



Presented by
 The Department of Foreign Languages and Literatures
 The University of New Mexico

March 25 – April 29, 2016
Auditorium (Room 102), Science and Maths Learning Centre (SMLC)
Free admission for UNM students, staff, and faculty, and the wider community

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FEATURES LIST

DATE March 25, 6.30pm to 9pm **Introduction by Kiyomi Wilks and Ruochen Bo**



LE CHAT DU RABBIN
THE RABBI'S CAT
 Antoine Delesvaux, Joann Sfar
 2011 / 76 min.
Auditorium (Room 102, SMLC)

Based on co-director Joann Sfar's popular comic-book series of the same name, *The Rabbi's Cat* is a wryly philosophical, beautifully drawn and meticulously detailed animated film. It takes place during the 1920s and '30s in Algiers, where the hairless and giant-eared feline of the title is preparing for his bar mitzvah. Having previously devoured his master's parrot, the cat now has the power of speech, which he uses, as a devout soul should, to constantly question and probe his faith. Soon the cat and the rabbi set out for Ethiopia, encountering along the way a host of characters of various creeds and ethnicities. During their trek, the Jewish leader and his inquisitive pet will face a few treacherous situations. But their voyage ultimately, upliftingly results in interfaith harmony and a richer understanding of their own religious identity and history.

DATE April 1, 6.30pm to 9pm **Introduction by Jesmine Singh and Jordon McConnell**



COULEUR DE PEAU : MIEL
APPROVED FOR ADOPTION
 Laurent Boileau, Jung
 2012 / 70 min.
Auditorium (Room 102, SMLC)

An enchanting hybrid of animation and live-action, this adaptation of co-director Jung's autobiographical graphic novel recounts his childhood and adolescence after a Belgian couple adopts him from a South Korean orphanage in the early 1970s. Though Jung—who, we learn, was just one of many adopted Asian kids in his Belgian town during this era—is raised by loving parents and supported by his four older siblings, he often feels like an outsider. During his teenage years, he endures many painful episodes, some self-inflicted, in his struggle to define his identity. Interspersed throughout the animated sequences—rendered in beautiful sepia hues—of this lively character's youth is footage of the real Jung, now 43 years old, in his native country, trying to learn more about his past. *Approved for Adoption* poignantly traces one man's interrogation of ethnicity and culture. During this memorable quest, Jung learns to redefine "home"—and, in the process, discovers the seeds of his many talents.

DATE April 8, 6.30pm to 9pm **Introduction by Raji Vallury**



LA CHAMBRE BLEUE
THE BLUE ROOM
 Mathieu Amalric
 2014 / 76 min.
Auditorium (Room 102, SMLC)

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 assignments 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

	<p>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, <i>The Blue Room</i> 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.</p>
<p>DATE April 15, 6.30pm to 9pm</p>	<p>Introduction by Rosie Hutchison</p>
	<p>L'ENLÈVEMENT DE MICHEL HOUELLEBECQ THE KIDNAPPING OF MICHEL HOUELLEBECQ Guillaume Nicloux 2014 / 93 min. Auditorium (Room 102, SMLC)</p>
	<p>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.</p>
<p>DATE April 22, 6.30pm to 9pm</p>	<p>Introduction by François Chopineaux</p>
	<p>ALPHAVILLE, UNE ÉTRANGE AVENTURE DE LEMMY CAUTION ALPHAVILLE Jean-Luc Godard 1965 / 99 min. Auditorium (Room 102, SMLC)</p>
	<p>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.</p>
<p>DATE April 29, 6.30pm to 9pm</p>	<p>Introduction by Matthew Huss</p>
	<p>HIROSHIMA MON AMOUR Alain Resnais 1959 / 90 min. Auditorium (Room 102, SMLC)</p>
	<p>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, <i>Hiroshima Mon Amour</i>, 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</p>

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.

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