Irish Film Institute

Carte Noire IFI French Film Festival

November 19th – 30th 2014

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BOOKING INFORMATION

Tickets cost €9.50 each, except for the opening film which includes a post-screening reception and costs €15.

Packages €40 for 5 films. €70 for 10 films. Both packages exclude the opening film.

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Free list suspended for Carte Noire IFI French Film Festival.

Membership: is required for all films. Daily membership costs €1 and annual membership just €25. Annual Membership entitles the bearer to discounts on screenings, free preview screenings of selected films throughout the year, one complimentary ticket and a host of other benefits.

See page 20 for more details on IFI Membership.

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Irish Film Institute

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Programme Notes:
Marie-Pierre Richard (MPR), Michael Hayden (MH), Antoine de Baecque (ADB), Alicia McGivern (AM)
Festival Director's Notes:
Marie-Pierre Richard (MPR)

DESIGN: VERSO.IE

Cover *The Blue Room* by director Mathieu Amalric

Bird People by director Pascale Ferran

Carte Noire IFI French Film Festival

Mathieu Amalric, Bruno Dumont, Pascale Ferran, Benoît Jacquot, the Larrieu brothers; their films are defined by audacious stories, atypical formal characteristics, rigorous direction and vibrant performances, and by their filiation with previous cinema generations.

Cinema is a mental journey; ruptured, full of movement, displacement and discontinuity. Films bring about self-realisation and self-examination, depicting characters under pressure and the vitality of life.

In this year's Festival, now in its 15th year, we see fresh perspectives and formal freedom; work which flirts with genres and cinema's past (*40-Love*; *Les Combattants*; *Eastern Boys*; *Eat Your Bones*; *Fool Circle*; *Girlhood*; *Tonnerre*); the remarkable and powerful *School of Babel* and *Timbuktu*; *The Kidnapping of Michel Houellebecq*, and *Li'l Quinquin* originally created for TV but obviously with their home in the cinema; comedies, but not in a conventional sense (*Elle l'adore*; *If You Don't, I Will*; *Paris Follies*; *The Yellow Eyes of the Crocodiles*).

Detours to the *Nouvelle Vague*: the wonderful contribution of Antoine de Baecque; two Godards! *Two or Three Things I Know About Her* (1967) and his latest, *Goodbye to Language* (3D); the screening of masterwork *Hiroshima mon amour* in tribute to Alain Resnais and the Marguerite Duras centenary.

We sincerely thank all our guests for travelling here to show their work and we hope you'll get to share time with them along the way.

The Festival is made possible with the enduring support of the Embassy of France in Ireland and I extend my gratitude to the French Ambassador in Ireland and his team. We thank all our sponsors, supporters and partners: the Institut Français and Unifrance Films, and the IFI's principal funder, the Arts Council. And finally the Festival's title sponsor, Carte Noire.

Bon Festival!
Marie-Pierre Richard
Festival Director

Schedule (Calendrier / Programme du Festival)

WEDNESDAY (MERCREDI) **19**

20.00 Girlhood (Bande de filles)
Followed by reception (Suivi d'une reception)

THURSDAY (JEUDI) **20**

18.30 Les Combattants

20.45 Tonnerre

FRIDAY (VENDREDI) **21**

18.30 The Blue Room (La Chambre bleue)
+ Q&A with Mathieu Amalric
(Présentation et rencontre: Mathieu Amalric)

20.30 Two in the Wave (Deux de la vague)
Introduction by Antoine de Baecque
(Séance présentée par Antoine de Baecque)

SATURDAY (SAMEDI) **22**

12.00 Event: Antoine de Baecque on Nouvelle Vague and Cinephilia
(Rencontre avec Antoine de Baecque: Nouvelle Vague et Cinéphilie)

13.30 Mississippi Mermaid
(La Sirène du Mississipi)
Introduction by Antoine de Baecque
(Séance présentée par Antoine de Baecque)

16.00 If You Don't, I Will (Arrête ou je continue)
+ Q&A with Mathieu Amalric
(Présentation et rencontre: Mathieu Amalric)

18.15 Bird People
+ Q&A with Pascale Ferran
(Présentation et rencontre: Pascale Ferran)

21.00 Love is the Perfect Crime
(L'Amour est un crime parfait)
+ Q&A with Mathieu Amalric
(Présentation et rencontre: Mathieu Amalric)

SUNDAY (DIMANCHE) **23**

12.00 Masterclass with Pascale Ferran
(Masterclass avec Pascale Ferran)

14.00 Lady Chatterley
+ Q&A with Pascale Ferran
(Présentation et rencontre: Pascale Ferran)

16.30 Two or Three Things I Know About Her…
(Deux ou trois choses que je sais d'elle...)

18.30 Goodbye to Language (3D)
(Adieu au langage)
+ Introduction by artist Gerard Byrne
(Séance présentée par l'artiste Gerard Byrne)

20.15 Diplomacy (Diplomatie)

MONDAY (LUNDI) **24**

18.30 The Blue Room (La Chambre bleue)
This is an IFI French Film Club screening where IFI and Alliance Française members pay €7 a ticket. Please ask at IFI Box Office.
(Séance avec le Ciné-Club Français de l'IFI. Les membres de l'IFI et de l'Alliance Française payent le billet €7. Renseignez-vous à la billetterie de l'IFI.)

20.20 Eastern Boys

TUESDAY (MARDI) **25**

18.15 School Of Babel (La Cour de Babel)

20.30 Eat Your Bones (Mange tes morts)
+ Inupiluk

WEDNESDAY (MERCREDI) **26**

18.30 The Kidnapping of Michel Houellebecq
(L'Enlèvement de Michel Houellebecq)

20.30 Elle l'adore

THURSDAY (JEUDI) **27**

18.15 Fool Circle/The Lizards
(Tristesse club/Les Lézards)

20.30 Paris Follies (La Ritournelle)
Alliance Française Screening
(Séance avec l'Alliance Française)

FRIDAY (VENDREDI) **28**

18.15 Three Hearts (3 Coeurs)

20.30 Timbuktu

SATURDAY (SAMEDI) **29**

12.00 Li'l Quinquin (P'tit Quinquin)

16.00 Love in the Afternoon
(L'Amour l'après-midi)

18.00 The Yellow Eyes of the Crocodiles
(Les Yeux jaunes des crocodiles)
+ Q&A with Cécile Telerman
(Présentation et rencontre: Cécile Telerman)
Kronenbourg 1664 Screening
(Séance avec Kronenbourg 1664)

SUNDAY (DIMANCHE) **30**

11.00 IFI Family:
Minuscule: Valley of the Lost Ants (3D)
(Minuscule: La Vallée des fourmis perdues)

16.00 Hiroshima mon amour

18.00 40-Love (Terre battue)

Girlhood

(Bande de filles)

Gala Opening

Wednesday, 19th November, 20.00
Director: Céline Sciamma
112 minutes // France // 2014
Directors' Fortnight Selection,
Cannes International Film Festival 2014

With *Water Lilies* and *Tomboy*, Céline Sciamma established herself as an intriguing and committed filmmaker, presenting stories about young women in a distinctive style that is observational, unobtrusive and refreshingly sincere. *Girlhood* is a potent coming-of-age story measured out in chapters, focusing on a quartet of black girls living in the tower blocks of Paris. At the centre of the film is Marieme (a captivating, evolving performance from Karidja Touré), who has troubles at home, limited job prospects and is intimidated by the boys in her neighbourhood. This all changes when she is drawn to an uncompromising, wilful teenage girl gang who eventually take her seriously. (MH)

The screening will be followed by a reception.

Director's Note: The rise of female identity and desire are told through precise direction and sumptuous imagery.

IRISH PREMIERES

Les Combattants

Thursday 20th November 18.30
Director: Thomas Cailley
98 minutes // France // 2014
Winner: Art Cinema Award; SACD Prize; Europa Cinemas Label; FIPRESCI award, Directors' Fortnight Cannes 2014

It's summer and Arnaud begins work for the family business, building garden sheds with his brother. Meeting under unusual circumstances, he becomes fascinated with the surly Madeleine. Obsessed by survival and gripped by prophecies of doom, Madeleine determines to join an elite commando unit. Arnaud follows. As they begin at an army training camp, their bodies and emotions are put to the test. Cailley, part of a new scene in French cinema alongside Sciamma (*Tomboy, Girlhood*) and Zlotowski (*Grand Central*) brings us an improbable mix of teen-movie, rom-com, and pre-apocalypse film, stretching the limits of each genre. (MPR)

Director's Note: A manifesto of love, with radiant performances, Madeleine (Adèle Haenel) and Arnaud (Kévin Azaïs) are as much 'clenched fists' as 'balls of emotion'.

The Blue Room (La Chambre bleue)

Friday 21st November, 18.30
Monday 24th November, 18.30
Director: Mathieu Amalric
76 minutes // France // 2014
Official Selection, Un Certain Regard, Cannes International Film Festival 2014

Julien (Mathieu Amalric) and Esther (Stéphanie Cléau), both married to other people, indulge in an illicit sexual tryst. The affair leads to Julien being arrested and interrogated by the police, questioned for motives and alibis. But what has he been accused of? A clever, knowing *noir*, *The Blue Room* is an adaptation of a Georges Simenon novel, co-scripted by Amalric and Cléau. Amalric's direction is sparing and unfussy, as is his performance, while Grégoire Hetzel's striking score contributes to this assured elegant film. (MH)
Director and actor Mathieu Amalric will participate in a post-screening Q&A on Friday 21st November.

Director's Note: A stunning adaptation, concise and intense with highly stylised acting and imagery.

IFI French Film Club screening on November 24th with Alliance Française. See schedule (p 4).

If You Don't, I Will

(Arrête ou je continue)

Saturday 22nd November, 16.00
Director: Sophie Fillières
102 minutes // France // 2014
Panorama selection, Berlin Film Festival 2014

Amidst a schedule of art openings, sessions with their personal trainer, social events and hiking, middle-aged couple Pomme and Pierre spend their time bickering. During one of their woodland walks an argument erupts: Pomme, tired of always trying to patch things up, snatches Pierre's rain-coat, fleece and backpack and flees into the forest to spend the night. Not knowing what to do, Pierre goes home… Through the colourful pairing of Devos and Amalric, writer-director Fillières blends slapstick and farce with agile and inventive dialogue in this tragic-comic tale. (MPR)
Actor Mathieu Amalric will participate in a post-screening Q&A.

Director's Note: Devos, a regular collaborator with Sophie Fillières, is exquisite as Pomme, alongside Amalric's Pierre – impenetrable, unbending and yet somehow charming.

Bird People

Saturday 22nd November, 18.15
Director: Pascale Ferran
128 minutes // France // 2014
Official Selection, Un Certain Regard, Cannes Film Festival 2014

People commute in a transitory world – a no man's land of anonymity. The crowd as an ant hill of activity, a microcosm. Student Audrey (an angelic Anaïs Demoustier) works part-time as a chambermaid in the Hilton at Roissy airport where she encounters Gary (Josh Charles), an American businessman. Two solitary existences collide. A film in two chapters, Pascale Ferran radically shifts the tone between social realism and fantasy tale. Ferran is influenced by *Peter Pan,* 'a wonderful story on the freedom of the imaginary and the temptation to jump into the void', and by Bong Joon-Ho's *The Host*, in which realism and the imaginary combine. (MPR)
Director Pascale Ferran will participate in a post-screening Q&A.

Director's Note: A magnificently poetic work on connection and isolation, *Bird People* is both spectacular and experimental, totally in sync with the times.

Love is the Perfect Crime

(L'Amour est un crime parfait)

Saturday 22nd November, 21.00
Directors: Arnaud Larrieu, Jean-Marie Larrieu
111 minutes // France // 2014
Special Presentation, Toronto International Film Festival 2013

Marc, a professor of literature, is known as a serial seducer. He lives in a mountain chalet with his hyper-stylish sister Marianne (Karin Viard). A few days after the disappearance of Barbara, his most brilliant student and latest conquest, Anna (Maïwenn) appears hoping to find her daughter. In Amalric's brilliant portrayal of the conflicted Marc we begin to question his innocence. The snow-covered landscapes and the university building (the Rolex, Lausanne) with its numerous large apertures and slopes, serve as metaphores for Marc's mind and apparent memory loss. (MPR)
Actor Mathieu Amalric will participate in a post-screening Q&A.

Director's Note: Mathieu Amalric reunites with the Larrieu brothers (*To Paint or Make Love*) in this disquieting 'comedy-love-thriller'.

Goodbye to Language (3D)

(Adieu au langage)

Sunday 23rd November, 18.30
Director: Jean-Luc Godard
69 minutes // France // 2014
Jury Prize co-winner,
Cannes International Film Festival 2014

Jean-Luc Godard continues to do what he's done for his entire career, fearlessly exploring the possibilities of cinema, while consistently provoking audiences, demanding a response. Here, he presents a girl, a gun and a dog, and while there is musing on language, politics and image, Godard is a director who has always blurred his medium with his message, so debate about what *Goodbye to Language* is about, or if it means anything, should be expected and encouraged. What is undeniable is that it looks extraordinary; Godard's experiment in 3D is striking, lively, playful and unique, and he evidently remains a restless filmmaker with little respect for boundaries. (MH)
This screening will be introduced by artist Gerard Byrne.

Director's Note: This is an optical treasure – the film was shot and can only be truly experienced in 3D.

Sunday 23rd November, 20.15
Director: Volker Schlöndorff
84 minutes // France // 2014
Berlin International Film Festival 2014

Diplomacy (Diplomatie)

Based on Cyril Gély's play, this fictitious encounter compresses the extraordinary yet true circumstances of late 1944. Under Hitler's orders, if Paris should fall to enemy hands then 'only as a field of rubble' General von Choltitz (Niels Arestrup) has mines planted and ready to detonate at the Eiffel Tower, the Louvre, Notre-Dame and on the bridges over the Seine. On the night of 24th August, Swedish Consul General Nordling (André Dussollier) climbs the secret stairs to von Choltitz's suite in the Meurice hotel. Summoning all his diplomatic skill he must persuade von Choltitz not to carry out his orders. (MPR)

Director's Note: Through a wonderful actors' duel, Schlöndorff keeps up the suspense until the final scene, even if we all know how it ends.

Monday 24th November, 20.20
Director: Robin Campillo
128 minutes // France // 2014
Best Film, Orizzonti Selection,
Venice Film Festival 2013

Eastern Boys

Gare du Nord train station in Paris, middle-aged Daniel (superbly played by Olivier Rabourdin [*Of Gods and Men*]), approaches Marek (Kirill Emelyanov), a male prostitute from Eastern Europe. They stare at each other and fix a price. Daniel makes an appointment for the next day at his home and thus begins an incongruous love story where raw physical encounter slowly turns into affection. Skillfully Campillo tackles head-on the subject of undocumented migrants through the unpredictable evolution of his characters. (MPR)

Director's Note: Robin Campillo, known as editor and co-writer (*Human Resources*, *Time Out* and Palme d'Or winner *The Class*), brings us this complex and distinctive film.

Tuesday, 25th November, 18.15
Director: Julie Bertuccelli
89 minutes // France // 2014

School of Babel (La Cour de Babel)

This fascinating documentary on an adaptation class within a Parisian school is extremely timely, given current discussions about living in exile, direct provision and emigration. Documentary and feature filmmaker Bertuccelli (*Since Otar Left*) brings great sensitivity to her depiction of these young people aged 11-15, from Ireland, Senegal, Morocco, China, and all brand new to Paris. With very varied backgrounds, they are motivated by a desire to learn French to try and fit in. We follow their early attempts to grasp the language while at the same time learn a little about their hopes and dreams of a safe future within this culturally diverse society. (AM)

Director's Note: An unobtrusively filmed portrait – these engaging and fragile youths are filled with hopes and doubts while facing incertitude.

Wednesday 26th November, 18.30
Director: Guillaume Nicloux
92 minutes // France // 2014
Forum Section,
Berlin International Film Festival 2014

The Kidnapping of Michel Houellebecq

(L'Enlèvement de Michel Houellebecq)

Purporting to be the account of a real life incident when the controversial author went AWOL on a book tour, *The Kidnapping of Michel Houellebecq* features Michel Houellebecq playing Michel Houellebecq, who is taken captive in a clumsy kidnapping and ultimately gives his captors more grief than he's worth. Guillaume Nicloux's film is a droll, inventive and unconventional caper, with its subject a surprisingly engaging presence at the centre of it. Houellebecq's performance seems too natural to be anything of the sort, and his sly, self-parodic turn illustrates that he is an artist with a sense of humour that is frequently overlooked. (MH)

Director's Note: Fantastic, hilarious, comic, mundane and absurd, between documentary and fiction – how can we know what is real?

Wednesday 26th November, 20.30
Director: Jeanne Herry
105 minutes // France // 2014
Winner Michel d'Ornano prize,
Deauville American Film Festival 2014

Elle l'adore

Muriel Bayen (Sandrine Kiberlain), a beautician and divorced mother, leads an orderly daily life and an active fantasy life. For 20 years she has been the number one fan of pop singer Vincent Lacroix (Laurent Lafitte). One night, Vincent's life is struck by drama, and Muriel is the only one who can help him. This is a turning point in Muriel's life, dragged into a story she would never even have imagined. The pairing of Kiberlain and Lafitte is captivating; Muriel is both comic and tragic; Vincent filled with the torments and anxieties of being a pop star. (MPR)

Director's Note: Director Jeanne Herry (daughter of French superstars, pop singer Julien Clerc and actress Miou-miou) knows her subject, perfectly juggling dark comedy and sophisticated thriller.

Thursday 27th November, 20.30
Director: Marc Fitoussi
98 minutes // France // 2014
Alliance Française Screening

Paris Follies (La Ritournelle)

Following 2010's *Copacabana*, Marc Fitoussi works again with Isabelle Huppert (Brigitte) who with husband Xavier (a wonderful Jean-Pierre Darroussin), farms beef in Normandy. After encountering handsome young Parisian Stan (Pio Marmaï) at a neighbour's party, Brigitte heads to Paris on the pretext of an appointment with a dermatologist after an eczema flare. Searching challenge and revival, her Paris escape becomes a sort of matrimonial all-or-nothing, where Brigitte enjoys everything on offer. With dense, warm photography by DOP Agnès Godard, Fitoussi eliminates stereotypes about the rural world (often depicted as dark and depressing) to control this comedy with flair and tremendous precision. (MPR)

Director's Note: In an unexpected casting, Isabelle Huppert is refreshing and touching in this tender comedy about a middle-aged couple in crisis.

3 Hearts (3 Coeurs)

Marc (Benoît Poelvoorde), a tax inspector travelling in provincial France, misses his train back to Paris. He asks Sylvie (Charlotte Gainsbourg) whom he meets in a café, to recommend a hotel. Striking up a conversation, they take a night-long stroll. They arrange to meet in Paris a few days later and while Sylvie keeps the date, Marc becomes ill and cannot make it… It is in part the predictability of the storyline that makes this film so enjoyable. Familiar tropes of melodrama (lyrical music, fade-outs and voice-over to comment on the characters' sentimental ups and downs) allow us to revel in the superb performances of the cast. (MPR)

Director's Note: This enthralling melodrama from Benoît Jacquot (*Farewell, My Queen*) brings together the wonderful cast of Benoît Poelvoorde, Charlotte Gainsbourg, Chiara Mastroianni and Catherine Deneuve.

Friday 28th November, 18.15
Director: Benoît Jacquot
106 minutes // France // 2014
Official Competition,
Venice International Film Festival 2014

Timbuktu

Timbuktu is overtaken by jihadists, who are heavily armed and emboldened with indignant righteousness. They insist women cover up visible flesh, and clamp down by banning music, smoking, football and laughter, while improvised courts mete out extreme sentences. In the dunes on the edge of town, a shepherd lives undisturbed with his wife and daughter, though his tranquillity is soon shaken. A brilliant and significant work from master African filmmaker Abderrahmane Sissako, this depiction of a region in the grip of religious fundamentalism manages to be both chilling and alluring, making pertinent political points about the world today in an elegant, engrossing style. (MH)

Director's Note: Politically charged, this is a film of rare force. Sissako's magnificent pictorial sense is mesmerising.

Friday 28th November, 20.30
Director: Abderrahmane Sissako
100 minutes // France-Mauritania // 2014
Official Competition,
Cannes International Film Festival 2014

Li'l Quinquin (P'tit Quinquin)

Small-town life near Calais is disrupted when a chopped-up body is discovered inside a dead cow in a desolate WWII bunker. Inspector Van der Weyden, riddled with nervous ticks, and his sluggish, philosophical assistant Carpentier investigate, while a band of scoundrels led by 'teenage dirtbag' Li'l Quinquin spy on the police, their foolish pranks becoming the main concern of the story… All the elements of Dumont's previous work are here – a bleak vision of society; themes of good and evil; the choice of non-professional actors – yet to this, Dumont brings his desire to make 'a parody of CSI… a 'tragi-comedy' corresponding with the duality of the human condition.' (MPR)

Director's Note: Zany antics and distorted behaviour create an off-beat comedy with laugh-out-loud moments of hilarity.

Saturday 29th November, 12.00
Director: Bruno Dumont
220 minutes // France // 2014
Official Selection, Directors' Fortnight Cannes 2014

The Yellow Eyes of the Crocodiles

(Les Yeux jaunes des crocodiles)

Forty-something, beautiful and rich, Iris lives an easy, empty Parisian life. Exploiting her kindly lawyer husband, she fills her days lunching or sweating in a luxurious spa with her female friends. Sister, Joséphine (Julie Depardieu), a brilliant but broke 12th century historian, lives with her two daughters. Her husband has deserted her to raise crocodiles in Africa. One evening at dinner, Iris, bored, announces that she is writing a novel. Caught in her lie, she persuades her sister to save her by writing the book. (MPR)
Director Cécile Telerman will participate in a post-screening Q&A.

Director's Note: Emmanuelle Béart brilliantly playing Iris – self-centered, scheming, unrepentant – somehow manages to both exasperate and move us.

Saturday 29th November, 18.00
Director: Cécile Telerman
122 minutes // France // 2014
Kronenbourg 1664 Screening

Closing film

40-Love (Terre battue)

Jérôme (Olivier Gourmet) has just lost his job as senior executive in a chain store and is determined to start his own business despite the concerns of wife Laura (Valeria Bruni-Tedeschi). Their 11-year-old son Ugo, a promising tennis player, hopes to get accepted to the national training centre at Roland-Garros. With its genesis in a news story, this astutely observed film focuses on the father-son relationship. Counterpointing his son's journey, Jérôme's distress is existential, the world of tennis acting as a microcosm. Father and son are very close emotionally yet unable to really understand each other. Meanwhile off-camera the gaps between Jérôme and his wife are insidiously widening. (MPR)

Director's Note: Produced by the Dardenne brothers, *40-Love* is an impressive debut of sparse, dry realism from director Stéphane Demoustier.

Sunday 30th November, 18.00
Director: Stéphane Demoustier
95 minutes // France // 2014
Venice International Film Critics Week, 2014

Eat Your Bones (Mange tes morts)

Eat Your Bones focuses on 'big' Fred, returned home after serving 15 years in prison for stealing trucks. Jason, his younger half-brother is fascinated by him. On the eve of his baptism, Jason sets out with Fred and two other brothers on a crazy night to steal a truck loaded with copper.

Since 2003, Jean-Charles Hue has filmed the Yeniche community. *The Lord's Ride* (2010) and *Eat Your Bones* chronicle the adventures of the Dorkel family, bringing together the same non-professional cast. Both films border fiction and documentary while vividly capturing the unique language and character of the Yeniche. (MPR)

Director's Note: Hue breaks new ground with this frenzied poetic exploration of the little-documented world of the Yeniche travelling community in northern France.

Tuesday 25th November, 20.30
Director: Jean-Charles Hue
94 minutes // France // 2014
Prix Jean Vigo 2014
Official Selection, Director's Fortnight, Cannes Film Festival 2014

Inupiluk

Sébastien Betbeder
34 minutes // France // 2014

Thomas must play host to Olee and Adam in Paris, two of his dad's Inuit friends from Greenland, who call themselves Inupiluk (gangsters). (MPR)

Emerging with the latest wave of 'young French cinema' both Guillaume Brac and Vincent Mariette have already made a name for themselves with several accomplished short films. They belong to a generation in their 30s, both studied at LA FEMIS (the national French film school) and work with the same actor, Vincent Macaigne, hailed as 'the new Depardieu'. Their films are low budget, mixing genres and with references to *auteur* cinema, clearly aware of their place in a cinematic lineage. This dynamic group has a strong desire to tell stories, putting the individual at the centre, giving rise to complex emotional responses from often commonplace situations. (MPR)

Tonnerre

Thursday 20th November, 20.45
Director: Guillaume Brac
106 minutes // France // 2014
Locarno International Film Festival 2013

Maxime (Vincent Macaigne) returns to live with his father (Bernard Ménez) in Tonnerre (meaning 'thunder'), a small town in the Burgundy region. With the young and pretty Mélodie, a journalist at the regional newspaper, Maxime finds love when it is least expected. Amidst the apparent tranquility of Tonnerre, a passion is born giving way to obsession. Brac's work is inspired by post-New Wave cinema. In *Tonnerre*, we think of Rohmer (*A Winter's Tale* in particular) and of Jacques Rozier. Like an emotional stake, Vincent Macaigne's poignant, heart-wrenching performance goes right to the heart. (MPR)

Director's Note: The film's strength lies in its ability to slip – not in an obvious way – with gradually rising intensity, from simple chronicle to dark thriller.

Fool Circle (Tristesse club)

DOUBLE BILL PROGRAMME

Thursday 27th November, 18.15
Director: Vincent Mariette
90 minutes // France // 2014

'I'm calling you to bring you good news: dad is dead!' Léon (Laurent Lafitte) and Bruno (Vincent Macaigne), brothers diametrically opposed, never hung out, and saw even less of their dad, whose memory brings back a lost and confused childhood. At the funeral home, rather than their deceased father, they meet Chloé (Ludivine Sagnier), the sister they never knew they had. The trio start an investigation at their childhood home – a former lakeshore hotel, now officially sealed. Through an atmosphere of melancholy, a fine and subtle comedy emerges, stylised by cinephilic digressions referencing both Bertrand Blier and Wes Anderson. (MPR)

Director's Note: A film about crisis and reconstruction, each character exploring their personal anxieties and hopes on a circular trajectory.

The Lizards

(Les Lézards)

Director: Vincent Mariette
15 minutes // France // 2012

Léon joined by his buddy Bruno, waits in a sauna where he is to rendezvous a girl he has met online. (MPR)

French New Wave Programme with Antoine de Baecque

Two in the Wave by Emmanuel Laurent, Antoine de Baecque

Antoine de Baecque has selected and will introduce films by Godard, Truffaut and Rohmer, directors synonymous with the *Nouvelle Vague* and each of whom was a film critic at *Les Cahiers du cinéma*.

He also introduces the documentary *Two in the Wave* (2011), a vibrant examination of the relationship between Godard and Truffaut, which he wrote and was directed by Emmanuel Laurent. The *Nouvelle Vague* was unleashed at the 1959 Cannes Film Festival with François Truffaut's *400 Blows*, a film which served as something of a manifesto. The revitalisation of filmmaking brought about by the *Nouvelle Vague* was inspired as much out of a love of cinema as that of literature.

Antoine de Baecque is a leading historian of post-war French cinema, a film critic, editor and a Professor of History and Cinema Studies at ENS and Nanterre University. His extensive writing on the French New Wave includes the essay *La Nouvelle Vague, portrait d'une jeunesse* (1998); a historical review *La Cinéphilie: Naissance d'un regard, histoire d'une culture* (2003); reference work *Camera Historica: The Century in Cinema* (2008); a two-volume history of *Les Cahiers du cinéma, histoire d'une revue* (1991); and three biographies: François Truffaut (1996, co-written with Serge Toubiana); Godard (2010); Eric Rohmer (2014, co-written with Noël Herpe). (MPR)

'French New Wave and Cinephilia'

Saturday 22nd November, 12.00

We are delighted that Antoine de Baecque will share a one-hour conversation with Dr. Douglas Smith, Senior Lecturer, School of Languages and Literature, UCD. *Free but ticketed.*

The IFI would like to thank at MK2: Margot Rossi and Anne-Laure Barbarit; at l'Institut Français: Christine Houard.

Aontoine de Baecque's notes translated by Gwen Billett.

Two in the Wave

(Deux de la vague)

Emmanuel Laurent, Antoine de Baecque

Friday 21st November, 20.30
90 minutes // France // 2011
Cannes Classic, Cannes Film Festival

Two in the Wave is the story of a true friendship that goes awry. Jean-Luc Godard and François Truffaut meet in 1950: they go to the same cinema clubs, write for the same magazines, the *Cahiers du Cinéma* and *Arts*. When Truffaut becomes a director with *400 Blows*, which triumphs at Cannes in 1959, he helps Godard get into filmmaking, giving him his screenplay called *Breathless*. They are close during the '60s, but eventually politics comes between the two friends. In 1968 Godard becomes involved in the revolution, while Truffaut continues to pursue his career in the same kind of films. This friendship and consequent split creates an incarnate narrative of French cinema. (ADB)

Introduced by Antoine de Baecque.

Mississippi Mermaid

(La Sirène du Mississipi)

François Truffaut

Saturday 22nd November, 13.30
123 minutes // France // 1969

Even though it was a considerable public and critical disappointment when it came out in 1969, it is one of Truffaut's most beautiful films: secretive, intimate, vibrant, oscillating between the wild and civilised characteristics of its author. All begins well (the two most famous French actors of the time, Jean-Paul Belmondo and Catherine Deneuve, a romance-thriller plot, the exotic backdrop of Reunion Island…) but despite the idyllic setting trouble lies ahead. Belmondo is filmed as a virginal woman, but the romance turns sour, poisonous even; erotic fetishism takes centre stage, and Truffaut clearly falls in love with his *actrice*. (ADB)

Introduced by Antoine de Baecque.

French New Wave Programme with Antoine de Baecque

Two or Three Things I Know About Her...

(Deux ou trois choses que je sais d'elle...)

Jean-Luc Godard

Sunday 23rd November, 16.30
90 minutes // France // 1967

This is possibly Godard's richest film, brimming with the various experiments that so fascinated him during the mid-'60s. This examination of suburban evolution focuses on the so-called 'shooting stars', part-time prostitutes that sold their bodies to supplement their income, a new phenomenon borne out of a crude capitalist consumer society. Godard creates a new form: the spoken film, or rather a murmured one, as he directs his actors, including Marina Vlady, distraught and magnificent; guiding them with his voice (whispered in an ear piece). He makes comments himself through voice-overs on the film he is creating, and also on his readings, his feelings and his ideas. (ADB)

Love in the Afternoon

(L'Amour l'après-midi)

Eric Rohmer

Saturday 29th November, 16.00
95 minutes // France // 1972

The last film in the *Six Moral Tales* is an opportunity for Rohmer to use the full powers of the imagination. Initially he develops the theme of the double life; can we love two people at once? As always the reply is ambiguous, ambivalent, but it is resolved in a crisis: a panicked man abandons his naked mistress and flees back to his marital home. However at the same time the man's imagination takes hold, and the narrator becomes an incorrigible dreamer… Rohmer films and juxtaposes the two states of being (and indeed of himself), the well-behaved and libertine parts of himself; never has he shown so much of himself on screen. (ADB)

Pascale Ferran Focus

Pascale Ferran has a singular artistic eye. Her fascinating, audacious, unpredictable cinema defies categorisation.

Ferran defends the notion of the 'films du milieu' – combining aesthetic exigency with popular appeal. Exploring themes of existence, emotion and inner reflection, her films are meditative, sensory experiences.

After studying at Paris III University and the IDHEC, Ferran worked in television and notably as a screenwriter for Arnaud Desplechin. Her impressive debut, *Petits arrangements avec les morts* (winner Caméra d'Or, 1994), was followed by *L'Âge des possibles* (1995). In 1999, she supervised the French dubbing of *Eyes Wide Shut*. *Lady Chatterley* (2006) received numerous awards while *Bird People* competed in Un Certain Regard at the Cannes Film Festival 2014. (MPR)

We are delighted and honoured that Pascale Ferran will be attending the Festival.

The IFI thanks Sanam Madjedi at Films Distribution.

Masterclass: 'Literary adaptation and visual effects'

Sunday 23rd November, 12.00

Pascale Ferran will be hosting a masterclass moderated by Dr. Brigitte Le Juez (DCU) and Dr. Patrick Brereton (DCU). *Free but ticketed.*

Lady Chatterley

Pascale Ferran

Sunday 23rd November, 14.00
158 minutes // France // 2006
Winner Prix Louis Delluc 2006
Winner of 5 César awards in France

Constance Chatterley's everyday life, in a fascinating portrayal by Marina Hands, is dull and comfortable – the clock chimes, mealtime, walks in the park… Her husband Sir Clifford, crippled in the Great War, suffers from sexual impotence.

The course of Constance's life is changed as she takes up an affair with the estate's gamekeeper, Parkin, a robust man of few words, who lives in a log cabin. Six fleshy sex scenes chart their journey from desire to intimacy, love to freedom. Based on the less notorious version of D.H. Lawrence's story, *John Thomas and Lady Jane*. (MPR)

Director Pascale Ferran will participate in a post-screening Q&A.

Director's Note: Ferran's achievement is in bringing rhythm to time, allowing us to experience the inner emotions and reflections of the characters, free of the world around them.

IFI Family Screening

Minuscule: Valley of the Lost Ants (3D)

(Minuscule: La Vallée des fourmis perdues)

A summer's day. A peaceful clearing in the country. It's hard to imagine the frenetic battle that will ensue after a young couple run to shelter from a storm, leaving the remains of their picnic behind. Two tribes of ants enter the frame – one black, one red, both determined to win the abandoned box of sugar. Somehow, a red ladybird gets caught in the crossfire, and takes sides to protect the anthill from destruction.

This dazzling 3D animation mixes CGI insects with real natural settings, quirky sound effects and humour to extraordinary effect. Based on the worldwide hit TV series by writer-directors Szabo and Girard, this is epic adventure on a miniscule scale. (AM)

Tickets €5 per person/€15 Family ticket (4 people)
Recommended age 6+

Sunday 30th November, 11.00
Directors: Thomas Szabo, Hélène Giraud
89 minutes // France // 2013 // 3D

Alain Resnais Tribute and Marguerite Duras Centenary: Special Screening

Hiroshima mon amour

A film where the literary and the cinematic merge.
In 1958 when Alain Resnais, after *Night and Fog*, received a commission to make a documentary on Hiroshima, he chose to create a feature film instead, using documentary footage with a fictional dimension dominating the film. To assist him he asked a novelist who had poignantly explored human despair in her work, Marguerite Duras. They agreed that their film should convey the impossibility of ever knowing what happened in Hiroshima. Today their perspective still raises ethical questions: what do we perceive? how do we react to images of human suffering?

Duras once recalled that Resnais insisted she write a literary text for *Hiroshima mon amour* and forget the camera, which she achieved to the most stunning effect. For Eric Rohmer, together they had created the first modern film of sound cinema.

Introduced by Dr. Brigitte Le Juez, Senior Lecturer in Comparative Literature, School of Applied Language and Intercultural Studies, DCU and President of the Comparative Literature Associate of Ireland.

With the support of l'Institut Français

Director: Alain Resnais
Sunday 30th November, 16.00
90 minutes // France-Japan // 1959

Festival Guests

Mathieu Amalric

Mathieu Amalric is an internationally renowned actor and director whose work has crossed a wide range of styles and genres. As well as roles in *Quantum of Solace* (2008) and Steven Spielberg's *Munich* (2005), he has also gained widespread acclaim for his performance in Julian Schnabel's *The Diving Bell and the Butterfly* (2007). Amalric has collaborated with countless celebrated directors including Arnaud Desplechin, Roman Polanski, Claude Miller, Alain Resnais, David Cronenberg, Wes Anderson and Valeria Bruni Tedeschi. Mathieu Amalric is here to present Jean-Marie and Arnaud Larrieu's *Love is the Perfect Crime*, Sophie Fillières' *If You Don't, I Will* and his own new film, *The Blue Room*.

Cécile Telerman

Before making her first film, the brilliant comedy *Thirty-Five Something* in 2005, Cécile Telerman worked in film distribution and then in production, starting up her own company, Les Films de la Greluche in 2000. Her second film *Blame it on Mum* (2009), starring Charlotte Rampling and Mathilde Seigner, was a highly entertaining and critically acclaimed portrait of dysfunctional family life. We are delighted to welcome Cécile Telerman to present her third feature, *The Yellow Eyes of the Crocodiles* (2012), based on the best-selling novel of the same name by Katherine Pancol and starring Julie Depardieu and Emmanuelle Béart.

Antoine de Baecque

Antoine de Baecque is a leading historian of post-war French cinema. He was editor-in-chief of *Les Cahiers du cinéma* (1997-'99) and culture editor for the newspaper *Liberation* (2001-'06). He has written extensively on the French New Wave, has published biographies on Truffaut, Godard and Rohmer and numerous studies and essays on Tim Burton, Manoel de Oliveira, Andreï Tarkovski, Maurice Pialat and Jean Eustache. An avid hiker, he also has written several books about walking and hiking… He will introduce films from the French New Wave programme and take part in a conversation on 'French New Wave and Cinephilia'. See page 14 for details.

Pascale Ferran

After studying at Paris III University (taught by influential film critic Serge Daney) and the IDHEC French film school from 1980 to '83, Pascale Ferran worked in television and notably as a screenwriter for Arnaud Desplechin. Her impressive debut *Petits arrangements avec les morts* (1994) won the Caméra d'Or in Cannes. *L'Âge des possibles* (1995) made with students from the Théâtre National de Strasbourg, won many festival awards. She co-wrote Mathieu Amalric's debut, *Mange ta soupe* (1997) and in 1999, supervised the French dubbing of *Eyes Wide Shut*. *Lady Chatterley* (2006) received numerous awards, while *Bird People* competed in Un Certain Regard, Cannes Film Festival 2014.

Keep an eye on the website **www.ifi.ie/frenchfest** for additional guest announcements.

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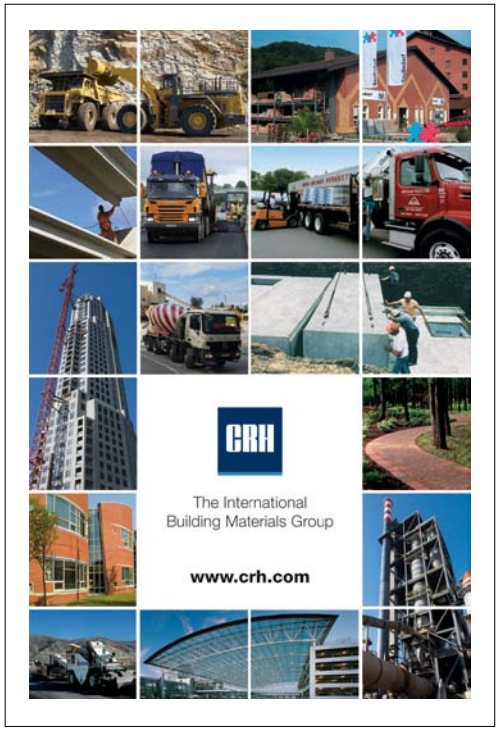

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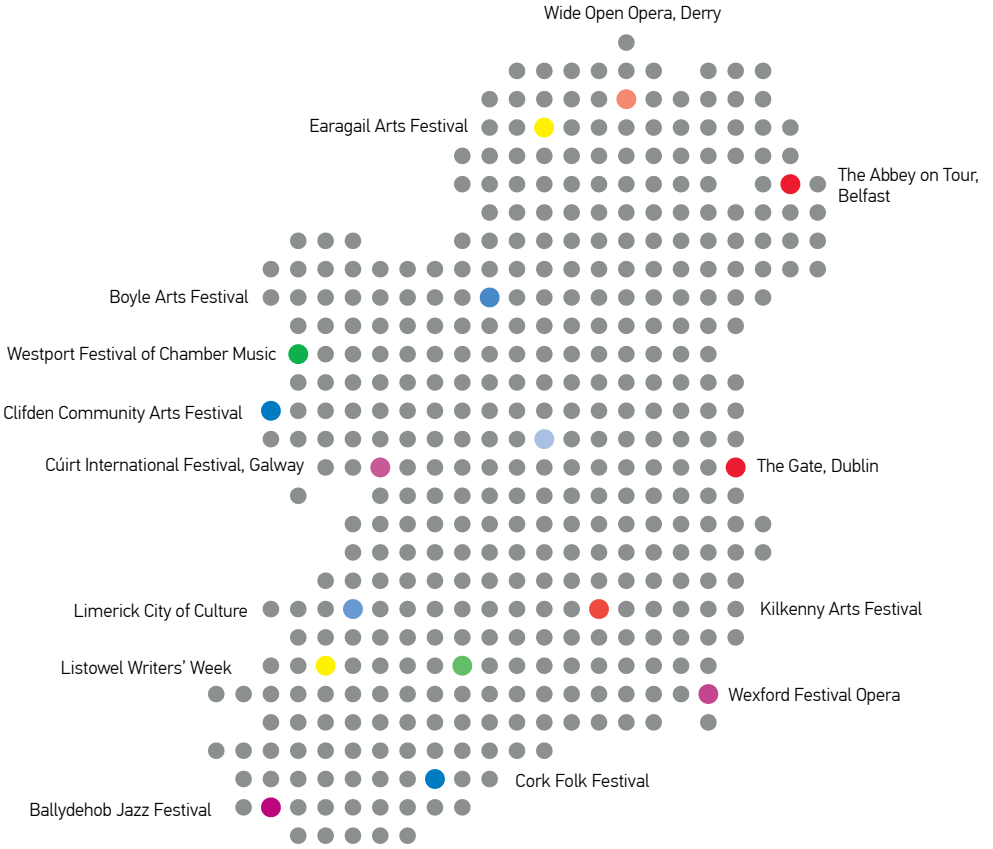

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