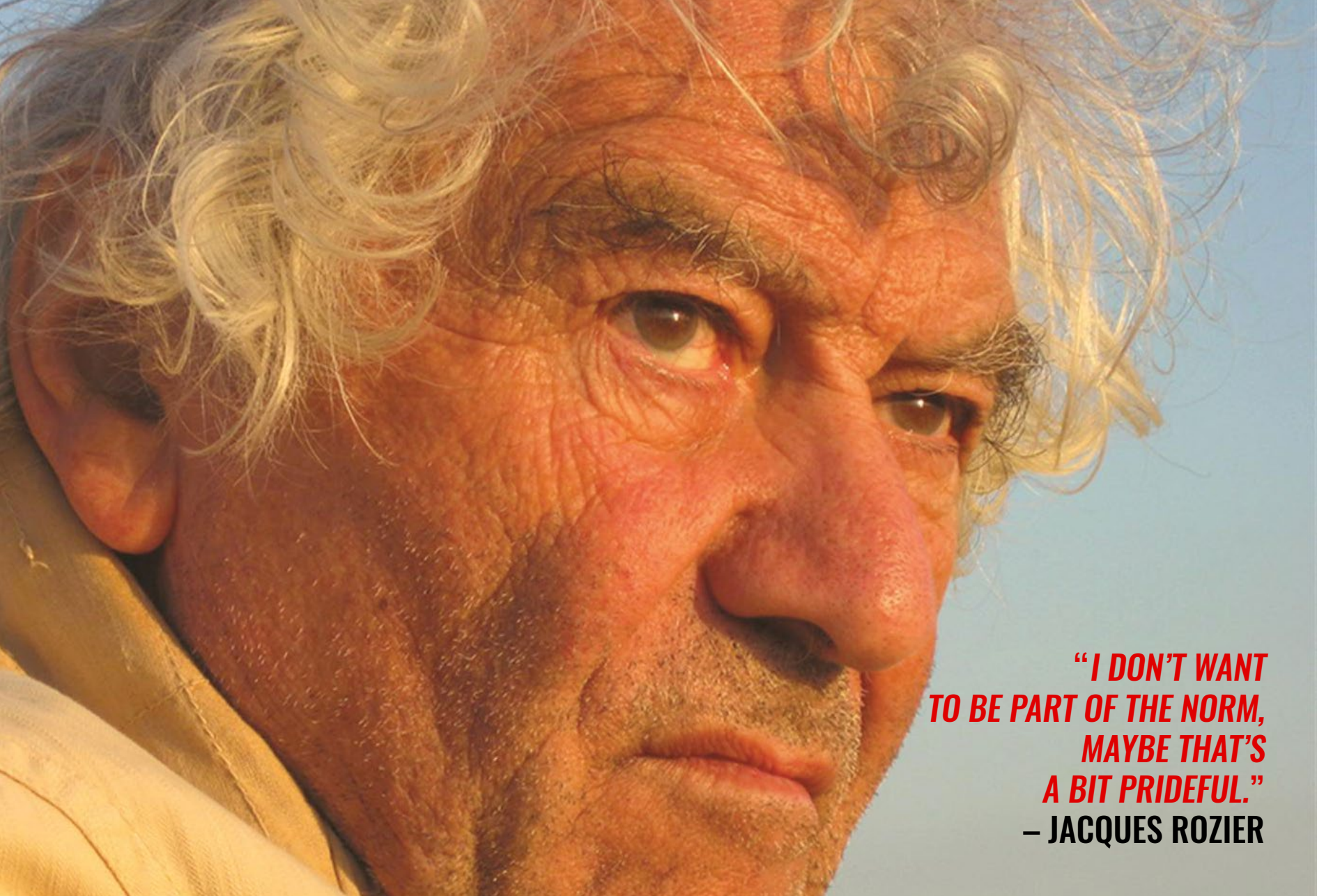




# JACQUES ROZIER COLLECTION

**mk2**  
FILMS



**“I DON’T WANT  
TO BE PART OF THE NORM,  
MAYBE THAT’S  
A BIT PRIDEFUL.”  
– JACQUES ROZIER**

## **MK2 FILMS & JACQUES ROZIER**

### **FEATURE FILMS**

- 1962 **ADIEU PHILIPPINE - 2K**
- 1973 **THE BEACHES OF OROUET - 4K**
- 1976 **THE CASTAWAYS OF TURTLE ISLAND - 2K**
- 1986 **MAINE OCEAN - 4K**
- 1997 **FIFI MARTINGALE - 2K**

### **SHORT FILMS**

- 1957 **BLUE JEANS - 4K**
- 1964 **PAPARAZZI - 4K**
- 1964 **LE PARTI DES CHOSES : BARDOT ET GODARD - 2K**

### **NEW DOCUMENTARY ABOUT JACQUES ROZIER**

- 2024 **JACQUES ROZIER: FROM ONE WAVE TO ANOTHER** by Emmanuel Barnault - **HD**



Cover of *Les Cahiers du Cinéma* n°138, December 1962

## JACQUES ROZIER: SETTING SAIL

**He was the free spirit of the French New Wave. The fiercely independent film director, who died in 2023, created a body of work tinged with gravity, carefreeness, and a passion for life – just like the youth of the sixties who he captured like no other.**

Set on Cannes's seafront, two youngsters hang out by their Vespas. A bebop by Dizzy Gillespie and long smooth tracking shots, follow these wandering penniless tricksters, kind of French Riviera James Dean's. Wild impulses of bodies under the Mediterranean sun, light outdoor shooting, liveliness of the camera...*Blue Jeans* (1958) is the third self-produced short film by Jacques Rozier, then aged 32. **Like a dance that's offbeat, both languorous and urgent at the same time. After seeing it, you can understand Jean-Luc Godard's immediate enthusiasm for this indolent film**, which doesn't obey any romantic rule, if not that of pure hedonism. "Blue Jeans is fresh, young and beautiful, just like the bodies of the young 20 years old's in Rimbaud's poems" he writes in *Les Cahiers du Cinéma*. The meeting with Godard sealed Rozier's induction into the club of filmmakers defended by the magazine. He was **acclaimed by François Truffaut**, who'd just finished directing *Les Mistons*, along with the critics Jean-Louis Comolli and Hervé Le Roux. But Rozier was too atypical, too independent to join the doxa of this new generation of authors with whom he nevertheless shared an incredible talent for discrepant editing, narrative jumps and idle heroes. In a radio program for France Culture in 2017, in a clear and humble voice, he shares: **"I don't want to be in the norm, which is perhaps a little arrogant."** **Until the end, Jacques Rozier put this freedom before any comfort or compromise.** How is it that the one who probably best embodied the insurrectionary spirit of the New Wave, came to be its exception, its outsider?



## ZÉRO DE CONDUITE

Jacques Rozier started off on a conventional path. After training at the IDHEC, which later became the prestigious FEMIS, followed by an internship on *French Cancan* by Jean Renoir (1955), he discovers the wonders of television. The frenzy of live tv, the mobility of the equipment, the contact with the extras: Rozier, who is production assistant, is immediately taken by this frenetic world, where creativity feeds on urgency. Television awakens old flames, those of pre-war French filmmakers (Jean Renoir and Jean Vigo, on whom he produced a portrait in 1964 for the series of tv documentaries *Cinéastes de notre temps*) and their neo-liberal successor (Roberto Rossellini).

When Godard, following the success of *A bout the souffie* in 1960, manages to convince his producer Georges de Beauregard to finance Rozier's first feature, the latter is determined to disrupt the rules of conventional cinema. The filming of *Adieu Phillipine* is a lengthy ordeal which speaks volumes about the growing tenacity of this young director. Twelve months on Corsican mountainsides, staring amateurs pulled from the streets, sprawling dialogues which are half improvised to maintain the actor's slang, a soundtrack taken live but lost somewhere along the way and that will need to be rebuilt in post-synchronisation by lip-reading the actors. The editing drags on, the film gets longer, Rozier and De Beauregard fall out, and the latter abandon's the project. Thanks to Martin Karmitz, assistant director on the film, who rents out a place to store the 200kg's of film reels, Rozier can finish his editing. Following the buyout by Alain Raygot, the film finally comes out in 1962 during Cannes' critics' week, presented by George Sadoul and acclaimed by Truffaut, before its limited general release a year later, thanks to the distributor Exploit Film.

**It won't take long before Rozier earns his nickname of 'enfant terrible' of the New Wave.** In constant struggle with the logics of the industrial system, he sometimes attempts to get his projects produced by television. *The Beaches of Orouët* was originally conceived for tv and financed by the ORTF in 1969, and took 4 years to be released in theatres.

At other times, he self-produced, like *Les Naufragés de l'île de la Tortue*, which Rozier took two years to edit, and was, for a while, banned from distribution because his production company, Callipix, went bankrupt. The film's improbable and delightful plot – a travel agency employee (Pierre Richard) and his sidekick (Maurice Risch) come up with the idea of a Robinson Crusoe package holiday on a desert island – strangely resonating with Rozier's working methods, almost as if it were a metaphorical confession. **The director enjoys landing on uncharted land and experimenting with a concept nobody believes in, brandishing his eccentricity against the gloominess of the world.**



As for *Fifi Martingale* (2001), a comedy taking place in the backstage of a successful play, it was auto-produced thanks to an allocation by the CNC and a pre-licencing deal with Canal +; set to be screened at the Venice Film Festival in 2001, after a 4 year ordeal: lead actor Bernard Tapie pulled out, the exhaustion due to the disorganization of the film, financial uncertainties, and Rozier's insatiable need to perfect the editing.

## PRAISE THE ACCIDENT

This outside of the box chaos, this improvised approach to filming, ends up influencing the plot itself. **With Rozier, everything is accident, breakup, overflow. As if he was trying to scare himself, or test the limits of his own system.** A scene from *The Beaches of Orouët (Du Côté d'Orouët)* illustrates particularly well Jacques Rozier's passion for taking risks. In this ferocious holiday film, Rozier films a trio of girlfriends on holiday by the Vendée coast, and flung with a half-wit (the brilliant Bernard Menez) in love with one of them. Until the day a tourist (Patrick Verde) takes them on a boat ride...This sequence is a pure snapshot of 'truthful cinema' (cinéma-vérité). While the waves relentlessly crash on the makeshift boat, Rozier's trembling camera captures the movement of the waves colliding with the characters, whilst Kareen (Françoise Guégan) gasps in fear. From the actress's cries to the extended shakiness: everything rings true in this extended timeframe sequence. So much so, that one wonders if the director hasn't intently toyed with the idea of capsizing to serve the realism of his direction; dreaming himself a sailor, constantly changing course and mischievously indulging his slackness: **"If I hadn't worked in film, I could have been an accountant. I'm a stickler and I love numbers! Accountant or fisherman or musician"**, he declared on the program *Cinéma-Cinemas* in 1986.

In Rozier's work, the digression is primarily geographical. A departure revealing hidden wounds. In *Maine Océan* (1986), Rozier tells the story of a Brazilian dancer (Rosa-Maria Gomez) who meets two SNCF train conductors (Bernard Menez and Luis Rego) whilst travelling from Paris to Angers without a valid ticket. While another passenger (Lydia Feld) translates their exchange, an argument starts, then borders the absurd, escalates, before peace is finally made: this improbable quartet will end up on the island *île D'Yeu* for a sea trip. Written in just three days and shot in three weeks, *Maine Océan* tracks, through narrative detours and exhaustion, moments of truth that escape its actors and examines the gaps language creates between people. **The accident becomes a blessing, the journey, more important than the destination, the character's mistakes define them with a moving sense of**

**humanity, and lost dreams become the subject of fiction.** A different kind of society is possible, where everyone defines themselves as out of the box and out of sight: this is what Jacques Rozier is saying, which French contemporary filmmakers like Guillaume Brac and Alain Guiraudie will carry forward into their own utopia. Above all, *Maine Océan* is a superb verbal laboratory, a kind of Babel tower. Different accents, dialects and levels of language meet without shame, claiming equality and a right to mix. Hence this idea that in Rozier's work, the art of deviation always contains a political secret.



## THE CENTRAL MARGIN



**This political vanguard is also what sets Rozier apart from his New Wave counterparts.** In 1960, with *Adieu Philippine*, **he is the first to tackle the taboo surrounding the Algerian war.** Jean-Claude Aimini plays Michel, a television technician torn between two girls. Rozier treats his emotional paralysis as a light-hearted choreography, punctuated by time jumps and verbal outcries of **enjoyable cruelty.** The shadow of the Algerian war, where Michel must soon leave for, gains ground. All of a sudden, the summer bubble leaves a bitter taste, and *Adieu Philippine* **hides behind comedy to better get to its tragic core.** In 1960, the Algerian war is still a fresh wound. To even mention it would be to break a collective and unconscious taboo. Rozier therefor alludes to it: Dédé, a friend returning from Algeria who is almost mute, the futile threat of a few wasps on the beach, and the sun which dries up hearts are the sole remaining traces of this invisible war.

Rozier prefers the middle class, like Maurice Pialat, to the intellectual and bourgeois circles. He walks the streets of small towns rather than the large arteries of the capital. While François Truffaut shapes his tortured alter ego Antoine Doinel, Rozier is attracted by France's peripheries and diversity. With *Adieu Philippine*, he observes the emergence of tv as a culture for the masses, largely neglected by the authors of the New Wave, who prefer the counterculture. He captures the cult of celebrity and its contradictions in *Paparazzi* (1961), a short documentary on the media harassment suffered by Brigitte Bardot during the filming of *Mépris* Contempt by Godard. Rozier parallels the obscene but fascinating spectacle of the paparazzi, and that of, with an astute cinematic eye, the shooting of the film. A clever (and democratic) way to reduce the gap between modern art and populist art. **Jacques Rozier's well cherished freedom is due to this syncretism, his refusal to choose between television and cinema, irony and seduction, reflection and entertainment.**

Léa André-Sarreau, TROISCOULEURS

FEATURE FILM

## ADIEU PHILIPPINE

Michel, a young TV operator, becomes romantically involved with two aspiring actresses, Liliane and Juliette. They embark on a vacation to Corsica, but their love triangle is threatened when Michel is called for military service.

1962 - 106' - 2K

Cast: Jean-Claude Aimini, Stefania Sabatini, Yveline Céry

**"A POIGNANT COMIC GRANDEUR."**  
- *The New Yorker*

**"A MIRACLE. FILMED WITH INTELLIGENCE, LOVE,  
AND ENORMOUS SCRUPULOSITY AND DELICACY"**  
- *Télérama*



SEMAINE  
DE LA CRITIQUE  
CANNES





***“THE FILM’S MIGHTY ORIGINALITY—IN ITS DRAMA, TONE, METHODS, IMAGES, DIALOGUE, PERFORMANCE, AND POLITICAL AUDACITY— IS BOTH IMMENSELY INSPIRING TO OTHER FILMMAKERS. [...] IT’S A FILM THAT BELONGS TO ITS HISTORICAL MOMENT BUT ALSO REFLECTS IT FROM THE OUTSIDE LIKE A MAGNIFYING MIRROR—AND THESE QUALITIES SUGGEST THE MANIFOLD, ELUSIVE NATURE OF ROZIER’S ART.”***

***– RICHARD BRODY IN 2022 IN THE NEW YORKER***

FEATURE FILM

quinzaine  
DIRECTORS' FORTNIGHT  
CANNES

# THE BEACHES OF OROUËT (DU CÔTÉ D'OROÛËT)

Three young women from Paris seek refuge from their concerns as they embark on a summer escapade by the seaside. A cozy cottage, an expansive empty beach, and in the midst of it all, Joelle, Karine, and Caroline, brimming with boundless enthusiasm and vitality. Each day brings its share of simple joys and mischievous laughter, as well as delightful and unassuming surprises.

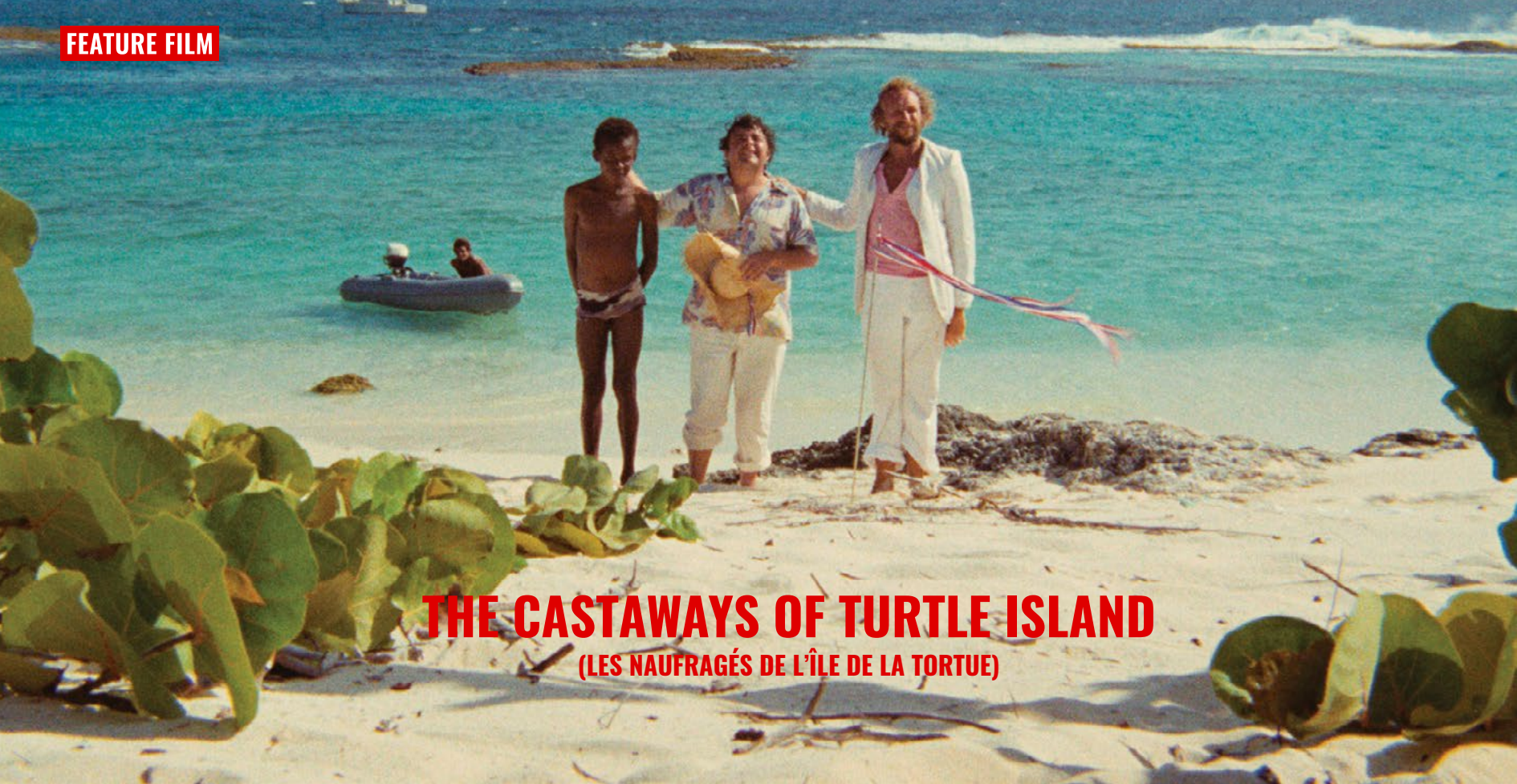
1973 - 154' - 4K

Cast: Françoise Guégan, Danièle Croisy, Caroline Cartier, Patrick Verde, Bernard Menez

**"WITH HIS BLEND OF DELICATE UNDERSTATEMENT AND RAUCOUS SPONTANEITY, ROZIER MAY BE THE MOST SECRETLY INFLUENTIAL DIRECTOR OF THE ERA."** - The New Yorker



FEATURE FILM



# THE CASTAWAYS OF TURTLE ISLAND

(LES NAUFRAGÉS DE L'ÎLE DE LA TORTUE)

Jean-Arthur, a travel agency clerk, plans an adventurous “Robinson Crusoe” experience in the Antilles, where clients must survive on a desert island. He embarks on a journey to the island to prepare for the tourists’ arrival.

**“STUNNING. AN ART OF EVERYDAY ZANINESS WHICH HAD NO EQUIVALENT AT THE TIME - AND STILL HAS NONE.”** - Libération

1974 - 130' - 2K

Cast: Pierre Richard, Jacques Villeret, Maurice Risch



FEATURE FILM



JEAN VIGO AWARD  
WINNER  
BEST FEATURE FILM



# MAINE OCEAN

(MAINE Océan)

Dejanira, a young Brazilian woman, finds herself in a confrontation with two meticulous ticket inspectors aboard the Maine Ocean, a train journeying from Paris to the Atlantic Ocean. Her predicament takes an unexpected turn when Mimi, a vibrant lawyer en route to a trial, steps in to lend her a helping hand.

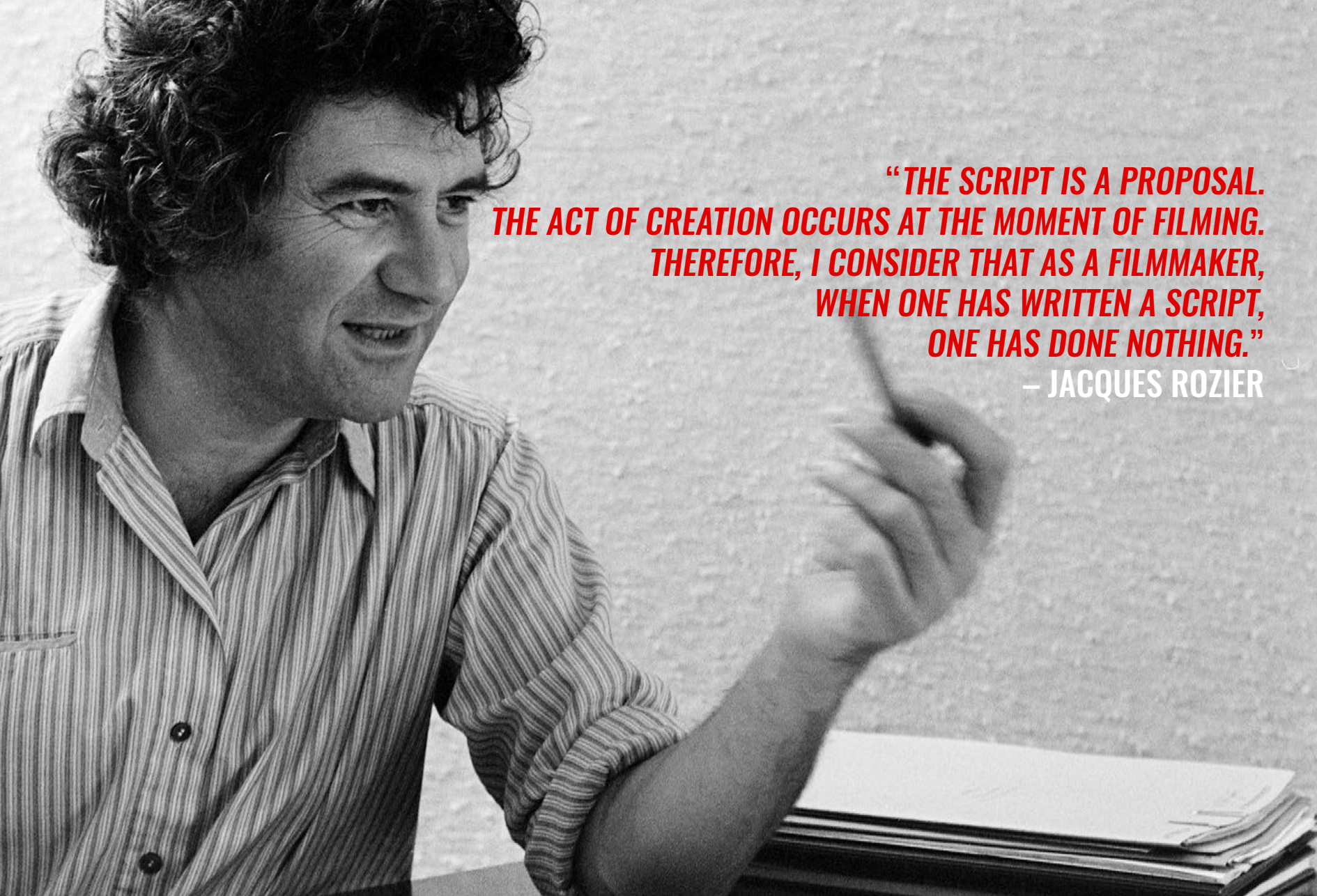
1986 - 130' - 4K  
Cast: Rosa-Maria Gomez, Abdel Kedadouche, Luis Rego, Bernard Menez, Yves Afonso

*"WHAT FRENCH CINEMA HAS PRODUCED THAT IS CRAZIEST, FUNNIEST AND MOST POETIC SINCE THE DEATH OF JACQUES TATI."- Le Monde*

*"ONE HELL OF A UFO IN TODAY'S CINEMATIC LANDSCAPE." - Les Cahiers du Cinéma*







**“THE SCRIPT IS A PROPOSAL.  
THE ACT OF CREATION OCCURS AT THE MOMENT OF FILMING.  
THEREFORE, I CONSIDER THAT AS A FILMMAKER,  
WHEN ONE HAS WRITTEN A SCRIPT,  
ONE HAS DONE NOTHING.”**

**– JACQUES ROZIER**

**SHORT FILM**



**BLUE JEANS**

In the picturesque setting of Cannes, René and Francis, two teenagers clad in their classic blue jeans, embark on an adventure with their Vespa scooters. Their mission: to captivate and conquer the hearts of the charming local girls during the vibrant summer season.

**“A FRESH, YOUNG, AND BEAUTIFUL SHORT FILM,  
LIKE THE TWENTY-YEAR-OLD BODIES  
OF WHICH ARTHUR RIMBAUD SPOKE.”**

**- Jean-Luc Godard**

**1957 - 23' - 4K**

**Cast: René Ferro, Francis de Peretti, Elisabeth Klar, Laure Coretti**

SHORT FILM



# PAPARAZZI

In the enchanting setting of Capri, during the production of Jean-Luc Godard's *Contempt*, Jacques Rozier entices Brigitte Bardot to take charge in front of the relentless paparazzi. Utilizing a documentary-style reconstruction, the film's spirited editing infuses it with a captivating contemporary vibe.

1964 - 18' - 2K

Cast: Jean-Luc Godard, Brigitte Bardot, Michel Piccoli

SHORT FILM



# LE PARTI DES CHOSES: BARDOT ET GODARD

In the behind-the-scenes world of Jean-Luc Godard's cinematic masterpiece, *Contempt*, this documentary explores the cinematic synergy between Brigitte Bardot, Michel Piccoli and Jean-Luc Godard, offering a profound essay on their artistic collaboration.

1964 - 8' - 2K

Cast: Jean-Luc Godard, Brigitte Bardot, Michel Piccoli





**“ALL MY FILMS WERE MADE AS A SURPRISE;  
I NEVER PREPARED THEM - I NEVER HAD THE TIME.”**

**– JACQUES ROZIER**

**DOCUMENTARY**



## **JACQUES ROZIER: FROM ONE WAVE TO ANOTHER**

**(JACQUES ROZIER, D'UNE VAGUE À L'AUTRE)**

Jacques Rozier's filmmaking stands out for its originality, innovation, and nonconformity. **JACQUES ROZIER: FROM ONE WAVE TO ANOTHER** delves into Rozier's impromptu creativity and direct approach. This exploration offers a captivating look into his unique storytelling perspective, highlighting the enduring relevance and influence of his work in contemporary cinema.

**Directed by Emmanuel Barnault**  
**2024 - 52' & 60' - HD**

*Fatih Akin • Robert Altman • Theo Angelopoulo • Gregg Araki • Andrea Arnold • Olivier Assayas  
Bartabas • Marco Bellocchio • Nir Bergman • Serge Bozon • Robert Bresson • Jean-Stéphane Bron  
Stéphane Brizé • Jim Capobianco • Claude Chabrol • Charles Chaplin • Monia Chokri • Davy Chou  
Emmanuel Courcol • Clément Cogitore • David Cronenberg • Jacques Demy • Mathieu Demy  
Mati Diop • Jacques Doillon • Xavier Dolan • Stanley Donen • Bruno Dumont • Sergei M. Eisenstein  
Victor Erice • Koji Fukada • Felipe Gálvez • Abel & Gordon • D.W. Griffith • Robert Guédiguian  
Yilmaz Güney • Ryusuke Hamaguchi • Michael Haneke • Oliver Hardy • Mahamat-Saleh Haroun  
Alex Helfrecht • Mikhaël Hers • Christophe Honoré • Hou Hsiao-Hsien • James Ivory • Nelly Kaplan  
Marin Karmitz • Naomi Kawase • Buster Keaton • Eric Khoo • Abbas Kiarostami  
Krzysztof Kieslowski • Cédric Klapisch • Marie Kreutzer • Akira Kurosawa • Kiyoshi Kurosawa  
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Fernando Leon De Aranoa • Sébastien Lifshitz • Harold Lloyd • Ken Loach • Pavel Louguine  
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Molly Manning Walker • Georges Méliès • Karim Moussaoui • Friedrich W. Murnau  
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and many more...*

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