

COINCOIN AND THE EXTRA-HUMANS

(CoinCoin et les z'inhumains)

by Bruno Dumont



208 min (4 episodes approx. 52 min), Colour 2.35.1 - French with English subtitles/France
2018/ World Premiere Locarno Film Festival 2018

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SYNOPSIS:

In this follow up to P'tit Quinquin, Quinquin is now grown up and goes by the nickname Coincoin. He hangs out, doing little and does some security for meetings with his childhood friend Fatso of the Nationalist Party. His old love, Eve, has abandoned him for Corinne. When a strange magma resembling a large cow-pat is found near the town, the inhabitants suddenly start to behave very weirdly. Captain Van Der Weyden and his loyal assistant Carpentier investigate these alien attacks, which result in those infected giving birth to their own double. The Extra-Human invasion has begun.

Episode 1 Black be Black

Episode 2 The Extra-Humans

Episode 3 Gunk, Gunk, Gunk!!!

Episode 4 The Apocalypse

High Res stills [here](#)

Further information and downloads [here](#)



CAST

Coincoin	ALANE DELHAYE
Roger van der Weyden	BERNARD PRUVOST
Rudy Carpentier	PHILIPPE JORE
Fatso	JULIEN JORE
Maurice Leleu	CHRISTOPHE VERHEECK
Jenny	ALEXIA DEPRET
Eve Terrier	LUCY CARON
Mrs Leleu	MARIE-JOSÉE WLODARCZACK
Uncle Danny	JASON CIRCOT
D'nis	NICOLAS LECLAIRE
Corinne	PRISCILLA BENOIST

CREW

Director and Writer	BRUNO DUMONT
Photography	GUILLAUME DEFFONTAINES
Production and Post-Production	CÉDRIC ETTOUATI
Editors	JEAN BRÉHAT, BASILE BELKHIRI
Sound Mixer	PHILIPPE LECOEUR
Producers	JEAN BRÉHAT, RACHID BOUCHAREB, MURIEL MERLIN
Co-Producers	TAOS FILMS, ARTE FRANCE
In participation with	PICTANOVO
and the support of	THE HAUTS-DE-FRANCE REGION
Fiction Division Director	OLIVIER WOLTLING (ARTE FRANCE)
Programme Manager	ADRIENNE FRÉJAQUES



BRUNO DUMONT:

Born in 1958, Bailleul, France, Dumont studied philosophy before he started directing and writing films. To date, he has directed eleven feature films and two TV series, all of which border somewhere between realistic drama and the avant-garde. His films have won several awards at the Cannes films Festival. Two of Dumont's films have won the Grand Prix award: both *L'Humanité* (1999) and *Flandres* (2006).

Dumont began working for television with the series *P'tit Quinquin* (2014), which aired on ARTE.

Coincoin and the Extra Humans was the sequel of *P'tit Quinquin* and was presented during the 71st Locarno Festival in 2018 where he received a Lifetime Achievement Award.

He changed tack again with the challenge of a rock musical with *Jeannette, l'enfance de Jeanne d'Arc* (2017), based on a play by Charles Péguy.

Joan of Arc, also from the Charles Péguy play, was presented in Un Certain Regard selection in Cannes 2019.

His latest film, *On a Half Clear Morning*, has yet to be premiered.



FILMOGRAPHY:

- 1997 THE LIFE OF JESUS - Directors' Fortnight, Winner 'Special Mention' Caméra d'Or Cannes
- 1999 HUMANITY – Cannes, Winner 'Grand Prix'
- 2003 TWENTYNINE PALMS - Directors' Fortnight, Cannes
- 2006 FLANDERS – Cannes Winner 'Grand Prix'
- 2009 [HADEWIJCH](#) – Director's Fortnight, Cannes, Toronto Film Festival, Winner FIPRESCI prize
- 2011 [HORS SATAN](#) - Un Certain Regard, Cannes 2019
- 2013 CAMILLE CLAUDEL 1915 – Berlin Film Festival
- 2014 [P'TIT QUINQUIN](#) - Directors' Fortnight, Cannes
- 2016 [SLACK BAY](#) – In Competition, Cannes
- 2017 JEANETTE – Directors' Fortnight, Cannes
- 2018 [COINCOIN AND THE EXTRA-HUMANS](#) - Locarno, Winner 'Lifetime Achievement' prize
- 2019 [JOAN OF ARC](#) – Un Certain Regard, Cannes. Winner 'Special Jury Mention' Cannes, Louis-Delluc Award
- 2020 ON A HALF CLEAR MORNING



BRUNO DUMONT - Interview

Since the very start, Bruno Dumont has made uncompromising films (The Life of Jesus, L'Humanité, Flanders...), films that are marked by his fierceness, aesthetic rigour and an attachment to the Nord region of France. With P'tit Quinquin (2014) he continued this path, wielding a liberty of tone that plays on the grotesque and the unexpected, making a film that's completely off-the-wall. Coincoin and the Extra-Humans digs into this vein in even more radical fashion.

Why a follow-up to P'tit Quinquin?

I really loved making P'tit Quinquin. I was delighted with the idea of continuing. I wanted to find the characters again, but some space was needed, for me and for them. I wasn't interested, for instance, in picking up with Quinquin and Eve again where I'd left them. So I came up with the idea that Eve has found herself a girlfriend, which poses a real problem for Quinquin, because he still loves her. But he has grown too and has become Coincoin. The title, Coincoin and the Extra-Humans, came to me very early on. It immediately set the tone for season 2. The project can, in some sense, be summed up in the name "Coincoin".

Was this a way to find the world of the first season again?

Yes. Even if completely returning to it is impossible. One is constantly in a mix of repetition and change, which is the sense of life itself! I like this contradiction, so I try to do something with it. The characters are the same but at the same time, they've changed. In trying to perpetuate something that exists, metaphysics already come into play. For me, it's a sufficient point of departure for a series... And repetition forms part of the mechanics of the comical. So it's important, too, to repeat.



This time, your police duo is not confronted with a series of murders to unravel, but with an extraterrestrial invasion. What got you interested in the otherworldly?

The act of stepping beyond the real, of going to see elsewhere... In the world of fantasy, the otherworldly is "elsewhere". And since we're in a comic register, the otherworldly is the extra-terrestrials. To incarnate their presence I opted for the "pie in the face" version with the "Gunk" that falls from the sky. It's a grotesque way of connecting the "up there" with the "down here", the invisible with the visible. And that's precisely what I'm interested in: tackling key questions – the Beyond, the invisible, the Other – in as direct a manner as possible. It's neither intellectual nor sophisticated regarding special effects. The fantastical is a way of exaggerating in order to question how we look at what's different, at otherness. Just like the comical.

What's the comic style of "Coincoin"?

It's a very simple comic style. Very basic, unsophisticated. Season 2 is not as discerning, not as psychological as the first season. With P'tit Quinquin I was discovering, here I'm extracting. I don't seem to be able to shoot a normal psychological scene anymore. I always want to slip in a banana peel somewhere. Knowing that the laugh borders on tears, between the two is a difference in degree, not a difference in kind. In a way, Captain Van der Weyden is the policeman in L'Humanité ... I just push the cursors around. So I think that one can do intelligent humour, humour that speaks of difficult things. It's a shaky ground, but very powerful, because if one really wants to get to the bottom, to the profound architecture of all beings, this is the key. It's like holding a mirror up to the viewer. When we laugh at Carpentier and Van der Weyden, we laugh at ourselves.

This season is also characterized by the carnival motif. Why?

Because it's part of Northern France's folklore. It's another facet of the grotesquely comical, one that can be seen in Flemish painting, in the works of Brueghel and Bosch. I wanted to incorporate these traditions into the world of the series. The carnival is an inversion of values; it's a transgression. Taking things seriously totally collapses into a fiesta that becomes a general reconciliation. In the end, all the persons in disguise come together in the same dance: men, women, children, the whites, the blacks, the living and the dead. As if everything bad, everything evil had disappeared.... But the need to be reconciled with one another doesn't make viciousness disappear. The series proposes that we take off our masks. There's something exhilarating about doing that, which also says something about our underlying ambiguity.

Interviewed by Jonathan Lennuyeux-Comnène