RENDEZ-VOUS WITH FRENCH CINEMA

MARCH 3–13, 2016

For tickets: filmlinc.org
RENDEZ-VOUS WITH FRENCH CINEMA RETURNS WITH ANOTHER EDITION THAT EXEMPLIFIES THE RANGE AND VERVE OF CONTEMPORARY FRENCH FILMMAKING.

This year’s titles, by emerging talents and time-honored masters, thrill and surprise, and many take audiences to entirely new places. The festival features the latest from established favorites Philippe Faucon, Julie Delpy, Rabah Ameur-Zaïmeche, and Catherine Corsini, as well as remarkable debuts from Louis Garrel, Nicolas Pariser, and Eva Husson. Additional highlights include gems from Cannes and beyond: Alice Winocour’s Disorder, Nabil Ayouch’s Much Loved, 21 Nights with Pattie by Jean-Marie and Arnaud Larrieu, and Three Sisters by Valeria Bruni Tedeschi. For Opening Night, we are proud to present Guillaume Nicloux’s Valley of Love, which reunites Gérard Depardieu and Isabelle Huppert on-screen for the first time in over 35 years, and whose tour-de-force performances are guaranteed to mesmerize. Co-presented with UniFrance, this edition of Rendez-Vous demonstrates that the landscape of French cinema is as fertile as ever, and the voices calling from it never more distinct.

SPECIAL IN-PERSON APPEARANCE!
OPENING NIGHT

VALLEY OF LOVE
Guillaume Nicloux, France/Belgium, 2015, 92m
Guillaume Nicloux’s sui generis, elegiac road movie puts a meta twist on a familiar setup. Titans Gérard Depardieu and Isabelle Huppert star as famous French actors Gérard and Isabelle, a long-divorced couple whose son Michael has committed suicide six months prior to their Californian rendezvous in Death Valley, occasioned by an enigmatic letter from Michael that seems to have been written some time after his death. The letter asks them to visit a series of sites in the area; at the end of this tour, Michael claims he will appear before them. What follows is an utterly singular trip of a film, by turns melancholic and funny, self-reflexive and surreal. In their first film together since Maurice Pialat’s Loulou in 1980, Depardieu and Huppert astound with their enthralling portrayal of grieving parents who, to an ambiguous degree, appear to be versions of themselves, making for a tour de force as moving as it is complex. A Strand Releasing release.

Thursday, March 3, 6:00pm (Introduction by Isabelle Huppert and Guillaume Nicloux)

CLOSING NIGHT

DHEEPAN
Jacques Audiard, France, 2015, 109m
Jacques Audiard (A Prophet, Rust and Bone) won the Palme d’Or at Cannes for this daring, genre-bending portrait of three Sri Lankan refugees—Dheepan (Antonythasan Jesuthasan), Yalini (Kalieaswari Srinivasan), and Illayaal (Claudine Vinasithamby)—who form a fake family unit to emigrate. When they find themselves living together in a violent, gang-dominated housing project outside Paris, they start to reevaluate the terms of their intimacy. Like his character, the actor and novelist Jesuthasan was a member of the militant nationalist army LTTE (Liberation Tigers of Tamil Eelam) before fleeing the country and settling into a series of odd jobs in Paris, while eventually renouncing all ties to the Tigers. When, in its bloody last act, his character has to fall back on his military training, Dheepan becomes something darker: a harrowing reckoning with the past. A Sundance Selects release.

Friday, March 11, 1:30pm
Saturday, March 12, 6:45pm

THE APACHES / DES APACHES
Nassim Amaouche, France, 2015, 97m
Les Inrocks accounted for the six years it took Nassim Amaouche to release his second feature by calling him “a director with a temperament as patient, roving and reflective as his films.” He stars as Samir, a young French-Algerian man lured by a dubious “family” lawyer (André Dussollier) into making an occult business deal within a similarly marginalized setting: one of Paris’s largest and most diverse Kabyle communities. Having been drawn into the family bar business by his estranged father, Samir still agonizes over the memory of his late mother, while falling in love with a beautiful and mysterious single mom (Laetitia Casta). The Apaches is a delicate movie that doubles as a tense negotiation drama and a quiet, reflective memory play. U.S. Premiere

Friday, March 4, 4:00pm
Sunday, March 13, 1:30pm

BANG GANG (A MODERN LOVE STORY)
Eva Husson, France, 2016, 98m
Eva Husson’s debut feature, shot and set in the wealthy coastal suburbs of Biarritz, is an unapologetically blissed-out, frankly explicit anthology of the sexual experiments a cluster of teenagers

Sunday, March 13, 6:00pm & 8:30pm
undertake over the course of one summer. Determined to keep the attentions of her favorite boy Alex (Finnegan Oldfield), George (Marilyn Lima) encourages her group of horny friends and acquaintances to start hosting elaborate, sunlight-drenched, EDM-filled swingers parties. Husson doesn’t ignore the students who abstain, but she’s utterly entranced by the excesses, risks, and temptations of George’s universe—a pulsating, slow-motion bacchanal pitched somewhere between the world of Spring Breakers and that of Larry Clark.

A SAMUEL GOLDFYN FILMS release. U.S. Premiere Friday, March 4, 9:15pm (Q&A with Eva Husson)
Sunday, March 6, 1:00pm (Q&A with Eva Husson)

DARK INCLUSION / DIAMANT NOIR
Arthur Harari, France/Belgium, 2016, 115m
“You want them to pay? You have to be lucid, cool, precise. You go there, you see, and you take—that’s payback.” Arthur Harari’s first feature is a poised, stylish, and utterly assured revenge thriller in which violence erupts suddenly amid tense, hushed stretches of talk. Pier Ulmann (Niels Schneider) comes from a family of powerful diamond dealers based in Anvers. After his estranged father’s death, he vows vengeance against his relatives who had abandoned him and returns to the business with an elaborate robbery in mind. Featuring menacing tracking shots; a cool, metallic color palette; surprising third-act reversals; and a terrific ensemble cast, Dark Inclusion is a movie precisely attuned to the logistical and moral complexities that accompany lives of luxurious crime. U.S. Premiere

Friday, March 4, 9:15pm (Q&A with Eva Husson)
Saturday, March 6, 1:00pm (Q&A with Eva Husson)

Disorder evolves from an exercise in nervous, slow-burn suspense into a tense domestic thriller. A Sundance Selects release.

Saturday, March 5, 6:30pm (Q&A with Alice Winocour and Diane Kruger)
Monday, March 7, 4:00pm

FATIMA
Philippe Faucon, France, 2015, 79m
Middle-aged single mother Fatima (Soria Zeroual) lives with her two teenage daughters and works cleaning jobs to pay their way through school. Inspired by a true story and the poetry of the North African writer Fatima Elayoubi, who immigrated knowing very little French and slowly taught herself the language, Faucon’s eighth feature—winner of the prestigious Louis Delluc Prize for Best French Film—is a patient, reflective study of a woman pressured by her children and her neighbors alike to assimilate into a culture of which she’s wary. Despite the display of everyday racism, both veiled and overt; internal domestic disputes; and external gestures of inhospitality, Fatima offers an uplifting experience and one of recent French cinema’s most trenchant and moving portraits of immigrant experience. A Kino Lorber release.

Friday, March 4, 2:00pm
Sunday, March 13, 4:00pm
THE GREAT GAME / LE GRAND JEU
Nicolas Pariser, France, 2015, 100m
Pierre (Melvil Poupaud), a onetime darling novelist disgusted with the publishing world, lets a duplicitous government insider (André Dussollier) tempt him into ghostwriting a manifesto designed to transform the landscape of French public opinion—a shift with risky consequences for the activist (Clémence Poésy) with whom he soon becomes involved. Nicolas Pariser’s debut feature is an elegant political thriller that makes much use of its stellar cast, particularly with the brittle, uneasy rapport between Poupaud—the soulful young man at the center of Eric Rohmer’s A Summer’s Tale and Xavier Dolan’s Laurence Anyways—and Dussollier, a resourceful and protean actor who commits to his character’s malevolence with relish.

U.S. Premiere
Friday, March 4, 6:30pm (Q&A with Nicolas Pariser and Melvil Poupaud)
Saturday, March 5, 9:15pm (Introduction by Nicolas Pariser and Melvil Poupaud)

LOLO
Julie Delpy, France, 2015, 99m
Writer, director, actor, composer: Julie Delpy is one of current French cinema’s great renaissance talents. In her new movie, a four-string black comedy that develops on the thinking at work in her recent 2 Days in New York, a world-weary fashionista (Delpy) finds her happy new relationship with a divorced, slightly unpolished computer programmer (Dany Boon) threatened by the machinations of her wheeling, malevolent son (Vincent Lacoste). Delpy is a filmmaker with a wise, prickly comic sensibility, and her movies often slide—from cerebral verbal banter to outright farce. Lolo is no exception, although it’s also her darkest, riskiest, and most startling movie to date. A FilmRise release. U.S. Premiere
Wednesday, March 9, 6:30pm (Q&A with Julie Delpy and composer Mathieu Lamboley)
Thursday, March 10, 9:45pm (Introduction by Julie Delpy)

MUCH LOVED
Nabil Ayouch, France/Morocco, 2015, 104m
“What do you know about men?” a voice asks over the opening credits of Nabil Ayouch’s provocative portrait of several female sex workers in Marrakech. “Men are like makes [of cars]: high-end, medium, and sons of bitches. All that matters is the cash.” Noha (Loubna Abidar), Randa (Asmaa Lazzak), and Soukaina (Halima Karouane) are professional, thick-skinned, and practical about their line of work, which ferries them up and down the city’s class ladder and renders them vulnerable to a catalog of possible abuses. Controversially banned in Morocco for its “contempt for moral values,” Much Loved offers such a candid and unblinking picture of a subculture that it’s a perilous job to represent on screen.

Thursday, March 10, 7:00pm
Friday, March 11, 4:00pm

MY KING / MON ROI
Maïwenn, France, 2015, 128m
Tony (Emmanuelle Bercot, in a performance that won her the Best Actress Award at Cannes) and Georgio (Vincent Cassel) are an odd match—or so Tony’s brother Solal (Louis Garrel) thinks when she tells him that they’re falling quickly, recklessly in love. Actor-director Maïwenn’s fourth feature captures the couple’s tempestuous 10-year relationship in retrospect as a string of flash points, eruptions, betrayals, tender reconciliations, and life-altering decisions. At the center of My King’s wide, expansive frames are Bercot and Cassel for nearly every second of its runtime, and the movie stakes itself on their harrowingly committed, nerve-fraying performances. Maïwenn’s formidable new film is one of French cinema’s most memorable recent amour fous. A Film Movement release. U.S. Premiere
Wednesday, March 9, 6:30pm (Q&A with Maïwenn and Louis Garrel)
Thursday, March 10, 9:45pm (Introduction by Maïwenn)

THE NEW KID / LE NOUVEAU
Rudi Rosenberg, France, 2015, 81m
In this delectable and vivacious debut feature, shy 14-year-old Benoît (Réphaël Ghrenassia) moves to Paris and a new high school, where he’s rejected by his cooler classmates and reluctantly sidelined into a precarious friendship with the “freaks and geeks.” The New Kid is a rare case among coming-of-age movies: a portrait of allegiances made and
broken among middle-schoolers that calls special attention to the uglier, less picturesque aspects of passing through puberty. The movie’s rhythm never stalls and its tone stays charmingly light partly thanks to its wonderful cast—a skilled and magnetic group of first-time young actors. U.S. Premiere

**PARISIENNE / PEUR DE RIEN**
Danielle Arbid, France, 2015, 120m
The French title of Danielle Arbid’s fourth feature, a luminous study of a young Lebanese woman restlessly accommodating herself to her new home in Paris during the mid-’90s, translates to “fear of nothing.” Lina might sometimes be afraid, but—as played by the great young actress Manal Issa—she’s also intrepid, adventurous, confident, independent, and breathtakingly self-possessed. *Parisiennne* follows her as she flees the abusive uncle in whose care she’s been placed, flits from bed to bed, passes in and out of university classes, makes friends on both extreme sides of the political spectrum, and, in the movie’s climax, fights a legal battle to stay in the city that’s become hers.

**STANDING TALL / LA TÊTE HAUTE**
Emmanuelle Bercot, France, 2015, 119m
Emmanuelle Bercot’s fourth feature, which opened last year’s Cannes, is a candid, sympathetic, impassioned study of a teenage delinquent surrounded by adults both callous and supportive. On the latter side is a warm-hearted juvenile court judge (Catherine Deneuve) and a devoted social worker (Benoît Magimel); on the other side stand, it can seem, most other authority figures. Sixteen-year-old Malony (Rod Paradot) is clearly a victim of his circumstances and poor parenting from his basket case of a mother (Sara Forestier), but he’s also a bully, a brute, and a sexually violent offender. Part of the strength of *Standing Tall* is that it refuses to entirely absolve its central character; instead, it counts on Paradot, a powerful new actor, to render him as a convincingly troubled, tempestuous soul.

**SUMMERTIME / LA BELLE SAISON**
Catherine Corsini, France/Belgium, 2015, 105m
Acclaimed director Catherine Corsini has made melodramas that range in tone from the bleak and violent to the tender and emotionally warm. At first glance, her new film, a prizewinner at Locarno, is one of her brightest and most bucolic. Soon after Delphine (Izïa Higelin) moves from her conservative parents’ farm near Limoges to Paris in 1971, she meets the older Carole (Cécile de France), a feminist organizer with whom she embarks on a passionate, mutually invigorating love affair. When a family sickness pulls Delphine back to the farm, Carole has to decide whether to follow her into hostile territory—and *Summertime* becomes something more complicated and fraught than its seductive, luminous visual palette initially suggests.

**STORY OF JUDAS / HISTOIRE DE JUDAS**
Rabah Ameur-Zaïmeche, France, 2015, 99m
French-Algerian director-actor Rabah Ameur-Zaïmeche boldly renders the final days of Jesus of Nazareth from the perspective of Judas Iscariot in this utterly novel reenvisioning of the key biblical tale. The director himself stars as Judas, Jesus’s closest disciple, as the two men find themselves swept up in political tumult amid tensions between the Jews and the Romans over the escalating popularity of the man who claims to be the Son of God. *Story of Judas* is both strikingly stylized (with shimmering, physical cinematography by Irina Lubtchansky) and compelling in its engagement with the myth of Judas, interweaving recent revelations about the role he may or may not have played in the real-life Passion story. The result is a ravishing and genuinely new addition to the Jesus film canon. Winner of a Jury Prize in the Forum section at last year’s Berlinale. U.S. Premiere

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When an incognito convict working at a pastry shop seduces away the crushes of his best friend, Abel is all too accustomed to his indecent ambitions, an underage girlfriend, and an always-unappreciatory libido. Abel makes his much-anticipated feature-length directorial debut with this clever and wittily executed adaptation of one of Chekhov’s greatest, most expansively melancholy plays. The three sisters of the title—two unmarried, one unhappily married—congregate in their family’s ancestral house and, along with the additional soldiers, debtors, pensioners, and spouses who populate the play, struggle to give their futures a shape. From a translation by André Markowicz and François Morvan. U.S. Premiere

**WINTER SONG / CHANT D’HIVER**

Otar Iosseliani, France, 2015, 117m

There’s no mistaking the tone and structure of a film by the 81-year-old Georgian director Otar Iosseliani: caustic, mordant, detached, extremely funny, and dizzyingly panoramic. Like several of his earlier films, *Winter Song* doesn’t center on a single figure so much as a dense cluster of interrelated characters, all united by objects (an executed aristocrat’s skull), places (the apartment building where most of them live), historical events (from the French Revolution to the Russo-Georgian War), and pure coincidence. An aging upper-crust patriarch burning his letters; a tramp hoping to avoid the advances of a steamroller; an 18th-century nobleman who insists on taking his pipe to the guillotine: *Winter Song* is a well-stocked encyclopedia of human variety, eccentricity, and folly, elevated by an exquisite cast that include Rufus, Pierre Étaix, and Mathieu Amalric. U.S. Premiere

**FREE TALKS**

All talks will take place in the Elinor Bunin Munroe Film Center Amphitheater

**ISABELLE HUPPERT**

Isabelle Huppert, who co-stars alongside the great Gérard Depardieu in this year’s Opening Night film *Valley of Love*, will sit down to discuss her multitudinous career.

**MELVIL POUPAUD**

Actor-director Melvil Poupaud will talk about his latest role in *The Great Game*, as well as his collaborations with such visionaries as Raúl Ruiz, Eric Rohmer, François Ozon, and Xavier Dolan.

**FRENCH TOUCH COMPOSERS:**

Grégoire Hetzel, Nicolas Jaar, Mathieu Lamboley, and Mark Snow

Composers Grégoire Hetzel (*Sumertime*), Nicolas Jaar (*Dheepan*), Mathieu Lamboley (*Lolo*), and Mark Snow (best known for *The X-Files* theme music, as well as his work with Alain Resnais) will discuss their craft. Moderated by Variety’s Elsa Keslassy.

**EDUCATION INITIATIVE**

The 2016 edition of Rendez-Vous will focus on educational collaborations with New York City high schools and middle schools, featuring private screenings and director Q&As. Learn more at filmlinc.org/RDVeducation.
THURSDAY, MARCH 3
OPENING NIGHT:
6:00  { Valley of Love

FRIDAY, MARCH 4
2:00  { Fatima
4:00  { The Apaches
5:00  { Free Talk: Isabelle Huppert
6:30  { The Great Game
9:15  { Bang Gang (A Modern Love Story)

SATURDAY, MARCH 5
1:00  { A Decent Man
3:45  { Story of Judas
5:00  { Free Talk: Melvil Poupaud
6:30  { Disorder
9:15  { The Great Game

SUNDAY, MARCH 6
1:00  { Bang Gang (A Modern Love Story)
3:30  { Standing Tall
6:30  { Two Friends
9:00  { Standing Tall

MONDAY, MARCH 7
1:45  { A Decent Man
4:00  { Disorder
6:30  { The New Kid
7:30  { Free Talk: French Touch Composers
9:00  { Two Friends

TUESDAY, MARCH 8
1:45  { Story of Judas
4:00  { Winter Song
5:00  { Free Talk: French Comedy with Julie Delpy
6:30  { Lolo
9:15  { Summertime

WEDNESDAY, MARCH 9
1:30  { The New Kid
3:30  { Three Sisters
6:30  { My King
9:30  { Lolo

THURSDAY, MARCH 10
1:30  { Dark Inclusion
4:00  { Parisienne
7:00  { Much Loved
9:45  { My King

FRIDAY, MARCH 11
1:30  { 21 Nights with Pattie
4:00  { Much Loved
6:30  { Three Sisters
9:15  { Winter Song

SATURDAY, MARCH 12
1:30  { Parisienne
4:30  { Summertime
6:45  { 21 Nights with Pattie
9:15  { Dark Inclusion

SUNDAY, MARCH 13
1:30  { The Apaches
4:00  { Fatima

CLOSING NIGHT:
6:00  { Dheepan
8:30  { Dheepan

SCREENINGS:
Walter Reade Theater
165 West 65th Street

FREE TALKS:
Elinor Bunin Munroe Film Center
144 West 65th Street

SPECIAL IN-PERSON APPEARANCE!

TICKETS AVAILABLE AT FILMLINC.ORG OR AT THE BOX OFFICE

OPENING NIGHT  $25 General Public  |  $20 Members
GENERAL TICKETS  $16 General Public  |  $12 Seniors (62+)  |  $10 Members & Students
FREE EVENTS Free tickets will be distributed at the Elinor Bunin Munroe Film Center box office on a first-come, first-served basis starting one hour prior to each talk. The line may form in advance of this time. Limit one ticket per person, subject to availability.

Golden Days: The Films of Arnaud Desplechin
“One of the most intriguing French filmmakers of his generation.”

March 11–17 To celebrate the release of his latest opus My Golden Days, join us in revisiting the remarkable achievements of major French auteur Arnaud Desplechin, whose endlessly surprising, gloriously messy movies encompass all the pathos, romance, comedy, and strangeness of real life.

New Releases
Opens March 18
MY GOLDEN DAYS / TROIS SOUVENIRS DE MA JEUNESSE
“[A] marvelously vivid coming-of-age drama.”
—Justin Chang, Variety

Opens March 25
VALLEY OF LOVE
“Tender, touching, funny and sometimes almost frighteningly intense.”
—Geoff Andrew, Time Out London