

DON'T LOSE YOUR HEAD!

Dario Argento
for Halloween

the
Cinematheque
SEPTEMBER + OCTOBER 2018



DARIO ARGENTO
FASSBINDER'S EIGHT HOURS DON'T MAKE A DAY
NEW RESTORATIONS
VIVO 45TH ANNIVERSARY
CHAN CENTRE CONNECTS
CONTEMPORARY IRANIAN CINEMA
BERGMAN 100

1131 Howe Street | Vancouver | theCinematheque.ca

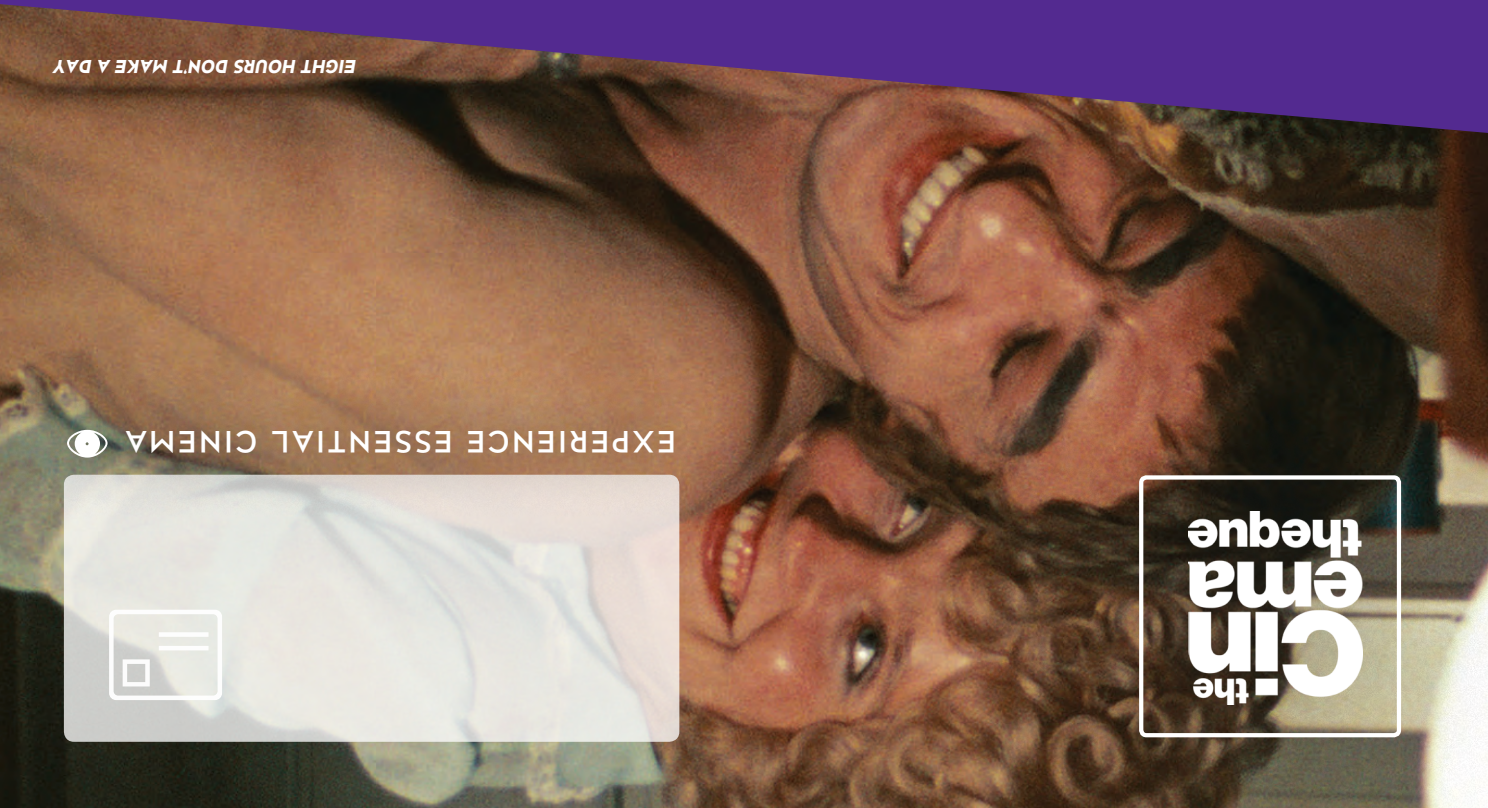
→ **SEPT + OCT 2018**

EIGHT HOURS DON'T MAKE A DAY

EXPERIENCE ESSENTIAL CINEMA



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SILENCE

VIVO Media Arts Centre and The Cinematheque present

From the Archives: VIVO's 45th Anniversary Screening

In celebration of VIVO's 45th anniversary, come enjoy a program of video art from the Video Out Collection and Crista Dahl Media Library & Archive. The works selected reflect changes in social consciousness, digital technology, and narrative strategies over the last 45 years. Never-before-exhibited tapes like Skip Blumberg's *Instant TV: Gender Politics* (1993) (featuring poet Eileen Myles) and Clark Nikolai's *Lady Crayon Goes to Mars* (1982/2018) will screen alongside Vancouver classics like Randy & Berenicci's *Raven Mad* (1990) and Marina Roy's *Sleeper* (2004), plus many more gems you've probably not seen!

Programmed by Casey Wei (Video Out Distribution)

Total program: 94 min.

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



WEDNESDAY, SEPTEMBER 12 – 7:00 PM



PIG

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.



ISRAFIL

Iran 2017. Dir: Ida Panahandeh. 100 min. DCP

Ida Panahandeh's assured follow-up to *Nahid*, her award-winning first feature (which screened in this series last year), confirms her talents and continues her attention to contemporary women's concerns. Mahi (Hediyeh Tehrani), a widow living in Mazandaran Province, in northern Iran, is grieving her son's death when she reencounters Behrouz (Pejman Bazeghi), her first love. Their romance years before had scandalized their families and caused Behrouz to leave town. When they renew the relationship, it meets with renewed disapproval, and has repercussions for Sara (Hoda Zeinolabedin), a young woman planning to emigrate to Canada. The film's title references the archangel who blows the trumpet on the Day of Resurrection. "Panahandeh's highly anticipated second feature is a meticulously constructed reflection on lost love, loneliness, and life choices" (London Film Festival). "*Israfil* further positions Panahandeh as one of the most singular voices in contemporary Iranian drama" (CinIran Festival, Toronto).

SATURDAY, SEPTEMBER 22 – 4:00 PM
WEDNESDAY, SEPTEMBER 26 – 6:30 PM



PIG (Khook)

Iran 2018. Dir: Mani Haghighi. 108 min. DCP

A serial killer is beheading Iran's best filmmakers – and blacklisted director Hasan Kasmai, who has a high opinion of himself, is starting to take umbrage! Why hasn't *he* been targeted yet? Debuted at the Berlin festival this year, the latest from writer-director Mani Haghighi (*A Dragon Arrives!*) is a flamboyant, farcical black comedy satirizing artistic ego, gender relations, government censorship, and social-media culture. Hasan Majuni plays pompous, petulant Hasan, now reduced to directing bug-spray ads. Leila Hatami (star of Asghar Farhadi's *A Separation*) is his fave actress and mistress Shiva, who's about to make a movie with Hasan's biggest rival. Haghighi's delirious film opens with the murder of Haghighi himself. Cinematographer Mahmoud Kalari also shot *A Separation*. "A fizzy Day-Glo meta-comedy . . . this blizzard of oddity marks Haghighi out as the joker in the Iranian auteur pack, and every gang needs a wildcard" (Jessica Kiang, *Variety*).

MONDAY, OCTOBER 15 – 7:00 PM
SATURDAY, OCTOBER 20 – 4:00 PM

"A neglected masterpiece . . . A complete surprise . . . A work that makes Fassbinder look more inventive than just about any filmmaker working today." – Ben Kenigsberg, *New York Times*

"The discovery of a major work, on a par with the director's greatest." – Nick Pinkerton, *Sight & Sound*

"A thrilling new peak in Fassbinder's towering career . . . Multifaceted, provocative, and meaningful." – Aliza Ma, *Film Comment*

"A vital missing link in a brilliant artist's oeuvre . . . *Eight Hours* debuts in America at an imperiled time to remind audiences what real political filmmaking is." – Chuck Bowen, *Slant*



"LIFE . . . LABOUR . . . LOVE"

RAINER WERNER FASSBINDER'S

EIGHT HOURS

DON'T MAKE A DAY

(Acht Stunden sind kein Tag)

West Germany 1972-73. Dir: Rainer Werner Fassbinder. 478 min. DCP



Rainer Werner Fassbinder, the late, great German wunderkind, was the very definition of a prolific artist. In a brief but brilliant 13-year career – cut short by his sudden death from a drug overdose in 1982, at age 37 – Fassbinder directed more than forty feature-length works for cinema and TV. One of those, *Berlin Alexanderplatz*, was by itself 15 hours long. In 1970 alone, he made seven features! And Fassbinder's extensive catalogue, it seems, still has masterpieces to reveal. Cinephiles were agog earlier this decade with the rediscovery and restoration of Fassbinder's 1973 sci-fi epic *World on a Wire*, a virtually unknown four-hour telefilm. Now comes another epic surprise: *Eight Hours Don't Make a Day*, an eight-hour, five-part miniseries originally broadcast on West German television in 1972-73, and rarely seen since. (It has never before been released in North America.) Made with members of Fassbinder's regular troupe of actors, including Gottfried John, Hanna Schygulla, Irm Hermann, and Kurt Raab, *Eight Days* is an ambitious, stylish melodrama of working-class family life. Its sprawling tale concerns a young toolmaker (John); the woman he loves (Schygulla); his eccentric family (including Fassbinder first-timer Luise Ullrich, marvellous, as the grandmother); and the fellow workers he attempts to organize. The series tackles the director's pet themes – social class, power dynamics, oppression, our desperate desire for love – but (yet another surprise!) does so with a feel-good warmth, optimism, and humour not usually associated with his work. This new restoration, made possible by the Fassbinder Foundation and New York's Museum of Modern Art, premiered at Berlin in 2017. "*Eight Hours* arrives like a gift from the movie gods" (Ben Sachs, *Chicago Reader*).

Part I Jochen and Marion (103 min.)

MONDAY, SEPTEMBER 3 – 11:00 AM
FRIDAY, SEPTEMBER 7 – 6:30 PM
SUNDAY, SEPTEMBER 16 – 4:30 PM

Part II Oma and Gregor (101 min.)

MONDAY, SEPTEMBER 3 – 1:00 PM
FRIDAY, SEPTEMBER 7 – 8:30 PM
SUNDAY, SEPTEMBER 16 – 6:30 PM

Part III Franz and Ernst (93 min.)

MONDAY, SEPTEMBER 3 – 3:30 PM
SATURDAY, SEPTEMBER 8 – 6:30 PM
SUNDAY, SEPTEMBER 16 – 8:30 PM

Part IV Harald and Monika (91 min.)

MONDAY, SEPTEMBER 3 – 5:20 PM
SATURDAY, SEPTEMBER 8 – 8:20 PM
MONDAY, SEPTEMBER 17 – 6:30 PM

Part V Irmgard and Rolf (90 min.)

MONDAY, SEPTEMBER 3 – 7:30 PM
SUNDAY, SEPTEMBER 9 – 4:30 PM
MONDAY, SEPTEMBER 17 – 8:20 PM



EIGHT HOURS DON'T MAKE A DAY

SERIES PASS - \$35

Regular single, double, and triple bill prices otherwise in effect for screenings in this series. (The Cinematheque's triple bill price is \$24 Adults / \$22 Students & Seniors.) Annual \$3 membership required.

SPECIAL LABOUR DAY MARATHON!

Monday, September 3

The entire eight hours of *Eight Hours Don't Make a Day*, Fassbinder's sprawling saga of working-class family life.

Part I – 11:00 am · Part II – 1:00 pm · Part III – 3:30 pm
Part IV – 5:20 pm · Part V – 7:30 pm

Marathoners! Need to grab a quick bite? Dying to limber up? Two longer breaks, each approximately 40-minutes long, have been scheduled for meals or stretches: one between Parts II and III, and one between Parts IV and V.

NEW RESTORATIONS

"Dazzling, chaotic, indulgent . . . It shoots out enough ideas to fill a dozen movies." – Robert Murphy, *Time Out*

"One of the craziest (and druggiest) movies ever made, it's also blatantly self-deconstructing and meta to the max." – J. Hoberman, *Village Voice*

"You should think about Godard a little when you watch it . . . I was trying to use film like an Abstract Expressionist would use paint as paint." – Dennis Hopper

The Last Movie

USA 1971. Dir: Dennis Hopper. 108 min. DCP

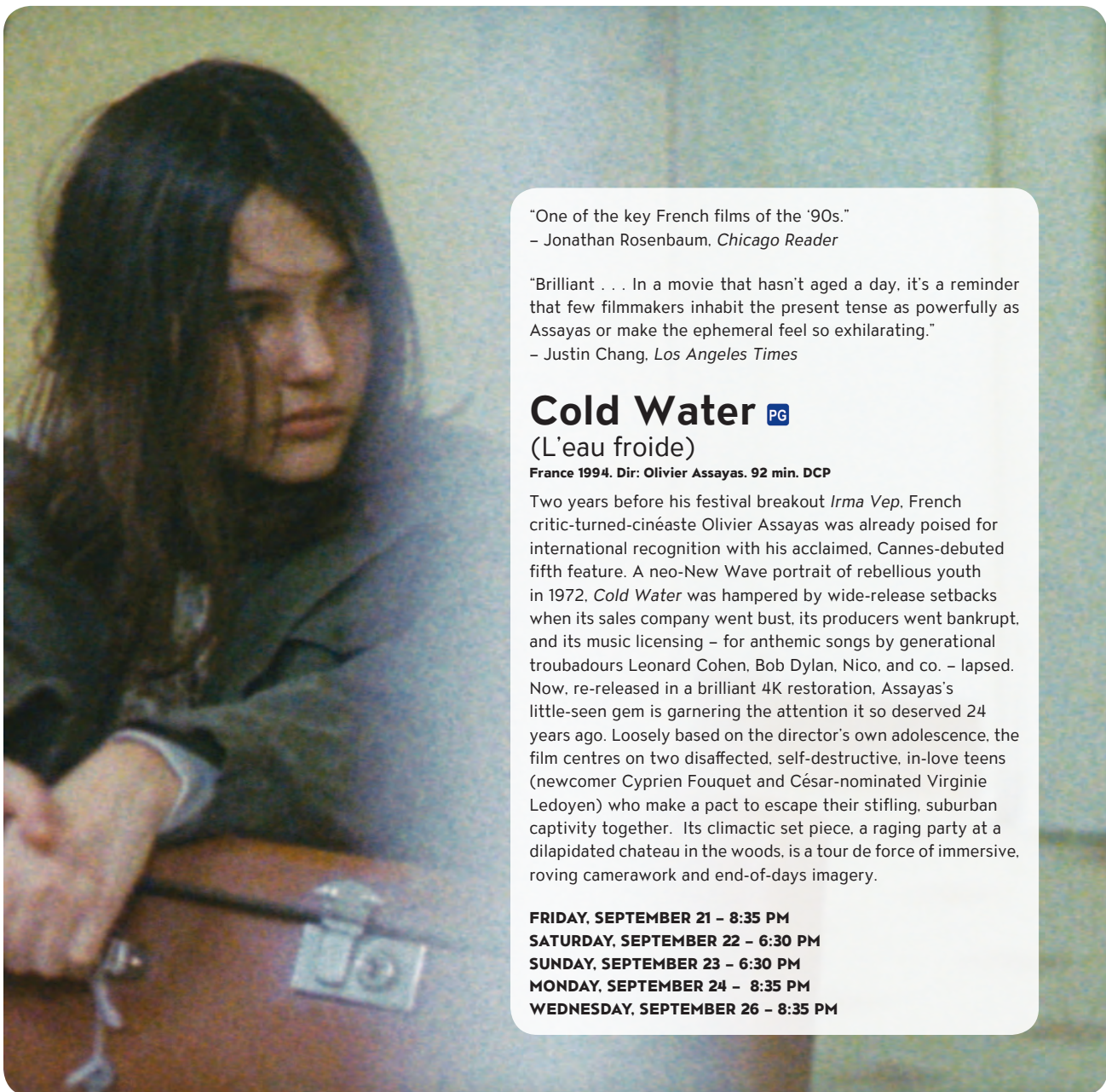
Dennis Hopper's little-seen follow-up to the epochal hit *Easy Rider* is one of cinema's legendary *films maudits* (cursed films). Given carte blanche and a large budget by Universal Pictures, the actor-director took a film crew and a cast of pals – including Kris Kristofferson, Peter Fonda, Michelle Phillips, and Samuel Fuller – off to Peru, where they made this radically self-reflexive New Wave wonder, the acid-trip tale of a Hollywood company shooting a Western in the Andes. Hopper plays stuntman Kansas, who becomes caught up in the local indigenous community's alarming new religious rituals. *Rebel Without a Cause* screenwriter Stewart Stern co-wrote the script. Hopper described the film's production as "one long sex-and-drugs orgy." The unconventional narrative structure suggests a director under the thrall of both psychedelics and Godard. The film bombed at the box office, derailing Hopper's directorial career. He remained convinced it was his masterpiece. It screens here in a brand-new restoration.

FRIDAY, SEPTEMBER 21 – 6:30 PM

SATURDAY, SEPTEMBER 22 – 8:20 PM

SUNDAY, SEPTEMBER 23 – 8:20 PM

MONDAY, SEPTEMBER 24 – 6:30 PM



"One of the key French films of the '90s." – Jonathan Rosenbaum, *Chicago Reader*

"Brilliant . . . In a movie that hasn't aged a day, it's a reminder that few filmmakers inhabit the present tense as powerfully as Assayas or make the ephemeral feel so exhilarating." – Justin Chang, *Los Angeles Times*

Cold Water PG (L'eau froide)

France 1994. Dir: Olivier Assayas. 92 min. DCP

Two years before his festival breakout *Irma Vep*, French critic-turned-cinéaste Olivier Assayas was already poised for international recognition with his acclaimed, Cannes-debuted fifth feature. A neo-New Wave portrait of rebellious youth in 1972, *Cold Water* was hampered by wide-release setbacks when its sales company went bust, its producers went bankrupt, and its music licensing – for anthemic songs by generational troubadours Leonard Cohen, Bob Dylan, Nico, and co. – lapsed. Now, re-released in a brilliant 4K restoration, Assayas's little-seen gem is garnering the attention it so deserved 24 years ago. Loosely based on the director's own adolescence, the film centres on two disaffected, self-destructive, in-love teens (newcomer Cyprien Fouquet and César-nominated Virginie Ledoyen) who make a pact to escape their stifling, suburban captivity together. Its climactic set piece, a raging party at a dilapidated chateau in the woods, is a tour de force of immersive, roving camerawork and end-of-days imagery.

FRIDAY, SEPTEMBER 21 – 8:35 PM

SATURDAY, SEPTEMBER 22 – 6:30 PM

SUNDAY, SEPTEMBER 23 – 6:30 PM

MONDAY, SEPTEMBER 24 – 8:35 PM

WEDNESDAY, SEPTEMBER 26 – 8:35 PM



"Tarkovsky is for me the greatest, the one who invented a new language, true to the nature of film, as it captures life as a reflection, life as a dream." – Ingmar Bergman

"The best arthouse film of all time."
– 2010 *The Guardian/The Observer* Poll

Andrei Rublev

USSR 1966. Dir: Andrei Tarkovsky. 183 min. DCP

Transfixing and transcendent, Tarkovsky's monumental (and monumentally beautiful) second feature is considered by many to be the finest Soviet film of the postwar era. *Andrei Rublev* presents several imaginary episodes in the life of its title character, a 15th-century Russian Orthodox monk who won renown as an icon painter. Little is known about the historical Rublev; Tarkovsky's visionary masterpiece renders him as a man clinging desperately to his faith in God and art in a world of overwhelming cruelty and barbarism. The Soviet authorities objected to the film for a host of reasons (violence, formalism, "historical inaccuracy," its depiction of the artist's plight under repressive rule) and shelved it for five years. A version was permitted to screen at the 1969 Cannes festival, where it won the International Critics Prize. *Andrei Rublev* screens here in a beautiful new restoration of Tarkovsky's preferred 183-minute cut. "Imperative viewing . . . A film of spiritual power and epic grandeur . . . It may be Tarkovsky's greatest work" (Philip French, *The Observer*).

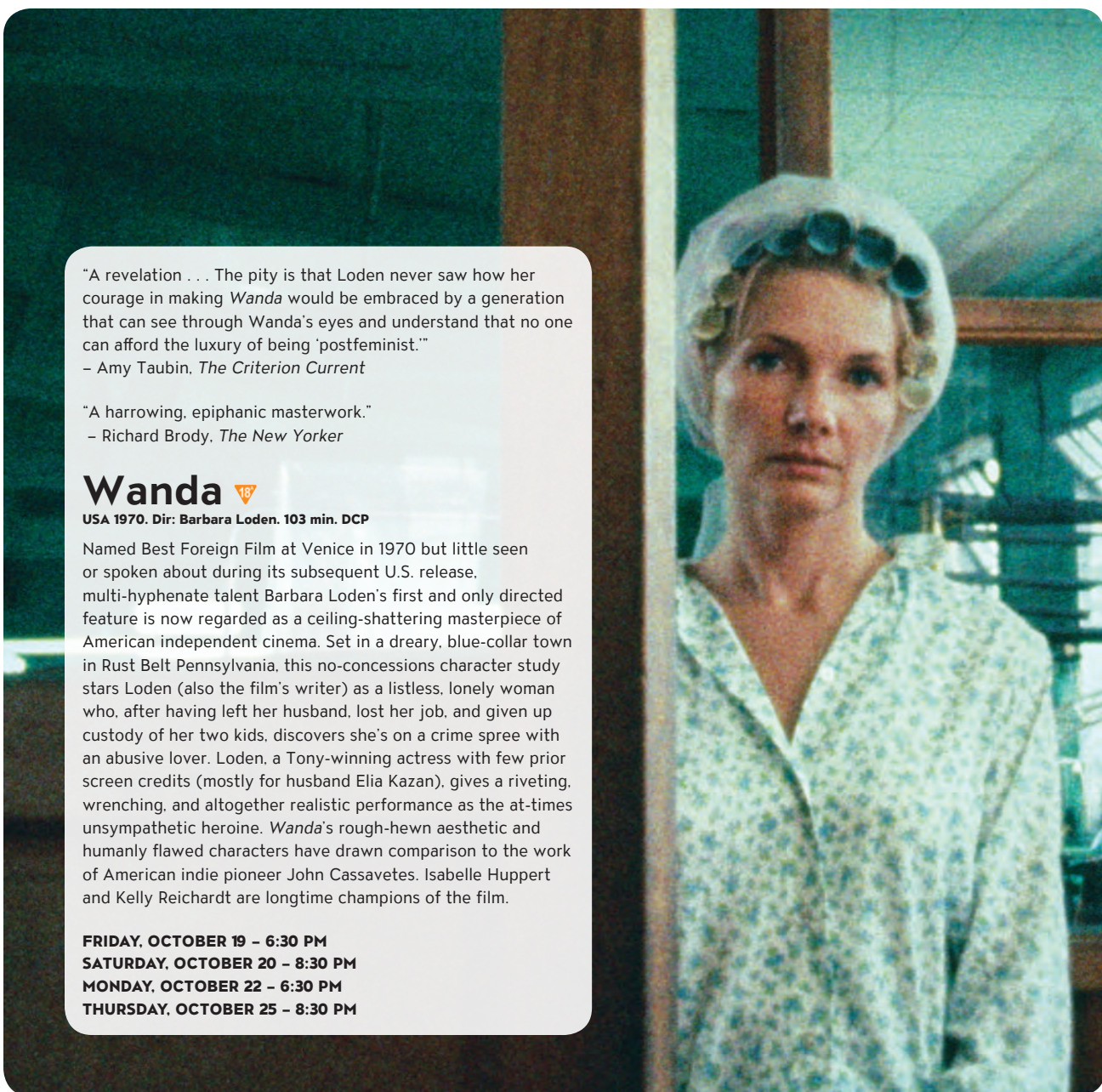
SATURDAY, OCTOBER 13 – 7:00 PM

SUNDAY, OCTOBER 14 – 7:00 PM

TUESDAY, OCTOBER 16 – 7:00 PM

THURSDAY, NOVEMBER 1 – 7:00 PM

FRIDAY, NOVEMBER 2 – 7:00 PM



"A revelation . . . The pity is that Loden never saw how her courage in making *Wanda* would be embraced by a generation that can see through Wanda's eyes and understand that no one can afford the luxury of being 'postfeminist.'"

– Amy Taubin, *The Criterion Current*

"A harrowing, epiphanic masterwork."

– Richard Brody, *The New Yorker*

Wanda

USA 1970. Dir: Barbara Loden. 103 min. DCP

Named Best Foreign Film at Venice in 1970 but little seen or spoken about during its subsequent U.S. release, multi-hyphenate talent Barbara Loden's first and only directed feature is now regarded as a ceiling-shattering masterpiece of American independent cinema. Set in a dreary, blue-collar town in Rust Belt Pennsylvania, this no-concessions character study stars Loden (also the film's writer) as a listless, lonely woman who, after having left her husband, lost her job, and given up custody of her two kids, discovers she's on a crime spree with an abusive lover. Loden, a Tony-winning actress with few prior screen credits (mostly for husband Elia Kazan), gives a riveting, wrenching, and altogether realistic performance as the at-times unsympathetic heroine. *Wanda's* rough-hewn aesthetic and humanly flawed characters have drawn comparison to the work of American indie pioneer John Cassavetes. Isabelle Huppert and Kelly Reichardt are longtime champions of the film.

FRIDAY, OCTOBER 19 – 6:30 PM

SATURDAY, OCTOBER 20 – 8:30 PM

MONDAY, OCTOBER 22 – 6:30 PM

THURSDAY, OCTOBER 25 – 8:30 PM

BERGMAN



The Cinematheque joins film institutions around the world in celebrating the 2018 centenary of Swedish master Ingmar Bergman (1918-2007), one of the cinema's pantheon talents. Beginning in March and continuing through 2018, we pay tribute to this singular and superlative filmmaker – arguably one of the 20th century's most important artists – with a major retrospective of his work. Most films will screen in new restorations created by the Swedish Film Institute for the international celebration of Bergman's 100-year jubilee.

Program note: The full introduction to our Bergman 100 retrospective was published in The Cinematheque's March-April 2018 program guide and is available online at theCinematheque.ca/bergman100

Format note: *Saraband* (October 21 & 22) screens in digital video, its original release format, and is not a new restoration.



100



CRIES AND WHISPERS

(VISKNINGAR OCH ROP)

Sweden 1972. Dir: Ingmar Bergman. 91 min. DCP

Nominated for five Oscars, the stunning *Cries and Whispers* is one of Bergman's most visually seductive works and is often cited as the masterpiece of his late period. A haunting, intense dream play à la Strindberg, but also reminiscent of Chekhov, its late-19th-century tale is set at an elegant manor house, where unmarried Agnes (Harriet Andersson) is dying of cancer, attended by her unhappily married sisters Karin (Ingrid Thulin) and Maria (Liv Ullmann) and faithful servant Anna (Kari Sylwan). Bergman's blood-red, occasionally brutal drama mixes past, present, reality, and fantasy as it meditates on faith, female suffering, and mortality. The film is distinguished by impeccable acting, evocative period detail, eloquent use of silence (and sound), and Sven Nykvist's extraordinary, Academy Award-winning cinematography. "Hypnotic . . . *Cries and Whispers* is like no movie I've seen before, and like no movie Bergman has made before" (Roger Ebert).

THURSDAY, SEPTEMBER 6 – 6:30 PM

MONDAY, SEPTEMBER 10 – 8:45 PM

TUESDAY, SEPTEMBER 11 – 6:30 PM

SATURDAY, SEPTEMBER 15 – 8:20 PM

THE SERPENT'S EGG

(DAS SCHLANGENEI / ORMENS ÄGG)

West Germany/USA 1977. Dir: Ingmar Bergman. 119 min. DCP

Cabaret meets mad-scientist movie in Bergman's extravagant, big-budget historical drama, an *hommage* to German Expressionist cinema of the 1920s. The director's second film in English (after 1971's *The Touch*) and first film made entirely outside Sweden, it casts David Carradine (*Kung Fu, Kill Bill*) as a Jewish-American trapeze artist wandering through the decadence and depravity of 1923 Berlin. Liv Ullmann co-stars as his ex-sister-in-law, a cabaret performer who daylights as a prostitute. The plot involves a deranged proto-Nazi doctor involved in bizarre human experiments; the film's over-the-top paranoia likely reflected Bergman's recent Kafkaesque run-in with Swedish tax authorities, which had led to a nervous breakdown and self-imposed exile abroad. Sven Nykvist's cinematography is, as always, superb. The superior production design is by Rolf Zehetbauer, an Oscar winner in 1973 for his work on *Cabaret*.

THURSDAY, SEPTEMBER 6 – 8:20 PM

SUNDAY, SEPTEMBER 9 – 8:20 PM

MONDAY, SEPTEMBER 10 – 6:30 PM



AUTUMN SONATA PG (HÖSTSONATEN / HERBSTSONATE)

West Germany/Sweden/Norway 1978. Dir: Ingmar Bergman. 93 min. DCP

Actress Ingrid Bergman's only film for director Ingmar Bergman was this wrenching mother-daughter psychodrama, shot in painterly autumnal colour tones by cinematographer Sven Nykvist. Bergman plays Charlotte, a renowned concert pianist visiting Eva (Liv Ullmann), her adult daughter, for the first time in many years. Eva, dowdy and repressed, is unhappily married to a provincial parson, and now takes care of her disabled sister Helena (Lena Nyman), whom Charlotte had once locked away in an institution. A lifetime of pent-up rage and resentment is unleashed as daughter and mother go face to face in an exchange of recrimination, self-justification, and confession. The emotional ferocity is magnified by Bergman and Nykvist's masterful use of close-up. *Autumn Sonata* earned Oscar nominations for Ingrid's performance and Ingmar's original screenplay. It also proved to be Ingrid's last feature film before her death in 1982.

SUNDAY, SEPTEMBER 9 – 6:30 PM
TUESDAY, SEPTEMBER 11 – 8:20 PM
SATURDAY, SEPTEMBER 15 – 6:30 PM



Original, Full-Length Version!

SCENES FROM A MARRIAGE (SCENER UR ETT ÄKTENSKAP)

Sweden 1974. Dir: Ingmar Bergman. 283 min. DCP

One of the great films of the 1970s, Bergman's brilliant and brutally honest dissection of the disintegration of a marriage was originally made in six parts for Swedish television, then chopped by almost two hours for its worldwide theatrical release. It screens here in the complete, original version. Unfolding in episodic fashion, and spanning the course of a decade, *Scenes from a Marriage* features Liv Ullmann, in one of her finest performances, as Marianne, a woman struggling to cope with the infidelity of her husband Johan, played by Erland Josephson. Bibi Andersson co-stars as the younger woman with whom Johan is having an affair. The work is shot in claustrophobic close-up by Sven Nykvist, and rivals Dreyer's silent classic *The Passion of Joan of Arc* in its masterful mining of the expressive potential of the human face. The divorce rate in Sweden is said to have skyrocketed after the series aired! In a surprise, Bergman revisited the characters of Marianne and Johan three decades later in 2003's *Saraband*, his final film, also starring Ullmann and Josephson.

There will a 15-minute intermission between Parts III & IV.

Please note: Double bill prices in effect for this presentation.

THURSDAY, OCTOBER 18 – 6:30 PM
SUNDAY, OCTOBER 21 – 1:30 PM



SARABAND

Sweden/Denmark/Norway 2003. Dir: Ingmar Bergman. 108 min. Digibeta

Bergman's farewell film – the only movie he made as an octogenarian – reveals no diminishment of his formidable powers. A searing work in the director's minimalist, chamber-drama mode, *Saraband* has Liv Ullmann and Erland Josephson reprising their roles from 1974's *Scenes from a Marriage*. Bergman's shattering analysis of a failed relationship. It is now three decades on, and Marianne and Johan, long divorced, have had no contact in years. When Marianne impulsively decides to visit her ex-husband at his summer house, she is drawn into a fierce family crisis engulfing Johan, his son Henrik (Börje Ahlstedt), and Henrik's daughter Karin (Julia Dufvenius). *Saraband* unfolds in ten discrete episodes, each an emotionally lacerating duet between two of the characters. It was shot and (at Bergman's insistence) released on digital video, a then-rare format that limited its theatrical circulation. "One of the great valedictory works" (Richard Brody, *The New Yorker*).

Please note: This digital video presentation is in 4:3 letterbox format.

SUNDAY, OCTOBER 21 – 7:15 PM
MONDAY, OCTOBER 22 – 8:30 PM



Bergman "Marianne and Johan" Marathon! Sunday, Oct 21

Scenes from a Marriage + *Saraband*

The complete, original version of Bergman's intimate epic of matrimony followed by its three-decades-later follow-up.

There is a 15-minute intermission scheduled between Parts III & IV of *Scenes from a Marriage* and an interval of approximately 45 minutes between the end of *Scenes* and the start of *Saraband*.

Triple Bill Price in effect for marathon: \$24 Adults / \$22 Students & Seniors

Regular single (for *Saraband*) and double bill (for *Scenes from a Marriage*) prices otherwise in effect. Annual \$3 membership required.

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 Cinémathèque Pacifique 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
FOR MORE INFO

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- Rated **PG**
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- ▼ Rated **18^A**
- Rated **R**

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MON

TUES

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VANCOUVER LATIN AMERICAN FILM FESTIVAL
AUG 24 - SEPT 2
VLAFF.ORG

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Eight Hours Don't Make a Day
Part I: Jochen and Marion - 11:00 am
Part II: Oma and Gregor - 1:00 pm
Part III: Franz and Ernst - 3:30 pm
Part IV: Harald and Monika - 5:20 pm
Part V: Irmgard and Rolf - 7:30 pm

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Eight Hours Don't Make a Day
Part V: Irmgard and Rolf - 4:30 pm
Bergman 100
Autumn Sonata - 6:30 pm ■
The Serpent's Egg - 8:20 pm

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Bergman 100
The Serpent's Egg - 6:30 pm
Cries and Whispers - 8:45 pm

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Bergman 100
Cries and Whispers - 6:30 pm
Autumn Sonata - 8:20 pm ■

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Film Club
E.T. The Extra-Terrestrial - 11:00 am ●
Eight Hours Don't Make a Day
Part I: Jochen and Marion - 4:30 pm
Part II: Oma and Gregor - 6:30 pm
Part III: Franz and Ernst - 8:30 pm

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Eight Hours Don't Make a Day
Part IV: Harald and Monika - 6:30 pm
Part V: Irmgard and Rolf - 8:20 pm

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New Restorations
Cold Water - 6:30 pm ■
The Last Movie - 8:20 pm

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New Restorations
The Last Movie - 6:30 pm
Cold Water - 8:35 pm ■

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New Restorations
Andrei Rublev - 7:00 pm

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Contemporary Iranian Cinema
Pig - 7:00 pm

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New Restorations
Andrei Rublev - 7:00 pm

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Film Club
Wallace & Gromit: The Curse of the Were-Rabbit - 11:00 am ●
Bergman 100
Scenes from a Marriage - 1:30 pm
Saraband - 7:15 pm

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New Restorations
Wanda - 6:30 pm ▼
Bergman 100
Saraband - 8:30 pm

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Dario Argento
Deep Red - 6:30 pm ▼
Suspiria - 9:00 pm ▼

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Dario Argento
The Bird with the Crystal Plumage - 6:30 pm ■
Deep Red - 8:30 pm ▼

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REIMAGINE YOUR WORLD

OCT 15-21 2018

100+AUTHORS
80+EVENTS

DISCOVER THE 2018 LINEUP
AT WRITERSFEST.BC.CA



WED

THURS

FRI

SAT

5 DIM Cinema
Corin Sworn: The Spectre of Breath - 7:30 pm

6 Bergman 100
Cries and Whispers - 6:30 pm
The Serpent's Egg - 8:20 pm

7 Eight Hours Don't Make a Day
Part I: Jochen and Marion - 6:30 pm
Part II: Oma and Gregor - 8:30 pm

8 Eight Hours Don't Make a Day
Part III: Franz and Ernst - 6:30 pm
Part IV: Harald and Monika - 8:20 pm

SEPTEMBER

12 VIVO Media Arts Centre
From the Archives: VIVO's 45th Anniversary Screening - 7:00 pm

13 Chan Centre Connects
Dos tipos de cuidado - 7:00 pm

14 The Indie Filmmakers Lab 2018
Premiere Screening - 7:00 pm

15 Bergman 100
Autumn Sonata - 6:30 pm
Cries and Whispers - 8:20 pm

19 Frames of Mind
The Listeners - 7:30 pm

20 Chan Centre Connects
The Porchlight Sessions - 7:00 pm

21 New Restorations
The Last Movie - 6:30 pm
Cold Water - 8:35 pm

22 Contemporary Iranian Cinema
Israfil - 4:00 pm
New Restorations
Cold Water - 6:30 pm
The Last Movie - 8:20 pm

26 Contemporary Iranian Cinema
Israfil - 6:30 pm
New Restorations
Cold Water - 8:35 pm

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VANCOUVER INTERNATIONAL FILM FESTIVAL
SEPT 27 - OCT 12
VIFF.ORG

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VANCOUVER INTERNATIONAL FILM FESTIVAL
SEPT 27 - OCT 12
VIFF.ORG

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VANCOUVER INTERNATIONAL FILM FESTIVAL
SEPT 27 - OCT 12
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New Restorations
Andrei Rublev - 7:00 pm

17 Frames of Mind
Custody - 7:30 pm

18 Bergman 100
Scenes from a Marriage - 6:30 pm

19 New Documentary
Antonio Lopez 1970: Sex, Fashion & Disco - 4:30 pm
New Restorations
Wanda - 6:30 pm
New Documentary
Antonio Lopez 1970: Sex, Fashion & Disco - 8:30 pm

20 New Documentary
Antonio Lopez 1970: Sex, Fashion & Disco - 2:00 pm
Contemporary Iranian Cinema
Pig - 4:00 pm
New Documentary
Antonio Lopez 1970: Sex, Fashion & Disco - 6:30 pm
New Restorations
Wanda - 8:30 pm

24 DIM Cinema
Byron Peters: Anti-Racist Mathematics and Other Stories - 7:30 pm

25 New Documentary
Antonio Lopez 1970: Sex, Fashion & Disco - 6:30 pm
New Restorations
Wanda - 8:30 pm

26 Dario Argento
Suspiria - 6:30 pm
The Bird with the Crystal Plumage - 8:30 pm

27 Dario Argento
The Bird with the Crystal Plumage - 4:30 pm
Suspiria - 6:30 pm
Deep Red - 8:30 pm

31 Dario Argento
Don't Lose Your Head! Halloween Party
Doors - 7:00 pm
Goblin Ballet - 8:00 pm
Suspiria - 8:30 pm

1 New Restorations
Andrei Rublev - 7:00 pm

2 New Restorations
Andrei Rublev - 7:00 pm

NOVEMBER

19+ | \$15 in advance, \$20 at the door



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DON'T LOSE YOUR HEAD!

Dario Argento for Halloween

“After all the years I have been making these films, I would probably make a pretty good murderer.” – Dario Argento

Dubbed the “Italian Hitchcock” for his mastery of whodunit horror in the gore-gushing *giallo* tradition, legendary screen-scream director Dario Argento holds court as one of scary cinema’s most stylish and subversive auteurs. This Halloween, feast your eyeballs – and, with scores by Ennio Morricone and prog-rockers Goblin, eardrums! – on a trio of lurid 1970s “spaghetti slashers” from the maestro of by-the-bucket blood spillage, all screening in brilliant 4K restorations. “Don’t Lose Your Head!” includes Argento’s Hitch-indebted directorial debut *The Bird with the Crystal Plumage* (1970); his *giallo* take on Antonioni’s *Blow-Up*, *Deep Red* (1975); and, of course, his unequivocal masterpiece *Suspiria* (1977), a marvel of hallucinogenic terror that countryman Luca Guadagnino (*Call Me by Your Name*) has reimaged for a forthcoming, highly anticipated remake.



Don't Lose Your Head! Halloween Party

Wednesday, October 31

Cash Bar, Goblin Ballet & *Suspiria*

7:00 pm – Doors

8:00 pm – Goblin-scored ballet by Dancinema

8:30 pm – *Suspiria*

Gorehounds! Ring in the unholy holiday at our Don't Lose Your Head! Halloween Party, featuring costumes, a cash bar, a specially choreographed ballet by Dancinema, and a screening of Dario Argento's neon-nightmare *Suspiria*.

Established in 2014 by Jen Ray, Dancinema has evolved into an international organization that fuses dance and film through production, education, and events, including the annual Cascadia Dance & Cinema Festival in Vancouver. www.dancinema.co

DANCINEMA

19+

Tickets: **\$15 in advance; \$20 at the door**

No membership required. No passes will be accepted for this event.





“Long admired in cult circles, *Suspria* stands as one of the most visually striking horror films ever made, and the high-water mark of a first-rate splatter stylist.” – Scott Tobias, *The A.V. Club*

Suspria

Italy 1977. Dir: Dario Argento. 92 min. DCP

The stuff of nightmares is elevated to a high art in Dario Argento's gorgeous and gory magnum opus, an immutable classic of Euro Horror that has spawned countless imitators and, coming in November, a much-buzzed-about remake by Luca Guadagnino (*Call Me by Your Name*). Like a Grimm Fairy Tale on acid, *Suspria* sees doe-eyed American ballet student Suzy Bannion (Jessica Harper) enter a wiccan world of supernatural evil – and gloriously excessive neon – after arriving at a prestigious dance academy deep in the Black Forest of Germany. When a pair of classmates are gruesomely murdered by an unseen assailant, Suzy scrambles to uncover a sinister conspiracy before she, too, is sent six feet under in some unsavory way. Argento, conducting a veritable masterclass in over-the-top aestheticism, peppers the proceedings with eye-searing set pieces and surreal, viscera-churning terror. The iconic score by Italian prog-rock royalty Goblin is near-sacred among horror-soundtrack connoisseurs.

FRIDAY, OCTOBER 26 – 6:30 PM

SATURDAY, OCTOBER 27 – 6:30 PM

SUNDAY, OCTOBER 28 – 9:00 PM

WEDNESDAY, OCTOBER 31

Don't Lose Your Head! Halloween Party

7:00 pm – Doors

8:00 pm – Goblin Ballet

8:30 pm – *Suspria*

19+ only. Special ticket prices in effect.





“A smart, cosmopolitan, thoroughly modern whodunit.” – Jamie Graham, *Total Film*

The Bird with the Crystal Plumage PG

(L'uccello dalle piume di cristallo)

Italy/West Germany 1970. Dir: Dario Argento. 98 min. DCP

A box-office smash in Italy and abroad, the terrifically terrifying directorial debut of Dario Argento ignited a '70s craze for *giallo* cinema – an Italian breed of high-style, high-body-count murder mysteries first attributed to splatter guru Mario Bava – while laying the groundwork for a new breed of horror films in America: the slasher! A loose (and uncredited) adaptation of Fredric Brown's novel *The Screaming Mimi*, the Rome-set thriller tracks the investigation of a Yankee writer and would-be sleuth who becomes obsessed with – and yep, embroiled in – a spree of grisly murders after witnessing a hooded figure stab a woman in an art gallery. The dizzying POV camerawork (by legendary Italian cinematographer Vittorio Storaro) implicates the viewer as both killer and victim, taking a page from modern-horror textbooks *Psycho* and *Peeping Tom*. The black-gloved, knife-wielding assailant would become a mainstay of the subgenre. Ennio Morricone composed the haunting score.

FRIDAY, OCTOBER 26 – 8:30 PM

SATURDAY, OCTOBER 27 – 4:30 PM

MONDAY, OCTOBER 29 – 6:30 PM



“Argento's first full-fledged masterpiece.”

– Ed Gonzalez, *Slant Magazine*

Deep Red TV

(Profondo rosso)

Italy 1975. Dir: Dario Argento. 126 min. DCP

After a brief hiatus from *giallo* fare, Dario Argento returned to – and, some would say, damn-near perfected! – the stalk-and-slash thriller with *Deep Red*, his blood-bathed reworking of Antonioni's modernist milestone *Blow-Up*. David Hemmings (also of Antonioni's 1966 meta-mystery) stars as Marcus Daly, a British jazz pianist in Rome who one night witnesses the brutal axe-murder of a neighbour in her home. Rushing to the gruesome scene, Marcus notices something unusual amid the apartment's décor – a painting, he later recalls, now eerily missing. Convinced it holds the key to the killer's identity, Marcus follows a bizarre string of breadcrumbs – a children's song, a macabre folktale, a book entitled *House of the Screaming Child* – all while being pursued by the hatchet-wielding psychopath. The newly rechristened prog-rock band Goblin, in their first collaboration with Argento, clinched the soundtrack gig when Pink Floyd passed. Argento's own hands stand in for the killer's.

Please note: This is a 4K restoration of the English-dubbed version. It includes scenes originally cut from the North American theatrical release, which are in Italian with English subtitles.

SATURDAY, OCTOBER 27 – 8:30 PM

SUNDAY, OCTOBER 28 – 6:30 PM

MONDAY, OCTOBER 29 – 8:30 PM



NEW DOCUMENTARY

"Dazzling . . . Crump's film isn't just fun to watch, it's an essential reminder of an artist and innovator who has been largely forgotten."
- Interview

"Electrifying . . . A heady mix of glamour, fashion, and disco that's impossible to resist."
- Laure Bonville, London Film Festival



Vancouver Premiere! Exclusive First Run!

Antonio Lopez 1970: Sex, Fashion & Disco ¹⁴

USA 2017. Dir: James Crump. 95 min. DCP

Grace Jones. Jessica Lange. Karl Lagerfeld. Tina Chow. Pat Cleveland. Jerry Hall. Andy Warhol. Bill Cunningham. Grace Coddington. Patti D'Arbanville. Yves Saint Laurent. All were part of the inner circle of Puerto Rico-born, Bronx-raised Antonio Lopez (1943-1987), a fashion illustrator and trendsetter whose groundbreaking work and magnetic presence energized the New York and Paris fashion scenes in the late 1960s and early 1970s. Lopez's vibrant drawings – for *Vogue*, *Harper's Bazaar*, *Elle*, and other publications – injected street smarts and racial/ethnic diversity into a staid industry. He is credited with discovering some of the era's iconic faces, including Jones, Lange, Chow, and Hall. He was a seductive presence in every sense of the word. Tailor-made from fabulous archival footage and affecting contemporary interviews, James Crump's hugely entertaining documentary vividly captures an influential talent and his near-mythical milieu, a glamorous world of high style, decadent nightlife, and radical social, cultural, and sexual transformation.

FRIDAY, OCTOBER 19 – 4:30 PM & 8:30 PM
SATURDAY, OCTOBER 20 – 2:00 PM & 6:30 PM
THURSDAY, OCTOBER 25 – 6:30 PM

CHAN CENTRE CONNECTS



Dos tipos de cuidado (Two Careful Fellows)

Mexico 1953. Dir: Ismael Rodríguez. 111 min. DVD

Indulge your nostalgia for *la Época de Oro del cine mexicano* – "the Golden Age of Mexican Cinema" – with this beloved black-and-white classic, a lively comedy of errors that follows the romantic trials and tribulations of two best friends turned enemies. A key exemplar of the *comedia ranchera* – the Mexican equivalent of the singing-cowboy movie – *Dos tipos de cuidado* features two of that popular genre's most iconic stars, the singers and actors Jorge Negrete (aka "El Charro Cantor") and Pedro Infante (aka "El Inmortal"), in the only film in which they appeared together. Music by Manuel Esperón.

Introduced by Alex Alegria

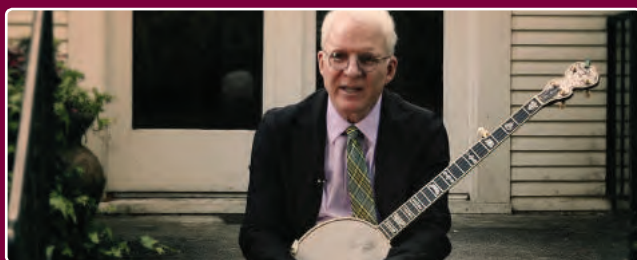
Alex Alegria, bandleader, vocalist, and guitarist from Vancouver's very own Mariachi Los Dorados, will present the film. His talk will include a short introduction to the Golden Age of Mexican Cinema and a discussion of the importance of Pedro Infante and Jorge Negrete to Mexican identity.

Organized in partnership with the Consulate General of Mexico in Vancouver.



THURSDAY, SEPTEMBER 13 – 7:00 PM

This screening of *Dos tipos de cuidado* is presented in conjunction with the concert performance "Aida Cuevas: Totalmente Juan Gabriel," at the Chan Centre for the Performing Arts on Saturday, September 22 at 8:00 pm.



The Porchlight Sessions

USA 2017. Dir: Anna Schwaber. 61 min. DCP

This documentary follows the fascinating story of bluegrass – from its origins in the Appalachian Mountains as a merging of jazz and blues with country and folk music, to its place in modern-day pop culture. Featuring Bela Fleck, Steve Martin, Mumford & Sons, I'm With Her's Sara Watkins, and many more icons of the genre. "A finger pickin' and foot stompin' cinematic adventure through the evolution of the hillbilly sound" (Franklin Theatre, Nashville). "Informative and engaging . . . A penetrating look into the bluegrass culture . . . Every twenty years or so, a bluegrass documentary comes along that captivates a generation of fans . . . This is, without a doubt, the most artistic bluegrass film to date" (Daniel Mullins, *Bluegrass Today*).

THURSDAY, SEPTEMBER 20 – 7:00 PM

This screening of *The Porchlight Sessions* is presented in conjunction with the performance of I'm With Her at the Chan Centre for the Performing Arts on Sunday, September 30 at 7:00 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



E.T. The Extra-Terrestrial G

USA 1982. Dir: Steven Spielberg. 115 min. DCP

With the fad for '80s nostalgia at a fever pitch (*Stranger Things*, *IT*, Spielberg's own *Ready Player One*), why not skip the next new Amblin throwback and just go back to the source! A certifiable classic and cultural phenomenon (not to mention the highest-grossing film of the decade), Steven Spielberg's generation-defining masterwork remains a moving, magical experience for the ages – for all ages! Ten-year-old Elliot (Henry Thomas) is a lonely, suburban kid in California who one day finds an alien, scared and alone, in his backyard. Deciding to care for the extra-terrestrial orphan, aptly dubbed "E.T.," Elliot enlists the help of his little sis (Drew Barrymore), big bro (Robert MacNaughton), and BMXing pals to keep the Reese's Pieces-popping houseguest under wraps and out of the authorities' hands. Nominated for nine Academy Awards and winner of four, Spielberg's enchanting film was such a triumph that its most iconic moment became his studio's logo. "Like a gift from the gods . . . E.T. is a superlative piece of popular cinema that positively requires sharing with an audience" (Derek Malcolm, *The Guardian*).

Gen Xers with kids: Rest easy, this is the original, 1982 theatrical version of the film!

SUNDAY, SEPTEMBER 16 – 11:00 AM

Film Club is sponsored by



Wallace & Gromit: The Curse of the Were-Rabbit G

Great Britain 2005. Dirs: Steve Box, Nick Park. 85 min. DCP

This Halloween season, count your scares in jumps and hares! Winner of the Oscar for Best Animated Feature, the first full-length outing for the Plasticine pair is a marvel of stop-motion animation, sophisticated imagination, and tot-friendly frights. When a mysterious creature begins attacking the town's vegetable gardens – just days before the annual Giant Vegetable Competition! – it's up to Wallace and Gromit and their humane pest-control company Anti-Pesto to capture the culprit before a trigger-happy archrival beats them to it. As always, nifty Rube Goldberg contraptions and Buster Keaton-style slapstick gags bring forth the laughs. In an era of ever-expanding CGI animation, the movie, five years in the making, was created using traditional, painstakingly detailed methods – a testament to directors Nick Park and Steve Box's vision and their amazing ability to create such genuine and lovable characters out of clay, wire, and faux-fur. "Lovable beyond all measure . . . Wallace and Gromit are arguably the two most delightful characters in the history of animation" (Roger Ebert).

SUNDAY, OCTOBER 21 - 11:00 AM



THE Indie Filmmakers Lab

2018 PREMIERE SCREENING

The Indie Filmmakers Lab is a filmmaking program for youths ages 14-19 offered by The Cinematheque in partnership with the Simon Fraser University School for the Contemporary Arts. This summer's program, generously supported by the British Columbia Arts Council, TELUS STORYHIVE, Creative BC, The Hamber Foundation, the City of North Vancouver, and the District of North Vancouver, saw young artists from across the Lower Mainland working in teams to create their own short films. Inspiring and exciting, these projects will debut at our Premiere Screening!

Please note: This free-admission presentation is an RSVP event. If you are not an Indie Filmmakers Lab participant or an invited guest but are interested in attending, email us at indielab@theCinematheque.ca

FRIDAY, SEPTEMBER 14 – 7:00 PM

PRESENTED BY

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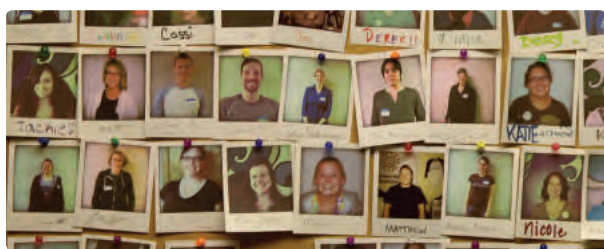
DISTRICT OF NORTH VANCOUVER

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!

The Listeners

USA 2016. Dir: Bill Hurst. 65 min. Blu-ray Disc

An engrossing look behind the scenes at Headquarters, a 24/7 suicide prevention crisis centre in Lawrence, Kansas, where more than twenty thousand calls a year are answered by trained volunteers. "We all learn how to talk – we don't learn how to listen," says one of the interview subjects in this affecting documentary, as we follow 11 young trainees working their way through a rigorous 11-week training session incorporating intense role-play scenarios that cover just about every imaginable crisis. Learning how to listen with empathy and without judgement and resisting the urge to offer "quick fixes" to problems are skills that prove difficult for some trainees to master. But many graduate to the phones, where they join others like themselves: everyday people on the front lines of suicide prevention.

Post-screening discussion with **Josh Cytrynbaum** and **Sandy Biggerstaff**.

Josh Cytrynbaum, Clinical Coordinator at The Crisis Intervention and Suicide Prevention Centre of BC, has spent the last 10 years in the mental health field, with a special focus in crisis management, suicidality, and human sexuality.

Sandy Biggerstaff, Executive Director at the Crisis Centre, has spent 20 years successfully cultivating stakeholder relationships and leading cross-functional teams in both the post-secondary and non-profit sectors in support of vulnerable populations.

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

Co-sponsored by **The Crisis Intervention and Suicide Prevention Centre of B.C.**

WEDNESDAY, SEPTEMBER 19 – 7:30 PM



Vancouver Premiere!

Custody (Jusqu'à la garde)

France 2017. Dir: Xavier Legrand. 94 min. DCP

In a stark judicial chamber, a separated couple argue over custody of their son, 12-year-old Julien. (Another child, Joséphine, about to turn 18, is not part of the dispute.) Miriam demands full custody (also Julien's preference), and accuses her ex-husband of abuse, although no legal evidence of this exists. Dumbfounded, Antoine blames his ex-wife for turning the children against him. "Which one of you is the biggest liar?" asks the judge, before ultimately deciding on shared custody. The sense of dread and menace hovering over Julien's weekends with his father only intensifies as it becomes frighteningly clear that Antoine is unable to accept that his marriage is over. Under Xavier Legrand's assured direction, what begins as a naturalistic domestic drama transforms into a psychological thriller and then into a horror film of heart-in-mouth proportions. Winner, Silver Lion (Best Director) and Lion of the Future (Best Debut), Venice 2017.

Post-screening discussion with **Dr. Susan Gamache** and **Vandana Sood**.

Susan Gamache is a Registered Psychologist and Marriage and Family Therapist in private practice and a parent educator, mediator, trainer, author, and media consultant.

Vandana Sood is Supervising Lawyer at Rise Women's Legal Centre and an Adjunct Professor at UBC's Peter A. Allard School of Law and has practiced in the areas of family law, child protection law, and immigration and refugee law, with focus on assisting women who experience intimate partner violence.

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

WEDNESDAY, OCTOBER 17 – 7:30 PM

DIM
CINEMA

Moving-image art in dialogue with cinema
www.dimcinema.ca

Programmed by Michèle Smith, co-editor of
Drawing Room Confessions.

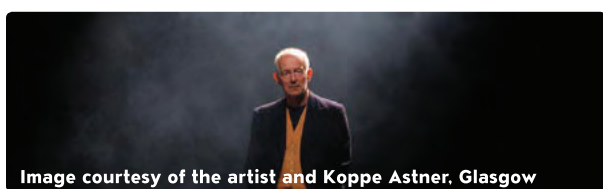


Image courtesy of the artist and Koppe Astner, Glasgow

Corin Sworn: The Spectre of Breath

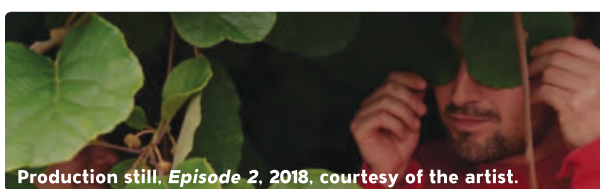
Fascinated by the "erratic meetings and schisms" of histories, images, and artefacts, Canadian artist Corin Sworn builds her research into "scripts," sometimes in the form of objects and propositions in a gallery, sometimes as characters and narratives in a film. The script in *Lens Prism*, a fragmented soliloquy delivered by an unidentified man to an empty theatre, reflects on a common paradox of representation: that we express ourselves more readily by appropriating pre-existing narratives – here from literature, theory, and film – than by finding the words for our own experiences. In *The Foxes*, first shown in the Scottish pavilion at the 2013 Venice Biennale, the script, prompted by a collection of slides taken in Peru thirty years earlier by the artist's father, leads to a consideration of the legibility of photographs and the shifting nature of the narratives we create from them. Finally, the feature-length script for *The Coat*, made with fellow Emily Carr University alumnus Tony Romano, uses an ingenious subtitling strategy to combine the directors' response to interviews with migrants in Canada and Italy with Sworn's research on the commedia dell'arte, in a loose adaptation of Aristophanes' play *The Birds* shot in Calabria.

Lens Prism | Corin Sworn/Great Britain-France 2010. 15 min. DCP

The Foxes | Corin Sworn/Great Britain-Canada-Peru 2013. 18 min. DCP

The Coat | Tony Romano, Corin Sworn/Great Britain-Canada-Italy 2016. 58 min. DCP

WEDNESDAY, SEPTEMBER 5 – 7:30 PM



Production still, Episode 2, 2018, courtesy of the artist.

Byron Peters: Anti-Racist Mathematics and Other Stories

Programmed by Steffanie Ling.

Artist in Attendance.

In her speech to the (UK) Conservative Party Conference in 1987, Margaret Thatcher claimed that British children were being taught anti-racist mathematics as part of a new curriculum delivered by "extremist teachers." In *Anti-Racist Mathematics and Other Stories*, a series of three speculative educational videos, Vancouver artist Byron Peters attempts to figure this anti-bias pedagogy within the lexicon of our contemporary mediascape. Each episode, visually distinct in its playful didacticism and in the composition of its unreliable narrator, is a thought experiment that oscillates between satirical dramatizations and sincere propositions for a world wherein the equation $10 - 3 = 13$ expresses an ideology of sharing, collectivity, and mutuality.

Anti-Racist Mathematics and Other Stories is a series commissioned by VIVO Media Arts Centre that initiated with the exhibition *Byron Peters – Before and After the Sixth Radar Conference* (VIVO, 2017).

Episode 1 | Byron Peters/Canada 2017. 22 min. DCP

Episode 2 | Byron Peters/Canada 2018. 30 min. DCP

Episode 3 | Byron Peters/Canada 2018. 30 min. DCP

Co-presented with **VIVO Media Arts Centre**

WEDNESDAY, OCTOBER 24 – 7:30 PM



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SEP 30 I'm With Her
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NOV 13 Joshua Redman: Still Dreaming
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MAR 2 Ladysmith Black Mambazo with Habib Koité and Bassekou Kouyate
APR 11 Cristina Pato Quartet
APR 17 Mariza
APR 27 Anoushka Shankar



Canada **straight**



Cristina Pato



I'm With Her



Joshua Redman



Anoushka Shankar

DEATH, RESURRECTION, ASCENSION

documentation of an occult ritual for sexual healing

premiere screening, artist in attendance
the cinematheque 1131 howe street
september 18th, 2018 6:45 pm

tickets bit.ly/deathresurrectionascension | www.deathresurrectionascension.com

the Cinematheque

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Front Cover Image: *Suspiria*
Giallo font on Cover + p10 by TJ Vining

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And a special thanks to all our spares!

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