



Irish Film Institute



The Irish Film Institute's

# French Film Festival

16th-27th November 2011



# IFI French Film Festival 2011



Once again the IFI French Film Festival becomes the essential rendez-vous with French cinema over 12 days in November. We are delighted to open the Festival with the atmospheric *The Bird*. With both

director Yves Caumon and star Sandrine Kiberlain attending, we couldn't have hoped for a better start! Sandrine Kiberlain is one of France's finest actresses, known for comedy (the joyful *Service Entrance*) as much as her dramatic roles. Also joining us is leading actor Jean-Pierre Darroussin, star of many Robert Guédiguian films, who gives a superb portrayal of a troubled bank executive in *Early One Morning*.

The Festival continues to look to the future, showing a great number of emerging talents: the cleverly crafted thriller *Nobody Else But You*, the vital *Declaration of War*, and *The Silence of Joan*, a unique 21st century biopic of Joan of Arc, which will be presented by director Philippe Ramos.

Fresh from Cannes 2011 comes the closed and lavish world of *House of Tolerance*, the warm and audacious *Pater*, the absorbing *The Minister*, and the dense and troubling beauty of *Outside Satan* by director Bruno Dumont. Our closing film is another extraordinary work from the Dardenne brothers - *The Kid With a Bike*.

We are showing some auspicious debuts: *Lights Out*, *The End of Silence* and the defiant and uplifting

*Louise Wimmer* (Venice International Critics' Week 2011), as well as new works by leading figures in French cinema including Catherine Deneuve, Christophe Honoré and Abdellatif Kechiche.

Programming a festival is all about discussion and sharing ideas, and we are delighted to welcome a number of special guests who have each played a critical role in defining French cinema. Michel Ciment returns to present his new documentary on Kubrick's *A Clockwork Orange* and will conduct a public interview with veteran director Claude Miller (who will present his two latest films *See How They Dance* and *I'm Glad my Mother is Alive*). It is a particular honour to welcome Luce Vigo to Dublin to present our special programme celebrating the 60th anniversary of the Prix Jean Vigo.

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 supporters, including our new partners the Institut Français and Unifrance Films, and the IFI's principle funder the Arts Council for their invaluable support without which a festival of this ambition and depth is not possible.

This is a rich year for French cinema - I hope you enjoy these great films as much as I have!

**Marie-Pierre Richard**  
**Festival Director**



## IFI Principal Funder



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*Beloved* by Christophe Honoré  
Programme notes:  
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# Schedule

Wed 16	
18.20	<b>OPENING FILM</b> <b>THE BIRD</b> ( <i>L'OISEAU</i> ) Includes Q&A with Sandrine Kiberlain and Yves Caumon followed by reception

Thurs 17	
18.15	<b>THE BIRD</b> ( <i>L'OISEAU</i> ) Introduction by Yves Caumon + Q&A
20.45	<b>DECLARATION OF WAR</b> ( <i>LA GUERRE EST DÉCLARÉE</i> )

Fri 18	
18.15	<b>THE SILENCE OF JOAN</b> ( <i>JEANNE CAPTIVE</i> ) Introduction by Philippe Ramos + Q&A
20.45	<b>ROMANTICS ANONYMOUS</b> ( <i>LES ÉMOTIFS ANONYMES</i> )

Sat 19	
13.30	<b>LIGHTS OUT</b> ( <i>SIMON WERNER A DISPARU...</i> )
15.30	<b>THE SILENCE OF JOAN</b> ( <i>JEANNE CAPTIVE</i> ) Introduction by Philippe Ramos
17.30	<b>Prix Jean Vigo: SMUGGLERS' SONGS</b> ( <i>LES CHANTS DE MANDRIN</i> ) + <b>THE LADY WITH A DOG</b> ( <i>LA DAME AU CHIEN</i> ) Introduction and Q&A with Luce Vigo and Laurent Marie
20.40	<b>HOUSE OF TOLERANCE</b> ( <i>L'APOLLONIDE</i> )

Sun 20	
12.00	<b>IFI Family: DUCOBU</b> ( <i>L'ÉLÈVE DUCOBU</i> ) With a narrator reading the subtitles
14.00	<b>Prix Jean Vigo: LES FILLES DE MON PAYS + THE LIFE OF THE DEAD</b> ( <i>LA VIE DES MORTS</i> )
16.15	<b>Prix Jean Vigo:</b> <b>ZÉRO DE CONDUITE + L'ATALANTE</b> Introduction by Luce Vigo
18.45	<b>DECLARATION OF WAR</b> ( <i>LA GUERRE EST DÉCLARÉE</i> )
20.45	<b>HIS MOTHER'S EYES</b> ( <i>LES YEUX DE SA MÈRE</i> )

Mon 21	
17.00	<b>LIGHTS OUT</b> ( <i>SIMON WERNER A DISPARU...</i> )
18.50	<b>THE END OF SILENCE</b> ( <i>LA FIN DU SILENCE</i> )
20.30	<b>OUTSIDE SATAN</b> ( <i>HORS SATAN</i> )

Tues 22	
16.30	<b>Prix Jean Vigo: LA VIE DE JÉSUS</b>
18.30	<b>NOBODY ELSE BUT YOU</b> ( <i>POUPOUPIDOU</i> )
20.40	<b>PATER</b> French Film Club screening (see page 15) Introduction by Laurent Marie

Wed 23	
16.00	<b>PATER</b>
18.05	<b>I'M GLAD MY MOTHER IS ALIVE</b> ( <i>JE SUIS HEUREUX QUE MA MÈRE SOIT VIVANTE</i> )
20.00	<b>BLACK VENUS</b> ( <i>VÉNUS NOIRE</i> )

Thurs 24	
14.00	<b>BLACK VENUS</b> ( <i>VÉNUS NOIRE</i> )
17.00	<b>NOBODY ELSE BUT YOU</b> ( <i>POUPOUPIDOU</i> )
19.00	<b>LOUISE WIMMER</b>
20.40	<b>SERVICE ENTRANCE</b> ( <i>LES FEMMES DU 6ÈME ÉTAGE</i> )

Fri 25	
14.00	<b>LOUISE WIMMER</b>
15.50	<b>SERVICE ENTRANCE</b> ( <i>LES FEMMES DU 6ÈME ÉTAGE</i> )
18.00	<b>EARLY ONE MORNING</b> ( <i>DE BON MATIN</i> ) Introduction + Q&A with Jean-Pierre Darroussin and Michel Ciment
20.30	<b>THE MINISTER</b> ( <i>L'EXERCICE DE L'ÉTAT</i> )

Sat 26	
12.00	<b>FRENCH CINEMA NOW – PANEL DISCUSSION</b> (see page 14)
14.00	<b>I'M GLAD MY MOTHER IS ALIVE</b> ( <i>JE SUIS HEUREUX QUE MA MÈRE SOIT VIVANTE</i> ) Introduction by Claude Miller
15.20	<b>ONCE UPON A TIME ... A CLOCKWORK ORANGE</b> ( <i>IL ÉTAIT UNE FOIS ... ORANGE MÉCANIQUE</i> ). Introduction + Q&A with Michel Ciment
15.45	<b>EARLY ONE MORNING</b> ( <i>DE BON MATIN</i> ) Introduction by Jean-Pierre Darroussin
17.45	<b>SEE HOW THEY DANCE</b> ( <i>VOYEZ COMME ILS DANSENT</i> ) Introduction and Q&A with Claude Miller and Michel Ciment
20.30	<b>BELOVED</b> ( <i>LES BIEN-AIMÉS</i> )

Sun 27	
14.00	<b>BELOVED</b> ( <i>LES BIEN-AIMÉS</i> )
16.30	<b>SEE HOW THEY DANCE</b> ( <i>VOYEZ COMME ILS DANSENT</i> )
18.30	<b>THE KID WITH A BIKE</b> ( <i>LE GAMIN AU VÉLO</i> )

For all booking information  
and prices, please see page 23  
(inside back cover).

IRISH PREMIERES

# The Bird

(L'Oiseau)



## GALA OPENING

WEDNESDAY 16TH NOVEMBER, 18.20

THURSDAY 17TH NOVEMBER, 18.15

**Director: Yves Caumon**

**93 minutes • France • 2011**

2011 68th Venice Film Festival,  
Official Selection, Orizzonti Competition

Featuring a superbly nuanced performance from Festival guest Sandrine Kiberlain, *The Bird* is a rewarding character study of a woman numbed by grief who tentatively begins to find a way back to the pleasures of life. Having retreated into an austere existence following personal tragedy, shunning the advances of friendship and romance made by colleagues, Anne (Kiberlain) is surprised to find a pigeon trapped in the walls of her flat. After freeing it from its confines, the bird becomes a companion of sorts. Finding herself with something to care for and about again, Anne gradually opens herself up to others, and to the possibility that her life might once again contain happiness. Director Yves Caumon's measured, spare approach to the material provides Kiberlain the opportunity to reaffirm her place as one of France's finest actresses.

**(Nov 16th includes Q&A with Sandrine Kiberlain and Yves Caumon; Nov 17th introduction and Q&A with Yves Caumon.)**



THURSDAY 17TH NOVEMBER, 20.45  
SUNDAY 20TH NOVEMBER, 18.45

Director: Valérie Donzelli

100 minutes • France • 2011

2011 Cannes International Critics' Week  
selection, opening film



FRIDAY 18TH NOVEMBER, 18.15  
SATURDAY 19TH NOVEMBER, 15.30

Director: Philippe Ramos

92 minutes • France • 2011

2011 Cannes Directors' Fortnight selection



FRIDAY 18TH NOVEMBER, 20.45

Director: Jean-Pierre Améris

80 minutes • France-Belgium • 2010

Dublin Premiere

## Declaration of War

(La Guerre est déclarée)

France's official submission for next year's Oscars, *Declaration of War*, which opened the Critics' Week section of this year's Cannes Film Festival, is a dramatic comedy about the stress placed on a couple when their two-year old son is diagnosed with a malignant brain tumour. While this may seem an odd topic for a light-hearted film, it is in fact based on the real-life experience of its writers and lead actors Valérie Donzelli and Jérémie Elkaim. The beginning of the film reveals its happy ending, leaving it free to focus more on the parents' relationship than the medical issues. In doing so, it becomes a celebration of the love between the two that enables them to endure, with humour, a situation that is surely every parent's worst fear.

## The Silence of Joan (Jeanne captive)

Given the history of Joan of Arc on film, it takes a brave filmmaker to tell her story once again. However, writer-director Philippe Ramos, whose film premiered during Directors' Fortnight at Cannes this year, differentiates his film from those that have gone before by inventing a narrative of Joan's last days, focussing on the enigma of her faith. Feeling abandoned by God as she awaits execution, Joan (Clémence Poésy) attempts suicide, and recovers at the hands of a compassionate healer (Thierry Frémont) who also tries to ease the suffering of her bereft soul. With a supporting cast that includes Mathieu Amalric and Irish actor Liam Cunningham, the film centres on Poésy's expressive performance as one of France's greatest heroines, and proves a worthy addition to the canon.

(Nov 18th includes introduction and Q&A with Philippe Ramos; Nov 19th introduction by Philippe Ramos.)

## Romantics Anonymous

(Les Émotifs anonymes)

This quirky romantic comedy follows the misadventures of two socially inept people trying to come together. Pathologically shy Angélique (Isabelle Carré) is encouraged by her support group to turn her talent for chocolate into a career with a local firm. Interviewed by company head Jean-René (Benoît Poelvoorde), who uses his fierce reputation to mask his own awkwardness, Angélique is employed not as a chocolatier, but as a vendor to local merchants. Unexpectedly taken with his new employee, Jean-René is advised by his therapist to ask her to dinner, setting the scene for comic misunderstandings, visual gags, and even musical numbers as the pair slowly but surely realise their feelings for each other. Winning performances from the two leads make for an irresistibly charming and touching film.



SATURDAY 19TH NOVEMBER, 20.40

Director: Bertrand Bonello

122 minutes • France • 2011

2011 Cannes Official Competition

## House of Tolerance

(L'Apollonide, souvenirs de la maison close)

One of the standout films from Cannes this year, director Bertrand Bonello (*The Pornographer*) returns to one of his regular topics, the lives of those employed in the sex industry, focussing here on the inhabitants of the Apollonide, a Parisian brothel at the turn of the twentieth century. The lives of the prostitutes within the bordello walls are portrayed as lives of quiet misery; they face health risks, public opprobrium, unexpected violence from their clients, and are in constant financial debt to their Madame, who thus keeps them in her service. Allowing the stories and personalities of the House's denizens to overlap and interweave affords Bonello the opportunity to provide a rounded and compelling portrait of prostitution which has obvious and disturbing parallels with the modern sex trade.



SUNDAY 20TH NOVEMBER, 20.45

Director: Thierry Klifa

105 minutes • France-Belgium • 2011

## His Mother's Eyes

(Les Yeux de sa mère)

Ballerina Maria (Géraldine Pailhas) is estranged from her mother, broadcaster Lena (Catherine Deneuve). Instead she trusts grandmother Judit (Marisa Paredes) with her secrets, including the knowledge that she once gave a child up for adoption with whom she is now trying to establish contact, despite his lack of interest and loyalty to adoptive parents Marina Foïs and Jean-Marc Barr. Insinuating his way into these fraught relationships is muckraking author Mathieu (Nicolas Duvauchelle), hoping to write an exposé on Lena. The various storylines in this intricately plotted study of mother-child relationships converge most intriguingly, even as unexpected events spin those relationships into new dynamics. In a strong cast, Foïs is quietly powerful as the woman in anguish at the reappearance of the biological mother of the child she has raised.



MONDAY 21ST NOVEMBER, 20.30

Director: Bruno Dumont

110 minutes • France • 2011

2011 Cannes Un Certain Regard selection

## Outside Satan

(Hors Satan)

One of contemporary French cinema's most consistently thought-provoking filmmakers, Bruno Dumont's latest film, premiered during Un Certain Regard at Cannes, is another of his meditations on spirituality and religion. An anonymous nomad (David Dewaele) wanders through the countryside of Northern France, often accompanied by a teenage girl (Alexandra Lematre). The two proceed in near silence, broken most frequently by their bouts of prayer. Into this tranquil scene intrudes a series of violent deaths and supernatural events, both seemingly tied to the nomad. As Biblical allusions mount, Dumont maintains ambiguity as to what is his true nature and identity. Told in the director's customary austere style, *Outside Satan* defies easy categorisation or interpretation, but its imagery and the troubling questions it raises linger in the mind long after the film's end. *Contains scenes of a graphic nature.*

(See Bruno Dumont's film *The Life of Jesus* in our Prix Jean Vigo Programme on page 13.)



TUESDAY 22ND NOVEMBER, 18.30  
THURSDAY 24TH NOVEMBER, 17.00

Director: **Gérald Hustache-Mathieu**  
102 minutes • France • 2011

## Nobody Else But You (Poupoupidou)

A playfully eccentric and highly enjoyable comic murder mystery, *Nobody Else But You* begins with crime writer David (Jean-Paul Rouve) returning home to collect an inheritance. Under pressure from his publishers to meet his deadline, but lacking inspiration, he is drawn into a real-life investigation when the body of local starlet Candice Lecoœur (Sophie Quinton) is found. Finding a verdict of suicide unacceptable, David interviews Candice's friends and traces her life through her diaries, quickly coming to realise that Candice believed herself to be the reincarnation of Marilyn Monroe. The film cleverly riffs on the Marilyn mythology in building parallels between the two women, and incorporates witty references not just to her, but also to the staples of crime fiction and any number of other films.



TUESDAY 22ND NOVEMBER, 20.40  
WEDNESDAY 23RD NOVEMBER, 16.00

Director: **Alain Cavalier**  
105 minutes • France • 2011  
2011 Cannes Official Competition

## Pater

Selected for competition at Cannes, Alain Cavalier's experimental narrative begins with the director himself and estimable actor Vincent Lindon discussing a future project on which the two will collaborate, playing the President and Prime Minister of France respectively. Taking the relationship between the two throughout their political careers as a loose framework for what follows, the two improvise discussions in which they outline the laws they will institute and changes they will make to France, and perform scenes from their imagined lives with other actors. A hit with critics at Cannes, the film is a fascinating mixture of actors' workshop and political satire. The two leads make for an engaging and often very funny double act as they build their tale ever taller.

(See page 14 for French Film Club screening information.)



WEDNESDAY 23RD NOVEMBER, 20.00  
THURSDAY 24TH NOVEMBER, 14.00

Director: **Abdellatif Kechiche**  
159 minutes • France • 2010  
2010 67th Venice Film Festival,  
Official Selection, Venezia 67 Competition

## Black Venus (Vénus noire)

First shown in competition at Venice, *Black Venus* tells the true story of Sarah Baartman, an African slave exhibited as a freak show attraction in nineteenth century London and Paris. Persuaded to travel by lies of how she will be a well-paid artist, Sarah (Yahima Torres, in an astonishing debut) instead faces constant humiliation and degradation. As slavery has recently been outlawed in England, Sarah is passed on to a couple from Paris, where her objectification and abuse becomes even greater. Sarah maintains her dignity throughout, putting to shame those who use her so appallingly. While at times difficult and uncomfortable to watch, forcing the audience to become fellow voyeurs of Sarah's exploitation, it's a remarkable film whose examination of the period's racism, sexism and greed remains distressingly relevant.



THURSDAY 24TH NOVEMBER, 20.40  
FRIDAY 25TH NOVEMBER, 15.50

Director: Philippe Le Guay  
104 minutes • France • 2011

## Service Entrance

(Les Femmes du 6ème étage)

In 1960s Paris, stockbroker Jean-Louis (Fabrice Luchini) and wife Suzanne (Festival guest Sandrine Kiberlain) live the life of the wealthy. When their long-suffering maid quits, Suzanne, on the advice of her fashion-conscious friends, hires a Spanish maid to take her place. Jean-Louis, intrigued by the young and beautiful Maria (Natalia Verbeke), discovers a new world in his own building as he becomes increasingly involved in the lives and problems of the Spanish women working as domestic help therein, improving their lot while causing friction at home. A light-hearted and amusing comedy of worlds colliding, *Service Entrance* is at its best when focussing on Jean-Louis' transformation from staid banker to hot-blooded social activist. The strong cast includes many actresses familiar from the films of Almodóvar, including the great Carmen Maura.



FRIDAY 25TH NOVEMBER, 18.00  
SATURDAY 26TH NOVEMBER, 15.45

Director: Jean-Marc Moutout  
90 minutes • France-Belgium • 2011

## Early One Morning

(De bon matin)

Paul Wertret (a riveting Jean-Pierre Darroussin) arises one morning, prepares for the day, kisses his wife goodbye, and goes to his job as a bank executive, where he calmly shoots his bosses. Waiting at his desk for the police to arrive, he reminisces on the events that have brought him to this point. While it's tempting to view the film in the context of the current economic crisis, it is in fact based on a genuine incident from 2004, and is more about alienation in the corporate workplace. Paul is a decent man who has worked hard to build the career that defines him. As his superiors coldly tear this down in the name of efficiency, Paul slowly falls apart in this excellent drama which contains much audiences will recognise.

(Nov 25th includes introduction and Q&A with Jean-Pierre Darroussin and Michel Ciment; Nov 26th introduced by Jean-Pierre Darroussin.)



FRIDAY 25TH NOVEMBER, 20.30

Director: Pierre Schoeller  
115 minutes • France-Belgium • 2011  
Dublin Premiere  
2011 Cannes Un Certain Regard  
FIPRESCI Prize

## The Minister

(L'Exercice de l'État)

Winner of the FIPRESCI Prize in Un Certain Regard at Cannes this year, *The Minister* follows Bertrand Saint-Jean (Olivier Gourmet), whose brief is Transport, as he deals with crises both political and personal, and the price of high office. Assisted by Private Secretary Gilles (Michel Blanc) and publicist Pauline (Zabou Breitman), Saint-Jean must negotiate the treacherous power plays of his fellows in government while trying to hold steady to his principles, all the while adapting his public persona to suit each new occasion as it arises, and maintain his credibility in the eyes of the voters. Given the number of threads to the story, Schoeller deals with its complexity admirably, never losing sight of the man at its heart, greatly aided by Gourmet's sympathetic performance as the beleaguered politician.





SATURDAY 26TH NOVEMBER, 15.20

Director: Antoine De Gaudemar

52 minutes • France • 2011

2011 Cannes Classic Selection

## Once Upon a Time . . . A Clockwork Orange

(Il était une fois . . . Orange Mécanique)

Following a major Kubrick retrospective at the Cinémathèque in Paris last Spring, this fascinating new documentary, co-written by Festival guest Michel Ciment, was screened in the Cannes Classics strand of this year's festival to celebrate the 40th anniversary of *A Clockwork Orange*. Along with Michael Powell's *Peeping Tom* (1960), it was perhaps one of the most misunderstood and unfairly vilified of films upon its release, and both are now rightly acknowledged as prescient masterpieces. Utilising recent interviews with the cast and Kubrick's family, alongside recordings of Ciment's contemporaneous interviews with the director himself, it provides a wealth of background knowledge into the making of the film and the critical reaction to it, and explores the reasons for Kubrick's decision to withdraw it from U.K. circulation, only revoked upon his death.

(Includes introduction and Q&A with Michel Ciment.)



SATURDAY 26TH NOVEMBER, 20.30

SUNDAY 27TH NOVEMBER, 14.00

Director: Christophe Honoré

135 minutes • France-UK-Czech Republic • 2011

2011 Cannes Official Selection,

Out of Competition

## Beloved (Les Bien-aimés)

Eclectic director Christophe Honoré returns to musicals with *Beloved*, which was accorded the honour of closing this year's Cannes Film Festival. Utilising an all-star cast, Honoré cleverly covers a span of four decades in the lives of Madeleine (played first by Ludivine Sagnier, then Catherine Deneuve) and her daughter Véra (Chiara Mastroianni). The younger Madeleine is a prostitute who marries one of her clients. Though the marriage eventually ends, neither can let go. Véra, meanwhile, is in love with a gay man and blind to the fact that her friend Clément (Louis Garrel) loves her. Against this complicated backdrop, Honoré contrasts the sexual freedom of Madeleine's youth with the safe-sex era in which Véra grows up. Enjoyably bittersweet, it's a film of great heart and emotion.



SUNDAY 27TH NOVEMBER, 18.30

Directors: Jean-Pierre Dardenne,  
Luc Dardenne

87 minutes • Belgium-France-Italy • 2011

2011 Cannes Film Festival Grand Prix

## The Kid With a Bike (Le Gamin au vélo)

A critical hit at Cannes, the Dardenne brothers' latest film opens with 11-year old Cyril (newcomer Thomas Doret) making a break for it from the boys' home to which his father has abandoned him. Not understanding this, he returns to their home, only to find it empty, and his beloved bicycle gone. A chance meeting with Samantha (Cécile de France) leads to her fostering him at weekends, but what Cyril yearns for is his tragically indifferent father. Trying to build a relationship with him, the boy begins to make some unwise choices. Despite containing many elements new to their films, the Dardennes have again created a film of great compassion and emotional integrity. However, the film belongs to Doret's heart-wrenching performance as the boy desperate for his father's love.

## FIRST-TIME DIRECTORS

French cinema is forever moving forward as new filmmakers of singular vision emerge. We are pleased to present here the first features of three such distinctive voices from the past year.



SATURDAY 19TH NOVEMBER, 13.30  
MONDAY 21ST NOVEMBER, 17.00

**Director: Fabrice Gobert**

**93 minutes • France • 2010**

2010 Cannes Un Certain Regard Selection

### Lights Out

(Simon Werner a disparu...)

First shown in the Un Certain Regard strand of last year's Cannes Film Festival, Fabrice Gobert's debut feature is an elliptical and subtly disturbing portrait of the group dynamics between students at a French high school following the mysterious disappearance of one of their friends. Subsequently, more students go missing, and rumours and speculation run wild. Reminiscent of Australian drama *2:37* (2006), the film is structured to recount events from a number of different perspectives, teasingly parcelling out information that constantly wrong-foots the viewer, but retains its enigmatic air by never providing the whole story of each character's interaction with the others, leaving us to draw our own conclusions about the truth of their relationships. Sonic Youth provides a typically angular and perhaps surprisingly melodic score.



MONDAY 21ST NOVEMBER, 18.50

**Director: Roland Edzard**

**80 minutes • France • 2011**

2011 Cannes Directors' Fortnight selection

### The End of Silence

(La Fin du silence)

First shown in Directors' Fortnight at Cannes, this powerful and uncompromising film from painter Roland Edzard is the story of the volatile Jean (an impressive Franck Falise), black sheep of a rural backwater family. After trying to set his home on fire, Jean is kicked out, but subsequently finds refuge with friendly neighbours Nils (Thierry Frémont) and Ida (Marianne Basler), who bring the boy on a hunting trip. Providing him with a rifle leads Jean, and the film, into increasingly dark waters as he begins to stalk his family through the misty and inhospitable terrain of the Vosges mountains. Edzard builds tension with a skill that belies his directorial inexperience, as guilty secrets are revealed and Jean descends further into madness...



THURSDAY 24TH NOVEMBER, 19.00  
FRIDAY 25TH NOVEMBER, 14.00

**Director: Cyril Mennegun**

**80 minutes • France • 2011**

68th Venice Film Festival, International Critics' Week

### Louise Wimmer

This debut feature from documentary filmmaker Cyril Mennegun showcases an unforgettable performance from Corinne Masiero as the titular Louise. Following separation from her husband, Louise finds herself facing her fifties alone and with nothing. Reduced to living in her car, forced to conduct even her most basic daily activities in public spaces, she ekes out a meagre living as a chambermaid. She has placed her hope in receiving social housing, but must contend with the endless bureaucracy that accompanies her application. While Louise's situation is bleak, the film itself is not; Mennegun's delicate and sensitive direction celebrates her resilience and dignity in the face of such hardship, and Masiero ensures that the audience genuinely cares for Louise and wishes a happy ending for her.

## CLAUDE MILLER FOCUS

Claude Miller (b. 1942) is one of France's most influential and respected filmmakers. An award-winning film director, producer and screenwriter, he began his career assisting some of the most celebrated figures of the New Wave including Robert Bresson, Jean-Luc Godard and, in particular, François Truffaut, under whose guidance Miller directed his first feature, *La Meilleure façon de marcher*, in 1976. Often exploring the coming-of-age story, Miller explains this recurring theme: "*Experiences in youth are formative and profound... The child discovers that his only weapon or defence is imagination and it is through imagination that he protects himself.*" The screenings of Miller's two most recent films are a welcome addition to this year's Festival. We are delighted that Claude Miller, President of Europa Cinemas, will be in attendance to introduce his films and for a discussion with Michel Ciment.

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WEDNESDAY 23RD NOVEMBER, 18.05

SATURDAY 26TH NOVEMBER, 14.00

**Directors: Claude Miller, Nathan Miller**

**90 minutes • France • 2009**

2009 Montreal World Film Festival,  
Best Screenplay



SATURDAY 26TH NOVEMBER, 17.45

SUNDAY 27TH NOVEMBER, 16.30

**Director: Claude Miller**

**99 minutes • France-Canada-Switzerland**

**2011**

### I'm Glad my Mother is Alive

(Je suis heureux que ma mère soit vivante)

Put up for adoption at the age of four, Tommy (an intense Vincent Rottiers), now 20, tracks down his birth mother Julie (Sophie Cattani) and inserts himself into her life in this subtly Freudian tale, based on real events. Julie is now divorced with a young son, whom Tommy offers to baby-sit while Julie carouses, hoping to protect his half-brother from a situation he remembers all too well. As his relationship with Julie becomes more complex, Tommy's simmering resentment and confusion find expression in a moment of shocking violence. Material which could in lesser hands have made for a lurid and exploitative experience is handled here with remarkable sensitivity and tact by the co-directors, the experienced Claude and neophyte son Nathan, creating a film of undeniable emotional power.

(Nov 26th includes introduction by Claude Miller.)

### See How They Dance

(Voyez comme ils dansent)

Claude Miller's latest film proves that he is still capable of finding new ways of breathing life into what initially sounds like the most familiar of premises - the love triangle. Lise (Marina Hands), a filmmaker travelling across the snowy wastes of Canada (shot in beautiful scope), encounters Alex (Maya Sansa), the woman for whom her now deceased husband Victor (renowned physical artist James Thiérrée, grandson of Charlie Chaplin) left her. As flashbacks illuminate the differing nature of each woman's relationship to him, the two come to better understand the nature of their experiences and the appeal the other held for him. The absence of this character central to each woman's life allows the director to create an intimate and moving portrait of love won and lost.

(Nov 26th includes introduction and Q&A with Claude Miller and Michel Ciment.)

## PRIX JEAN VIGO 60TH ANNIVERSARY

The Prix Jean Vigo is a major French film award with a difference. Established in 1951 by Claude Aveline, it rewards not a film, but a filmmaker, in two categories (short and feature film). The aim of the Prix Jean Vigo is to identify in a director qualities associated with Jean Vigo himself; namely a passion for cinema, a sense of innovation and an independence of mind. Films might even be flawed; the Jury is not looking for a masterpiece

but for a kind of cinematographic epiphany. This special programme celebrating 60 years of the Prix includes this year's winning films, previous winners and two films by Jean Vigo himself. We are honoured that Luce Vigo, President of the Prix Jean Vigo, is joining us to introduce the programme. – *Laurent Marie*  
**Please see the IFI November programme for details of other Prix Jean Vigo screenings.**

**DOUBLE BILL** SATURDAY 19TH NOVEMBER, 17.30. **INTRODUCTION BY LUCE VIGO**



### The Lady with a Dog

(La Dame au chien)

In Damien Manivel's short, a teenager finds a dog loose in the park. He returns it to its owner, who answers the door half-drunk. She invites him in for a drink to say thanks. As the boy sits there uncomfortably, tensions rise between these three ill-met characters.

**Director: Damien Manivel**

**15 minutes • France • 2010 • Prix Jean Vigo 2011**

**(Includes Q&A with Luce Vigo and Laurent Marie.)**



### Smugglers' Songs

(Les Chants de Mandrin)

Louis Mandrin was a real-life Robin Hood in eighteenth century France, finally executed for his brigandage. Rabah Ameur-Zaïmeche's film begins at this point, as the ragtag remainder of his outfit strive to keep his spirit alive. Funded by their smuggling profits and aided by, of all things, an aristocrat, the gang arranges for publication of Mandrin's poetry, selling his words as a call to revolution. Zaïmeche's film shows how the words of one person can lead to the birth of a movement.

**Director: Rabah Ameur-Zaïmeche**

**97 minutes • France • 2011 • Prix Jean Vigo 2011**  
**2011 Locarno International Film Festival, International Competition**

**DOUBLE BILL** SUNDAY 20TH NOVEMBER, 14.00. **INTRODUCTION BY LUCE VIGO**



### The Life of the Dead

(La Vie des morts)

Patrick is in a critical condition in hospital following a suicide attempt. Alternating between moments of warmth, fear and secret pain, we observe the family members gather in a country house, each trying to exorcise death, as they anxiously await news ...

This is a rare opportunity to see Desplechin's first film, prefiguring the director's themes seen in his recent works, *Kings and Queen* (2004) and *A Christmas Tale* (2008).

**Director: Arnaud Desplechin**

**54 minutes • France • 1990 • Prix Jean Vigo 1991**



### Les Filles de mon pays

In a small village in winter, two teenagers, Eve and Carole, dress up to appear older than their years and set out for a party to seduce and be seduced. But sometimes the transition from childhood to adulthood can be a painful one. Director Yves Caumon graduated from the FEMIS film school, and has directed three features: *Boyhood Loves* (2001), winner Un Certain Regard; *Hide and seek* (2005), Cannes Directors' Fortnight; and *The Bird* (2011) (please see page 4).

**Director: Yves Caumon**

**30 minutes • France • 1999 • Prix Jean Vigo 2000**

**(Yves Caumon will attend the Festival on Nov 16th & 17th. See page 14.)**



## Zéro de conduite

Following the so-called suicide in prison of his anarchist father, Jean Vigo was sent to boarding school.

Collaborating with Boris Kaufman, Vigo turned this traumatic experience into an uplifting ode to youth's indomitable spirit, and a pointed, poetic attack on French institutions. Its unforgettable imagery has inspired directors all over the world. *Zéro de conduite* set the benchmark for all films about youthful rebellion.

**Director: Jean Vigo**

**41 minutes • France • 1933**

*Notes by Laurent Marie*



## L'Atalante

Set amongst the community of bargemen, *L'Atalante* is one of the first examples of cinematographic modernity. The magnificent music of Maurice Jaubert, the characterisation and the imagery, at once surreal and realistic, all contribute to creating a gem. Although the film's social dimension cannot be glossed over, *L'Atalante* is a great love story. Vigo, who knew that his days were numbered, gave it everything he had.

**Director: Jean Vigo**

**89 minutes • France • 1934**

## The Life of Jesus

(La Vie de Jésus)

Freddy (David Douche) is an unemployed twenty-something who suffers epileptic fits. He and his gang of pals ride aimlessly through the countryside on their motorbikes, and the daily boredom of his unfocussed life is relieved only by playing in a marching band. When his girlfriend Marie welcomes the advances of Kader, an Arab boy, Freddy, filled with jealousy and aided by his pals, thrashes the boy to death on a country backroad.

Bruno Dumont films a cast of non-professional local actors with astonishing results. His dynamic cinematographic style from wide shot to close-up invigorates the viewer while vividly capturing the tone and nuances of the small isolated town and its occupants, their unrealised dreams, and the casual eroticism and deep vein of violence hovering beneath the surface. *Contains scenes of a graphic sexual nature.*

**Director: Bruno Dumont**

**96 minutes • France • 1997 • Prix Jean Vigo 1997**

**1997 Cannes Directors' Fortnight selection, Caméra D'Or Special Mention**

**(See also Bruno Dumont's *Outside Satan* on page 6.)**

*Notes by Marie-Pierre Richard*



## FESTIVAL GUESTS



**Sandrine Kiberlain:** Highly respected actress Sandrine Kiberlain (*Mademoiselle Chambon*, *A Self Made Hero*), whose work is widely regarded both in France and abroad, will attend the screening of *The Bird* which opens this year's IFI French Film Festival. Director Yves Caumon will also attend and take part in a post-screening Q&A with Ms. Kiberlain.

**Nov 16**



**Jean-Pierre Darroussin:** Prolific and renowned actor Jean-Pierre Darroussin (*Red Lights*, *The Taste of Others*) will attend this year's Festival to introduce and take part in a Q&A after the screening of Jean-Marc Moutout's new film *Early One Morning* in which he stars. **Nov 25 & 26**



**Claude Miller:** Celebrated film director Claude Miller returns to the IFI to present his two most recent films, *I'm Glad my Mother is Alive*, which he co-directed with his son Nathan, and *See How They Dance*. Miller will participate in a public discussion with Michel Ciment about his film career.

**Nov 26**



**Philippe Ramos:** Self-trained writer, director and cinematographer Philippe Ramos (*Capitaine Achab*) will attend this year's Festival to introduce the screening of his third feature *The Silence of Joan* which was included in this year's Directors' Fortnight at the Cannes Film Festival. Ramos will also take part in a post-screening Q&A. **Nov 18 & 19**



**Yves Caumon:** Winner of the Prix Un Certain Regard at the 2001 Cannes Film Festival and director of our opening film *The Bird*, Yves Caumon will attend both screenings of the film and take part in a Q&A with actress Sandrine Kiberlain. **Nov 16 & 17**



**Luce Vigo:** Here to present the Festival's Prix Jean Vigo programme, which celebrates the 60th anniversary of the award named after her father, film critic and President of the Prize's awarding body Luce Vigo will introduce all weekend screenings in this programme strand. **Nov 19 & 20**



**Michel Ciment:** Critic, documentary filmmaker and Stanley Kubrick expert Michel Ciment will attend the IFI French Film Festival for the second time to introduce his new film *Once Upon a Time ... A Clockwork Orange* and for a public discussion with Claude Miller. **Nov 25 & 26**

## FRENCH CINEMA NOW – PANEL DISCUSSION

SATURDAY 26TH NOVEMBER, 12.00

A special panel discussion with Festival guests will discuss the 12th IFI French Film Festival programme, opening up a debate about current trends and movements in French cinema, how these fit into a broader European context and identity, and whether any comparisons can be drawn with Irish filmmaking. Panellists will include critic Michel Ciment, actor Jean-Pierre Darroussin, directors Claude Miller and Anna Novion, and producer/director Annie Miller.

Director Q&As are presented in partnership with the Screen Directors Guild of Ireland

## SPECIAL EVENTS



**Director: Alain Cavalier**  
105 minutes • France • 2011

## FRENCH FILM CLUB – PATER

This year's IFI French Film Festival marks the second anniversary of our highly successful French Film Club screenings in partnership with the Alliance Française. The Club gathers once a month for pre-selected screenings of French films within the main IFI programme. To tie these two events together, the next French Film Club screening will be Alain Cavalier's *Pater*, which features in the Festival on Tuesday the 22nd of November at 20.40 (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](http://www.ifi.ie)

(This screening will be introduced by Laurent Marie.)

## IFI FAMILY SCREENING

# Ducobu

(L'Élève Ducobu)

SUNDAY 20TH NOVEMBER, 12.00

**Director: Philippe De Chauveron**  
96 minutes • France • 2011

Our special family screening during this year's Festival is the very funny tale of Ducobu, expert school-dodger and joker. Originally a really popular Belgian comic hero, this stripey-jumpered schoolboy made his screen debut in France this year. Having been expelled from more schools than he can recall, Ducobu is given one last chance at the Saint-Potache.

Recommended age 8+

Notes by *Alicia McGivern*

Tickets €4.80 per person/€14.40 family ticket (4 people)

But despite the warnings of his new and very strict teacher Gustav Latouche, this prankster doesn't change his ways and spends the time trying to figure out more elaborate ways to cheat and copy from his neighbour, the very smart Léonie Gratin. Needless to say, both teacher and schoolgirl are determined not to fall for Ducobu's cheeky smile and charms.

*In French with English subtitles read aloud by an experienced reader.*



See How They Dance (Voyez comme ils dansent)

## 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 audiences throughout Ireland.

The IFI French Film Festival On Tour will present exclusive screenings of *Service Entrance*, *Lights Out* and *See How They Dance* in the following locations:



[www.accesscinema.ie](http://www.accesscinema.ie)

### Service Entrance

(Les Femmes du 6ème étage)

**SUNDAY, NOVEMBER 27TH, 20.15**

Galway Film Society, Town Hall Theatre, Galway  
[www.tht.ie](http://www.tht.ie)  
Tel: 091 569 777

**WEDNESDAY, NOVEMBER 30TH, 20.00**

Garter Lane Arts Centre, Waterford  
[www.garterlane.ie](http://www.garterlane.ie)  
Tel: 051 855 038

**FRIDAY, DECEMBER 2ND, 20.00**

The Abbey Arts & Cultural Centre, Ballyshannon, Co Donegal  
[www.abbeycentre.ie](http://www.abbeycentre.ie)  
Tel: 071 98 51375

### Lights Out

(Simon Werner a disparu...)

**TUESDAY, NOVEMBER 29TH, 9.30**

Garter Lane Arts Centre, Waterford  
[www.garterlane.ie](http://www.garterlane.ie)  
Tel: 051 855 038

**FRIDAY, DECEMBER 2ND, 11.00**

The Abbey Arts & Cultural Centre, Ballyshannon, Co Donegal  
[www.abbeycentre.ie](http://www.abbeycentre.ie)  
Tel: 071 98 51375

### See How They Dance

(Voyez comme ils dansent)

**TUESDAY, NOVEMBER 29TH, 20.00**

Belltable Arts Centre, Limerick  
[www.belltable.ie](http://www.belltable.ie)  
Tel: 061 319 866



# 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!  
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\*Invitation by email and operates on a first come, first served basis



## The IFI French Film Festival at the IFI Café Bar.

Complete your Festival experience with some great French food and wine at the IFI Café Bar. Don't forget you can reserve your table during the Festival by calling 01 679 8712.

### Festival offers:

A mixed charcuterie board of French cheese, salamis & ham for two people, served with crusty bread and served with a bottle of French wine  
**€25.00**

#### 2 Course Special:

French special main course & dessert **€12.99**

French special main course and a glass of Festival wine **€13.50**

### French Specials:

Magret de Canard aux Deux Poivres  
*Duck Breast with Peppercorns*

Beef Bourguignon

Moules a la Bouillabaisse  
*Mussels with Fennel, Tomatoes, Garlic and Saffron*

Daily specials and French desserts also available

### Festival French wines

Laroche Merlot (Red) €20  
*Red plum and pepper characters with a hint of green olives*

Laroche Sauvignon (White) €20  
*Citrus aromas with hints of freshly cut herbs*

### Don't forget...

If you are an IFI Member you will get 10% off all food over €10 and can instantly avail of 10% off everything at the IFI Film Shop.

For details on the IFI French Film Festival, please visit [www.ifi.ie/french2011](http://www.ifi.ie/french2011)



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- Emma Boland on the Irish reception with the Royals.
- Dan O'Shaughnessy on what he has to be watch in British history.
- Peter Curran on the royal ceremonies in the place as she sets sail.

Magazine



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Going away from the recession, our family's grand tour of Europe.



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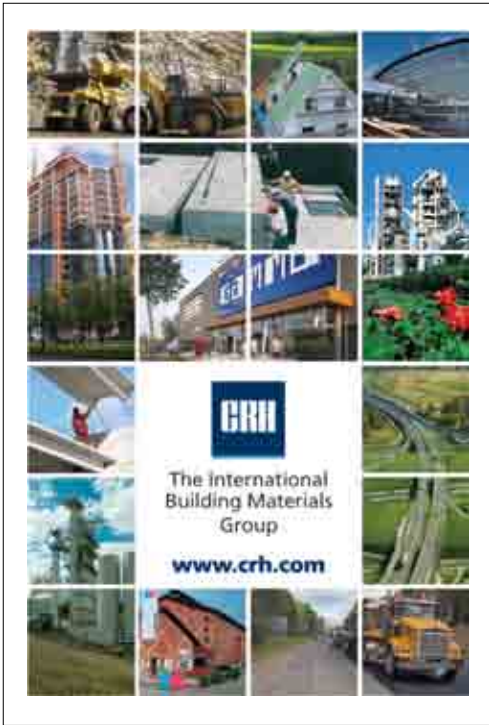
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**Tickets** cost €9.20, except for the opening film which includes a post-screening reception and costs €15. There are special package prices of €40 for 5 films and €70 for 11 films, but each ticket purchased must be for a different film and the package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

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**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](http://www.ifi.ie) or call 01 679 5744 for further information.

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