



Irish Film Institute



The Irish Film Institute's

French Film Festival

18th-28th November 2010



Introduction

Welcome to the 11th IFI French Film Festival and a programme offering over twenty Irish premieres, with films from first-time directors and greats such as Tavernier and Godard. This year's programme includes diverse offerings ranging from period pieces to documentaries covering troubling topics such as immigration, terrorism, fractured family dynamics and inter-generational conflict.

Amongst the new features, we are delighted to screen Xavier Beauvois' powerful *Of Gods and Men (Des hommes et des dieux)*, which won this year's Cannes Film Festival Grand Prize and has been selected to represent France at the Academy Awards. Other films shown to great acclaim at Cannes are Rachid Bouchareb's controversial *Outside the Law (Hors-la-loi)*, the tight and fascinating *In the Beginning (À l'origine)* directed by Xavier Giannoli, and tackling the timely subject of immigration in thought-provoking ways are Romain Goupil's *Hands Up (Les Mains en l'air)* and Olivier Masset-Depasse's outstanding *Illegal (Illégal)*, winner of the SACD prize at Cannes.

We have also included a number of well-toned comedies such as Marc Fitoussi's *Copacabana*, which stars Festival guest Lolita Chammah alongside her mother, Isabelle Huppert. Michel Leclerc's hit *The Names of Love (Le Nom des gens)* features a star-making turn from Sara Forestier, while Depardieu gives a stand-out performance in the excellent and revitalising *Mammuth*.

We are very honoured to welcome Michel Ciment, esteemed critic and author, who is both the subject of a documentary and a participant in another about John Boorman. We are delighted to welcome them both to the Festival.

Recent months saw the sad passing of one of the *Nouvelle Vague* greats, Claude Chabrol, to whom we will pay tribute with a screening of *The Butcher (Le Boucher)*. Also showing is Godard's final film (we'll see!), the symphonic and beautiful *Socialism (Film Socialisme)*, as well as a screening of his *Moments choisis des histoire(s) du cinéma*. In happy contrast, we are pleased to introduce a selection of three films by first-time directors which point to an exciting future for French cinema.

The Festival is made possible with the support of the French Embassy in Ireland and I would like to thank the Ambassador, H.E. Mrs Emmanuelle D'Achon, all our Festival partners, and the IFT's principle funder, the Arts Council, for their invaluable support, without which we would not be able to bring such rich films to Dublin.

We hope you are as excited about this programme as we are and trust you will find much to enjoy.

Marie-Pierre Richard
Festival Director

IFI Principal Funder



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Cover: *Mammuth* by Benoît Delépine & Gustave Kervern
Programme notes: Kevin Coyne
(Peter Walsh where credited)

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Lead Partners



Secondary Partners



Schedule

Thurs 18	OPENING FILM & RECEPTION
18.30	The Names of Love (<i>Le Nom des gens</i>)
Fri 19	17.15 My Afternoons with Margueritte (<i>La Tête en friche</i>)
19.15	Chicks (<i>La Vie au ranch</i>)
21.00	Making Plans for Léna (<i>Non ma fille, tu n'iras pas danser</i>)
Sat 20	14.30 Michel Ciment, The Art of Sharing Movies (<i>Michel Ciment, le cinéma en partage</i>)
16.00	Moments choisis des histoire(s) du cinéma
18.00	Mammuth
20.00	Of Gods and Men (<i>Des hommes et des dieux</i>)
Sun 21	14.15 Illegal (<i>Illégal</i>)
16.15	The Butcher (<i>Le Boucher</i>)
18.00	John Boorman: A Portrait (<i>Un portrait de John Boorman</i>)
20.15	Hands Up (<i>Les Mains en l'air</i>)
Mon 22	18.15 Restless (<i>Le Bel âge</i>)
20.15	Outside the Law (<i>Hors-la-loi</i>)
Tues 23	16.15 Making Plans for Léna (<i>Non ma fille, tu n'iras pas danser</i>)
18.30	Memory Lane
20.45	Mammuth
Wed 24	18.30 Copacabana
20.30	Mademoiselle Chambon
Thurs 25	18.15 Mammuth
20.15	In the Beginning (<i>À l'origine</i>)
Fri 26	16.00 Outside the Law (<i>Hors-la-loi</i>)
18.30	The Names of Love (<i>Le Nom des gens</i>)
20.30	Heartbeats (<i>Les Amours imaginaires</i>)
Sat 27	13.00 The Silent World (<i>Le Monde du silence</i>)
14.45	Happy Few
17.00	Socialism (<i>Film Socialisme</i>)
19.15	Illegal (<i>Illégal</i>)
21.00	Copacabana
Sun 28	13.30 The World Without Sun (<i>Le Monde sans soleil</i>)
15.15	Money (<i>L'Argent</i>)
18.30	Babies (<i>Bébés</i>)
20.00	The Princess of Montpensier (<i>La Princesse de Montpensier</i>)

Booking Information

Tickets cost €9.20, except for the opening film which includes a post-screening reception and costs €15. There are special package prices of €40 for 5 films and €70 for 11 films, but each ticket purchased must be for a different film and the package excludes the opening film.

Tickets are available from IFI, 6 Eustace Street, Temple Bar, Dublin 2 or from the box office on 01 679 3477 or online at www.ifi.ie

Loyalty Get your free Loyalty Card from Box Office and earn points every time you spend at the IFI.

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 www.ifi.ie or call 01 679 5744 for further information.

IRISH PREMIERES

The Names of Love

(Le Nom des gens)



GALA OPENING

THURSDAY 18TH NOVEMBER, 18.30

FRIDAY 26TH NOVEMBER, 18.30

Director: Michel Leclerc

France • 2010 • 95 minutes

2010 Cannes International Critics'

Week selection

In this entertainingly ribald and very funny comedy, Sara Forestier (*Gainsbourg, Les Herbes folles*) is Bahia, a free-spirited liberal who aims to convert right-wing men by sleeping with them and murmuring political ideologies at their most vulnerable moment. When she meets Arthur Martin (Jacques Gamblin), whose name is one of the more common in France (and is shared with a leading electrical goods company), she assumes he is a 'conversion' target. Despite his initial resistance, the two fall in love. Of Algerian and Jewish background respectively, the scene is set for a number of deliciously satirical barbs on French culture. There are serious ideas underlying the fun, but the witty writing and varied shooting styles keep the laughs coming. Forestier is wonderful, fearlessly proving herself to be game for anything.



My Afternoons with Margueritte

(La Tête en friche)

Jean Becker's new film is the story of an unlikely friendship between Germain (G rard Depardieu) and Margueritte (96 year old Gis le Casadesus). Germain left school barely literate, and his mother often reminded him of what an accident his birth was. Living in a caravan in his garden, he tends to her (Maurane, assuming the role of the harridan), and is affectionately ridiculed by his friends. However, it's not all bad, he is loved by Annette (Sophie Guillemin), and acquires a new friend in Margueritte. Living in a retirement home, her sole pleasure is reading in the park in which they meet. As she reads him a favourite passage, Germain is intrigued by the worlds open to him through reading, and finds a new lease of life, happily shared with Margueritte.

FRIDAY 19TH NOVEMBER, 17.15

Director: Jean Becker

France • 2010 • 82 minutes



Making Plans for L na

(Non ma fille, tu n'iras pas danser)

This collaboration between Christophe Honor  and Chiara Mastroianni was written specifically for the actress. She breathes complex life into L na, a mother of two adrift and flailing somewhat after the break-up of her marriage. Retreating to her family home, the perpetually anxious L na must contend with parents and siblings, each of whom has their own problems, forcing their unsolicited advice on her while she tries to regroup. On returning to Paris, she is caught between her adult responsibilities and the lure of retreating from them, in the shape of Louis Garrel. Mastroianni excels as a neurotic and flawed woman trying to hold her unravelling life together, forced in the end to face up to harsh realities.

FRIDAY 19TH NOVEMBER, 21.00

TUESDAY 23RD NOVEMBER, 16.15

Director: Christophe Honor 

France • 2009 • 105 minutes



Michel Ciment:

The Art of Sharing Movies

(Michel Ciment, le cin ma en partage)

The indefatigable Michel Ciment has been at the forefront of film criticism for almost fifty years. Starting with *Positif* at the height of its battle with *Cahiers du cin ma*, he quickly became one of that magazine's leading authorities, and continued from there to build a reputation and body of work second to none. Simone Lain 's affectionate portrait gives the viewer an insight into a man who has never lost his passion for cinema, who continues to seek out the new and exciting from every corner of the globe. Tributes from figures as varied as Bertrand Tavernier and Quentin Tarantino show the respect in which he is held as a polymath whose erudition makes him such a fascinating writer and places him in such a uniquely esteemed position in his field.

SATURDAY 20TH NOVEMBER, 14.30

Director: Simone Lain 

France • 2010 • 52 minutes

Michel Ciment will be in attendance at the screening.



Mammuth

The excellent *Mammuth* retains the dark humour of the filmmakers' earlier work (*Aaltra*, 2004) and invests it with poignancy. On retiring, Serge (Depardieu) is encouraged by his wife (Yolande Moreau) to take to the road on his Mammuth motorbike in search of the paperwork from former employers that will entitle him to full benefits. This is the starting point for a series of frequently hilarious and bizarre encounters with figures from Mammuth's life that enable him to re-evaluate and accept his past (including a still-beautiful Isabelle Adjani, who first appeared with Depardieu in Téchiné's *Barocco* (1976)). Credit is due to Depardieu for allowing himself to be filmed in the most unflattering light possible, at ease with his age and size; reference is even made to that famous nose.

SATURDAY 20TH NOVEMBER, 18.00
TUESDAY 23RD NOVEMBER, 20.45
THURSDAY 25TH NOVEMBER, 18.15

Directors: Benoît Delépine
& Gustave Kervern
France • 2010 • 92 minutes



Of Gods and Men (Des hommes et des dieux)

Winner of the Grand Prix at Cannes this year, Xavier Beauvois' powerful and moving film is a fictionalised account of the true-life kidnap and murder of a group of French Cistercian monks by Islamic fundamentalists in Algeria in 1996, around which there remains some mystery. Remaining neutral in an increasingly violent conflict between government and fundamentalists, the monks tend to their land and the needs of the local community. In increasing danger with the fundamentalists, but refusing government protection, the film focuses more on the monks' reactions to being threatened than on what's threatening them, on the daily routines within the monastery rather than the external world. In doing so, it becomes a meditation on the differing forms of faith and one's commitment to, and manifestation of, one's beliefs.

SATURDAY 20TH NOVEMBER, 20.00

Director: Xavier Beauvois
France • 2010 • 122 minutes



Illegal (Illégal)

Illegal is a remarkable film, both a cry of rage at the injustice of a bureaucratic system and a heartfelt plea for compassion for those caught in its machinations. Tania, a Russian woman living illegally in Belgium with her son, has already gone to extraordinary lengths to avoid the attention of the authorities in fear of deportation. Reluctantly letting her guard down on a single occasion leads to her placement in a detention centre while the process of repatriation begins. Despite encountering tragedy in these claustrophobic environs, Tania is determined to remain in Belgium, and to see her son again. Centred on a fearless performance by Anne Coesens, *Illegal* offers no easy solutions, and only tentative glimmers of hope, but remains a film of genuine power and resonance.

SUNDAY 21ST NOVEMBER, 14.15
SATURDAY 27TH NOVEMBER, 19.15

Director: Olivier Masset-Depasse
Belgium-Luxembourg-France • 2010
90 minutes



John Boorman: a Portrait

(Un portrait de John Boorman)

Less a formal examination of John Boorman's work (*Point Blank*, *Deliverance*, *The General*) than a loose collection of entertaining anecdotes about his formative experiences and encounters elicited by interviewer and renowned critic Michel Ciment (also a documentary subject in this year's festival), Philippe Pilard's film nonetheless provides some interesting insights into Boorman's motivations and the recurring themes in his work, with Boorman pointing to the influences that shaped his character and subsequently his films. He also relates his rise through the ranks to director, and discusses working with, amongst others, Lee Marvin and Marcello Mastroianni. Long based in his adopted homeland of Ireland, it is wonderful to see that the process and challenges of filmmaking are still exciting to such an experienced director.

John Boorman and Michel Ciment will participate in a post-screening Q&A.

SUNDAY 21ST NOVEMBER, 18.00

Director: Philippe Pilard
France • 2009 • 52 minutes



Hands Up (Les Mains en l'air)

Although it takes a more subtle approach to the contentious issue of immigration than *Illegal* (also showing in this year's programme), *Hands Up* is no less certain in its condemnation of current policies. Milana is an eleven-year old Chechen girl living illegally in Paris with her family. When one of her group of friends is deported, the others rally round to protect Milana from the same fate. Told from the children's point of view (the young cast are uniformly excellent), the film never loses sight of the issue at its core, as evidenced by a framing device that questions how history will remember these policies, and a likening of the children's defiant actions to those of previous generations of young activists.

SUNDAY 21ST NOVEMBER, 20.15

Director: Romain Goupil
France • 2010 • 90 minutes



Outside the Law (Hors-la-loi)

The subject of controversy and demonstrations when screened in competition at Cannes this year, Rachid Bouchareb's supposedly 'anti-French' film (possibly due to audacious comparisons between the FLN and the French Resistance during WWII) follows three Algerian brothers who become involved in the struggle for their country's independence. Surviving the infamous Sétif massacre of 1945 when a parade celebrating VE Day was fired upon by the local *gendarmérie*, Abdelkader (Sami Bouajila) the intellectual, Messaoud (Roschdy Zem) the fighter, and Saïd (Jamel Debbouze), the boxing coach initially disinterested in the cause, move to France and become involved with the *Front de Libération Nationale*. The violence escalates, culminating in the Paris massacre of 1961 when an illegal but peaceful FLN demonstration was fired upon, and the final granting of independence in 1962.

MONDAY 22ND NOVEMBER, 20.15

FRIDAY 26TH NOVEMBER, 16.00

Director: Rachid Bouchareb
France-Algeria-Belgium-Tunisia-Italy
2010 • 138 minutes



Copacabana

One of the greatest pleasures of Marc Fitoussi's enjoyable comedy is the relish with which Isabelle Huppert attacks her part, delighting in letting loose and having the welcome opportunity to display the lighter side of her talent. She is Babou, the absolutely fabulous baba-cool mother of conservative Esméralda (Lolita Chammah, Huppert's daughter, also appearing in *Memory Lane*). When Esméralda tells her that she is too embarrassed of her to invite her to her wedding, Babou resolves to make changes, and moves to Ostend to sell time-share apartments in the off-season. Although everything initially goes well, Babou chafes at settling down. As one would expect, the two actresses capture the mother-daughter dynamic perfectly, and while Chammah is an actress of no little talent, the film belongs to an endearing Huppert.

WEDNESDAY 24TH NOVEMBER, 18.30
SATURDAY 27TH NOVEMBER, 21.00

Director: Marc Fitoussi
France • 2010 • 107 minutes

Actress Lolita Chammah will participate in a post-screening Q&A.



Mademoiselle Chambon

This delicate and exquisitely elegant tale of yearning sees construction worker and family man Jean (Vincent Lindon) shaken out of his torpor and vague dissatisfaction with his life when he meets his young son's titular teacher (Sandrine Kiberlain, Lindon's real-life former partner). She is a substitute teacher and former classical musician who never spends more than a year in any location, and has her own barely-masked yet unspoken sadness. Despite the contrasts between the two, they tentatively recognise something in each other, something which speaks of possibility, but against which they feel obliged to struggle, given the reality of their circumstances. This is a film of gesture and expression, of extreme subtlety and understated eroticism, made wholly credible by the two superbly nuanced performances at its heart.

WEDNESDAY 24TH NOVEMBER, 20.30

Director: Stéphane Brizé
France • 2009 • 101 minutes



In the Beginning (À l'origine)

Based on a true story, *In the Beginning*, shown in competition at Cannes in 2009, is an engrossing and complex character study of a small-time conman caught in a precarious and quickly-escalating scheme. On-the-run Paul (François Cluzet) is mistaken for a representative of a company that had planned to build a motorway in a region of high unemployment before pulling out. Accorded respect and trust by the locals, he first sees it as an opportunity to extort cash in return for promises of contracts and work. However, as he becomes an increasingly important figure in the community and finds love with the local mayor (Emmanuelle Devos), habitual loner Paul sees the life he could have had, and begins construction. With a timely element of social critique, this is hugely satisfying filmmaking.

THURSDAY 25TH NOVEMBER, 20.15

Director: Xavier Giannoli
France • 2009 • 130 minutes



Heartbeats (Les Amours imaginaires)

Following his debut last year with *J'ai tué ma mère*, writer-director-actor Xavier Dolan returns with another impressive display of his many talents. The friendship between Francis (Dolan) and Marie (the wonderful Monia Chokri) comes under strain when both are attracted to Nicolas (Niels Schneider), newly arrived in Montréal. While the friends become increasingly competitive and malicious, Nico seems content simply to revel in the attention, without indicating his interest either way. The film is shot in a hyper-stylised manner which pays obvious homage to Wong Kar-wai, and amusing documentary-style interviews to camera about the vicissitudes of love evoke Woody Allen. Despite such obvious influences, Dolan is still only 21, and clearly finding his own distinct voice; the strengths of *Heartbeats* foretell a long and productive career.

FRIDAY 26TH NOVEMBER, 20.30

Director: Xavier Dolan
Canada • 2010 • 95 minutes



Happy Few

Antony Cordier's second film expands on the familiar *ménage-à-trois* scenario to explore the effects of partner swapping on two married couples, and whether it is truly possible to love two people at once. A burgeoning work friendship between Rachel (Marina Foïs) and Vincent (Nicolas Duvauchelle) leads to a dinner invitation for him and his wife (Élodie Bouchez) to meet her husband Franck (Roschdy Zem). As mutual attractions become apparent, the couples openly begin affairs. What begins as guilt-free and without rules or complication soon generates simmering tensions, insecurities and jealousies, as emotions become confused and secrets are revealed. With an emphasis on the women's point of view, the quartet's fine performances keep the storyline convincing, and Cordier expertly manipulates the viewer's sense of which pairing is the 'right' couple.

SATURDAY 27TH NOVEMBER, 14.45

Director: Antony Cordier
France • 2010 • 103 minutes



Socialism (Film Socialisme)

Can the legendary Jean-Luc Godard, who personifies cinema more than anyone else today, whose obsession with the form has been one of the preoccupations of his later work, equally baffling and enlightening, really have decided it's time for the lights to come up on his career? If so, *Socialism* is exactly the film one would expect to mark the occasion. Expanding his experiments in sound, image, narrative and editing to include the subtitles, the film may be best approached as a rumination on communication and European history. However, Godard has no desire to make his intent clear; the film challenges the viewer to extract one's own meaning from its every level, as comprehensively stated in what may be the final image from a unique filmmaker.

SATURDAY 27TH NOVEMBER, 17.00

Director: Jean-Luc Godard
Switzerland-France • 2010 • 101 minutes



SUNDAY 28TH NOVEMBER, 18.30

Director: Thomas Balmès
France • 2010 • 79 minutes

Babies (Bébés)

Following four newborns in Japan, Mongolia, Namibia and the U.S. over their first year, Thomas Balmès' "wildlife film on human babies", told without narration or subtitles, is a heart-warming depiction of the commonality of human development. Over the documentary's duration, the viewer becomes invested in these young lives as they explore, interact with, and make sense of their world, sympathising with their tragedies and rejoicing in their triumphs. While the cuteness factor of the 'stars' is hard to overlook (and impossible to resist), food for thought is provided by the cultural differences in childrearing between the urban and agrarian societies portrayed. Although the director largely refrains from passing judgement, some pointed editing gives an occasional clear indication of his opinion. Beautifully shot, and frequently hilarious, *Babies* is a joy.

CLOSING FILM

The Princess of Montpensier

(La Princesse de Montpensier)

SUNDAY 28TH NOVEMBER, 20.00

Director: Bertrand Tavernier
France-Germany • 2010 • 139 minutes

Set in the early years of the sixteenth-century Wars of Religion, Bertrand Tavernier's lavish literary epic is the story of a young noblewoman torn between love and duty. The titular Marie (Mélanie Thierry), though passionately in love with her cousin Henri (Gaspard Ulliel) and already promised to his brother, is arranged to be married to the son of one of her father's political allies. Marie does as ordered, cutting ties with Henri

and acquiescing to a loveless marriage. However, her husband's jealousies are inflamed as his fellow noblemen openly covet his beautiful, innocent wife, while his tutor secretly loves her, a situation exacerbated by the reappearance of her true love. With impressively large-scale battle scenes and remarkable attention to period detail, this is commercial French cinema at its best.

FIRST-TIME DIRECTORS

While 2010 has seen the loss of some of French cinema's greatest masters, to whom we pay tribute in this Festival, it is clear from this selection of debuts that French film remains as vibrant as ever, constantly evolving with the emergence of new and exciting voices.



FRIDAY 19TH NOVEMBER, 19.15

Director: Sophie Letourneur
France • 2009 • 92 minutes

Chicks (La Vie au ranch)

The hectic social lives of a group of female college students revolve around 'the Ranch', the apartment where the girls' nights out always begin and usually end, with copious amounts of alcohol and much discussion of guys along the way. Sophie Letourneur's fresh and funny debut is a hugely likeable study of female friendship, portraying its characters with real warmth and affection. The film also captures perfectly the transitional time between the freedom and immaturity of youth and the adoption of adulthood's strictures, when important choices must be made for the benefit of the individual rather than the group. Shot in a naturalistic style, the talented ensemble cast create a wholly credible and engaging group dynamic which gives the film its heart.

Michel Ciment will introduce the screening.



MONDAY 22ND NOVEMBER, 18.15

Director: Laurent Perreau
France • 2009 • 100 minutes

Screening will include a complimentary wine reception courtesy of ATOU FRANCE

Restless (Le Bel âge)

While seventeen-year old Claire (Pauline Etienne) tussles with teen *ennui* and first love, grandfather Maurice (Michel Piccoli) must accept his mortality. A coming-of-age tale set at different ends of the spectrum, the film sensitively depicts Claire struggling with the choices that will decide her future, while Maurice is tormented by the choices he has made in the past, particularly when a Resistance fighter. After initial alienation from and hostility towards each other, these wilful and rebellious characters eventually come to a tentative understanding of each other. *Restless* also works as a metaphor for the passing of the torch from one generation to the next; the impressive young Etienne holds her own against the venerable Piccoli, and the film marks director Perreau as a name to watch.



TUESDAY 23RD NOVEMBER, 18.30

Director: Mikhaël Hers
France • 2010 • 98 minutes

Memory Lane

A group of seven childhood friends reconvenes in the sunny suburbs of Paris in the month of August, when the inhabitants are usually on holiday and the city is quiet. Though now scattered across France, their bonds remain strong, and there is palpable pleasure in their on-screen reconnection, thanks in no small part to the ensemble cast of talented young actors director Mikhaël Hers has gathered, including Louis Ronan-Choisy (Ozon's *Le Refuge*) and Lolita Chammah (*Copacabana*, also showing in this Festival). Despite coming home for very different reasons, ranging from impending family tragedy to the hope of starting a relationship, these enduring ties provide mutual support in every circumstance and shared moment. Hers' loose approach results in a warm and accessible meditation on the nature and value of friendship.

Actress Lolita Chammah will participate in a Q&A.

FRENCH CLASSICS



SATURDAY 20TH NOVEMBER, 16.00

Director: Jean-Luc Godard
France • 2004 • 84 minutes

Moments choisis des histoire(s) du cinéma

Originally a series of eight video essays on the history and concept of cinema, and its interaction with the greater world – and the *magnum opus* of Godard's career – this edited version is a condensation-cum-summation of sorts. It's also a reconfiguration as Godard creates a comparatively simpler account of his relationship to cinema, acting as a testament to his love for film. It retains the multi-layered aspects of the original episodes; text and multiple images are overlaid, while sound effects vie for attention with music, dialogue and poetry recitations on the soundtrack. Incorporating elements of autobiography and criticism, even in this contracted version the *Histoire(s)* are a work of huge scope, the history of the medium told through the medium.

Michel Ciment will introduce the screening.



SUNDAY 21ST NOVEMBER, 16.15

Director: Claude Chabrol
France-Italy • 1970 • 94 minutes

The Butcher (Le Boucher)

The late Claude Chabrol was the most prolific filmmaker to emerge from the French New Wave of the late 1950s. He was also the first of that group of critics-turned-directors to make a feature (1958's *Le Beau Serge*), and entered a golden period during the late 1960s and early 1970s when he produced a string of masterpieces. The most celebrated of all his films, *The Butcher* is a magnificent thriller that is also a tragic love story. Set in an attractive French village where the local butcher (Jean Yanne), a war veteran and tortured soul, shyly courts the beautiful yet sexually repressed schoolmistress (Stéphane Audran), it is both a celebration of civilised values and a subtle exposé of the menace lurking beneath the calm façade. There's a series of brutal killings and tension mounts as the teacher suspects the butcher she is drawn to may be responsible for the crimes. – *Peter Walsh*

Peter Walsh will introduce the screening.



SUNDAY 28TH NOVEMBER, 15.15

Director: Marcel L'Herbier
France • 1928 • 164 minutes

Money (L'Argent)

Highly regarded in France but hardly a household name in the English-speaking world, Marcel L'Herbier made some of the most innovative and spectacular of silent films. His masterpiece is this visually dazzling interpretation of Émile Zola's 1891 novel about the allure and destructive power of money, which L'Herbier set in an Art Deco Paris of the late 1920s. A business tycoon (Pierre Alcover) schemes to inflate the value of his company by duping an aviator (Henry Victor) into participating in a publicity stunt. Also drawn into the wanton proceedings are the aviator's naïve wife (Marie Glory) and the tycoon's decadent former mistress (Brigitte Helm of *Metropolis* fame, writhing in satin and feathers). Described by L'Herbier as “a fierce denunciation of money,” his film's moral critique is largely overwhelmed by jaw-dropping set-pieces in which the enormous sets and gorgeous decors are dynamically explored by a highly mobile camera. – *Peter Walsh*

JACQUES-YVES COUSTEAU

Jacques-Yves Cousteau (1910-1997) was truly a man of many talents; a former naval officer, he achieved fame as an infectiously enthusiastic explorer and researcher devoted to the sea and its inhabitants, innovator (co-developing the aqualung), author, and filmmaker, winning three Oscars and the Palme d'Or. An iconic figure for older generations (as seen in Wes Anderson's affectionate homage in 2004's *The Life Aquatic*), Cousteau's name has faded somewhat in recent years. These screenings of digitally restored prints offer a rare and welcome opportunity to rediscover the amazing beauty of his films and open wide a new generation's eyes.

Éamon de Buítléar will introduce both screenings.



SATURDAY 27TH NOVEMBER, 13.00

**Directors: Jacques-Yves Cousteau
& Louis Malle**
Italy-France • 1956 • 86 minutes



SUNDAY 28TH NOVEMBER, 13.30

Director: Jacques-Yves Cousteau
France-Italy-USA • 1964 • 93 minutes

The Silent World (Le Monde du silence)

The legendary self-described 'oceanographic technician' Jacques Cousteau was already famed for his underwater explorations before his collaboration with the young Louis Malle on *The Silent World*, winner of both the Palme d'Or and the Best Documentary Oscar. Filmed over two years in oceans around the globe, the film was one of the first to show the ocean depths in colour. While some of the sensibilities on display may have changed, this digital restoration is undeniably a film of wonder and unspeakable beauty; Cousteau shows us marine life and haunting underwater landscapes so alien as to put any CGI blockbuster to shame. Balancing these remarkable sequences are those showing everyday life aboard the *Calypso*. Cousteau's avuncular nature and permanent delight and curiosity in nature are apparent throughout this astonishing film.

The World Without Sun

(Le Monde sans soleil)

Cousteau's follow-up to *The Silent World* was also a worthy Oscar winner, and this time submerges us further into the aquatic unknown. Living up to its title, we never rise above the water's surface; instead, we are invited to share the experience of Cousteau's crew in living in their underwater base. While this provides greater scope for his dry humour (eating tinned sardines while living in the depths of the ocean, as well as the jarring juxtaposition of a parakeet living underwater), it in no way detracts from the marvels on display. The film is at least as jaw-droppingly stunning as its predecessor, and once again Cousteau's infectious enthusiasm serves only to emphasise the incredible beauty of the world on display, as well as that of its denizens.

FESTIVAL GUESTS

We are delighted to welcome this year's Festival guests to Dublin.



Critic **Michel Ciment** began his career with *Positif* in 1963, and is author of numerous books. M. Ciment will attend the screening of *Michel Ciment, The Art of Sharing Movies* and will take part in a Q&A following *John Boorman: A Portrait*.



Award-winning director **John Boorman** is the subject of a documentary portrait in this year's Festival, after which he will participate in a Q&A with the film's interlocutor, Michel Ciment.



Young actress and rising star **Lolita Chamamah** will attend screenings of *Memory Lane* and *Copacabana*.



In The Beginning (À l'origine)

IFI FRENCH FILM FESTIVAL ON TOUR

access>CINEMA in association with the Irish Film Institute is pleased to bring the IFI French Film Festival to regional audiences.

The IFI French Film Festival on tour will present exclusive screenings of *In The Beginning (À l'origine)* in the following locations:

Sunday, November 28th, 20.15

Galway Film Society,
Town Hall Theatre, Galway
www.tht.ie • Tel: 091 569 777

Sunday, December 5th, 19.00

Garter Lane Arts Centre, Waterford
www.garterlane.ie • Tel: 051 855 038

Monday, 6th December, 20.00

Mermaid Arts Centre, Bray,
Co. Wicklow
www.mermaidartscentre.ie
Tel: 01 272 4030



Outside the Law (Hors-la-loi)

MONDAY 22ND NOVEMBER 20.15

FRENCH FILM CLUB

This year's IFI French Film Festival marks the first anniversary of our highly successful French Film Club screenings in partnership with the Alliance Française. The Club gathers on chosen dates during the year for special screenings of French films within the main IFI programme. To celebrate our

milestone birthday, the next French Film Club screening will take place during the Festival at *Outside the Law (Hors-la-loi)* on Monday 22nd November at 20.15 (see page 7). Anyone can attend and register for the French Film Club, and IFI/Alliance Française members will get a special discounted €7 ticket price at Club screenings. For more information, please visit www.ifi.ie



IFI CAFÉ BAR

Check out our special French menus and offers during the Festival (see the page opposite).

Don't forget you can pre-book your table on 01 679 8712.

FREE IFI CINEMA TICKETS!



Rather than buying daily membership for €1 to see each of the films in the IFI French Film Festival, why not go for annual membership instead? For just €25 per annum (€15 concessions) you'll get a free ticket straight away, an invite to a free preview screening every month, discounts on all tickets and earn double loyalty points on every euro you spend! **C'est formidable!**

Ask at the box office for details or visit www.ifi.ie

IFI Café Bar

Special Festival Menus

Complete your Festival experience with some great French food and wine in the IFI Café Bar

Daily specials include Beef Bourguignon, Canard au Poivre, Moules a La Bouillabaisse, French desserts and wines

Festival Offers:

Charcuterie Board (2 pers) & a Bottle of French Wine €25
French Special Main Course & a Glass of French Wine €13.50

To reserve your table during the Festival please call **01 679 8712**

For full menus see **www.ifi.ie**

An advertisement for Yves Rocher. At the top left is the Yves Rocher logo, a green circle with a stylized plant. To its right, the text reads '50 Years of Botanical Beauty'. Below this, the brand name 'YVES ROCHER' is written in a bold, black, sans-serif font, with 'FRANCE' in a smaller font underneath. The central focus is a close-up photograph of a woman's face, showing her eyes, nose, and lips. At the bottom of the advertisement, contact information is provided: '82 Oliver Plunkett Street, Cork', 'Tel: 021 4275955', and 'Email: yrshopcork@ymet.com'.



CINÉMA
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Sur TV5MONDE

www.tv5monde.com



LES SEINS DE GLACE
Georges Lautner 1974
Sunday, 14 November at 8 pm
and 22/11 at 10.50 pm



MONSIEUR KLEIN
Joseph Losey 1976
Sunday, 21 November at 8 pm
and 29/11 at 10.50 pm



UN FLIC
Jean-Pierre Melville 1972
Sunday, 28 November
at 8 pm

TV5MONDE is available from cable and satellite
All information: tv5monde@ireland.com
www.tv5monde.com

UN MONDE, DES MONDES,
TV5MONDE

MONSIEUR KLEIN © Studio Canal | LES SEINS DE GLACE © Studio Canal | UN FLIC © France Télévisions

coup de foudre
coup de grâce
coup de maître
coup d'œil
coup de théâtre
coup de pied
coup de main
what a coup!
coup d'état
coup d'éclat
coup de torchon
coup de boule

for adults,
teens, kids
& toddlers

French Courses

22nd November 2010 – 29th January 2011

The French Language and Cultural Centre in Dublin

www.alliance-francaise.ie info@alliance-francaise.ie

Alliance Française, 1 Kildare Street, Dublin 2, Ireland.

Tel. 01 676 1732 Fax. 01 676 4077



Alliance Française Dublin

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