

The Albertine Cinémathèque French Film Festival

7:30PM Shows in Muenzinger Auditorium

MON
SEPT
8



MISERCORDIA: The teasingly entwined ambiguities of love and death continue to fascinate Alain Guiraudie (*Stranger by the Lake*, NYFF51), who returns with a sharp, sinister, yet slyly funny thriller. Set in an autumnal, woodsy village in his native region of Occitanie, his latest follows the meandering exploits of Jérémie (Félix Kysyl), an out-of-work baker who has drifted back to his hometown after the death of his beloved former boss, a bakery owner. Staying long after the funeral, the seemingly benign Jérémie begins to casually insinuate himself into his mentor's family, including his kind-hearted widow (Catherine Frot) and venomously angry son (Jean-Baptiste Durand), while making an increasingly surprising—and ultimately beneficial—friendship with an oddly cheerful local priest (Jacques Develay). In Guiraudie's quietly carnal world, violence and eroticism explode with little anticipation, and criminal behavior can seem like a natural extension of physical desire. The French director is at the top of his game in *Misericordia*, again upending all genre expectations.

TUES
SEPT
9



LAST SUMMER: With her first film in a decade, the fearless 75-year-old French auteur Catherine Breillat (*Fat Girl*, *The Last Mistress*) proves she's as provocative as ever with her Cannes-stirring film, which drives down the dark road of uncontrollable passion. A remarkably nuanced, radiant Léa Drucker plays Anne, an attorney who has plateaued in her marriage to Pierre (Olivier Rabourdin), a distracted businessman. His son, troubled seventeen-year-old, Theo (Samuel Kircher), from a previous marriage, has recently returned to Pierre's ineffectual and despondent care. When Pierre leaves town for a business trip, Anne and Théo — confined under the same roof for the first time — find themselves in the throes of an unexpected and dangerously lustful affair, threatening the stability of the household. Music by Kim Gordon heightens the erotic tension of *Last Summer*, a film that boldly surveys power dynamics, female desire, and fulfillment.

WED
SEPT
10



DAHOMY: Thousands of royal artifacts of Dahomey, a West African kingdom, were taken by French colonists in the 19th century for collection and display in Paris. Centuries later, a fraction returned to their home in modern-day Benin. This dramatized documentary follows the journey of 26 of the treasures as told by cultural art historians, embattled university students, and one of the repatriated statues himself. Mati Diop's vital new film documents an historic moment of restitution—and frames it as a resurrection. Tracing that passage back to life, Laura Staab illuminates how Dahomey uses inventive, hybrid forms to reflect on the return of African art. Winner of the Golden Bear at the 2024 Berlinale, Diop's dynamic film brings a dazzling sense of imagination to vital issues of self-determination and restitution. Amplifying voices from beyond the walls of international museums, this spellbinding work redefines the spaces of culture and art.

THUR
SEPT
11



NO CHAINS NO MASTERS: In 1759, the Island of Mauritius in the Indian Ocean is under French colonial rule. The enslaved population working in the sugar cane plantations live in constant fear. Among them, 16-year-old Mati (Anna Diakhere Thiandoum) refuses to accept her fate. Unlike her father Massamba (Ibrahima Mbaye), who has grown disillusioned by years of oppression, Mati dreams of freedom and a life beyond the plantation. One night, desperate to flee the violence of her captors, Mati finds refuge in a remote part of the island rumored to be home to a community of runaway slaves. Her escape triggers a ruthless pursuit. The plantation owner (Benoît Magimel) hires the merciless slave owner Madame La Victoire (Camille Cottin) and her sons to track her down. Massamba realizes the brutal consequences awaiting her daughter if she gets captured. He has no choice but to break free from his chains and embark on a perilous journey through the island's dense jungle to find her. The father and daughter's journey becomes a desperate fight for survival and a final, irreversible break from the colonial system that has defined their lives.

FRI
SEPT
12



THE TASTE OF THINGS: Set in France in 1889, the film follows the life of Dodin Bouffant as a chef living with his personal cook and lover Eugénie. They share a long history of gastronomy and love but Eugénie refuses to marry Dodin, so the food lover decides to do something he has never done before: cook for her. From director Trần Anh Hùng, featuring performances by Juliette Binoche and Benoît Magimel.

SAT
SEPT
13



A WOMAN IS A WOMAN: From Jean-Luc Godard. When Angela (Anna Karina) wants to have a baby, but finds her boyfriend Emile (Jean-Claude Brialy) an unwilling participant, she goes to his friend Alfred (Jean-Paul Belmondo), proving the lengths to which she'll go to realize her dream. Festooned with enough eccentric musical moments to satisfy the most avant of gardists, including a Charles Aznavour song almost arbitrarily rocketing on and off the soundtrack and Michel Legrand's pre-Umbrellas of Cherbourg score thundering into split-second breaks in dialogue, cinematic in-jokes galore, and plenty of anarchic humor, *A Woman is a Woman* is a cinephile's dream film. A jeu d'esprit of the New Wave that won a jury prize from the Berlin Film Festival for its "originality, youth, audacity and impertinence," while the enchanting Karina (in her first major role) was named Best Actress.

FREE EVENT!



Department of French and Italian
UNIVERSITY OF COLORADO BOULDER



Department of Cinema Studies and Moving Image Arts
UNIVERSITY OF COLORADO BOULDER