

# THE TOURNÉES FESTIVAL MARCH-APRIL 2018

NEW FRENCH FILMS ON CAMPUS | FAU BOCA RATON



## FRANTZ | FRANTZ

**6:30 pm, Wed, March 21, PA 101**

(Performing Arts Building, Room 101)

**Introduced by Dr. Roderick Cooke, FAU Dept. of Languages, Linguistics and Comparative Literature (LLCL)**

Shortly after World War I, in a provincial German town conspicuously devoid of its young men, Anna discovers a stranger at the grave of her late fiancé Frantz, one of the thousands of young Germans killed in the war. The stranger soon introduces himself to Anna and Frantz's parents as Adrien, a French friend of the dead soldier. Growing fond of Adrien, Anna begins to come out of mourning for Frantz and once again embraces her future. Then Adrien makes a terrible confession and disappears, forcing Anna to go searching for him in Paris. With this stirring adaptation of Ernst Lubitsch's classic melodrama *Broken Lullaby*, François Ozon, a master of cinematic dissemblance, delivers a sumptuous period piece that asks whether a lie can ever be healthier than the truth. Coming at a time when the European Union appears at its most vulnerable, *Frantz* is also a meditation on Europe: Anna's journey to France mirrors Adrien's to Germany, bridging the bloody differences between the two nations in 1919 to show how much they have in common — as well as the nagging strains of nationalism and xenophobia. But this lush romance filmed in black and white and color is above all a profoundly unusual and effective pacifist film, which — aside from one brief but devastating flashback — takes place entirely after the war, surveying the human damage both on the winning and the losing sides.



## FRANCOFONIA | FRANCOFONIA

**6:30 pm, Fri, March 23, PA 101**

(Performing Arts Building, Room 101)

**Introduced by Viviana Pezzullo, FAU Comparative Studies**

*Francofonia* is the great Russian filmmaker Alexander Sokurov's heroically ambitious meditation on European culture and history as seen through the story of the Louvre museum in Paris, with a particular focus on its fortunes during World War II. Neither a straight documentary nor a standard work of fiction, the film achieves an essayistic density by moving between several narrative strands: there is Sokurov himself, talking via Skype with a cargo ship captain carrying part of the Louvre's holdings through a deadly storm; France's national symbol Marianne roaming the museum's collections with Napoleon Bonaparte; and the true story of the friendship between the Louvre's wartime French curator and the Nazis' head of artistic preservation (or, perhaps more accurately, appropriation). In what may be the film's most affecting sequence, Sokurov turns closer to home and compares the Louvre's relatively benign wartime fate with that of the Hermitage Museum in besieged Leningrad. Sokurov's voice over directly addresses the characters in archival images and present-day footage shot in his distinctive palette of gold and beige, his ruminations aiming for nothing less than a history of the relationship between art and power in twentieth-century Europe. This exploration of savagery and civilization as seen through the treatment of artistic treasures proves once more that Sokurov is not only one of the most idiosyncratic artists of our age but one of its most passionate, a living witness to the fading dream of a Europe defined by its artistic grandeur.



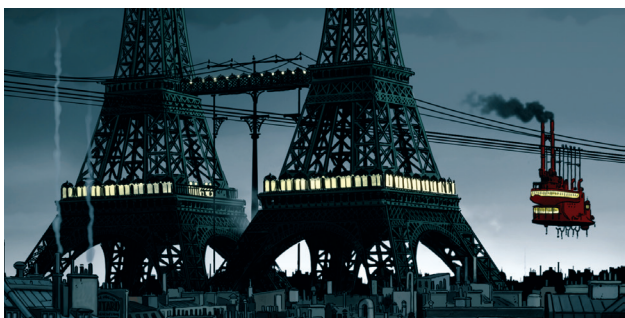
## EXAMEN D'ÉTAT | NATIONAL DIPLOMA

**7 pm, Mon, March 26, PA 101**

(Performing Arts Building, Room 101)

**Introduced by Dr. Roderick Cooke, FAU, (LLCL)**

In the Congo, passing the national baccalaureate exam can save a young person from a life of manual labor and open the doors to university and a career. To fail the exam is to be fated to struggle for survival through menial work. As Congolese filmmaker Dieudo Hamadi's documentary *National Diploma* so powerfully shows, the path to success in the national exam is full of challenges. We see a school principal come into a prep classroom and summon those students who have not paid their fees to pay up now or leave. Those who stay aren't much better off: the teachers are striking because they haven't been paid. So an enterprising group of students rents a house to cram for the exam. Yet Hamadi's fly-on-the-wall camera reveals study methods that are as surprising to Western eyes as they are endemic in the Congo: students visit marabouts for medicinal plants, get preachers to bless their pens or exorcize them, and, most importantly, pay recent graduates for cheat sheets. Working in classic cinema vérité style, Hamadi follows the group of students through the exam to the nerve-wracking announcement of the results, providing an indelible portrait of the role of education in Congolese society.



## AVRIL ET LE MONDE TRUQUÉ | APRIL AND THE EXTRAORDINARY WORLD

**6:30 pm, Wed, March 28, PA 101**

(Performing Arts Building, Room 101)

**Introduced by Denise Pinnaro, FAU (LLCL)**

This one-of-a-kind animated adventure film ushers the viewer into an alternate reality in which the Bonapartes still rule France, electricity was never discovered, trees are a distant memory, and a steam-driven cable car connects Paris to Berlin. In this dystopic steampunk landscape, scientists have mysteriously disappeared for decades and April Franklin, the brilliant young descendant of a long line of chemists is in danger of being next. With the help of a shady drifter called Julius and her talking cat Darwin, April sets off to find her missing parents, while trying to keep the "invincibility serum" she has developed out of the hands of the imperial police — and those of an infamous group of intelligent Komodo dragons! Based on the unmistakable blend of urban grit and historical fantasy found in the drawings of Jacques Tardi, one of France's most influential graphic novelists of the last half century, *April and the Extraordinary World* is not only an engrossing, wildly imaginative entertainment for the whole family but a slyly feminist statement, an ode to science, and an earnest plea for world peace. It is also one of the finest showcases for the visionary work being done in contemporary French animation.



## LA BELLE ET LA BÊTE | BEAUTY AND THE BEAST

**6:30 pm, Wed, April 4, PA 101**

(Performing Arts Building, Room 101)

**Introduced by Dr. Marcella Munson, FAU (LLCL)**

When the beautiful Belle volunteers to take her ruined father's place as the prisoner of a mysterious Beast who lives in a castle on the other side of the forest, an unexpected romance blossoms between the reclusive monster and the innocent maiden. Soon the question arises whether the real monster is the Beast or Belle's avaricious siblings... especially since the Beast is actually a cursed Prince (played by the uncannily handsome Jean Marais). A defining influence on filmmakers as different as Ingmar Bergman and François Truffaut, this adaptation of the classic fairy tale by iconoclastic novelist, playwright, artist, and filmmaker Jean Cocteau is that rare film that truly deserves to be called "magical," a deeply ambiguous yet supremely romantic work that turns cinema into a spectacular conjurer's trick, full of magic mirrors and golden keys, misty woods and ominous palaces. Shot in atmospheric black and white by the great cinematographer Henri Alekan, *Beauty and the Beast* is rightly considered one of the absolute masterpieces of French cinema, a film fantasy that Cocteau said was "for grown-ups who haven't lost their childhood"... or for children ready to marvel at the best that cinema can offer.



## NI LE CIEL NI LA TERRE | NEITHER HEAVEN NOR EARTH

**6:30 pm, Wed, April 11, PA 101**

(Performing Arts Building, Room 101)

**Introduced by Dr. Roderick Cooke, FAU, (LLCL)**

When French soldiers stationed at a remote outpost in Afghanistan begin vanishing without a trace, their commander Captain Antares Bonassieu (Jérémy Renier) assumes that enemy troops are responsible. Then he learns that the Taliban are also disappearing and realizes he may be facing the most invisible of enemies. Described by its brilliant young director Clément Cogitore as "John Ford meets M. Night Shyamalan," *Neither Heaven nor Earth* is the rare film to make the leap from the headlines to the Twilight Zone, playing out the eternal struggle between the spiritual and the physical on a desert battlefield where literally anything could happen. Deftly combining a nearly documentary attention to the details of military life with an artier, conceptual touch that reveals his background in the visual arts, Cogitore immerses the viewer in an environment unfamiliar to most but imagined by many — the contested tribal areas of Afghanistan — only to take us far beyond the imaginable, thus turning his debut feature into a deeply metaphysical film that works both as a thriller and a horror movie, but is not limited by either genre. This speculative contribution to the growing body of films about the endless wars of the 21st century is entirely its own beast, and signals the arrival of a major new talent.

**FILMS HAVE ENGLISH SUBTITLES | FREE AND OPEN TO THE PUBLIC**

*The Tournées Film Festival is made possible with the support of the Cultural Services of the French Embassy in the U.S., the Centre National du Cinéma et de l'Image Animée (CNC), the French American Cultural Fund, Florence Gould Foundation and Highbrow Entertainment.*

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*If accommodation(s) for a disability is required call TTY 1-800-955-8770 | 561-297-0307 or e-mail [cooker@fau.edu](mailto:cooker@fau.edu) a minimum of five (5) working days in advance of the date of the event.*