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MASTERS

Adieu au langage 3D Goodbye to Language 3D

Jean-Luc Godard

FRANCE, 2014

French

NORTH AMERICAN PREMIERE

70 minutes | Colour/DCP 3D (D-Cinema)

Production Company: Wild Bunch

Executive Producer: Alain Sarde

Producer: Vincent Maraval, Alain Sarde, Brahim Chioua

Screenplay: Jean-Luc Godard

Cinematographer: Fabrice Aragno

Editor: Jean-Luc Godard

Sound: Jean-Luc Godard

Principal Cast: Heloise Godet, Kamel Abdelli, Richard Chevalier

Production: Wild Bunch

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Canadian Distributor: Kino Lorber Films

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International Sales Agent: Wild Bunch

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Leave it to cinema's greatest living iconoclast to come up with one of the most spirited and audaciously adventurous films of the year. Ever since the *enfant terrible* of the *nouvelle vague* stepped behind a camera in 1959 to make the groundbreaking *À bout de souffle*, Godard has confounded expectations with his restlessly inquisitive mind, producing over five decades a body of work that defines what it means to be both a film artist and a citizen of the times.

In *Adieu au langage*, Godard employs 3D for the second time in his career (the first being last year's short *The Three Disasters*), exploring in eye-popping ways not just its properties but also its possibilities. The film is full of visual play and questioning, laying one 3D image over another, mixing HD and consumer video, artificially saturating the image, all with the intent of forcing us to look in new ways at imagery and the world itself.

Hopscotching through the artistic legacy of Western civilization, quoting liberally from literature and music (Louis Aragon, Jean Sibelius, Mary Shelley, Faulkner, Beethoven, Sartre), and using clips from other movies, the film is a conversation structured into chapters. A line of text, "Those lacking in imagination take refuge in reality," sets the scene for much of what

will follow as a couple meet and argue. This interchange plays out not just against a canvas of quotations and aphorisms but also a more haunting panel of history.


Amidst the chaos and confusion, the complex wanderings, the messages buried in this strange scrap heap of images and sounds, Godard's camera ultimately rests on his dog, Roxy, cast as the film's canine central character, padding through house and forest, oblivious to his master's never-ending quest to wrest meaning from the time we spend on earth.

PIERS HANDLING



Jean-Luc Godard was born in Paris and made some of the most iconic films of the sixties, including *À bout de souffle* (Breathless; 60), *Vivre sa vie* (62), *Le mépris* (63), *Bande à part* (64), *Alphaville* (65), *Pierrot le fou* (65), *Masculin féminin* (66), *Week-end* (67), and *2 ou 3 choses que je sais d'elle* (67). Since 1980, he has made *Sauve qui peut (la vie)* (80), *Passion* (82), *Je vous salue, Marie* (85), *Défective* (85), *Nouvelle vague* (90), *Allemagne année neuf zéro* (91), *JLG/JLG* (94), *For Ever Mozart* (96), *Eloge de l'amour* (01), *Film Socialisme* (10), and *Adieu au langage* (14).

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