

November / December 2019

# 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.

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1131 Howe Street, Vancouver  
[thecinematheque.ca](http://thecinematheque.ca)

200 – 1131 Howe Street  
Vancouver, British Columbia V6Z 2L7  
604 688 8202  
[info@thecinematheque.ca](mailto:info@thecinematheque.ca)

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# Viva Varda! The Films of Agnès Varda



Agnès Varda's death in March of this year 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-second 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 can 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 claims 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 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 continues in our January-February program.

“With deceptively casual genius, Agnès Varda journeyed deep into the truth of experience.”

Kelley Conway, *Film Comment*

December 12 (Thursday) 8:00 pm  
December 14 (Saturday) 5:30 pm  
December 15 (Sunday) 8:10 pm

December 13 (Friday) 6:30 pm  
December 14 (Saturday) 8:30 pm  
December 16 (Monday) 8:30 pm



**The Gleaners and I**   
(Les glaneurs et la glaneuse)

France 2000  
Agnès Varda  
82 min. DCP

New Restoration

The capstone of Agnès Varda’s breathtaking engagement in documentary (the mode of choice in her twilight years) just might be this beguiling, ruminative auto-portrait of the legendary artist in her seventies. Drawing inspiration from Jean-François Millet’s 1857 painting *The Gleaners*, which depicts three peasant women scavenging for wheat after harvest, Varda embarked on a diaristic journey to discover what the practice of gleaning looks like in present-day France. Foragers, freegans, activists, and fringe artists share their stories with the ever-inquisitive auteur and her camera (a mini-DV, her first foray into digital). But it’s Varda’s self-recognition as a “gleaner” herself – of images and ideas, salvaged from obscurity – that affords the film its rich, poetic resonance. It ranked eighth in *Sight & Sound’s* 2014 poll of the best documentaries of all time, the highest entry directed by a woman.



**Cleo from 5 to 7**   
(Cléo de 5 à 7)

France/Italy 1962  
Agnès Varda  
90 min. DCP

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*).

**Opening Night**  
**December 12 (Thursday)**  
**Reception & Special Speaker**  
**7:00 pm – Doors**  
**8:00 pm – *The Gleaners and I***  
**introduced by Selina Crammond**

Selina Crammond is the Director of Programming at DOXA Documentary Film Festival. She has worked with a number of arts and media organizations, including the Vancouver International Film Festival, CBC Radio, and CiTR. Selina holds a BA in Communications and is currently pursuing an MA in Liberal Studies at Simon Fraser University. She is also a member of the band Supermoon, whose debut LP *Playland* garnered much acclaim.

“One of the most important woman directors in the history of cinema.”

Lloyd Hughes, *The Rough Guide to Film*

December 13 (Friday)  
December 15 (Sunday)

8:15 pm  
6:30 pm



### La Pointe Courte

France 1954  
Agnès Varda  
80 min. DCP

Agnès Varda’s graceful debut feature is little seen but hugely important: “certainly the first film of the French *nouvelle vague*” (Georges Sadoul). Loosely adapted from Faulkner’s *The Wild Palms*, its parallel narratives juxtapose the Bergmanesque tale of a faltering marriage with a documentary-like account of the travails of everyday life in a Mediterranean fishing village. Shot on location with a small crew and largely non-professional cast – only leads Philippe Noiret and Sylvia Montfort were pro actors – the film marked a radical departure from the stodgy, studio-bound traditions of French cinema. Varda’s background as a photographer is evident in the arresting visuals. Alain Resnais was the film’s editor. “In retrospect, everything that would later make the New Wave such a success can be detected in this 1954 work” (Cannes Film Festival).

“A miraculous film.”

André Bazin

December 14 (Saturday)

7:10 pm



### The Gleaners and I: Two Years Later

(Les glaneurs et la glaneuse... deux ans après)

France 2002  
Agnès Varda  
62 min. DCP

New Restoration

Two years after *The Gleaners and I*, Varda revisited (and expanded upon) the subject of modern-day gleaning in this insightful and characteristically introspective one-hour epilogue to the original film. Armed again with her featherweight digital camera and insatiable curiosity, Varda reconnects with interviewees from her 2000 masterwork, encounters new gleaners foraging in the refuse of consumer society, and pays visits to fans (aren’t we all) who mailed her letters, cards, gifts, and gleaned objects in the wake of the film’s surprise success. (“I’ve never in my entire career felt that people have loved a film of mine as much as this one.”) “*Two Years Later* transforms into something more than merely a supplementary feature, offering fresh insights into the creative process of one of our greatest filmmakers” (Mallory Andrews, TIFF).

December 19 (Thursday)  
December 20 (Friday)

6:30 pm  
8:15 pm



### Daguerréotypes

West Germany/France 1976  
Agnès Varda  
80 min. DCP

New Restoration

Although already a veteran of the nonfiction mode by the mid-1970s, Agnès Varda hadn’t made a *feature-length* documentary until this affectionate snapshot of her bustling Paris neighbourhood. Shot entirely within a camera-cable’s length of her front door, *Daguerréotypes* (its title, a play on both the history of photography and the name of the auteur’s street, Rue Daguerre) features the shopkeepers of Varda’s locality, interviewed or artfully observed going about their daily routines. Intercut between these loving vignettes is footage of an illusionist in performance, his magic show juxtaposed with the everyday – and, Varda suggests, no less spellbinding – acts of stocking shelves, baking bread, and earning an honest living.

“One of the great modern documentaries ... [Varda] established a new genre, affectionate anthropology.”

Richard Brody, *The New Yorker*

December 19 (Thursday)  
December 20 (Friday)  
January 4 (Saturday)

8:10 pm  
6:30 pm  
8:45 pm

January 2 (Thursday)  
January 4 (Saturday)

6:30 pm  
4:30 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.

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

Peter Bradshaw, *The Guardian*

## Kung-Fu Master!

(aka *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

“Agnès Varda was the greatest of that great and long-lived generation of the French New Wave.”

Peter Bradshaw, *The Guardian*



“One of the bravest, most idiosyncratic of French filmmakers.”

A.O. Scott, *New York Times*

January 2 (Thursday)  
January 3 (Friday)

8:10 pm  
6:30 pm

January 3 (Friday)  
January 4 (Saturday)

8:30 pm  
6:30 pm

January 5 (Sunday)  
January 6 (Monday)

6:00 pm  
6:00 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*

## 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*

## 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* (coming in our January–February program), 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.

“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*

*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.

# 22nd Annual European Union Film Festival

November 22 – December 2

*Winter Brothers (Vinterbrødre)*

## Europe without the jet lag!

[eufilmfestival.com](http://eufilmfestival.com)

The Cinematheque's annual celebration of new cinema from the European Union is proudly presented with the Vancouver consulates and the Ottawa embassies of the member states of the European Union and the Delegation of the European Union to Canada. This year's festival showcases entries from 25 EU members.

Acknowledgments: For assistance in making Vancouver's European Union Film Festival possible, The Cinematheque is grateful to Diodora Bucur, Press Officer, Delegation of the European Union to Canada (Ottawa); Tom McSorley, Executive Director, Canadian Film Institute (Ottawa); and the Embassies and Consulates of all European Union member states. For its kind support in organizing this year's festival celebration during the current Finnish presidency of the European Union, we are grateful to the Honorary Consulate of Finland in Vancouver. Program subject to change.



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Forum de la diversité

November 22 (Friday)

6:30 pm



### One Last Deal (Tuntematon mestari)

Finland 2018  
Klaus Härö  
95 min. DCP

Finland

Veteran Finnish director Klaus Härö, whose Golden Globe-nominated *The Fencer* screened as part of EUFF 2015, brings his elegant craftsmanship and classical sensibilities to bear on this bittersweet tale of an aging art dealer up for one last score. Elderly curmudgeon Olavi (Heikki Nousiainen) is an old-school Helsinki gallerist whose ramshackle shop risks obsolescence in an era of online sales and algorithms. When his expert eye spots what might be an overlooked obscurity by a Russian master at auction, he enlists the help of his estranged daughter and grandson to verify its authenticity – and rediscovers in their company the family he's taken for granted. "A beautifully scaled and exquisitely honest tearjerker about the values we forget when we ignore the past – and what we lose when we become consumed by it" (Steve Gravestock, TIFF).

November 22 (Friday)

8:30 pm



## The Tobacconist

(Der Trafikant)

Austria/Germany 2018

Nikolaus Leytner

108 min. DCP

Austria

Iconic arthouse thesp Bruno Ganz (*Downfall*, *Wings of Desire*), who died in February of this year, portrays psychoanalytic sage Sigmund Freud in Austrian director Nikolaus Leytner's stately, sensitively rendered coming-of-age drama. Based on the eponymous book by Austrian novelist Robert Seethaler, *The Tobacconist* concerns 17-year-old Franz (Simon Morzé), a rural naïf dispatched to Vienna to apprentice at a smoke shop patronized by Communists, Jews, and a certain cigar-chomping psychoanalyst on the eve of Austria's annexation into Nazi Germany. Smitten with a fetching music-hall dancer (Emma Drogunova), the romantically inexperienced Franz seeks the advice of Dr. Freud to win her affection. Anti-Semitism and Nazi espousal, meanwhile, swallow the city.

November 23 (Saturday)

4:00 pm



## The Little Comrade

(Seltsimees laps)

Estonia 2018

Moonika Siimets

99 min. DCP

Estonia

A box-office smash in its native Estonia – and winner of Best Picture at their Oscars equivalent – this tender period drama, set during Estonia's oppressive Stalinist era, showcases the bona fides of first-time feature filmmaker Moonika Siimets. Adapted from a pair of autobiographical novels by beloved Estonian penwoman Leelo Tungal, *The Little Comrade* adopts the wide-eyed viewpoint of six-year-old protagonist Leelo (cherubic Helena-Maria Reisner), witness to her mother's arrest at gunpoint for treason against the Soviet Union. Believing herself somehow responsible, Leelo resolves to be a "good girl" in hopes that exemplary behaviour will hasten her mother's return. Suffused with pathos and sincerity, this moving account of innocence lost garnered stellar reviews at Busan IFF.

November 23 (Saturday)

6:30 pm



## In Times of Fading Light

(In Zeiten des abnehmenden Lichts)

Germany 2017

Matti Geschonneck

100 min. DCP

Germany

The late, beloved Bruno Ganz (also star of Austria's EUFF pick *The Tobacconist*) is a Communist patriarch whose ironclad ideologies are on the downswing in German TV veteran Matti Geschonneck's acclaimed ensemble dramedy. Adapted from Eugen Ruge's prize-winning novel, this Berlinale-bowed picture, set in East Berlin in 1989, centres on a gathering to celebrate the 90th birthday of decorated Party hardliner Wilhelm Powileit (Ganz), whose grandson just decamped to West Berlin. As family, well-wishers, and comrades sardine into the increasingly undersized abode of Wilhelm's stepson (Sylvester Groth, *Inglourious Basterds*), vodka-lubricated emotions run high, and the carefully manicured façade that the GDR is imperishable starts to crack.

November 23 (Saturday)

8:30 pm



## My Last Year as a Loser

(Ne bom več luzerka)

Slovenia 2018

Urša Menart

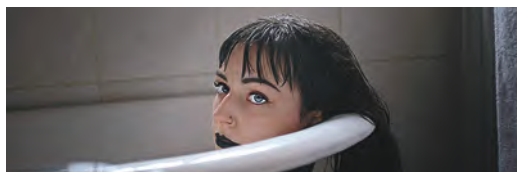
85 min. DCP

Slovenia

Millennial disillusionment is amusingly played for laughs in Slovenian writer-director Urša Menart's landmark fiction-feature debut, the first film by a woman to take top prize at Slovenia's Oscars. Špela (newcomer Eva Jesenovec), an art history graduate, is about to turn 30. Like so many Gen Y-ers churned out of academia, she's overeducated and underemployed, working part-time gigs to make ends (barely) meet. When her live-in boyfriend lands a job in Silicon Valley, Špela stubbornly moves back in with her crestfallen parents, refusing to leave a Ljubljana emptied of friends and career prospects. Menart, whose documentary *What About Mojca?* explored sexism in the Slovenian film industry, brings refreshing candor to this bittersweet, Mumblecore-esque comedy. A talent to watch.

November 24 (Sunday)

4:00 pm



## Metal Heart

Ireland 2018

Hugh O'Connor

88 min. DCP

Ireland

Irish actor-turned-indie-director Hugh O'Connor packs considerable heart into this poignant coming-of-age comedy about warring teenage twins experiencing the pangs of growing up. "Fraternal twin sisters Emma (Jordanne Jones) and Chantal (Leah McNamara) are worlds apart. Emma is self-conscious, and unsure of which path to take in life; she dreams of starting a band (they have a pie-chart) with her best friend Gary (Seán Doyle), who secretly has a crush on her. Chantal, meanwhile, is beautiful, confident, and knows exactly where her life is headed. When their parents go away for the summer, their simmering sibling rivalry threatens to boil over, especially when the mysterious next-door neighbour (Moe Dunford) moves back in" (Irish Film Institute).

November 24 (Sunday)

6:00 pm



## Eternal Winter

(Örök tél)

Hungary 2018

Attila Szász

110 min. DCP

Hungary

A multiple prizewinner on the festival circuit – including Best Director honours at the Montreal World Film Festival – Attila Szász's harrowing account of survival in a Soviet labour camp draws from the untold stories of thousands of ethnic German Hungarians interned during Soviet occupation in WWII. Christmas, 1944. Red Army troops storm a Hungarian farming village and round up women of German descent. Among them is young mother Irén (Marina Gera), deported like the others to a snow-buried Ukrainian gulag to toil in coal mines under savagely inhumane conditions. Starved and punished for aiding those weaker, the compassionate Irén falls in love with a male prisoner (Sándor Csányi), who educates her in the unsavoury rules of survival.

November 24 (Sunday)

8:10 pm



## Freedom Under Load

(Sloboda pod nákladom)

Slovakia 2016  
Pavol Barabáš  
58 min. DCP

Slovakia

“With hundreds of kilos on their backs, they face storms, blizzards, and deep snow. Their craft is not only a profession, but a way of attaining tranquility – an almost spiritual endeavour. In *Freedom Under Load*, we get to know the oldest generation of porters (all over the age of 60), who carry supplies each day to high-altitude huts along the High Tatras Mountains of northern Slovakia. The film, directed by seasoned alpine-documentarian Pavol Barabáš, explores why these men have chosen this extreme way of life, and in turn, offers us a chance to discover something about the loads we all carry” (K2 Studio).

November 25 (Monday)

6:30 pm



## Ashes in the Snow

Lithuania/USA 2018  
Marius A. Markevicius  
98 min. DCP

Lithuania

Lithuanian filmmaker Marius A. Markevicius, whose Olympic underdog doc *The Other Dream Team* wowed at EUFF 2013, deserves major kudos for unseating blockbuster savant James Cameron as director of the highest grossing film in Lithuanian history! His fiction-feature debut (which outperformed *Avatar* at the all-time domestic box office) assembles an impressive international cast to adapt Ruta Sepetys’s best-selling novel *Between Shades of Gray*. Set during WWII, amidst Stalin’s dismantling of the Baltic region, it chronicles the heartrending experience of 16-year-old aspiring artist Lina (Bel Powley, *The Diary of a Teenage Girl*), deported with mother (Lisa Loven Kongsli, *Force Majeure*) and brother to a remote corner of Siberia.

November 25 (Monday)

8:30 pm



## The Weeping House of Qala

(Hemm Dar il-Qala)

Malta 2018  
Mark Doneo  
85 min. DCP

Malta

The modest Mediterranean archipelago of Malta turns on the terror this EUFF with a haunted-house thriller – almost certainly the country’s first – spilled from the brain of Maltese multihyphenate Mark Doneo, its writer, producer, director, and co-star. “In the quaint village of Qala, Gozo, Emily Edevane was abandoned with her three little children by her husband. Four decades later, a Maltese documentary crew agrees to spend a day at their now desolate and decaying house to find out why nobody seems to have heard from them since” (Malta India Film Festival). Selected for Cinefantasy International Fantastic Film Festival 2019, São Paulo.

November 26 (Tuesday)

6:30 pm



## A Moon of My Own

aka Ted – Show Me Love  
(Ted – För kärlekens skull)

Sweden 2018  
Hannes Holm  
120 min. Blu-ray Disc

Sweden

Veteran Swede Hannes Holm follows up his Oscar-nominated *A Man Called Ove*, a worldwide sensation, with this sweeping biopic on beloved Swedish pop-star Ted Gärdestad, aka Ted. Reliably lensed by Holm’s regular collaborator Göran Hallberg, the domestic hit chronicles three decades in the tumultuous and ultimately tragic life of Gärdestad, one of the best-known Scandinavian songsters of the 1970s – and, next to ABBA, the best-selling signee to legendary Swedish label Polar Music. Actor-musician Adam Pålsson portrays the feather-haired heartthrob, silently suffering from mental illness as “Tedmania” sweeps the nation; Peter Viitanen is brother Kenneth, Ted’s overshadowed lyricist. Pålsson, impressively, performs all Ted songs in the film.

November 26 (Tuesday)

8:50 pm



## Moments

(Chvilky)

Czech Republic/Slovakia 2018  
Beata Parkanová  
95 min. DCP

Czech Republic

Premiered at Karlovy Vary, the debut feature of rising Czech filmmaker Beata Parkanová won raves and earned its star, the remarkable Jenovéfa Boková, Best Actress honours at the 2019 Czech Lions. Boková portrays twentysomething Anežka, a self-sacrificing people-pleaser whose life, a knotty web of commitments, is no longer her own. Her grandma nags, mother bemoans her absence, father busies her with manual work, and “boyfriend,” a married trucker, booty-calls her from the sleeping cabin of his lorry. Exhausted by the expectations of others, the put-upon Anežka struggles to articulate her own needs and desires. “This confident debut deftly captures the pitfalls of life in and outside the family unit, which are interpreted with humour [and] understanding” (*Cineuropa*).

November 27 (Wednesday)

7:00 pm



## The Eighth Commissioner

(Osmi povjerenik)

Croatia 2018  
Ivan Salaj  
138 min. DCP

Croatia

The debut feature of Croatian writer-director Ivan Salaj, previously a helmer of shorts and TV documentary, mines the humour out of highfalutin democracy and was Croatia’s 2018 submission to the foreign-language Oscar race. “In this adaptation of Renato Baretić’s best-selling satirical novel from 2003, arrogant politician Sinisa Mesjak (Frano Mašković) is framed in a scandal involving drugs and sex. To get him out of the spotlight, the government dispatches him to Croatia’s most remote island, where there’s no phone signal and no Internet access. Mesjak’s task is to organize the first valid election in this strange place, but seven of his predecessors have already failed” (American Cinematheque). “Light and enjoyable, and its setting is a sparkling, timeless paradise” (Deborah Young, *Hollywood Reporter*).

November 28 (Thursday)

6:30 pm



## A Picture with Yuki

(Снимка с Юки)

Bulgaria/Japan 2019  
Lachezar Avramov  
110 min. DCP

Bulgaria

A maelstrom of moral uncertainty and ethnic conflict permeates Bulgarian director Lachezar Avramov's striking debut feature, his country's first co-production with Japan. Georgi (Ruscen Vidinliev) is a Bulgarian living in Canada with his Japanese wife Yuki (Kiki Sugino). Unable to conceive, they travel to Sofia to undergo an IVF procedure and, while sojourning in the bucolic countryside, accidentally strike a local Gypsy boy with their car. Overcome with relief when the boy remounts his bicycle and rides away, they are devastated to learn of his death the next day, purportedly at the hands of his belligerent, alcoholic father. As questions of culpability gnaw at the expectant couple – were they, and not the father, responsible? – long-harboured prejudices against the Romani community surface. Audience Award, 2019 Sofia International Film Festival.

November 28 (Thursday)

8:40 pm



## Sawah

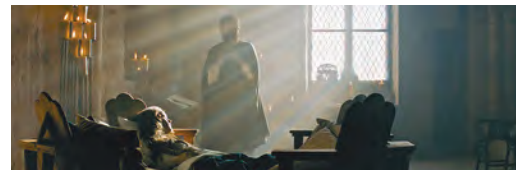
Luxembourg 2019  
Adolf El Assal  
87 min. DCP

Luxembourg

Racial profiling and bureaucratic ineptitude are lampooned aplenty in Adolf El Assal's rollicking misadventure about an Egyptian DJ detained in Luxembourg. Turntable phenom Samir (Karim Kassem) just won a major DJ competition in Cairo, clinching his invitation to a prestigious "Needle Drop" championship in Brussels. Boarding a plane for Belgium, Samir is dumbfounded when his flight is rerouted to, um, the Grand Duchy of Luxembourg, a country he's never heard of! Dominoing misfortunes land Samir in the hands of the bumbling authorities, who label him an illegal immigrant and ground him indefinitely. Director Adolf El Assal, a former DJ of Egyptian descent, deserves kudos for coaxing comedy out of undoubtedly personal (and decidedly unfunny) experiences. Luxembourg beatmaker Eric "Cehashi" Bintz scores.

November 29 (Friday)

6:30 pm



## The Dead Queen

(Pedro e Inês)

Portugal 2018  
António Ferreira  
120 min. DCP

Portugal

The legend of a Portuguese king who exhumed his beloved's corpse is atypically imagined in António Ferreira's inventive, time-bending romancer. In 14th-century Portugal, Don Pedro, heir to the throne, incurred the wrath of the King for carryings-on with Inês de Castro, a Spanish maid. Through a network of intrigues, Inês was assassinated. Upon his father's death, the newly crowned Pedro enacted his revenge by executing Inês's killers, exhuming her corpse, and proclaimed her Queen in a public coronation. The love burning beneath that infamous (and historically dubious) episode is the stuff of Ferreira's beguiling film, which reimagines the couple's cursed affair over three distinct epochs: medieval, modern, and dystopian future (a route similarly taken in Aronofsky's underrated *The Fountain*).

November 29 (Friday)

8:50 pm



## Me, Myself and My Dead Wife

(Yo, mi mujer y mi mujer muerta)

Spain/Argentina 2019  
Santi Amodeo  
93 min. DCP

Spain

A dying wish just won't stay dead in the latest cockeyed comedy from popular Spanish director Santi Amodeo (*Quién mató a Bambi?*). Bernardo (Óscar Martínez, of Szifron's raucous *Wild Tales*), an old-guard professor at the University of Buenos Aires, just put his wife of thirty years in the ground. Her deathbed request – to scatter her ashes into the Mediterranean Sea off Andalusia's Costa del Sol, some 10,000 kilometers away – seems like a last-minute dig to inconvenience him. But after her grave is desecrated by low-life criminals, Bernardo has a begrudging change of heart. Recruiting a bankrupt businessman (Carlos Areces, *I'm So Excited!*) and a PR employee (Ingrid García Jonsson) for the journey, he uncovers a secret life led by his late wife. Best Actor, Óscar Martínez, Málaga Spanish Film Festival 2019.

November 30 (Saturday)

4:00 pm



## Something is Happening

(Il se passe quelque chose)

France 2018  
Anne Alix  
101 min. Blu-ray Disc

France

A sun-kissed road trip through provincial France parlays into a transformative journey of female friendship and social awakening in French writer-director Anne Alix's genre-defying sophomore feature. Almodóvar thesp Lola Dueñas is Dolaris, a middle-aged Spaniard sampling the south of France as research for a queer-friendly travel guide. Bojena Horackova is Irma, suicidal in the aftermath of lost love and lost employment, whose attempt at ending it all in Avignon is thwarted by a fast-acting Dolaris. Bound by the experience, the pair embarks on a tour of picturesque Provence that unexpectedly reveals the hard-scrabbled existence of local and immigrant labourers – all of whom play themselves in the film's rug-pulling pivot towards documentary.

November 30 (Saturday)

6:30 pm



## Welcome Back Mr. President

(Bentornato Presidente)

Italy 2019  
Giancarlo Fontana, Giuseppe G. Stasi  
96 min. DCP

Italy

"This sequel to the Italian box-office smash of 2013 sees Giuseppe Peppino Garibaldi (a loveable Claudio Bisio) again facing the challenge of living up to his name! Peppino, a provincial librarian who became the accidental President of Italy, is now a father and has returned to a peaceful, happy life as a woodsman. That is, until his wife Janis (Sarah Felberbaum) decides to return to politics. Peppino is forced to abandon his home in the mountains and return to Rome to win back his love and help her defeat a speculative plot intended to damage Italy ... With this light-hearted and witty portrait of Italian politics, duo Giancarlo Fontana and Giuseppe G. Stasi playfully cast a satirical eye over the animosity being fostered by traditional and social media in the current political climate with hilarious results" (Lavazza Italian Film Festival).

November 30 (Saturday)

8:30 pm



## Kurier

(The Messenger)

Poland 2019  
Władysław Pasikowski  
114 min. DCP

Poland

The latest from Polish genre-hitmaker Władysław Pasikowski (*Jack Strong*, *Pitbull: The Last Dog*) is a white-knuckled espionage thriller inspired by a real-life war hero who couriered intel across enemy lines in WWII. Philippe Tłokiński stars as steely-eyed spy Jan Nowak-Jeziorański, a Polish emissary entrusted with delivering top-secret information between London, where his country's government-in-exile is based, and Nazi-occupied Warsaw. Smuggled out of Poland with intelligence that could change the tides of war, our Slavic 007 must navigate a perilous route through Europe, with Axis Powers' elite closing in. "A taut and arresting piece of storytelling ... Pasikowski's fluid direction ensures Nowak-Jeziorański's infiltration never shirks genre requirements" (Phil Hoad, *The Guardian*).

December 1 (Sunday)

4:30 pm



## When Tomatoes Met Wagner

(όταν ο βγάκνερ συνάντησε τις ντομάτες)

Greece 2019  
Marianna Economou  
72 min. DCP

Greece

Marianna Economou's wonderful documentary is Greece's official submission to the upcoming 92nd Oscars. "Encircled by mountains, the plain of Thessaly has always provided food for Greek farmers. But recently the region has hit rock bottom due to the economic crisis. In the middle of the valley lies Elias, a farming village of 33 inhabitants, with no shops, no school, not even a priest. This is where a farmer named Christos has decided to turn over his land to the organic cultivation of tomatoes. In the back of his cousin's house, the tomatoes are pasteurized and hand-packaged by village women as purée and meals. Soon, the little jars are finding their way to the shelves of organic shops across the world. A tale about an ordinary rural community where things begin to happen in an extraordinary way" (Berlinale 2019).

December 1 (Sunday)

6:30 pm



## The Mover

(Tēvs nakts)

Latvia 2018  
Dāvis Simanis  
87 min. DCP

Latvia

The valorous efforts of Žanis Lipke, known as "Latvia's Schindler," are compellingly rendered onscreen in writer-director (and EUFF alum) Dāvis Simanis's haunting Holocaust drama, Latvia's official submission to the upcoming 92nd Oscars. Winner of several top-tier trophies at Latvia's National Film Awards, *The Mover* depicts the heroic actions of Lipke (Artūrs Skrastiņš), a Latvian longshoreman who saved dozens of native Jews during Nazi occupation by smuggling them out of the Riga Ghetto and into an underground bunker concealed on his property. (In 1966, Lipke and his wife were recognized as Righteous Among the Nations, an honorific bestowed on non-Jews by the State of Israel.) "Filmmaker Dāvis Simanis creates a powerfully ominous and suspenseful atmosphere" (Toronto Jewish Film Festival).

December 1 (Sunday)

8:15 pm



## Winter Brothers

(Vinterbrødre)

Denmark/Iceland 2017  
Hlynur Pálmason  
94 min. Blu-ray Disc

Denmark

A major discovery at Locarno and TIFF, the debut feature of Icelandic artist-turned-filmmaker Hlynur Pálmason is a daring feat of aesthetic immersion and brazenly askew storytelling. Elliott Crosset Hove (Best Actor, Locarno) is misfit Emil, a limestone miner tethered to his older brother in some inhospitable corner of industrial Denmark. His life, a grim routine of unforgiving work and social exclusion, is assuaged by the friendship of his sibling, his affection for the town's only woman, and the moonshine he makes with chemicals lifted from the mine – that is, until a toxic batch lands a co-worker in the ER. "Pálmason's unique vision, fierce aesthetic, and eye for telling detail make *Winter Brothers* essential viewing" (Steve Gravestock, TIFF).

December 2 (Monday)

6:30 pm



## The Resistance Banker

(Bankier van het Verzet)

Netherlands 2018  
Joram Lürsen  
123 min. Blu-ray Disc

The Netherlands

Reportedly the most watched Dutch film of 2018 domestically, Joram Lürsen's engrossing WWII drama also holds rank as the most nominated picture ever at the country's film awards. (It ultimately won five prizes, including Best Picture and Actor.) Based on the true-life story of Dutch banker and resistance leader Walraven van Hall (Barry Atsma), this slow-burning biopic chronicles the financial stratagem he cooked up to fund Dutch resistance to Nazi occupation by creating a money-laundering shadow bank with his brother, Gijs (Jacob Derwig, also of Lürsen's *A Noble Intention*, EUFF 2015). This box-office behemoth, picked up globally by streaming giant Netflix, was the Netherlands' official submission to the 91st Academy Awards.

December 2 (Monday)

8:50 pm



## A Wedding

(Noces)

Belgium/France/Luxembourg/Pakistan 2016  
Stephan Streker  
98 min. DCP

Belgium

Cultural and generational discord drives Belgian writer-director Stephan Streker's sobering drama, a commanding 2016 festival presence inspired by the true-life "honour killing" of a Pakistani teenager in Belgium. Eighteen-year-old college student Zahira (riveting newcomer Lina El Arabi) is the dutiful daughter of Muslim-Pakistani immigrants settled in a Belgian suburb. Her parents' tolerance of her planned abortion, something she has misgivings about, suggests a loosening of their religious strictures; that is, until they try to force an arranged marriage to a Pakistani man upon her. Torn between her parents' wishes and a life of her own choosing, Zahira turns to her brother for guidance. Dardenne Bros. mainstay Olivier Gourmet co-stars.

November 15 (Friday)

6:30 pm



## Prey

Canada 2019  
Matt Gallagher  
85 min. DCP

Widespread sexual abuse within the Catholic Church has traumatized thousands. Many have only recently come forward to speak publicly, while others have been silenced through settlements. One of the perpetrators, Father Hod Marshall, pled guilty to 17 assault charges; a colleague, Father David Katulski, called him a “very good pedophile.” One of his victims, seeking closure for this traumatic part of his childhood, filed suit against the Basilian Fathers of Toronto for its role in enabling Marshall’s depravity. As the case moves through the courts – led by “the priest hunter,” lawyer Rob Talach – the silence the Catholic Church fought so vigorously to maintain is broken. Director Matt Gallagher opens a channel for those brave survivors who are willing to provide testimony, culminating in a powerful damnation of an institution that must be exposed and held to account. –Alexander Rogalski, Hot Docs

Audience Award for Best Canadian Documentary  
Hot Docs 2019

November 15 (Friday)

8:30 pm



## Symphony of the Ursus Factory

Poland 2018  
Jasmina Wójcik  
61 min. DCP

Once a symbol of the golden age of Soviet agricultural machinery production, the Ursus Factory has been deserted by its tens of thousands of Polish workers since the collapse of Communism. In an experimental participatory project, former Ursus employees are invited by a team of choreographers, musicians, and filmmakers led by artist Jasmina Wójcik to recreate a typical day of work. On the plant’s ruins, workers, engineers, managers, and secretaries re-enact the movements their bodies never forgot, giving birth to a mind-blowing dance enriched by a soundtrack composed from the sounds of heavy machinery. Culminating in a magnificent tractor ballet that’s like nothing you’ve ever seen, the symphony brings to life the almost-forgotten values of community, solidarity, and dignity of labour. This collaborative art piece celebrates the contribution of working people and proposes a historical narrative that takes notice of their lives. –Charlotte Selb, Hot Docs

Best Mid-Length Documentary  
Hot Docs 2019

preceded by

## When Women Sing

Brazil 2018  
Maria Fanchin  
28 min. DCP

A music therapy program called Voz Propria in a São Paulo women’s prison gives inmates a space in which to articulate their feelings and express themselves in sisterhood. For a few hours a week, they transcend the confines of the institution. –Eileen Arandiga, Hot Docs



November 16 (Saturday)

6:30 pm



## Hope Frozen

Thailand 2019  
Pailin Wedel  
75 min. DCP

How far would you go to give a child a second chance at life? In 2015, a Thai Buddhist and PhD in laser science lost his two-year-old daughter, Einz, to cancer. Unable to cope with her death, he and his wife made the difficult and almost unfathomable decision to make Einz the youngest person in the world to be cryopreserved, in hopes she will one day be reborn in a new body. With their daughter’s brain stored inside a cryonic tank in Arizona, the couple now face negative media attention and criticism from religious and spiritual groups, while their 15-year-old whiz-kid son embarks on a mission to revive Einz in the future. Fusing delicate and deeply personal interviews with a fascinating exploration of the new technology that’s attempting to preserve the human mind, *Hope Frozen* is the unimaginable journey of a grieving family holding out hope for what’s to come. –Ravi Srinivasan, Hot Docs

Best International Feature Documentary  
Hot Docs 2019

# Crave Hot Docs Show

November 16 (Saturday)

8:15 pm

November 17 (Sunday)

7:00 pm



## Cavebirds

Canada 2019  
Emily Gan  
81 min. DCP

The key ingredient in bird's nest soup is the hardened saliva of the swiftlet. Once a rarity and now a harvested agricultural product, demand for this Chinese delicacy attracts entrepreneurs to Southeast Asia, where the swiftlets make their edible homes. Howard Gan is one of these investors: a recently retired Chinese-Malaysian Canadian immigrant who spent over half his life in Montreal. Gan decides to return to extended family and oversee his investment. The swiftlet's idiosyncratic life cycle – building homes for their offspring, only to be displaced and forced to resettle – captures the imagination of Gan's artist daughter, who sees the parallels to her father's own life. She's keen to follow him on his adventure, hoping to understand his motivations for making this aviary his children's inheritance. Addressing themes of home and heritage, *Cavebirds* is a beautifully crafted father-daughter story that explores the changing values between generations and our desire to know where we come from. –Alexander Rogalski, Hot Docs

Emerging Canadian Filmmaker Award  
Hot Docs 2019

## Advocate

Israel/Canada/Switzerland 2019  
Rachel Leah Jones, Philippe Bellaïche  
105 min. DCP




For nearly five decades, Israeli human rights lawyer Lea Tsemel has steadfastly defended Palestinians against all sorts of criminal charges. From anti-Zionist activists to suicide bombers to the children of the latest uprisings, she considers her clients political prisoners unjustly vilified in the press and public opinion. Ever since Tsemel joined the anti-occupation struggle in the 1970s, she decided the best way to fight for her ideals was in court. Defying hostility, sacrificing family relationships, and ignoring the odds, she's stood firm in her belief that justice can be served. Judiciously cutting between present-day trials and archives of key past cases, Rachel Leah Jones and Philippe Bellaïche construct a compelling portrait of an outspoken and tenacious 74-year-old who, through thick and thin, has never betrayed her principles. With excellent behind-the-scenes access, the film also offers fascinating insight into the inner workings of a biased justice system. –Charlotte Selb, Hot Docs



# case

Outstanding titles from Hot Docs screen in the Crave Hot Docs Showcase, presented in Vancouver by The Cinematheque and Hot Docs Canadian International Documentary Festival.

# November

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p>Abbas Kiarostami 6:30 pm The Wind Will Carry Us <b>G</b></p> <p>8:45 pm ABC Africa</p>	<p>Abbas Kiarostami 6:30 pm ABC Africa</p> <p>8:15 pm Five Dedicated to Ozu</p>	 <p>Abbas Kiarostami 6:30 pm Five Dedicated to Ozu</p> <p>8:10 pm Taste of Cherry <b>PG</b></p>	<p>Abbas Kiarostami 6:30 pm Five Dedicated to Ozu</p> <p>8:10 pm Taste of Cherry <b>PG</b></p>	<p>Abbas Kiarostami 6:30 pm Ten</p> <p>8:20 pm The Report</p>	<p>Abbas Kiarostami 6:30 pm Taste of Cherry <b>PG</b></p> <p>8:30 pm The Wind Will Carry Us <b>G</b></p>	<p>Abbas Kiarostami 6:30 pm The Wind Will Carry Us <b>G</b></p> <p>8:45 pm Taste of Cherry <b>PG</b></p>
<p>New Restoration 12:00 pm Sátántangó</p>	<p>New Restoration 11:00 am Sátántangó</p>	<p>12</p> 	<p>DIM Cinema 7:30 pm Marguerite Duras: Aurélia Steiner and Les mains négatives</p>	<p>Abbas Kiarostami 6:30 pm Certified Copy <b>G</b></p> <p>8:35 pm Shirin</p>	<p>Crave Hot Docs Showcase 6:30 pm Prey</p> <p>8:30 pm Symphony of the Ursus Factory + When Women Sing</p>	<p>Learning &amp; Outreach 4:00 pm Paper Animation Workshop</p> <p>Crave Hot Docs Showcase 6:30 pm Hope Frozen</p> <p>8:15 pm Cavebirds</p>
<p>Film Club 11:00 am Kiarostami for Kids! <b>G</b></p> <p>Contemporary Iranian Cinema 4:00 pm Astigmatism</p> <p>Crave Hot Docs Showcase 7:00 pm Advocate</p>	<p>Contemporary Iranian Cinema 6:30 pm Astigmatism</p> <p>New Restoration 8:15 pm The Report</p>	<p>Abbas Kiarostami 6:30 pm Shirin</p> <p>New Restoration 8:30 pm 10 on Ten</p> 	<p>Frames of Mind 7:30 pm False Confessions <b>Guest</b></p>	<p>Abbas Kiarostami 6:30 pm Certified Copy <b>G</b></p> <p>8:35 pm Shirin</p>	<p>EU Film Festival 6:30 pm Finland: One Last Deal</p> <p>8:30 pm Austria: The Tobacconist</p>	<p>EU Film Festival 4:00 pm Estonia: The Little Comrade</p> <p>6:30 pm Germany: In Times of Fading Light</p> <p>8:30 pm Slovenia: My Last Year as a Loser</p>
<p>EU Film Festival 4:00 pm Ireland: Metal Heart</p> <p>6:00 pm Hungary: Eternal Winter</p> <p>8:10 pm Slovakia: Freedom Under Load</p>	<p>EU Film Festival 6:30 pm Lithuania: Ashes in the Snow</p> <p>8:30 pm Malta: The Weeping House of Qala</p>	<p>EU Film Festival 6:30 pm Sweden: A Moon of My Own</p> <p>8:50 pm Czech Republic: Moments</p>	<p>EU Film Festival 7:00 pm Croatia: The Eighth Commissioner</p>	<p>EU Film Festival 6:30 pm Bulgaria: A Picture with Yuki</p> <p>8:40 pm Luxembourg: Sawah</p>	<p>EU Film Festival 6:30 pm Portugal: The Dead Queen</p> <p>8:50 pm Spain: Me, Myself and My Dead Wife</p>	<p>EU Film Festival 4:00 pm France: Something is Happening</p> <p>6:30 pm Italy: Welcome Back Mr. President</p> <p>8:30 pm Poland: Kurier</p>
<p>EU Film Festival 4:30 pm Greece: When Tomatoes Met Wagner</p> <p>6:30 pm Latvia: The Mover</p>	<p>EU Film Festival 6:30 pm The Netherlands: The Resistance Banker</p> <p>8:50 pm Slovenia: My Last Year as a Loser</p>	<p>Abbas Kiarostami 6:30 pm Like Someone in Love <b>PG</b></p> <p>8:40 pm 24 Frames</p>	<p>Abbas Kiarostami 6:30 pm 24 Frames</p> <p>8:45 pm Like Someone in Love <b>PG</b></p>	<p>Sean Baker 6:30 pm Starlet</p> <p>7:00 pm Reception</p> <p>8:00 pm</p>	<p>Sean Baker 6:30 pm Kes <b>G</b></p> <p>8:30 pm Tangerine <b>TV</b></p>	<p>Sean Baker 6:30 pm Kes <b>G</b></p> <p>8:40 pm The Florida Project <b>TV</b></p>

# December

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p>EU Film Festival 4:30 pm Greece: When Tomatoes Met Wagner</p> <p>6:30 pm Latvia: The Mover</p>	<p>EU Film Festival 6:30 pm The Netherlands: The Resistance Banker</p> <p>8:50 pm Slovenia: My Last Year as a Loser</p>	<p>Abbas Kiarostami 6:30 pm Like Someone in Love <b>PG</b></p> <p>8:40 pm 24 Frames</p>	<p>Abbas Kiarostami 6:30 pm 24 Frames</p> <p>8:45 pm Like Someone in Love <b>PG</b></p>	<p>Sean Baker 6:30 pm Starlet</p> <p>7:00 pm Reception</p> <p>8:00 pm</p>	<p>Sean Baker 6:30 pm Starlet</p> <p>8:30 pm Tangerine <b>TV</b></p>	<p>Sean Baker 6:30 pm Kes <b>G</b></p> <p>8:40 pm The Florida Project <b>TV</b></p>

6:30 pm  
Latvia: The Mover  
8:15 pm  
Denmark: Winter Brothers

8:40 pm  
24 Frames

8:00 pm  
The Florida Project

8:30 pm  
Tangerine

8:40 pm  
The Florida Project

8:30 pm  
Tangerine

8:15 pm  
Starlet

Sean Baker  
6:30 pm  
The Florida Project

8:40 pm  
Kes

10



DIM Cinema  
7:30 pm  
Wonderland –  
A Xiaolu Guo Double Bill

12

Agnès Varda  
Opening Night  
7:00 pm  
Reception  
8:00 pm  
The Gleaners and I

13

Agnès Varda  
6:30 pm  
Cleo from 5 to 7

8:15 pm  
La Pointe Courte

14

Agnès Varda  
5:30 pm  
The Gleaners and I  
7:10 pm  
The Gleaners and I:  
Two Years Later  
8:30 pm  
Cleo from 5 to 7

Film Club  
11:00 am  
The Wizard of Oz  
Contemporary Iranian Cinema  
4:00 pm  
Orange Days  
Agnès Varda  
6:30 pm  
La Pointe Courte  
8:10 pm  
The Gleaners and I

16

Contemporary Iranian  
Cinema  
6:30 pm  
Orange Days  
Agnès Varda  
8:30 pm  
Cleo from 5 to 7

17



Frames of Mind  
7:30 pm  
Day One

19

Agnès Varda  
6:30 pm  
Daguerréotypes  
8:10 pm  
Faces Places

20

Agnès Varda  
6:30 pm  
Faces Places  
8:15 pm  
Daguerréotypes

21

Essential Cinema  
6:30 pm  
Foreign Correspondent  
8:45 pm  
Gaslight

Essential Cinema  
3:30 pm  
The Hidden Fortress  
6:30 pm  
Gaslight  
8:45 pm  
Foreign Correspondent

23

Essential Cinema  
6:30 pm  
Foreign Correspondent  
8:45 pm  
The Hidden Fortress

24



25

Essential Cinema  
4:00 pm  
The Wizard of Oz  
6:00 pm  
The Red Shoes  
8:30 pm  
Playtime

26

Essential Cinema  
4:00 pm  
The Red Shoes  
6:30 pm  
Playtime  
8:50 pm  
Gaslight

27

Essential Cinema  
3:30 pm  
Playtime  
6:00 pm  
The Hidden Fortress  
8:40 pm  
Foreign Correspondent

28

Sunday

Essential Cinema  
4:00 pm  
The Wizard of Oz  
6:00 pm  
The Hidden Fortress  
8:40 pm  
The Red Shoes

30

Essential Cinema  
3:30 pm  
Gaslight  
6:00 pm  
The Red Shoes  
8:30 pm  
Playtime

31



Tuesday

Wednesday

Thursday

2

Agnès Varda  
6:30 pm  
Kung-Fu Master!

3

Agnès Varda  
6:30 pm  
Jane B. par Agnès V.  
8:30 pm  
One Sings, the  
Other Doesn't

Friday

Saturday

4

Agnès Varda  
4:30 pm  
Kung-Fu Master!  
6:30 pm  
One Sings, the  
Other Doesn't  
8:45 pm  
Faces Places

# January

# The Cinematheque

Images from top to bottom:

Sátántangó, 1994; Certified Copy, 2010; When Women Sing, 2018; The Florida Project, 2017; Faces Places, 2017; Foreign Correspondent, 1940; The Wizard of Oz, 1939; Kung-Fu Master!, 1988



# And Life Goes On: The Films of Abbas Kiarostami

## Continued from October

The singular cinema of the Iranian master Abbas Kiarostami (1940-2016), one of the most acclaimed filmmakers of the past three decades, is celebrated with this near-comprehensive retrospective, currently touring North America. Anointed “*Kiarostami le magnifique*” by *Cahiers du cinéma* in 1995, Kiarostami was renowned for a series of works blending poetic humanism, ironic humour, and playful house-of-mirrors formalism into an extraordinary whole.

Born in Tehran to a middle-class family, and trained as a painter and graphic designer, Kiarostami began making films in 1970, mostly for Iran’s Institute for the Intellectual Development of Children and Young Adults (aka Kanoon), whose filmmaking department he founded, and typically about the trials and tribulations of the young. His early works, in their deep humanity and their quest for “naked reality,” bore the hallmarks of Italian neorealism. At the end of the 1980s, after nearly two decades of developing and refining his increasingly sophisticated aesthetic, Kiarostami came to wider international attention, and quickly became recognized as one of cinema’s leading innovators, a daring trespasser of conventional boundaries separating artifice and actuality.

Kiarostami’s breakthrough features, shot on location using mostly non-professional actors, usually in parts that paralleled their real-life roles, mixed the simplicity, humanism, and lyricism of classic neorealism with a complex, self-reflexive, modernist approach to narrative. The astonishing results were difficult to classify and defied easy description; Kiarostamian wonders such as *Close-Up* (1990), *And Life Goes On* (1992), and *Through the Olive Trees* (1994) are house-of-mirrors hybrids in which reality and fiction, documentary and drama, reflect and refract each other and blur together in

endlessly fascinating, highly ironic fashion. For all their formal complexity, they are at the same time immensely compassionate, sympathetic films – genuinely affecting and genuinely poetic. Kiarostami’s is a cinema that warms the heart and feeds the soul while also wowing the mind.

The resilience of the human spirit in face of adversity was a recurrent Kiarostami theme. In later works, embracing the freedoms afforded by inexpensive, portable digital video, the director experimented with ever more spare, minimalist, and austere methods, but his films remained undiminished in their capacity for capturing mystery and beauty, and in their formalist fascination with (and delight in) the making and meaning of moving images.

The majority of films in this retrospective, which opened in October, screen in new restorations.

Acknowledgments: The Cinematheque is grateful to Janus Films (New York), organizer of this touring retrospective. The three films in Kiarostami’s “Koker Trilogy” were restored by the Criterion Collection and scanned from the original 35mm negatives. The remaining restorations in this series were undertaken by MK2 in collaboration with L’Imagine Ritrovata and scanned from the best available elements.

Community support: Pacific United Productions (Vancouver) and Phoenix Cultural Centre (Toronto).

Screened in October: *The Traveller* (1974) • *A Wedding Suit* (1976) • *Case No. 1, Case No. 2* (1979) • *Where is the Friend’s House?* (1987) • *Homework* (1989) • *Close-Up* (1990) • *And Life Goes On* (1992) • *Through the Olive Trees* (1994) • Short films: *The Bread and Alley* (1970), *So Can I* (1975), *Two Solutions for One Problem* (1975), *The Colours* (1976), *Toothache* (1980).

“Kiarostami’s idea of what cinema is, at least from *Close-Up* (1990) on, was always quantum ... He was, for a few decades, the great living film artist.”

Michael Atkinson, *Village Voice*

November 1 (Friday) 6:30 pm  
November 2 (Saturday) 8:45 pm  
November 6 (Wednesday) 8:10 pm

November 1 (Friday) 8:30 pm  
November 2 (Saturday) 6:30 pm  
November 3 (Sunday) 6:30 pm

November 3 (Sunday) 8:45 pm  
November 4 (Monday) 6:30 pm



### Taste of Cherry PG

(Ta'am-e gilās)

Iran 1997  
Abbas Kiarostami  
99 min. DCP

New Restoration

Kiarostami’s exquisite meditation on mortality was co-winner (with Imamura’s *The Eel*) of the 1997 Palme d’Or at Cannes. Employing minimalist means to profoundly moving ends, it follows a middle-aged, middle-class man, quietly resolved to some desperate purpose, as he criss-crosses the rural outskirts of Tehran in his expensive SUV. He gives lifts to a series of strangers – a Kurdish soldier, an Afghani seminarian, a Turkish taxidermist – and then offers each a large sum of money if they will assist him in a terrible task. Homayoun Ershadi has the unsettling lead role. Kiarostami’s celebrated poetic humanism is everywhere in evidence; the remarkable hall-of-mirrors formalism, the blurring of fiction and documentary, of his previous features is here held in check until the film’s astonishing, enigmatic finale. *Taste of Cherry* is an unforgettable work.

### The Wind Will Carry Us G

(Bad ma ra khahad bord)

Iran/France 1999  
Abbas Kiarostami  
118 min. DCP

New Restoration

Kiarostami planted another flag on cinema’s summit with his masterful follow-up to the Cannes-winning *Taste of Cherry*. Mysterious, metaphysical, and yet marvellously droll, *Wind* has a small group of city slickers arriving in a sleepy village in Iranian Kurdistan. The reason for their visit is not immediately clear. The villagers think they may be looking for buried treasure. Or involved in telecommunications. The leader of the strangers, the tight-lipped, camera-toting “Engineer” (Behzad Dorani, the sole pro actor in the cast), seems particularly interested in local funeral customs. Kiarostami portrays his rural subjects with characteristic warmth and affection; recurrent references to death and the afterlife, and the unusual use of off-screen presences, hint at deeper layers of meaning. This understated, enigmatic, seductively beautiful work, with a title derived from a Forough Farrokhzad poem, won two major prizes at Venice.

### ABC Africa

Iran/France 2001  
Abbas Kiarostami  
88 min. DCP

Kiarostami’s first film shot outside of Iran was also his first full-length foray into digital video, a technology he henceforth embraced. The director, celebrated for works about children, was invited by the UN to make a documentary about the plight of AIDS orphans in Uganda. Kiarostami made a preliminary visit, taking along a DV camera to capture impressions. He later realized he had, in that spontaneous footage, the film he wanted to make. “A disarmingly hopeful look at a country where death hovers ever-present yet life – embodied by the playful spirit of the kids who peer curiously into his camera’s searching, humane lens – flows on undiminished. Part idiosyncratic travelogue, part ode to childhood wonder, *ABC Africa* is quintessential Kiarostami in its movingly philosophical reflection on human resilience in the face of adversity” (Andy Lauer, Janus Films).

November 4 (Monday)  
November 6 (Wednesday)

8:15 pm  
6:30 pm

November 7 (Thursday)  
November 8 (Friday)

6:30 pm  
8:35 pm

November 7 (Thursday)  
November 18 (Monday)

8:20 pm  
8:15 pm



## Five Dedicated to Ozu

(aka Five)  
(Panj)

Iran/France/Japan 2003  
Abbas Kiarostami  
78 min. DCP

Kiarostami pays tribute to Yasujiro Ozu in this non-narrative experiment, made for the Ozu centenary, and informed by the tranquil, meditative cinema (and the still-life “pillow shots”) of the Japanese master. The film, gorgeous and unhurried, consists of five extended sequences shot along the Caspian Sea. Ducks, dogs, driftwood, and the odd human passerby provide the “action.” This serene work is full of visual riches, and even little “dramas,” for patient and observant viewers. Kiarostami, whose gift for landscape was already evident in his celebrated features, had been a landscape photographer for years and published a book of his images in 1999. *Five* also reflects his new-found interest in digital video and its textures.

“Richly restorative ... Adjust to *Five*’s contemplative rhythms, and you have the pleasure of seeing and hearing the world anew”

Tom Dawson, BBC

## Ten

(aka 10)  
(Dah)

Iran/France 2002  
Abbas Kiarostami  
93 min. DCP

New Restoration

Simple methods make for remarkably complex and radical cinema in Kiarostami’s stripped-down tour de force, one of the works that announced his renunciation of cumbersome 35mm filmmaking. Digitally shot from a small dashboard camera aimed at the interior of a car, and presented in ten numbered sequences, *Ten* has a fashionable Tehran woman (Mania Akbari), at the steering wheel, in conversation with a series of passengers. All of the latter, with one exception – the driver’s feisty son, angry at her divorce from his father – are women. Kiarostami’s minimalist masterpiece, which he self-deprecatingly called “a film made without a director,” is both an intimate, evocative portrait of the plight of women in contemporary Iran and an inspired experiment in conceptual filmmaking from an artist who demonstrated, time and again, that he was one of cinema’s great formal innovators.

“Dazzling and perceptive ... A new model of filmmaking that reaches deep into human behavior and concerns ... Kiarostami makes a revolutionary leap forward.”

Deborah Young, *Variety*

“The ultimate lesson in less-is-more cinema ... Brilliant, almost symphonic.”

Andrew O’Hehir, *Salon*

## The Report

(Gozaresh)

Iran 1977  
Abbas Kiarostami  
110 min. Blu-ray Disc

The rarest feature in our Kiarostami retrospective, this disquieting 1977 drama – the director’s first film with professional actors, and first made outside Kanoon, Iran’s Institute for the Intellectual Development of Children and Young Adults – provides a fascinating snapshot of middle-class life in Tehran during the anxious final years of the Shah’s regime. It concerns a civil servant (Kurosh Afsharpanah) accused of corruption at the same time he contends with the collapse of his marriage. Shohreh Aghdashloo (now based in America, and an Oscar-nominee for her role in 2003’s *House of Sand and Fog*) impresses as the man’s wife. The portrait of an unhappy marriage, Kiarostami later admitted, was autobiographical. Two-time Oscar winner Asghar Farhadi, director of *A Separation* and *The Salesman*, cites this assured, observant example of social cinema as a major influence on his own films.

November 8 (Friday)  
November 14 (Thursday)

6:30 pm  
6:30 pm

November 14 (Thursday)  
November 19 (Tuesday)

8:35 pm  
6:30 pm

November 17 (Sunday)

11:00 am



## Certified Copy G

(Copie conforme)

France/Italy/Iran 2010  
Abbas Kiarostami  
106 min. 35mm

Kiarostami entered the new decade in peak form, staging a Rubik's Cube romance in the Italian countryside that interrogates – in its subject, theme, and form – the very nature of authenticity itself. Juliette Binoche, luminous as ever, was crowned Best Actress at Cannes for her role as an unnamed French antique dealer living in Tuscany with her young son. Opera singer William Shimell is a British author on book tour, whom Binoche's character meets and proceeds to explore the region with. What begins as a blossoming relationship between strangers – whose absorbing conversation revolves around art and the ontology of reproduction – slowly, slyly morphs into something altogether odder. Kiarostami, in his second feature shot outside of Iran (after *ABC Africa*), deftly weds the metaphysical with matters of the heart, simultaneously deconstructing the rudiments of cinema and the roles played by partners in love. A modern masterpiece.

Print courtesy of TIFF Film Reference Library.

“A brilliant, endlessly fascinating work.”

David Denby, *The New Yorker*

## Shirin

Iran 2008  
Abbas Kiarostami  
97 min. DCP

New Restoration

Kiarostami's intriguing exploration of film spectatorship and the affective power of cinema is a formal experiment in the minimalist (and female-centred) manner of *Ten*, his remarkable 2002 feature. *Shirin* consists of intimate close-ups of more than a hundred Iranian actresses (plus Juliette Binoche, soon to star in the director's *Certified Copy*) as they sit raptly watching a film – an adaptation of Nizami Ganjavi's 12th-century epic poem *Khosrow and Shirin*, recounting the tragic romance between a Persian king and an Armenian princess. The movie being viewed – all soaring music, galloping horses, and impassioned declarations of love – is heard but never seen. In fact, it doesn't actually exist: Kiarostami had his performers imagine they were watching a melodramatic love story, filmed them as they emoted, and created the evocative soundtrack after the fact!

“An illusionist tour de force.”

Jonathan Rosenbaum

## Kiarostami for Kids! Program 2 G

New Restorations

Co-presented with Film Club, The Cinematheque's movie matinée series for kids and their families

This child-friendly program features six warm, playful short films Abbas Kiarostami made for the Tehran-based Institute for the Intellectual Development of Children and Young Adults (aka Kanoon).

See page 29 for film lineup and more information.

November 19 (Tuesday)

8:30 pm



## 10 on Ten

(Dah rooye dah)

Iran/France 2004  
Abbas Kiarostami  
87 min. DCP

Kiarostami is in the driver's seat (literally) in *10 on Ten*, a sequel of sorts to 2002's *Ten* (which was also digitally shot within the confines of a car), and a fascinating master class in the great director's creative methods. Exemplifying the aesthetic minimalism and technical economy he was then embracing, it has Kiarostami, recorded by a dashboard camera, steering an SUV around the hilly outskirts of Tehran – the area where he filmed 1997's *Taste of Cherry*. In ten lessons (The Camera, The Script, The Actor, and so on), Kiarostami expounds, while driving, on his philosophy of cinema and on the state – and revolutionary freedom – of filmmaking in the low-cost digital era.

“An incisive, sometimes funny, and often provocative contemplation of the art of cinema.”

Museum of Modern Art, New York

December 3 (Tuesday)

December 4 (Wednesday)



## Like Someone in Love PG

(Raiku samuwan in rabu)

Japan/France 2012  
Abbas Kiarostami  
109 min. DCP

Iranian master Abbas Kiarostami's feature follow-up to the Tuscany-made *Certified Copy* was filmed in Tokyo with an all-Japanese cast. Traversing the boundaries between reality and role-play in the director's customary slippery fashion, the enigmatic drama concerns university student Akiko (Rin Takanashi), who moonlights as an upscale escort. Noriaki (Ryo Kase), her jealous boyfriend, doesn't know about her sex work. Encountering Akiko with elderly widower Takashi (Tadashi Okuno), one of her clients, Noriaki assumes he's Akiko's grandfather – and Akiko and Takeshi keep up the pretense. In Kiarostami's beautiful, languorous film, alluringly shot by Takeshi Kitano regular Katsumi Yanagijima, meaning, motivation, and identity prove never quite what they seem.

“The movie is extraordinarily immersive and mysterious, drawing you into its delicately constructed mise-en-scène for clues ... Even far away from home, Kiarostami is still Kiarostami.”

Eric Kohn, *Indiewire*

6:30 pm

8:45 pm

December 3 (Tuesday)

December 4 (Wednesday)



## 24 Frames

Iran/France 2017  
Abbas Kiarostami  
119 min. DCP

“What happens before and after a photograph is taken?” Kiarostami's unclassifiable final film, posthumously completed by son Ahmad, brings together two of the Iranian master's passions: cinema and landscape photography. Kiarostami selected 24 still images – some colour, some black-and-white, most his own photos of landscapes and wildlife, but also Bruegel the Elder's 1565 painting *The Hunters in the Snow*. Imagining the moments before and after these images were frozen, Kiarostami used digital animation to transform them into short motion pictures of evocative, ethereal beauty. The experimentation with digital video and landscape recalls the director's 2003 work *Five Dedicated to Ozu*. The nod to cinema history in the final frames of *24 Frames* is a fitting final coda for Kiarostami's farewell.

“It's somewhere between a film, an art installation, and a series of vaguely unsettling screensavers ... Above all, it breathes with the sensibility of an artist who saw beauty in people and places where most of us never thought to look.”

Ty Burr, *Boston Globe*

“An attempt to entirely Buddhist-ize digital cinema ... It's Kiarostami's phenomenological presence that somehow turns every image or camera posture into a question about living, seeing, empathy, and essence.

Michael Atkinson, *Village Voice*

# New Restoration



November 9 (Saturday) 1:00 pm  
November 10 (Sunday) 12:00 pm  
November 11 (Monday) 11:00 am

## Sátántangó

Hungary/Germany/Switzerland 1994  
Béla Tarr  
439 min. DCP

Special ticket price: \$25

Part I (Chapters 1–3) – 138 min.  
Part II (Chapters 4–6) – 125 min.  
Part III (Chapters 7–12) – 178 min.

The film will screen in its entirety (439 minutes) each day. There will be a 30-minute intermission between Parts I & II and a 45-minute intermission between Parts II & III.

One of the cinema's singular achievements has been given a stunning new restoration on the occasion of its 25 anniversary! Hungarian master Béla Tarr's mammoth, mesmerizing magnum opus, based on a novel by László Krasznahorkai (the director's regular screenwriting partner), is set on a desolate agricultural collective in the apocalyptic aftermath of the fall of Communism. There, a motley assortment of desperate characters spin various webs of intrigue and betrayal, all the while dreaming of deliverance from their hopeless existence. Hope does arrive, but comes in the dubious form of a messianic con man named Irimiás (or Jeremiah). His promise of a new and better life for all plays out in a tour-de-force dance of ironically overlapping perspectives and back-and-forth narrative steps. Unfurling in 12 chapters, and clocking in at just over seven hours, Tarr's bleakly beautiful, bleakly funny masterpiece is sumptuously shot by

cinematographer Gábor Medvigy in immaculate black-and-white images and lyrical long-take sequences. *Sátántangó* is an entirely transfixing and immersive experience.

"Enthralling for every minute of its seven hours ... I'd be glad to see it every year for the rest of my life."

Susan Sontag

"One of the great movie experiences of the late 20th century – a brilliantly shot masterpiece constructed out of morose chunks of real time."

J. Hoberman, *Village Voice*

"A magnum opus to end all magna opera ... It stimulates, irritates, soothes, and startles with blinding strokes of genius in equal turn."

Derek Elley, *Variety*



## Paper Animation Workshop at The Cinematheque

November 16 (Saturday)  
4:00 pm to 5:00 pm

Tickets: \$10  
Purchase tickets online at  
[thecinematheque.ca](http://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 12 spots available  
Ages 18+

# Sean Baker: Peripheries



Tangerine

A compassionate, innovative, and exceptionally artful chronicler of lives on the fringes of society, writer-director-editor Sean Baker (b. 1971) is among a coterie of new-gen artists coursing fresh blood into American independent cinema.

Born and raised in New Jersey, Baker has cut a steady, ascending path through the wilds of off-Hollywood movie-making for the last two decades, garnering increased acclaim, festival exposure, and distribution mileage with each new release. His 2015 Sundance triumph *Tangerine*, a nocturnal tale of transgender sex workers, shot on iPhones in the neon streets of L.A., proved what ambition and ingenuity could fashion out of even the most meagre of resources. (Steven Soderbergh, a convert, has since filmed two features on his mobile.) But it was the tender love and companionship relayed between its leads, both portrayed by trans non-professionals, that evinced Baker as a nuanced, empathetic storyteller of marginalized peoples, a hallmark present throughout his filmography. With 2017's extraordinary *The Florida Project*, Baker yet again elevated his craft. An at-once joyful and sobering account of a hard-up motel family, the film landed on countless best-of lists, and earned its superb co-star, Willem Dafoe, his third Oscar nomination.

The Cinematheque is delighted to welcome Sean Baker in person for "Peripheries," a program celebrating his three most recent features, all co-written with collaborator Chris Bergoch. Included is Baker's breakthrough film *Starlet*, unseen in Vancouver since VIFF 2012; *Tangerine*; and *The Florida Project*, screening here from a 35mm print specially struck by distributor A24. The program will also feature a 50th anniversary presentation of Ken Loach's *Kes*, a film selected by Baker for its profound influence on his own practice.

Sean Baker will join us on Thursday, December 5 to introduce *The Florida Project* and participate in a post-screening Q&A.

Acknowledgements: The Cinematheque is grateful to Nicole Weis of A24, Sarah Timlick of Elevation Films, and Sean Baker for their generous assistance in making this program possible.

"Raw, exuberant, and utterly captivating ... A masterpiece of empathy and imagination."

Justin Chang, *Los Angeles Times*

December 5 (Thursday)	8:00 pm
December 7 (Saturday)	8:40 pm
December 9 (Monday)	6:30 pm



## The Florida Project 14

USA 2017  
Sean Baker  
111 min. 35mm

A magisterial work of bursting emotion and heart-rending humanism, Sean Baker's sixth feature feels like the crescendo of the indie stalwart's career to date. Set on a stretch of Orlando asphalt not far from Disney World, this exquisitely realized film follows six-year-old Moonee (breakout star Brooklynn Prince) and her resilient mother Halley (Bria Vinaite), full-time residents of the squalorous zero-star motel *The Magic Castle*. While Moonee delights in the wonderland of her surroundings – a ragtag crew of playmates in carouselling supply – Halley scams and strips to support their hand-to-mouth existence, itself on the brink of collapse. Willem Dafoe, in an Oscar-nominated performance, is their tough-hided, kindhearted motel manager. Gorgeously shot on 35mm by famed Carlos Reygadas cinematographer Alexis Zabe, Baker's widely applauded film is a poignant portrait of childhood, economic hardship, and love.

Print courtesy of A24.

December 5 (Thursday)  
Opening Night  
Sean Baker in Person  
7:00 pm – Reception  
8:00 pm – *The Florida Project*



December 6 (Friday)  
December 8 (Sunday)

6:30 pm  
8:15 pm

December 6 (Friday)  
December 8 (Sunday)

8:30 pm  
6:30 pm



## Starlet

USA 2012  
Sean Baker  
103 min. DCP

Debuted at SXSW to a chorus of acclaim, Sean Baker's remarkable fourth feature won its director stripes – and an armful of trophies – for its delicate handling of an intergenerational friendship between two searching women. Dree Hemingway (daughter of Mariel) is Jane, sometimes Tess, an attractive 21-year-old actress in L.A. whose airy existence is interrupted when she inadvertently buys a Thermos full of cash from Sadie, an elderly yard-sale vendor (85-year-old newcomer Besedka Johnson, phenomenal). After a mild splurge – a manicure, a halter for her Chihuahua – Jane tries to return the money, and enters into a complicated, at-times obsessive relationship with the widowed recluse. Baker, co-writing with fellow *Greg the Bunny* alum Chris Bergoch, imbues the odd couple's roundelay with grace and emotional honesty; cinematographer Radium Cheung showers the film in radiant Californian light.

"A thrillingly, unexpectedly good American movie about love and a moral awakening."

Manohla Dargis, *New York Times*



## Tangerine 18+

USA 2015  
Sean Baker  
88 min. DCP

Sean Baker reached new heights of indie darling-dom with his mold-breaking fifth feature, a sensation at Sundance after it was revealed that the film's dazzling visuals were captured on a trio of anamorphically outfitted iPhones. Produced by Mumblecore card-carriers Mark and Jay Duplass, *Tangerine* takes place over a pastel-skied Christmas Eve in Hollywood. There, transgender sex worker Sin-Dee Rella (Kitana Kiki Rodriguez), hours out of prison, learns from bestie (Mya Taylor) that her boyfriend/pimp has been sleeping with a white "fish" (a cisgender woman), sending Sin-Dee on a tear through Tinseltown to find her. Baker's exhilarating film, a masterstroke of formal (and economic) ingenuity, deserves equal plaudits for its bold depiction of trans street culture in L.A.'s alt-red-light district and for casting aspiring trans actors of colour to play the fierce principals, a rarity in the industry.

"Incredible ... A groundbreaking film that leaves you in stitches while quietly breaking your heart."

Peter Travers, *Rolling Stone*

## One of the ten best British films of the 20th century.

British Film Institute, 1999 poll

December 7 (Saturday)  
December 9 (Monday)

6:30 pm  
8:40 pm



## Kes G

Great Britain 1969  
Ken Loach  
110 min. DCP

Sean Baker Selects

Fifty years on, Ken Loach's international breakthrough endures as both an unparalleled portrait of childhood on film and a masterpiece of British social realism. Billy is a 15-year-old misfit growing up poor in working-class Yorkshire. Bullied by his brother, classmates, and teachers, he finds respite in the raising and training of a wild kestrel, a responsibility that invites purpose and joy into his young, unfair life. "*Kes* had a tremendous influence on *The Florida Project* and my career as a whole. It's the perfect balance of comedy and pathos that Ken Loach is so adept at. I can't think of another film that has me laughing hysterically one moment, in tears the next. Loach's craft has never been stronger, in my opinion. Cinematographer Chris Menges uses long lenses and hidden cameras to sell the realism while retaining lush, beautifully framed images" (Sean Baker).

# Essential Cinema Happy Holidays

December 21 (Saturday) 6:30 pm  
 December 22 (Sunday) 8:45 pm  
 December 23 (Monday) 6:30 pm  
 December 28 (Saturday) 8:40 pm



## Foreign Correspondent 6

USA 1940  
 Alfred Hitchcock  
 120 min. DCP

Hitchcock's taut espionage tale, a sibling to his chase thrillers *Saboteur* and *North by Northwest*, features some of the most spectacular set-piece sequences in the great director's canon. The fast-paced plot has Joel McCrea as an American crime reporter assigned to foreign-correspondent duty in war-threatened Europe, where he uncovers a sinister spy ring operating in Britain and Holland. The celebrated showpieces involve, variously, a windmill, Westminster Cathedral, an imperiled airplane, and a forest of umbrellas in the rain. The fine cast includes Laraine Day, George Sanders, Herbert Marshall, and Albert Bassermann. The cinematographer was Rudolph Maté (*La passion de Jeanne d'Arc*, *Gilda*). The film, Hitchcock's second in Hollywood (after *Rebecca*) was partly an attempt to enlist neutral America in the war against the Nazis; Josef Goebbels called it a "masterpiece of propaganda." *Foreign Correspondent* was nominated for six Oscars, including Best Picture.

December 21 (Saturday) 8:45 pm  
 December 22 (Sunday) 6:30 pm  
 December 27 (Friday) 8:50 pm  
 December 30 (Monday) 3:30 pm



## Gaslight PG

USA 1944  
 George Cukor  
 114 min. DCP

The idea that a certain D. Trump is "gaslighting America" has become a popular political trope. Time to revisit the 1944 Hollywood classic that introduced that mind-messing verb into the vernacular! Set in Victorian London, director George Cukor's lavish gothic thriller showcases an Oscar-winning performance by Ingrid Bergman as an emotionally fragile newlywed whose devious new husband – a man she has only known for weeks – is trying to convince her that she's going insane. Charles Boyer plays the suave, scheming spouse. Joseph Cotten and Angela Lansbury (in her debut) also appear. The film adapts a 1938 stage play by Patrick Hamilton (whose play *Rope* was made into the Hitchcock film). A British screen version, with Diana Wynyard and Anton Walbrook (*The Red Shoes*), appeared in 1940; MGM, in buying up remake rights, also tried, unsuccessfully, to destroy all copies of that earlier film!

December 22 (Sunday) 3:30 pm  
 December 23 (Monday) 8:45 pm  
 December 28 (Saturday) 6:00 pm  
 December 29 (Sunday) 6:00 pm



## The Hidden Fortress 6

(Kakushi toride no san-akunin)

Japan 1958  
 Akira Kurosawa  
 139 min. 35mm

Kurosawa was named Best Director at Berlin in 1959 for this swashbuckling swords-and-samurai dramedy, shot on the slopes of Mount Fuji and set in 16th-century Japan. Beautifully composed in black-and-white CinemaScope – Kurosawa's first use of the widescreen format, and one of the first in Japanese cinema – the film recounts the hapless adventures of Tahei and Matashichi, two bumbling peasants tricked into accompanying a general, a princess, and a treasure of gold on a dangerous journey through enemy territory. George Lucas has cited *The Hidden Fortress* and *Seven Samurai* as chief inspirations for his *Star Wars* cycle, with Tahei and Matashichi obvious prototypes for Lucas's metallic clowns R2D2 and C3PO. Toshiro Mifune – "delivering a performance that blows Luke Skywalker out of the galaxy" (Michael Rechtshaffen) – plays the princess's heroic protector.

"Probably Kurosawa's most dazzling exercise in pure filmmaking."

Film Forum New York

The Cinematheque wishes you the very best of the festive season with a special selection of must-see, much-loved film classics, all best enjoyed on the big screen.

Happy holidays and happy viewing! And thank you for your patronage and support in 2019.

December 15 (Sunday)

11:00 am  
Film Club screening

December 26 (Thursday)

4:00 pm

December 29 (Sunday)

4:00 pm



## The Wizard of Oz G

USA 1939  
Victor Fleming  
103 min. DCP

*The Wizard of Oz* also forms part of our Film Club program. See page 29 for film description and Film Club information.

### Junior cinephiles!

Show your "Film Club" badge at any of our screenings of *The Wizard of Oz* to receive a free kid-sized bag of popcorn! (For young people 13 and under.)

December 26 (Thursday)

6:00 pm

December 27 (Friday)

4:00 pm

December 29 (Sunday)

8:40 pm

December 30 (Monday)

6:00 pm



## The Red Shoes PG

Great Britain 1948  
Michael Powell, Emeric Pressburger  
133 min. DCP

Powell and Pressburger's ravishing, rapturous *The Red Shoes*, shot in dazzling Technicolor by Jack Cardiff, is one of the most beautiful and beloved films of all time. Moira Shearer, in a remarkable debut, is Victoria Page, an up-and-coming dancer newly taken on by a successful ballet company. Anton Walbrook is Lermontov, the company's manipulative, demanding impresario (modelled on Serge Diaghilev), whose ruthless your-art-is-your-life approach to dance imperils Victoria's physical and emotional health. Marius Goring is Julian, the young composer with whom Victoria falls in love. *The Red Shoes* is loosely based on Hans Christian Andersen's fairy tale of the same name. The film's much-celebrated centrepiece, a stunning 14-minute ballet sequence directly based on the Andersen tale, is one of the great glories of cinema. The film won Oscars for its art direction and score.

December 26 (Thursday)

8:30 pm

December 27 (Friday)

6:30 pm

December 28 (Saturday)

3:30 pm

December 30 (Monday)

8:30 pm



## Playtime G

France 1967  
Jacques Tati  
124 min. DCP

French comic genius Jacques Tati's crowning achievement is one of the glories of French cinema and a favourite of many film lovers. Monumental and visionary – and crippling expensive (it bankrupted the actor-director) – *Playtime* was filmed at an elaborate mini-city (nicknamed Tativille) constructed for Tati in a Paris suburb. The narrative setup has hapless M. Hulot (Tati's character in a series of brilliant films) entangled with a troop of American tourists in a Paris like you've never seen before: a modernist mass of gleaming glass, steel, and gadgets. Tati's wondrous, nearly wordless movie offers an astonishingly imaginative exploration (and send-up) of architecture and antiseptic modern life. Gags teem in every corner; the *musique concrète* sound is a blast. "The most visually inventive film of the '60s is also one of the funniest" (Dave Kehr, *Chicago Reader*).

# Holiday gifts for the film lover in your life.

5 × Ticket Pack	\$45
10 × Ticket Pack	\$80
50 × Ticket Pack	\$350

Enjoy these special rates while they last!

[thecinematheque.ca/gift-shop](http://thecinematheque.ca/gift-shop)

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.

November 17 (Sunday)  
November 18 (Monday)

4:00 pm  
6:30 pm



## Astigmatism (Astigmat)

Iran 2018  
Majid-Reza Mostafavi  
85 min. DCP

In the sophomore feature from socially conscious director Majid-Reza Mostafavi (*Unripe Pomegranates*), a man returns after several years of separation from his family and wants to reclaim the house his wife, son, daughter-in-law, and grandson live in. The son, who farms leeches in the basement and hopes to get rich doing so, attempts to reconcile his parents so that he can stay in the home. His mother, however, intends to marry someone else. When the grandson, just nine years old, falls in love with his teacher at school, it causes more problems for the family, and creates trouble in the teacher's family as well. With Niki Karimi, Mohsen Kiayee, Baran Kosari, Mahtab Nasirpour, Siamak Safari, and Behnoosh Bakhtiari. (Adapted from Fajr International Film Festival).

December 15 (Sunday)  
December 16 (Monday)

4:00 pm  
6:30 pm



## Orange Days (Rooz-haye narenji)

Iran 2018  
Arash Lahooti  
102 min. DCP

"The empowering fiction-feature debut from documentary director Arash Lahooti showcases an inspiring performance from Hadieh Tehrani as a woman struggling to prove her worth in a man's world. Aban, an overworked contractor in her forties, is dead set on outbidding her male competitor Kazem to harvest, with her crew of seasonal female workers, the largest orange orchard in northern Iran. Tough as nails and proudly self-sufficient, she wins the tender by going so far as to put up her house as collateral. But she soon finds herself doing damage control when it feels like the entire operation is being sabotaged at every step of the way ... From a finely tuned script co-written with Jamileh Darolshafaie, *Orange Days* is an absorbing drama inspiring us to battle through life's challenges without losing track of our loved ones or ourselves" (Dimitri Eipides, TIFF).

## Ongoing Series

# Film Club

“What episodes of *Sesame Street* would look like if they were directed by one of the world’s greatest filmmakers.”

Jason Sanders, Pacific Film Archive, on Kiarostami’s films for children

November 17 (Sunday)

11:00 am



## Kiarostami for Kids! Program 2 G

New Restorations

Co-presented with The Cinematheque’s exhibition “And Life Goes On: The Films of Abbas Kiarostami.”

Before the great Iranian director Abbas Kiarostami took the international stage by storm, he cut his teeth making educational films for a children’s cultural institute in Tehran. Drawing inspiration from our very own National Film Board of Canada (especially the animated wonders of Norman McLaren), Kiarostami helmed a number of playful short films aimed at Iranian youngsters that cut through the cultural particulars to impart virtues, values, and life facts all kiddos should know!

In this final program of “Kiarostami for Kids!,” we learn why not to steal a soccer ball, what silence sounds like, how to paint a door, the benefits of order over chaos, how tough it is to be a teacher, and what to do when stranded with a car tire.

**Breaktime** (Zang-e tafrih)  
1972. 11 min.

**The Chorus** (Hamsarayan)  
1982. 17 min.

**How to Make Use of Leisure Time**  
(Az oghat-e faraghat-e khod chegouneh estefadeh konim?)  
1977. 7 min.

**Orderly or Disorderly** (Be tartib ya bedoun-e tartib)  
1981. 15 min.

**Tribute to Teachers** (Bozorgdash-t-e mo’allem)  
1977. 20 min.

**Solution** (Rah-e all-e yek)  
1978. 11 min.

Total program: approx. 81 min

Language note: Not all shorts in the program have dialogue. Those that do are in Farsi with English subtitles. However, since the vocabulary is simple and largely secondary to the visuals, we hope it won’t dissuade younger English-speakers from attending.

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

**VM make**  
VancouverMom.ca At Granville Island

vancouvermom.ca  
makevancouver.com

December 15 (Sunday)

11:00 am



## The Wizard of Oz G

USA 1939  
Victor Fleming  
103 min. DCP

Too seldom experienced on the big screen, MGM’s enchanting adaptation of L. Frank Baum’s beloved children’s novel is a cinematic gift to behold. A fresh-faced Judy Garland plays Dorothy, the daydreaming Kansas kid who longs for life over the rainbow. When a freak tornado drops her and her little dog Toto into the Technicolor world of Oz, she sets off along the yellow brick road in search of the fabled Emerald City and its great and powerful Wizard, who she believes can return her home. A pillar of Hollywood’s Golden Age and a cogent reminder of cinema’s astonishing power to transport, the film, celebrating its 80th birthday this year, won Oscars for Best Original Score and Best Original Song – “Over the Rainbow.” “There’s an audience for Oz wherever there’s a projection machine and a screen” (John C. Flinn Sr., *Variety*).

**Additional Oz screenings!**  
**December 26 (Thursday) 4:00 pm**  
**December 29 (Sunday) 4:00 pm**

Regular ticket prices and membership requirements are in effect for the December 26 and 29 screenings of *The Wizard of Oz* – but Film Club members (ages 13 and under) can still get a free kid-sized popcorn by showing their “Film Club” badge!

“A wondrous experience ... Any reason to show your children *The Wizard of Oz* on a big screen seems like a good one.”

Rafer Guzmán, *Newsday*

## 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.

November 20 (Wednesday)

7:30pm



## False Confessions

Denmark 2018  
Katrine Philp  
91 min. DCP

Vancouver Premiere

Think it couldn't happen to you? Think again. According to psychologist Saul Kassin, a renowned expert on the subject, false confessions can be extracted from just about anyone. His startling insights are front and centre in this eye-opening, sometimes jaw-dropping documentary, which follows Jane Fisher-Byrialsen, a defense attorney in New York doggedly working to overturn wrongful convictions. The film explores the details of four cases – including that of Korey Wise, one of five young black and Hispanic men convicted in the infamous Central Park Jogger case. (Wise spent 14 years in prison before being exonerated in 2002.) Delving into the complex psychology behind false confessions, the film reveals how an interrogation system known as the Reid technique (employed both here and in the U.S.), allows police to lie and manipulate in order to elicit an expected admission of guilt. Audience Award, CPH:DOX, Copenhagen.

Post-screening discussion with Dr. Deborah Connolly, a professor of forensic psychology and Chair in the Department of Psychology at Simon Fraser University. Dr. Connolly has a long-standing interest in police interrogations and false confessions and has served as an expert witness in several criminal cases on the topic.

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

Co-sponsored by SFU Department of Psychology and SFU Mental Health Law and Policy Institute (MHLPI).

December 18 (Wednesday)

7:30pm



## Day One G

USA 2018  
Lori Miller  
81 min. DCP

Vancouver Premiere

In her native Afghanistan, Liza's determination to attend school resulted in death threats. For Faiza, a Somali refugee displaced to Kenya, education wasn't something her family could afford. Newcomers to the U.S., Liza and Faiza, both now 14, are inseparable best friends at the Nahed Chapman New American Academy, a unique public school in St. Louis, Missouri, catering exclusively to refugees and immigrants. A student-centred program of education, accelerated English training, cultural acclimatization, and PTSD intervention provides the kids (many traumatized from years living in conflict zones or refugee camps) with “a soft place to land,” as one teacher describes it. Filmed over the course of a year, *Day One* chronicles the ups and downs of a group of teens from the Middle East and Africa, and tacitly demonstrates what can be achieved when a community goes out of its way to welcome immigrants.

Post-screening discussion with Jerry Wu, Manager, Settlement Workers in Schools (SWIS) Program, Vancouver Board of Education. The SWIS program is a school-based settlement service that helps immigrant and refugee students and their families adapt and integrate to Canadian life and education during their initial years in Canada.

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

Co-Sponsored by Multi-Agency Partnership (MAP).

## Ongoing Series

# DIM Cinema

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

“She is everywhere, Aurélia is, she writes from everywhere at the same time.”

Marguerite Duras, *Green Eyes*

November 13 (Wednesday)

7:30 pm



### Marguerite Duras: *Aurélia Steiner* and *Les mains négatives*

A figure of displacement, trauma, and grief, Aurélia Steiner emerged in the late work of Marguerite Duras as an urgent, polymorphic voice from the Shoah, surfacing first in love letters addressed to an unnamed “you,” and then in two strikingly minimal and experimental films, which Duras considered among her finest accomplishments. In each, cinema’s limitations are demonstrated through the use of what Duras called “*l’image écrite*,” a fusion of textual and visual images, arranged here in discords and harmonies, that intensifies the inner experience of viewers by requiring us to create our own internal vision. A more deconstructive relationship between image and text unfolds in *Les mains négatives*, made a year earlier, and filmed in Paris during the transition from night to day, as immigrant garbage collectors and road sweepers fade from sight (the film’s “negative hands” on whose invisible labour the city depends) and white Parisians come into view in the shops and streets: at once an indictment of post-colonial France and the foundations of “Western Civilization” and an incantation of the primal desire to communicate with, and be seen, by others.

#### *Les mains négatives*

France 1978. 13 min. 16mm

#### Aurélia Steiner (Melbourne)

France 1979. 27 min. Betacam

#### Aurélia Steiner (Vancouver)

France 1979. 48 min. Betacam

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

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

December 11 (Wednesday)

7:30 pm



### Wonderland – A Xiaolu Guo Double Bill

Inspired by Walter Benjamin’s essay on art and mechanical reproduction, the latest documentary feature by novelist and filmmaker Xiaolu Guo takes us to a village near Shenzhen, in southern China, where a cottage industry produces made-to-order copies of Western masterpieces. Exploring the contemporary nature of images and the interconnections between people from different worlds, it intercuts the life of a Chinese painter copying Caravaggio’s *John in the Wilderness* (c. 1604) and the life of the Swiss-Italian poet in London who commissioned it. The latter and his friends – an Australian philosopher, an Eritrean writer, and a French photographer – all have some link to the painting and its themes of wilderness and wandering. *We Went to Wonderland*, made ten years earlier, also concerns strangers in the world. It documents Guo’s journey across Europe with her aging parents, charting their interior lives but also wider cultural and generational divides. “This is the first and maybe the last time they leave China. He wants to see the whole world before he dies, but her heart longs for home ... As the ancient Taoist master Lao Tzu said: ‘The further you go, the less you understand’” (Xiaolu Guo).

#### 5 Men and a Caravaggio

China/Great Britain 2018. 72 min. DCP

#### We Went to Wonderland

China/Great Britain 2008. 73 min. DCP



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