

The Museum of Modern Art

Forgotten Filmmakers of the French New Wave

May 4–June 2, 2022

The French New Wave of the 1950s and 60s radically transformed the language of cinema. While its leading figures are widely recognized—over the years, Jean-Luc Godard, François Truffaut, Eric Rohmer, Jacques Rivette, Claude Chabrol, Agnès Varda, Alain Resnais, Jacques Demy, and Chris Marker have all had retrospectives at MoMA and beyond—there were many other New Wave filmmakers whose work has remained largely unsung. This major retrospective of more than 40 features and shorts allows the discovery of the most important among them, drawing upon the dictionary of 162 new filmmakers that appeared in the December 1962 issue of *Cahiers du cinéma*. Included among these is Alain Cavalier's rarely screened *L'insoumis*, starring Alain Delon, as well as other films relating to the Algerian War, including James Blue's *The Olive Trees of Justice* (1961) and Jacques Panijel's banned film *October in Paris* (1962). The specter of French colonialism is manifested, as well, in Jacques Melo Kane, Mamadou Sarr, and Paulin Soumanou Viera's groundbreaking *Afrique sur Seine* (1955) and in the ethnographic films of Jean Rouch, including *Moi, un Noir* (1958). And while the French New Wave was doubtless dominated by men—this exhibition does not neglect names like Alexandre Astruc, Jacques Doniol-Valcroze, Georges Franju, Jacques Rozier and Edouard Molinaro—there were, nonetheless, a select few women like Paula Delsol who made deeply personal work in the shadow of the pioneering and towering figure of Agnès Varda.

Organized by Jean-Michel Frodon, independent curator, and Joshua Siegel, Curator, with Olivia Priedite, Senior Programming Assistant, Department of Film, The Museum of Modern Art.

Adapted from film descriptions by Jean-Michel Frodon, guest curator.

Blue Jeans. 1958. France. Directed by Jacques Rozier. Screenplay by Rozier, Michèle O'Glor. With René Ferro, Francis De Peretti. DCP. 22 min. In French; English subtitles. Made three years before *Adieu Philippine*, Rozier's short film is an inventive sketch shot with a light camera along the beaches of Cannes. A flirtatious relationship between two boys and two girls crystallizes the freewheeling spirit of the times and the filmmaker's own style from the start. Courtesy MK2

Adieu Philippine. 1962. France/Italy. Directed by Jacques Rozier. Screenplay by Rozier, Michèle O'Glor. With Jean-Claude Aimini, Daniel Descamps, Stefania Sabatini, Yveline Céry. DCP. 106 min. In French; English subtitles.

When *Cahiers du cinéma* devoted a special issue to the New Wave in December 1962, a photo of this film appeared on the cover. A simple story of the seductive relationship between a young man and two young women, Jacques Rozier's first feature perfectly embodies the spirit of freedom of this film movement. It synthesizes the energy, the physical and erotic intensity of the awakening of youth, but also an attention to documentary aspects—the gestures, the language, the city—and to unfolding events, particularly the Algerian War. Courtesy MK2

May 5, 7:00 PM (T2), May 10, 4:30 PM (T2)

MoMA

11 West 53 Street
New York, NY 10019

L’Amerique insolite (America as Seen by a Frenchman). 1960. France. Directed by François Reichenbach. Screenplay by Reichenbach, Franz M. Lang, Chris Marker. With Jean Cocteau. DCP. 90 min. In French; English subtitles.

In 1960, the documentary filmmaker and traveler François Reichenbach gathered together some of the images he had recorded during his many trips to the United States during the late 1950s. What results is an amusing, fascinating portrait of a country in full postwar boom, a country that was very different from France in its modernist, creative aspects as well as its rigidly conservative political tendencies. Seen today, the film has a certain exoticism, perhaps naïveté, especially in its voiceover commentary (the director had rejected the sharper one written by Chris Marker); nonetheless it conveys the European perception of a country where, before any other, youth culture had already become an influential force. Restoration courtesy of Arrow Films and the American Genre Film Archive

May 26, 6:30 (T2), May 27, 4:00 (T2)

Les roses de la vie. 1962. France. Written and directed by Paul Vecchiali. With Jean Eustache, Germaine de France, Michèle Marinie. DCP. 20 min. In French; English subtitles. “The greatness of Astruc is to be a true avant-garde artist, modern but against the tide,” wrote *Cahiers du cinéma* at this film’s release. What seems to be a straightforward adaptation of a famous novel by Flaubert is actually a sophisticated inquiry into cinema’s potential to evoke passion in a sensory way. Jean-Claude Brialy, a favorite actor of the French New Wave—he never stopped working, appearing in 45 films between 1957 and 1963 alone—does indeed play Flaubert’s Frédéric as he attempts, with varying success, to seduce several women at once. But his performance, and Vecchiali’s approach to the novel more generally, is a far cry from conventional literary adaptations so prevalent in mainstream cinema, the sort that François Truffaut so vehemently denounced. Courtesy FRL Productions

Une aussi longue absence (The Long Absence). 1961. France. Directed by Henri Colpi. Screenplay by Colpi, Marguerite Duras, Gérard Jarlot. With Alida Valli, Georges Wilson, Charles Blavette. DCP. 94 min. In French; English subtitles. Henri Colpi was already a noted film editor, particularly in his collaborations with Alain Resnais and, occasionally, Agnès Varda. He directed his first, and most memorable, feature film in 1961, based on a script cowritten by Marguerite Duras. The Palme d’Or at the Cannes Film Festival crowned this stirring meditation on memory, and the way in which experiences both real or imagined, and their emotional tenor, shape or reshape human relationships. Courtesy Cinématographique Lyre

May 8, 6:30 (T2), June 2, 4:30 (T1)

L’amour a la mer. 1964. France. Written and directed by Guy Gilles. With Daniel Moosmann, Geneviève Thénier, Josette Krieff. DCP. 73 min. In French; English subtitles. Alain Delon, Jean-Pierre Léaud, Juliette Gréco, and Jean-Claude Brialy make short appearances in this first feature film by a director with a unique and unjustly overlooked career. Under the guise of an ordinary love story, *L’amour à la mer* finds a way to evoke myriad aspects of life—including war. Guy Gilles freely and jubilantly uses popular songs, voiceovers, photographs, flashbacks, and musical editing with an inventiveness that seems to have barely aged. Courtesy Lobster Films

May 17, 7:00 (T2), May 22, 1:30 (T2)

Un américain. 1958. France. Written and directed by Alain Cavalier. With Jean Brasseur, Denise de Casabianca. 35mm. 17 min. In French; English subtitles.

As he inscribes the Parisian wanderings of an American sculptor, Alain Cavalier, in his first short film, is sensitive to the atmosphere of the city and to seemingly inconsequential events, conjuring the mood of an artist who is unable to make his dreams and fantasies palpably real. Courtesy La Cinémathèque française

Le Combat dans l'île (Fire and Ice). 1962. France. Written and directed by Alain Cavalier. With Romy Schneider, Jean-Louis Trintignant, Henri Serre. 35mm. 104 min. In French; English subtitles.

Hailed upon its release by the then-film critic Bertrand Tavernier as an exceptional political film, Alain Cavalier's first feature transforms the actions of an extreme right group preparing an attack—inspired by a real assassination attempt on General De Gaulle—into a tense, rigorous thriller and a poetic ballad that owes much to the abstract, cerebral presence of Jean-Louis Trintignant and the sensual charisma of Romy Schneider. Courtesy Jake Perlin

May 4, 4:00 (T2), May 9, 6:30 (T1)

Les Marines. 1957. France. Directed by François Reichenbach. Screenplay by Reichenbach, François Chalais, Guillaume Hanoteau. DCP. 22 min. In French; English subtitles.

Filmed in a Marines training barracks on Parris Island with military authorization, this documentary follows the first weeks of young recruits by refusing to adopt a simplistic position of for or against. The framing, editing, commentary, and, especially, music are all penetrating and interrogative in considering the molding of elite soldiers. Courtesy Les Films de Jeudi

Moranbong (Moranbong, une aventure coréenne). 1960. France. Written and directed by Jean-Claude Bonnardot. With Bonnardot, Si Mieun, Om Kil-son, Won Deung-hee. 35mm. 84 min. In French; English subtitles.

Banned in France at the time of its release, this film was born of a historic trip to North Korea in 1958 in which Chris Marker, Claude Lanzmann, and Armand Gatti also participated. Apparently honoring a request by Mao Zedong, Gatti wrote a pastoral inspired by a traditional Korean Opera—a “pansori” called *The Faithful Chunyang*—that is also clearly critical of the devastation wrought by US and UN forces during the Korean War. The difficult shooting conditions contributed to the invention of an original and modern filmic language marked by documentary aspects and telling ellipses. Courtesy CNC

May 27, 6:30 (T2), May 29, 7:00 (T2)

La Frontière. 1961. France. Written and directed by Jean Cayrol, Claude Durand. With Laurent Terzieff. DCP. 18 min. In French; English subtitles.

Dedicated “to the exiled, proscribed, expelled, banned,” this montage of documentary images codirected and written by Jean Cayrol—a former deportee who wrote the commentary for Alain Resnais's *Night and Fog*—makes the Spanish Civil War a synecdoche for all forms of brutal exclusion. Courtesy Les Film Du Jeudi

L'Enclos (Enclosure). 1961. France/Yugoslavia. Directed by Armand Gatti. Screenplay by Gatti, Pierre Lary. With Hans Christian Blech, Jean Négroni, Herbert Wochinz. 105 min. In French; English subtitles.

Jean Douchet, in *Cahiers du cinéma*, wrote that “for the first time, the concentration camp is taken as an object of reflection on the world. The allegorical aspect prevails over the realistic aspect, and, paradoxically, this film is more realistic about the details of life in the camps than any other previous ones, which only showed the apocalyptic side.” The director and cowriter Armand Gatti, who was himself a deportee, brings his experience in theater to the style of the film. Courtesy Clavis Films

May 29, 4:30 (T2), May 31, 7:00 (T2)

Nuit noire, Calcutta. 1964. France. Directed by Marin Karmitz. Screenplay by Marguerite Duras. With Maurice Garrel, Natasha Parry, Nicole Hiss. 35mm. 24 min. In French; English subtitles.

Haunted by alcohol, loneliness, the difficulty of loving, and what mattered most—writing—Marguerite Duras infused this visual poem with a sense of anxiety and searching. Directed by the future producer, businessman, and art collector Marin Karmitz, *Nuit noire, Calcutta* is distinguished by Maurice Garrel’s performance, at once physical and ghostly, making palpable Duras’s disarming tale set along the Ganges in India (though filmed in Normandy). Courtesy MK2

Un roi sans divertissement. 1963. France. Directed by François Leterrier. Screenplay by Jean Giono. With Claude Giraud, Colette Renard, Charles Vanel. 35mm. 85 min. In French; English subtitles.

This second film directed by François Leterrier, best known for his leading role in Robert Bresson’s *A Man Escaped*, is a stylized and intense adaptation of a novel by Jean Giono. A police procedural set in a 19th-century village, *Un roi sans divertissement* combines visual beauty with a rigorous mise-en-scène, the vertigo of criminal motives indivisible from the graphic quality of the images. Courtesy Gaumont

May 6, 7:00 (T2), May 11, 4:00 (T2)

La Rivière du Hibou (An Occurrence at Owl Creek Bridge). 1961. France. Written and directed by Robert Enrico. With Roger Jacquet, Anne Cornaly, Anker Larsen. 16mm. 28 min.

Robert Enrico, who would become one of the most prolific directors of mainstream French cinema in the ensuing decades, made his virtuoso debut with this imaginative adaptation of Ambrose Bierce’s famous Civil War short story.

Un témoin dans la ville. 1959. France. Directed by Édouard Molinaro. Screenplay by Molinaro,

Gérard Oury, Alain Poiré. DCP. 86 min. In French; English subtitles

Before turning to more conventional genre films, Édouard Molinaro made this modernist film noir, notable for its naturalistic use of Paris as a principal character. Courtesy Gaumont

May 29, 1:30 (T2), June 2, 7:30 (T1)

Afrique sur Seine. 1955. Senegal/France. Directed by Mamadou Sarr, Paulin Soumanou Vieyra. 22 min. In French; English subtitles.

One of the first films directed by Black Africans (an earlier instance is the 1937 Malagasy documentary *Rasalama Maritiora* by Philippe Raberojo), *Afrique sur Seine* shows the early stirrings of a postcolonial identity. Vibrant with hopes of independence and freedom, yet still marked by the conventional attitudes of its time, this short film offers an affectionate, rousing portrait of the communities who migrated to Paris from the Sahel. Courtesy Institut Français

Moi un noir. 1958. France. Written and directed by Jean Rouch. With Omarou Ganda, Petit Touré, Alassane Maiga. DCP. 70 min. In French and Italian; English subtitles.

“The most audacious of films and at the same time the most humble.” Hailed at its release by Jean-Luc Godard as a harbinger of the French New Wave, Jean Rouch’s loose chronicle of daily life among three young Nigerian immigrants in the Ivory Coast capital of Abidjan questions the distinction between fiction and documentary, offering a different, perhaps more profound, reality born of the two. The protagonist of the film, Oumarou Ganda—aka “Edward G. Robinson”—would in the 1970s become an important director in his own right. Courtesy Icarus Films

May 14, 4:30 (T2), May 16, 6:30 (T1)

La Mer et les jours. 1958. France. Written and directed by Alain Kaminker, Raymond Vogel. DCP. 26 min. In French; English subtitles.

Chris Marker wrote the beautiful commentary for this short film about the lives of Breton sailors and their families, a film also distinguished for its visual, almost tactile poetry. Alain Kaminker (Simone Signoret’s brother) died while shooting one of the most impressive scenes in the film, leading Raymond Vogel to finish it on his own. Courtesy Cinémathèque de Bretagne

La Pyramide humaine (The Human Pyramid). 1961. France/Ivory Coast. Written and directed by Jean Rouch. DCP. 93 min. In French; English subtitles.

At the invitation of filmmaker and ethnographer Jean Rouch, Black and white students from a high school in Abidjan improvised scenes inspired by their relationship to one another. Eric Rohmer, in *Cahiers du cinéma*, praised the film for its experimental qualities and its sense of a reality lying somewhere between objectivity and subjectivity, hailing it as a work of great beauty and truth. Courtesy Icarus Films

May 14, 7:00 (T2), May 16 4:00 (T1)

La punition. 1962. France. Written and directed by Jean Rouch. With Nadine Ballot, Jean-Claude Darnal, Modeste Landry. DCP. 58 min. In French; English subtitles.

In charting a delinquent high school student’s wanderings throughout Paris and her encounters with various men, ethnographic filmmaker Jean Rouch captured a new image of youth as well as a watershed moment in the life of the city’s famed Latin Quarter. Courtesy Icarus Films

May 14, 1:30 (T2), May 18 4:30 (T2)

Les Abysses. 1963. France. Directed by Nico Papatakis. Screenplay by Jean Vauthier. With Francine Bergé, Colette Bergé, Pascale de Boysson. DCP. 90 min. In French; English subtitles.

Nico Papatakis was a fixture of the Saint-Germain des Prés intelligentsia and a producer of both Jean Genet and John Cassavetes. His debut film, adapted from Genet’s scandalous

play *Les Bonnes*, is a violent denunciation of the harassment of women in the workplace and exalts their revolt in a spectacular way. Notably supported by Jean-Paul Sartre, Simone de Beauvoir, and André Breton, the film screened at Cannes thanks to André Malraux, despite the opposition of those who saw it as a tacit endorsement of the struggle for Algerian independence. Courtesy Gaumont

May 19, 6:30 (T2), May 24, 4:00 (T2)

La première nuit. 1958. France. Directed by Georges Franju. Screenplay by Franju, Rémo Forlani. DCP. 23 min.

George Franju, a cofounder of the Cinémathèque française, uses visual and aural conceits rather than dialogue to transform a child's journey on the Paris subway into a beautiful, magical, and even disturbing fantasy. Courtesy Tamasa Distribution

Judex. 1963. France. Directed by Georges Franju. Screenplay by Jacques Champreux, Francis Lacassin. With Channing Pollock, Francine Bergé, Edith Scob. 35mm. 98 min. In French; English subtitles.

Taking its title and dramatic structure from a famous 1916 movie serial directed by Louis Feuillade, *Judex* celebrates one of the original film genres—fantasy—by paying homage to its silent-era inventors, particularly George Méliès and the Expressionists of the 1920s. As such, the film itself embodies the then-burgeoning idea of cinephilia, particularly in the use of silent-cinema techniques and conceits in various forms of modernist expression.

Courtesy Insitut Français

May 20, 7:30 (T2), May 23, 4:00 (T1)

Paris à l'aube (Paris at Dawn). 1957. Netherlands. Directed by James Blue, Johan van der Keuken. 9 min. DCP.

Codirected by the great Dutch documentarian Johan Van der Keuken and the American filmmaker James Blue, both students of the Parisian film school IDHEC, this visual poem is a study in form, movement, and light that displays tremendous freedom and a certain whimsy, evident as well in the jazz-inflected score by Derry Hall, who was also a student at IDHEC. Courtesy EYE Filmmuseum

Les Oliviers de la Justice (The Olive Trees of Justice). 1962. France/Algeria. Directed by James Blue. Screenplay by Jean Pélégri, Sylvain Dhomme, Blue. With Pierre Prothon, Jean Pélégri, Marie Decaître, Saïd Achaïbou. DCP. 81 min. In French; English subtitles.

James Blue's first feature and only fiction film was banned in France for years. Adapted from the largely autobiographical novel by Jean Pélégri, who also stars as one of the film's protagonists (and who also played the policeman in Robert Bresson's *Pickpocket*), Blue's dramatic film was clandestinely shot on location in Algiers and the surrounding countryside at the height of the Algerian War. Inspired by Italian Neorealism, it is a unique and evocatively photographed document of a violent historical crisis unfolding moment by moment in the most seemingly bucolic of circumstances. Courtesy Kino Lorber

May 21, 1:30 (T2), May 25 4:00 (T2)

Pourvu qu'on ait de l'ivresse. 1958. France. Directed by Jean-Daniel Pollet. With Claude Melki. DCP. 20 min.

Claude Mauriac spoke of Claude Melki as “a Buster Keaton of the Parisian suburbs, vulnerable, melancholic and sublime.” Melki was an awkward dancer and an obsessive but clumsy womanizer whom young Jean-Daniel Pollet discovered at a suburban music hall just as he was abandoning his academic studies with the idea of making movies. Melki would become the character Léon in five of Pollet’s films, an odd figure who always seemed out of place. As such, Léon was able to marshal his tenderness, humor, and perspicacity to uncover the touching significance of even the slightest of situations. Courtesy La Traverse

Gala. 1961. France. Directed by Jean-Daniel Pollet. With Claude Melki. DCP. 20 min. In French; no English subtitles.

Claude Melki’s Léon is working at a nightclub frequented by Black patrons, a burlesque and dramatic oddball in an otherwise Black-centered setting almost never seen in cinema or on television—and certainly not one depicted with such affection and nuance. Courtesy La Traverse

Méditerranée. 1963. France. Directed by Jean-Daniel Pollet. Screenplay by Philippe Sollers. DCP. 45 min. In French; English subtitles.

Made from rushes shot by Jean-Daniel Pollet, *Méditerranée* was a daring attempt to rewrite the language of cinema. The film is a subjective exploration of the Mediterranean basin both as a landscape and a civilization, with text by Philippe Sollers and music by Antoine Duhamel. Jean-Luc Godard paid Pollet’s work a vibrant tribute by asking, “What can we know of this astonishing occasion, when certain men [...] felt at one with the world, united with the light not sent by the gods but reflected by them, united with the sun, united with the sea...? Jean-Daniel Pollet’s film gives us [...] the most essential, but also the most fragile, keys to this decisive and natural moment.” Courtesy La Traverse

May 6, 4:30 (T2), May 8, 4:00 (T2)

Le Rideau cramoisi (The Crimson Curtain). 1953. France. Written and directed by Alexandre Astruc. With Anouk Aimée, Jean-Claude Pascal, Marguerite Garcya. 35mm. 44 min. In French; English subtitles.

Alexandre Astruc coined the term *camera-stylo* (“camera-pen”), a form of personal expression quickly embraced by many New Wave filmmakers and writers at the time. In this adaptation of a fantasy by Barbey d’Aureville—one of his most memorable collaborations with the great Anouk Aimée—Astruc employs a language of forms, lights, and shadows to rediscover the atmosphere of a love story. Courtesy Tamasa Distribution

Education sentimentale. 1962. France/Italy. Directed by Alexandre Astruc. Screenplay by Roger Nimier, Roland Laundenbach. With Jean-Claude Brialy, Marie-José Nat, Dawn Addams. DCP. 92 min. In French; English subtitles.

When *Education sentimentale* appeared in French cinemas, a critic at *Cahiers du cinéma* observed, “The greatness of Astruc is to be a true avant-garde artist, modern but against the tide.” Seemingly the adaptation of a famous novel by Gustave Flaubert, the film is far more daring in exploring the possibilities of cinema in evoking passion in a sensory rather than merely metaphorical way. Jean-Claude Brialy, the most coveted actor of the French New Wave (who appeared in 45 films between 1957 and 1963 alone), does indeed play a Frédéric who, as in the novel, attempts with greater and lesser success to seduce several women. But his performance, and Astruc’s *mise-en-scène* more generally, were a rebuke to the tiresomely conventional literary adaptations that were a mainstay of French movie theaters, the so-called “tradition of quality” that François Truffaut so vigorously denounced. Courtesy LCJ Editions

May 12, 4:00 (T2), May 15, 4:30 (T2)

Algérie en flammes (Algeria in Flames). 1958. Algeria. Directed by René Vautier. DCP. 20 min. In French; English subtitles.

In 1956, the anticolonial activist René Vautier joined the Algerian National Liberation Army to make films that would counter the propaganda of the French state. His *Algeria in Flames*, while propagandistic in its own way, presents rare scenes of life in the Algerian maquis as well as several military actions against the French army. This exceptional document was banned in France for years. Courtesy Moira Vautier

Octobre à Paris (October in Paris). 1962. France. Directed by Jacques Panijel. 70 min. DCP. In French; English subtitles.

On October 17, 1961, the Parisian police violently suppressed a peaceful demonstration by Algerians, killing dozens. Filmmaker Jacques Panijel broke the State-imposed silence on these events by making documents public, recording eyewitness accounts, and reconstructing certain moments of this tragic night. That the film was even made, clandestinely and with little means, only heightens its formal inventiveness. The film was immediately banned, and only when the filmmaker René Vautier went on a hunger strike in 1973 did its censorship lift. Courtesy Les Films de l'Atalante

May 21, 4:00 (T2), May 25, 6:30 (T2)

L'Eau à la bouche (A Game for Six Lovers). 1960. France. Directed by Jacques Doniol-Valcroze. Screenplay by Doniol-Valcroze, Jean-José Richer. With Françoise Brion, Bernadette Lafont, Alexandra Stewart. DCP. 95 min. In French; English subtitles.

This first feature film by Jacques Doniol-Valcroze, a cofounder of *Cahiers du cinéma*, is a hedonistic "marivaudage" in keeping with the spirit of the times, marked by a certain loosening of morals that, not accidentally, coincided with New Wave attempts to liberate cinema from its stale conventions. Serge Gainsbourg's song, which bears the same title and is the leitmotif of the film, took on a life of its own in France. Courtesy Icarus Films

May 28, 4:00 (T2), May 30, 4:00 (T1)

Terres noires. 1964. France. Directed by Luc Moullet. DCP. 19 min. In French; English subtitles.

Luc Moullet's second short film parodies the codes of "serious" ethnographic documentaries to evoke the reality of mountain villagers marginalized by their geographical isolation as well as the often-condescending gaze of those who observed them. Courtesy Les Films d'Ici

Un steak trop cuit. 1960. France. Written and directed by Luc Moullet. With Moullet, Jacqueline, Finneart, Patrice Moullet. DCP. 19 min. In French; English subtitles.

Luc Moullet, who joined *Cahiers du cinéma* as its youngest writer in 1956, made his filmmaking debut with this burlesque of domesticity, playing with language in delightfully inventive ways. Moullet embodied the French New Wave at its most comically and joyously radical, appearing in the film disguised as Jean-Luc Godard as he tears up a copy of *Cahiers*. Courtesy Les Films d'Ici

Snobs! 1962. France. Directed by Jean-Pierre Mocky. Screenplay by Mocky, Alain Moury. With Francis Blanche, Elina Labourdette, Véronique Nordey. 88 min. In French; English subtitles.

The most inventive comedians of the time, among them Francis Blanche and Pierre Dac, rub shoulders with the great actors of French auteurist cinema, some already well known like Elina Labourdette—who was unforgettable in Robert Bresson's *Les Dames du Bois de Boulogne*—and others soon to become familiar, like Michael Lonsdale. This zany and cruel social comedy was the third feature (but the real turning point) in the prolific career of Jean-Pierre Mocky, a lifelong maverick of cinema. Courtesy Cine Patrimoine Concept

May 7, 4:00 (T2), May 13, 4:30 (T2)

Janine. 1961. France. Directed by Maurice Pialat. DCP. 16 min. In French; English subtitles. Based on a screenplay by future producer (and brother-in-law of the director) Claude Berri, this early short by the then-unknown filmmaker Maurice Pialat (*Loulou*, *Van Gogh*) is set in the Saint-Denis district of Paris. What at first seems to be a story too clever for its own good, about a pair of ignorant men, instead becomes the documentary-inflected *portrait en creux* of a liberated woman ahead of her time. Courtesy Les Films de Jeudi

Un couple. 1960. France. Directed by Jean-Pierre Mocky. Screenplay by Mocky, Raymond Queneau. With Juliette Mayniel, Jean Kosta, Christian Duvaléix. 85 min. In French; English subtitles.

Mocky's second film caused a scandal for its sexual candor, the grown-up portrait of a romantic couple almost unheard of at the time. With eccentric secondary characters invented by the great Raymond Queneau (*Zazie dans le métro*), the film remains daring in its repudiation of repressive bourgeois mores. Courtesy Cine Patrimoine Concept

May 7, 7:00 (T2), May 13, 7:30 (T2)

Une simple histoire (A Simple Story). 1959. France. Written and directed by Marcel Hanoun. With Raymond Jourdan, Gilette Barbier, Madeleine Marion. DCP. 68 min. In French; English subtitles.

This first film by Marcel Hanoun, a genuine filmmaker whose work remains unjustly overlooked, is at once precise, cruel, and moving, the neorealist chronicle of a woman who migrates from the provinces to Paris in search of work. Courtesy Re:Voir Video

May 19, 4:30 (T2), May 24 6:30 (T2)

Du côté de Robinson (Robinson's Place/Bad Company). 1964. France. Written and directed by Jean Eustache. With Daniel Bart, Dominique Jayr, René Gilson. 35mm. 42 min. In French; English subtitles.

Le Père Noël à les yeux bleus (Father Christmas Has Blue Eyes). 1966. France. Written and directed by Jean Eustache. With Jean-Pierre Léaud, Gérard Zimmermann, Henri Martinez. 35mm. 50 min. In French; English subtitles.

Perhaps best known for *The Mother and the Whore*, Jean Eustache combined these two early short films. *Du côté de Robinson*, which he shot with money stolen from *Cahiers du cinéma*, is a cruel and lucid chronicle of the mediocrity of young men, filmed on the fly in Paris by an artist who didn't consider himself any better than his characters. *Le Père Noël à les yeux bleus*, which was filmed with stock donated by Jean-Luc Godard from *Masculin féminin* and features the same lead actor, Jean-Pierre Léaud, is an autobiographical portrait

of Eustache's own miserable adolescence in a small town in the South of France, its tone of emotional, material, and sexual deprivation confirming Eustache's singular place within the New Wave galaxy. Courtesy Les Films du Losange

Machorka-Muff. 1963. West Germany. Written and directed by Danièle Huillet, Jean-Marie Straub. With Heiner Braun, Gino Cardella, Johannes Eckardt. 35mm. 18 min. In German; English subtitles.

After refusing to serve in Algeria and exiling himself to Germany, Jean-Marie Straub collaborated with Danièle Huillet on this ironic, bitter adaptation of a short story by Heinrich Böll, evoking the demons of Nazism in present-day Germany. *Machorka-Muff* reveals itself as a film at the frontiers of documentary and dream, and a singular work of sound and image. Courtesy Grasshopper Films

Les enfants désaccordés. 1964. France. Written and directed by Philippe Garrel. With Maurice Garrel, Christiane Pérez, Pascal Roy. DCP. 15 min. In French; English subtitles. Two teenagers take flight as the warnings of their parents are heard in voiceover. Already in this first film Philippe Garrel displays the poetry and inimitable gaze that would culminate in his feature *La Cicatrice intérieure*. Courtesy Jake Perlin

May 5, 4:00 (T2), May 10 7:30 (T2)

La poupée. 1962. France/Italy. Directed by Jacques Baratier. Screenplay by Jacques Audibert. With Zbigniew Cybulski, Sonne Teal, Claudio Gora. 35mm. In French; English subtitles. 95 min.

Initially a maker of documentaries inflected with surrealism, Jacques Baratier invents a fantastic, eccentric science-fiction tale set in a South American dictatorship, based on a script by Jacques Audibert. He entrusts the title role to a female impersonator, Sonne Teal. Courtesy Tamasa Distribution

May 28, 1:30 (T2), May 30, 6:30 (T1)

L'insoumis (The Unvanquished/Have I the Right to Kill?). 1964. France/Italy. Directed by Alain Cavalier. Screenplay by Cavalier, Jean Cau. With Alain Delon, Léa Massari, Georges Géret. DCP. In French; English subtitles. 103 min.

Inspired by real events, *The Unvanquished* was banned in France for nearly half a century. Alain Delon is magnetic and fragile as a soldier involved in an extreme right-wing militia just before the end of the Algerian War. He participates in the kidnapping of a French lawyer, then flees with her to the Swiss countryside. The writer-director Alain Cavalier was clearly inspired by American film noir but here invents a directing style entirely his own, drawing memorable performances from supporting actors including Maurice Garrel. Digital restoration courtesy Warner Bros.

May 4, 7:00 (T2), May 9, 4:00 (T1)

La dérive. 1964. France. Written and directed by Paula Delsol. With Jacqueline Vandal, Pierre Barouh, Paulette Dubost. 35mm. In French; English subtitles. 90 min. Refusing to be stereotyped or tamped down, Jacquie freely experiences various encounters with men on the French Riviera. Joyful and sensual, an affirmation of a young woman's independence, Paula Delsol's *La dérive* should have paved the way for an entire generation of women filmmakers in France. Instead, the film was scorned by mainstream audiences and critics, forcing Delsol to turn to a writing career.

May 8, 1:30 (T2), May 15, 2:00 (T2)

La tete contre les murs (Head against the Wall). 1959. France. Directed by Georges Franju. Screenplay by Jean-Pierre Mocky, Jean-Charles Pichon. With Pierre Brasseur, Paul Meurisse, Jean-Pierre Mocky. In French; English subtitles. 95 min.

Jean-Pierre Mocky had written the script for this film with the intention of directing it, but was instead passed over for the more experienced Georges Franju. Principally set in a psychiatric hospital, this astonishing rediscovery is unbridled in attacking all forms of bourgeois propriety, the filmmaking itself both vigorous and desperate. The “lunatics” played by Mocky, Anouk Aimée, and Charles Aznavour are a foil for the more classical performances of Pierre Brasseur and Paul Meurisse as their doctors. Courtesy Cine Patrimoine Concept

Les Inconnus de la terre. 1962. France. Directed by Mario Ruspoli. DCP.

Mario Ruspoli has never gotten his due as a uniquely talented documentary filmmaker, inventive in his aesthetic approach to social ills. This is particularly true of these two short films, which Ruspoli made back to back and then presented under the single title *Les Inconnus de la terre*. As he observes the doctors and patients of a psychiatric hospital in central France, Ruspoli preserves the dignity and integrity of the so-called “lunatics”—rare for the time—even as he depicts the sincere thoughtfulness of the doctors trying to heal them through new methods. Michel Braut, the direct cinema documentarian from Quebec, shot the films using a recently developed light 16mm camera that would revolutionize modern cinema. Courtesy Metrograph Pictures

Regard sur la folie (A Look at Madness). 1962. France. Directed by Mario Ruspoli. DCP. 53 min.

La Fête prisonnière (Captive Feast). 1962. France. Directed by Mario Ruspoli. DCP. 17 min.

May 20, 4:00 (T2), May 23, 6:30 (T1)

Le reflux. 1965. France. Written and directed by Paul Gégau. With Jean Blancheur, Franco Fabrizi, Serge Marquand. DCP. In French; English subtitles. 77 min.

The only film directed by the screenwriter Paul Gégau—a provocative and self-destructive right-wing anarchist and a friend of Eric Rohmer and Claude Chabrol—*Le reflux* is loosely adapted from the novel *The Ebb Tide*, by Robert Louis Stevenson and his stepson Lloyd Osbourne. Shot in Tahiti under chaotic conditions, this story of three men who sail together but hate each other gives a supporting role to the director Roger Vadim but a pivotal one to Michel Subor, Godard’s *Little Soldier*, later to appear in Claire Denis’s 2004 film *L’Intrus*, which also includes excerpts from this strange and, in more ways than one, cursed film. It has never been released. Courtesy Gaumont

May 18, 7:30 (T2), May 22, 7:00 (T2)

Les dernières vacances (The Last Vacation). 1948. France. Directed by Roger Leenhardt. Screenplay by Leenhardt, Roger Breuil. With Odile Versois, Michel François, Jean Lara. 35mm. In French; English subtitles. 95 min.

“It’s time to stop building films with Meccano pieces. *Les dernières vacances* is not prefabricated cinema,” wrote André Bazin at the release of the first—and for a long time only—film directed by the critic Roger Leenhardt. And it is indeed this inner freedom, at once joyful, sensual, and cruel, even on a very traditional canvas—a large family property about to be sold, teenagers awakening to love—that made this film an inspiration to the

young editors of *Cahiers du cinéma* as they railed against the clichés of sterile, postwar mainstream French cinema. Courtesy FRL Productions and Les Archives françaises du film (Bois d'Arcy)

May 7, 2:00 (T2), May 12, 7:00 (T2)

Nadia. 1963. France. Written and directed by Jean-Michel Barjol. DCP. 17 min. Jean-Michel Barjol, a friend of Jean Eustache, was a young rebel who threw himself into cinema with reckless abandon. In this short film about a 16-year-old runaway, with whom the filmmaker clearly and empathically identified, Barjol inventively uses voiceover narration, documentary images, and jazz to create a sense of tumultuous yearning. Courtesy BQHL

Les enfants des courants d'air (Children Adrift). 1959. France. Directed by Édouard Luntz. 35mm. 26 min. In French; no English subtitles. Édouard Luntz, who was an assistant to Nicholas Ray and Jean Grémillon, won the prestigious Prix Jean Vigo with this first short film, dedicated to the children of a shantytown near Paris at the end of the 1950s. Almost without dialogue (no translation is needed), this story of a child and his grandfather evokes the hardscrabble margins of life on the city's outskirts with impressive poetic force.

Melancholia. 1961. France. Written and directed by Guy Gilles. With Anne Laurent, Daniel Moosmann, Françoise Vatel. 35mm. 12 min. The title sums up the mood of this elegant short film in which a woman recalls her life, locked up for 30 years in the courtyard of a building where a young man with whom she was hopelessly in love had lived. The tenants grow up, get married, die. A whole life passes.

May 17, 4:00 (T2), May 22, 4:30 (T2)