FEBRUARY 8
7 p.m., Bryn Mawr College (Carpenter Library B21)

L'AUTRE, by Patrick Mario-Bernard and Pierre Trividic (2008)
(Followed by a discussion facilitated by Marie Sangue, Bryn Mawr College)
Directed by a duo of filmmakers, Patrick Mario-Bernard and Pierre Trividic, L'Autre is based on the novel L'Occupation, by French writer Annie Ernaux. Unlike her husband Alex, who would like to lead a normal married life, Anne-Marie wants to protect her freedom. They split up with no hard feelings and continue to see one another. However, when Anne-Marie finds out that Alex has a new woman, she is madly jealous. She plunges into a troubling world that is full of signals and threats.

FEBRUARY 22
7 p.m., Haverford College (VCAM Auditorium)

NÉNETTE ET BONI, by Claire Denis (1996)
(Followed by a discussion facilitated by Kathryne Corbin, Haverford College)
Teenage siblings Nénette and Boni were raised apart as a result of their parents' divorce. Boni works for an interesting couple as a pizza baker; and is surprised and enraged when his younger sister, known for making trouble and having run away from boarding school, suddenly turns up. She wants to stay with Boni in Marseille, and he eventually agrees. But, as the estranged pair reconnect, there's a problem that they must confront. Directed by Claire Denis, one of the most daring filmmakers in contemporary French cinema.

MARCH 7
7 p.m., Bryn Mawr College (Carpenter Library B21)

POLISSE, by Maiwenn (2011)
(Followed by a discussion facilitated by Julien Saudou, Bryn Mawr College)
The police of a Child Protection Unit squad in Paris try to maintain their sanity and their home lives without being destroyed by their work—arresting parents suspected of mistreating their children, following teenage pickpockets, runaways or those sexually exploited, helping in the protection of homeless children and the victims of rape. In moments of relaxation the squad gossip, quarrel, drink, dance; relationships tremble, break and are remade or newly made. At the centre of the story is a hard-edged, bitter yet tender policeman and a photographer (played by young director Maiwenn) whose assignment is to follow the squad in their

MARCH 22
7 p.m., Haverford College (VCAM Auditorium)

L'HISTOIRE D'ADÉLÉ H., by François Truffaut (1975)
(Followed by a discussion facilitated by Kathryne Corbin, Haverford College)
Adèle Hugo, daughter of French writer Victor Hugo, falls in love with British soldier Albert Pinson while living in exile off the coast of England. Though he spurns her affections, she follows him to Nova Scotia and takes on the alias of Adéle Lewy. Albert continues to reject her, but she remains obsessive in her quest to win him over. Directed by the great François Truffaut, who invented modern French cinema with his New Wave comrades-in-arms, and starring Isabelle Adjani, the legendary actress, L'Histoire d'Adèle H. is one of the most beautiful encounters between literature and motion pictures.

APRIL 5
7 p.m., Bryn Mawr College (Carpenter 21)

DANS LES CORDES, by Magaly Richard-Serrano (2006)
(Followed by a discussion facilitated by Marie Sangue, Bryn Mawr College)
Dans les cordes is the directorial debut of Magaly Richard-Serrano, a two-time national champion in French amateur boxing. In this gritty family drama, the daughter and niece of a kickboxing coach face each other in a title fight. As blood ties are put to the test, the tribe formed by the three characters underlines their relationships with non-fighters: a mother, a friend. Boxing is filmed as a language that only boxers can understand and as an obsession difficult to escape. Richard-Serrano has a painter's eye for emotional turmoil and physical violence, seen as agents of personal transformation.

APRIL 26
7 p.m., Haverford College (VCAM Screening Room)

À NOS AMOURS, by Maurice Pialat (1983)
(Hosted by Julien Saudou, in the presence of film editor Yann Dedet, who will teach a master class on film editing and his collaboration with Maurice Pialat)
In her revelatory film debut, the dynamic, fresh-faced Sandrine Bonnaire plays Suzanne, a fifteen-year-old Parisian who embarks on a sexual rampage in an effort to separate herself from her overbearing, beloved father (played with astonishing magnetism by director Maurice Pialat), intellectual mother, and brutish brother. A tender character study that can erupt in startling violence, À nos amours is one of the high-water marks of eighties French cinema and a heart-wrenching account of family life by the great master of cinéma de la cruauté.

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