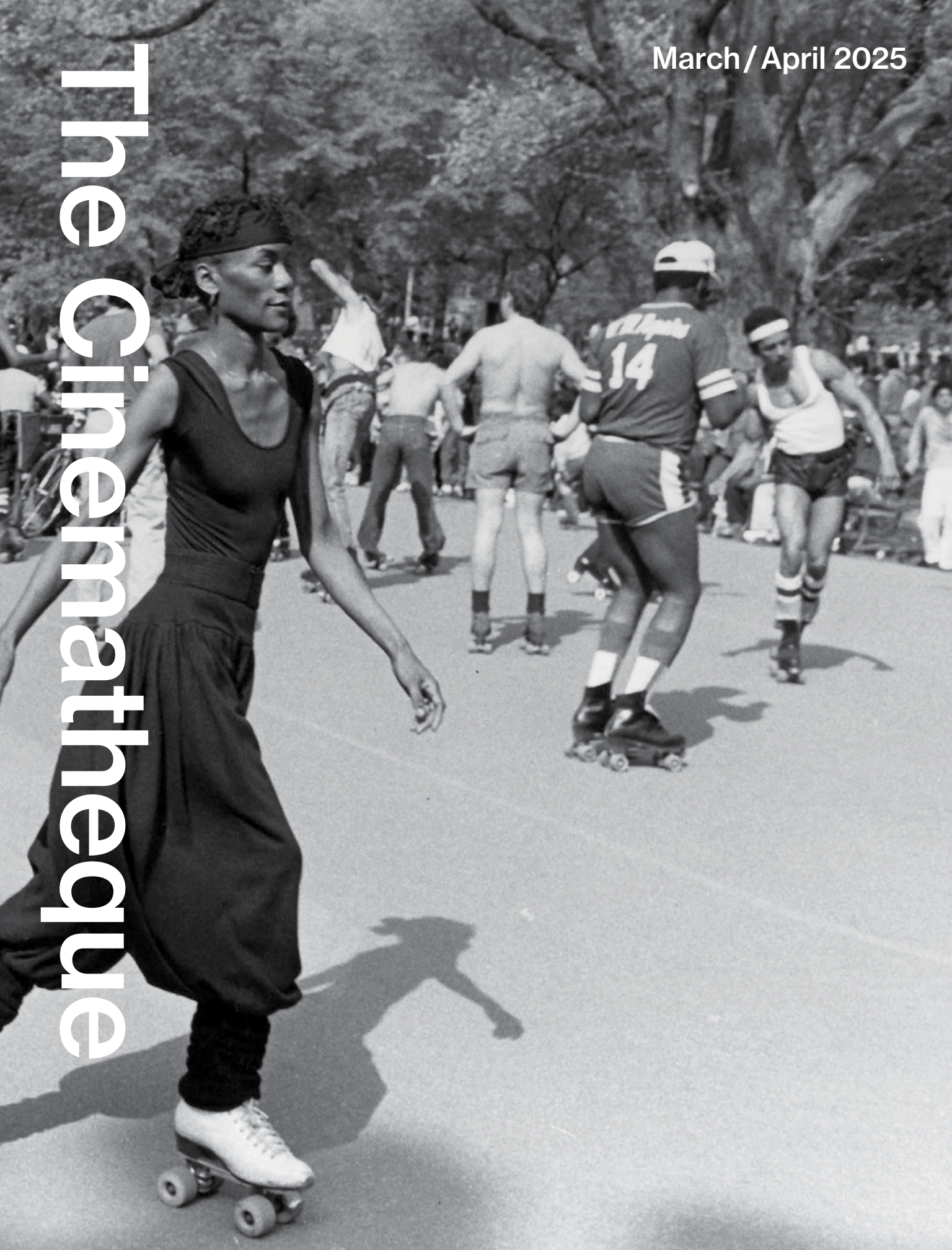


March / April 2025

The Cinematheque



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

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

The Cinematheque's program guide is published six times a year with a bi-monthly circulation of 12,000.

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Cover image: *Central Park*, Frederick Wiseman, 1990
Contents image: *Él*, Luis Buñuel, 1953

The Cinematheque is situated on the unceded, ancestral homelands of the x̱w̱məθkʷəy̓əm (Musqueam), Sḵwx̱wú7mesh (Squamish), and səliłwətał (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

\$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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1131 Howe Street, Vancouver
thecinematheque.ca

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Have Transport?

Distribution volunteers wanted!

Have you ever wished you could find The Cinematheque's program guide at your favourite coffee shop, library, or community centre? Here's your chance to make it happen! The Cinematheque currently has an opportunity for community members to join the volunteer distribution team. We publish 12,000 copies of our print program in two-month cycles and we're interested in people dedicated to helping us get the word out. Literally.

If you have transport, live nearby, and are comfortable lifting and carrying bundles of paper guides, consider signing up as a distribution volunteer. In exchange for helping to distribute up to 1,000 guides per cycle, you'll receive a monthly pass to the theatre and our unending gratitude (or the equivalent of as much popcorn as you can eat).

For more information—and to sign up!—email Gerilee McBride at gerilee@thecinematheque.ca.



New Restorations

March 1 (Saturday)
March 9 (Sunday)
March 31 (Monday)

6:30 pm
8:40 pm
6:30 pm

March 1 (Saturday)
March 7 (Friday)
March 12 (Wednesday)

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



Shoeshine

Sciuscià

Italy 1946

Vittorio De Sica

92 min. DCP

In Italian and English with English subtitles

“The picture is, without pretentiousness, a masterpiece: wonderfully rich and supple, bursting at the seams with humane sympathy, wisdom, and creative energy.”

James Agee, *Time*

One of the greatest achievements in the cinematic revolution known as Italian neorealism, Vittorio De Sica’s *Shoeshine* stands as a timeless masterpiece of trenchant social observation and stirring emotional humanism. In postwar Rome, street kids Giuseppe (Rinaldo Smordoni) and Pasquale (Franco Interlenghi) shine the shoes of American servicemen in hopes of saving enough money to purchase a beautiful horse. But when Giuseppe’s criminal brother tricks them into participating in a confidence scam, the duo are arrested and then ground through the merciless gears of the juvenile detention system until their once-unbreakable friendship becomes the first casualty in an inexorable sequence of tragic events. Scripted by an all-star team of screenwriters (led by neorealist legend Cesare Zavattini), and directed by De Sica with an uncompromising eye for the period’s singular personalities and harsh conditions, *Shoeshine* is filmmaking at its most soulful, urgent, and heartbreakingly beautiful. — Janus Films



Picnic at Hanging Rock PG

Australia 1975

Peter Weir

107 min. DCP

Peter Weir’s dreamy, mystical film, one of the breakout works of the Australian New Wave, adapts Joan Lindsay’s acclaimed 1967 novel. In the state of Victoria on Valentine’s Day 1900, students of an elite school for young women embark on an outing to Hanging Rock, an unusual geological formation with spiritual significance to the area’s Indigenous peoples. There, three students and a teacher mysteriously disappear. Lindsay’s haunting book slyly hints at a basis in actual events but is probably entirely fictive—although on that point some mystery lingers! Weir’s disquieting film has existential menace and sexual hysteria simmering beneath its hypnotically beautiful surface, and a supernatural suggestiveness that takes it tantalizingly close to horror-movie territory. This lush 50th anniversary restoration is actually of the 1998 director’s cut of the film, which prunes seven minutes off the original runtime.

“An eerie and profound masterpiece.”

Kevin Maher, *The Times*

March 2 (Sunday) 8:30 pm
 March 8 (Saturday) 6:30 pm
 March 10 (Monday) 8:30 pm
 March 23 (Sunday) 8:50 pm



The Burmese Harp

ビルマの竖琴

Japan 1956
 Ichikawa Kon
 116 min. DCP

In Japanese, English, and Burmese with English subtitles

“One of the great anti-war films—and one of the few to evoke a genuine sense of spiritual awakening ... A hauntingly elegiac reverie of a movie.”

Kevin Thomas, *Los Angeles Times*

In the last days of World War II, a Japanese platoon sustains morale through the Burma campaign by singing traditional songs accompanied by the delicate harp-playing of Private Mizushima (Yasui Shoji). After the unit surrenders to British forces, Mizushima is tasked with convincing a holdout of cave-dwelling Japanese soldiers to lay down their arms; when his mission fails, he is counted among the dead. Mizushima survives, however, and becomes a monk who dedicates his life to providing proper burials for his fallen comrades. Meanwhile, his former platoon attempts to track him down by using music to express a shared sense of separation and longing for home. Adapted from Takeyama Michio's classic novel, and renowned for legendary composer Ifukube Akira's haunting score, Ichikawa Kon's *The Burmese Harp* is an epic humanist masterpiece—a profound contemplation of suffering, redemption, and spiritual fortitude during the darkest periods of violence. — Janus Films

April 11 (Friday) 6:30 pm
 April 13 (Sunday) 8:30 pm
 April 26 (Saturday) 6:30 pm



Leila and the Wolves PG

ليلى والذئاب

UK/France/Belgium/Netherlands/Lebanon/Sweden 1984
 Heiny Srour
 95 min. DCP

In Arabic and English with English subtitles

“This film is based on actual events which are part of the collective memory of the Lebanese and Palestinian people.” Thus announces Lebanese writer-director Heiny Srour's sole foray into non-documentary, a paean to the lineage of Arab women who took up arms in the struggle for Palestinian liberation. The eponymous Leila (Nabila Zeitouni) is the film's fulcrum and narrator, a London-based Lebanese woman contributing to an exhibition on occupied Palestine. When a male colleague attributes the absence of women in the show to a lack of their political involvement, Leila defiantly portals through a 20th-century chronology of the region, each stop revealing a resistance movement shored up by a network of female insurgents. Srour, whose groundbreaking 1974 documentary *The Hour of Liberation Has Arrived* was the first film by an Arab woman in competition at Cannes, braids together reenactment, archival footage, mythology, and song to fashion a striking corrective to the “official”—i.e. patriarchal—history of anti-colonial unrest.

“A film which questions the gospel of the gun; its images flowing in search of woman's political and historical identity in the Middle East ... *Leila* is not an anthropological journey but a survey of mythic and symbolic protest.”

John Akomfrah, filmmaker and visual artist

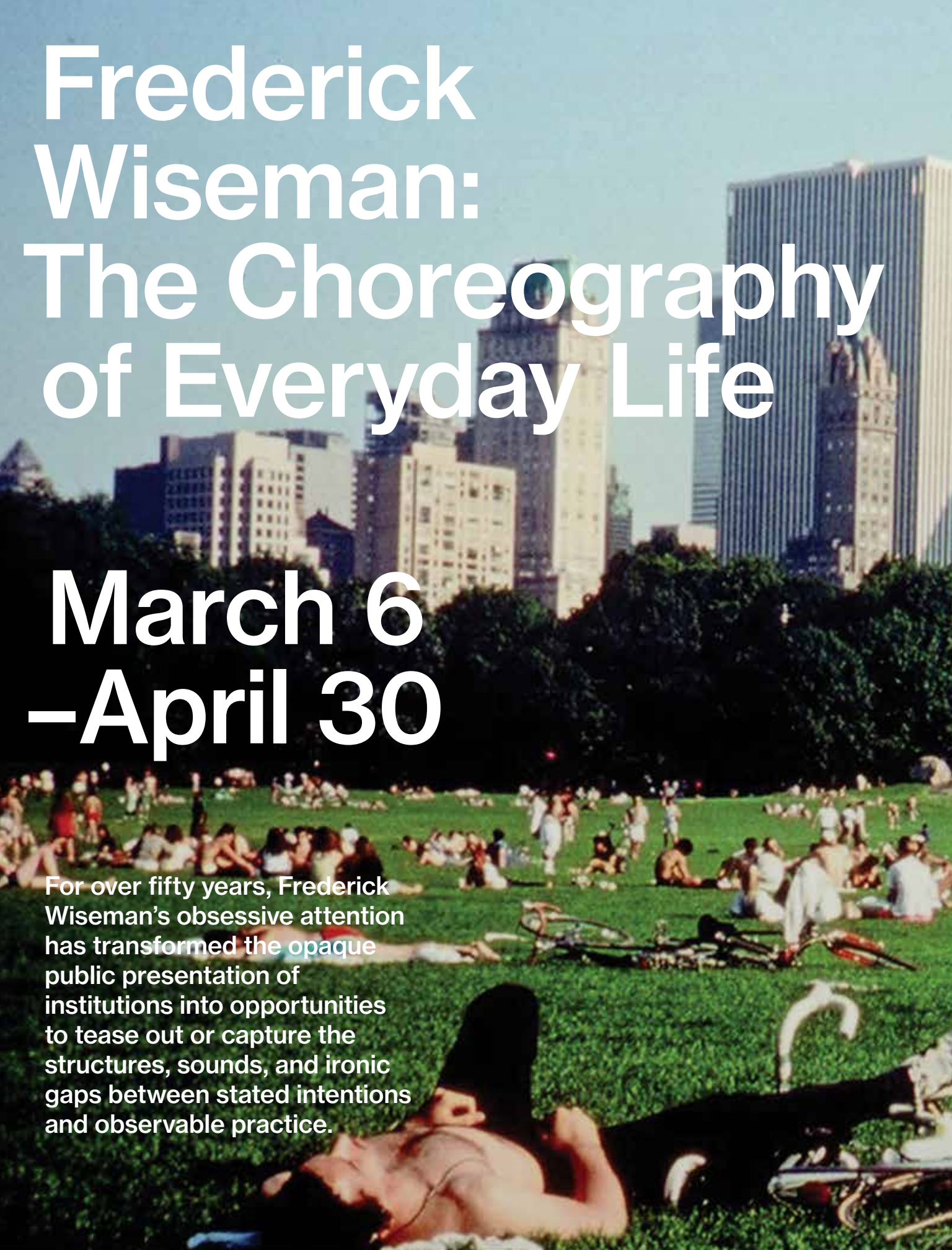
Community Partner

مَنَا
MENÀ
 Film Festival

Frederick Wiseman: The Choreography of Everyday Life

March 6
–April 30

For over fifty years, Frederick Wiseman's obsessive attention has transformed the opaque public presentation of institutions into opportunities to tease out or capture the structures, sounds, and ironic gaps between stated intentions and observable practice.



His purpose as a filmmaker has never been journalistic. He is not performing a duty, or standing in as a general everyperson. His films are personal, and what guides his editing, he's said, is what he's learned in the course of collecting material during the weeks of shooting that precede his months of editing. Because this sense of a personal education has only expanded over the years, his project can only truly be appreciated at a macroscopic scale.

For decades, the distribution of Wiseman's films has been limited theatrically, and only recently became widely available online (albeit in SD). This retrospective, the first ever in Vancouver, collects representative films from newly available director-approved restorations of the first 40 years of Wiseman's career. It is a chance to see not only masterpieces, but the development of ideas that flourish in context, whether following strands of films that root themselves in education, healthcare, animal life, popular culture, or established communities.

Wiseman's career is so prolific and consistent that it can appear daunting to the uninitiated. Nowhere is this more apparent than in the titles Wiseman chooses for his films: unassuming, nearly generic tags that might blend invisibly into the public broadcast programming for which they were often commissioned. Rather than being descriptive, each title might be better understood as a form of classification, a genus whose taxonomic reach allows for the early-career Wiseman to sum up a high school in 75 minutes, and later return to the same type of institution for nearly four hours of playful research.

Order, categorization, and structure are critical to Wiseman's filmmaking approach. His "on-set" expertise is as a sound recordist (his crew otherwise consists of only two people: a cameraperson and an assistant for film loading and other tasks). But he "directs" his films primarily as their sole editor. After identifying sequences of interest from dozens of hours of rushes, Wiseman will condense and build scenes that respect the continuity of, for example, speakers in a meeting. But otherwise, events will appear in an order that follows Wiseman's ideas, rather than any chronological timeline.

Arcs, characters, and resonant emotional climaxes, not to mention harsh encounters with the conflicts and violence of common experience, are not in short supply in Wiseman's films. Yet they do not feature onscreen interviews or title cards, and their narrative accumulation follows no formula, except the one Wiseman builds in relation to his chosen subject. They resemble almost nothing else in filmmaking, except for those who have chosen to imitate or be influenced by his approach. (*Titicut Follies* is in the DNA of exemplars of New Hollywood and superhero film maudit alike, while a screening of *Zoo in Yamagata* circa 1993 is credited for almost single-handedly sparking a new wave of Chinese documentary filmmakers.)

In interviews, Wiseman plays the resilient, unaccusatory charmer, as he apparently does in order to gain access to each setting in his films. But the work is uncommonly powerful, maybe even life-altering, because the films demonstrate something genuinely principled: that if you were to see the work that happens to keep any enterprise in human society running, the experience might break through hardened routine conceptions to illuminate the too-often distorted and hidden reaches of social experience, in all its mundane horror and beauty.

"Frederick Wiseman: The Choreography of Everyday Life" presents 14 of the director's films over our spring programming cycle, with video introductions by Wiseman himself, an intro and talkback by filmmaker and DocUBC lead Shannon Walsh, and a discussion of Wiseman's *Hospital* as part of April's Frames of Mind screening.

Community Partner



"The true film lies halfway between the screen and the mind of the viewer."

Frederick Wiseman

March 6 (Thursday) **Opening Night**
March 16 (Sunday)

6:30 pm
6:30 pm



Central Park

USA 1990
Frederick Wiseman
176 min. DCP

New Restoration

"Maybe his greatest work, a relentless shape-shifter."

Matt Prigge, *Village Voice*

Frederick Wiseman's cinema reached new heights in the 1990s, beginning with this expansive vision of that rare thing in any city: common space both for and beyond human use. One of the first speakers in *Central Park* applies the mythic framework of the Garden of Eden, in which nature predates and exceeds human comprehension; another reminds that "it's a man-made park and man-tended." The film refuses a choice between these views; in fact, of all the communities seen in Wiseman's filmography, this one comes closest to the utopic—as one bureaucrat observes, many people seem to have no idea the park has any rules yet the constant labour on its grounds maintains it in a state of beauty and readiness for travellers, park-bench sleepers, picnickers, and political organizers alike. Whether Shakespeare, birdsong, concerts, debates, memorials, or the wind in the trees, *Central Park* is an outdoor library of sights and sounds, and one of Wiseman's most invigorating visions.

The opening-night screening of *Central Park* will be preceded by remarks from Programming Associate Michael Scoular and a video introduction from Frederick Wiseman.

March 7 (Friday)
March 20 (Thursday)

8:45 pm
6:30 pm



High School

USA 1968
Frederick Wiseman
74 min. DCP

New Restoration

Education is arguably the central subject of Frederick Wiseman's project: how an individual, a community, or, in his case, a filmmaker learns how to conceive of the world in which they live. Though he would expand and revisit this relationship in the school films that follow *High School*, including the epic *High School II*, here the world is flattened: there are very few equal exchanges of learning; instead we glimpse duels of authority, the removal of choice, and the hard physical facts of the school day. (One could say that students in Wiseman's footage are shown doing three things only: sitting still, following orders, and receiving ideological sermons on gender, war, and working life.) Wiseman's way of emphatically connecting scenes led *High School* to be received by some, along with *Titicut Follies*, as the work of an exposé artist. Yet the film is designed to be representative rather than extreme; its alienating world of adult power and intimidation is only too typical.

The March 20 screening of *High School* will be introduced by filmmaker Shannon Walsh. A discussion between Walsh and UBC professor Mila Zuo will follow the screening.

"This is where [Wiseman] started to truly discover his gift for juxtaposition, learning to create meaning from the proximity of one vignette to another."

A.A. Dowd, *A.V. Club*

March 9 (Sunday)
March 26 (Wednesday)

6:00 pm
8:40 pm



Blind

USA 1986
Frederick Wiseman
133 min. DCP

New Restoration

"A deeply moving experience—one containing more joy than heartbreak."

Terry Atkinson, *Los Angeles Times*

This first of four films Frederick Wiseman made at the Alabama Institute for the Deaf and Blind opens with a sequence unlike any other in his films: a young student walks, for the first time, from one classroom to another unattended, every step a momentous journey into the unknown. In this school, where teachers do not share the disability experience of their students, privileged moments of understanding are rare. Educational concepts often rely upon metaphors of vision, which brings out a stark divide of subjectivity, between what teachers, students, and filmmaker perceive, and therefore consider important. Wiseman, whose films never assume an ability for the camera to transcendently represent a subject, sensitively connects the two extremes of the film—blind experience and visual images—showing without overcompensation the school's rigidity and real achievements: the space to approach the potential joys of reading, playing, dancing, and discovering the physical world.

“Rigorously shot, impeccably edited, and at times startling in their beauty, these films usher us into often otherwise anonymous spaces and lives, and help make the invisible visible.”

Manohla Dargis, *The New York Times*

March 10 (Monday)
March 30 (Sunday)

6:30 pm
8:45 pm



Essene

USA 1972
Frederick Wiseman
89 min. DCP

New Restoration

The first and most contained of Frederick Wiseman's community films, *Essene* is set at an Anglican monastery in Michigan, a place where people search for serenity, complain about petty conflicts, and yearn for transcendence beyond material existence. Though he can elsewhere treat religion with a glaze of irony, here Wiseman is attracted to a cast of believers because they represent an unstable group, one bound by belief that can be shaken or questioned at any moment. Is this merely a workplace? An ideal site of learning? A way to temporarily hide from the world? Many profess to feeling in touch with holy possibility, but the secular world is also apparent, with analogies to group therapy, Vietnam War resistance, and the intractability of human conflict (as seen in one of the director's great unintentional villains, the anti-social Brother Wilfred). The speaking modes of prayer, confession, and allegory continue to be essential to Wiseman.

“Frederick Wiseman takes yet another long stride toward what might be called the purification of his filmmaking form...A superb human comedy—funny, pathetic, touching, absurd, moving.”

John J. O'Connor, *The New York Times*

March 22 (Saturday)
April 8 (Tuesday)

7:00 pm
7:00 pm



Welfare

USA 1975
Frederick Wiseman
167 min. DCP

New Restoration

[“A great movie about New York in the 1970s, a great tragicomedy of need and deception and resignation and, above all, ceaseless and vigorous argument.”](#)

[Geoffrey O'Brien, *Frederick Wiseman*](#)

Often cited as the masterwork of Frederick Wiseman's early period, *Welfare* stands as the director's purest feat of structural precision, a closed loop that might contain a single day, or all the bureaucratic-inflicted suffering in the world. “You haven't answered my question,” asserts one of the film's early speakers, and what Wiseman's impeccable ear for banter, argument, rant, and story captures over the nearly three hours that follow is seemingly every way the English language can be used to enact Kafkaesque refusal. “Welfare,” as Wiseman knows, is one of the most abused and caricatured words in the political lexicon. By training his attention on those trapped within (or outside) its strict definition, a rush of overwhelming detail sweeps in: impassioned voices rising above keyboard clatter and ringing phones, and cinematographer William Brayne's finest photographic portrait, of people frozen out, aggravated, and refining their protest until it might become unforgettable.

“It is precisely the unveiling of what is most common that makes [Wiseman’s] documentaries an absolutely particular type of film...I would say, as with opera, one enters it or does not enter it; it requires a belief in something other than what one sees.”

Pierre Legendre, *Cahiers du cinéma*

March 23 (Sunday)

2:00 pm



High School II

USA 1994
Frederick Wiseman
220 min. DCP

New Restoration

In contrast to the scenes in *High School*, Frederick Wiseman’s sequel, set at a progressive school in Harlem, opens with a student closely listened to by an audience of teachers. *High School II* is filled with this kind of activity: a variety of speakers, both staff and students, each with their own personal performance method, adapting and readapting to their audience. Whereas *High School* captured an education model where the predictability of outcomes is valorized, *High School II* counters with an open-ended one—praised by one educator as rigorously scientific—with all the human trials that emerge when student autonomy is foregrounded. Scenes of mediation, analysis of the Shakespearean models of love, and problems based in math and protest strategies alike are subject to debate. Shot in the aftermath of the Rodney King trial, *High School II* captures an organization of people dedicated to constant reflection. It might, accordingly, be Wiseman’s most self-reflexive film.

There is no intermission in this film. It has been directed and edited to be presented without a break.

“*High School* was the second movie I made, and whether anybody else thinks so or not, I like to think I’ve learned something in the intervening 24 years.”

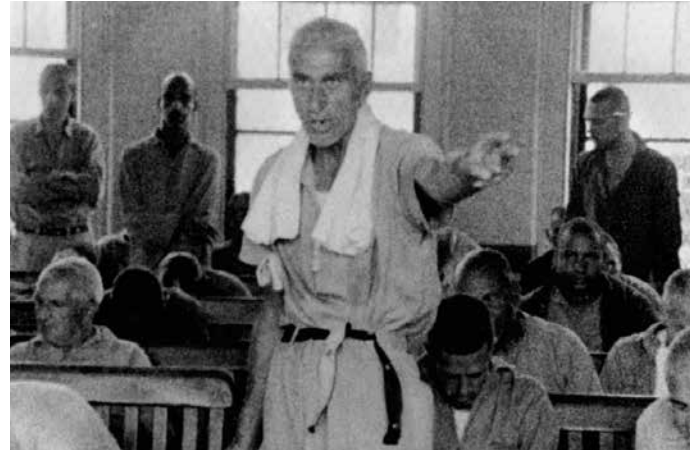
Frederick Wiseman

April 4 (Friday)

April 12 (Saturday)

6:30 pm

8:40 pm



Titicut Follies

USA 1967
Frederick Wiseman
84 min. DCP

“A major work of subversive cinema... The camera flinches from nothing: here it is, it says, and since you are not doing anything about eliminating this, at least have the courage to watch.”

Amos Vogel, *Film as a Subversive Art*

Frederick Wiseman’s landmark debut remains one of his most powerful, controversial, and influential works. The process of being institutionalized at the State Prison for the Criminally Insane in Bridgewater, Massachusetts, is fractured in Wiseman’s editing into a dehumanizing routine of naked searches, verbal abuse, and total deterioration, which is ballasted by the musical routines that emerge both at an organized event (the “follies” of the title) and impromptu during downtime. The presence of Dr. Ross, a German psychiatrist and reported ex-Wehrmacht, makes the ideological roots of the social control on display unignorable. From his first film, Wiseman established a principle that hovers, in slightly less shocking form, over all the work to come: that behind the closed door or curtain, one finds a theatre that in its mix of absurdity and self-awareness is a shape of what we call reality. There were attempts to ban the film, but not close the prison. Both endure.

April 4 (Friday)
April 12 (Saturday)

8:20 pm
6:00 pm



Model

USA 1980
Frederick Wiseman
129 min. DCP

New Restoration

Writing in *Cahiers du cinéma*, essayist Pierre Legendre singled out Frederick Wiseman's *Model* as the greatest work of auteur cinema he'd ever seen. "A quest for the absolute," he called it, and indeed Wiseman's ability to track the minutest shifts in behaviour, both rehearsed and "natural," meets one of its greatest subjects in New York's Zoli Agency. This is a film of constant selection, as one sees how the industry remakes the entire world in its image, one hyperreal perfectionist shoot at a time. *Model* is achieved at a significant scale, with what are now Wiseman's trademark distance-traversing pillow shots a newly prominent feature of his visual lexicon, which keep the significance of the industry's cutting-room floor never far from sight. This is arguably his most beautiful film, with stunning portraits-within-portraits of "off-screen" models and crew (also, Andy Warhol cameos), and a commercial shoot that rivals the greatest long-form sequences of his career.

"A special experience... Wiseman distills both the excitement and the emptiness."

John J. O'Connor, *The New York Times*

April 6 (Sunday)
April 14 (Monday)

7:00 pm
7:00 pm



Juvenile Court

USA 1973
Frederick Wiseman
144 min. DCP

New Restoration

"Whether the prisoners are innocent or guilty of the specific charge, the injustice seems cosmic. They're trapped by everything... Wiseman's open-eyed approach to the stories of their lives is perhaps motivated less by reforming zeal than by his own sense of the mystery of those lives."

Pauline Kael, *The New Yorker*

Law school, Frederick Wiseman has said, was a place he survived by applying the technique of close-reading analysis, honed on poetry, plays, and novels, to the "pedestrian language" of court decisions. The longest and most dramatic of the director's films to this point in his career, *Juvenile Court* is a film about reading. Wiseman catches two sides in an act. Adults on one side—including the unfazed Judge Turner—wield life-changing power and claim to know how to read the young offenders that enter into their purview. Cornered youth sit opposite, many of them struck inarticulate by fear and dread as they read the situations they are plunged into: accusations of crimes, some of them violent, based on laws they might only partially understand. The volume of cases is vast, but Wiseman patiently decodes each one, achieving something only a stylistic half-step away from the unvarnished beauty and piercing clarity of the great works of monochrome neorealism.

April 18 (Friday)

1:00 pm



Belfast, Maine

USA 1999
Frederick Wiseman
248 min. DCP

New Restoration

Frederick Wiseman's artistic project is cumulative; each film builds upon the others, a progression that reaches its possible apotheosis in *Belfast, Maine*. This town of 6,500 residents is rendered anything but typical in Wiseman's hands. Assembly-line processes, individuals, their relationships to art and history and nature, and day-night cycles are intricately linked. The strangest and most overwhelming aspect of this film is that when seen as the summation of a century, correspondences between sites and themes of interest in his past work subconsciously emerge—it's as if this town, and this film, can contain all of Wiseman's other films. Belfast is a place where people are attended to, from youth to near end of life, and where things are crafted: sardine tins, animal pelts, baked goods, frozen potato products, and perhaps, in cinematic terms, the great American nonfiction novel.

Video introduction by Frederick Wiseman.

Advisory: *Belfast, Maine* contains scenes of animal hunting, trapping, and pelting.

There is no intermission in this film. It has been directed and edited to be presented without a break.

"The greatest of [Wiseman's] documentation of micro-communities... Wiseman draws the small regionalisms out of Belfast with a deep sensitivity, suggesting as many stories through architecture and accents as he does the wide range of activities, which include lobster fishing, factory work, and council meetings."

Michael Ewins, BFI

April 20 (Sunday)
April 25 (Friday)

8:30 pm
6:30 pm



The Store

USA 1983
Frederick Wiseman
118 min. DCP

New Restoration

"[*The Store*] captures customs and ceremonies... The film acts as a kind of litmus test of that most indigenous of American behaviours—shopping."

Mary-Lou Weisman, *The New Republic*

A luxurious companion film to *Model*, *The Store* relocates the concept of attraction from powerful images to the fine art of the coercive sales pitch. The pitch is this: in the many floors of the Dallas, Texas, flagship store of high-end retailer Neiman-Marcus, there is something for you. The high-attention cajoling, encouraging, and celebrating on offer, not to mention the educational lectures on style, exist to organize people into their own hyper-individuated box (or fitting room), in which they can supplant the selective world of the model and become one themselves. Wiseman sets the film in the high-traffic winter holiday season and doesn't shy away from excess—sable, diamonds, and the overfamiliar demands of repeat customers. From employee orientation to finalized sale, *The Store*, and its bygone all-in-one in-person experience, houses within it a designer version of the near-hypnotic training Wiseman finds everywhere in American life.

“For Wiseman, there’s no such thing as banality; he sifts the material of the apparently banal until he’s found the variety of its texture. In a movie like *Central Park* or the luxuriantly shaped *Belfast, Maine*, an epic measure-taking of a small New England fishing town, that process is not only deeply engaging but deeply beautiful.”

Steve Vineberg, *Artforum*

April 21 (Monday)
April 30 (Wednesday)

3:00 pm
8:30 pm



Zoo

USA 1993
Frederick Wiseman
130 min. DCP

New Restoration

Frederick Wiseman’s presence as a sound recordist is often underemphasized in his body of work. By the ’90s, the director’s skill as a visceral, musical collagist of diegetic songs, natural ambience, and speech is unparalleled in nonfiction films. *Zoo* might be the high point of this development, serving as the culmination of his animal films and containing within it multiple “types” of films. A great deal of the film proceeds via pure Kuleshov-effect montage of animal and human gazes in the omnidirectional gallery space of the Miami Zoo. It’s also a prison film in which we see the vulnerability of animals living behind gates and bars. By withholding, until late, one crucial element from the typical Wiseman approach—the formal meeting or speech in which an institution’s ideals are declaimed—*Zoo* is also powerfully suspenseful, as we witness interventions with the capacity to harm, heal, promote, or end life.

Advisory: *Zoo* contains scenes of animal surgery and necropsy.

“As surreal as *Un chien andalou*.”

Lisa Nesselson, *Variety*

April 27 (Sunday)

6:00 pm



Domestic Violence

USA 2001
Frederick Wiseman
196 min. DCP

New Restoration

“Wiseman’s film, over and over, [presents] an incredible, revelatory moment snatched from thin air... Its full emotional impact cannot possibly be ‘given away’ or imagined—it must be experienced.”

Susan Gerhard, *San Francisco Bay Guardian*

The Spring, the largest domestic violence shelter in Tampa, Florida, is the vantage point for this portrait of the aftermath of violent abuse. Frederick Wiseman’s approach to this charged material is typically observant, a wholly integrated mix of intimate witness and hard facts. The film tours the intake process, spends as much time with children as adults, and remains close to a recurring cast of women who are healing from physical and psychological wounds. In a way, this might be the most urgent and perfected vision of education in Wiseman’s filmography, revolving around actively engaged classroom scenes where women—moving from alienation to cautious solidarity—share and attempt to master the stories of their lives. This powerful, near-theatrical process is haunted by the unseen power that circumscribes their agency and safety, and reorients our reading of the emergency calls that bookend this unflinching film about the visibility of patriarchal violence.

There is no intermission in this film. It has been directed and edited to be presented without a break.

Essential Cinema

March 2 (Sunday)
March 8 (Saturday)
March 12 (Wednesday)

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



Welcome to the Dollhouse TV-14

USA 1995
Todd Solondz
88 min. DCP

“A funny, intensely entertaining film... [Solondz] shows the kind of unrelenting attention to detail that is the key to satire... If you can see this movie without making a mental hit list of the kids who made your eleventh year a torment, then you are kinder, or luckier, than me.”

Roger Ebert, *Chicago Sun-Times*

Junior high is hell—Dawn Wiener (Heather Matarazzo) can attest. Tormented by her classmates and targeted by aghast teachers whenever she retaliates, the seventh-grader at the centre of American provocateur Todd Solondz’s Sundance sensation is an underdog—“Wienerdog”—of the lowest order. The situation is no better at home, where a doted-on little sister and college-resume-obsessed older brother position Dawn as the family outcast. Crushing on a hunky high schooler who joins her brother’s band, the bespectacled misfit sets a cringy seduction plan in motion. A bully’s intensifying sexual threats, meanwhile, take an unexpectedly tender turn. Solondz’s breakthrough comedy, a benchmark of ’90s indie Americana, is a provocatively sanguine (and un-PC) portrait of preadolescent humiliation, with a perfectly cast Matarazzo as a winningly awkward “loser” defiant in her indignation and unsinkable self-assurance. Arguably the most accessible, and successful, work in Solondz’s polarizing cinema of suburbia, *Welcome to the Dollhouse* turns 30 this year.

Grand Jury Prize
Sundance 1996

April 21 (Monday)
April 25 (Friday)
April 30 (Wednesday)
May 1 (Thursday)

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



The Passenger TV-14

Professione: reporter

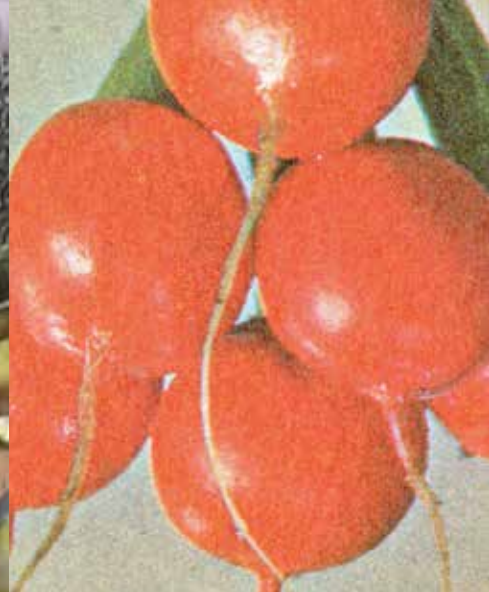
Italy/France/Spain 1975
Michelangelo Antonioni
126 min. DCP

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

Antonioni’s *The Passenger*, which marks a half-century in 2025, is both a central work of studio-cradled auteur cinema of the 1970s and a key film in the oeuvre of a maestro for whom the search for meaning and the subjective nature of reality have been major preoccupations. Jack Nicholson, in one of his finest performances, stars as a disillusioned political journalist working in Chad who swaps identities with a dead man in order to discover what’s on “the other side of the window.” He flies off to Europe, determined to leave his old life behind, but discovers his new identity has gained him unwanted attention from dangerous strangers and the BBC. *Last Tango in Paris*’s Maria Schneider co-stars; British film theorist Peter Wollen co-scripts. The cerebral spiral of the story is perfectly symbolized in the film’s final breathtaking moments—an extraordinary, unbroken tracking shot, among the greatest in all of cinema.

“A masterpiece, one of Michelangelo Antonioni’s finest works.”

Don Druker, *Chicago Reader*



March 27 (Thursday)

7:00 pm

Country Mouse City Mouse Hamster

Program runtime: 105 min.

In Person: Tiziana La Melia

Co-presented with the Morris and Helen Belkin Art Gallery and Or Gallery, this screening brings together works by visual artists Maggie Groat, Joan Jonas, Tiziana La Melia, and Krista Belle Stewart to interrogate an urban/rural entanglement in terms of land and culture. Tiziana La Melia will be in attendance to introduce her work and participate in a post-screening talkback.

Krista Belle Stewart's practice is founded on her *Spaħ mñ* land and asks questions of the archive and cultural ownership. This iteration of the site-specific *Potato Gardens Band* (2018) documents Stewart, while on her home territory, transmitting a live feed from her phone to a public audience at 221A's Pollyanna 圖書館 Library located in Chinatown, Vancouver.

Joan Jonas's *I Want to Live in the Country (And Other Romances)* (1976) contends with observation, perception, and fantasy, playing with narrative in the then-new medium of video. This work takes up a geography of displacement and desire, using performance and video to explore ways of seeing and the authority of objects and gestures.

Maggie Groat's short video work *Vegetables* (2024) is made from found still images and references television advertisements, instructional videos, psychological experiments, and guided meditations to promote the consideration, growth, and consumption of vegetables.

As the characters in Tiziana La Melia's film *Country Mouse City Mouse Hamster* (2023) take up the movement from the city to the country, the film uses satirical elements of celebrity and Y2K culture, particularly reality TV, to consider how this long-held dichotomy is viewed through a lens of contemporary popular culture.

Potato Gardens Band (*Spaħ mñ* Version)

Canada 2018

Krista Belle Stewart

20 min. Digital

I Want to Live in the Country (And Other Romances)

USA 1976

Joan Jonas

25 min. Digital

—intermission—

Vegetables

Canada 2024

Maggie Groat

25 sec. Digital

Country Mouse City Mouse Hamster

Canada 2023

Tiziana La Melia

60 min. Digital

This program is presented in conjunction with two concurrent exhibitions featuring works by Tiziana La Melia: *Town + Country: Narratives of Property and Capital* at the Belkin (January 9–April 13, 2025) and *Country Mouse City Mouse Hamster* at Or Gallery (February 6–May 10, 2025).



MORRIS AND HELEN BELKIN ART GALLERY
belkin.ubc.ca

Or Gallery

Contemporary Art Space and Bookstore

The Cinemathèque

Images from top to bottom: *Welcome to the Dollhouse*, 1995, *Boy on a Dolphin*, 1957; *Marianne's Theatre*, 2004; *La vie de Jésus*, 1997; *Suzhou River*, 2000; *Việt and Nam*, 2024; *Los olvidados*, 1950; *The Passenger*, 1975.



Essential Cinema
6:30 pm
Welcome to the Dollhouse
New Restoration
8:30 pm
The Burmese Harp

3

4

Our Stories to Tell
7:00 pm
Ninan Auassat:
We, the Children

6

Frederick Wiseman
Opening Night
6:30 pm
Central Park

New Restoration
6:30 pm
Picnic at Hanging Rock
Frederick Wiseman
8:45 pm
High School

7

New Restoration
6:30 pm
The Burmese Harp
Essential Cinema
9:00 pm
Welcome to the Dollhouse

8

Frederick Wiseman
6:00 pm
Blind

New Restoration
8:40 pm
Shoeshine

10



Essential Cinema
6:30 pm
Welcome to the Dollhouse
New Restoration
8:30 pm
Picnic at Hanging Rock

12

Bruno Dumont x 2
6:30 pm
The Empire
8:50 pm
La vie de Jésus

14

Greek Film Festival
6:00 pm
The Shepherds of Calamity
8:30 pm
On the Waterfront

15

Film Club
10:30 am
Co Hoedeman x 5

Frederick Wiseman
6:30 pm
Central Park

17



Frames of Mind
7:00 pm
Witches

Bruno Dumont x 2
8:45 pm
The Empire

19

Frederick Wiseman
6:30 pm
High School

Bruno Dumont x 2
8:45 pm
The Empire

20

Frederick Wiseman
7:00 pm
Welfare

22

Frederick Wiseman
2:00 pm
High School II
Greek Film Festival
6:30 pm
On the Waterfront
New Restoration
8:50 pm
The Burmese Harp

24



Greek Film Festival
6:30 pm
O1
Frederick Wiseman
8:40 pm
Blind

26

Belkin / Or Gallery
7:00 pm
Country Mouse City
Mouse Hamster

Suzhou River

28

Greek Film Festival
6:30 pm
Topos
8:20 pm
On the Waterfront

29

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Greek Film Festival 1:00 pm The Travelling Players PG Guest Lou Ye x 2 6:30 pm An Unfinished Film Frederick Wiseman 8:45 pm Essene	New Restoration 6:30 pm Shoeshine Guest Greek Film Festival 8:30 pm 01 Guest	1	Greek Film Festival Closing Night 7:00 pm A Touch of Spice PG Guest Lou Ye x 2 6:30 pm Suzhou River New Cinema 8:20 pm Việt and Nam	Lou Ye x 2 6:30 pm Suzhou River New Cinema 8:20 pm Việt and Nam	Frederick Wiseman 6:30 pm Titicut Follies New Cinema 8:20 pm An Unfinished Film	Lou Ye x 2 6:30 pm Suzhou River New Cinema 8:20 pm An Unfinished Film
30 Greek Film Festival 1:00 pm The Travelling Players PG Guest Lou Ye x 2 6:30 pm An Unfinished Film Frederick Wiseman 8:45 pm Essene	6 Frederick Wiseman 7:00 pm Juvenile Court New Cinema Lou Ye x 2 8:40 pm An Unfinished Film	8 Frederick Wiseman 7:00 pm Welfare	9 Our Stories to Tell 7:00 pm Fancy Dance PG Guest	10 PELAN Presents 7:00 pm Gracely New Cinema 8:30 pm Little, Big, and Far	11 New Restoration 6:30 pm Leila and the Wolves PG New Cinema 8:30 pm Titicut Follies	12 Frederick Wiseman 6:00 pm Model New Cinema 8:40 pm Titicut Follies
13 New Cinema 6:00 pm Little, Big, and Far New Restoration 8:30 pm Leila and the Wolves PG	14 Frederick Wiseman 7:00 pm Juvenile Court New Cinema	15	16 National Canadian Film Day 6:30 pm Between Salt and Sweet Water PG Free 8:30 pm Les ordres E Free	17 Western Front 7:00 pm Holly Marie Parnell: Cabbage and hole in the stone Guests	18 Frederick Wiseman 1:00 pm Belfast, Maine Luis Buñuel x 2 6:30 pm Los olvidados New Cinema 8:20 pm Él	19 New Cinema 6:00 pm Việt and Nam New Cinema 8:40 pm Little, Big, and Far
20 Film Club 10:30 am Modern Times E Luis Buñuel x 2 6:30 pm Él Frederick Wiseman 8:30 pm The Store	21 Frederick Wiseman 3:00 pm Zoo Essential Cinema 6:00 pm The Passenger PG Luis Buñuel x 2 8:30 pm Los olvidados	22	23 Frames of Mind 7:00 pm Hospital Guest	24 CAG / Capture 7:00 pm Lindsay McIntyre: the space between the margins Guests	25 Frederick Wiseman 6:30 pm The Store Essential Cinema 9:00 pm The Passenger PG New Cinema 8:30 pm Los olvidados	26 New Restoration 6:30 pm Leila and the Wolves PG Luis Buñuel x 2 8:30 pm Los olvidados
27 Frederick Wiseman 6:00 pm Domestic Violence New Cinema	28 Luis Buñuel x 2 6:30 pm Los olvidados New Cinema 8:20 pm Él	29	30 Essential Cinema 6:00 pm The Passenger PG Frederick Wiseman 8:30 pm Zoo	1 Luis Buñuel x 2 6:30 pm Él Essential Cinema 8:30 pm The Passenger PG New Cinema	1 Luis Buñuel x 2 6:30 pm Él Essential Cinema 8:30 pm The Passenger PG New Cinema	Scan the QR code to see our calendar online, read more about the films, and purchase tickets.

Vancouver Greek Film Festival

Fourth Annual

March 13–April 2

With the fourth edition of our annual Vancouver Greek Film Festival, we're delighted to welcome our new partner, the Stavros Niarchos Foundation Centre for Hellenic Studies at Simon Fraser University, under the leadership of its director, Professor Dimitris Krallis.

This year's festival pivots to the month of March, to bring a little Aegean turquoise and Greek sun to the Lower Mainland as it emerges into spring and marks Greek Independence Day on March 25.

We open with *Boy on a Dolphin*, a pleasurable and touristic window on village life and its connection to the ancient past, with surprisingly contemporary themes of cultural appropriation and theft. Many of the same sights and sounds (village life, Greek church ritual, dancing, patriarchy) are analyzed and critiqued in the caustic and quasi-anthropological *The Shepherds of Calamity*. This contrast should prove illuminating and entertaining.

Considered by many to be the greatest Greek film ever made, and one of the high watermarks of world cinema, we present a new restoration of director Theo Angelopoulos's masterpiece *The Travelling Players* on its 50th anniversary. Angelopoulos traces an alternate history of mid-20th-century Greece as a company of players travels the epic Greek landscape through both time and space.

Topos by filmmaker and visual artist Antoinetta Angelidi presents a counter-narrative of contemporary Greece by connecting it to Angelidi's dreamlife, knowledge of the pictorial traditions of western art, and her own feminist politics.

The popular *A Touch of Spice* and the documentary portrait *01*, in their own ways, touch on cultural displacement and the complexities of Greek identity. *A Touch of Spice* reminds us of the presences and absences of Greeks in Anatolia, and that exile can pertain to

people of Greek descent who, ironically, live in Greece. *01* connects diasporic Greek artists and intellectuals to western artistic practices, as well as contemporary Greek arts and letters.

The iconic *On the Waterfront*, a passion project of Greek American director Elia Kazan, reminds viewers of the artistic achievements of "Greeks in diaspora," something we acknowledge on many levels with our festival.

Enjoy yourselves!
καλά να περάσεις
Harry Killas
Curator, Vancouver Greek Film Festival

This year's festival is made possible thanks to the support of the SNF Centre for Hellenic Studies at Simon Fraser University.



Sponsors
Anastase E. Maragos, Watson Goepel LLP
Omega Travel

The Vancouver Greek Film Festival is organized by Harry Killas, curator and co-founder; Christos Dikeakos, co-founder; and The Cinematheque.

Program notes written by Harry Killas.



“The essence of Greek cinema is its diverse and intricate embrace of how to picture life’s experiences.”

Christos Dikeakos, visual artist and co-founder of the VGFF

March 13 (Thursday) **Opening Night**
March 17 (Monday)

8:00 pm
8:50 pm



Boy on a Dolphin

USA 1957
Jean Negulesco
111 min. DCP

A 23-year-old Sophia Loren, in her English-language debut, plays Phaedra, an island-dwelling sponge diver who finds an ancient Greek statue on the bottom of the Aegean Sea. As two lovers vie for her affection—an honest archaeologist (Alan Ladd) and her village boyfriend (Jorge Mistral)—an unsavoury treasure seeker (scene-stealing Clifton Webb) plots to make off with the priceless artifact. The first Hollywood film to be shot on location in Greece, specifically the island of Hydra, this adventure romance is pure kitsch pleasure from first to last frame. With an Oscar-nominated score by Hugo Friedhofer, masterful and sumptuous CinemaScope photography by Milton Krasner, and direction by veteran Jean Negulesco, an early master of widescreen composition and staging. Greek dancing by Dora Stratou, famed folkloric scholar and enthusiast.

The opening-night screening of *Boy on a Dolphin* on March 13 will be introduced by curator Harry Killas and preceded by a 7:00 pm reception, sponsored by Omega Travel.

“Shot in Greece’s Aegean Sea and environs, with the interiors filmed in Rome’s Cinecittà Studios, *Boy on a Dolphin* [from the novel by David Divine] develops into a ‘chase’ that is a pleasant blend of archaeological research, quasi-cloak and dagger stuff, and earthy primitive acquisitiveness.”

Abel Green, *Variety*

March 15 (Saturday)

6:00 pm



The Shepherds of Calamity

aka Thanos and Despina
Οι Βοσκοί

Greece 1967
Nikos Papatakis
122 min. DCP

In Greek with English subtitles

New Restoration

“You have to watch *The Shepherds of Calamity*, it’s just the most amazing film ... It takes place in a village and it’s a bit bucolic, but so absurd and modern at the same time ... You couldn’t believe that this film was made in Greece back in the ’60s.”

Yorgos Lanthimos

A prosperous landowner seeks to marry off his heiress daughter to the groom of his choice. But she—along with the community at large—has other ideas. A surrealistic satire of Greek village life, mores, and morals, *Shepherds* weaves the many clichés and tropes of Greek culture with humour, empathy, and a critical eye worthy of Buñuel. Confidently directed by underappreciated Ethiopian Greek auteur Nikos Papatakis (*Les abysses*, *The Photograph*), whose work and sensibilities influenced the Greek Weird Wave, *Shepherds* is an original, sharp, and gutsy masterwork. “Infused with echoes of Ibsen’s *Peer Gynt* ... Because of its transgressive, provocative content and its explicit references to the coup (through a radio broadcast), *The Shepherds of Calamity* was banned in Greece until the dictatorship’s collapse in 1974. This interplay of fiction and reality permeates all of Papatakis’s work” (Yonca Talu, *Film Comment*).

Restored DCP courtesy Gaumont

March 15 (Saturday)
March 23 (Sunday)
March 29 (Saturday)

8:30 pm
6:30 pm
8:20 pm



On the Waterfront PG

USA 1954
Elia Kazan
108 min. DCP

New Restoration

Directed by the legendary Elia Kazan (*America, America*), *On the Waterfront* is an immensely satisfying and inspirational work and one of the finest of American films—a masterpiece of poetic realism. Can one man make a difference in a cynical and corrupt world? Ex-prizefighter turned stevedore Terry Molloy (a sensuous and sensitive Marlon Brando in one of the great screen performances) takes on boss and protector Johnny Friendly (the explosive and terrifying Lee J. Cobb) when he finds out that the mob has killed the brother of the woman he loves. Torn between loyalties of family and community on the docks of New York, Terry navigates the contours of his conscience in scene after iconic scene. With brilliant location cinematography by Boris Kaufman (*L'Atalante*, *The Pawnbroker*), a modernist score by Leonard Bernstein, a streetwise script by Budd Schulberg, and a mesmerizing who's who cast from the Actors Studio, including Rod Steiger and Karl Malden.

Best Picture, Director, Actor, and awards in five other categories
Academy Awards 1955

Silver Lion
Venice 1954

"The faces, the bodies, the way they moved, the voices, the way they sounded... they were like the people I saw every day... It was as if the world that I came from, that I knew, mattered."

Martin Scorsese

March 17 (Monday)
April 2 (Wednesday) **Closing Night**

6:30 pm
7:00 pm



A Touch of Spice PG

Πολίτικη Κουζίνα

Greece 2003
Tassos Boulmetis
108 min. DCP

In Greek, Turkish, and English with English subtitles

"The folks in this colour-saturated fable aren't just anybody. They are the Greeks of Istanbul, forced back across the Bosphorus during many conflicts between Christian Greece and Muslim Turkey... Persistence is part of the pungent tale's charm, and will endear the effort to fans of sweepingly sentimental pics like *Cinema Paradiso* and *Life Is Beautiful*."

Ken Eisner, *The Georgia Straight*

Fortysomething Fanis Iakovidis (Georges Corraface), a successful professor of astrophysics in Athens, has been an accomplished chef since his early childhood. Everything he knows about spices and the art of cooking, he learned as a youngster in the attic of his grandfather's shop in Istanbul. So when he finds out that old Vassilis (Tassos Bandis) is coming to visit for the first time in 35 years, he prepares a welcome feast for him and some old friends. When a heart attack at the airport prevents the old man from travelling, Fanis decides to make the trip himself, taking us back in time and down memory lane. "Mr. Boulmetis structures the film like a meal; the segments are labeled 'appetizer,' 'main course,' and so on. And food is related to marriage, astronomy, even politics... The comic moments, many involving spice-related sabotage at the dinner table, are delightful" (Neil Genzlinger, *The New York Times*).

The closing-night screening of *A Touch of Spice* on April 2 will be introduced by Dimitris Krallis, director of the SNF Centre for Hellenic Studies at SFU.

Screenings of *A Touch of Spice* sponsored by Anastase E. Maragos, Watson Goepel LLP

March 21 (Friday) 6:00 pm
March 30 (Sunday) 1:00 pm



The Travelling Players PG

Ο θίασος

Greece 1975

Theo Angelopoulos

230 min. DCP

In Greek with English subtitles

New Restoration

Described as “perhaps the greatest unseen film of the ’70s” (Michael Wilmington, *Film Comment*) and “quite possibly the greatest film in the history of Greek cinema” (James Quandt, TIFF), Theo Angelopoulos’s stunning chef d’oeuvre takes a panoramic look at Greek history during the turbulent years of 1939 to 1952: the Metaxas dictatorship, the Italian invasion, the German occupation, the liberation, the civil war, the defeat of the left, and the ascendancy of Papagos and the right. This history is recounted through the adventures of a troupe of actors, whose efforts to mount a 19th-century pastoral drama are thwarted by the momentous events of the period. Epic in scope (as well as epic in the Brechtian sense), *The Travelling Players* is composed of only 80 shots. Angelopoulos, whose mastery of the sequence shot has never been more evident, keeps the action moving effortlessly back and forth in time—sometimes within the space of a single, unbroken take!

The March 30 screening of *The Travelling Players* will include a 30-minute introduction by Spyros A. Sofos, assistant professor in the SNF Centre for Hellenic Studies at SFU.

Screenings of *The Travelling Players* sponsored by Christos & Sophie Dikeakos and Moshe Mastai

“A summation of all its maker’s strengths, poetry, fears, and desires... One of the century’s revolutionary masterpieces—in any art form.”

Michael Wilmington, *Film Comment*

March 26 (Wednesday) 6:30 pm
March 31 (Monday) 8:30 pm



01

Greece 2024

Dimitris Mouzakis

100 min. DCP

In Greek with English subtitles

Vancouver Premiere

“Any image you create runs the risk of becoming decorative. I want to avoid decoration ... Poetry is my weapon—that is: voice, speech, and writing.”

Nanos Valaoritis

Nanos Valaoritis has been called the most important poet of the Hellenic diaspora since Constantine P. Cavafy. This intimate documentary portrait of Valaoritis and his wife, American surrealist artist and writer Marie Wilson, in the last years of their lives reveals a secret world full of wisdom and feeling. Sifting through his artifacts and vast memory, Valaoritis tells stories of his many encounters with artists and intellectuals such as Nikos Kazantzakis, André Breton, William Burroughs, Allen Ginsberg, and Francis Bacon. He also shares his thoughts about his passion to create. “Valaoritis is reflected in the cinematographic lens, weaving personal memory into space and time. A personal microcosm, containing multifaceted manifestations of a creative life” (Thessaloniki Documentary Festival).

The March 31 screening of *01* will be introduced by Eirini Kotsoyili, senior lecturer in the SNF Centre for Hellenic Studies at SFU.

March 29 (Saturday) 6:30 pm



Topos

Τόπος

Greece 1985

Antoinetta Angelidi

80 min. DCP

In Greek and Italian with English subtitles

Antoinetta Angelidi is one of the most important Greek modernists, who has forged her own practice of feminist experimental cinema. Since the early 1970s she has been creating a visual language that deconstructs the patriarchal representation of women, while also offering poetic images that plumb the depths of desire and the unconscious—images, in the words of Lefteris Kypraios, “of insurmountable visual beauty [that] compose a secret world.” In *Topos*, Angelidi constructs personal dreamscapes of masterly tableaux, many with painterly references to the work of Masaccio and Balthus. These are accompanied by a unique audioscape of polyphony and silence. Angelidi’s work has enjoyed a resurgence in recent years. In 2024 alone, retrospective screenings were presented at TIFF and Prismatic Ground in New York, along with a spotlight program in the Cinema Regained section at Rotterdam.

“*Topos* articulates, for the first time in Greece, through cinema, a breathtaking, complete and absolute, contemplative woman’s discourse ... An exquisite achievement of unique and masterly avant-garde cinematic language.”

Maria Papadopoulou, *Néa*

Bruno Dumont × 2

March 14 (Friday) 6:30 pm
March 20 (Thursday) 8:45 pm
March 24 (Monday) 8:30 pm



The Empire

L'empire

France/Germany/Italy/Portugal 2024

Bruno Dumont

110 min. DCP

In French with English subtitles

Vancouver Premiere

“Beautifully crafted and certifiably insane... Dumont reminds us that these billion-dollar Hollywood behemoths can be simplistic and even silly undertakings when you remove the expensive packaging.”

Jordan Mintzer, *The Hollywood Reporter*

Few—heck, no one—could have foreseen the tonal about-face of Bruno Dumont’s once Bressonian cinema. His *Star Wars*-spoofing new picture, an unlikely winner of the Silver Bear at Berlin, is perhaps farthest afield from where the French auteur started—yet Dumont has asserted without a trace of sarcasm that his slapstick space opera serves as prequel to his (decidedly unfunny) debut *La vie de Jésus*! A less contentious connection is to the director’s *Quinquin* saga, not least because *The Empire* marks the return of its buffoon detectives. The previous installment, 2018’s *Coincoin and the Extra-Humans*, witnessed the invasion of body-snatching aliens in the Côte d’Opale, a perennial Dumont locale. Here, the sci-fi goes intergalactic—and the CGI measures up—in a blockbuster-scaled parody about two warring races, Zeros and Ones, converging in northern France over the fate of an evil-incarnate baby. Ludicrous, sure, and probably the most fun you’ll have at the arthouse this year.

March 14 (Friday) 8:50 pm
March 24 (Monday) 6:30 pm



La vie de Jésus

aka The Life of Jesus

France 1997

Bruno Dumont

96 min. Blu-ray

In French with English subtitles

Bruno Dumont’s still-staggering debut is purportedly a continuation of the director’s latest curveball *The Empire*, a spacefaring *Star Wars* lampoon sharing few discernible traits with this aesthetically incongruous, retroactive “sequel.” Hardly the religious biopic promised by its title, *La vie de Jésus* is instead a dispassionate, austere beautiful portrait of unemployed, uneducated, and unsympathetic youth in a small northern French town. Mixing widescreen vistas with intimate extreme close-ups, featuring a uniformly excellent cast of nonprofessionals, and very much bearing the influence of Robert Bresson, the film centres on Freddy, an epileptic 20-year old whose penchant for violence, *The Empire* dares us to consider, is the product of cosmically preordained evil. Dumont’s connect-the-dots maneuver is perhaps not so outlandish for a film allegedly—ironically—about the life of our lord and saviour. (Freddy, already far from messianic, is now the literal Antichrist!) Winner of the Camera d’Or at Cannes, as well as France’s Prix Jean Vigo.

Format note: *La vie de Jésus* screens from Criterion’s 2019 Blu-ray edition.

“It’s a measure of Dumont’s strong, classical filmmaking that *La vie de Jésus* can stand with [the films of] Bresson and Buñuel.”

J. Hoberman, *Village Voice*

Lou Ye × 2

March 28 (Friday) 6:30 pm
March 30 (Sunday) 6:30 pm
April 5 (Saturday) 8:20 pm
April 7 (Monday) 8:40 pm



An Unfinished Film

一部未完成的电影

Singapore/Germany 2024

Lou Ye

105 min. DCP

In Mandarin with English subtitles

Vancouver Premiere

“Mysterious, moving, and even profound.”

Peter Bradshaw, *The Guardian*

The latest feature from Lou Ye is a poignant time capsule of China’s first surge of COVID-19, rendered in a sly, evasive formal approach befitting the surreality of the lived-through experience. It commences in 2019 with director Xiaorui (Lou stand-in Mao Xiaorui) reuniting with his team to resurrect an abandoned project from ten years earlier. His lead actor Jiang Cheng (Qin Hao), now an in-demand star, reluctantly agrees to return, interrupting a period of downtime intended to be spent with his wife and newborn child. That separation becomes terrifyingly indefinite when a virus emerges in nearby Wuhan and lockdown measures hastily follow—with Xiaorui’s cast and crew suddenly stranded in quarantined hotel rooms. Capturing the anxiety and isolation but also shared humanity of the moment, Lou’s fictional reenactment presents as hyper-realistic thanks to a shooting style that, up until a pivotal point in the film, convincingly frames the footage as documentary in nature.

Best Narrative Feature, Best Director
Taipei Golden Horse Awards 2024

Two Mexican Masterworks by Luis Buñuel

March 28 (Friday) 8:45 pm
April 3 (Thursday) 6:30 pm
April 5 (Saturday) 6:30 pm



Suzhou River

苏州河

China/Germany 2000

Lou Ye

83 min. DCP

In Mandarin with English subtitles

New Restoration

The so-called Sixth Generation of Chinese filmmakers surfaced in the aftermath of the Tiananmen Square massacre, harnessing cheap equipment and guerrilla techniques to capture state-unapproved aspects of life under government crackdown. Lou Ye, among the most controversial of the cohort, achieved acclaim abroad—and a two-year ban from filmmaking at home—for his sophomore feature *Suzhou River*, suppressed in China after its unauthorized Rotterdam premiere. A *Vertigo*-esque tale of romantic obsession and criminality, the film is told largely, perhaps exclusively, from the vantage of an unseen and unnamed Shanghai videographer whose relationship with a nightclub performer (Zhou Xun) unfurls a backstory involving a courier (Jia Hongsheng), a kidnapping, and a disappeared girl (also Zhou). Mermaid myths and doppelgangery add intrigue to the noir-steeped proceedings, but it's the director's ingenious camerawork, which vacillates between protagonist POV and third-person observer, that truly elevates the work's beguiling mysteries. This 2022 restoration, supervised by Lou, retains the film's integral lo-fi aesthetic.

"A ghost story that's shot as though it were a documentary—and a documentary that feels like a dream."

J. Hoberman, *Village Voice*

April 18 (Friday) 6:30 pm
April 21 (Monday) 8:30 pm
April 26 (Saturday) 8:30 pm
April 28 (Monday) 6:30 pm



Los olvidados

aka The Young and the Damned

Mexico 1950

Luis Buñuel

80 min. DCP

In Spanish with English subtitles

New Restoration

"One of the best films in the history of Mexican cinema. One of the films that changed my life."

Guillermo del Toro

Buñuel returned to the pantheon of international cinema with *Los olvidados*, his first masterpiece made as an exile in Mexico. Mixing bleak social realism with a sardonic surrealist sensibility (not unlike his famed *Land Without Bread*), the director offers an unsentimental portrait of poverty and futility in the slums of Mexico City. The film focuses on the relationship between two juveniles: Jaibo, a hardened murderer, and Pedro, an innocent gradually corrupted by the cruelty of his environment. It was shot by the master cinematographer Gabriel Figueroa (*The Night of the Iguana*) and, despite a hostile domestic reception, went on to win Best Director at Cannes. Today the film is regarded as one of Buñuel's paramount works—Mexican cinema's too, topping a 2020 poll by *Somos* magazine of the 100 best Mexican films of all time.

Restored DCP courtesy of The Film Foundation

April 18 (Friday) 8:20 pm
April 20 (Sunday) 6:30 pm
April 28 (Monday) 8:20 pm
May 1 (Thursday) 6:30 pm



Él

aka This Strange Passion

Mexico 1953

Luis Buñuel

92 min. DCP

In Spanish with English subtitles

New Restoration

Male paranoia reaches pathological heights in Luis Buñuel's *Él*, one of the emblematic films of the director's prolific—and still largely neglected—Mexican period. It begins, suitably, with fetishistic flair: churchgoer Francisco Galván (Arturo de Córdova), a wealthy middle-aged bachelor, ogles the feet of a young socialite named Gloria Vidalga (Delia Garcés) on Holy Thursday. A predatory pursuit follows; Francisco woos Gloria into marrying him and not her fiancé, then reveals himself to be a maniacally possessive and sadistic husband. Gloria's tortured existence only intensifies when the circle of people around her—mother included—adopt Francisco's warped point of view and accuse the dutiful wife of adulterous designs. Buñuel's parable of patriarchal (and clerical) monstrosity, a rumoured favourite of Jacques Lacan, rests on a cunning narrative substitution: what starts as Francisco's story ends as Gloria's, allowing passage into the siloed wife's interiority as she vacillates between outrage, gaslit self-delusion, and empathetic concern for her unravelling husband.

"One of Luis Buñuel's crowning achievements."

Ed Gonzalez, *Slant Magazine*

New Cinema

April 3 (Thursday) 8:20 pm
April 7 (Monday) 6:00 pm
April 19 (Saturday) 6:00 pm



Việt and Nam

Trong lòng đất

Philippines/France/Singapore/Italy/Germany/Vietnam 2024
Trương Minh Quý
129 min. DCP

In Vietnamese with English subtitles

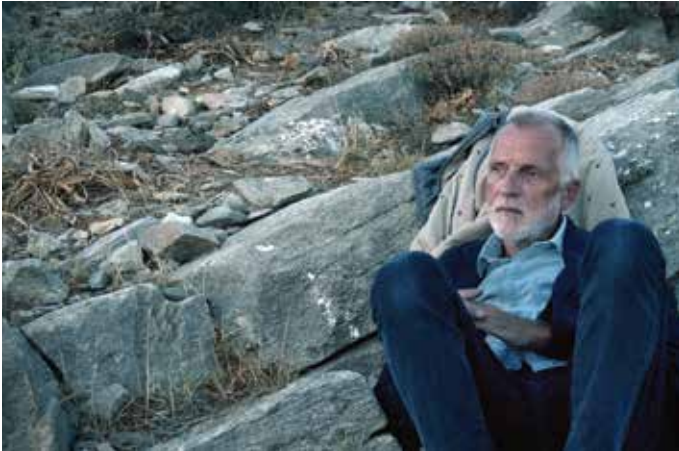
Vancouver Premiere

“Nothing short of spellbinding ... The best final shot of the year: a breath-stealing beauty that will leave you frozen in your seat even after the credits are over.”
Luke Hicks, *The Film Stage*

Vietnamese history is excavated, literally and figuratively, in director Trương Minh Quý’s astonishing new work, a love story staged in subterranean corridors and haunted by spectres of unreconciled war. Set in rural Vietnam at the turn of the 21st century, the film centres on the clandestine romance between two young coal miners, Viet (Đào Duy Bảo Định) and Nam (Phạm Thanh Hải), for whom intimacy occurs only in tunnelled chambers beneath the earth—twinkling anthracite encircling their bodies like sunken stars. Their time together is fleeting. Nam has paid a trafficker to smuggle him out of Vietnam, but not before accompanying his mother on a pilgrimage south to locate the remains of his father, one of untold “missing martyrs” whose bodies were never recovered after the war. Banned in Vietnam for its “negative view” of the nation, this sensual, tenebrous work, shot in granular 16mm, is a triumph of vision and historical unforgetting.

One of the Best Movies of 2024 (#10)
John Waters

April 11 (Friday) 8:30 pm
April 13 (Sunday) 6:00 pm
April 19 (Saturday) 8:40 pm



Little, Big, and Far

Austria/USA 2024

Jem Cohen

121 min. DCP

In German and English with English subtitles

Vancouver Premiere

A spiritual cousin to his 2012 masterpiece *Museum Hours*, the latest from New York-based filmmaker Jem Cohen is at once an engrossing guided tour across the expanding universe and a ruminative portrait of an astronomer at an existential crossroads. Karl (Franz Schwartz), an Austrian stargazer for whom free jazz serves as blueprint to the cosmos, is 70 and uncertain if his consultant job at a museum will hold. Feeling unmoored in an anthropogenic era, where miraculous advances in deep-space observation are counterbalanced with extinction-level crises at home, he prolongs a stay in Greece to contemplate the stars. Drawing its title from the three basic concepts of Karl’s work, *Little, Big, and Far* conveys masterclass ideas by way of long-distance exchanges between the protagonist, his physicist wife (filmmaker Leslie Thornton), and a former grad student. Cohen pinpoints the personal in the profound, delivering a generous, thought-provoking film that contemplates constellations celestial and human alike.

“Wondrous [and] expansive ... A reminder to seize solitude amid the bustle of everyday existence, to be quiet and still, to look up and consider the universe.”
Isaac Feldberg, *RogerEbert.com*

National Canadian Film Day: Michel Brault

Michel Brault (1928–2013) is one of Quebec's preeminent directors and arguably Canada's most celebrated cinematographer.

He is credited with pioneering the portable, handheld method of photojournalistic camerawork that revolutionized the NFB in the late 1950s and spurred a nonfiction movement in France—under the epithet “cinéma vérité”—with the arrival of Jean Rouch and Edgar Morin's landmark *Chronicles of a Summer* (1961), for which Brault served as principal cinematographer. After a string of seminal collaborative documentaries in the early 1960s, he left the NFB's French Program in want of auteurial independence, a decision that coincided with an increasing fascination with the latitudes of narrative filmmaking. (He directed a pair of 30-minute fictional shorts in the leadup to his NFB departure.)

For this year's edition of National Canadian Film Day, The Cinematheque presents free repertory screenings of the iconic Quebecois filmmaker's first two fiction features—the underappreciated *Between Salt and Sweet Water* (1967) and pantheonic *Les ordres* (1974). Both films will be projected in restorations undertaken by Éléphant, a preservation body devoted to the legacy of Quebec cinema, recently made available through the NFB.

National Canadian Film Day is an annual, one-day, coast-to-coast-to-coast celebration of Canadian cinema. Launched in 2014 and organized by REEL CANADA, it is held each year in April. Find out more at canadianfilmday.ca and reelcanada.ca.

**NATIONAL
CANADIAN
FILM DAY** **REEL CANADA**

Free Admission

April 16 (Wednesday)

6:30 pm



Between Salt and Sweet Water PG

aka Drifting Upstream

Entre la mer et l'eau douce

Canada 1967

Michel Brault

85 min. DCP

In French with English subtitles

“To my mind one of the unqualified masterpieces of Quebec cinema. It deserves to be seen as one of the finest works ever produced in this country.”

Piers Handling, TIFF

Selected for the inaugural edition of the Directors' Fortnight at Cannes, *Between Salt and Sweet Water* bears all the formal hallmarks of Michel Brault's pioneering work in documentary, albeit recalibrated here to serve a fictional drama. Claude (chansonnier Claude Gauthier), an aspiring folk artist, has outgrown his roots in rustic Saint-Irénée. Leaving behind an Indigenous girlfriend, the musician travels to Montreal with dreams of making it big, bunking with his bachelor brother and cycling through unskilled-labour jobs to get by. A steady relationship with a cafe waitress (Geneviève Bujold) seems to offer stable ground, but Claude, a realistic and not always sympathetic protagonist, risks jeopardizing it when a shot at success beckons. Co-written with a creative corps of legendary Quebecers (including Denys Arcand), Brault's routinely overlooked narrative feature debut marries naturalistic performance and nimble, handheld camerawork, with jump cuts, proto-music-video montages, and an ethos of Quebec nationalism fueled by a cresting sovereignty movement.

Free Admission

April 16 (Wednesday)

8:30 pm



Les ordres G

aka Orders

Canada 1974

Michel Brault

107 min. DCP

In French with English subtitles

Michel Brault's second fiction feature, a Kafkaesque political drama set during a dark chapter of our modern history, is one of Canadian cinema's great works. Following the imposition of the War Measures Act in October 1970, five innocent people are arrested, held without charge, and subject to various humiliations. *Les ordres* is based on the actual experiences of many of the over 450 Quebecers detained during the crisis. Brault, among Canada's finest cinematographers and foremost practitioners of cinéma direct, mixes fiction and documentary techniques to create a film of bracing urgency. He has his actors introduce themselves and their characters, and then intersperses “interviews” with those characters throughout the drama. The result is a harrowing portrait of liberal democracy gone askew. *Les ordres* remains the only Canadian film to win the Best Director prize at Cannes. It also won Canadian Film Awards for Best Feature, Director, and Screenplay.

One of the Top 10 Canadian Films of All Time
TIFF Annual Poll (1984, 1993, 2004, 2015)

“The first true masterpiece of Quebec cinema.”

Robert Lévesque, *Québec-Press*



Registration for Cinelab 2025 opens April 1

Cinelab is a two-week-long summer filmmaking program for aspiring artists aged 14–19 presented by The Cinematheque in partnership with the SFU School for the Contemporary Arts.

Young artists are empowered to create unique short films from start to finish with the support of experienced professionals. In small crews, participants are guided through the complete filmmaking process—scripting, directing, lighting, and editing—to bring their creative visions to life. Completed works debut at a special red carpet film premiere at The Cinematheque.

We provide an inclusive, welcoming, and creative space with professional equipment, facilitated by experienced artists. Established professionals from the Vancouver creative scene deliver master classes throughout the program.

Summer 2025 program dates

Program 1: July 7–18
Program 2: July 21–August 1

Note: Registration is capped at 24 students per program (48 total).

Daily schedule: Monday to Friday, 9:00 am–4:00 pm

Location: SFU School for the Contemporary Arts
149 West Hastings Street, Vancouver

Cost: \$700

The Cinematheque is a not-for-profit organization and the program fee is subsidized by support from our sponsors. Our sponsors generously donate limited bursaries for participants who meet their requirements and/or are in need of financial assistance. If you would like to apply for a bursary, please email us at cinelab@thecinematheque.ca. Bursary applications for Cinelab 2024 are due June 14, and applicants will be notified of the status of their application by June 21.

Find out more at thecinematheque.ca/learn.

April 17 (Thursday)

7:00 pm



Holly Márie Parnell: Cabbage and hole in the stone

Program runtime: 44 min.

In Person: Holly Márie Parnell

Working in film and expanded cinema, the Irish/Canadian artist Holly Márie Parnell is drawn to the way power embeds and affects people and places. Taking a documentary approach, her work is built from personal encounters and is motivated by the subtle yet powerful truths of embodied knowledge and lived experience. Through her practice she explores ideas around connectedness and freedom by looking at the ways in which primal needs are being threatened and eroded within our current economic and institutional frameworks.

This program will be preceded by an introduction from curator Susan Gibb and followed by a conversation with Holly Márie Parnell led by the artist Christine D'Onofrio.

Cabbage
Canada/Ireland/United Kingdom 2023
Holly Márie Parnell
22 min. Digital

An intimate work made in collaboration with the filmmaker's family, *Cabbage* re-frames language and explores personal agency within an ableist paradigm. It centralizes her brother's digital and rhythmic writings using eye tracking technology, and her mother's reflections on a life lived having to prove her son's humanity. Moving between contrasts of lived experience and bureaucratic violence, the film is a subtle examination of how a human life is measured and valued. The film documents the months preceding a move from Canada back home to Ireland—a country the family had to leave a decade prior because of austerity-driven cuts to disability funding.

hole in the stone
Scotland/Ireland 2025
Holly Márie Parnell
22 min. Digital

A preview of a new work in development that offers a meditation on our relationship to the future through the lens of farming in rural Ireland.

This screening is presented in conjunction with the upcoming solo exhibition by Holly Márie Parnell at Western Front, on view from May 3 to July 26, 2025.

WESTERN FRONT

April 24 (Thursday) **Free Admission**

7:00 pm



Lindsay McIntyre: the space between the margins

Program runtime: 40 min.

In Person: Lindsay McIntyre

This program of experimental shorts by Lindsay McIntyre explores what was left behind by her great-grandmother Kumaa'naaq, and what is missing. *Seeing Her* is a silent portrait depicting the beaded front panel of Kumaa'naaq's amauti. Edited in-camera on hand-processed Super 16, the hypnotic animation parallels the abundant skill, technique, and labour in the parka's creation with McIntyre's studied, hands-on analogue filmmaking. *though she never spoke, this is where her voice would have been.* features a Fisher Price audiotape recording made by McIntyre at the age of eight. Addressed repeatedly in the looping soundtrack but never actually heard is Kumaa'naaq's voice, which had been inadvertently taped over in the recording, tragically erasing the only known time-based record of her. The haunting narrative documentary *her silent life.* traces the deep and unspoken intergenerational resonances of Kumaa'naaq's displacement from the North and the disappearance of her daughter Marguerite, McIntyre's grandmother, from the family.

A conversation between McIntyre and CAG curator Godfre Leung will follow the screening.

Seeing Her
Canada 2020
4 min. Digital

though she never spoke, this is where her voice would have been.
Canada 2008
5 min. Digital

her silent life.
Canada 2012
31 min. Digital

Advisory: This program contains flashing lights and high-contrast images, which may affect photosensitive viewers.

Co-presented with the Contemporary Art Gallery and Capture Photography Festival, and programmed in conjunction with CAG's exhibition *Lindsay McIntyre: Distance Between Objects, Time Between Events.*

CAG

Capture Photography Festival

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.

April 10 (Thursday)

7:00 pm



Gracefully

خرامان

Iran 2019
Arash Eshaghi
64 min. DCP

In Farsi with English subtitles

"A tender and moving portrait."

Sheffield DocFest

Arash Eshaghi's award-winning documentary follows the life of an unnamed 80-year-old Iranian man who defies social norms through his passion for dancing in women's clothing. A devoted family man and former drag queen, he performed on stage for decades until the 1979 Iranian Revolution banned such acts. Despite this, he continues to honour his passion by performing at private events and weddings, and in places such as senior centres and, most often, the privacy of his own home. In addition to crafting intricate garments by himself, he has assembled a collection of traditional women's clothing from various regions of Iran, which he incorporates into his performances. This film explores themes such as identity, resistance, and the complexities of societal expectations, celebrating one man's unwavering commitment to self-expression and the courage it takes to remain true to oneself in the face of oppression.

Post-screening audience discussion moderated by PELAN.

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.

March 5 (Wednesday)

7:00 pm



Ninan Auassat: We, the Children PG

Canada 2024
Kim O'Bomsawin
91 min. DCP

In English, French, Innu-Aimun, and Atikamekw with English subtitles

Abenaki director Kim O'Bomsawin's new documentary is a groundbreaking exploration of the new generation of Indigenous youth. Shot over six years and uniquely told through the eyes of children and teens from the Atikamekw, Eeyou Cree, and Innu communities, the film captures their experiences with vulnerability and authenticity. Through glimpses into their daily lives, dreams and aspirations, and challenges with intergenerational trauma and settler-colonialism, they share what it is like to be an Indigenous youth today. Examining topics of identity, connection to community, cultural transmission, and the future of Indigenous languages, *Ninan Auassat: We, the Children* creates space for their voices and celebrates a generation's determination to shape a future filled with love, kinship, and Indigeneity.

Best Canadian Documentary
VIFF 2024

"A refreshingly humanist portrait... O'Bomsawin lets these young people be agents of their own stories."

Pat Mullen, *POV Magazine*

April 9 (Wednesday)

7:00 pm



Fancy Dance PG

Program runtime: 96 min.

"An affirming account of resilience and hope that sparkles with authentic performances, sensitive scripting, and a genuine sense of place that resonate well after the final credits roll."

Justin Lowe, *The Hollywood Reporter*, on *Fancy Dance*

This program pairs *Idle No More* by Anishinaabe director Ginger Cote, a member of Kitigan Zibi Anishinaabek First Nation, with *Fancy Dance*, directed by Seneca-Cayuga filmmaker Erica Tremblay. The former honours the powerful poetry of the late Heather Archibald, a social activist and foster-care child, interweaving singing, drumming, and powwow dancing in its demand for systemic change and justice. The latter follows Jax (Lily Gladstone), a queer Cayuga woman searching for her missing sister on the Seneca-Cayuga Reservation in Oklahoma while caring for her niece, Roki (Isabel DeRoy-Olson). Tremblay balances an intimate coming-of-age story with the complexities of life as an Indigenous woman living in a settler-colonial world. Together, these two films offer an urgent exploration of the injustices facing Indigenous communities—such as the Missing and Murdered Indigenous Women and Girls epidemic—through deeply personal narratives and the power of powwow dancing as a symbol of resistance, connection, and healing.

Idle No More
Canada 2018
Ginger Cote
5 min. DCP

Fancy Dance
USA 2023
Erica Tremblay
91 min. DCP

In English and Cayuga with English subtitles

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.

March 19 (Wednesday)

7:00 pm



Witches

United Kingdom 2024
Elizabeth Sankey
90 min. DCP

Canadian Theatrical Premiere

Grounded in her own story of being admitted to a psychiatric ward within a month of giving birth to her son, *Witches* writer-director Elizabeth Sankey shares her deeply personal experience of postpartum depression: "I need you to know how it feels to lose your mind completely. I want you to see what I saw; feel what I felt. While I survived, far too many have not." With clever and unflinching prose, Sankey's narration weaves her own story with astute pop-culture analysis of the cultural myths and symbolism surrounding witches, illustrating the terrifying and often misunderstood reality of postpartum depression, maternal OCD, and psychosis. Clips from films such as *Häxan* (1922), *Rosemary's Baby* (1968), *The Witches of Eastwick* (1987), and *The Witch* (2015) are intercut alongside interviews with medical professionals, academics, and mothers with lived experience of postpartum illnesses to illuminate the stigma surrounding maternal mental health and emphasize the importance of solidarity and peer support.

"This deeply personal essayistic film [is] moving but never mawkish, raw but also surgically precise."

Leslie Felperin, *The Guardian*

Post-screening discussion with Dr. Deirdre Ryan, clinical associate professor in the Department of Psychiatry at UBC.

Cosponsored by the Pacific Post Partum Support Society



April 23 (Wednesday)

7:00 pm



Hospital

USA 1969
Frederick Wiseman
84 min. DCP

New Restoration

"Wiseman gives us fault lines, derangement, sanctity ... [He] knows that there is as much honour as absurdity in the skirmish."

Matt Morrison, *Film Comment*

Just two years after his magnum opus *Titicut Follies* and decades before hospitals became a popular site of procedural and reality television, Wiseman turned his panoramic lens onto one of society's greatest collective institutions. Set in the bustling Metropolitan Hospital in East Harlem, *Hospital* documents numerous emergency encounters of patients suffering from a range of medical and psychological ailments, including states of extreme intoxication. A sense of the frenetic setting in which on-call psychiatrists carry out their responsibilities—still present to this day—emerges. So too do their myriad responsibilities, including their advocacy (not always successful) for the social services needed by psychologically vulnerable patients. Seamlessly shifting between wide and close shots, Wiseman employs a unique reportorial style showcasing the intensity of the seemingly mundane—an approach that continues to inform his observational craft, revealing the drama, personalities, and social concerns of life and death scenarios.

Post-screening discussion with Dr. Bradley Locke, clinical instructor in the Department of Psychiatry at UBC.

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.

March 16 (Sunday) **Free Admission**

10:30 am



Co Hoedeman × 5

Program runtime: 72 min.

Co Hoedeman, one of the legendary animators that built the reputation of the National Film Board, first came to Canada in 1965 at the age of 25, moving from Amsterdam to Montreal after seeing the films of Norman McLaren at an animation festival. He brought with him the experience of working with his hands; as a child he made puppets, toys, kites, and shadow figures, which led to work on commercials in the Netherlands, then films at the NFB. Hoedeman won the studio its first Academy Award in animation with *The Sand Castle*, just one example of how the director pushed, to extreme levels, his idea of “marionnettes complexe.” What greater challenge could there be for an animator than stop-motion sand? Or take his masterpiece *Tchou-tchou* and its three levels of movement: hand-drawn art, stop-motion block-puppets, and grand, sweeping camera maneuvers. Trained in childhood play and imagination, these films are all guided by the (mostly) unseen hand of a master puppeteer.

Matrioska
Canada 1970
4 min. DCP

The Sand Castle
Canada 1977
13 min. DCP

Marianne's Theatre
Canada 2004
15 min. DCP

Tchou-tchou
Canada 1972
13 min. DCP

Masquerade
Canada 1984
27 min. DCP

“For me, playing with puppets was an ideal way to learn about movement ... *Marianne's Theatre* is a direct link to my [early] experiences watching puppet shows. The puppeteer, like the film director, is in full control of the action. Little did I know that these fun early lessons would carry me all through my entire career in animation.”

Co Hoedeman

April 20 (Sunday)

10:30 am



Modern Times

USA 1936

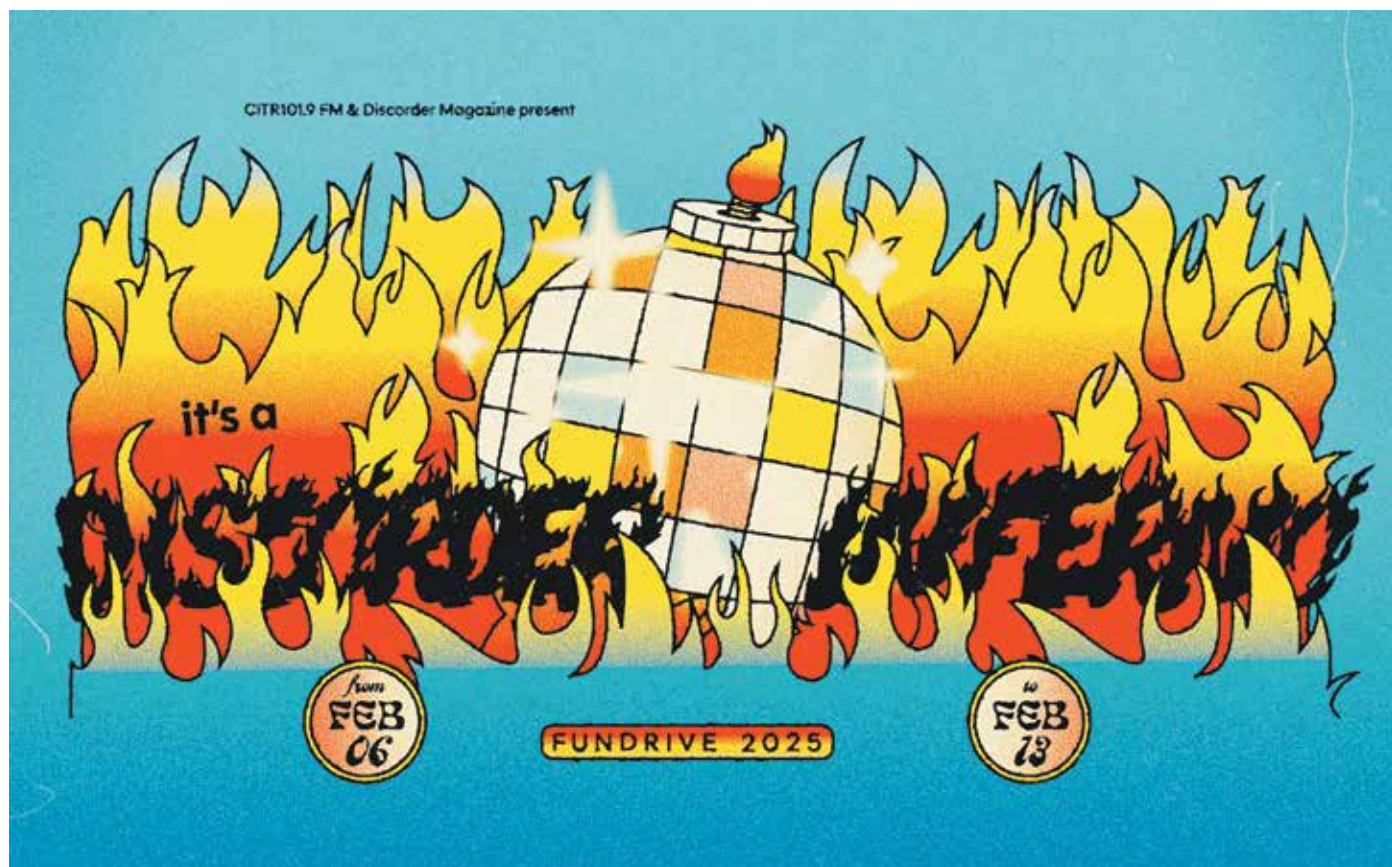
Charles Chaplin

87 min. DCP

“[The] best analysis of life in an industrial society.”

Frederick Wiseman

Charlie Chaplin's final silent-esque comedy is a satire of working life—with a smile, or something like it. The assembly line is where we meet Chaplin's alter ego, the Tramp, and if his bosses at the Electro Steel Corp. had their way, the assembly line is a place he'd never leave! Chaplin's ramped-up slapstick skits show all of management's methods of control, including mechanized lunch breaks and muscle-memory-demanding workloads. Bolts and wrenches aren't what the “modern” world is made out of anymore, but Chaplin's characters are motivated by familiar fears: hunger and unemployment. Frederick Wiseman, subject of a retrospective this cycle, counts the film as one of his favourites; the film's youthful, rebellious spirit leaps out in such scenes as an organized march, an overnight stay in a massive department store, and a sing-for-your-dinner performance that, in keeping with Chaplin's silent-era international reach, has lyrics requiring no translation.



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