

**THE
TOURNEÉS
FESTIVAL**
New French Films on Campus

More info at **561-297-0341**
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Presented by FAU DEPARTMENT OF LANGUAGES,
LINGUISTICS, AND COMPARATIVE LITERATURE

FAU
DOROTHY F. SCHMIDT
COLLEGE OF ARTS AND LETTERS
Florida Atlantic University

March-April 2015

FAU Raton, Performing Arts, PA 101 (*adjacent to the University Theatre*)

Free and Open to the Public. All films are presented with subtitles



Monday, March 9, 2015 at 6:30 p.m.

LES SALAUDS / BASTARDS

Claire Denis, 2013 / 100 min.

Introduction by Dr. Gerald Sim (School of Communication & Multimedia Studies)

Discussion will follow

Claire Denis's scalding examination of the abuse of power and the sin of looking the other way may be the year's most unforgettable film noir. Inspired by William Faulkner's 1931 novel, *Sanctuary*, and the Sadean sex parties attended by Dominique Strauss-Kahn and other French higherups, *Bastards* centers on a revenge plot that begins tenuously but grows only more inexorable. Sea captain Marco (Vincent Lindon) reluctantly returns to Paris to assist his disgraced sister, Sandra (Julie Bataille): Her husband has just committed suicide, and her daughter, Justine (Lola Créton), is recovering in a clinic for participation in carnal acts so extreme that she may require a series of delicate operations. Convinced that Edouard LaPorte (Michel Subor), a DSK-like figure, is linked to both incidents, Marco plans his retaliation by stealthily ingratiating himself with LaPorte's much younger wife (Chiara Mastroianni).



Wednesday, March 11, 2015 at 6:30 p.m.

BERLIN 1885: LA RUEE SUR L'AFRIQUE / BERLIN 1885: THE DIVISION OF AFRICA

Joël Calmettes, 2010 / 85 min.

Introduction by Dr. Douglas McGetchin (History), Discussion will follow

An exemplary documentary that exposes one of the most ignominious—and little-studied—events of the past 130 years, Joël Calmettes's film chronicles the Berlin Conference on Africa. At this meeting, held at Chancellor Otto von Bismarck's official residence in Berlin, the major European countries and the US divided up the vast continent for their own personal gain, setting in motion the ruinous colonization of Africa that continued for the next several decades. *Berlin 1885* includes several scenes of reenactments of this infamous conference, with actors, in period costume, speaking lines culled from actual transcripts and recently discovered archival documents.



Wednesday, March 18, 2015 at 6:30 p.m.

LA GRANDE ILLUSION / GRAND ILLUSION

Jean Renoir, 1938 / 114 min.

Introduction by Dr. Carla Calargé (Languages, Linguistics, and Comparative Literature)

Discussion will follow

Set during World War I, this masterwork by Jean Renoir, once hailed by Orson Welles as the "greatest of all directors," was shot just three years before the beginning of World War II. Renoir examines the relationships that form among a group of French officers held in a German prisoner-of-war camp. Within this detention center, class, religious, and national divisions increasingly cease to matter: An indestructible fraternity forms among the Breton working-class Lieutenant Maréchal (Jean Gabin, a Renoir regular); the aristocratic Captain de Boeldieu (Pierre Fresnay), never without his white gloves; and the Jewish Lieutenant Rosenthal (Marcel Dalio). Even the man responsible for their imprisonment, the German Captain von Rauffenstein (Erich von Stroheim), invites Maréchal and de Boeldieu to lunch.



Monday, March 23, 2015 at 6:30 p.m.

L'IMAGE MANQUANTE / THE MISSING PICTURE

Rithy Panh, 2013, 92 min.

Introduction by Dr. Iliaria Serra (Languages, Linguistics, and Comparative Literature)

Discussion will follow

How can a filmmaker portray incomprehensible barbarity, especially when he himself and everyone he knew and loved was directly affected by this horror? Rithy Panh ingeniously uses carved and painted figures to represent himself and his family (and many others), who had to flee Phnom Penh for agricultural labor camps on April 17, 1975, the day that the Khmer Rouge seized Cambodia's capital city. Against intricately detailed dioramas, Panh's small clay human surrogates inexorably, almost magically, assume the qualities and dimensions of real people.



Wednesday, April 1, 2015 at 6:30 p.m.

CAMILLE CLAUDEL 1915 / CAMILLE CLAUDEL 1915

Bruno Dumont, 2013 / 97 min.

Introduction by Dr. Roderick Cooke (Languages, Linguistics, and Comparative Literature)

Discussion will follow

A subtle and sober biopic, Bruno Dumont's examination of the sculptor and Rodin muse of the title marks the director's first collaboration with a major star: Juliette Binoche. Camille Claudel 1915 traces, during the year that the artist turned 51, just three days of her grim life at the Montdevergues mental asylum near Avignon, where she had been committed by her family. Binoche potently conveys Claudel's abject state. In a bold move, Dumont cast actual asylum patients as the other residents of Montdevergues, their own suffering further underscoring Claudel's helplessness and anguish. Dumont has fashioned an exemplary spiritual lesson of his own, one that highlights the grace of the forsaken.



Monday, April 6, 2015 at 6:30 p.m.

QUAI D'ORSAY / THE FRENCH MINISTER

Bertrand Tavernier, 2013 / 113 min.

Introduction by Dr. Frédéric Conrod (Languages, Linguistics, and Comparative Literature)

Discussion will follow

Directed by Bertrand Tavernier, this razor-sharp satire of politics—both those enacted on the world stage and within the corridors of workplaces—originated in first-hand experience: The film is adapted from graphic novels written by Antonin Baudry, who worked as a speechwriter for Dominique de Villepin, the French foreign minister during the lead-up to the 2003 war in Iraq. Raphaël Personnaz plays Arthur, recently hired by the imperiously named, high-ranking diplomat Alexandre Taillard de Worms (Thierry Lhermitte), a man who speaks in orotund outbursts, which grow more hilarious and nonsensical as the film progresses. As Arthur scrambles to figure out just what, exactly, his highly capricious boss wants from him, the crisis in "Lousdemistan" (clearly a stand-in for Iraq) deepens.

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