



CARMEN

press release

DIRECTED BY CHLOË SEVIGNY

What do you need to be, to be really funny? Stand-up comedienne Carmen Lynch knows what it takes. As she wanders from make-up mirror to performance stage, via Portland's woozy streets and an all-night grocery store, we're given an intimate insight into a talented individual. The city's saturated lights and dying, showbiz neon become Carmen's passing backdrop. She confronts herself - her looks, her dreams, the weird rituals of mating in the modern world - by confronting her audiences. Sometimes they laugh with her. Sometimes they don't laugh at all.

Carmen, by Chloë Sevigny, is the 13th commission from Miu Miu *Women's Tales*, the short-film series by women who critically celebrate femininity in the 21st century.

Chloë Sevigny's debut as a director came in 2016, when her short-film, *Kitty*, based on a story by Paul Bowles, premiered at the Cannes Film Festival. Her award-winning acting career is over two decades long, including cult features, such as Larry Clark's *Kids* and Walt Whitman's *Last Days of Disco*, to TV shows like *Big Love* and *Bloodline*. During the same period, Sevigny's status as a singular fashion icon has also soared. She has designed her own collections, modeled and starred in two Miu Miu campaigns (Spring/Summer 1996; Autumn/Winter 2012).

Carmen has a loose, voyeuristic, improvisational mood that reflects Sevigny's interest, "in making a short-film about process, being a woman, celebrity and ego. It's about the love of the craft, the love of the art, the repetition of it." The script developed by Carmen Lynch first writing her own stand-up material and then Sevigny building intuitively around that. "The film captures a lot of who I am," says Lynch. "When you're on the road, being alone doesn't even feel like being alone anymore. A lot of us comedians are introverts, observing and listening."

All the great stand-up comedians - from Bill Hicks to Sandra Bernhard - have oscillated between irony and introspection, comedy and personal tragedy. *Carmen* continues this fascinating mythology in a heartfelt, melancholic and tender portrait by one performer towards another performer, who could also be any woman bravely willing to open themselves up to others.

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