

BFI announces celebration of the work of François Truffaut launching in January 2022



Picture credits clockwise from top left: *La Peau douce* (© Les films du Carrosse-Sedif-Simar Films), François Truffaut (© BFI National Archive), *Mississippi Mermaid* (© Leonard de Raemy), *Jules et Jim* (© Les films du Carrosse-Sedif), *The Man Who Loved Women* (© Dominique Le Rigoleur), *The 400 Blows* (© André Dino-MK2)

Friday 10 September 2021, London.

The BFI today announces a new celebration of one of the most influential filmmakers of his generation, film critic-turned-director, [François Truffaut](#) (1932 – 1984), taking place across the UK from **January – February 2022**. This major retrospective will include BFI Distribution re-releases of **THE 400 BLOWS** (1959) and **JULES ET JIM** (1962), a two-month season at **BFI Southbank**, a collection of films available on **BFI Player**, partner seasons at cinemas including **Edinburgh Filmhouse** and **Ciné Lumière**, and **BFI Blu-ray releases** later in spring 2022. Alongside the **BFI Southbank** season – **FRANÇOIS TRUFFAUT: FOR THE LOVE OF FILMS** – which is programmed thematically, there will also be screenings of a series of films that Truffaut lauded in his film criticism or which were particularly influential on his own work.

Truffaut spent a number of years working as a film critic at publications such as *Cahiers du Cinéma*, where he became renowned for his scathing reviews and a 1954 essay in which he criticised certain trends in French cinema. Along with peers like Jean-Luc Godard and Éric Rohmer, he became one of the most significant directors of the French New Wave of the 1950s and 1960s. This seminal movement, which revolutionised filmmaking with its preference both for a playful approach to narrative and for shooting on location, would go on to influence the ambitions and practice of many filmmakers of the 60s, 70s and beyond, while countless filmmakers, from Steven Spielberg and Bong Joon-ho to Greta Gerwig and Wes Anderson, continue to hold Truffaut's work in high esteem.

FURTHER PROGRAMME INFORMATION

The BFI will bring a raft of Truffaut films back to the big screen in cinemas around the UK and Ireland and then onto the small screen. BFI Distribution will re-release **THE 400 BLOWS** (1959) in a new 4K restoration on 7 January 2022, followed by the re-release of **JULES ET JIM** (1962) on 4 February 2022. Cinemas will also be able to screen another five Truffaut films, all via BFI Distribution; **SHOOT THE PIANIST** (1960), **LA PEAU DOUCE** (1964), **THE BRIDE WORE BLACK** (1968), **MISSISSIPPI MERMAID** (1969) and **THE LAST METRO** (1980). In the spring, the BFI will release **JULES ET JIM**, **THE 400 BLOWS**, **THE LAST METRO** and **LA PEAU DOUCE** on Blu-ray, each presented with contextualising extras and an illustrated booklet in their first pressings. A collection of 10 Truffaut films will be available to subscribers of BFI Player from January, with the four BFI Blu-ray titles being made available on BFI Player later in the spring.

The two-month season at **BFI Southbank**, running from **January – February 2022**, curated by BFI Programmer at Large **Geoff Andrew**, will feature thematic strands, so that audiences can easily explore Truffaut's rich and varied back catalogue. In January, the *Antoine Doinel* films will introduce or reacquaint audiences with the character who some have described as Truffaut's fictional alter-ego; Antoine Doinel is depicted over a 20-year period in **THE 400 BLOWS** (1959), short sequel **ANTOINE ET COLETTE** (1962), **STOLEN KISSES** (1968), **BED AND BOARD** (1970) and **LOVE ON THE RUN** (1979). Also in January will be *The Renoir Truffaut*, named for the French filmmaker who was a major influence on Truffaut. Screenings in this part of the programme that show Renoir's significant influence will include **THE WILD CHILD** (1970), **A GORGEOUS GIRL LIKE ME** (1972), **DAY FOR NIGHT** (1973), **THE MAN WHO LOVED WOMEN** (1977) and **THE LAST METRO** (1980).

In February, the season will focus on *The Literary Truffaut*, with screenings of films that Truffaut adapted for the screen, including **JULES ET JIM** (1961), **FAHRENHEIT 451** (1966), **THE STORY OF ADELE H** (1975) and **THE GREEN ROOM** (1978). The final theme of the season will examine *The Hitchcock Truffaut*, named for the director with which Truffaut is often associated, and whose work was of great influence on him. Films screening will include the brilliant merging of American noir and the New Wave style seen in **SHOOT THE PIANIST** (1960); the subtle account of an extra-marital affair **SILKEN SKIN** (1964); and Truffaut's most overt tribute to Hitchcock, **MISSISSIPPI MERMAID** (1969) starring Catherine Deneuve and legend of the French New Wave Jean-Paul Belmondo, who recently died aged 88.

– ENDS –

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Health and safety measures continue at BFI Southbank, with up to date guidance available on the [BFI website](#).

ABOUT THE BFI

We are a cultural charity, a National Lottery distributor, and the UK's lead organisation for film and the moving image.

Our mission is:

- To support creativity and actively seek out the next generation of UK storytellers
- To grow and care for the BFI National Archive, the world's largest film and television archive
- To offer the widest range of UK and international moving image culture through our programmes and festivals - delivered online and in venue
- To use our knowledge to educate and deepen public appreciation and understanding of film and the moving image
- To work with Government and industry to ensure the continued growth of the UK's screen industries

Founded in 1933, the BFI is a registered charity governed by Royal Charter. The BFI Board of Governors is chaired by Tim Richards.

***** PICTURE DESK *****

A selection of images for journalistic use in promoting the season are available via the links below:

Venue images: <https://www.dropbox.com/sh/sg9feaciyob1qid/AADly1HNkyhmBpdK42EqQqlga?dl=0>

Film stills: <https://www.dropbox.com/sh/0dwxp68t9aI5lo/AADAERKRzKGhYgZhHBigKJX1a?dl=0>

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