



MEDIA RELEASE

ACMI PRESENTS GOODBYE TO GODARD

ACMI celebrates the life and career of iconoclastic French auteur **Jean-Luc Godard**, who passed away earlier this month at age 91, with ***Goodbye to Godard*** – a season showcasing six films from the director's career-defining French New Wave period, including his breakout 1960 film *Breathless* (*À bout de souffle*) and his satire of youth culture, *Masculin, Féminin* (1966).

ACMI Head of Cinemas Ghita Loebenstein said: "There are few directors that have had such a towering impact on cinema like Jean-Luc Godard. As ACMI pays tribute to his life and work, we reflect on Godard's films made during the first half of the 1960s when he re-shaped the possibilities of cinema - it's a truly intoxicating experience to be able to revisit these films on the big screen."

Godard's work during the French New Wave was known for deconstructing traditional cinema style and reinvigorating it by way of American crime genres, overlaying it with his own unpredictable blend of satire and melancholy.

Six films will screen as part of *Goodbye to Godard*:

Breathless (1960) – Godard's debut feature heralded the French New Wave movement and inspired generations of rule breakers that followed. After a car-theft-gone-wrong, small-time crook Michel (Jean-Paul Belmondo) finds himself pursued by the cops, shooting one in the process. After fleeing to Paris, Michel finds himself in the arms and bedroom of his American girlfriend Patricia (Jean Seberg), but it's not long before his dark deeds catch up with him.

A Woman is a Woman (1961) – in an unexpected follow-up to *Breathless*, Godard rebounds with a playful reworking of the Hollywood musical. Anna Karina is Angela, an exotic dancer who wants a child at all costs, but her lover Émile (Jean-Claude Brialy) refuses. Reaching the end of her tether, she tells Émile that she's asked their friend Alfred (Jean-Paul Belmond) to do her the honours and that he's accepted.

Contempt (1963) – Godard's singular foray into 'mainstream' filmmaking sees aspiring playwright Paul Javal (Michele Piccoli) called in as a script doctor on a film adaptation of Homer's *The Odyssey*. Caught between the film's director, Fritz Lang (playing himself), intent on making a faithful adaptation of a classic text, and a crass American producer, Prokosch (Jack Palance), Paul's diminishing professional integrity unfolds alongside deepening estrangement between him and his wife, Camille (Brigitte Bardot).

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Alphaville (1965) – a classic, hardboiled detective-type is thrust into a mysterious world in Godard's science-fiction classic. After arriving in the technocratic dictatorship of Alphaville, Secret Agent Lemmy Caution (Eddie Constantine) sets out on a mission to remove Professor Braun, the creator of an evil computer that rules the city. Upon his arrival, he is greeted by the professor's alluring daughter Natacha (Anna Karina), who accompanies him on his quest.

Pierrot Le Fou (1965) – Godard continues his fascination with the American crime genre and is reunited with the stars of *Breathless*. Ferdinand, aka Pierrot (Jean-Paul Belmondo), dissatisfied with his professionally-stalled life and listless marriage in Paris, sets off on a picaresque journey across France, with the incandescent Marianne (Anna Karina) – the couple's babysitter. Pierrot's fantasy idyll is upended when he realises they are being pursued by Marianne's shady brother.

Masculin Féminin (1966) – Jean-Pierre L aud and Chantal Goya embody the restless spirit of mid-60s Paris in Godard's funny-tender, free-wheeling, reportage-style satire of youth culture. 'The children of Marx and Coca-Cola' stake their generational claim in a film composed of fifteen vignettes, in which a young would-be intellectual aspiring to poet-revolutionary status is trying to work out which of his attractive woman friends he really loves.

Godard followed his prolific period of filmmaking in the 1960s with increasingly polemical works interrogating consumer culture, social mores and political ideology as they kept one foot firmly in the zeitgeist – 1968's *The Rolling Stones: Sympathy for the Devil* and 1972's *Tout va bien* (with Jane Fonda), key among these.

The director's intellectual and philosophical explorations of aesthetics and culture continued in relative seclusion in the later decades of Godard's life, rewarding devotees with uncompromising, richly rewarding works including *Film Socialisme* (2010), *Goodbye to Language* (2014) in 3D and *The Image Book* (2018) in the second decade of the 21st Century alone.

***Goodbye to Godard* screens 22 Sep until 2 Oct at ACMI, Fed Square, Melbourne. Three-session passes are available for purchase. For full program details visit acmi.net.au**

NOTES TO EDITORS

Download media assets [here](#).

Goodbye to Godard

22 Sep – 2 Oct 2022

ACMI Cinemas, Fed Square, Melbourne

3 session pass

Full \$45

Concession \$39

ACMI Member \$33



ABOUT ACMI:

ACMI is Australia's national museum of screen culture. The museum reopened in February 2021 after a two-year, \$40 million redevelopment – an architectural, programmatic and technological transformation. Navigate the universe of film, TV, videogames and art with ACMI. The museum celebrates the wonder and power of the world's most democratic artform – fostering the next generation of makers, players and watchers. ACMI's vibrant calendar of exhibitions, screenings, commissions, festivals, and industry and education programs explore the stories, technologies and artists that create our shared screen culture. More at acmi.net.au