

Rendez-Vous WITH French Cinema



School's Out

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FEBRUARY 28-MARCH 10 · TICKETS: FILMLINC.ORG

WHAT I SAW AT THE PICTURES

BY RUSSELL BANKS

This year's American ambassador for Rendez-Vous with French Cinema, the novelist Russell Banks (*The Sweet Hereafter*, *Affliction*) is an avid cinephile and Francophile deeply influenced by French film. Banks is currently working with French director Bertrand Tavernier on his next film.

Once a week, usually on a Saturday afternoon, in my small-town New England childhood in the 1940s and early 1950s, we went to “the pictures” or “the picture show.” As in *The Last Picture Show*. We didn’t go to the cinema or to a film or even to the movies. This three- or four-hour afternoon interlude in the dark—with cowboys and Indians, Tarzan and Jane, Abbott and Costello, the Three Stooges, Tom & Jerry and Disney cartoons, triumphant World War II movies, and the occasional Technicolor romance or historical costume drama—was our reward for having suffered all week under the authoritarian yoke of the adults who ran our country and our schools, churches, and families. We were postwar and McCarthy-era American boys and girls, indiscriminating, easy to thrill and amuse, and escapist. Though we did not know it, our vision of the real world (whatever that was) was being subliminally shaped by what we thought was only a short-lived Saturday afternoon escape from that real world. We thought it was idle diversion; it was, in fact, programmed pro-American propaganda.

So by the late 1950s and early 1960s, as we entered adult life, we were suffering from a weird kind of cognitive dissonance. We had been told and shown by the moving pictures that, in the real world, right and wrong were absolutes and easy to distinguish from one another. We were told and shown that adult men and women had clearly defined roles, responsibilities, and relations, and any violation or confusion about those matters would be severely and correctly punished. We were told and shown by those moving images that America, even when it fell short of greatness (*The Grapes of Wrath* and *All the King’s Men* and *Citizen Kane*), was still the greatest nation that ever existed on earth.

Yet it was becoming increasingly clear to us that in the real world distinguishing right from wrong was difficult and sometimes impossible; that good men and women often behaved badly to one another and especially to children and the powerless; that cruel, unjust, and exploitative acts usually went unpunished; that certainty of any kind was mostly inaccessible, and moral ambiguity, emotional conflict, and political

oppression were everywhere. Even in America. Our vision of the world, shaped as it was by the moving pictures, did not correspond to our growing experience of the world. That was the power of those picture shows. They could disregard and diminish our felt, known experience of reality and even displace it.

By 1959, pummeled by this cognitive dissonance, I was a 19-year-old beatnik poet, con man, and petty criminal living in Boston. A friend, a more cosmopolitan beatnik poet than I, directed me to the old Brattle Theater in Cambridge, where I saw François Truffaut's *The 400 Blows*. A revelation! A swift dissolution of that dissonance, an immediate untangling of the knot of conflicts and contradictions between the world as revealed and dramatized by the American picture shows of my childhood and youth and my subjective experience of the world to that point.

The 400 Blows confirmed and validated my felt social, emotional, and moral reality. The poor, buffeted, misunderstood Antoine Doinel (movingly portrayed by the teenaged Jean-Pierre L  aud) was me, the teenaged Russell Banks, standing alone on the shore between a life as a petty criminal and an as-yet uncreated life as a writer. Antoine's life, though lower-middle-class Parisian, was mine. I saw it in gritty, urban black and white and shifting shades of gray, not in day-glo Technicolor. Antoine's

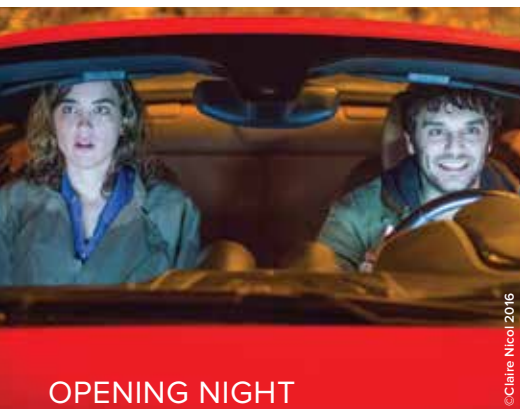
life, like mine, was controlled by obtuse, shape-shifting, self-absorbed, hypocritical adults, who were themselves controlled by malignant authority figures, mostly off-screen, like invisible puppeteers.

Truffaut's stutter-step pacing, alternating with seemingly interminable long shots, was the pacing of my subjective reality. The film was a whole new kind of picture show, a new realism, one that portrayed the world in the way that I had personally, secretly experienced all my life.

It was for me a strictly personal revelation. I had no idea that there was a cinematic revolution going on in France that a decade later would radically revise the conventions of American film as well, influencing at a profound artistic and technical level the work of writer-directors like Scorsese, Coppola, Schrader, Altman, and

Cassavetes. I was not a reader of *Cahiers du cin  ma* and had never heard of Andr   Bazin and had no notion of the Nouvelle Vague. But after *The 400 Blows*, I knew what I wanted to see at the picture show. Soon I was a regular at the Brattle Theatre and the Exeter, taking deep dives into the work of Godard, Bresson, Varda, Resnais, and their cohort. Suddenly films were like works of literature to me—high art, possibly the highest art of my era, capable of shaping my imagination and intellect in ways that would make it possible for me to become someday an artist myself.





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OPENING NIGHT

NEW YORK PREMIERE

THE TROUBLE WITH YOU (EN LIBERTÉ!)

Pierre Salvadori, France, 2018, 108m

A heartfelt performance from Adèle Haenel anchors the latest comic whirlwind by Pierre Salvadori, whose *In the Courtyard* played at Rendez-Vous in 2015. Haenel's Yvonne is coping with the loss of her husband (Vincent Elbaz), a fellow police investigator and something of a folk hero in their small Riviera town. After she discovers that his golden reputation is totally fabricated, with one faux heist resulting in the jailing of an innocent jeweler (Pio Marmaï), Yvonne strives to salvage this man's fate—and in the process tumbles through slapsticky fisticuffs and romantic intrigue. This Cannes Directors' Fortnight standout serves up a hilarious yet tender story of integrity and redemption.

Preceded by: LES INDES GALANTES

Directed by Clément Cogitore

France, 2018, 5m

Thursday, February 28 6:30pm, 9:00pm

*Introduction by Pierre Salvadori and
Pio Marmaï before both screenings*

Photo by Sedif/Les Films
Du Carosse/REX/Shutterstock



RUSSELL BANKS PRESENTS

THE 400 BLOWS (LES QUATRE CENTS COUPS)

Fran  ois Truffaut, France, 1959, 99m

When film critic Fran  ois Truffaut was challenged to put into practice what he'd been preaching, he chose to tell the story of a 13-year-old wild child in Paris whose adventures were based on his own adolescence. Rejected or rebuffed by school, family, and community, young Antoine Doinel (Jean-Pierre L  aud) sets out on his own, propelled toward one of the most famous of all movie endings: the legendary snapshot of a childhood on the brink. *The 400 Blows* marked the birth of Jean-Pierre L  aud as crown prince of the French New Wave, and of Truffaut as its runaway auteur.

Saturday, March 2 1:00pm

*Introduction by Russell Banks and
Serge Toubiana*



U.S. PREMIERE

AMANDA

Mikhaël Hers, France, 2018, 107m

Vincent Lacoste leads Mikhaël Hers's poignant new feature about trauma and its aftershocks. At first, David (Lacoste) is just beginning to figure out life in his early twenties, helping his sister (Ophélia Kolb) raise her 7-year-old daughter, Amanda (Isaure Multrier), and gently initiating a romance with a pianist (Stacy Martin, *Nymphomaniac*). This era of placidity is brutally ruptured, and a grief-stricken David must assume new responsibility for Amanda as a potential guardian. With an understated directorial touch, Hers creates a touching story of resilience deepened by delicately nuanced performances.

Saturday, March 2 6:00pm

Q&A with Mikhaël Hers

Saturday, March 9 1:30pm



U.S. PREMIERE

COINCOIN AND THE EXTRA-HUMANS (COINCOIN ET LES Z'INHUMAINS)

Bruno Dumont, France, 2018, 200m

Bruno Dumont's sequel to *Li'l Quinquin* revisits its ragtag characters in a new absurdist epic that reckons with xenophobia in northern France. As gobs of ectoplasmic gunk falls from the sky without warning, the teenage Coincoin must again evade the spluttering police captain Van der Weyden and his deputy Carpentier as they zoom through sparse pastoral vistas, on the hunt for clues. Although they're utterly ill-equipped to connect these splats to the sudden materialization of identical twins around town, their moments of prophetic lucidity are as surprising as they are revealing. Across this expansive canvas, *Coincoin and the Extra-Humans* channels Jacques Tati, Antonin Artaud, and *Invasion of the Body Snatchers* into a deadpan fever dream, wholly singular and undeniably Dumont.

Sunday, March 3 1:00pm



NEW YORK PREMIERE

THE FRESHMEN (PREMIÈRE ANNÉE)

Thomas Lilti, France, 2018, 92m

Thomas Lilti, whose hospital drama *Hippocrates* played Rendez-Vous in 2015, draws upon his experience as a doctor once again for this affectionate tale of two medical-school freshmen. Antoine (Vincent Lacoste) is beginning his third attempt at the first year, which culminates in a cutthroat entrance exam before one can even opt into the medical concentration. When classes commence, he meets Benjamin (William Lebghil), an endearingly aloof new student whose upbringing in a medical family helps him intuitively grasp course concepts. As the two become fast friends and study partners, they embark on a year that pits academic automatism against the emotional highs and lows of discovering one's calling in life.

Thursday, March 7 9:00pm

Saturday, March 9 3:45pm



GIRLS OF THE SUN (LES FILLES DU SOLEIL)

**Eva Husson, France/Belgium/Georgia/
Switzerland, 2018, 111m**

An unshakable Golshifteh Farahani, as Bahar, the commander of an all-female unit of resistance fighters in Iraqi Kurdistan, holds the center of *Girls of the Sun*. Bahar's squadron is comprised entirely of former captives who survived a massacre in Corduene, and their rage to fight stems from the grief of witnessing the slaughter of their loved ones. A French war journalist (Emmanuelle Bercot) assigned to cover ISIS's invasion of Mount Sinjar is struck by Bahar's rejections of her fellow male soldiers' more cautious strategies; instead, she suggests working together to pull off a riskier infiltration of the enemy headquarters. Drawing from true events, Eva Husson takes an uncompromising look at the collective and individual strength it takes to resist oppression.

Friday, March 1 1:30pm

Sunday, March 3 8:30pm

Q&A with Eva Husson



IN SAFE HANDS (PUPILLE)

**Jeanne Herry, France/Belgium, 2018,
109m**

Jeanne Herry crafts a story stemming from a delicate two-and-a-half-month state of limbo for a newborn child, Théo, who becomes a ward of the state after his mother gives him up for adoption at birth. *In Safe Hands* choreographs parallel strands of action: the search for potential parents undertaken by the social workers managing Théo's case (Sandrine Kiberlain and Clotilde Mollet), the care and vigilance required for Théo's foster father (Gilles Lellouche) to properly nurture him in the interim, and the nine-year journey of adoption applications and fractured marriage embarked upon by a possible mother (Élodie Bouchez). Within this institutional balancing act, Herry's characters swing between intense determination, uncertainty, and, ultimately, joy: all par for the course while seeking the proper equilibrium for a person's life to begin.

Monday, March 4 6:15pm
Q&A with Élodie Bouchez



NORTH AMERICAN PREMIERE

INVISIBLES (LES INVISIBLES)

Louis-Julien Petit, France, 2018, 102m

With pathos and institutional nuance, Louis-Julien Petit's third social-realist drama transforms its source nonfiction text into a spirited ensemble piece about a daytime shelter for homeless women. After the municipal government's decides to shut down the institution, the shelter's all-female staff launches into action to help secure employment for as many women as possible. Their coaching sessions compel the social workers to confront the ways in which they, too, may be focusing more on printed résumés than people. In this buoyant character-driven study indebted to Stephen Frears and Ken Loach, Petit lays bare the broken systems plaguing Paris's approach to homelessness, while emphasizing the social element of social work.

Thursday, March 7 6:15pm
*Q&A with Louis-Julien Petit and actor
Déborah Lukumuena*

Friday, March 8 1:30pm

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NEW YORK PREMIERE

KEEP AN EYE OUT! (AU POSTE!)

Quentin Dupieux, France, 2018, 73m

Tires and TVs have come to life—and thirsted for blood—in two of Quentin Dupieux's earlier features, *Rubber* and *Reality* (Rendez-Vous 2015) respectively. With *Keep an Eye Out!*, the filmmaker returns with a seemingly intimately scaled bottle narrative: a minutiae-obsessed police inspector (Benoît Poelvoorde) bumbles and doubles back through the most agonizing interrogation of all time, much to the chagrin of the interviewee (Grégoire Ludig), who stumbled upon a dead body in front of his apartment building. When Poelvoorde's inspector momentarily steps outside and leaves an anxious one-eyed officer (Marc Fraize) in charge, the story morphs into something more off-kilter. As one might expect from Dupieux, this is but one of several surprises in a film that is constantly in mesmerizing and darkly comedic flux.

Tuesday, March 5 8:15pm

Sunday, March 10 7:45pm

RENDEZ-VOUS WITH FRENCH CINEMA



©Pascal Chantier

MADemoiselle DE JONCQUIÈRES

Emmanuel Mouret, France, 2018, 110m

In Emmanuel Mouret's witty twist on Denis Diderot's *Jacques the Fatalist*, passion dissipates into jealousy and hardens into vengeance. The widowed Madame de La Pommeraye (Cécile de France) prides herself on maintaining a rational distance from matters of the heart, but against her better judgment, she gives in to a persistent and charming Marquis (Edouard Baer). When the Marquis slips back into his libertine lifestyle, the Madame concocts an elaborate revenge plot, and finds two susceptible pawns in a mother and daughter duo (Alice Isaaz and Natalia Dontcheva). Of a deliciously calculating piece with *Dangerous Liaisons*, *Mademoiselle de Joncquières* weds a critique of privilege to an enthralling tale of deception.

Friday, March 1 9:00pm

*Q&A with Emmanuel Mouret and
Edouard Baer*

Monday, March 4 4:00pm



NEW YORK PREMIERE

MAYA

**Mia Hansen-Løve, France/Germany,
2018, 107m**

Across a remarkably contemplative range of work, Mia Hansen-Løve has conjured visceral points of entry into philosophical themes; in *Maya*, she thoughtfully probes the private intricacies of rehabilitation. Four months after he was taken hostage in Syria, war journalist Gabriel (Roman Kolinka) returns home to France. Still coping with his trauma, Gabriel unmoors himself from now-alienating familiar faces and decamps to India, where he spent his childhood. While in Goa, he strikes up a rapport with his godfather's daughter, Maya (Aarshi Banerjee), who, feeling out of place, recently dropped out of school in London. As the two bond over their mutual restlessness, Hansen-Løve gently questions whether Gabriel's self-imposed, ever-moving isolation truly constitutes healing.

Wednesday, March 6 6:00pm

Q&A with Mia Hansen-Løve

Thursday, March 7 2:00pm



NORTH AMERICAN PREMIERE

METEORITES (LES MÉTÉORITES)

Romain Laguna, France, 2018, 85m

After 16-year-old Nina (Zéa Duprez) sees a meteorite fall from the sky, she can't find any evidence to prove what she witnessed. Instead, the mysterious event catalyzes a quietly momentous summer, which sets the scene for Romain Laguna's atmospheric first feature. Adrift after dropping out of school, Nina pursues love and lust with Morad (Billal Agab), her best friend's older brother, who hails from an Algerian family in their otherwise culturally homogeneous village in the south of France. As their time passes, Nina senses a slight rift between the personal and shared stakes of their relationship, but the journey emerges as one of crucial self-discovery. Laguna crafts an evocative and tactile portrait of the hunger for experience that shapes our teenage years, and Duprez's remarkably assured performance introduces a poised new talent.

Thursday, March 7 4:15pm

Sunday, March 10 3:30pm

FOR TICKETS VISIT FILMLINC.ORG

Schedule

THURSDAY, FEBRUARY 28

OPENING NIGHT

6:30 📍 The Trouble with You +
Les Indes galantes

9:00 📍 The Trouble with You +
Les Indes galantes

FRIDAY, MARCH 1

1:30 Girls of the Sun

4:00 Raising Colors

5:00 📍 Free Talk: Russell Banks &
Bertrand Tavernier
Elinor Bunin Munroe Film Center Amphitheater

6:15 📍 When Margaux Meets Margaux

9:00 📍 Mademoiselle de Jonquières

SATURDAY, MARCH 2

1:00 📍 The 400 Blows

3:30 📍 Whatever Happened
to My Revolution

6:00 📍 Amanda

6:30 📍 Free Talk: New French Comedies
Elinor Bunin Munroe Film Center Amphitheater

8:45 Sink or Swim

SUNDAY, MARCH 3

1:00 Coincoin and the Extra-Humans

5:45 📍 Raising Colors

8:30 📍 Girls of the Sun

TICKETS:

\$12 Members, Students, Seniors (62+) and Persons with Disabilities · **\$17** General Public

OPENING NIGHT TICKETS:

\$20 Members, Students, Seniors (62+) and Persons with Disabilities · **\$25** General Public

STUDENT ALL-ACCESS PASS: \$50

BUY TICKETS AT FILMLINC.ORG

MONDAY, MARCH 4

- 1:30** Whatever Happened to My Revolution
- 4:00** Mademoiselle de Jonquières
- 6:15** 🗨 In Safe Hands
- 6:30** 🗨 Free Talk: Filming Abroad
Elinor Bunin Munroe Film Center Amphitheater
- 9:00** Sink or Swim

TUESDAY, MARCH 5

- 1:30** The Summer House
- 4:00** Sophia Antipolis
- 6:15** The Time of the Pirates
- 8:15** Keep an Eye Out!

WEDNESDAY, MARCH 6

- 2:00** The Time of the Pirates
- 4:00** The Truk
- 6:00** 🗨 Maya
- 8:45** When Margaux Meets Margaux

THURSDAY, MARCH 7

- 2:00** Maya
- 4:15** Meteorites
- 6:15** 🗨 Invisibles
- 9:00** The Freshmen

FRIDAY, MARCH 8

- 1:30** Invisibles
- 3:45** School's Out
- 6:00** The Summer House
- 8:30** Paul Sanchez Is Back!

SATURDAY, MARCH 9

- 1:30** Amanda
- 3:45** The Freshmen
- 5:45** Paul Sanchez Is Back!
- 8:30** 🗨 School's Out

SUNDAY, MARCH 10

- 1:30** The Truk
- 3:30** Meteorites
- 5:30** Sophia Antipolis
- 7:45** Keep an Eye Out!

🗨 IN-PERSON APPEARANCE

All screenings & events take place
in the Walter Reade Theater unless noted.

All films are subtitled.

Image: *Mademoiselle de Jonquières* (Photo by Pascal Chantier,
Courtesy of Pyramide Distribution/Moby Dick Films/Arte France
Cinéma/Reborn Production)

ESSAY CONTEST: SALUT LES JEUNES CRITIQUES

Do you have strong opinions about French Cinema? The festival is holding a contest for cinephiles under 30, sponsored by Frenchly. Interested writers can submit a review of a Rendez-Vous film of their choice, and the best critique will win a round-trip flight to Paris and a free one-year subscription to TV5MONDE! The deadline to submit is March 8. **Visit filmlinc.org for more information.**



NORTH AMERICAN PREMIERE

PAUL SANCHEZ IS BACK! (PAUL SANCHEZ EST REVENU!)

Patricia Mazuy, France, 2018, 110m

The police are reticent to believe that the notorious murderer Paul Sanchez is, indeed, back 10 years after he vanished without a trace. Yet adventure-hungry junior-officer Marion (César-winner Zita Hanrot, *Fatima*) can't help obsessing over bread crumbs of hearsay, especially once a local reporter (Idir Chender, *Occidental*) begins receiving mysterious e-mails supposedly sent by Sanchez himself. Also starring *Elle*'s Laurent Lafitte, this long-awaited fifth feature from Patricia Mazuy (*The King's Daughters*) spins a gripping caper with ample commentary on sensationalistic media narratives—but far from prosaic, it's also an adrenaline rush of the imagination propelled by a percussive original score from John Cale.

Friday, March 8 8:30pm

Saturday, March 9 5:45pm

RENDEZ-VOUS WITH FRENCH CINEMA



U.S. PREMIERE

RAISING COLORS (VOLONTAIRE)

Hélène Fillières, France, 2018, 100m

Much to the chagrin of her pacifist family, Sorbonne-educated Laure Baer (Diane Rouxel) ends up taking the first job offer she receives: an administrative position in the French Navy. As training begins, Laure assumes her post supporting the austere Commander Rivière (Lambert Wilson), she is surprised by how resonant she finds the codes of honor and discipline that structure military life. When her curiosity is piqued by the possibility of trying out for special ops, she commits herself to the challenge despite sexist dismissals of her capabilities, and strives to prove herself to the Chief Training Officer (Alex Descas). The second feature-film outing by actress Hélène Fillières as a director captures a palpable electricity within the formality of ceremony, inextricable from a search for self.

Friday, March 1 4:00pm

Sunday, March 3 5:45pm

Q&A with Hélène Fillières



Photo by Laurent Champoussin



NORTH AMERICAN PREMIERE

SCHOOL'S OUT (L'HEURE DE LA SORTIE)

Sébastien Marnier, France, 2018, 103m

In his sophomore thriller, Sébastien Marnier (*Faultless*, *Rendez-Vous* 2017) sets his sights on a chilly class of gifted students in the French countryside. After their teacher commits suicide during an exam, Pierre Hoffman (Laurent Lafitte) is called in as a long-term substitute. Expecting a class reeling from this traumatic shock, Pierre is surprised to encounter a group of seemingly affectless mid-teens, mostly concerned with accelerating through their advanced-level courses. His sense that something is askew only grows more acute when he notices a strange indifference to physical violence—both among the students and his fellow faculty members. As Pierre spirals further into a wormhole, Marnier maintains a sense of creeping unease that expands into an unnerving capitalist critique.

Friday, March 8 3:45pm

Saturday, March 9 8:30pm

Q&A with Sébastien Marnier

SINK OR SWIM (LE GRAND BAIN)

Gilles Lellouche, Belgium/France, 2018, 122m

With buoyant energy, Gilles Lellouche directs a stellar ensemble in pursuit of grace and discarded dreams—that is, a group of varyingly coordinated middle-aged men who find an outlet in synchronized swimming. Bertrand (Mathieu Amalric) is the newbie of the bunch, having signed up on a whim to take his mind off of his unemployment and depression. As he gets to know his fellow swimmers (Guillaume Canet, Benoît Poelvoorde, Jean-Hugues Anglade, and Philippe Katerine), he uncovers shared frustrations and disappointments, but also hope in a hobby that's less about skill than teamwork. After a year of awkward and charmingly comedic practice sessions, Bertrand's proposal that his motley crew train for the world championships fuels their conviction to prove that time has not passed them by.

Saturday, March 2 8:45pm

Monday, March 4 9:00pm

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FILM COMMENT PRESENTS

NORTH AMERICAN PREMIERE

SOPHIA ANTIPOLIS

Virgil Vernier, France, 2018, 98m

Virgil Vernier's follow-up to his acclaimed debut feature, *Mercuriales* (ND/NF 2015), takes stock of the state of the French socioeconomic order as embodied by the eponymous, dystopian business park and an eclectic ensemble of cult members, militiamen, and more. Once again working in richly textured Super 16mm, Vernier moves episodically from one character to another, tracking their movements, thoughts, and desires in the aftermath of the discovery of a young girl's body, apparently burned alive, in one of the park's factories. A group portrait of disappointment, disillusionment, and disaffection in a veritable hothouse of late capitalism, *Sophia Antipolis* is a work as singularly political as it is sophisticatedly drawn.

Tuesday, March 5 4:00pm

Sunday, March 10 5:30pm

RENDEZ-VOUS WITH FRENCH CINEMA



U.S. PREMIERE

**THE SUMMER HOUSE
(LES ESTIVANTS)**

**Valeria Bruni Tedeschi, France/Italy,
2018, 122m**

During an annual summer vacation to the French Riviera, filmmaker Anna (director Valeria Bruni Tedeschi) conceals a sudden split from her husband from her relatives, all of whom are more volatile than usual while coping with the death of her brother. Palpably in her own head while interacting with her sister (Valeria Golino), her daughter (real-life daughter Oumy Bruni Garrel), and her screenwriting partner (real-life co-writer Noémie Lvovsky), Anna also prepares a film based on this recent loss, which is received coldly by her family. Meanwhile, the domestic staff negotiates for better work conditions with a family they find increasingly self-absorbed. Like Bruni Tedeschi's *A Castle in Italy*, *The Summer House* invites autobiographical readings while also complicating the idea of art as personal exorcism.

Tuesday, March 5 1:30pm

Friday, March 8 6:00pm



NORTH AMERICAN PREMIERE

**THE TIME OF THE PIRATES
(SEULS LES PIRATES)**

Gaël Lépingle, France, 2018, 89m

Winner of the Grand Prix in the French competition at FIDMarseille, *The Time of the Pirates* boasts a structure that is at first vignette-based and patchwork before it quickly settles on a focal thread: the story of Géro, the spunky owner of a community theater troupe in the Loire Valley. As the local government threatens to demolish his house and theater to make way for public housing, the anarchy-loving actor, undeterred after losing his voice from his battle with cancer, plots an idiosyncratic defense against the forces that threaten to drain the life from both of his homes. Gaël Lépingle (*Julien*) rounds out this earnest and vibrant mosaic of quotidian resistance with Géro's aspiring-playwright nephew Léo and a cohort of like-minded friends and refugees.

Tuesday, March 5 6:15pm

Wednesday, March 6 2:00pm



NORTH AMERICAN PREMIERE

**THE TRUK
(L'ENKAS)**

Sarah Marx, France/Ukraine, 2018, 83m

After being released early from prison, Ulysse (Sandor Funtek, *Blue Is the Warmest Color*) must take over as the primary caregiver for his mother (devastatingly fleshed out by Sandrine Bonnaire), who is undergoing treatment for severe depression. Confronted by overwhelming debts and health-care costs, Ulysse reconnects with an old friend who plans to covertly sell ketamine from a food truck at an EDM festival. As Sarah Marx widens the range of parties involved in this drug ring, she emphasizes the broader contexts that give rise to their increasingly cutthroat desperation, throwing Ulysse's precarious solution into jeopardy. The film's handheld camerawork grounds each scene in a fragile immediacy evoking the Dardennes in this stinging debut feature about the bitter casualties of class disparity.

Wednesday, March 6 4:00pm

Sunday, March 10 1:30pm

FOR TICKETS VISIT FILMLINC.ORG



NORTH AMERICAN PREMIERE

WHATEVER HAPPENED TO MY REVOLUTION (TOUT CE QU'IL ME RESTE DE LA RÉVOLUTION)

Judith Davis, France, 2018, 88m

Angèle's now-separated parents first fell in love on the front lines of Maoist protests, and Angèle struggles with the compromises her family has made in exchange for comfortable lives. Actress Judith Davis's playful and passionate feature directorial debut follows Angèle (Davis) into a contemporary Paris, long after the movements sparked by May '68 have faded into history. Fueled by a bleeding activist heart, Angèle strives to reconcile her radical values with relatives who are trending more and more bourgeois. And faced with the opportunity to reconnect with her estranged mother (Mireille Perrier), who has retreated from the dreams that Angèle is now pursuing, she locates the strength of her convictions in her dedication to meaningful interpersonal connection.

Saturday, March 2 3:30pm

Q&A with Judith Davis

Monday, March 4 1:30pm

RENDEZ-VOUS WITH FRENCH CINEMA



© Claire Nicol 2017

NEW YORK PREMIERE

WHEN MARGAUX MEETS MARGAUX (LA BELLE ET LA BELLE)

Sophie Fillières, France, 2018, 97m

This irresistible fantastical tale from Sophie Fillières (*If You Don't, I Will*, *Rendez-Vous* 2014) centers on a chance meeting between an impulsive twentysomething named Margaux (Fillières's daughter Agathe Bonitzer) and a disenchanted fortysomething (Sandrine Kiberlain) who's not only coincidentally named Margaux... but also is Margaux. Pulling from her past self's proclivities, social circles, and future life events, the wiser Margaux revisits her memories and regrets to give herself retroactive advice and, possibly, a way to start over, including a romance with a handsome suitor (Melvil Poupaud). From this surreal premise, Fillières crafts a lovingly philosophical ode to our stumbles through love and life.

Friday, March 1 6:15pm

Q&A with Sophie Fillières and Agathe Bonitzer

Wednesday, March 6 8:45pm



All talks take place in the
Elinor Bunin Munroe
Film Center Amphitheater,
144 West 65th Street

RUSSELL BANKS AND BERTRAND TAVERNIER

As UniFrance's American ambassador for the 2019 edition of Rendez-Vous with French Cinema, renowned novelist and poet Russell Banks (*The Sweet Hereafter*, *Cloudsplitter*) will sit down with Bertrand Tavernier (*My Journey Through French Cinema*, *A Sunday in the Country*), one of France's premier filmmakers and chroniclers of film history, to reflect on French cinema and culture, as well as the process of adapting literature to the screen.

Friday, March 1 5:00pm

NEW FRENCH COMEDIES

What does it take to make a comedy in the 21st century? And what are the rules, or boundaries, of humor in contemporary cinema? Special guests of this year's edition will discuss the many themes and perspectives of humor that have emerged in recent French films; comedy's role in addressing social and political issues; and the process of writing, directing, and acting for laughs.

Saturday, March 2 6:30pm

FILMING ABROAD

In response to a rapidly globalizing community in the film industry, a selection of French and American professionals will discuss the ethics of filmmaking abroad. What are the challenges and implications of adapting a story that inhabits a different point of view? What does it take to master issues that are anchored in a different country or culture than the one you were born in, and how do you legitimize this process? Presented in partnership with French in Motion.

Monday, March 4 6:30pm

ALSO HAPPENING AT RENDEZ-VOUS The 2019 festival will place a spotlight on young people, with educational screenings of *The 400 Blows* and *Invisibles*.

FOR TICKETS VISIT FILMLINC.ORG



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FrenchCinema



COMING SOON

SERIES & EVENTS

March 27–April 7

NEW DIRECTORS/NEW FILMS

April 29

50TH ANNIVERSARY GALA

NEW RELEASES & REVIVAL RUNS

Opens March 1

TRANSIT

Opens March 8

AN ELEPHANT SITTING STILL

Opens March 15

ASH IS PUREST WHITE

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CELEBRATING 50 YEARS

RENDEZ-VOUS WITH FRENCH CINEMA RETURNS IN ITS 24TH EDITION to remind viewers that there is nothing like French cinema. The selection highlights two trends in French cinema today: biting social comedy, as seen in darkly humorous films by Pierre Salvadori, Quentin Dupieux, and Bruno Dumont; and dramas tackling complex contemporary subjects from a specific French viewpoint, including violence, terrorism, depression, social deprivation, adoption, and the thirst for revolution. This year's selection also includes many new films directed by women, including Mia Hansen-Løve, Sophie Fillières, Hélène Fillières, Judith Davis, Sarah Marx, Jeanne Herry, and Patricia Mazuy. Co-presented with UniFrance, Rendez-Vous demonstrates that French Cinema is as vast and inspiring as ever.

Artistic direction: Dennis Lim and Florence Almozini

RENDEZ-VOUS WITH FRENCH CINEMA IS SPONSORED BY

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WALTER READE THEATER 165 WEST 65TH STREET
ELINOR BUNIN MUNROE FILM CENTER 144 WEST 65TH STREET