THE AGE OF CHEVALIER SHOWCASES 32 INTERNATIONAL FILMS MADE BY CELEBRATED FRENCH PRODUCER PIERRE CHEVALIER FOR THE FRENCH-GERMAN TELEVISION NETWORK ARTE

Six-Week Exhibition Features Eight New York Premieres by International Filmmakers, including Patrice Chéreau, Romuald Karmakar, João César Monteiro, and Rithy Panh

Directors Abderrahmane Sissako, Pascale Ferran, and Nicolas Klotz to Introduce Screenings of Their Films

The Age of Chevalier
January 24–March 8, 2008
The Roy and Niuta Titus Theaters

New York, December 21, 2007—The Museum of Modern Art presents The Age of Chevalier, a six-week exhibition of films produced by Pierre Chevalier between 1991 and 2003, the period during which he established and presided over the fiction department at ARTE, the premier French-German culture channel. The series showcases 32 of the more than 350 international productions and co-productions made under his aegis, including eight New York premieres of films by Patrice Chéreau, Philippe Faucon, Romuald Karmakar, Sébastien Lifshitz, João César Monteiro, Rithy Panh, Pablo Reyero, and Jean-Pierre Sinapi. The Age of Chevalier is presented from January 24 through March 8, 2008, in The Roy and Niuta Titus Theaters. The exhibition is organized by Joshua Siegel, Assistant Curator, Department of Film, The Museum of Modern Art; and Arnaud Louvet, an independent producer and curator.

To open the MoMA exhibition, Pierre Chevalier and Abderrahmane Sissako will introduce Sissako’s film Heremakono (Waiting for Happiness), winner of the 2002 Cannes jury prize for best first film, on January 24, at 7:00 p.m. Director Pascale Ferran will introduce Lady Chatterley et l’homme des bois (Lady Chatterley), her 2006 adaptation of John Thomas and Lady Jane, the remarkably different second version of D.H. Lawrence’s celebrated and notorious novel, on January 28, at 7:00 p.m., and will participate in a post-screening audience discussion as part of Modern Mondays, MoMA’s weekly series for contemporary cinema. Director Nicolas Klotz and screenwriter Elisabeth Perceval will introduce La Blessure (2004), presented in the Director’s Fortnight section at Cannes and winner of several critics’ prizes, on February 29, at 8:15 p.m.

The fiction features and short films produced by ARTE under Chevalier are remarkable for their extraordinary quality and diversity. The years during his leadership marked a renaissance in French cinema and television, heralding the arrival of a daring new wave of French filmmakers that included Laurent Cantet, Claire Denis, Pascale Ferran, Cédric Klapisch, and Sébastien Lifshitz, and demonstrating an unparalleled commitment to filmmakers from developing countries—
particularly former French colonies—including Mahamat-Saleh Haroun (Chad), Rithy Panh (Cambodia), Ghassan Salhab (Lebanon), and Sissako (Mauritania).

Contemporary French masters such as Catherine Breillat, Patrice Chéreau, Philippe Garrel, Benoît Jacquot, and André Téchiné made some of their finest work for ARTE during this period, as did international directors like Hal Hartley (United States, *The Book of Life*, 1998), Chantal Akerman (Belgium, *Portait d’une jeune fille de la fin des années 60 à Bruxelles [Portrait of a Young Woman at the End of the 1960s in Brussels]*, 1993), João César Monteiro (Portugal, *O Último Mergulho [The Last Dive]*, 1992), Tsai Ming-liang (Taiwan, *Dong [The Hole]* 1980, Romuald Karmakar (Germany, *Das Frankfurter Kreuz [Frankfurter-Millennium]*, 1998), Pedro Costa (Portugal, *Juventude em Marcha [Colossal Youth]*, 2006), and Robert Wilson (USA, *La Mort de Molière [The Death of Molière]* 1994).

The Museum gratefully acknowledges support from Jérôme Clément, President, Jean Rozat, Director General, André de Margerie, and Delphine Pertus, ARTE; and Emilie Berteau, Sandrine Butteau, Pauline Labib, Ricardo Cabos Mato, Delphine Selles. Subtitling services provided by Sub-Ti Ltd.

The Age of Chevalier is made possible with the support of ARTE, France, and the Cultural Services of the French Embassy, New York.

The Department of Film acknowledges the participating distributors: Ed Arentz, Argentine Film Institute, ARTE, Connaissance du Cinéma, Kino International, Leisure Time Films, New Yorker Films, Pyramide Distribution, and Strand Releasing.

***************PRESS SCREENINGS***************

The Roy and Niuta Titus 2 Theater
11 West 53 Street (please use the Film entrance)

**Thursday, January 3**

10:00 a.m. **Brève Traversée (Brief Crossing).** Written and directed by Catherine Breillat. 80 min.

followed by

**Heremakono (Waiting for Happiness).** Written and directed by Abderrahmane Sissako. 96 min.

**Thursday, January 10**

10:00 a.m. **Le Péril jeune.** Directed by Cédric Klapisch. With Romain Duris, Elodie Bouchez. 101 min.

**RSVP to Paul Power, (212) 708-9847, paul_power@moma.org**

**No. 133**

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For downloadable images, please visit www.moma.org/press and register for user name and password.

Public Information:
The Museum of Modern Art, 11 West 53rd Street, New York, NY 10019

Hours: Wednesday through Monday: 10:30 a.m.-5:30 p.m. Friday: 10:30 a.m.-8:00 p.m. Closed Tuesday

Museum Adm: $20 adults; $16 seniors, 65 years and over with I.D.; $12 full-time students with current I.D. Free, members and children 16 and under. (Includes admittance to Museum galleries and film programs) Target Free Friday Nights 4:00 p.m.-8:00 p.m.

Film Adm: $10 adults; $8 seniors, 65 years and over with I.D. $6 full-time students with current I.D. (For admittance to film programs only)

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SCREENING SCHEDULE

Thursday, January 24

7:00 Heremakono (Waiting for Happiness). 2002. Mauritania/France. Written and directed by Abderrahmane Sissako. With Khatra Ould Abder Kader, Maata Ould. This gorgeously observed film by the director of Bamako is set in Nouadhibou, a small seaside town on the West African coast that serves as a way station for locals and immigrants trying to make a little money before taking off for somewhere else. Abdallah, a seventeen-year-old Malian with dreams of emigrating to Europe, returns after a long absence to visit his mother one last time. He discovers that he has forgotten the regional dialect and has become a stranger in his own land. With time, however, the sense of beauty and folly in the villagers’ lives will awaken feelings of tenderness, hope, and nostalgia. Winner of the Cannes jury prize for best first film. In French, Hassanyia, Bambara, Mandarin; English subtitles. Courtesy New Yorker Films. 96 min. Introduced by Sissako and Pierre Chevalier.

Friday, January 25

6:00 Le Péril jeune. 1996. France. Directed by Cédric Klapisch. With Romain Duris, Vincent Elbaz, Elodie Bouchez. Klapisch, the director of L’Auberge espagnole and Un Air de famille, teamed up for the first time with his favorite lead actor, Roman Duris, to make a pitch-perfect, bittersweet comedy about the disillusioned but rambunctuous post-'68 generation of high school boys in seventies France. Several years after passing their exams, four pals reunite at a maternity hospital to await the birth of a child fathered by their recently deceased friend. Having drifted apart, they think back on their adolescent years—the music, girls, teachers, parents, political protests, and drugs—and the circumstances that led to his tragic overdose. Part of the ARTE series Les années lycée, now a cult hit in France. In French; English subtitles. 101 min.
8:00  **L’Âge des possibles.** 1996. France. Directed by Pascale Ferran. Screenplay by Ferran, Anne-Louise Trividic. With Anne Cantineau, Christelle Tual, Charles Berling.
In dreams begin responsibility: Five boys and girls in their twenties, living in Strasbourg in 1990, experience a gnawing sense of uncertainty about what to do with their lives. Some have jobs, some are looking; some are dating, some are not. Ferran (*Lady Chatterley*), who is brilliant at capturing quicksilver changes of mood, calls this her “depressive comedy.” The film, a hit in France, was tailor-made for ten young actors of the Théâtre National de Strasbourg, and features a memorable mix of French and English pop music. In French; English subtitles. 102 min.

**Saturday, January 26**

2:00  **Brève Traversée (Brief Crossing).** 2001. France. Written and directed by Catherine Breillat. With Sarah Pratt, Gilles Guillain.
Breillat, who has chronicled human sexuality in all its glory and degradation in such astute and audacious films as *36 Filmé*, *Sex Is Comedy*, *Fat Girl*, and *The Last Mistress*, makes her most tender film to date, part of ARTE’s *Masculine/Feminine* series, about the intense erotic encounter between a thirty-year-old British woman (a wife and mother) and a sixteen-year-old French boy that transpires during an overnight ferry passage across the English channel. As the couple engages in a complex game of seduction, evasiveness, and tentative intimacy, Breillat describes their momentous crossing as “an initiatory trip...because something fleeting and futureless is not necessarily pathetic or trivial.” In French and English; English subtitles. 80 min.

3:45  **Sunduq al-dunyâ (Sacrifices).** 2002. Syria/France. Written and directed by Oussama Mohammad. With Rafiq Sbei, Maha Al Saleh, Nihal Al Khatib.
A religious and political chronicle of a rural Syrian family, and a mystical allegory of the world’s end (and perhaps its rebirth), *Sacrifices* is filled with unforgettable, painterly compositions, shot in the striking and remote Alawite mountain region of northern Syria, that recall the grand, timeless imagery of Andrei Tarkovsky. Though Mohammad makes oblique reference to contemporary regional conflicts, he avoided Syrian film censors by filling the screen with “startling evocations of the elemental and primal (birth, death, eggs, breast milk, mud). In one unforgettable scene, freckles migrate from a young girl’s face to a boy’s shoulder” (Toronto Film Festival catalogue). Selected for the *Un Certain Regard* section at Cannes. In Arabic; English subtitles. 112 min.

Sissako, who was born in Mauritania and spent his childhood in Mali, studied at the Russian state film school in the years before the fall of the Communist empire. Shortly after graduating, he shot this semi-autobiographical short about an impossible love affair between a Muscovite woman and an African student, brilliantly distilling his interest in themes of exile, linguistic barriers, and cultural intolerance with a sense of bittersweet melancholy worthy of a nineteenth-century Russian novel. In Russian; English subtitles. 37 min.

A devilishly witty and wise tale from a master of Portuguese cinema (*God’s Comedy*). During the Feast of St. Anthony—the patron saint of lost things—an aging sailor encounters a suicidal teenager on a deserted quay, and convinces him to go on a philosophical and carnal journey through Lisbon’s netherworld before taking the final plunge. When young Samuel finds love in a house of ill-repute, life takes a surprising turn for them both. **New York premiere.** In Portuguese; English subtitles. 66 min.
8:30 **Dong (The Hole).** 1998. Taiwan/France. Written and directed by Tsai Ming-liang. With Yang Kuei-Mei, Lee Kang-Sheng.
A leading light of contemporary cinema, Tsai (What Time Is It There?, Goodbye, Dragon Inn) is known for his languorously long takes from fixed camera positions, ambient soundtracks, and taciturn characters who express themselves through wordless sex. His contribution to ARTE’s 2000 Seen By... series, winner of the Fipresci jury prize at Cannes, is a wonderfully offbeat cross between Franz Kafka, Jacques Demy, and Jacques Tati—imagine that!—set on the eve of the millennium in waterlogged, plague-ridden Taipei, where infected humans daydream Technicolor musical fantasies or behave like scuttling cockroaches. Two such “victims”—a young man living above a woman in a rotting apartment building—are stripped of their privacy, and their clothes, when a flood opens a hole (literal, allegorical, erotic...) in their floor/ceiling. In Mandarin; English subtitles. 95 min.

**Sunday, January 27**

1:30 **The Book of Life.** 1998. USA. Written and directed by Hal Hartley. Music by PJ Harvey and Yo La Tengo.
This rarely screened short film by writer/director/composer Hartley (The Unbelievable Truth, Flirt, Fay Grim), produced for ARTE’s millennial series 2000 Seen By... and shot in then-pioneering experimental HD video, is an absurdist take on the eschatological hell-or-high water showdown between Jesus and Satan. Set on New Year’s Eve, 1999, Hartley’s riff on Revelations features indie rocker P.J. Harvey playing vampish Magdalen to Martin Donovan’s brooding, button-down messiah and Thomas Jay Ryan’s charismatic Prince of Darkness. Hartley’s hipster downtown New York—today, perhaps, a lost paradise—is both marked by sin and kissed by grace. 63 min.

The director of two haunting masterworks of contemporary German cinema, The Deathmaker and The Himmler Project, depicts scenes from a dive bar in the heart of Frankfurt, where the proprietor and his boozy regulars seem oblivious to the coming of the new millennium, and time seems to stretch into eternity as lovers dance in self-absorbed reverie. The film’s single location is beautifully shot by Fred Schuler, the cinematographer of Scorsese’s The King of Comedy and John Cassavetes’ Gloria. New York premiere. In German; English subtitles. 56 min.

Jacquot breathes new life into the great eighteenth-century French author Pierre de Marivaux’s unfinished romantic novel, a pivotal work in the development of the modern novel and a marvelous investigation of sense and sensibility, the metaphysics of lovemaking, and the vagaries of desire. Marianne, a beautiful woman of undetermined origins, becomes a maid in Paris, and is courted by the noble and well-bred Valville.
Though an orphan, Marianne receives the protection of Valville’s mother, who guides her through the rigid, predatory ancien régime society. Her path from virtue to bitter disillusionment, astonishingly rendered by Ledoyen, is one of this film’s many pleasures. In French; English subtitles. 90 min.

Chéreau, an internationally acclaimed director of theater, opera, and film (Queen Margot, Those Who Love Me Can Take the Train, Son Frère), adapts his briskly paced, controversial stage production of Botho Strauß’s disquieting and absurdist play, using the same stellar cast. In an imposing Parisian apartment, world-weary Julius and Olaf pass the
time gazing onto the street life below. They are suddenly visited by Marie Steuber, who thinks back on the men she met, loved, lost, and betrayed, and, in so doing, reflects upon the woman she once was and has now become. These various Pirandellian incarnations—vengeful Medea and naïve coquette, victim and goddess—make their entrances in seemingly disconnected and enigmatic, yet altogether fascinating ways. **New York premiere.** In French; English subtitles. 95 min.

**Monday, January 28**

Filled with the warmth and humanity of a film by Charles Chaplin or Satyajit Ray, Haroun’s *Abouna* was featured at the Directors’ Fortnight of Cannes in 2002 and won the prize for best cinematography at the 2003 Fespaco African film festival. In a dusty city in Chad near the Cameroonian border, fifteen-year-old Tahir and eight-year-old Amine decide to skip school and go to the local cinema. Convinced that a man who appears on screen is their absent father, they run off with a reel of the film, hoping to discover his whereabouts. Their thievery, however innocent and quixotic, leads to their arrest and banishment to a strict Koranic school far away. In Chadian Arabic; English subtitles. 84 min.

Ferran’s adaptation of *John Thomas and Lady Jane*, the remarkably different second version of Lawrence’s celebrated and notorious novel, is cinema at its most sensuous, tactile, and intelligent. In depicting the erotic affair between an English aristocrat and a gamekeeper, Ferran observes, “Even more than in the final version, the story is literally overrun by vegetation. And the plant kingdom doesn't come in simply as a metaphor for the life force that brings the two protagonists together, but accompanies them constantly during their transformation. To me, that's the most beautiful thing: the story of a love that is one with the material experience of transformation.” In French; English subtitles. 168 min. **Introduced by Ferran as part of Modern Mondays.**

**Wednesday, January 30**

**6:00 L’Âge des possibles.** See Friday, January 25 at 8:00.

**8:00 Le Péril jeune.** See also Friday, January 25 at 6:00.

**Thursday, January 31**

**6:00 Heremakono (Waiting for Happiness).** 2002. See also Thursday, January 24, 7:00.

**8:00 Octobre (October) and O Último Mergulho (The Last Dive).** See also Saturday, January 26, 6:15.

**Friday, February 1**

**6:15 Sunduq al-dunyâ (Sacrifices).** See also Saturday, January 26 at 3:45.
8:30  **El Medina (The City).** 1999. Egypt/France. Directed by Yousry Nasrallah. Screenplay by Nasser Abdel-Rahmane, Claire Denis. Winner of a special jury prize at the Locarno Film Festival and nominated for the Golden Leopard. "A filmmaker who began his career under the wing of Youssef Chahine, Nasrallah has absorbed both his mentor’s eclecticism and interest in culture clash. Starting off in a poor and crowded but vibrant quarter of Cairo, it follows Ali (Bassem Samra) as he explores his desire to become an actor. Frustrated with life as a butcher's assistant and under his father's thumb, he heads for Paris, only to discover that the only work he can get as an illegal immigrant is as a boxer in rigged fights. **El Medina's** central metaphor of amnesia suggests a critique of Ali's Western aspirations, yet the film also spells out the manifold reasons why life in Cairo stifles him. Nasrallah uses two different styles to depict life in each city—melodrama, complete with several musical numbers, for Cairo; neorealist grit for Paris—and his mix of genres makes for a film as amiable as its hero" (New Directors/New Films). In Arabic and French; English subtitles. 108 min.

Saturday, February 2

2:00  **Abouna.** See also Monday, January 28 at 5:15.

4:30  **La Cruz del Sur (The Southern Cross),** 2003. Argentina/France. Written and directed by Pablo Reyero. Letizia Lestido, Luciano Suardi. Reyero brings his documentary roots to this gripping film, presented in the Un Certain Regard section at Cannes, about three Argentine desperados who steal 100 kilos of cocaine from a ruthless drug lord and make their desperate way to Paraguay. The trio—a girl, her lover, and his transvestite brother—flee to the coast, holing up in a grimly desolate seaside resort where the brothers’ parents live in utter destitution, and where the landscape is dotted with the homemade graves of victims of the military dictatorship. "**The Southern Cross** is a remarkable panorama of people, places, and even Argentine history; making his debut, Reyero manages to create a work that reinvents itself every fifteen minutes" (Richard Peña, Film Comment). U.S. premiere. In Spanish; English subtitles. 79 min.

8:30  **Beau Travail.** 1999. France. Directed by Claire Denis. Screenplay by Denis, Jean-Pol Fargeau. With Denis Lavant, Grégoire Colin, Michel Subor. Winner of many prizes, including several Best Cinematography awards for the brilliant Agnès Godard, **Beau Travail** is arguably Claire Denis’s finest achievement to date, a voluptuous, elliptical adaptation of Herman Melville's novella **Billy Budd** set in an interracial French Foreign Legion outpost on the impoverished Horn of Africa. Seen through the eyes of a vengeful but all-too human sergeant (Lavant), the film offers a rapturous meditation on the purifying and punishing rites of military culture, with ravishingly choreographed ballets of muscular masculinity. Courtesy New Yorker Films. In French; English subtitles. 90 min.

6:30  **Brève Traversée (Brief Crossing).** See also Saturday, January 26 at 2:00.

Sunday, February 3

1:45  **Les Roseaux sauvages (Wild Reeds).** 1994. France. Directed by André Téchiné. Screenplay by Téchiné, Olivier Massart, Gilles Taurand. With Elodie Bouchez, Gaël Morel, Stéphane Rideau. Set in the French countryside in 1962, shortly after the Algerian war, **Wild Reeds** is a moving and gorgeously photographed story of lost innocence. Français, a sensitive, intelligent seventeen-year-old boy, falls in love with a handsome farm boy named Serge. Coming between them in unpredictable ways, both sexually and politically, are the teacher’s daughter, Maite, an ardent Communist, and their fellow classmate Henri, a pied
noir militantly opposed to Algerian independence. Téchiné, a leading member of the seventies post-New Wave generation, drew upon his own experiences at a boarding school in 1962, and won the four top César awards, including Best Picture. Courtesy Strand Releasing and Connaissance du Cinéma. In French; English subtitles. 110 min.

4:00 **Dong (The Hole).** See also Saturday, January 26 at 8:30.

6:00 **The Book of Life and Das Frankfurter Kreuz (Frankfurter-Millennium).** See also Sunday, January 27 at 1:30.

**Monday, February 4**

5:45 **Que la Barque se brise, que la jonque s’entrouvre.** 2001. Cambodia/France. Written and directed by Rithy Panh. With Vanta Ta, Eric Nguyen, Molica Kheng. Panh, the Cambodian director of such award-winning documentaries as *S-21: The Khmer Rouge Killing Machine* and *Paper Cannot Wrap up Embers*, brings a similar sensitivity to character, history, and memory to his fiction films. This touching romance describes the coming together of two tender souls: Bopha (“Flower”), a Cambodian restauranteur who has survived the genocide of the Khmer Rouge, and Minh, a Vietnamese “boat people” refugee who drives a taxi by night and works as a deliveryman for his uncle’s grocery by day. **New York premiere.** In French, Cambodian; English subtitles. 89 min.

7:45 **Portrait d’une jeune fille de la fin des années 60 à Bruxelles (Portrait of a Young Woman at the End of the 1960s in Brussels).** 1993. France/Belgium. Written and directed by Chantal Akerman. With Circe, Julien Rassam, Joëlle Marlier. Akerman, the Belgian director of *Je tu il elle* and *Jeanne Dielmann*, made this gem of a short film for the popular ARTE series *Tous les garçons et les filles de leur âge*. Langorously paced and rich with intimate detail, this coming-of-age tale centers on Michèle, a pensive and somewhat melancholy fifteen-year-old Brussels girl who, only weeks before the social upheavals of April ’68 and on the day she resolves to quit school, meets a Parisian army deserter and gives in to his amorous advances. They share a tender night, speaking of Kierkegaard, politics, and marriage and making their way to an empty apartment, but Michèle soon realizes her true affections lie with her girlfriend Danièle…. In French; English subtitles. 59 min.

**US Go Home.** 1994. France. Directed by Claire Denis. Screenplay by Denis, Anne Wiazemsky. With Alice Houri, Grégoire Colin, Vincent Gallo. One of Denis’s most beautiful and least-seen films, set in 1965 (with a brilliantly evocative soundtrack) and part of the same ARTE series as Akerman’s film, follows two teenage girls living near an American army base outside Paris, one of them sexually active and the other determined to lose her virginity. “Denis [evokes] the roller coaster of adolescence with an uncanny feel for the jagged emotional rhythms of youth. **US Go Home** slips so deeply into the skins of its teen-age characters in various stages of sexual experience that to watch it [is] to resurrect the goose bumps of one’s own tremulous adolescence” (Stephen Holden, *The New York Times*). In French; English subtitles. 67 min.

**Wednesday, February 6**

6:00 **Portrait d’une jeune fille de la fin des années 60 à Bruxelles (Portrait of a Young Woman at the End of the 1960s in Brussels) and US Go Home.** See also Monday, February 4, 7:45.

8:30 **Beau Travail.** See also Saturday, February 2, 8:30.
Thursday, February 7

5:30 *La Cruz del Sur (The Southern Cross)*. See also Saturday, February 2, 4:30.

7:30 *Lady Chatterley et l’homme des bois (Lady Chatterley)*. See also Monday, January 28 at 7:00.

Friday, February 8

5:45 *Que la Barque se brise, que la jonque s’entrouvre*. See also Monday, February 4, 5:45.


If ever it were possible to recapture the radical spirit of Paris in May 1968—the brash hope of rebellious youth during the long Night of the Barricades, and the opium-addled hangover of disillusionment that followed—Garrel has succeeded magnificently. William Lubtchansky, veteran cinematographer of Godard, Rivette and Varda, provides shimmering black-and-white imagery; Nico, Garrel’s girlfriend in the mid-1970s, offers a haunting song; and Garrel *fils* exudes a brooding romanticism in what Manhola Dargis in *The New York Times* calls an “achingly poignant film [that] is a testament to that time as well as somewhat of a memento mori.” In French; English subtitles. 178 min.

Saturday, February 9

2:00 *Le Temps et la chambre (The Time and the Room)*. See also Sunday, January 27 at 6:00.

4:00 *La Vie de Marianne*. See also Sunday, January 27 at 4:00.


Prior to his sensuous, provocative features *Come Undone* and *Wild Side*, Lifshitz made a name for himself with this short film for ARTE, a portrait of a young Frenchman of Arab descent, Djamel, who becomes convinced that his long-lost father is a rich factory owner in Grenoble. When the man coldly rejects him, Djamel plots a revenge that will implicate the man’s closeted gay son. *New York premiere*. In French; English subtitles. 62 min.


In this sophomore effort by the director of *The Dreamlife of Angels*, Esse, a righteous, brooding young man from the French countryside, flees a dead-end job as an apprentice baker to become his own boss in Marseilles, but gets mixed up in a sordid underworld of gangsters. What happens next, depicted in an unflinching neorealist manner, is as brutal as it is inevitable. “Zonca’s films are nervy and constantly surprising, charged with a palpable tension of uncertainty, a true sense of life being improvised by the second” (Scott Foundas). In French; English subtitles. 63 min.


Meier’s debut feature film is a rare achievement—a moving, vibrant portrait of young female athletes who have full and complex inner lives. At a special school for athletes in the Swiss Alps, where intense physical training is the curriculum, fifteen-year-old Sabine (played by winning newcomer Louise Szpindel) is determined to become a world-class runner. Feisty, headstrong, and even manipulative by nature, she rebels against her coach.
(Jean-François Stévenin, a favored actor of Godard and Truffaut), who resists letting her compete against men, while also coping with her maturing body and the first stirrings of sexual desire. In French; English subtitles. 95 min.

**Sunday, February 10**

2:00  **Les Amants réguliers (Regular Lovers).** See also Friday, February 8, 7:45.

5:30  **Les Roseaux sauvages (Wild Reeds).** See also Sunday, February 3, 1:45.

**Monday, February 11**

6:00  **El Medina (The City).** See also Friday, February 1, 8:30.


Shot in quasi-documentary style, **Terra Incognita** offers a fascinating look at contemporary Beirut as seen through the eyes of three disaffected young professionals: a tour guide who pines for her lost lover while awaiting a visa for someplace else; an urban planner who has utopian dreams of rebuilding his battle-scarred city; and a radio journalist who reports on the day’s grim events before returning home to a life of solitude. Salhab captures the chaotic pulse of a city built on both ancient civilizations and the recent ruins of war—a city of paradoxes where, as one expatriate observes, “The memory of those who leave seems to be sharper than the memory of those who stay.” In French, Arabic, English; English subtitles. 113 min.

**Wednesday, February 13**

5:45  **Terra Incognita.** See also Monday, February 11, 8:15.

8:00  **Les Terres froides** and **Le Petit Voleur.** See also Saturday, February 9, 6:00.

**Thursday, February 14**

5:00  **Des Epaules solides (Strong Shoulders).** See also Saturday, February 9, 8:30.

**Friday, February 29**


Wildly funny, irreverent, and moving, Sinapi’s Uneasy Riders is set in a Catholic-run home for the disabled in southern France. The resident anarchist, Réné, is in the final stages of a degenerative disease and confined to a wheelchair, but unbridled in every other respect. As played by a remarkably physical and ornery Gourmet—a striking contrast to his performances in the Dardenne’s films Rosetta, The Son, and L’Enfant—Réné is determined to satisfy his raging libido by enlisting his rambunctious cohorts—the mohawked Jean-Louis (Gerald Thomassin), who likes playing chicken with oncoming trucks, and Rabah, the gay-Muslim-Johnny Hallyday enthusiast (Saïd Taghmaoui)—to persuade a nurse to hook him up with a prostitute from the nearby autoroute, Nationale 7. New York premiere. In French; English subtitles. 90 min.
8:15   **La Blessure (The Wound).** 2003. Belgium/France. Directed by Nicholas Klotz. Screenplay by Klotz, Elisabeth Perceval. With Noëlla Mossaba, Adama Doumbia. Based on three years of meticulous research and winner of several critics’ prizes, *The Wound* is a sobering and heartrending depiction of asylum-seekers in France. From the moment the refugees arrive at the Paris airport, most of them from French-speaking Africa, they are humiliated and threatened with deportation by immigration officials. The film centers on one Congolese woman, Blandine, who manages against formidable odds to get reunited with her husband Papi, only to be forced to live in the most squalid Third World conditions, completely isolated and terrified into silence. Presented in the Director’s Fortnight section at Cannes. In French, English; English subtitles. 160 min. Introduced by Nicolas Klotz and Elisabeth Perceval.

Saturday, March 1

6:00   **La Mort de Molière (The Death of Molière).** 1994. France/USA. Directed by Robert Wilson. Scenario by Wilson, Philippe Chemin, and Jan Linders. Texts by Heiner Müller and others. Music by Philip Glass. With Wilson, Bulle Ogier, Jeanne Chemin. Presented at the Whitney Biennial in 1997, *La Mort de Molière* was described by Brooks Adams in *Art in America* as “one of Wilson’s best works in any medium in recent years.” Wilson’s vision of a tubercular, feverish Molière on his deathbed—visited by actors, priests, a doctor who recalls Molière’s dramatic fool Sganarelle and a woman who silently pulls a green scarab from her mouth—is a tour de force of experimental drama, music, and acting. Wilson’s eloge to France’s greatest playwright, which draws on texts by the twentieth-century German dramatist Heiner Müller and others, is an investigation of classicism and modernity, memory and time, illnesses both imaginary and real, choreography and corporeality, and the agony of artistic creation. In French, English, Latin, ancient Greek; English subtitles. 47 min.

7:15   **La Blessure (The Wound).** See also Friday, February 29, 8:15.

Sunday, March 2

2:30   **Nationale 7 (Uneasy Riders).** See also Friday, February 29, 6:15.

4:45   **Ressources humaines (Human Resources).** 1999. France. Directed by Laurent Cantet. Screenplay by Cantet, Gilles Marchand. With Jalil Lespert, Jean-Claude Vallod, Chantal Barre. As France today experiences violent social and economic upheaval, Cantet’s breakthrough feature, a measured yet ultimately wrenching look at the impact of corporate workplace politics on one French family, could not be more timely. Frank, a business school graduate, returns to his provincial hometown to take a management position in the factory where his father has been working for 30 years. His naïve ambitions lead to a series of layoffs that pit labor against management, and father against son. As Stephen Holden of *The New York Times* observes, “The movie's dramatic climax is a father-son confrontation of stunning cruelty. Although the movie stops short of outright tragedy, it is suffused with a grief born of rifts that may never be mended.” Courtesy New Yorker Films. In French, English subtitles. 100 min.

Wednesday, March 5

6:00   **Ressources humaines (Human Resources).** See also Sunday, March 2, 4:45.

8:00   **Les Étrangers.** 1999. France. Written and directed by Philippe Faucon. With Karim Ben Sadia, Yamina Amri, Stéphane Ferrera.
Faucon, the Moroccan-born director of the recent success *Le Trahison* (2005), is among the most promising of France’s recent generation of filmmakers. In *Les Étrangers*, Selim, a young French soldier of Algerian origin, volunteers to join the U.N. peacekeeping forces in Bihac, Bosnia-Herzegovina, after his traditional family discovers that he is gay. Stationed in close proximity to a mountainous battlefield where Serbs and Croats exchange gunfire, Selim is thrown in among other young soldiers in very cramped quarters, where together they share conflicted feelings of fear, boredom, intolerance, and, in rare moments, a glimmering sense of comradeship. **New York premiere.** In French, Arabic, Bosniak language; Serbo-Croatian; English subtitles. 70 min.

**Thursday, March 6**

6:00  *Les Étrangers.* See also Wednesday, March 5, 8:00.

8:00  *La Mort de Molière (The Death of Molière).* See also Saturday, March 1, 6:00.

**Friday, March 7**

7:00  *Juventude em Marcha (Colossal Youth).* 2006. Portugal/France/Switzerland. Written and directed by Pedro Costa. With Ventura, Vanda Duarte. "[A] richer, more daring and compelling work this year is unimaginable. Colossal Youth centers on Ventura, a Cape Verdean ex-laborer whose wife of thirty years decamps Lisbon for home and leaves Ventura wandering his new neighborhood, Casal Boba, to visit his "children"—various lost souls who see him as a father figure. Among them is Vanda Duarte, familiar from Costa's previous two films [*Ossos*, 1997, and *In Vanda's Room*, 2000], now on methadone and ensconced in a new apartment with husband and baby. Achieving grandeur with minimal means, Costa turns Ventura's encounters with the once or presently dispossessed into a humanist epic. Carved out of over three hundred hours of material shot digitally, Youth offers one lovely composition and heart-smiting moment after another. Voted in several critics’ polls as one of the three best undistributed films of 2006, Youth is truly colossal" (James Quandt, Cinematheque Ontario). In Portuguese, English subtitles. 155 min.

**Saturday, March 8**

3:00  *Juventude em Marcha (Colossal Youth).* See also Friday, March 7, 7:00.