

January / February 2026

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 non-profit organization dedicated to advancing the understanding and appreciation of cinema as art by bringing the very best in film culture and education to audiences of all ages. We invite you to support The Cinematheque's work by making a gift today. thecinematheque.ca/about/donate

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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: *Scattered Clouds*, Naruse Mikio, 1967
Contents image: *Alma's Rainbow*, Ayoka Chenzira, 1994

The Cinematheque is situated on the unceded, ancestral homelands of the *xʷməθkʷəy̓əm* (Musqueam), *Skwxwú7mesh* (Squamish), and *səlilwətał* (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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Well, a new year has arrived and with it a fresh crop of programming to set the stage for the exceedingly cinephilic months ahead.

Chief among the winter highlights is our Naruse Mikio retrospective, featuring 12 essential works by the “fourth great master” of Japanese cinema—a slogan Naruse seems entirely incapable of shaking simply because his exposure in the West came after the big three (Ozu, Mizoguchi, and Kurosawa). Each film will screen from an imported 35mm print, making it easily the largest all-analogue series we’ve presented in years. Celluloid, in fact, plays a crucial role in various programs this cycle: a special two-night engagement with American experimental filmmaker Robert Beavers will include both 35mm and 16mm gauges, as will an expanded-cinema performance by New York-based Taiwanese artist Erica Sheu.

Offscreen, we’re thrilled to welcome artist and educator Lief Hall as our new Learning & Outreach manager! Lief, we’re lucky to have you—welcome aboard.

Shaun Inouye
Artistic Director



Dream Consciousness

January 7
–February 1

A poet and a filmmaker, Bi Gan (b. 1989) has emerged as a director who excels at beguiling and confounding audiences and critics alike.

His films are rooted in his home province of Guizhou, but wander through a landscape of dreams, literary adornment, and technical ambition. In one feature after another, Bi engages with a pantheon of cinematic gods that begins with Murnau, travels through Tarkovsky, and ends, perhaps, with himself and whatever extended long take he might have planned for his next feature.

Bi has become a star in this digital era of stunning spectacle, and those travelling shots (measuring 30, 40, and 60 minutes long) have made him the de facto figurehead of the generation of Chinese-language filmmakers—including Wei Shujun and the late Hu Bo—that followed the history-mounting one led by Jia Zhangke and Wang Bing. But it's notable that none of his films are simply guided by a technical conceit. Bi's films encompass a range of approaches to how time can be described. It is precisely the collision offered between each of these modes—of expository voiceovers, poetic texts, elliptical montage, and those breathtaking continuous takes—that creates a powerful pull to examine more closely how each narrative works.

Each of Bi Gan's films have earned their share of praise, often in terms of singular, unrepeatable feats. The Cinematheque is excited to present these works together on the occasion of the release of his latest film *Resurrection*, with *A Short Story* playing in a Vancouver theatre for the first time, and rare and not-to-be-missed 3D screenings of *Long Day's Journey into Night*. Consider this the ideal way to see the first chapter of one of contemporary cinema's most inventive magicians.

January 7 (Wednesday)
January 10 (Saturday)
January 12 (Monday)
January 16 (Friday)
January 18 (Sunday)
February 1 (Sunday)

7:00 pm
8:10 pm
7:00 pm
7:00 pm
1:00 pm
7:00 pm



Resurrection

狂野时代

China/France 2025

Bi Gan

160 min. DCP

In Mandarin with English subtitles

Bi Gan opens his third and most ambitious feature with an intertitle: here spans a cinematic century, from silent dawn to final afterglow. Its dystopian premise—a world in which imagination is becoming extinct—will be realized by an allegorical dyad drawn from German expressionism, and unfold in chapters with the figures of the artist (Shu Qi) and her muse, a visionary dreamer (Jackson Yee), appearing in different form each time. In customary fashion for Bi, this wild mixture of modes—five stories in all, ranging from naive fairytale to confidence game, pure illusionism to Dionysian nighttime reverie—is an expansion of his project, which, despite the film's suggestion of cinema's end or collapse, gestures forward. *Resurrection* is another fractured mirror from Bi, with stunning feats of spectacle at each bookend, and curious shapeshifting tales in between.

Prix Spécial
Cannes 2025

"Bi Gan's most extravagant film to date ... [He] exults in the medium's capacity to traverse as well as transfigure space and time, and *Resurrection* takes this metaphysical impulse to grandiose extremes."

Dennis Lim, *Film Comment*



ess: Bi Gan × 4

January 9 (Friday)
January 11 (Sunday)
January 22 (Thursday)

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

January 9 (Friday)
January 24 (Saturday)
February 1 (Sunday)

8:40 pm
6:00 pm
4:00 pm



Kaili Blues

路邊野餐

China 2015
Bi Gan
113 min. DCP

In Mandarin with English subtitles

After completing his feature-length graduation film *Tiger*, Bi Gan took four years before he returned with his acclaimed international debut *Kaili Blues*. Key to his film—as an embedded reference and its original-language title—is Arkady and Boris Strugatsky's novel *Roadside Picnic*, the basis for Tarkovsky's *Stalker*. This poetic model of an almost existential, time-suspended search is counterbalanced by the reality of shooting, with barely any budget, in Bi's hometown of Kaili. There, we are introduced to Chen Sheng, a poet, doctor, ex-con, and surrogate father to his nephew Weiwei. Weiwei disappears. The same could be said of most of the narrative links that would give us bearings in this rural Chinese village. Instead, Bi gives us sutras, visual and audio repetitions, and tone-setting moments that might drily parody or intoxicatingly mix high art and the everyday, all under an eternally overcast sky.

"Maddeningly ambitious ... It wouldn't come as a shock if any given scene were revealed to be a dream sequence; it's a sign of serious poetic temperament that none of them are."

Ignatiy Vishnevetsky, *A.V. Club*

preceded by

A Short Story

破碎太阳之心

China 2022
Bi Gan
15 min. DCP

In Mandarin with English subtitles

A shapeshifting feline and "three weirdos" populate this fable, which was commissioned by a cat product company with no restrictions, save that a cat appear. Bi Gan's manipulation of frame rate and scale is further developed in *Resurrection*.



Long Day's Journey into Night

地球最後的夜晚

China/France 2018
Bi Gan
140 min. DCP

In Mandarin with English subtitles

3D Presentation

"In every sense sensational ... One of the most richly ambivalent films this century about cinema's ontological relationship with time, space, memory, and dreaming."

Blake Williams, *Cinema Scope*

Bi Gan's *Long Day's Journey into Night* counts as his most impressive (and notorious) success. An intentionally misleading marketing campaign in China positioned the film as a conventional New Year's Eve romance, and while it doesn't deliver that kind of genre satisfaction, the film is full of jaw-dropping, dreamily fragmented versions of lovers' games: poems said to possess a mysterious power; excursions into table tennis, billiards, and karaoke; and a one-hour long take entirely in 3D that toys with our expectation of a couple's reunion. Luo (Huang Jue) is on the murky trail of a woman, a friend, or a ghost. Wan (Tang Wei) is involved in the plot, and so is the mother (Sylvia Chang) of Luo's gangster friend Wildcat. A noirish voiceover provides exposition, while Bi's time-fracturing approach ensures that we remain one step behind the truth (not to mention the present). The fluid camerawork of the second half follows the first's enigmatic cutting; both encourage rapt attention.

Presented in partnership with Basically Good Media Lab,
Emily Carr University of Art + Design

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[M L **EMILY CARR**
UNIVERSITY
OF ART + DESIGN

New Canadian Cinema

January 8 (Thursday) **Director in Person**
January 11 (Sunday)

7:00 pm
6:00 pm



There, There

Canada 2024
Heather Young
100 min. DCP

“Heather Young once again brings exceptional nuance to themes of loneliness and isolation ... A bittersweet portrayal of the universal need for companionship.”

VIFF 2024

Halifax filmmaker Heather Young follows up her acclaimed feature debut *Murmur* (2019) with this equally assured and empathetic work of Maritime realism, a twinned portrait of two isolated women at opposite stages of life. The branching story begins with the flickering signs of dementia in the elderly but independent Ruth (Marlene Jewell). Save for the pigeons she feeds, company comes by way of in-home caregiver Shannon (Katie Mattattal), a young mother-to-be on the precipice of transformation with neither parent nor partner by her side. Writer-director-editor Young sequences her sophomore film with delicate precision, calibrating drama across parallel narratives—and on either side of an expertly placed ellipsis—in tandem with a rigorous naturalism so integral to the film’s design. Photographed by UBC alum Catherine Lutes with sensitivity to light and interiors, this austere yet tender meditation on loneliness cements Young among the best working directors in Canada.

preceded by

A Soft Touch

Canada 2025
Heather Young
20 min. DCP

Ghosted by a person owing her money, an aging woman in a seniors’ housing complex, alone and beset with health issues, resorts to last measures in Young’s melancholic new short.

The January 8 screening will be followed by a Q&A with director Heather Young.

January 10 (Saturday)
January 14 (Wednesday)
January 18 (Sunday)

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



Wrong Husband

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Canada 2025
Zacharias Kunuk
100 min. DCP

In Inuktitut with English subtitles

Winner of Best Canadian Feature at TIFF 2025, the latest from legendary Inuk filmmaker Zacharias Kunuk is a mythical account of fated love and supernatural intervention—and something of a departure from the director’s customary verité approach. (The telling exception being a 2022 excursion into stop-motion fantasy.) Set in an ancient past among the camps of an Arctic community, *Wrong Husband* relates the story of a girl (Theresia Kappianaq) and boy (Haiden Angutimarik) promised to each other at birth, but whose union is imperilled by the arrival of an interloper from another village. As ever in Kunuk’s culturally informed and edifying practice, the particulars of labour, play, courtship, and shamanism are keenly observed. Unique here, however, is the tangible presence of magic in shaping events—from warring spirits to a ghoulish, shoreline-dwelling sea troll. Kunuk is cinema’s great Inuit storyteller; this might be his most spellbinding tale to date.

“An epic that feels both ancient and fresh ... Kunuk delivers an engrossing photographic portrait of his homeland that is equally beautiful and intimidating ... The work demands the canvas of a true big screen.”

Barry Hertz, *The Globe and Mail*

Cinema Thinks the World



THE UNIVERSITY
OF BRITISH COLUMBIA

January 13 (Tuesday) **Free Admission**

7:00 pm



The Battle of Algiers ^G

La battaglia di Algeri

Italy/Algeria 1966

Gillo Pontecorvo

121 min. 35mm

In French and Arabic with English subtitles

“One of the best movies about revolutionary and anticolonial activism ever made, convincing, balanced, passionate, and compulsively watchable as storytelling.”

Jonathan Rosenbaum, *Chicago Reader*

One of the great epics of revolutionary political cinema, Gillo Pontecorvo's legendary *The Battle of Algiers* grippingly recreates the armed struggle for Algerian independence against France in the 1950s. *Battle* borrows from the stylebook of both Italian neorealism and cinéma vérité to create what feels like an on-the-ground account of real events: it was shot at the actual locations and employs a mostly nonprofessional cast, some of whom were real-life participants in the historical events being depicted. The film's incendiary verisimilitude has kept it perennially relevant for political radicals and their adversaries (it was even studied at the Pentagon at the advent of the Iraq War). Paul Thomas Anderson's recent nod in *One Battle After Another* is sure to inspire a new generation of devotees to Pontecorvo's classic critique of colonialism—and adulation of those brave enough to resist.

Print courtesy of Rialto Pictures

This free screening is presented as part of “Cinema Thinks the World,” a partnership project between The University of British Columbia and The Cinematheque. After the film, there will be a short reception followed by a one-hour panel talk with audience discussion.

Panelists: William Brown, Laura U. Marks, Eddy Troy

Contemporary Art Gallery

CAG

January 14 (Wednesday) **Free Admission**

6:30 pm



Dance for Camera: Early Works by Charles Atlas

Program runtime: 84 min.

Since his groundbreaking work as filmmaker-in-residence at the Merce Cunningham Dance Company from the mid-1970s to the mid-1980s, New York-based film and video artist Charles Atlas (b. 1949) has been one of the leading interpreters of performance for camera, known for his relentlessly innovative engagements with genre, technology, and style.

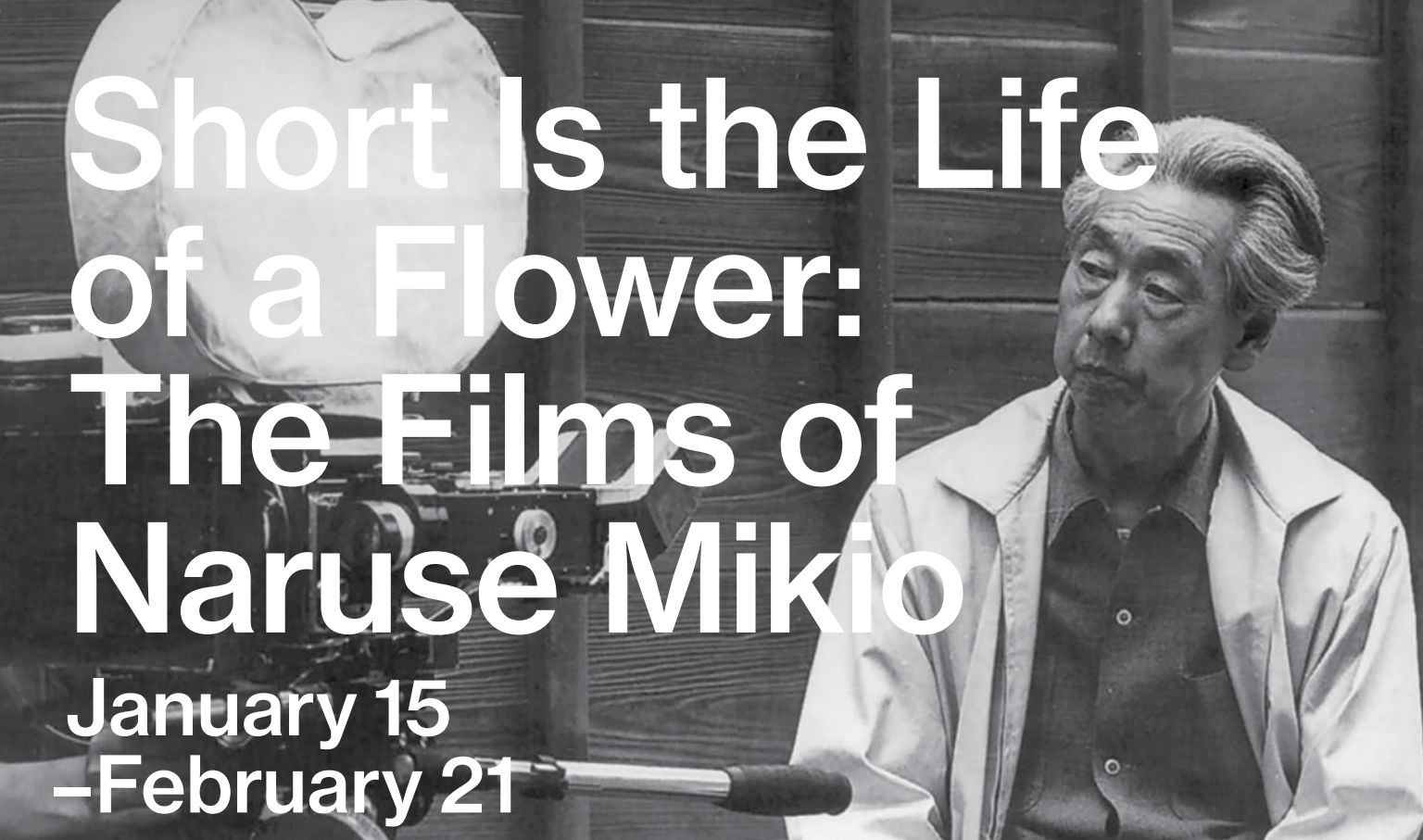
This program features three early works produced by Atlas in collaboration with dancers, each reflecting the exuberant spirit, canny camerawork, and anti-documentary approach that defines this period in his practice. *Blue Studio: Five Segments* uses nascent chroma key technology to multiply the choreography of legendary dance artist Merce Cunningham across a series of outdoor landscapes for New York public television station WNET. *From an Island Summer* follows renowned “punk ballerina” Karole Armitage and her dancers along the boardwalk of Coney Island and through the streets of Times Square, capturing the garish magic of a 1980s New York summer. And *Because We Must* continues Atlas's long-term collaboration with Scottish dancer and choreographer Michael Clark, adapting one of the enfant terrible's dazzlingly irreverent stageworks for the screen.

Merce by Merce
by Paik Part One:
Blue Studio: Five
Segments
USA 1975–76
16 min. Digital

From an Island
Summer
USA 1983–84
16 min. Digital

Because We Must
USA 1989
52 min. Digital

This program is co-presented with the Contemporary Art Gallery and screens alongside Atlas's landmark film *Hail the New Puritan* (1985–86) on view at CAG through February 28, 2026.



Short Is the Life of a Flower: The Films of Naruse Mikio

January 15
–February 21

“From the earliest age, I have thought that the world we live in betrays us.” This sentiment from Naruse Mikio (1905–1969), a pivotal figure of the mid-century’s golden era of Japanese cinema, serves as a keystone for appreciating the despairing—if not simply honest—narrative universe of the esteemed studio director.

A master chronicler of common life in the shoshimin-eiga tradition, Naruse, like contemporary Mizoguchi Kenji, is celebrated for his nuanced treatment of female characters made to suffer in a society wrought by patriarchy and capitalism. Unlike Mizoguchi—or admirer Ozu Yasujiro, whose portraits of domesticity are superficially compared to Naruse’s—the filmmaker never reached the international heights of his more renowned peers, a symptom, perhaps, of his romanceless approach to melodrama, or the lack of a strong formal signature that may otherwise distinguish an “auteur” from a workaday director. (Edward Yang, for one, praised the “invisibility” of the Naruse style, while Kurosawa Akira, who mentored under Naruse in the 1930s, saw the fluidity of his shots and scenes as a surface-level calm under which a “fast-raging current” resides.)

What is certain is that Naruse, a self-described “old schooler” indifferent to the industry’s embrace of colour and widescreen (though he eventually operated in both modes), was remarkably progressive in his gender politics and desire to centre the livelihood of women in his work. Novelist Hayashi Fumiko served as his literary muse; Naruse adapted six of her books across his most productive and artistically fertile period. This commenced with the critical success of *Repast* (1951), based on Hayashi’s unfinished final novel, and concluded with *A Wanderer’s Notebook* (1962), an adaptation of her autobiography. That Takamine Hideko would portray Hayashi in the latter is only fitting—she was the actor most associated with the “women’s film” director, starring in 17 of his works including triumphs *Floating Clouds* (1955) and *When a Woman Ascends the Stairs* (1960), both notably derived from Hayashi stories.

A model director at Toho for delivering modestly budgeted films on time that turn a profit—his previous studio Shochiku supposedly ousted him for being too Ozuesque—Naruse has witnessed his stock and the reverence for his work rise in recent years. Material access to his films outside Japan, however, continues to lag behind. We last mounted a Naruse retrospective in 2006, part of a touring exhibition to mark his centenary, supported by the Japan Foundation and featuring 35mm prints imported from Tokyo. Twenty years later, Naruse returns to The Cinematheque for his 120th anniversary under almost identical circumstances—only this time, he’s less the “Unknown Japanese Master” we previously observed.

Spanning a dozen films from across the director’s iconic postwar period, “Short Is the Life of a Flower” draws its elegiac title from a Hayashi passage that features in Naruse’s best known (and arguably best, full stop) picture, *Floating Clouds*. The remaining quote—“yet so many hardships it suffers”—speaks volumes on the solemn worldview of its author, and why Naruse discovered in her a kindred poet of life’s fragile beauty and unexceptional cruelty. Our series will open with that melancholic 1955 masterwork, introduced by Naruse scholar Catherine Russell in a prerecorded video, and close with the director’s devastating final statement, *Scattered Clouds* (1967).

“Short Is the Life of a Flower: The Films of Naruse Mikio” is generously supported by the Japan Foundation, Toronto. 35mm prints are provided by the Film Library of the Japan Foundation’s headquarters in Tokyo.

JAPAN FOUNDATION  国際交流基金

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“Naruse Mikio stands shoulder to shoulder with the greats of Japanese cinema, even as the bulk of his work remains difficult to see in the West.”

Matthew Thrift, BFI

Opening Night

January 15 (Thursday) 7:00 pm
January 18 (Sunday) 8:10 pm
January 30 (Friday) 8:30 pm



Floating Clouds

浮雲

Japan 1955
Naruse Mikio
123 min. 35mm

In Japanese with English subtitles

“A great work ... It is at the highest level in the history of Japanese movies.”

Ozu Yasujiro

A tale of amour fou set in the ruins of postwar Tokyo, *Floating Clouds* is ranked by many as master Naruse Mikio's pinnacle achievement, and was his greatest popular success in Japan. The film features a magnificent lead performance from actor Takamine Hideko, the director's key collaborator (all told, she would appear in 17 Naruse pictures). Takamine plays Yukiko, a typist who served with the Japanese forces in French Indochina. Returning home, she seeks out Tomioka, the engineer she had an affair with at the front. The latter (played by Mori Masayuki, also excellent) is not only married but vacillating in his affections—a characteristically weak Naruse male. Yukiko sacrifices her happiness to their turbulent relationship. Adapted from a novel by Hayashi Fumiko, whose works Naruse often turned to in the 1950s, *Floating Clouds* was much admired by Ozu, and won the *Kinema Junpo* award as the year's best Japanese film.

The opening-night screening on January 15 will include a video introduction by Catherine Russell, author of *The Cinema of Naruse Mikio: Women and Japanese Modernity* (Duke University Press).

January 17 (Saturday) 6:30 pm
January 19 (Monday) 8:30 pm



Repast

めし

Japan 1951
Naruse Mikio
97 min. 35mm

In Japanese with English subtitles

The first of Naruse's films to be based on the works of Hayashi Fumiko is adapted from the popular author's last, unfinished novel; Naruse would make five more films based on her writings in the coming years (each of which is included in this retrospective). A poignant marital drama, *Repast* casts Ozu regular Hara Setsuko (who also appears in Naruse's *Sound of the Mountain*) as Osaka housewife Michiyo. Increasingly dissatisfied with her childless marriage to poorly paid salaryman Hatsunosuke (Uehara Ken), she dreams of returning to her family, and maybe finding a job, in Tokyo. When her husband's niece Satoko lands on their doorstep, and Hatsunosuke begins showing the beautiful young woman around town, it brings the crisis in Michiyo's marriage to a head. The critical success of the film marked a turning point for Naruse, whose output the previous decade had largely been discounted. The director's landmark run of 1950s masterworks starts here.

“One of the great ‘women's pictures’ ... As with many of his films, a surface stillness masks what Kurosawa described as a ‘raging undercurrent’ of repression, remonstrance, and, finally, resignation at the limits of happiness afforded a housewife in postwar Japanese society.”

Matthew Thrift, BFI

January 17 (Saturday) 8:40 pm
January 23 (Friday) 6:30 pm



Mother

おかあさん

Japan 1952
Naruse Mikio
98 min. 35mm

In Japanese with English subtitles

“A peculiar, almost conceptual project that operates out of the stance of the sentimental family drama ... Filled with fragmentary and digressive scenes, *Mother* is perhaps Naruse's most Fordian work in its use of music and voiceover to create a level, retrospective mood.”

Dan Sallitt, *A Mikio Naruse Companion*

The preeminent actor and pioneering female director Tanaka Kinuyo is known for her appearances in many of Japanese cinema's greatest masterpieces, including numerous works by Mizoguchi and Ozu. She also made several important films with Naruse, including the much-loved *Mother*, one of the director's most celebrated achievements and one of the few Naruse films to be contemporaneously distributed in the West. A classic hahamono (mother picture) that avoids the mawkishness typical of that popular genre, the film features Tanaka as a widow with three children struggling to maintain the dry cleaning business left by her late husband. The story is told from the point of view of her eldest daughter, played by Kagawa Kyoko in what Donald Richie has described as “one of the most sensitive teenage performances in Japanese cinema.” The screenplay is among the first by Mizuki Yoko, who would also write Naruse's *Floating Clouds* and later, Kobayashi Masaki's Oscar-nominated *Kwaidan*.

“For many, [Naruse] still remains to be discovered ... [But] among certain circles of online cinephiles, whose tastes tend to champion underdogs over established names, Naruse is granted more and more a place of importance.”

Jonathan Mackris, *Screen Slate*

January 19 (Monday) 6:30 pm
January 22 (Thursday) 8:40 pm



Wife

妻

Japan 1953
Naruse Mikio
96 min. 35mm

In Japanese with English subtitles

This adaptation of a Hayashi Fumiko novel must surely count among Naruse's most unsparing portraits of wedlock come asunder. Takamine Mieko stars as housewife Mineko, whose ten-year marriage to salaryman Toichi (Uehara Ken, Naruse's go-to negligent husband) has disintegrated into a chilly acquaintanceship managing lodgers in their boarding house. When Mineko, struggling to earn extra income, learns of her husband's infidelity with a coworker, a decision looms as to whether her troubled marriage is worth saving. Naruse doesn't admonish either party for wrongdoing, but his locked-off compositions framing Mineko in the home reinforce the limits of freedom to which she has become prisoner. Bookended by scenes of the couple's silent morning routines while resentment and marital agony fester, *Wife* is an unblinking look at domestic estrangement with no easy answers or, being a Naruse picture, happy endings.

“An inexhaustible masterpiece [and] a film which deserves to be better known.”

Brad Stevens, *Sight and Sound*

January 24 (Saturday) 8:50 pm



Lightning

稲妻

Japan 1952
Naruse Mikio
87 min. 35mm

In Japanese with English subtitles

“The most perfect and moving of Naruse's family dramas.”

Dan Sallitt, *A Mikio Naruse Companion*

Naruse's second adaptation of a Hayashi Fumiko novel is a lively portrait of family dysfunction that takes domestic squabbling to new heights (or perhaps new lows) in the director's work. Divorcee Osei (Urabe Kumeko) has four children—three daughters and a son—by four different men. Youngest daughter Kiyoko (Naruse favourite Takamine Hideko), a bus tour guide, is the only one of the kids with a mind to escape her sordid surroundings. Her half-siblings, for their part, are trying to marry off Kiyoko to a middle-aged baker—but only because they have designs on the man's money. When the husband of one of Kiyoko's half-sisters dies, leaving behind a large insurance settlement, the machinations over money get more complex and more unsavoury. *Lightning* won three prizes at the Blue Ribbon Awards, determined by Japanese critics, including Best Film and Best Director.

January 25 (Sunday) 6:30 pm
January 31 (Saturday) 8:30 pm



Late Chrysanthemums

晩菊

Japan 1954
Naruse Mikio
101 min. 35mm

In Japanese with English subtitles

One of Naruse's pantheon films, this character-driven tale of four retired geishas is based on three stories by Hayashi Fumiko. Sugimura Haruko heads the cast as cynical Kin, who long ago abandoned men for her new passion: money. Kin now makes a tidy profit wheeling and dealing in real estate, and doling out loans at interest to her former geisha pals Nobu, Tamae, and Tomi, each of whom lives in meagre circumstances and middle-aged disappointment. The reappearance of ex-lover Seki, with whom she once contemplated double suicide, fails to melt Kin's cold heart, but when a letter arrives from Tabé (Uehara Ken), another old flame, she begins to get her romantic hopes up. Naruse's dramatic touch is characteristically subtle, detailed, and poignant; his handling of performance is as sure as ever. The film's 1985 release in the US found Vincent Canby hailing it as “extraordinarily elegant and somber ... *Late Chrysanthemums* is 31 years old but, for us, it's a major new work.”

“Naruse's masterpiece ... What's most impressive isn't its fatalism or resignation but its energy and vivid portraiture.”

Jonathan Rosenbaum, *Chicago Reader*

“Naruse’s is a strikingly modern cinema ... Structuring his films as unpredictable journeys, Naruse employs a subtlety of composition that makes the graphics of the camera angle itself visible as a form of movement.”

Chris Fujiwara, *Film Comment*

January 25 (Sunday) 8:40 pm
January 30 (Friday) 6:30 pm



Sound of the Mountain

山の音

Japan 1954
Naruse Mikio
95 min. 35mm
In Japanese with English subtitles

“Possibly Naruse’s most perfect entry in his preferred genre of shoshimin-eiga.”

Dag Sødtholt, *Senses of Cinema*

Held in the highest regard by Naruse admirers, this exquisitely realized and profoundly moving drama of a failed marriage is based on one of the major novels of Kawabata Yasunari, winner of the 1968 Nobel Prize in Literature. Naruse himself said of *Sound of the Mountain*, “This is one of my all-time favourites. I love this picture.” Hara Setsuko, reuniting with the director (they previously collaborated on *Repast*), is luminous as desperate housewife Kikuko, unhappily married to philandering cad Shuichi (Uehara Ken). Often alone, Kikuko finds herself spending more and more time with her kindly and considerate father-in-law Shingo (Yamamura So, in a superb performance), and a close, complex, and affectionate relationship develops between them. The film was shot in the vicinity of Kawabata’s home, and features sets designed to resemble the author’s house. *Sound of the Mountain* is another work of great subtlety that showcases the understated gifts of its director.

February 2 (Monday) 6:30 pm
February 8 (Sunday) 8:40 pm



Flowing

流れる

Japan 1956
Naruse Mikio
116 min. 35mm
In Japanese with English subtitles

Featuring a trio of superb female actors in the leads, *Flowing* was much praised by Japanese critics for its evocation of the geisha world in decline. Tanaka Kinuyo plays meek Oharu, an aging housemaid who joins the employ of a struggling Tokyo geisha house. Yamada Isuzu (winner of the *Kinema Junpo* award for Best Actress) is middle-aged Otsuta, the proud, stubborn geisha who runs the establishment. Naruse regular Takamine Hideko is Katsuyo, Otsuta’s resentful daughter. Unfolding from Oharu’s clear-eyed perspective, the film recounts Otsuta’s difficult efforts to maintain traditional standards—and resist the temptation to resort to sex work—in the face of mounting financial pressures. An extended, elegiac coda has Naruse’s camera leave the geisha house and move slowly away, along the river, down to the sea, with only Oharu aware of the household’s impending doom.

“An excellent example of a Naruse film par excellence, straddling the full gamut of his usual preoccupations ... *Flowing* departs from Mizoguchian mysticism and melodrama and instead focuses on the two prime Narusian motifs of postwar economic poverty and the representation of Japanese women.”

Adam Powell, *Senses of Cinema*

February 7 (Saturday) 6:30 pm
February 13 (Friday) 8:30 pm
February 15 (Sunday) 8:20 pm



When a Woman Ascends the Stairs

女が階段を上る時

Japan 1960
Naruse Mikio
111 min. 35mm

In Japanese with English subtitles

“[A] magnificent 1960 melodrama. An elegant essay in black and white [TohoScope] and tinkling cocktail jazz, this tale of a bar hostess’s attempt to escape her lot could give heartbreak lessons to Fassbinder and Sirk.”

J. Hoberman, *Village Voice*

Described as “the last classic of Japanese cinema’s pre-New Wave golden age” (Chuck Stephens, *Village Voice*), Naruse’s *When a Woman Ascends the Stairs* returns to the melancholic working-class milieu of his earlier *Flowing*: the fading glory of the traditional geisha world in the modern age. Reminiscent of Mizoguchi’s *Street of Shame*, the film is set in Tokyo’s neon-lit bar district of Ginza, where widowed bar hostess Keiko (Takamine Hideko) is at a crossroads. Entering her thirties, and aware that she can’t depend on her charms for much longer, she knows that she must either remarry or open her own establishment if she is to avoid a shameful descent into sex work. Few films have captured the exploitation of women with such heartbreaking clarity or quietude.

“His films celebrate, without extravagance, the lives of ordinary people struggling for something better than the hand fate has dealt them ... They raise the ordinary and even the sordid to a quality near sublime.”

Audie Bock, *Artforum*

February 8 (Sunday) 6:30 pm
February 21 (Saturday) 6:30 pm



Yearning

乱れる

Japan 1964
Naruse Mikio
98 min. 35mm

In Japanese with English subtitles

A tender, touching, and trenchant late work by Naruse, *Yearning* stars Takamine Hideko in a Locarno-winning performance as hard-working Reiko, who was made a war widow just six months into marriage. In the nearly two decades since, she has laboured to build up a small sake business that supports her and her in-laws. Now, competition from new-fangled supermarkets is threatening their livelihood. Reiko, meanwhile, must fend off the taboo attentions of her carousing brother-in-law Koji (Kayama Yuzo), a man 12 years her junior. The script is by Zenzo Matsuyama, Takamine's husband. The film's plot (war widow and philandering man) and social theme (the impact of Japan's rapid modernization on traditional values) surface elsewhere in Naruse's work, but reach a refinement here indicative of the director's matured style. Edward Yang, a great admirer of Naruse, regarded the ending of *Yearning* as among the most moving in all of cinema.

“[Naruse's] late masterpiece ... Despite the seeming simplicity of this tragic story, its psychological complexity is bottomless. No less remarkable are the abrupt, unsentimental editing and the remarkable mise-en-scène.”

Jonathan Rosenbaum, *Chicago Reader*

February 15 (Sunday) 6:00 pm
February 21 (Saturday) 8:40 pm



Scattered Clouds

乱れ雲

Japan 1967
Naruse Mikio
108 min. 35mm

In Japanese with English subtitles

“Naruse, ever the great meteorologist of emotion, delivers one of his finest melodramas in this elegiac, bittersweet swan song.”

Andréa Picard, TIFF

The exquisite last testament of Naruse Mikio, dying of cancer during its production, is a sombre portrait of love's futility in the inescapable shadow of tragedy. Tsukasa Yoko (of Ozu's *Late Autumn* and *The End of Summer*) is young Yumiko, devoted wife to a husband who on the eve of their departure to America is involved in a fatal car crash. Shiro (Kayama Yuzo, *Yearning*), the driver, is acquitted of wrongdoing but tormented by the accident and the anguish of widowed Yumiko. Gradually the two strangers, bound by trauma and self-reproach, form a closeness. Set to a haunting score by Takemitsu Toru, a disciple of John Cage, and shot in TohoScope in a muted, earthen colour palette, Naruse's final picture is a melancholic capstone to a career-long obsession with life's unending disappointments

February 20 (Friday) 8:10 pm



A Wanderer's Notebook

放浪記

Japan 1962
Naruse Mikio
123 min. 35mm

In Japanese with English subtitles

Naruse's sixth and final film based on a Hayashi Fumiko work serves as a loving paean to the literary icon whose writing underpins the director's most beloved films. Drawn both from Hayashi's autobiographical novel (translated as *Diary of a Vagabond*) and its stage adaptation, this melodramatic biopic casts Naruse lead Takamine Hideko as the pre-fame author, here a stoic, near-destitute writer unable to hold a job or the attention of a lover. Her encounter with Fukuchi (Takarada Akira, of *Godzilla* fame), a similarly struggling artist, sets a relationship in motion marked by unrequited care and escalating abuse. While not impervious to mythmaking in its chronicling of Hayashi's ascent from abject poverty to literary stardom, the film is mindful of keeping its heroine human—she is flawed, at times unsympathetic, and taken in by the deliverance of love in a loveless world. The great Tanaka Kinuyo portrays her mother.

“One of the great cinematic visions of an artistic vocation and the passions that energize it.”

Richard Brody, *The New Yorker*

New Restorations

January 23 (Friday) 8:40 pm
January 31 (Saturday) 6:30 pm
February 2 (Monday) 8:50 pm



Viridiana

Spain/Mexico 1961
Luis Buñuel
90 min. DCP
In Spanish with English subtitles

“Buñuel burst upon the ’60s like a resurrected Victorian novelist steeped in violent depravity and unabashedly obvious symbols ... [An] imperishable landmark of personal cinema.”

Andrew Sarris, *Village Voice*

After an exile that lasted over two decades, Luis Buñuel was convinced by actor Silvia Pinal and her husband, producer Gustavo Alatriste, to return to Spain to direct a film. (Buñuel: “I had a reasonable budget for once.”) The result was the scandalous *Viridiana*, one of the surrealist director’s great masterpieces. The fascist Franco government’s attempts to suppress the movie failed; prints of *Viridiana* reached Cannes where it won the Palme d’or, the first Spanish film so honoured. Pinal is featured in the title role as a young nun who pays a visit to her widowed uncle (Fernando Rey), only to discover that his feelings for her go beyond the avuncular, and his sexual predilections run to the bizarre. Among the film’s outrages is a parody of da Vinci’s *The Last Supper*; the Vatican denounced *Viridiana* as an insult to Christianity. Buñuel replied: “I didn’t deliberately set out to be blasphemous, but then Pope John XXIII is a better judge of such things than I am.”

February 6 (Friday) 6:30 pm
February 9 (Monday) 8:50 pm
February 17 (Tuesday) 6:30 pm



Bye Bye Love

バイバイ・ラブ

Japan 1974
Fujisawa Isao
85 min. DCP
In Japanese and English with English subtitles

Considered lost until a recent archival rediscovery, *Bye Bye Love* is a singular work of independent queer cinema. Though it features nameless lovers on the run and brashly borrows from Godard’s *Pierrot le fou*, this is not a simple work of homage. The film’s protagonist, who dubs himself Utamaro, might believe he’s a lone criminal hero as the narrative starts. His heedless macho motivation leads him to an act of violence, but it’s his encounter with a gender-fluid partner-in-crime that deemphasizes his role and reorganizes the film’s momentum. Fujisawa Isao worked under Teshigahara Hiroshi (*Woman in the Dunes*), yet for his sole directorial work he distanced himself from the industry, allowing him the freedom to make an underground film with an uncommon curiosity about forms of rebirth, whether in playful sex scenes or rapid montage. Like *Funeral Parade of Roses*, *Bye Bye Love* was originally released at the Art Theatre Guild’s Shinjuku cinema.

“Bye Bye Love is a film that wants you to perceive its world in the fluidity that it speaks so passionately of ... The potentialities that Fujisawa offers are radical.”

Blake Simons, *Screen Slate*

New Restorations

February 7 (Saturday) 8:50 pm
February 9 (Monday) 6:30 pm
February 27 (Friday) 8:10 pm



Wild Reeds PG

Les roseaux sauvages

France 1994
André Téchiné
114 min. DCP

In French with English subtitles

“A remarkable and passionate film ... As a young critic for *Cahiers du cinéma*, Téchiné championed films in which people were presented in a mysterious, even ghostly fashion ... Accordingly, these teenagers seem driven, even possessed by passions and motivations that remain stubbornly mysterious to them, and to us.”

Adrian Martin, *The Age* (Melbourne)

André Téchiné's greatest film is a particularly agile and concentrated version of adolescence, one where political awareness, sexual awakening, friendly alliances, and music cues—all in flux—test the boundaries of a small, southwestern French town. François, Serge, and Henri are students at an all-boys boarding school. Madame Alvarez is their most fiercely committed teacher and Maïté, her daughter, hangs out with François when she isn't studying out of the town's local branch of the Communist party. Téchiné sets his film around the final months of France's occupation in Algeria, and each characters' response to that political and moral test—be it callous indifference or incensed argumentation—is as important as their other instinctual drives: to seduce, self-loathe, or silently watch love fade. A shorter version of *Wild Reeds* was originally conceived as part of the same TV-film cycle that produced Olivier Assayas's *Cold Water* and Claire Denis's *U.S. Go Home*.

Restored DCP courtesy of Altered Innocence

February 13 (Friday) 6:30 pm
February 17 (Tuesday) 8:30 pm



Rosa la rose, fille publique

France 1986
Paul Vecchiali
92 min. DCP

In French with English subtitles

Paul Vecchiali, a gay iconoclast who operated on the fringes of the critic-cineaste tradition, made films about compulsions, desperate exiles, and self-scripted roles—patterns of desire that other filmmakers might subtly treat or pathologize. *Rosa la rose, fille publique* is one of his most approachable films, a near-musical display of style that aims to stun. Rosa (Marianne Basler) is a star among sex workers in Les Halles, Paris, where everyone, regardless of gender or profession, professes love to her in their own way. The film's baseline, indebted to French poetic realism, is an omniscient, choreographed view of romance and its dangers, where Rosa's gifts as a performer give her rarified status but only a semblance of freedom. Vecchiali, no less than the Godard of *Vivre sa vie*, knows that images of seduction and catharsis can act as both personal revelation and prescriptive narrative. The film starts with Rosa's birthday; its conflicts stem from differing wish fulfillments.

“A staggering high-wire act: an exquisite melodrama about the seedy underbelly of Paris imbued with the kind of flashy punctiliousness we'd typically associate with Golden Age-era filmmakers ... The film carries the mantle of Demy while engaging the type of subject matter previously verboten in mainstream French cinema.”

Steve Macfarlane, *Metrograph Journal*

February 26 (Thursday) 8:40 pm
February 28 (Saturday) 6:30 pm
March 1 (Sunday) 8:10 pm



The Spook Who Sat by the Door PG

USA 1973
Ivan Dixon
102 min. DCP

“Occupies a singular place in the history of American political cinema ... Like Gillo Pontecorvo's *The Battle of Algiers* and *Burn!*, in *Spook* the urban underclass constitutes the vanguard for revolutionary change.”

Michael T. Martin & David Wall, Library of Congress

Embodying and subverting the tenets of Blaxploitation, *The Spook Who Sat by the Door* is an open-hearted piece of political cinema. Director Ivan Dixon (*Trouble Man*) hits the genre's expected markers: wide shots, deadpan humour, and an extraordinary score (by Herbie Hancock). But in place of an iconic action hero there's Dan Freeman (Lawrence Cook), a covert objector to the liberal incrementalism of America's violently racist and classist society. He's trained by the CIA as part of a reluctant integration effort, then returns home to Chicago. What follows—college-friend reunions and community-organized armed resistance, for a start—is satirical and uncompromising enough that the film was intimidated out of circulation by the FBI. (Dixon says retitling canisters of his film's negative spared their seizure and destruction.) While he never directed another feature, Dixon said this film is everything he wanted to say; his legacy extends to Spike Lee and John Singleton.

Restored by the Library of Congress and The Film Foundation. Funding provided by the Hobson/Lucas Family Foundation.

Cinema Tehran



January 29 (Thursday)

7:00 pm



Two Masterpieces by Ebrahim Golestan

Program runtime: 146 min

New Restorations

After a passenger abandons a baby in a Tehran cab, the driver's search for the mother becomes an existential quest. *Brick and Mirror* by Ebrahim Golestan (1922–2023) examines fear, responsibility, and moral paralysis in the long shadow of the 1953 coup d'état. Golestan's first feature confronts the rapidly shifting climate of Iranian society in the mid-1960s, the failures of its intellectual class, and the corruption woven through daily life. In creating this film, Golestan shaped Iran's first modern cinematic masterpiece; no earlier Iranian film had so boldly fused poetic vision and the fragility of romantic reconciliation with the stark realities of urban despair. A giant of modern Persian literature, as well as the translator of Lenin, Dostoevsky, and Faulkner, Golestan produced this widescreen film in his own newly built Golestan Film Studio. *Brick and Mirror* is preceded by *Crown Jewels of Iran*, Golestan's controversial short film.

—Arya Ghavamian

“What the Youth sees in the mirror, the Aged sees in the mud brick.”

Attar, 12th century Iranian Sufi poet

Co-presented with Cinema Tehran, a pop-up cinema that shows the best of Iranian and world cinema in theatres around the world.

Crown Jewels of Iran

گنجینه‌های گوهر

Iran 1965

Ebrahim Golestan

15 min. DCP

In Farsi with English subtitles

Brick and Mirror

خشت و آینه

Iran 1964

Ebrahim Golestan

131 min. DCP

In Farsi with English subtitles



February 4–16

An audacious, ecstatic, and altogether pyrotechnic filmmaker whose work is noted for its flamboyant cinephilia and extravagant explorations of amour fou—not to mention its irregularity—Leos Carax (b. 1960) rose to prominence in the mid-1980s as a *Cahiers du cinéma* critic-turned-cineaste, a torchbearer of the nouvelle vague masters he so admired. Just 23 when his debut *Boy Meets Girl* premiered at Cannes, Carax was hailed a prodigy, an enfant terrible, a new cinematic Rimbaud—maybe even the next Godard.

Both *Boy Meets Girl* and its follow-up *Mauvais sang* (the first of two Carax films with a young Juliette Binoche) had the director identified with a slick, visually bombastic “New New Wave”—the so-called *cinéma du look*—that included Jean-Jacques Beineix (*Diva*, *Betty Blue*) and Luc Besson (*Subway*, *La femme Nikita*). For many, Carax was always the most talented and significant of that cohort, even as he proved the least commercially successful. His utterly spectacular third feature, *The Lovers on the Bridge* (1991), was a film maudit (literally “accursed film”) of legendary proportions. Its budget spiralled wildly out of control, it was beset by numerous production delays and funding problems, and it tanked at the box office. The film has been called the *Heaven's Gate* of French cinema. It was certainly a folie de grandeur that effectively derailed Carax's career; eight years would elapse until his next film, *Pola X*, then another 13 before *Holy Motors*. Today it can be regarded as perhaps the director's chef d'oeuvre.

Just in time for Valentine's, The Cinematheque presents Leos Carax's first three features, a cycle of love-drunk works dubbed the “Alex Trilogy” after the misfit romantic played by the director's alter ego Denis Lavant. (“Alex,” notably, is also the director's first name, “Leos Carax” being a nom-de-cinéma and anagram of Alex and Oscar, i.e. Academy Award.) Each film has been recently restored, with *The Lovers on the Bridge* boasting a brand-new 2025 restoration.

The Cinematheque

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	January Saturday	
	11 New Canadian Cinema 6:00 pm There, There + A Soft Touch Bi Gan 8:30 pm Kaili Blues + A Short Story	12 Bi Gan 7:00 pm Resurrection	13 Cinema Thinks the World 7:00 pm The Battle of Algiers G Free Panel	14 CAG 6:30 pm Dance for Camera: Early Works by Charles Atlas Free New Canadian Cinema 8:30 pm Wrong Husband	15 Naruse Mikio Opening Night 7:00 pm Floating Clouds	16 Bi Gan 7:00 pm Resurrection 8:40 pm Long Day's Journey into Night 3D	17 New Canadian Cinema 6:00 pm Wrong Husband Bi Gan 8:10 pm Resurrection
	18 Film Club 10:30 am Castle in the Sky PG Bi Gan 1:00 pm Resurrection New Canadian Cinema 6:00 pm Wrong Husband Naruse Mikio 8:10 pm Floating Clouds	19 Naruse Mikio 6:30 pm Wife 8:30 pm Repat	20 	21 Frames of Mind 7:00 pm Life After Guest	22 Bi Gan 6:00 pm Kaili Blues + A Short Story Naruse Mikio 8:40 pm Wife	23 Naruse Mikio 6:30 pm Mother New Restoration 8:40 pm Viridiana TV	24 Bi Gan 6:00 pm Long Day's Journey into Night 3D Naruse Mikio 8:50 pm Lightning
	25 Naruse Mikio 6:30 pm Late Chrysanthemums 8:40 pm Sound of the Mountain	26 DIM Cinema 7:00 pm Aggregate Squish: Kasper Feyer & Kara Ditte Hansen Guests	27 	28 Our Stories to Tell 7:00 pm Siksikakowan: The Blackfoot Man Guests	29 Cinema Tehran 7:00 pm Two Masterpieces by Ebrahim Golestan	30 Naruse Mikio 6:30 pm Sound of the Mountain 8:30 pm Floating Clouds	31 New Restoration 6:30 pm Viridiana TV Naruse Mikio 8:30 pm Late Chrysanthemums
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	February Saturday	

1 Bi Gan 4:00 pm Long Day's Journey into Night 3D 7:00 pm Resurrection	2 Naruse Mikio 6:30 pm Flowing New Restoration 8:50 pm Viridiana TV	3 	4 Leos Carax 6:30 pm Boy Meets Girl 8:45 pm Mauvais sang	5 PELAN Presents 7:00 pm My Stolen Planet	6 New Restoration 6:30 pm Bye Bye Love Leos Carax 8:30 pm The Lovers on the Bridge	7 Naruse Mikio 6:30 pm When a Woman Ascends the Stairs New Restoration 8:50 pm Wild Reeds PG
8 Naruse Mikio 6:30 pm Yearning 8:40 pm Flowing	9 New Restorations 6:30 pm Wild Reeds PG 8:50 pm Bye Bye Love	10 	11 Robert Beavers 6:30 pm Program One Guest 8:30 pm Program Two Guest	12 Robert Beavers 6:30 pm Program Three Guest 8:15 pm Program Four Guest	13 New Restoration 6:30 pm Rosa la rose, fille publique Naruse Mikio 8:30 pm When a Woman Ascends the Stairs	14 Leos Carax 6:00 pm Mauvais sang 8:30 pm The Lovers on the Bridge
15 Film Club 10:30 am Wabbit Twouble and More Looney Tunes Naruse Mikio 6:00 pm Scattered Clouds 8:20 pm When a Woman Ascends the Stairs	16 Leos Carax 3:30 pm Boy Meets Girl 6:00 pm Mauvais sang 8:30 pm The Lovers on the Bridge	17 New Restorations 6:30 pm Bye Bye Love 8:30 pm Rosa la rose, fille publique	18 Frames of Mind 6:00 pm They Are Sacred PG Guest	19 Peter Mettler Opening Night 7:00 pm Picture of Light PG Guest	20 New Cinema 6:30 pm Fire of Wind Naruse Mikio 8:10 pm A Wanderer's Notebook	21 Naruse Mikio 6:30 pm Yearning 8:40 pm Scattered Clouds
22 Peter Mettler 6:30 pm Gambling, Gods and LSD TV	23 DIM Cinema 7:00 pm collect, release, fall, rise: The Films of Erica Sheu Guest	24 	25 Our Stories to Tell 7:00 pm Northlore + Delta Dawn Guest	26 Gallery Gachet 6:30 pm Alma's Rainbow New Restoration 8:40 pm The Spook Who Sat by the Door PG	27 Peter Mettler 6:30 pm Picture of Light PG New Restoration 8:10 pm Wild Reeds PG	28 Peter Mettler 2:00 pm While the Green Grass Grows: Parts 1-4 New Restoration 6:30 pm The Spook Who Sat by the Door PG New Cinema 8:40 pm Fire of Wind

1

Peter Mettler

2:00 pm

While the Green Grass Grows: Parts 5-7

New Cinema

6:30 pm

Fire of Wind

New Restoration

8:10 pm

The Spook Who Sat by the Door

PG

Images from top to bottom: *Resurrection*, Bi Gan, 2025; *Mother*, Naruse Mikio, 1952; *Siksisakawari: The Blackfoot Man*, Shinakson Trevor Solway 2025; *Mauvais sang*, Leos Carax, 1986; *Still Light*, Robert Beavers, 2001; *O'on*, Kasper Feyrer, 2023; *The Spook Who Sat by the Door*, Ivan Dixon, 1973.



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

“Carax’s films are refreshingly outré, defiantly bombastic, and deliberately upsetting.”

Beatrice Loayza, *The New York Times*

February 4 (Wednesday) 6:30 pm
February 16 (Monday) 3:30 pm



Boy Meets Girl

France 1984
Leos Carax
105 min. DCP
In French with English subtitles

New Restoration

“Meteoric ... Ecstatic cinema and ecstatic living join together in a pressurized promise of glory and misery.”

Richard Brody, *The New Yorker*

Leos Carax’s first feature was rapturously received: it was widely hailed as one of the most impressive and original debuts in French cinema since *Breathless*, and raised hopes that a new Godard had emerged! A moody, black-and-white meander through nocturnal Paris, the film mixes punk sensibility and nouvelle vague aesthetics into a droll tale of doomed love. The startling Denis Lavant—Carax’s onscreen alter ego—is alienated Alex, the Boy. Mireille Perrier is suicidal model Mireille, the Girl. The sumptuous cinematography is by Jean-Yves Escoffier, who would also shoot Carax’s *Mauvais sang* and *The Lovers on the Bridge* (as well as Harmony Korine’s *Gummo*). Like most of Carax’s early films, *Boy Meets Girl* went undistributed in North America. Not until 2012’s *Holy Motors*, his meteoric comeback after a 13-year stretch of unfinanceable projects, was his debut released and his status as a generation-bridging artist fully acknowledged.

February 4 (Wednesday) 8:45 pm
February 14 (Saturday) 6:00 pm
February 16 (Monday) 6:00 pm



Mauvais sang

France 1986
Leos Carax
119 min. DCP
In French with English subtitles

New Restoration

Leos Carax described his eagerly anticipated follow-up to *Boy Meets Girl* as “a film which loves cinema but which does not love the cinema of today.” Part love story and part thriller, *Mauvais sang* (named after the poem by Rimbaud) is a dazzling, ultra-stylish homage to silent cinema and to early Godard. Something of an *Alphaville* for the AIDS era, it is set in a Paris of the near future, and concerns a plot to steal the only antidote to STBO, a deadly virus spread by “making love to those you don’t love.” Denis Lavant is Alex, a footloose petty thief drawn into the caper by Marc (Michel Piccoli), an old gangster friend of his dead father. Juliette Binoche (in a César Award-nominated performance) is Anne, the object of Alex’s desire. Much celebrated is the exhilarating sequence in which a smitten Alex prances and dances down the street, tracked by Carax’s sprinting camera, to the strains of David Bowie’s “Modern Love.”

“Visually exuberant, *Mauvais sang* blows most contemporary movies from any culture out of the water.”

Katherine Dieckmann, *Village Voice*

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



The Lovers on the Bridge

Les amants du Pont-Neuf

France 1991
Leos Carax
126 min. DCP

New Restoration

“A movie that explodes in your head for days after you see it.”

Robert Horton, *Film Comment*

Leos Carax’s spectacular third feature, made in the midst of France’s bicentennial celebrations, is a vivid, visionary valentine to Paris. It’s also one of French cinema’s most notorious boondoggles—a massively over-budget, much-delayed, mega-money-losing debacle the likes of which France had never seen before. Denis Lavant and Juliette Binoche, in her second Carax film, are young vagrants who meet on Paris’s famed Pont-Neuf bridge. Alex (the name of Lavant’s character in each of Carax’s first three films) is a fire-eating street performer and addict. Michèle (Binoche) is a heartbroken painter who is slowly going blind. Carax’s dazzling, delirious chronicle of their amour fou is exhilarating filmmaking. Much of it was shot on a life-size replica of the Pont-Neuf and its environs, built at great expense in southern France. Expect fireworks—both literal and cinematic!

February 11 & 12

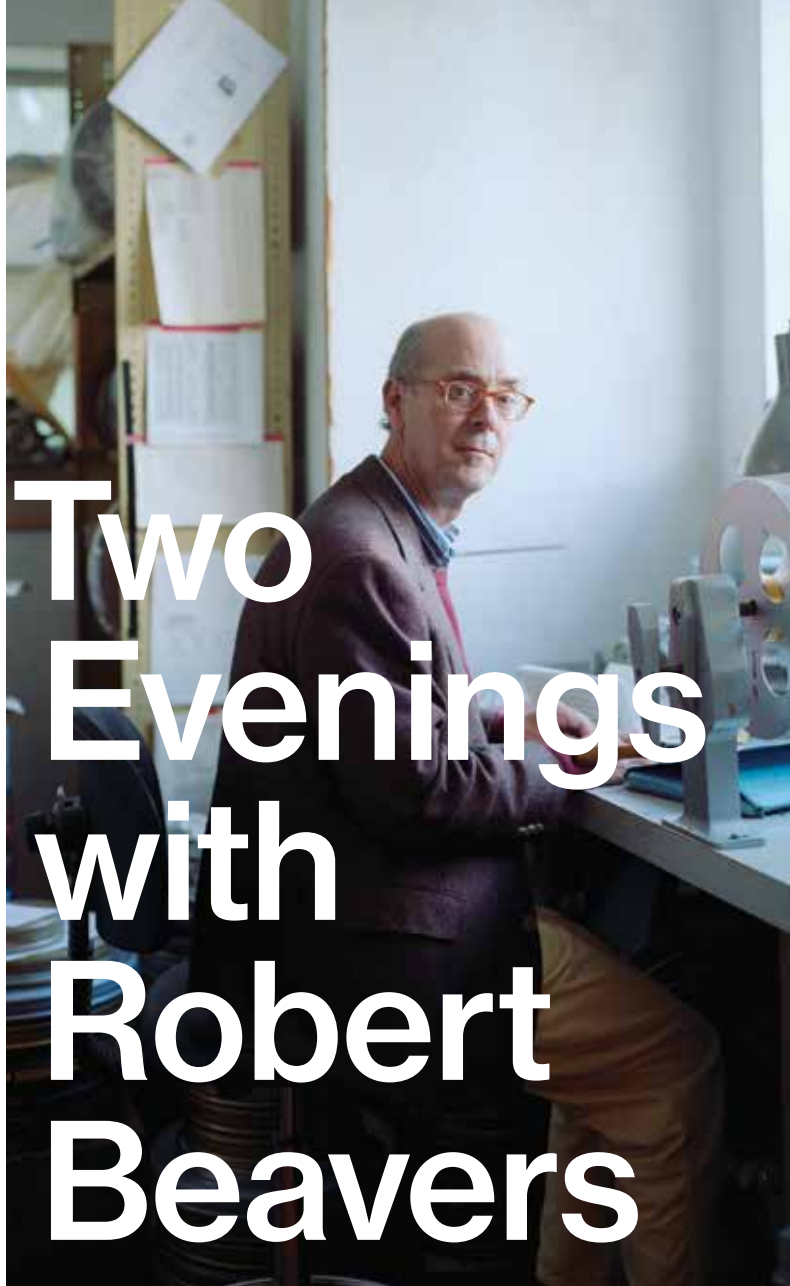
A working artist for over fifty years, Robert Beavers (b. 1949) has perhaps done more than any other avant-garde filmmaker to both honour and break free from his early inspirations.

Before Beavers pursued an autodidact's path, Bernice Hodges, a neighbour and craftsperson, introduced him to the world of the Renaissance where, as his biographer Rebekah Rutkoff describes, "No choice had to be made between painting, architecture, music, literature, science, and engineering." His subsequent meeting and enduring partnership with New American Cinema co-founder Gregory Markopoulos would redirect his path as a young artist and become instrumental to two monumental projects: a film cycle that spanned the entirety of Beavers and Markopoulos's relationship, and the ongoing restoration of Markopoulos's films. These two encounters gave Beavers tools, ideas, and models in contrast to traditional education and career tracks in one case; commercial film and the New York avant-garde in the other.

This break was geographic—Beavers and Markopoulos left New York for Europe—and it also opened up his filmmaking practice, providing creative space to work outside the stable containers of film "poetry" or "diary." This method of drawing on travel and specificities of place continues to guide new work by Beavers to this day. The films, shot via Bolex on 16mm, are ruled by meticulous combinations of elements, both visual and aural, that create frames-within-frames, build rhythm from the isolated sounds of everyday human activity, and merge camera-turret motion with montage. Beavers explores these guiding concepts with a calm vigour that suggests that the entire world might be contained in a single object, so long as it is looked at repeatedly when placed within a lexicon of gestures, shifting states of light, and patterns of colour.

The history of these films is just as particular as their construction. When Beavers and Markopoulos left New York, they removed, for the most part, their films from circulation. When the work re-emerged in the 2000s, even those films completed in the early 1970s were hard to recognize. Citing the sculpting concept of non finito (or the literary practice of Henry James and William Wordsworth), Beavers revisited the work and re-edited each film—all but three significantly shorter and restructured—before placing them in a particular sequence, which he gave the title *My Hand Outstretched to the Winged Distance and Sightless Measure*. The cycle begins with images of Markopoulos that Beavers shot as a teenager, and ends with the first film he made after Markopoulos's death.

When his films reappeared in North America, critics soon inserted him into the context—now canonized and well-studied—from which he had originally departed. In one example, he was listed in a *New York Times* review alongside "Andy Warhol, Joan Jonas, Yvonne Rainer, Michael Snow, and Jack Smith." These comparisons bring out some of the generalities



Two Evenings with Robert Beavers

of his films, in that they show Beavers in a performance of gesture and experience, and their attention to natural portraiture and film materiality is not completely unlike other artists that began working in the 1960s. But his films, painstakingly reworked after that decade, observe particularities of light and space on a different scale than those New York artists, whether across the Mediterranean or across seasons (of a year, of a life). "Since *Still Light*," he has said, "I have often combined two locations in one film. Goethe said that you can know one language only by knowing two—I can extend this to say you know one country only by knowing two."

This first-ever Vancouver presentation of Beavers's films includes selections from *My Hand Outstretched* as well as his peripatetic recent works, some of them elegies for friends, others an outflowing of his current partnership with the filmmaker Ute Aurand. Beavers will be present at each screening to discuss his work.

Acknowledgments: Special thanks to Robert Beavers, Glenn Fox, Jonathan Marlow, and Susan Oxtoby for their generous assistance in mounting this series.

“Beavers’s personal films occupy a noble place within the history of avant-garde film... Perhaps this work’s greatest achievement is that it appears continually fresh, as timeless art should, both to the newcomer and to the fortunate viewer able to savour the richness of these films time and again.”

Susan Oxtoby, TIFF 2000

February 11 (Wednesday)

6:30 pm



Robert Beavers: Program One

Program runtime: 73 min.

In Person: Robert Beavers

In the autumn of 1965, a teenaged Robert Beavers wrote to Gregory Markopoulos: “I am interested in your opinion of what a ‘filmmaker’s education’ should consist of.” Markopoulos’s reply, one unenamoured with the New York institutional landscape, included a question (“Should he leave the country or remain?”) and a promise that this vocation would require something he had also yet to find: “a haven” apart from influences where, as the writer Nikos Kazantzakis put it, one might “open a road that may entice the future and force it to make up its mind.” The two artists left for Europe together, and *Early Monthly Segments* would become the evidence of this new direction. Beavers’s editing captures the bold, playful energy of someone essaying an entire catalogue of available colours, camera movements, and poses to frame both Markopoulos and himself. This pursuit of male and pastoral beauty is differently patterned in *Still Light* and *Wingseed*.

Early Monthly Segments
Greece/Germany/
Switzerland
1968-70/2002
Robert Beavers
33 min. 16mm

Still Light
Greece/United
Kingdom 1970/2001
Robert Beavers
25 min. 16mm

Wingseed
Greece 1985
Robert Beavers
15 min. 35mm

“*Early Monthly Segments* [holds] the key to Beavers’s astounding achievement ... Impeccably structural, his art is nonetheless suffused with a romantic passion that includes the man, the camera, and the world’s unending beauties—natural, built, and artistic.”

Roberta Smith, *The New York Times*

February 11 (Wednesday)

8:30 pm



Robert Beavers: Program Two

Program runtime: 63 min.

In Person: Robert Beavers

“A masterpiece ... Elegant, beautiful, complex, and austere ... A film about the transformation of life into art and the loveliness of Florentine sunlight flooding through a window.”

Manohla Dargis, *The New York Times*, on *From the Notebook of...*

Where *Early Monthly Segments* is a cascading mixture of techniques, Robert Beavers’s *From the Notebook of...* is an exactly measured, separated, and classified system. In a Florentine apartment, Beavers trains the piercing concentration of his 16mm camera on the basic ingredients of a solitary day—the self, the pen, the empty page, and an open window—to which he adds, as if in a laboratory’s controlled environment, sequenced images, sounds, and camera movements. Not least of these is the whipping vertical motion of his camera’s turret turn, which accompanies the passage of flying birds, the descent of his pen, the formal posture of Beavers himself, and the angled view of the apartment, suspended above the street scenes below. The approach, at once a form of study and demonstration, treats time and presence in a manner both nakedly unadorned and complexly elaborated. In *AMOR*, Beavers stitches fabric and forking garden paths together via a forceful, enigmatic figuration.

From the Notebook of...
Italy 1971/1998
Robert Beavers
48 min. 35mm

AMOR
Italy/Austria 1980
Robert Beavers
15 min. 16mm

“Beavers has spent his career being precociously ahead of schedule and also somewhat outside his time ... In his films there is [a] dreamlike yet clockwork intensity.”

Roberta Smith, *The New York Times*

February 12 (Thursday)

6:30 pm



Robert Beavers: Program Three

Program runtime: 61 min

In Person: Robert Beavers

These final works in Robert Beavers’s defining film cycle *My Hand Outstretched to the Winged Distance and Sightless Measure* present something both tactile and elusive. Each studies and compares images of stone-based architecture—whether scaled to immensity or human height—with an awareness of the way their geometry and fixity lend themselves as containers for organic growth. All of them represent Beavers at his most dramatically motivated, as he combines the rich sensations of the external world—hard percussive sound and soft blanketing light—with the striking gestures of his structuring presence. As his overarching title suggests, the use of one’s hands is a generative, self-reflexive act for a filmmaker, and not just metaphor alone. The cycle’s culmination, *The Ground*, Beavers’s first film after the death of Gregory Markopoulos, offers an emotional and physical evocation of hollowness, in all its exposed pain and open potential.

The Hedge Theater
Italy 1986-90/2002
Robert Beavers
19 min. 16mm

The Stoas
Greece 1991-97
Robert Beavers
22 min. 35mm

The Ground
Greece 1993-2001
Robert Beavers
20 min. 16mm

“*The Ground* is not to be missed ... [The film] makes a parallel between filmmaking and stone cutting: both depend not only on chiselling pieces so that they fit together, but also in leaving space enough for something to enter or take flight.”

Amy Taubin, *Village Voice*

February 12 (Thursday)

8:15 pm



Robert Beavers: Program Four

Program runtime: 62 min.

In Person: Robert Beavers

“Forgoes the geometric severity characteristic of works like his masterly ars poetic *From the Notebook of...* without any loss of precision, and generates a subsumed aura of rapture nearly as potent as his sublime city/nature diptych *The Stoas*.”

Nathan Lee, *Village Voice*, on *Pitcher of Colored Light*

Robert Beavers’s most recent work shows further transformations in his practice. The films are still devoted to charting intimate specificities of places and phenomena by cutting different proportions of subject, light, time, and movement against one another, but he has moved into a more reflective register. Each film deliberately revisits significant relationships. *Pitcher of Colored Light* is filmed at his mother’s house; *The Suppliant* at the apartment of his late friend Jacques Dehornois; “*Der Klang, die Welt...*” captures the Zurich house of his landlady Cécile Staehlin before and after her husband Dieter, a cellist, passed away. *The Sparrow Dream* is perhaps Beavers’s grandest merging of distant locations and elements: childhood myth (via *The Odyssey*) and mature narration; smooth golden statues and timeworn hands; his Massachusetts hometown; and his current artistic residence in Berlin with the filmmaker Ute Aurand. Each shot refracts an immense scale of consistent attention.

Pitcher of
Colored Light
USA 2000-07
Robert
Beavers
23 min. 16mm

The Suppliant
USA 2010
Robert
Beavers
5 min. 16mm

“Der Klang, die
Welt...”
Switzerland
2018
Robert
Beavers
5 min. 16mm

The Sparrow
Dream
Germany/USA
2022
Robert
Beavers
29 min. 16mm

February 19
–March 1

Nothing But Time: Three Films by Pete

In the cosmology of Canadian cinema, Peter Mettler (b. 1958) is our seeker, ever gravitating toward outsiders in search of ecstatic states, spectacles that defy straightforward documentation, and sacred places that promise metaphysical deliverance.

There are precedents for his methodologies—the films of Chris Marker and Werner Herzog come to mind—but Mettler’s gifts as an unobtrusive interviewer and his capacity to discover shared sensibilities between people of vastly diverse cultures and creeds feels singular.

Though a key figure of the Toronto New Wave, Mettler forged a very different path than those of peers such as Atom Egoyan, Bruce McDonald, and Patricia Rozema, nurturing an exploratory breed of filmmaking that, given its rigorously unpredictable modus operandi, is daunting to finance. Mettler’s process persistently invites chance, thrives on a balance of intention and intuition, requires tremendous craft, and opens doors to wonderment. This is especially true of the films showcased in this series: *Picture of Light* (1994), a nonfiction adventure film in which a small crew travels north in hopes of apprehending the aurora borealis; the epic, Genie-winning *Gambling, Gods and LSD* (2002), in which Mettler goes to the Southwestern US, Switzerland, India, and Toronto’s airport strip to find people attempting to make contact with the sublime; and his most ambitious work, *While the Green Grass Grows: A Diary in Seven Parts* (2025), which chronicles three coincidence-laden years of travel and stillness, loss and discovery, global rupture and personal crisis, and countless encounters with people, places, and phenomena that no one—Mettler included—could have predicted.



er Mettler

While the Green Grass Grows is the work of an artist who has matured in both outlook and approach yet has never lost his uncanny antenna for mystery, rare beauty, and the everyday strange. Running seven hours, but rapidly drawing you into its groove, this episodic film attains its magisterial ambiance by dint of its author's ability to show up, travel blind, and apply observational discipline to whatever comes, confident that something precious is waiting to reveal itself.

José Teodoro
Series curator

Presented with the support of Swiss Films and the Consulate General of Switzerland in Vancouver

SWISS FILMS



Schweizerische Eidgenossenschaft
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Consulate General of Switzerland in Vancouver

Introduction adapted from José Teodoro's *Nothing But Time: Conversations with Peter Mettler on Life and Cinema*, published by Anvil Press.

Film notes written by José Teodoro.

“One of the most important filmmakers working today. Peter Mettler has created an essential body of work, exploring the intractable ingredients of cinema itself.”

Atom Egoyan

February 19 (Thursday) **Opening Night**
February 27 (Friday)

7:00 pm
6:30 pm



Picture of Light PG

Canada 1994
Peter Mettler
83 min. DCP

“The most beautiful fusion of art and science I’ve seen since Michael Snow’s *La région centrale*.”

Jonathan Rosenbaum, *Chicago Reader*

A journey to civilization in extremis, *Picture of Light* follows Mettler and a small crew to Churchill, Manitoba, on a pre-digital expedition to photograph the aurora borealis. Visions of the sought-after meteorological phenomena arrive first in fleeting glimpses and, eventually, in sustained apparitions roiling with supernatural dazzle. Mettler’s voiceover poses more questions than answers, cognizant of the distance dividing lived experience from media-as-surrogate, leaving us with a lingering sense that some crucial element in all this remains tantalizingly elusive. A motel owner watches videotapes of past parties to keep him company. A wall is perforated by a rifle shot. Toes are amputated. Cars don’t start. Prompted by a serendipitous encounter with Andreas Züst, the enigmatic Swiss polymath who provided Mettler with both the challenge and financing, this is the film that clarified the Mettler project—“the pursuit of wonder”—opening a door for everything that followed.

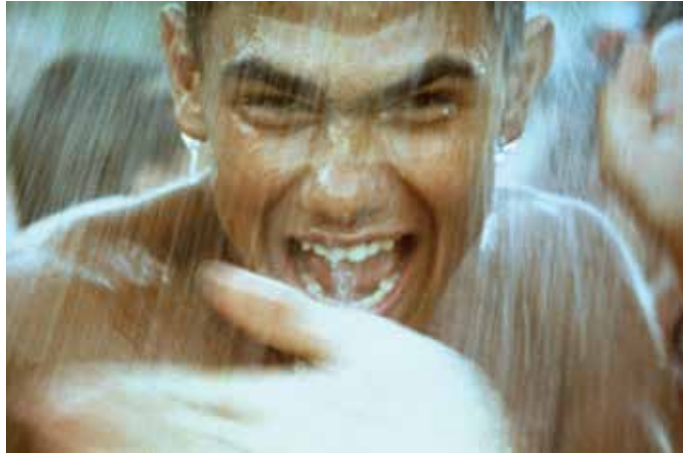
The opening-night screening on February 19 will be introduced by curator José Teodoro. Copies of Teodoro’s book *Nothing But Time: Conversations with Peter Mettler on Life and Cinema* (Anvil Press) will be available to purchase.

“Few filmmakers are as attuned to the wonders of existence, or to the sensual and perceptual possibilities of cinema.”

Dennis Lim, Film at Lincoln Center

February 22 (Sunday)

6:30 pm



Gambling, Gods and LSD

Canada/Switzerland 2002

Peter Mettler

180 min. DCP

From an airport mega-church where a pastor performs flamboyant feats of faith-healing to poncho-clad crowds gathering to witness the implosion of a Vegas hotel; from recovering Swiss addicts reviewing their lives' winding paths and precarious desires to spontaneously sacred encounters with strangers in India—Mettler's most emblematic work is rigorously associative, traversing diverse continents and landscapes, spiritual convictions and psychological states. Transcendence is the core theme, prepared improvisation the *modus operandi*. Whether flying solo or accompanied by a skeleton crew, Mettler's capacity to be fully present, his gentle approach to interlocution, and his uncanny antenna for eccentricity draw in a stream of fascinating characters ready to articulate their longing for the infinitely varied sublime. A film of arrivals and departures, this Genie-winning, intuition-fuelled essay on peak experience is a peak in Mettler's oeuvre and should be on any list of the greatest Canadian films ever made.

“Plays like a meditation in the flesh, and it's luxuriously trippy. You don't watch it so much as sink into it ... Visionaries such as Norman McLaren, Michael Snow—and Peter Mettler—remind us that cinema can still be a revolutionary art, and that Canadians often feel most at home on its cutting edge.”

Brian D. Johnson, *Maclean's*

February 28 (Saturday) **Parts 1–4 (195 min.)**

2:00 pm

March 1 (Sunday) **Parts 5–7 (225 min.)**

2:00 pm



While the Green Grass Grows: A Diary in Seven Parts

Canada/Switzerland 2025

Peter Mettler

420 min. DCP

In English, Swiss German, and Spanish with English subtitles

Vancouver Premiere

“Arguably serves as the filmmaker's most personal work to date. It ranks among his most rewarding films, too ... A rich and philosophical documentary that challenges a viewer, but invites one to marinate in some of life's deeper questions. Accept the experiment and anticipate rewards.”

Pat Mullen, *POV Magazine*

Filmed over three years—a period which included the death of both his parents, a pandemic, and an eerily mysterious illness—Mettler's magnum opus is a sprawling, yet intimate, intercontinental epic that embraces coincidence and elevates the film diary to new heights of innovation. From the Canary Islands to Killarney Provincial Park, from forking Alpine caverns to a quarantine hotel, from New Mexico to Cuba, this peripatetic improvised film finds Mettler exploring his familial past while remaining steadfastly present, connecting with his newly widowed father or collaborating with fellow filmmakers on formally adventurous flights of cinematic expression. A durational work that quickly draws you into its groove, *While the Green Grass Grows* follows tributaries both literal and figurative as it wends its way through life's hardships and bliss, flowing toward a generative state where artistry and spirituality intermingle.

There will be 10-minute intermissions between Parts 3 & 4 and 6 & 7

New Cinema

February 20 (Friday) 6:30 pm
February 28 (Saturday) 8:40 pm
March 1 (Sunday) 6:30 pm



Fire of Wind

Fogo do Vento

Portugal/Switzerland/France 2024

Marta Mateus

74 min. DCP

In Portuguese with English subtitles

Vancouver Premiere

The grape harvest in Portugal's Alentejo region provides a rhythmic process, a landscape under piercing, glowing light, and a historical reference point for collective action in Marta Mateus's debut feature. Mateus, who grew up in the area, is a confident manipulator of time. Her cast of mostly nonprofessionals is introduced in early scenes of wind-soundtracked field labour. When a runaway bull disrupts this activity, past and present begin to overlap. As the workers take refuge in the trees—a safety measure and a work suspension—they declaim poetry and, with the camera's complicity, summon the time of the Carnation Revolution. Straub-Huillet might come to mind, yet Mateus relies less on literary texts, more on questions and memories. What kind of historical continuity is still alive in the plants and weathered hands glimpsed over a single evening? Mateus also acts as co-cinematographer; her editor is Claire Atherton, the longtime collaborator of Chantal Akerman.

One of the Best Films of 2024 (#4)

Jonathan Rosenbaum, *Sight and Sound*

"Illuminated with mystery and wonder ... *Fire of Wind's* attention to light and shadow, to the texture of faces and of tree bark, of foliage and terrain, is among the most careful that I've ever seen."

Richard Brody, *The New Yorker*

Gallery Gachet



February 26 (Thursday) 6:30 pm



Alma's Rainbow

USA 1994

Ayoka Chenzira

85 min. DCP

New Restoration

"Sex is labour; labour functions as a mechanism of domestication."

Moroti Soji-George

The Gallery Gachet exhibition *Act 3: As Visible as Blood* explores how women's bodies and lives are co-opted into labour and domestication. The experiences of Black women have become an important site to think about and understand how the sociopolitical state of the world is reflected in efforts to own and claim bodies as property. In *Alma's Rainbow*, Bronx teenager Rainbow (Victoria Gabrielle Platt) defines herself through dance and music, while her mother Alma (Kim Weston-Moran) worries about her daughter's changing place in the world. Transforming both mother and daughter as it reveals the labour demanded of them, *Alma's Rainbow* rewrites the language of bodily engagement in the African diaspora, finding ways into womanhood that reshape the expectations of Blackness. Ayoka Chenzira's film moves toward liberation, resistance, and the rejection of the kinds of intimacy designed to erase and diminish Black femme bodies within capitalist structures. —Akojo Film Collective

Curated by the Akojo Film Collective in conjunction with *Act 3: As Visible as Blood*, on view at Gallery Gachet through March 14, 2026.

Learning & Outreach

January 22–February 19



Virtual Small File Filmmaking Workshop

Free Ages: 18+

Interested in filmmaking but intimidated by expensive equipment and fancy software? Want to create an original film project from the comfort of your own home? Learn the hyper-creative, environmentally friendly, punk-chic practice of small file filmmaking! The Cinematheque has once again teamed up with the Small File Media Festival to offer this workshop on making films with tiny carbon footprints and huge creative impact.

This is a virtual workshop hosted remotely via Zoom. Templates, instructional videos, and other online resources will be provided. Live sessions will be held 5:30 pm–7:00 pm on Thursdays from January 22 to February 12. Participants will need a smartphone with a working camera (or a camera of your choice) and a computer capable of downloading simple video-editing software. (The Cinematheque will help you access a suitable free editing program.) If access to a computer or smartphone is a barrier, please get in touch with us at learn@thecinematheque.ca. All films produced during this workshop will be eligible for submission to the 2026 Small File Media Festival.

Please note that spots are limited to 25 participants. Generous support from the Canada Council for the Arts makes it possible for us to waive our usual registration fee.

We acknowledge the support of the Canada Council for the Arts.



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 5 (Thursday)

7:00 pm



My Stolen Planet

سیاره‌ی دزدیده شده‌ی من

Germany/Iran 2024

Farahnaz Sharifi

82 min. DCP

In Farsi with English subtitles

Vancouver Premiere

Farahnaz Sharifi was born on March 8, 1979, the day Iranian women protested the imposition of compulsory veiling following the Islamic revolution. That date, marking both her birth and a moment of defiance, becomes the axis of *My Stolen Planet*, a personal documentary that intertwines one woman's life with more than four decades of women's resistance in post-revolutionary Iran. Through an intimate collage of home videos and found footage, Sharifi contrasts two worlds: the private spaces where women laugh, dance, and live freely; and the public realm where the hijab is enforced and women's rights are ignored. Moving between memory and history, the film captures the rhythm of survival—the courage of women consistently breaking the rules and creating islands of joy and freedom in a constrained society.

Best International Documentary, FIPRESCI Award
Thessaloniki International Documentary Festival 2024

"Sharifi shows how the very act of filming becomes an act of resistance ... If her film brings home the horror of regime oppression, it also celebrates the many moments of joy that refuse to be thwarted."

Amber Wilkinson, *Screen International*

Post-screening audience discussion moderated by PELAN.

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, a 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 21 (Wednesday)

7:00 pm



Life After

USA 2025
Reid Davenport
99 min. DCP

“As clearly and subtly as Davenport conveys the implications of the right-to-die policy, he maintains a grounded sense of compassion and an appreciation for the human complexity in every story that he brings into the fold of this film.”

Nicolas Rapold, *Sight and Sound*

In the 1980s, disability rights advocate Elizabeth Bouvia made headlines in America when she sought the right to die. Bouvia, who lived with cerebral palsy and severe arthritis, insisted her quality of life was so low it was no longer worth living—sparking a debate about whether disabled people should be given the right to choose death over treatment. Provoked by Bouvia's history, award-winning director Reid Davenport sets out on a personal investigation from Texas to Ontario, where he meets disabled people who contemplate the thin line between empowered decision and coerced resolve. For some, medical assistance in dying (MAID) is seen as a disturbingly convenient solution to a web of intersecting social and financial problems. While the Canadian government has delayed the implementation of MAID until 2027 for those whose only underlying medical condition is a mental illness, important ethical, moral, and existential questions posed by Davenport linger. What in the end makes a life worth living?

US Documentary Special Jury Award
Sundance 2025

Post-screening discussion with Dr. Peter Chan, a geriatric and addiction psychiatrist at Vancouver General Hospital.

February 18 (Wednesday)

6:00 pm



They Are Sacred PG

Canada 2025
Kim O'Bomsawin
75 min. DCP
In English and Cree with English subtitles

All Ages

“Our elders teach us that autism is a gift. Autistic people are seen as connected to the spirit world. They are ‘sewātsiwin’ or ‘sacred,’” says Dr. Grant Bruno, a member of Samson Cree Nation and an assistant professor in the Department of Pediatrics at the University of Alberta. Bruno's passion for fostering culturally responsive healthcare is not just part of his professional life, it is also his lived reality—his son Anders is autistic. To encourage Anders's gifts to flourish, he must balance cultural and kinship support in their community with therapeutic services in the city. Set against a stunning Prairie landscape, the film follows Anders as he participates in a sweat lodge ceremony and learns to hunt—cultural practices rooted in the Cree language that make clear how spiritual connection is as important as medical treatment.

Nigel Moore Award for Youth Programming
DOXA 2025

“A powerful story of reclamation, this film champions Indigenous knowledge in shaping neuro-affirmative care.”

DOXA 2025

Post-screening discussion with Jordan White, a member of the Fraser Valley Métis Association and registered clinical counsellor.

Co-sponsored by ACT – Autism Community Training



Ongoing Series

DIM Cinema

Moving-image art in dialogue with cinema.

Curated by the DIM Collective

DIM Cinema is a monthly series that presents Canadian and international moving-image art in dialogue with cinema. The series was initiated in 2008 by local curator Amy Kazymierchuk to draw attention to artists and experimental filmmakers whose practices engage with cinema as a medium, social context, formal structure, or architectural space. The name of the series is inspired by the diffused Vancouver sky, the darkness of the cinema, and a quote from James Broughton's *Making Light of It* (1992): "Movie images are dim reflections of the beauty and ferocity in mankind." From 2014 to 2024, DIM Cinema was curated by the late Michèle Smith.

The DIM Collective is Tobin Gibson, the Iris Film Collective, Steff Hui Ci Ling, and Casey Wei.

January 26 (Monday)

7:00 pm



Aggregate Squish: Kasper Feyer & Kara Ditte Hansen

Program runtime: 70 min.

Filmmakers in Attendance

"I conceive of the camera as a bodily extension of the human sensorium—a device through which one can feel time and perception, aiding or altering one's experience of the world."

Kasper Feyer

If a "night at the movies" had a body, this program of works by Kasper Feyer and Kara Ditte Hansen would strangely depict some of its organs. With the intention of convening and celebrating recent or rare works by two frequent off-screen collaborators, community builders, and beloved local weirdos, "Aggregate Squish" brings together their complementary practices on 16mm as a playful corpus of cinema: the film leader countdown, an "intermission" (not an actual intermission!), the physical venue, and an organist (which used to provide a film's score prior to the invention of optical sound). Cinema is often understood as a site of scientific triumph, where images captured by the transitive sciences of engineering and chemistry become the pictures streaming through a light behind us. These works offer a squishy counterpart, with the effect of homeopathic flesh lobbed onto the usual structuralist excitements.

—Steff Hui Ci Ling

Irregular Time
Signatures
Canada 2011
Kasper Feyer
3 min. 16mm

O'on
Canada 2023
Kasper Feyer
9 min. Digital

Semi-precious
Canada/USA 2024
Kara Ditte Hansen
15 min. Digital

Intermission
Canada/USA 2025
Kara Ditte Hansen
2 min. Digital

Memory Picture
Palace House
Canada/United Kingdom 2024
Kasper Feyer
38 min. Digital

Organ Piper
Canada/USA 2023
Kara Ditte Hansen
3 min. Digital

February 23 (Monday)

7:00 pm



collect, release, fall, rise: The Films of Erica Sheu

Program runtime: 37 min.

In Person: Erica Sheu

Collect, release, fall, rise—gestures that echo through the cyclical process of making, remembering, and becoming. In this program, Iris Film Collective presents eight short films and expanded-cinema works by LA-based, Taiwanese artist Erica Sheu (徐璐). Shaped by her Asian-American experience of migration, Sheu's works move through ritual, routine, and resilience, finding comfort in familiar spaces, textures, and materials. Light flickers, shadows, and refractions that are present within her studio, domestic, and natural surroundings guide viewers through intimate familial and historical reflections. These aspects shape and hold the filmmaker's engagement, where the act of creation becomes a form of communion with place, family, and the self. This program invites a closer look at how vulnerability takes form through process, and how instinct becomes a method of understanding, revealing the quiet ways memory, identity, and connection unfold on screen.—Sidney Gordon, Iris Film Collective

Co-presented with Cineworks Independent Filmmakers Society



It follows It passes on
撿起放下墜落提起
USA/Taiwan 2022
10 min. 16mm

A Short History
短短的歷史
USA 2017
3 min. 2 × 16mm
performance

the way home
USA 2018
3 min. Digital

Transcript
臨摹
USA 2019
3 min. 35mm

pài-la'k ē-poo
拜六下哺
USA 2020
2 min. 16mm

birthday song
USA 2021
3 min. 16mm

off (I don't know when
to stop)
USA 2021
3 min. Digital

exquisite tension
USA 2023
10 min. 3 × 16mm
performance

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 Iahail, 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 Stel't'en First Nation.

January 28 (Wednesday)

7:00 pm



Siksikakowan: The Blackfoot Man

Canada 2025

Sinakson Trevor Solway

77 min. DCP

In English and Blackfoot with English subtitles

Vancouver Premiere

In *Siksikakowan: The Blackfoot Man*, filmmaker Sinakson Trevor Solway returns home to his Siksika Nation to document the lives of Blackfoot men as they navigate identity, kinship systems, and the complex expectations of manhood. Shot over four years across the Prairie landscape, the film captures the realities of what it means to be a Native man today through a series of intimate conversations with fathers, sons, artists, and athletes, among others. Solway portrays Indigenous masculinity in a way that is rarely seen on screen, exploring and confronting stereotypes and stigmas by showing strength, vulnerability, and love across generations. His film creates a space to reflect, appreciate, and witness healthier expressions of masculinity, breaking patterns with the past.

There will be a post-screening conversation and Q&A with Ambrose Cardinal (Cree-Métis) and Matthew Provost "Two Smudge" Naatsikapamatoosin (Blackfoot) addressing the themes of the documentary.

"Gentle yet probing ... It's through quiet immersion that *Siksikakowan* succeeds."

Jason Gorber, *POV Magazine*

February 25 (Wednesday)

7:00 pm



Northlore

Canada 2025

David Hamelin, Melaina Sheldon

54 min. DCP

Rescheduled from our "Stories to Share: Respecting the Spirit" program in October, *Northlore* is an animated and live-action hybrid filled with the stories and connections of the people and wildlife of the North, co-directed by Melaina Sheldon (Inland Tlingit) and David Hamelin.

followed by

Delta Dawn

Canada 2024

Asia Youngman

27 mins. DCP

In Person: Dawn Murphy

"Expertly [uses] hybridity to create a space of reflection that allows for a dialogue between who the protagonist was and who she is today ... [Brings] the patriarchal world of wrestling into a feminist perspective that includes the nuances of identity, empowerment, and Indigenous legacy."

Jury statement, Hot Docs 2025

Cree-Métis filmmaker Asia Youngman directs this true story of Ukrainian/Carrier wrestler Dawn Murphy, aka "Princess Delta Dawn," a member of the Lake Babine Nation who rose to fame in the 1980s and early 1990s in the pro-wrestling circuit in Canada. Eventually, Dawn became an international success—owing, in part, to her signature seven-foot Burmese python, Precious—and was the first Indigenous woman and first Canadian woman to compete in Japan. The film blends staged reenactment, archival footage, and Dawn's recollections of her career, from earliest beginnings to retirement.

Best Canadian Short Documentary
Hot Docs 2025

Post-screening Q&A with Dawn Murphy.

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 18 (Sunday)

10:30 am



Castle in the Sky PG

天空の城ラピュタ

Japan 1986
Miyazaki Hayao
124 min. DCP
English dub version

We're starting a new year of Film Club by marking the 40th anniversary of the first-ever Studio Ghibli production, *Castle in the Sky*! Miyazaki Hayao's early films were based on pre-existing characters (*The Castle of Cagliostro*) and his own manga (*Nausicaä*). For *Castle*, he devised the project with producer Takahata Isao as a studio-defining film of extravagant craft, one to set the tone for all the Ghibli work to come by "never compromising on quality," in the words of co-founder Suzuki Toshio. Pazu and Sheeta are orphans. Pazu has been raised among an old industry—coal mining—while Sheeta's crystal necklace is said to hold the key to communicate with an even older, mythical world named Laputa. Here begins Miyazaki's career-long interest in pairing young everyday heroes with the mystical pull of the natural world. Like *Nausicaä*'s sci-fi world of airships, Laputa's pirates and ancient tech have influenced decades of animation and video-game design.

"A piece of undiluted euphoria ... Suffused with humour and suspense and a belief in youth as a time for taking risks, the movie soars with adventure and leaves room for rib-tickling pranks."

Michael Sragow, *Film Comment*

February 15 (Sunday)

10:30 am



Wabbit Twouble and More Looney Tunes

Program runtime: 77 min.

"A joy ... Bugs and Daffy have tremendous chemistry ... The structure is simple and bulletproof."

Frank Falisi, *Bright Wall/Dark Room on Rabbit Fire*

Over one thousand animated shorts were produced by the delightful (and deranged!) geniuses at Warner Bros. during the original theatrical run of Looney Tunes. Here are ten more to follow our first program from two summers ago! In this group you'll find origins, including the first-ever official appearance of Bugs Bunny, and the early, slightly different-looking versions of Sylvester and Tweety Bird. The teams led by Tex Avery, Bob Clampett, Friz Freleng, and Chuck Jones were insatiable parody artists too; across this program you'll see meta-jokes on everything from Sherlock Holmes to Hollywood backlots, classic fables, and even the Looney Tunes format itself. While there have been some notable recent revivals of the stock characters, the format's strangely charming mix of violent rules and fancy high-art freedom is on best display in the original madcap run represented by this program.

A Wild Hare • 1940 • Tex Avery • 8 min.
You Ought to Be in Pictures • 1940 • Friz Freleng • 10 min.
Wabbit Twouble • 1941 • Bob Clampett • 8 min.
The Wise Quacking Duck • 1943 • Bob Clampett • 7 min.
Birdy and the Beast • 1944 • Bob Clampett • 8 min.
Rabbit Transit • 1947 • Friz Freleng • 8 min.
Scent-imental Romeo • 1951 • Chuck Jones • 7 min.
Rabbit Fire • 1951 • Chuck Jones • 8 min.
Deduce, You Say • 1956 • Chuck Jones • 7 min.
Going! Going! Gosh! • 1952 • Chuck Jones • 6 min.

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Photo: Wet Mess in TESTO by Lesley Martin



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