

Tournées International Film Festival & Symposium

Texas State University - San Marcos, March 23-April 9, 2009

Sponsored by the Equity and Access Office
the University Lecturers Committee, the Common Experience
the French American Cultural Exchange
and the Department of Modern Languages

“Filmmaking and Civic Responsibility”

This year’s Common Experience theme, “Civic Responsibility and the Legacy of LBJ,” has developed into a campus-wide discussion on social participation as integral to the democratic process. In an effort to add a multi-cultural perspective on the subject, the Department of Modern Languages presents the 2009 Tournées International Film Festival & Symposium. The festival will feature films in French, German, and Spanish that offer a view on civic responsibility as defined by the cultures of different Francophone, Germanophone, and Spanish-speaking countries and regions.

The 2009 event is an expansion of last year’s Tournées Festival, which brought contemporary French films to the Texas State campus. The decision to include Spanish and German productions is the direct result of students’ participation and input in the 2008 festival.

Program Highlights

Highlights of this year’s festival are special guests John Carlos Frey and Chris Eska, who will present their new films and address the topic of “Civic Responsibility in Latino Productions.” “The Invisible Mexicans of Deer Canyon,” its sequels “The Invisible Chapel,” “One Border One Body” and the newly completed “1979 Miles” by John Carlos Frey will be screened on March 23 to open the symposium. Chris Eska’s “August Evening” will be shown on March 24 to conclude a series of three round tables, in which students, faculty, and film professionals will reflect on the nature of political commitment in filmmaking.

On March 24, Austin documentary filmmaker Hector Galan will also present the work he directed for Dr. Jaime Chahin, Dean of the College of Applied Arts at Texas State University. Produced by Dr. Chahin, “The Forgotten Americans” led to a photography exhibition that will be on display, together with works by photographers Alan Pogue and Jason Reed, in the Coffee Forum of the University Honors Program and in the Department of Modern Languages from February 1 to April 10, 2009.

Read on for a more detailed schedule of events.

Festival Events Timeline

Monday March 23, 2009 - Honors Coffee Forum (Lampasas 407)			
2:00-4:00 PM	Exhibit Opening & Remarks	"Border-in-Sight"	Jaime Chahin, Linda Kelsey-Jones, Alan Pogue, Jason Reed
Centennial Hall Teaching Theater (G02)			
3:15-5:20 PM	Screening	"The Invisible Mexicans of Deer Canyon," "The Invisible Chapel," & "One Border One Body"	John Carlos Frey
Alkek Library Teaching Theater			
5:30-6:30 PM	Welcome Address, Lecture and Q&A Session	"Civic Responsibility in Latino Films"	John Carlos Frey, Heather Galloway
6:30-8:00 PM	Screening	Working Title: "1979 Miles"	John Carlos Frey
8:30 PM	Reception		
Tuesday March 24, 2009 - Centennial Hall Teaching Theater (G02)			
9:30-9:45 AM	Welcome Coffee		
9:45-11:00 AM	Round Table I	"On Hiroshima"	Honors Students, Ulrich Bach
11:00-11:15 AM	Coffee Break		
11:15-12:30	Round Table II	"Filmmaking as Political Involvement"	Carla Calarge, Jeffrey Dell, Craig Hanks, Ana Juarez, Sergio Martinez
Honors Coffee Forum (Lampasas 407)			
12:30-2:00 PM	Lunch		
Centennial Hall Teaching Theater (G02)			
2:00-3:00 PM	Screening	"The Forgotten Americans"	Hector Galan
3:00-4:30 PM	Round Table III	"Filmmakers on Political Involvement"	Jaime Chahin, Chris Eska, John Carlos Frey, Hector Galan, Federico Subervi
4:30-5:00 PM	Coffee Break		
Alkek Library Teaching Theater			
5:15-7:30 PM	Screening & Introductory Remarks	"August Evening"	Rebecca Bell-Metereau, Chris Eska
7:30-8:15 PM	Lecture and Q&A Session	"The Making of 'August Evening' "	Rebecca Bell-Metereau, Chris Eska
8:30 PM	Dinner		

Wednesday March 25, 2009 - Centennial Hall Teaching Theater (G02)			
6:30 PM	Screening	"Lili and the Baobab"	Chantal Richard Moderator: Rebecca Bell-Metereau (English)
Thursday March 26, 2009			
Centennial Hall Teaching Theater (G02)			
6:30 PM	Screening	"Frantz Fanon"	Cheikh Djemaï Moderators: Tanya Weimer (Spanish) & Moira DiMauro-Jackson (French)
Centennial Hall Teaching Theater (G01)			
6:30 PM	Screening	"The Edukators"	Hans Weingartner
Monday March 30, 2009 - Centennial Hall Teaching Theater (G02)			
6:30 PM	Screening	"The Edukators"	Hans Weingartner Moderator: Michael Conner (German)
Tuesday March 31, 2009 - Centennial Hall Teaching Theater (G02)			
6:30 PM	Screening	"Beach of Greyhounds"	Mario Camus Moderators: Ane Gamechogicoechea Llopis & Maria Diocares (Spanish)
Wednesday April 1, 2009			
Centennial Hall Teaching Theater (G02)			
6:30 PM	Screening	"Terror's Advocate"	Barbet Schroeder Moderator: Carole Martin (French)
Centennial Hall Teaching Theater (G01)			
6:30 PM	Screening	"Beach of Greyhounds"	Mario Camus
Thursday April 2, 2009			
Centennial Hall Teaching Theater (G02)			
6:30 PM	Screening	"The Violin"	Francisco Vargas Moderator: Miriam Echeverria (Spanish)
Centennial Hall Teaching Theater (G01)			
6:30 PM	Screening	"Vladimir in Buenos Aires"	Diego Gachassin

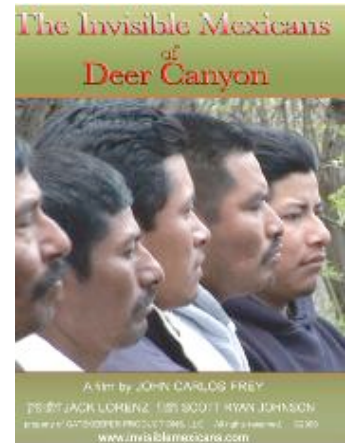
Monday April 6, 2009			
Centennial Hall Teaching Theater (G02)			
6:30 PM	Screening	"Her Name Is Sabine"	Sandrine Bonnaire Moderator: Diann McCabe (University Honors Program)
Centennial Hall Teaching Theater (G01)			
6:30 PM	Screening	"The Violin"	Francisco Vargas
Tuesday April 7, 2009 - Centennial Hall Teaching Theater (G02)			
6:30 PM	Screening	"Vladimir in Buenos Aires"	Diego Gachassin Moderator: Edward Mihalkanin (Political Science)
Wednesday April 8, 2009			
Centennial Hall Teaching Theater (G02)			
6:30 PM	Screening	"Heartbeat Detector"	Nicolas Klotz Moderator: Valentina Glajar (German)
Centennial Hall Teaching Theater (G01)			
6:30 PM	Screening	"I Am Guilty"	Christoph Hochhausler
Thursday April 9, 2009			
Centennial Hall Teaching Theater (G02)			
6:30 PM	Screening	"I Am Guilty"	Christoph Hochhausler Moderator: Ulrich Bach (German)
Centennial Hall Teaching Theater (G01)			
6:30 PM	Screening	"The Forgotten Americans"	Hector Galan

Featured Films

The Invisible Mexicans of Deer Canyon

(John Carlos Frey, 2006) 73 minutes

An in-depth look at what life is like for millions of undocumented immigrants living in the shadows of American society, this full-length documentary film portrays intimate details of several individual day laborers, who live in sub-human conditions amongst multi-million dollar homes. Raul, Jose and Jesus work in general construction. Pedro works in the local tomato and strawberry fields as a farm worker while Carlos is a groundskeeper at a world-famous five star resort. All of the men earn minimum wage and are employed part time or seasonally. Their meager weekly salaries are saved and sent to family members back home in Mexico. The men cut back on expenses by living outdoors in shacks constructed of plastic tarps, cardboard and scrap lumber. Filmmaker John Carlos Frey captures the daily struggles, triumphs and spirit of the undocumented Mexican immigrants working quietly amongst some of the wealthiest regions of America. *The Invisible Mexicans of Deer Canyon* is a never before seen expose of migrant life and the untold side of the immigration debate.



The Invisible Chapel

(John Carlos Frey, 2006) 31 minutes



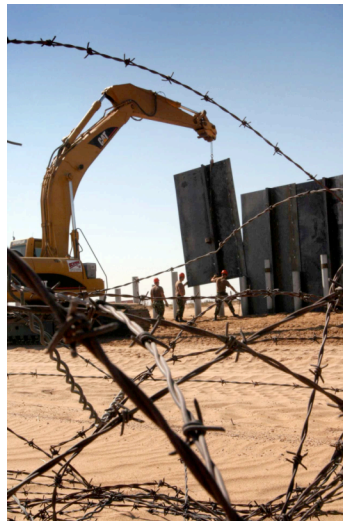
For more than twenty years, a migrant chapel remained invisible to the wealthy residents of a San Diego, CA neighborhood. Every Sunday parish volunteers provided humanitarian assistance and held a church service for over one hundred impoverished agricultural, construction and service industry workers from Mexico. Local neighbors, along with the San Diego Minutemen and a radio talk show host, clashed with the mostly undocumented immigrant congregation. The ensuing conflict forced the migrants and volunteers out of their sacred space and ultimately caused the demolition of their place of worship.

One Border One Body
(John Carlos Frey, 2008) 30 minutes

In the dry, rugged, and sun-scorched terrain where many immigrants lose their lives, bishops, priests, and lay people come together each year to celebrate the Eucharist. While they pray and worship together, a sixteen-foot iron fence divides this community in half, with one side in Mexico and the other in the United States. *One Border, One Body* tells the story of a ritual that unites people beyond the political constructs, which divide them. Amidst a desert of death and a culture of fear, it speaks of the gift and challenge of Christian faith, and the call to feed the world's hunger for peace, justice and reconciliation.



1979 Miles
(John Carlos Frey, 2009) 90 minutes



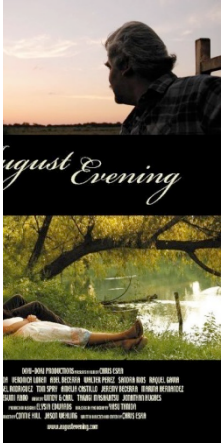
John Carlos Frey's latest film examines the construction of the new fence along our southern border with Mexico. Every year hundreds of undocumented immigrants die attempting to cross this border. Are these deaths a direct result of our immigration policy?

The Forgotten Americans
(Hector Gálan, 2000) 57 minutes



In America, *colonias*, the Spanish word for neighborhoods, have come to describe rows of "crudely constructed shacks that are little more than a patchwork of old boards and cardboard," according to one resident. These single or double room dwellings were placed on land that was never registered with any city or county. As a result, these communities exist without fundamental services such as water and electricity.

August Evening (Chris Eska, 2008) 131 minutes



This film follows an aging undocumented farm worker named Jaime and his young, widowed daughter-in-law, Lupe, as their lives are thrown into upheaval. Lupe is more of a daughter to Jaime than his own children, and the two try to stick together but change is inevitable. At the heart of the story is the conflict between generations--one among many challenges.

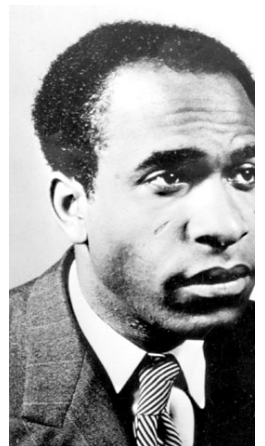
Lili and the Baobab/Lili et le baobab (Chantal Richard, 2006) 90 minutes



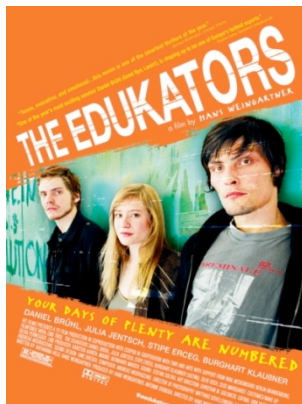
This is a fiction film, in which a young journalist helps change the customs of a Senegalese village she had visited during a job assignment. Through her compassion and determination, Lili makes it possible for her African alter ego and her fatherless newborn son to remain in Agnam without being ostracized.

Frantz Fanon (Cheikh Djemai, 2001) 52 minutes

A documentary based on the life of “one of the greatest thinkers of the 20th century,” this film explores Fanon's radical politics and civic engagement during and after the Algerian war of independence. A doctor secretly aiding the rebels, Fanon cared for victims and perpetrators alike, while producing the case notes that would illustrate his influential books on the psychic traumas of colonial war.



The Edukators/Die fetten Jahre sind vorbei (Hans Weingartner, 2005) 130 minutes



Anti-capitalist activists spend their nights "educating" upper-class people by breaking into their empty houses, moving furniture around, and leaving notes that say "*Die fetten Jahre sind vorbei*" (the days of plenty are over), the film's original title in German. After they encounter a businessman in his home though, they have to devise a kidnapping plot.



Beach of Greyhounds/Playa de los galgos (Mario Camus, 2002) 135 minutes

The quiet life of Martin, a baker who cares for abandoned greyhounds in his free time, is altered by the search for his younger brother, a member of ETA (the illegal paramilitary Basque separatist group), whose life in hiding exemplifies the psychological consequences of violence on those who perform it.



Terror's Advocate/L'Avocat de la terreur (Barbet Schroeder, 2007) 137 minutes

In this documentary, Barbet Schroeder explores the controversial career of French lawyer Jacques Vergès, who represented anti-colonialist activists and state terrorists, before taking on the defense of Nazi officer Klaus Barbie. According to Alan Riding from *The New York Times*, the film offers "a fascinating account of terrorism as a political weapon since Algeria began its fight for independence from France in the 1950s."



The Violin/El Violín (Francisco Vargas, 2005) 98 minutes

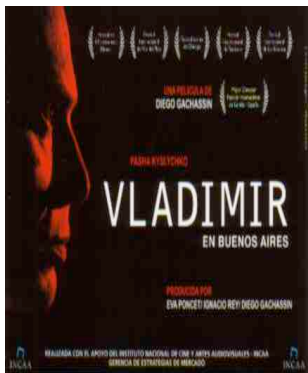
This story of guerrilla resistance in Mexico slowly gathers the force of myth: a remote village is seized by the military, who torture certain *campesinos* in order to discover the whereabouts of an ammunition cache. A humble musician, Genaro, tries to reach his kidnapped wife and child, while his aged father entertains the army captain with his violin, secretly plotting to recover the weapons for the resistance.



Her Name Is Sabine/Elle s'appelle Sabine (Sandrine Bonnaire, 2007) 87 minutes

Directed by the famous French actress Sandrine Bonnaire, who has filmed her autistic and closest sister, Sabine, over a period of 25 years, the narrative examines the mental and emotional aspects of autism, while exposing its inadequate care structures. The director's rage against the lack of proper care for those with physical and psychological disabilities sends out an urgent message to our oblivious society.

Vladimir in Buenos Aires/Vladimir en Buenos Aires (Diego Gachassin, 2002) 100 minutes



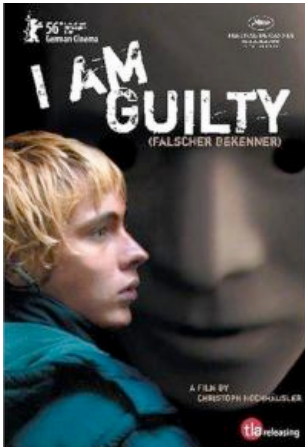
A Russian immigrant arrives in Argentina during their own economic crisis. Vladimir tries to use the current conditions to his advantage, offering his services as an architect, with a plan to create affordable, co-op style housing. When he is unable to convince the government of the utility of his plan, he launches a two pronged attack at both the corruption of the government and by implementing his plan in an abandoned building.

Heartbeat Detector/La Question humaine (Nicolas Klotz, 2007) 134 minutes

This is a fiction film about a human resource manager, who by accident finds out how his company was involved in the Holocaust. Overwhelmed by what he learns, he brings up questions regarding today's society and the structures of big business in relationship to fascism, especially as they relate to his own job (hiring and laying-off employees, when they are no longer useful).



I Am Guilty/Falscher Bekenner
(Christoph Hochhausler, 2006) 94 minutes



A portrayal of a completely disaffected (or perhaps more accurately disinterested) teenager, Armin exemplifies all the qualities so-called experts have associated with American youth throughout the years: uncaring, uninspired, moody and alienated. Had it ever occurred to anyone these were not uniquely American traits? *I Am Guilty* takes that stance, rather successfully.

Featured Directors & Actors

John Carlos Frey: Director, *The Invisible Mexicans of Deer Canyon; The Invisible Chapel; One Border, One Body; 1979 Miles*

As a child growing up in southern California, John Carlos Frey lived “within eyeshot of the Mexican border.” On most evenings, the spotlights, helicopters, and CB radio sounds of border patrol agents in pursuit of undocumented immigrants filled the air around his home. These images, in part, motivated Frey to take a closer look, through his filmmaking, at the stories behind these immigrants – their motivation, their spirituality, their daily lives.

Hector Galán: Director, *The Forgotten Americans*

As one of the most prolific and impassioned independent filmmakers working today, Hector Galán, a Tejano from San Angelo, Texas, has contributed over forty hours of programming to the national PBS television schedule including eleven episodes for the provocative series *Frontline*, two programs for the PBS series *The American Experience*, and the landmark four-part PBS series, *Chicano! History of the Mexican American Civil Rights Movement*. Galán's latest work is the documentary feature film, *Los Lonely Boys: Cotton fields and Crossroads* (2006). He is in post-production on a documentary special called *A Migrant's Masterpiece* on the life of Archbishop Patrick Flores, the first Mexican American Catholic Bishop in the United States. Galán has also mentored and passed on his knowledge of production throughout his career. He has taught production and editing workshops for various organizations throughout the United States, Mexico, and Europe, including a KTOO-TV sponsored program where he taught production and editing skills in Yup'ik Eskimo communities throughout the state of Alaska. He has also taught production workshops in Guam and Hawaii.

Chris Eska: Director, *August Evening*

Chris was raised in Ottine, Texas (pop. 98). He studied sociology and art at Rice University before attending UCLA's MFA film directing program. His short films have screened on PBS, at the Coca-Cola Refreshing Filmmaker's Competition, the DGA Theater in Los Angeles, the Texas Filmmaker's Showcase, and at numerous festivals. After taking a one-year leave from UCLA to backpack across India and Asia, Chris returned to Japan to produce *Doki-Doki*, his master's thesis film.

Chantal Richard: Director, *Lili et le baobab*

Chantal Richard is a French director born in Paris in 1957. She attended the *Institut des Hautes Etudes Cinématographiques* (IDHEC). She also holds a degree in Literature and a Master's in Philosophy from the University of Caen in Normandy. *Lili et le baobab* is the recipient of Special Jury Awards from the International Women Film Festival in Créteil, France, and the Dakar International Film Festival in Senegal.

Romane Bohringer: Actress, *Lili et le baobab*

The daughter of actor Richard Bohringer, Romane Bohringer is recognized in her native France as an actress in her own right, rather than just as her famous father's offspring. She first came to the attention of critics and filmgoers alike in 1992 with starring roles in both *L'Accompagnatrice* (*The Accompanist*) and Cyril Collard's *Les Nuits Fauves* (*Savage Nights*). Bohringer earned raves for her performances in both films, but it was for her latter portrayal of Laura, a young woman caught up in an unstable relationship with an HIV-positive man (Collard), that made her known on both sides of the Atlantic. Bohringer won a Most Promising Young Actress César for her fearless, passionate performance, and she was touted as one of the most astonishing aspects of an altogether astonishing film. Bohringer's subsequent career has been varied. She did particularly strong work in collaboration with director Martine Dugowson, starring in her acclaimed *Mina Tannenbaum* (1994) as a Jewish girl growing up in Paris, and *Portraits Chinois* (1996), which featured Parisian friends dealing with the effects of precariously placed lust.

Cheikh Djemai: Director, *Frantz Fanon*

Cheikh Djemai, a French-Algerian filmmaker born in 1955, is one of the creators who claim the right to 'Remembrance' on behalf of their contemporaries who were crushed by the wheels of 'History'. His movies help us better reach the humanity that is coiled inside each of us. This demanding director, a man of fury and passion, is like a breath of hope and gives new meaning to the word solidarity.

Hans Weingartner: Director, *The Edukators*

An Austrian author, director and producer of films, he attended the Austrian Association of Cinematography and earned a diploma as a camera assistant. Later, he did postgraduate work at the Academy of Media Arts KHM in Cologne, Germany. He also has studied neuroscience at the University of Vienna and graduated from the neurosurgical department at the Humboldt University of Berlin's Steglitz Clinic. He directed *The White Sound* (2000), and *Reclaim Your Brain* (2007).

Daniel Bruehl: Actor, *The Edukators*

Daniel Brühl is a young, interesting, ambitious actor who chooses his roles carefully, is not afraid of hard work and who has great prospects for the future in the international film industry. Daniel first became well known in Germany through his performances in *Das weisse Rauschen*, *Vaya con Dios* and *Elefantenherz*, all of which won awards. But it was his role as Alexander Kerner in the comedy *Good Bye, Lenin!* that shot him to fame and brought acclaim from international audiences and critics alike. Daniel followed up this film with a strong performance as a rebel disaffected with modern Western society in *Die fetten Jahre sind vorbei* (*The Edukators*). He was then offered his first English-language part, playing the romantic lead as a Polish violinist in *Ladies in Lavender* opposite the great British acting legends Judi Dench and Maggie Smith. Daniel's place as a truly pan-European actor has been secured by his moving Spanish and Catalan-speaking performance in the title role of *Salvador*, a film that was nominated for no fewer than 11 Goyas in 2006.

Mario Camus: Director, *Beach of Greyhounds*

Camus started studying Law, but left his studies to enter the IIEC (now EOC) in 1956, where he got a director's diploma in 1963 - with the training film *El Borracho* (1962) - and, finally, ended up as a professor. He worked together with Carlos Saura on several screenplays during the early 60s and directed some shorts. His first feature films were *Los Farsantes* (1963) and *Young Sánchez* (1963), a film about boxing - one of his passions - which won the Best Film Award at the Buenos Aires Film Festival in 1964. This way he started a 3-decade filmography full of great works. During these three decades, he touched styles varying from romantic comedies and musicals to splendid adaptations from famous novels, as is the case of the prestigious TV series *Fortunata y Jacinta* (1979) or the film *La Colmena* (1982), which won the Golden Bear Award at the Berlin Film Festival. In 1983 he was given the *Medalla de Oro de las Bellas Artes*, and one year later he prepared his most successful work both with public and critic: *Los Santos inocentes* (1984), an adaptation from the novel by Miguel Delibes. This film won the Best Actor Award for Francisco Rabal and Alfredo Landa (ex- aequo) at the Cannes Film Festival. He also won the *Premio Nacional de Cinematografía* (National Cinematography Award) in 1985 and the *Chevalier de l'Ordre des Arts et des Lettres Award* in 1986. Camus' filmography combines films made with others with a more personal style, where he tells stories closer to him that let him go through less worn themes.

Barbet Schroeder: Director, *Terror's Advocate*

Schroeder was born in Tehran, Iran, the son of Ursula, a German-born physician, and Jean-William Schroeder, a Swiss geologist. Schroeder's production company *Les Films du Losange*, founded by him at age 23, produced some of the best-known films of the French New Wave. His directorial debut, *More* (1969), about heroin addiction, became a hit in Europe. Pink Floyd wrote music for this movie and released the album, *Soundtrack from the Film More*. They also wrote the soundtrack for his 1972 film *La Vallée*, released as the album *Obscured by Clouds*. He later went on to direct more mainstream Hollywood fare, such as *Barfly* (1987) starring Mickey Rourke, *Single White Female* (1992), and *Reversal of Fortune* (1990), for which Jeremy Irons as Claus von Bülow received an Academy Award. Despite his many commercially successful films, Schroeder continues to be interested in making smaller films with a more limited audience, such as the adaptation of Colombian writer Fernando Vallejo's controversial novel *La virgen de los sicarios* (2000) or the 1974 documentary *General Idi Amin Dada*, about the Ugandan dictator, and *Terror's advocate* (2007) about terrorism in the last 50 years seen through the eyes of a lawyer, Jacques Vergès, and his clients. Schroeder has also made some acting appearances, such as his cameo as the President of France in *Mars Attacks!* (1996), a hair products salesman in *Paris, je t'aime* (2006) and the mechanic in *The Darjeeling Limited* (2007).

Francisco Vargas: Director, *The Violin*

After studying theater at the Mexican National Institute of the Arts, he studied Communications at the *Universidad Autónoma Metropolitana*, as well as Dramatic Arts at the Hugo Argüelles workshop. In 1995, he began his studies in directing and cinematography at the University Center of Cinematography Studies. *Conejo*, his first short film, obtained a solid reputation while touring the international film festival circuit. For some five years, he produced radio shows to help preserve and promote traditional Mexican music. Since 1997, he has worked as a director or director of photography on several commercials, documentaries and short films. In 2004, he made a documentary, *Tierra Caliente ... Se Mueven Los Que La Mueven*, which was soon acclaimed in Mexico and the rest of the world. *The Violin*, first a short film, was selected by the Cannes Film Festival for the *Cinéfondation* and, in 2006, the feature length version was chosen for Cannes' *Un Certain Regard*. It is his first feature film.

Sandrine Bonnaire: Director, *Her Name is Sabine*

Bonnaire was born in the town of Gannat in the Auvergne region. She was born into a working-class family, the seventh of eleven children. Her acting career began at the age of 16 in 1983, when she starred in the Maurice Pialat film *À nos amours*. She played, somewhat autobiographically, a girl from the suburbs beginning her sexual awakening. In 1984, she was awarded the César Award for Most Promising Actress. Her international breakthrough came in 1986 when she played the title role in *Sans toit ni loi (Vagabond)*, directed by Agnès Varda, for which she won her second César Award. She portrays a vagrant who fails both physically and morally. The film *Monsieur Hire*, directed by Patrice Leconte, followed in 1989, along with further work with directors Jacques Doillon and Claude Sautet. In 2004, she starred in another Patrice Leconte's film: *Intimate Strangers*, which was an arthouse box office hit in the States.

Diego Gachassin: Director, *Vladimir in Buenos Aires*

Diego Gachassin (1970) is a young Argentine director who has dedicated his career to exploring societal issues, primarily as seen through the eyes of immigrants to Buenos Aires. In addition to his role as director in feature films such as *Vladimir en Buenos Aires* (2003) and the documentary *Habitación disponible* (2004), Gachassin participates in the film industry as writer (for both of his feature films mentioned above), producer, director of photography and editor.

Nicolas Klotz: Director, *Heartbeat Detector*

Klotz and his filmmaking and life partner, Elisabeth Perceval (credited with the screenplays), have been making films together for the last decade, and *Heartbeat Detector* is the third film in a collaborative trilogy. With a background in music, documentary and theater, Klotz combines attention to socioeconomic realities, corporeal gesture, and music in a unique way. Indeed, Klotz and Perceval's recent features mix fiction with documentary details to the point that real life sometimes erupts through the thin texture of the story and the narrative almost collapses under the sudden weight of the real. At the same time, musical interludes, whether sung performances or a letting go of mind and body through unrestrained dance, also periodically disrupt the forward march of the narratives. Klotz and Perceval's collaborations are preceded by periods of intense field research that then informs the stories, dialogue, and *mise en scène* of the films. While quite different in cinematic style and subject matter, each of the three films of the trilogy - *Pariah (Paria, 2000)*, *The Wound (La Blessure, 2004)*, and *Heartbeat Detector* - interrogate the impact of the contemporary socioeconomic order on the lives and bodies of those either discarded by or caught up in it.

Mathieu Amalric: Actor, *Heartbeat Detector*

He is a three-time César Award winning French actor and film director, perhaps best known in America for his lead role in the four-time Academy Award nominated 2007 film *The Diving Bell and the Butterfly*. He also has won the *Étoile d'or* and the Lumière Award. He is widely seen as one of France's greatest living actors. Amalric was born in Neuilly-sur-Seine, a suburb of Paris, France, the son of journalists Nicole Zand, a literary critic for *Le Monde*, and Jacques Amalric, who has worked as a foreign affairs editor for *Le Monde* and *Libération*. Mathieu Amalric's mother was born in Poland to Jewish parents, and moved to France before World War II; she originates from the same village as director Roman Polanski's family. Amalric first gained fame in the film *Ma Vie sexuelle* (*My Sex Life ... or How I Got Into an Argument*), for which he won a César Award. Amalric was selected to play the newest Bond villain Dominic Greene, and stars alongside Daniel Craig in the 2008 film *Quantum of Solace*, the sequel to the 2006 film *Casino Royale*. The villain Greene is plotting to take control of Bolivia's water supply through the Quantum Organization, and intending to stage a fake coup d'état. Amalric and Craig also appear in Steven Spielberg's 2005 film, *Munich*.

Christoph Hochhausler: Director, *I Am Guilty*

Hochhäusler initially made a name for himself as the co-editor and publisher of the German film magazine *Revolver* (1997-), a refreshingly unconventional print-magazine that provides space for a film discourse that simultaneously promotes a critical point of view and displays a tendency to praxis-oriented issues. Actively promoting a different kind of German cinema - different to the mainstream productions that dominated the German film landscape for the last two decades - *Revolver* regularly features interviews with the Berlin School filmmakers as well as an older generation of German and international directors whom the *Revolver*-collective regards as positive predecessors or allies. As if paralleling the careers of the original French New Wave directors, Hochhäusler eventually directed his first feature-length film, *Milchwald* (*In this very Moment*, 2003), which he subsequently followed up with his most recent effort, *Falscher Bekenner* (2005). If one were to re-frame the specificity of the way in which Hochhäusler renders the general context of post-Wall Germany, then these films emerge as highly charged socio-political commentaries on, and, really, æsthetic experiences of, what may arguably be one of the defining issues of contemporary Germany: its notorious resistance to any form of change or mobility out of fear that the last remnants of a once well-functioning and now nostalgically mourned-for social welfare system will disappear. The beauty of Hochhäusler's films - and in my view they share this quality with a number of other films made by the Berlin School - is that they accomplish this without coming across as announcing themselves to be "political" films. Hochhäusler does not claim for himself the subject position of a messenger with a tough-love message; rather, as a result of the images' particular cinematicness through which they manage to assume a certainly level of æsthetic autonomy, his films offer a specific æsthetic experience that is capable of affecting viewers so that they are made to register its political impact on the level of sensation (rather than mere consciousness).

Featured Guest Speakers

Ms. Linda Kelsey-Jones
(Texas State, University Honors Program Curator)

Dr. Jaime Chahin
(Texas State, Dean of Applied Arts)

Mr. Alan Pogue

Mr. Jason Reed
(Texas State, Art & Design)

Dr. Heather Galloway
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Credits & Thanks

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