

January / February 2020



The Cinematheque



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

\$12 General Admission
\$10 Student or Senior (65+)

Multi-film Ticket Packs and Gift Ticket Packs are also available for purchase

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Advance tickets and memberships are available for purchase online at thecinematheque.ca at no extra cost! Tickets go on sale at Box Office 30 minutes prior to the first screening of the day.

All screenings are restricted to 18+ unless otherwise indicated
\$3 annual membership required for those 18+
Events, times, and prices are subject to change without notice

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Best of the Decade

The top films of the 2010s, as selected by
The Cinematheque's film curators

Toni Erdmann

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Programming Associate

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Roma (Alfonso Cuarón, 2018)

Toni Erdmann (Maren Ade, 2016)

The Tree of Life (Terrence Malick, 2011)

Uncle Boonmee Who Can Recall His Past Lives
(Apichatpong Weerasethakul, 2010)

Under the Skin (Jonathan Glazer, 2013)

Jim Sinclair,
Executive & Artistic Director

“By a wide margin the funniest almost-three-hour German comedy you will ever see.”

A.O. Scott, *New York Times*

“I have not seen a film as powerful, surreal, and frightening in at least a decade ... It is unprecedented in the history of cinema.”

Werner Herzog

“Astonishing ... *Zama* may just be Martel’s left-field masterpiece; a picture that’s antic, sensual, and strange.”

Xan Brooks, *The Guardian*

January 8 (Wednesday)
January 12 (Sunday)

7:00 pm
7:00 pm

January 9 (Thursday)
January 13 (Monday)

6:30 pm
8:00 pm

January 9 (Thursday)
January 11 (Saturday)

8:45 pm
6:30 pm



Toni Erdmann ¹⁴⁺

Germany/Austria 2016
Maren Ade
162 min. DCP

If there was a film this decade that rivalled the curveball humour, squirmy awkwardness, or blindsiding joys of German writer-director Maren Ade’s universally adored *Toni Erdmann*, we didn’t see it! Named the year’s best film by *Sight & Sound*, *Film Comment*, and *Cahiers du Cinéma* (a rare consensus between the big three), Ade’s *coup de maître* concerns mid-thirties career woman Ines (Sandra Hüller), a no-nonsense corporate climber whose life in Bucharest blows up when divorced dad Winfried (Peter Simonischek), a disheveled practical joker, arrives from Germany unannounced. Concerned for his daughter’s well-being, Winfried assumes the alter ego of buffoonish self-help guru Toni Erdmann and mortifyingly inserts himself into Ines’s professional circle. What follows is a compendium of hysterically funny, genuinely surprising, and disarmingly heartfelt showpieces that had these two programmers in stitches and tears by the time *The Cure*’s epic “Plainsong” announced its too-soon end.

“Few people settle in for a three-hour German comedy about an uptight woman and her farty father expecting a masterpiece. Yet that’s what Maren Ade’s extraordinary, genre-bending revolution of a movie is.”

Catherine Shoard, *The Guardian*

The Act of Killing ¹⁴⁺

Denmark/Norway/Great Britain 2012
Joshua Oppenheimer
115 min. DCP

One of the most conceptually innovative and ethically disorientating films in recent memory, *The Act of Killing* immediately ushered its maker, American-born, Denmark-based director Joshua Oppenheimer, into the echelon of documentary greats. (A stature shared with executive producers Errol Morris and Werner Herzog.) Eight years in creation, this Oscar-nominated work exhumes an episode of Indonesia’s past the country has yet to reckon with: the genocide of hundreds of thousands, if not millions, of Indonesians during the anti-communist purge of 1965–1966. The surviving perpetrators, celebrated as heroes by the still-ruling regime that orchestrated the “cleanse,” are invited by Oppenheimer to reenact their mass killings in the style of Hollywood movies they idolize – and from which they disturbingly drew inspiration. The uncanny result is a captivating and deeply troubling meditation on war-crime impunity, national trauma, and cinema as an accomplice to, and possibly exorcist of, human evil.

“A major achievement ... To dub Joshua Oppenheimer’s documentary a masterpiece is at once warranted and yet somehow limiting, the term too narrow for what the first-time American filmmaker achieves with his debut.”

Nick Schager, *Village Voice*

Zama ^{PG}

Argentina/Brazil/Spain/France 2017
Lucrecia Martel
115 min. DCP

The almost unbearable wait for Lucrecia Martel’s follow-up to 2008’s *The Headless Woman*, one of this century’s standout masterworks, finally ended with the seismic arrival of *Zama* in 2017. Ambitious in scale, enigmatic in form, and altogether brilliant in its fever-dream adaptation of Antonio di Benedetto’s existential novel, Martel’s fourth feature was a throne-retaking triumph for the Argentine auteur. Set in the late-18th-century in the wilds of what is now Paraguay, it tracks the fate of a hubristic Spanish magistrate (Daniel Giménez Cacho) stationed at a far-flung colonial outpost, waiting in vain for a royal transfer that will reunite him with his family. As ever in Martel’s cinema, the elliptical, at-times elusive story is subordinate to the film’s sensorial powers: its lush, oneiric cinematography; its immersive, alien soundtrack. The result was among the best and boldest works of the decade.

“A cinematic marvel ... Beautiful, hypnotic, mysterious, and elliptical.”

Manohla Dargis, *New York Times*

“An uncategorizable masterwork ... *Under the Skin* achieves a mood and texture unlike anything else before or since.”

Andrew Pulver, *The Guardian*

January 10 (Friday)
January 11 (Saturday)

6:30 pm
8:45 pm



Under the Skin PG-14

Great Britain 2013
Jonathan Glazer
108 min. DCP

That compassionate dinosaur in *The Tree of Life*. Scarlett Johansson in *Under the Skin*. Empathy reared its head in just the weirdest ways in some of our favourite films of the past decade. Jonathan Glazer's enigmatic, deeply unsettling third feature, adapted from Michel Faber's novel, has Ms. Johansson as a strange predatory beauty trolling the streets of Glasgow in a van, looking for men to lure home. Her intentions are not honourable; her encounters were often unscripted and with unsuspecting non-actors, shot surveillance-style with hidden cameras. Glazer's atmospheric oddity mixes kitchen-sink aesthetics with the cinema of the fantastic to create real dread and danger as it explores what it means to be (or become) human. Kubrick, Roeg, and Hitchcock are antecedents of its chilly vision. The unnerving score is by Mica Levi (who later scored Pablo Larrain's *Jackie*, also screening in this series).

“Minds will be blown to the four winds ... The trippiest [film] in any genre in a long while.”

Michael Phillips, *Chicago Tribune*

“The best formalist black comedy about marriage since *Eyes Wide Shut*.”

Angelo Muredda, *Cinema Scope*

January 10 (Friday)
January 12 (Sunday)

8:40 pm
4:30 pm



Force Majeure PG

(Tourist)

Sweden 2014
Ruben Östlund
118 min. DCP

The fragile male psyche comes under devastating scrutiny in the squirmingly funny breakout film of Swedish satirist and social critic Ruben Östlund. The director, who began his career making skiing films, has emerged as a mordant observer of the human tragicomedy; people under duress are a speciality. In *Force Majeure*, a Swedish family on a ski vacation in the French Alps is thrown into emotional crisis after narrowly escaping an avalanche: father and husband Tomas (Johannes Bah Kuhnke) behaved unheroically during the incident; wife Ebba (Lisa Loven Kongsli) is shaken by his craven conduct. Marriage, gender roles, human nature, social class – all are mercilessly dissected in this sly psychological cliff-hanger. Östlund, here and elsewhere, has been likened to Michael Haneke but with a sense of humour! Östlund's follow-up, *The Square*, won the Palme d'Or at Cannes.

“Nested inside perverse Kubrickian long takes, Östlund's shrewd choreography and cringe-worthy situations heralded the arrival of a major cinematic storyteller.”

Chris O'Falt, *IndieWire*

“In the pantheon of Reichardt, *Certain Women* ranks up there with her most complete and captivating work.”

April Wolfe, *Village Voice*

January 18 (Saturday)
January 19 (Sunday)

6:30 pm
8:40 pm



Certain Women PG

USA 2016
Kelly Reichardt
107 min. DCP

The remarkable sixth feature by Kelly Reichardt, America's indispensable indie auteur, was another masterpiece of intimate, understated cinema from the criminally consistent filmmaker. Based on a trio of Montana-set short stories by Maile Meloy (a departure from the Oregon-set source material of Jon Raymond, who collaborated with Reichardt on her previous four films), *Certain Women* weaves a tender tale of four women over a winter season. Laura Dern is an attorney embroiled in a client's crisis; Michelle Williams is a wife and mother reclaiming sandstone to build a second home; Kristen Stewart is a new lawyer teaching part-time in a small town; and Lily Gladstone (a revelation) is a lonely, local farmhand attending Stewart's class. Though the plot points are few, Reichardt's brilliance comes from her ability to elicit poetry from the moments in between – from the quiet labours of everyday life.

“Arguably the most precise expression of Reichardt's vision to date.”

Alice Gregory, *New York Times*

“A work of unmatched subtlety, complexity, and artistry ... Grisebach deserves to be considered a major filmmaker.”

Peter Bradshaw, *The Guardian*

January 18 (Saturday) 8:40 pm
January 23 (Thursday) 6:30 pm



Western

Germany/Austria/Bulgaria 2017
Valeska Grisebach
121 min. DCP

The first film in over a decade from German writer-director Valeska Grisebach caught many moviegoers (us included) completely off-guard with its understated intelligence, delicate formal sensibilities, and clear-eyed command of the genre it shares its name with. *Western* follows a group of German construction workers dispatched to rural Bulgaria to build a hydroelectric plant. There, gaunt labourer Meinhard (Meinhard Neumann), an ex-Legionnaire, raises the ire of his arrogant foreman by befriending the Bulgarian locals. Meinhard, an outsider with a violent past, is classic Western hero; the rugged landscape, native Other, and soon-to-materialize horse, all stock cowboy fare. Yet the implications of these archetypes are ingeniously subverted in Grisebach's subdued, almost-ethnographic film, which exploits the genre's semantics to explore masculine identity and neo-colonialism in contemporary Europe. Fellow “Berlin School” decade-bester Maren Ade (*Toni Erdmann*) produces.

“A faultlessly observed, broodingly intelligent piece of realism ... Both startlingly direct and full of resonance and ambiguity.”

Justin Chang, *Los Angeles Times*

“This unconquerably great film contains universes. There are things in this jungle you have never seen before.”

Tony Rayns, VIFF

January 19 (Sunday) 6:30 pm
January 23 (Thursday) 8:45 pm
January 24 (Friday) 6:30 pm



Uncle Boonmee Who Can Recall His Past Lives

(Lung Boonmee raluek chat)
Thailand/Great Britain/France/Germany/
Spain 2010
Apichatpong Weerasethakul
114 min. 35mm

The acclaimed Thai filmmaker Apichatpong Weerasethakul (*Tropical Malady, Cemetery of Splendour*) possesses one of the most unique and otherworldly visions in contemporary cinema, and this mysterious marvel confirmed it. Dying from kidney failure, Buddhist farmer Boonmee retires to his plantation in order to quietly spend his final days. During a nocturnal dinner on the veranda, he is joined by the ghost of his late wife and by his long-lost son, who returns in the form of an ape-like “monkey ghost” with red glowing eyes. When Boonmee begins revisiting episodes from past lives he's lived, we witness an extraordinary erotic encounter between a princess and a talking catfish! Apichatpong's remarkable movie – consisting of six film reels, each shot in a different cinematic style – won the Palme d'Or at Cannes in 2010.

“Part phantasmagorical masterpiece, part rural fable of the afterlife ... Apichatpong's imagination pulls the viewer into a wondrous cinematic labyrinth.”

Giovanna Fulvi, TIFF

“Spare, steely, sexually explicit in a way that transcends mere provocation, *Stranger by the Lake* is vital cinema.”

Adam Nayman, *Globe and Mail*

January 24 (Friday) 8:40 pm
January 26 (Sunday) 4:30 pm
January 30 (Thursday) 6:30 pm



Stranger by the Lake

(L'inconnu du lac)
France 2013
Alain Guiraudie
97 min. DCP

French filmmaker Alain Guiraudie, a highly individualistic talent whose previous work remains little-known outside of Europe, made waves in 2013 with the sex-filled *Stranger by the Lake*, his international breakthrough. A homoerotic Hitchcockian thriller, *Stranger* won a directing prize at Cannes and was named best film of 2013 by *Cahiers du Cinéma* and *Cinema Scope*. Guiraudie's slow-burning, carefully controlled exploration of danger and desire is set over ten days at a lakeside cruising spot for gay men. There, protagonist Franck (Pierre Deladonchamps) falls for moustachioed, possibly lethal Michel (Christophe Paou), while also befriending Henri (Patrick d'Assumçao), a portly, middle-aged man uncertain of his sexuality. Occasionally sexually explicit, always matter-of-fact about nudity, hedonism, and the irrational pull of attraction, *Stranger* heralded Guiraudie as an artist of rarified vision and daring – a reputation well-reinforced by his polarizing 2016 follow-up, *Staying Vertical*.

“The sexiest and most elegant thriller in years ... Guiraudie's directorial assurance is stunning: the entire movie is a master class in audiovisual storytelling.”

Michał Oleszczyk, *RogerEbert.com*

“The best American cinema of the last decade ... A masterpiece.”

Jim Jarmusch

“*Roma* is a monument to the power of film to inspire empathy across the walls of geography, class, and culture.”

American Film Institute

“Portman is altogether astonishing ... A singular vision from an uncompromising director.”

Nigel M. Smith, *The Guardian*

January 25 (Saturday)

7:00 pm

January 26 (Sunday)

7:00 pm

January 30 (Thursday)
February 5 (Wednesday)

8:30 pm
6:30 pm



Twin Peaks: The Return

aka Twin Peaks: Season 3

USA 2017
David Lynch

The cinematic event of the decade was ... the third season of a TV show?! Damn straight. With its first two episodes bowing at Cannes (where Lynch, teary-eyed, enjoyed a rapturous standing ovation) and institutions like *Cahiers du Cinéma* and *Sight & Sound* naming it the best (the former) or second-best (the latter) film of 2017, David Lynch and Mark Frost's groundbreaking chef-d'œuvre reignited André Bazin's sage question: *Qu'est-ce que le cinéma?* Scripted and shot as an 18-hour movie, and aired in hour-long installments on Showtime, the *Twin Peaks* revival picks up 25 years after season two's legendary WTF cliffhanger – with FBI Special Agent Dale Cooper (Kyle MacLachlan) swapped for an evil doppelgänger (MacLachlan again). But its true predecessor is Lynch's unfairly maligned 1992 prequel film *Fire Walk With Me*, a Rosetta Stone for *The Return's* complex mythology and many obsessed-over mysteries (read: prerequisite viewing). Cavernously strange, brilliantly nostalgia-averse, and staggering in its scope and singularity, *The Return* is an unshakable triumph of maximal film art, period.

As per the wishes of David Lynch, who personally authorized this screening, only Parts 1, 2 & 8 will be exhibited.

Part 1 – “My Log Has a Message for You” (60 min.)
Part 2 – “The Stars Turn and a Time Presents Itself” (60 min.)
Part 8 – “Gotta Light?” (60 min.)

There will be a 15-minute intermission between Parts 2 & 8.

Shaun Inouye, Programming Associate, will introduce the screening.

Admission is free of charge. No membership required. Reserve your ticket online at thecinematheque.ca A select number of tickets will be available at the door on a first-come, first-served basis on Saturday, January 25.



Roma

Mexico 2018
Alfonso Cuarón
135 min. DCP

“No bucks, no Buck Rogers,” goes the line from *The Right Stuff*. In an era graced with 23 (and counting) mega-budget movies in the Marvel Cinematic Universe, it was Netflix, not Hollywood, providing the bucks to a notable number of cinema's topflight talents. *Roma*, Mexican maestro Alfonso Cuarón's Netflix-released magnum opus, is one of the past decade's astonishing achievements: formally and emotionally enthralling; intimate yet epic; full of bravura set-pieces. Nonprofessional newcomer Yalitza Aparicio, a revelation, is Cleo, a young indigenous woman working as a domestic in an affluent household in Mexico City's Roma district in the early 1970s. Cleo's romantic life, her employers' marriage, and the country itself are all roiled by unrest in Cuarón's immersive monochrome drama, immaculately shot by the director himself in 65mm digital. Cuarón's *Children of Men* graced The Cinematheque's last “Best of the Decade” series ten years ago.

“A richly textured masterpiece, *Roma* is cinema at its purest and most human.”

Tomris Laffly, *Time Out*



Jackie

USA/Chile/France 2016
Pablo Larrain
100 min. DCP

Chilean standout Pablo Larrain (*Tony Manero*, *No*) made his English-language debut with this bold anti-biopic, an intimate, deeply sorrowful portrait of Jacqueline Kennedy in the immediate aftermath of an era-defining tragedy, the assassination of her husband, the U.S. president, in November 1963. *Jackie* immerses us in the psyche of the traumatized woman still wearing, or barely out of, her blood-stained pink Chanel suit. She is also, in the midst of her devastation, entirely aware of the public and political demands on her grief, and fiercely determined to control the terms of her husband's funeral. Natalie Portman, never better, is transfixing in the lead. Larrain's beautifully composed, non-linear film, based on an interview Jackie gave to *Life* magazine's Theodore H. White (played by Billy Crudup) a mere week after the assassination, impresses with its intelligence and restraint. Mica Levi (*Under the Skin*) composed the striking score.

“To watch Portman's every move is to not only watch history being recreated, but to also witness history being made. No one will ever be able to touch this role again.”

Barry Hertz, *Globe and Mail*

“Orgasmic brilliance ... With an achievement of this calibre it’s hard to resist hyperbole.”

Charles Bramesco, *The Guardian*

“I can’t recall a more sensitive, caring, and meditative portrait of young black boys ... The best film I’ve seen in a long time.”

Ta-Nehisi Coates

“Better than a masterpiece ... *The Tree of Life* is an eruption of a movie, something to live with, think, and talk about afterward.”

Nick Pinkerton, *Village Voice*

February 5 (Wednesday)
February 8 (Saturday)

8:30 pm
6:30 pm

February 7 (Friday)
February 10 (Monday)

6:30 pm
8:00 pm

February 7 (Friday)
February 9 (Sunday)

8:40 pm
7:00 pm



High Life 15+

Germany/France/USA/Great Britain/Poland 2018
Claire Denis
113 min. DCP

French auteur Claire Denis – “the world’s greatest working filmmaker,” sayeth *Moonlight* director Barry Jenkins – brought her singular sensibilities to astral sci-fi with her astonishing English-language debut. Denis’s cosmic stunner is set in the near future, with an end-of-life Earth in search of alternative energy sources. Cue Monte (Robert Pattinson), one of a cohort of death-row inmates offered absolution by hurling themselves across the galaxy in a spaceship bound for the nearest black hole. That mission is dire but clear; murkier are the fertility experiments conducted by the on-board doctor (Juliette Binoche), obsessed with sparking new life in the cosmos sans sex. Denis’s penchants for elliptical storytelling and transgression (including, here, an abundance of bodily fluids) are fully in evidence. Like genre touchstones *2001: A Space Odyssey* and *Solaris*, Denis’s philosophical space opera is less off-world exploration than inward rumination on being human.

“Uncompromising and enigmatic, *High Life* relinquishes nothing of the philosophical and visual force, the difficulty and seductiveness, that have made Denis’s films among the most compelling of contemporary cinema.”

Erika Balsom, *Sight & Sound*

Advisory: *High Life* includes scenes of sexual violence.

Moonlight 14+

USA 2016
Barry Jenkins
111 min. DCP

American independent Barry Jenkins’s sophomore feature and sleeper hit was a true eye-opener (and heartbreaker): a tender, trenchant portrait of black masculinity with little precedent in cinema. Its ultimate coronation at the 89th Academy Awards (after that notorious Faye Dunaway-Warren Beatty-*La La Land* fiasco) represented a multitude of milestones – including first LGBTQ-themed film, first African-American-directed film, and lowest-budget film to ever win the Best Picture Oscar! An impressionistic drama imbued with the screen poetry of a Wong Kar-Wai or Terrence Malick, *Moonlight* recounts the boyhood, teen years, and young adulthood of Chiron, who grows up poor in drug-ravaged Miami. A different performer plays Chiron in each of the film’s three parts. Screenwriter Tarell Alvin McCraney, adapting his own semi-autobiographical play, and supporting actor Mahershala Ali, as drug dealer and father-figure Juan, also earned Oscars.

“*Moonlight* is magic. So intimate you feel like you’re trespassing on its characters’ souls ... It’s a film that manages to be both achingly familiar and unlike anything we’ve seen before.”

Kenneth Turan, *Los Angeles Times*

The Tree of Life 6

USA 2011
Terrence Malick
139 min. DCP

Love it or not-love it – and for many, that “merciful dinosaur” scene was the dividing line – the much-anticipated fifth feature by cinematic poet Terrence Malick, at the time notoriously non-prolific, was a film everyone was talking (and talking) about. With cosmic, Kubrickian audacity, Malick inserted the creation of the universe and the five-billion-year history of Earth into the tale of a middle-class family dealing with grief in 1950s Texas. Brad Pitt, Jessica Chastain, and Sean Penn headline the familial drama, rendered in the trademark Malick style of ravishing visuals and meditative voice-overs. FX wizard Douglas Trumbull, famed for *2001: A Space Odyssey* – a work of comparable celestial ambition and scale – came out of retirement to help Malick render, largely without CGI, the origins of absolutely everything. Pondering (and visualizing) the vastest, most daunting questions, this is a masterpiece of awesome, affirmative, haunting beauty.

“A film of vast ambition and deep humility ... The only other film I’ve seen with this boldness of vision is Kubrick’s *2001: A Space Odyssey*, and it lacked Malick’s fierce evocation of human feeling.”

Roger Ebert

“A smouldering masterpiece ... *Burning* is lyrical, poetic, and mysterious ... It blurs the boundary between real and imaginary.”

Giovanni Fulvi, TIFF

“Visually astonishing and often devastating ... This might be the freshest film about young people in America since Larry Clark’s *Kids*.”

Rory O’Connor, *Film Stage*

February 8 (Saturday)
February 9 (Sunday)

8:40 pm
4:00 pm

February 16 (Sunday)
February 17 (Monday)

6:30 pm
6:30 pm



Burning 14+

South Korea 2018
Lee Chang-dong
148 min. DCP

A year before his compatriot Boon Joon-ho’s Palme d’Or-winning *Parasite*, Korean master Lee Chang-dong (*Oasis*, *Poetry*) offered his own incendiary and constantly surprising drama set against economic inequality and social disparity in South Korea. *Burning* pivots around the triangle of underemployed Jong-su; his old neighbour and new maybe-girlfriend Hae-mi; and posh, Porsche-driving Ben, a rival for Hae-mi’s affections. The plot involves a mysterious disappearance, and a cat or two. Lee draws stark contrast between the cramped flats of ordinary folks and the luxury homes of the affluent. The film is based on a short story by Japanese literary great and noted feline fancier Haruki Murakami, which accounts for those cats! Lee, long one of Korea’s essential auteurs, is working here at the peak of his powers, even after an eight-year absence from the cinema. *Burning* won the Critics’ Prize at Cannes.

“A triumph ... A character study that morphs, with masterly patience, subtlety, and nary a single wasted minute, into a teasing mystery and eventually a full-blown thriller.”

Jason Chang, *Los Angeles Times*

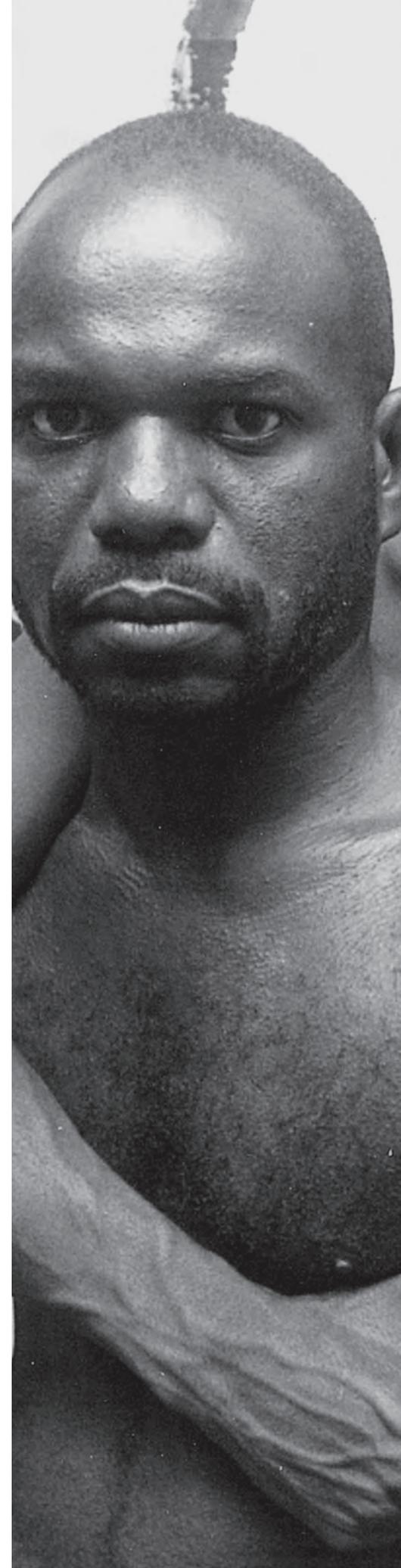
American Honey 18+

Great Britain/USA 2016
Andrea Arnold
163 min. DCP

British writer-director Andrea Arnold, whose social-realist drama *Fish Tank* was among the high-water marks of the aughts, infused a lion’s share of her authorial obsessions – and all of her formidable movie-making genius – into this gorgeous masterwork of teenage-riot cinema. An unruly and utterly enthralling adventure through the American heartland, Arnold’s fourth feature tethers itself to 18-year-old Star (astounding newcomer Sasha Lane), a dreadlocked, poverty-stricken outsider whose meet-cute with Jake (Shia LaBeouf), a feral, flirtatious nomad, precipitates her escape from domestic misery. Joining a makeshift family of orphaned youths peddling magazines to exploitable strangers, she enters into a fiery, toxic romance with Jake, and tempts violence with her reckless abandon. The sprawling opus, sensuously shot in 4:3 by Irish DP Robbie Ryan, overflows with Arnold’s pronounced lyrical style and subversive storytelling. The trap-heavy soundtrack was co-curated by the cast.

“*American Honey* proves Andrea Arnold is one of the best working filmmakers ... It’s the closest thing to a magnum opus in Arnold’s blossoming career.”

Eric Kohn, *IndieWire*





The Rage to Live: Queer Film Legacies and the Work of David Wojnarowicz and Marlon Riggs

Presented by The Cinematheque, the Morris and Helen Belkin Art Gallery, and Griffin Art Projects

The Cinematheque joins with the Morris and Helen Belkin Art Gallery and Griffin Art Projects in presenting “The Rage to Live: Queer Film Legacies and the Work of David Wojnarowicz and Marlon Riggs,” a film and lecture series organized in conjunction with two current art exhibitions.

The Morris and Helen Belkin Art Gallery exhibition *David Wojnarowicz: Photography & Film 1978–1992* is the first to concentrate solely on the artist’s photographic and filmic work, and presents over 100 photographs, test prints, silkscreens, 16mm and Super 8 films, and collaborative videos. Wojnarowicz (1954–1992) came into prominence in the New York art world of the 1980s, actively embracing all media and forging an expansive range of work both fiercely political and highly personal. He had already gained national repute by the time he was diagnosed with HIV in 1988. His body of work was as conceptually rigorous as it was stylistically diverse, resolutely and fervently political at a time when the AIDS epidemic was cutting down a generation of artists due in large part to government inaction.

The Griffin Art Projects exhibition *The Sodomite Invasion: Experimentation, Politics and Sexuality in the work of Jimmy DeSana and Marlon T. Riggs* is a double solo show pairing the work of two American artists: the fine art photographer Jimmy DeSana (1949–1990), a radical spirit and highly influential voice in the field of photography based in NYC, and the experimental filmmaker and documentarist Marlon Riggs (1957–1994), a vocal activist in the fight against HIV/AIDS, whose filmic work primarily explores race relations and sexuality. Both died of AIDS-related illness. Riggs’s oeuvre screens as part of the film program at The Cinematheque.

“The Rage to Live: Queer Film Legacies and the Work of David Wojnarowicz and Marlon Riggs” is dedicated to the context of AIDS and activism and the enduring legacy of this historically and culturally important moment in art and film.

Keynote talks and panel events in this program are free admission. Regular ticket prices in effect for film screenings.

Program notes for Marlon Riggs films are by Lorenzo Fusi, curator of *The Sodomite Invasion: Experimentation, Politics and Sexuality in the work of Jimmy DeSana and Marlon T. Riggs*

Organized in conjunction with

David Wojnarowicz: Photography & Film 1978–1992

Morris and Helen Belkin Art Gallery, UBC
January 10 – April 5, 2020
belkin.ubc.ca

The Sodomite Invasion: Experimentation, Politics and Sexuality in the work of Jimmy DeSana and Marlon T. Riggs
Griffin Art Projects, North Vancouver
January 25 – April 25, 2020
griffinartprojects.ca

Thursday, January 9
Opening Reception
at Morris and Helen Belkin Art Gallery
David Wojnarowicz: Photography & Film 1978–1992

Thursday, January 30
Opening Reception & Curator Tour
at Griffin Art Projects
The Sodomite Invasion: Experimentation, Politics and Sexuality in the work of Jimmy DeSana and Marlon T. Riggs

Screening I

January 31 (Friday)

7:45 pm



Black Is... Black Ain't

USA 1994
Marlon Riggs
86 min. DCP

Marlon Riggs's final film – completed posthumously by friends and collaborators after the filmmaker's AIDS-related death – stands as a celebration of his legacy and a testament to his vision and socio-political commitment. Bringing together many of the central themes of his career with unprecedented urgency and determination, and revealing an artist engaged in a titanic struggle for equality and respect and against oppression and stigmatization, the film is a compassionate and rigorous examination of both the construction and misrepresentation of Black American identity. Riggs, in deteriorating health, appears to pour his every last breath into the effort. Mixing, in typical fashion, diverse styles and genres, he blends music, performance, reportage, and poetry to create an artful visual essay that ultimately aims at dismantling the pillars of racism, sexism, and homophobia, while highlighting the multiple shades and varied self-determined identities that Blackness addresses and encompasses.

January 31 (Friday)

6:30 pm

Opening Keynote: Lyle Ashton Harris

Free Admission

Mr. Harris is an American artist with a diverse artistic practice whose work explores intersections between the personal and political and how gender, sexuality, and history are tied to Black and Queer identities.

Screening II

January 31 (Friday)

9:30 pm



Self-Portrait in 23 Rounds: A Chapter in David Wojnarowicz's Life, 1989–1991

France 2018
Marion Scemama
78 min. DCP

“Political artist, painter, writer, performer, and photographer David Wojnarowicz was one of the leading personalities of the 1980s New York art scene. In an interview conducted in 1989 by cultural theorist Sylvère Lotringer, Wojnarowicz speaks candidly about intimate moments in his life, the creative process, sexuality, AIDS, and coming to terms with one's own death – at a time when society categorically refused to face up to the AIDS epidemic. Marion Scemama, who was a close friend of Wojnarowicz and who filmed the interview, has created an incomparable essay out of it and previously unseen work drawn from the artist's and her own private archives ... She has succeeded in creating a deeply moving film that looks into the soul of a man who exposed his vulnerability in a variety of aesthetic forms” (Berlin IFF).

Image: Ivan Dallatana David Wojnarowicz on Hudson River Pier, 1983 © The Estate of Ivan Dallatana. Courtesy The Estate of David Wojnarowicz and P-P-O-W, New York

February 1 (Saturday)

1:00 pm

Panel I

Free Admission

Queer Perspectives: Intersectionality and the AIDS Crisis

Adrian Stimson in conversation with
Lorenzo Fusi and Robert Reid-Pharr

Screening III

February 1 (Saturday)

2:30 pm



Ethnic Notions

USA 1986
Marlon Riggs
56 min. DCP

Marlon Riggs first established his reputation as a radical filmmaker and uncompromising authorial voice with this Emmy-winning documentary. The film revisits 150 years of American history through the lens of anti-Black prejudice and racial discrimination. Exposing and analyzing the stereotypical representations of Black people in American imagery and the American psyche, Riggs accompanies the viewer through a painful visual journey into the deep roots of the systemic devaluing, grotesque oversimplification, and dehumanizing typecasting of the African American subject. *Ethnic Notions* constitutes a pivotal moment in the history of American cinema and broadcasting. With its focus on the racial inequalities expressed by and imbedded in the nation's visual materials and cultural history, *Ethnic Notions* remains, to this day, an indispensable masterclass on race relations in the U.S.

preceded by

Affirmations

USA 1990
Marlon Riggs
10 min. DCP

Marlon Riggs's short, made with outtakes from 1989's *Tongues Untied*, uses poetry and a gospel choir to frame an exploration of Black gay male sexuality within the larger African American community and the deep sense of isolation and invisibility that Black gay men often endure.

Screening IV

February 1 (Saturday)

4:00 pm



Color Adjustment

USA 1992
Marlon Riggs
86 min. DCP

A thematic companion to his *Ethnic Notions*, which explored the long history of racist imagery in American culture, Marlon Riggs's *Color Adjustment* analyses racial bias, discrimination, and stereotyping in the broadcast era. Looking at the creation of ideas of Whiteness and Blackness on primetime television, Riggs argues that African Americans were slowly accepted onto television only on the condition that their presence not challenge the American Dream: the construction of a national idea of happiness, perfected by the free market and consumerist society in the best interests of the advertisers. He also illustrates how TV programs and the star system attempted to neutralize racial tensions in the U.S. by systematically presenting only African Americans entirely assimilated into, and sharing exactly, the values of the White establishment. Riggs's documentary is narrated by the actress and civil-rights activist Ruby Dee.

Screening V

February 1 (Saturday)

8:30 pm



Tongues Untied

USA 1989
Marlon Riggs
55 min. DCP

The groundbreaking *Tongues Untied*, Marlon Riggs's best-known and most controversial film, further problematized the issue of race relations in the U.S. by introducing the additional complexities of gender prejudice and sexual-orientation bias. Black gay men, argues this boldly personal and poetic documentary, face uniquely isolating and intersecting forms of discrimination. Made "to shatter the nation's brutalizing silence on matters of sexual and racial difference," the film focuses on the public marginalization of African American gays, who face not only the homophobia of White and Black heteronormative society, but also objectification and trivialization by a White gay community unable to shed dehumanizing desires and slavery-centred tropes around Black bodies. Even before its broadcast on PBS, Riggs's film ignited controversy; like other provocative artworks of the period (by David Wojnarowicz, Andres Serrano, and Judy Chicago, to name but a few), it was attacked by the puritanical and conservative American establishment.

preceded by

Anthem

USA 1991
Marlon Riggs
9 min. DCP

Riggs's kinetic music video blends hip-hop music and Black male erotica, and features the work of six Black gay artists. Made after Riggs had been diagnosed with HIV, it also addresses the pain of, and the political activism around, the AIDS epidemic.

+

Non, Je Ne Regrette Rien (No Regret)

USA 1992
Marlon Riggs
38 min. DCP

In Riggs's penultimate film, five Black men battling HIV unapologetically describe their experience while affirming their right to visibility. The subjects are presented in all their dignity and vulnerability, some only months away from death. This intimate work can be read as an authorial self-portrait, made when HIV/AIDS was still a death sentence, and those affected had decided (as with ACT UP's SILENCE=DEATH campaign) to speak up. The epidemic claimed Riggs in 1994.

Image for *Tongues Untied* courtesy of Signifyin' Works and Frameline Distribution

February 1 (Saturday)

7:00 pm

Keynote: Robert Reid-Pharr

Free Admission

Dr. Reid-Pharr is an American literary and cultural critic, Professor of Studies of Women, Gender, and Sexuality at Harvard University, and a specialist in African American culture and race and sexuality studies.

Screening VI

February 2 (Sunday)

2:30 pm



ITSOFOMO (In the Shadow of Forward Motion)

USA 1989
David Wojnarowicz, Ben Neill
50 min. DCP

"*ITSOFOMO (In the Shadow of Forward Motion)* is a multimedia performance that David Wojnarowicz made in collaboration with composer and musician Ben Neill in 1989. Integrating music, text, and video in a multi-dimensional format, the work embodies the act of acceleration and its sensory manifestations. It is through this frame that Wojnarowicz addressed the accelerating AIDS crisis and the politics of AIDS in the United States at that moment" (Whitney Museum of American Art, New York).

preceded by

Fear of Disclosure

USA 1989
David Wojnarowicz, Phil Zwickler
7 min. DCP

Subtitled "Psychosocial Implication of HIV Revelation," this feverish short, featuring dance and Dada, was an early effort to examine the impact of HIV on relationships.

Image: Andreas Sterzing, *Untitled (David + Nest + Globe)*, 1989, photograph, Courtesy the Artist, The Estate of David Wojnarowicz and P.P.O-W Gallery, New York

February 2 (Sunday)

1:00 pm

Panel II

Free Admission

Queer Legacies: New York & Beyond

Jennifer Doyle and Laurie Simmons discuss how AIDS impacted the art community in the 1980s/90s and how the legacies of those lost are cared for and commemorated.

Screening VII

February 2 (Sunday)

4:00 pm



How to Survive a Plague

USA 2012
David France
110 min. DCP

"Faced with their own mortality, an improbable group of mostly HIV-positive young men and women broke the mold as radical warriors taking on Washington and the medical establishment. *How to Survive a Plague* is the story of two coalitions – ACT UP and TAG (Treatment Action Group) – whose activism and innovation turned AIDS from a death sentence into a manageable condition. Despite having no scientific training, these self-made activists infiltrated the pharmaceutical industry and helped identify promising new drugs, moving them from experimental trials to patients in record time. With unfettered access to rare archival footage, filmmaker David France puts the viewer smack in the middle of controversial actions, heated meetings, heartbreaking failures, and exultant breakthroughs. Blisteringly powerful, his documentary transports us back to a vital time of unbridled death, political indifference, and staggering resilience, and constructs a commanding archetype for activism today" (Sundance Film Festival).

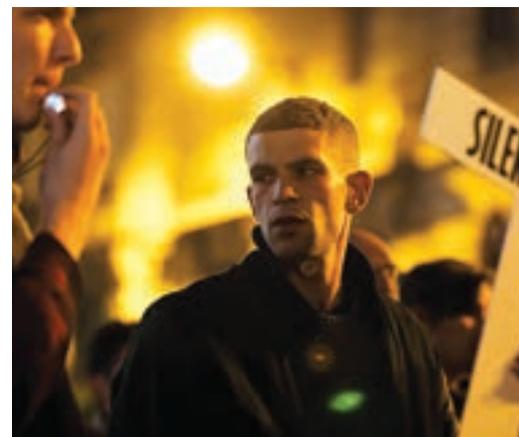
"Words like 'important' and 'inspiring' tend too often to be meaninglessly attached to non-fiction filmmaking, but in the case of David France's compelling snapshot of a revolutionary period in AIDS treatment, they are amply justified."

David Rooney, *Hollywood Reporter*

Screening VIII

February 2 (Sunday)

7:30 pm



BPM (Beats Per Minute)

aka 120 Beats Per Minute
(120 battements par minute)

France 2017
Robin Campillo
143 min. DCP

The impassioned efforts of an AIDS activist group are movingly chronicled in acclaimed French writer-director Robin Campillo's electrifying drama, winner of the Grand Prix at Cannes. Set during the height of the AIDS epidemic in the early '90s, the film focuses on the Paris chapter of ACT UP, a grassroots coalition lobbying for legislation, research, and treatment for those living with HIV/AIDS. (Their slogan: SILENCE = DEATH.) In response to government inactivity and Big Pharma's withholding of HIV trial results, the fed-up campaigners resolve to amplify the scale (i.e. civil disobedience) of their protests. Militant HIV-positive member Sean (Nahuel Pérez Biscayart), meanwhile, enters into a relationship with newcomer Nathan (Arnaud Valois). By turns euphoric and elegiac, *BPM* earned major plaudits for its sensitive navigation of the private and public tolls of the health crisis, and its uninhibited gay sexuality.

"Tragic, urgent, and full of cinematic life ... This film has what its title implies: a heartbeat."

Peter Bradshaw, *The Guardian*

February 2 (Sunday)

6:00 pm

Closing Night Reception

New Documentary



“With sharply cinematic detail, Walsh blends seemingly independent experiences into a seamless statement about our willingness to destroy the planet – and our perseverance to survive in the aftermath.”

Alexander Rogalski, *Hot Docs*

January 29 (Wednesday)

7:00 pm

Illusions of Control

Canada 2019
Shannon Walsh
87 min. DCP

In Person: Shannon Walsh

Vancouver filmmaker Shannon Walsh's beautifully made, admirably restrained documentary, selected for both Hot Docs and DOXA, isn't out to solve humanity's pressing problems but to chronicle our determination and resilience – or just our plain, simple ability to survive – in the face of them. Asking how we maintain hope or optimism in the face of crisis – specifically, here, human-caused crises – it offers compelling portraits of five women in five countries as they confront daunting realities: desertification in Ningxia, China; nuclear fallout in Fukushima, Japan; arsenic contamination in Yellowknife, NWT; murders and disappearances in Coahuila, Mexico; and terminal cancer, during the current American political crisis, in Chicago, IL. The film's title suggests some pessimism; viewers can decide whether that pessimism is borne out by the documentary itself. One of its subjects ironically notes that we humans only deem something unbearable when we're in the midst of bearing it!

“A testament to resilience, even as it understands just how bad things really are.”

Norman Wilner, *Now Magazine*

Chan Centre Connects



chancentre.com

Chan Centre Connects film screenings at The Cinematheque are curated to accompany musical performances in the Chan Centre Presents concert series at the Chan Centre for the Performing Arts at UBC. For more information on these Chan Centre concerts and other Chan Centre Connects programming, please visit chancentre.com/events and chancentre.com/connects

February 13 (Thursday)

7:00 pm

Journey to Justice

Canada 2000
Roger McTair
47 min. DCP

This powerful documentary tells the story of six largely unsung heroes of the Black civil rights movement in Canada. Among them are Viola Desmond, a Halifax businesswoman who insisted on keeping her seat in the whites-only section of a movie theatre in New Glasgow, Nova Scotia in 1946 rather than move to the balcony reserved for Black patrons (Desmond is now featured on Canada's \$10 bill); and Fred Christie, a Jamaican-born Quebecker who took his case to the Supreme Court of Canada after being denied service at a Montreal tavern in 1936. In the years spanning the 1930s to the 1950s, these brave and pioneering activists risked much in order to secure justice for all.

The film will be preceded by a short introductory talk.

Curated in conjunction with the performance of “We Shall Overcome: A Celebration of Dr. Martin Luther King, Jr.” at the Chan Centre on Saturday, February 29 at 8:00 pm.



Day	Time	Event	Image
Sunday	1	Agnès Varda 6:30 pm Cleo from 5 to 7 PG	
	2	Agnès Varda 6:30 pm Varda by Agnès PG	
Monday	3	Agnès Varda 6:30 pm Cleo from 5 to 7 PG	
	4	Agnès Varda 6:30 pm Cleo from 5 to 7 PG	
Tuesday	5	Agnès Varda 6:30 pm Varda/Photography	
	6	Agnès Varda 6:30 pm Varda Shorts III: Varda/Photography	
Wednesday	7	Best of the Decade 6:30 pm Moonlight TV	
	8	Best of the Decade 6:30 pm High Life TV	
Thursday	9	Best of the Decade 6:30 pm Moonlight TV	
	10	Best of the Decade 6:30 pm High Life TV	
Friday	11	Best of the Decade 6:30 pm Moonlight TV	
	12	Best of the Decade 6:30 pm High Life TV	
Saturday	13	Best of the Decade 6:30 pm Moonlight TV	
	14	Best of the Decade 6:30 pm High Life TV	

Images from top to bottom:
Jane B. par Agnès V., 1988; The Act of Killing, 2012; Lions Love (... and Lies), 1969; Twin Peaks: The Return, 2017; Black Panthers, 1968; Moonlight, 2016; American Honey, 2016; Spider-Man: Into the Spider-Verse, 2018; The Beaches of Agnès, 2008

The Cinematheque

March

Viva Varda!

The Films of Agnès Varda



Agnès Varda's death in March 2019 ended an extraordinary career of remarkable longevity. The Belgian-born French director, one of cinema's paramount female artists, was two months shy of her ninety-first birthday, and still very much active, and arguably more revered than ever, as a filmmaker.

Varda's 1954 feature *La Pointe Courte* is now regarded as the work that launched the French New Wave. Her status as a key figure of that celebrated movement hasn't always been properly acknowledged, perhaps because of her gender – Varda is the only female director associated with the *nouvelle vague* (Marguerite Duras more properly belonged to the so-called Left Bank Group, in which Varda could also claim membership) – and also because, unlike Godard, Truffaut, Chabrol et al., she was neither a devoted cinephile nor a film critic. In fact, Varda claimed to have seen very few films prior to becoming a director herself.

Varda had a background as a photo-journalist and brought a photographer's eye to her cinema. She worked in both documentary and drama; her innovative films often straddled the boundaries between the two, setting fictional characters and stories in highly realist, documentary-like settings, and often employing non-professional actors filmed in actual locations. Intensely personal and political, they were rooted in the social context of their settings, and groundbreaking in cinema for their expression of female subjectivity, female desire, a feminine perspective. Of Varda's 1962 feature *Cleo from 5 to 7*, Pauline Kael would write, "[It is] one of the few films directed by a woman in which the viewer can sense a difference."

Varda's love of the arts – literature and painting as well as photography – was also very much evident in her works. She described her carefully planned, considered, artisanal approach to all aspects of a film's making as *cinécriture* or "cine-writing." She maintained that a filmmaker should have the same freedom as a novelist.

Varda was awarded an honorary Palme d'Or at Cannes in 2015 for her career's work, the first woman and only the fourth filmmaker (after Woody Allen, Clint Eastwood, and Bernardo Bertolucci) to be so honoured. Two years later, she became the first female director to receive an honorary Academy Award for lifetime achievement. She remained sardonic about such laurels and her status. In 2016, noting that the restoration and re-release of *Jane B. par Agnès V.* and *Kung-Fu Master!*, two underappreciated films she had made in 1988 with Jane Birkin, was proving an event of only modest proportions, Varda remarked: "I can get the Palme d'Or, but I can't get exhibition."

The Cinematheque is pleased to present a major retrospective – career-spanning and near-complete – devoted to the films of this inspiring, inventive, and highly individualistic artist. The exhibition opened in December and continues through to March 4.

Previously screened:
La Pointe Courte (1954) • *Cleo from 5 to 7* (1962) • *Daguerréotypes* (1976) •
The Gleaners and I (2000) • *The Gleaners and I: Two Years Later* (2002)

“Varda worked from the start with an uninhibited inventiveness and an audacious freedom that few filmmakers in her generation of bold innovators could match.”

Richard Brody, *The New Yorker*

January 2 (Thursday)
January 4 (Saturday)

6:30 pm
4:30 pm



Kung-Fu Master!

(Le petit amour)

France 1988
Agnès Varda
80 min. DCP

A troubling subject gets sensitive treatment in Agnès Varda's bittersweet 1988 drama, developed from an idea actress Jane Birkin shared with the director during the making of *Jane B. par Agnès V.* Definitely not a martial arts movie, *Kung-Fu Master!* (the title comes from an arcade video game played by a character) charts the romantic affair between a vulnerable, 40-year-old Parisian divorcée, played by Birkin, and a 14-year-old boy named Julien. The film was very much a family affair: Birkin's real-life daughters Charlotte Gainsbourg and Lou Doillon play her daughters in the film, while Julien is played by Mathieu Demy, Varda's son. *Kung-Fu Master!* impresses as an even-handed, empathetic drama about aging and loneliness, innocence and love, in the early days of AIDS — and as a rare film that privileges female subjectivity.

“One of my all-time favourites ... A radical masterpiece that dives headlong into the complexity of a woman's heart.”

Miranda July

January 2 (Thursday)
January 3 (Friday)

8:10 pm
6:30 pm



Jane B. par Agnès V.

France 1988
Agnès Varda
97 min. DCP

Agnès Varda's “documentary” is a marvellously playful, decidedly unconventional portrait of singer, actress, fashion icon, and Serge Gainsbourg companion Jane Birkin. Its kaleidoscopic consideration of Birkin's many faces and roles (woman, wife, mother, model, muse, artist) mixes Jane's reflections on her life and career with a series of fantasy film sequences and tableaux vivants casting her as various characters, Joan of Arc among them. Ruminating on portraiture, performance, and the director-actor partnership, Varda's freewheeling film includes appearances by Serge Gainsbourg, Charlotte Gainsbourg, Jean-Pierre Léaud, and others. Midway through, Birkin comes up with an idea for a movie she'd one day like to make — an idea that quickly became the Varda-Birkin collaboration *Kung-Fu Master!* (also screening in this retrospective).

“Distinctive, delightful, and sometimes even surreal ... The farthest thing from a straightforward documentary.”

Glenn Kenny, *New York Times*

January 3 (Friday)
January 4 (Saturday)

8:30 pm
6:30 pm



One Sings, the Other Doesn't

(L'une chante, l'autre pas)

France 1977
Agnès Varda
120 min. DCP

Agnès Varda drew a line in the political sand with this spritely feminist musical-cum-manifesto about women's reproductive rights, made at a time when a new law legalizing abortion in France was still at risk of repeal. (That law wouldn't be made permanent until 1979.) The film's decade-spanning story, beginning in 1962, charts the enduring friendship between two women, Pauline (Valérie Mairesse) and Suzanne (Thérèse Liotard), whose sisterhood is forged when Suzanne, a young mother of two, decides to get an abortion. In the years that follow, one becomes a singer in a feminist folk troupe; the other, a counsellor at a family-planning centre. A pivotal scene finds them reunited at the trial of a 16-year-old girl accused of abortion. In 1971, Varda was one of 343 prominent women who protested France's abortion ban by publicly declaring that they had had illegal abortions.

“Luminous ... In Varda's movies, a commitment to politics doesn't mean the negation of nuance, ambiguity, pleasure, love.”

Justin Chang, *Los Angeles Times*

“Spectacular ... A beguiling and unique piece of work.”

Peter Bradshaw, *The Guardian*

“An unabashed self-portrait in which the auteur is luminously reflected in the friendships she’s gathered over the course of her life.”

Fernando F. Croce, *Film Comment*

“Like nothing else: a horror movie wrapped up in sunflowers, an excoriating feminist diatribe strummed to the tune of a love ballad.”

Jenny Chamarette, *Another Gaze*

January 4 (Saturday)

8:45 pm

January 5 (Sunday)

6:00 pm

January 16 (Thursday)

6:30 pm

January 6 (Monday)

6:00 pm

January 17 (Friday)

6:30 pm



Faces Places PG

(Visages villages)

France 2017
Agnès Varda, JR
89 min. DCP

A bona fide hit and awards darling for (then) 89-year-old Varda, this Oscar-nominated road-documentary, co-directed with French street artist JR, was the runaway audience favourite at both TIFF and VIFF. In it, kindred spirits Varda and JR – an anonymous flypost muralist, some fifty-five years Varda’s junior – chart a course through the French countryside, celebrating the unsung heroes of communities they encounter by emblazoning multi-story portraits of them on surrounding facades. (The directors’ mode of transport: JR’s photo-booth van, which spits out large-scale photographs in mere seconds.) Despite the disparity in age and MO, Varda and JR charm with their playful needling, exuberant asides, and genuine rapport, a warmth likewise extended to the cross-section of souls they meet and movingly memorialize.

Agnès Varda: From Here to There

(Agnès de ci de là Varda)

France 2011
Agnès Varda
225 min. DCP

New Restoration

After her achingly beautiful career self-portrait *The Beaches of Agnès* (screening later in this retrospective), restless octogenarian Agnès Varda set about making an ambitious five-part documentary series for French television chronicling her travels and conversations with artists the world over. Zigzagging between St. Petersburg, Lisbon, Los Angeles, and beyond, this delightfully discursive film diary captures Varda engaged in intimate (at times, revelatory) dialogue with a constellation of global friends and cinéastes – among them, Alexander Sokurov, Manoel de Oliveira, Carlos Reygadas, and Chris Marker – each of whom shares invaluable insights into life, death, and the role of art. Along the way, she visits film festivals and museums, and reckons with the passage of time.

Agnès Varda: From Here to There comprises five episodes, each approximately 45 minutes. There will be a 20-minute intermission between episodes three and four.

Le Bonheur 18

(Happiness)

France 1965
Agnès Varda
80 min. DCP

What is the colour of happiness? Agnès Varda’s most sumptuous and stylized film was also one of her most controversial – “extremely shocking,” according to the press. *Le Bonheur* concerns a blissfully happy family man (Jean-Claude Drouot), a loving husband and father to his wife and children, who decides to increase his happiness by taking a mistress. Sure, why not? The film’s sunny, seemingly idyllic world is filled with the music of Mozart and has a beautiful colour palette evoking the French Impressionists. Many were flummoxed, however, by the apparent amorality and refusal to psychologize. Was Varda critiquing the selfish pursuit of happiness? The limitations of fidelity and family life? Offering an ironic female perspective on male fantasy and male filmmaking? *Le Bonheur*’s daring aesthetics and ambiguities still register as audacious and unsettling! The film won France’s prestigious Prix Louis Delluc.

Varda/California

French master Agnès Varda produced some of her most adventurous and socially engaged works while living abroad in America. Relocating to sunbathed California in 1967 with husband Jacques Demy (who was contracted by Columbia Pictures to direct *Model Shop*, his English-language debut), Varda created a suite of spritely, self-reflexive films that effortlessly slip between documentary and drama, the personal and the political. Ten years later, she returned to the Golden State with son Mathieu and made two more films, with similarly wondrous results.



January 16 (Thursday)
January 27 (Monday)

8:10 pm
8:10 pm



Lions Love (... and Lies)

France/USA 1969
Agnès Varda
112 min. DCP

New Restoration

The third film and first feature in Agnès Varda's California anthology is a radical docu-fiction portrait of American counterculture, and a meta-textual record of its own making. The free-form work, one of Varda's most provocative, centres on a trio of polyamorous hippies – Viva, of Warhol Factory fame, and James Rado and Gerome Ragni, creators of the flower-power rock musical *Hair* – sojourning in a luxury mansion in L.A.'s Hollywood Hills. Into the ménage à trois rolls real-life NY filmmaker Shirley Clarke (playing at once herself and a Varda stand-in), summoned there to make a movie – that is, until Varda steps into the frame to replace her. A meditation on celebrity, the death of the Swinging Sixties, and the dubious line between fact and fakery in cinema, *Lions Love* is "Varda's ultimate California film" (Michael Koresky, *Criterion Collection*).

"Varda's film is more than a time capsule of events and moods – it's a living aesthetic model for revolutionary times."

Richard Brody, *The New Yorker*

January 28 (Tuesday)
February 6 (Thursday)

6:30 pm
8:25 pm



Mur Murs

France/USA 1980
Agnès Varda
82 min. DCP

New Restoration

In 1979, during a brief separation from her partner Jacques Demy, Agnès Varda returned to California and crafted two exquisite features – one non-fiction, the other narrative. The first of the pair, 1980's *plein air* documentary *Mur Murs*, is Varda's vibrant ode to Los Angeles's many outdoor murals, an artisanal hallmark of the Angel City that first enamoured the auteur during her prolific stay there in the late 1960s. Not unlike her 2017 triumph *Faces Places*, the film utilizes public art as a means of exploring the diverse, oft-neglected histories and cultures of a region – here, largely focused on L.A.'s Chicana and African-American communities. Its punny title is a play on the English word "murmur" and the French word "*mur*," meaning "wall."

preceded by

Uncle Yanco

France/USA 1967
Agnès Varda
19 min. DCP

New Restoration

This exuberant short, Agnès Varda's first film made in California, chronicles the French auteur's search for her long-lost Greek uncle, a man she's never met, in the bohemian enclave of Sausalito.

January 28 (Tuesday)
February 3 (Monday)

8:30 pm
6:30 pm



Documenteur

aka Documenteur: An Emotion Picture

France/USA 1981
Agnès Varda
65 min. DCP

New Restoration

Made directly after *Mur Murs* and very much its companion film, *Documenteur* stages a sombre, deeply personal tale of urban isolation against the same muralled Los Angeles explored in Varda's 1980 documentary. Quiet in tone and modest in length, the auto-fiction stars Sabine Mamou (Varda's editor) as Emilie, a Frenchwoman in Southern California adjusting to single motherhood following a split from her longtime partner – an episode mirrored in Varda's own life. (She had recently separated from husband Jacques Demy.) Emilie's child is played by Mathieu Demy, Varda's son. In a moment of brilliant intertextuality with *Mur Murs*, Emilie is hired by a documentary crew to narrate a film about the city's outdoor murals. Tempting as it is to read *Documenteur* as open diary, the film's winking title suggests untruths afoot ("*menteur*" is "liar" in French).

preceded by

Black Panthers

France/USA 1968
Agnès Varda
28 min. DCP

New Restoration

The incarceration of Black Panthers co-founder Huey P. Newton, and the public protests his arrest incited, are the subjects of Varda's electrifying political short, her second California film.



Varda/Demy

Agnès Varda's husband Jacques Demy was himself a prominent and popular French director, known for his ravishing romances, fairy tales, and musicals, including *The Umbrellas of Cherbourg* (1964) and *The Young Girls of Rochefort* (1967). The two filmmakers were married in 1962; Demy died, at age 59, in 1990. Varda's films about her husband and his cinema – she made three – form an important part of her own body of work. She also oversaw important restorations of *Cherbourg* and *Rochefort*. The latter screens as part of this program.

January 17 (Friday)
January 20 (Monday)

8:10 pm
6:30 pm



Jacquot de Nantes

France 1991
Agnès Varda
118 min. DCP

New Restoration

In the final year of her husband Jacques Demy's life, Agnès Varda collaborated with him on this touching and tenderly articulated docudrama, based on Demy's recollections of childhood. The film tells of young Jacquot, son of a mechanic and a hairdresser, growing up in provincial Nantes during Nazi Occupation. It chronicles his passion for the arts as a boy (portrayed by three different actors, for different stages of his youth) and the pull of cinema that led him to Paris to become a filmmaker. The ailing Demy appears on-camera for documentary interludes, offering commentary on the dramatization; Varda employs clips from his films to stress the autobiographical nature of his work. Completed shortly after Demy's death, *Jacquot de Nantes* is a singular tribute to the late artist, movingly made by the woman he shared his life with.

"Heatwarming and heartbreaking ...
A masterpiece."

Roger Ebert

January 20 (Monday)

8:45 pm



The World of Jacques Demy

(L'univers de Jacques Demy)

France/Belgium/Spain 1995
Agnès Varda
91 min. DCP

New Restoration

The life and distinguished career of director Jacques Demy is beautifully memorialized in this poignant bio-documentary, Agnès Varda's third film devoted to her late husband. Interweaving excerpts from Demy's movies with warmly conducted interviews with collaborators and devotees, Varda fashions a thoughtful, from-the-heart survey of her husband's thirty years of art-making, and the ups and downs endured. Anouk Aimée talks of *Lola*, Demy's brilliant 1961 debut. Catherine Deneuve and composer Michel Legrand reminisce on musicals *The Umbrellas of Cherbourg* and *The Young Girls of Rochefort* (the latter screening in February), Demy's most revered works. Varda and her children flesh out the personal details, while ardent fans speak to his profound influence. Throughout, Demy's rare genius as an architect of cinematic worlds is plain, making his absence all the more acute.

"*The World of Jacques Demy* is a major addition to films about filmmakers."

David Stratton, *Variety*

February 14 (Friday)
February 15 (Saturday)
February 20 (Thursday)

6:30 pm
8:30 pm
6:30 pm



The Young Girls of Rochefort PG

(Les demoiselles de Rochefort)

France 1967
Jacques Demy
126 min. DCP

Pure enchantment! Jacques Demy's valentine to singing-and-dancing MGM musicals casts real-life sisters Catherine Deneuve and Françoise Dorléac as music-minded twins in a sleepy seaside town in southwestern France. The two dream of more exciting lives elsewhere; their mother (Danielle Darrieux) yearns for a long-lost love. The arrival of a travelling carnival opens up new possibilities for romance and escape. Demy's gorgeous confection, shot on location, features a jazzy score by Michel Legrand and widescreen cinematography by Ghislain Cloquet. The director had Rochefort's main square repainted in colourful pastels for the production. The notable cast also includes Hollywood legend Gene Kelly, *West Side Story* alum George Chakiris, French mainstay Michel Piccoli – and, in a cameo as a nun, Agnès Varda, Demy's wife. *La La Land* director Damien Chazelle is clearly a fan of Demy's fantasia.

"Rapturous ... A euphoric swirl of sherbet colors ... [Demy] elevates even the most mundane actions to the spectacular."

Melissa Anderson, *Village Voice*

January 27 (Monday)

6:30 pm

February 3 (Monday)

8:20 pm



Varda Shorts I: Beaches, Buildings & Monuments

New Restorations

A witty travelogue, in eye-popping colour, capturing the beaches, buildings, and tourists of the French Riviera. A playful examination of caryatids – stone columns and statues of female figures, often disrobed – adorning the buildings of Paris. A poetic fantasy about a vacant apartment on the market and the memories of its past (or future) residents. A fond tribute to the Cinémathèque Française and its staircase, in 150 seconds. A magical romance set around sculptor Auguste Bartholdi's bronze Lion of Belfort in Paris's 14th arrondissement.

Du côté de la côte

1958. 24 min.

So-Called Caryatids (Les dites caryatides)

1984. 12 min.

7 p., cuis., s. de b., ... à saisir (Seven Rooms, Kitchen, Bathroom ...a Bargain)

1984. 27 min.

You've Got Beautiful Stairs, You Know (T'as de beaux escaliers, tu sais)

1986. 3 min.

Le lion volatile (The Volatile Lion)

2003. 12 min.

Varda Shorts II: Women (& Love)

New Restorations

A surrealist "subjective documentary" in which a pregnant woman observes the rue Mouffetard and its market in Paris's Latin Quarter. A silent slapstick comedy about two lovers and a strange pair of glasses includes several New Wave icons in its cast. An account of the love and enduring marriage of a renowned literary couple, novelist Elsa Triolet and poet Louis Aragon. A provocative essay film asking various *femmes françaises* to answer the question, "What does it mean to be a woman?" An exploration of religious architecture in Isfahan, Iran, through the eyes of two characters (Suzanne and her lover Darius) from Varda's 1977 feature *One Sings, the Other Doesn't*.

L'Opéra-Mouffe

1958. 17 min.

Les fiancés du pont MacDonald

1961. 5 min.

Elsa la rose

1965. 20 min.

Women Reply (Réponse de femmes: Notre corps, notre sexe)

1975. 8 min.

The Pleasure of Love in Iran (Plaisir d'amour en Iran)

1976. 6 min.

Program note: The short *Les fiancés du pont MacDonald* also appears, in slightly different form, in Varda's 1962 feature *Cleo from 5 to 7* (screening March 1 & 4).

February 20 (Thursday)

8:50 pm



The Young Girls Turn 25

(Les demoiselles ont eu 25 ans)

France 1993

Agnès Varda

64 min. DCP

New Restoration

For the twenty-fifth anniversary of husband Jacques Demy's musical *The Young Girls of Rochefort*, Agnès Varda travelled to the coastal town of Rochefort to document the public festivities marking the occasion and recount the film's on-location making. Varda's nostalgic tribute includes new and vintage interviews; behind-the-scenes footage she shot during the original production; and the recollections of locals with treasured memories of their encounter with movie glamour. Star Catherine Deneuve and composer Michel Legrand are among the principals of Demy's film who journeyed to Rochefort for the anniversary. Others – including Demy himself, who died in 1990; and Deneuve's co-star and older sister Françoise Dorléac, who died, at age 25, in a car accident some weeks after *Rochefort's* 1967 release – didn't live to see the day. A fond celebration of a magical, much-loved movie.



Varda Shorts III: Varda/Photography

New Restorations

Agnès Varda was a photographer and photo-journalist before she was a filmmaker. Her original medium is central to the three short films in this program, which were packaged together (and presented in reverse chronological order) in the 2004 anthology film *Cinévardaphoto*, an exploration of photography and memory. *Salut les Cubains*, described by Varda as “socialism and cha-cha-cha,” is a rhythmic, musical montage of photos from a 1962 trip to Castro’s Cuba. *Ulysse* revisits an image Varda had taken three decades before, of a naked man, a child, and a dead goat on a rocky beach. *Ydessa, the Bears and etc.* investigates an unusual art exhibition, made up of old photos of people with teddy bears, mounted in Munich by Toronto curator and collector Ydessa Hendeles, the daughter of Holocaust survivors.

Salut les Cubains

1964. 28 min.

Ulysse

1983. 22 min.

Ydessa, the Bears and etc.

2004. 44 min.

February 14 (Friday)

9:00 pm

February 15 (Saturday)

6:30 pm



One Hundred and One Nights (Les cent et une nuits de Simon Cinéma)

France/Great Britain 1995

Agnès Varda

101 min. DCP

New Restoration

Agnès Varda conducts a whimsical tribute to her chosen artform in this star-studded film revue, made to mark the centenary of cinema’s birth. (The Lumières first projected films to the public in 1895.) Michel Piccoli is Monsieur Cinéma, a 100-year-old cinephile who hires a young film student (Julie Gayet) to record his musings on cinema’s storied history before memory fails him. Over the next 101 nights in M. Cinéma’s memorabilia-adorned manor, a century of cinema is born anew thanks to an exquisite curation of classic-movie clips and a jaw-dropping ensemble of visiting celebrities – Catherine Deneuve, Jeanne Moreau, Jean-Paul Belmondo, Marcello Mastroianni, Robert De Niro, and Harrison Ford among the callers. Giddy, joyous, and delectably surreal, *One Hundred and One Nights* is a love letter to cinema composed by one of its most cherished artists.

February 17 (Monday)

4:00 pm

February 21 (Friday)

8:50 pm

February 29 (Saturday)

6:30 pm

March 2 (Monday)

8:45 pm



Vagabond

(Sans toit ni loi)

France 1985

Agnès Varda

105 min. DCP

Agnès Varda’s extraordinary *Vagabond* won the Golden Lion at Venice and may be the great director’s masterpiece. A powerful, poetic drama made with Bressonian rigour while also displaying Varda’s fondness for documentary, *Vagabond* reconstructs the final days of a defiant young drifter named Mona – played, magnificently, by Sandrine Bonnaire, here an 18-year-old relative newcomer. The film opens with Mona frozen to death in a ditch. It then proceeds, through flashbacks and “interviews,” to piece together her story from the recollections of those who encountered her. The memories of these witnesses reveal much more about their own prejudices, perceptions, and moral failings than they do about Mona. Much of the cast is non-professional. Bonnaire won the Best Actress César for her performance.

“*Vagabond* burns in the memory, lucid and unsentimental, like the challenging gaze of Sandrine Bonnaire.”

David Thomson

“Her most audacious and original film ... This is more than a self-portrait – it’s a crowning artistic glory.”

Richard Brody, *The New Yorker*

February 21 (Friday)

6:30 pm

February 29 (Saturday)

8:35 pm

March 1 (Sunday)

8:20 pm

March 1 (Sunday)

6:30 pm

March 4 (Wednesday)

6:30 pm

March 2 (Monday)

6:30 pm

March 4 (Wednesday)

8:20 pm



The Beaches of Agnès PG

(Les plages d'Agnès)

France 2008

Agnès Varda

110 min. DCP

New Restoration

Agnès Varda reflects on her eight decades of life and revisits the various sites that shaped her in this elegant and slyly enigmatic ciné-memoir, winner of the 2009 César for Best Documentary. The wonderfully introspective film, touted at the time as Varda’s last, serves up a bricolage of photos, reenactments, archival footage, and performance pieces triggered by the eccentric auteur’s colourful memories – from her childhood summers in Seté to her collegiate youth in Paris; from the birth of the *nouvelle vague* to the battlefield of second-wave feminism. Varda’s expansive career offers checkpoints along the way, with beaches serving as beacons of resemblance for the artist. Undoubtedly the most nostalgic episodes are reserved for late husband Jacques Demy, who died in 1990 of AIDS-related illness. Chris Marker makes a memorable appearance via Guillaume, his feline avatar.

Thierry Garrel will introduce the screening on Friday, February 21.

Thierry Garrel, a French Chevalier des Arts et des Lettres, was founder and director from 1987 to 2008 of the Documentary Film Department of La Sept and ARTE France, the European cultural channel. Since 2015, he has curated the FRENCH FRENCH section for Vancouver’s DOXA Documentary Film Festival. *The Beaches of Agnès* was the final film he produced at ARTE France.

Cleo from 5 to 7 PG

(Cléo de 5 à 7)

France/Italy 1962

Agnès Varda

90 min. DCP

Viva Varda! Encore. Agnès Varda’s enchanting second feature established her international reputation and remains a classic of French New Wave cinema. Unfolding in almost real time, *Cleo from 5 to 7* chronicles two suspenseful hours in the life of a self-absorbed pop singer (Corinne Marchand) as she waits to find out whether or not she has cancer. Her anxiety heightens her every perception and gives her new appreciation for the beauty of simple things. The film, luminously shot on the streets of Paris, has cameos by Jean-Luc Godard and Anna Karina. “Varda sustains an unsentimental yet subjective tone that is almost unique in the history of movies” (Pauline Kael). “Captures the fairy-tale essence of early ’60s Paris with a vivacity and richness that rivals Godard’s *Breathless*” (Eric Henderson, *Slant*).

Varda by Agnès PG

(Varda par Agnès)

France 2019

Agnès Varda

115 min. DCP

Premiered at Berlinale only a month before her death, *Varda by Agnès* is the great Agnès Varda’s farewell film. A documentary by way of illustrated lecture, this reflective swansong traces Varda’s inimitable career over its 64 years, interspersing thoughtfully curated clips from her extraordinary oeuvre with narrated ruminations on an artistic life lived with passion and integrity. (Her mantra: inspiration, creation, sharing.) Varda, as playful, quizzical, and unpretentious as ever, covers all facets of her creative universe, from photo-journalism to filmmaking (or “cine-writing”), feminism to philosophy; a chapter dedicated to her under-known installation art is particularly absorbing. What is abundantly clear is that the 90-year-old cinéaste, cognizant of her limited days, wished to impart these totems of wisdom to a new, especially female, generation of artists. May her influence be as eternal as the films she leaves behind. Viva Varda!

“A grand, warmhearted testament to her lifetime of creative connections, her art of self-transformation, and her relentless transformation of the art of cinema itself.”

Richard Brody, *The New Yorker*

Ongoing Series

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.

January 13 (Monday)
January 19 (Sunday)

6:30 pm
4:30 pm



Beloved (Delband)

Iran 2018
Yaser Talebi
63 min. DCP

“Eighty-two-year-old Firouzeh is not afraid of hard work. From dawn to dusk, the fiercely independent herder takes care of her beloved cows in the mountains of Northern Iran, without any access to electricity, gas, or phone. Married at a young age to an older man, she’s long been a widow, and none of her 11 children ever visit. But she enjoys her solitary life in harmony with nature, and won’t hear the well-meaning advice from nearby villagers that it’s maybe time to retire. This indomitable woman will always choose her hard-won freedom over comfort among people – and the male forestry officers trying to displace her will soon learn what she’s made of. Shot over four seasons in strikingly glorious colours, Yaser Talebi’s memorable documentary portrait combines lyricism, humour, and poetry, and offers one of the most touching finales you’ll see” (Charlotte Selb, *Hot Docs*).

“Firouzeh is a riveting character ... Gorgeous to look at, *Beloved* will surprise you in all the best ways.”

Susan G. Cole, *Now Magazine*

February 10 (Monday)
February 16 (Sunday)

6:30 pm
4:30 pm



Divorce Me Because of the Cats (Talagham bedeh be khater-e gorbah-ha)

Iran 2018
Mohammad-Ali Sajjadi
72 min. DCP

Veteran Iranian director Mohammad-Ali Sajjadi’s twentieth feature is a social-issue drama with a rather intriguing title. Riffing on a true story, it has a struggling young couple in court seeking a divorce. When the judge asks them for their reasons, they attempt to come up with a convincing story – and blame their cats! With Reza Molaie, Maryam Hematian, Jalal Torabi, and Shirin Valipour. “The room is set for the audience to interpret what separates reality from fiction in the events – and how much the film captures the intricacies of the modern Iranian psyche” (Cyrus International Film Festival, Toronto).

Ongoing Series

Film Club

In the spirit of The Cinematheque's current Best of the Decade celebration, Film Club presents two of its oh-so-favourite kids' films from the recently bygone 2010s!

A movie matinée series for kids and their families
Free popcorn and "Film Club" badge for ages 13 and under!

\$6 Ages 13 and Under
\$10 Everybody Else
Cinematheque membership not required

Film Club is sponsored by



vancouvermom.ca
makevancouver.com

January 19 (Sunday)

11:00 am



Paddington 2 PG

Great Britain/France/USA 2017
Paul King
103 min. DCP

Certified super-duper "fresh" by Rotten Tomatoes (it's the best-reviewed film in the site's history), *Paddington 2* was exactly the balm everyone needed in a decade marked by perplexing acts of unkindness and intolerance. This jubilant, Wes Anderson-esque sequel to the 2014 hit (also directed by Paul King) finds adorably pea-coated Paddington Bear working odd jobs in London to afford a birthday present for his far-away aunt, turning 100. His heart is set on an antique pop-up book, but when it goes missing, our marmalade-loving furball is framed for theft and thrown in the slammer. Hugh Grant has a ball playing a villainous washed-up actor; Sally Hawkins, Brendan Gleeson, and Jim Broadbent round out the human players. Delightfully droll and genuinely affecting, *Paddington 2* is "a disarming, refreshing wallow in kindness" (Bilge Ebiri, *Village Voice*).

"Children deserve more movies like *Paddington 2*, and honestly, so do adults."
Emily Yoshida, *Vulture*

"*Paddington 2* should be prescribed as an antidote to anyone who finds the madness of the modern world a bit wearing. It's probably possible to not absolutely love it, but it's hard to see how."

Olly Richards, *Empire*

February 16 (Sunday)

11:00 am



Spider-Man: Into the Spider-Verse PG

USA 2018
Bob Persichetti, Peter Ramsey, Rodney Rothman
117 min. DCP

In a decade with no shortage of superhero movies, was an animated kids' film in the reboot-fatigued *Spider-Man* franchise really best of the bunch? You bet your Spidey-senses it was! An Oscar-winning triumph of panel-to-screen ingenuity, *Into the Spider-Verse* endeared itself to comic-book fans big and small by incorporating graphic elements from its source medium – Ben-Day dots, thought balloons, motion lines, visual sound effects – into its groundbreaking CG animation. Oh, and it's also whip-smart, silly, and surprisingly big-hearted! The origin story sees Brooklyn teen Miles Morales become the web-slinger of his home universe, before joining forces with four other Spider-folk (and one Spider-Ham) from alternate realities to stop crime-lord Kingpin. The stellar voice cast includes Shameik Moore, Jake Johnson, Hailee Steinfeld, Mahershala Ali, Nicolas Cage, and John "Peter Porker" Mulaney. Phil Lord (*The Lego Movie*) co-penned.

"The best Spider-Man film ever ... I was stupefied."
Barry Jenkin, director of *Moonlight* (Best of the Decade)

"Contains a vital element that has been missing from too many recent superhero movies: fun."

A.O. Scott, *New York Times*

Note: *Spider-Man: Into the Spider-Verse* screens here in its 2-D version.

Ongoing Series

Frames of Mind

Presented by The Cinematheque and the Institute of Mental Health,
UBC Department of Psychiatry

The Cinematheque is pleased to join with the Institute of Mental Health, UBC Department of Psychiatry in presenting “Frames of Mind,” a monthly event utilizing film and video to promote professional and community education on issues pertaining to mental health and illness. Screenings, accompanied by presentations and audience discussions, are held on the third Wednesday of each month.

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.

January 15 (Wednesday)

7:30 pm



Love and Empty Words

(Miłość i puste słowa)

Poland 2018

Małgorzata Imielska

78 min. DCP

Vancouver Premiere

Married for almost forty years, Adam and Wanda's hopes that their happy life will continue into old age are shattered when Wanda is stricken with Alzheimer's disease. The documentary picks up several years after Wanda is first diagnosed, when she is rapidly deteriorating, and follows the couple over the next three years. Adam has become Wanda's sole caregiver, with no outside assistance. As Wanda's memories and personality fade away and her speech and motor skills disintegrate, the demands on Adam increase exponentially. Determined to continue caring for his wife, but driven to physical and emotional exhaustion, Adam starts to attend a support group for caregivers, which provides some much-needed camaraderie. An intense and intimate film that doesn't shy away from the difficult moments, *Love and Empty Words* is ultimately a stirring portrait of the enduring strength of love.

Post-screening discussion with Maria Howard, CEO of the Alzheimer Society of B.C. Maria holds an MBA in Leadership (University of Athabasca) and an M.Ed in Rehabilitation (University of Washington). She is treasurer of the B.C. Lower Mainland Executive for the Canadian College of Health Leaders and a Director on Imagine Canada's Standards Council.

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

Co-sponsored by the Alzheimer Society of B.C.

February 19 (Wednesday)

7:30 pm



Rewind

USA 2019

Sasha Joseph Neulinger

86 min. DCP

Vancouver Premiere

A little boy stares into a camcorder lens. “Hello,” he says, blankly, “I’m Sasha Neulinger, the host of ‘Shit Diaries.’” So begins *Rewind*, a wrenching documentary family portrait made, twenty years later, by the self-same Sasha Neulinger as he attempts to reconcile with a childhood that was taken from him. Interweaving home video footage (filmed mostly by Sasha's father) with contemporary interviews, the film reveals a devastating narrative of multi-generational child sexual abuse and the internalization of trauma. In the videos, we see an outgoing, cheerful toddler morph into an aggressive, troubled little boy. As is often the case, Sasha doesn't tell anyone what is happening to him – not until he realizes that his younger sister is also being abused. As the family implodes, a drawn-out court battle to bring the perpetrators to justice becomes the first step on Sasha's long road to healing.

“A story of survival against the odds ... An exceptionally courageous documentary.”

Wendy Ide, *Screen Daily*

Advisory: Explicit discussion of sexual assault, child abuse, violence, and trauma.

Post-screening discussion with Dr. Daniel Garfinkel, Director of Services, The Treehouse Vancouver Child and Youth Advocacy Centre. Dr. Garfinkel holds a Ph.D. in Clinical Child Psychology from the University of Toronto and from 2010 to 2019 worked for Alberta Children's Hospital's Child Abuse Services.

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

Co-sponsored by The Treehouse Vancouver Child and Youth Advocacy Centre

Ongoing Series

DIM Cinema

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

“Movie images are dim reflections of the beauty and ferocity in mankind.”

James Broughton, *Making Light of It* (1992)

January 22 (Wednesday)

7:30 pm



The Shape of Now

(La forma del presente)

Colombia/Norway 2018

Manuel Correa

72 min. DCP

Canadian Premiere

Do you remember the war? Ask seven different people and you will hear seven different stories. Rated “one of the standout works” (Jenna Sauers, *Cultured Magazine*) of Bogotá’s ARTBO art fair, *The Shape of Now* is a creative documentary by former Vancouverite Manuel Correa that considers the seemingly impossible challenge of constructing a history of Colombia’s bloody, decades-long civil conflict in the interests of peace and reconciliation. The film records, without papering over contradictions and aporia, the testimony of survivors, perpetrators, and expert witnesses as they wrestle in various ways with what has taken place, and with the nature of truth itself.

Post-screening Q&A with the director.

Moderated by Jon Beasley-Murray, Associate Professor of Latin American Studies at UBC.

February 12 (Wednesday)

7:30 pm



The Proposal

USA 2018

Jill Magid

83 min. DCP

American conceptual artist and writer Jill Magid continues her investigation of power structures in her debut film, which she describes as “part thriller, part romance.” The last chapter of a project begun in 2013, the film chronicles her audacious efforts to rescue the archive of Luis Barragán, Mexico’s most famous architect, from the Swiss bunker where a foundation and its unyielding director have kept it hidden from public view for more than two decades. “Culminating in a brilliantly appropriate stunt (labeled a ‘ghoulish plot’ by one news outlet), *The Proposal* meditates on the meaning of artistic legacy and hums with the fear of being wiped from public memory. Most of all, it shines an ingeniously media-savvy spotlight on Barragán’s work – and, not incidentally, on that of the filmmaker herself” (Jeannette Catsoulis, *New York Times*).

“The film documents this project as if it were performance art, but this is far from the kind of mere record one sees in museum retrospectives. *The Proposal* has a life of its own, beautiful and provocative.”

John DeFore, *Hollywood Reporter*

Paper Animation Workshop at The Cinematheque

March 7 (Saturday)

4:00 pm to 5:00 pm

Tickets: \$12

Purchase tickets online at thecinematheque.ca

Create your own paper animation! The history of film started with simple devices made of paper. These popular contraptions transformed sequences of drawings into short moving-picture shows, entertaining people of all ages and paving the way for cinema. Have fun drawing your own thaumatrope and zoetrope paper stripes, while discovering how these pre-film animation tools produced visual illusions and motion.

No drawing skill required. All work materials will be provided.

Only 20 spots available

Ages 18+



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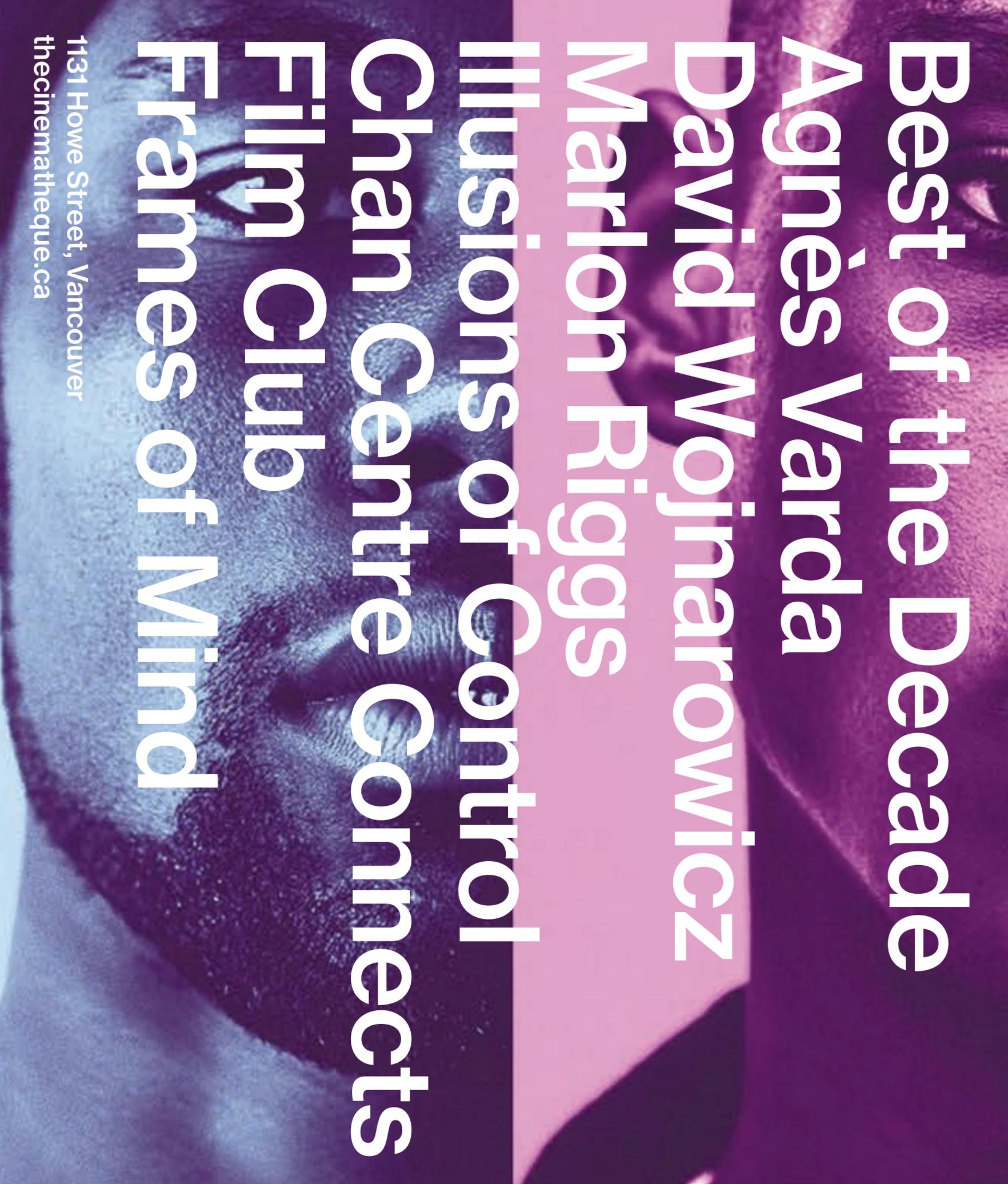
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