



Presented by  
**The French Program**  
**Southern Utah University**

**January 26 – Feb. 11, 2015 (Mondays & Wednesdays) @ 7 p.m.**  
**Sharwan Smith Center Theater, Room ST 161D**

**All film are subtitled - Free admission**

Presented in collaboration with the Department of Languages & Philosophy and the College of Humanities & Social Sciences.

Co-Organizers: Elise Leahy & Rosa Perez

**FEATURES LIST**

**DATE: JANUARY 26**



**ELLE S'EN VA (ON HER WAY)**

Comedy by Emmanuelle Bercot

2013, 113 min

**Introduction by Dr. Iliana Portaro, professor of Spanish at SUU**

The iconic actress Catherine Deneuve plays Bettie, a former beauty queen partial to subdued leopard-print blouses. Crowned Miss Brittany in 1969, she's never left the region, running a bistro and living in with her mother. Shortly after learning that her longtime married lover has taken up with a 25-year-old, Bettie walks out during the middle of the lunch rush, her head-clearing getaway soon turning into a nearly weeklong road trip through deepest rural France. Bettie's desultory travels account for much of the film's easy charm. These scenes, which pair the most famous Frenchwoman in the world with nonprofessional actors, effervesce with their unpredictability, showing off Deneuve's nimble give-and-take with these game first-timers. But the most exhilarating duet occurs between Deneuve and Nemo Schiffman (Bercot's son), playing Bettie's grandson, Charly, a melodramatic tween who belts out show tunes. Neophyte Schiffman's formidable energy gooses his fluid dynamic with Deneuve while never overshadowing his luminary costar.

**DATE: JANUARY 28**



**JIMMY P**

Drama/Biopic by Arnaud Desplechin

2013, 117 min

**Introduction by Dean McDonald, professor of Anthropology at SUU**

An absorbing, compassionate examination of a real-life relationship between a psychoanalyst and his patient, Arnaud Desplechin's film is set in 1948 at the Menninger Clinic in Topeka, Kansas. There James Picard (Benicio Del Toro), a Blackfoot Indian and World War II veteran, sought treatment for his paralyzing headaches and catatonic episodes. When the ex-soldier's brain tests show no abnormalities, the hospital staff decides to summon Georges Devereux (Mathieu Amalric), a French anthropologist and psychoanalyst with extensive knowledge of Native American tribes in the southwest. As Devereux begins his talk therapy with Picard, we witness the extraordinary process of an ill man determined to uncover the source of his distress. Responding to Devereux's spirited yet forbearing prompting, Picard, taciturn at first, digs deeper into his past and the roots of his psychic torment. Refusing to offer tidy solutions to mental anguish, *Jimmy P.* is nonetheless a hopeful film, one that reminds us of the tremendous amount of good that can be accomplished by a doctor willing to listen and a patient committed to confronting painful, long-repressed memories.

**DATE: FEBRUARY 2**



**ERNEST & CELESTINE**

Animated film by Stephane Aubier, Vincent Patar & Benjamin Renner

2012, 80 min

**Introduction by YiDan Guo, professor of Art at SUU**

In an unnamed French city, two different realms of sworn enemies exist: Above ground live bears; below it reside mice. Celestine, a wee mouse orphan who is being trained for a career in dentistry but dreams of being an artist instead, meets a kindred spirit in adult Ernest, an ursine musician whom she convinces not to eat her. The seal their bond by breaking into a candy store together and soon find themselves on the lam from those who are appalled by their amity. These unlikely friends set up their own home in the woods, delighting in both their similarities and differences. The detailed, warm, hand-drawn animation emphasizes the tender companionship between a mouse who loves to sketch and a bear who is happiest when playing a violin.

**DATE: FEBRUARY 4**



**L'IMAGE MANAQUANTE (THE MISSING PICTURE)**

Documentary/Drama by Rithly Panh

2013, 92 min

**Introduction by Chris Christiansen, student at SUU**

Rithly Panh ingeniously uses carved and painted figures to represent himself and his family (and many others), who had to flee Phnom Penh for agricultural labor camps on April 17, 1975, the day that the Khmer Rouge seized Cambodia's capital city. In calm, occasionally astringent first-person narration (read by Randal Douc), we learn that Panh was 13 when Pol Pot began his genocidal regime; by 1979, the year that the Khmer Rouge leader was removed from power, the director's parents, sisters, and a niece and nephew were dead, among

the millions who perished. The title refers to the fact that almost all of the documentary footage—snippets of which is interspersed throughout the film—that exists from the Khmer Rouge’s horrific four-year reign is nothing but propaganda that glorifies the party and its commander. What was never documented was the legions of Cambodians and their relentless suffering. Against intricately detailed dioramas, Panh’s small clay human surrogates inexorably, almost magically, assume the qualities and dimensions of real people.

**DATE: FEBRUARY 9**



### **DANS LA MAISON (IN THE HOUSE)**

Comedy/Drama/Mystery by Francois Ozon  
2012, 105 min

**Introduction by Dr. Kris Phillips, professor of Philosophy at SUU**

François Ozon’s piquant and playful *In the House* marks a return to the anarchic adolescent protagonists of the director’s early films. Sixteen-year-old Claude (Ernst Umhauer) stirs the interest of his literature teacher, Germain (Fabrice Luchini), who’s close to pedagogical burnout, with a well-crafted essay for a prosaic assignment about “My Last Weekend.” Claude details a Saturday spent helping a classmate with his homework at his pal’s home; the budding wordsmith is intrigued by his friend’s close-knit family, particularly his mother (Emmanuelle Seigner). Germain, a failed writer whose sole novel was published twenty years ago, begins meeting with Claude after class, critiquing the boy’s further chapters about his infiltration of his schoolmate’s snug fortress. These ongoing installments Germain eagerly shares with his gallerist wife, Jeanne (Kristin Scott Thomas). In this sharp inquiry into the power of narrative, Ozon brings up a number of fascinating topics such as what it means to be an artist and, more important, what it means to be an audience.

**DATE: FEBRUARY 11**



### **MAUVAIS SANG**

Crime/Drama/Romance by Leos Carax  
1906 & 2013, 105 min

**Introduction by Todd Petersen, professor of English at SUU**

Leos Carax’s second film, from 1986, is a salute, at once moody and ebullient, to the cinema of the past and the ferocious intensity of youth. *Bad Blood*, nominally a neo-noir set in Paris in the near future, is deeply in thrall to the masters of the Nouvelle Vague. But Carax’s endlessly romantic film transcends homage to capture ineffable states of being. Those outsize emotions are housed in the peewee, pliable body of Denis Lavant, the writer-director’s alter ego. Lavant plays Alex, a conjuror and card sharp who teams up with gangster Marc (Michel Piccoli). All-consuming passion is ignited once Alex sees Anna (Juliette Binoche) on a bus, only to discover that she is Marc’s lover. She and Alex share a stunning, wordless moment, tethered together during a parachute jump. As we watch them float somewhere above the countryside, this lavish spectacle becomes the perfect expression of the enormity of Alex’s infatuation—and of Carax’s singularly expansive, breathtaking cinema.

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