

# BERGMAN100



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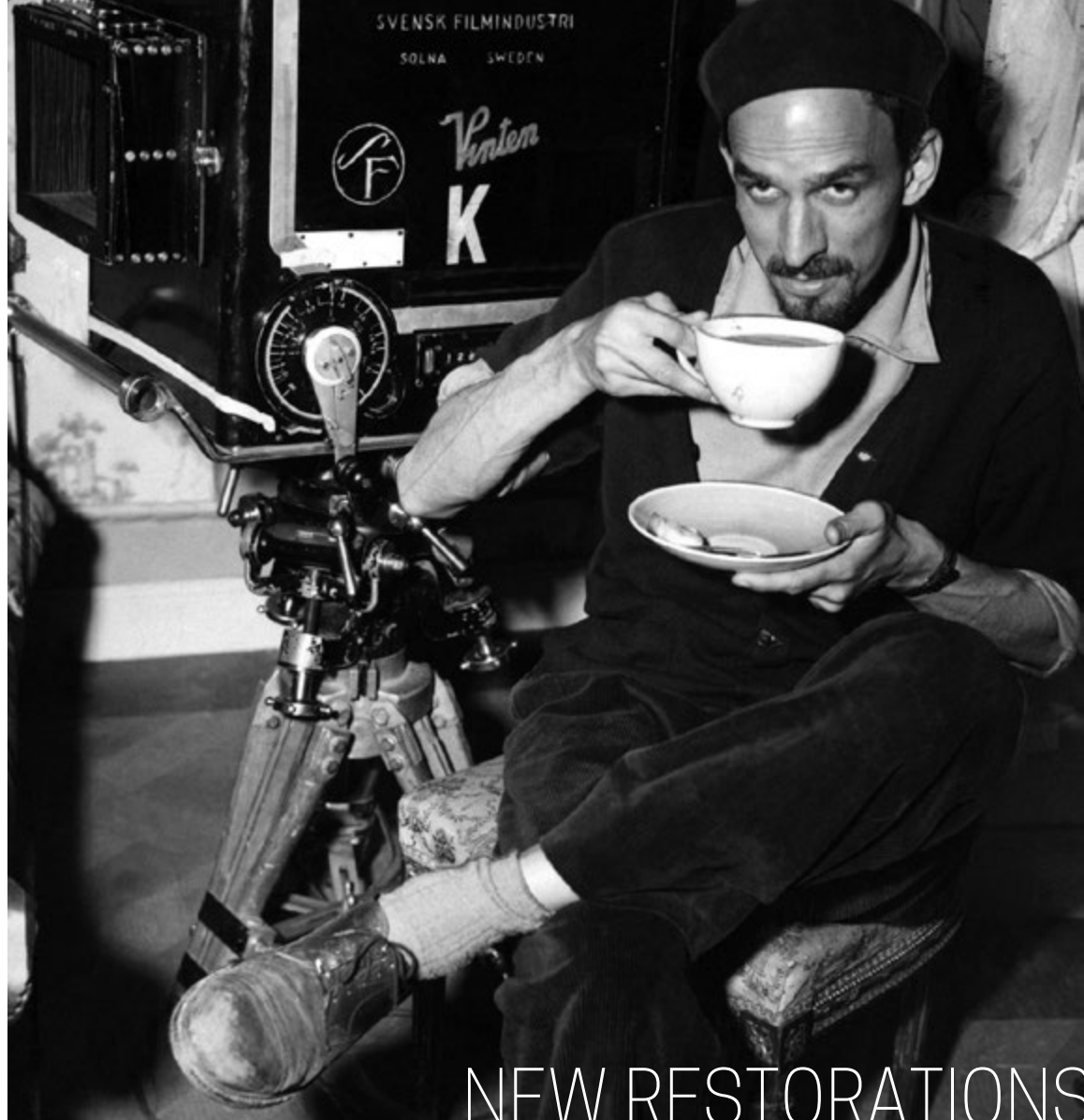
EXPERIENCE ESSENTIAL CINEMA



# BERGMAN

# 100

1918  
2018  
BERGMAN



## NEW RESTORATIONS

The Cinematheque joins film institutions around the world in celebrating the 2018 centenary of Ingmar Bergman, one of the cinema's pantheon talents and, arguably, one of the 20th century's most important artists.

Bergman (1918-2007) stands as a central figure in cinema both for his achievement as a filmmaker and for the impact he had on global film culture. His works played a crucial part in the explosion of interest in international and art-house cinema, in the growing appreciation of film as a serious art form, that spread around the world in the 1960s and early 1970s. As the American critic Richard Corliss observed, "For a lot of us, the discovery of Ingmar Bergman in the late '50s was as exciting as the arrival of The Beatles would be a few years later. Suddenly we could see the difference between movies and film, between the Hollywood product we assimilated like hamburgers and the *haute cuisine* food-for-thought of European cinema."

Bergman, born in Uppsala, Sweden, to a Lutheran clergyman and a nurse, was fascinated from an early age by both theatre and film. A key childhood memory recounted by Bergman had the future director, bitterly disappointed at receiving a teddy bear for Christmas, trading a hundred tin soldiers to his older brother for the gift he really wanted: a cinematograph, or small projector.

Bergman began a prolific professional career in theatre (as a director) and cinema (initially as a screenwriter) shortly after leaving university, and directed his first feature film, *Crisis*, in 1945. His international breakthrough came with his 16th feature, *Smiles of a Summer Night*, a hit at Cannes in 1956. A remarkable string of successes (and masterpieces) followed in short order: *The Seventh Seal*, *Wild Strawberries*, *The Virgin Spring*, *Through a Glass Darkly* et al. With *Persona*, *The Shame*, *The Passion of Anna*, *Cries and Whispers*, *Scenes from a Marriage*, and other notable works, Bergman retained his status as one of film's defining artists through the 1960s and 1970s, before announcing his "farewell" to cinema (although it proved not to be, exactly) with 1982's *Fanny and Alexander*, his 40th feature.

Bergman's cinema is of astonishing depth, breadth, and variety, and defies easy summary, but is notable for several chief reasons: its exploration of the inner life and the fundamental questions of human existence, including our search for meaning, truth, and God; the remarkable work by Bergman's stock company of performers (he was one of cinema's greatest directors of actors); the profound sympathy for female characters and rare insight into female psychology (some justified feminist caveats notwithstanding, Bergman ranks as one of cinema's foremost "women's directors"); the uncompromising dissection of male-female relationships; and Bergman's accomplishment as a visual stylist, with a flair for surreal, dream-like, often nightmarish imagery. Indeed, for all the austerity and angst and metaphysical torment typically (and not inappropriately) associated with Bergman, films such as *The Seventh Seal*, *Wild Strawberries*, *Stardust and Tinsel*, *The Magician*, *Hour of the Wolf*, and *Fanny and Alexander* are as rich, visually and thematically, as anything in cinema.

And there is also in Bergman, as *A Lesson in Love*, *Smiles of a Summer Night*, and other films demonstrate, a considerable vein of comedy. Godard, a Bergman admirer, wrote in the 1950s: "That which is unpredictable is profound, and a new Bergman film frequently confounds the warmest partisans of the preceding one. One expects a comedy, and along comes a medieval mystery." Of course, as Bergman's reputation as a Serious Artist grew in the 1960s, one was much more likely to expect, and Bergman to deliver, an intense chamber piece on the resounding silence of God!

Beginning March 8 and continuing throughout 2018, The Cinematheque pays tribute to the legacy of this singular and superlative film artist with a major retrospective of his work. Most films will screen in new restorations created by the Swedish Film Institute for the worldwide celebration of Bergman's 100-year jubilee.

## BERGMAN100 | OPENING NIGHT THURSDAY, MARCH 8

RECEPTION, REFRESHMENTS, AND PROGRAMMER'S REMARKS

6:00 pm - Doors

7:00 pm - *Wild Strawberries* with Intro

9:00 pm - *Smiles of a Summer Night*





## WILD STRAWBERRIES

(SMULTRONSTÄLLET)

Sweden 1957. Dir: Ingmar Bergman. 92 min. DCP

One of Ingmar Bergman's pinnacle works – and an excellent entry point into his extraordinary cinema – *Wild Strawberries* is an intensely moving, highly lyrical drama of affirmation and reconciliation. Victor Sjöström, Sweden's pre-eminent director before Bergman, gives a memorable performance as Isak Borg, a distinguished professor travelling by car from Stockholm to Lund, where he is to receive an honorary degree. Accompanying him is daughter-in-law Marianne (Ingrid Thulin), whose marriage to Borg's son Evald (Gunnar Björnstrand) is troubled. A flood of memories, daydreams, and nightmares assails the aging protagonist along the way, forcing him to take stock of his life, confront his shortcomings, and accept his mortality. The film's dream sequences are striking, as are the single-shot transitions, from present to past and back again. In tandem with *The Seventh Seal*, released the same year, *Wild Strawberries* established the international vogue for Bergman's cinema. Golden Bear, Berlin 1958.

**THURSDAY, MARCH 8 – 7:00 PM WITH INTRODUCTION**

**FRIDAY, MARCH 9 – 8:40 PM**

**SATURDAY, MARCH 10 – 6:30 PM**



## CRISIS

(KRIS)

Sweden 1946. Dir: Ingmar Bergman. 93 min. DCP

A pantheon career begins here. Ingmar Bergman's debut feature, made when he was 27, tells the melodramatic tale of a young woman torn between two mothers and between small-town security and big-city seductions. It opens in a sunny small community, where Nelly, a blossoming beauty, lives with Ingeborg, her prim but devoted foster mother. Their idyllic provincial life is rudely interrupted by the unexpected arrival of Jenny, Nelly's birth mother, a flashy woman with a disreputable past who now owns a Stockholm beauty salon. With her is Jack, a suave, sleazy figure who will be the catalyst for the sordid business to come. Bergman would later dismiss the film, over-harshly, as "lousy, through and through," but there are hints of the future master in the expressionistic visuals, the palpable presence of death, the interest in female relationships, and the tortured character of Jack.

**SUNDAY, MARCH 11 – 6:30 PM**

**WEDNESDAY, MARCH 14 – 8:30 PM**



## SMILES OF A SUMMER NIGHT

(SOMMARNATTENS LEENDE) PG

Sweden 1955. Dir: Ingmar Bergman. 108 min. DCP

Bergman's belated international breakthrough came with his sixteenth feature, a sophisticated comedy of sexual manners inspired by Mozart, Shakespeare's *A Midsummer Night's Dream*, and Renoir's *Rules of the Game*. The film – Bergman's finest comedy and among his best and most influential works – is set at a turn-of-the-century country estate, where eight men and women have been invited for a summer weekend. A riotous round of sexual intrigue and deception ensues, as couples variously pair off, break up, and exchange partners. The movie won a special prize for "poetic humour" at Cannes, much to Bergman's surprise. *A Little Night Music*, Steven Sondheim's 1973 Tony-winning musical, was a Broadway adaptation. Bergman's next feature was *The Seventh Seal*. "Exquisite . . . Boudoir farce becomes lyric poetry . . . A nearly perfect work" (Pauline Kael). "Wonderfully funny, genuinely erotic, and quite superbly acted" (Tom Milne, *Time Out*).

**THURSDAY, MARCH 8 – 9:00 PM**

**FRIDAY, MARCH 9 – 6:30 PM**

**SATURDAY, MARCH 10 – 8:20 PM**



## THE MAGICIAN PG

(AKA THE FACE)

(ANSIKTET)

Sweden 1958. Dir: Ingmar Bergman. 101 min. DCP

Nothing is quite as it seems in Bergman's mesmerizing, metaphysical *The Magician*, a semi-comic, high-gothic period piece that sets faith, art, and illusion on a collision course with science, rationality, and reality. Max von Sydow plays the master conjurer and mesmerist who leads a troupe of illusionists, charlatans, and snake-oil salesmen into mid-19th-century Stockholm. Gunnar Björnstrand is the cold man of science determined to expose the magician and his cohorts as frauds. Careening from ribald low comedy to nightmarish suspense, and spiked with some startlingly grisly effects, *The Magician* is throughout a darkly stylish, deliriously diabolical defence of the spellbinding power of the artist – with Bergman, of course, as the film's true master conjurer! Fellini was a great admirer; the work won the Special Jury Prize at Venice. "Widely underrated . . . One of Bergman's most genuinely enjoyable films" (Geoff Andrew, *Time Out*).

**SUNDAY, MARCH 11 – 8:20 PM**

**WEDNESDAY, MARCH 14 – 6:30 PM**

**SATURDAY, MARCH 17 – 8:30 PM**

## EASTER WEEKEND BERGMAN TRIPLE BILLS MARCH 30, 31 & APRIL 1

Including (March 30 & April 1) Bergman's entire "Faith" (or "Man and God") trilogy.

Triple Bill Price: \$24 Adults / \$22 Students & Seniors  
Regular single and double bill prices otherwise in effect.  
Annual \$3 membership required.



## THE PASSION OF ANNA 🏆

(AKA A PASSION)  
(EN PASSION)

Sweden 1969. Dir: Ingmar Bergman. 101 min. DCP

Bergman was a late convert to colour; this powerful 1969 drama, stunningly shot by Sven Nykvist, was only his second colour picture. Set on a secluded island (and made on the director's favourite isle of Fårö, a locale also of *Persona*, *Hour of the Wolf*, *The Shame*, and other Bergman works), the film is a characteristic Bergman study of human isolation and pain, enacted by an ensemble cast featuring four of Bergman's best: Max von Sydow, Liv Ullmann, Bibi Andersson, and Erland Josephson. The fractures and fissures of the characters' various relationships are set against a bizarre series of atrocities being committed by a maniac on the loose. The film displays a distinctive, muted colour palette, and makes effective use of Brechtian breaks, in which Bergman stops the drama to interview his actors about their roles. *The Passion of Anna*, while relatively unsung, is one of Bergman's major achievements.

SATURDAY, MARCH 17 – 6:30 PM

SUNDAY, MARCH 18 – 6:30 PM

THURSDAY, MARCH 22 – 8:30 PM

## FÅRÖ DOCUMENT

1979  
(FÅRÖDOKUMENT 1979)

Sweden 1979. Dir: Ingmar Bergman. 121 min. DCP

Ten years after his original documentary about life on Fårö, the small Baltic island where he had put down roots, Ingmar Bergman visited again with the film's subjects – farmers, fishers, and their families – to see where fortune had taken them. "The update is surprisingly optimistic, with several remarkable 'then and now' juxtapositions. The unhappy teenagers about to decamp for Stockholm in the first film turn out to have settled into the quiet, isolated Fårö life. Interweaving scenes of extraordinary natural beauty with interviews and rigorous sequences depicting everyday chores, customs, and rituals on Fårö, Bergman develops a complex, understated, and loving portrait" (James Quandt, TIFF). "A fascinating, affectionate, and rather melancholy home movie by one of the world's greatest directors" (*Bloomsbury Foreign Film Guide*).

TUESDAY, MARCH 20 – 8:15 PM



## FÅRÖ DOCUMENT

(FÅRÖDOKUMENT)

Sweden 1969. Dir: Ingmar Bergman. 88 min. DCP

Bergman's first documentary feature offers a fond look at his beloved Fårö, the remote Swedish island in the Baltic Sea where he made his home and shot several of his most notable movies (including *Through a Glass Darkly*, *Hour of the Wolf*, *The Shame*, and *The Passion of Anna*). Photographed by Sven Nykvist, the film is a straightforward and surprisingly political portrait of the island's inhabitants and a traditional way of life in danger of disappearing. Swedish critics heralded it as one of Bergman's best works. It became an ongoing project akin to Michael Apter's *Up* series when Bergman released a follow-up, *Fårö Document 1979*, ten years later, and intended another for 1989 (the third instalment was never made). Bergman would die on Fårö in 2007, at the age of 89.

SUNDAY, MARCH 18 – 8:30 PM

TUESDAY, MARCH 20 – 6:30 PM

## THROUGH A GLASS DARKLY 🏆

(SÅSOM I EN SPEGEL)

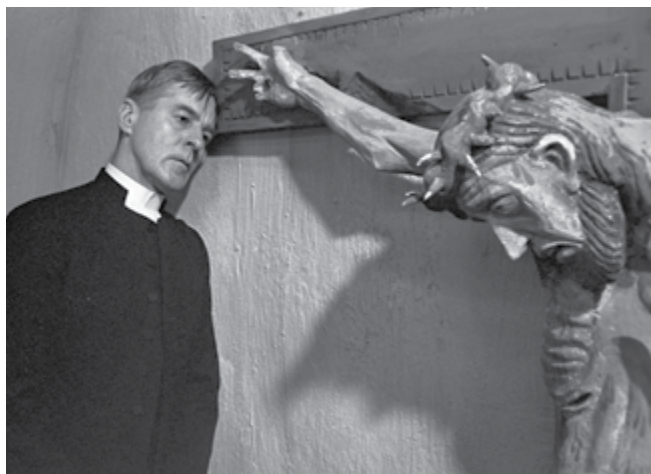
Sweden 1961. Dir: Ingmar Bergman. 91 min. DCP

*Through a Glass Darkly* (the first of Bergman's films shot on Fårö) is the first entry in a "Faith" (or "Man and God") trilogy that includes *Winter Light* and *The Silence*, and earned Bergman the Foreign-Language Oscar for the second year running (*The Virgin Spring* won for 1960). A four-handed chamber drama set to the music of Bach, the film features Harriet Andersson as a schizophrenic woman summing on an isolated island with her doctor husband (Max von Sydow), vulnerable brother (Lars Passgård), and writer father (Gunnar Björnstrand). None of these men can offer the emotional support she requires; when she discovers that her father is using her illness as the basis for a novel, she is devastated. A famous scene has God hallucinated as a spider. The theme of incest anticipates *The Silence*. "The other pictures I have made have been only études. This is Opus I" (Bergman, 1961).

FRIDAY, MARCH 30 – 4:30 PM

SUNDAY, APRIL 1 – 6:30 PM

WEDNESDAY, APRIL 4 – 8:20 PM



**WINTER LIGHT** G  
(NATTVARDSGÄSTERNA)

Sweden 1963. Dir: Ingmar Bergman. 80 min. DCP

The silence of God resounds with a deafening, despairing clarity in Bergman's masterfully austere *Winter Light*, one of the director's most anguished explorations of spiritual emptiness. The middle work in the "Faith" trilogy that includes *Through a Glass Darkly* and *The Silence*, the film has Gunnar Björnstrand as a village pastor suffering a severe crisis of faith. Max von Sydow plays a parishioner with a debilitating fear of nuclear warfare who comes seeking spiritual comfort. Bergman's superb cast also includes Ingrid Thulin and Gunnel Lindblom. The revealing close-ups and cold vistas of Sven Nykvist's cinematography contribute greatly to the film's bleak power and sense of spiritual and psychological suffering. "It is satisfying to see *Winter Light* after a quarter of a century. I believe that nothing in it has eroded or broken down" (Bergman, 1990).

**FRIDAY, MARCH 30 – 6:30 PM**  
**SATURDAY, MARCH 31 – 4:45 PM**  
**SUNDAY, APRIL 1 – 8:20 PM**



**ALL THESE WOMEN** PG  
(AKA NOW ABOUT THESE WOMEN)  
(FÖR ATT INTE TALA OM ALLA DESSA KVINNOR)

Sweden 1964. Dir: Ingmar Bergman. 80 min. DCP

Ingmar Bergman takes aim at critics in this romping farce, his first film in colour – and a decided change of pace after the uncompromisingly bleak trilogy of *Through a Glass Darkly*, *Winter Light*, and *The Silence*. Jarl Kulle plays a pompous music critic trying to write a biography of a famous cellist, only to be stymied by a "harem" of the maestro's female companions. The latter are played by a fabulous ensemble of Bergman actresses, including Eva Dahlbeck, Bibi Andersson, and Harriet Andersson. Fellini's *8½* may have been an inspiration for the flamboyant, battle-of-the-sexes antics. Bergman's film, set in the 1920s, makes impressive use of extravagant sets and costumes and expressive colour, and features some distinctly unBergmanesque slapstick. Cinematographer Sven Nykvist conducted various experiments with colour stock before shooting; Bergman, unsatisfied with the final results, wouldn't return to colour for several years.

**SATURDAY, MARCH 31 – 8:20 PM**  
**MONDAY, APRIL 2 – 6:30 PM**



**THE SILENCE** 15  
(TYSTNADEN)

Sweden 1963. Dir: Ingmar Bergman. 95 min. DCP

Bergman took great risks with this sexually frank, formally daring drama, one of his most controversial works. Ingrid Thulin and Gunnel Lindblom are sisters Ester (sickly) and Anna (lusty), travelling, with Anna's young son, in a war-torn foreign country whose language is incomprehensible to them. Ester's ill-health forces the trio to hole up in a deserted grand hotel (the only other guests are a troupe of dwarves!), where tensions between the desperate sisters play out in various sexual ways. Following *Through a Glass Darkly* and *Winter Light*, *The Silence* concludes Bergman's "Faith" trilogy – three shattering, darkly-metaphysical works about the search for meaning and meaningful connection in a senseless, Godless universe. The film's explicit eroticism and taboo themes (lesbianism, incest) shocked audiences, incited intense debate about censorship – and resulted in huge box office! The powerful performances, striking sound design, and exquisite camerawork (by Sven Nykvist) still impress.

**FRIDAY, MARCH 30 – 8:10 PM**  
**SATURDAY, MARCH 31 – 6:30 PM**  
**SUNDAY, APRIL 1 – 4:30 PM**



**A LESSON IN LOVE**  
(EN LEKTION I KÄRLEK)

Sweden 1954. Dir: Ingmar Bergman. 95 min. DCP

"The popular image of Bergman as a frigid intellectual can scarcely survive a viewing of *A Lesson in Love*," esteemed British-Canadian film critic Robin Wood wrote of this warm, witty sex farce. Anticipating the delights of *Smiles of a Summer Night*, the director's international breakthrough the next year, the film has Bergman regular Gunnar Björnstrand as a jaded gynaecologist involved in an extramarital affair with a patient ("I want your fire to burn away my apathy"). The doctor's jilted wife (Eva Dahlbeck), for her part, seeks comfort in the arms of a former fiancé. Told largely in flashback, and beginning with an hilarious chance encounter that sets the estranged couple to reviewing their troubled relationship, this delightful film in the mode of the classic Hollywood marriage comedy is deliciously laden with irony, innuendo, and amusing cynicism about the battle of the sexes.

**MONDAY, APRIL 2 – 8:10 PM**  
**WEDNESDAY, APRIL 4 – 6:30 PM**

"The films of Trinh T. Minh-ha present an incisive critique of the structures of traditional Western documentaries, which so often depict 'other' cultures in a condescending way. Rich, lyrical, fluid, her finely crafted cinematic style is distinctive. It incorporates complex musical structure, performances, text, jump cuts, long poised silences, and other techniques of avant-garde cinema to create a new language for film."

- National Gallery of Canada

Centre A and The Cinematheque present

# Two Films and a Talk with Trinh T. Minh-ha

## In Person (March 16): Trinh T. Minh-ha

Centre A and The Cinematheque, with support from SFU David Lam Centre and SFU Department of Humanities, welcome renowned Vietnamese-born artist, writer, and scholar Trinh T. Minh-ha for a special two-night program of her acclaimed film work. Subjective, self-reflexive, and intellectual, infused with feminism and anti-colonialism, and offering a dizzying array of sights and sounds, the award-winning "anti-anthropological" films of Trinh represent a startling reinvention of the documentary form. Two of these intoxicating nonfiction works - *Surname Viet Given Name Nam* (1989) and *Forgetting Vietnam* (2015) - will screen at The Cinematheque, with Trinh on hand to introduce and discuss the latter, receiving its Vancouver premiere.

Regular ticket prices in effect. Membership in The Cinematheque or Centre A will be accepted for this event.



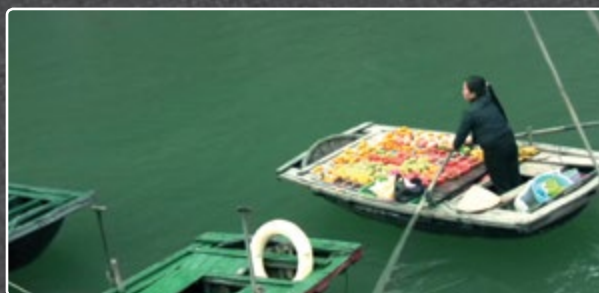
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Trinh T. Minh-ha is an award-winning filmmaker, writer, composer, and scholar whose films have been given over fifty retrospectives internationally. She has lectured worldwide on film, art, feminism, and cultural politics. She is Professor of Gender and Women's Studies and of Rhetoric at the University of California, Berkeley.



Vancouver Premiere! Trinh T. Minh-ha in Person!

## Surname Viet Given Name Nam

USA 1989. Dir: Trinh T. Minh-ha. 108 min. 16mm

One of the best known works by celebrated film artist and theorist Trinh T. Minh-ha, *Surname Viet Given Name Nam* explores questions of identity, popular memory, and culture through Vietnamese women's resistance in Vietnam and the United States. The film combines dance, text, folk poetry, and women's testimony to call into question official histories and the politics of documentary and interview. "A challenging and rewarding work that places Trinh T. Minh-ha as one of the leading American independent filmmakers of the '80s" (New Directors/New Films, New York).

THURSDAY, MARCH 15 - 7:00 PM

## Forgetting Vietnam

USA 2015. Dir: Trinh T. Minh-ha. 90 min. DCP

Drawing on ancient stories of Vietnam's creation, this lyrical film essay from Trinh T. Minh-ha (*Surname Viet Given Name Nam*) moves between Hi-8 footage shot in 1995 and digital footage filmed in 2012. Images of contemporary life in Vietnam unfold in a dialogue between land and water, the two elements that form the Vietnamese term for country, "đất nước." Through the experiences of local inhabitants, immigrants, and veterans, *Forgetting Vietnam* honours the survivors of the Vietnam War and commemorates the 40th anniversary of the war's end.

Trinh T. Minh-ha will be in attendance to introduce and discuss *Forgetting Vietnam*. A reception will be held afterwards in The Cinematheque lobby.

FRIDAY, MARCH 16 - 7:00 PM

# YOUNG FRENCH CINEMA

Contemporary French directors have consistently been singled out for praise by the international press in the last few years. The **Young French Cinema** program is one of the most convenient entry points to their works. It offers a selection of today's best new films and new filmmakers. Most of the films selected premiered in 2017 in top international festivals. The program focuses on rising talents, and includes high-profile independent works, quirky comedies, and powerful documentaries on the world we live in today. The current selection also highlights two specificities of French cinema today: its openness to gender diversity, with half of the films directed by female filmmakers; and its openness to the world, with films depicting realities from Europe to Asia to Africa. The selections demonstrate that this young generation shares, more than ever, a global vision and an amazing capacity to combine cultural influences, which lead it to tackle an incredibly wide range of subject matters. We hope you will be inspired by these films.

A program of UniFrance and the Cultural Services of the French Embassy.



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IN THE UNITED STATES

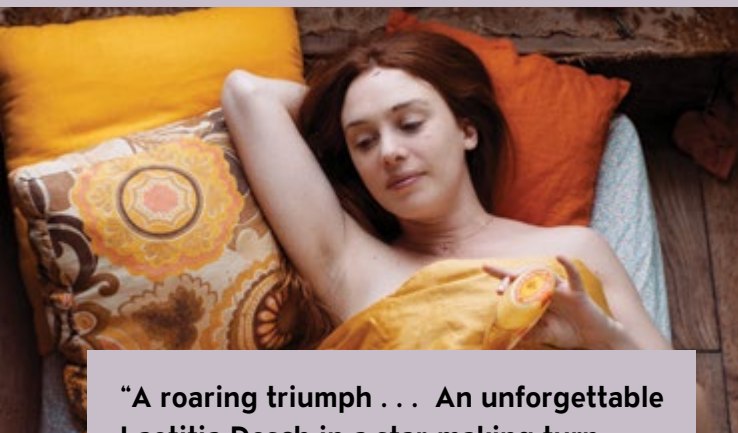


Introduction and program notes adapted from the Young French Cinema 2018 catalogue.

## All Films Vancouver Premieres!

**Acknowledgments:** For assistance in making this presentation possible. The Cinematheque is grateful to UniFrance (Paris), the Cultural Services of French Embassy of the U.S. (New York), the Embassy of France in Canada (Ottawa), and the Consulate General of France in Vancouver.

Series Media Sponsor:



**“A roaring triumph . . . An unforgettable Laetitia Dosch in a star-making turn . . . This impressive show of cinematic flair heralds Léonor Serraille as an exciting director to watch.”**

– Nikola Grozdanovic, *The Playlist*

**Caméra d'Or (Best First Feature), Cannes 2017**

## Montparnasse Bienvenue (Jeune femme)

France 2017. Dir: Léonor Serraille. 97 min. DCP

Léonor Serraille's debut feature isn't the first French film to follow a young woman lost in the city, flirting with madness after the end of a relationship. But it may well be the most surprising and most honest, snapping in and out of a keenly-observed comedic tone to reveal a more unvarnished portrait of a person in genuine distress. This non-conformist gem begins with thirtysomething Paula arriving back in Paris after ten years, dumped by her famous photographer boyfriend, and totally adrift. She's also completely impulsive, with a chameleon-like ability to adapt as circumstances require. Through a series of random encounters and haphazard situations, a picture takes shape of a generation faced with an unprecedentedly precarious future. And yet one feels uplifted, in no small part due to Laetitia Dosch's brave, deliciously unhinged performance as Paula.

**THURSDAY, APRIL 5 – 6:30 PM**

**FRIDAY, APRIL 6 – 6:30 PM**

**Additional Screenings • Exclusive First Run**

See page 12 for additional information.

**FRIDAY, APRIL 27 – 8:45 PM**

**SATURDAY, APRIL 28 – 6:30 PM**

**SUNDAY, APRIL 29 – 8:30 PM**

**THURSDAY, MAY 3 – 6:30 PM**



**“An auspicious debut . . . A constantly absorbing thriller, delivered with a pulse-pounding thrust . . . Coulibaly is a promising and intriguing new voice.”**

– Pamela Pianezza, *Variety*

## Wùlu

France/Mali/Senegal 2016. Dir: Daouda Coulibaly. 95 min.

When 20-year-old Ladji, a minibus driver in Bamako, is passed over for promotion, he turns to smuggling drugs between Mali and neighboring countries to provide for himself and save his sister from prostitution. While his rise in the drug trade is as meteoric as Tony Montana's in *Scarface*, *Wùlu* is a more thoughtful, less violent take on the Brian De Palma classic – but no less gripping. This is cinema as immersion: diving deep into the bustling streets of Mali's capital, first-time writer-director Daouda Coulibaly moves his story along at breakneck speed. *Wùlu* is an astonishingly assured, spine-tingling thriller: a sobering picture of a once-stable nation threatened by corruption, drug trafficking, and Al-Qaeda; and also a universal tale of a young generation forced to do whatever it takes to get by and find its place in society.

**THURSDAY, APRIL 5 – 8:30 PM**

**SATURDAY, APRIL 7 – 6:30 PM**



**“There’s a biting poetry, a fierce energy, a charge of raw emotion in this film. Above all, it has a rare quality: it has soul.”**  
 – François Forestier, *Le Nouvel Observateur*

## Paris Prestige

(Les derniers Parisiens)

France 2016. Dirs: Hamé Bourokb, Ekoué Labitey. 106 min. DCP

This gripping drama, the first feature by Hamé and Ekoué, members of the leading French rap group La Rumeur, is set in the Paris neighbourhood of Pigalle. Nas is out on parole and required to work at his older brother Arezki’s bar, *Le Prestige*. But Nas has other plans: he wants to get back into promoting parties, and *Le Prestige*’s location, in heart of Paris’s bustling nightlife, is ideal. The brothers are on a collision course – and it started long ago. Offering an insider’s Paris-by-night portrait of a vibrant, quickly gentrifying urban neighborhood, with its African hairdressers, Algerian groceries, German tourists, neon sex shops, and street scams, the film is also, beneath its kinetic surface and groovy soundtrack, a profound reflection on the struggles and disappointments of two generations of Algerian immigrants in France.

**FRIDAY, APRIL 6 – 8:30 PM**  
**SATURDAY, APRIL 7 – 8:30 PM**



**“Uncompromising and emotionally poignant . . . Mention-Schaar handles tricky material with great sensitivity.”**  
 – Piers Handling, TIFF

## Heaven Will Wait

(Le ciel attendra)

France 2016. Dir: Marie-Castille Mention-Schaar. 105 min. DCP

When 17-year-old Sonia is caught trying to leave France to join the jihad in Syria, her parents are forced to become her jailers. Meanwhile, Mélanie, a quiet, studious 15-year-old, makes a new friend on Facebook and is drawn into radical Islam. This alarming but necessary drama thoughtfully tackles a disturbing phenomenon in contemporary France: the radicalization of teenage girls by online predators. Writer-director Marie-Castille Mention-Schaar ably parallels the two young women’s stories - one in the process of being radicalized, the other on the painful road to recovery - to reveal how jihadists prey on teenagers’ personal insecurities and general sense of injustice to indoctrinate and recruit them. Though it reaches the emotional heights of great drama, *Heaven Will Wait* has the granular detail of first-rate investigative journalism: its portrait of vulnerable young women and their helpless families is unforgettable.

**SUNDAY, APRIL 8 – 6:30 PM**  
**SATURDAY, APRIL 14 – 8:15 PM**



**“Uplifting and authentic . . . The French have always had a way with words.”**  
 – Jordan Mintzer, *Hollywood Reporter*

## Speak Up

(A voix haute : La force de la parole)

France 2017. Dirs: Stéphane de Freitas, Ladj Ly. 99 min. DCP

Every year, hundreds of students from all over the department of Seine-Saint-Denis face off in Eloquentia, a contest to crown the best orator in this diverse, sprawling suburb of Paris. *Speak Up* follows a group of college students preparing for Eloquentia through an intensive six weeks of workshops in classical rhetoric, acting, slam poetry, and breathing techniques, then into the tournament itself. Directors de Freitas and Ly create an inspiring portrait, by turns riotous, by turns poignant, of a young generation of all creeds and colours brought together by a shared commitment to the French art of rhetoric. Viewer will not soon forget Elhadj, formerly homeless; Leïla, a shy Syrian-French woman who considers herself a Muslim feminist; or Eddy, a fledgling actor who has to walk ten kilometers every day to commute to class.

**SUNDAY, APRIL 8 – 4:30 PM**  
**SATURDAY, APRIL 14 – 4:30 PM**



**“An intoxicating blend of naturalism and dreamy stylization, rendering the ecstasies and agonies of late youth with remarkable attention to detail.”**  
 – Museum of Modern Art, New York

## Diamond Island

(Le ciel attendra)

2016. France/Cambodia 2016. Dir: Davy Chou. 103 min. DCP

Like many young men from the Cambodian countryside, Bora leaves his native village to find work in Phnom Penh. He gets a construction job on Diamond Island, a new luxury development for the city’s rapidly-rising one percent. Working by day and chasing girls at night, Bora runs into his long-lost older brother Solei, who enjoys a suspiciously lavish lifestyle. *Diamond Island* is a stylized tour-de-force of sharp contrasts, pitting glorified shantytowns and dusty construction sites against glittering high-end nightclubs and the cool, neon ambience of Phnom Penh at night. While writer-director Davy Chou’s background in documentary serves him well in recording the complex realities of a rapidly developing, deeply unequal society, his eye is that of a masterful stylist. Most importantly, he never loses sight of the story, crafting a seductive coming-of-age tale for a constantly mutating world.

**SUNDAY, APRIL 8 – 8:30 PM**  
**FRIDAY, APRIL 13 – 8:15 PM**



**“If Jim Jarmusch’s *Stranger Than Paradise* had been transplanted to the south of France, the result would be something like *Before Summer Ends*.”**

– Jordan Mintzer, *Hollywood Reporter*

## Before Summer Ends

(Avant la fin de l’été)

France/Switzerland 2017. Dir: Maryam Goormaghtigh. 80 min. DCP

Fledgling director Maryam Goormaghtigh’s bittersweet chronicle of a single summer in the life of three Iranian students in France is an utterly unique, beguiling mixture of documentary and fiction in the perennial form of a road movie. When Hossein and Ashkan learn that friend Arash has decided to return to Iran, they convince him to take a trip to the south of France, secretly hoping he’ll meet a woman and change his mind. But their encounter with two young women in a punk band does not yield the expected results, and more serious realities begin to dawn on them. Playing themselves, the three leads are by turns hilarious and heartbreaking. But the greatest feat belongs to Goormaghtigh, who made the film on a shoestring with three friends and a wonderfully empathetic eye for life’s quirks.

FRIDAY, APRIL 13 – 6:30 PM

SUNDAY, APRIL 15 – 6:30 PM

**“A sparkling and touching feature, performed by a hilarious band of comedians.”**

– Catherine Balle, *Le Parisien*

## Kiss Me!

(Embrasse moi!)

France 2017. Dirs: Océanrosemarie, Cyprien Vial. 86 min. DCP

In this charming romantic comedy about the bumps along the way to true love, French comedian and singer Océanrosemarie plays a fun-loving osteopath named Océanrosemarie. Fresh from yet another breakup, Océanrosemarie is jogging in the woods when she spies beautiful Cécile doing gymnastics. Before long, she’s convinced she’s met the woman of her life. But Cécile is the shy, quiet type, while Océanrosemarie is a party animal surrounded by ex-girlfriends, including Fantine, a super-successful architect not ready to let go. While *Kiss Me!* winningly navigates the conventions of the romantic comedy, it is remarkable for introducing a lesbian love story to the genre without depicting same-sex relations as a problem or a novelty. Its characters face the trials, tribulations, and joys of any people in love, subtly but firmly driving home the point that love is love.

SATURDAY, APRIL 14 – 6:30 PM

SUNDAY, APRIL 15 – 8:15 PM

# CHAN CENTRE CONNECTS



## Heart of a Dog

USA 2015. Dir: Laurie Anderson. 75 min. DCP

Initially approached to make a film about her “philosophy of life,” visionary multimedia artist Laurie Anderson created a rich, dreamlike meditation on loss and love, primarily starring her beloved rat terrier, Lolabelle. Narrated by Anderson and dedicated to her late husband, musician Lou Reed, the documentary muses about trauma and grief, relationships with loved ones, and life’s fragility – all with a poetic, rather sublime intonation. Super 8 footage and original art and animation are interspersed with Anderson’s profound yet relatable series of reflections. “I tried to make a film about things that are very sad, but with a lot of joy” (Anderson). “*Heart of a Dog* is as immediate as a paragraph by Kerouac, as disarmingly playful as a Cole Porter melody, as rhapsodically composed as a poem by Whitman, and a thing of rare beauty” (Film Society of Lincoln Center).

THURSDAY, APRIL 12 – 7:00 PM

This screening of *Heart of a Dog* is presented in conjunction with the live performance “Laurie Anderson: All the Things I Lost in the Flood” at the Chan Centre for the Performing Arts on Monday, April 23 at 8:00 pm.

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

[www.chancentre.com](http://www.chancentre.com)



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

**SUN**

**MON**

**TUES**



<p><b>4</b> Nicolas Roeg <b>The Witches</b> - 4:00 pm ■ <b>Insignificance</b> - 6:30 pm ▼ <b>Bad Timing</b> - 8:40 pm ▼</p>	<p><b>5</b> BC Film History <b>Star 80</b> - 6:30 pm ▼ <b>The Thing</b> - 8:40 pm ▼</p>	<p><b>6</b></p>
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<p><b>11</b> Bergman 100 <b>Crisis</b> - 6:30 pm <b>The Magician</b> - 8:20 pm ■</p>	<p><b>12</b> BC Film History <b>Human Cargo</b> - 6:30 pm</p>	<p><b>13</b></p>
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<p><b>18</b> Film Club <b>Where the Wild Things Are</b> - 11:00 am ● Contemporary Iranian Cinema <b>Bridge of Sleep</b> - 4:30 pm Bergman 100 <b>The Passion of Anna</b> - 6:30 pm ▼ <b>Fårö Document</b> - 8:30 pm</p>	<p><b>19</b> BC Film History <b>Bones of the Forest + Before It Blows</b> - 7:00 pm</p>	<p><b>20</b> Bergman 100 <b>Fårö Document</b> - 6:30 pm <b>Fårö Document 1979</b> - 8:30 pm</p>
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<p><b>25</b> New Restorations <b>Je tu il elle</b> - 6:30 pm <b>One Sings, the Other Doesn't</b> - 8:15 pm</p>	<p><b>26</b> BC Film History <b>A Tribute to David Rimmer</b> - 6:30 pm <b>Backbone + South Lakewood North</b> - 8:20 pm</p>	<p><b>27</b> <b>The Cinematheque's 45th Annual General Meeting</b> - 6:00 pm</p>
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<p><b>1</b> Bergman 100 <b>The Silence</b> - 4:30 pm ▼ <b>Through a Glass Darkly</b> - 6:30 pm ▼ <b>Winter Light</b> - 8:20 pm ●</p>	<p><b>2</b> Bergman 100 <b>All These Women</b> - 6:30 pm ■ <b>A Lesson in Love</b> - 8:10 pm</p>	<p><b>3</b></p>
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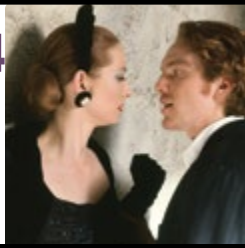
<p><b>8</b> Young French Cinema <b>Speak Up</b> - 4:30 pm <b>Heaven Will Wait</b> - 6:30 pm <b>Diamond Island</b> - 8:30 pm</p>	<p><b>9</b> BC Film History <b>Another Smith for Paradise</b> - 6:30 pm <b>America, Love it or Leave it</b> - 8:40 pm</p>	<p><b>10</b></p>
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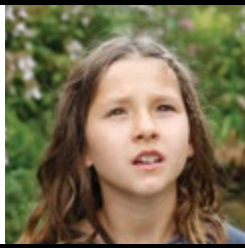
<p><b>15</b> Film Club <b>From Up on Poppy Hill</b> - 11:00 am ● Contemporary Iranian Cinema <b>Privacy</b> - 4:30 pm Young French Cinema <b>Before Summer Ends</b> - 6:30 pm <b>Kiss Me!</b> - 8:15 pm</p>	<p><b>16</b> BC Film History <b>The Road Forward + Rupture</b> - 7:00 pm ●</p>	<p><b>17</b></p>
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<p><b>22</b> New Restorations <b>Memories of Underdevelopment</b> - 6:30 pm <b>Edward II</b> - 8:30 pm ▼</p>	<p><b>23</b> New Restorations <b>Edward II</b> - 6:30 pm ▼ <b>Memories of Underdevelopment</b> - 8:15 pm</p>	<p><b>24</b></p>
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<p><b>29</b> New Restorations <b>The Passion of Joan of Arc</b> - 4:45 pm New Cinema <b>Jeannette, the Childhood of Joan of Arc</b> - 6:30 pm <b>Montparnasse Bienvenue</b> - 8:30 pm</p>	<p><b>30</b> New Restorations <b>The Passion of Joan of Arc</b> - 6:30 pm New Cinema <b>Jeannette, the Childhood of Joan of Arc</b> - 8:10 pm</p>	<p><b>1</b></p>
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パーカッションと箏  
PERCUSSION & KOTO

吉原すみれ 沢井一恵  
**SUMIRE X KAZUE**  
YOSHIHARA SAWAI

**17 MARCH 2018 8PM**  
**THE ANNEX 823 SEYMOUR STREET 2ND FL**

PRESENTED IN ASSOCIATION WITH  
Howe Street Festival Society  
544 448 8888

WED

THURS

FRI

SAT

For March 1-4 film descriptions, please consult our previous program guide or visit theCinematheque.ca

1 Chan Centre Connects  
Hecho en México - 7:00 pm

2 Nicolas Roeg  
Bad Timing - 6:30 pm ▼  
Insignificance - 8:40 pm ▼

3 Nicolas Roeg  
The Witches - 6:30 pm ■  
Bad Timing - 8:20 pm ▼

RCH

7 BC Film History  
Star 80 - 6:30 pm ▼  
The Thing - 8:30 pm ▼

8 Bergman 100  
Opening Night  
Doors - 6:00 pm  
Wild Strawberries - 7:00 pm  
Smiles of a Summer  
Night - 9:00 pm ■

9 Bergman 100  
Smiles of a Summer  
Night - 6:30 pm ■  
Wild Strawberries - 8:40 pm

10 Bergman 100  
Wild Strawberries - 6:30 pm  
Smiles of a Summer  
Night - 8:20 pm ■

14 Bergman 100  
The Magician - 6:30 pm ■  
Crisis - 8:30 pm

15 Trinh T. Minh-ha  
Surname Viet  
Given Name Nam - 7:00 pm

16 Trinh T. Minh-ha  
Forgetting Vietnam +  
Reception - 7:00 pm

GUEST

17 Bergman 100  
The Passion of Anna - 6:30 pm ▼  
The Magician - 8:30 pm ■

21 Frames of Mind  
32 Pills: My Sister's  
Suicide - 7:30 pm

GUEST

22 Contemporary Iranian Cinema  
Bridge of Sleep - 6:30 pm  
Bergman 100  
The Passion of Anna - 8:30 pm ▼

23 New Restorations  
Je tu il elle - 6:30 pm  
One Sings, the  
Other Doesn't - 8:15 pm

24 New Restorations  
One Sings, the  
Other Doesn't - 6:30 pm  
Je tu il elle - 8:45 pm

28 DIM Cinema  
Leslie Thornton: So Much  
Much - 7:30 pm

GUEST

29 New Restorations  
One Sings, the  
Other Doesn't - 6:30 pm  
Je tu il elle - 8:45 pm

30 Bergman 100  
Through a Glass  
Darkly - 4:30 pm ▼  
Winter Light - 6:30 pm ●  
The Silence - 8:10 pm ▼

31 Bergman 100  
Winter Light - 4:45 pm ●  
The Silence - 6:30 pm ▼  
All These Women - 8:20 pm ■

4 Bergman 100  
A Lesson in Love - 6:30 pm  
Through a Glass  
Darkly - 8:20 pm ▼

5 Young French Cinema  
Montparnasse  
Bienvenue - 6:30 pm  
Wulu - 8:30 pm

6 Young French Cinema  
Montparnasse  
Bienvenue - 6:30 pm  
Paris Prestige - 8:30 pm

7 Young French Cinema  
Wulu - 6:30 pm  
Paris Prestige - 8:30 pm

11 DIM Cinema  
Canyon Cinema at 50:  
Studies in Natural  
Magic - 7:30 pm

12 Chan Centre Connects  
Heart of a Dog - 7:00 pm

13 Young French Cinema  
Before Summer Ends - 6:30 pm  
Diamond Island - 8:15 pm

14 Young French Cinema  
Speak Up - 4:30 pm  
Kiss Me! - 6:30 pm  
Heaven Will Wait - 8:15 pm

18 National Canadian Film Day  
Loyalties - 6:30 pm ■  
Werewolf - 8:45 pm ▼

GUEST

19 Contemporary Iranian Cinema  
Privacy - 7:00 pm

20 New Restorations  
Memories of  
Underdevelopment - 6:30 pm  
Edward II - 8:30 pm ▼

21 New Restorations  
Edward II - 6:30 pm ▼  
Memories of  
Underdevelopment - 8:15 pm

25 Frames of Mind  
The Work - 7:30 pm

GUEST

26 New Restorations  
The Passion of Joan  
of Arc - 6:30 pm  
Edward II - 8:10 pm ▼

27 New Cinema  
Jeannette, the Childhood  
of Joan of Arc - 6:30 pm  
Montparnasse  
Bienvenue - 8:45 pm

GUEST

28 New Cinema  
Montparnasse  
Bienvenue - 6:30 pm  
Jeannette, the Childhood  
of Joan of Arc - 8:30 pm

2 New Cinema  
Jeannette, the Childhood  
of Joan of Arc - 6:30 pm  
New Restorations  
The Passion of Joan  
of Arc - 8:30 pm

3 New Cinema  
Montparnasse  
Bienvenue - 6:30 pm  
Jeannette, the Childhood  
of Joan of Arc - 8:30 pm

MAY



THIRD COAST  
PERCUSSION  
21 APRIL 2018 8PM  
THE ANNEX 823 SEYMOUR STREET 2<sup>ND</sup> FL

straight

NEWMUSIC.ORG

# NEW CINEMA

"The triumph of this year's Cannes." – Adrian Curry, *MUBI Notebook*

"Radical . . . Dumont is responsible for some of the most exhilaratingly alive cinema in the world right now." – Jordan Cronk, *Cinema Scope*



Vancouver Premiere!

## Jeannette, the Childhood of Joan of Arc

(Jeannette, l'enfance de Jeanne d'Arc)

France 2017. Dir: Bruno Dumont. 106 min. DCP

Dreyer, Bresson, Preminger, Rossellini, Rivette. With *Jeannette*, French iconoclast Bruno Dumont (*La vie de Jésus. L'Humanité*) joins the roll call of illustrious auteurs who've rendered the life of Joan of Arc in film – albeit never, ever before like this! His confounding new feature, runner-up in *Cahiers du cinéma's* best of 2017 poll, depicts the typically-untapped preadolescence of the martyred heroine, from writings by French poet Charles Péguy. But Dumont, in a joyous, shapeshifting phase of his career, stages her spiritual awakening as a headbanging electro-metal musical(!) – a conceit so baffling, so self-consciously anachronistic, so brazenly *sui generis*, one can't help but submit to its mad-genius lunacy! Shot in the director's regular haunt of northern France, and featuring non-actors, non-singers, and non-dancers acting, singing, and dancing (Dumont aims to abolish perfection in cinema), *Jeannette* is an exhilarating cinematic oddity of the first order. See it with Dreyer's *The Passion of Joan of Arc* on April 29, 30 and May 2.

**FRIDAY, APRIL 27 – 6:30 PM WITH INTRODUCTION**

**SATURDAY, APRIL 28 – 8:30 PM**

**SUNDAY, APRIL 29 – 6:30 PM**

**MONDAY, APRIL 30 – 8:10 PM**

**WEDNESDAY, MAY 2 – 6:30 PM**

**THURSDAY, MAY 3 – 8:30 PM**

Dr. Chelsea Birks will introduce the screening of *Jeannette, the Childhood of Joan of Arc* on April 27.

Dr. Birks is a sessional instructor in Film Studies at UBC. Her research explores the intersections between film and philosophy. She has previously published on Bruno Dumont and New French Extremism.

NEW RESTORATION



## The Passion of Joan of Arc

(La passion de Jeanne d'Arc)

France 1928. Dir: Carl Theodor Dreyer. 81 min. DCP

Dreyer's transcendent late silent masterpiece is perennially cited as one of cinema's supreme works. Based on actual transcripts of the proceedings, the film compresses the months-long trial and torment of Joan of Arc into a single 24-hour period. Renée Falconetti's legendary lead performance was long believed to be her only screen role (it's now known she appeared in two obscure French films of 1917). Rudolph Maté's brilliant cinematography employs extreme close-ups against stark white backgrounds; the actors don't wear make-up. The result is a wrenching tour-de-force of emotion and expression; seldom has the face provided a more harrowing window to the human soul. A pristine copy of Dreyer's long-lost original version of *Joan* was discovered in 1981 in a Norwegian hospital and is the source for this new restoration, which features as its musical score Richard Einhorn's *Voices of Light*, a 1994 oratorio inspired by the film. See it with Bruno Dumont's ultra *outré Jeannette, the Childhood of Joan of Arc* on April 29, 30 and May 2.

**THURSDAY, APRIL 26 – 6:30 PM**

**SUNDAY, APRIL 29 – 4:45 PM**

**MONDAY, APRIL 30 – 6:30 PM**

**WEDNESDAY, MAY 2 – 8:30 PM**

"Tagged as the French *Frances Ha* . . . A perfectly-formed, free-wheeling, surprise-laden killer-scripted-shot-and-acted debut." – Isabel Stevens, *Sight & Sound*

"Well-observed, incredibly rich . . . It features young women in nearly every creative role and a blazing-wildfire performance by Laetitia Dosch." – Peter Debruge, *Variety*



Vancouver Premiere!

## Montparnasse Bienvenue

(Jeune femme)

France 2017. Dir: Léonor Serraille. 97 min. DCP

This film is also presented as part of April's *Young French Cinema* program. See page 7 for film description.

**THURSDAY, APRIL 5 – 6:30 PM**

**FRIDAY, APRIL 6 – 6:30 PM**

**FRIDAY, APRIL 27 – 8:45 PM**

**SATURDAY, APRIL 28 – 6:30 PM**

**SUNDAY, APRIL 29 – 8:30 PM**

**THURSDAY, MAY 3 – 6:30 PM**

IN PERSON: ANNE WHEELER

# NATIONAL CANADIAN FILM DAY

APRIL 18, 2018



The Cinematheque is pleased to mark **National Canadian Film Day**, a one-day, coast-to-coast-to-coast celebration designed to bring Canadians together to watch Canadian films. Launched in 2014 and organized by REEL CANADA, National Canadian Film Day is held each year in April.

As this year's 5th annual NCFD shines a spotlight on the accomplishments of women in Canadian cinema, we are proud to present two acclaimed works of socially conscious, regionally centred, feminist filmmaking by artists at very different stages of their careers: veteran Alberta-born, B.C.-based director Anne Wheeler's early feature *Loyalties* (1986), selected as one of Canada's 150 essential moving-image works; and emerging Nova Scotian director Ashley McKenzie's debut feature *Werewolf* (2016), named best Canadian film of 2017 by the Toronto Film Critics Association.

Tonight's program will also include the unveiling of The Cinematheque's brand-new **Canada on Screen Digital Study Guides**, a free online resource for students, educators, or anyone wanting to learn more about Canadian cinema.

reelcanada.ca



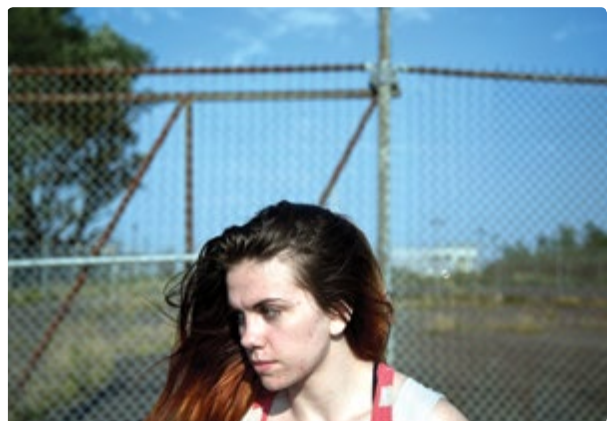
Anne Wheeler in person!

## Loyalties PG

Canada 1986. Dir: Anne Wheeler. 99 min. 35mm

Anne Wheeler's powerful 1986 drama (her first fiction feature) is a highlight of a distinguished filmmaking career devoted to bringing authentic, socially conscious Canadian stories – and particularly women's stories – to the screen. Framed as a psychological thriller, the film relates the growing friendship between two very different women in a small Alberta town. Lilly (Susan Wooldridge), a prim, upper-crust Englishwoman, is the lonely wife of the town's new doctor (Kenneth Walsh). Rosanne (Tantoo Cardinal) is a local Métis single mother and barmaid. The eruption of male violence in both the "Native" and "white" communities causes each woman to question her personal loyalties and forges a bond between them. Wheeler's film, scripted by Sharon Riis, impresses with its potent sense of place and intelligent treatment of class, race, and gender. *Print courtesy TIFF's Film Reference Library.*

WEDNESDAY, APRIL 18 – 6:30 PM



## Werewolf 14+

Canada 2016. Dir: Ashley McKenzie. 78 min. DCP

One of the strongest Canadian debuts in recent memory, Ashley McKenzie's prize-winning first feature is a sobering, documentary-esque account of two recovering junkies making an onerous go of it in New Waterford, Nova Scotia – the writer-director-editor's hometown. Blaise and Nessa are a young, outcast couple existing on the margins of their economically-depressed town. Enrolled in an addiction program that has them hooked on methadone, they fill their days hauling a janky lawnmower door-to-door, attempting to cobble cash together to pay for their opioid doses. The film's intimate close-ups and handheld camerawork bespeak a close study of the Dardenne brothers' brand of social realism; the striking mise-en-scène, atypical score (by Youth Haunts), and unexpected moments of stylistic deviation, on the other hand, make a compelling case for McKenzie as a director already in command of her own unique esthetic.

WEDNESDAY, APRIL 18 – 8:45 PM



## Canada on Screen Digital Study Guides

Launching April 18, 2018

A free online resource for students, educators, or anyone wanting to learn more about Canadian cinema.

The four guides explore three primary topics – **Canadiana Constructed** (Parts 1 and 2), **Female Voices**, and **Indigenous Voices** – and investigate how Canada's diverse, multicultural identity has been constructed in our media.

[www.theCinematheque.ca/education](http://www.theCinematheque.ca/education)

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## Je tu il elle

Belgium/France 1974. Dir: Chantal Akerman. 86 min. DCP

The first feature by the late Belgian auteur Chantal Akerman is a provocative, acutely-personal meditation on the terrifying need for human contact, and a formative aesthetic precursor to her 1975 masterwork *Jeanne Dielman*. Structured in three movements, it begins with the film's protagonist and narrator alone in a cramped apartment: she rearranges furniture, removes her clothes, writes then scraps a letter, eats sugar from the bag. Disillusioned with her self-imposed isolation, she hitches a ride with a truck driver and passively, perfunctorily satisfies his sexual urges. Finally, she visits a former girlfriend: they share a meal and, in a remarkably uninhibited 10-minute sequence, make love. While the film's austere minimalism renders its examination of loneliness and desire almost clinical, the intimate nature of the material is suggested by the personal pronouns of the title (I. You. He. She) – and by the presence of Akerman herself in the brave, vulnerable lead role.

**FRIDAY, MARCH 23 – 6:30 PM**  
**SATURDAY, MARCH 24 – 8:45 PM**  
**SUNDAY, MARCH 25 – 6:30 PM**  
**THURSDAY, MARCH 29 – 8:45 PM**



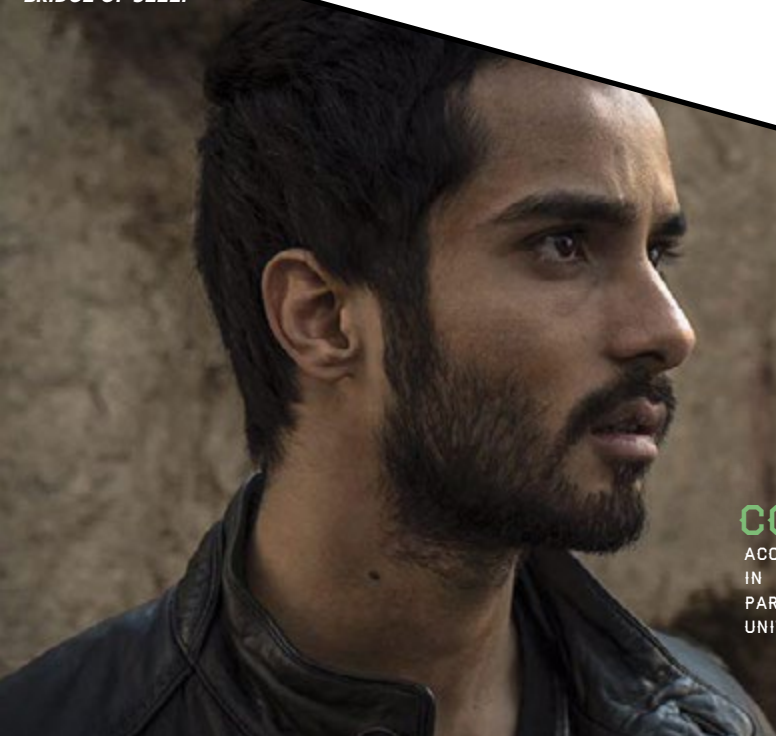
## One Sings, the Other Doesn't (L'une chante, l'autre pas)

France 1977. Dir: Agnès Varda. 120 min. DCP

Bona fide living legend Agnès Varda, who turns 90 this year, drew a line in the 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. (The 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.

**FRIDAY, MARCH 23 – 8:15 PM**  
**SATURDAY, MARCH 24 – 6:30 PM**  
**SUNDAY, MARCH 25 – 8:15 PM**  
**THURSDAY, MARCH 29 – 6:30 PM**

BRIDGE OF SLEEP



## CONTEMPORARY IRANIAN CINEMA

ACCLAIMED AND ACCOMPLISHED NEW FILMS FROM IRAN ARE IN THE SPOTLIGHT IN THIS NEW 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

## BRIDGE OF SLEEP

(Pole Khaab)

Iran 2016. Dir: Oktay Baraheni. 93 min. DCP

Tehran-born writer-director Oktay Baraheni studied film at York University in Toronto before returning home to pursue his career. His first feature, the social drama *Bridge of Sleep*, freely adapts Dostoevsky's *Crime and Punishment* and transposes it to contemporary Iran. Shahab (Saed Soheili), a young man about to get married, enters a business deal with a friend, hoping it will secure his financial future. When the deal goes sour, Shahab finds himself out of money and on the hook for a high-interest debt. Pursued by creditors, under pressure from his fiancé (Anahita Afshar), and without a legal way out of his woes, he turns to unorthodox methods. Akbar Zanjani plays Shahab's schoolteacher father, while actor and filmmaker Houman Seyyedi also appears.

**SUNDAY, MARCH 18 – 4:30 PM**  
**THURSDAY, MARCH 22 – 6:30 PM**

## PRIVACY

(Harim-e Shakhsi)

Iran 2017. Dir: Ahmad Moazzami. 80 min. DCP

"It is not safe here . . ." The debut feature of veteran short-film and television director Ahmad Moazzami makes potent drama out of the perils faced by young people in today's digital environment. When five friends get together for an intimate birthday celebration, something hidden in their past emerges to ruin the occasion, leading to an unexpected disaster. The cast of Moazzami's powerful film includes Milad Keymaram, Amir Aghaee, Raana Azadivar, Andisheh Fouladvand, Behnoosh Bakhtiari, and Mahtab Servati.

**SUNDAY, APRIL 15 – 4:30 PM**  
**THURSDAY, APRIL 19 – 7:00 PM**



JE TU IL ELLE



**“This audacious, sensual portrait of an alienated intellectual in Castro’s Cuba is one of the great movies of the ‘60s.”**

– Michael Sragow, *The New Yorker*

**“As essential as cinema gets . . . One of the greatest films ever made.”**

– Bilge Ebiri, *Village Voice*

New 50th Anniversary Restoration!

## Memories of Underdevelopment

(Memorias del subdesarrollo)

Cuba 1968. Dir: Tomás Gutiérrez Alea. 97 min. DCP

Cuban master Tomás Gutiérrez Alea’s exhilarating fifth feature became an unexpected international hit and remains a milestone of Third World and Latin American cinema. Based on a novel by Edmundo Desnoes, Alea’s daring, densely-layered drama charts the growing alienation of Sergio, a sexually-neurotic bourgeois intellectual adrift in Castro’s Cuba. Ambivalent about the country’s revolution, he nonetheless opts to remain in Havana when his family flees for Miami in 1961. Sergio’s sceptical observations and amorous entanglements are interwoven with newsreel material (Bay of Pigs, Cuban Missile Crisis), hidden-camera footage, and self-reflexive winks (including cameos by Alea and Desnoes). The witty, sophisticated, formally-innovative sensibility seemed a reinvention of political cinema. American pundits were dumbfounded that a work from Communist Cuba could be so ironic, insightful, and complex. New York critics were amazed anew upon the recent release of this 50th-anniversary restoration. Alea co-directed 1993’s Oscar-nominated *Strawberry and Chocolate*.

FRIDAY, APRIL 20 – 6:30 PM

SATURDAY, APRIL 21 – 8:15 PM

SUNDAY, APRIL 22 – 6:30 PM

MONDAY, APRIL 23 – 8:15 PM



**“A mesmerizing film that bristles with fury, sexuality, and radical wit.”**

– Pete Travers, *Rolling Stone*

**“Exquisite . . . A strikingly original creation.”**

– Dave Kehr, *Chicago Tribune*

## Edward II

Great Britain 1991. Dir: Derek Jarman. 87 min. DCP

Tilda Swinton was crowned Best Actress at Venice for her hypnotic performance in this gorgeously wrought, explicitly gay reworking of Shakespeare contemporary Christopher Marlowe’s 16th-century play, directed by late British visionary and provocateur Derek Jarman (*Caravaggio*, *The Last of England*). Edward II ruled England from 1307 to 1327; the film has the pleasure-seeking monarch (Steve Waddington) neglecting both queen (Swinton, a Jarman regular) and kingdom for his lowborn male lover Gaveston (Andrew Tiernan), thereby incurring the wrath of the nobility and the Church. Characteristic of Jarman’s anachronistic, postmodern period pieces, the tale is told in ultra-chic modern dress. Annie Lennox appears in a musical cameo. Jarman’s film is now often cited as a key work of the era’s New Queer Cinema. “Through the miracle of cinema, two sensibilities and centuries become wondrously fused. Bold, passionate, and savagely beautiful” (Geoff Brown, *The Times*).

FRIDAY, APRIL 20 – 8:30 PM

SATURDAY, APRIL 21 – 6:30 PM

SUNDAY, APRIL 22 – 8:30 PM

MONDAY, APRIL 23 – 6:30 PM

THURSDAY, APRIL 26 – 8:10 PM

the  
**Cinematheque**

**45th Annual General Meeting**

**MARCH 27 - 6PM** All members welcome!

www.theCinematheque.ca | 1131 Howe Street | 604.688.8202



# THE IMAGE

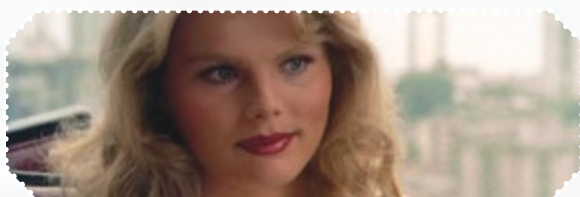
## A HISTORY OF FILM IN BRITISH COLUMBIA - TAKE 4 CONTINUED FROM JANUARY-FEBRUARY - CURATED BY HARRY KILLAS

Our fourth season of "The Image Before Us: A History of Film in British Columbia" continues to draw inspiration from Colin Browne's *The Image Before Us* (1986), a rich and pleasurable documentary essay film that gently critiques the images of Vancouver found in historical newsreels, travelogues, and other motion pictures. "What is the image before us?" Browne asks. "And how did it get that way?" What stories and experiences are *not* presented and consequently need to be?

Offering a variety of takes on place, politics, the environment, First Nations history, the immigrant experience, masculinity and violence, and our creative industries, this year's program, like previous seasons, explores life across the province, offers rare treasures from the archive and new treasures from emerging talents, and celebrates the art of our most outstanding filmmakers, many of whom will be in attendance! – Harry Killas

An alumnus of NYU's grad film program, **Harry Killas** is an Associate Professor of Film + Screen Arts at Emily Carr University of Art + Design. His historical documentaries about British Columbia include *Spilsbury's Coast*; *Glowing in the Dark*, on the history of neon art in Vancouver; *Picture Start*, about the first generation of Vancouver's "photo-conceptual" artists; and *Is There A Picture*, an expanded version of *Picture Start*. He is completing an autobiographical documentary, *Greek to Me*.

**Program Note:** Weeks 1 through 6 of "The Image Before Us – Take 4" were presented in January and February.



### VII. CLASSICS FROM HOLLYWOOD NORTH

#### STAR 80

USA 1980. Dir: Bob Fosse. 103 min. 35mm

The final film directed by Bob Fosse (*Cabaret*, *All That Jazz*) is the rare American-produced Hollywood North movie that actually tells a Vancouver story (a highly troubling one). Local beauty Dorothy Stratten was working in a Coquitlam Dairy Queen when she was discovered by Paul Snider, a small-time hustler who became her Svengali. The pair relocated to L.A., where Stratten became a *Playboy* centrefold, was cast in a Peter Bogdanovich comedy, and began distancing herself from Snider, with tragic consequences. Mariel Hemingway underwent surgical augmentation to play Dorothy. Eric Roberts is memorably intense as Snider. Cliff Robertson plays Hugh Hefner. Some names (including Bogdanovich's) were changed for the film. Adapted from a Pulitzer Prize-winning article by Teresa Carpenter, Fosse's cautionary tale of fame, misogyny, and show-biz sleaze displays his trademark visual razzle-dazzle and was shot by Bergman regular Sven Nykvist.

Introduced by Harry Killas (March 5 only)

MONDAY, MARCH 5 – 6:30 PM

WEDNESDAY, MARCH 7 – 6:30 PM

#### THE THING

USA 1982. Dir: John Carpenter. 109 min. DCP

"The ultimate in alien terror!" John Carpenter's big-budget remake of 1951's *The Thing from Another World* – or, rather, a re-adaptation of its source, John W. Campbell's 1938 novella *Who Goes There?* – was shot on location in wintry Stewart, B.C., and features spectacular (and spectacularly gory) special effects. Kurt Russell heads the ensemble cast of this tale of American researchers at an Antarctic base who discover a frozen alien lifeform. The musical score is by Ennio Morricone – a departure for Carpenter, who typically scores his own movies. Reviewers of the day considered *The Thing* a failure; it subsequently gained a cult following and is now often cited as a horror classic. It was released the same day as Ridley Scott's *Blade Runner*, another initial "disappointment" later elevated by cult status and critical reassessment.

MONDAY, MARCH 5 – 8:40 PM

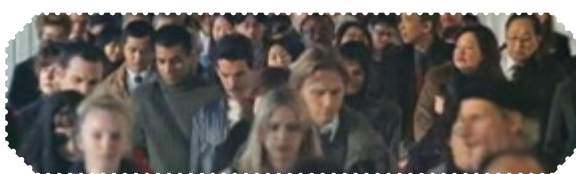
WEDNESDAY, MARCH 7 – 8:30 PM

### VIII. TELEVISION: HUMAN CARGO

#### HUMAN CARGO

Canada 2004. Dir: Brad Turner. 270 min. DCP

Ripe for rediscovery in our golden age of long-form television is this overlooked, still-relevant gem from the aughts, created in B.C. and broadcast on CBC. Shot in Vancouver and South Africa, *Human Cargo* is an ambitious six-part miniseries set against the international refugee crisis. Its drama intertwines six disparate stories: of refugees attempting to enter Canada, those who assist them, and politicians who would impede them. Written and produced by Vancouver's Linda Svendsen and Brian McKeown, and directed by Brad Turner (who later won an Emmy for his work on *24*), the project earned seven Gemini Awards, including prizes for writing, directing, and best mini-series. It also won an American Peabody Award, for broadening



public discourse around a pressing international issue. The large cast includes Nicholas Campbell and Kate Nelligan. *Digital transfer courtesy of Simon Fraser University Library.*

#### Miniseries Marathon!

*Human Cargo* comprises six 45-minute episodes. It screens in three parts, each consisting of two episodes. There will be two 10-minute intermissions.

Guests in attendance: Linda Svendsen, Brian McKeown

MONDAY, MARCH 12 – 6:30 PM

### IX. THE EXPERIMENTAL LANDSCAPE

#### BONES OF THE FOREST

Canada 1995. Dirs: Heather Frise, Velcrow Ripper. 80 min. Betacam

Heather Frise and Velcrow Ripper's Genie-winning documentary expanded the expressive possibilities of activist filmmaking, bringing a stylish avant-garde aesthetic – and, often, an irreverent animator's sensibility – to the always-controversial subject of B.C. forestry practice. In lively, non-didactic fashion, it explores our stewardship of the Earth, and the conflicting approaches to that stewardship taken by First Nations and non-First Nations populations. The colourful reminiscences of elders, environmentalists, loggers, and forestry executives are mixed with archival and news footage, semi-abstract images of nature, and quirky animated and time-lapsed effects. The result is a rich, poetic weave that mirrors the fecund complexity of the forest

itself, catalogues the costs of a century of questionable industry practices, and displays a rare (and perhaps truly radical) sense of humour, along with deep respect for all concerned.

PRECEDED BY

#### BEFORE IT BLOWS

Canada 1997. Dir: Patricia Gruben. 9 min. 35mm

Fixing its gaze on Yellowstone's famed Old Faithful geyser, Patricia Gruben's sly experimental short explores nature, desire, how we look, and how we (can't) wait.

Guests in attendance: Heather Frise and Velcrow Ripper (by Skype); Patricia Gruben

MONDAY, MARCH 19 – 7:00 PM

# BEFORE US



## X. A TRIBUTE TO DAVID RIMMER

David Rimmer emerged from the vibrant avant-garde scene of late-'60s/early-'70s Vancouver as a film artist of international stature, creating a distinctive, meticulous, insistently beautiful body of work rooted in the rigours of structuralist/materialist cinema but also fascinated with poetic and metaphoric expression. In recent years, the archive of the Academy of Motion Picture Arts and Sciences in Los Angeles has been working on a major project to restore Rimmer's work – an important recognition of this visionary Canadian artist's contribution to the cinema. Tonight's program of Rimmer's films includes many original 16mm prints from The Cinematheque's own collection, and is curated by Vancouver filmmaker Richard Martin, who selected works in response to the theme(s) of "The Image Before Us."

**Landscape** (1969. 8 min.) • **Treefall** (1970. 5 min.)  
**Fracture** (1973. 10 min.) • **Canadian Pacific** (1974. 9 min.)  
**Canadian Pacific II** (1975. 9 min.) • **Narrows Inlet** (1980. 10 min.)  
**Local Knowledge** (1992. 33 min.)

Guest curated by **Richard Martin**

**MONDAY, MARCH 26 – 6:30 PM**



## BACKBONE: VANCOUVER EXPERIMENTAL CINEMA 1967 - 1981

Canada 2013. Dir: **Richard Martin**. 58 min. HDCAM

A seismic cultural revolution in the avant-garde and multidisciplinary arts transformed sleepy Vancouver in the late 1960s and into the 1970s – including a major wave of cinematic innovation that established Canada's West Coast as an international hub for experimental film. Featuring interviews with many of the key players (David Rimmer among them), Richard Martin's entertaining documentary celebrates a dynamic scene that created an enduring body of work, inspired new generations of artists, and was instrumental in the founding of several Vancouver cultural institutions (including The Cinematheque).

PRECEDED BY

## SOUTH LAKEWOOD NORTH

Canada 2016. Dir: **Richard Martin**. 9 min. Blu-ray Disc

Richard Martin's personal landscape film of time and memory and a porch is a time-tunnel of moments and experiences.

Guest in attendance: **Richard Martin**

Introduced by **Lindsay McIntyre**, a Canadian film artist of Inuk/European descent and Assistant Professor of Film + Screen Arts at Emily Carr University

**MONDAY, MARCH 26 – 8:20 PM**



## XI. EARLY INDEPENDENTS

### ANOTHER SMITH FOR PARADISE

Canada 1972. Dir: **Tom Shandel**. 103 min. DCP

Vancouver writer-director Tom Shandel's spirited social comedy, made for \$200,000, takes satirical swipes at the business, academic, and arts communities and at ethnic enclaves. Henry Ramer plays Sonny Shewchuk, an ambitious Ukrainian-Canadian stockbroker who decides that the road to professional success is through cultural assimilation. He adapts an Anglo name – Harold Smith, or Smitty – and acquires a WASPy wife (prominent Canadian stage actress Francis Hyland, in an early screen role). But after he's made it to the top, "Smitty" is ready to reclaim his ethnic heritage – and, heck, save some money on his taxes – by endowing a university building in the name of a 17th-century Ukrainian warlord, with hilarious

results. Ukrainian-Canadians, it is said, were not amused by the film's satire. A contemporary review by *Vancouver Province* critic Michael Walsh deemed Shandel's comedy "a happy surprise." DCP courtesy of Library and Archives Canada.

Guest in attendance: **Tom Shandel**

Introduced by **Curtis Woloschuk**, Associate Director of Programming, VIFF

**MONDAY, APRIL 9 – 6:30 PM**

### AMERICA, LOVE IT OR LEAVE IT

Canada 1991. Dir: **Tom Shandel**. 60 min. DCP

Tens of thousands of young Americans took refuge in Canada as draft resisters or deserters during the Vietnam War. Tom Shandel's documentary examines the impact of this migration on both societies and places it in the context of Canada's long history as a sanctuary for Americans – including United Empire Loyalists, runaway slaves, and McCarthy-era dissidents – fleeing troubles south of the border. With Noam Chomsky, Robert Fulford, Allan MacEachen, and Svend Robinson.

Guest in attendance: **Tom Shandel**

**MONDAY, APRIL 9 – 8:40 PM**



## XII. NEW VOICES, NEW STORIES

### THE ROAD FORWARD

Canada 2017. Dir: **Marie Clements**. 101 min. DCP

Vancouver-born Métis/Dene playwright and director Marie Clements's soulful musical documentary connects several key moments in the history of First Nations activism in Canada – including the launch of the *Native Voice* newspaper in the 1940s and the Indian Constitution Express protest train of 1980 – with the ongoing fight for Indigenous civil rights. Performed by an ensemble of prominent Indigenous musicians and vocalists, the film originated as a live piece commissioned for the 2010 Olympics: a full theatrical production was presented at the PuSh Festival in 2015. "A powerful celebration of song and spirit . . . Simultaneously a piece of B.C. First Nations



history, a call for revolution and resolve, and a portrait of a people who have retained their power and identity through community and activism" (Dorothy Woodend, DOXA).

PRECEDED BY

### RUPTURE

Canada/Jordan 2017. Dir: **Yassmina Karajah**. 19 min. DCP

In Jordanian-born UBC alumnus Yassmina Karajah's moving film, named Best B.C. Short at VIFF, four Arab kids set out on a hot day to find a public swimming pool in their new Canadian home.

Introduced by **Dorothy Woodend**, film critic for The Tyee and Senior Programming Advisor, DOXA Documentary Film Festival

**MONDAY, APRIL 16 – 7:00 PM**



*A matinée 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



WHERE THE WILD THINGS ARE

Film Club is sponsored by



## Where the Wild Things Are G

USA 2009. Dir: Spike Jonze. 104 min. DCP

Let the wild rumpus start! Zeitgeist-bottling author Dave Eggers and American indie icon Spike Jonze proved to be a formidable writer-director duo with this artful adaptation of Maurice Sendak's indelible children's book. The film, magnifying themes present in Sendak's spare, 10-sentence source story, centres on eight-year-old Max (Max Records), a lonely, frustrated kid of divorce. When his mom (Catherine Keener) brings a new beau home for dinner, Max huffs off to the land of the Wild Things, where he's declared king. The island's moody monsters, conceived as emotions made flesh – and fur, lots of it! – are brought to life through costumed actors, animatronics, and smart, subtle CG effects. Karen O, of the Yeah Yeah Yeahs, wrote the whimsical soundtrack; Sendak, who died in 2012, gave the film his blessing. "A children's art film . . . Gorgeously profound" (Kim Morgan, *Huffington Post*).

**SUNDAY, MARCH 18 – 11:00 AM**



Film Club and Vancouver Maritime Museum present

## From up on Poppy Hill G

(Kokuriko-zaka kara) コクリコ坂から

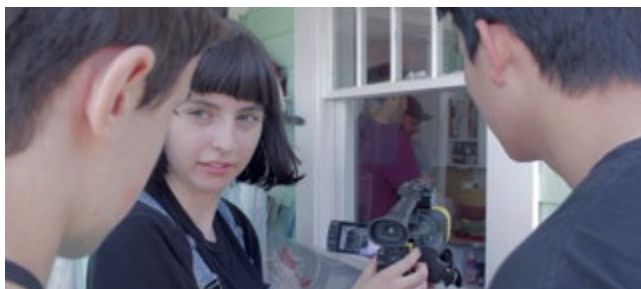
Japan 2011. Dir: Gorō Miyazaki. 91 min. DCP

Co-scripted by anime master Hayao Miyazaki and directed by his son Gorō Miyazaki, this lovingly hand-drawn film from Studio Ghibli is a poignant, tender coming-of-age drama adapted from a 1980 manga. The setting is 1963 in the bustling seaside town of Yokohama; Japan is picking itself up from the devastation of World War II and preparing to host the 1964 Olympics. The film tells of a blossoming romance between high-school teens Umi and Shun, who meet after Shun writes a poem about the signal flags he spots each morning – the same ones Umi, daughter of a deceased naval officer, has been dutifully hoisting. Their bond is tested when, while working together to save a dilapidated, Meiji-era club house from demolition, a family secret emerges. "Frankly stunning, as beautiful a hand-drawn animated feature as you are likely to see" (Kenneth Turan, *Los Angeles Times*).

In consideration of our younger audience, the English-dubbed version of the film will be screened.

**SUNDAY, APRIL 15 – 11:00 AM**

*From Up on Poppy Hill* is presented in conjunction with Vancouver Maritime Museum's exhibition *The Lost Fleet*, on view at VMM till June 2018. For more information, visit [vancouvermaritimemuseum.com](http://vancouvermaritimemuseum.com)



THE Indie FILMMAKERS Lab

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JULY 2018 · [indielab.ca](http://indielab.ca)

the Cinematheque

SFU SCA SCHOOL FOR THE CONTEMPORARY ARTS

# FRAMES of MIND

A Monthly Mental Health Film Series  
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.



Vancouver Premiere!

## 32 Pills: My Sister's Suicide

USA 2017. Dir: Hope Litoff. 90 min. DCP

Six years after Ruth Litoff's suicide in 2008, her younger sister Hope finally feels ready to face what was left behind: a storage locker full of artwork, photographs, diaries, personal effects, and half-empty prescription-pill bottles. In attempting to answer the unanswerable — why? — Hope pores over Ruth's belongings, desperate to understand why her sister — a brilliant artist; beautiful, admired, popular; someone who seemed to excel at everything — would want to die. As the layers under Ruth's vivacious exterior are exposed (a bipolar diagnosis at 16; debilitating self-doubt; numerous, crippling depressions), Hope is forced to face some difficult truths of her own, and returns to alcohol after 16 years of sobriety. "A poignant story of two sisters . . . and also a revealing look at the perils of personal filmmaking . . . Devastatingly sad but ultimately redeeming" (Tom Roston, *Salon*).

Post-screening discussion with **Dammy Damstrom Albach**, Program Manager at the Community Gatekeeper Suicide Prevention Training Project.

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

Co-sponsored by



WEDNESDAY, MARCH 21 – 7:30 PM



## The Work

USA 2017. Dirs: Jairus McLeary, Gethin Aldous. 90 min. DCP

Leave any preconceived notions you might have about "cons" at the door when you see *The Work*, an extraordinarily raw and intimate look at group therapy inside California's Folsom State Prison. Dedicated to the personal growth of the incarcerated, the Inside Circle Foundation runs weekly therapy sessions, and twice a year conducts a four-day intensive group retreat with maximum-security convicts and men "from the outside." In the documentary, bartender Charles, museum worker Chris, and teacher's assistant Brian join 50 inmates to face their personal demons together. The results are emotionally explosive, but also bring surprising moments of healing, compassion, and camaraderie. The film was an audience favourite and award-winner at several festivals. "An emotionally riveting documentary that may very well be the most powerful group therapy ever caught on camera" (Eric Kohn, *Indiewire*).

Post-screening discussion with **Alison Granger-Brown** and **Tom McCallum**.

**Ms. Granger-Brown**, PhD, is a therapist who specializes in the transformational growth and development of people in provincial and federal prison.

**Mr. McCallum** aka White Standing Buffalo is a Cree/Métis elder Sundance chief, currently working in federal corrections with Aboriginal inmates.

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

Please note the date! April's Frames of Mind presentation will be held on the fourth Wednesday (rather than the regular third Wednesday) of the month.

WEDNESDAY, APRIL 25 – 7:30 PM

DIM  
CINEMA

Moving-image art in dialogue with cinema  
[www.dimcinema.ca](http://www.dimcinema.ca)

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



ADYNATA

## So Much Much

**Artist Leslie Thornton in attendance!** In parallel with her exhibition at Vancouver's Unit 17, DIM Cinema presents a selection of archival work by New York artist Leslie Thornton. A pioneer of contemporary media aesthetics, Thornton works at the limits of cinema, video, and digital media. Films such as *X-TRACTS* and *Peggy and Fred in Hell: The Prologue*, both screening here, have coloured the development of her oeuvre over subsequent decades. Thornton's work has been exhibited internationally at Documenta 12, the Whitney Biennial, MoMA PS1, Tate Modern, Serpentine Gallery, and Raven Row. This exhibition and screening mark the first presentation of its kind by Thornton in Canada.

**X-TRACTS** | 1975, 9 min.

**All Right You Guys** | 1976, 16 min.

**Peggy and Fred in Hell: The Prologue** | 1984, 19 min.

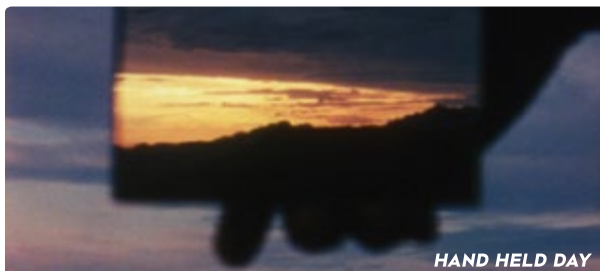
**Adynata** | 1983, 30 min.

**Total running time: 74 min.**

Programmed by Tobin Gibson

WEDNESDAY, MARCH 28 – 7:30 PM

Leslie Thornton: *So Much Much* | March 25 – May 5, 2018  
Unit 17 | 2954 W 4 Ave, Vancouver | [www.unit17.org](http://www.unit17.org)



HAND HELD DAY

## Canyon Cinema at 50: Studies in Natural Magic

This program of works from San Francisco experimental-film distributor Canyon Cinema, one of DIM's favourite partners, is curated by David Dinnell, visiting faculty at CalArts and former program director at the Ann Arbor Film Festival, and features recent films by Saul Levine, Charlotte Pryce, and Christopher Harris; rarely-screened films by Standish Lawder and Jean Sousa; sublimely shot and acutely perceived portraits of cities, seas, skies, and landscapes by Peter Hutton, Julie Murray, Gary Beydler, Robert Fulton, and Emily Richardson; an audacious, energetic feminist punk city symphony by Betzy Bromberg; *Degrees of Limitation*, one of Scott Stark's earliest films, a humorous 3-minute structuralist gem; and *Portland*, a mid-90s travelogue and playful *Rashomon*-like inquiry into the nature of truth by Greta Snider. And, because we're celebrating Canyon's 50th, we'll also be showing *July '71 in San Francisco*, *Living at Beach Street*, *Working at Canyon Cinema*, *Swimming in the Valley of the Moon*, a diary film by Hutton.

**Format: 16mm. Total running time: 106 min.**

WEDNESDAY, APRIL 11 – 7:30 PM

20<sup>TH</sup> ANNIVERSARY SEASON  
**CHAN CENTRE**  
FOR THE PERFORMING ARTS  
**2017/18**



Lila Downs | MAR 10  
Daymé Arocena and Roberto  
Fonseca | APR 15  
Circa: Opus | APR 28



Canada

THE GEORGIA  
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DAYMÉ AROCENA

ROBERTO FONSECA



CIRCA: OPUS



# Art! VANCOUVER

As Western Canada's premier art show, artists and galleries come from across Canada and around the world to exhibit their work. The event also features live artist demonstrations, workshops, keynote speakers, panel discussions and much more.

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Vancouver Convention Centre  
April 19-22, 2018

Artwork by Bryce Barry

## the Cinematheque

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Front Cover Image: *Through a Glass Darkly*

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THE GEORGIA  
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**Office:** Betty-Lou Phillips, Sarah Wang

**Education:** Michael van den Bos

**Archive:** Charlotte Cavalié

And a special thanks to all our spares!

### THE CINEMATHEQUE PROGRAM GUIDE

**Program Notes:** Jim Sinclair, additional program notes by Shaun Inouye  
**Advertising:** Lizzie Brotherston  
**Proofreading:** Shaun Inouye  
**Design:** Lizzie Brotherston

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The Cinematheque is a charitable not-for-profit arts society. We rely on financial support from public and private sources. Donations are gratefully accepted — a tax receipt will be issued for all donations of \$50 or more. To make a donation or for more information, please call our administration office at 604.688.8202.

The Cinematheque gratefully acknowledges the financial support of the following agencies:



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