



INTERNATIONAL FORUM OF NEW CINEMA

a cine central, calcutta presentation

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Recent French Cinema



Thank You Life/France, Dir: Bertrand Blier

One of the most noticed and best reviewed films of 2010 was the drama *Of Gods and Men* (*Des hommes et des dieux*), about the assassination of seven monks in Tibhirine, Algeria. 2011 saw the release of *The Artist*, a silent film shot in black and white by Michel Hazanavicius that reflected on the end of Hollywood's silent era.

French cinema continued its upward trend of earning awards at the Cannes Festival, including the prestigious Grand Prix for *Of Gods and Men* (2010) and the Jury Prize for *Poliss* (2011); the Best Director Award for Mathieu Amalric (*On Tour*, 2010); the Best Actress Award for Juliette Binoche (*Certified Copy*, 2010); and the Best Actor Award for Jean Dujardin (*The Artist*, 2011).

In 2011, the film *Intouchables* became the most watched film in France (including the foreign films). After ten weeks nearly 17.5 million people had seen the film in France, *Intouchables* was the second

most-seen French movie of all-time in France, and the third including foreign movies.

In 2012, with 226 million admissions (1,900 million USD) in the world for French films (582 films released in 84 countries), including 82 million admissions in France (700 million USD), 2012 was the fourth best year since 1985. With 144 million admissions outside France (1,200 million USD), 2012 was the best year since at least 1994 (since Unifrance collects data), and the French cinema reached a market share of 2.95% of worldwide admissions and of 4.86% of worldwide sales. Three films particularly contributed to this record year: *Taken 2*, *The Intouchables* and *The Artist*. In 2012, films shot in French ranked 4th in admissions (145 million) behind films shot in English (more than a billion admissions in the US alone), Hindi (no accurate data but estimated at 3 billion for the whole India/Indian languages) and Chinese (275 million in China plus a few million abroad), but above films shot in Korean (115 million admissions in South Korea plus a few millions abroad) and Japanese (102 million admissions in Japan plus a few million abroad, a record since 1973 et its 104 million admissions). French-language movies ranked 2nd in export (outside of French-speaking countries) after films in English. 2012 was also the year French animation studio Mac Guff was accuired by an American studio, Universal Pictures, through its Illumination Entertainment subsidiary. Illumination Mac Guff became the animation studio for some of the top English-language animated movies of the 2010s, including *The Lorax* and the *Despicable Me* franchise.

In 2015 French cinema sold 106 million tickets and grossed €600 million outside of the country. The highest-grossing film was *Taken 3* (€261.7 million) and the largest territory in admissions was China (14.7 million).

Films of the Festival

Name of Films with Director

Luxembourg

Schacko Klak

Dir: Frank Hoffmann

Mexico

Ella Es Ramona

Dir: Hugo Rodriguez

Las Horas Muertas

Dir: Aaron Fernandez Lesur

Norway

The Man who loved Yngve

Dir: Stian Kristiansen

Philippines

Laut

Dir: Louie Ignacio

Poland

Battle of Warsaw 1920

Dir: Jerzy Hoffman

Portugal

1a Vez 16 mm

Dir: Rui Goulart

Singapore

Ilo Ilo

Dir: Anthony Chen

881

Dir: Royston Tan

Serbia

The Healing

Dir: Ivan Jovic

Withering

Dir: Milos Pusic

Spain

Long Distance

Dir: Carlos Marques-Marcet

Sweden

Stockholm Stories

Dir: Karin Fhlen

Underdog

Dir: Ronnie Sandah

Young Sophie Bell

Dir: Amanda Adolfsson

The Last Sentence

Dir: Jan Torell

Turkey

Future Lasts Forever

Dir: Ozcan Alper

Tunisia

Alziyara

Dir: Nawfel Saheb Altabeaa



Bird People / France

Director: Pascale Ferran

Plot: In an airport hotel on the outskirts of Paris, a Silicon Valley engineer abruptly chucks his job, breaks things off with his wife, and holes up in his room. Soon, fate draws him and a young French maid together.

AUSTRIAN CINEMA

With national subsidy arriving in 1981, a new generation of Austrian filmmakers established themselves at home and international festivals in the 1980s and 90s, among them Axel Corti, Niki List, Paul Harather, Michael Haneke, Barbara Albert, Stefan Ruzowitzky and Ulrich Seidl. In the first decade of the 21st century, Austrian cinema found its long-delayed New Wave and international critical success.

Austrian or Austrian-identifying actors who have achieved international success from the 1920s to the present include Erich von Stroheim, Elisabeth Bergner, Joseph Schildkraut, Paul Henreid, Hedy Lamarr, Walter Slezak, Oskar Homolka, Nadja Tiller, Senta Berger, Klaus Maria Brandauer, Maximilian Schell, Maria Schell, Oskar Werner, Gusti Huber, Lotte Lenya, Kurt Mell, Helmut Schwarzenegger, Waltz.

In the 1990s, the industry number of some directors, and upcoming own film-share resources each other. The companies, the



Romy Schneider, Vanessa Brown, Curd Jürgens, Kasznar, Marisa Berger, Arnold and Christoph

are *Dor-Film* and *Allegro-Film*, both producing at least two theatrically released films a year, concentrate on commercially oriented productions such as comedies with cabaret stars who enjoy a high profile in the Austrian market. Such comedies, notably *Hinterholz 3* and *Poppitz*, have had the highest box-office of any Austrian films in the last 25 years. These companies also produce more challenging films, but only in limited numbers as productions other than comedies are financially risky in Austria unless foreign distribution can be secured.

Austrian film underwent a structural changes. both established have created their companies to and learn from other film biggest of which

High-quality Austrian films, which have won more and more critical acclaim in recent years, are usually produced by small production companies, often in co-production with other countries. Examples of this are *The Piano Teacher* and *Caché* by Michael Haneke, probably the most famous Austrian director at the current time. Other successful Austrian films (wholly Austrian and co-productions) since 2000 are *We Feed the World* (Erwin Wagenhofer), *Darwin's Nightmare* (Hubert Sauper), *Calling Hedy Lamarr* (Georg Misch), *Grbavica* (Jasmila Žbanić), *Slumming* (Michael Glawogger), *Silentium* and *Komm, süßer Tod* (both Wolfgang Murnberger), *The Edukators* (Hans Weingartner) and *Dog Days* (Ulrich Seidl). Other notable contemporary directors are Barbara Albert, Andrea Maria Dusl, Elisabeth Scharang, Jessica Hausner, Stefan Ruzowitzky, Ruth Mader, Kurt Palm, Nikolaus Geyrhalt and, resident in the U.S., Robert Dornhelm.

Contemporary Austrian film making is internationally well known for its realistic social dramas, which enjoyed high attention and many awards on international film festivals since the late 1990s. On the occasion of a film row of Austrian films in the Lincoln Center, where films like *Dog Days* or Barbara Alberts *Northern Skirts* (*Nordrand*) were shown, the New York Times came to the point, that Austria is currently the world capital of feel-bad cinema.

The Holocaust narrative *Die Fälscher* (*The Counterfeiters*) won the Academy Award or "Oscar" for Best Foreign Language Film in 2007 while *Revanche* was nominated for the same award in 2009. Critical recognition of Austria's new wave film has continued and in 2013 Michael Haneke's French-language film representing Austria, *Amour*, received both the Oscar and the BAFTA Award for Best Foreign Language Film.

IFNC 2017 PROGRAMME VENUE: SWAMI VIVEKANANDA AUDITORIUM

	11.30 a.m.	1.30 p.m.	3.30 p.m.	6.00 p.m.
Tuesday 28, March, 2017	WHAT THEY DON'T TALK ABOUT WHAT THEY TALK ABOUT LOVE INDONESIA Dir: Mouly Surya	SNEAKERS BULGARIA Dir: Ivan Vladimirov, Valeri Yordanov	THANK YOU LOVE FRANCE Dir: Bertrand Blier	BERLIN IN BERLIN GERMANY Dir: Sinan Cetin
Wednesday 29, March, 2017	SCHACKO KLAK LUXEMBOURG Dir: Frank Hoffmann	MORE THAN JUST ENEMIES AUSTRIA Dir: Heinz Leger	BATTLE OF WARSAW 1920 POLAND Dir: Jerzy Hoffman	LONG DISTANCE SPAIN Dir: Carlos Marques-Marcet


More Than Just Enemies / Austria

Director: Heinz Leger

Plot: It is September 11, 1697 and the Ottoman army is annihilated in the battle of Zenta by the imperial army led by Prince Eugene of Savoy, thus ending the steady rise of the Ottoman Empire over the previous centuries. 30 000 die. It is a date that exactly 308 years later would acquire traumatic significance once again this time for the Western world. The super powers of this period are the Habsburg Empire and the Ottomans. The dominance of the Habsburgs is well documented, but the Ottoman Empire was a civilization that was no less developed and whose culture we know only little about. Yet the Sultans ruled over Asia Minor, the Near East, the Balkans, North Africa, the Crimea and current-day Hungary for several centuries.

During their constant expansion, the Ottomans also regularly came into conflict with the Christian empires of Europe. Whilst in peace times they were courted by emperors and kings and showered with gifts, their military conflicts were among the most brutal bloodbaths in history.


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FESTIVAL INFORMATION

- Entry in all shows by current Membership Card/Invitation Card.
- Entry in the film show is open till the hall is full. Seating is on 'first-come-first-served' basis. No seat can be kept reserved for others by keeping bags.
- Please take your seat 5 minutes before the show starts and Switch off your Mobile in the Auditorium. The hall has to be vacated after each show.
- Several rows in the Balcony will be kept reserved for Dignitaries, Consular Corps and Special Invitees.
- Programme is always subject to change or cancellation without prior notice.

For programme and other information,
 please visit our website :
www.cinecentralcalcutta.org