TOURNÉES FILM FESTIVAL
FRENCH FILMS ON CAMPUS
2015 / 2016
TOURNÉES FILM FESTIVAL

is a program of the FACE Foundation, in partnership with the Cultural Services of the French Embassy, which aims to bring French cinema to American college and university campuses. Our objective in providing nearly $200,000 in Tournées Film Festival grants every year is to fund festival endeavors that can eventually become permanent and self-sustaining.

Founded in 1995, Tournées Film Festival is celebrating its 20th Anniversary in 2015! Since its inception, the program has partnered with over 450 universities, reaching an audience of over 500,000 students and community members all across the United States.

For the 20th edition 2015-2016 of Tournées Film Festival, we are proud to offer a wide variety of films that represent the best of French cinema distributed in the U.S., from the popular to the experimental. Showcasing established and emerging talents, Tournées Film Festival reflects the diversity and the richness of French cinema through various genres — fiction, documentary, animation and repertory films — giving participants the opportunity to expand their programming and for audiences to experience French cinema through a wider lens.

In this brochure you will find application information and guidelines, distributor contacts, and descriptions of the films selected for this year’s program (both the Featured and Classic Selections), as well as a list of films that are still available from previous years’ selections (the Alternative Selection). All of this information and more — such as advice for your application and tips for organizing and promoting your festival — can also be found at: face-foundation.org/tournees-film-festival.
Tournées Film Festival is made possible with the generous 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 Florence Gould Foundation, Highbrow Entertainment, and the Franco-American Cultural Fund (DGA/MPA/SACEM/WGAW).

We would like to recognize the work of our selection committees which have done a terrific job in choosing the very best of the many French films released this year in the United States. We also extend our sincerest thanks to our committee in charge of distributing grant awards, tasked with the challenging job of selecting the best projects from an impressive applicant pool.

TOURNÉES FILM FESTIVAL SELECTION COMMITTEE:
Melissa Anderson, Harris Dew, Jonathan Buchsbaum, and Delphine Selles-Alvarez

TOURNÉES FILM FESTIVAL GRANT AWARDS COMMITTEE:
Sam Di Lorio, John Mhiripiri, and Jake Yuzna

We wish to thank Mathieu Fournet, Head of the Film, TV & New Media Department, Cultural Services of the French Embassy, and Kimberly Corliss.

We also thank you, the professors, staff, and students who work to bring French cinema to your peers and your greater communities.

We hope you are excited to begin planning your next Tournées Film Festival!

Amélie Garin-Davet
Program Officer for Tournées Film Festival and for the Cinema, TV & New Media Department, Cultural Services of the French Embassy.

Cover image from LOVE AT FIRST FIGHT, courtesy of Strand Releasing.

The Tournées Film Festival brochure was designed by Laurent Auffret.
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ELIGIBILITY & GUIDELINES

Since the 2014-2015 season, classic/repertory films have become part of the Tournées Film Festival selection. **Participating universities choose six films: 5 contemporary + 1 classic.**

The grant to cover the cost of screening six films is **$2,200.**

To be eligible for a grant, you must be affiliated with an American college or university with nonprofit status. Candidates must plan to show the films as part of a festival consisting of a minimum of six films, and the screenings must take place within a six-week period. The films may be presented as part of a larger film festival.

Candidates are eligible to receive the Tournées Film Festival grant for a maximum of five consecutive years, but they must reapply each year. After five consecutive years, there will be a hiatus of three years.

Please note that the grant has been created to support public screenings. Films must be acquired through proper distribution channels (i.e. no Netflix or other media meant for home viewing: see our Distributors page for distributor contact information). Please note that the grant is paid retroactively, upon receipt by FACE of all necessary post-screening documents and materials. (Please see “Submitting Post-screening Materials” below for details.)

APPLICATION PROCEDURES

**SELECTING THE FILMS / 5 + 1**
Choose six films:
- **5** films from among the Featured Films or the Alternative Selection titles.
- **1** film from the Classic Selection.

Prepare a tentative schedule for the screenings. Films must be acquired through their official distributors. Not all films are available in all formats, so when selecting films, keep in mind both your projection equipment capabilities, and the availability of the films.

Films are in French with English subtitles (unless otherwise noted).

**APPLYING**

Complete the online application form at [face-foundation.org/tournees-film-festival/application](http://face-foundation.org/tournees-film-festival/application).

On our website you will find advice for creating a strong Tournées Film Festival application, from choosing your films to planning to collaborate with other departments or community institutions.

**APPLICATION DEADLINE**

**The deadline for applications for the 2015-2016 academic year is June 1st, 2015.**

Please note: In past years, applicants would choose from two application cycles in the Spring and Fall semesters. This year, to simplify the application process, there will be only one deadline, on June 1st, 2015.

The application will be open from April 1st, 2015 until the deadline of June 1st, 2015.

Participants can expect a decision on their application by June 25th, 2015, and can then plan their festivals any time during the school year (festivals must conclude by June 30th, 2016).
HOW TO ORGANIZE THE SCREENINGS

CONTACTING THE DISTRIBUTORS
Contact the U.S. distributor of each film and arrange for the reservation, shipping, and payment of projection rights for all films, including those shown in digital (Beta SP, Blu-ray, 3D: DCP, Digibeta, DVCAM, DVD, or HDcam). Be sure to contact the distributor before finalizing your program dates.

RAISING ADDITIONAL FUNDS
The Tournées Film Festival grant is fixed at $2,200 and may not cover all of your expenses. In addition to the rental fees you will be responsible for the shipping costs. In this brochure, we have quoted typical pricing for each film, but fees for screening rights are negotiable. Fees may depend on format, size of screening room, whether admission will be charged, etc. Check with each distributor and make sure to mention your participation in Tournées Film Festival in your negotiation.

PUBLICIZING YOUR SCREENINGS
Social networks such as Facebook or Twitter are a good way to promote the festival: creating a group or an event on such platforms gives people regular updates regarding the festival. Follow us on Facebook (facebook.com/TheTourneesFestival).

ALL PUBLICITY MATERIALS MUST INCLUDE THE FOLLOWING CREDIT LINE(S):
“Tournées Film Festival was made possible with the support of the Cultural Services of the French Embassy in the U.S., the Centre National de la Cinématographie et de l’Image Animée (CNC), and SACEM’s French American Cultural Fund”
In the event that Tournées Film Festival films are being shown as part of a larger festival, the following must be included: “presented as part of Tournées Film Festival.”
We would be grateful if you could also add the names of the Tournées Film Festival sponsors to your promotional materials: “Florence Gould Foundation, HIGHBROW Entertainment.”

SUBMITTING POST-SCREENING MATERIALS
In order to receive payment of the grant, you will have to do the following by June 30th, 2016:
• Fill out your post-screening report using the online form, found at: face-foundation.org/tournees-film-festival/post-screening-form
• Upload (within the online form) a document containing the information regarding your Tournées Film Festival budget.
• Upload (within the online form) copies of the distributors’ invoices (or box office report)
Please email links to any reviews or newspaper articles related to screenings.

The final payment of your grant is contingent on the reception of the above-mentioned materials by the Program Officer.

You will receive the payment of the grant within a month of submitting your materials.
A stirring love-triangle tale, Benoît Jacquot’s 3 Hearts evokes some of Hollywood’s greatest romances from the 1950s, such as *An Affair to Remember*, yet brilliantly updates classical melodrama with its own searing flourishes. After Paris-based tax auditor Marc (Benoît Poelvoorde) misses his train home, he spends the night in a small town in southern France, where he meets by chance the melancholic Sylvie (Charlotte Gainsbourg). Immediately drawn to each other, they never exchange names or numbers, instead agreeing to meet by a fountain at the Jardin des Tuileries in the French capital. This romantic plan is thwarted, however, when Marc, en route to the destination, suffers severe chest pains and is rushed to the hospital. Dejected, Sylvie returns to her unhappy marriage and soon leaves for the US; Marc, meanwhile, meets and falls in love with another woman, Sophie (Chiara Mastroianni)—who, unbeknown to him, just happens to be Sylvie’s beloved sister. Once Marc realizes the connection between the two women, his excruciating anxiety at being found out only heightens the near-operatic pitch of this devastating story of passion, secrets, and betrayal.

“A touching, impeccably controlled drama.”
Catherine Breillat, a writer-director who has frequently mined the first person, has created her most personal work yet with *Abuse of Weakness*. A recounting of Breillat’s involvement with notorious con man Christophe Rocancourt following her stroke in 2004, *Abuse of Weakness* stars Isabelle Huppert as Maud, a filmmaker so willful that not even a brain hemorrhage will deter her from continuing her next project. Watching late-night TV, she comes across Vilko (French rapper Kool Shen), a high-profile swindler boasting of his exploits on a chat show. Transfixed, Maud is determined to cast him as the male lead in a tale of murderous *amour fou*. What follows is a series of psychic seductions: The cocky, lupine flimflammer is turned on by Maud’s indomitability, and the physically debilitated, haughty auteur secretly delights in the dutiful, if bullying, attention shown by her new star. This folie à deux reaches its climax when Vilko begins asking Maud for money for loans or ludicrous business schemes; she uncaps her pen after every single demand, writing checks totaling 650,000 euros. Simultaneously an unsparing recapitulation of bad choices and a disavowal of them, *Abuse of Weakness* is not a tale of victimization but of Breillat score-settling with herself.

“Isabelle Huppert gives an indelible performance.”
—Zachary Wigon, *The Village Voice*
Sophie Fillières sharply observed *If You Don’t, I Will* concerns the strained, often caustic interactions between a long-term couple, exploring the ways that spouses become fiercely invested in perpetuating their own immiserating dynamic. Pomme (Emmanuelle Devos) and Pierre (Mathieu Amalric) have long settled into a passive-aggressive push-pull; their communication barely conceals the fury that simmers beneath each exchange. Like most unhappy couples, these Lyonnais spouses feel no shame in performing their acrimony in front of others, whether mutual friends or strangers at a party. Yet although dour, Fillières’s movie is free of cynicism and bad faith, and buoyed by sly wit. That Pomme and Pierre are played by two of France’s finest actors (and frequent costars; Devos and Amalric are veterans of Arnaud Desplechin’s ensemble-driven productions) also ensures that these scenes from a marriage aren’t unremittingly bleak. Even in Pomme and Pierre’s lowest moments, there are still flashes of tenderness, reminders that these adversaries once really liked each other and maybe still do but have forgotten how to. By film’s end, they’ve reached a fragile, touching entente, one that follows Pomme’s extended solo sojourn in the nearby woods.

“Genuinely funny, [with] terrific comic timing.”
—The Hollywood Reporter
Girlhood, Céline Sciamma’s third feature, continues to probe what has been this perceptive writer-director’s abiding interest: female puberty and adolescence, the stage when bodies and identities are still in flux. Set in the impoverished banlieues that ring Paris and are home to many of its French-African denizens, Girlhood focuses on Marieme (Karidja Touré), a sixteen-year-old who assumes responsibility for her two younger sisters while their mother works the night shift; the teenager must also frequently absorb the wrath of her tyrannical slightly older brother. School provides no haven from these hardships: Having already repeated a grade twice, Marieme is told that vocational training is her only option. Rather than accept this indignity, she falls in with a triad of tough girls, abandoning her braids for straightened hair, her hoodie for a leather jacket—and learning the pleasures of raising hell at malls in Les Halles and impromptu dance-offs on the Métro. Led by the swaggering Lady (Assa Sylla), this crew—whose members are all played by charismatic first-time performers—boosts Marieme’s confidence. “You have to do what you want,” Lady exhorts her; patiently and astutely, Girlhood follows Marieme as she tries to put this mantra into practice while being repeatedly reminded of her severely limited options.

“It’s the feminist answer to “Boyhood”, yet it manages to dig deeper... Girlhood is one of the most exceptional films you’ll see this year. Truly a must-see. Highly recommended!”
—Jeff Nelson, DVD Talk
Flight risks abound in Pascale Ferran’s charming, audacious *Bird People*, a film that tracks the dizzying rush to freedom of two restive souls both grounded in a dreary, confining location: an airport hotel. The bulwark-like Hilton that’s a quick shuttle ride from Paris’s Charles de Gaulle Airport becomes a crucial way station for identities to be cast off and reconfigured. Firmly rooted in everyday particulars, primarily the transactions facilitated by the time- and space-obliterating devices to which we are constantly tethered, Ferran’s movie dares to venture, for much of its second half, into fantasy. *Bird People* begins with the bustle of a morning commute aboard a regional train line. Among the passengers is Audrey (Anaïs Demoustier), an adrift university student on her way to her housekeeping job in that grim Hilton. She punches in at the lodging shortly before the check-in of Gary (Josh Charles), a Silicon Valley executive who’s scheduled to be in Paris for less than 24 hours. Both characters, who don’t officially meet until the film’s closing minutes, signal growing restlessness, increasingly distracted by airborne objects. After these introductory scenes, *Bird People* splits into two chapters that trace each protagonist’s leap into the unknown, a risk that results in a complete, liberating transformation.

*Delightful, and delightfully eccentric. A blast of pure cinema.*
Mathieu Amalric, one of France's—if not the world's—greatest actors, directed, cowrote, and stars in this terrific adaptation of Georges Simenon's novel of the same name. Vividly, sometimes vertiginously, toggling from the past to the present, *The Blue Room* centers on Julien (Amalric), who, soon after the film begins, is being questioned at a police station for murder. Married to Delphine (Léa Drucker), with whom he has a daughter, Julien has been carrying on an adulterous affair with Esther (Stéphanie Cléau, Amalric's real-life partner and the movie's other scriptwriter), the spouse of the local pharmacist. Scenes of their hotel-room assignations turn out to be flashbacks, part of a flood of memories that overwhelm Julien as he gives different statements to various law-enforcement officials. As the narrative, told obliquely in time-scrambling shards, begins to cohere, Julien himself becomes a less reliable narrator. Has he really killed someone, or is he merely a duplicitous, philandering, somewhat pathetic husband? Like its source material, *The Blue Room* sharply provokes more questions than it answers; the film's protagonist, who may or may not be a murderer, is unquestionably a prisoner of his own guilty conscience.

—Jordan Mintzer, *The Hollywood Reporter*
Thomas Cailley’s thoroughly delightful first film upends the cliché of the “meet cute.” Set during the summer in a coastal town in southwest France (the area beautifully shot by David Cailley, the director’s brother), *Love at First Fight* follows the unlikely attraction that develops between Arnaud (Kévin Azaïs), a mild-mannered woodworker and carpenter, and Madeleine (Adèle Haenel), a doomsday-obsessed graduate student preparing for an elite army unit. The two initially encounter each other at, of all places, a self-defense demonstration on the beach, where Madeleine easily throws Arnaud to the ground. Both embarrassed and intrigued by his opponent, the young man soon finds himself enrolling in the same intensive two-week boot camp that Madeleine is attending, in the hopes, perhaps, of figuring out his puzzling new acquaintance. When this training course proves dissatisfying to both of them, they break away, setting out on their own makeshift survival course. As in the best comedies about mismatched couples, much of the enormous appeal of *Love at First Fight* is rooted in the terrific chemistry between Azaïs and Haenel, two of France’s brightest young talents.

“An expertly handled and brilliantly performed feel-good comedy with an original twist!”
—Cine-Vue
Arguably contemporary cinema’s greatest chroniclers of the working-class, Jean-Pierre and Luc Dardenne here join forces with one of the most talented performers working today, Marion Cotillard. The actress plays Sandra, an employee at a solar-panel factory in an industrial town in Belgium who took a leave of absence after suffering a bout of crippling depression. Although eager to return to work, the wife and mother of two young children is told that management is offering each of her colleagues a 1,000-euro bonus if they vote to make her redundant. Sandra, still emotionally frail, faces the daunting task of meeting with each of her 16 coworkers over the span of a weekend to convince them why they should forgo the cash and let her resume her position at the company. Each of these encounters reveals the Dardenne brothers’ signature compassion for characters torn asunder by the demands of late capitalism. The themes that dominate this unforgettable film—the fight for worker solidarity, the definition of sacrifice, the struggle to maintain self-respect—aren’t presented didactically but rather emerge organically as Sandra pleads, again and again, for the right not to be dismissed.

“The ticking time-bomb nature of the plot adds a whole new level of anxiety to the Dardennes’ typically uncanny depiction of human fallibility and determination. This is a humanist thriller set in the hothouse of late capitalism—nerve-racking and profound.”

—Bilge Ebiri, New York Magazine
A brisk, intelligent adaptation of the World War II–set play of the same name, Volker Schlondorff’s *Diplomacy* features magnificent performances by two lions of French cinema: Niels Arestrup and André Dussollier, re-creating the roles they originated onstage. The former plays Dietrich von Cholitz, the German military governor of occupied Paris; the latter stars as the Swedish consul-general Raoul Nordling. The actual meetings between these two historical figures, which occurred over several days—and which were earlier dramatized in René Clément’s 1966 film, *Is Paris Burning?*—are here compressed to one extremely tense night in August 1944 at the hotel that served as von Cholitz’s base during the war. It is in this grand lodging on the Rue de Rivoli that Nordling tries to convince the Nazi commander not to carry out Hitler’s orders to bomb Paris. To watch the nimble negotiating that follows—the Swedish diplomat at once flattering the German officer and trying to appeal to his nobler instincts; von Cholitz quick with ripostes, defiant and defensive yet all too concerned with how he will be judged by history—is to witness two formidable actors at the top of their craft.

“Passionate, engaging and emotional... An elegant orchestrated pas de deux between formidable opponents.”
—Scott Foundas, Variety
Long thought unfilmable, Boris Vian’s 1947 cult novel—which translates literally as “The Foam of Days”—is charmingly adapted by Michel Gondry, who fills the screen with his trademark whimsical touches. The central narrative of Mood Indigo concerns the ultimately tragic love story of Colin (Romain Duris), an exceptionally wealthy man who inhabits a spectacular rooftop apartment/playhouse, and Chloé (Audrey Tautou), a physically frail woman he meets at a party. Yet theirs is no ordinary courtship: Colin and Chloé travel across Paris in a cloud-shaped vessel, sip beverages from a cocktail-mixing piano, and dine on elaborate concoctions prepared by Nicolas (Omar Sy), Colin’s in-house chef and lawyer. Although Gondry has been celebrated for his inimitable mise-en-scène ever since Eternal Sunshine of the Spotless Mind (2004), here he takes production design to a whole new level, deftly mixing stop-motion animation and digital special effects. For all its visual splendor, though, Mood Indigo never loses sight of the great romance shared by its main characters—bonds that deepen when Chloé is diagnosed with a life-threatening malady: the growth of a water lily in one of her lungs.

“A beautiful love story. Gondry’s most powerful and accomplished film.”
— The Wrap
Michel Houellebecq, perhaps France’s most popular, and controversial, contemporary author, plays a version of himself—as do all the other characters—in Guillaume Nicloux’s absorbing comic docu-fiction. The film was inspired by a real-life incident: After Houellebecq failed to show up for several scheduled appearances on a 2011 book tour, some media outlets began to wonder whether he’d been abducted, perhaps even by Al Qaeda. This hysterical speculation was soon put to rest, however, when the writer eventually resurfaced. But Nicloux has great fun with the conceit, imagining that Houellebecq was snatched not by terrorists but by three incompetent criminals who include a bodybuilder, Max (Maxime Lefrançois), and a professional MMA fighter, Mathieu (Mathieu Nicourt). These musclemen, led by Luc (Luc Schwarz), seize the seemingly imperturbable Houellebecq from his high-rise apartment building in Paris, stuff him in a ventilated metal cage, and take him to the home of Luc’s parents in the country. The ringleader and his associates turn out to be quite hospitable captors, plying their hostage with food, wine, and cigarettes, and eager to engage with Houellebecq—quite amusingly sending up his notorious persona—about a host of literary topics.

“Top Ten List for 2014. My favorite writer is now a movie star, and he’s great playing himself in a literary whodunit that revisits his supposedly factual but still vague and unexplained book-tour kidnapping. Did it really happen, or was Houellebecq just drunk? Who knows? Who cares? I do, a lot.”

—John Waters, Artforum
A companion piece of sorts to William Friedkin’s New York City–based classic *The French Connection* (1971), Cédric Jimenez’s high-energy true-crime tale tracks the six-year crusade of a law officer to bring down a seemingly untouchable drug kingpin. Police magistrate Pierre Michel (Jean Dujardin) has recently been transferred to Marseille, a city all but controlled by the ruthless gangster Gaëtan Zampa (Gilles Lellouche), who oversees an enormous heroin syndicate. Pierre is determined to destroy the drug lord’s operations and put him behind bars for good, a task that proves even more insurmountable once the policeman realizes how many of his colleagues are on Zampa’s payroll. In between the tense, superbly shot action sequences, *The Connection* focuses on the domestic life and the off-duty hours of its two principal antagonists, slyly suggesting that the cop and the crook may have more in common than either would have dared imagine. Dujardin, best known for his Oscar–winning performance as a silent movie star in *The Artist* (2011), plays magnificently against type in Jimenez’s thriller, a film that immerses us in the sights, sounds, and spectacles of the 1970s.

“Thrilling...enough drama for a dozen crime films.”
—*The Hollywood Reporter*
Perhaps no auteur is better suited to exploring the all-consuming emotion of this movie’s title than Philippe Garrel, who has been making intimate, deeply felt films, often rooted in autobiography, about love and loss for five decades. As Jealousy, shot in lustrous black-and-white, opens, Louis (Louis Garrel, the director’s son, here in his fifth collaboration with his father) is in the process of leaving Clothilde (Rebecca Covenant), with whom he has a young daughter, Charlotte (Olga Milshtein), to live with Claudia (Anna Mouglalis). The three adults are all actors, though only Louis appears to be working with any regularity, performing with a troupe that mounts productions of French classics. Claudia, frustrated by her stalled career, initially lives in fear that Louis will abandon her, though soon she begins a clandestine romance with someone else. The vagaries of the human heart are probed with Garrel’s typical rigor and incisiveness; the director forgoes histrionics to empathetically focus on his characters’ foibles and inconsistencies. Basing Jealousy’s script on an incident from his own childhood—when his father, the acclaimed actor Maurice Garrel, left his mother for another woman—Philippe Garrel has found a perfect surrogate in Milshtein, an immensely wise and charismatic newcomer.

“Intimate and concentrated. Right at the intersection of direct and oblique, like a good haiku.”
—Stephanie Zacharek, The Village Voice
After the release of Leos Carax’s expansive, breathtaking, and unclassifiable *Holy Motors* in 2012—his first feature-length film since 1999, and only his fifth in 28 years—the director was met with the same rapturous praise that greeted him at the outset of his career. Tessa Louise-salomé’s intriguing documentary on the filmmaker traces the creation of each of his projects, beginning with his debut work, *Boy Meets Girl* (1984), made when Carax was only 23 years old. To learn more about this sui generis auteur, Louise-salomé talks with several of his most important collaborators, including Denis Lavant, the simian, sinewy actor who has appeared in all but one of Carax’s films and has largely served as the director’s surrogate. French and American critics, programmers, and filmmakers also sit down to elucidate the particular gifts of this visionary, whose oeuvre is glimpsed via a trove of wisely chosen clips. Notoriously press-shy, Carax himself remains somewhat of a ghostly presence throughout the film, heard (largely via archival interviews) but rarely seen. Like the incurable, articulate romantics who populate his films, Carax remains eloquent and forthright.

“A cinephiliac romance! The titular director talks about his work, mostly in voiceover, with brilliance and surprising openness, while ravishing clips dissolve in and out of each other, making us hungry to see the films in their entirety again.”

—Amy Taubin, *Film Comment*
Christophe Cognet’s absorbing documentary about artworks created by those imprisoned in concentration camps during World War II explores a number of paradoxes. Can a drawing of unimaginable horrors, for instance, ever be considered “beautiful”? What, exactly, is “beauty”? The surviving artists, interviewed in their homes in Israel, France, Poland, and other countries, express a range of opinions on these matters; one painter asserts that depicting his surroundings, no matter how gruesome, was the only way to endure the torture. Others declare that sketching people, places, and events from the past was crucial to their survival. The testimony of these subjects is profoundly moving, never more so than when they offer a close critical analysis of the pieces they made during their incarceration. Cognet also meets with several museum curators and art historians who shed light on the trove of works left by those died in the camps—including the scores of portraits that Dinah Gottliebova, who was assigned to work with Josef Mengele, did of Roma detainees shortly before they were killed. Tackling two seemingly irreconcilable subjects—the atrocities of the Holocaust and the drive to create art—Because I Was a Painter provides a vital discussion of both.

“A meditation on suffering and beauty and how art can bridge the gap between the two.”
—The Hollywood Reporter
Bruno Dumont, an auteur often considered a spiritual heir to Robert Bresson, reveals his considerable talents for dark, slapstick comedy in *Li’l Quinquin*, which originally aired as a four-part TV miniseries in France. Set in the Nord-Pas-de-Calais region (where Dumont himself grew up), the film centers around a series of grisly murders: The body parts of the victims are found stuffed inside cows and other farm animals. As two bumbling cops, Captain Van der Weyden (Bernard Pruvost) and Lieutenant Carpentier (Philippe Jore), try to stop the killer before he—or she—strikes again, a few local kids, with little to occupy them now that school’s out for the summer, do some investigating on their own. Leading the gang is the tough-looking tyke of the title, unforgettably played by Alane Delhaye (who, like most of the cast here, as in Dumont’s previous films, is a nonprofessional actor). More than just gallows humor, *Li’l Quinquin* also takes stock of the racism and xenophobia plaguing this small seaside town. At its core, Dumont’s riveting, off-beat police procedural concerns the nature of good versus evil—a dichotomy that has dominated the director’s corpus to date and one that, in *Li’l Quinquin*, grows ever murkier.

"A wonderfully weird and unexpectedly hilarious murder mystery."
—Scott Foundas, Variety
Guillaume Nicloux’s adaptation of Denis Diderot’s late-eighteenth-century anticlerical novel is an excellent companion to Jacques Rivette’s 1966 page-to-screen transfer of the same material. In the role first inhabited by Anna Karina in Rivette’s film, Pauline Etienne plays Suzanne Simonin, a devout sixteen-year-old who, lacking a dowry and a vocation, is forced by her aristocratic, though financially troubled, parents to enter a convent. Although her time in the nunnery was originally supposed to last just a few months, Suzanne soon finds herself imprisoned in the abbey, subject to the humiliations of the cruel Mother Superior Christine (Louise Bourgoin) and the selfishness of her actual mother—who makes the startling announcement to her daughter that she is, in fact, an illegitimate child and must therefore expiate the family’s sins by staying in the convent indefinitely. Suzanne is eventually transferred to another cloister overseen by Mother Superior Saint-Eutrope (Isabelle Huppert), whose initial kindness toward the young woman soon morphs into sexual predation. A scathing examination of religious hypocrisy and a profound treatise on freedom, Nicloux’s adaptation, whose ending differs significantly from Rivette’s, imagines Suzanne as an even more indefatigable heroine.

“An atmospheric adaptation... driven onwards by a powerful central female performance.”
—Eye for Film
Olivier Assayas’s magnificent Clouds of Sils Maria explores the unstable boundaries between performing and being. Juliette Binoche plays Maria Enders, an internationally renowned star; Kristen Stewart, as Valentine, is Maria’s personal assistant. Maria, who’s “sick of acting on wires in front of green screens,” is considering whether to star in a revival of the stage drama that launched her career twenty years ago, in which she played a cunning ingénue who seduces, abandons, and then drives to suicide her older boss. In the remounting, Maria is to portray the spurned middle-aged lover; the part she originally inhabited is offered to Jo-Ann Ellis (Chloë Grace Moretz), a rising phenomenon with a Lindsay Lohan–like penchant for scandal and self-destruction. Though Valentine’s position requires constant deference to her employer, the aide doesn’t hesitate to challenge her boss. In one crucial scene, she offers a passionate defense of blockbusters, the well-reasoned words emerging from the mouth of the young woman who, in real life, starred in one of the biggest movie franchises of all time. Throughout Clouds of Sils Maria, the ingeniously cast performers refract and reflect their own off-screen personae, creating a hall-of-mirrors experience that is never less than exhilarating.

“Daring. Exhilarating. Precious and rare. A multi-layered, femme-driven meta-fiction that pushes all involved—including next-gen starlets Kristen Stewart and Chloë Grace Moretz—to new heights... Rich and tantalizingly open ended.”

—Peter Debruge, Variety
In his magnificent fourth feature film, Abderrahmane Sissako demonstrates his remarkable ability to thoroughly condemn religious fanaticism and intolerance with subtlety and restraint. Timbuktu concerns the jihadist siege of the Malian city of the title in 2012. A ragtag band of Islamic fundamentalists, hailing from France, Saudi Arabia, and Libya, among other nations, announce their increasingly absurd list of prohibitions—no music, no sports, no socializing—via megaphone to Timbuktu’s denizens, several of whom refuse to follow these strictures, no matter the consequence. In one instance of such defiance, perhaps Timbuktu’s most indelible scene, a group of boys “play” soccer with an invisible ball; in another, a woman who has been sentenced to be flogged for singing continues her song between lashes (her punishment depicted discreetly). Upbraided by a local imam for entering a mosque with guns, the jihadists reveal themselves to be men less concerned with the teachings of the Koran than with enforcing draconian, and ever arbitrary, law. As further proof of Sissako’s great compassion, even these horribly misguided dogmatists are presented as multidimensional characters, though the intolerant way of life they insist on is never less than criminal.

“Not just a timely movie, a great one...Timbuktu feels at once timely and permanent, immediate and essential.”

In his breakthrough film *La France* (2007), Serge Bozon created a singular anachronistic war movie/musical hybrid. *Tip Top* similarly upends categories: This unclassifiable *policier* audaciously balances slapstick with a fiercely intelligent probing of the still-knotty legacy of colonialism. Internal-affairs officers Esther Lafarge (Isabelle Huppert) and Sally Marinelli (Sandrine Kiberlain) are summoned to the town of Villeneuve to investigate the murder of an Algerian informant named Farid. The oddly matched cops are themselves surveilled by Robert Mendès (François Damiens) the local *flic* to whom Farid reported. Now grooming a new, younger informant, Younès (Aymen Saïdi), Robert is begrudgingly tolerated by Villeneuve’s Algerian residents, who must endure his horrible Arabic. During his snooping, Robert will become aware of the highly unorthodox off-duty practices of Esther and Sally; the bizarre bedroom behavior of this law-enforcement duo provides *Tip Top* with most of its bracing, askew humor. Yet while the film regards these two idiosyncratic cops with affection, Esther and Sally are nonetheless agents of a corrupt institution. After introducing several plot twists, *Tip Top* ends abruptly, its case still unsolved. The investigation is ongoing, much like France’s uneasy reckoning with its past.

“Smart, surprising, marvelously realized.”
—Alan Scherstuhl, *The Village Voice*
Jean-Luc Godard’s stunning eighth feature film, from 1965, is a dystopic tale of the future told without special effects. The estranging structures that figure so prominently in this nightmare vision of a city ruled by a techno-fascist regime are, in fact, the modernist glass towers and concrete buildings that were erected in Paris a few years before the film was shot—edifices, such as the Esso Tower in La Défense, that the director found appalling. The plot is set in motion when a secret agent named Lemmy Caution (Eddie Constantine)—a trench-coat-wearing, hard-bitten private eye from the “Outlands”—enters Alphaville on a two-part mission: He is to assassinate the city’s creator, Professor von Braun (Howard Vernon), and to destroy the sentient computer system, Alpha 60, that has banned free thought and made any display of emotion a crime punishable by death. Joining forces with Caution is von Braun’s daughter, Natasha (Anna Karina, Godard’s most celebrated muse), a one-time programmer of Alpha 60 who soon finds herself utterly destabilized by something she’s never experienced before: love, the only force stronger than technological totalitarianism.

“One of Godard’s most sheerly enjoyable movies!”
—Tome Milne, Time Out London
Eric Rohmer may be cinema’s greatest chronicler of the summer vacation; his richest movies explore the pleasures—and anguish—of holidays during the hot months. Like his earlier films Pauline at the Beach (1983) and Le Rayon Vert (1986), A Summer’s Tale (1996), is an exquisite comedy of romantic manners. The third installment of Rohmer’s “Tales of the Four Seasons” series, A Summer’s Tale takes place in the Breton resort town of Dinard, where Gaspard (Melvil Poupaud), a recent math graduate and amateur musician in his early twenties, plans to enjoy three weeks of relaxation before starting a new job. While waiting for Léna (Aurélia Nolin), his on-again, off-again girlfriend, to show up, Gaspard becomes amorously entangled with two others: Margot (Amanda Langlet, who played the title role in Pauline at the Beach) and Solène (Gwenaëlle Simon). When Léna finally does arrive, the handsome young mathematician finds himself in an impossible situation, all of his own making: He has promised each woman an excursion to a nearby island. As Gaspard flirts with, quarrels, and reconciles with his equally voluble companions, Rohmer demonstrates why he remains the unparalleled maestro at distilling the contradictions and calculations of courtship.

“Like a forgotten gift we now get to unwrap with delight, Eric Rohmer’s 1996 A Summer’s Tale,” never before released in this country, arrives just in time to add a touch of delight to the contemporary landscape.”
—Kenneth Turan, The Los Angeles Times
One of the most influential movies ever made, Alain Resnais’s masterwork from 1959 would not only shape the Nouvelle Vague benchmarks made in its wake but also liberate filmmakers from linear storytelling. “[I]n my film time is shattered,” Resnais once said; indeed, *Hiroshima Mon Amour*, which was scripted by Marguerite Duras, consists of multiple flashbacks, a device that destabilizes chronology. Spanning approximately 36 hours, the movie centers around the time-toggling conversations of two characters, identified only as She (Emmanuelle Riva) and He (Eiji Okada). She is a French actress who has gone to Hiroshima to take part in a film about peace; He is her married lover, a Japanese architect who had served during World War II—and whose family was in Hiroshima the day the US dropped an atomic bomb on the city. While the two reflect on the horrors of wartime—She on living in a Nazi-occupied country, He on the incineration of more than 100,000 of his compatriots—they begin to debate the very unreliability of memory. The past and the present commingle in *Hiroshima Mon Amour*, a film that pointed the way to the future.

“Among the many masterpieces of the French New Wave, Resnais’s 1959 memory drama is easily the most passionate: a cross-cultural romance tinged by shame and regret.”

— *Time Out New York*
This paragon of “poetic realist” cinema from 1939 was the fourth collaboration between director Marcel Carné and screenwriter Jacques Prévert, who enjoyed one of the most illustrious partnerships in movie history. (They are the team responsible for 1945’s *Children of Paradise*, perhaps the most beloved French film of all time.) *Daybreak* begins with a jolt: An elegantly dressed gentleman, already dead from multiple gunshots, tumbles down a flight of stairs in a Paris tenement. As the police swarm the building, the man who pulled the trigger, François (Jean Gabin), barricades himself in his garret. Through puffs of countless cigarettes, François silently recalls what led to this violent act via flashback. This gruff foundry worker, we learn, was in love with two women: innocent florist Françoise (Jacqueline Laurent) and hardened entertainer Clara (Arletty), both of whom were attached to the devious Valentin (Jules Berry). The raging animosity between the two men led to the fatal confrontation witnessed in the film’s beginning; by its end, there will be another death. Suffused with despair, *Daybreak*, released just a few months before France and the UK declared war on Germany, uncannily anticipates the unrelenting real-life misery to come.

“A glorious restoration that invigorates the original! Restores several cuts demanded by the Vichy regime [Its] extraordinary cinematography, replete with chiaroscuro lighting and vertiginous shooting angles, Prefigures American Film Noir.”

—Anna King, *Time Out New York*
As with nearly every film made by the incomparable Chris Marker, the brilliant *Level Five* (1997) is unclassifiable. Equal parts essay, love story, and sci-fi fantasy, *Level Five* is, in one sense, the “diary” of a woman named Laura (Catherine Belkhodja), who recounts the completion of a video game based on the Battle of Okinawa that was begun by her now deceased lover. Incorporating footage of present-day Okinawa (and other locations in Japan) along with faded, haunting archival material of the ravaged city during World War II, the film is a piercing meditation on both the historical recuperation of atrocities and what the mournful narrator (Marker himself) calls “the ethics of imagery.” The computer terminals that Laura—her moniker explicitly evoking Otto Preminger’s ghostly 1944 film noir of the same name—frequently addresses throughout the film serve as passageways to both the past and the future, which jostle uneasily with the present. Made in the final years of the millennium, *Level Five* notably—and presciently—strikes a note of despair about the uses and abuses of cyberspace, then still in its infancy.

“Passionate and cerebral; there is nothing else in theaters now that feels quite as new.”
Paul Grimault has long been regarded as the greatest of French animators; the marvelous *The King and the Mockingbird* (1980) is the pinnacle of his five-decade career. The history behind the film has contributed to its legendary status: Grimault, working with screenwriter Jacques Prévert, began *The King and the Mockingbird* in 1948 as an adaptation of Hans Christian Andersen's "The Shepherdess and the Chimney Sweep"; it was released unfinished in the 1950s by the movie’s producer, in a version Grimault decried as an “impostor.” Over the next 20-some years, Grimault was able to obtain the rights to the movie and complete it as he had originally intended. The result is a wondrous vision, dominated by soft reds, yellows, and blues, and filled with futurist touches: Although set during medieval times in Tachycardia, the realm of the vain and universally despised monarch Charles XVI, *The King and the Mockingbird* features not only rocket travel but also giant robots. Charles is an avid huntsman but a terrible shot—incompetence that invites further ridicule by the taunting, top-hatted bird of the title. Hailed as an influence by the eminent Japanese animator Hayao Miyazaki, Grimault’s film is a visual and aural delight.

“*A lost-and-found delight!*”
—The New York Times
In her sublime 1983 documentary on Pina Bausch and her dancers, Chantal Akerman followed the choreographer and her troupe for five weeks in several cities throughout Europe. This hour-long film captures the grace of bodies in motion both onstage and behind it, with dressing rooms filled with lithe, sinewy men and women slicking back hair, adjusting ties, reapplying makeup. Unlike Wim Wenders’s 3-D Pina from 2011, which also includes excerpts from live stagings of Bausch’s pieces, One Day is not freighted with the burden of commemoration. (Bausch died right before shooting on Pina was to begin in 2009.) Akerman’s approach to the material is more idiosyncratic than Wenders’s: she films one dancer backstage, a tall, blond man who explains that during the rehearsal for 1982’s Carnations, Bausch asked her performers what they were proud of; he shows off for Akerman the ASL he learned in the U.S. by signing “The Man I Love” to a scratchy recording. The moment seems a touching non sequitur. But later we see him sign the Gershwin standard again, to the same beat-up 78, this time in costume onstage—a solemn moment that enriches our earlier delight in what had appeared as a loose, one-off performance.

“Akerman’s film is a work of modestly daring wonder, of exploration and inspiration. With her audacious compositions, decisive cuts, and tightrope-tremulous sense of time—and her stark simplicity—it shares, in a way that Wenders’s film doesn’t, the immediate exhilaration of the moment of creation. Akerman’s film is of a piece with Bausch’s dances.”

—Richard Brody, The New Yorker
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ENTRE LES BRAS / STEP UP TO THE PLATE - PAUL LACOSTE, 2012
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MISSION

The Franco-American Cultural Fund (FACF) is a collaboration involving the French Authors, Composers and Publishers’ organization (Sacom) and the American guilds and industry associations representing the creators of film and television shows: the Directors Guild of America (DGA), the Motion Picture Association (MPA), the Writers Guild of America, West (WGAW).

Created in March 1996 and financed by Private Copy levy funds in France, this unique partnership was designed with the goal of creating a common Cultural Fund to promote cultural exchange and teach the art of film making. Its mission is to promote cinematographic creation and restoration on both sides of the Atlantic, to encourage young talent and to promote dialogue among professionals from both countries. The Franco-American Cultural Fund is currently chaired by Jean-Noël Tronc, Sacem CEO. Its honorary president is Director Costa Gavras, President of the Cinémathèque française.

TWO MAIN ACTIONS

PROMOTION OF FRENCH CINEMA IN THE UNITED STATES

COLCOA FRENCH FILM FESTIVAL, 9 days of Premieres in Hollywood
Founded and organized by the Franco American Cultural Fund, COLCOA has become the leading French Film Festival in the US with the participation of the ARP (France’s Association of Authors, Directors and Producers), the French Embassy’s Los Angeles Film & TV Office, and Unifrance.
This event showcases in Hollywood the most representative spectrum of the French Film industry productions. In 2015, for its 19th edition, COLCOA has opened up to French TV titles. Cinema professionals are the primary audience for this event; directors, screenwriters and producers, together with agents and distributors. The screenings attracted an audience of more than 20,000 in 2014.

PARTNERSHIPS WITH THE DEAUVILLE AMERICAN FILM FESTIVAL, THE ARP AND THE FACE
Since 2009 the FACF has funded the MICHEL D’ORNANO AWARD during Deauville American Film festival in France. The winning film is given a preview during the Deauville American Film festival. ELLE L’ADORE, written and directed by Jeanne Herry received the award in 2014.

The Franco-American Cultural Fund is a partner of the ARP Film Forum, which aim is to exchange information and define common objectives for Authors-Directors-Producers from all European countries.

The Funds supports TOURNEES FESTIVAL, introducing French films on American campus, at the initiative of the FACE Foundation.

RESTORATION AND PRESERVATION OF FRENCH AND AMERICAN CINEMATOGRAPHIC HERITAGE

Since 2006 the Franco-American Cultural Fund has been working with the Cinémathèque française and The Film Foundation of Martin Scorsese in order to achieve its aims.
FILMS RESTORED BY THE FRANCO-AMERICAN CULTURAL FUND WITH

LA CINEMATHEQUE FRANÇAISE

2006-08
Lola Montes directed by Max Ophuls, screenplay by Max Ophuls, Jacques Natanson, Annette Wademan, Franz Geigerand Claude Heymann based on Cecil Saint-Laurent’s novel La Vie Extraordinaire de Lola Montès
2008
Les Films de l’Albatros from the Albatros archives
Pierrot le Fou written and directed by Jean Luc Godard, based on Lionel White’s novel Obsession
2009
Le Sauvage written and directed by Jean-Paul Rappeneau
2010
La 317. Section directed by Pierre Schoendoerffer, based on his own novel (publisher: Éditions de la Table Ronde)
2011
Quai des brumes directed by Marcel Carné, screenplay and dialogue by Jacques Prévert based on Pierre Mac Orlan’s novel
2012
La Belle et la Bête written and directed by Jean Cocteau, adapted from the version of the story published in 1757 by Jeanne-Marie Leprince de Beaumont
2013
La Baie des Anges written and directed by Jacques Demy
Plein soleil directed by René Clément, screenplay and dialogue by René Clément and Paul Gégauff, adapted from Patricia Highsmith’s novel, The Talented Mr Ripley
La Chienne written and directed by Jean Renoir, adapted from the novel by Georges de La Fourchardière
Une partie de campagne written and directed by Jean Renoir, adapted from the short story by Guy de Maupassant
2014
Le Dernier Métro written and directed by François Truffaut, co-written by Suzanne Schiffmann.
2015
The Pagnol Trilogy: Marius directed by Alexandre Korda, Fanny directed by Marc Allégret, César directed by Marcel Pagnol, screenplay and dialogues by Marcel Pagnol.

THE FILM FOUNDATION

2006
Pandora and the Flying Dutchman written and directed by Albert Lewin
2007
The Secret beyond the Door directed by Fritz Lang, screenplay by Silvia Richards, based on the Rulius King novel Museum Piece No. 13
2008
Ruthless directed by Edgar G. Ulmer, screenplay and dialogueby S.K. Lauren and Gordon Kahn, based on the novel Prelude to Night by Dayton Stoddart
2009
Sunny Side Up directed by David Butler, screenplay by B. G.DeSylva, Lew Brown and Ray Henderson.
2009
The Seafarers directed by Stanley Kubrick, screenplay by Will Chasen
2011
The Chase directed by Arthur Ripley, screenplay by Phillip Yordan, based on Cornell Woolrich’s novel The Black Path of Fear
2012
The Tales of Hoffmann written and directed by M. Powell & E. Pressburger, based on the opera of the same name by Jacques Offenbach taken from the stories of E.T.A. Hoffmann
2013
Her Sister’s Secret directed by Edgar G. Ulmer, screenplay by Anne Green, based on the novel Dark Angel by Gina Kaus
2014
Mamba directed. By Albert S. Rogell
2015
The Brat directed by John Ford, written by S.N. Behrman, Maude Fulton, Sonya Levien.
**Tournées Film Festival**, a program of the FACE Foundation, supports the creation of French and francophone film festivals on American university campuses.

**INFORMATION**
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