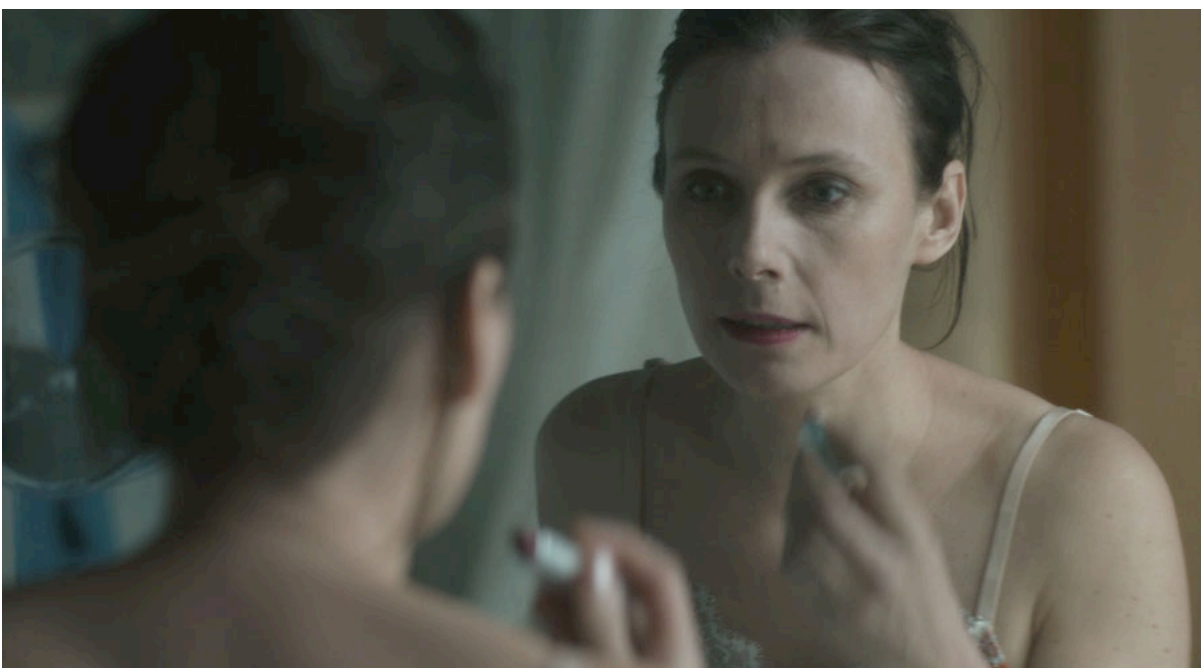
Antoine Barraud directed his first short *Monstre* in 2005, immediately followed by *Déluge* and *Monstre Numéro Deux*, presented in major French and international short film festivals such as Angers, Clermont-Ferrand, Brives, Sarajevo, Taipei, Moncton and others. In 2007 he directed an improvised mid-length feature, *Song*, with Lu Yi Ching, favorite actress of Tsai Ming Liang and Nobuhiro Suwa, the Japanese director of *M/other*. Next came a number of experimental portraits of filmmakers such as Kenneth Anger, Shuji Terayama and Koji Wakamatsu. Some of these portraits were presented at FID Marseille, Indie Lisboa and Turin, and the Cinémathèque Française brought them together for a special screening in 2010. In 2011, he and Claire Doyon co-directed *Son of a Gun*, a Super-8 tribute to Weegee's New York. He co-produced, with Homegreen Films, Tsai Ming Liang's *Madame Butterfly* and, along with Catherine Libert, produced the restoration of three previously unreleased films by Pierre Clémenti that went on to open the New York Film Festival in the Avant Garde category. Also, in 2011, he produced Stephen Dwoskin's film *Age Is...* He directed his first feature film *The Sinkholes* in 2012.

## DIRECTOR'S INTENTIONS

I was desirous to bring the image of doubt, and the questioning of identity, to their strictest origins. To take the metaphor as a reality. A concrete space, geographical. The depths are obviously a materialization of the unconscious. From our secret and interior world. I longed to take on the female character in this way, like a descent to Earth's center, toward archaic fires and primal waters. That which is intimate in a person becomes the décor, a realm to discover.

The descent to the depths has forever evoked all kinds of fantasies, all type of fears, all possibilities of excitation: from the monsters' den, to the cave of treasures, ancient Greek Hades to the maps of concave hollow Earth, Jules Verne's «Black Indies» to Egyptian tombs, Maltese catacombs to secret subterranean passageways. The depths straightaway hearken to something ancient, mythological.

Here, for me, is a marvelous, fantastically cinegenic and panting way to approach this woman's interior adrift. To go to the bottom of one's self as though on an expedition under a volcano.



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## CAST

Mathieu Amalric  
Nathalie Boutefeu  
Marta Hoskins  
Mario Dragunsky  
Antonio Armando Alvarez  
Vincent Launay



## CREW

Director	Antoine Barraud
Scriptwriter	Antoine Barraud
Producer	Justin Taurand
Assistant director	Matthieu Blanchard
Cinematographer	Gordon Spooner
Sound	Fred Piet - Gilles Benardeau
Original music	Sebastian von Roland
Mix	Gilles Benardeau
Editor	Antoine Barraud - Fred Piet
Costume Designer	Moïra Douget



<b>CAST FILMOGRAPHY</b>
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***NATHALIE BOUTEFEU***

La permission de minuit (Moon Child) by Delphine Gleize, 2011  
Un secret (A secret) by Claude Miller, 2007  
Les Yeux Clairs by Jérôme Bonnell, 2005  
Rois et reines (Kings and queen) by Arnaud Desplechin, 2004  
Son frère (His Brother) by Patrice Chéreau, 2003  
Le Chignon d'Olga (Olga's Chignon) by Jérôme Bonnell, 2002  
Pau et son frère (Pau and his Brother) by Marc Recha, 2001  
Irma Vep by Olivier Assayas, 1996

***MATHIEU AMALRIC***

Cosmopolis by David Cronenberg, 2012  
Tournée (On tour) by Mathieu Amalric, 2010  
Un Conte de Noël (A Christmas Tale) by Arnaud Desplechin, 2008  
De la guerre (On War) by Bertrand Bonello, 2008  
Comment je me suis disputé... ma vie sexuelle (My sex life or... How I Got Into an Argument) by Arnaud Desplechin, 1996  
Fin août, début septembre (Late August, Early September) by Olivier Assayas, 1996