

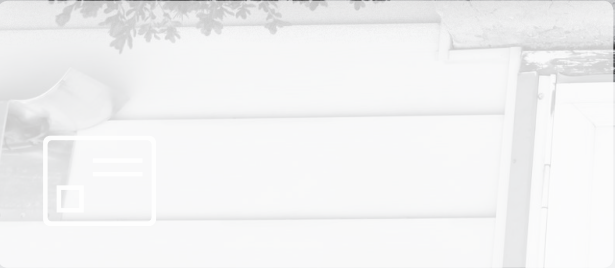


1131 Howe Street | Vancouver | theCinematheque.ca
NEW (CANADIAN) CINEMA
ANDREY ZVYAGINTSEV
BC FILM HISTORY
CONTEMPORARY IRANIAN CINEMA
SIMONE RAPISARDA CASANOVA
CHAN CENTRE CONNECTS
SEVEN SAMURAI
CENTRE A

JAN + FEB 2019 ←

MIGHTY JEROME

EXPERIENCE ESSENTIAL CINEMA





ESSENTIAL CINEMA

Mishima: A Life in Four Chapters ¹⁴

USA/Japan 1985. Dir: Paul Schrader. 120 min. DCP

George Lucas and Francis Ford Coppola funded Paul Schrader's (effectively) banned-in-Japan *Mishima*, a dazzling, distinctive dramatization of the life, death, and art of Yukio Mishima, the renowned Japanese writer. Mishima committed *seppuku* (ritual disembowelment) in 1970 after a bizarre attempt at inciting a right-wing military coup. Schrader renders his controversial subject (played by Ken Ogata) as a sexually tortured, alienated individualist driven to destruction by a thirst for self-affirmation and redemption (a figure not unlike other Schrader protagonists, including Travis Bickle of the Schrader-penned *Taxi Driver*). Mishima's last day of life frames the film; excerpts from three Mishima novels are enacted on extraordinary colour sets designed by Eiko Ishioka; and monochrome flashbacks depict the writer's early life. A stunning Philip Glass score adds operatic grandeur. Mishima's family and others objected to the treatment of homosexuality. Schrader cites *Mishima* as the best picture he's directed. "One of the greatest of all biographical films" (Kevin Jackson. *The Criterion Current*).

THURSDAY, JANUARY 3 - 6:30 PM

SATURDAY, JANUARY 5 - 8:40 PM

SUNDAY, JANUARY 6 - 8:40 PM

幻の光 Maborosi (Maboroshi no hikari)

Japan 1995. Dir: Hirokazu Kore-eda. 110 min. 35mm

The 1995 debut feature of now-reigning Japanese master Hirokazu Kore-eda, whose *Shoplifters* won the Palme d'Or at Cannes in 2018, is nothing less than sublime. Model-turned-actress Makiko Esumi stars as Yumiko, a young woman haunted by the seemingly inexplicable deaths of two important people in her life. Film critics, rapturous, invoked the hallowed likes of Ozu, Bresson, and Hou to describe what Kore-eda, previously a documentarian, had accomplished in this emotionally beguiling, spiritually evocative, and visually poetic work. Adapted from a novel by Teru Miyamoto, *Maborosi* took Venice's Best Director prize and VIFF's Dragons and Tigers Award. "A film of astonishing beauty and sadness" (Roger Ebert). "Perfect... *Maborosi* is a pure kind of filmmaking" (Liam Lacey. *Globe & Mail*).

THURSDAY, JANUARY 3 - 8:45 PM

FRIDAY, JANUARY 4 - 6:30 PM

SUNDAY, JANUARY 6 - 6:30 PM

MONDAY, JANUARY 7 - 8:40 PM



NEW RESTORATIONS

The Flavour of Green Tea Over Rice ^{お茶漬の味}

Japan 1952. Dir: Yasujiro Ozu. 115 min. DCP

A subtle, exquisite — and exquisitely titled — study of an unhappy marriage, Ozu's *The Flavour of Green Tea Over Rice* centres on a middle-aged, middle-class, childless couple in Tokyo who find that their (arranged) relationship has lapsed into dullness and routine. He (Shin Saburi) is a country-born creature of habit with simple, plebeian tastes (including a fondness for *ochazuke*, the rustic soup referenced by the title). She (Michiyo Kogure) is style-conscious and snobbish, bored by and often disdainful of her husband's lack of sophistication. The arrival of a favourite niece (Keiko Tsushima), so full of hope for the future, acts as a catalyst for the return of grace and acceptance to their marriage. This lively, lovely, touching movie, one of Ozu's most humorous, dates from perhaps the peak period of the master director's esteemed career; his next film would be the magnificent *Tokyo Story*.

FRIDAY, JANUARY 4 - 8:40 PM

SATURDAY, JANUARY 5 - 6:30 PM

SUNDAY, JANUARY 6 - 4:00 PM

MONDAY, JANUARY 7 - 6:30 PM

"The greatest foreign-language film of all time." - 2018 BBC Poll

Seven Samurai (Shichinin no samurai)

Japan 1954. Dir: Akira Kurosawa. 208 min. 35mm

Akira Kurosawa's stirring epic topped a recent BBC poll in which critics from 43 countries selected the greatest foreign-language (i.e. non-English-language) films of all time. The film is set in 16th-century Japan, where seven unemployed swordsmen are hired to defend a village against marauding bandits. *Seven Samurai* was over a year in the making and became the most expensive movie ever made in Japan, nearly bankrupting Toho Studios. Its debt to the Hollywood Western (the films of John Ford in particular) was openly acknowledged by Kurosawa; *Seven Samurai*, in turn, influenced a wide range of non-Japanese cinema, from the Spaghetti Westerns of Sergio Leone to the *Star Wars* cycle of George Lucas, and was remade in America as *The Magnificent Seven*. Kurosawa pioneered the use of multiple cameras and the telephoto lens for the tour-de-force battle sequences, including the remarkable, rain-drenched finale. This brilliant, kinetic movie, fair to say, invented the modern action film. Kurosawa mainstays Toshiro Mifune and Takashi Shimura head the large cast.

Please note: Double-bill prices in effect for this film.

THURSDAY, FEBRUARY 21 - 7:00 PM

FRIDAY, FEBRUARY 22 - 7:00 PM

SATURDAY, MARCH 2 - 7:00 PM

SUNDAY, MARCH 3 - 7:00 PM

ESSENTIAL CINEMA



七人の侍

"Pilote's prickly comedy about a restless teen and an older musician is insightful, atmospheric, and engaging . . . The two leads are simply terrific." – Norman Wilner, *Now Magazine*

"An appealing, break-out performance by young lead Karelle Tremblay . . . Pilote's films are beautifully crafted and emotionally effective." – Demetrios Matheou, *Screen Daily*

"A neatly observed character portrait in a well-detailed small-town setting . . . The entire assembly is thoughtful and attractive." – Dennis Harvey, *Variety*

Best Canadian Feature, TIFF 2018

Vancouver Premiere!

The Fireflies Are Gone PG

(La disparition des lucioles)

Canada 2018. Dir: Sébastien Pilote. 95 min. DCP

Sébastien Pilote's previous features, *The Salesman* and *The Auction*, both sensitive, well-observed chronicles of provincial life and our current economic malaise, announced a significant new talent in Québécois and Canadian filmmaking. Pilote's latest, named Best Canadian Feature at TIFF in 2018, is his most accessible and engaging yet, aided by a standout turn from young lead Karelle Tremblay. She's jaded teen Léo, just finishing high school, and fed-up with small-town life and the right-wing politics of her stepfather, a talk-radio host. An aimless summer looms ahead, until Léo forges an unlikely friendship with musician Steve (Pierre-Luc Brillant), a thirtysomething loner still living with his mother. Tremblay's assured, natural performance has drawn comparisons to Elaine Paige in *Juno* and Saoirse Ronan in *Lady Bird*. "With exquisite close-ups and dreamy musical flourishes that harken back to classic melodramas, Pilote creates an evocative pop fantasy amidst the customary political tensions in a small Quebec town" (Danis Goulet, TIFF).

preceded by

Under the Viaduct

Canada 2018. Dir: Norm Li. 5 min. DCP

A five-minute sequence shot filmed in 35mm, the directorial debut of acclaimed Vancouver-based cinematographer Norm Li (*Beyond the Black Rainbow: Never Steady, Never Still*) is a breathtaking work of technical bravura and an artful critique on our city's spiraling homelessness crisis.

Director **Norm Li** will introduce *Under the Viaduct* on Friday, January 11. (TBC)

WEDNESDAY, JANUARY 9 – 6:30 PM

THURSDAY, JANUARY 10 – 8:30 PM

FRIDAY, JANUARY 11 – 6:30 PM

SATURDAY, JANUARY 12 – 8:30 PM



"Delicate, intimate, and thoughtfully realized . . . Jerkovic is a gifted, intuitive storyteller." – Norman Wilner, *Now Magazine*

"Luminously shot and immaculately acted, Jerkovic's debut proves refreshingly unsentimental yet undeniably moving." – VIFF

Best Canadian First Feature, TIFF 2018

Roads in February

(Les routes en février)

Canada/Uruguay 2018. Dir: Katherine Jerkovic. 83 min. DCP

Montreal-based writer-director Katherine Jerkovic's admirably understated debut, winner of Best Canadian First Feature at TIFF, heralds the arrival of a distinctive new voice in our national cinema – one versed in, ironically, the power of silence. Mourning the death of her father, twentysomething Montrealer Sara (Arlen Aguayo Stewart) decamps to Uruguay, her birthplace, to reconnect with her estranged paternal grandmother (Gloria Demassi), whom she hasn't spoken to since immigrating to Canada. But Sara is received coolly, her father goes unmentioned, and the rural village she grew up in, once a site of childhood idyll, is now mundane and unfamiliar. Cut adrift from her familial and cultural bearings, Sara embarks on an unforeseen path towards self-discovery. Shot entirely in sun-dappled Uruguay by acclaimed Québécois DP Nicolas Canniccioni (*Les démons*, *The Girl Who Was Too Fond of Matches*), Jerkovic's film is a smart, subtle rumination on the unexpected ripples left by the loss of an immigrant parent.

WEDNESDAY, JANUARY 9 – 8:30 PM

SATURDAY, JANUARY 12 – 4:30 PM

SUNDAY, JANUARY 13 – 6:30 PM

TUESDAY, JANUARY 15 – 8:20 PM

"This daring and strong film with a powerful and generous lead performance will trouble many and liberate others . . . It has a new message to deliver." – Odile Tremblay, *Le Devoir*

"Courageous . . . Brigitte Poupart delivers a glorious performance." – Marc-André Lussier, *La Presse*

"A rich and layered drama . . . There's a frankness and a raw carnality to *Les Salopes* that is too rare in cinema." – Pat Mullen, *POV Magazine*

Vancouver Premiere!

Les Salopes or the Naturally Wanton Pleasure of Skin 18+

(Les salopes ou le sucre naturel de la peau)

Canada 2018. Dir: Renée Beaulieu. 97 min. DCP

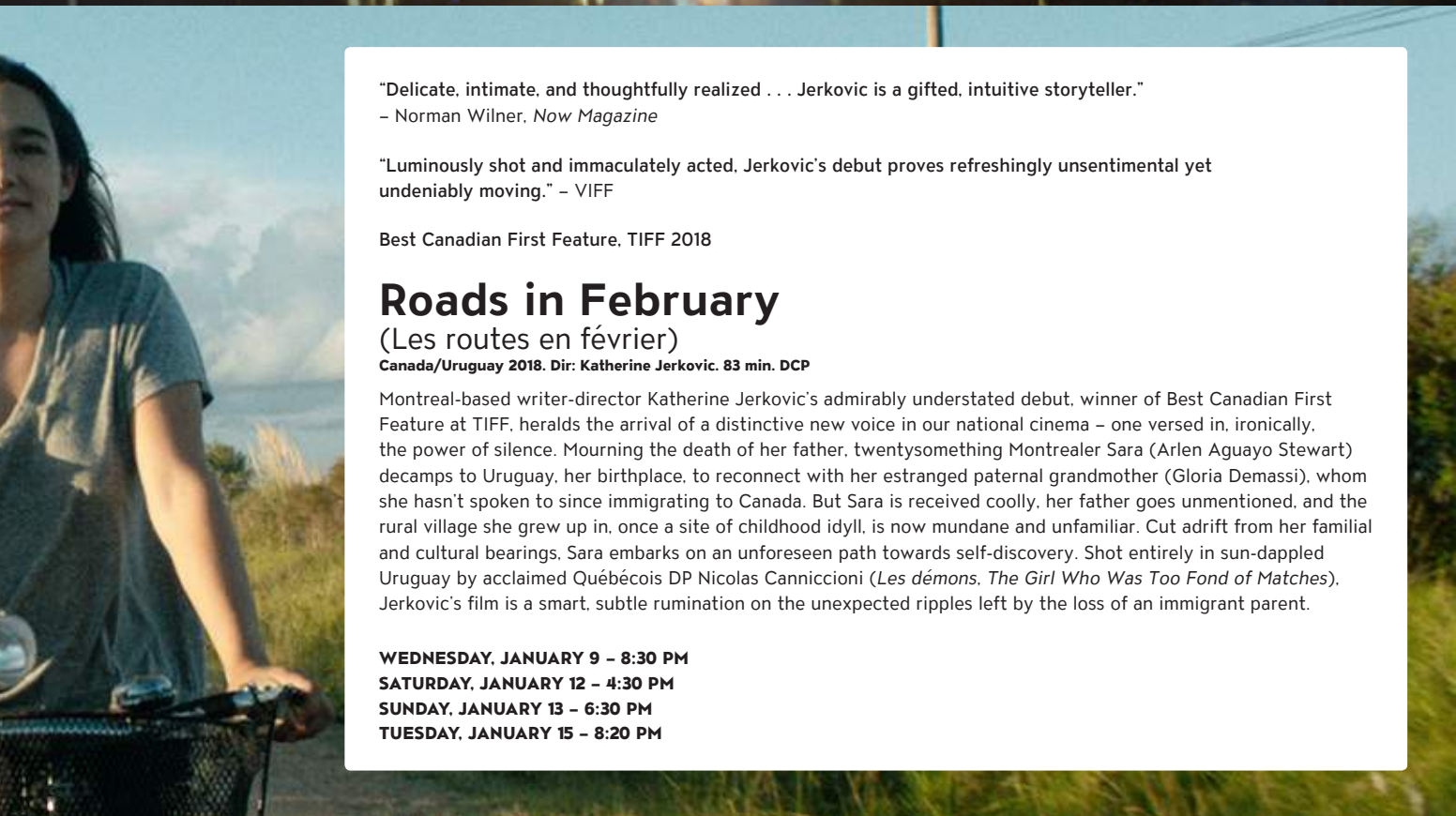
Is female desire the last taboo? Women's sexual pleasure is the subject (not the object) of writer-director Renée Beaulieu's fearless second feature – which originated, she says, from a wish to see more women, and more positive depictions of female sexuality, on movie screens. Rarely have we seen the sexual agency and carnality of middle-aged women portrayed with such frankness! Brigitte Poupart, in a courageous, commanding performance, is Montreal wife, mother, and professor of dermatology Marie-Claire, who has started investigating whether sexual pleasure is measurable in skin cells. That research interest, plus an "open marriage" arrangement with her husband, has her avidly pursuing extramarital sex, untrammled by strings or guilt. But a chain of events, including a #MeToo scandal at her university, threatens to break down the barriers carefully separating Marie-Claire's domestic, professional, and intimate lives. *Les Salopes* is the year's boldest Canadian film.

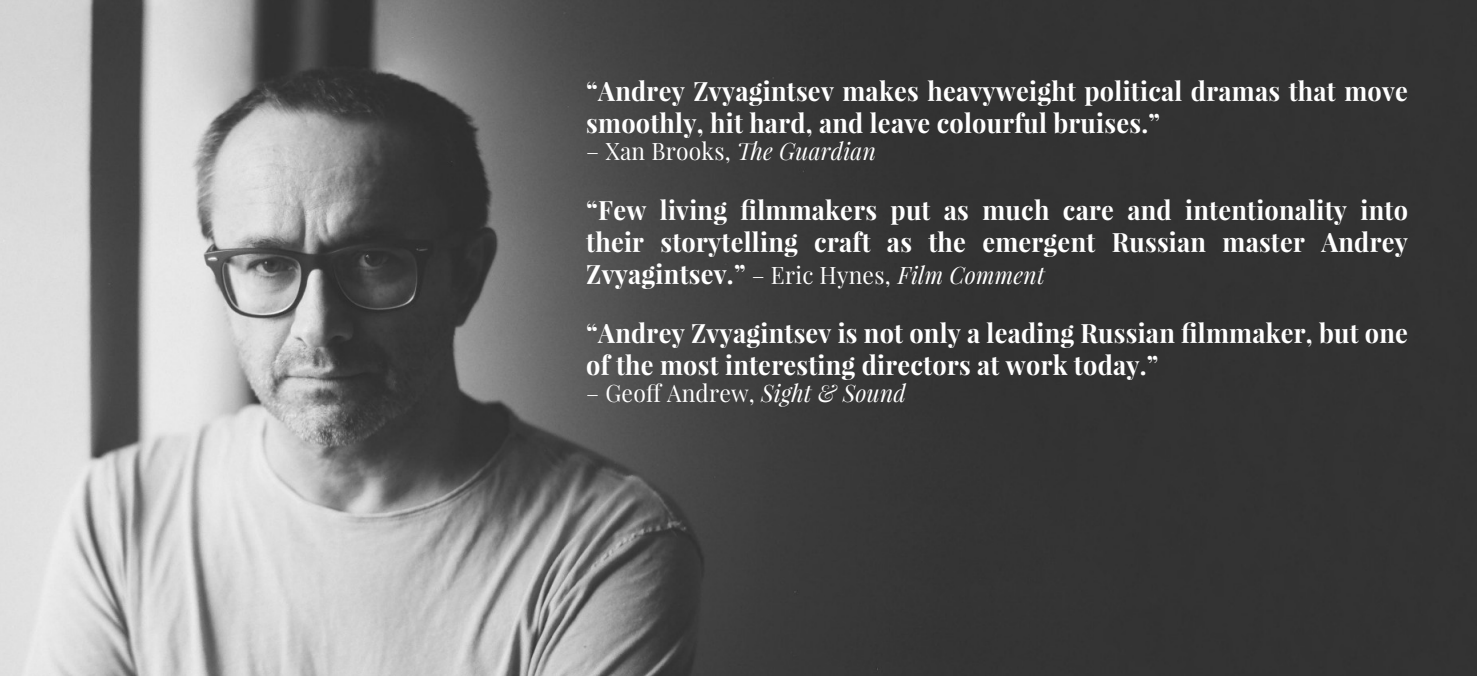
THURSDAY, JANUARY 10 – 6:30 PM

FRIDAY, JANUARY 11 – 8:35 PM

SATURDAY, JANUARY 12 – 6:30 PM

SUNDAY, JANUARY 13 – 8:10 PM





“Andrey Zvyagintsev makes heavyweight political dramas that move smoothly, hit hard, and leave colourful bruises.”

– Xan Brooks, *The Guardian*

“Few living filmmakers put as much care and intentionality into their storytelling craft as the emergent Russian master Andrey Zvyagintsev.” – Eric Hynes, *Film Comment*

“Andrey Zvyagintsev is not only a leading Russian filmmaker, but one of the most interesting directors at work today.”

– Geoff Andrew, *Sight & Sound*

From Russia with Love: The Cinema of Andrey Zvyagintsev

Among this century’s most decorated and internationally admired auteurs, Russian filmmaker Andrey Zvyagintsev (b. 1964) has staked out an impressive place for himself with a succession of formally rigorous, morally complex films that hold up a mirror to the stark, sometimes unsavoury realities of modern Russian society – much to the indignation of state officials and funding bodies.

Poised to be a serious actor – he attended the prestigious Russian Academy of Theatre Arts in Moscow after graduating from drama school in his native Siberia – Zvyagintsev discovered his vocation for directing when, during a bout of underemployment, he turned to helming episodes of Russian television. *The Return* (2003), his feature directorial debut, was an out-of-the-gate masterpiece, an enigmatic tale of father-son estrangement that won the coveted Golden Lion at Venice and garnered the 39-year-old filmmaker comparisons to Soviet cine-god Andrei Tarkovsky. (Hungarian metaphysician Béla Tarr is another oft-invoked figure of comparison.) Over his subsequent four features – *The Banishment* (2007), *Elena* (2011), *Leviathan* (2014), and *Loveless* (2017), each decorated with a major prize at Cannes – Zvyagintsev revealed himself to be a master allegorist and social critic, whose austere, meticulously crafted family dramas lay bare the political and ethical corruption taken root in his country. The authorities, once champions of his work, now cry foul at Zvyagintsev’s increasingly pointed, polemical films (“slanderous,” in their estimation), publicly disowning *Leviathan* and forcing *Loveless*, his latest, to be made outside the system. (Both features were, ironically, Russia’s official submissions to the Oscar’s Best Foreign Language Film competition – and both ultimately received Oscar nominations.)

A celebrated artist who traffics in the intimate and the ineffable, the political and the transcendental, Zvyagintsev is responsible for one of contemporary cinema’s most enviable and accomplished oeuvres. This complete retrospective includes all five of his feature-length works to date.



“Beautifully structured and emotionally wrenching . . . *The Return* immediately establishes Zvyagintsev as a master.” – Jonathan Rosenbaum, *Chicago Reader*

The Return PG (Vozvrashchenie)

Russia 2003. Dir: Andrey Zvyagintsev. 106 min. DCP

Winner of both the Golden Lion and Best First Film prize at Venice, the triumphant debut feature of Andrey Zvyagintsev “renews the grand tradition of Russian cinematic mysticism epitomized by Andrei Tarkovsky” (David Kehr, *New York Times*). Andrey and Vanya are two young boys being raised by their mother in a derelict backwater; their father disappeared a dozen years before. One day, the brothers return home to discover that their father, a stern, remote, uncommunicative man, has unexpectedly returned. He offers not a word of explanation for his absence, and makes plans to take his bewildered sons on a fishing trip. The ensuing journey, a masculine rite-of-passage across vast, rugged, mystical landscapes, becomes a Biblical battle of wills. *The Return* impresses as a psychologically acute, emotionally compelling family drama – and haunts as a mythic, metaphysical thriller. Tragically, young Vladimir Garin, who plays Andrey, drowned in a swimming accident shortly after the film was completed.

THURSDAY, JANUARY 17 – 6:30 PM
FRIDAY, JANUARY 18 – 8:40 PM
SATURDAY, JANUARY 19 – 6:00 PM



“Spellbinding and impeccably crafted . . . Performances are superb across the board, framed in elegant widescreen compositions that simmer with violence.” – Sheri Linden, *Los Angeles Times*

Elena

Russia 2011. Dir: Andrey Zvyagintsev. 109 min. DCP

Winner of a Special Jury Prize at Cannes, Andrey Zvyagintsev’s superb third feature, co-written by the Russian director, is a Dostoevskian moral thriller that dials back the abstract in favour of a more grounded, socially situated point of entry. Nadezhda Markina, in a remarkably nuanced performance, is Elena, a middle-aged nurse of modest means who leapfrogs her social status by marrying Vladimir (Andrey Smirnov), an affluent, aging former patient. Now living in a luxury condo amid the upper rungs of Moscow society, Elena must act in order to secure her and her feckless son’s futures when Vladimir, fallen ill, threatens to write Elena out of his will. Evocatively shot widescreen by regular cinematographer Mikhail Krichman, and featuring music by mood-conjuring composer Philip Glass (who scored Paul Schrader’s *Mishima: A Life in Four Chapters*, also screening in January), this noir-tinged parable of Russian class conflict evinced Zvyagintsev as an artist of increasingly political – and polemical – dexterity.

THURSDAY, JANUARY 17 – 8:30 PM
FRIDAY, JANUARY 18 – 6:30 PM
WEDNESDAY, JANUARY 30 – 9:00 PM



“A mythic masterpiece . . . *The Banishment* confirms Zvyagintsev as a director of world stature.” – David Gritten, *The Telegraph*

The Banishment (Izgnanie)

Russia 2007. Dir: Andrey Zvyagintsev. 157 min. DCP

Andrey Zvyagintsev’s highly anticipated follow-up to *The Return*, his much-exalted 2003 debut feature, was another meditative, masterfully controlled rumination on family misfortune in the register of Andrei Tarkovsky. Konstantin Lavronenko, also of *The Return*, won Best Actor at Cannes for his performance as Alex, a taciturn husband and father who whisks his family away to the countryside following an unexplained, undoubtedly criminal episode involving his brother and a bullet wound. There, in the languor of their new pastoral life, Alex’s wife Vera (Norwegian-Swedish actress Maria Bonnevie) announces that she’s pregnant with another man’s child. A staggeringly visual, slow-burn study of psychological and spiritual estrangement, Zvyagintsev’s audacious sophomore feature, adapted from William Saroyan’s 1953 novel *The Laughing Matter*, was conceived over three years and shot in four countries – France, Belgium, Moldova, and Russia – a masterstroke that bolsters the film’s cosmic sense of dislocation.

SATURDAY, JANUARY 19 – 8:00 PM
SUNDAY, JANUARY 20 – 7:00 PM



“An eerie thriller of hypnotic, mysterious intensity . . . Andrey Zvyagintsev has produced another masterpiece.” – Peter Bradshaw, *The Guardian*

Loveless 14 (Nelyubov)

Russia/France/Germany/Belgium 2017. Dir: Andrey Zvyagintsev. 127 min. DCP

The search for a missing child is parlayed into a razor-sharp examination of domestic decay and bureaucratic ineptitude in Zvyagintsev’s bleak, barbed 2017 feature, his second to be nominated for the Best Foreign Language Film Oscar. Setting out to remake *Scenes from a Marriage* (but unable to obtain rights), Zvyagintsev instead fashioned a Bergman-esque portrait of marital warfare – and Antonioni-esque mystery – involving a divorcing couple whose neglected, unloved, unwanted 12-year-old son (newcomer Matvey Novikov, astonishing) goes missing. The police, jaded and ineffectual, cede responsibility to a volunteer search-and-rescue party, who flyer the neighbourhood and comb the surrounding areas – fog-blanketed woodlands, derelict buildings – in search of the vanished boy. (Liza Alert, a missing-persons organization with autonomy from Russian law enforcement, consulted on the project.) Awarded the Jury Prize at Cannes, Zvyagintsev’s aptly titled fifth feature is a powerful, despairing film that paints a family’s sins in the colours of a nation.

SATURDAY, JANUARY 26 – 6:00 PM
SUNDAY, JANUARY 27 – 4:00 PM
WEDNESDAY, JANUARY 30 – 6:30 PM



"A stone-cold masterpiece . . . It is as an essential – and restorative – a piece of cinema as one could ever hope to see." – Catherine Shoard, *The Guardian*

Leviathan PG

(Leviafan)

Russia 2014. Dir: Andrey Zvyagintsev. 140 min. DCP

A political masterwork of staggering scale and consequence. Zvyagintsev's epic, ambitious, Oscar-nominated fourth feature is a stunner! Nikolay (Aleksei Serebryakov) lives with his second wife (Elena Lyadova, also of *Elena*) and teenage son in the remote, isolated Kola Peninsula in Arctic Russia. Their modest villa was built by Nikolay's ancestors on a site now coveted by the local mayor, who wants to expropriate the land for personal use. When Nikolay lawyers up and takes legal action, the unmerciful power of the state and church bare down on him. Betrayal and tragedy ensue – and gallons of vodka are consumed – before the film's devastating, inevitable conclusion. Zvyagintsev draws on lofty philosophical sources – *The Book of Job*, Thomas Hobbes – to elevate this scathing indictment of official corruption to near mythical heights. Russia's Ministry of Culture, which backed 35% of the production, disavowed the film during its storied, critical ascent. Winner of Best Screenplay at Cannes.

SATURDAY, JANUARY 26 – 8:30 PM

SUNDAY, JANUARY 27 – 7:00 PM



HENDI AND HORMOZ

CONTEMPORARY IRANIAN CINEMA

ACCLAIMED AND 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.



COLUMBUS

(Kolomboos)

Iran 2018. Dir: Hatem Alimardani. 86 min. DCP

Columbus, the just-released new feature from acclaimed writer-director Hatem Alimardani, is an Iranian comedy for – and about – the Age of Trump. When an aristocratic Iranian family beset with various domestic and legal problems makes the unwise decision to immigrate to the United States, their trip coincides with Donald Trump's polarizing election and his subsequent travel ban targeting several Muslim-majority countries. Alimardani's veteran cast includes Farhad Aslani, Saeed Poursamimi, Shabnam Moghaddami, Majid Salehi, Hanieh Tavassoli, and Farideh Sepah Mansour.

TUESDAY, JANUARY 15 – 6:30 PM

SUNDAY, JANUARY 20 – 4:00 PM



HENDI AND HORMOZ

(Hendi va Hormoz)

Iran 2018. Dir: Abbas Amini. 88 min. DCP

The second feature of director Abbas Amini (*Valderrama*) won Best Film and Best Director honours at November's Cinelran Festival in Toronto. "On the crimson beaches of the hematite-rich island of Hormuz, 13-year-old Hendi is married off to 16-year-old Hormoz, who is jobless and lives in poverty like most of the island's inhabitants. When Hendi becomes pregnant, Hormoz turns to a drug smuggler in an effort to ensure his family's livelihood. Amini, who has debuted both of his films at the Berlin International Film Festival, tackles the topic of young adults in the Iranian lower classes dealing with existential crises. *Hendi and Hormoz* is a gorgeously shot, moving drama that quietly mesmerizes its audience, cementing Amini as one of the most exciting Iranian filmmakers to watch" (Cinelran). "Tough-hearted and tender in equal measures . . . A beautiful, ballad-like film" (VIFF).

SUNDAY, FEBRUARY 10 – 4:00 PM

THURSDAY, FEBRUARY 14 – 6:30 PM

Co-presented with the
School for the Contemporary Arts – Simon Fraser University

THE SPIRIT OF PLACE: SIMONE RAPISARDA CASANOVA

Director in Attendance!

A nomadic film artist whose work evades easy classification, Italian-Canadian director (and SFU instructor) Simone Rapisarda Casanova has received international plaudits for his poetic and principled brand of "meta-documentary." His trio of features – each shot in a different country, each concerned with a culture on the edge of erasure, along with the ethics of documenting it – deftly blend (and blur) narrative, non-fiction, ethnographic, and avant-garde approaches in an attempt to reveal what Rapisarda Casanova calls the "spirit of place," a soul that remembers what occurred there. His first film, the Cuban-set *El árbol de las fresas* (2011), was named one of the Best Undistributed Films of 2012 by *Film Comment*; its much-admired follow-up, *La creazione di significato* (2014), garnered Rapisarda Casanova the prestigious Best Emerging Director prize at Locarno.

We are honoured to premiere Rapisarda Casanova's new film *Zanj Hegel la* (2018), shot in Haiti and co-written with its cast and crew, alongside screenings of his acclaimed previous features.



With support from the Centre for Imaginative Ethnography and the Institute for Performance Studies - Simon Fraser University.

CENTRE FOR IMAGINATIVE ETHNOGRAPHY



Zanj Hegel la (Hegel's Angel)

Canada/Haiti/USA/Italy 2018. Dir: Simone Rapisarda Casanova. 70 min. DCP

Conceived in collaboration with alumni of the Ciné Institute, a tuition-free film school in Jacmel, Haiti where Rapisarda Casanova teaches half-time, *Zanj Hegel la* is another beguiling experiment in inside-out ethnography from the gifted, globetrotting director. Set and shot in southern Haiti, and imbued with the area's Vodou and Kanaval cosmologies, Rapisarda Casanova's shapeshifting third feature centres on Widley, a local boy from a rural village whose days drift between mundane chores and mystical reveries. He becomes fascinated with an amateur film crew, deserted mid-production by their director (Rapisarda Casanova?), as they attempt to finish their slick, Hollywood-inspired crime film – the antithesis to the vérité "documentary" that frames it. A clever meta-commentary on encroaching modernity and the impact of cultural imperialism (Widley watches what could be the crew's completed movie in the film's closing moments), Rapisarda Casanova's latest is a generous, richly layered work of cinematic self-awareness. *In Haitian with English subtitles.*

THURSDAY, JANUARY 24 – 8:15 PM

FRIDAY, JANUARY 25 – 8:30 PM



El árbol de las fresas (The Strawberry Tree)

Canada/Cuba/Italy 2011. Dir: Simone Rapisarda Casanova. 71 min. DCP

The debut feature of Simone Rapisarda Casanova is an ethnographic documentary uniquely – and responsibly – aware of its own epistemological limitations. Shot in the remote fishing hamlet of Juan Antonio, Cuba less than a month before it was obliterated by Hurricane Ike, Rapisarda Casanova's elegant, artful film makes no attempts to disguise its own making, nor feign authority over its subjects; in fact, the intimate, organic relationship forged between the director and the locals, who playfully rib him about his "boring" documentary, forms one of the film's great self-reflexive joys. That the way of life he captured was only weeks away from extinction makes Rapisarda Casanova's thoughtful and ethically onside approach all the more commendable. Winner of the NFB Award for Most Innovative Canadian Documentary at DOXA 2012. "A beguiling and largely unclassifiable blend of documentary, ethnography, reverie, and unabashed celebration of its subjects' bold, bawdy spirit (Jason Anderson, *Cinema Scope*). *In Spanish with English subtitles.*

THURSDAY, JANUARY 24 – 6:30 PM

Laura U. Marks, a Vancouver-based scholar, theorist, curator, and instructor at the School for the Contemporary Arts – Simon Fraser University, will introduce the screening of *El árbol de las fresas*.



La creazione di significato (The Creation of Meaning)

Canada/Italy 2014. Dir: Simone Rapisarda Casanova. 90 min. DCP

Part treatise on the spectre of history, part portrait of a vanishing existence, Rapisarda Casanova's universally acclaimed sophomore feature was the centrepiece of New Directors/New Films 2015, co-curated by MoMA and Film Society of Lincoln Center. Inspired by Jorge Luis Borges's heady short story *The Aleph*, the documentary-fiction hybrid concerns an elderly shepherd whose plot of land in the rugged, remote Apennine mountains of Tuscany – former site of the Gothic Line, a Nazi bulwark during WWII – is up for sale. It's a region still haunted by traumas of the past, making the property's prospective buyer, a German, an irony of cosmic (and, no doubt, fictitious) proportions. Rapisarda Casanova, referencing Renaissance aesthetics, paints the movie with natural light and a warm, sfumato palette. The surprise inclusion of a film-within-a-film, shot by partisan re-enactors, is one of many moments of disarming levity in this wise, welcome work. "Majestic" (Melissa Anderson, *Village Voice*). *In Italian with English subtitles.*

FRIDAY, JANUARY 25 – 6:30 PM

Peter Dickinson, Director of the Institute for Performance Studies – Simon Fraser University, will introduce the screening of *La creazione di significato*.



LA CREAZIONE DI SIGNIFICATO

SUN

MON

TUES

WED

THURS

FRI

SAT

TICKETS

	SINGLE BILL	DOUBLE BILL
ADULT (18+)	\$12	\$18
SENIOR/STUDENT	\$10	\$16

HOW TO BUY TICKETS

Day-of tickets go on sale at the Box Office 30 minutes before the first show of the evening. Advance tickets are available for credit card purchase at theCinematheque.ca (\$1 service charge applies). Events, times, and prices are subject to change without notice.

The Cinematheque is recognized as an exempt non-profit film society under the B.C. Motion Picture Act, and as such is able to screen films that have not been reviewed by the B.C. Film Classification Office. Under the act, all persons attending cinematheque screenings must be members of the Pacific Cinematheque Pacific Society and be 18 years of age or older, unless otherwise indicated.

ALL SCREENINGS ARE RESTRICTED TO 18+ UNLESS OTHERWISE INDICATED

\$3 ANNUAL MEMBERSHIP REQUIRED FOR THOSE 18+

VISIT

theCinematheque.ca
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DIM CINEMA 19

- Rated G
- Rated PG
- ▼ Rated 14^A
- ▼ Rated 18^A
- Rated R



JANUARY

6 New Restorations The Flavour of Green Tea Over Rice - 4:00 pm Essential Cinema Maborosi - 6:30 pm Mishima: A Life in Four Chapters - 8:40 pm ▼	7 New Restorations The Flavour of Green Tea Over Rice - 6:30 pm Essential Cinema Maborosi - 8:40 pm	8	9 New (Canadian) Cinema The Fireflies Are Gone + Under the Viaduct - 6:30 pm ■ Roads in February - 8:30 pm	10 New (Canadian) Cinema Les Salopes or the Naturally Wanton Pleasure of Skin - 6:30 pm ▼ The Fireflies Are Gone + Under the Viaduct - 8:30 pm ■	11 New (Canadian) Cinema The Fireflies Are Gone + Under the Viaduct - 6:30 pm ■ Les Salopes or the Naturally Wanton Pleasure of Skin - 8:35 pm ▼	12 New (Canadian) Cinema Roads in February - 4:30 pm Les Salopes or the Naturally Wanton Pleasure of Skin - 6:30 pm ▼ The Fireflies Are Gone + Under the Viaduct - 8:30 pm ■
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13 New (Canadian) Cinema Roads in February - 6:30 pm Les Salopes or the Naturally Wanton Pleasure of Skin - 8:10 pm ▼	14 BC Film History From the Archive - 6:30 pm Waiting for Caroline - 8:40 pm ■	15 Contemporary Iranian Cinema Columbus - 6:30 pm New (Canadian) Cinema Roads in February - 8:20 pm	16 Frames of Mind Waiting for Barcelona - 7:30 pm	17 Andrey Zvyagintsev The Return - 6:30 pm ■ Elena - 8:30 pm	18 Andrey Zvyagintsev Elena - 6:30 pm The Return - 8:40 pm ■	19 Andrey Zvyagintsev The Return - 6:00 pm ■ The Banishment - 8:00 pm
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20 Film Club Kiki's Delivery Service - 11:00 am ● Contemporary Iranian Cinema Columbus - 4:00 pm Andrey Zvyagintsev The Banishment - 7:00 pm	21 BC Film History I Heard the Owl Call My Name - 6:30 pm The Silent Partner - 8:30 pm	22	23 DIM Cinema Larissa Sansour and Soda_Jerk - 7:30 pm	24 Simone Rapisarda Casanova El árbol de las fresas - 6:30 pm Zanj Hegel Ia - 8:15 pm	25 Simone Rapisarda Casanova La creazione di significato - 6:30 pm Zanj Hegel Ia - 8:30 pm	26 Andrey Zvyagintsev Loveless - 6:00 pm ▼ Leviathan - 8:30 pm ■
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27 Andrey Zvyagintsev Loveless - 4:00 pm ▼ Leviathan - 7:00 pm ■	28 BC Film History Totem: The Return of the G'psgolox Pole + Totem: Return and Renewal - 6:30 pm The Washing of Tears + Augusta - 8:30 pm	29	30 Andrey Zvyagintsev Loveless - 6:30 pm ▼ Elena - 9:00 pm	31 New Documentary Narcissister Organ Player - 6:30 pm New Cinema Rey - 8:20 pm	1 New Cinema Rey - 6:30 pm New Documentary Narcissister Organ Player - 8:20 pm	2 New Documentary Narcissister Organ Player - 6:30 pm New Cinema Rey - 8:20 pm
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FEBRUARY

3 New Cinema Rey - 6:30 pm New Documentary Narcissister Organ Player - 8:20 pm	4 BC Film History Mighty Jerome + Hogan's Alley - 7:00 pm	5	6 Centre A Maggie Lee's Mommy - 7:30 pm	7 Chan Centre Connects Under African Skies - 7:00 pm	8 New Restorations The War at Home - 6:30 pm I Am Cuba - 8:30 pm	9 New Restorations The War at Home - 6:30 pm I Am Cuba - 8:30 pm
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10 Contemporary Iranian Cinema Hendi and Hormoz - 4:00 pm New Restorations I Am Cuba - 6:30 pm	11 BC Film History Rupert's Land + Abe's Manhood - 7:00 pm ▼	12	13 DIM Cinema Derek Jarman's Blue + Glitterbug - 7:30 pm	14 Contemporary Iranian Cinema Hendi and Hormoz - 6:30 pm New Restorations The War at Home - 8:20 pm	15 New Restorations Sweet Sweetback's Baadasssss Song - 6:30 pm Ganja & Hess - 8:30 pm	16 New Restorations Ganja & Hess - 6:30 pm Sweet Sweetback's Baadasssss Song - 8:40 pm
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17 Film Club + BC Film History Far from Home: The Adventures of Yellow Dog + Nails - 11:00 am ● New Restorations Sweet Sweetback's Baadasssss Song - 6:30 pm Ganja & Hess - 8:30 pm	18 New Restorations Ganja & Hess - 6:30 pm Sweet Sweetback's Baadasssss Song - 8:40 pm	19	20 Frames of Mind Pin Cushion - 7:30 pm	21 Essential Cinema Seven Samurai - 7:00 pm	22 Essential Cinema Seven Samurai - 7:00 pm	23
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24	25	26	27	28	1	2 Essential Cinema Seven Samurai - 7:00 pm
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VANCOUVER INTERNATIONAL MOUNTAIN FILM FESTIVAL
FEB 23 - MAR 1
VIMFF.ORG

3 Essential Cinema Seven Samurai - 7:00 pm		
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A HISTORY OF FILM IN BRITISH COLUMBIA - TAKE 5

CURATED BY HARRY KILLAS

In the fifth year of "The Image Before Us: A History of Film in British Columbia," we take note of and are thankful for the wonderful audiences that have come out to celebrate the films, participate in lively Q&As, and meet the filmmakers, who themselves are appreciative that their work is presented and remembered. It has also been heartening that directors showcased earlier in the series have continued to make new films, stretching into new genres, and garnering respect. (To wit, recent works such as Bruce Sweeney's *Kingsway*, Mina Shum's *Ninth Floor*, Julia Kwan's *Everything Will Be*, Helen Haig-Brown's *Edge of the Knife/Sgaawaay K'uuna*, and Keith Behrman's *Giant Little Ones*.)

The inspiration for the series is Colin Browne's *The Image Before Us* (1986), a short documentary that asks profound questions about how we "read" our own films and what stories persist in our imaginaries of here. What other stories are not presented and consequently need to be?

The series begins with a snapshot of where we emerged from as a filmmaking community. From sponsored films celebrating British Columbians as self-reliant hewers of wood, we move into the personal and social introspect of peoples in the province whose perspectives had been glossed over by the media. Important themes this year include repatriation, as B.C.'s First Nations communities seek to bring back home sacred objects removed to faraway countries; a celebration of Black History Month; and classics from the archive that raise profound questions around ideologies presented in media and our shifting cultural mores.

At year five, we recognize that a history of the "images before us" is in a constant state of revision. While we continue to honour important local legacies, and pay tribute in January to the contributions of Daryl Duke, we acknowledge, with recent work by emerging filmmakers such as Kathleen Hepburn and Wayne Wapeemukwa, that our cinema culture continues to evolve. – **Harry Killas**

Harry Killas is a Vancouver filmmaker and Associate Professor of Film + Screen Arts at Emily Carr University of Art + Design. Recently, with Ric Bearsto, he completed two feature-length documentaries, *Superkids 2* (2018), which explores the lives of five young people identified as "gifted" when they were children, and *Is There A Picture* (2017), on the rise of the so-called "Vancouver School" of photo-based artists. Out in 2019 will be *Greek to Me*, an autobiographical documentary exploring themes of Greek ethnicity, fathers and sons, and time. This is the fifth year Killas has collaborated with The Cinematheque as guest curator of "The Image Before Us: A History of Film in British Columbia."

"The Image Before Us: A History of Film in British Columbia – Take 5" continues in March and April!

I. OPENING NIGHT: FROM THE ARCHIVE

City Song • Visuals, voice, and music combine in this mood piece about city life, from the Vancouver-produced CBC documentary series *Discovery*. Dir: Jim Carney/1961. 26 min. Courtesy of CBC Vancouver.



The Good Life • A promotional travelogue, commissioned by the B.C. Government, highlighting the province's economic benefits and industrial development and featuring remarks by Premier W. A. C. Bennett. Dir: Lew M. Parry/1968. 26 min. Courtesy of Royal BC Museum and Archives.

Summer Afternoon • Vignettes from a day in the life of Vancouver's Chinatown are presented, and two young boys have adventures, in this poetic, CBC-made portrait of mid-1950s city life. Photographed by Jack Long and edited by Stan Fox. Dir: Ron Kelly/1956. 28 min. Courtesy of CBC Vancouver.

Of Japanese Descent: An Interim Report • This Vancouver-made colour propaganda film, a National Film Board of Canada production, aimed to justify Canada's wartime relocation and internment of Japanese-Canadians. Dir: O. C. Burritt/1945. 21 min. DCP courtesy of Library and Archives Canada.

Introduced by Colin Browne, Vancouver filmmaker, poet, scholar, and Professor Emeritus at SFU

MONDAY, JANUARY 14 – 6:30 PM

II. A TRIBUTE TO DARYL DUKE

I HEARD THE OWL CALL MY NAME

Canada 1973. Dir: Daryl Duke. 90 min. Blu-ray Disc

A young Anglican priest is assigned to a remote Kwakwaka'wakw (formerly Kwakiutl) community in British Columbia in Vancouver-born producer-director Daryl Duke's much-loved telefilm, adapted from the best-selling novel by American author Margaret Craven. English actor Tom Courtenay has the lead; Dean Jagger plays his bishop; and local First Nations performers Marianne Jones, Paul Stanley, and George Clutesi top the supporting cast. Craven's book was based on her experiences visiting Kingcome (aka Gwa'yi), the story's setting, and other Kwakwaka'wakw villages on B.C.'s coast. In 2003, Duke, a central figure in local filmmaking and broadcasting (he co-founded CKVU-TV, now Citytv Vancouver), became the first Western Canadian to win the Directors Guild of Canada's Lifetime Achievement Award. "Beautiful film translation of the Margaret Craven book" (Leonard Maltin).

MONDAY, JANUARY 21 – 6:30 PM

Introduced by Colin Browne

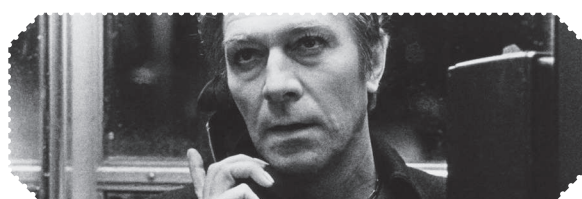
Guest in attendance: Anne-Marie Dekker, whose late husband was Daryl Duke

WAITING FOR CAROLINE PG

Canada 1967. Dir: Ron Kelly. 84 min. DCP

Veteran Vancouver filmmaker Ron Kelly had been a key contributor to local TV drama and documentary during his time at CBC Vancouver in the 1950s before directing his first fiction feature in 1967. Montreal-born Alexandra Stewart stars as Caroline, a young woman torn between anglophone Vancouver and francophone Quebec – and torn between her lovers in each place. Kelly's beautifully mounted film, co-written with George Roberson, is both an allegory on Canada's Two Solitudes and a self-conscious *homage* to Truffaut's *Jules et Jim*. Co-produced by the CBC and NFB, it went substantially over budget, leading to an uproar in the Canadian Senate, where one honourable member denounced the film as "indecent, immoral, and repulsive." Denis Gillson's colour cinematography won a Canadian Film Award. (Kelly's lyrical documentary *Summer Afternoon*, from 1956, screens in this evening's first program.)

MONDAY, JANUARY 14 – 8:40 PM



THE SILENT PARTNER

Canada 1978. Dir: Daryl Duke. 105 min. 35mm

Daryl Duke's Toronto-set heist thriller – one of the first and best movies made during Canadian cinema's much-maligned Capital Cost Allowance (or "tax-shelter") era – nabbed a sizable six Canadian Film Awards, including Best Feature and Director. New Hollywood icon Elliott Gould stars as a bank teller who hatches a clever scheme to misappropriate a large chunk of cash; Canadian idol Christopher Plummer plays the sadistic bank robber who becomes his adversary. Susannah York co-stars; a young John Candy appears. Duke's offbeat, sometimes brutally violent film was a sleeper hit in the U.S. Oscar Peterson composed the score; Curtis Hanson (later the director of *L.A. Confidential* and *Wonder Boys*) penned the script. "A wonderful gem of a thriller... The most audaciously clockwork plot I've seen in a long time... It's worthy of Hitchcock" (Roger Ebert). *Print courtesy of UNCSA Moving Image Archives.*

MONDAY, JANUARY 21 – 8:30 PM



III. REPATRIATION

TOTEM: THE RETURN OF THE G'PSGOLOX POLE

Canada 2003. Dir: Gil Cardinal. 70 min. DCP

"This feature-length documentary traces the journey of the Haisla people to reclaim the G'psgolox totem pole that went missing from their B.C. village in 1929. The fate of the 19th-century traditional mortuary pole remained unknown for over sixty years until it was discovered in a Stockholm museum, where it is considered state property by the Swedish government. Director Gil Cardinal combines interviews, striking imagery, and rare footage of master carvers to raise questions about ownership and the meaning of Indigenous objects held in museums" (National Film Board of Canada). Cardinal, an Alberta-born Métis, also directed *Foster Child*, named one of Canada's 150 essential moving-images works in 2017's Canada on Screen program.

followed by

TOTEM: RETURN AND RENEWAL

Canada 2007. Dir: Gil Cardinal. 23 min. DCP

"In this follow-up to his 2003 film *Totem: The Return of the G'psgolox Pole*, filmmaker Cardinal documents the events of the final journey of the G'psgolox Pole as it returns home to Kitamaat Village and the Haisla Nation, from where it went missing in 1929" (National Film Board of Canada).

MONDAY, JANUARY 28 – 6:30 PM

Introduced by Lindsay McIntyre (MFA/Inuk/Settler), filmmaker and Assistant Professor, Film + Screen Arts, Emily Carr University



IV. FOR BLACK HISTORY MONTH

MIGHTY JEROME

Canada 2010. Dir: Charles Officer. 80 min. DCP

The rise, fall, and redemption of African-Canadian track legend Harry Jerome (1940-1982), a kid from North Vancouver who became the fastest man on the planet, is recounted in this artful documentary directed by noted Jamaican-Canadian filmmaker Charles Officer (*Nurse Fighter Boy*, *Unarmed Verses*). The film, shot in gorgeous black and white, employs archival footage, personal interviews, stylized re-enactments, and period music to tell Jerome's remarkable story; it also examines how issues of race and the era's civil rights movement played out in Jerome's sometimes turbulent life. Vancouver-based Trinidadian-Canadian filmmaker Selwyn Jacob (*The Road Taken*), whose projects often explore the experiences of Black Canadians, was producer. "Thoughtfully provocative... A smartly constructed, visually exciting doc" (Ken Eisner, *Georgia Straight*).

followed by

HOGAN'S ALLEY

Canada 1994. Dir: Cornelia Wyngaarden, Andrea Fatona. 32 min. DCP

Media artists Wyngaarden and Fatona's 1994 video documents the previously untold history of Vancouver's Black community, centring on the Strathcona neighbourhood of Hogan's Alley from the 1930s until the late 1960s (when it was demolished to make way for the Georgia Viaduct), and examining the lives of three women.

MONDAY, FEBRUARY 4 – 7:00 PM

Guests in attendance: Selwyn Jacob, Cornelia Wyngaarden



VI. SPECIAL FAMILY DAY WEEKEND MATINÉE

Join us for two family-friendly favourites by Vancouver writer-director Phillip Borsos. Co-presented with **Film Club**. The Cinematheque's Sunday matinée program for children and their families. See page 18 for film descriptions.



THE WASHING OF TEARS

Canada 1994. Dir: Hugh Brody. 55 min. DCP

"In 1903, a magnificent whaler's shrine was shipped from Friendly Cove (or Yuqout) on B.C.'s Nootka Island to New York's Museum of Natural History. The shrine had lain at the cultural heart of the Mowachaht, whale hunters and fishermen who had lived at Friendly Cove for thousands of years. In the 1960s and '70s, most Mowachaht left their ancient village and moved to Vancouver Island, to a new site near a pulp mill. They suffered extremes of pollution, violence, and alcohol abuse. Then, in the 1990s, in defiance of the agony of their history and to overcome the grief of the present, the Mowachaht and their neighbours, the Muchalaht, revived their songs and dances, revisited their shrine, and rediscovered their pride" (National Film Board of Canada). B.C.-based anthropologist and documentarian Hugh Brody has specialized in Aboriginal issues over a long and distinguished career.

preceded by

AUGUSTA

Canada 1976. Dir: Anne Wheeler. 16 min. DCP

This early short by prominent B.C. director Anne Wheeler (*Loyalties*, *Better than Chocolate*) is a moving documentary portrait of remarkable, resilient Augusta, an 88-year-old Secwépemc (or Shuswap) woman and residential schools survivor living alone in a log cabin without running water or electricity near Williams Lake, B.C.

MONDAY, JANUARY 28 – 8:30 PM

Guest in attendance: Cari Green, producer, *The Washing of Tears*.



V. B.C. ROAD MOVIES

RUPERT'S LAND 14

Canada 1998. Dir: Jonathan Tammuz. 93 min. 35mm

Eccentric characters abound in director Jonathan Tammuz's boisterous B.C. road movie, in which two estranged half-brothers set out on a three-day drive to northern B.C. for their father's funeral. Samuel West, as stuffy British lawyer Rupert, and Ian Tracey, as hard-luck B.C. fisherman Dale, are the mismatched siblings. The fine cast also includes Susan Hogan and Gabrielle Miller – and George Wendt, of *Cheers* fame, as the deceased's best friend. Shot by Greg Middleton and scripted by Graeme Manson (*Orphan Black's* co-creator and frequent writer), *Rupert's Land* won six B.C. Leo Awards, including Best Feature, Director, Cinematography, and Actor (Tracey), and was nominated for five Canadian Genies. "A rollicking tragicomedy with boundless energy" (Helen du Toit, TIFF).

preceded by

ABE'S MANHOOD

Canada 2000. Dir: Aubrey Nealon. 15 min. 35mm

A young man designs his own rite of passage – a "manhood ceremony" involving fasting and circumcision – in this early short by Aubrey Nealon, director of the B.C. feature *A Simple Curve* and a writer for *Orphan Black* and the new *Snowpiercer* series.

MONDAY, FEBRUARY 11 – 7:00 PM

Guest in attendance: Jonathan Tammuz

FAR FROM HOME: THE ADVENTURES OF YELLOW DOG G

Canada/USA 1995. Dir: Phillip Borsos. 81 min. DVD

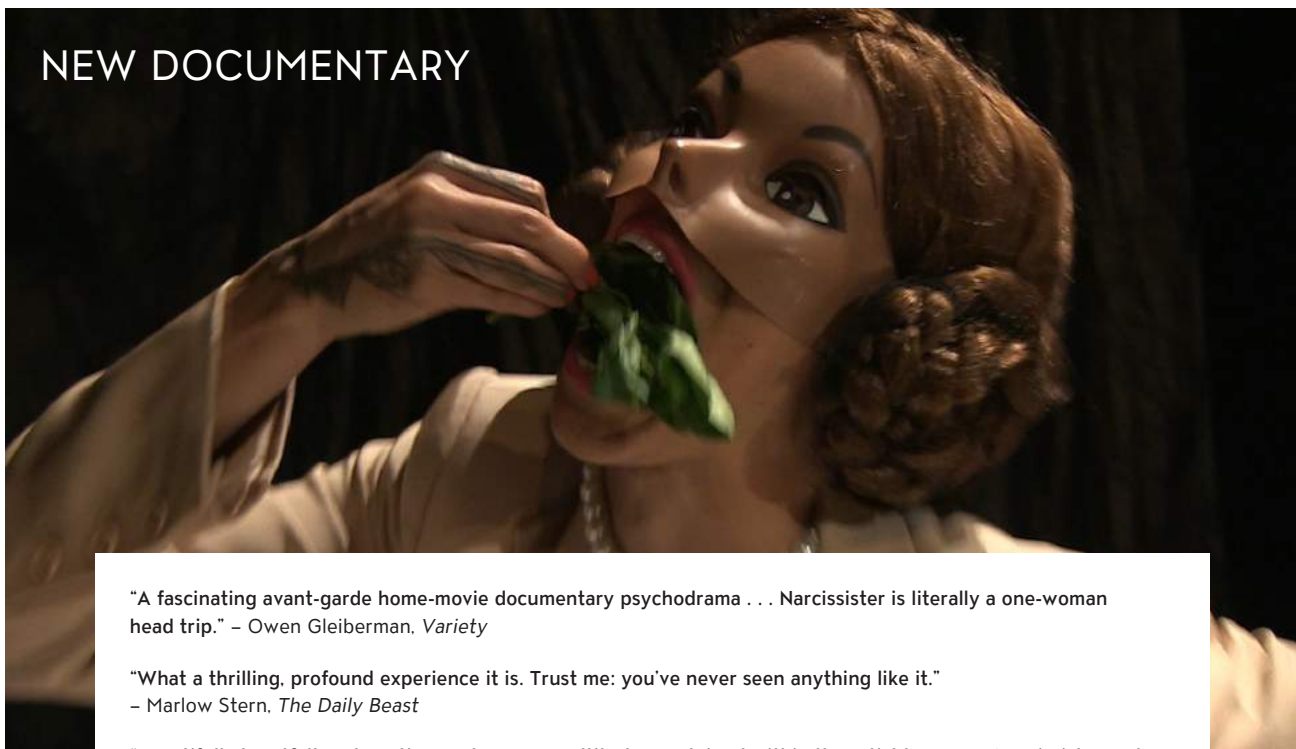
preceded by

NAILS

Canada 1979. Dir: Phillip Borsos. 13 min. DCP

SUNDAY, FEBRUARY 17 – 11:00 AM

NEW DOCUMENTARY



"A fascinating avant-garde home-movie documentary psychodrama . . . Narcissister is literally a one-woman head trip." – Owen Gleiberman, *Variety*

"What a thrilling, profound experience it is. Trust me: you've never seen anything like it." – Marlow Stern, *The Daily Beast*

"Beautifully heartfelt and poetic . . . There are multitudes contained within the artist known as Narcissister and within her truly daring work." – Katie Walsh, *Los Angeles Times*

Vancouver Premiere!

Narcissister Organ Player

USA 2018. Dir: Narcissister. 91 min. DCP

The masked and anonymous (and naked) performance artist Narcissister, based in Brooklyn, has become an art-world darling for daring, revealing, frequently visceral live shows exploring gender, race, eroticism, and the female body (and reproductive organs). *Huffington Post* dubbed her "a topless feminist superhero"; the *New York Times* described her work, which employs dance, pop music, wigs and costumes, elaborate props, humour, and shock value, as "avant-porn." Narcissister debuts as a movie director with this personal documentary/performance film hybrid, crafting a smart, sassy, and moving self-portrait – complete with excerpts from *America's Got Talent* and animated sequences – of her provocative art and the role her eccentric mother and biracial family played in shaping it. In keeping with the dynamic between exposure and concealment in Narcissister's practice, even here, in this highly intimate, highly personal film, the enigmatic artist avoids being completely unmasked. *Narcissister Organ Player* was a sentimental favourite at 2018's Sundance and SXSW festivals.

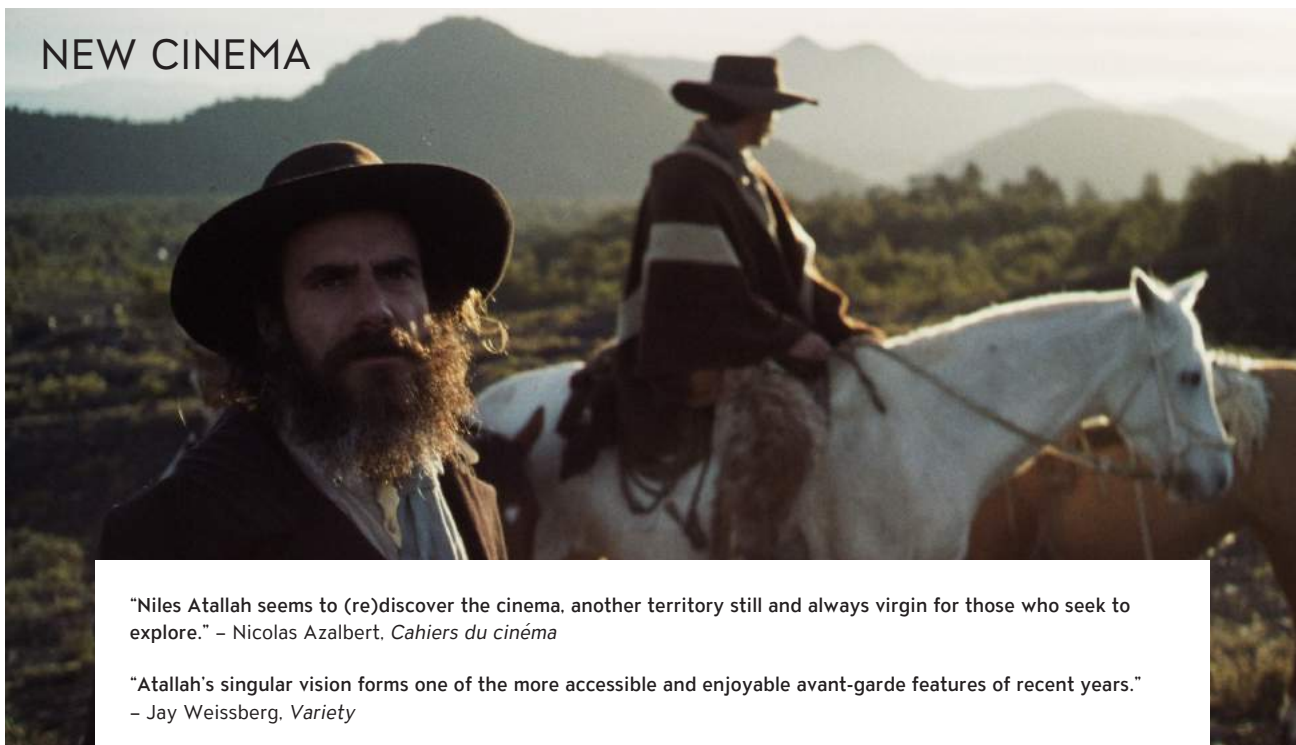
THURSDAY, JANUARY 31 – 6:30 PM

FRIDAY, FEBRUARY 1 – 8:20 PM

SATURDAY, FEBRUARY 2 – 6:30 PM

SUNDAY, FEBRUARY 3 – 8:20 PM

NEW CINEMA



"Niles Atallah seems to (re)discover the cinema, another territory still and always virgin for those who seek to explore." – Nicolas Azalbert, *Cahiers du cinéma*

"Atallah's singular vision forms one of the more accessible and enjoyable avant-garde features of recent years." – Jay Weissberg, *Variety*

"A weird and sometimes wonderful film, featuring moments of piercing, memorable strangeness." – Cath Clarke, *The Guardian*

Vancouver Premiere!

Rey

(Rey, l'histoire du Français qui voulait devenir Roi de Patagonie)

Chile/France 2017. Dir: Niles Atallah. 90 min. DCP

The psychotropic sophomore feature of Chilean video artist and analogue alchemist Niles Atallah is a "bold, freakish marvel" (Jonathan Romney, *Film Comment*), on top of being one of the most extraordinarily elusive biopics in recent memory. In the 1860s, Frenchman Orélie-Antoine de Tounens traversed the southern jungles of Chile and persuaded the indigenous Mapuche people of Araucanía to crown him their king. Or did he appoint himself king? Or was he, as charged by Chilean authorities, a French spy, sent to stir colonial unrest among the natives? History isn't sure and neither is Atallah's visionary new film, which exploits the unknown – and unknowable – in de Tounens's story by rendering it as five-star fever dream of the utmost weirdness. Faces are half-forgotten (courtesy of papier-mâché masks); Marcel Dzama-like creatures pop into existence. In Atallah's most inspired conceit, the image itself teeters on the brink of self-destruction, the effect of burying the film's celluloid footage, shot mostly in 2011, in his backyard!

THURSDAY, JANUARY 31 – 8:20 PM

FRIDAY, FEBRUARY 1 – 6:30 PM

SATURDAY, FEBRUARY 2 – 8:20 PM

SUNDAY, FEBRUARY 3 – 6:30 PM

NEW RESTORATIONS



"The granddaddy of blaxploitation . . . This sulphurous nightmare of racial paranoia and revenge eclipses even *Reservoir Dogs* in evoking a world of infinite seaminess, injustice, and cruelty." – Stephen Holden, *New York Times*

Sweet Sweetback's Baadasssss Song

USA 1971. Dir: Melvin Van Peebles. 97 min. DCP

"Rated X by an all-white jury," declared posters for Melvin Van Peebles's badass 1971 feature, a landmark of African-American independent filmmaking – and, with Gordon Parks's *Shaft*, released the same year, a work that launched the transformative blaxploitation movement. Van Peebles – the film's director, writer, producer, editor, composer, and star – plays brothel-raised sex stud Sweetback, who decides to take on The Man after he witnesses two corrupt white cops beating up a black activist. The film, incendiary and uncompromising, employs avant-garde and art-house techniques in its rendering of an hallucinogenic world of violence, distrust, and racism. There's also more than a little raunch! Black Panther Party co-founder Huey P. Newton praised *Sweet Sweetback* as "the first truly revolutionary Black film." Van Peebles's soundtrack is performed by Earth, Wind & Fire, who had formed the year before.

Film courtesy of Xenon Pictures, Vinegar Syndrome and the American Genre Film Archive.

FRIDAY, FEBRUARY 15 – 6:30 PM

SATURDAY, FEBRUARY 16 – 8:40 PM

SUNDAY, FEBRUARY 17 – 6:30 PM

MONDAY, FEBRUARY 18 – 8:40 PM

NEW RESTORATIONS



"The most original and intellectually ambitious of all blaxploitation films of the '70s." – Jonathan Rosenbaum, *Chicago Reader*

"Ingenious . . . Four decades on, *Ganja & Hess* still packs a primal punch." – Scott Foundas, *Variety*

Ganja & Hess

USA 1973. Dir: Bill Gunn. 113 min. DCP

Resurrected from the dead in a dynamic new restoration, writer-director Bill Gunn's long-neglected *Ganja & Hess*, a radical, inventive mix of vampire horror and blaxploitation, has been called "the most ambitious 'black movie' of its day" (Tony Rayns, *Time Out*) and "nothing short of a masterpiece of '70s American cinema" (Metrograph, NY). When wealthy African-American anthropologist Hess Green (*Night of the Living Dead*'s Duane Jones) is stabbed by a ceremonial dagger from an ancient Black civilization, he's transformed into an immortal with an insatiable hunger for blood. Marlene Clark plays love-interest Ganja; Gunn is Hess's unhinged assistant. Gunn's stylish film, fêted at Cannes, never stints on gore and nudity but was too full of formal experimentation and heady ideas – on race, religion, colonialism, cultural assimilation, and desire – to hit with the grindhouse crowd to which it was marketed. This restoration revives Gunn's original, full-length version. Spike Lee's *Da Sweet Blood of Jesus* was a remake.

FRIDAY, FEBRUARY 15 – 8:30 PM

SATURDAY, FEBRUARY 16 – 6:30 PM

SUNDAY, FEBRUARY 17 – 8:30 PM

MONDAY, FEBRUARY 18 – 6:30 PM



NEW RESTORATIONS

"One of the best documentaries ever made." – Michael Moore

"One of the great works of American documentary moviemaking." – Kent Jones, New York Film Festival

The War at Home

USA 1979. Dirs: Glenn Silber, Barry Alexander Brown. 97 min. DCP

Glenn Silber and Barry Alexander Brown's urgent, electric, Oscar-nominated record of civil unrest in America chronicles the fervent antiwar movement in Madison, Wisconsin in the 1960s and '70s. Centred largely on the University of Wisconsin-Madison, the documentary tracks ten years of escalating student and faculty activism against America's military engagement in Vietnam, and the use of excessive force by local authorities to quell it. (The violent beatdown by police on demonstrators who had seized a university building in protest of Dow Chemical, maker of napalm, is particularly shocking.) Recounting the earliest resistance efforts in 1963 to the bombing of the Army Math Research Center in 1970 – resulting in the tragic death of a postdoctoral student – *The War at Home* combines on-the-ground footage and on-camera interviews with activists, law enforcement, city leaders, and Vietnam vets to fashion a powerful portrait of organized political dissidence. Its restoration and re-release couldn't be timelier.

FRIDAY, FEBRUARY 8 – 6:30 PM

SATURDAY, FEBRUARY 9 – 6:30 PM

THURSDAY, FEBRUARY 14 – 8:20 PM

"Visually staggering. . . Taken as either historical footnote or a mad aesthetic flight, *I Am Cuba* is remarkable." – Dennis Harvey, *Variety*

"Absolutely astonishing. *I Am Cuba* is that rarity of rarities – a genuine hidden treasure. It puts to shame anything we're doing today." – Martin Scorsese

"One of the most deliriously beautiful films ever made." – Manohla Dargis, *LA Weekly*

I Am Cuba

(Soy Cuba / Ya Kuba)

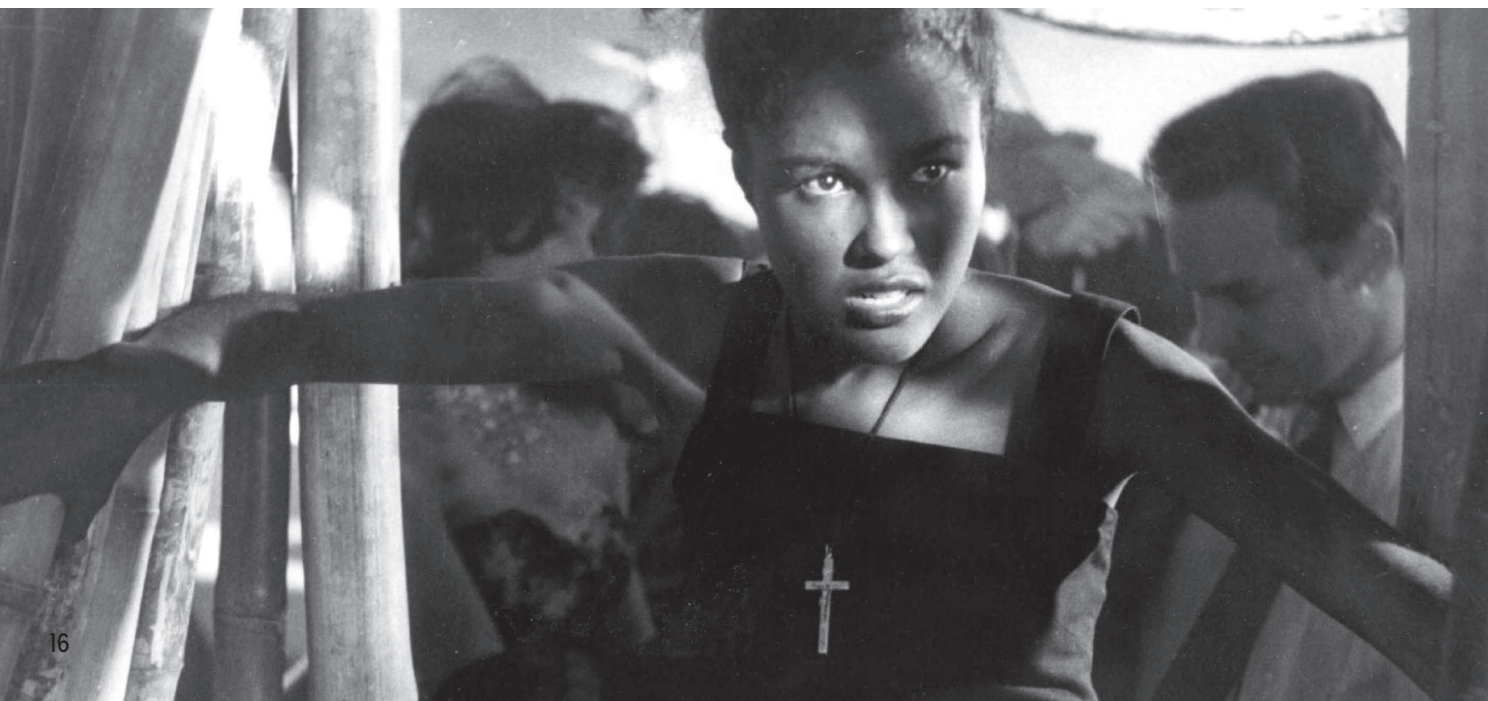
Cuba/USSR 1964. Dir: Mikhail Kalatozov. 141 min. DCP

One of the most ravishing films ever made has been re-released in a lustrous new restoration. Prepare to be astounded! Directed by Soviet veteran Mikhail Kalatozov (*The Cranes Are Flying*), and shot, sensationally, by his gifted cinematographer Sergei Urusevsky, this joint Cuba-USSR production was intended as a *Battleship Potemkin* for the Cuban people. Its four up-the-revolution episodes were designed to illustrate the decadence of Batista's pre-Communist Cuba. The film unfolds as a rich, propulsive, impressionistic panorama of Cuban life, culture, economic disparity, and political strife. Urusevsky's acrobatic, gravity-defying sequence shots are truly breathtaking: few movies are more sensual or seductive. Tepidly received in both socialist countries, *I Am Cuba* was shelved and largely forgotten. Its rediscovery in the 1990s was a major cinematic event. "A feverish pas de deux of Eastern European soulfulness and Latin sensuality. . . It suggests Eisenstein filtered through *La Dolce Vita* with an Afro-Cuban pulse" (Stephen Holden, *New York Times*).

FRIDAY, FEBRUARY 8 – 8:30 PM

SATURDAY, FEBRUARY 9 – 8:30 PM

SUNDAY, FEBRUARY 10 – 6:30 PM



Co-presented with Centre A, the Vancouver International Centre for Contemporary Asian Art

Mommy

USA 2015. Dir: Maggie Lee. 55 min. DCP

Mommy, the debut film by artist Maggie Lee (b. 1987), is a poignant, intergenerational diaspora memoir chronicling her mother's life after migrating from Taiwan to suburban New Jersey. The story is told through secret family artifacts discovered by the artist after her mother's sudden death, when Lee returned to renovate and sell her childhood home. Parallel to this narrative is Lee's own coming-of-age, from high-school punk-dom through art school to her early career in the New York art world among the "Younger than Jesus" generation. The film cuts the artist's trove of found family video with "superimposed scrolling text, voices, drawings, animations, footage recorded on phones: a palimpsest of motion graphics in the age of Snapchat" (Wendy Yao, *Artforum*). Producer Asher Penn recounts, "It felt impossible at the time, to make an uncompromising feature-length documentary by an artist in her mid-twenties that could channel the post-internet experience – *Tarnation* for millennials." – Godfre Leung, Curator, Centre A

Asher Penn, the film's producer, will introduce the screening.

Membership in The Cinematheque or Centre A will be accepted for this event.

WEDNESDAY, FEBRUARY 6 – 7:30 PM

CENTRE 

CHAN CENTRE CONNECTS



Under African Skies

USA/South Africa 2012. Dir: Joe Berlinger. 108 min. DCP

On the 25th anniversary of his landmark album *Graceland*, Paul Simon returns to South Africa for a historic reunion concert. Featuring anti-apartheid activists, musical legends, and leading cultural figures – including Maya Angelou, Harry Belafonte, Paul McCartney, and Ladysmith Black Mambazo – *Under African Skies* recounts *Graceland*'s turbulent birth and controversial reception. Award-winning documentary filmmaker Joe Berlinger also directed *Brother's Keeper* and the *Paradise Lost* trilogy. "A pure-bliss celebration" (John DeFore, *Hollywood Reporter*). "Doubly satisfying: We get not only a trenchant political drama but a bang-up concert film as well" (Peter Rainer, *Christian Science Monitor*).

THURSDAY, FEBRUARY 7 – 7:00 PM

This film screening has been curated in conjunction with the performance of **Ladysmith Black Mambazo** with **Habib Koité** and **Bassekou Kouyate** at the Chan Centre for the Performing Arts on Saturday, March 2 at 8:00 pm.



The Chan Centre Connects Series presents outreach activities related to visiting artists performing in the annual concert season at the Chan Centre for the Performing Arts at UBC. For more information on these events, please visit chancentre.com/connects

www.chancentre.com

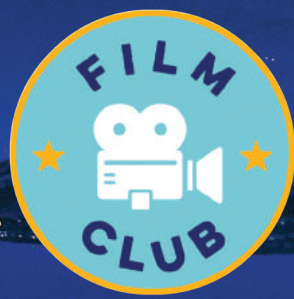
A matinee film program for children and their families

Free popcorn and "Film Club" badge for ages 13 and under!

Kid-friendly start time: **11:00 am!**

Admission: **\$6** Ages 13 and Under | **\$10** Everybody Else

KIKI'S DELIVERY SERVICE



Kiki's Delivery Service G

(Majo no takkyûbin) 魔女の宅急便

Japan 1989. Dir: Hayao Miyazaki. 102 min. DCP

Film Club 2019 kicks off – and goes airborne! – with anime titan Hayao Miyazaki's magical coming-of-age tale, one of Studio Ghibli's most beloved masterpieces. Resourceful Kiki is a young witch-in-training; her best friend is Jiji, a chatty black cat. It is tradition that, upon turning 13, all apprentice witches leave family and home and set out into the wider world to find their path and learn their craft. When that time comes for Kiki, she and Jiji embark on flying broom, landing the next morning in a distant seaside city. There, Kiki establishes a high-flying delivery service with a local baker, but self-doubt soon threatens both her aerial ability and her relationship with Jiri. Released the same year as Disney's *The Little Mermaid*, a movie whose opposing lessons include forfeiting one's female voice (literally), Miyazaki's enchanting and empowering film is a beautiful, timeless story of a young woman finding her way in the world. "Hayao Miyazaki's first masterpiece . . . Consistently funny, optimistic, and exciting – even for little ones" (Tom Huddleston, *Time Out*).

In consideration of ill tykes in attendance, the English-dubbed version will screen.

SUNDAY, JANUARY 20 – 11:00 AM



Far from Home: The Adventures of Yellow Dog G

USA 1995. Dir: Phillip Borsos. 81 min. DVD

Kids of all ages will be thrilled, chilled, and touched by this captivating boy-and-his-dog survival yarn, the final movie of award-winning Vancouver writer-director Phillip Borsos (*The Grey Fox*, *Bethune*, *One Magic Christmas*). The exciting tale concerns 14-year-old Angus (Jesse Bradford) and his new Golden Labrador, named Yellow, who find themselves lost in the B.C. wilderness after a boating accident. Stranded far from civilization, the two must rely on Angus's wilderness survival skills and Yellow's exceptional intelligence to find food, fend off bad weather, and deal with the hazards of the forest. Bruce Davison and Mimi Rogers play Angus's anxious parents. Borsos's lovingly crafted, beautifully filmed family adventure was shot on location on B.C.'s Gulf Islands. "A fine movie . . . Neither Angus nor his dog is the true protagonist. Rather, the hero is their friendship" (William F. Powers, *Washington Post*).

preceded by



Nails

Canada 1979. Dir: Phillip Borsos. 13 min. DCP

Ever wonder how nails are made? Okay, even if you haven't, this early short by talented Vancouver filmmaker Phillip Borsos is a treat! A lively tribute to the lost art of traditional nail-making, *Nails* was nominated for an American Oscar and won a Canadian Genie. "Who'd have thought the subject could be so interesting, or so exciting photographically?" (*Los Angeles Times*).

SUNDAY, FEBRUARY 17 – 11:00 AM

February's Film Club screening is presented in conjunction with **The Image Before Us: A History of Film in British Columbia - Take 5**. See pages 12 & 13 for more details on that series.

Film Club is sponsored by



FRAMES of MIND

A Monthly Mental Health Film Series
Presented by The Cinematheque and the Institute of Mental Health,
UBC Department of Psychiatry

Series directed by **Dr. Harry Karlinsky**, Director of Public Education, 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.



Vancouver Premiere!

Waiting for Barcelona

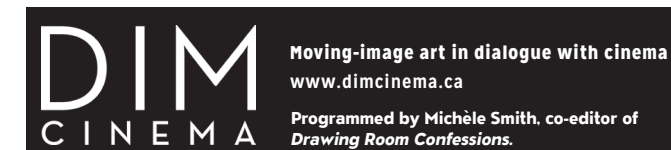
Finland 2018. Dir: Juho-Pekka Tanskanen. 85 min. DCP

There were 750,000 undocumented migrants living in Spain in 2016, and Mou, originally from Gambia, is one of them. Twenty-four when we first meet him, Mou has already been 10 years in Barcelona, waiting for his papers to come through and dreaming of what might follow: a job, a house, a family. But for now, Mou spends his days roaming the streets of the touristy El Raval neighbourhood with his shopping cart, collecting scrap metal from dumpsters, and trying to avoid the attention of the police. His existence is a paradox: one of perpetual movement and eternal waiting – and in the course of the three years that the documentary follows Mou, we see the toll this stressful and uncertain life takes on him. Filmed at street level, in expressive black-and-white, this is an authentic portrait of a person we cross paths with every day, but never really see.

Post-screening discussion with **Kirby Humnuik**, a researcher, educator and clinician who holds a PhD in Counselling Psychology from UBC and the Certificate in Global Mental Health from the Harvard Program in Refugee Trauma. She works with refugees and survivors of torture and political violence, both locally and internationally.

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

WEDNESDAY, JANUARY 16 – 7:30 PM



Larissa Sansour and Soda_Jerk

"If 'very controversial' is another way of saying that the work is willing to start uncomfortable conversations, then we'll happily wear it." – Soda_Jerk

"Science fiction helps me posit a new equation in which a new approach can be formulated." – Larissa Sansour

The videos in this program sample movies or use sci-fi tropes to present alternate histories that address conflict and displacement, rights and identities. In *A Space Exodus*, Larissa Sansour (Denmark's representative at the next Venice Biennale) becomes the first Palestinian on the moon, trying from space to re-establish communication with Jerusalem. *Nation Estate*, her Swiftian response to Middle East deadlock, offers a vertical solution to Palestinian statehood. *In the Future...* (screening for the first time in Canada) explores the use of archaeology as a political weapon. Siblings Dan and Dominique Angeloro, the two-person collective known as Soda_Jerk, describe *Terror Nullius* as "a political revenge fable which offers an un-writing of Australian national mythology." "Exhilarating . . . *Terror Nullius* is arthouse and grindhouse . . . A crazy, punch-drunk, astral-projecting, bizarro roller-coaster ride through Australian cinema" (Luke Buckmaster, *The Guardian*).

A Space Exodus | Larissa Sansour/Denmark 2009. 5 min.
In the Future, They Ate From the Finest Porcelain | Larissa Sansour, Søren Lind/Great Britain 2016. 29 min.
Nation Estate | Larissa Sansour/Denmark 2012. 9 min.
Terror Nullius | Soda_Jerk/Australia 2018. 55 min.

WEDNESDAY, JANUARY 23 – 7:30 PM



Vancouver Premiere!

Pin Cushion

Great Britain 2017. Dir: Deborah Haywood. 82 min. DCP

Eccentric single mother Lyn (Joanna Scanlan) and her gawky teenage daughter Iona (Lily Newmark) have always spent every spare minute together – they even share a bed – until a move to a new town challenges their cozy insularity. Craving independence, unsophisticated Iona tries to fit in with the popular girls at school, but soon becomes the victim of their increasingly cruel bullying. Lyn also attempts to make friends, but her painfully awkward attempts are met only with dismissive scorn. As mother and daughter pretend to the other that everything is just fine, each retreats into elaborate fantasy worlds – illusions that will be destroyed as events take a horrifying turn. "Achingly fragile and genuinely, precociously peculiar . . . *Pin Cushion* ambitiously examines the psychological damage wrought by bullying at all ages, admitting the painful truth that for some of those mean girls and their beleaguered victims, growing older does not mean growing up" (Guy Lodge, *Variety*).

Advisory: Film contains a scene in which an act of suicide is implied.

Post-screening discussion with **Dr. Tyler Black**, medical director of the Child and Adolescent Psychiatric Unit at BC Children's Hospital. Dr. Black has developed clinical and organizational expertise in emergency psychiatric interventions, and lectures on suicidology, the impacts of digital media on children, pharmacotherapy, and science-based psychiatry.

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

WEDNESDAY, FEBRUARY 20 – 7:30 PM



Longlivemess. Longlivepassion. Longlivecompany.

Derek Jarman's Blue + Glitterbug

DIM Cinema celebrates the very embodiment of "art in dialogue with cinema": British filmmaker Derek Jarman, who succumbed to AIDS 25 years ago this month. *Blue*, Jarman's last work, created as he was losing his sight, is "as bold and daring as anything he ever made, a film made with one block of colour (inspired by Klein's blue paintings) and music and text from some of his most trusted collaborators, as he explores his own experience of living and dying with the virus (William Fowler, British Film Institute). *Glitterbug*, completed posthumously by friends from Jarman's many super-8 films, and scored by Brian Eno, is "a perfect companion piece to *Blue* [and] a fitting final addition to his eclectic output" (David Rooney, *Variety*). Our program title ("Longlivemess...") quotes longtime collaborator and friend Tilda Swinton's keynote tribute to Jarman at the 2002 Edinburgh International Film Festival.

Glitterbug | Derek Jarman/Great Britain 1994. 54 min. DCP
Blue | Derek Jarman/Great Britain 1993. 75 min. DCP

WEDNESDAY, FEBRUARY 13 – 7:30 PM

beyond words
at the Chan Centre

"Like being on the set of a Hollywood movie and watching it on-screen at the same time...you've never seen Gwendolyn Brooks like this before" – *Chicago Magazine*

No Blue Memories

The Life of Gwendolyn Brooks
SUN FEB 24, 2019 / 7PM

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And a special thanks to all our spares!

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