

mk2 films presents



In-l

In Motion

A film by Juliette Binoche

2025 – France – 2K – Anglais, Français – 124'

SYNOPSIS

In 2007, French actress Juliette Binoche and British dancer-choreographer Akram Khan stepped away from their established careers to embark on a bold artistic experiment. Over six months, they co-created *In-I*, an intense, boundary-pushing performance they would go on to stage 100 times around the world.

Today, Juliette Binoche returns to that intimate journey. From the first spark of inspiration to the final applause, she retraces the emotional and creative arc of a singular collaboration. Drawing on dozens of hours of previously unseen footage, she reflects, as a filmmaker, on the nature of artistic creation, the vulnerability and exhilaration of taking risks, and the personal transformation they demand.

DIRECTOR'S NOTES

In-I in Motion: The Story of a First Encounter

In 2005, while I was filming in London, the massage therapist Su-Man Hsu was driving her elbow into my back during a shiatsu treatment in a hotel. I heard her ask, 'Would you like to dance?' With my head facing downwards, lodged in the opening of the massage table, I replied, 'Yes.'

At the end of the session, she invited me to see *zero degrees*, a production featuring Akram Khan's dance company and produced by her husband, Farooq Chaudhry. A few days later, captivated by Akram's stage presence and his ability to spin seemingly without end, I agreed to spend two days with him in a rehearsal studio once my filming had finished.

After those two days of shared improvisation, Akram and I decided that we would meet again two years later to co-create a production.

The Beginning of Rehearsals

In 2007, working in a studio on the outskirts of Paris, we had not settled on a subject for our production. We did know, however, that we wanted to take the risk of learning each other's art form. He wanted to act; I wanted to dance.

Becoming beginners again was as frightening as it was exhilarating. Our desire to learn, and the way in which we challenged ourselves, made us vulnerable while also giving us a new strength: the ability to rediscover that hunger for learning within ourselves.

We had six months in which to undergo this artistic transformation, with 120 performances already scheduled. It was a task as daunting as it was thrilling.

The Learning Process

I could not dance at Akram's pace; I would become breathless. My lack of training made me anxious. I struggled to remember the movements, and the feeling of being lost in a fog prevented me from moving forwards. Confronting my limitations caused me considerable frustration.

Akram had to temper his abilities as a dancer so that I could adapt to the new demands I was discovering. As my body gradually became stronger, I gained confidence and felt less intimidated by the space around me.

For Akram to enter the different inner stages of acting, patience and consistency had to become our principal allies. During this process of experimentation, certain obstacles inevitably arose. The fear of exposing oneself is part of an actor's work. Facing intimacy, touching another person's body and revealing one's emotions all require trust.

Learning to reach one's inner self—without forcing anything or pretending—requires memory, humility and practice. Willpower alone cannot provide access to this interior world. The actor must develop an entirely different kind of attentiveness, allowing what is happening within to emerge.

Akram understood this very quickly. His difficulty lay in recreating that state each time. Gradually, he learnt to allow himself to be guided by his sensations.

Our Differences

Although we were united by the desire to create, by our love of art and by the artistic questions that preoccupied us, everything else seemed to set us apart. Our upbringings, family backgrounds, religions, skin colours, artistic environments, personalities and disciplines were profoundly different.

Dancers are generally thought to begin with the body, whereas actors begin with an inner state before producing even a sound.

Once we had moved beyond our mutual artistic admiration, our vulnerabilities quickly began to emerge. Our mistrust, fears and preconceptions brought our respective worlds into confrontation. Akram was wary of the 'white supremacy' I represented; I was wary of the 'male supremacy' he embodied.

From the very first month of rehearsals, we came up against our limitations and our inner walls. How were they to be brought down? How many hours of sweat, repetition and emotional exposure would it take for us to move beyond our boundaries?

The Wall

Anish Kapoor, the artist and set designer for *IN-I*, created a symbolic representation of everything that divided us and everything that brought us together: our walls.

We both had to confront and transform them. The wall was also the place where we could meet. It became something to lean on, a direction, a source of support, a springboard and a necessary boundary within which we could create our story, our movements and our emotions.

The wall became the heart of the production: the thing that both divided us and drew us together. It was the third body on stage.

Our differences became our strength. The joy of witnessing each other's progress, and of recognising the authenticity of our commitment, swept away our doubts and fears. Our artistic and human connection ultimately prevailed.

Two Important Encounters

Two people played an essential part in our transformation and in the creation of the production: Susan Batson and Su-Man Hsu.

Susan Batson is an American acting coach who joined us for three weeks at the beginning of rehearsals. I already knew her, having worked with her in the past, and had always admired her insight, directness and remarkable intelligence.

I suggested bringing her in from the outset because we needed to move quickly, take shortcuts and leap into the unknown. Time was against us, and I knew she would help us find our way. By beginning with sensation, she helped us discover an essential connection between dance and acting.

This discovery was fundamental to the way I approached dance as an actress. It freed me from the idea of having to 'dance'. I did not have to search for movement outside myself, but could instead create it from an inner state.

I was not striving for 'perfection'—which, in any case, would have been impossible to attain in six months—but for integrity in my movement.

Through improvisation, Akram was also able to create movements connected to his own history and to sensations from his childhood. He developed a desire not only to explore but also to reveal parts of himself in a way he had never done before.

Su-Man Hsu is a former dancer with Anne Teresa De Keersmaeker. She was our rehearsal director throughout the creation of the production and accompanied us on tour. She was also my loyal and generous trainer.

At many points, she was our compass and our outside eye. She knew when to sound the alarm as deadlines approached. Su-Man's presence was often joyful: she brought lightness, constant encouragement and vitality. We could always rely on her.

She was an extraordinary driving force behind both the production and my physical transformation.

Su-Man had understood the potential of this encounter, perhaps because she herself had begun training as a dancer relatively late in Taiwan, while living in a small village surrounded by rice fields. She knew that transformation was possible, and that belief could enable us to achieve results we had never imagined.

The Film *In-I In Motion*

The Idea for the Film

In 2009, as I came off stage at the Brooklyn Academy of Music in New York after a performance of *IN-I*, with just one month of the tour remaining, I saw Robert Redford waiting outside my dressing room. I could hardly believe it.

When I reached him, he practically pushed me into the dressing room and closed the door behind us. Pointing his finger at me, he repeated with great force and conviction: *'You have to make a film of this production! You have to make a film of this production!'*

I remember replying, *'Yes, yes, yes...'* each time he said it, without having the slightest idea how I would go about it.

I then asked my sister, Marion Stalens, who had filmed us during rehearsals, to bring her camera and record the final seven performances in Paris. I was convinced that I would make a film from the material one day, although I had no idea when or how.

In the years that followed, I worked extensively as an actress and could not see how to escape the whirlwind long enough to make the film. In May 2023, I was fortunate enough to meet a producer, Solène Léger, and a financier, Ola Strøm, who asked whether I had a project in mind. I invited them to support me in bringing this film to life.

The Editing Process

I had approximately 200 hours of footage. Initially, I thought I would mainly use the tapes from the working camera that I had retrieved after the tour. In the end, however, the

footage shot by my sister, Marion Stalens, became the essential material from which I was able to make the film.

A chronological structure seemed the most natural way to trace the development of our work. I chose not to record an explanatory voice-over, apart from a brief passage at the beginning of the film that introduces the rehearsals.

I wanted to place the audience directly inside the rehearsal room with us, allowing them to experience the film as we experienced the rehearsal process: through moments of uncertainty and questioning, without always knowing where we were heading.

It was rather like being on a boat in the fog, unable to see dry land but gradually sensing it and beginning to make out its contours, until suddenly, and unexpectedly, the horizon emerges in the distance and new forms begin to take shape.

The Audience as Creator

I wanted the audience to let go of the rational part of their understanding and, through their senses, imagination and capacity for wonder, enter a creative space in which they could experience something taking shape both within them and before their eyes.

In-I in Motion invites us to sharpen the artist's instinct that exists within each of us. It reveals that, in the course of searching and creating, we make mistakes. At times, we are ridiculous, vulnerable, joyful, uncertain or in conflict.

This process of looking at ourselves within the work makes anything possible. Fear itself can be completely overturned.

Revisiting the Past

Rediscovering the footage of our rehearsals sixteen years after experiencing them, I was struck once again by the intensity of the work, the fire of our desire and our determination to see it through. We had not been afraid to become beginners again.

I also rediscovered the joy we shared and the dizzying ambition that led us to throw ourselves into the water, despite the risk that we might not know how to swim.

We had accepted that we would be lost for a time. We had agreed to undergo an encounter that forced us to rediscover humility through a demanding creative ordeal.

Being Filmed

As the opening of the production approached, the tension of the final weeks meant that we almost completely forgot about the presence of Marion Stalens's camera. The production came before everything else.

Our faces became more transparent, the shadows beneath our eyes deepened, and the stress, mingled with excitement, continued to intensify.

By the end of those six months, Akram and I had developed a profound sense of fraternity. Yet, on the eve of our first performance, a feeling of solitude gradually becomes visible—one that almost conveys the absurdity of such relentless commitment.

However much one relies on one's partner, and on the strength of six months of shared research and collective decisions, the sheer scale of such a gamble remains deeply unsettling.

Marion Stalens's Footage

I was able to make this film thanks to the footage that the filmmaker Marion Stalens, my sister, allowed me to use.

Marion spent 37 days in our rehearsal room while making her two films, *The Actress* and *the Dancer*, a 30-minute film, and *Through Their Eyes*, a 60-minute film, in 2008.

After completing those films, Marion told me about the many hours of footage she had been unable to use because of limitations of time and space.

In-I in Motion was born primarily from that material. Her beautiful images enabled me to draw close to the faces and emotions with grace, intimacy and a sense of complicity.

Conclusion

We all carry buried desires—things we have never accomplished and dreams that have never been given the chance to come into being.

This film is an invitation to believe that anything is possible. We can paint, write, act, compose, direct or cook. The form does not matter.

We are allowed to dream. Every dream is legitimate, and it is never too late. We simply have to believe in it and commit ourselves fully.

CAST & CREW

Actress Juliette Binoche

Dancer Akram Khan

Juliette Binoche

Juliette Binoche was born in Paris. She loves travelling like someone who might have come from the four corners of the earth. In her blood run Polish, Brazilian and Flemish platelets. As a child, she loved making things, crafting, tinkering even. She brought her hands together, believed in the happiness of living, in saving snails, in warming up cold dolls. And then, to play was to escape. Escape from the loneliness of boarding schools, from recurring nightmares, creating moments of joy in playgrounds, in the pitch-black night of dormitories. At the age of four, she preferred whispering games to sleep. Her fragmented family brought her closer to angels. High up in the sky, like Dumbo, she no doubt chose her father and mother, who bathed in the world of the arts. With them, she lived at the heart of creative love. Her father's theatrical tours awakened in her the desire for itinerant sharing.

As a teenager, her cheeks aflame, Juliette had a band of friends with whom she performed theatre in the countryside with her mother: Jean-Philippe, Francine, Florence and Isabelle. But life meant she had to leave behind the valleys of Loir-et-Cher, the fruit trees, and the long evenings under immense sunsets. The nostalgia of that countryside, with its nourishing quality, became a touchstone throughout her life. Moving to Paris, baccalauréat in hand, she began theatre classes with Jean-Pierre Martino at 17 and Véra Greggh at 18. They helped her break down her will, to make room for silence, for another kind of openness. Casting after casting, hoping to fulfil her dream of becoming an actress, she was chosen to play her first major role in *Rendez-vous* by André Téchiné — a provocative, solitary film. The Cannes Festival became the palace of her public consecration, where the spiral of her life took flight.

Her instinctive path through global creation has given Juliette Binoche a singular aura among filmmakers of a borderless constellation: Michael Haneke (Austria), David Cronenberg and Abel Ferrara (United States), Olivier Assayas, Leos Carax and Claire Denis (France), Amos Gitai (Israel), Naomi Kawase and Hirokazu Kore-eda (Japan), Krzysztof Kieślowski (Poland), Hou Hsiao-hsien (Taiwan), Trần Anh Hùng (Vietnam), Abbas Kiarostami (Iran)...Crowned with the most prestigious awards (Academy Awards, BAFTA, César, Best Actress prizes at Cannes, Berlin and Venice...), Juliette Binoche does not, however, seek virtuosity. She prefers a mysterious link between her inner world and the desire to give of herself, perhaps encouraged, as Louis Malle noted after *Damage*, by "the love affair between her and the camera, a presence and an intensity that are staggering." The great range of her performances in Bruno Dumont's films — from austerity (*Camille Claudel, 1915*) to burlesque (*Slack Bay*) — illustrates her taste for freedom and her courage in constantly questioning herself in the fire of her performances. She seemed destined for an uncompromising auteur cinema when Jean-Luc Godard spotted her in 1984 for *Hail Mary*, but Juliette Binoche was unafraid to venture elsewhere: *Godzilla* by Gareth Edwards or *Ghost in the Shell* by Rupert Sanders, which she says she chose as a wink to her children.

The success of Anthony Minghella's nine-Oscar-winning *The English Patient*, along with Philip Kaufman's *The Unbearable Lightness of Being* and Lasse Hallström's *Chocolat*, established Juliette Binoche as a truly international actress, recognised worldwide. Yet her need for renewal in her creations always drives her further towards freedom. Her shifts and turns make her elusive. She takes her destiny into her own hands in cinema as well as theatre (Andrei Konchalovsky, Ivo Van Hove, Wajdi Mouawad), devotes herself to music (*It's Worth Living* with Alexandre Tharaud), to poetry as to painting (*Portraits In-Eyes*, published by Place des Victoires), to dance (*In-I* with Akram Khan) and, most recently, to directing her first documentary film *In-I In Motion* (2025).

Akram Khan

Akram Khan is one of the most celebrated and respected dance artists of his generation. Over the past 25 years, he has created a body of work that has made a significant contribution to the development of dance in the United Kingdom and internationally.

His reputation has been built on the success of imaginative, accessible and profoundly contemporary productions, including *Thikra: Night of Remembering*, *GIGENIS: The Generation of the Earth*, *Jungle Book reimaged*, *Outwitting the Devil*, *XENOS*, *Until the Lions*, *Kaash*, *iTMOi*, *DESH*, *Vertical Road*, *Gnosis* and *zero degrees*.

An instinctive and natural collaborator, Khan has worked with internationally renowned artists from a wide range of cultures and disciplines. His previous collaborators include the National Ballet of China; the actress Juliette Binoche; the classical dancer Sylvie Guillem; the choreographers and dancers Sidi Larbi Cherkaoui and Israel Galván; the singer Kylie Minogue; the band Florence + the Machine; the visual artists Anish Kapoor, Antony Gormley and Tim Yip; the writer Hanif Kureishi; and the composers Steve Reich, Nitin Sawhney, Jocelyn Pook and Ben Frost.

Khan's work is renowned for its profound emotional power. His finely honed instinct for storytelling enables him to create works that are both intimate and epic, with an apparent simplicity. Described by the *Financial Times* as an artist 'who speaks tremendously of tremendous things', he made a particularly lasting impression when he created a section of the opening ceremony of the London 2012 Olympic Games, which received widespread acclaim.

As a choreographer, Khan has developed a close relationship with English National Ballet. He created the short work *Dust* for the company's *Lest We Forget* programme, before being invited to create his own critically acclaimed interpretation of the iconic Romantic ballet *Giselle*. *Creature* is his most recent work for the company.

Throughout his career, Khan has received numerous honours and awards, including a Laurence Olivier Award, a Bessie Award, the prestigious ISPA Distinguished Artist Award, a Fred and Adele Astaire Award, the Herald Archangel Award at the Edinburgh International Festival, a South Bank Sky Arts Award, and ten Critics' Circle National Dance Awards for his company, Akram Khan Company.

In 2005, he was appointed an MBE for services to dance.

In 2022, Khan was appointed Chancellor of De Montfort University. He has also received honorary degrees from the Royal Conservatoire of Scotland, the University of London, the University of Roehampton and De Montfort University. He is an Honorary Fellow of

Trinity Laban Conservatoire of Music and Dance and the Hong Kong Academy for Performing Arts.

He is also an Associate Artist at Sadler's Wells, Mountview Academy of Theatre Arts in London and Curve.

Marion Stalens

Marion Stalens has directed nearly twenty creative documentaries, including *Patrice Chéreau, irrésistiblement vivant* (2024), *Réparer la terre, réparer les hommes* (2023), *Revenantes* (2017) and *Nos mères, nos daronnes* (2015).

While making *L'actrice et le danseur* and *Juliette Binoche dans les yeux*, both produced by Cinétévé in 2008, she spent several months filming rehearsals for the stage production *IN-I*. Juliette Binoche subsequently asked her to film the production itself.

Some of this footage was later used by Juliette Binoche in her film *In-I in Motion*.

Marion Stalens is currently preparing her new film, *Pendant qu'il est trop tard*.

Anish Kapoor

Anish Kapoor, born in Mumbai in 1954, is internationally recognised as one of the leading contemporary artists of his generation.

Known for works that explore form while transforming public space, including *Cloud Gate* (2004) in Chicago and *Monte Sant'Angelo Metro Station* (2025) in Naples, Kapoor works across a wide range of scales and through numerous bodies of work.

His architectural projects, sculptures and paintings are exhibited in museums and public spaces around the world.

He lives and works in London and Venice.

Philip Sheppard

Philip Sheppard is a composer, producer and cellist. Over the course of his career, he has composed more than 80 original scores for film, theatre and video games. He also served as Music Director for the closing ceremony of the 2008 Beijing Olympic Games.

As a solo cellist, he has premiered numerous works by major composers, including Hans Werner Henze, Pierre Boulez, Augusta Read Thomas, Oliver Knussen, George Benjamin and Tōru Takemitsu.

His work in video games, music and interactive media has earned him numerous accolades, including a Game Audio Network Guild Award, a Sundance Audience Award and a Webby Award for technical innovation. He has also been awarded a Fellowship of the Royal Academy of Music in recognition of his career and was invited to join the Academy of Motion Picture Arts and Sciences.

Sheppard has collaborated with many prominent artists, including ODESZA, David Bowie, Scott Walker, Queens of the Stone Age, Sia, Pretty Lights, GRiZ, Jarvis Cocker, Suzanne Vega and Led Zeppelin.

He performs internationally and is currently Artist in Residence at XPRIZE.

CAST & CREW LIST

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Music	Philip SHEPPARD
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Sound Editor	Arnaud ROLLAND, Emmanuel ANGRAND
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Production	MIAO PRODUCTIONS
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Kering supports the film *In-I In-Motion* through its *Women In Motion* program

Kering is a global luxury group which brings together creative Houses across ready-to-wear and couture, leather goods, jewelry, eyewear and beauty.

Empowering women is one of Kering's priorities and extends, through *Women In Motion*, to the field of arts and culture, where gender inequalities persist, even though creation is one of the most powerful vectors for change.

In 2015, Kering launched *Women In Motion* at the Festival de Cannes with the ambition of shining a light on the talent of women in cinema, both in front of and behind the camera. The program has since expanded in a major way to other fields, and especially to photography.

Through its Awards, the program recognizes inspirational figures and emerging female talent. Its Talks and Podcasts provide an opportunity for leading personalities to share their views on the representation of women in their profession.

In 2025, the anniversary year of the creation of *Women In Motion*, Kering celebrates 10 years of commitment to women in the arts and culture. A pioneering program, *Women In Motion* highlights the talent and diversity of the voices shaping the artistic world.

More than a celebration, this decade marks a milestone in the Group's commitment to providing a space for dialogue and action, in order to continue promoting the recognition and influence of women in creation.