

November / December 2023

The Cinemathèque

The background of the cover is a complex, abstract geometric composition. It features a series of overlapping, translucent shapes in various colors: vibrant green, warm orange, bright yellow, and deep red. These shapes are arranged in a way that creates a strong sense of perspective and depth, resembling a tunnel or a series of receding planes. The overall effect is dynamic and visually rich, with the colors blending and interacting as they overlap.

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.

Buying Tickets

The Cinematheque box office opens 30 minutes prior to the first screening of the day. Tickets can be purchased in advance online at thecinematheque.ca or during screening hours at our box office.

By purchasing a ticket to a screening at The Cinematheque, you automatically become a member of the Pacific Cinémathèque Pacifique Society.

Support

The Cinematheque is a not-for-profit society incorporated in the province of British Columbia and a registered Canadian charity. We rely on financial support from public and private sources. Donations are gratefully accepted. A tax receipt will be issued for all donations of \$50 or more. support@thecinematheque.ca

Venue Rental

The Cinematheque theatre is available for rental. We offer simple, all-inclusive rental terms and top-quality service, and are equipped for the projection of a wide range of film, video, and digital formats. Whether you are looking for somewhere to host a private screening, film premiere, community event, conference, or work function, our theatre is the ideal venue.

theatre@thecinematheque.ca

Advertising

The Cinematheque offers advertising opportunities in this program guide, on-screen in our theatre, and digitally in our weekly e-blast. advertise@thecinematheque.ca

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



Cover image: *Perspectrum*, Ishu Patel, 1975
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The Cinematheque is situated on the unceded, ancestral homelands of the x̱w̱məθkʷəy̱əm (Musqueam), Sḵwx̱wú7mesh (Squamish), and səlliwətał (Tsleil-Waututh) Nations.

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Special thanks to our spare volunteers!

The Cinematheque's program guide is published six times a year with a bi-monthly circulation of 8,000–10,000.

Program notes: Shaun Inouye, Michael Scouler, Chelsea Birks

DIM Cinema notes: Michèle Smith

Frames of Mind notes: Selina Crammond

Our Stories to Tell notes: Akira lahtail

Additional program notes by Jim Sinclair

Design and layout: Gerilee McBride

Classification Information

Screenings are restricted to 18+ unless the film has been classified by Consumer Protection BC. This is indicated in our program guide and/or on our website by the inclusion of one of the following ratings:

Suitable for all ages

Parental discretion is advised

Viewers under 14 years of age must be accompanied by an adult

Viewers under 18 years of age must be accompanied by an adult

Ticket Rates

\$14 General (18+), \$12 Senior (65+), \$10 Student

Multi-film ticket packs are available for purchase at a discounted rate from our gift shop. Ticket rates may vary for special events.

Film Club, our family matinée series, has the reduced admission rate of \$6 for ages 13 and under.

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November / December 2023

- 2 **Carole Itter: Choreography of the Everyday**
- 3 **New Cinema**
- 3 **New Restorations**
- 4 **Somai Shinji × 3**
- 6 **European Union Film Festival 2023**
- 13 **Learning & Outreach: Film Career Event for Youth**
- 13 **Learning & Outreach: Deep Focus**
- 14 **Calendar**
- 16 **Tarkovsky**
- 19 **Snow in December**
- 22 **Essential Big Screen**
- 25 **Our Stories to Tell**
- 26 **Frames of Mind**
- 27 **DIM Cinema**
- 28 **Film Club**

As we bid farewell to another eventful year at The Cinematheque, we want to extend our warmest thanks to you, our audience, for your ongoing support and enthusiasm. In 2023, we were delighted to welcome many special guests like Atom Egoyan, Guy Maddin, and Nettie Wild. We also presented retrospectives of such cinephilic greats as Lee Changdong, Jean Eustache, Ousmane Sembène, and Suzuki Seijun (to name just a few), and performed significant renovations to our lobby and washroom during a two-month-long closure.

Thank you for continuing to come to the movies, attending our special events, participating in our Learning & Outreach programs, and picking up this program guide! Your continued support means so much to us. To strengthen your impact, we invite you to make a donation to The Cinematheque today at thecinematheque.ca/donate.

We wish you all a restful holiday season full of films and buttery popcorn. Here's to more captivating films and shared moments in 2024!

Kate Ladyshevsky
Executive Director, The Cinematheque



Carole Itter

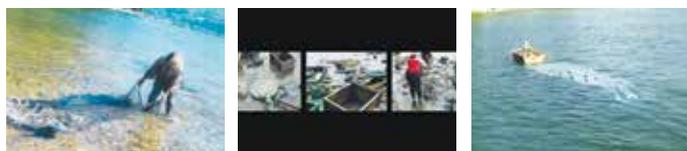
Choreography of the Everyday



MORRIS AND HELEN BELKIN ART GALLERY
belkin.ubc.ca

November 2 (Thursday) **Free Admission**

6:30 pm



On the occasion of the exhibition *Only when I'm hauling water do I wonder if I'm getting any stronger*, the Morris and Helen Belkin Art Gallery, in collaboration with The Cinematheque, presents a series of short films by Carole Itter. These films illuminate the choreography of the everyday within Itter's artistic realm.

Itter's Belkin exhibition highlights the artist's multidisciplinary works and archival materials from the 1960s to the present. Revealing her attention to locality, language, and choreography, the title references Itter's writing and points to her self-reflexive labour as an artist, as a woman, and as an inhabitant of shacks, old houses, and cooperatives on the West Coast.

In the short films *A Fish Film* (2003), *The Float* (1993), and *Tarpaulin Pull* (2006), Itter poignantly showcases her contemplation of the places and communities that have shaped her life, through writings, drawings, and tangible art, along with the choreography intertwined in her daily practice. Following the screening, there will be a conversation between the artist and Justine Chambers—representatives of two generations of Vancouver artists deeply dedicated to exploring, mining, and making sense of the choreography that defines our everyday lives.

Screening in conjunction with this program is Yvonne Rainer's *Lives of Performers* (1972), a film that further underscores the profound connections between art and life.

A Fish Film
Canada 2003
Carole Itter
5 min.

The Float
Canada 1993
Carole Itter
15 min.

Tarpaulin Pull
Canada 2006
Carole Itter
6 min.

Justine A. Chambers is an artist and educator living and working on the unceded Coast Salish territories of the Squamish, Musqueam, and Tsleil-Waututh Nations. Her movement-based practice considers how choreography can be an empathic practice rooted in collaborative creation, close observation, and the body as a site of a cumulative embodied archive.

Carole Itter is an artist, writer, performer and filmmaker. Her work is included in the collections of the Morris and Helen Belkin Art Gallery, SFU Galleries, Vancouver Art Gallery, Burnaby Art Gallery, Surrey Art Gallery, Nanaimo Art Gallery, Canada Council Art Bank, and Vancouver Public Library. She was awarded the VIVA Award (1989) and the Audain Prize (2017).

November 2 (Thursday)

8:20 pm



Lives of Performers

USA 1972
Yvonne Rainer
90 min. DCP

New Restoration

"Rainer breaks down subject and form, putting them back together to create something new—not pure fiction, pure documentary, or pure dance, but a combination of many different disparate pieces."

Dana Reinos, *BOMB Magazine*

Presented in conjunction with "Carole Itter: Choreography of the Everyday," the debut feature of legendary choreographer Yvonne Rainer observes a love triangle between three dancers from various points of view. The film adopts and cleverly juxtaposes several stylistic devices—fiction vs. nonfiction, dialogue vs. intertitles, diegetic vs. non-diegetic sound, rehearsal vs. performance—to document, in the director's words, "the spectacle of a group of people intensely involved in a kind of work, in the task of performing." The final sequence recapitulates the Louise Brooks vehicle *Pandora's Box* (1929) in a series of stark tableaux vivants. This genre-defying work, now a classic of experimental film, features cinematography by the great Babette Mangolte, collaborator of Chantal Akerman.

Lives of Performers has been restored in 4K by the Museum of Modern Art and the Celeste Bartos Fund for Film Preservation

New Cinema

New Restorations

November 3 (Friday) 6:30 pm
November 5 (Sunday) 8:40 pm
November 11 (Saturday) 6:30 pm



Unrest

Unrueh

Switzerland 2022

Cyril Schäublin

93 min. DCP

In Swiss-German, French, and Russian with English subtitles

Vancouver Premiere

Among the highpoints of the festival circuit last year was Swiss filmmaker Cyril Schäublin's unassuming sophomore feature, a quiet period piece, set in the Swiss Alps, that examines weighty themes of time, labour, and power with formal sophistication and disarming charm. In the Jura Mountains circa 1870, the watchmakers of Saint-Imier valley are subjected to the dehumanizing effects of an industrialized workplace and new global economy. Josephine (Clara Gostynski), a young factory worker, is drawn to the region's flowering anarchist movement and to recently arrived cartographer Pyotr Kropotkin (Alexei Evstratov), a Russian anarchist mapping the area. Though the aforementioned characters (the latter based on a historical figure) offer entry into the milieu, Schäublin's puckish film is far more interested in ideas—chiefly, the measurement and monetization of time. Shot in calculated compositions that reify the movie's clever designs, *Unrest* is an intelligent and enchanting portrait of political resistance at the dawning of our modern, hyper-capitalist epoch.

“A film of extraordinary beauty and precision ... Schäublin has produced a film set in the past with an eye towards the future, positing the potential for new means of solidarity and refusal.”

Andréa Picard, TIFF

November 3 (Friday) 8:30 pm
November 6 (Monday) 6:30 pm
November 9 (Thursday) 8:20 pm



Clearcut 18+

Canada 1991

Ryszard Bugajski

100 min. DCP

“An intense experience ... As unCanadian in tone as it is Canadian in its landscape and subject matter.”

Amnon Buchbinder, VIFF

A lost classic of Canadian cinema, Ryszard Bugajski's criminally underseen 1991 thriller has Canadian liberalism and Indigenous mysticism facing off in an explosive confrontation over logging and land rights. Adapted from a Governor General's Award-winning novel by M.T. Kelly, the harrowing tale begins as a seemingly routine social-issue drama about a First Nations blockade, then abruptly veers off into mayhem. Graham Greene, fresh off his Oscar-nominated turn in *Dances with Wolves*, plays mysterious Arthur, an Indigenous avenging angel who kidnaps and brutalizes a hapless activist lawyer (Ron Lea) and a pulp-mill manager (Michael Hogan). Is Arthur a guilty White Liberal's worst nightmare come to life? The trickster spirit Wisakedjak? Powerful, provocative, and more timely than ever, this visceral work was the first English-language feature by Bugajski, who spent a decade in Canada after his 1982 film *Interrogation* was banned in his native Poland.

The November 3 screening will be introduced by Allan MacInnis and feature a post-screening Q&A with *Clearcut* composer Shane Harvey. Severin Films, who restored and re-released *Clearcut*, will have Blu-ray copies of the film for sale in our lobby.

50% of ticket proceeds will benefit the Centre for Indigenous Environmental Resources (CIER).

November 9 (Thursday) 6:30 pm
November 11 (Saturday) 8:30 pm
November 13 (Monday) 6:30 pm



Nowhere 18+

USA 1997

Gregg Araki

83 min. DCP

Filled with TV stunt casting and a gorgeous, haunted soundtrack (the Slowdive-scored opening credits are an all-timer), *Nowhere* is an ambitious, polyphonic, and seemingly out-of-control post-Altman network narrative. It's also Gregg Araki's most complete charting of the Dantean world of pop culture, jump-cutting through the rhythms of daily life, violently tossing his guileless models into toxic danger, and exposing, via the extended spaces of bedrooms and bathrooms, the private iconography of over a dozen teens and their hopeless hearts. This final chamber of his “Teenage Apocalypse” trilogy, censored by its original distributor and never released on DVD in North America, sees Araki sacrificing, like any true disciple of John Waters, all the discomfort, fear, religious fervour, and bad taste boiling around Araki's rise as a gay artist on the altar of independent cinema. It's a bit cathartic and, in its new restoration, more beautiful than ever.

Advisory: *Nowhere* contains a scene of sexual violence.

“Quite possibly the most extravagant, unapologetic example of protracted adolescence ever committed to celluloid, a brilliantly guilty pleasure ... [A film of] lustrous, rippling superficiality.”

Dennis Cooper, *Artforum*



November 4–13

Somai Shinji × 3

November 4 (Saturday)
November 6 (Monday)
November 12 (Sunday)

6:00 pm
8:40 pm
6:00 pm

The first theatrical North American release of key films by Somai Shinji this year is proof that film culture is anything but dormant. Rather, as it must have felt to ardent cinemagoers and aspiring directors in Somai's breakout decade of the 1980s, this is the chance to feel a tectonic shift, revealing causal links between two acclaimed generations of directors.

Somai was born at an odd time. Initially a law student, he was awakened by the Sanrizuka Struggle and turned to cinema at the precise moment the studio system (and theatrical attendance in Japan) eroded, never to fully recover. Too late to have joined the Japanese New Wave of Oshima, Imamura, Suzuki, and Masumura, he slipped in just as the door was closing at Nikkatsu and apprenticed before being turned loose into a changed world. Part of the reason his films have never been consistently distributed in the West is because he would never, over the course of his career, have a single long-term studio home.

Overlooked by influential English-language film historians like Donald Richie, Somai is nevertheless a figurehead for the Japanese directors that emerged as iconoclasts in the '90s and '00s: Kore-eda's *After the Storm* is an explicit homage to Somai's *Typhoon Club*, while Kitano's *Sonatine* likewise arrives at its moment of transformation by way of a downpour. Iwai Shunji, Kurosawa Kiyoshi, Hamaguchi Ryusuke—the list goes on and on. Somai was their awakening, their oasis, their call to action as artists.

Somai's films are usually introduced by mention of their impressive long takes (across his entire filmography, his average shot length is 61 seconds), but he is no student of Mizoguchi, nor do his films ever resemble the Tarkovskian world of painterly adjustment. Instead, in his unconventional, rebellious coming-of-age films, he directs actors (whether adolescents or adults, but mostly the former) like athletes: to push at the bounds of the image, to run through and over walls, to leave no energy untapped.

Somai's miraculous coordination of cranes and hand-held shots (which includes unbroken hand-offs between the two) disguises the fact that he was ever working with the same budgets or equipment as the rest of the industry. Restlessly inventive, Somai operated at an elevated level for two decades before his work was cut short. He died in 2001 at only 53 from cancer, having completed 13 films. Long overdue, The Cinematheque is excited to present three masterful films by Somai following their re-introduction to North American audiences at Japan Society's retrospective in New York earlier this year.



P.P. Rider

シヨンベン・ライダー

Japan 1983
Somai Shinji
118 min. DCP

From the organized chaos of its opening long take to its jaw-dropping finale, *P.P. Rider* is an ecstatic picaresque, a grand display of classical genre and limit-testing technique in constant, productive tension. Jojo, Jishu, and Bruce—an unbreakable, nearly interchangeable trio linked by their outsider status—leave school to pursue a group of criminals after the kidnapping of their class bully. This principled pursuit takes them from Yokohama to Atami to Nagoya and beyond, and involves them in exuberant, dangerous action stunts. There's the world they live in, where the only laws are the ones enacted by their acrobatic chases and games, and the one we can view, where bloodshed and gravity—at least seemingly—have the power to prevail. Somai extends the space of the screen with non-naturalistic isolated sound, while Ito Akihiro and Tamura Masaki (*Tampopo*, *2/Duo*) pilot the camera.

"Follows summertime abandon to the extreme ... [*P.P. Rider*] arrives at an intersection between realism and fantasy that's as thorny as it is rich."

Patrick Preziosi, *MUBI Notebook*

A newly translated "supplemental reading" zine, featuring an essay by Hamaguchi Ryusuke and a lecture by Somai Shinji, will be free in our lobby before screenings of Somai's films. Get your copy while supplies last!

“Innumerable filmmakers—from Akerman and Astruc to Hou and Hamaguchi, Welles and Wyler—have found strange riches in the long take. None of them have explored it as thoroughly as Somai, have pushed it so relentlessly, ecstatically far, in such diverse, unexpected directions, and to such a profound understanding of its nature.”

Bingham Bryant, *Brooklyn Rail*

November 4 (Saturday)
November 10 (Friday)
November 12 (Sunday)

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

November 5 (Sunday)
November 10 (Friday)
November 13 (Monday)

6:00 pm
9:00 pm
8:30 pm



Typhoon Club

台風クラブ

Japan 1985
Somai Shinji
115 min. DCP

New Restoration

“All of Somai’s themes are crystallized in *Typhoon Club*, [in which] the heightened emotion of a darkened, flooded provincial middle school is the perfect setting for a rite of passage.”

Hasumi Shigehiko, *Film Comment*

Among Japanese critics, Somai Shinji’s *Typhoon Club* isn’t just the director’s finest work, it’s one of the country’s greatest films. (*Kinema Junpo*’s 2009 poll slotted it 10th, its closest contemporaries being Miyazaki’s *Nausicaä* and Morita’s *The Family Game*.) As in his previous films, this is a school-adjacent world of parentless children and elemental force, but Somai’s refined narrative spans even wider than before, encompassing seven key characters in their experience of a storm that, as if out of a myth, tests and reveals the inner spirit and fate of each student. Somai establishes an uncanny air in the days leading up to the typhoon’s arrival, an approach that allows the compressed time of the sudden outburst—of torrential rain and emotional disturbance—to land with a shattering impact. The next generation of Japanese directors, including Shiota Akihiko and Iwai Shunji, unmistakably carry the influence of this film’s mix of cruelty and utopic yearning.



Sailor Suit and Machine Gun

セーラー服と機関銃

Japan 1982
Somai Shinji
130 min. DCP

New Restoration

Despite the precipitous decline of the Japanese film industry of the ’80s, Somai Shinji found the resources to ignite an auspicious beginning for his coming-of-age cinema. *Sailor Suit and Machine Gun*, a slightly askew portrait of a downtrodden yakuza clan, was intended as a star vehicle for teen idol Yakushimaru Hiroko (*School in the Crosshairs*, *W’s Tragedy*), and on this count Somai delivered a genuine hit, albeit one that wears its underworld plot like a mask, delaying any straightforward genre satisfaction until the film’s final act. Somai’s true interest is in the way unlikely schoolgirl-turned-yakuza boss Hoshi Izumi and her crew (the two uniform pieces of the title) imprint a new moral code on the other, and how this brings the heroine closer to the independent Mayumi (Kazamatsuri Yuki), her father’s former mistress, now Izumi’s unofficial guardian. Elaborate, seemingly spontaneous long takes join these worlds together; the cinematography is by Sengen Seizo (Oshima’s *Boy*).

“A breakout work ... A self-conscious farce that is both childish and epic, [*Sailor Suit and Machine Gun*] allegorizes the tensions and contradictions of Japan’s idol culture.”

Emerson Goo, *Film Comment*

November 16–30 December 1–17 (Online)

Our perennial showcase of contemporary European cinema returns this fall for another best-of-both-worlds hybrid edition! Proudly presented in partnership with the Canadian Film Institute (Ottawa) and the European Union Film Festival – Toronto, along with the member states of the European Union and the Delegation of the European Union to Canada, this 26th installment of the festival in Vancouver features in-theatre offerings from all 27 EU members. A selection of films will also be available to rent online at euffonline.ca following the conclusion of our in-person festival.

Like last year's edition, EUFF 2023 will include a fundraiser screening for Ukraine, organized in partnership with the Embassy of Ukraine to Canada. Proceeds from our presentation of Antonio Lukich's celebrated comedy *Luxembourg, Luxembourg* will benefit the Maple Hope Foundation, a Canadian not-for-profit organization committed to helping people suffering from the war in Ukraine.

Whether on our screen or yours, we hope you enjoy this year's survey of recent cinema from across Europe.

Please note: Tickets to in-person screenings do not include access to online EUFF offerings, nor vice versa. See euffonline.ca for further details on the virtual festival.

Acknowledgements: 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); Jérémie Abessira, Executive Director, European Union Film Festival – Toronto; and the Embassies and Consulates of all European Union member states. Program subject to change.

Film notes written by Tom McSorley
Additional notes by The Cinematheque

November 16 (Thursday) **Spain**

7:00 pm



Ramona

Spain 2022

Andrea Bagney

80 min. DCP

In Spanish with English subtitles

"The feud between sense and sensibility is one of the themes of Andrea Bagney's feature debut ... A refreshing romantic comedy."
Sandra Hezinová, Karlovy Vary IFF

Andrea Bagney's sparkling debut feature, largely shot in black and white in a stylistic nod to the French New Wave of the 1960s, is a romantic comedy with a difference. After living abroad for several years, Ramona and her boyfriend Nico return to Madrid where she hopes to restart her film acting career. Anxious on the evening before her first audition, Ramona walks the streets of Madrid where she encounters a charismatic older man named Bruno. They walk together and head to a bar where, over a few drinks, they talk about the state of the planet, climate change, and where the world is headed. Certainly fast friends, could they also be falling in love? It's entirely possible, but what will really complicate the answer is Ramona's discovery that Bruno is directing the very same film for which she'll be auditioning. Cue the comedy, cue the drama, cue the awkwardness.

European Union Film Festival 2023

Europe without the jet lag!

Presented by / Présenté par:



November 17 (Friday) **Belgium**

6:30 pm



The Last Temptation of the Belgians

La dernière tentation des Belges

Belgium 2021

Jan Bucquoy

76 min. DCP

In French and Dutch with English subtitles

"A great cinematic circus ... [Also] a burlesque tragedy, in the proper sense of the word: a drama suffused with disconcerting and extravagant humour."

Aurore Engelen, *Cineuropa*

This droll dramedy revolves around Jan, a provocative artist in his late fifties who has known various degrees of success and failure with his art, the women in his life, and his modest attempts to change the world. Marie, his only daughter, blames him for never being around while she was growing up. A part-time stripper now mired in a deep depression, Marie is wondering if life is worth living at all. Reunited with his daughter at this critical juncture, Jan resolves to try to keep her dark thoughts at bay by telling her a wealth of stories about life and love and everything in between. A tough and tender father-daughter drama, *The Last Temptation of the Belgians* is the third installment of notorious filmmaker-agitator Jan Bucquoy's loosely autobiographical trilogy, which also includes *The Sexual Life of the Belgians* (1994) and *Camping Cosmos* (1996). Unique and unforgettable.

November 17 (Friday) **Ireland**

8:20 pm



Double Blind

Ireland 2023
Ian Hunt-Duffy
90 min. DCP

“An angst-inducing *huis clos* tinged blood-red ... *Double Blind* keeps tension running high without ever overegging the special effects, confronting viewers with their own fears in a direct and incredibly ingenious way.”

Giorgia Del Don, *Cineuropa*

In this gripping, inventive thriller-horror genre piece, seven strangers enroll in a routine drug trial at a pharmaceutical facility but soon discover an unexpected side effect—they are unable to fall asleep. Concerned for her patients' safety, the supervising doctor advises the pharmaceutical representatives to stop the trial, though they are more interested in the drug's potential on the market than the safety of some “lab rats.” As the drug's effects finally begin to diminish and the participants grow tired, they realize that if they fall asleep, they will die. Chaos ensues when the facility suddenly goes into lockdown and the participants must fight to stay awake. “To sleep, perchance to die. That is the rub in *Double Blind*, a savvy fusion of Agatha Christie suspense and David Cronenberg body horror that marks a promising feature debut for director Ian Hunt-Duffy and screenwriter Darach McGarrigle” (Allan Hunter, *Screen International*).

November 18 (Saturday) **France**

8:40 pm



Freestyle

En roue libre

France 2022
Didier Barcelo
89 min. DCP

In French with English subtitles

“The premise is light-hearted and absurd but still grounded in the human need for connection.”

Alex Heeney, *Seventh Row*

There's anxiety, and then there's anxiety à la Louise! In this lively, absurdist comedy, Louise, who is just coming out of a painful separation and a run of bad luck, finally gives up at the sight of a parking ticket. After a desperate hunt to find a new spot, she parks the car and swings open the door, but discovers she cannot get out. With no physical barrier confining her, she comes to the stark and deeply unsettling realization that the only thing preventing her from leaving the car is herself! Panicked and confused, she is jolted out of her distracted state by a stranger suddenly breaking into her car. With Louise stuck and the carjacker desperate to get to the south coast of France, the two decide to surrender to this bizarre fate and embark on an unexpected road trip—and a just as unexpected (and unlikely) friendship. Buckle up.

November 18 (Saturday) **Denmark**

6:30 pm



Miss Viborg

Denmark 2022
Marianne Blicher
99 min. DCP

In Danish with English subtitles

“Danish director Marianne Blicher debuts with a strong-minded and charming drama populated by colourful personalities.”

Tobias Åkesson, Göteborg Film Festival

Former beauty queen and now senior citizen Solvej (veteran actor Ragnhild Kaasgaard, masterful in the role) lives with her dog in a social housing area on the outskirts of the provincial Danish town of Viborg. Day after day, when not reminiscing over old love letters from her past, she zips around on her scooter dealing prescription drugs for money, all the while dreaming of an idyllic world that she can escape to someday. When unforeseen circumstances bring Kate, her neighbour's rebellious 17-year-old daughter, into her life, an unlikely friendship begins to form between these women of different generations. Both feel like outsiders, but together they just might be able to figure out their lives and find a positive path into the future. A hit at the Glasgow Film Festival, Marianne Blicher's entertaining and observant first feature is a witty, insightful comedy about friendship and the tenacity of hope.

November 19 (Sunday) **Sweden**

3:30 pm



Comedy Queen

Sweden 2022
Sanna Lenken
94 min. DCP

In Swedish with English subtitles

“Sanna Lenken once again demonstrates a sensitive feeling for the emotional life of her protagonist and allows grief and anger to be transformed by real humour.”

Berlin IFF

A 13-year-old girl sets her sights on comedy glory in gifted Swedish director Sanna Lenken's family crowd-pleaser, winner of Best Film in the Berlinale's 2022 Generation Kplus section. Still processing the suicide of her mother, young Sasha (Sigrid Johnson) develops a survival plan to prevent a similar fate from befalling her: no books, no long hair, no caring for living things—no resembling her mom and the life she couldn't cope with. The next item on Sasha's checklist is to make her father, overwhelmed by grief, laugh again. The solution: limber up those funny bones and hit the stand-up stage! “Based on an acclaimed children's book by psychologist and author Jenny Jägerfeld, Lenken's screen adaptation expertly treads the fine line between the spunky and the brittle, at times managing to combine the two to gripping effect” (Jan Lumholdt, *Cineuropa*).

November 19 (Sunday) **Lithuania**

6:00 pm



Runner

Bėgikė

Lithuania/Czech Republic 2021

Andrius Blaževičius

87 min. DCP

In Lithuanian with English subtitles

“A kinetic, pummeling experience.”

Neil Young, *Screen International*

Marija is devoted to her troubled boyfriend Vytas, a brilliant PhD candidate who has previously been hospitalized for bipolar disorder. Early one morning, Vytas experiences a psychotic episode and suddenly goes missing. In this pulse-pounding thriller, Marija will spend the next 24 hours hurtling back and forth across Vilnius, Lithuania’s capital. Desperate to find him before he hurts himself or someone else, Marija must also deal with her own precarious medical condition and repeated calls from her mother ordering her to see a doctor. “An 87-minute-long anxiety attack masquerading as a movie—but in a good way—Lithuanian filmmaker Andrius Blaževičius’s sophomore feature is a kinetic portrayal of an extraordinary young woman paradoxically trapped at a psychological impasse ... For all its adrenalized, blood-rush rhythms, *Runner* [is] remarkably humane” (Jessica Kiang, *Variety*). Winner of the Best Baltic Film Award at the Black Nights Film Festival in Tallinn and Best Film at the Riga International Film Festival.

November 20 (Monday) **Luxembourg**

6:30 pm



Io sto bene

Luxembourg/Belgium/Germany/Italy 2020

Donato Rotunno

94 min. DCP

In Luxembourgish, Italian, French, and English with English subtitles

“An enjoyable, understated melodrama ... The heart of *Io sto bene* lies in the scrapbook events of everyday lives ... Rotunno sweeps us through the loyalties and betrayals, marriages and deaths, relationships and regrets with all the skill of a novelist.”

Allan Hunter, *Screen International*

In the late 1960s, Antonio and cousins Vito and Giuseppe leave their beloved Italy in search of employment. While his cousins head for Belgium, Antonio settles in Luxembourg, working as a bricklayer. Full of dreams, he intends only to stay a few months, make some money, and return home. Life has other plans. Years later, we encounter an elderly Antonio, recently widowed and preparing to move into a care facility. In the process he meets Leo, a young DJ from Italy who, like his younger self, has traveled abroad seeking fame and fortune and is now facing serious life challenges. Their friendship soon enlivens Leo’s hopes for her future and gives Antonio a fresh reflection on his abiding sense of exile. Alternating between past and present, *Io sto bene* is a moving, bittersweet reflection on life, friendship, and time’s passage from the director of *Baby(A)lone*, an EUFF 2015 selection.

November 19 (Sunday) **Netherlands**

8:00 pm



Yasmine’s Wedding

Marokkaanse bruiloft

Netherlands 2022

Johan Nijenhuis

118 min. DCP

In Dutch with English subtitles

“Lively, rich in witty characters, [and] well acted ... Nijenhuis is the Netherlands’s most reliable supplier of romantic films.”

Pauline Kleijer, *de Volkskrant*

Young and ambitious Amsterdam lawyer Yasmine, of Dutch-Moroccan heritage, is struggling to navigate her job, her life, and her multiple cultural identities. Brilliant and successful, she is rapidly climbing the career ladder at a prestigious law firm, but her rather conservative family appears only interested in one thing: when is she getting married? Craving the approval of both her parents and the local Moroccan community, Yasmine resolves to try to tie the knot as soon as possible. But how can you find your one true love? At once a sprightly romantic comedy and an astute comment on the many challenges faced by children of first-generation immigrants, *Yasmine’s Wedding* is a winning combination of humour, romance, and social observation, featuring a breakout performance by the luminous Soumaya Ahouaoui.

November 20 (Monday) **Malta**

8:35 pm



A Viper’s Pit

Is-Sriep Regghu Saru Velenużi

Malta/Cyprus 2021

Martin Bonnici

115 min. DCP

In Maltese and English with English subtitles

“Poignant ... [*A Viper’s Pit*] is the new standard for Maltese film productions.”

Lara Zammit, *Times of Malta*

Political intrigue and family reckoning collide in this taut drama-thriller adapted from Maltese author Alex Vella Gera’s prize-winning novel of the same name. Set across two time periods, the film concerns a (fictional) 1984 assassination attempt on the prime minister of Malta by a family man enlisted into a fundamentalist group, and the life of his now adult son Noel, in 2012, still haunted by the spectre of his vanished father. When Noel returns to Malta for his mother’s funeral, a former associate of his father, who holds answers to unresolved questions, starts Noel down the same treacherous path that corrupted his old man. Bonnici’s engrossing picture, “Malta’s first political thriller” (*Times of Malta*), was financed by the National Book Council of Malta through an initiative to promote Maltese literature on film.

November 21 (Tuesday) **Hungary**

6:00 pm



Semmelweis

Hungary 2023

Lajos Koltai

124 min. DCP

In Hungarian with English subtitles

“[The] standout of Hungary’s upcoming productions.”

Fabien Lemerrier, *Cineuropa*

This handsome historical drama, based on a true story, is set in Vienna in 1847. It revolves around medical pioneer Ignác Semmelweis, a short-tempered but passionate Hungarian doctor struggling to find a cure for a mysterious fever that is killing patients—mothers and their babies—in the maternity ward he oversees. His considerable ambition and his research method soon draw the disfavour of his superiors, who order him to stop. They even enlist a young midwife named Emma to secretly spy on him. After a turbulent first encounter, the relationship between Ignác and Emma grows into something more than merely professional. As the fever spreads and with half his peers discrediting him, the tenacious doctor carries on his fight to discover a cure, with Emma by his side. Meanwhile, outside the hospital walls, a social powder keg of political and revolutionary forces is about to explode.

November 21 (Tuesday) **Portugal**

8:35 pm



Remains of the Wind

Restos do vento

Portugal/France 2022

Tiago Guedes

127 min. DCP

In Portuguese with English subtitles

“A palpable sense of menace hovers over the proceedings ... There’s much here that’s ominous about a close-knit community trapped by its customs.”

Tim Grierson, *Screen International*

In a village in northern Portugal, a rite of passage leaves irreversible scars on young Laureano, who is beaten by three other teenagers. Twenty-five years later, Laureano is still living on the outskirts of the village. The aggressors, now men, meet one night to celebrate the village festival. As night falls, an event brings the past to the surface and tragedy sets in. *Remains of the Wind* is a beautifully made and captivating drama about mob behaviour, intergenerational male toxicity, and injustice. Premiering at a Special Screening at Cannes, the film is a smart, provocative, and completely engaging portrait of a small town with a sickness at its heart. —Europa! Europa Film Festival

Best Director, Actor, Supporting Actor

Sophia Awards 2023

November 22 (Wednesday) **Cyprus**

6:30 pm



The Man with the Answers

Ο άνθρωπος με τις απαντήσεις

Cyprus/Greece/Italy 2021

Stelios Kammitis

80 min. DCP

In English, Greek, German, and Italian with English subtitles

“Infinitely charming ... Between the gorgeous landscapes and the sweet and messy scenes of courtship, I was enthralled.”

Frank J. Avella, *Edge Media Network*

Twentysomething Victor, a former diving champion, now toils anonymously at a furniture factory and lives with his sick grandmother in a dreary seaside town. Distraught and alone after her death, he decides to spruce up her old car and drive to Germany to visit his long-estranged mother. En route, Victor meets Matthias, a talkative, inquisitive young German who persuades Victor to take him along. On the long drive north, Victor’s buttoned-down, uptight personality more than once clashes with the irrepressible, free-spirited Matthias. Soon enough, they find common emotional ground as their summer road trip takes unexpected turns into self-discovery, the meaning of family, and perhaps even love. Winner of the Audience Award at the Thessaloniki Film Festival, *The Man with the Answers* is the promising debut feature of Cypriot filmmaker Stelios Kammitis.

November 22 (Wednesday) **Latvia**

8:20 pm



Soviet Milk

Mātes piens

Latvia 2023

Ināra Kolmane

110 min. DCP

In Latvian and Russian with English subtitles

“Maintains a high poetic intensity ... A great merit of [Inara Kolmane’s film] is that she—without exaggeration and didacticism—is able to build a serious foundation of humanism.”

Dmitry Rantsev, *Arterritory*

Based on the internationally bestselling novel by renowned Latvian author Nora Ikstena, *Soviet Milk* is a powerful mother-daughter drama set in the era of the Soviet occupation of Latvia. Unfolding between 1945 and 1989, the film revolves around the life of Astra, a promising doctor who loses everything due to her opposition to the totalitarian Soviet regime: her career, her love for life, and even her maternal instinct to breastfeed her baby. “I didn’t want to live and I didn’t want her to drink milk from a mother who doesn’t want to live.” As the years of struggle go by, her now grown-up daughter becomes her lifeline, trying to ease Astra’s depression and help her learn to live under the Soviet regime—a regime whose collapse may be on the horizon. An inspiring tale of love and loyalty.

November 23 (Thursday) **Slovakia** 6:30 pm



107 Mothers

Cenzorka

Slovakia/Czech Republic/Ukraine 2021

Peter Kerekes

93 min. DCP

In Russian and Ukrainian with English subtitles

“An unusual and rewarding docufiction ... executed with a blend of close-to-the-bone realism and heightened formal refinement.”

Guy Lodge, *Variety*

Winner of Best Screenplay in Venice's 2021 Horizons program, the latest from Slovak documentarian Peter Kerekes (whose 66 *Seasons* played EUFF 2004) is a poignant docufiction hybrid that glimpses the difficult lives of imprisoned new mothers in southern Ukraine. Set in an Odessa women's correctional facility, *107 Mothers* takes as its factual premise the abbreviated window for incarcerated mothers to care for and bond with their children: when a child turns three, they are transferred to another guardian or, more commonly, to a state-run orphanage. This heartrending countdown propels Kerekes's penetrating film, which follows new inmate Lesya (Maryna Klimova), sentenced to seven years for murdering her newborn's father, as she navigates first-time motherhood behind bars. The work's highly mannered aesthetic belies its real-life subjects, who appear in the film as versions of themselves and whose stories inform the stirring narrative. *107 Mothers* was Slovakia's official submission to last year's Oscars.

November 24 (Friday) **Italy** 6:30 pm



The Spring of My Life

La primavera della mia vita

Italy 2023

Zavvo Nicolosi

95 min. DCP

In Italian with English subtitles

“An elegiac road movie set in a radiant version of Sicily following in the tracks of the island's legends ... Sugar-coated and colourful—think sweet cassata with candied fruit.”

Camillo De Marco, *Cineuropa*

Zavvo Nicolosi's feature debut is a lively, engaging, often hilarious road movie starring popular Sicilian singers Colapesce and Dimartino (whose music videos Nicolosi directs). The film is the fictional story of two friends who share a certain musical past (very meta!) as they embark on an unusual journey to Sicily. As they travel across the legendary island and its villages, towns, and cities, not to mention the volcanic Mount Etna, they have odd, absurdist encounters with decidedly eccentric characters. Influenced by the road movies of Wim Wenders and Aki Kaurismäki, with nods to Wes Anderson's whimsical humour, *The Springtime of My Life* is a colourful cinematic and musical confection—a trip to Sicily you won't soon forget.

November 23 (Thursday) **Croatia** 8:30 pm



Carbide

Garbura

Croatia/Serbia 2022

Josip Žuvan

113 min. DCP

In Croatian with English subtitles

“[Žuvan's] various insights into Croatian society, torn between traditions and modernity, are woven into the script masterfully ... [Carbide] certainly simmers with tension.”

Marko Stojiljković, *Cineuropa*

Earning a buzzy spot in San Sebastián's New Directors platform, the debut feature of writer-director Josip Žuvan sets a comic tale of childhood friendship and family feuding against a Christmas backdrop in coastal Croatia. Preteens Nikola and Antonio (Franko Floigl and Mauro Ercegović Gracin) are next-door neighbours and best friends. Bored and on winter holiday in their ho-hum provincial suburb, they aspire to internet fame by YouTube destruction delivered by homemade pyrotechnics. The boys' families, meanwhile, engage in their own form of fireworks: a fiery dispute over an innocuous water-drainage problem stands in for a deeper hurt dating back decades. Deftly combining coming-of-age tropes with ruminations on inherited conflict and Croatian society at the crossroads of modernity, Žuvan's incisive film is the latest in a wave of acclaimed Croatian pictures earning festival attention in recent years.

November 24 (Friday) **Austria** 8:35 pm



Elfriede Jelinek – Language Unleashed

Elfriede Jelinek – Die Sprache von der Leine lassen

Austria/Germany 2022

Claudia Müller

97 min. DCP

In German with English subtitles

“Paint[s] a phantom portrait of a reclusive, intellectual giant, and fearless social observer.”

CPH:DOX

Renowned Austrian author Elfriede Jelinek has been called a lot of things: brilliant, rebellious, feminist, communist, wunderkind, *enfant terrible*, traitor to the fatherland. She is also a Nobel laureate. Concentrating on her artistic, playful, even iconoclastic approach to language, *Language Unleashed* reveals her extraordinary life story, in her own words, via a montage of material pulled from both broadcast media and personal archives. Exploring the incendiary collisions between literary aesthetics and politics, the documentary also examines how Jelinek's work unflinchingly confronts and uncovers the social, historical, and political contradictions of contemporary Austria. Claudia Müller's is an intelligent, inventive documentary worthy of its intelligent, inventive subject.

November 25 (Saturday) **Romania**

6:30 pm



Mikado

Marocco

Romania/Czech Republic 2021

Emanuel Părvu

96 min. DCP

In Romanian with English subtitles

“[Puts] guilt and accountability under a powerful microscope ... [Părvu’s film] is a complex weave of antagonistic forces.”

Ștefan Dobroiu, *Cineuropa*

The title of this intricately constructed, deftly directed drama refers to the game of pick-up sticks, in which one wrong move can create havoc. In Emanuel Părvu’s clever sophomore feature, everything revolves around a necklace given as a birthday present to teenager Magda by her father Cristi. When Magda visits a hospital where her boyfriend, an aspiring magician, is doing tricks for young patients, she gives the necklace as a gift to a child who shares her birthday. Meanwhile Cristi, the quintessential controlling parent, starts wondering why the necklace has disappeared, not knowing of Magda’s kind gesture. Soon he is accusing a nurse of theft, insisting that she be fired, and threatening to scuttle a hospital fundraiser. As the misunderstandings mount, events begin to spiral out of control as Cristi grows ever more unreasonable.

November 26 (Sunday) **Greece**

6:00 pm



Listen

Άκουσέ με

Greece 2022

Maria Douza

108 min. DCP

In Greek and Bulgarian with English subtitles

“[A] rich exploration ... [Douza] uses an intimate and delicate approach to the inner worlds of each of the characters.”

Mariana Hristova, *Cineuropa*

After the death of her grandmother, 16-year-old Valmira is forced to leave Athens. Leaving behind memories of the loving care her grandmother gave her after her mother died, as well as the Athens school for the Deaf she felt safe within, Valmira is sent to the faraway Chios Island to be with her father and his new family. Her Bulgarian stepmother and her stepbrother are not exactly happy to have her, nor is her estranged father. If that wasn’t enough, her new schoolmates are also less than welcoming. To cope, Valmira withdraws into the familiar isolation of her deafness. All this changes when she meets Marios, a local boy with lots of affection for her but rather dubious, even dangerous political views. As their love story unfolds, Valmira must confront her past, present, and possible future in daring new ways.

November 25 (Saturday) **Germany**

8:40 pm



Till the End of the Night

Bis ans Ende der Nacht

Germany 2023

Christoph Hochhäusler

123 min. DCP

In German with English subtitles

“[Successfully] plays like a Fassbinder set-up fused with that of a German *policier*.”

Lawrence Garcia, *Standard Gauge*

The latest from Berlin School genre deconstructor Christoph Hochhäusler takes the shape of a noirish psycho-thriller to interrogate thorny themes of gender, sexuality, and identity performance. A main-slate competitor at this year’s Berlinale (and winner of Best Supporting Performance for Thea Ehre’s astonishing turn), *Till the End of the Night* plunges the viewer into Frankfurt’s nocturnal underworld where trans convict Leni (Ehre, herself trans), in exchange for parole, assumes the role of girlfriend to straight-playing cop Robert (Timocin Ziegler) to infiltrate a drug trafficking network run by her former boss. That Robert was Leni’s lover before she transitioned—and that he stills holds a flame for her, destabilizing his sexual identity—further complicates the deep-cover operation. Part pulpy *policier*, part multilayered romance, Hochhäusler’s polarizing sixth feature summons the work of forefather R.W. Fassbinder in its queering of genre fare and tenor of doomed romanticism.

November 26 (Sunday) **Bulgaria**

8:20 pm



Mother

Майка

Bulgaria/Germany/Croatia 2022

Zornitsa Sophia

117 min. DCP

In Bulgarian, English, Swahili, and Maasai with English subtitles

“Endearing ... [Mother] looks at the artistic endeavour from two points of view ... [the] beautiful paradox of how an artist can feel both powerful and powerless.”

Ștefan Dobroiu, *Cineuropa*

Elena is a talented young theatre director who has already made a name for herself in the demanding and competitive artistic world of Sofia. Beyond her successful career, she dreams of having a child with her partner. Her future looks bright until Elena slowly begins to realize that she may not be able to conceive. In the midst of this existential crisis, she receives an invitation: an opportunity to teach acting and performing arts at an orphanage in Kibera, an area of extreme poverty on the outskirts of Nairobi. Far from the sophisticated urban circle of home, the experience forces Elena to reconsider everything she thought she wanted for herself and her future. An astute drama about finding new perspectives on life, *Mother* is an emotionally powerful tale of one woman’s journey to enlightenment.

November 27 (Monday) **Poland**

6:30 pm



Leave No Traces

Żeby nie było śladów

Poland/France/Czech Republic 2021

Jan P. Matuszyński

160 min. DCP

In Polish with English subtitles

“Leave No Traces presents a veritable litany of institutional rot ... Kacper Fertacz’s cinematography paints the airless, oppressive political climate of the ‘80s in smudgy shadows and tea-stained browns.”

Guy Lodge, *Variety*

Set in Poland in 1983 and based on actual events, *Leave No Traces* concerns the case of Grzegorz Przymyk, a high school student beaten to death by authorities in a Warsaw police station. In order to prevent news of this incident reaching the public, the government moves quickly to cover it up. Consequently, Jurek, a close friend of Grzegorz and the only eyewitness to the beating, becomes the number one enemy of the state. Soon the regime invokes its entire power and security apparatus—the secret service, militia, the media, and the courts—to intimidate into silence Jurek and others close to the case, including his parents and Grzegorz’s mother. Jurek must fight to preserve the truth, but the odds are stacked against him. Matuszyński’s powerful film debuted in competition at the 2021 Venice Film Festival.

November 28 (Tuesday) **Finland**

6:30 pm



Rap and Reindeer

Revontulten räppäri

Finland 2023

Petteri Saario

75 min. DCP

In Finnish and Northern Sami with English subtitles

“A fresh portrait.”

Inari Ylinen, *Docpoint Film Festival (Helsinki)*

This engaging, eccentric documentary follows the ambitious 18-year-old Sámi rapper phenom Mihkku Laiti (aka Yungmiqu), who lives in the northernmost region of Sápmi. Following Mihkku on his unlikely rise to stardom, this is a truly unique coming-of-age story. In addition to charming the crowd at Talent Suomi, proudly wearing the traditional Sámi clothing he has styled himself, and rapping in Sámi harmonies, Mihkku is a master of the time-honored and demanding skill of herding reindeer. In the accelerated swirl of media-saturated modernity, Mihkku sees his Sámi roots as his greatest strength. The future that lies before him is uncertain, though, as he must consider whether to follow in his father’s footsteps and practice reindeer husbandry full-time, or go after his dream of becoming an international rap star.

November 28 (Tuesday) **Czech Republic**

8:15 pm



Il Boemo

The Bohemian

Czech Republic/Italy/Slovakia 2022

Petr Václav

137 min. DCP

In Czech, German, and Italian with English subtitles

“A sumptuous costume piece that’s also an ambitious slice of musical archaeology ... A visually and musically vivid film [with] ripely conceived backstage and bedroom intrigue.”

Jonathan Romney, *Screen International*

Award-winning director Petr Václav’s lush, visually gorgeous historical drama is a stirring biopic of the 18th-century Czech composer Josef Mysliveček. The film chronicles his struggles and triumphs as an outsider trying desperately to make it as an opera composer in cut-throat, cosmopolitan Venice. Mysliveček is a man of talent, but also possesses considerable charm, and he’s not above using his multiple sexual conquests to advance his progress from court to court. After one affair with a well-connected woman, he gets his chance: a commission to write an opera for the Teatro di San Carlo, Europe’s largest opera house at the time. But will his work be accepted? Selected as the Czech Republic’s candidate for Best International Feature to the 95th Academy Awards.

Best Film, Director, Sound, Art Direction, Costumes, Makeup
Czech Lions 2022

November 29 (Wednesday) **Estonia**

6:30 pm



Kalev

Estonia 2022

Ove Musting

91 min. DCP

In Estonian and Russian with English subtitles

“[Musting’s] audiovisual love letter to Kalev is a carefully executed but impactful slam dunk.”

Jovana Gjorgjiovska, *IONCINEMA*

Ove Musting’s rousing sports drama, Estonia’s 2022 Best Picture winner and submission to the 95th Oscars, relates a fascinating chapter of the country’s Soviet past, in which a basketball team drew the ire, then admiration, of a nation poised for liberation. Set during the leadup to Soviet dissolution, *Kalev* concerns Estonia’s titular basketball team and its controversial decision, in the summer of 1990, to compete in the USSR championship despite the country’s recent inroads toward regaining independence. When Estonia unexpectedly wins its way to the finals, the team becomes a rallying point for resistance to Soviet oppression. “A classic underdog tale based on a true story, *Kalev* celebrates the achievements of a national basketball team who, despite the political turmoil surrounding them, and their unpopularity, went on to defy the odds and find glory” (Europa! Europa Film Festival).

November 29 (Wednesday) **Slovenia**

8:30 pm



Riders

Jezdeca

Slovenia/Croatia/Serbia/Italy/Bosnia and Herzegovina 2022

Dominik Mencej

107 min. DCP

In Slovenian with English subtitles

“Deeply satisfying ... One of the most convincing and unsentimental evocations of loving friendship in recent memory.”

Neil Young, *Screen International*

Set in the spring of 1999, Dominik Mencej’s magic realist road movie (an homage to Dennis Hopper’s classic *Easy Rider*) revolves around best friends and biker wannabes Tomaž and Anton. They drive around their village on mopeds and dream of escape. Tomaž has the reputation of a reliable, honest hard worker, while Anton is more rebellious, constantly in trouble. They decide to transform their motorbikes into choppers and take a weekend trip to Ljubljana to visit Anton’s girlfriend. Along the way they pick up a runaway nun and encounter a wise old biker, with whom they unexpectedly travel to the coast and onward to Croatia—perhaps all the way to Međugorje, a mysterious, magical place where miracles are rumoured to happen. By turns amusing, romantic, and offbeat, *Riders* turns out to be the long, strange trip of a lifetime.

November 30 (Thursday) **Ukraine**

7:00 pm



Luxembourg, Luxembourg

Люксембург, Люксембург

Ukraine 2022

Antonio Lukich

105 min. DCP

In Ukrainian and German with English subtitles

“The movie not only earns us the right to laugh during a period of suffering and conflict, it makes sharing in the warmth of its sweet-natured humor seem like a vital, revivifying act of resistance.”

Jessica Kiang, *Variety*

The EUFF continues to stand in solidarity with the people of Ukraine. For this year’s fundraiser screening, we are proud to present Antonio Lukich’s delightfully droll comedy *Luxembourg, Luxembourg*. When twin brothers Kolya and Vasya learn that their long-absent father is gravely ill and living in Luxembourg, they set out on a pan-European journey from Ukraine to visit with him one last time. Having left them when they were children, the father is regarded differently by the siblings: Kolya considers him to be something of a romantic hero figure, while Vasya thinks he’s nothing but a deadbeat dad. Their journey is one thing; the reunion, quite another.

Proceeds from this screening will benefit the Maple Hope Foundation, a Canadian not-for-profit organization committed to helping people suffering from the war in Ukraine.

Learning & Outreach

November 18 (Saturday)

12:30 pm

Film Career Event for Youth Aged 14–19

An afternoon of panel discussions and network opportunities for youth interested in exploring career options in film. The Cinematheque’s Learning & Outreach team has invited a panel of filmmakers to share their experiences working in different areas of film production including directing, producing, cinematography, sound, and post-production. Panellists will speak from a range of perspectives and career stages including an emerging producer-director, a seasoned sound engineer, and a veteran film editor and VFX producer. Youth are invited to ask questions such as: Should I go to film school (and if so, where)? How do I get experience on film sets? What kinds of opportunities are there in Vancouver? What does a day in the life of a director/editor/sound designer/producer look like? And more! Participants will also get the chance to meet other like-minded youth through workshop activities and demonstrations, as well as during a short reception. This event is aimed at secondary-school-age youth. Families and friends are welcome too!

Registration is by donation with proceeds going toward the Learning & Outreach equipment fund. The Cinematheque’s Learning & Outreach team produces over 100 student short films per year. Expanding the inventory of professional filmmaking equipment will allow the team to offer more opportunities for youth across BC to participate in accessible filmmaking programs.

Panellists include Oscar-nominated sound engineer Craig Berkey (*True Grit, No Country for Old Men*), writer-director-producer Karen Lam (*The Curse of Willow Song, Evangeline*), editor and VFX producer David Legault (*Elysium, Altered Carbon*), and director-producer Thea Loo (No More Parties Productions, *Inay*).

December 9 (Saturday)

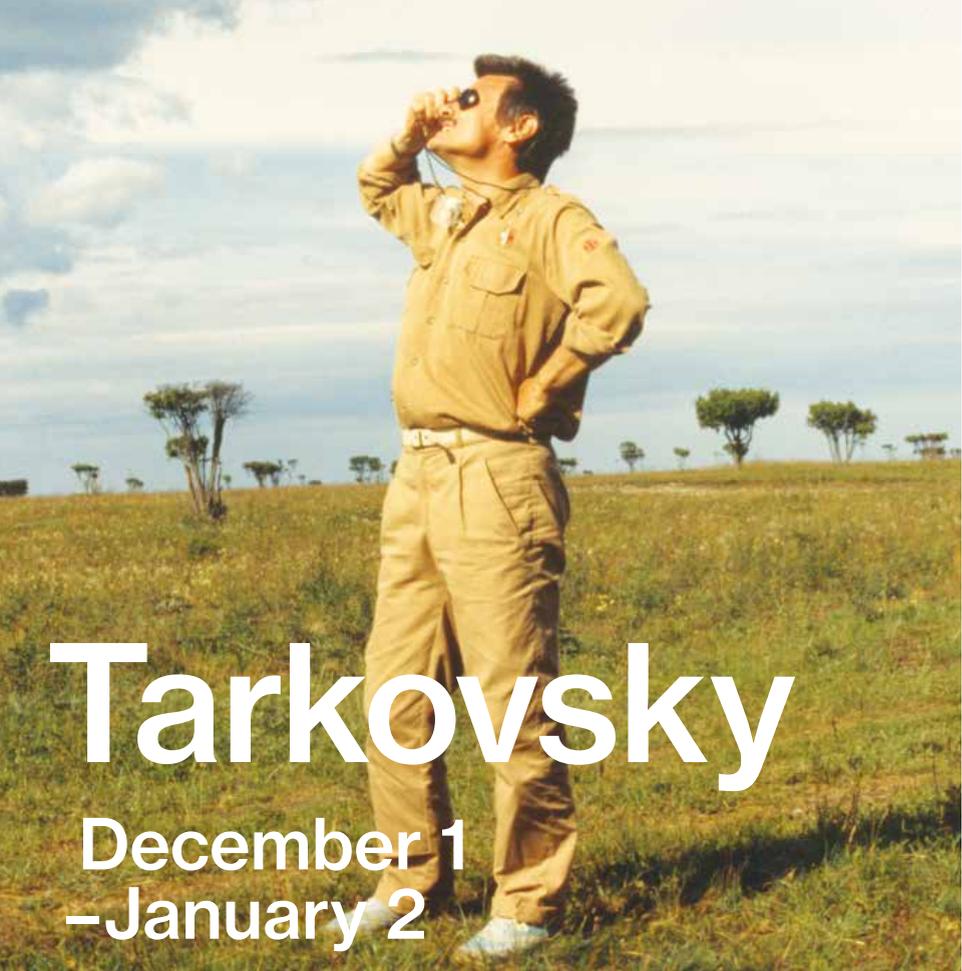
12:30 pm

Deep Focus: Andrei Tarkovsky

Get into the Zone with our latest “Deep Focus” event exploring the work of one of the world’s foremost filmmakers. “Deep Focus” is an interactive lecture series presented by Learning & Outreach at The Cinematheque. In this edition, you will learn how Tarkovsky so effectively mirrors the worst and best (but mostly worst) of humanity. Host Chelsea Birks will guide participants through important questions such as: What made Tarkovsky’s films resonate with international audiences? Which filmmakers inspired Tarkovsky, and who is inspired by him? Why, why, *why* such long takes, and ... was it all a dream? Is your wife even real? Participants will then apply their new analytical skills to a screening of the newly restored *Nostalghia* (1983) followed by a (sure to be philosophical) discussion.

Standard ticket rates apply for this “Deep Focus” lecture and screening. Total event time will be 3.5 hours, including lecture, screening, discussion, and short breaks.

<p>3</p> <p>Tarkovsky 7:00 pm Solaris PG</p> <p>4</p> <p>Michael Snow 6:30 pm Wavelength + — — Tarkovsky 8:35 pm Nostalghia PG</p> <p>5</p>  <p>6</p> <p>Our Stories to Tell 7:00 pm Wildhood PG</p> <p>7</p> <p>Tarkovsky 7:00 pm Andrei Rublev</p> <p>8</p> <p>Essential Big Screen 6:30 pm Days of Heaven PG 8:40 pm Hana-bi</p> <p>9</p> <p>Tarkovsky 12:30 pm Deep Focus: Nostalghia PG Essential Big Screen 6:00 pm Raining in the Mountain Tarkovsky 8:30 pm Mirror</p>	<p>10</p> <p>Essential Big Screen 6:00 pm Sunday Bloody Sunday PG 8:20 pm Diary of a Country Priest</p> <p>11</p> <p>Michael Snow 6:30 pm So Is This + A Casing Shelved Tarkovsky 8:30 pm Ivan's Childhood</p> <p>12</p> 	<p>13</p> <p>Frames of Mind 7:00 pm Much Ado About Dying Guest</p> <p>14</p> <p>Tarkovsky 6:00 pm Nostalghia PG Essential Big Screen 8:40 pm Days of Heaven PG</p> <p>15</p> <p>Essential Big Screen 6:30 pm All That Heaven Allows Tarkovsky 8:30 pm The Sacrifice PG</p> <p>16</p> <p>Essential Big Screen 6:30 pm Hana-bi 8:45 pm An Autumn Afternoon</p>	<p>17</p> <p>Film Club 11:00 am Little Women Tarkovsky 4:00 pm Mirror 6:30 pm Stalker PG</p> <p>18</p> <p>Michael Snow 6:30 pm Presents 8:30 pm *Corpus Callosum + A to Z</p> <p>19</p>  <p>20</p> <p>DIM Cinema 7:00 pm The Wiz E</p> <p>21</p> <p>Tarkovsky 7:00 pm Solaris PG</p> <p>22</p> <p>Essential Big Screen 6:00 pm Diary of a Country Priest 8:30 pm Raining in the Mountain</p> <p>23</p> <p>Tarkovsky 3:00 pm Stalker PG Essential Big Screen 6:30 pm All That Heaven Allows 8:30 pm Sunday Bloody Sunday PG</p>	<p>24</p>  <p>25</p>  <p>26</p> <p>Tarkovsky 2:00 pm Andrei Rublev Essential Big Screen 6:00 pm An Autumn Afternoon 8:30 pm Hana-bi</p> <p>27</p> <p>Tarkovsky 3:00 pm The Sacrifice PG 6:00 pm Ivan's Childhood Essential Big Screen 8:10 pm Days of Heaven PG</p> <p>28</p> <p>Essential Big Screen 3:30 pm Raining in the Mountain Tarkovsky 6:00 pm Mirror Essential Big Screen 8:20 pm All That Heaven Allows</p> <p>29</p> <p>Essential Big Screen 4:00 pm An Autumn Afternoon Tarkovsky 6:30 pm Stalker PG</p> <p>30</p> <p>Tarkovsky 4:00 pm Nostalghia PG 7:00 pm The Sacrifice PG</p>	<p>31</p>  <p>1</p>  <p>2</p> <p>Tarkovsky 7:00 pm Solaris PG</p>  <p>3</p> <p>Essential Big Screen 6:00 pm Sunday Bloody Sunday PG 8:20 pm Diary of a Country Priest</p>
<p style="text-align: right;">January</p>					
<h1 style="text-align: center;">The Cinematheque</h1>					
 <p style="text-align: center; font-size: small;">Images from top to bottom: <i>Lives of Performers</i>, 1972; <i>Arctic Song</i>, 2021; <i>Nova</i>, 2019; <i>Nowhere</i>, 1997; <i>Wildhood</i>, 2021; <i>Ivan's Childhood</i>, 1962; <i>The Wiz</i>, 1978; <i>Solaris</i>, 1972; <i>Sunday Bloody Sunday</i>, 1971.</p> <p style="text-align: center; font-size: x-small; color: red;">Scan the QR code to see our calendar online, read more about the films, and purchase tickets.</p>					



Tarkovsky

December 1
– January 2

The seven features “sculpted in time” by Russian master and mystic Andrei Tarkovsky are among the most influential, acclaimed, and awe-inspiring film works to emerge from postwar Europe. Meditative, metaphysical, and incomparably visual, Tarkovsky’s is a cinema of moral and spiritual questing, rendered in a lyrical synthesis of apocalyptic poetry, tour-de-force long takes and tracking shots, expressive monochrome and muted colour, and unforgettable images. Steeped in Eastern Orthodox mysticism, sometimes venturing forth into hauntingly enigmatic science fiction, Tarkovsky’s films conjure up a hermetic, hallucinatory world that often speaks more directly to the subconscious than to the rational mind. The result is cinema of the rarest order: transcendent and transformative, rigorous and redemptive, utterly singular. Tarkovsky’s own reflections on art, cinema, and his body of work were published in a 1986 book titled (in English) *Sculpting in Time*. Later that year, Tarkovsky, 54, succumbed to lung cancer.

This Tarkovsky retrospective, our first since 2012, showcases all seven features made by the visionary artist. Many of the works arrive in digital restorations previously exhibited at The Cinematheque. A newly restored version of Tarkovsky’s penultimate film *Nostalghia*, which premiered at Il Cinema Ritrovato last year, will receive its Vancouver debut as part of the series.

Want to learn more about Tarkovsky’s rarified cinema? Join our Learning & Outreach Director Chelsea Birks for a “Deep Focus” interactive lecture and screening of *Nostalghia* on December 9. See page 13 for more information.

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

Ingmar Bergman

December 1 (Friday)	6:00 pm
December 4 (Monday)	8:35 pm
December 14 (Thursday)	6:00 pm
December 30 (Saturday)	4:00 pm



Nostalghia PG

Italy/USSR 1983
Andrei Tarkovsky
125 min. DCP

In Russian and Italian with English subtitles

New Restoration

“Extraordinary ... *Nostalghia* is not so much a movie as a place to inhabit for two hours.”
J. Hoberman, *Village Voice*

Shot in Tuscany, and co-written with the prolific Italian screenwriter Tonino Guerra (known for his frequent collaborations with Antonioni, Fellini, Rosi, and the Tavianis), *Nostalghia* was Tarkovsky’s first film made outside the USSR, and proved to be the director’s penultimate work. While in Italy researching the life of an 18th-century Russian composer who committed suicide there, a Soviet musicologist has a sexually charged but unconsummated relationship with his beautiful translator, and meets a mysterious madman convinced the world is about to end. Appearing in the latter role is Bergman regular Erland Josephson, later the star of *The Sacrifice*, Tarkovsky’s final film. *Nostalghia* is suffused with an almost overwhelming sense of longing and homesickness, and is composed of some of Tarkovsky’s most astonishing imagery. The film shared a special Grand Prize for Creative Cinema with Bresson’s *L’argent* at Cannes in 1983.

Nostalghia also screens as part of our “Deep Focus: Andrei Tarkovsky” interactive lecture on December 9 at 12:30 pm. See page 13 for more information.

December 1 (Friday) 8:40 pm
December 11 (Monday) 8:30 pm
December 27 (Wednesday) 6:00 pm

December 2 (Saturday) 7:00 pm
December 7 (Thursday) 7:00 pm
December 26 (Tuesday) 2:00 pm

December 3 (Sunday) 7:00 pm
December 21 (Thursday) 7:00 pm
January 2 (Tuesday) 7:00 pm



Ivan's Childhood

aka My Name Is Ivan
ИВАНОВО ДЕТСТВО

USSR 1962
Andrei Tarkovsky
95 min. 35mm
In Russian with English subtitles

35mm Print

"The most auspicious debut in Soviet cinema in the 35 years since Sergei Eisenstein's *Strike*" (J. Hoberman, *The New York Times*), Tarkovsky's breathtakingly lyrical first feature announced the thematic preoccupations, visual motifs, and aesthetic strategies of one of the most visionary film artists of our time. Praised by Jean-Paul Sartre as a work of "socialist surrealism," and co-winner (with Zurlini's *Family Diary*) of the Golden Lion at Venice in 1962, *Ivan's Childhood* concerns a 12-year-old Russian war orphan whose zealous desire to avenge the death of his parents spurs him on to increasingly dangerous espionage missions behind German lines. Here in germinal form are the otherworldly landscapes, dream sequences, memory flashbacks, and mystical religiosity of the ever-more-hallucinatory Tarkovsky universe. Few films have captured war's annihilation of childhood innocence with more power and cinematic poetry.

Print courtesy of Kino Lorber

"The visual inventiveness that the director brings to the story is utterly personal and surprisingly spiritual, even transcendent."

Richard Brody, *The New Yorker*



Andrei Rublev

Андрей Рублев

USSR 1966
Andrei Tarkovsky
183 min. DCP
In Russian, Tatar, and Italian with English subtitles

The best arthouse film of all time
The Guardian/The Observer critics' poll (2013)

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

Advisory: *Andrei Rublev* includes a scene of unsimulated graphic violence involving a horse



Solaris PG

Солярис
USSR 1972
Andrei Tarkovsky
167 min. DCP
In Russian and German with English subtitles

No screen adaptation of Polish author Stanisław Lem's work is more celebrated than Andrei Tarkovsky's *Solaris*. Based on Lem's 1961 novel, the Russian director's metaphysical epic is often described as the "Soviet *2001*"—although "*Star Trek* as written by Dostoevsky" (Jay Scott, *The Globe and Mail*) also fits. A psychologist named Kris Kelvin (Donatas Banionis) is sent to investigate strange occurrences on a space station orbiting Solaris, a mysterious planet with a sentient Ocean. There, Kelvin is confronted by the incarnation of Hari (Natalya Bondarchuk), his long-dead wife, and forced to relive the greatest moral failures of his past. A brilliant exploration of love, truth, and what it means to be human, *Solaris* is magnificently mounted in widescreen and colour. Steven Soderbergh directed a surprisingly worthy American remake in 2002. "*Solaris* ranks with the best of Tarkovsky's work, which is to say it ranks with the best movies produced at any time" (Scott).

"Towering ... A visionary epic ... Stands with the greatest science-fiction movies ever made."

David Sterritt, *Christian Science Monitor*

“In the course of just seven feature films, Andrei Tarkovsky changed what cinema as an artform could achieve.”

Nick James, *Sight and Sound*

December 9 (Saturday) 8:30 pm
December 17 (Sunday) 4:00 pm
December 28 (Thursday) 6:00 pm



Mirror

Зеркало

USSR 1974

Andrei Tarkovsky

106 min. DCP

In Russian and Spanish with English subtitles

“Stunning ... A senses-ravishing odyssey through the halls of time and memory ... As much a film as it is a poem composed in images.”

Janus Films

Andrei Tarkovsky's sumptuous fourth feature, made between *Solaris* and *Stalker*, is the visionary director's most personal and poetic (and Proustian) achievement. *Mirror* offers an idiosyncratic history of 20th-century Russia, in the form of a dying poet's fragmented reflections on three generations of his family. The poems used in the film were written and read by Tarkovsky's own father, poet Arseny Tarkovsky; Tarkovsky's mother appears as the protagonist's elderly mother. In a dual role, actress Margarita Terekhova is both the protagonist's wife and his mother as a younger woman. The protagonist himself is, save for a brief glimpse, unseen. Highly allusive, richly textured, and profoundly beautiful, Tarkovsky's dreamlike, discontinuous masterpiece can be seen as an attempt to represent the innermost workings of memory, or consciousness itself, on screen. *Mirror* is a work of cinema unlike any other.

December 15 (Friday) 8:30 pm
December 27 (Wednesday) 3:00 pm
December 30 (Saturday) 7:00 pm



The Sacrifice

Offret

Sweden/France/United Kingdom 1986

Andrei Tarkovsky

145 min. DCP

In Swedish with English subtitles

Armageddon is imminent in Russian mystic and master Andrei Tarkovsky's devastating final film, described by the director as a meditation on “the absence in our culture of room for spiritual experience.” Made in Sweden with several members of Ingmar Bergman's team—including cinematographer Sven Nykvist and actor Erland Josephson (who also appears in Tarkovsky's *Nostalgia*)—the film is set on an isolated island, where Alexander (Josephson), a distinguished man of letters, lives in idyllic semi-retirement. The apple of his eye is his young son Little Man, who represents for Alexander the great hope of the future. When that future is abruptly threatened by an unthinkable cataclysm, Alexander, in desperation, strikes an extraordinary bargain with God. Photographed in ethereal northern light, and opening and closing with two of cinema's most breathtaking single-take sequence shots, *The Sacrifice* is a transfixing work of great formal rigour and intensity.

“Hang on to the very end and you may find yourself moved as you have never been moved before.”

Andrew Sarris, *Village Voice*

December 17 (Sunday) 6:30 pm
December 23 (Saturday) 3:00 pm
December 29 (Friday) 6:30 pm



Stalker

Сталкер

USSR 1979

Andrei Tarkovsky

163 min. DCP

In Russian with English subtitles

“[An] existential masterpiece ... *Stalker* is a movie to be watched as many times as physically possible, to be picked apart, discussed, argued over, written about, to inspire music, books, poetry, other movies, teachers, philosophers, historians, governments, even the way an individual might choose to live their life. It really is that astounding.”

David Jenkins, *Little White Lies*

Tarkovsky's immersive, deeply mysterious masterpiece has been likened to “*The Wizard of Oz* adapted by a disciple of Dostoevsky and Kafka” (Philip French, *The Guardian*). In a post-apocalyptic police state, two men—a writer and a scientist—engage the special skills of a Stalker to guide them through the forbidden Zone, a damp, fecund, overgrown wasteland where the rules of nature no longer apply. At the Zone's centre is the Room, a place where the deepest desires of one's heart are said to come true. Their extraordinary journey will test the limits of the way each of the three protagonists makes sense of the world. The film is distinguished by a remarkable sense of tactility, composed of striking sepia images, and offers layer upon layer of meaning. *Stalker* is a haunting and unforgettable work from a director whose too-few films are quite unlike anything else in cinema.

Snow in December

December 4–18

“There won’t be any summing up. Perhaps there will. These observations are in my life with my work.”

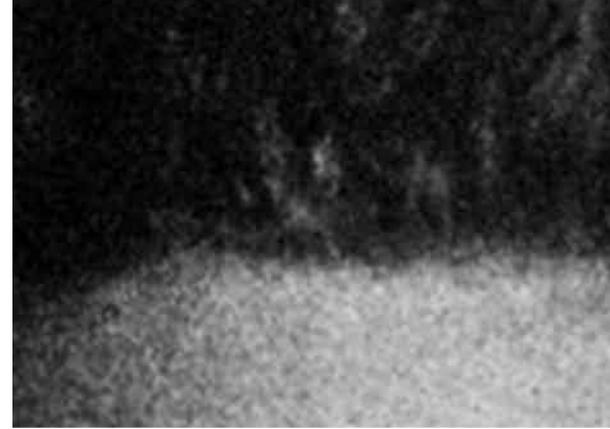
Michael Snow

The more familiar one gets with Michael Snow’s cinema, the easier it is to see how each film’s concept suggests a clear and direct, possibly romantic line tethered to the medium’s origins: the camera moves, the pictures talk, the colours bloom as if for the first time. Yet Snow was never a plain illusionist, and the enduring power of his cinema lies in how each component, undone from its typical alignment (sound reinforcing image, acting reinforcing narrative, hue and shade reinforcing a sense of reality), broke through to another place. In this limitless amphitheatre of the mind, sculpture, painting, sound composition, and philosophy all enjoy equal footing.

Snow’s moving-image practice began in Toronto at “Graphic Associates,” a studio helmed by a post-NFB, pre-*Yellow Submarine* George Dunning, who intentionally sought out artists with the capacity to test the limits of the medium. Crucially, Dunning made studio time available to those who needed it, like Snow and his future partner Joyce Wieland. Painters, more than any other kind of artist, were an early reference point for Snow, who once said he aspired to Cezanne’s ability for holding, in one image, total abstraction and clear-cut reality. Many labelled him cinema’s Duchamp, for his “punning and disjunctive” play with image and sound (Annette Michelson). For Snow, cinema’s ability to extend the modernist transformations happening in other fields of art into a durational system—and crucially, for a captive audience—held untapped potential.

There are now multiple generations of avant-garde artists post-Snow, yet, even with his passing earlier this year, his work remains boldly unassimilable. If at first encounter they may prove disarming or impenetrable, when seen at a quality far exceeding the degraded VHS rips that float around the internet, films as unlike one another as *So Is This*, **Corpus Callosum*, and *Presents* can thrill in their constant, captivating mutability. Each film’s images hold the potential to simultaneously fray and restitch the fabric of the medium—both as an immediate experience, and in our imaginative reconstruction of the films hours or years later.

The Cinematheque last presented a retrospective of Snow’s work following the completion of the monumental multi-site Michael Snow Project in the ’90s. This three-week engagement presents his epochal *Wavelength*, followed by a selection of more rarely screened but no less revelatory works.



December 4 (Monday)

6:30 pm



Wavelength

Canada 1967
Michael Snow
45 min. 16mm

“What I often say to people watching *Wavelength* for the first time is that it only lasts for 45 minutes, and if you allow it, those 45 minutes will transform your idea of what a film can be.”

Amy Taubin

Often described as an unbroken 45-minute zoom, Michael Snow’s *Wavelength* was in fact shot out of sequence, one of many signals that this is a film of recombinant materials rather than a purely technical stunt. A steely stare that encroaches upon the windows at the back of Snow’s New York loft studio, the film is also full of disruptions and laden with suspense—colour fields and reversals, “four human events,” and the peripheral, then unavoidable, question of the camera movement’s ultimate destination. *Wavelength* exceeded Snow’s expectations, winning the Grand Prize at the major exhibition EXPRMNTL 4. Today its sine-wave scored images still give off a charge whether viewed allegorically or as a work of time-sculpture. Though Snow’s film was created in a space that couldn’t be more ordinary, it’s possible to see, in its pulsing light and ear-testing intensity, the ultimate progression of expectation arriving at knowledge, and the passage of life to death.

followed by



Back and Forth

Canada 1969
Michael Snow
50 min. 16mm

“In [both *Wavelength* and *Back and Forth*], the artist has seized upon a strategy proper to the medium and carried it to ultimate consequences, exploring its resonances, re-enforcing it with parallel strategies, insisting on the isomorphism of part and whole.”

Annette Michelson, *Artforum*

After *Wavelength*, Michael Snow continued his series of “camera motion” films, works often known for their hard, scientific, limit-testing parameters, but also worth experiencing for their deadpan sense of illusionistic humour. The undignified, asymmetrical box of the 20th-century classroom is the site of Snow’s — (aka *Back and Forth*), where, to a metronomic knock, we accompany a camera’s panning survey, at turns prosaic, vertigo-inducing, then totally abstracted. As in *Wavelength*, human events punctuate rather than define the film. Many of Snow’s films (including *So Is This* and *A Casing Shelved*) directly confront, or prankishly peel back, a pedagogical approach to cinema. In —’s lighthouse sweep of a room, one can find Snow’s cinema at its most concentrated, a wormhole trip through stale schooltime.

December 11 (Monday)

6:30 pm



So Is This

Canada 1982
Michael Snow
43 min. 16mm
Silent

A “silent” film that doubles as a stand-up act, a voice in your head, and a brilliant explosion of the methods by which anyone comes to read a film’s images, Michael Snow’s *So Is This* is perhaps the strongest argument against the idea that the artist made films purely in defiance of a popular audience. This is the set-up: words from an eight-paragraph text are projected in sequence, one at a time, at varying duration, their type spanning an equal width within the frame (giving three- and four-letter words like “this” an unusual emphasis). With no soundtrack, the voice of the words—their pace and punning, their economy and eagerness—fills the auditorium of the mind. The vast implications of Snow’s seemingly minimalist work—not for nothing does it invoke Magritte’s “The Treachery of Images”—are just one aspect of this satisfyingly complex and comedic communal reading.

“An apogee ... Like the radical reversal in *Wavelength* that privileges space over narrative action, this silent film has allowed the intertitle, as it were, to usurp the role of the picture, and in so doing to speak directly to the viewer.”

Bruce Jenkins, *Michael Snow: Sequences*

followed by

A Casing Shelved

Canada 1970
Michael Snow
45 min. 35mm slide

Before Michael Snow promised in *So Is This* that he would make a “confessional and very personal” film, there was *A Casing Shelved*, which features the shelves moved into position near the beginning of *Wavelength*, and Snow’s voice, in first-person raconteur mode. As a material history of the shelves’ contents, used and disused, the film sets out to be exhaustive; as an explanation of his methods, technical tools, and thoughts, it might be expected to be frank. The disjunctures between photography and reality, and thought and memory, are instead what predominate, as Snow guides our eyes around a single photographic slide—at the time, the way lecturers would present students with reproductions of visual art. “It is the stability of the inanimate that keeps life from flying away,” Manny Farber wrote in response to *Wavelength*. *A Casing Shelved* tests that theory.

“An extraordinary work ... The uniqueness of [*A Casing Shelved*] lies not only in the wit and subtlety of its researches, but in the surprisingly thoroughgoing manner in which it functions as a powerful expression of modernist sensibility.”

Andrée Hayum, *Film Culture*



Presents

Canada 1981
Michael Snow
90 min. 16mm

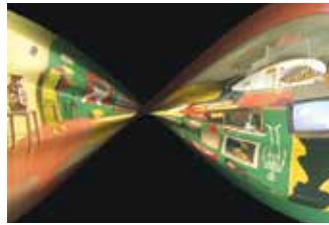
“So *Is This* demonstrates that language possesses many of the same features that imagery does; *Presents* demonstrates that imagery possesses many of the same features that a language does.”

R. Bruce Elder, *Reflections on Canadian Film and Culture*

Inside *Presents*'s tidy 90-minute runtime are two extremes: a short slapstick scenario involving a young couple that wildly careens through camera choreography seen in more rigid form in — and *Wavelength*, and a vast drumbeat-timed voyage out to the stratospheric reaches of personal, poetic cinema. The giddy element of chaos introduced by the first part (which features Bach's Cello Suites on the soundtrack and looks, at times, like Snow's version of Buster Keaton's cut-out house sets) is exceeded by the onrush of images in the second—some two thousand shots, each tracing an arc or line across the screen, grabbed from destinations so various it seems to comprise an entire life. In whole, it's “an extraordinary database of the phenomenal world” (Bruce Jenkins), a crystalline film diary that is, for Snow, “private” and undifferentiated, but for us, a teeming world to make sense and pattern of.

“*Presents* is in some ways the opposite of *Wavelength*, which starts wide and moves in to one thing which has wide implications. *Presents*, on the other hand, starts narrow and goes wide (in references), for similar reasons ... The film ‘presents’ female and male, creation and destruction, construction and death, tragedy and comedy, true and false, not as dichotomies but as profound evolutionary energies.”

Michael Snow



*Corpus Callosum

Canada 2002
Michael Snow
92 min. DCP

A cyclical work of infinitely malleable identity, shot with actors in a corporate office space, then manipulated using a software program called Houdini, **Corpus Callosum* subjects its actors (and their environment) to outrageous distortions and contortions in ways unthinkable prior to the advent of pixel-by-pixel digital animation. The title refers to the tissues connecting the brain's hemispheres, and this final feature-length work explicitly joins together seemingly disparate parts of Snow's art: the *Walking Woman* presides over **Corpus Callosum*'s vivid living room set, and the film repeatedly invokes the origins of thought, from a brilliant single-take classroom scene to Snow's own nascence as an image-maker. Out of all the artist's major works, this might be the one we still have yet to fully reckon with—Lynch's *Twin Peaks: The Return* is one of the few to have picked up on its radical possibilities.

“A grand work of de-sublimation.”

Malcolm Turvey, *October*

preceded by

A to Z

Canada 1956
Michael Snow
7 min. 16mm

“George Dunning had a tremendously beneficial effect on my life. My first film uses the kind of Klee-influenced drawing that Dunning admired and was done as cut-out animation, in which one moves elements of the drawing in each frame. My fascination with film came about through my introduction to it as a particular process—learning what it was/is from the inside, as it were, adding frame to frame, twenty-four frames passing in one second on the screen.”
Michael Snow

“A cross-hatched animated fantasy about nocturnal furniture love. Two chairs fuck.”

The Film-Makers' Cooperative

Essential Big Screen

December 8
–January 3

All That Heaven Allows
Douglas Sirk, 1955

During The Cinematheque's open-house festivities in July, we encouraged patrons to make a modest donation and, in turn, suggest a film they believe has been egregiously overlooked in our programming. Little surprise, your recommendations were top-shelf! In fact, in more than one instance, requests were serendipitously in sync with plans already afoot for 2024 (Jean-Luc Godard, Edward Yang, Tsai Ming-liang, we're looking at you).

For this year's "Essential Big Screen" lineup, we've decided to sprinkle in three patrons' picks too good to delay any longer. Thanks to John S. (*Hana-bi*), Kenny B. (*Diary of a Country Priest*), and Johanna H. (actor Glenda Jackson) for your selections and generous support. A medley of must-see classics—featuring works by Terrence Malick, Ozu Yasujiro, King Hu, and Douglas Sirk—round out the remaining program.

To anyone who enjoyed a movie at The Cinematheque in 2023, thank you for supporting us and the work we do. Happy holidays and even happier film viewing.

December 8 (Friday)	6:30 pm
December 14 (Thursday)	8:40 pm
December 27 (Wednesday)	8:10 pm



Days of Heaven PG

USA 1978
Terrence Malick
94 min. DCP

New Restoration

"Almost incontestably the most gorgeously photographed film ever made."

Michael Atkinson, *Village Voice*

Terrence Malick, American cinema's great philosopher-poet, confirmed his place in the pantheon with this ravishing masterwork, his follow-up to debut *Badlands* (1973). Set in the 1910s, it stars Richard Gere as Bill, a Chicago steelworker who accidentally kills his foreman then goes on the lam with his sweetheart Abby (Brooke Adams) and teenage sister (Linda Manz), the film's narrator. Finding refuge in the Elysian wheat fields of the Texas Panhandle, they are hired as seasonal harvesters by an ailing farmer (Sam Shepard), who falls in love with Abby, believing her to be Bill's sister. Malick motifs abound: hushed, dreamy voiceover; endless magic hour; the indivisibility of man, nature, and God (biblical locusts literally appear). Néstor Almendros's impressionistic, Oscar-winning cinematography remains a benchmark of the art form. Malick's visionary prowess won him Best Director at Cannes. This pristine restoration, supervised by Malick, premiered at Venice Classics in September.

December 8 (Friday) 8:40 pm
December 16 (Saturday) 6:30 pm
December 26 (Tuesday) 8:30 pm



Hana-bi

Fireworks
はなび

Japan 1997
Kitano Takeshi
103 min. DCP

In Japanese with English subtitles

New Restoration

A wounded self-portrait in the shape of a “one last job” plot, Kitano “Beat” Takeshi’s first onscreen performance following a near-fatal motorcycle accident pushed the boundaries of his art while sacrificing nothing of his trademark mood, compositional exactitude, and editing punctuations. A strange and grand encompassing of both sentiment and brutal violence, *Fireworks*, which landed an uncontested spot in our “Top Ten of the 1990s” series, follows Nishi (Beat Takeshi), a career cop who suddenly strips away all connections to that life after his partner is forced to retire and his wife is given a terminal diagnosis. Pointillist paintings, created by Kitano while recovering from his injuries, play a large role in offsetting the explosive recursions of Nishi’s old way of life. In its own taciturn way, this might be what *Tokyo Story* looks like in Kitano’s bleeding world: a uniquely contemplative, sensational, and unforgiving work of cinema.

Golden Lion
Venice Film Festival 1997

“*Hana-bi*’s action turns on a tension between [its] moments of stillness and flashes of intense, penetrative violence... The result is a taut atmosphere of explosive calm.”

Dan Edwards, *Senses of Cinema*

December 9 (Saturday) 6:00 pm
December 22 (Friday) 8:30 pm
December 28 (Thursday) 3:30 pm



Raining in the Mountain

空山靈雨

Taiwan/Hong Kong 1979
King Hu
120 min. DCP

In Mandarin with English subtitles

New Restoration

“One of the most visually splendid [Taiwanese] films ever made ... Like a silent filmmaker, Hu had a pictorial intelligence that conceived scenes shot by shot, without any pointless flourishes ... The film is designed for the big screen, where details can blossom in distant crannies.”

David Bordwell

While critics have pointed to King Hu’s three-hour epics as his finest achievements, *Raining in the Mountain*, a compact, shape-shifting film of intricate spatial geometry and delicious irony, deserves to join their ranks. The set-up suggests a heist film: three travellers with ulterior motives visit a Buddhist temple and quickly scope out the sutra hidden within. (Ang Lee borrowed this premise for the opening salvo of *Crouching Tiger, Hidden Dragon*.) Hu’s concerns include not just the vaulting majesty of his action editing (which resembles the work of no other genius, except perhaps Méliès), but also philosophical questions of value—of the sacred scroll, either priceless or worthless outside the mountaintop’s enclosed space, as well as the ideals shared (or not) by the temple’s outgoing abbot and his potential successors. Whether cutting together an astounding sequence organized around the ringing of the temple’s bell or cutting human ambition down to size, Hu’s observational eye remains unmatched.

December 10 (Sunday) 6:00 pm
December 23 (Saturday) 8:30 pm
January 3 (Wednesday) 6:00 pm



Sunday Bloody Sunday PG

United Kingdom 1971
John Schlesinger
110 min. DCP

Given their choice of projects after winning Academy Awards in 1970, actor Glenda Jackson (*Women in Love*) and director John Schlesinger (*Midnight Cowboy*) chose to make a winter romance together, a film tracking the emotional wavelengths of sexual freedom and relational anonymity. Coincidentally using the same answering machine service (in a wire-crossed camera movement that anticipates Kieslowski’s *Three Colours: Red*), the recently divorced Alex Greville (Jackson) and middle-aged doctor Daniel Hirsh (Peter Finch) are surrounded by loneliness—except for the hours when the young twentysomething artist they share in an open relationship stops by. Schlesinger’s style, assertive yet cool to the touch, is calibrated to not make any unintentionally revealing moves, reserving its energy for the heart-stopping moments where the subjective past comes rushing in. Jackson, who died earlier this year after a long post-film career as an indefatigable political representative, gives one of her greatest, most subtle performances here.

Best Film, Direction, Actor, Actress, Editing
BAFTA Film Awards 1972

“Glenda Jackson is superb ... Every gesture is an edgy acknowledgment that her mind is on the verge of running ahead of itself, and whose humour acts as a kind of life-saving brake, and a life-renewing force.”

Vincent Canby, *The New York Times*

“The expressivity of Sirk’s canvas was never bolder than in *All That Heaven Allows*, in which deep reds, rich blues, and verdant greens are emotionally deployed with a devil-may-care confidence that still shocks to this day.”

Michael Koresky, *Film Comment*

December 10 (Sunday) 8:20 pm
 December 22 (Friday) 6:00 pm
 January 3 (Wednesday) 8:20 pm



Diary of a Country Priest

Journal d’un curé de campagne

France 1950
 Robert Bresson
 115 min. DCP

In French with English subtitles

New Restoration

“Bresson’s best film ... Every shot is as true as a handful of earth.”

François Truffaut

Perhaps the quintessential Bresson picture, *Diary of a Country Priest* is the work that established the aesthetic austerity and metaphysical intensity of the director’s celebrated style. Based on a novel by Georges Bernanos, and featuring a cast of non-professionals (henceforth a Bresson hallmark), the film charts the odyssey of a young parish priest, self-doubting and dying of cancer, whose attempts to minister to the spiritual needs of his flock are met with utter indifference. Critics were awestruck by Bresson’s brilliance at filming the apparently unfilmable, at finding a cinematic language for the life of the spirit and for the story of a man’s interior development; some cited the work as a stunning return to expressive pictorial values not seen since silent cinema. *Diary of a Country Priest* truly bespeaks and epitomizes a cinema of grace.

Restored DCP courtesy of StudioCanal

December 15 (Friday) 6:30 pm
 December 23 (Saturday) 6:30 pm
 December 28 (Thursday) 8:20 pm



All That Heaven Allows

USA 1955
 Douglas Sirk
 89 min. DCP

Such is the influence of Douglas Sirk’s glossy, glorious melodrama that the film has twice been remade by notable Sirk acolytes: first by R.W. Fassbinder as *Ali: Fear Eats the Soul* (1973); then by Todd Haynes as *Far from Heaven* (2002). The iconic original stars Jane Wyman as a middle-class, middle-aged widow whose love affair with her younger, “bohemian” gardener (Rock Hudson) scandalizes her class-conscious family and friends. In one of the film’s most famous (and unnerving) scenes, her grown-up children, having persuaded her to ditch the inappropriate beau, attempt to placate her with a new television set. The movie is masterfully shot by cinematographer Russell Metty in expressionistic colours and elaborate compositions that further the subversive Sirk agenda; beneath the slick melodramatic surface, this is a devastating portrait of middle-class American shallowness, snobbishness, and intolerance. Wyman and Hudson were also the principals of *Magnificent Obsession*, Sirk’s blockbuster success of the year before.

“A masterpiece by one of the most inventive and recondite directors ever to work in Hollywood.”

Dave Kehr, *Chicago Reader*

December 16 (Saturday) 8:45 pm
 December 26 (Tuesday) 6:00 pm
 December 29 (Friday) 4:00 pm



An Autumn Afternoon

秋刀魚の味

Japan 1962
 Ozu Yasujiro
 113 min. DCP

In Japanese with English subtitles

“Exquisitely moving and truthful ... Anyone who has ever seen even one of his films would probably recognize *An Autumn Afternoon* as his work within a minute or so, so idiosyncratic, consistent, and bold is his signature style.”

Geoff Andrews, *Sight and Sound*

December 2023 marks Ozu’s 120th birthday and 60 years since his death (on the day he turned 60). We commemorate the occasion with a reprisal of the director’s sublime valedictory film, now regarded as a fitting final summation of his supremely serene, deceptively simple, and always rewarding work—“the last panel in that great fresco which so completely captures Japan as it is” (Donald Richie). *An Autumn Afternoon*—the Japanese title translates literally as “The Taste of Autumn Mackerel!”—tells a gentle, familiar, intensely autumnal tale of a widower (played, suitably, by Ryu Chishu, Ozu’s chief male actor since 1930) who arranges the marriage of his devoted only daughter (Iwashita Shima), and then must face the fact that he is aging and alone. “As elegantly composed and aching tender as any of the Japanese master’s films, *An Autumn Afternoon* is one of cinema’s fondest farewells” (Janus Films).

Ongoing Series

Our Stories to Tell

Indigenous storytelling.

Our Stories to Tell is a new monthly series dedicated to showcasing the new wave of inspired Indigenous storytelling in film, as well as spotlighting up-and-coming Indigenous artists across Turtle Island and beyond. Programmed and hosted by Akira lahtail, film curator and filmmaker of Cree and Swampy Cree descent.

Series advisor: Lyana Patrick, filmmaker, assistant professor in the Faculty of Health Sciences at Simon Fraser University, and member of the Stellat'en First Nation.

November 1 (Wednesday)

7:00 pm



Seven Generations

94 min.

The trio of films in this program represent the various ways Indigenous peoples across Turtle Island pass on their knowledge, language, and culture in order to safeguard the next seven generations and honour the last seven. Cree filmmaker Theola Ross's heartfelt documentary *Ĕmicĕtĕsĕt: Many Bloodlines* is a celebration of resilience and love, and explores themes of race, culture, class, and gender roles surrounding the journey of bringing a child into the world through in-vitro fertilization. *Call Me Human*, directed by Abenaki First Nation filmmaker Kim O'Bomsawin, is an emotionally stirring documentary that explores the incredible life journey of Innu poet, writer, and activist Joséphine Bacon. *Arctic Song*, a mesmerizing animated short film directed by Neil Christopher and Inuk filmmakers Germaine Arnattaujuq and Louise Flaherty, uses a combination of exquisite visuals and traditional Inuit song to breathe life into tales passed down through generations in the Iglulik region of Nunavut.

Ĕmicĕtĕsĕt: Many Bloodlines

Canada 2020

Theola Ross

11 min. DCP

In English and Cree with English subtitles

Call Me Human

Je m'appelle humain

Canada 2020

Kim O'Bomsawin

77 min. DCP

In French and Innu with English subtitles

Arctic Song

Canada 2021

Germaine Arnattaujuq, Neil Christopher, Louise Flaherty

6 min. DCP

In Inuktitut with English subtitles

Best Canadian Documentary (*Call Me Human*)

VIFF 2020

December 6 (Wednesday)

7:00 pm



Wildhood PG

Canada 2021

Bretten Hannam

107 min. DCP

In English and Mi'kmaq with English subtitles

Wildhood, directed by two-spirit L'nu filmmaker Bretten Hannam, is a captivating coming-of-age film chronicling the journey of two brothers to reunite with their mother. Along the way, they meet Pasmay (Joshua Odjick), a powwow dancer who helps Link (Phillip Lewitski), the elder sibling, discover their sexuality and reconnect to their Indigenous culture. Adapted from Hannam's acclaimed short film *Wildfire*, *Wildhood* offers a raw and authentic portrayal of adolescence, navigating the complexities of toxic family dynamics, the resilience and reclamation of Indigenous culture, and Link's exploration of their sexuality as a two-spirit teenager. *Wildhood* emerges as an addition to the burgeoning Indigenous filmmaking movement, weaving together themes of identity, community, love, and the strength of the human spirit.

"Hannam is sensitive in using their craft to soften the rugged young men at the centre of *Wildhood* ... The quiet candour with which Hannam addresses issues of masculinity, and how it intersects with an Indigenous and queer identity, elevates this [film]."

Natalia Winkelman, *The New York Times*

Ongoing Series

Frames of Mind

A mental health film series.

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 to promote professional and community education on issues pertaining to mental health and illness. Screenings are accompanied by presentations and audience discussions.

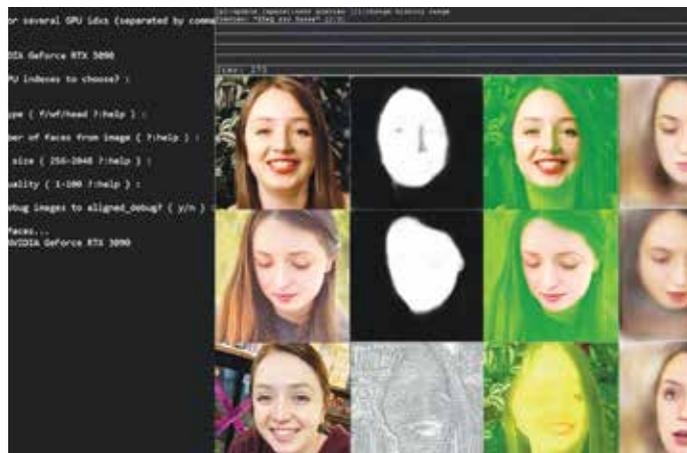
Series directed by Dr. Harry Karlinsky, Clinical Professor, Department of Psychiatry, University of British Columbia.

Programmed by Selina Crammond, a film curator and cultural worker based in Vancouver on the unceded xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səilwətał (Tsleil-Waututh) territories.

Programmer Emeritus: Caroline Coutts, film curator, filmmaker, and programmer of Frames of Mind from its inception in September 2002 to September 2023.

November 15 (Wednesday)

7:00 pm



Another Body

USA 2023

Sophie Compton, Reuben Hamlyn

80 min. DCP

Vancouver Premiere

“A riveting, upsetting search for justice for victims of deepfake pornography ... Essential viewing.”

John Fink, *The Film Stage*

As artificial intelligence increasingly marks our daily life in covert ways, deepfake technology might be one of its more disturbing capabilities. Taylor, a young engineering student and self-declared “nerd,” has her life turned upside down after her face is digitally altered to appear on the body of a porn actress. Her face is not the only thing exposed on a popular porn website—her real name and hometown are also visible. Using deepfake imaging software, online bullying is taken to the extreme and soon Taylor realizes she’s not alone. As Taylor and others seek justice, it’s clear that laws have yet to catch up to this new frontier of sexual harassment. Expertly weaving Taylor’s story with insight from activists and legal experts, *Another Body* exposes toxic masculinity in dark recesses of the internet and the devastating impact that AI can have on gender-based violence and bodily autonomy at large.

Special Jury Award, Documentary Feature
SXSW 2023

Post-screening discussion with Dr. Jason Winters and (via Zoom) *Another Body* co-director Reuben Hamlyn

December 13 (Wednesday)

7:00 pm



Much Ado About Dying

Ireland/United Kingdom 2022

Simon Chambers

84 min. DCP

Vancouver Premiere

When filmmaker Simon Chambers puts his work on hold to tend to his aging uncle David, he believes he will be helping for a few months. But months turn into years as Simon takes on the Herculean task of caring for David, a former actor who came out late in life. Stubbornly refusing to leave his cluttered house, and consequently endangered by associated hazards, David nonetheless indefatigably bursts into spontaneous song, dance, and King Lear soliloquies in the nude. Though there are moments when Simon’s patience with David wears thin, it’s obvious there is a special kinship between the two. Intimately shot and cleverly edited, with Simon’s narration offering a droll sense of calm amidst chaos, *Much Ado About Dying* is a touching account of the complexities of aging and the burden of care experienced by family members who take on the responsibility.

Best Directing
International Documentary Festival Amsterdam (IDFA) 2022

“A candid, close-to-the-bone doc ... Piercingly personal ... [An] achingly funny-sad film.”

Guy Lodge, *Variety*

Post-screening discussion with Amanda Brown, social worker and director of Vancouver Coastal Health’s Re:Act Adult Protection Program

Ongoing Series

DIM Cinema

Moving-image art in dialogue with cinema.

November 8 (Wednesday)

7:00 pm



Nova

China 2019

Cao Fei

97 min. DCP

In Mandarin with English subtitles

“Cao Fei’s story feels like a modernist rendition of the classic Abraham and Issac, only where Abraham’s faith in God is replaced with the computer scientist’s blind faith in progress, at the expense of his son. Cao Fei’s question is then this: is it a sacrifice worth making?”

Günseli Yalcinkaya, *Dazed*

Cao Fei’s political allegory is set in a research lab in the fictional town of Nova, where, thanks to a short-lived rapprochement between Mao and Stalin, Chinese and Soviet computer scientists are close to bringing their joint project to fruition: a revolutionary digital platform that can not only calculate data but also travel through space and time. The end of Stalinism leaves the love child of the two countries’ lead scientists in the custody of his Chinese father, who uses his son to test the unfinished prototype, with disastrous results. The boy becomes stranded on the other side of the digital portal, adrift in cyberspace, his body and surroundings dissolving and re-aggregating in a sea of data. Ahead of him is a 40-year trek across the span of China’s past, present, and future socialisms in search of a way back; if he fails, the portal will close, trapping him forever within virtual reality.

Courtesy of the artist, Vitamin Creative Space, and Sprüth Magers

Introduced by Mila Zuo, an associate professor and scholar-filmmaker in Cinema Studies at the Department of Theatre and Film at UBC

DIM Cinema is a monthly series that presents Canadian and international moving-image art in dialogue with cinema. The series was initiated in 2008 by local curator Amy Kazymierchuk to draw attention to artists and experimental filmmakers whose practices engage with cinema as a medium, social context, formal structure, or architectural space. The name of the series is inspired by the diffused Vancouver sky, the darkness of the cinema, and a quote from James Broughton’s *Making Light of It* (1992): “Movie images are dim reflections of the beauty and ferocity in mankind.” DIM Cinema has been curated by Michèle Smith since 2014.

December 20 (Wednesday)

7:00 pm



The Wiz G

USA 1978

Sidney Lumet

133 min. DCP

“Toto, we’re not in Harlem anymore.” From its title to its end credits, *The Wiz* overturns the context and meaning of L. Frank Baum’s classic American children’s book and reveals the cultural flipside of a Hollywood golden oldie by cinematic sleight of hand. A newcomer to the musical genre, director Sidney Lumet was inspired and supported by an illustrious all-Black cast and diverse production crew whose professional chops transformed his modest “valentine to New York” into, to quote an online fan review, “a before-its-time creative big-budget musical African American Epic.” *The Wiz*’s original release divided audiences and critics alike for predictable (and depressing) reasons, which Janelle Harris confirmed on its 40th anniversary: “So here came *The Wiz* with all of its pageantry and jubilation, and America just couldn’t digest all of that Black joy.” Screw the haters, let’s dance.

“I see the whole movie now in a way I couldn’t when I was a child. I still dance, I still sing, but I’m proud of the beauty of Blackness and the legacy of a movie that, like the people who created it, can’t help but be great.”

Janelle Harris, *Elle*

Ongoing Series Film Club

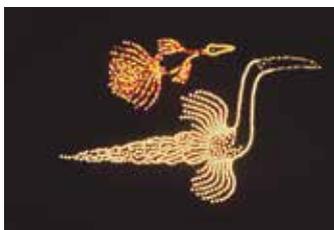


Film Club is a movie matinee series for kids and their families, an early introduction to cinema as a public artform, and a way to connect young artists and art appreciators to a century-plus tradition of grappling with the power of the imagination. By way of carefully selected titles, balancing classics and new works, our programming team extends a welcome to the next generation of cinemagoers—and anyone who wants to revisit a treasured favourite.

Free popcorn and Film Club badge for junior cinephiles (ages 13 and under).
Discounted ticket price (\$6) too!

November 19 (Sunday)

11:00 am



Ishu Patel × 5 G

71 min.

Free Admission

Born into a family of farmers, the self-taught animation artist Ishu Patel never forgot his roots, even as his path took him to the prestigious National Institute of Design in India followed by the National Film Board of Canada, where he worked, mentored, and developed new techniques for 25 years. “My childhood memories from village life during the 1950s offered thousands of ideas and visual images,” Patel has said. “No electricity, scary pitch-black nights in the village with only tiny fires burning, fantastic stories, superstitions, deaths, births, marriages, birds and animals, foliage and flowers, farming methods, folklore, travelling puppet theatres, etc.” His films, with their wondrous interplay of motion, music, and colour, sprang from these sources, along with early inspirations from animators like Norman McLaren and Giulio Gianini. This program includes Patel’s five major films, not a frame wasted in any of them, along with those films that made him see that animation could be an artist’s medium.

Lines Vertical

Canada 1960
Norman McLaren,
Evelyn Lambart
5 min. DCP

A Chairy Tale

Canada 1957
Norman McLaren, Claude
Jutra, Evelyn Lambart
10 min. DCP

La gazza ladra

The Thieving Magpie
Italy 1964
Giulio Gianini,
Emanuele Luzzati
11 min. DCP

Perspectrum

Canada 1975
Ishu Patel
6 min. DCP

The Bead Game

Canada 1977
Ishu Patel
6 min. DCP

Afterlife

Canada 1978
Ishu Patel
7 min. DCP

Paradise

Canada 1984
Ishu Patel
15 min. DCP

Divine Fate

Canada 1993
Ishu Patel
11 min. DCP

Best Animated Short Film (Nominee)
Academy Awards 1978, 1985

All of the films in this program are full of music, but most are free of spoken dialogue. *Divine Fate* is narrated in English.

Acknowledgements: Special thanks to Tamara Ivis (NFB), Carla Rezza Gianini, and Lorenzo De Tomasi for making this free presentation of films possible.

December 17 (Sunday)

11:00 am



Little Women

USA 1933

George Cukor

115 min. Blu-ray

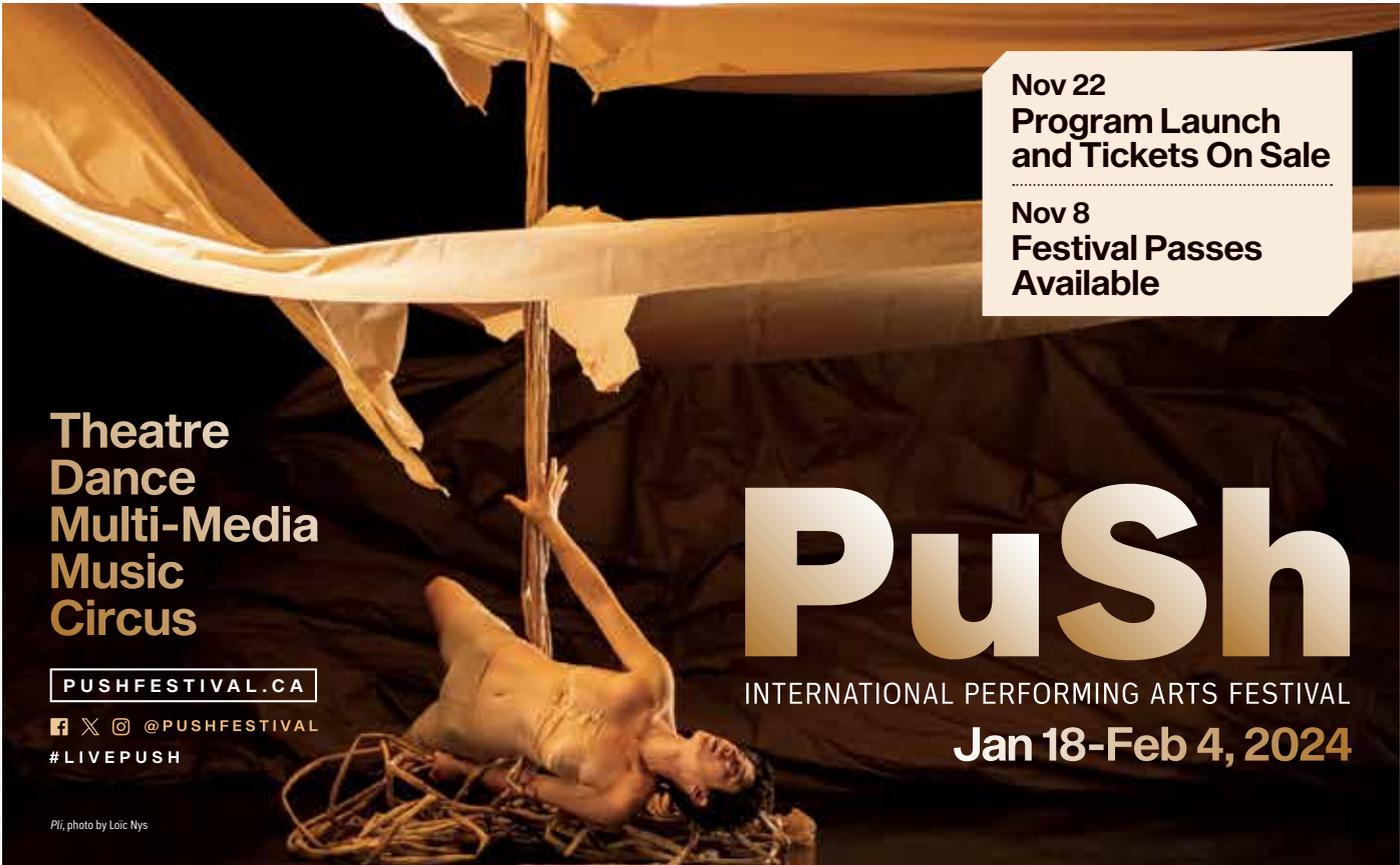
“Like Alcott, Hepburn came from an old and progressive New England family, and she fit the part of Jo as no other actress ever has or perhaps ever will ... Her Jo is not self-dramatizing (that’s Amy’s department) but unfiltered, all of her emotions right on the surface.”

Farran Smith Nehme, *Library of America*

Jo March, a hero driven by a spirit of independence and fierce devotion to her sisters, has endured in literature and on screen for over 150 years. Though each generation that has grown up with Louisa May Alcott’s characters might choose their own interpretation, Katherine Hepburn’s portrayal is one for all seasons, a performance that exuberantly leaps between the demanding, sometimes contradictory parts Jo must play for her family. She’s a young writer of sensational fiction, a protector and provider, a stage manager, and—to the disapproval of many—a creative speaker. Apologizing one moment and abusing slang the next, Hepburn maneuvers her voice in and out of a “ladylike” register, asserting, at every available moment, her claim on a world that won’t be solely determined by marriage. “*Little Women* was, to me, my youth,” Hepburn wrote in her autobiography.

Best Adapted Screenplay, Sarah Y. Mason and Victor Heerman
Academy Awards 1934

Little Women will be preceded by *Patched Together*, a short film created by Momoko, Kiana, Sophie, and Ellie during The Cinematheque’s Learning & Outreach 2023 Cinelab summer filmmaking camp for youth aged 14–19.



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Pli, photo by Loic Nys

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