

January / February 2025

The Cinemathèque



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 \$60 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

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Cover image: *Before Sunset*, Richard Linklater, 2004
Contents image: *Gummo*, Harmony Korine, 1997

The Cinematheque is situated on the unceded, ancestral homelands of the x̱w̱məθkʷəy̓əm (Musqueam), Sḵwx̱wú7mesh (Squamish), and səliwətaʔ (Tsleil-Waututh) Nations.

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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
- Restricted to viewers 18 years of age and over

Ticket Rates (effective January 8, 2025)

\$15 General (18+), \$13 Senior (65+), \$11 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 matinee series, has the reduced admission rate of \$7 for ages 13 and under, and \$18 when combined with an adult ticket.

Free admission for Indigenous Peoples.

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The Cinematheque's first batch of 2025 programming promises all the film sustenance you'll need to get through the dreariest of SAD months ahead.

Restorations of films by famous—or famously polarizing—auteurs like Tarkovsky, Antonioni, Clouzot, and, ahem, Korine share the calendar with acclaimed new works from Wang Bing, Hong Sangsoo, and Toronto talent Ben Petrie. We celebrate Melbourne-based Hong Kong director Clara Law with a retrospective of her diasporic cinema, and welcome Mohawk artist Shelley Niro for an evening in conjunction with her Vancouver Art Gallery exhibition. And a new year brings with it a new slate of anniversaries—among them, Richard Linklater's *Before Sunrise* at 30. We mark the moment with screenings of his beloved Before trilogy, as much an escape hatch to sun-kissed Paris and the Peloponnese coast as a tie-in to the romance-anointed day of February 14.

All that and more—did I mention the Frames of Mind screening of *Inay*, directed by The Cinematheque's very own Thea Loo?—in our winter cycle.

Shaun Inouye
Artistic Director



New Documentary

January 8 (Wednesday) 6:30 pm
January 12 (Sunday) 1:30 pm
January 20 (Monday) 6:30 pm



Youth (Hard Times)

青春：苦

France/Luxembourg/Netherlands 2024
Wang Bing
226 min. DCP

In Chinese regional dialects with English subtitles

Vancouver Premiere

This second installment of Wang Bing's monumental Youth trilogy resumes his immersive, observational chronicle of China's garment-factory workers of the Zhili district, a labour force of more than 300,000 migrants, some as young as 15, earning poverty wages for untold hours on the sweatshop floor. *Spring*, the preceding chapter (which screened here in early 2024), acclimated the viewer to the backbreaking pace and too-young faces of the unregulated industry. *Hard Times* gently recalibrates that approach, widening the scope—it follows subjects home to their rural provinces, some of the country's poorest—while arriving at a more dramatic structure. Tension becomes the organizing principle here, as when a worker misplaces his product-tallying pay book without which management refuses to compensate him, or when a boss assaults a supplier then flees, his employees left with scant recourse but to sell off factory equipment to cover lost wages. Hard times indeed. *Homecoming*, Wang's conclusion to the nonfiction epic, screens in February.

"An urgent portrait of youth organizing against their exploitation... Rarely has one of [Wang Bing's] films so nakedly called out the collusion between state and commerce to ensure the powerlessness of average citizens."

Jake Cole, *Slant Magazine*

February 10 (Monday) 7:00 pm
February 18 (Tuesday) 7:00 pm
February 23 (Sunday) 7:00 pm



Youth (Homecoming)

青春：归

France/Luxembourg/Netherlands 2024
Wang Bing
152 min. DCP

In Chinese regional dialects with English subtitles

Vancouver Premiere

"*Youth (Homecoming)* is not only the shortest entry of his ten hour saga; it's also the most abundant, ending the series on a high note."

Ben Croll, *IndieWire*

At once a culmination and a jumping-on point, the third and final volume in Wang Bing's astonishing Youth saga adopts an overhead view of the garment-industry apparatus while honing in on the lives of just a few of its young characters. The ubiquitous sewing factories of Zhili, China's "city of children's clothing," cease production during New Year's break, providing a window for its migrant workforce to return home to remote villages—but not before negotiating wages, or pressing to get paid at all. Wang presents in *Homecoming* an almost abridged summation, or variation, on the major themes of Youth, observing the cyclical nature of sweatshop labour at the point where it ends and begins anew. In the margin between, Wang offers an up-close portrait of provincial family life (including a joyous, community-gathering wedding celebration), a respite, however fleeting, from the demands of capital controlling the fate of these desperate youths.

Essential Cinema

January 9 (Thursday) 8:30 pm
January 11 (Saturday) 6:00 pm
January 12 (Sunday) 8:30 pm



Akira

PG

アキラ

Japan 1988
Otomo Katsuhiro
124 min. DCP

In Japanese with English subtitles

"Anime" entered the cultural lexicon in the West due in no small part to the impact of *Akira*, Otomo Katsuhiro's retina-searing adaptation of his own manga series and one of the indelible exemplars of Japanese animation and the cyberpunk subgenre. The dystopian epic, tapping into unshakeable national trauma, is set in a street-warfare-scoured Tokyo three decades after a nuclear attack cratered the capital. There, crimson-suited teen Kaneda, leader of a vigilante biker gang, plans a rescue mission for friend Tetsuo, abducted by a government agency experimenting on paranormal children. The immeasurable influence of *Akira* is undeniable, even if some of the lore isn't—contrary to popular belief, it wasn't the most expensive anime up to that point, nor was it animated entirely "on ones" (one cell per frame). But one can appreciate how the legend went to print when confronted with the awesomeness of Otomo's—and arguably the art form's—magnum opus. *Akira* screens here in its 2020 restoration.

The Greatest Anime Film of All Time
Paste Magazine

"Quite simply one of the greatest animated movies ever made... [It] shaped the modern blockbuster."

Andrew Osmond, *Empire*

New Restorations

January 9 (Thursday) 6:30 pm
January 10 (Friday) 9:00 pm
January 12 (Sunday) 6:30 pm
January 17 (Friday) 9:00 pm



Gummo TV-14

USA 1997
Harmony Korine
89 min. DCP

“A true science fiction film... The entertainment of the future.”

Werner Herzog

Few American film debuts have incited such polarity (and ferocity) of opinion as Harmony Korine’s incendiary first feature. Met with a maelstrom of contempt when it premiered at Telluride—*New York Times* critic Janet Maslin called it the “worst film of the year”—it was defended by a handful of controversy-hardened directors who recognized its formal daring and willingness to reify new, sometimes unsavory things onscreen. (“A revolution in the language of cinema,” as Bernardo Bertolucci put it.) Named after the neglected Marx Brother, Korine’s calling-card masterpiece is a surreal, exhilaratingly nonlinear, non-judgemental snapshot of suburban ennui set in a strange, post-apocalyptic Xenia, Ohio—but really, the recesses of Korine’s own Nashville, Tennessee. Jean-Yves Escoffier, handpicked for his pyrotechnic camerawork for Leos Carax, captures the film’s punkish nihilism—and overlooked beauty—with vérité aplomb. The angular, unforgettable cast features local non-actors as well as Chloë Sevigny and a magnetic Linda Manz (*Days of Heaven*).

January 10 (Friday) 6:00 pm
January 11 (Saturday) 8:40 pm
January 21 (Tuesday) 7:00 pm



The Sacrifice PG

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 final film, described by the director as a meditation on “the absence in our culture of room for spiritual experience.” Made in Sweden with members of Ingmar Bergman’s team, the film is set on an island where Alexander (Erland Josephson), a man of letters, lives in idyllic semi-retirement. The apple of his eye is his young son, who represents for Alexander the great hope of the future. When that future is threatened by an unthinkable cataclysm, Alexander strikes a bargain that tests the limits of belief—a decision possibly based in madness, holiness, or occult trust. (Tarkovsky’s original title for the film was *The Witch*.) This new restoration by the Swedish Film Institute premiered at the Berlinale following our 2023 Tarkovsky retrospective. Its faithful rendering of the film’s lighting design and colour composition provides another chance to witness the conclusion to Tarkovsky’s intense and transfixing art.

“A magnificent experience: watching it, you can feel Tarkovsky’s life ebbing, but with vitality, dignity, candour, concern, and, most of all, artistry—‘with hope and confidence.’”

Jay Scott, *The Globe and Mail*

January 23 (Thursday) 8:30 pm
January 27 (Monday) 6:30 pm
February 2 (Sunday) 8:20 pm



Mermaid Legend

人魚伝説

Japan 1984
Ikeda Toshiharu
110 min. DCP

In Japanese with English subtitles

“Probably my number one discovery of 2022.”

Sean Baker

Like fellow Directors Company co-founders Kurosawa Kiyoshi and Somai Shinji, Ikeda Toshiharu’s ’80s were a decade of freedom. Having left Nikkatsu and its producer-controlled Roman Porno series behind, Ikeda could now fuse genres, influences, and tones in ways that still retain a merciless, awe-inspiring power over forty years later. From the opening scenes of *Mermaid Legend*, newlyweds Migiwa and Keisuke are rarely at peace: she harvests abalone as an ama diver; he pilots their small boat. Their efforts look insignificant next to the impending oceanfront development devised by the Miyamotos, a family empire whose corrupt power is unchecked. Ikeda limits our perspective during the luminous underwater scenes, a focus that tightens after violence rips through this pressurized world, revealing the film’s true nature: an exploitation film about the exploitation of women, labour, and nature, and a revenge thriller whose scale of cathartic fury is like nothing else in the genre.

Best Director, Actress, Cinematography
Yokohama Film Festival 1985

Advisory: *Mermaid Legend* includes a scene of sexual violence.

Restored DCP courtesy of Error 4444

New Restorations

February 15 (Saturday) 8:50 pm
February 20 (Thursday) 6:30 pm
February 24 (Monday) 8:20 pm



Il grido

Italy 1957
Michelangelo Antonioni
116 min. DCP
In Italian with English subtitles

Before *L'avventura*, Michelangelo Antonioni made what many consider to be the most pivotal film of his career, a transition between neorealist-inflected dramas and modernist odysseys, which charts the life-changing comedown after the end of a longterm relationship. Irma (Alida Valli) receives news that her long-estranged husband has died. She shares a daughter and a seven-year history with Aldo (Steve Cochran), but immediately severs their relationship. "It was all true," she says in place of an explanation, and this lack of closure stalks Aldo's wanderings through the outskirts of the Po Valley, daughter in tow, as he reservedly meets women, distances himself from friendship and worker solidarity, and fails to cauterize his romantic wounds. Antonioni made *Il grido* after the end of his 12-year marriage to Letizia Balboni. During the film's production, he first met Monica Vitti, who dubs the voice of the character Virginia. The stark cinematography is by Gianni Di Venanzo (8½).

"[The] missing link between Italian neorealism and Antonioni's later work... The camera's spare, stunning compositions and the tone of loss and disaffection anticipate Antonioni's later, brilliant explorations of bourgeois anomie."

Leslie Camhi, *Village Voice*

February 16 (Sunday) 6:30 pm
February 22 (Saturday) 8:20 pm
February 24 (Monday) 6:30 pm



Winter Kept Us Warm

Canada 1965
David Sector
81 min. DCP

"It's hard for me to reproduce the effect that [*Winter Kept Us Warm*] had on me ... I was stunned, shocked, exhilarated. It was an unbelievable experience [and] the beginning of my awareness of film as something that I could do."

David Cronenberg

An underseen landmark in Canadian cinema, David Sector's debut is a quietly confident drama of desire and its power to redraw the lines between people and their assumed identities. Peter (Henry Tarvainen) is the newest student to claim a dormitory at the University of Toronto's Hart House, a gender-segregated campus centre where meals, hangouts, and downtime are ruled by students like Doug (John Labow), a senior econ major who knows how to keep up his aggressively masculine reputation for those who can't see through his act. After Doug decides that Peter is worth opening up to, their social circles blur and an unspoken, possibly one-sided romance develops—one complicated by their respective girlfriends. A gay film director before *Stonewall* or *The Body Politic*, Sector met "some pockets of resistance" from U of T administration; it became the first English-language Canadian film to play Cannes, and an important influence on David Cronenberg.

February 16 (Sunday) 8:20 pm
February 22 (Saturday) 6:30 pm
February 26 (Wednesday) 8:50 pm



Drylongso PG

USA 1998
Cauleen Smith
81 min. DCP

Inspired by LA Rebellion filmmakers like Julie Dash and Zeinabu irene Davis, Cauleen Smith, only 28, spent the summer of '95 shooting her first and only narrative feature, a film about sisterhood, grief, and the tools of artistic expression. "In cinema, the icon is everything," Smith has said, and for her film's protagonist, first-year art-school student Pica (Toby Smith), the challenge is to defend her vision of iconography: an ongoing, untitled, Polaroid-snapshot project, in which a single photograph is made to symbolize each man she meets in her West Oakland community. Her closely guarded affection for friends Malik and Tobi, and the everyday fears accompanying her neighbourhood activities—in the form of threats and news of deaths—are externalized and transformed through the project. Smith's film fuses material both amateur and virtuosic; in her words, "That kind of artistic fragility or instability is *the* beautiful thing."

"At once an affectionate art-school razz; a study of an offbeat female friendship; a reflection on gender, race, and violence; a murder mystery; and a portrait of Oakland... Smith's film is invested in acts that countervail destruction—namely, forming ties, whether platonic or romantic, and generating ideas."

Melissa Anderson, *4Columns*

New Canadian Cinema

February 17 (Monday) 8:30 pm
February 20 (Thursday) 9:00 pm
February 26 (Wednesday) 6:30 pm



Yokohama B.J. Blues

ヨコハマＢＪブルース

Japan 1981
Kudo Eiichi
112 min. DCP

In Japanese with English subtitles

“An occasion to discover a film that’s long been secret cinephile currency... [to] finally see Kudo Eiichi’s anti-mystery neo-noir in the condition it deserves.”

Nick Newman, *The Film Stage*

“My heart gets a rush / that I know is false,” sings B.J., the protagonist of Kudo Eiichi’s moody crime film *Yokohama B.J. Blues*, a wounded romantic cult classic now receiving its first-ever North American release. B.J., a private detective in the mode of Elliott Gould’s Marlowe from *The Long Goodbye*, is played to disaffected perfection by Matsuda Yusaku (*Kagero-za*), a choice key to the ambiguous, rebellious potential at the film’s heart. After the yakuza murder of his best friend, B.J. cycles through a list of leads and dead ends, old and new: cops, musicians, casual lovers, and queer gangsters. His plans remain obscure, while his obsession is diffused through the threatening beauty of urban midnight spaces, photographed by Sengen Seizo (Somai’s *Sailor Suit and Machine Gun*). A longtime studio director of samurai films (including *13 Assassins* [1963]), Kudo branched out in the midst of the collapse of the Japanese studio system with this essential, sour neo-noir.

Restored DCP courtesy of Radiance Films

January 17 (Friday) **In Person: Ben Petrie**
January 19 (Sunday)
January 29 (Wednesday)

6:30 pm
8:50 pm
6:30 pm



The Heirloom

Canada 2024
Ben Petrie
85 min. DCP

A rescue dog tests the sturdiness of a modern millennial couple in Toronto-based filmmaker Ben Petrie’s long-awaited debut feature, a slippery, self-reflexive relationship comedy starring the director opposite his real-life partner Grace Glowicki (*Until Branches Bend*, *Tito*). Petrie plays Eric, a neurotic filmmaker beset by creative paralysis, who agrees to adopt a whippet with his girlfriend Allie (Glowicki) on the eve of COVID lockdown. Obsessing over methods of asserting pack-leader control, he implements a steely training regime for the love-starved canine. Allie, queasy but compliant with the plan, starts questioning her compatibility with Eric when he resolves to turn the whole ordeal into a movie—not unlike the one we’ve been watching. Buoyed by Casey MQ’s carbonated romcom-esque score and the playful peculiarities of the film’s oddball couple and autofictional conceit, *The Heirloom* confirms Petrie as an idiosyncratic addition to the new school of Torontonians auteurs.

“Petrie’s film works itself into a charmingly anxious mood... Genuinely [Charlie] Kaufmanesque... [A] steady stream of wit and tension.”

Rory O’Conner, *The Film Stage*



preceded by (January 17 only)

Her Friend Adam

Canada 2016
Ben Petrie
16 min. DCP

“Intelligent, layered, funny, and hard to watch... If you get a chance to see it, don’t hesitate.”

Gus Spelman, *A.V. Club*

Petrie was named one of *Filmmaker Magazine*’s 25 New Faces of Independent Film on the back of this award-winning, Sundance-premiered short, which chronicles the tail-spinning jealousy of an insecure boyfriend (Petrie) who accuses his girlfriend (Glowicki) of infidelity.

Special Jury Award for Outstanding Performance (Grace Glowicki)
Sundance Film Festival 2016

The January 17 screening will be followed by a Q&A with director Ben Petrie.

A photograph of Clara Law, a Hong Kong filmmaker, wearing dark sunglasses and holding a professional video camera. She is looking slightly off-camera with a focused expression. The background is a soft-focus field of dry, brown leaves.

Clara Law: Drifting Petals, Floating Lives

January 16 – February 5

The sense of cultural displacement stemming from the diasporic experience has been central to the transnational cinema of Clara Law, the Macau-born, Hong Kong-raised, Melbourne-based director who, together with husband and creative partner Eddie Fong, has fashioned a cohesive and profoundly personal body of work spanning four decades and counting.

A key figure of the so-called Second Wave of Hong Kong cinema, whose cohort counts among its ranks Wong Kar-wai, Stanley Kwan, and Mabel Cheung, Law cut her teeth in broadcast television—producing, scriptwriting, directing—before studying abroad in the early 1980s at the National Film and Television School (NFTS) in England. Her award-winning thesis film *They Say the Moon is Fuller Here* (1985), about a Hong Kong student in London (played by Law herself) drawn into a romance with a tormented Chinese nationalist, underscored not only a poetic new voice but the cardinal thematic that would distinguish her art—namely, the subjectivity of being elsewhere.

After directing A-listers Maggie Cheung and Tony Leung Ka-fai in the sobering migration drama *Farewell, China* (1990), Law achieved international recognition with *Autumn Moon* (1992), scripted by Fong and starring Japanese actor Nagase Masatoshi (of Jarmusch's *Mystery Train*) as a drifter in Hong Kong who befriends an emigrating girl. The film, winner of the Golden Leopard at Locarno, would be one of Law's last before she and Fong decamped to Australia, a decision triggered as much by anxiety over the 1997 handover as by frustration with the

creativity-squeezing commercial demands of the Hong Kong film industry. The duo have operated out of Melbourne ever since, with Aussie-made pictures like *Floating Life* (1996), the first Cantonese-language film funded by the Australian government, and *The Goddess of 1967* (2000), for which Rose Byrne won Best Actress at Venice, earning widespread acclaim. Suffice it to say, Asian Australian cinema was virtually ushered into existence by the groundbreaking achievements of these two immigrant filmmakers.

The Cinematheque and the UBC Asian Independent Cinema Showcase are pleased to present a select retrospective surveying the remarkable, decades-spanning oeuvre of Clara Law. Curated in concert with the director and Eddie Fong, the six-film program features each of the aforementioned titles, all boasting new restorations, plus the couple's latest collaboration *Drifting Petals* (2021), a DIY ghost story plumbing personal and political traumas.

Law and Fong will join us via Zoom for audience Q&As following the first screening of each film in the retrospective.

Co-presented with the UBC Asian Independent Cinema Showcase

AICS

Acknowledgements: The Cinematheque is grateful to Helena Wu and Jimmy Lo, co-curators and co-convenors of the UBC Asian Independent Cinema Showcase, for their invaluable assistance in making this program possible.

“One of the most respected wife-and-husband teams in world cinema.”

Fredric Dannen and Barry Long, *Hong Kong Babylon*

January 16 (Thursday) 7:00 pm
January 26 (Sunday) 8:50 pm



Autumn Moon

秋月

Hong Kong/Japan 1992

Clara Law

106 min. DCP

In Cantonese, English, and Japanese with English subtitles

New Restoration

Autumn Moon, winner of the Golden Leopard at Locarno, is arguably Clara Law's chef d'oeuvre. It is the film that vaulted her to international attention—further legitimizing a second Hong Kong New Wave in the process—and stands as one of her and partner Eddie Fong's most cogent meditations on the destabilizing nature of cultural identity. In the emptied-out streets of Hong Kong, its exodus portending the approaching PRC takeover, left-behind schoolgirl Pui Wai (Li Pui Wai) rooms with her elderly grandmother and awaits her immigration to Canada to join her parents. Tourist Tokio (*Mystery Train*'s Nagase Masatoshi), a melancholic Japanese twentysomething, wanders the city in search of local cuisine and meaningless sex, unable to shake the numbness of existence. Upon meeting, a tender, platonic relationship blossoms between the language-barriered youngsters, whose liminal place in the world reflects the director's own misgivings on the whereabouts of home. Law and Fong would move to Australia soon after.

Virtual Q&A with Clara Law and Eddie Fong on January 16.

“[A] gorgeous... elegiac comedy... [In *Autumn Moon*,] one senses that a way of life is being inexorably washed out to sea with nothing to replace it.”

Stephen Holden, *The New York Times*

January 18 (Saturday) 6:30 pm
January 27 (Monday) 8:50 pm



They Say the Moon Is Fuller Here

外國的月亮圓些？

United Kingdom 1985

Clara Law

78 min. DCP

In English and Cantonese with English subtitles

New Restoration

“For years unduly forgotten and neglected, *They Say the Moon Is Fuller Here* may be one of Law's most personal works.”
M+ Cinema (Hong Kong)

The hallmarks of Clara Law's diasporic cinema were firmly in place for her auspicious debut, a 16mm graduation film that the study-abroad student, enrolled at the NFTS in England, fought the department to develop into a full-fledged feature. Set on the campus of a London university, the film portrays, with impressive lyricism, the alienation faced by two foreigners who find solace in each other's shared cultural estrangement: an arts student from Hong Kong (Law herself) adapting a Chinese ballet for British dancers; and a Chinese engineering student on state scholarship, whose artistic life is smothered by conflicted, communist ideals. Drawing on Law's experience as an outsider in the West—“I felt a deep sense of loss, of yearning, of nostalgia”—the film also taps into the acute sense of uncertainty surrounding the future of Hong Kong, itself torn between Eastern and Western identities. This digital restoration premiered at the 2022 Taipei Golden Horse Film Festival.

Silver Plaque Award
Chicago International Film Festival 1985

Virtual Q&A with Clara Law and Eddie Fong on January 18.

January 18 (Saturday) 8:40 pm
January 26 (Sunday) 6:30 pm



Farewell, China

愛在他鄉的季節

Hong Kong 1990

Clara Law

116 min. DCP

In English and Cantonese with English subtitles

New Restoration

The land of the free is but a purgatory for poor immigrants in Clara Law's harrowing, post-Tiananmen Square drama. Tony Leung Ka-fai won Best Actor at the Taipei Golden Horse Awards for his tortured performance as Nansan, a Mainland Chinese schoolteacher smuggled illegally into New York to find his wife (Maggie Cheung), whose single-minded goal was to make it to American shores—and whose pregnancy may very well have been a tool for acquiring a visa. Swallowed into the seediest corners of the derelict city, Nansan befriends Jane (Hayley Man Hei-lin), a 15-year-old Chinese American runaway, and together they search for his disappeared spouse, each clue turning up another unsavory piece of her migrant horror story. Law has stated how the 1989 Tiananmen massacre was an inflection point for *Farewell, China*. Aching with despair, the film offers not a glimmer of comfort for those expecting to find pastures greener—or less besieged by inhumanity and violence—in the West.

Advisory: *Farewell, China* includes a scene of sexual violence.

Virtual Q&A with Clara Law and Eddie Fong on January 18.

“One of [Cheung's] most haunting performances, encapsulating the horrors of an American dream becoming a nightmare.”

BFI

"Film is art, first and foremost."

Clara Law

January 19 (Sunday) 6:00 pm
February 5 (Wednesday) 8:40 pm



The Goddess of 1967

Australia 2000

Clara Law

119 min. DCP

In English and Japanese with English subtitles

New Restoration

"Explodes with a style closer to Stanley Kubrick or Krzysztof Kieślowski. In fact, it is undoubtedly one of the most exciting and groundbreaking Australian movies of recent years."

Adrian Martin, *The Age*

Before Hollywood beckoned, a 20-year-old Rose Byrne was cast in Clara Law's second Australian-made picture, an oneiric, Rubik's Cube road movie that earned the up-and-comer Best Actress at Venice. *The Goddess of 1967* opens on a well-heeled Japanese hacker (Kurokawa Rikiya) hopping a plane to rural Oz to buy a sought-after 1967 Citroën DS, aka Goddess ("Déesse") in autophile circles. There he encounters an eccentric blind woman (Byrne) in possession of the keys, who proposes a five-day test drive across the Outback to square up with the real owner. Their ensuing odyssey—rendered with anachronistic panache (rear projection, colour tinting) by Law and cinematographer Dion Beebe—accelerates both forward and back, each roll of the odometer unlocking a tucked-away chapter of their traumatic pasts. Steeped in the postmodern sensibilities of the era (cue cutaway to Alain Delon's Citroën-driving hitman from *Le samouraï*), *Goddess* positioned Law as a leader in Australian art cinema, earning her the directing prize at the Chicago IFF.

Virtual Q&A with Clara Law and Eddie Fong on January 19.

January 24 (Friday) 6:00 pm
February 5 (Wednesday) 6:30 pm



Floating Life

浮生

Australia 1996

Clara Law

97 min. DCP

In Cantonese, English, and German with English subtitles

New Restoration

"*Floating Life* describes most aptly for me the world of an immigrant," Clara Law said of her first Australian production. She had reason to know. In 1995, Law and husband-collaborator Eddie Fong, fearful of the approaching Hong Kong handover and the evaporating opportunities for non-conforming artists, immigrated to Melbourne. *Floating Life*, made in the immediate afteryears, reflects the discombobulating experience of being culturally adrift in a place you now call home. A hopscotching tale of multigenerational Chinese diaspora, the culture-shock comedy concerns an aging Hong Kong couple who move to the Australian suburbs to live with their youngest daughter, a wound-up, White-assimilated career woman. Her older sister in Germany, meanwhile, senses her own heritage slipping away, and a brother in Hong Kong finds reasons not to leave. Law's celebrated picture, her second to be laurelled at Locarno (it won the Silver Leopard), was Australia's first-ever Foreign Language submission to the Oscars.

Virtual Q&A with Clara Law and Eddie Fong on January 24.

"*Floating Life* is [Law's] most comprehensive treatment of Chinese immigration to date."

Dian Li, *Senses of Cinema*

Restored DCP courtesy of the National Film and Sound Archive of Australia



January 24 (Friday) 8:30 pm
February 2 (Sunday) 6:00 pm



Drifting Petals

花果飄零

Australia 2021

Clara Law

110 min. DCP

In Cantonese with English subtitles

"A haunting lyrical elegy...bracingly committed to formal invention."

Jonathan Romney, *Screen International*

Shot over five years and self-funded by wife-husband duo Clara Law and Eddie Fong, *Drifting Petals*, slipping amorously between fiction and nonfiction registers, is a ghostly meditation on histories personal and political. Inspired by German literary figure W.G. Sebald's impressionistic use of memory, the DV-captured film, handheld and periodically juddering into focus, floats abstractly across time and space, narrated by an unseen woman (Law) who, on occasion, assumes the POV of the camera. Her friend, a classical pianist (Jeff Lai), has returned to Hong Kong in the aftermath of anti-PRC protests. His feelings of dislocation blur into the narrator's childhood memories of Macau, where, in a parallel present, she is haunted by a boy—or spectre—resembling her vanished brother. (Law was born in Macau, and her eldest brother died when she was young.) A work of "alternate cinema" by their own description, Law and Fong's handcrafted movie is their most formally experimental and soul-bearing yet.

Best Director
Taipei Golden Horse Awards 2021

Virtual Q&A with Clara Law and Eddie Fong on January 24.

Hong and Huppert × 2

“[Hong Sangsoo] makes me reflect profoundly on the meaning of cinema... He manages to preserve both the power and scale of cinema while working almost alone.”

Isabelle Huppert

January 23 (Thursday) 6:30 pm
January 25 (Saturday) 8:30 pm
January 29 (Wednesday) 8:30 pm
February 3 (Monday) 6:30 pm



A Traveler's Needs 6

여행자의 필요

South Korea 2024
Hong Sangsoo
90 min. DCP

In English, French, and Korean with English subtitles

Winner of the Silver Bear at the 2024 Berlinale, the third collaboration between Hong Sangsoo and Isabelle Huppert marks a high point in their creative partnership and yet another essential entry in the director's origami-fashioned chronicles of existential life. Here, Huppert plays Iris, a wayfaring Frenchwoman adrift in Seoul, earning money tutoring French to strangers met through chance encounters. More captivated by her mystique, perhaps, than any promise of learning the language—she has zero teaching experience—Iris's musically inclined students open themselves to the enigmatic foreigner over bottles of makgeolli (Korean rice wine), her drink of choice. Gradually, as Hong is wont to do, patterns start to emerge that extend beyond mere coincidence. Huppert beguiles in a carefully modulated performance calling for earnestness and aloofness, goofy seduction and not a little suspicion. The standard Hong players—excellent, especially Ha Seongguk as Iris's smitten, much-younger roommate—round out the ensemble.

“One of Hong's more enigmatic and alluring works... The newness [here] is subtle and gently perplexing, but very satisfying indeed.”

Jonathan Romney, *Screen International*

January 25 (Saturday) 6:30 pm
February 3 (Monday) 8:30 pm



In Another Country

다른 나라에서

South Korea 2012
Hong Sangsoo
89 min. DCP

In English and Korean with English subtitles

“One of the funniest and most surprising installments in Hong's body of work.”

Film at Lincoln Center

What started out as an informal dinner in Seoul between mutual admirers Hong Sangsoo and Isabelle Huppert swiftly parlayed into a film project, with the legendary French star playing three versions of a woman named Anne. A paper-thin framing device sets up the tripartite picture, in which a film student, hiding from debt collectors with her mom, scribbles down movie scenarios set at the seaside guesthouse they're holed up in. Anne, unvaryingly, is a comically irresistible Frenchwoman, visiting Mohang Beach to: reconnect with a flirtatious filmmaker friend (Kwon Haehyo); consummate an affair with an overly paranoid director (Moon Sungkeun); clear her head after her husband's infidelity. In each variation, an overzealous lifeguard and the search for an elusive lighthouse factor into the increasingly analogous stories. Huppert would reunite with Hong twice more, their latest, *A Traveler's Needs*, sharing much with this déjà vu comedy.

The Cinematheque

January						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Images from top to bottom: <i>Youth (Homecoming)</i>, 2024, <i>They Say the Moon Is Fuller Here</i>, 1985; <i>The Goddess of 1967</i>, 2000; <i>Broken Angel</i>, 2022; <i>Yokohama B.J Blues</i>, 1981; <i>Winter Kept Us Warm</i>, 1965.			8 New Documentary 6:30 pm Youth (Hard Times)	9 New Restoration 6:30 pm Gummo ^{TV} Essential Cinema 8:30 pm Akira ^{PG}	10 New Restorations 6:00 pm The Sacrifice ^{PG} 9:00 pm Gummo ^{TV}	11 Essential Cinema 6:00 pm Akira ^{PG} New Restoration 8:40 pm The Sacrifice ^{PG}
12 New Documentary 1:30 pm Youth (Hard Times) New Restoration 6:30 pm Gummo ^{TV} Essential Cinema 8:30 pm Akira ^{PG}		13 	15 Frames of Mind 7:00 pm Inay ^{Guests}	16 Clara Law Opening Night 7:00 pm Autumn Moon Virtual Q&A	17 New Canadian Cinema 6:30 pm The Heirloom ^{PG} + Her Friend Adam ^{TV} Guest New Restoration 9:00 pm Gummo ^{TV}	18 Clara Law 6:30 pm They Say the Moon Is Fuller Here Virtual Q&A 8:40 pm Farewell, China Virtual Q&A
19 Film Club 10:30 am The Adventures of Robin Hood ^G Clara Law 6:00 pm The Goddess of 1967 ^{TV} Virtual Q&A New Canadian Cinema 8:50 pm The Heirloom ^{PG}	20 New Documentary 6:30 pm Youth (Hard Times)	21 New Restoration 7:00 pm The Sacrifice ^{PG}	22 Our Stories to Tell 7:00 pm Olivia Marie Golosky: nistawayaw and Beyond Guest	23 Hong and Huppert 6:30 pm A Traveler's Needs ^G New Restoration 8:30 pm Mermaid Legend	24 Clara Law 6:00 pm Floating Life ^{TV} Virtual Q&A 8:30 pm Drifting Petals Virtual Q&A	25 Hong and Huppert 6:30 pm In Another Country 8:30 pm A Traveler's Needs ^G
February						
26 Clara Law 6:30 pm Farewell, China 8:50 pm Autumn Moon	27 New Restoration 6:30 pm Mermaid Legend Clara Law 8:50 pm They Say the Moon Is Fuller Here	28 	29 New Canadian Cinema 6:30 pm The Heirloom ^{PG} Hong and Huppert 8:30 pm A Traveler's Needs ^G	30 New Restoration 7:00 pm The Wages of Fear ^{PG}	31 Shelley Niro 6:30 pm Reception 7:00 pm Café Daughter ^{PG} Guests	1 New Restoration 6:00 pm The Wages of Fear ^{PG} Essential Cinema 9:00 pm Sorcerer ^{PG}
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

4 Clara Law 6:30 pm Floating Life TV 8:40 pm The Goddess of 1967 TV	5 Linklater's Before Trilogy 6:30 pm Before Sunrise PG 8:40 pm Before Sunset PG	6 Linklater's Before Trilogy 6:30 pm Before Sunrise PG 8:40 pm Before Sunset PG	7 New Restoration 7:00 pm The Wages of Fear PG	8 Linklater's Before Trilogy 6:30 pm Before Sunset PG 8:20 pm Before Midnight TV		
11 Our Stories to Tell 7:00 pm Broken Angel	12 PELAN Presents 7:00 pm Silent House	13 Linklater's Before Trilogy 6:30 pm Before Sunrise PG 8:40 pm Before Sunset PG	14 Linklater's Before Trilogy 6:30 pm Before Midnight TV New Restoration 8:50 pm Il grido	15 Linklater's Before Trilogy 6:30 pm Before Midnight TV New Restoration 8:50 pm Il grido		
18 New Documentary 7:00 pm Youth (Homecoming)	17 New Restoration 3:00 pm The Wages of Fear PG Essential Cinema 6:00 pm Sorcerer PG New Restoration 8:30 pm Yokohama BJ Blues	16 Film Club 10:30 am Viktor Kubal: Inventor of Slovak Animation G New Restorations 6:30 pm Winter Kept Us Warm 8:20 pm Drylongso PG	19 Frames of Mind 7:00 pm Agent of Happiness Guest	20 New Restorations 6:30 pm Il grido 9:00 pm Yokohama BJ Blues	21 Bette Gordon, USA 6:30 pm Experimental Shorts: 1974–1977 8:10 pm Variety TV	22 New Restorations 6:30 pm Drylongso PG 8:20 pm Winter Kept Us Warm
25 New Restorations 6:30 pm Yokohama BJ Blues 8:50 pm Drylongso PG	24 New Restorations 6:30 pm Winter Kept Us Warm 8:20 pm Il grido	23 New Documentary 7:00 pm Youth (Homecoming)	26 New Restorations 6:30 pm Yokohama BJ Blues 8:50 pm Drylongso PG	25 Linklater's Before Trilogy 6:30 pm Before Sunrise PG 8:40 pm Before Sunset PG	27 New Restoration 7:00 pm The Wages of Fear PG	28 New Restoration 7:00 pm The Wages of Fear PG

Scan the QR code to see our calendar online, read more about the films, and purchase tickets.





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Richard Linklater's Before Trilogy

"It is hard to think of anything quite like the Before triptych in the history of American movies."

Phillip Lopate, *Film Comment*

Before Sunrise, *Before Sunset*, and *Before Midnight*, each separated by nine years, have come to occupy a unique, possibly definitive position in Richard Linklater's filmography. Some would say this status even extends to the broader genre of romantic drama.

The key to the movies, Linklater has said, is that lead actors Julie Delpy and Ethan Hawke also happen to be writers, directors, and musicians. The trio's equal footing—in writing, thinking, and batting ideas around a room—has made possible the way each film adopts distinct vantage points on the evolution of the series' main characters, Celine and Jesse. The two sequels expand on rather than repeat successful narrative approaches, to the point where Delpy and Hawke's alter egos, both kept at a distance and seemingly knowable in seconds, occupy a rarified space.

Though Linklater's preference is to talk about the films in general rather than personal terms, the series was inspired by experience: one night in Philadelphia, the director shared a long, intimate walking conversation with someone new. Rather than basing the films on this memory alone, Linklater invited Delpy and Hawke to rehearse and rework a script to follow three rules: no drama, total immediacy, and a balanced perspective. While early reviewers identified similarities to the comedies of Eric Rohmer, this method hews closer to the intense preparation schedule of Mike Leigh—high standards that the films, improbably, meet.

Delpy, Hawke, and Linklater have all alluded to the fact that, with nine years come and gone since *Before Midnight*, initial ideas for a fourth film have been rejected. For now we have three rich and reflective dialogues, and *Before Midnight*'s seemingly resolved ending, to consider. "I don't know if these films are more philosophical than anything else," Linklater has said, by way of understatement. "It's just two people who are happy to see each other again." On the occasion of *Before Sunrise*'s 30th anniversary, The Cinematheque presents that same opportunity for these three unforgettable films.

February 6 (Thursday)
February 9 (Sunday)
February 14 (Friday)

6:30 pm
4:00 pm
6:30 pm



Before Sunrise PG

USA/Austria 1995
Richard Linklater
101 min. DCP

Before revealing its open-ended narrative, enchantingly ambiguous development, and perambulatory pace, Richard Linklater's *Before Sunrise* opens with something swift and definitive: the overture of Purcell's opera *Dido and Aeneas*, a tale of two mythic lovers, one of whom must depart. Linklater's film exists in this kind of perfect equilibrium, between certainty and doubt, romantic possibility and guarded rationalism. Celine (Julie Delpy) and Jesse (Ethan Hawke) meet as strangers on a European train—she's reading Bataille, he's reading Kinski, and their peace is interrupted by the sounds of a warring couple. For the next 24 hours, their attention is unbroken; they walk everywhere and discuss anything—but especially their personal philosophies on death, reincarnation, sex, art, experience, and love, in ways both intimate and avoidant, pretentious and unassuming. The dialogue is effervescent; the film's tour of Vienna is both charmed and haunted by time's limits.

Best Director
Berlinale 1995

"Even if *Before Sunset* and *Before Midnight* had never arrived, *Before Sunrise* feels significant, worthy of the momentous urgent score in [its] opening scene."

Sheila O'Malley, *Movie Mezzanine*



February 6–14

February 6 (Thursday) 8:40 pm
February 8 (Saturday) 6:30 pm
February 9 (Sunday) 6:30 pm
February 14 (Friday) 8:40 pm

February 8 (Saturday) 8:20 pm
February 9 (Sunday) 8:20 pm
February 15 (Saturday) 6:30 pm



Before Sunset PG

USA 2004
Richard Linklater
80 min. DCP

“Before Sunset has the buoyancy, grace, and formal intricacy of a Mozart chamber work... What Linklater has been up to all along [is] a backhanded epistemology of love, in which at any given moment nothing is known for certain.”

Amy Taubin, *Film Comment*

The mere existence of a sequel to Richard Linklater’s *Before Sunrise* reveals something that both aggrandizes and demystifies the connection between Celine (Julie Delpy) and Jesse (Ethan Hawke): they see each other again—in Paris. The nine years that separate the two films are echoed within *Before Sunset*’s narrative, though this chasm is instantly closed by the duo’s chemistry—until memories, faded dreams, and regrets seep into their conversation. Again their time is limited by a departure deadline, but one so strict it renders this film’s achingly fleet 80 minutes as nearly real time, captured in fluid long takes by cinematographer Lee Daniel. Tonally pitched between the daydream of a what-if fantasy and the dread of unrecoverable time, Celine and Jesse’s reunion is one where their respective situations of life, love, and supposed happiness are less neatly aligned. Yet out of these incongruities come moments both conceptually thrilling and emotionally sublime.

Best Film, Best Director
Village Voice 2004 Film Poll



Before Midnight 14+

USA/Greece 2013
Richard Linklater
108 min. DCP

If nine years apart for Celine (Julie Delpy) and Jesse (Ethan Hawke) tested the strength of a memory, the nine years together that precede *Before Midnight* suggest a test of something much harder to romanticize: familial bonds and lingering questions of commitment. It’s the end of summer for the couple, vacationing in Greece near a circle of friends. No longer isolated in one-on-one dialogues, the two must negotiate interruptions and different points of view. (Greek filmmakers Athina Rachel Tsangari and Ariane Labed are among the cast members who articulate their views on love and the traps of traditions.) Linklater presents Celine and Jesse as changed by their combined history, and capable of both ironic and vindictive score-settling. It’s possible to see shades of all three films come out in their probing, playful, and devastating talk, which searches for that most difficult thing—reinvention using a shared language.

One of the Best Films of 2013
A.V. Club (#1), *Film Comment* (#3)

“Astounding... In its bitterness, complication, and psychological revelation, [Before Midnight] recalls episodes from Ingmar Bergman’s Scenes from a Marriage.”

David Denby, *The New Yorker*



Bette Gordon, USA



Six experimental shorts and an engrossing feature by American filmmaker Bette Gordon screen in this program, a tie-in to my extensive profile on Gordon for *MUBI Notebook*. Through a series of interviews conducted in the director's Tribeca loft, the piece spans from Gordon's childhood spent attending Leonard Bernstein concerts and learning how to hold a camera, to her string of 1970s film experiences and the creation of her various feature films (*Variety*, *Luminous Motion*, *Handsome Harry*, *The Drowning*)—all the while pondering the question: is Gordon a quintessentially “American” filmmaker or something else altogether? —Saffron Maeve

Saffron Maeve is a Toronto-based critic and curator.

Film notes written by Maeve.

February 21 (Friday)

6:30 pm



Experimental Shorts: 1974–1977

Program runtime: 58 min.

Filmed between 1974 and 1977, these structuralist shorts present Bette Gordon's emerging thematic preoccupations—sexuality, mobility, liminality, and the American national character—as well as her collaborations with independent filmmaker James Benning, who co-directs three. From the busy streets of Chicago to the backseat of a vehicle travelling coast-to-coast, these works contort and relocate American cinematic traditions into corporeal experiences and nonconformist expressivity. Through the use of an optical printer, the films employ a mathematical precision that Gordon calls “the physics of the image as narrative,” creating manually decelerated, superimposed, and kinetic sequences—a protracted, avant-garde film language. Gordon and Benning's perspectives on the political, social, geographic, and consumerist shifts in 1970s America were both revelatory and prescient, chronicling a nation constantly on the brink of turmoil.

Video introduction by curator Saffron Maeve.

Michigan Avenue
USA 1974
James Benning,
Bette Gordon
6 min. DCP

An Erotic Film
USA 1975
Bette Gordon
3 min. DCP

An Algorithm
USA 1977
Bette Gordon
8 min. DCP

I-94
USA 1974
James Benning,
Bette Gordon
3 min. DCP

Webbs
USA 1976
Bette Gordon
11 min. DCP

The United States
of America
USA 1975
James Benning,
Bette Gordon
27 min. DCP

“A daring departure into the dark, irrational, and obsessional world of personal female fantasy.”

Linda Gross, *Los Angeles Times*

February 21 (Friday)

8:10 pm



Variety

USA 1983
Bette Gordon
100 min. DCP

New Restoration

“Gordon’s willingness to explore dangerous territory puts her miles ahead of most filmmakers.”

John Powers, *LA Weekly*

In Bette Gordon’s landmark feminist noir, Christine (Sandy McLeod), a sexually repressed aspiring writer, happens upon a front-of-house ticketing gig at Variety Photoplays, a historic porn theatre in New York City. Loitering around the lobby and peering into the cinema at the pornographic action, Christine begins to tap into her unrealized desires, locating pleasure in the act of watching men watch. After she stalks an elusive patron and uncovers a crime syndicate, the film’s sexual intrigue becomes bound up with the transgressive and scopophilic—a kind of pronounced eroticism that perverts the male gaze and encourages a radical reimagining of sexuality and conquest. Drawing inspiration from the psychoanalytic writings of Laura Mulvey and Sophie Calle, and featuring appearances from cultural superstars Nan Goldin and Cookie Mueller, *Variety* toys with how women encounter voyeurism and the ways they wrangle the unrelenting act of looking to their benefit.

January 31 (Friday)

7:00 pm



Café Daughter

Canada 2023
Shelley Niro
96 min. DCP

In Person: Shelley Niro

A Cree-Chinese girl struggles to keep her dreams from being extinguished in this affecting period drama from celebrated Kanyen'kehá:ka (Mohawk) multimedia artist Shelley Niro, subject of a major touring retrospective currently on view at the Vancouver Art Gallery. Adapted from Cree playwright Kenneth T. Williams’s one-woman play, itself based on the life of retired Canadian senator Lillian Eva Quan Dyck, *Café Daughter* follows young Yvette Wong, a whip-smart student coming of age in small-town 1960s Saskatchewan, who has been taught to conceal her Indigeneity in a bid to pass as fully Chinese, the lesser persecuted minority. A death in the family compels Yvette to embark on a discrimination-laden path to medical school, while a taboo friendship with a Mi’kmaq classmate sows the seeds of Indigenous pride. Niro, whose art practice routinely involves film, crafts a soul-stirring picture that honours the extraordinary resolve of its inspiration—a neurosurgeon before her appointment to the Senate.

Audience Choice Feature Award
imagineNATIVE Film + Media Arts Festival 2023

Co-presented with the Vancouver Art Gallery and the Chinese Canadian Museum

Join us at 6:30 pm for a reception before the film, followed by a post-screening panel discussion with Niro and Elder Larry Grant, moderated by Melissa Karmen Lee, CEO of the Chinese Canadian Museum.

This screening is presented in conjunction with the Vancouver Art Gallery exhibition *Shelley Niro: 500 Year Itch*, on view until February 17, 2025.

Vancouver
Artgallery



CHINESE
CANADIAN
MUSEUM
華裔博物館



“The purest exercise in cinematic tension ever carved into celluloid... A work of art so viscerally nerve-racking that one fears a misplaced whisper from the audience could cause the screen to explode.”

Dennis Lehane, novelist, on *The Wages of Fear*

January 30 (Thursday)
February 1 (Saturday)
February 7 (Friday)
February 17 (Monday)

7:00 pm
6:00 pm
7:00 pm
3:00 pm

February 1 (Saturday)
February 17 (Monday)

9:00 pm
6:00 pm



The Wages of Fear PG

Le salaire de la peur

France/Italy 1953
Henri-Georges Clouzot
153 min. DCP

In French, English, Spanish, and German with English subtitles

New Restoration

Henri-Georges Clouzot (*Les diaboliques*) had his greatest success with this legendary thriller, which won best film honours at both Berlin and Cannes. The moody first part sets the scene: a squalid, sweltering Latin American town of expats, attracted by the American-controlled petroleum industry and now seeking a way—any way—out. The nail-biting second part is a masterful piece of dispassionate suspense, as four outcasts—a Corsican (Yves Montand), a Frenchman (Charles Vanel), an Italian (Folco Lulli), and a German (Peter van Eyck)—agree to drive two truckloads of nitroglycerine over treacherous jungle roads to an oil well fire raging 350 miles away. The tension is unrelenting, and justifiably famous, while the film’s pessimistic vision of human endeavour is amongst the darkest in French cinema—early releases were heavily censored. This restoration from the nitrate negative adds five minutes of footage missing from the film’s last re-release in the 2000s.

“Clouzot’s finest moment... It’s not so much dying that is at stake, but rather the futility of prodigious effort, the strain of inhuman concentration.”

Andrew Sarris, *Village Voice*



Sorcerer PG

USA 1977

William Friedkin
122 min. DCP

In English, French, and Arabic with English subtitles

“The film’s two most famous set pieces are fabulous... *Sorcerer* endures in part as a document of filmmakers triumphing over the elements right along with their characters.”

Adam Nayman, *Cinema Scope*

In the decade since William Friedkin’s film maudit *Sorcerer* was restored and re-released in movie theatres, its reputation has shifted. Once an emblem of New Hollywood hubris—both a financial failure and an overdetermined refashioning of a classic—today it’s more likely to be appreciated as a Herzog-rivalling feat of production realism. *Sorcerer*, a remake of Clouzot’s *The Wages of Fear* made possible by the success of *The French Connection* and *The Exorcist*, opens with four prologues of fate that introduce its cast of desperate men: a Mexican assassin (Francisco Rabal), a Palestinian militant (Amidou), a French banker wanted for fraud (Bruno Cremer), and an American gangster (Roy Scheider). After they’re hired to drive dynamite as a flammable ticket out of their luckless situations, the abyss that threatens to swallow each man grows wider, manifesting most memorably in the form of a suspension bridge unravelling over a raging river. Tangerine Dream provides the score.



Learning & Outreach

Filmmaking Workshop for Youth

February 4–March 19

April 26 **Red Carpet Screening**



Make a film in seven weeks with other creative youth! This beginner-friendly hybrid workshop guides youth aged 14 to 18 through the entire process of making a short film using readily available equipment and software. Under the supervision of professional filmmakers, participants will collaborate with students in the parallel Film Scoring Workshop for Youth at the VSO School of Music to make an original short film with a custom score. The hybrid format is designed to be flexible and can accommodate participants joining virtually from outside of Metro Vancouver, as well as those looking for opportunities to connect in person. Participants can choose to work individually or in pairs/small groups. Meetings will run 6:30 pm to 8:00 pm on Tuesdays and Wednesdays.

This is a bring-your-own-device workshop. Students should bring their own smartphone with a working camera. Facilitators will work with each student to determine the best free editing software option for their project.

Cost: \$235

Ages: 14–18

Full schedule and details online at thecinematheque.ca/learn
Questions? Contact learn@thecinematheque.ca

VSO
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OF MUSIC

Ongoing Series

PELAN Presents

A bimonthly series organized in partnership with PELAN, a nonprofit and nonpartisan media organization spotlighting independent documentaries by Iranian and non-Iranian directors about Iranian people.

February 13 (Thursday)

7:00 pm



Silent House

خانه خاموش

Iran/France/Canada/Philippines/Qatar 2022

Farnaz Jurabchian, Mohammad Reza Jurabchian

100 min. DCP

In Farsi with English subtitles

It's hard to believe that, for brother-sister duo Farnaz Jurabchian and Mohammad Reza Jurabchian, *Silent House* began some thirty years earlier when the filmmakers' mother bought them a camera. Growing up in a century-old garden house in Tehran, the siblings developed a shared and balanced artistic perspective. The unique corners of the house provided cinematic angles for capturing everyday life, while its turbulent history became an inspiring tale that prompted them to chronicle it over the years. This house, with its early Pahlavi-era architecture, once belonged to one of Reza Shah's wives, becoming a silent witness to the family's experiences amidst national social changes. In *Silent House*, the home remains the central character until the end, illustrating how every house's story reflects the eras it has withstood. The film is a beautiful testament to the idea that a home can mirror the passage of time.

Top 20 Audience Favourites (#5)
Hot Docs 2023

Post-screening audience discussion moderated by PELAN.

"Silent House packs a dramatic punch that belies its rather innocuous title...[It] feels as cinematic—and theatrical—as any of Asghar Farhadi's narrative features."

Lauren Wissot, *Modern Times Review*

Ongoing Series

Our Stories to Tell

Indigenous storytelling.

Our Stories to Tell is a 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.

January 22 (Wednesday)

7:00 pm



Olivia Marie Golosky: nistawâyâw and Beyond

Program runtime: 112 min.

In Person: Olivia Marie Golosky

This program traces the filmmaking journey of Two-Spirit Michif director Olivia Marie Golosky, a member of McMurray Métis Local 1935 from nistawâyâw (Fort McMurray, Alberta, Treaty 8). Originally a playwright, Golosky transitioned to filmmaking after working as a production mentee on *The Body Remembers When the World Broke Open*, directed by Kathleen Hepburn and Elle-Máijá Tailfeathers (Kainai First Nation, Sámi). This experience marked a pivotal shift from stage to screen, beginning their journey into the world of cinema. Golosky's debut film *homecoming*, a performance piece for the Polygon Gallery exhibition *Response: Our Land Narrative*, explores healing through reconnection to the land and reclamation of self. Their latest work, *píkiwí*—meaning “home” in Northern Michif—is an animated short that follows the healing journey of a Two-Spirit Michif sexual-assault survivor and their return to home and radical self-love. Each film signifies a step in Golosky's storytelling journey.

After the screening, there will be a discussion with Golosky about their films and future projects

The Body Remembers When the World Broke Open
Canada 2019
Kathleen Hepburn,
Elle-Máijá
Tailfeathers
105 min. DCP

homecoming
Canada 2020
Olivia Marie
Golosky
3 min. DCP

píkiwí
Canada 2024
Olivia Marie
Golosky
4 min. DCP

February 12 (Wednesday)

7:00 pm



Broken Angel

MaaShwaKan MaNiTo

Canada 2022

Jules Arita Koostachin

89 min. DCP

In English and Cree with English subtitles

“A film that announces a new directorial talent with a particular skill for ensemble work... Weighty and absorbing.”

Alex Heeney, *Seventh Row*

The Annual Women's Memorial March on February 14 honours the missing and murdered women of Vancouver's Downtown Eastside. In tribute, we present *Broken Angel*, the powerful debut feature of InNiNeWak filmmaker Jules Arita Koostachin (Attawapiskat First Nation), inspired by her time as the director and acting CEO of an emergency shelter for Indigenous women in Toronto. The film follows Angel, portrayed by Sera-Lys McArthur (Nakota Nation), who endures spiritual, physical, and emotional abuse from her partner. Determined to protect her daughter Tanis (Brooklyn Letexier-Hart, Nisichawayasihk Cree Nation), Angel flees with her to an Indigenous-run halfway house for abused women. There they find support, connection, culture, and hope for a new beginning. Addressing themes of domestic violence, resilience, survival, and kinship, *Broken Angel* powerfully reflects a reality shared by many Indigenous women today.

Half of ticket proceeds from this screening will benefit the Women's Memorial March, care of the Downtown Eastside Women's Centre.

Best Feature, Best Actress (McArthur)
American Indian Film Festival 2022

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.

Series directed by Dr. Harry Karlinsky, clinical professor, Department of Psychiatry, University of British Columbia. Panel discussions moderated by Dr. Harry Karlinsky.

Programmed by Selina Crammond, film curator and cultural worker.

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

January 15 (Wednesday)

7:00 pm



Inay

Canada 2024

Thea Loo

56 min. DCP

In English and Tagalog with English subtitles

In *Inay* (which means “mama” in Tagalog), Vancouver-based filmmaker Thea Loo compassionately examines the legacy of Canada’s Live-in Caregiver Program and its lasting psychological impact on the two people closest to her: her husband Jeremiah (also the film’s cinematographer), and her close friend Shirley. Despite offering economic opportunities and paths to permanent residency, such employment programs for years separated mothers from their children, creating enduring emotional consequences. Through intimate conversations and candid self-reflection, both Jeremiah and Shirley confront difficult truths about their childhoods. By delicately weaving their personal stories alongside the structural issues of immigration policies, Loo offers a path towards healing and understanding for many Filipino Canadians grappling with the long-term effects of family separation, reunification, and the struggle of being caught between two cultures. Ultimately, *Inay* is both personal and universal in its approach, expertly illuminating the complexity of mood disorders such as depression and showing how migration and labour are significant social determinants of health.

Arbutus Award (Best BC Film)

VIFF 2024

Post-screening discussion with Thea Loo and Jeremiah Reyes.

“A moving film, *Inay* is full of raw moments that illustrate the trauma that can exist as a consequence of the live-in caregiver program ... [The film] puts a human face on the complicated relationship between Canada and the Philippines.”

Gail Johnson, *Stir*

February 19 (Wednesday)

7:00 pm



Agent of Happiness

Bhutan/Hungary 2024

Arun Bhattarai, Dorottya Zurbó

94 min. DCP

In English, Nepali, and Dzongkha with English subtitles

“Melodic and meaningful... The further the film goes on, the more it transitions from literal and observational, to poetic impressionistic... The result is both calming and humanizing, as though it were an artistic embodiment of the very contentment the Kingdom boasts.”

Siddhant Adlakha, *Variety*

Agent of Happiness offers a first-person glimpse into the Kingdom of Bhutan’s Gross National Happiness index through the eyes of Amber, a government data collector. Dressed in a striking red gho, Amber, along with his colleague, administers a 148-question survey that guides national policymaking, asking everything from practical questions about livestock to more intimate probes into emotional states. Underneath the film’s gentle humanist (and at times humorous) lens, darker existential themes emerge. We meet an 84-year-old widow living in isolation, a trans singer grappling with depression, women road workers concerned about stagnant wages, and a man with three wives whose household reveals gendered dynamics of happiness and discontent. At the heart of the film is Amber’s own story—a man in his 40s whose quest for happiness is complicated by his citizenship and longing for marriage. His journey mirrors the macro questions the film poses about how best to balance the tensions between political, social, spiritual, and personal contentment.

Post-screening discussion with Dr. Rene Weideman, retired clinical psychologist.

Ongoing Series

Film Club



Film Club is a family-friendly movie matinee series held at The Cinematheque on the third Sunday of each month. By way of carefully selected all-ages titles, balancing classics and new favourites, our programming team extends a welcome to the next generation of cinemagoers—and anyone who wants to revisit a treasured film.

Free popcorn and Film Club badge for junior cinephiles (ages 13 and under), and free coffee and tea for adults!

Special discounted ticket price for parent/guardian and child under 13 (\$18). Additional child tickets available at \$7.

January 19 (Sunday)

10:30 am



The Adventures of Robin Hood G

USA 1938
Michael Curtiz, William Keighley
102 min. DCP

We're starting another year of Film Club with one of the earliest (and best) films made using the eye-popping technology of three-strip Technicolor! Errol Flynn's take on the leader of Sherwood Forest's merry band of thieves has inspired dozens of parodies and adaptations, be it Bugs Bunny or Kevin Costner. But this acrobatic, action-packed extravaganza is still the gold standard, whether the emphasis is glittering costumes or accurate arrow strikes. During the violent wars of the third Crusade, Prince John installs himself as king in the absence of Richard I, which brings a wave of taxation and torture. Robin Hood—in between forest pranks and archery tournaments—organizes revolt, but it'll take the help of Maid Marion (Olivia de Havilland) to truly challenge the prince. *Robin Hood* was awarded in three Oscar categories including Art Direction; *The Wizard of Oz*'s use of Technicolor would follow the next year.

The Adventures of Robin Hood will be preceded by *The Kidnapping*, a short film created by James, Jake, Fulin and Alfie during UBC Camps and The Cinematheque's Learning & Outreach spring 2024 Action! filmmaking program for youth aged 11–14.

“One of the most popular of all adventure films—stirring for children and intensely nostalgic for adults...As Robin Hood, Errol Flynn slings a deer across his shoulders with exuberant aplomb...a mixture of daring and self-mockery.”

Pauline Kael, *The New Yorker*

February 16 (Sunday)

10:30 am



Viktor Kubal: Inventor of Slovak Animation G

Program runtime: 76 min.

New Restorations

On the heels of his centenary, the films of Viktor Kubal (1923–1997) are available in North America for the first time. Kubal was a sketch artist, using coloured pencils and tempera washes, who believed that his highest goal was to say as much as possible with the smallest number of lines. His films are almost entirely free of dialogue, erupting in riots of slapstick, zany transformations, and satirical observations. His subjects spring from inspirations as varied as his daughter Dita (who lends her name to one of his characters), fairy and folk tales (“Hansel and Gretel” for *The Marzipan Comedy*), and socio-critical parables that deliver morals with a wink. Kubal's choice of animation made him an outlier as a young Slovak film student, one inspired by the character quirks of Fleischer Animation rather than the fluid melodrama of Disney. But the work endures, a winning stylistic mix of underground comics and children's storybooks, now restored by the Slovak Film Institute.

Dita at the Post Office
Dita na pošte
Czechoslovakia
1967 | 7 min. | DCP

Promotion Postup
Czechoslovakia
1968 | 6 min. | DCP

Two Good Friends
Dvaja dobrí kamaráti
Czechoslovakia
1972 | 7 min. | DCP

Tom Thumb and the Germs
Janko Hraško a bacily
Czechoslovakia
1974 | 7 min. | DCP

What Happened to Johnny on the Road
Čo sa stalo Janíkovi na ceste
Czechoslovakia
1981 | 5 min. | DCP

The Marzipan Comedy
Marcipánová komédia
Czechoslovakia
1987 | 40 min. | DCP
In Slovak with English subtitles

High Noon
Na pravé poludnie
Czechoslovakia
1988 | 4 min. | DCP

stir

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