

November / December 2022

The Cinematheque 50



The Cinematheque, founded in 1972, is a film institute and media education centre devoted to celebrating the art and history of Canadian and international cinema and understanding the impact of moving images and screen-based media in our lives. Our public activities include a year-round calendar of curated film exhibitions devoted to important classic and contemporary films and filmmakers and an array of community outreach programs offering interactive learning opportunities in film appreciation, filmmaking, digital literacy, and critical thinking. We value cinema as a communal and transformative experience; believe in the importance of inclusivity and diversity in programming; and are committed to showcasing the finest achievements of local and national artists along with the best in world cinema.

Buying Tickets

The Cinematheque box office opens 30 minutes prior to the first screening of the day. Tickets can be purchased in advance online at thecinematheque.ca or during screening hours at our box office.

By purchasing a ticket to a screening at The Cinematheque, you automatically become a member of the Pacific Cinémathèque Pacifique Society.

Support

The Cinematheque is a not-for-profit society incorporated in the province of British Columbia and a registered Canadian charity. We rely on financial support from public and private sources. Donations are gratefully accepted. A tax receipt will be issued for all donations of \$50 or more. support@thecinematheque.ca

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The Cinematheque theatre is available for rental. We offer simple, all-inclusive rental terms and top-quality service, and are equipped for the projection of a wide range of film, video, and digital formats. Whether you are looking for somewhere to host a private screening, film premiere, community event, conference, or work function, our theatre is the ideal venue.

theatre@thecinematheque.ca

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The Cinematheque offers advertising opportunities in this program guide, on-screen in our theatre, and digitally in our weekly e-blast. advertise@thecinematheque.ca

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Cover image: *The Song of Styrene*, Alain Resnais, 1958
Contents image: *Topsy-Turvy*, Mike Leigh, 1999

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Classification Information

Screenings are restricted to 18+ unless the film has been classified by Consumer Protection BC. This is indicated in our program guide and/or on our website by the inclusion of one of the following ratings:

Suitable for all ages

Parental discretion is advised

Viewers under 14 years of age must be accompanied by an adult

Viewers under 18 years of age must be accompanied by an adult

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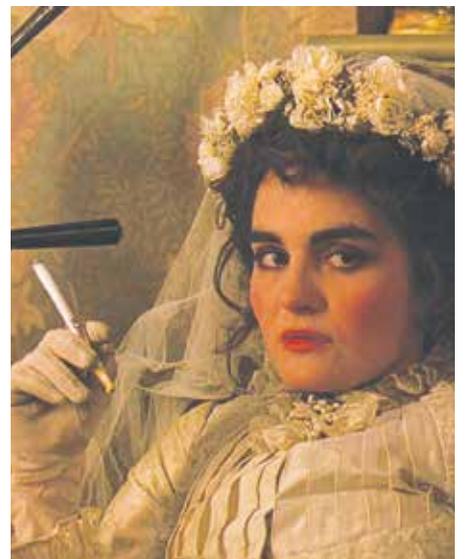
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An Evening with Hugh Brody

November 3

The Cinematheque and Cineworks Independent Filmmakers Society are pleased to host an evening with British writer, anthropologist, and filmmaker Hugh Brody, featuring a screening of his made-in-B.C. documentary, *The Meaning of Life*. Brody's career, spanning more than half a century, has included contributions to research, academia, freelance writing, expert legal testimony, and filmmaking that explore complex social issues within the context of everyday life. His work as a documentarian has long maintained a socially conscious connection to Indigenous issues and community. Infused with application, advocacy, and activism, his films are at once portraits of lived experience and calls to action.



“Remarkably frank interviews... Brody allows [the inmates’] words to shape the direction of his film.”

Fiona Morrow, *Globe and Mail*

November 3 (Thursday)

7:00 pm



The Meaning of Life

Canada 2008

Hugh Brody

82 min. Digibeta

In Person: Hugh Brody

“Here are voices from a new kind of prison.” In this deeply moving documentary, British filmmaker and anthropologist Hugh Brody, who has devoted much of his distinguished career to Indigenous issues in Canada, turns his attention to the B.C. prison system and to the services of a very unique Indigenous-focused centre. The Kwikw̓xwelhp Healing Village, a minimum security prison located on Sts’ailes (Chehalis First Nation) territory in the Fraser Valley, provides rehabilitation based on Indigenous teachings and spirituality. *The Meaning of Life* profiles 19 male inmates—Indigenous and non-Indigenous—as they enter into or continue a form of treatment that emphasizes community involvement, ceremonial practices, hands-on skills, elder education, and, above all, dignity for these men. Produced by Betsy Carson, shot by Kirk Tougas, edited by Haida Paul, and distributed by the Inuit collective Isuma, Brody's penetrating film is a sobering yet hopeful portrait of healing through Indigenous wisdom and culture.

After the screening, Hugh Brody will be in conversation with Dan Small, Executive Director of Cineworks, followed by an audience Q&A.

Advisory: *The Meaning of Life* includes descriptions of residential school trauma.

CINEWORKS
INDEPENDENT FILMMAKERS SOCIETY

European Union Film Festival 2022

In Person: November 17–December 1
 Online: November 18–December 10

Europe without the jet lag!

After a two-year hiatus as an in-theatre festival, the European Union Film Festival returns for a special hybrid edition that brings the latest in European cinema to your screen and, at last, ours too! Proudly presented with festival partners in Ottawa (Canadian Film Institute) and Toronto (EU Toronto Film Festival), along with the member states of the European Union and the Delegation of the European Union to Canada, this year's festival features entries from all 27 EU members. Each film will screen theatrically at The Cinematheque, with a majority of titles becoming available to rent online at euffonline.ca in the days following their in-person presentations. (A new virtual title will be released daily.)

In a show of solidarity with Ukraine, this 2022 edition of the EUFF includes a special presentation of the acclaimed Ukrainian film *Klondike*, organized in partnership with the Embassy of Ukraine to Canada. Proceeds from the Vancouver screening will benefit the Maple Hope Foundation, a Canadian not-for-profit organization committed to helping people suffering from the war in Ukraine.

Whether in person, at home, or some convenient combination of both, don't miss our annual showcase of excellence in contemporary European cinema, marking its 25th anniversary at The Cinematheque this year!

Acknowledgements: For assistance in making Vancouver's European Union Film Festival possible, The Cinematheque is grateful to Diodora Bucur, Press Officer, Delegation of the European Union to Canada (Ottawa); Tom McSorley, Executive Director, Canadian Film Institute (Ottawa); Jérémie Abessira, Executive Director, European Union Toronto Film Festival; and the Embassies and Consulates of all European Union member states. Program subject to change.

Film notes written by festival presenting partners.

Please note: Tickets to in-person screenings do not include access to online EUFF offerings, nor vice versa. See euffonline.ca for further details on the virtual festival.

Presented by / Présenté par



November 17 (Thursday) 7:00pm
November 18–19 (Online)



Havel

Czech Republic 2020
Slávek Horák
104 min.

Czech Republic

This prismatic, utterly absorbing biographical drama is inspired by the life and turbulent times of Václav Havel, prominent Czech playwright, dissident, and, eventually, president of the newly formed Czech Republic. The film focuses on Havel's transformation from a successful—and later banned—playwright of the late '60s into a fighter for human rights in the '70s, leading to his presidency in the late '80s after the Velvet Revolution. Torn between his passions and self-imposed duties, Havel is one of the most compelling, complex figures of the late 20th century. His role in ending the Cold War is critical, but Havel the man was much, much more, as this inventive biopic stylishly demonstrates. “[Horák] matches each of the film's periods to a different style: the 1960s to the Czech New Wave, the 1970s to normalization films, and the 1980s to documentary-like grainy footage. The stylization enables a fine adjustment of dramatic effects” (Martin Kudláč, *Cineuropa*).

“This vibrant dramedy doesn't shy from depicting the great man's weaknesses but it also shows him as generous and modest, an entertaining, talented writer who ultimately steps out of his comfort zone to become politically engaged.”

Alissa Simon, *Variety*

November 18 (Friday) 6:30 pm
November 19–20 (Online)



Redemption of a Rogue

Ireland 2020
Philip Doherty
95 min.

Ireland

“Philip Doherty's grim Ulster comedy—winner of best Irish film at last year's Galway Film Fleadh—packs a lot of mucky ambition into its 93 minutes... Here is a film clawed up from the damp soil and smeared imaginatively across the screen.”

Donald Clarke, *The Irish Times*

They say you can't go home again. Jimmy (Aaron Monaghan) begs to differ. In this hilarious black comedy, the proverbial prodigal son seeks salvation for his sins. Jimmy has a bleak view of life, to say the least; inside his bag is the rope with which he plans to hang himself. Returning to the austere beauty of Ballylough to say goodbye to his family, he finds that his brother Damien, after caring for their sick father for seven years, is bitter about Jimmy's long-postponed reappearance. As if a sign from heaven, Jimmy's return causes the thunder to rumble and the rain to pour. For reasons outlined in his father's unconventional will, Jimmy is stuck in his hometown until the seemingly endless storms stop. In this Irish *Groundhog Day* purgatory, days roll into weeks as Jimmy seeks absolution and even stumbles upon love. *The Irish Examiner* calls the film “the funniest Irish movie in a generation.”

November 18 (Friday) 8:30 pm
November 20–21 (Online)



Karaoke Paradise

(Karaokeparatiisi)

Finland 2022
Einari Paakkanen
75 min.

Finland

Evi has heart. As Finland's most experienced and well-travelled karaoke hostess, she has dedicated herself to easing her customers' various emotional pains. Time and again she packs up her karaoke gear and hits the road to towns sprinkled across the vast northern landscapes of Finland. In Einari Paakkanen's intimate, insightful documentary, Evi's personal journey is chronicled as it connects with the lives of ordinary Finns who pick up the microphone and sing their hearts out: Toni, the shyest guy in the world, utterly transforms when onstage; Kari searches for love and sings about it; Elina can hardly walk because of Parkinson's but screams out punk songs; and Laura sings because talking is too painful. A charming portrait about the strange magical power of karaoke, *Karaoke Paradise* reveals that, thanks to Evi's remarkable passion, some lucky Finns have found an inspired way out of their loneliness.

“In juxtaposing [these] stories, this somewhat unassuming, intimate documentary turns into a quiet take on life's big questions.”

Manuel Betancourt, *Variety*

November 19 (Saturday)

4:00 pm



A Taste of Hunger

(Smagen af sult)

Denmark 2021
Christoffer Boe
104 min.

Denmark

“The food certainly looks gorgeous... One overhead shot, with 24 waiters simultaneously serving 24 diners at a circular table, could have been choreographed by Busby Berkeley.”

Joe Morgenstern, *Wall Street Journal*

Christoffer Boe's glossy and fashionable approach to filmmaking, which earned him the Camera d'Or at Cannes for his feature debut *Reconstruction* (and an EUFF slot back in 2005), contrasted with his contemporaries, the Danish signatories of the Dogme 95 manifesto. That comparison continues as Boe's latest follows Dogme co-founder Thomas Vinterberg's *Another Round* in a wave of high-profile actors returning home for some high-spirited drama. In this case, it is Nikolaj Coster-Waldau (of *Game of Thrones* fame) starring opposite Katrine Greis-Rosenthal as a couple opening an alluring and ambitious restaurant. “One of the most exciting elements of *A Taste of Hunger* is the over-the-top style that Boe and cinematographer Manuel Alberto Claro bring to the film. When Maggie and Carsten are vibrating on the same creatively energetic wavelength, there's an almost operatic approach to lighting... [This] isn't just refreshingly vivid and visually striking, it adds to the narrative and emotional drama” (Katie Walsh, *Los Angeles Times*).

November 19 (Saturday)

6:30 pm



The Volunteer

(La voluntaria)

Spain/Greece 2022
Nely Reguera
99 min.

Spain

Marisa is a kind, spirited, recently retired doctor. Wanting to escape her meaningless routines and seemingly endless free time, she travels to Greece to work as a volunteer with child refugees. Once there, Marisa realizes that the managers of the refugee camp deem it more important to obey established rules than to help. Her bosses, who work for the NGO overseeing the camp, seem obsessed with their own importance as would-be saviours, maintaining firm control of the refugee population. They do not allow Marisa to adapt her tutoring to the personal needs of the children. Despite the rules, Marisa takes the initiative, becoming especially attached to Ahmed, a boy traumatized by the disappearance of his parents. An insightful, powerful drama about the limits (and dangers) of altruism, *The Volunteer* is a moving work that features an astonishing performance by Goya Award-winner Carmen Machi as Marisa.

“Barcelona-born Reguera forms part of the new generation of exciting young female Catalan auteurs, alongside Carla Simón (*Alcarràs*).”

Emiliano De Pablos, *Variety*

November 19 (Saturday)
November 21–22 (Online)

8:40 pm



Skin Walker

Luxembourg/Belgium 2019
Christian Neuman
89 min.

Luxembourg

“Unclassifiable... It's a horror film, an experimental work, a psychological thriller... The costumes created by Virginia Ferreira—and those worn by Régine in particular—are so elaborate they tell a parallel story all of their own.”

Guilhem Caillard, *Cineuropa*

As Christian Neuman's taut, stylish thriller opens, Régine, a psychologically fragile young woman, hides in the city, far from the dark and forbidding countryside of her childhood. She's struggling to escape the traumatic events of her family's past, especially the disastrous home birth experience of her brother Isaac, which led to her mother's insanity and Isaac's apparent death. When Régine's grandmother is murdered years later, a disturbing question rises to the surface: is Isaac still alive, looking for revenge against a family which he feels has rejected him? Driven to heal the wounds of the past, Régine returns to face her family's secrets and guilt, as well as her own role in these events. Featuring impressive performances by Amber Anderson (*Emma, White Lie*) and the legendary Udo Kier. *In English.*

November 20 (Sunday) 6:30 pm
November 22–23 (Online)



Silence: Voices of Lisbon

(Silêncio – Vozes de Lisboa)

Portugal/Hungary 2020
Céline Carlisle, Judit Kalmár
87 min

Portugal

Silence: Voices of Lisbon is an engaging, emotionally charged documentary about memory and music set against the backdrop of the ancient but rapidly changing city of Lisbon. Following the footsteps of Céline, who has lived in Portugal for twenty years, we are introduced to Ivone Días and Marta Miranda, two women artists from different generations who fight for the survival of their art and community. Their common language is fado, a traditional style of music that often explores, with beauty and melancholy, the daily struggle of living. With the lyrics of fado songs taking us through their story as well as Lisbon's, the film portrays the relationship between these extraordinary singers and the ever-changing world around them. A poetic journey through one of the world's most majestic, haunting, and musically vibrant cities.

“There are many Ivones in Lisbon. And a lot of Martas too...but the rapid changes in the city leave no room for them. Kalmár and Carlisle have captured a transforming moment in Lisbon. For better or worse, things will never be the same.”

André Santos, Norient Film Festival (Switzerland)

November 20 (Sunday) 8:30 pm
November 23–24 (Online)



A Day in the Life of a Teddy Bear

Μια μέρα στη Σαγκάη
一日有朝

Greece/China 2022
Vassilis Xiros
105 min.

Greece

“A noble effort in the genre.”

Yannis Vassiliou, *Cinemagazine*

When it came time for Vassilis Xiros, a former foreign affairs diplomat, to realize his passion project of an independent film, naturally he made a cross-cultural relationship drama. His debut, the first-ever co-production between Greece and China, is a day-long dialogue picture in the tradition of Richard Linklater's *Before Sunrise*. As in that film, timing is everything: Jinxi (Tu Hua), a student violinist, is about to leave for Vienna, while Panos (Dimitris Mothonaios), a young architect, has just arrived in Shanghai. For at least one day—thanks to the recovery of the teddy bear of the title—the two keep each other company as they think out loud about their ideals, doubts, and cultural presumptions. Xiros, who also wrote the screenplay, is aided by the veteran talent of editor Lambis Haralambidis, who handled Costa-Gavras's latest film, the Greece-set *Adults in the Room*. *In English*.

November 21 (Monday) 6:30 pm
November 24–25 (Online)



Fox in a Hole

(Fuchs im Bau)

Austria 2020
Arman T. Riahi
103 min.

Austria

Set in a juvenile correctional facility, *Fox in a Hole* revolves around teacher Hannes Fuchs (Aleksandar Petrović), newly assigned to work at its school for troubled youth. In his late thirties with his own dark past and personal demons, Fuchs (whose surname translates as “Fox”) starts working alongside professor Elisabeth Berger (Maria Hofstätter, also seen in *The Orchestra*, Slovenia's EUFF selection this year), whose unorthodox teaching methods seem to work but rub him the wrong way. Since this facility's classroom is filled with troublemakers from all strata of Austrian society, Fuchs tries to instill a more structured, disciplined approach. His efforts are frustrated, however, by one particularly problematic student, a Bosnian girl named Samira (Luna Jordan). Incarcerated for putting her father in a coma, she seems ready to explode at any moment. As Samira and Fuchs develop an uneasy relationship, everything will change. But for the better? *In German and Bosnian with English subtitles.*

Best Actress, Supporting Actress, Screenplay, Score, Sound Editing
2022 Austrian Film Awards

“A society- and period-specific spin on a well-tested subgenre, *Fox in a Hole* is still very much its own animal.”

Vladan Petkovic, *Cineuropa*

November 21 (Monday)

8:45 pm



Fear

Страх

Bulgaria 2020
Ivaylo Hristov
100 min.

Bulgaria

November 22 (Tuesday)
November 27-28 (Online)

6:30 pm



The Pit

(Bedre)

Latvia/Finland 2020
Dace Pūce
90 min.

Latvia

November 22 (Tuesday)
November 26-27 (Online)

8:30 pm



Toxikoma

Hungary 2021
Gábor Herendi
124 min

Hungary

“Yancheva gives off a strong Frances McDormand vibe—sarcastic, weary and impatient, her brusque manner shrouding a flinty decency. She’s the charismatic moral centre of the film, much as McDormand was in *Three Billboards Outside Ebbing, Missouri*.”

A.O. Scott, *New York Times*

This all-star team-up of director Ivaylo Hristov (*Losers*) and actress Svetlana Yancheva (*The Sinking of Sozopol*, EUFF 2015), both of them multiple-prize winners at the Bulgarian Film Academy Awards, is an impassioned salvo against the legally expedient—and inhumane—route that governments, both big and small, often take to decide who belongs to what country. Svetla (Svetlana Yancheva) lives alone in a small village close to the Turkish border. One day, while hunting in a forest, she encounters Bamba (Michael Flemming), a refugee who is trying to reach Germany. Reluctantly, she offers him hospitality, and in doing so goes against Svetla’s traditional community, who plot to invasively enforce their interpretation of the law. Hristov’s big swings of tone, from the serious-minded to the satiric, owes something to Aki Kaurismaki’s recent refugee tales *Le Havre* and *The Other Side of Hope*. Winner of the Grand Prix at the Tallinn Black Nights Film Festival in Estonia.

Markuss (Damir Onackis), a young man adapting to countryside life with his grandmother, is at the centre of this intimate and affecting family drama. After Emilija, a neighbour’s daughter, throws some contemptuous remarks about the boy’s father his way, vengeful Markuss decides to teach her a lesson. His actions have severe consequences that send shock waves through the village. Forced to work as punishment, he begins to nurse a deep hatred towards the other villagers. There is one person Markuss can relate to, however: an old sailor living in the nearby woods. They inspire one another and keep each other’s secrets. Through a series of startling and unexpected events, the boy’s reputation will radically change. *The Pit* won the Grand Prix at Nordic Film Days in Germany and was Latvia’s entry for Best International Film at the 94th Academy Awards.

“A small jewel of a film ... Splendidly staged and acted, [with] a refined, neat visual style ... Liberating, moving, and powerfully cathartic.”

Davide Abbatescianni, *Cineuropa*

“A stand out... The excellent performances, the strong atmosphere, and, surprisingly, Chernus’s character are what make Gábor Herendi’s work worthwhile.”

Peter Schulcz, *Budapest Reporter*

Popular director Gábor Herendi (*Kincsem*, EUFF 2017) pulls out all the stops to realize the inner struggles of an actor in this redemption drama. Hungarian actor Győző Szabó’s memoir is the basis for this battle-of-the-wills two-hander. After accepting treatment for his heroin addiction, Szabó (Áron Molnár) meets Dr. Chernus (Bányai Kelemen Brown), whose intense and unconventional approach to recovery stirs something in the once rising star. “The script’s strongest aspect is the solid and rich portrayal of two personalities in opposition who, at the end of the day, turn out to be very much alike in their stubbornness to follow their own paths, whatever the consequences might be. The dynamic cinematography (Péter Szatmári), spiced up by animated images that literally transmit Győző’s stoned hallucinations, together with deft editing (István Király and Tomi Szabo), make *Toxikoma* a dark but smooth journey through personal crisis and behavioural patterns” (Mariana Hristova, *Cineuropa*).

November 23 (Wednesday) 6:30 pm
December 3–4 (Online)



The Orchestra (Orkester)

Slovenia 2021
Matevž Luzar
111 min.

Slovenia

As the raucous members of a brass band get ready to travel to a small Austrian town for a performance, things start to go awry. Along the way, they sing, cheer, and drink. After all, being part of a brass band is a joyful hobby for most members. However, not everything is as it seems. Stories emerge: a first-time bus driver confesses his responsibility for an accident to an untrustworthy senior colleague; one band member fails to conceal his drinking from his kind Austrian host; a teenage band member on her first tour with dad witnesses her father's adultery. These distinct but interconnected stories soon reveal that hiding one's actions and intentions is the fastest and surest way to make them shameful! Offbeat and endearing, *The Orchestra* was selected as Slovenia's official entry to this year's Academy Award for Best International Film.

"Located somewhere between the black-and-white of Miloš Forman's *Firemen's Ball* and the bitter humour of Ulrich Seidl... Told with the distance of a participating observer and the heart of a passionate fellow traveller."

FilmFestival Cottbus

November 23 (Wednesday) 8:50 pm
November 25–26 (Online)



No One's with the Calves (Niemand ist bei den Kälbern)

Germany 2021
Sabrina Sarabi
116 min.

Germany

"A worthy winner [at Locarno], Sabrina Sarabi's second feature is above all else a showcase for the magnetic Saskia Rosendahl, likely still best known for her teenage lead role in Cate Shortland's *Lore*."

Josh Slater-Williams, *Little White Lies*

The groundbreaking Berlin School group of filmmakers (including Valeska Grisebach and Christian Petzold), about to reach two decades of activity, is now established enough to have cast its influence over a new generation of directors. One candidate for this next wave is Sabrina Sarabi (who has also cited Andrea Arnold as a role model). "Sarabi draws one of the most vivid and complex female portraits of this year's Locarno selection. Based on the homonymous novel by Alina Herbing, the film develops around the figure of Christin, a young woman who lives and works with her partner Jan in his family's farm... [Christin] finds herself in an environment she detests, overwhelmed by the incomprehension, boredom, and indifference of those around her. Saskia Rosendahl, who portrays this multifaceted character with absolute dedication, was awarded the Pardo for Best Actress" (Maria Giovanna Vagenas, *Senses of Cinema*).

November 24 (Thursday) 7:00 pm



Diabolik

Italy 2021
Antonio Manetti, Marco Manetti
133 min.

Italy

After taking the best film prize at the 2017 David di Donatello awards, directors Antonio and Marco Manetti set their sights on *Diabolik*, a comic-origin cat burglar whose DNA carries traces of Fantômas, Robin Hood, and James Bond. The anti-hero started a tradition of pulp-serial storytelling in Italy, one with a distinctly cinematic lineage (the first *Diabolik* film was directed by genre master Mario Bava). Here, rising star Luca Marinelli (*Martin Eden*, *The Old Guard*) dons the mask. "Having routed the Clerville police, the masked criminal known as *Diabolik* already has a new target: the sublime Eva Kant, a wealthy heiress who is due to arrive in town soon, a legendary pink diamond in her suitcases... More than fifty years after Bava's adaptation, the famous fumetti character returns to the big screen in a modern version that is as respectful as it is stylized" (Neuchâtel International Fantastic Film Festival, Switzerland).

"Impeccable... Aesthetically and cinematically, the Manettis have managed to internalize, in the most natural and spontaneous way, the language of the *Diabolik* comics."

Francesco Ruzzier, *Cineforum*

November 25 (Friday)
December 5–6 (Online)

6:30 pm



Patrick (De Patrick)

Belgium/Netherlands 2019
Tim Mielants
97 min.

Belgium

“Filmed with a shrewd, teasing balance of mockery and compassion, *Patrick* often takes us by surprise with a depth of feeling that would have been hard to predict from its opening satirical thrust.”

Philip Kemp, *Sight and Sound*

Having built up a repertoire of TV credits (including *Peaky Blinders* and *Legion*), director Tim Mielants presents this debut feature, a spin on the locked-room mystery—the “room,” in this case, being a nudist camp—in this mix of folk comedy and modern malaise. The all-important set-up: the camp’s owner dies, and a prominently displayed hammer from the collection of handyman Patrick disappears. “[Mielants] populates the campsite with an eclectic array of people, some helpful to Patrick, others a hindrance. The director effectively creates an isolated micro-universe within our own... With a killer central performance from Kevin Janssens as the titular Patrick and Jemaine Clement in a beautiful turn as a new guest at the campsite, *Patrick* is a truly unique film. In turns funny and uncomfortable, [Mielants’s film] will leave a mark reminiscent of *Force Majeure* and *Toni Erdmann*” (Evrin Ersoy, *Fantastic Fest*). *In Dutch and French with English subtitles.*

November 25 (Friday)
December 9–10 (Online)

8:40 pm



Tigers (Tigrar)

Sweden/Italy/Denmark 2020
Ronnie Sandahl
116 min.

Sweden

Martin Bengtsson (played by *The Bridge* star Erik Enge in a powerhouse performance) is considered Sweden’s most promising football talent in a generation. At sixteen, his lifelong dream comes true: his rights are bought by the prestigious Italian club Inter Milan. It’s the chance of a lifetime, but it also comes with high expectations and intense pressure. Martin soon begins to question whether this is the life he really wants. Based on Bengtsson’s memoir *In the Shadows of San Siro*, *Tigers* lifts the lid off the luxurious lifestyles of sports superstars, an unstable, rollercoaster world where everything, and everyone, has a price tag. “Expertly crafted... In an assured second directorial feature, Sandahl stays within the general thematic parameters of his screenplays for Janus Metz’s *Borg vs. McEnroe* and Olivia Wilde’s forthcoming *Perfect*, another fact-inspired sports tale... Compelling, well cast, and directed with vivid intensity” (Dennis Harvey, *Variety*).

“A rare and refreshing entry into the sports movie genre... Rather than follow the well-worn narrative trajectory of struggle followed by success, the picture looks instead at the considerable cost of excellence.”

Wendy Ide, *Screen International*

November 26 (Saturday)
November 28–29 (Online)

6:30 pm



I Never Cry (Jak najdalej stąd)

Poland/Ireland 2020
Piotr Domalewski
98 min.

Poland

“[*I Never Cry*] might begin with a physical burst of frustration, but it ends with an emotional rupture that proves especially moving... This is an enjoyable rollercoaster of absurdities and poignancy, and a marvellous showcase for Stafiej’s talent.”

Phuong Le, *The Guardian*

Ola is 17 and faces the usual trials of teenage life, like her driving test, which she has repeatedly failed. Suddenly, after receiving the news that her estranged father, a migrant worker on the docks of Dublin, has died in a work accident, Ola must embark on a lonely odyssey from Poland to Ireland to retrieve his body and—importantly for her impoverished family—her share of whatever money the man has left behind. Throughout this journey to a foreign land, Ola not only navigates her way through the thickets of Irish bureaucracy, but also, by talking with her father’s co-workers, begins to get a fuller picture of who her father really was. In this difficult but often gentle and even amusing process, her harsh, sarcastic personality begins to soften. Brimming with rage and intelligence, sadness and joy, Zofia Stafiej as Ola is unforgettable. *In Polish, English, and Romanian with English subtitles.*

November 26 (Saturday)

8:40 pm



A Tale of Love and Desire

(Une histoire d'amour et de désir)

مجنون فرح

France/Tunisia 2021

Leyla Bouzid

102 min.

France

Idealistic literature student Ahmed (Sami Outalali), a young man of Algerian heritage, grew up in the suburbs of Paris. Studious and solitary, his world completely changes one day when he meets Farah (Zbeida Belhajamor), an intelligent and attractive young Tunisian girl, who has just arrived at the same university. As she introduces him to an impressive body of erotic Arabic literature that he never imagined existed, Ahmed begins to fall in love with Farah. Although he is increasingly consumed with desire, fuelled by Farah and by poetry, he nevertheless does his best to resist. She may have other ideas, however. Part romantic coming-of-age tale, part paean to the literature of love, *A Tale of Love and Desire* is an intense, moving portrait of the search for intimacy and companionship. *In French and Arabic with English subtitles.*

“With shades of *Normal People*... Warm, passionate, and sexy in a well-read kind of way... Reminiscent of the work of Abdellatif Kechiche—particularly *Games of Love and Chance*... Both directors are keen to celebrate and legitimise sexual desire in the Arab world.”

Lee Marshall, *Screen International*

Note: The 2021 French film *Lost Illusions* (*Illusions perdues*), an adaptation of the eponymous Balzac novel, will screen online December 8–9. See euffonline.ca for more information.

November 27 (Sunday)

6:00 pm

November 30–December 1 (Online)



A Butterfly's Heart

(Drugelio širdis)

Lithuania 2021

Inesa Kurklietyte

108 min.

Lithuania

“This dreamy film deals with themes such as raising children, self worth, and bullying... [It] is full of wonderful shots of nature and the insects lovingly cared for by the boy.”

Cinekid Festival (Netherlands)

This is the delightful story of ten-year-old Juozapas, a boy who survived a difficult birth with the rare but real condition of his heart living outside of his chest. Throughout his young life, Juozapas has tried to avoid too much interaction with other children, just to play it safe. Indeed, the centre of his world is a magnificent deserted house nearby. His closest friends are the many insects who occupy a terrarium, lovingly crafted by Juozapas in the form of a hotel. When a young girl named Rugilė arrives in town, Juozapas begins to discover new ways of seeing life and himself. Sensitive and charming, *A Butterfly's Heart* is a beautiful story of one boy's quest to find acceptance in an often unforgiving world.

November 27 (Sunday)

8:20 pm

November 29–30 (Online)



Patchwork

Cyprus/Israel/Slovenia 2021

Petros Charalambous

88 min.

Cyprus

Petros Charalambous's follow-up to *Boy on the Bridge* (EUFF 2017) is a knotty, multi-faceted drama of middle-aged regret. Angeliki Papoulia, the fearless Greek actor at the centre of Yorgos Lanthimos's breakout films *Dogtooth* (2009) and *Alps* (2011), stars as Chara, a complicated character who, in producer and writer Janine Teerling's script, is presented with a series of foils: her mother, a dreaded influence; the new hire at Chara's workplace, childless and content; and a prickly teenaged intern, who she might take under her wing. “Chara's family is everything to her, and yet she sometimes ponders a life without them... Charalambous's psychological drama raises several provocative questions: What makes a woman a mother? And is motherhood a natural state of boundless love and caring, or is it an ideal imposed by society? A multilayered story of a woman struggling through moments of existential angst” (Sandra Hezinová, Karlovy Vary International Film Festival).

“Papoulia is perfectly cast... There are few actresses who can so intensely embody this complexity of a character built on trauma, insecurity, and the need for love.”

Vladan Petkovic, *Cineuropa*

November 28 (Monday)
December 4–5 (Online)

6:30 pm



Carmen 6

Malta/Canada 2021
Valerie Buhagiar
87 min.

Malta

“The performances are warm and wonderful, and the scenery is postcard-perfect... A long-lost paradise where an ancient custom gets an updated retelling.”
Chris Knight, National Post

Carmen (Natascha McElhone) finds, at 50, a surprising new life through the oddest circumstances in this sun-drenched, '80s-set magical realist tale. In her small Maltese village, Carmen has looked after her brother, the local priest, for her entire life. Unmarried and alone, her cloistered life is shattered when her brother dies. The church abandons Carmen, casting her out of the official residence where she served her brother, but some in the village believe that she is to become the new priest. Through a series of whimsical events where she takes on a pseudo-priestly role, Carmen begins to see the world, and herself, in a new light. *Carmen* is a delightful, hopeful film that demonstrates it's never too late for reinvention.

November 28 (Monday)
December 1–2

8:30 pm



White on White

(Biela na bielej)

Slovakia/Czech Republic 2020
Viera Čákanyová
74 min.

Slovakia

This spellbinding, philosophically searching documentary is director Viera Čákanyová's often breathtakingly beautiful video diary of her sojourn at a remote station in Antarctica. During her stay, surrounded by computers, machines, and vast vistas of snow, she explores the role of technology in this forbidding landscape, and leads conversations examining the nature of film, art, artificial intelligence, and, perhaps inevitably, the meaning of life. Juxtaposing these ruminations with footage from her everyday life at the station and with lyrical images of the stunning natural wonders of Antarctica, *White on White* offers an original, compelling perspective on humanity's relationship to nature and to the evermore pervasive technocentric civilization it has constructed.

“A phantasmagoric viewing experience... Čákanyová provides a new starting point for reflection.”

Vladan Petkovic, Cineuropa

November 29 (Tuesday)
December 6–7 (Online)

6:30 pm



Tereza37

Croatia 2020
Danilo Šerbedžija
100 min.

Croatia

“Always in sync with Tereza's psyche, Šerbedžija and cinematographer Mirko Pivčević's daring lens aptly emphasizes her risky endeavor with an astute eye.”
Tomris Laffly, Variety

Lana Barić stars (in a role she scripted) in this character study that doubles as social critique. Tereza, the 37-year-old of the title, has just miscarried but doesn't share this fact with those around her, internalizing the experience as the latest in a series of failures. When her gynecologist blithely suggests she may be genetically incompatible with her husband, a seasonal fisher, Tereza contemplates infidelity. “*Tereza37* is the latest in a line of recent Croatian films that examine the patriarchy in the coastal region of Dalmatia. This trend started a few years ago with Hana Jušić's *Quit Staring at My Plate* [EUFF 2018]... One of the key ideas explored by this wave is the notion that tradition, patriarchy included, is not necessarily imposed by the male members of the family, since they tend to be absent or disinterested, but by the elder women who become its fiercest keepers” (Marko Stojiljković, *Cineuropa*).

November 29 (Tuesday)

8:40 pm



Metronom

Romania/France 2022
Alexandru Belc
103 min.

Romania

Set in Bucharest in communist Romania in 1972, Alexandru Belc's powerful drama is part coming-of-age tale, part political thriller. Ana (Mara Bugarin), 17, dreams of first love with her classmate Sorin, and of freedom in their future. One night while secretly partying, Ana and her friends boldly decide to send a letter to Metronom, a musical program that Radio Free Europe broadcasts clandestinely (and illegally) in Romania. Unaware they are being watched, they are shocked when the Securitate, Ceaușescu's secret police, arrives and interrogates these young "subversives." Taken into police detention, Ana and her friends are forced to write detailed statements about the party, naming names and assigning blame for their modest but nonetheless illegal act of anti-government protest. On this night of profound change, Ana suddenly faces a new, very uncertain future. Winner of the best director award in the Un Certain Regard section at the 2022 Cannes Film Festival.

"Deservedly taking home the Un Certain Regard prize for Best Director, *Metronom* is the kind of film that inspires confidence from the get-go... [Belc] uses skillful in-depth compositions to create visual tension—a fitting complement to the script's myriad dramatic reversals."

Lawrence Garcia, *MUBI Notebook*

November 30 (Wednesday)
December 7–8 (Online)

6:30 pm



Love in a Bottle

Netherlands 2021
Paula van der Oest
79 min.

Netherlands

"Floating on the chemistry between Hoekstra and Floyd, both charismatic enough to hold the attention even in split-screen, *Love in a Bottle* lightly and recognizably shows the early stages of a relationship, but one that arises entirely via screens."

Joost Broeren-Huitenga, *De Filmkrant*

In the chaos of a pandemic-disrupted Milan airport, strangers Lucky (Hannah Hoekstra) and Miles (James Krishna Floyd) almost miss each other. But the romantic impulse wins out: Lucky swipes Miles's luggage tag, and this becomes a lifeline for the both of them during the dark, isolating early months of the COVID-19 pandemic. Directed by the prolific Paula van der Oest (*Tonio*, EUFF 2018), this long-distance relationship unfolds completely within the oasis (or purgatory) of the computer screen. Consider it a *You've Got Mail* for the always-online era. "[Lucky and Miles] are opposite personalities: she is a playful perfume maker and trampoline jumper, he is a somewhat inhibited ICT professional and nature photographer... *Love in a Bottle* is remarkably intimate; a privilege of the (emergency) chosen form... [It] captures something essential about digital contact, which sometimes makes conversations less veiled and more honest" (Bor Beekman, *De Volkskrant*). *In English*.

November 30 (Wednesday)
December 2–3 (Online)

8:20 pm



On the Water

(Vee peal)

Estonia 2020
Peeter Simm
106 min.

Estonia

Director Peeter Simm, last seen at EUFF in 2009 with his grand music biopic *Georg*, returns with a throwback to the late Soviet era of the 1980s. Andres, a 12-year-old living under his grandparents' strict care, explores his small-town community with a thirst for experience. "Simm's film stays on the same wavelength with Olavi Ruitlane's bestseller of the same title, being simultaneously, as in the Estonian classics *In the Back Yard* and *Spring*, comical and tragic, lyrical and grotesque, tender and cruel. There are a lot of 'firsts' here: the first willie-fiddling, the first love, the first close encounter with death, plus a number of farcical events which can only happen in the fertile conditions of the Soviet absurd... Still, it is not a story of the end of an era, but about the possibilities of staying human in an imperfect world" (Tiit Tuumalu, Tallinn Black Nights Film Festival).

"Balancing gentle humour with the hard facts of life, veteran helmer Peeter Simm (*Ideal Landscape*, *Good Hands*) finds strong visuals and the correct tone to deliver the story."

Alissa Simon, *Variety*

New Restoration

“A great, affecting movie... Astonishing psychodramatic realism... His filmmaking rewards your attention with [something] visceral and flooring.”

Wesley Morris, *The Boston Globe*

November 11 (Friday)	6:30 pm
November 12 (Saturday)	8:40 pm
November 13 (Sunday)	6:30 pm



Keane

USA 2004
Lodge Kerrigan
94 min. DCP

Lodge Kerrigan's intense and rigorous return to the themes of *Clean*, *Shaven* (the little-acknowledged forerunner of Aronofsky's and Nolan's independent films) is, at least at first, a purgatorial portrait. William Keane (Damian Lewis) is trapped in his memories of the last steps his daughter Sophia took at New York's Port Authority Bus Terminal before she disappeared from sight. She was, he says, abducted one year ago. Kerrigan, like his contemporary Paul Thomas Anderson and current kings of New York the Safdies, is a true believer in the opaque and uncompromising character dramas of New American cinema. Cinematographer John Foster (who shot Bette Gordon's dreamy cult classic *Variety*) stalks Keane like a shadow, while Kerrigan, a classically dramatic writer-director at heart, weaves in two unforgettable supporting roles played by Amy Ryan and Abigail Breslin.

December 1 (Thursday)

7:00 pm



Klondike

Клондайк

Ukraine/Turkey 2022

Maryna Er Gorbach

100 min.

Ukraine

“An exhilarating piece of cinema, meticulously framed, exquisitely blocked, and beautifully performed.”

Andrew Haigh, director (*45 Years*, *Weekend*)

Accolades have followed Maryna Er Gorbach's solo debut around the festival circuit this year, beginning with its world premiere (Sundance's best director prize) and culminating in being selected as Ukraine's submission to the Academy Awards. But beyond its ripped-from-the-headlines relevance, this is a sturdy, visually precise drama in the vein of Bergman's *Shame*. “It is 2014, and Irka (Oxana Cherkashyna), heavily pregnant and saddled with a rather frustrating husband, finds herself at a crossroads when an errant bomb blows a hole in the side of her house, and shortly thereafter a Malaysian commercial plane is shot down nearby, killing 298 passengers and crew. Comic in the darkest of ways, and searing in many others, *Klondike* is a reminder that even in the most precarious of times, the mundanities of life go on—and that war's toll on ordinary people is often unfathomable” (Alissa Wilkinson, *Vox*).

All proceeds from this screening will be donated to the Maple Hope Foundation, a Canadian not-for-profit organization committed to helping people suffering from the war in Ukraine.



November

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
 <p>6 New Cinema 6:30 pm The Novelist's Film 8:30 pm My Small Land</p>	 <p>7 New Cinema 6:15 pm My Small Land 8:40 pm The Novelist's Film</p>	 <p>8</p>	 <p>9 Dim Cinema 7:00 pm Folding Time</p>	<p>3 An Evening with Hugh Brody 7:00 pm The Meaning of Life Guest</p>	<p>4 New Cinema 6:30 pm The Novelist's Film 8:30 pm My Small Land</p>	<p>5 New Cinema 6:00 pm My Small Land 8:30 pm The Novelist's Film</p>

<p>6 New Cinema 6:15 pm My Small Land 8:40 pm The Novelist's Film</p>	<p>7 New Cinema 6:15 pm My Small Land 8:40 pm The Novelist's Film</p>	<p>8</p>	<p>9 Dim Cinema 7:00 pm Folding Time</p>	<p>10 Cinema Thinks the World 7:00 pm The Canterbury Tales  </p>	<p>11 New Restoration 6:30 pm Keane Fifty/Fifty 8:40 pm The Bitter Tears of Petra von Kant </p>	<p>12 Fifty/Fifty 6:00 pm The Bitter Tears of Petra von Kant  New Restoration 8:40 pm Keane</p>
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<p>13 New Restoration 6:30 pm Keane Fifty/Fifty 8:40 pm The Bitter Tears of Petra von Kant </p>	<p>14 Contemporary Iranian Cinema 6:30 pm Landless Fifty/Fifty 8:20 pm The Bitter Tears of Petra von Kant </p>	<p>15</p>	<p>16 Frames of Mind 7:00 pm The Light of the Moon Guest</p>	<p>17 EU Film Festival 7:00 pm Havel Czech Republic</p>	<p>18 EU Film Festival 6:30 pm Redemption of a Rogue Ireland 8:30 pm Karaoke Paradise Finland</p>	<p>19 EU Film Festival 4:00 pm A Taste of Hunger Denmark 6:30 pm The Volunteer Spain 8:40 pm Skin Walker Luxembourg</p>
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<p>20 11:00 am Fly Away Home  4:00 pm Landless 6:30 pm Silence 8:30 pm A Day in the Life of a Teddy Bear</p>	<p>21 EU Film Festival 6:30 pm Fox in a Hole Austria 8:45 pm Fear Bulgaria</p>	<p>22 EU Film Festival 6:30 pm The Pit Latvia 8:30 pm Toxikoma Hungary</p>	<p>23 EU Film Festival 6:30 pm The Orchestra Slovenia 8:50 pm No One's with the Calves Germany</p>	<p>24 EU Film Festival 7:00 pm Diabolik Italy</p>	<p>25 EU Film Festival 6:30 pm Patrick Belgium 8:40 pm Tigers Sweden</p>	<p>26 EU Film Festival 6:30 pm I Never Cry Poland 8:40 pm A Tale of Love and Desire France</p>
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December

<p>27 EU Film Festival 6:00 pm A Butterfly's Heart Lithuania 8:20 pm Patchwork Cyprus</p>	<p>28 EU Film Festival 6:30 pm Carmen  Malta 8:30 pm White on White Slovakia</p>	<p>29 EU Film Festival 6:30 pm Tereza37 Croatia 8:40 pm Metronom Romania</p>	<p>30 EU Film Festival 6:30 pm Love in a Bottle Netherlands 8:20 pm On the Water Estonia</p>	<p>1 EU Film Festival 7:00 pm Klondike Ukraine</p>	<p>2 Fifty/Fifty 6:30 pm La vie rêvée 8:30 pm Love in the Afternoon</p>	<p>3 Fifty/Fifty 6:30 pm Love in the Afternoon 8:40 pm La vie rêvée</p>
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Saturday

Friday

Thursday

Wednesday

Tuesday

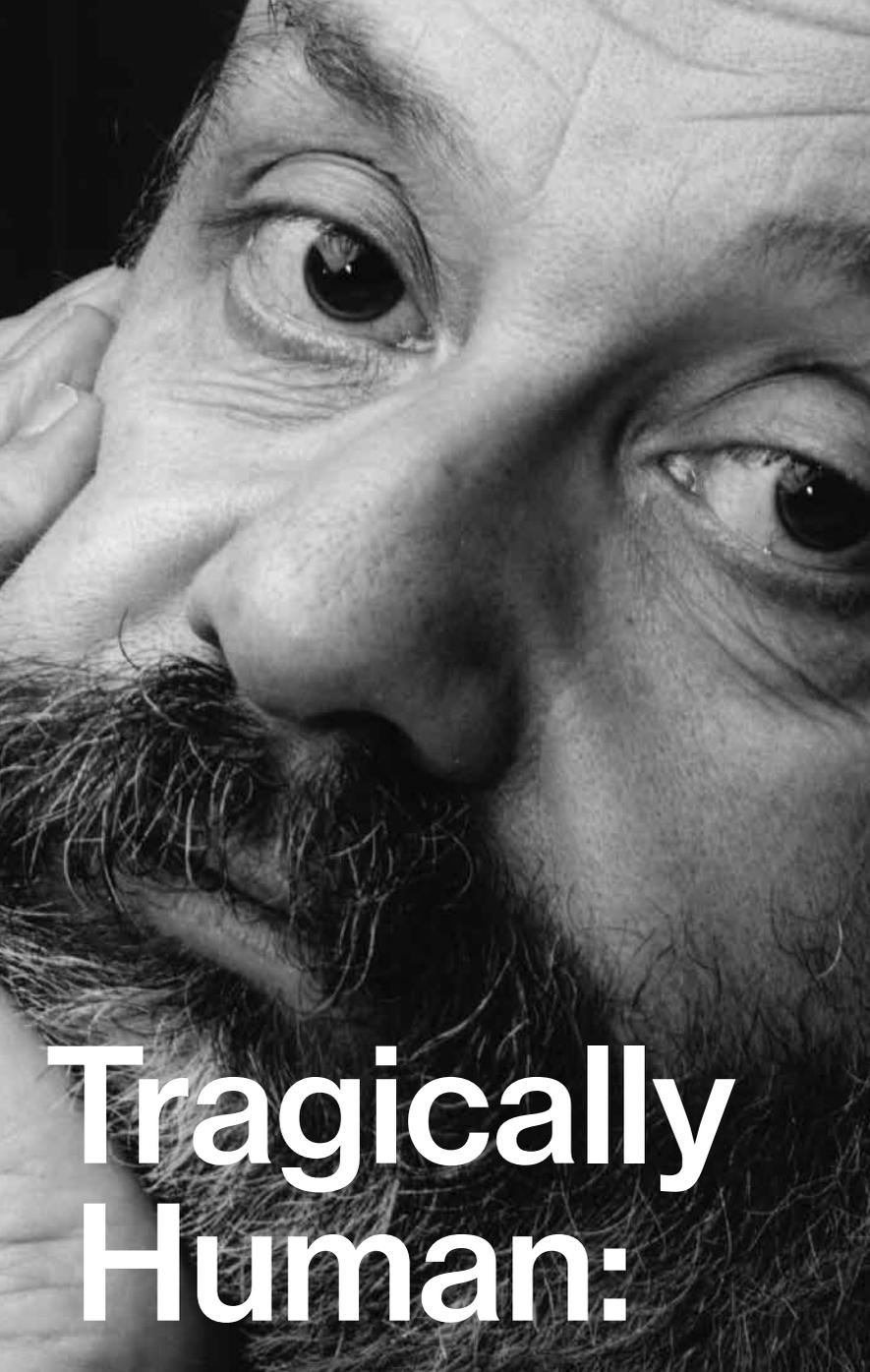
Monday

Sunday

Saturday

<p>4</p> <p>Fifty/Fifty 6:30 pm La vie rêvée</p> <p>8:30 pm Love in the Afternoon</p>	<p>5</p> <p>Fifty/Fifty 6:30 pm Love in the Afternoon</p> <p>8:40 pm La vie rêvée</p>	<p>6</p> 	<p>7</p> <p>DIM Cinema 7:00 pm The Colour of Pomegranates</p>	<p>8</p> <p>Mike Leigh 7:00 pm Naked ^{TV} Guest</p> <p>8:50 pm Meantime</p>	<p>9</p> <p>Mike Leigh 6:30 pm Bleak Moments</p> <p>8:50 pm Meantime</p>	<p>10</p> <p>Mike Leigh 6:30 pm Meantime</p> <p>8:45 pm Naked ^{TV}</p>
<p>11</p> <p>Mike Leigh 6:00 pm Bleak Moments</p> <p>8:20 pm High Hopes ^{PG}</p>	<p>12</p> <p>Contemporary Iranian Cinema 6:30 pm Surviving Fortress</p> <p>8:00pm Naked ^{TV}</p>	<p>13</p> <p>Mike Leigh 7:00 pm Secrets & Lies ^{PG}</p>	<p>14</p> <p>Frames of Mind 7:00 pm 12 Days Guests</p>	<p>15</p> <p>Mike Leigh 7:00 pm Secrets & Lies ^{PG}</p>	<p>16</p> <p>Resnais 100 6:30 pm Hiroshima mon amour</p> <p>8:30 pm Last Year at Marienbad</p>	<p>17</p> <p>Resnais 100 6:30 pm Last Year at Marienbad</p> <p>8:30 pm La guerre est finie</p>
<p>18</p> <p>11:00 am Meet Me in St. Louis ^G</p> <p>4:00 pm Surviving Fortress</p> <p>6:00 pm Six Resnais Shorts</p> <p>8:20 pm Hiroshima mon amour</p>	<p>19</p> <p>Mike Leigh 6:30 pm High Hopes ^{PG}</p> <p>8:50 pm Life Is Sweet ^{TV}</p>	<p>20</p> 	<p>21</p> <p>Mike Leigh 6:30 pm Life Is Sweet ^{TV}</p> <p>8:45 pm Career Girls ^{PG}</p>	<p>22</p> <p>Resnais 100 6:30 pm Last Year at Marienbad</p> <p>8:30 pm Muriel</p>	<p>23</p> <p>Mike Leigh 7:00 pm Topsy-Turvy ^{PG}</p>	<p>24</p> 
<p>25</p> 	<p>26</p> <p>Resnais 100 3:00 pm La guerre est finie</p> <p>6:00 pm Muriel</p> <p>8:30 pm Je t'aime, je t'aime</p>	<p>27</p> <p>Mike Leigh 2:00 pm Topsy-Turvy ^{PG}</p> <p>6:30 pm Career Girls ^{PG}</p> <p>8:30 pm Life Is Sweet ^{TV}</p>	<p>28</p> <p>Resnais 100 3:00 pm Six Resnais Shorts</p> <p>6:00 pm Stavisky ^{PG}</p> <p>8:30 pm Last Year at Marienbad</p>	<p>29</p> <p>Mike Leigh 2:00 pm Secrets & Lies ^{PG}</p> <p>Resnais 100 6:00 pm Hiroshima mon amour</p> <p>8:00 pm Muriel</p>	<p>30</p> <p>Resnais 100 3:00 pm Stavisky ^{PG}</p> <p>6:00 pm La guerre est finie</p> <p>8:30 pm Je t'aime, je t'aime</p>	<p>31</p> 
<p>1</p> 	<p>2</p> <p>Mike Leigh 2:00 pm Topsy-Turvy ^{PG}</p> <p>Resnais 100 6:00 pm Six Resnais Shorts</p> <p>8:20 pm Hiroshima mon amour</p>	<p>3</p> 	<p>4</p> <p>Resnais 100 6:30 pm Je t'aime, je t'aime</p> <p>8:30 pm Stavisky ^{PG}</p>		<p>50</p>	<p>January</p>

Images from top to bottom: *The Novelist's Film*, 2022; *The Canterbury Tales*, 1972; *Landless*, 2021; *The Colour of Pomegranates*, 1968; *Meet Me in St. Louis*, 1944; *Je t'aime, je t'aime*, 1968; *Career Girls*, 1997.



Tragically Human:

The Films of Mike Leigh

December 8
–January 2

Mike Leigh, “the great humanist of British cinema” (Matthew Thrift, BFI), has built a sterling, decades-long career turning the everyday lives of England’s working-class underdogs into tragicomedies. His signature blend of social realism and satire, of solemn truths wrapped in wit and human folly, has earned the writer-director top laurels at major festivals—including the coveted Palme d’Or—as well as three BAFTA awards and seven Oscar nominations. Save perhaps for his contemporary Ken Loach, you would be hard pressed to name a British filmmaker working today as respected and well-decorated as the great Mike Leigh.

Born in Hertfordshire in 1943, Leigh came to cinema by means of the theatre. Across the second half of the 1960s he devised and directed a number of profile-raising plays—for, among others, the Royal Court Theatre in London—culminating in 1970’s *Bleak Moments*, the basis for his cinematic debut the following year. It was during this period that Leigh developed his improvisational working method, soon to be a hallmark of his filmmaking. Starting with a basic premise, Leigh stages extensive improvisations with his cast to generate the script and nurture complex, lived-in performances from the actors, who essentially co-create their characters. This collaborative process anchored much conversation around his acclaimed 1990s output, a decade marked by four dissimilar masterworks—*Life Is Sweet*, *Naked*, *Secrets & Lies*, and *Topsy-Turvy*—that thrust Leigh and his remarkable troupe of players into the international spotlight.

By turns sad, funny, tender, and agonizingly true to life—yet always sympathetic to the Sisyphean struggles of its ordinary heroes—the bittersweet cinema of writer-director Mike Leigh is showcased in this retrospective. “Tragically Human” comprises brand-new restorations of the director’s first three decades of theatrical filmmaking, from melancholic *Bleak Moments* to costume extravaganza *Topsy-Turvy*, with made-for-TV apogee *Meantime*, also newly restored, thrown in for good measure. Vancouver filmmaker Bruce Sweeney, an avowed proponent of the Leigh method, will introduce the series on opening night.

“Mike Leigh’s films are always shockingly vivid and alive.”

Bong Joon-ho

December 8 (Thursday) **Opening Night**
December 10 (Saturday)
December 12 (Monday)

7:00 pm
8:45 pm
8:00 pm

December 9 (Friday) 6:30 pm
December 11 (Sunday) 6:00 pm



Bleak Moments

United Kingdom 1971
Mike Leigh
111 min. DCP

New Restoration

Naked

United Kingdom 1993
Mike Leigh
131 min. DCP

New Restoration

Mike Leigh’s consensus masterpiece is also his most savage work, a tar-black tragicomedy set in a festering world of misogynistic violence and existential despair. David Thewlis, in his breakout role, is erudite man-as-monster Johnny Fletcher, a disheveled, jobless doomsdayer fleeing Manchester after committing a sex crime. Arriving in east London, he cajoles his way into the flat of his ex (Lesley Sharp), seduces and misuses her spacey roommate (Katrin Cartlidge), and lumbers about the grimy corners of the city, drawing strangers into his web of anger and paranoia. An intelligent, ugly film that demonstrates the lengths of Leigh’s compassion for even the most vile—maybe morally irredeemable—souls, *Naked* raised the bar for the British director, earning him the best director award at Cannes and international acclaim. Thewlis, for his corrosive tour de force performance, took home the festival’s best actor prize. Prepare to be challenged and troubled.

“A great one—a film of brutal impact, withering wit, and humanity.”

Michael Wilmington, *Chicago Tribune*

Advisory: *Naked* includes scenes of sexual violence.

The opening night screening on December 8 will be introduced by Vancouver filmmaker Bruce Sweeney.

Bruce Sweeney was born in Sarnia, Ontario. He received a BA in Visual Art and Communication from Simon Fraser University and an MFA in Film Production from the University of British Columbia. He won Best Canadian Feature at TIFF 1995 for *Live Bait* and Best New Western Canadian Director at VIFF 1998 for *Dirty*. Subsequent films include *Last Wedding*, *American Venus*, *Excited*, *The Dick Knost Show*, and *Kingsway*.

“This film is a masterpiece, plain and simple... Anne Raitt’s performance is one of the best I have ever seen.”

Roger Ebert, *Chicago Sun-Times*

Mike Leigh’s directorial debut, winner of top prize at Locarno, adapts his own stage play into an eloquently drawn cinematic study of solitude and emotional misconnection. Sylvia (Anne Raitt), a repressed secretary in her late twenties, lives a lonely, unseen life caring for her developmentally disabled sister in suburban south London. Starved of affection, Sylvia fumbles through courtships with two awkward admirers: a timid schoolteacher and a maladroit hippie. Sad, honest, and excruciatingly funny, this melancholic character portrait makes a persuasive case for the director’s authorial voice being honed right from the start. “I would have to admit,” says Leigh, “that *Bleak Moments* remains, in some ways, the mother of all Mike Leigh films.” Albert Finney, taking a chance on the young, untested filmmaker, backed the work through his production company Memorial Enterprises (responsible for Lindsay Anderson’s *If...*). It would be 17 years until Leigh’s feature-length follow-up, *High Hopes*.

“Like other wholly original artists, he has staked out his own territory. Leigh’s London is as distinctive as Fellini’s Rome or Ozu’s Tokyo.”

Ian Buruma, *New York Review of Books*

December 9 (Friday) 8:50 pm
December 10 (Saturday) 6:30 pm

December 11 (Sunday) 8:20 pm
December 19 (Monday) 6:30 pm

December 13 (Tuesday) 7:00 pm
December 15 (Thursday) 7:00 pm
December 29 (Thursday) 2:00 pm



Meantime

United Kingdom 1984
Mike Leigh
107 min. DCP

New Restoration

The pinnacle of Mike Leigh’s work in television just might be this sobering, semi-comedic portrait of life on the dole for a dysfunctional East End family. Set against the scourge of mass unemployment under Thatcherism, *Meantime* observes the day-to-day discomforts of a working-class couple and their two maladjusted adult sons. Mark, the oldest child, is a disaffected loafer who bullies and berates his impressionable kid brother Colin (Tim Roth, coming off an explosive debut in Alan Clarke’s *Made in Britain* the previous year). When Colin is offered a job by his well-meaning aunt, a middle-class climber in a loveless marriage, Mark intervenes. Leigh’s made-for-TV movie, which also played major film festivals home and abroad, offers an affecting, honest glimpse at how a country’s economic decay seeds a generation of lost boys. A young Gary Oldman nearly steals the show as a neighbourhood skinhead getting dangerously close to Colin.

“Haunting and poetic... The most fully achieved of Leigh’s [early] films.”

Andy Medhurst, *Sight and Sound*



High Hopes PG

United Kingdom 1988
Mike Leigh
108 min. DCP

New Restoration

“By turns brilliant and erratic, hilarious and sketchy, and without a dull moment... [In] *Cyril and Shirley*, Leigh has created one of the most endearing couples seen in any movie in recent years.”

Elliott Stein, *Village Voice*

After a lengthy stopover in television, Mike Leigh returned to cinema with this biting class-divide comedy, his second theatrical film. Held by some to be the director’s unsung chef d’oeuvre, *High Hopes* centres on a leftist working-class couple, Cyril (Philip Davis) and Shirley (Ruth Sheen), navigating a Thatcher-era London lousy with gentrification and social climbing. The bittersweet story, a deft mix of satire and social realism, has Cyril paying visits to his elderly mother (Edna Doré), whose signs of dementia are drawing the ire of her snooty, bourgeois neighbours (Lesley Manville and David Bamber). Cyril’s high-strung sister (Heather Tobias), meanwhile, is a *nouveau riche* wife burying her unhappiness in material things. Leigh’s class lampooning here is sharp but never unsympathetic; the couple’s ethical dilemma as to whether to bring a child into the world carries a real-world poignancy that cuts through the comedy, a Leigh forte.



Secrets & Lies PG

United Kingdom 1995
Mike Leigh
142 min. DCP

New Restoration

A moving, tragicomic dissection of family dysfunction and social class, *Secrets & Lies* won the Palme d’Or at Cannes, received five Oscar nominations, and may stand as a summa of Leigh’s cast-collaboration method. When Hortense (Marianne Jean-Baptiste), a young London optometrist, sets out to find the mother who gave her up for adoption, the search leads her to the unlikely personage of factory-worker Cynthia (Brenda Blethyn, winner of Best Actress at Cannes)—unlikely because Hortense is Black, Cynthia is White. When Cynthia, already a single mother to an unforgiving daughter and an upwardly mobile son, brings Hortense along to a family birthday party, the stage is set for a climactic series of confrontations and confessions that careen from high comedy to Bergmanesque psychodrama. Showcasing exceptional performances cultivated through Leigh’s lengthy, rigorous rehearsal process, and a touching generosity of spirit, this exquisite family saga earned a merited place in our best of the 1990s program.

“Leigh’s mid-career masterpiece... A sharp tragicomedy... A film that’s as funny as it is fraught, eloquent but never overplayed.”

Kate Stables, *Sight and Sound*

December 19 (Monday) 8:50 pm
December 21 (Wednesday) 6:30 pm
December 27 (Tuesday) 8:30 pm



Life Is Sweet TV

United Kingdom 1990
Mike Leigh
103 min. DCP

New Restoration

“One of the director’s peaks... It’s a measure of the humanism inside Leigh’s portraits that everyone is a candidate for grace.”

Charles Taylor, *New York Times*

Lighter in tone and bigger on laughs than the darker, more downcast works in Mike Leigh’s oeuvre, this offbeat examination of a quirky suburban family kicked off a decade of unparalleled acclaim for the British director. The happy-sad comedy, Leigh’s international breakthrough, chronicles the fortunes and follies of a working-class family in north London. Mom (Alison Steadman) is a cheery kids’ retailer; dad (Jim Broadbent) is a chef and serial house-project procrastinator; and daughters Nicola (Claire Skinner) and Natalie (Jane Horrocks) are twins nothing alike—one, a moody, self-loathing punk; the other, a learned, level-headed plumber. Hiccups in their ho-hum lives arrive via oddball acquaintances, including an incompetent restaurateur (Timothy Spall), a huckster barfly (Stephen Rea), and an extremely obliging lover (David Thewlis). Leigh’s signature method of improvisational character development reaches a highpoint here, his actors bringing a palpable sense of authenticity and warmth to their roles. A delight, start to finish.

December 21 (Wednesday) 8:45 pm
December 27 (Tuesday) 6:30 pm



Career Girls PG

United Kingdom 1997
Mike Leigh
83 min. DCP

New Restoration

Sandwiched between ambitious triumphs *Secrets & Lies* and *Topsy-Turvy*, this intimate, understated tale of reuniting flatmates has been unfairly dismissed as minor Leigh. A shame, as its tender portrayal of female friendship is as rich and considered as anything in the great director’s body of work. A time-folding two-hander that demands much of its impressive leads, *Career Girls* catches up with two former university roommates in London, six years after they parted ways. Once the closest confidants, bonded by their eccentricities and outsider status (not to mention a shared devotion to *The Cure*), Hannah (Katrin Cartlidge) and Annie (Lynda Steadman) are now semi-estranged professionals, stumbling through an awkward reconnect. Leigh fills in the backstory with vivid flashbacks to their school days—and to events that may weigh heavy on them still. Cartlidge, truly remarkable, earned praise for her two-pronged performance; she would appear once more in a Leigh film (*Topsy-Turvy*) before her sudden death in 2002.

“Relaxed, funny, a little weird, and boundlessly compassionate, it’s a small, neglected work ... ripe for rediscovery.”

Matthew Thrift, *BFI*

December 23 (Friday) 7:00 pm
December 27 (Tuesday) 2:00 pm
January 2 (Monday) 2:00 pm



Topsy-Turvy PG

United Kingdom 1999
Mike Leigh
160 min. DCP

New Restoration

“Bighearted, splendidly droll... [*Topsy-Turvy*] surely stands among British cinema’s one-of-a-kind treasures.”

Trevor Johnston, *Time Out*

An ambitious, uproarious, and altogether triumphant foray into period filmmaking for the British humanist/satirist, this lavishly rendered portrait of the Victorian operatic duo Gilbert and Sullivan is an absolute joy. The costume epic, easily Leigh’s biggest production until that point, chronicles the behind-the-scenes bedlam leading up to the debut of *The Mikado*, the partners’ legendary 1885 comic opera. Jim Broadbent and Allan Corduner play the renowned librettist and composer, respectively, coming off an ego-shaking bomb (*Princess Ida*) that ups the ante for their latest endeavour. The film’s remaining players, a who’s who of Leigh regulars, are uniformly excellent as the jittery stage performers. The decision to have the actors sing in their own voices irked some critics. Winner of two Oscars—Best Costume Design and Best Makeup—*Topsy-Turvy* closed the decade on a high note for Leigh, and provided a bellwether for his compelling historical epics to come.

Resnais 100

December 16
–January 4

A central figure of postwar European film modernism, French master Alain Resnais (1922–2014) made movies that think, that engage with ontological questions—of time, of memory, of consciousness—through a radical reimagining of what the medium can do. His was a cinema unafraid to be abstract, enigmatic, or “difficult” in its high-minded artistic pursuits. Like fellow modernist Michelangelo Antonioni, whose narrative deconstructions also captured attention in the 1960s, this both baffled and awed critics, who saw in it either the demise or the evolution of the art form. Time—Resnais’s subject par excellence—would enshrine him as a harbinger of the latter, and this year The Cinematheque joins film institutes worldwide in celebrating his centenary and the enormous influence he still holds over art cinema.

Trained as an actor and film editor, Resnais first made his name as a gifted documentarian with a series of short-form works produced in the immediate postwar period. The apotheosis of this output, 1956’s Holocaust requiem *Night and Fog*, “the greatest film ever made” (François Truffaut), would have cemented his legacy had he never directed another film. Yet *Hiroshima mon amour*, his debut feature (not counting an obscure, long-lost full-length from 1946), would prove even more epochal. Written by *nouveau roman* novelist Marguerite Duras, the 1959 landmark is perhaps the archetypical work of film modernism, a startling feat of imagination that introduced the major thematic and formal innovations Resnais would hereon be renowned for: ruptures in linearity, the crumpling of time, slippages between public history and personal memory, heck, the aesthetic articulation of subjectivity itself!

The film also inadvertently bracketed Resnais with the emerging *nouvelle vague*, whose flagship work *The 400 Blows* (*Les quatre cents coups*) debuted the same year at Cannes. Though he undoubtedly benefited from the affiliation—and the bagginess of the term allows for various interpretations—Resnais should more aptly be considered a member of the Left Bank, an adjacent collective of Paris directors (Chris Marker and Agnès Varda among them) who shared closer ties with modernist literature, and who held different political and philosophical aspirations for art, than the *Cahiers du cinéma* cohort leading the New Wave (Truffaut, Godard, Rohmer, Rivette, Chabrol).

After *Hiroshima*, Resnais made *Last Year at Marienbad* and *Muriel*, two works of extraordinary brilliance and beguiling mystery, which deepened and distilled his investigations into interiority, and extended his collaborations with *nouveau roman* authors. (The former is written by Alain Robbe-Grillet; the latter by Jean Cayrol.) Future films would demonstrate the breadth of his taste and talent—political thriller *La guerre est finie*, outré sci-fi *Je t’aime, je t’aime*, period biodrama *Stavisky* et al.—but signature motifs and formal hallmarks remained, as did an indefeasible spirit of cinematic exploration.

Resnais died in 2014 at the age of 91, just three weeks after his latest film—what would be his last film—*Life of Riley* premiered at Berlin. It won the Silver Bear for “opening new perspectives.”

“Resnais 100” showcases films from the first and most influential chapter of the iconic director’s career, including brand-new restorations of his formative documentaries and his scarcely screened, politically piercing 1966 feature *La guerre est finie*.

December 16 (Friday)	6:30 pm
December 18 (Sunday)	8:20 pm
December 29 (Thursday)	6:00 pm
January 2 (Monday)	8:20 pm



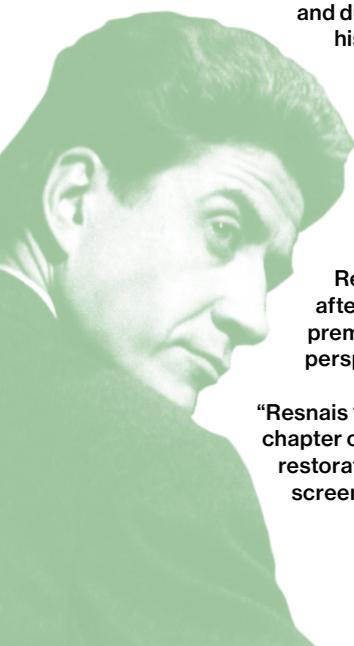
Hiroshima mon amour

France/Japan 1959
Alain Resnais
92 min. DCP

Boasting an Oscar-nominated screenplay by Marguerite Duras, who described it as “false documentary,” Alain Resnais’s feature debut is one of the masterpieces of world cinema and one of the seminal films of the Left Bank group. It tells of the “impossible love” between a Japanese architect (Okada Eiji) and a French actress (Emmanuelle Riva) making a peace film in Hiroshima. In the course of the relationship, she discloses her love affair with a German soldier during World War II, and her subsequent disgrace. A landmark of modernist cinema, the film examines the relationship between time and memory in the context of nuclear horror, and makes astonishing use of dialogue, editing, cinematography, and music to create dense patterns of repetition and counterpoint; its very form attempts to replicate the workings of consciousness.

“Many films have come and gone since *Hiroshima mon amour*, but nothing on the screen is more worth seeing or revisiting today... The most important contribution to film aesthetics since *Citizen Kane*.”

Andrew Sarris, *Village Voice*



“The cinema’s most profound meditator on the human mind.”

Andrew Sarris

December 16 (Friday) 8:30 pm
 December 17 (Saturday) 6:30 pm
 December 22 (Thursday) 6:30 pm
 December 28 (Wednesday) 8:30 pm



Last Year at Marienbad (L'année dernière à Marienbad)

France/Italy 1961
 Alain Resnais
 93 min. DCP

“One of the most influential movies ever made... [It] takes *Vertigo* to the next level of abstraction... A shocking intimation of perfection.”

J. Hoberman, *Village Voice*

Alain Resnais’s legendarily enigmatic and hugely influential sophomore feature has been described by the director as “an attempt, still crude and primitive, to approach the complexity of thought and its mechanisms.” At a baroque resort that may or may not be Marienbad, a man, X (Giorgio Albertazzi), tries to convince a skeptical woman, A (Delphine Seyrig), that he met her, or someone like her, “last year at Marienbad.” Written by *nouveau roman* figurehead Alain Robbe-Grillet, *Marienbad* won the Golden Lion at Venice in 1961. Its extraordinary black-and-white widescreen imagery is by Resnais regular Sacha Vierny, later a favoured cinematographer of Peter Greenaway. The film polarized critics upon release. It is now hailed as one of the defining works of modernist cinema.

December 17 (Saturday) 8:30 pm
 December 26 (Monday) 3:00 pm
 December 30 (Friday) 6:00 pm



La guerre est finie (The War Is Over)

France 1966
 Alain Resnais
 121 min. DCP

New Restoration

One of the more neglected but no less essential works in Alain Resnais’s iconic ’60s output, this engrossing political thriller is enjoying renewed attention thanks to a restoration timed for centennial celebrations worldwide. Yves Montand, in the “greatest performance of his career” (James Quandt), stars as a world-weary Spanish revolutionary in Paris, living in exile and showing signs of fatigue in his tireless crusade to overthrow the fascist dictatorship in his country. His involvement with two ideologically opposed women—a student radical in an anti-Franco terrorist underground, and his former mistress, who wants nothing to do with politics—offers paths leading either deeper into, or out of, the cause. Withdrawn from Cannes competition in 1966 for fear of offending the Franco regime, *La guerre est finie* would go on to win France’s prestigious Prix Louis Delluc. Spanish screenwriter and activist Jorge Semprún (Z), himself an exile in Paris, was Oscar nominated for his script.

“So far above the other thriller films that comparison would be foolish.”

Bosley Crowther, *New York Times*

December 18 (Sunday) 6:00 pm
 December 28 (Wednesday) 3:00 pm
 January 2 (Monday) 6:00 pm



Six Resnais Shorts

Before becoming one of the key architects of European film modernism, Alain Resnais was a prolific, prize-winning maker of short documentaries. This program of early works by the director demonstrates his mastery of form and visual language, and unparalleled gift for wringing poetry from the raw materials of life. Aside from his seminal meditation on the Holocaust *Night and Fog*, which screens from Criterion’s 2016 Blu-ray edition, these films arrive in dazzling new digital restorations. “If short films didn’t exist, Alain Resnais would have surely invented them” (Jean-Luc Godard).

1. Van Gogh

France 1948
 Alain Resnais
 18 min. DCP

New Restoration

2. Gauguin

France 1950
 Alain Resnais
 13 min. DCP

New Restoration

3. Guernica

France 1950
 Alain Resnais,
 Robert Hessens
 14 min. DCP

New Restoration

4. All the World’s Memory (Toute la mémoire du monde)

France 1956
 Alain Resnais
 21 min. DCP

New Restoration

5. The Song of Styrene (Le chant du styrène)

France 1958
 Alain Resnais
 13 min. DCP

New Restoration

6. Night and Fog (Nuit et brouillard)

France 1956
 Alain Resnais
 32 min. Blu-ray Disc

“Resnais is the first modern filmmaker of the sound era.”

Eric Rohmer, *Cahiers du cinéma*

December 22 (Thursday) 8:30 pm
December 26 (Monday) 6:00 pm
December 29 (Thursday) 8:00 pm



Muriel

(Muriel, ou le temps d'un retour)

France/Italy 1963
Alain Resnais
116 min. DCP

“An indispensable film... A marvel... Resnais's *Muriel* has languished beneath the radar of most film lovers... [It is] his masterpiece.”

Gary Giddins, *New York Sun*

“Among the best French films of the early '60s” (Georges Sadoul), Alain Resnais's follow-up to *Hiroshima mon amour* and *Last Year at Marienbad* is considered by some to be his masterpiece, and ranks as one of his most beautiful, intense, and absorbing works. The film is set in Boulogne, where widowed Hélène (Delphine Seyrig, in a performance that won best actress honours at Venice) deals antiques out of the apartment she shares with stepson Bernard (Jean-Baptiste Thiérrée), a troubled veteran of the French-Algerian war. Bernard is obsessed with the memory of Muriel, a young Algerian woman tortured and killed during the conflict. When Hélène attempts to reconnect with a former lover, she too finds herself haunted by ghosts of the past. *Muriel* explores, in intricate, elliptical fashion, Resnais's central themes of time, memory, and regret. Its screenwriter Jean Cayrol also wrote the poetic narration of Resnais's haunting 1956 documentary short *Night and Fog*.

December 26 (Monday) 8:30 pm
December 30 (Friday) 8:30 pm
January 4 (Wednesday) 6:30 pm



Je t'aime, je t'aime

(I Love You, I Love You)

France 1968
Alain Resnais
91 min. DCP

A missing link between Chris Marker's *La jetée* and Michel Gondry's *Eternal Sunshine of the Spotless Mind*—it was influenced by the former and an inspiration for the latter—*Je t'aime, je t'aime* is an extraordinary foray into science-fiction by cine-master Alain Resnais. After an unsuccessful suicide attempt, a man is persuaded by two scientists to participate in a time-travel experiment. When something goes awry, he finds himself lost within the structure of time itself, living and reliving moments from his past. Released during the turmoil of May '68, Resnais's haunting, poetic film never received its due. “The quintessential distillation of Resnais's obsession with time, memory, and the imagination” (James Monaco).

“A magnificent film... Cinema is a time machine, and Resnais is its ultimate time traveler.”

Manohla Dargis, *New York Times*

December 28 (Wednesday) 6:00 pm
December 30 (Friday) 3:00 pm
January 4 (Wednesday) 8:30 pm



Stavisky

France/Italy 1974
Alain Resnais
120 min. DCP

“A spell-casting mood piece... [Stavisky] is one of the most rewarding films I've seen this year—and also one of the most intelligent.”

Nora Sayre, *New York Times*

Iconic *nouvelle vague* actor Jean-Paul Belmondo sizzles as a turn-of-the-century con man swept up in political machinations in Alain Resnais's resplendent costume drama, which reunited the director with his *La guerre est finie* screenwriter Jorge Semprún. Belmondo, brilliantly cast, plays the sartorially suave Serge Alexandre Stavisky, a real-life swindler whose ascent to French moguldom through mass embezzlement and political hobnobbing precipitated a nationwide scandal that nearly capsized the government. Resnais's visually decadent film charts the arc of the Icarian hero against a backdrop of moral decay and rising fascism. Veteran actor Charles Boye, as an impoverished Spanish nobleman in need of political favour, garnered some of the best notices of his career. Future Resnais lead Gérard Depardieu appears in a minor role; legendary Broadway composer Stephen Sondheim wrote the elegant score.

New Cinema

“Another focused, charming autofiction [from Hong], well-structured yet open to the inspirations of serendipity.”

Mark Asch, *The Playlist*, on *The Novelist's Film*

November 4 (Friday) 6:30 pm
November 5 (Saturday) 8:30 pm
November 6 (Sunday) 6:30 pm
November 7 (Monday) 8:40 pm



The Novelist's Film

소설가의 영화

South Korea 2022
Hong Sang-soo
92 min. DCP

“One of the director’s sweetest films, registering ultimately as a touchingly sincere tribute to his life in filmmaking, and to love discovered through art-making.”

Matt Turner, *Little White Lies*

Hong Sang-soo, whose sophisticated small-scale cinema is no stranger to The Cinematheque, offered two new chapters to his expansive and richly interwoven oeuvre in 2022. *The Novelist's Film*, the earlier and more outwardly autofictional of the pair (the other being *Walk Up*), won its director the jury prize at Berlin. Lee Hye-yeong (*In Front of Your Face*) stars as a successful novelist visiting an old friend during a period of creative idleness. A series of random and increasingly circular encounters follow, with a director (Kwon Hae-hyo) she knows, a famous actor (Kim Min-hee) she admires, and a drunken poet (Gi Ju-bong) she once slept with. At some point, the author decides she wants to make a movie. Shot in steely, high-contrast black-and-white (well, mostly), and punctuated by Hong's signature zooms, this almost-latest from the South Korean auteur is a quietly moving, open-hearted meditation on the art life and those you share it with.

November 4 (Friday) 8:30 pm
November 5 (Saturday) 6:00 pm
November 6 (Sunday) 8:30 pm
November 7 (Monday) 6:15 pm



My Small Land

マイスマールランド

Japan 2022
Emma Kawawada
114 min. DCP

Vancouver Premiere

An uncommonly assured debut, Emma Kawawada's moving drama can be described, like the work of Kore-eda Hirokazu, as a “family film.” By reputation, Saitama high-schooler Sarya (Arashi Lina) is a model student and devoted daughter. A second-generation Kurdish refugee immigrant to Japan, she knows how to skillfully present parts of her identity whether at home with her father and two younger siblings, or in public where few know the fraught political story Kurds share. Kawawada takes this premise down two exacting paths: the legal cruelties of borders, after her father's application for asylum comes under review; and the inner life of an adolescent making sense of new responsibilities, desires, and knowledge. Kawawada entered the industry as Kore-eda's assistant, and here she knowingly invokes his emotionally bracing *Nobody Knows*. Cinematographer Shinomiya Hidetoshi (Hamaguchi's *Drive My Car*) achieves a level of formal control that allows the director's rich subtext to flourish. *In Japanese, Turkish, and Kurdish with English subtitles.*

“An intimate, unsparing portrayal... Builds in dramatic power without melodramatic forcing or formula.”

Mark Schilling, *The Japan Times*

The screening of *My Small Land* on November 4 will include an introduction by Aki Takabatake, whose Toronto-based distribution company Momo Films supplied the film.

A singular figure in Italian cinema and society, the poet, novelist, critic, theorist, and essayist Pier Paolo Pasolini (1922–1975) was one of his country’s most distinctive filmmakers, most prominent intellectuals, and, throughout his career and even after his brutal death, most controversial artists. Our “Cinema Thinks the World” series, presented jointly with UBC, commemorates the auteur’s 100th anniversary with a complimentary screening of his outrageously raunchy medieval romp *The Canterbury Tales*—itself celebrating 50 years—followed by a panel discussion with Chaucer scholar Stephen Partridge and others.



November 10 (Thursday) **Free Admission**

7:00 pm



The Canterbury Tales 18+

(I racconti di Canterbury)

Italy/France 1972
Pier Paolo Pasolini
111 min. 35mm

35mm Print

“Retains an enviable censor-baiting gusto, a protean ability to celebrate the body and its appetites, and can still shock with imperishable style.”

Kate Stables, *Sight and Sound*

Winner of the Golden Bear at Berlin in 1972, Pasolini’s uproarious adaptation of *The Canterbury Tales* continues in much the same pagan vein as *The Decameron* (1971)—except that this time around the large, lewd canvas is perhaps even more salacious and scatological. Some felt that Pasolini’s preoccupation with bodily functions and the grotesque, culminating in a bizarre, Bosch-like vision of Satan’s anus, represented a “loss of confidence in the liberating powers of human sexuality” (Peter Bondanella). That said, this is still one riotously ribald ride at the movies, and one of its comic highlights has Chaucer (played by Pasolini) furtively cribbing from Boccaccio while writing *The Canterbury Tales*—a take on literary history that is not entirely inaccurate. Italian censors subjected the film to a series of seizures and prosecutions (for obscenity and “vilification of religion”). Pasolini was absolved in each instance. *In English*.

This free screening is presented as part of “Cinema Thinks the World,” a partnership project between the University of British Columbia and The Cinematheque. After the film, there will be a short reception followed by a one-hour panel talk with audience discussion.

Panelists: Jon Beasley-Murray, Ervin Malakaj, Laura U. Marks, Stephen Partridge

November 11 (Friday)
November 12 (Saturday)
November 13 (Sunday)
November 14 (Monday)

8:40 pm
6:00 pm
8:40 pm
8:20 pm



The Bitter Tears of Petra von Kant PG

(Die bitteren Tränen der Petra von Kant)

West Germany 1972
Rainer Werner Fassbinder
125 min. DCP

New Restoration

“A tragi-comic love story disguised as a lesbian slumber party in high camp drag” (Molly Haskell), *The Bitter Tears of Petra von Kant* is one of Fassbinder’s most audacious and stylized films. Petra von Kant (Margit Carstensen), a successful fashion designer who uses and abuses the devotion of her live-in secretary and slave Marlene (Irm Hermann), finds the sadomasochistic tables turned when she enters into a humiliating relationship with Karin (Hanna Schygulla), a beautiful young model. Adapted from the director’s own theatre piece, the feverish film is set entirely within the hothouse confines of an absurdly extravagant apartment, decorated with mannequins and an enormous mural of Poussin’s 17th-century painting *Midas and Bacchus*, and dominated by a brass bed. A prowling camera and striking compositions define and enclose the characters, while the exaggerated acting heightens the sense of artificiality. The soundtrack combines Verdi and The Platters.

“Every detail of staging, movement, and utterance is studied, affected to the highest degree, while the lust, anger, malice, and grief are wildly, shockingly real.”

Lucy Sante, *Slate*

Fifty / Fifty

2022 marks the 50th anniversary of The Cinematheque. While the bulk of our birthday cake was served in August (our month of incorporation), some of the best pieces were saved for this “Fifty / Fifty” series, which spotlights landmark works of arthouse cinema that are also joining the quinquagenarian club this year.

December 2 (Friday) 6:30 pm
December 3 (Saturday) 8:40 pm
December 4 (Sunday) 6:30 pm
December 5 (Monday) 8:40 pm

December 2 (Friday) 8:30 pm
December 3 (Saturday) 6:30 pm
December 4 (Sunday) 8:30 pm
December 5 (Monday) 6:30 pm



La vie rêvée (The Dream Life)

Canada 1972
Mireille Dansereau
85 min. DCP

New Restoration

“A high-water mark of seventies Canadian cinema and a spritely hidden gem primed for rediscovery.”

Arbelos Films

Ambitious, ironic, visually seductive, and playful, Mireille Dansereau’s superb debut feature was the first fiction feature in Quebec (and only the second in Canada) to be directed by a woman. The film follows the exuberant adventures of Isabelle (Liliane Lemaître-Auger) and Virginie (Véronique Le Flaguais), young colleagues at a film production company, as they flit around a sun-dappled Montreal while tumbling giddily into reverie. For Isabelle, that involves elaborate fantasies about an older, “ideal man” she’s been crushing on from afar. Imperfect reality soon rears its head, of course. Deftly mixing dreams, parody sequences, media imagery, and diverse film styles to explore the social construction (and marginalization) of female desire, Dansereau’s witty, engaging milestone won the 1972 Canadian Film Award for “outstanding artistic achievement.” Last shown at The Cinematheque in 2017 as part of our “Canada on Screen” retrospective, it returns in a dazzling new restoration to mark its 50th anniversary.



Love in the Afternoon

aka *Chloe in the Afternoon*
(L'amour l'après-midi)

France 1972
Eric Rohmer
97 min. DCP

Eric Rohmer’s “Six Moral Tales” (*Six contes moraux*) is an extraordinary cycle of films made between 1962 and 1972, focusing on sexual temptation and the rationalization of desire. This sun-lit, seductive final chapter in the series, a favourite of many, concerns Frédéric (Bernard Verley), a successful professional who—unlike Rohmer’s previous male protagonists—is married, and happily too. He does, however, have sexual fantasies about other women, but is convinced this is healthy for his marriage and his emotional balance. Upsetting that balance is alluring Chloe (Zouzou), who offers Frédéric a terrifyingly real choice: actual extramarital sex! Meanwhile, Frédéric’s wife Hélène (Françoise Verley) contemplates an affair of her own. Frédéric and Hélène are played by a married couple (a typical example of Rohmer’s scrupulous attention to detail), while Paris is lovingly captured in the luminous cinematography of Rohmer and Truffaut regular Nestor Almendros. Sublime.

“With [*Love in the Afternoon*], Rohmer does not play it safe... He occupies a small territory, but he fills it with the antinomies of coolness and intensity, calculation and surprise.”

William Johnson, *Film Quarterly*

Ongoing Series

Contemporary Iranian Cinema

Accomplished new films from Iran are in the spotlight in this monthly showcase presented by The Cinematheque in partnership with the Phoenix Cultural Centre of Toronto and Pacific United Productions, a Vancouver-based motion picture production and distribution company.

November 14 (Monday)
November 20 (Sunday)

6:30 pm
4:00 pm

December 12 (Monday)
December 18 (Sunday)

6:30 pm
4:00 pm



Landless

بن نیشتمان

Iraq/Syria 2021
Touraj Aslaniw
77 min. DCP

A refugee escape thriller filtered through the prisms of pop music, motherhood, and war iconography, Touraj Aslaniw's third feature is an ambitious piece of filmmaking set around the Syrian-Iraqi border. After a violent incursion by Daesh soldiers, musician couple Kani and Hawre, already preparing for the trials of first-time parenthood, set out for Turkey and, they hope, safety. Aslaniw is most well-known for his award-winning work as cinematographer for two Bahman Ghobadi films (*No One Knows About Persian Cats*, *Rhino Season*). But the highest personal stakes for *Landless* might be found in lead actress Hani Mojtahedy's story. Just four years into her career, Mojtahedy left her home country of Iran and its restrictions on public performances behind, not knowing if she could ever return. This initial voyage came with a sacrifice: her two children could not join her. Here that story is reconfigured, where Kani's pregnancy motivates her emigration. *In Kurdish, Turkish, Arabic, and Farsi with English subtitles.*



Surviving Fortress

قلعه ی برقرار

Iran 2021
Farshad Fadaian
52 min. DCP

As a documentarian, Farshad Fadaian has always been interested in the construction of what we consider civilization. In his latest work, he embeds his practice at a farm over 100 kilometers south of Tehran, one entirely surrounded by desert. If not for the stubborn work, both below and above ground, of one family, their homestead simply would not exist. From the clearing of a qanat to the gathering of harvest, Fadaian pushes his images of a family engaged in near-quirky work toward both modern and mythic directions. At the age of 75, Fadaian continues to create what writer and historian Hamid Naficy calls "sensitively rendered" films, which are equally concerned with a poetic and ethnographic treatment of labour. Fadaian began his filmmaking career, after a degree in philosophy, with *Stone*, the *Silent Mother* (1988), which screened this summer as part of our "Iranian Experimental Film" program.

Ongoing Series

DIM Cinema

Moving-image art in dialogue with cinema.
Curated by Michèle Smith

DIM Cinema is a monthly series that presents Canadian and international moving-image art in dialogue with cinema. The series was initiated in 2008 by local curator Amy Kazymerchyk to draw attention to artists and experimental filmmakers whose practices engage with cinema as a medium, social context, formal structure, or architectural space. The name of the series is inspired by the diffused Vancouver sky, the darkness of the cinema, and a quote from James Broughton's *Making Light of It* (1992): "Movie images are dim reflections of the beauty and ferocity in mankind." DIM Cinema has been curated by Michèle Smith since 2014.

November 9 (Wednesday)

7:00 pm

December 7 (Wednesday)

7:00 pm



Folding Time

Running time: 86 minutes

Time flutters, spins, tumbles, and folds in a cycle of films on the ever-fresh theme of laundry. Dóra Maurer transforms an ordinary cloth, the dimensions of the 16mm frame when held between outstretched arms, into a device for measuring cinematic time. Variations in the execution of repeated foldings and in-camera techniques enliven and refresh the geometric rigour of a mundane domestic act. Along with the washing, Roberta Cantow pulls a gamut of mixed emotions along the clotheslines of New York City. From the entanglements of public airing to the private rituals that turn chaos into order, women speak out about the role of laundry in their lives. Tossing a load of systemic race, gender, and class inequities in with the dirty laundry, Lynne Sachs and Lizzie Olesker turn their lens to the overlooked working lives of laundromat employees, entrusted to handle people's most intimate belongings.

Timing

(Időmérés)

Hungary 1973-80

Dóra Maurer
10 min. Silent. DCP

Clotheslines

USA 1981
Roberta Cantow
32 min. DVD

The Washing Society

USA 2018
Lynne Sachs, Lizzie Olesker
44 min. DCP



The Colour of Pomegranates

aka Sayat Nova

Նոստր գույնը

USSR 1968

Sergei Parajanov
77 min. DCP

"In the temple of cinema there are images, light, and reality. Sergei Parajanov was the master of that temple."

Jean-Luc Godard

Staged in medieval monasteries and churches, inspired by Armenian miniatures, icons, and manuscripts, and influenced by early film, Soviet cinema, and American queer avant-garde, Sergei Parajanov's biography of the 18th-century troubadour-poet-monk Sayat-Nova ("King of Songs," one of many translations) has been described as "an exotic pageant... As much ritual as movie" (J. Hoberman, *New York Times*). Shooting with a static camera, Parajanov depicts Sayat-Nova's life in a series of *tableaux vivants* based on his poetry, replaying each significant moment "with slight variations to account for shifts in feeling and perspective" (Rahul Hamid, *Senses of Cinema*). Later overdubbed with sound effects, chant, and song, but almost no dialogue or voice-overs, the film contains only snatches of Sayat-Nova's verse. Instead its imagery is in the mise-en-scène, the weight of metaphor made material through colour, pattern, texture and form. *In Armenian and Georgian with English subtitles.*

Ongoing Series

Frames of Mind

A mental health film series.

The Cinematheque is pleased to join with the Institute of Mental Health, UBC Department of Psychiatry, in presenting Frames of Mind, a monthly event utilizing film to promote professional and community education on issues pertaining to mental health and illness. Screenings are accompanied by presentations and audience discussions. *Our screening of [The Light of the Moon](#) is the last in our year-long retrospective celebration of our 20th year. Our screening of [12 Days](#) marks the beginning of a new slate of films moving forward.*

Series directed by Dr. Harry Karlinsky, Clinical Professor, Department of Psychiatry, University of British Columbia

Programmed by Caroline Coutts, film curator, filmmaker, and programmer of Frames of Mind since its inception in September 2002

November 16 (Wednesday)

7:00 pm



The Light of the Moon

USA 2017

Jessica M. Thompson

90 min. DCP

The debut feature of Australian filmmaker Jessica M. Thompson, who now lives in Los Angeles, is a raw and revelatory film about the aftermath of a sexual assault, told entirely from the victim's perspective. Bonnie (Stephanie Beatriz), a young architect in Brooklyn, is raped by a stranger while walking home alone one night. Initially unwilling to disclose what happened even to Matt (Michael Stahl-David), her live-in boyfriend, the strong-willed Bonnie resolves to put it all behind her, and explains away the bruises on her face. But as her relationships start to crumble and her work suffers, the lingering repercussions of the attack are brought to the fore.

Audience Award for Narrative Feature, SXSW 2017

Advisory: *The Light of the Moon* contains scenes of explicit sexual violence.

Post-screening discussion with TBC

Moderated by Dr. Harry Karlinsky, Clinical Professor, Department of Psychiatry, University of British Columbia.

December 14 (Wednesday)

7:00 pm



12 Days

(12 jours)

France 2017

Raymond Depardon

88 min. DCP

Every year in France, close to 100,000 people are placed under psychiatric care without their consent. In an attempt to find a better balance between the protection of patient's rights and the need for treatment, a new mental health law was enacted there in 2013 whereby all patients involuntarily admitted to a psychiatric hospital must appear before a judge within 12 days. Informed by medical records and a doctor's recommendations, the judge conducts these interviews within the hospital itself, meeting face to face with patients who plead their cases with varying degrees of desperation and lucidity. Given full access to film these encounters for the first time, legendary filmmaker and photographer Raymond Depardon trains his empathetic lens on the place where psychiatry and justice meet, giving a voice to those who have gone unheard.

Note: People in B.C. requiring hospital treatment for mental disorders can be involuntarily detained under the Mental Health Act. People can challenge that decision by requesting a review panel hearing. A review panel consists of three appointed members of the Mental Health Review Board: a physician member, a legal member, and a community member. The review panel decides whether the patient's certification should continue after hearing opposing arguments from a representative of the mental health facility (usually the treating psychiatrist) and the patient (who has the right to request free legal representation at the hearing by a representative of the Mental Health Law Program).

Post-screening discussion with Dr. Ken Chow, Doug LePard, David Mossop, and Dale Pope.

Moderated by Dr. Harry Karlinsky.

Ongoing Series Film Club

A movie matinée series for kids and their families.

Free popcorn and Film Club badge for junior cinephiles (ages 13 and under). Discounted ticket price too!

Film Club is sponsored by



vancouvermom.ca
makevancouver.com

November 20 (Sunday)

11:00 am



Fly Away Home G

USA 1996
Carroll Ballard
107 min. Blu-ray

“Might be Ballard’s most satisfying film... The flying sequences [are] of unparalleled beauty... At their best, Ballard’s children’s films are stories of profound moral learning, the extension of the human soul outward.”

Stephen Cone, filmmaker (*The Wise Kids*)

Reeling after a sudden move from New Zealand to southern Ontario, 13-year-old Amy (Anna Paquin) needs something to call her own, and she finds it after developers raze the nearby natural habitat of a newborn flock of geese. They imprint on her, and she rises to the occasion as animal teacher and caretaker. Her father Thomas (Jeff Daniels), thankfully, is an expert on animals and flight. This detail comes by way of the real-life inventor and artist Bill Lishman, the author of the memoir that *Fly Away Home* is based on. In a crucial change from Lishman’s book, director Carroll Ballard focuses on Amy as she learns from her father, in much the same way that Lishman wrote about learning from his mother, a biology professor. Paquin’s performance is spirited, and also subtly upstages her flock of co-stars by balancing the wistful and triumphant emotional range of this extraordinary journey.

December 18 (Sunday)

11:00 am



Meet Me in St. Louis G

USA 1944
Vincente Minnelli
112 min. DCP

Few films are as inexhaustibly entertaining as *Meet Me in St. Louis*. We’re sharing the holiday classic, which gave us “Have Yourself a Merry Little Christmas,” among other treasures, to celebrate another year of Film Club. Set in the multi-generational home of Esther Smith (Judy Garland, whose centenary is this year) and her three sisters, brother, parents, and grandfather, Vincente Minnelli’s tender, Technicolor portrait also marks the birth of the modern film musical. Here, the human creative rituals of singing, dancing, and marking the seasons flow into one another seamlessly. From romantic summer to ironic autumn and tragic winter, ending in comedic spring, everyone—including grandfather, whose dance with Esther around a Christmas tree is the pinnacle of Hollywood magic—has their part to play.

“One of the greatest musicals ever made.”

Terry Press, Los Angeles County Museum of Art



**An Evening with
Hugh Brody
European Union Film
Festival 2022
Tragically Human:
The Films of Mike Leigh
Resnais 100
Fifty / Fifty**

1131 Howe Street, Vancouver
thecinematheque.ca