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Rust and Bone De rouille et d'os

France 2012

Directed by
Jacques Audiard

Cinematography
Stéphane Fontaine

Original Music
Alexandre Desplat

Screenplay
Jacques Audiard
Thomas Bidegain

Cast
Marion Cotillard
Stéphanie
Matthias Schoenaerts
Alain van Versch

Armand Verdure
Sam
Céline Sallette
Louise

120 min

Our next screening...

13 Assassins (Japan)

Tue 2 April 2013

Dir: Takashi Miike

Miike goes classical in this stylish re-working of a samurai epic set in 1844.

In a change to our brochure, we announced a few weeks ago that we have had to swap two of our scheduled films. So tonight we show *Rust and Bone*, and *Sightseers* will be shown on Tues 30 April instead.

Jacques Audiard's new film is set in Antibes, but save for an occasional glimpse of the sea you'd never know it. The director's interest lies not in the beautiful people but with those who inhabit the frayed edges of life. He is fascinated by their sinewy determination, their guile and their recklessness.

Rachel Cooke, The Observer

Rather like a persuasive pick-up artist, I'm not sure *Rust & Bone* is a film I'd want to spend a second night with, for fear of shattering the emotional illusion. Yet, like a persuasive pick-up artist with the goods to back up the lines, for the duration, it's an exhilarating experience.

Catherine Bray, Film4

Jacques Audiard shows us his little-seen feminine side in this eccentric, high-styled emo romance. Cotillard's performance is electrifying. Redolent of John Huston, Audiard locates a kind of poetry in damage. He finds a bruised beauty in failure.

Romantic but pitiless, fearlessly emotional as well as edgy, *Rust and Bone* is a powerhouse. It's the kind of risky venture only a consummate filmmaker could manage, and then only with the help of actors who are daring and accomplished. Although *Rust and Bone* is old fashioned and sentimental at its core, this film's idea of romance is not everyone's, and it's certainly not Jane Austen's. Audiard, whose last film was the exceptional *A Prophet*, has always been interested in extreme situations and the people who make their way in them. He's created an unapologetically melodramatic film (inspired in part by Lon Chaney/Tod Browning silents like *The Unknown*) whose aim, he said at the Cannes premiere, was "to look emotions in the eye and take them to the end, even to risk going too far and being excessive." It is the business of *Rust and Bone* to take us along as this atypical relationship unfolds, to draw us in as both Stephanie and Ali attempt to figure out what is possible for them on emotional levels neither one has been comfortable with before. They don't make it easy for each other, and Audiard makes it equally difficult for the audience: He insists we take these people for who they are, without illusions, without pity, protagonists in a violent fairy tale that is true to itself to the very last frame.

Basia Lewandowska Cummings, LWLies

Kenneth Turan, Los Angeles Times



Voting for *Dreams of a Life*: A-12 B-22 C-12 D-2 E-0 Attendance: 48 Rating: 72.9%