

TAOS FILMS & ARTE TV PRESENT



LI'L QUINQUIN IS BACK

COINCOIN

AND THE

EXTRA
HUMANS



Locarno Festival
Piazza Grande

WRITTEN AND DIRECTED BY
BRUNO DUMONT



COINCOIN AND THE EXTRA-HUMANS

A SERIES BY

BRUNO DUMONT

STARRING :

**ALANE DELHAYE, BERNARD PRUVOST,
PHILIPPE JORE, JULIEN BODARD, LUCY CARON**

COPRODUCTION :

TAOS FILMS, ARTE FRANCE

(FRANCE, 2018, 4X52')

TO BE BROADCAST ON

ARTE IN SEPTEMBER 2018

AVAILABLE IN VOD/DVD AND IN REPLAY ON

ARTE.TV

Acclaimed by critics and viewers alike, Bruno Dumont's P'tit Quinquin is back for a second season. Following the discovery of a mysterious extraterrestrial magma, Quinquin, who now goes by the nickname Coincoin, and inspectors Roger Van der Weyden and Rudy Carpentier find themselves in the spin of a new and crazy police as well as existential adventure!

SYNOPSIS

Quinquin is now a grown-up and goes by the nickname CoinCoin. He hangs out on the Côte D'Opale and attends meetings of the Nationalist Party with his childhood friend Fatso. His old love, Eve, has abandoned him for Corinne. When a strange magma is found near the town, the inhabitants suddenly start to behave very weirdly. Our two heroes, Captain Van Der Weyden and his loyal assistant Carpentier investigate these alien attacks. The Extra-Human invasion has begun.



THE EPISODES

1. BLACK BE BLACK

P'tit Quinquin, now become Coincoin, has grown. His love, Eve, has abandoned him for a girl, Corinne. He and his pal Fatso are still running around raising hell in their region where the inhabitants, in disguise, wander in and out of the parades put on by a nearby carnival. In a meadow, the two boys happen upon a curious magma that looks like it's fallen from the sky. The indescribable Captain Van der Weyden, seconded by his faithful sidekick Carpentier, conducts the investigation. Meanwhile, new signs of extra-human activity pop up.

2. THE EXTRA-HUMANS

Faced with the irrational, Van der Weyden and Carpentier try to understand. Are they in the presence of extraterrestrials? It does indeed look like an invasion has begun... While Coincoin tries to forget about Eve in pretty Jenny's arms, the region's inhabitants, having strangely become fertilized, turn out clones of themselves who are as impassive as they are troubling.

3. GUNK, GUNK, GUNK!!!

As the cloning continues, the confusion mounts on the Opale Coast. The political, military and religious authorities all agree on one thing: the end of the world is near! In this apocalyptic atmosphere, Coincoin's

amorous adventures are in full swing. Van der Weyden and Carpentier run every which way but see things less and less clearly.

4. THE APOCALYPSE

Hit hard, our unwavering representatives of law and order decide to take the extraterrestrial bull by the horns. But how to go about this when they have completely lost their bearings? When the dead start rising from the grave? Even Coincoin and his gang, hesitating between fear and exaltation, find themselves riding the merry-go-round of a general free-for-all.



INTERVIEW OF BRUNO DUMONT



Since the very start, Bruno Dumont has made uncompromising films (*The Life of Jesus, Humanity, Flanders...*), films that are marked by his fierceness, esthetic rigor and attachment to the North 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* dig into this vein in even more radical fashion.

Why a follow-up to *P'tit Quinquin*?

Bruno Dumont: 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 extraterrestrials! 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 Humanity... I just push the cursors around. So I think that one can do intelligent humor, humor 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 the 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

CAST

COINCOIN
ALANE DELHAYE

ROGER VAN DER WEYDEN
BERNARD PRUVOST

RUDY CARPENTIER
PHILIPPE JORE

FATSO
JULIEN BODART

MAURICE LELEU
CHRISTOPHE VERHEECK

JENNY
ALEXIA DEPRET

EVE TERRIER
LUCY CARON

MRS LELEU
MARIE-JOSÉE WLODARCZACK

UNCLE DANNY
JASON CIROT

D'NIS
NICOLAS LECLAIRE

CORINNE
PRISCILLA BENOIST

TECHNICAL CREW

WRITTEN AND DIRECTED BY
BRUNO DUMONT

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GUILLAUME DEFFONTAINES

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CÉDRIC ETTOUATI

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JEAN BRÉHAT, BASILE BELKHIRI

SOUND MIXER
PHILIPPE LECOEUR

PRODUCTION AND POST-PRODUCTION DIRECTOR
CÉDRIC ETTOUATI

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