

FRENCH FILM FESTIVAL 2016

Screenings at 7 p.m. in the Sharwan Smith Center Theatre, Room 161D.

Sponsored by the French Program. All films are free, subtitled, and open to the public.

January 25, 2016 With a brief introduction by Psychology professor Grant Corser



Deux jours, une nuit / Two Days, One Night

Arguably contemporary cinema's greatest chroniclers of the working-class, Jean-Pierre and Luc Dardenne here join forces with one of the most talented performers working today, Marion Cotillard. Sandra, an employee at a solar-panel factory in an industrial town in Belgium took a leave of absence after suffering a bout of crippling depression. Although eager to return to work, the wife and mother of two young children is told that management is offering each of her colleagues a 1,000-euro bonus if they vote to make her redundant. Sandra, still emotionally frail, faces the daunting task of meeting with each of her 16 coworkers over the span of a weekend to convince them why they should forgo the cash and let her resume her position at the company.

January 27, 2016 With a brief introduction by Criminal Justice professor Jeanne Subjack



Tip Top

This *policier* balances slapstick with a fiercely intelligent probing of the still-knotty legacy of colonialism. Internal-affairs officers Esther Lafarge (Isabelle Huppert) and Sally Marinelli (Sandrine Kiberlain) are in the town of Villeneuve to investigate the murder of an Algerian informant named Farid. Robert Mendès (François Damiens) the local *flic* to whom Farid reported is now grooming a new informant, Younès (Aymen Saïdi). Robert is begrudgingly tolerated by Villeneuve's Algerian residents. He becomes aware of the highly unorthodox off-duty practices of Esther and Sally. Yet while the film regards these two idiosyncratic cops with affection, Esther and Sally are nonetheless agents of a corrupt institution. The investigation is ongoing, much like France's uneasy reckoning with its past.

February 4, 2016



Timbuktu / Timbuktu

Timbuktu concerns the jihadist siege of the Malian city of the title in 2012. A ragtag band of Islamic fundamentalists, hailing from France, Saudi Arabia, and Libya, among other nations, announce their increasingly absurd list of prohibitions—no music, no sports, no socializing—via megaphone to Timbuktu's denizens, several of whom refuse to follow these strictures, no matter the consequence. Upbraided by a local imam for entering a mosque with guns, the jihadists reveal themselves to be men less concerned with the teachings of the Koran than with enforcing draconian, and ever arbitrary, law. Even these misguided dogmatists are presented as multidimensional characters, though the intolerant way of life they insist on is never less than criminal.

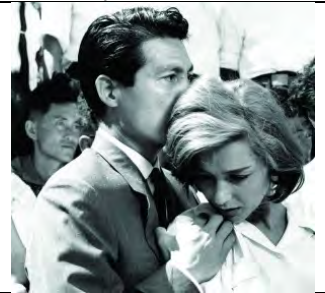
February 8, 2016 With a brief introduction by Dakishia Reid, artist and community activist



Parce que j'étais peintre / Because I Was a Painter

Christophe Cagnet's absorbing documentary about artworks created by those imprisoned in concentration camps during World War II explores a number of paradoxes. Can a drawing of unimaginable horrors, for instance, ever be considered "beautiful"? What, exactly, is "beauty"? The surviving artists express a range of opinions on these matters. The testimony of these subjects is profoundly moving, never more so than when they offer a close critical analysis of the pieces they made during their incarceration. Cagnet also meets with several museum curators and art historians who shed light on the trove of works left by those who died in the camps. Tackling two seemingly irreconcilable subjects—the atrocities of the Holocaust and the drive to create art—*Because I Was a Painter* provides a vital discussion of both.

February 10, 2016 With a brief introduction by English professor Nozomi Irei



Hiroshima Mon Amour

"[I]n my film time is shattered," Resnais once said; indeed, *Hiroshima Mon Amour*, scripted by Marguerite Duras, consists of multiple flashbacks, which destabilizes chronology. Spanning 36 hours, the movie centers around the time-toggling conversations of two characters, She (Emmanuelle Riva) and He (Eiji Okada). She is a French actress in Hiroshima to take part in a film about peace; He is her married lover, a Japanese architect who had served during World War II—and whose family was in Hiroshima the day the US dropped an atomic bomb on the city. As the two reflect on the horrors of war, they begin to debate the very unreliability of memory. The past and the present commingle in *Hiroshima Mon Amour*, a film that pointed the way to the future.

February 17, 2017 With a brief introduction by Chris Christiansen, an English major & Film Studies minor



Mr. X / Mr. X: A Vision of Leos Carax

Tessa Louise-Salomé's intriguing documentary on the filmmaker Leos Carax traces the creation of each of his projects, beginning with his debut work, *Boy Meets Girl* (1984), made when Carax was only 23 years old. Louise-Salomé talks with several of his most important collaborators, including Denis Lavant, the simian, sinewy actor who has appeared in all but one of Carax's films and has largely served as the director's surrogate. French and American critics, programmers, and filmmakers also sit down to elucidate the particular gifts of this visionary, whose oeuvre is glimpsed via a trove of wisely chosen clips. Like the incurable, articulate romantics who populate his films, Carax remains eloquent and forthright.

Made possible by a grant from the FACE Tournées Film Festival, and the support of the Dept. of Languages & Philosophy, the College of Humanities & Social Sciences, and The Sargon Heinrich Global Engagement Center. Email perez@suu.edu or leahy@suu.edu for more info.