**Tournées Film Festival 2020
NDSU**

**All movies will be shown in Beckwith Recital Hall (Reineke Fine Arts Center) at 7:00 pm.
Parking will be available in T2 (Across from Reineke)
All movies will be shown in French with English Subtitles.**

**February 5: Madame Hyde (Mrs. Hyde) (95 mins) (2017)**

This loose adaptation of The Strange Case of Dr. Jekyll and Mr. Hyde transplants Robert Louis Stevenson’s classic tale to a high school in a tough Paris suburb and infuses it with a surprising mix of B-movie chills, dry humor, and contemporary reality. Isabelle Huppert stars as the meek but devoted physics teacher Mme. Géquil, a helpless idealist who undergoes an explosive transformation after being struck by lightning in her makeshift lab. While Mrs. Hyde provides an unflinching, at time uncomfortable view of the challenges currently facing the French nation and its school system, its most powerful aspect may lie in its earnest belief in the power of education: indeed, this is a film that manages to turn a geometry lesson into a thrilling, profoundly moving cinematic moment.

**February 12: Vivre Riche (54 mins) (2017)**

For anyone who has ever received an e-mail sent from an unknown African correspondent promising love or riches, this fly-on-the-wall documentary about young internet scammers in Abidjan is as enlightening as it is provocative. The film follows Rolex, an ambitious smooth talker who has recently returned to his home in Ivory Coast after trying and failing to strike it rich in neighboring Burkina Faso. Rolex and his buddies spend their days huddled around laptop screens, trying to lure European women into online relationships in hopes of scamming them. The film follows these young men from the stripped-down rooms where they operate their scams to their family homes and the nightclubs of Abidjan, creating a fascinating portrait of a resourceful and scrappy, fun-loving and money-mad set of young Ivoirians. But his film also raises thorny questions about the European colonial legacy and the moral compass of a young generation with few opportunities.

**February 19: Tazzeka (95 mins) (2018)**

Tazzeka, making couscous for the locals and the occasional tourist, while dreaming of preparing lobster and rack of lamb in Paris, the international capital of gastronomy. Under the dual influence of his grandmother’s home cooking and a well-thumbed cookbook by world-renowned chef Joël Robuchon, Elias has become a chef with that unteachable gift for making irresistible, unique dishes. All he needs to make his dream comes true is to get himself to France. Yet when he exchanges the serene mountains of his hometown for the roaring traffic in Paris, things are nothing like what he imagined. Elias struggles to make a living as a day laborer, living in fear of police raids on illegal immigrants and the unimaginable stigma of returning home a failure. Neither sensational nor sugar-coated, Tazzeka accomplishes the rare feat of describing the immigrant experience in a heartwarming but unvarnished manner.

**February 26: La Religieuse (The Nun) (140 mins) (Classic Selection 1966)**

The film begins with a succinct explanation of the film’s historical context: based on a novel by the Enlightenment philosopher Denis Diderot, which was itself inspired by real characters, *The Nun* is set in 1760, at a time when French convents were used by the aristocracy to hide away unmarried or otherwise inconvenient young women. Abbeys were bought and sold by the rich, church superiors were all-powerful, and the monastic environment was frequently anything but pious. *The Nun* tracks the downfall of Suzanne Simonin, a young woman forced into the convent by her insolvent aristocratic family. While Suzanne feels no calling to take holy vows, she is a devout being who resists the fanaticism she discovers in the convent. Faced with gas-lighting and persecution, Suzanne manages to be transferred to another convent, only to be exposed to the lust of a mother superior who has lost sight of her own vows.

**March 4: Makala (96 minutes) (2018)**

Makala (the Swahili word for “charcoal”) is an extraordinarily revealing and surprisingly gorgeous look at everyday life for a charcoal salesman in the Democratic Republic of Congo. French documentary filmmaker Emmanuel Gras follows 28-year-old Kabwita Kasongo through the entire process of making and selling charcoal: finding and cutting down a tree in the vast plains near his village in the southern region of Katanga, burying and burning the wood to create charcoal, loading multiple bulging bags of charcoal onto a rickety bicycle and walking it several days to the city of Kolwezi, where he hopes to sell his merchandise on its markets and streets. The film follows Kabwita’s simple but challenging objective to get the coal to the big city and sell enough to buy supplies to build a house for himself and his family. The widescreen camerawork constantly anchors his individual struggle in the larger context of the Congo’s breathtakingly beautiful landscape and its rapidly shifting economy.

**March 11: La Douleur (Memoir of War) (127 mins) (2018)**

In 1985, the preeminent French writer Marguerite Duras made headlines by publishing *La Douleur*, an autobiographical work about her life under the Nazi Occupation and during the Liberation of Paris, focused on the frenzied months she spent waiting for news of her husband Robert Antelme’s return from a concentration camp in Germany. More than thirty years later, writer-director Emmanuel Finkiel rises to the challenge of adapting this instant though controversial classic to the screen by being faithful to Duras both as a writer and as a person. Finkiel designs his mise-en-scène around her presence, privileging her perspective and sensations through a masterful use of focus (and lack of it). Far from just another movie about the Occupation and its legacy, *A Memoir of War* is a rare opportunity to see and feel through the eyes not only of a genius but a woman who was immersed in the historical tumult of her time.

All descriptions adapted from: https://face-foundation.org/tournees-film-festival/

**NDSU Campus. Reineke Fine Arts Center (Music Education Building) is on the corner of 12th Avenue N and Bolley Drive.**

https://www.ndsu.edu/pubweb/homepage/CampusMap\_2pg.pdf

Bolley Drive

12th Ave North

16 - Reineke Fine Arts

FREE Parking
after 4 :30 pm