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Like Someone in Love

Abbas Kiarostami

JAPAN/France, 2012
English

NORTH AMERICAN PREMIERE

109 minutes | Colour/DCP (D-Cinema)

Production Company: Eurospace

Producer: Marin Karmitz, Kenzo Horikoshi

Screenplay: Abbas Kiarostami

Cinematographer: Katsumi Yanagijima

Editor: Bahman Kiarostami

Production Designer: Tetsuya Nakamura,

Ryusuke Miyamori, Naoko Nakamaruo

Sound: Reza Narimizadeh

Principal Cast: Rin Takanashi, Tadashi Okuno,

Ryo Kase, Denden, Mihoko Suzuki,

Kaneko Kubota, Hiroyuki Kishi, Reiko Mori,

Kouichi Ohori, Tomoaki Tatsumi,

Seina Kasugai

Production: Eurospace

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Master filmmaker Abbas Kiarostami has ceaselessly explored the thin boundaries between fiction and “real life,” and the ways in which role-playing and masquerade can bleed into the real world—and even become commensurate with it. The sly title of his new film *Like Someone in Love* puts the theme of pretense right up front. Once again leaving his native Iran to shoot in a new environment—here the bustling world of Tokyo nightlife—Kiarostami weaves a story where the sum of deceptions might just equal truth itself.

The first sleight of hand comes with the film’s opening scene. In a crowded Tokyo bar, we eavesdrop on a deceitful telephone conversation being carried on by the delicately beautiful Akiko (Rin Takanashi), who’s pretending to be somewhere else to appease her jealous boyfriend (Ryo Kase). A student by day and a high-class call girl by night, Akiko is on her way to a rendezvous, taking a trancelike cab ride through the nocturnal streets to the house of an elderly professor, Takashi (Tadashi Okuno), who is more interested in conversation than the expected bedroom interlude. Akiko ends up falling asleep in the professor’s bed and is only woken the next day, just in time for school. Takashi volunteers to drive her to class, and the two coincidentally run into Akiko’s hot-headed boyfriend, who mistakes Takashi for Akiko’s grandfather. Neither bothers to set him straight, and soon they begin playing out their protector/protégé dynamic for real. This mysterious game of mistaken identities elicits a series of strange consequences, all leading to one of Kiarostami’s most atypical, and surprising, conclusions.

Withholding background information, Kiarostami only allows a trickling of facts to come through, and often tantalizes the viewer by having characters hold lengthy conversations about things he purposely keeps out of view (like a minutely discussed painting). Primarily shot in travelling vehicles, *Like Someone in Love* is a film in constant motion, a prismatic object that seems to change its very constitution whenever one examines it from a different angle. And when the surprise ending finally arrives, you’ll agree that it was well worth the ride.


DIMITRI EIPIDES



Abbas Kiarostami was born in Tehran. His films include *Close-Up* (90), *Life and Nothing More...* (92), *Taste of Cherry* (97), which won the Palme d’Or at Cannes, *Shirin* (08), *Certified Copy* (10), and *Like Someone in Love* (12).

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