

# THE TOURNÉES FESTIVAL

New French Films on Campus

## FIFTH ANNUAL RWU TOURNEES FILM FESTIVAL SCREENING SCHEDULE:

**DATE AND TIME:** MONDAY, APRIL 3<sup>RD</sup> AT 6:00 P.M.

**Location:** Global Heritage Hall, Room 01, RWU, Bristol, RI

**VALLEY OF LOVE**, Directed by Guillaume Nicloux, 91 min. France, 2015  
Thirty-five years after playing a bourgeois woman and her thug lover in Maurice Pialat's classic *Loulou*, Isabelle Huppert and Gérard Depardieu are finally reunited in Guillaume Nicloux's deeply original *Valley of Love*. Here, France's two leading stars play Gérard and Isabelle, a divorced couple of famous actors who meet in Death Valley after receiving a letter from their dead son, a recent suicide, promising that he will reappear in the desert at a specific time and place. While Nicloux, one of French cinema's masters of the unexpected (his previous feature was *The Kidnapping of Michel Houellebecq*, with the controversial writer playing himself in a fictional story), fills *Valley of Love* with discordant visions worthy of David Lynch and wry observations of the inevitable culture clash between French and American guests in a odorsaken motel, the heart of the movie is simply the aura of its two stars and the collective memory they embody. Watching Isabelle Huppert's marvelously nuanced expressions and Gérard Depardieu's monumental presence—it is fair to say that he upstages the desert—the viewer is confronted with a wordless meditation on the passage of time and the extent to which moviegoers' lives are enmeshed with those of the people on the screen. Drawing not only on its own gripping story, but on the history in its actors' faces, *Valley of Love* reaches an emotional fever pitch in the heart of the desert.



**DATE AND TIME:** TUESDAY, APRIL 4<sup>TH</sup> AT 6:00 P.M.

**Location:** Mary Tefft White Cultural Center, RWU Library

**LOIN DES HOMMES / FAR FROM MEN**, Directed by David Oelhoffen, 101 min. France, 2014  
Algeria, 1954. The War of Independence is rumbling into being. In a remote oneroom schoolhouse in the Atlas Mountains, Daru (Viggo Mortensen), the son of Spanish settlers, teaches Algerian children French. One day, local French police officers appear with Mohamed (Reda Kateb), an Algerian accused of murder, and charge Daru with escorting him to trial in the closest city while they continue to fight the growing insurrection. David Oelhoffen's film starts off as an archetypal Western—two men thrown against each other as they traverse a barren landscape—but when Daru and Mohamed find themselves stuck between French troops and the rebel army, it turns into a gripping meditation on the fate of individuals tossed to and fro by sociopolitical forces beyond their control. Freely adapted from Albert Camus's short story *The Guest* (from the collection *Exile and the Kingdom*), *Far from Men* has the classic sheen of the films of Hollywood's Golden Age: big moral questions projected onto vast landscapes, steely performances from its two stars, and, most importantly, a universality grounded in the specific. While *Far from Men* is



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essential viewing for its insight into a conflict whose effects continue to be felt, it is first and foremost a universal story of civilians faced with the absurdity of war.

**DATE AND TIME:** WEDNESDAY, APRIL 5<sup>TH</sup> AT 6:00 P.M.

**Location:** Global Heritage Hall, Room 01, RWU, Bristol, RI

**DU RIFI CHEZ LES HOMMES / RIFI**, Directed by Jules Dassin, 118 min. France, 1955

Along with Jacques Becker's *Touchez pas au grisbi* and the films of Jean-Pierre Melville, Jules Dassin's 1955 classic *Rififi* is one of the uncontested peaks of hardboiled French noir. It begins when Tony, an aging gangster fresh out of jail, agrees to pull a final big heist with his protégé Jo and the Italian specialists Mario and Cesare. The heist goes off without a hitch, but sets off an ugly gang war with Tony's rival Pierre Grutter. Like the best noir films, *Rififi* transcends the coded world of the professional gangster to become an existential tragedy about love, loyalty, and the inexorable passage of time. Shot in black and white on the grimy streets of fifties Paris, the film oozes character and slangy authenticity and is full of unforgettable set pieces like a song and dance show in a louche nightclub, a practically wordless jewelry heist, and Tony's quasi-expressionistic last drive through Paris with a bullet in his gut and a restless child in the passenger seat of his convertible. *Rififi* is also notable for its subtle reflection on gender roles: while the women initially appear to be accessories at best and betrayers at worst, they are eventually revealed to be the film's moral core and the antidote to the deceptive masculine allure of the underworld. **CLASSIC FILM SELECTION**



**DATE:** THURSDAY, APRIL 6<sup>TH</sup> AT 6:00 P.M.

**Location:** Global Heritage Hall, Room 01, RWU, Bristol, RI

**QU'ALLAH BÉNISSE LA FRANCE! / MAY ALLAH BLESS FRANCE!** Directed by Abd Al Malik, 96 min. France, 2015

May Allah Bless France! is the invigorating first feature by acclaimed French rapper and novelist Abd Al Malik, a coming-of-age story and redemption tale based on the writer-director's own youth in the beleaguered projects of Strasbourg. The film follows the struggles of Régis, a budding rapper who relies on petty crime to fund his passion for music. But as his fellow musicians get lured into drug dealing, teenage Régis finds salvation in the classics of French literature and his conversion to Sufi Islam. While Abd Al Malik's edifying hymn to education and tolerance is first and foremost a boldly idealistic statement, it is also a profoundly satisfying cinematic experience, shot in high-contrast black and white and full of powerful stylistic devices that break with convention to heighten the impact of everyday violence and injustice. Fluidly adapting his talents as a storyteller to the screen, Abd Al Malik revisits the "banlieue film"—the sub genre of films dealing with restless youth in France's tough suburbs, launched by Mathieu Kassovitz's *La Haine* in 1995—not only to give an insider's update, but to break with the genre's suffocating pessimism. In these challenging times for France, and particularly for French Muslims, this intelligent and accessible call for a potential way forward is nothing short of essential viewing.



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**DATE:** FRIDAY, APRIL 7<sup>TH</sup> AT 6:00 P.M.

**Location:** Global Heritage Hall, Room 01, RWU, Bristol, RI

**EASTERN BOYS**, Directed by Robin Campillo, 128 min. France, 2013  
When middle-aged gay professional Daniel spots the undocumented teenager Marek at a train station in Paris and invites him back to his place, he unwittingly makes himself the target of a home invasion by a gang of ruthless Eastern European youth. Despite this most unpromising of starts, Marek and Daniel continue to see each other and their relationship shifts from a sexual arrangement to a surrogate father-son bond. As Daniel learns more about Marek's life in his native Chechnya, he decides to rescue him from the gang. Though *Eastern Boys* is only the second feature directed by veteran screenwriter Robin Campillo, it is a surprisingly assured effort, combining empathy and intellectual honesty with a formal rigor that allows the film to develop the breathless momentum of a thriller without sacrificing its complex approach to the hot-button topic of immigration. Through his unusual and thought-provoking way of handling his subject matter, Campillo develops a critical awareness of each of his characters' positions in society. Whether by recognizing the continued vulnerability of the homosexual, dedicating screen time in a sparsely populated film to a cleaning lady and a hotel receptionist, or precisely describing the circumstances of undocumented youth in France today, Campillo has proved that he is a keen witness to his times, and one whose perspective will be valuable in the years ahead.



**SATURDAY MATINEE PROGRAMMING:**

**DATE:** SATURDAY, APRIL 8<sup>TH</sup> AT 2:00 P.M.

**Location:** Global Heritage Hall, Room 01, RWU, Bristol, RI

**FRANCOPHONE FILM FESTIVAL**  
**New and Classic French Short Films**

A memorable collection of award-winning short films celebrating the Francophone experience across the globe. The program is curated from the archives of the Academy Award qualifying, Flickers' Rhode Island International Film Festival.



**Date:** SATURDAY, April 8<sup>th</sup> at 4:00 p.m.

**Location:** Global Heritage Hall, Room 01, RWU, Bristol, RI

**PHANTOM BOY**, Directed by Alain Gagnol, Jean-Loup Felicioli, 84 min. France, 2015  
Phantom Boy is the second animated feature from Alain Gagnol and Jean-Loup Felicioli, the team behind the Oscar-nominated smash *A Cat in Paris*. With *Phantom Boy*, Gagnol and Felicioli bring their charming style of hand-drawn animation and whimsical narrative to New York to tell the



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story of the unlikely alliance between wheelchair-bound police officer Lieutenant Tanguy and Leo, a seriously ill eleven year-old. Thanks to Leo's ability to send a ghost-like projection of himself flying through

the city and some legwork from daredevil reporter Mary Delauney (voiced by Audrey Tautou), the duo are able to save New York from a disfigured maniac without ever leaving their hospital rooms. While Phantom Boy has enough action to appeal to the most hyperactive child, its serious core about childhood illness and its amusing play with the codes of the thriller and superhero genres, not to mention its winks at great local films and series such as Manhattan and The Sopranos, make for a sophisticated viewing experience. With drawings that literally pulse with life and a foreigner's glee at depicting New York (the dialogue is in French), the film's greatest assets are a tender blend of poetry and comedy and an idiosyncratic look in which the human touch is always apparent.

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This year's Festival selections and screening can be found below or at the following URL: <http://www.film-festival.org/TourneesFilm.php>

The **Fifth Annual RWU Tournées French Film Festival** is made possible with the support of the *Cultural Services of the French Embassy*, the *Centre national du cinéma et de l'image animée (CNC)*, the *Franco-American Cultural Fund (FACF)*, the *Florence Gould Foundation*, *Campus France USA*, and *highbrow entertainment*. The Festival is presented in collaboration with the *Office of the Dean of Feinstein College of Arts and Sciences*; the *Department of Communications and Graphic Design*; the *Department of Theatre*; *Hillel*; the *Spiritual Life Program*, the *RWU Film Production Collaborative* and the *Flickers' Rhode Island International Film Festival*.

The Program Directors for the **Fifth Annual RWU Tournées French Film Festival** are **Dr. Roberta Adams**, Associate Dean- FCAS Academic Affairs; **Dr. Jeffrey Martin**, Professor of Theatre and Chair, Department of Performing Arts; and **George T. Marshall**, Executive Director, Flickers' Rhode Island International Film Festival. The RWU Film Production Club has provided event technical support. For more information, please go to [www.RWU.edu](http://www.RWU.edu) or [www.RIFilmFest.org](http://www.RIFilmFest.org).

## **ABOUT FLICKERS:**

The **Flickers' Rhode Island International Film Festival (RIIFF)** has secured its place in the global community as the portal for the best in international independent cinema, earning the respect of domestic and foreign filmmakers, filmgoers and trend watchers. Ranked as one of the top 10 Festivals in the United States, RIIFF is a qualifying festival for the Live Action, Documentary and Animation Short Film Academy Awards through its affiliation with the Academy of Motion Picture Arts & Sciences®, the Canadian Screen Awards and the British Academy of Film and Television Arts (BAFTA). There are only 6 film festivals worldwide that share this distinction and RIIFF is the only festival in New England. The Festival takes place every August, please visit [www.RIFilmFest.org](http://www.RIFilmFest.org) or call **401.861.4445**.