

July/August 2026

The Cinematheque



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

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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.

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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

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

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



Cover image: *Niagara*, Henry Hathaway, 1953
Contents image: *Graduate First*, Maurice Pialat, 1978

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Shaun Inouye, Michael Scoular

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Jim Sinclair

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Gerilee McBride

Classification Information

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

- Suitable for all ages
- Parental discretion is advised
- Viewers under 14 years of age must be accompanied by an adult
- Viewers under 18 years of age must be accompanied by an adult
- 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 First Nations, Inuit, and Métis Peoples.

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Do you love reading The Cinematheque's bimonthly program guide and want to share it with your fellow cinema lovers? Help play an integral role in getting our publication in the hands of more people by signing up as a distribution volunteer. In exchange for distributing 600–800 guides every two-month cycle, you'll receive a monthly pass to the theatre and our unending gratitude (or the equivalent of as much popcorn as you can eat).

We're specifically looking for a volunteer to distribute guides in the Davie Street area. If this is you, please send an email to Gerilee McBride at gerilee@thecinematheque.ca with "Davie Street Distribution Volunteer" in the subject line.



“For Iwai, cinema is a living art form that resists summary... It’s an effect, an emotion, or a mood, as much as it’s a plot, a soundtrack, or characters.”

Grady Hendrix, *Film Comment*

Immersed in the Ether: Five Films by Iwai Shunji

Love Letter, 1995

Iwai Shunji’s restless, insatiable approach to creation—whether his medium is literature, internet art, or cinema—set an impossibly high standard when he emerged as an independent director in the 1990s. Iwai (b. 1963) came to cinema acclimated to the fast life of the Japanese pop-media landscape. For over a decade before his first feature film, he made idol music videos, TV dramas, advertisements, and short films at a staggering rate. But after his teleplay *Fireworks* (1993) won a Director’s Guild of Japan award, he focused on filmmaking. The era-defining *Love Letter* marked not just the beginning of Iwai’s feature-length work, it was also the start of a run of features made closely with cinematographer Shinoda Noboru, who was most well-known at that point for films he had shot for Somai Shinji (*Love Hotel*, *The Friends*).

Like Somai, Iwai’s films are fuelled by the enigmatic troubles and boundless energies of youth, but his navigation of this genre is far more fractured, both in the stunning range of images authored by Shinoda, and the way Iwai, an inventive and prolific writer, centres authorship as a necessary (and necessarily messy) stage of adolescence. Letters, message-board logs, rumours, and lies circulate and completely rewrite character motivations; Iwai is also fond of dispersing these narrative concerns across multiple time periods and character pairs—in *Love Letter*, two roles are even played by the same actor.

While Shinoda helped choreograph elaborate long takes to match Somai’s interest in physical, behavioural action, in his work for Iwai any character can be looked at a dozen different ways, from grand pop-icon portraits to diaristic, seemingly unfiltered digital snapshots. In this way, Iwai and Shinoda were completely refashioning the Japanese tradition of the youth film and the melodrama. Even if the world is almost classically exerting its will upon many of the characters—tragedy is present right from

the start in *Love Letter*—the diverse visual strategies that co-exist in Iwai’s films allow for a multitude of access points for emotional depths. His work is clearly the product of a novelist—one who conceives of most of his projects as both novel and film simultaneously, each an alternate version or “cut” of the same narrative—but Iwai also chases transcendence by other formal methods, such as the circularity of musical motifs and the maelstrom of jarring montage. (In addition to writing, Iwai edits and sometimes scores his films.)

Though his work’s proximity to pre- and early-internet popular culture has sometimes resulted in critical skepticism, a cult of devotion has long followed Iwai and sustained interest in his work even as his pace of feature filmmaking has gone from prolific to infrequent. Iwai’s collaboration with Shinoda was cut short when the cinematographer died in 2004 just before the release of *Hana & Alice*; a decade of work in documentary, animation, and producing followed, in which Iwai essentially avoided working with a new on-set director of photography. Iwai continues to direct ambitiously sized projects today, but that period from 1995 to 2004 remains emblematic, and helped define the expressive possibilities available during the transition to the digital age.

The series features a new restoration of *Love Letter* introduced by Iwai and marks the 25th anniversary of *All About Lily Chou-Chou*.

“Immersed in the Ether: Five Films by Iwai Shunji” is supported by the Japan Foundation, Toronto.

JAPAN FOUNDATION
TORONTO

July 1–25

July 1 (Wednesday) 4:00 pm
July 3 (Friday) 7:00 pm
July 6 (Monday) 7:00 pm
July 25 (Saturday) 8:10 pm



All About Lily Chou-Chou

リライ・シュシュのすべて

Japan 2001
Iwai Shunji
146 min. DCP

In Japanese and Okinawan with English subtitles

“One of the most challenging, complex, and brilliant experiences of the year ... [Here,] the undefinable power of music remains the only salvation for those left alienated by an uncaring world ... An intensely moving experience.”

Noah Cowan, TIFF

No one has captured the volatility of virtual friendship quite like Iwai Shunji. With unflinching and sometimes brutal clarity, his breakthrough digital epic captures the teen tendency to switch allegiances or mask intentions as seen through the new world of online personae, which develop among young members of an internet chat group devoted to fictional pop artist Lily Chou-Chou. Vocalist Salyu fills the soundtrack as “Lily,” whose audio presence sutures the sharp edges of the movie’s aggressive jump cuts—within scenes of school bullying, misogynist threats, and depressive isolation—and across time and locales, as the film shifts between summer in Okinawa and schooling in Ashikaga. Iwai, who also edits, says that the film is partly based on the unforgettable experience of witnessing bullying in school and, later, in the film industry: “The worse your experience has been, the bluer the sky looks. There’s a lot of that in *All About Lily Chou-Chou*.”

July 2 (Thursday) 6:30 pm
July 5 (Sunday) 6:00 pm
July 8 (Wednesday) 8:40 pm
July 18 (Saturday) 8:45 pm



Love Letter

ラブレター

Japan 1995
Iwai Shunji
117 min. DCP

In Japanese with English subtitles

New Restoration

Iwai Shunji’s feature debut is still, to many, his most perfect film, one infused with both classical and ‘90s-specific ideas of melodrama, and a tonal range that capably switches between haunted seriousness and flickers of lively comedy. Idol singer Nakayama Miho plays dual roles. As Hiroko, she enters the plot still mourning her dead fiancée, killed in a mountain-climbing accident. When, as a private act of desperate remembrance, she mails a letter to his old address, she receives a reply from Itsuki, who shares her deceased lover’s gender-neutral name and is also played by Nakayama. The forking-path narrative that unfolds is too subtle to be simply called a J-drama by way of Krzysztof Kieślowski, but is just as full of magical and coincidental reverie as that pitch suggests. Originally conceived as a black-and-white Ozu-influenced drama, by the time cameras rolled Iwai found his own voice, one enhanced by Horikawa Reimi’s heartbreaking score and Shinoda Noboru’s winter-set cinematography.

Love Letter will be preceded by a video introduction from director Iwai Shunji.

“Iwai proves [himself] to be an important new director, capable of touching his audience while always staying a step ahead of them.”

Suzanne Weiss, TIFF

July 2 (Thursday) 9:00 pm
July 4 (Saturday) 6:30 pm



April Story

四月物語

Japan 1998
Iwai Shunji
67 min. DCP

In Japanese and English with English subtitles

“Perhaps Iwai’s most earnest depiction of first love, perfectly capturing a snapshot of life’s many wonders and mysteries.”

Alexander Fee, Japan Society

Between his wildly ambitious *Swallowtail Butterfly* and *All About Lily Chou-Chou*, Iwai Shunji made a wondrous film—just barely over an hour—that builds an entire world without any genre revision or tragic violence. *Love Letter* was set in Hokkaido; in *April Story*, protagonist Uzuki (Matsu Takako) leaves that northern province to head far south to Tokyo for university. The film is idyllically set during cherry blossom season, but its development tracks the smallest slights and anxieties as Uzuki becomes independently responsible for her own life, be it figuring out how to make friendships or where to spend free time. The communal space in which she takes refuge is a bookshop; it’s no coincidence that the film at times resembles a short story or light novel. But above all, this experiment in single point of view is his fullest homage to Somai Shinji, this being a film about the speed at which a young person moves—one that happens to transform when a torrential rainstorm arrives.

DCP courtesy of Rockwell Eyes

“A maverick in ways not dissimilar to Kitano Takeshi—his fame comes from hugely successful television work—Iwai also stands apart from his peers [in] his absolutely rigorous control of structure.”

Noah Cowan, TIFF

July 5 (Sunday)
July 11 (Saturday)

8:30 pm
6:00 pm



Hana & Alice

花とアリス

Japan 2004
Iwai Shunji
135 min. DCP

In Japanese with English subtitles

The complications of Iwai Shunji's modern melodramas always start with small acts of invention: letters, web posts, and romanticized white lies. Picking an improvised crush out of a morning commuter-train crowd, Alice (Aoi Yu) and Hana (Anne Suzuki) unintentionally threaten their close friendship by suggesting what it might be like for a man to enter their lives. Hana takes the prompt seriously, telling fellow student Masashi that he is suffering from amnesia—and is in love with her. As in a silent film comedy, the story is implanted, takes root, and grows into a domino effect of additional lies, card tricks, comical confusions, and, in Iwai's unique touch, tangential plotlines of beauty and heartbreak. It's a mark of the director's curiosity that he devotes as much time to the central plot as he does ballet rehearsals and moments of parental estrangement. *Hana & Alice* would be the final collaboration between Iwai and Shinoda Noboru before the cinematographer's untimely death.

DCP courtesy of Rockwell Eyes

“A great film...Iwai's films are unabashedly populist, [but] this is not to say they're simplistic... The sitcom-ish hijinks of *Hana & Alice* unfold against a backdrop of less idyllic realities that only become clear as the film progresses.”

Allison Willmore, *The Independent Eye*

July 8 (Wednesday)
July 11 (Saturday)

6:30 pm
8:45 pm



The Case of Hana & Alice

花とアリス殺人事件

Japan 2015
Iwai Shunji
98 min. DCP

In Japanese with English subtitles

“While he tackles touchy subjects such as divorce and bullying, *The Case of Hana & Alice* remains first and foremost a charming comedy that uses the vivid imagination of its characters as means to create hilarious situations... Iwai confirms his rightful place amongst the most eclectic directors of his time.”

Nicolas Archambault, *Fantasia Festival 2015*

Iwai Shunji's decade-long break from feature filmmaking in Japan ended with this bookend to *Hana & Alice*, his bittersweet and fantastical chronicle of friendship. The film, a work of rotoscope animation, is set as a prequel, but Iwai doesn't simply mimic *Hana & Alice*'s breakneck elaborations or set up events we know will later take place. Instead he introduces a strong, almost paranoid tone of small-town superstition, which sets the two leads off on a (relatively harmless) detective hunt. Rotoscoping allows the decade-older cast (including leads Aoi Yu and Anne Suzuki) to reprise their roles, ballet performances included. While the film mostly shadows its young duo, capturing the moment they met, Iwai reserves some pathos for a supporting character in one of the most evocative reflections on mortality of his career, which can be seen as a meditation on time following the death of his collaborator Shinoda Noboru, as well as an homage to Kurosawa Akira's *Ikiru*.

Essential Cinema

July 1 (Wednesday) 7:00 pm
July 4 (Saturday) 8:10 pm
July 12 (Sunday) 8:15 pm



The Taste of Tea

茶の味

Japan 2004
Ishii Katsuhito
143 min. DCP

In Japanese with English subtitles

Imagination is the modus operandi guiding Ishii Katsuhito's whimsical chronicle of a quirky, millennial Japanese family. Set across a sakura-brimming springtime in the countryside of Tochigi prefecture, the film captures—in vibrant colours and with bursts of effervescent, reality-augmenting fantasy—the extraordinary-scaled everyday of the multigenerational Haruno household. Dad is a hypnotherapist; mom is an anime artist reentering the industry (*Evangelion*'s Anno Hideaki is her boss). She's inherited the trade from her eccentric live-in father, whose cut-from-the-same-cloth son is a mangaka. Teenaged Hajime and eight-year-old sister Sachiko, meanwhile, are undergoing kidhood: puberty, crushes, fecal folklore, and a kaiju-sized doppelgänger. Writer-director Ishii, coming off a gig directing the gnarly anime sequence in *Kill Bill*, renders this entry into the family-drama genre with an animator's sense of unbridled play and possibility. *The Taste of Tea* is presented here in a new HD master.

“Warm and fantastical... Ishii's domestic frame is as tightly packed and layered as his horizons are expansive.”

Michelle Orange, *Village Voice*

August 20 (Thursday) 6:30 pm
August 29 (Saturday) 6:00 pm
August 31 (Monday) 8:40 pm



Old Joy

USA 2006
Kelly Reichardt
73 min. DCP

“A triumph of modesty and of seriousness that also happens to be one of the finest American films of the year.”

Manohla Dargis, *The New York Times*

American independent Kelly Reichardt's breakout film laid the groundwork for an oeuvre that continues to impress to this day. The first of what now numbers six collaborations with Jon Raymond, *Old Joy* faithfully adapts the author's enigmatic short story about two drifting-apart buddies who reunite for a weekend hiking trip in the foothills of Oregon's Cascade Range. Cult musician Will Oldham (aka Bonnie “Prince” Billy) is one half of the two-hander, a wandering, past-prime hippie longing to reconnect with his hometown pal (Daniel London), a father-to-be. Featuring a scenic soundtrack by indie rock royalty Yo La Tengo, Reichardt's career-resetting sophomore feature is an eloquent, incisive meditation on adulthood, alienation, and platonic(ish) male friendship in flux. In celebration of 20 years, her minimalist masterpiece returns.

August 20 (Thursday) 8:10 pm
August 24 (Monday) 6:30 pm
August 28 (Friday) 8:50 pm



The Hole

洞

Taiwan/France 1998
Tsai Ming-liang
95 min. 35mm

In Mandarin with English subtitles

New 35mm Print

In Tsai Ming-liang's end-of-the-millennium musical, none of the actors sing. Instead, the past, in the form of recordings by Hong Kong idol Grace Chang, sings for them. The film's scenario, which concerns a Kafkaesque epidemic, two isolated tenants, and an apartment building seemingly on the verge of collapse, suggests a future foreclosed were it not for these incantatory interruptions of the past. Lee Kang-sheng's floor happens to be Yang Kuei-mei's ceiling; an area of unrepaired damage—amidst a nightmarish December deluge—reveals this fact with such economy it could have fallen out of a silent melodrama like Paul Fejos's *Lonesome*. Cinematic spectres would increasingly appear in Tsai's films, but in *The Hole* the Taiwanese New Wave director first landed upon dance as a way to crystallize his choreography of actors. Surrounded by flooding and decay, Lee and Yang's movements morph between routine and panic—when Chang's music erupts, time and space are transformed.

“A sci-fi film set in the dreary present, a romantic-comedy about two people that never meet, an Antonioni-esque look at urban squalor, and a jukebox musical, Tsai Ming-Liang's *The Hole* is as protean as it is potent.”

Joshua Bogotin, *Screen Slate*



THE | AUDAIN FOUNDATION

July 9 (Thursday) Free Admission

7:00 pm



ECU 100: An Evening with Tilby/Forbis

The Cinematheque and Emily Carr University of Art + Design are pleased to present an evening with award-winning animators Wendy Tilby and Amanda Forbis, who met as classmates studying film, video, and animation at ECU in the mid-1980s. This program will include screenings of the filmmakers' trio of acclaimed shorts—*When the Day Breaks* (1999), *Wild Life* (2011), and *The Flying Sailor* (2022), each Oscar nominated—as well as a slideshow presentation by the artists charting the process behind their unique collaboration. Illustrated with clips, images, and anecdotes, the lecture will detail the inspiration, working methods, and creative techniques behind *The Flying Sailor*, the duo's most recent work. The evening will conclude with a conversation and audience Q&A moderated by ECU faculty member Alla Gadassik, a film scholar and curator of animated media.

Curated by Harry Killas, professor and assistant dean of Film + Screen Arts, ECU.

When the Day Breaks

Canada 1999
Wendy Tilby, Amanda Forbis
9 min. DCP

Wild Life

Canada 2011
Wendy Tilby, Amanda Forbis
13 min. DCP

The Flying Sailor

Canada 2022
Wendy Tilby, Amanda Forbis
7 min. DCP

This event is organized in support of ECU 100, Emily Carr University of Art + Design's centennial anniversary. Presented with support from the Audain Foundation.



Love Will Tear Us Apart: Maurice Pialat 101

Loulou, 1980

In 1998, *Cahiers du cinéma* convened a meeting of rising directors—those of the critics-coined “le jeune cinéma français” (Young French Cinema) movement—to discuss the influence of the French New Wave on their return to a more personal, reality-embedded approach to filmmaking following the high-gloss studio slickness of the *cinéma du look* era.

The takeaway, already apparent but nonetheless significant to name aloud, was inspiration drawn not from the *nouvelle vague* at all, but a standalone figure who surfaced when the Wave had all but flattened. “For a lot of younger filmmakers of the ’90s, Maurice Pialat was *the* reference,” reflected Olivier Assayas in 2019. “Possibly even more so for the generation after mine.” Yet Pialat’s clout at home can, at times, be frustratingly misaligned with the more muted, or sequestered, appreciation of his work elsewhere. That the director isn’t more readily known, despite his discernible fingerprint on the past quarter-century of French cinema, is a project retrospectives like this aspire to set right.

Pialat (1925–2003) was, in fact, of the same generation as the “Young Turks” of the New Wave (a tad older, even). After a painting career failed to catch fire, he turned to filmmaking—shorts and TV documentaries—at around the same time *Breathless* was reshaping France as the epicentre of cool. But his debut feature wouldn’t materialize until 1968, Pialat by then already in his 40s. Though *L’enfance nue* was produced by François Truffaut and intimated a circling back to the director’s own lost-youth debut *The 400 Blows*, the film was tantamount to a declaration of independence, a severing of the self-consciously cinephilic mode of auteur filmmaking that had defined the preceding era. (Pialat made no bones about his resentment of the New Wave: “They never had the necessary ruthlessness to truly become artists.”)

Savage honesty, uncomfortable immediacy, and the rejection of stylistic artifice are the hallmarks of Pialat’s work. Intimate and remarkably unsentimental, it tends to focus on the emotional traumas precipitated by life’s trials and

transitions: adolescence, the end of relationships, family turmoil, death, crises of faith. His approach to narrative, given to elisions and discontinuities, strives for a directness and truthfulness of expression and experience uncommon in contemporaneous cinema, dispensing with the orthodox exposition that typically introduces characters, provides context, or marks the passage of time. (There is a “profound respect,” writes Dave Kehr, in Pialat’s refusal to “lead his public by the hand.”) His approach to character is unfailingly non-judgemental, and his feeling for the intricacies of gesture, setting, milieu, and social class reveals great sociological subtlety. Much of Pialat’s unsparing cinema is heavily autobiographical, exorcising events from his life onscreen. He also frequently appears as an actor in his own work.

Directors as varied as John Cassavetes, Ermanno Olmi, Robert Bresson, and Jean Renoir have all been cited as touchstones for Pialat’s practice, and his name is sometimes bracketed with other post-’68 French artists of autofictional inclination (Jean Eustache and Philippe Garrel, for instance). But the battered humanism of his work, the tenderness he exhibits for even the ugliest of characters, motivated by forces unknown even to themselves, feels truly singular.

By all accounts a cantankerous, contentious, and difficult man, he was unpopular among his colleagues (“The people who make films today in France should cover their faces in shame,” Pialat declared), and upon receiving the Palme d’Or for *Under the Sun of Satan* to a chorus of jeers at Cannes, responded: “You don’t like me? Well, I don’t like you either.” His actors suffered the ire of his antagonism too. Gérard Depardieu, exasperated by Pialat’s volatile behaviour on *Loulou*, continued their collaboration only after recognizing the merits of his madness in the finished product; Sophie Marceau, following a fraught production on *Police*, vowed never to work with him again. (Her decision was also informed by on-set sexual misconduct by co-star Depardieu.) Though his bellicose methods may be inexcusable, there is no contesting that Pialat has yielded some of the French cinema’s greatest performances.

Pialat died in Paris in January 2003 of kidney failure after a prolonged illness. His irascible self to the end, when he was asked, in the year before his death, to assess his legacy as an artist, he responded, “Posterity can shove it for all I care.”

This major retrospective, arriving just on the other side of Pialat’s centenary last year and just over 20 years since our last, includes all ten of the uncompromising director’s feature films, as well as the Vancouver premiere of the newly restored *La maison des bois* (1971), Pialat’s seven-part TV series that many herald as his magnum opus.

Presented with the support of the Institut français du Canada



July 10
–August 12

“One of the greatest, most influential, and most misunderstood modern directors.”

Richard Brody, *The New Yorker*



July 10 (Friday) **Opening Night**

July 13 (Monday)

July 26 (Sunday)

6:30 pm

9:00 pm

6:00 pm



L'enfance nue

France 1968

Maurice Pialat

83 min. DCP

In French with English subtitles

New Restoration

“L'enfance nue applies acid where many films about childhood prefer sugar... Pialat [is] one of cinema's great chroniclers of youth.”

Sam Wigley, *BFI*

A debut of staggering intention and execution, Maurice Pialat's first feature, made at the relatively mature age of 43, falls within the great French tradition of François Truffaut's *The 400 Blows* and Jean Vigo's *Zéro de conduite*. *L'enfance nue* presents a poignant but unsentimentalized portrait of a young boy's slide into delinquency after he is abandoned by his mother and farmed out to foster homes. Made with Truffaut's encouragement and support, it screened to great acclaim in Venice and New York, and was the 1969 winner of France's prestigious Prix Jean Vigo. Today it stands as one of cinema's most granular and sobering portrayals of childhood gone astray.

Advisory: *L'enfance nue* includes a scene of simulated violence involving a cat.

preceded by

L'amour existe

France 1960

Maurice Pialat

19 min. DCP

In French with English subtitles

Pialat's sardonic early short, set to the music of Edith Piaf and Georges Delerue, was one of the first films to explore Paris's burgeoning banlieue—the soulless suburbs populated by immigrants, the poor, and the working class—and to denounce the urban planning that created them.

The opening-night screening on July 10 will include introductory remarks by Artistic Director Shaun Inouye.

July 10 (Friday) **Opening Night**
July 20 (Monday)

8:50 pm
6:30 pm



Graduate First

Passe ton bac d'abord

France 1978
Maurice Pialat
85 min. DCP

In French with English subtitles

Utterly avoiding the tired clichés of the typical teen film, Maurice Pialat's *Graduate First* is a minutely observed, uncommonly honest profile of disaffected French youth in a northern provincial city, and serves as something of an older sibling to *L'enfant nue* (both were shot in the same blue-collar town of Lens). The film follows the aimless adventures of a group of students who see little point in finishing their baccalauréat when the future promises nothing but dead-end jobs or grinding unemployment. Instead, they drift from bistro to beach, engage in meaningless sex, bicker with their uncomprehending parents, or set out for Paris. The film's ironic title references the stereotypical response of the French parent to a child's request for more freedom: "Graduate first!" This warts-and-all, slice-of-life portrait of adolescent boredom and sexuality prefigures later works like Olivier Assayas's *Cold Water*.

"Presciently inscribed by the hand of Pialat, [the characters'] lives remain a series of question marks—awkwardly, ambivalently, precisely rendered question marks."

Harvard Film Archive

"If I had to choose the one film that best allows the viewer to penetrate into Maurice Pialat's universe, I would unhesitatingly choose *La maison des bois*."

Joël Magny, *Cahiers du cinéma*

La maison des bois

France 1971
Maurice Pialat
379 min. DCP
In French with English subtitles

New Restoration

La maison des bois stands as one of the greatest achievements in the history of television as well as legendary director Maurice Pialat's magnum opus. Commissioned for French TV, Pialat and screenwriter René Wheeler crafted a seven-episode miniseries about the impact of World War I on a simple French family living in the countryside. Applying a naturalistic focus to their subject, Pialat and Wheeler capture both the historical scope of the conflict and the subtle ways that a small town's quotidian routines and rituals—church, school, tavern—are indelibly touched by it. At the center of the richly detailed narrative are the Picards, headed by a game warden for the wooded estate of a local marquis. He and his gentle wife raise two teenagers—one at risk of being drafted, the other contemplating marriage—and shelter three abandoned boys for the duration. Most rambunctious and soulful is Hervé, whose journey from boyhood to adolescence lends the series its beating heart. A panoramic tale that explores the longing, loyalty, and resilience that sustain humanity amid times of earth-shattering loss. —Janus Films

Eps. 1–2 (106 min)

July 12 (Sunday) 6:00 pm
July 19 (Sunday) 1:00 pm

Eps. 3–5 (152 min)

July 14 (Tuesday) 7:00 pm
July 19 (Sunday) 3:15 pm

Eps. 6–7 (121 min)

July 19 (Sunday) 6:45 pm
July 22 (Wednesday) 8:20 pm

“The most important French filmmaker since Robert Bresson... Alongside any of Pialat’s features, most movies look hollow and false.”

Frédéric Bonnaud, *Film Comment*

July 13 (Monday)
July 17 (Friday)

6:30 pm
8:20 pm

July 17 (Friday)
July 22 (Wednesday)

6:30 pm
6:30 pm



We Will Not Grow Old Together

Nous ne vieillirons pas ensemble

France 1972
Maurice Pialat
110 min. 35mm

In French with English subtitles

35mm Print

We Will Not Grow Old Together, Maurice Pialat’s remarkable second feature, is an uncompromising study of the break-up of a relationship, and is based on a scathing, unsparing autobiographical novel written by the director. Pialat look-alike Jean Yanne was named Best Actor at Cannes for his performance as Jean, a selfish and domineering filmmaker still living with his estranged wife (Macha Méril), but involved for six years now with Catherine (Marlène Jobert), a younger working-class woman. The disintegration of this long-term affair is charted in a series of potent and perceptive episodes, in which painful recriminations alternate with tearful reconciliations.

“Among the finest films made in France or any other country in the last half century.”

Kent Jones, *Film Comment*

preceded by

Janine

France 1961
Maurice Pialat
17 min. DCP

In French with English subtitles

This early Pialat short, written by and featuring future *L'enfance nue* producer Claude Berri, chronicles a desultory night in Saint-Denis for two men, a young romantic and jaded misogynist, sharing opposing ideas about the women in their lives.

The Mouth Agape

La gueule ouverte

France 1974
Maurice Pialat
82 min. DCP

In French with English subtitles

“An instant classic... A most eloquent film about life and death [that] probably says more about this theme than any other, including the Ingmar Bergman hit *Cries and Whispers*.”

Gene Moskowitz, *Variety*

“A total masterpiece... Devastating in its emotional precision” (David Thompson, *Film Comment*), *The Mouth Agape*, Maurice Pialat’s third feature, is an unflinching account of a middle-aged woman’s discovery that she has cancer and the effect this has on her family. Her husband of 34 years is a philandering alcoholic. Her aloof but dutiful son is a Parisian womanizer whose wife harbours resentment toward her terminally ill mother-in-law. Pialat’s semi-autobiographical tale is set in his home region of Auvergne and based on his mother’s illness. Intense, insightful, compassionate, rigorous, remarkably unsentimental, and occasionally humorous, *The Mouth Agape* is distinguished by fine ensemble performances, and by the sensitive cinematography of master cameraman Néstor Almendros (a Truffaut and Rohmer regular who worked just this once with Pialat).

July 24 (Friday)
August 3 (Monday)

6:30 pm
8:30 pm



Police

France 1985
Maurice Pialat
113 min. DCP
In French with English subtitles

Maurice Pialat's big-budget follow-up to *À nos amours* is a violent, metaphysical, unconventional policier featuring a viscous turn from Gérard Depardieu, named Best Actor at Venice for his performance. Depardieu plays Mangin, a bigoted and brutish cop investigating the illegal drug trade in Paris's Tunisian community. The first part of the film, rich in anecdote and observation, situates the protagonist in his milieu, detailing police procedure with impressive verité realism. The second part charts Mangin's relationship with Noria (Sophie Marceau), a young woman who has stolen a suitcase full of money from her drug-dealing boyfriend. *Police* has been widely praised for its formal daring, precise performances, and naturalistic ambience; the film's racial and sexual politics have left some critics decidedly uneasy. (Revelations of on-set sexual abuse by Depardieu only add to the unease.) Catherine Breillat, subject of a Cinematheque retrospective in 2024, wrote much of the unsavoury script.

"Pialat offers a documentary investigation of a shadowy universe, a classically structured police intrigue, and an allegory... [He also] throws in various accidents, shocks, and reversals, which become the fabric of the film."

Frédéric Bonnaud, *Film Comment*

July 25 (Saturday)
August 2 (Sunday)
August 12 (Wednesday)

6:00 pm
8:40 pm
6:30 pm



À nos amours

France 1983
Maurice Pialat
102 min. DCP
In French with English subtitles

"A triumph... It's simply one of the most magical encounters ever recorded by a movie camera: Pialat and Bonnaire, father and daughter, two artists at the top of their form."

Jean-Michel Frodon, *Film Comment*

Selected by many critics as one of the best films of the 1980s, Maurice Pialat's searing domestic drama features a remarkably intense performance by a 16-year-old Sandrine Bonnaire (in her screen debut) as Suzanne, an adolescent girl whose search for the love denied her by an oppressive family is thwarted by her own inability to feel love. As her family disintegrates around her, she embarks on a series of increasingly promiscuous affairs, and finds herself the victim of abuse from her hysterical mother and brother. Pialat himself appears as Suzanne's brooding, authoritarian father; a slap he receives in one scene from Evelyne Ker, the actress playing his wife, was apparently unscripted and provoked by Ker's anger at the director's tyrannical conduct. There are tour-de-force displays of naturalistic, improvisational acting from Pialat's entire cast, a mix of amateurs and professionals.

“Maurice Pialat’s stark, unsentimental films left a mark on French cinema that arguably outweighs even that of the nouvelle vague.”

David Thompson, *Sight and Sound*

July 26 (Sunday)
August 1 (Saturday)

8:10 pm
6:00 pm



Loulou

France 1980
Maurice Pialat
117 min. DCP
In French with English subtitles

Isabelle Huppert and Gérard Depardieu “radiate the most dangerously anarchic sexuality one can imagine” (Andrew Sarris, *Village Voice*) in Maurice Pialat’s unsettling tale of erotic obsession. Huppert plays Nelly, a refined bourgeois woman who dumps her respectable partner for unbridled sex and utter irresponsibility with Loulou, a loutish layabout played by Depardieu. Guy Marchand co-stars as the spurned André, an advertising executive at a loss to understand what Nelly and Loulou could possibly have in common. Pialat’s gift for combining storytelling with social observation has drawn frequent comparisons to Émile Zola; here, in a handheld portrait of lust across the class divide, observed with an almost ethnographic sense of immersion and impartiality, one can see why. *Loulou* includes various moments of unscripted interruption or accident preserved for authenticity. “In Pialat’s films there’s no border between reality and fiction,” said Huppert.

“The strongest, most surprising, most innovative, most accomplished of all Pialat’s films... No other French film is such a mine of information about class, living arrangements, clothes, what people earn, and family relationships.”

Jacques Siclier, *Le Monde*

July 29 (Wednesday)
August 2 (Sunday)

8:45 pm
6:30 pm



Under the Sun of Satan

Sous le soleil de Satan
France 1987
Maurice Pialat
100 min. DCP
In French with English subtitles

“A film of shattering intensity... The narrative’s rigorous logic, the performances, and the stark visual beauty yield profound pleasures.”

Nigel Floyd, *Time Out*

Winner of the Palme d’Or at Cannes in 1987, Maurice Pialat’s *Under the Sun of Satan* is a dark and demanding study of faith and evil that recalls the work of Carl Theodor Dreyer and Robert Bresson while anticipating Bruno Dumont. Adapted from a novel by Georges Bernanos (Bresson’s *Diary of a Country Priest* and *Mouchette* were also based on the author’s work), the film features a powerful performance by Gérard Depardieu as Father Donissan, a simple cleric troubled with his own failings as priest, and given to sadomasochistic self-torture in an attempt to ward off the temptations of flesh and spirit. Director Pialat appears as his concerned superior, while Sandrine Bonnaire (*À nos amours*) is riveting as Mouchette, the sixteen-year-old adulteress and murderer whose sins convince Donissan that Satan indeed rules the world. Pialat’s retort to a hostile Cannes audience when the film won top prize: “I don’t like you either.”

“Of his features, three—*We Won’t Grow Old Together*, *À nos amours*, and *Van Gogh*—are among the finest films made in France or any other country in the last half century, and the rest aren’t far behind.”

Kent Jones, *Film Comment*

August 5 (Wednesday)
August 10 (Monday)

7:00 pm
7:00 pm

August 8 (Saturday)
August 12 (Wednesday)

6:30 pm
8:40 pm



Van Gogh

France 1991
Maurice Pialat
158 min. DCP

In French with English subtitles

“Arguably the greatest biographical film about an artist ever made” (David Thompson, *Sight and Sound*), Maurice Pialat’s follow up to the Palme d’Or-winning *Under the Sun of Satan* was this nuanced, naturalistic account of the last days of Vincent Van Gogh, which appeared on the heels of Robert Altman’s more widely seen *Vincent & Theo*. Pialat’s *Van Gogh* is set largely in Auvers-sur-Oise, where the self-destructive artist (memorably played by Jacques Dutronc) comes under the patronage and medical care of kind Dr. Gachet (G rard S ty). Their relationship becomes strained when Van Gogh begins an affair with the doctor’s young daughter (Alexandra London). Meanwhile, the artist’s already-troubled relationship with brother Theo (Bernard Le Coq) deteriorates further. The film eschews melodrama and the more sensational staples of the painter’s story for the intimacy, relentless realism, and remarkable avoidance of sentimentality that are the hallmarks of Pialat’s work.

“Astonishing, totally astonishing; far beyond the cinematographic horizon covered up until now by our wretched gaze.”

Jean-Luc Godard



Le gar u

France 1995
Maurice Pialat
108 min. DCP

In French with English subtitles

New Restoration

“The self-excoriation hits the heart directly... *Le gar u* became notorious as one of the decade’s best and most shamefully undistributed imports.”

Michael Atkinson, *Village Voice*

Maurice Pialat’s final film, and his fourth with actor G rard Depardieu, marks a return to the more directly autobiographical mode of the director’s earlier works, and offers a troubling self-critique of father-son relations and male emotional inadequacy. Depardieu plays G rard, a bullying, self-absorbed Parisian professional who purports to adore his three-year-old son Antoine, but who clearly resents the intense mother-child bond that Antoine shares with Sophie (G raldine Pailhas), G rard’s estranged (and much younger) wife. G rard’s efforts to assert his paternal rights and be part of his son’s life are clumsy, ill-timed, and disruptive, and seem to stem from dubious motives. Meanwhile, the impending death of G rard’s father dredges up memories of that difficult father-son relationship. Pialat’s concluding work, moving back and forth in time in deliberately disorienting fashion, was inspired by the birth (when Pialat was in his mid-60s) of his only child Antoine, who plays young Antoine here.

July

Saturday

Friday

Thursday

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The Cinematheque

Images from top to bottom: *The Case of Hana & Alice*, 2015; *Mysterious Skin*, 2004; *Niagara*, 1953; *Le garçon*, 1995; *Near Orouët*, 1971; *The Stairway to the Distant Past*, 1995.

Iwai Shunji
6:00 pm
Love Letter
8:30 pm
Hana & Alice

Iwai Shunji
7:00 pm
All About Lily
Chou-Chou



Iwai Shunji
6:30 pm
The Case of
Hana & Alice
8:40 pm
Love Letter

EGU 100
7:00 pm
An Evening with
Tilby/Forbis
Free **Guests**

Maurice Pialat
Opening Night
6:30 pm
L'enfance nue +
L'amour existe
8:50 pm
Graduate First

Iwai Shunji
6:00 pm
Hana & Alice
8:45 pm
The Case of
Hana & Alice

Maurice Pialat
6:00 pm
La maison des bois
Eps. 1-2
Essential Cinema
8:15 pm
The Taste of Tea

Maurice Pialat
6:30 pm
We Won't Grow Old
Together + Janine
9:00 pm
L'enfance nue +
L'amour existe

Maurice Pialat
7:00 pm
La maison des bois
Eps. 3-5

Our Stories to Tell
7:00 pm
Smoke Signals **PG**

Gregg Araki
6:30 pm
Mysterious Skin **R**
8:50 pm
Three Bewildered
People in the Night

Maurice Pialat
6:30 pm
The Mouth Agape
8:20 pm
We Won't Grow Old
Together + Janine

New Restoration
6:00 pm
Macho Dancer
Iwai Shunji
8:45 pm
Love Letter

Film Club
10:30 am
Alice in Wonderland **G**
Maurice Pialat
1:00 pm
La maison des bois
Eps. 1-2
3:15 pm
La maison des bois
Eps. 3-5
6:45 pm
La maison des bois
Eps. 6-7

Maurice Pialat
6:30 pm
Graduate First
Gregg Araki
8:30 pm
Mysterious Skin **R**



Maurice Pialat
6:30 pm
The Mouth Agape
8:20 pm
La maison des bois
Eps. 6-7

Pelan Presents
7:00 pm
Kiarostami at Work

Maurice Pialat
6:30 pm
Police
New Restoration
8:50 pm
Macho Dancer

Maurice Pialat
6:00 pm
À nos amours
Iwai Shunji
8:10 pm
All About Lily
Chou-Chou

Maurice Pialat
6:00 pm
L'enfance nue +
L'amour existe
8:10 pm
Loulou

DIM Cinema
7:00 pm
Just a bit of action:
Kerr Holden and
Minki Hong
Guest

Gregg Araki
6:30 pm
Three Bewildered
People in the Night
New Restoration
8:30 pm
Macho Dancer

Gregg Araki
6:30 pm
Mysterious Skin **R**
Maurice Pialat
8:45 pm
Under the Sun of Satan

Film Noir
Opening Night
6:00 pm
Courtyard Shindig
6:45 pm
Niagara
8:45 pm
The Killers **PG**

Film Noir
6:30 pm
Kiss Me Deadly **PG**
8:45 pm
Murder by Contract

Maurice Pialat
6:00 pm
Loulou
Film Noir
8:30 pm
Pitfall

August

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Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p>Maurice Pialat 6:30 pm Under the Sun of Satan 8:40 pm A nos amours</p>	<p>Film Noir 4:30 pm Niagara 6:30 pm The Sniper Maurice Pialat 8:30 pm Police</p>	 <p>4</p>	<p>Maurice Pialat 7:00 pm Van Gogh</p>	<p>Maiku Hama Trilogy 6:30 pm The Most Terrible Time in My Life 8:30 pm The Stairway to the Distant Past</p>	<p>Film Noir 6:30 pm The Killers PG 8:45 pm They Live by Night</p>	<p>Maurice Pialat 6:30 pm Le garçu Gregg Araki 8:50 pm Mysterious Skin R</p> <p>8</p>
<p>Maiku Hama Trilogy 6:30 pm The Trap Film Noir 8:45 pm Kiss Me Deadly PG</p>	<p>Maurice Pialat 7:00 pm Van Gogh</p>	 <p>10</p>	<p>Maurice Pialat 6:30 pm A nos amours 8:40 pm Le garçu</p>	<p>Film Noir 6:30 pm They Live by Night 8:30 pm Thieves Like Us PG</p>	<p>Film Noir 6:30 pm Pitfall 8:30 pm Scandal Sheet</p>	<p>Film Noir 6:30 pm Kiss Me Deadly PG Maiku Hama Trilogy 8:45 pm The Most Terrible Time in My Life</p> <p>15</p>
<p>Film Club 10:30 am Alice PG Film Noir 1:00 pm Thieves Like Us PG 6:30 pm Pitfall 8:30 pm The Killers PG</p>	<p>DIM Cinema 7:00 pm Remote</p>	<p>New Restoration 7:00 pm Near Orouët</p>	<p>Our Stories to Tell 7:00 pm Hey, Viktor! TV</p>	<p>Essential Cinema 6:30 pm Old Joy 8:10 pm The Hole</p>	<p>Maiku Hama Trilogy 6:30 pm The Stairway to the Distant Past 8:40 pm The Trap</p>	<p>Film Noir 6:00 pm Thieves Like Us PG 8:30 pm The Sniper</p> <p>22</p>
<p>New Restoration 3:00 pm Near Orouët Film Noir 6:30 pm Scandal Sheet 8:20 pm Niagara</p>	<p>Essential Cinema 6:30 pm The Hole Maiku Hama Trilogy 8:30 pm The Most Terrible Time in My Life</p>	 <p>25</p>	<p>Ross McElwee 7:00 pm Sherman's March PG</p>	<p>Film Noir 6:30 pm Murder by Contract 8:20 pm The Killers PG</p>	<p>Ross McElwee 6:30 pm Remake Essential Cinema 8:50 pm The Hole</p>	<p>Essential Cinema 6:00 pm Old Joy New Restoration 7:45 pm Near Orouët</p> <p>29</p>
<p>Ross McElwee 7:00 pm Sherman's March PG</p>	<p>Maiku Hama Trilogy 6:30 pm The Stairway to the Distant Past Essential Cinema 8:40 pm Old Joy</p>	 <p>31</p>	<p>Maiku Hama Trilogy 6:30 pm The Trap Ross McElwee 8:45 pm Remake</p>	<p>Maiku Hama Trilogy 6:30 pm The Most Terrible Time in My Life</p>	<p>Maiku Hama Trilogy 6:30 pm The Trap 8:30 pm Remake</p>	<p>2</p>

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



Mysterious and Bewildering: Gregg Araki × 2

“Gregg Araki’s films are adolescent in the most powerful, purposeful sense, giving voice to the irreducible contradictions and affective clusterfuck of every kid who feels unlovable.”

Nathan Lee, *The Criterion Collection*

July 16 (Thursday) 6:30 pm
July 20 (Monday) 8:30 pm
July 29 (Wednesday) 6:30 pm
August 8 (Saturday) 8:50 pm

July 16 (Thursday) 8:50 pm
July 28 (Tuesday) 6:30 pm



Mysterious Skin ®

USA/Netherlands 2004
Gregg Araki
105 min. DCP

New Restoration

Cinematic treatments of trauma—usually within families, and often accessed by invoking the supernatural—have never been more commonplace. Yet no film has eclipsed the horrific and sensitive *Mysterious Skin*, a narrative unlike any other in Gregg Araki’s filmography. Neil (Joseph Gordon-Levitt), Brian (Brady Corbet), and Wendy (Michelle Trachtenberg) meet in Kansas as kids in the ’80s. They all leave, escaping to New York for adult experience or into alien-abduction narratives for innocence. Neil and Brian in particular are linked on a psychic level. Araki, in confrontational close-ups, returns to scenes of the boys’ sexual abuse from a trusted coach, seen according to Neil’s retrospective narration. Araki’s editing, in practical terms, safeguards the younger cast from graphic images, but makes explicit to the audience how the rehearsal of memory and the restaging of suffering is an uneven, vivid loop that consumes and elongates time. The score is by Harold Budd and Robin Guthrie.

Advisory: *Mysterious Skin* contains scenes of sexual violence.

“Astonishing... *Mysterious Skin* is a complex and challenging emotional experience.”

Roger Ebert, *Chicago Sun-Times*



Three Bewildered People in the Night

USA 1987
Gregg Araki
92 min. DCP

“A must-watch for any Araki fan... [A] rough draft of the same scenes and motifs later exalted in vibrant colours throughout the *Teenage Apocalypse* trilogy... A remarkable starting point.”

Shelby Shaw, *Screen Slate*

A transmission from the “totally hostile and irrational universe” of Los Angeles and its yuppie-infested art scene, Gregg Araki’s rarely screened no-budget debut (and its highly quotable dialogue) is an emotionally transparent work of inspired self-definition. Alicia and Craig are a couple; David is Alicia’s best friend. Though Araki looks up to Godard (cited here and later in *Totally Fucked Up*), the film is closer to Eustache in its patient, carefully modulated mix of intimacy and resentment. Each of these twentysomething artists knows they need “something monumental to happen,” but that would require belief in something larger than themselves. So they meet around midnight to talk about their loneliness and desires. This Bolex-shot film reveals that Araki’s strengths don’t derive just from shoegaze soundtracks, pop-art lighting, and confident editing, but in the untroubled way he treats the transformation of seemingly fixed character types and plots. It screens from a new 2K scan.

New Restorations

July 18 (Saturday)
July 24 (Friday)
July 28 (Tuesday)

6:00 pm
8:50 pm
8:30 pm

August 18 (Tuesday)
August 23 (Sunday)
August 29 (Saturday)

7:00 pm
3:00 pm
7:45 pm



Macho Dancer

Philippines 1988
Lino Brocka
133 min. DCP

In Tagalog, Filipino, and English with English subtitles

Incendiary Filipino auteur Lino Brocka took the softcore “bomba” genre to queerer and more socially trenchant frontiers with *Macho Dancer*, part gay erotica, part Manila-underbelly exposé, all provocative enough to trigger ample edits for domestic release. The film follows 18-year-old Pol (Allan Paule), a provincial gigolo learning the ropes of “macho dancing” in the capital’s tourist-teeming red-light district. When Pol’s call-boy mentor Noel (Daniel Fernando) goes in search of his missing underage sister, the pair slip into a subculture full of drug lords, sexual slavery, and police corruption. While far from lacking in the titillation department, one could argue a sly bait-and-switch is maneuvered once the film’s soapy stripteases give way to a violent chronicle of class exploitation—not to mention a melodramatic hetero romance. This new restoration, sourced from original elements, preserves the uncensored version Brocka smuggled out of the country in ’88 for its TIFF premiere.

“From the vocabularies of melodrama to those of film noir or erotic cinema, *Macho Dancer* eminently functions as a formidably sweaty spectacle, realist and otherwise... A dizzying and overwhelming experience.”

Manuel Ramos, *Third Text*



Near Orouët

Du côté d’Orouët

France 1971
Jacques Rozier
162 min. DCP

In French with English subtitles

“Rozier casts the minutiae of daily life as cosmic playthings of destiny and invests them with an extraordinary, bittersweet romantic energy... With his blend of delicate understatement and raucous spontaneity, he may be the most secretly influential director of the era.”

Richard Brody, *The New Yorker*

Often introduced as a “forgotten” member of the French New Wave, Jacques Rozier (1926–2023) only made five feature films, each of them willfully disobedient to the standards of contemporary success. In what increasingly looks like his masterpiece, he is a painter of sunset beauty and mystery, a quick improviser of comedy, and a patient modernist documenting the near-frictionless sensation of vacation time. The title evokes Proust’s *Du côté de chez Swann*, in which the path taken creates a scale of time unto itself, and with it an experience of the world. In Rozier’s film, three young women flee their secretarial jobs for a belated, extended summer trip. The film’s chapters—a forward-moving plot, or a retrospective diary—remind one of Rohmer, while the trio is as playful as the duo in Rivette’s *Celine and Julie*. The fleeting undertow of emotion and chance encounter, never externalized into proverb or elevated into myth but appreciated for its own sake, is Rozier’s unique mark.

Film Noir 2026

Summer brings its usual dose of darkness to The Cinematheque courtesy of film noir, that irresistibly unsavoury school of mid-century American moviemaking defined by its emblematic aesthetics and obsession with bad behaviour.

This season, we're drawing from the postwar catalogue to assemble a murderers' row of eight gripping crime thrillers, each haunted in its own way by the tremors of WWII. Half of the films arrive in brand-new restorations, with perhaps Robert Siodmak's unassailable 1946 classic *The Killers* the showpiece of the restored lineup. Of those noirs receiving premiere status in our series, none cast a shadow longer than *They Live by Night*, Nicholas Ray's landmark debut and historically unbookable film this side of the border. To celebrate its overdue anointment, we're juxtaposing it with New Hollywood heavyweight Robert Altman's *Thieves Like Us*, a dissimilarly great adaptation of the same source material. We also pay tribute to Marilyn Monroe, born a century ago this year, with screenings of her Technicolor noir *Niagara*, famous for elevating MM to Hollywood's A-list.

Our sidebar, meanwhile, detours to '90s Japan for a trilogy of postmodern neo-noirs by Hayashi Kaizo. Each stars screen idol Nagase Masatoshi (*Mystery Train*) as private eye Maiku Hama, an ironic homage to the Mickey Spillane pulp antihero of, among others, Robert Aldrich's *Kiss Me Deadly* (also screening).

Join us on opening night for a '50s-themed courtyard shindig before *Niagara*, featuring vinyl jazz, boozy beverages, and the latest drop of noir merchandise.

Opening Night July 30 (Thursday)

6:00 pm Courtyard Shindig
6:45 pm *Niagara*
8:45 pm *The Killers*

Note: Admission to the courtyard shindig is included only with the purchase of a July 30 ticket for *Niagara*.

July 30 (Thursday) **Opening Night**
August 3 (Monday)
August 23 (Sunday)

6:45 pm
4:30 pm
8:20 pm



Niagara

USA 1953
Henry Hathaway
90 min. DCP

Marilyn Monroe and Joseph Cotten are a maniacally mismatched couple vacationing on the Ontario side of Niagara Falls in Henry Hathaway's delectably tawdry thriller, a lurid Technicolor noir brimming with dark deeds and "a raging torrent of emotion," per the tagline. Monroe, in a rare bad-girl role, is slip-clad Rose, a scheming vamp with murder on the mind. Cotten is her jealous older husband George, a shell-shocked war vet. Jean Peter and Max Showalter are the honeymooners next door. *Niagara*, as one contemporary review duly noted, makes full use "of both the grandeur of the Falls and the grandeur that is Marilyn Monroe!" Frequent Billy Wilder collaborator Charles Brackett co-wrote the script. The film's runaway success helped propel Monroe, here in her first top billing for a major studio, to bonafide stardom. 2026 marks her centenary—count this as a tip of the hat to her juiciest noir performance.

Tickets for the opening-night screening of *Niagara* (July 30) include admittance to the courtyard shindig at 6:00 pm.

"Marilyn Monroe's eroticism [in *Niagara*] is an act of violence, a distortion of the natural and expected heterosexual order so extreme as to appear destructive."

Philippa Snow, *Artforum*

“The most American film genre, because no society could have created a world so filled with doom, fate, fear, and betrayal, unless it were essentially naïve and optimistic.”

Roger Ebert

July 30 (Thursday) **Opening Night**

August 7 (Friday)

August 16 (Sunday)

August 27 (Thursday)

8:45 pm

6:30 pm

8:30 pm

8:20 pm

July 31 (Friday)

August 9 (Sunday)

August 15 (Saturday)

6:30 pm

8:45 pm

6:30 pm



The Killers PG

USA 1946

Robert Siodmak

105 min. DCP

New Restoration

“The kind of noir thriller the word quintessential was minted for... It’s one of the great films of disenchantment. And one content to do without grandstanding moments.”

Wally Hammond, *Time Out*

Directed by Hollywood luminary Robert Siodmak (*Criss Cross*, *Phantom Lady*), *The Killers* is one of film noir’s defining works—a master class in the criminality, corruption, and cynicism of the American-bred genre. Elaborating on Hemingway’s short story about a man who offers no resistance when hired killers come for him, the film casts Burt Lancaster (in his star-making screen debut) as “the Swede,” a world-weary ex-boxer murdered as the film opens. Edmond O’Brien (*White Heat*) is Riordan, an insurance investigator probing the Swede’s death. Ava Gardner is double-crossing dame Kitty Collins—the quintessential femme fatale. The narrative unfolds as a series of *Citizen Kane*-style flashbacks, each authored by an associate of the dead, recounting the Swede’s downfall. This restoration, with consultation from Martin Scorsese and Steven Spielberg, comes from the original 35mm nitrate negative of the film.



Kiss Me Deadly PG

USA 1955

Robert Aldrich

106 min. DCP

Kiss Me Deadly, masterfully directed by Hollywood subversive Robert Aldrich (*What Ever Happened to Baby Jane?*), is a nihilistic, nuclear-age noir of legendary repute. Adapted from one of Mickey Spillane’s sex-and-violence-filled Mike Hammer novels, it stars Ralph Meeker as the thuggish private eye bungling his way from brutality to brutality as he investigates why the half-naked hitchhiker he picked up in the film’s nocturnal opening was tortured to death—in front of his own semiconscious eyes. As Hammer stumbles his way into a sinister Cold War conspiracy, Aldrich and cameraman Ernest Laszlo keep things dizzily off-kilter with a host of disorienting devices. The film’s Pandora’s box MacGuffin is now a pop-culture touchstone, homaged in everything from *Indiana Jones* to *Atlanta* (*Pulp Fiction* too, of course). François Truffaut and Jean-Luc Godard claimed *Kiss Me Deadly* was a catalyst for the French New Wave.

“It’s in some ways the apotheosis of film noir—it’s certainly one of the most extreme examples of the genre, brimming with barely suppressed hysteria and set in a world totally without moral order.”

Dave Kehr, *Chicago Reader*

July 30 –August 27

July 31 (Friday) 8:45 pm
August 27 (Thursday) 6:30 pm



Murder by Contract

USA 1958
Irving Lerner
81 min. DCP

New Restoration

“A terrific, no-nonsense B-movie which comes on like something by Jean-Pierre Melville: cool, calm, and dispassionate... A taut, spare, amoral film; it doesn't look restricted, it looks restrained. Well ahead of its time, too.”

Tom Charity, *Time Out*

Kudos to Martin Scorsese for saving this bijou of a B-picture from obscurity. No other film has influenced the director more (sayeth Scorsese himself), with *Taxi Driver* cited as a spiritual successor. A noir of the most austere and existential variety, *Murder by Contract* follows a suave, remorseless hitman (Vince Edwards) who dispatches strangers for the competitive salary and the principled pleasure of a job done right. His biggest paycheck yet delivers him to sunny California, where two jittery handlers are tasked with keeping the nonchalant killer on schedule. The snag: the target is a woman—a problem owing not to some chivalrous code but the unpredictable nature of the opposite sex. Scorsese has evoked Bresson and Godard when exalting the film's economy; others have drawn comparisons to Melville, whose laconic thrillers—*Le samourai*, in particular—bear striking resemblance to this late-chapter noir.

August 1 (Saturday) 8:30 pm
August 14 (Friday) 6:30 pm
August 16 (Sunday) 6:30 pm



Pitfall

USA 1948
André de Toth
86 min. DCP

New Restoration

Those lucky enough to catch *Crime Wave* during last year's noir season can already vouch for the pulpy pleasures of André de Toth's svelte brand of noir. Here, the Hungarian émigré orchestrates a taut study of suburban criminality with Dick Powell (*Murder, My Sweet*) as John Forbes, a family and insurance man dreaming of shaking off the doldrums of middle-class mundanity. He gets his wish (oh, does he ever) when a boorish PI (Raymond Burr) turns up a dame in an embezzlement case—an hourglass blonde (Lizabeth Scott) with a boyfriend behind bars. Adultery and murderous jealousies ensue; so too does an almost ironically pat return to the domestic status quo, underlining the rot already eroding the nuclear family. The film's untampered inclusion of a certain Hays Code violation was reportedly maneuvered, with some coercion, by de Toth. This 2026 restoration had its world premiere at UCLA's Festival of Preservation in May.

Restored by the UCLA Film & Television Archive with funding provided by the Century Arts Foundation.

“A grimy, superior film noir.”

Dave Kehr, *Chicago Reader*

August 3 (Monday) 6:30 pm
August 22 (Saturday) 8:30 pm



The Sniper

USA 1952
Edward Dmytryk
88 min. DCP

New Restoration

“Edward Dmytryk's noir thriller had a pronounced influence on both Alfred Hitchcock's *Psycho* and *Vertigo*... Dmytryk directs with a stark, documentary-like precision, offering a sympathetic, if disturbing, portrait of a mind beyond redemption.”

Dave Kehr, MoMA

“The story of a man whose enemy was womankind.” The misogyny of film noir is distilled and driven to its darkest conclusion in *The Sniper*, Edward Dmytryk's serial-killer thriller and an evolutionary step between Lang's *M* and Hitchcock's *Psycho*. The San Francisco-set production stars Arthur Franz, in a rare top billing, as an anguished, mentally unstable laundromat driver whose irrepressible hatred of women culminates in a killing spree. BC-born Dmytryk, one of the original “Hollywood Ten,” was extended an olive branch by producer Stanley Kramer to helm the picture after the director served time then named names to lift his blacklisting. The film is notable for obscuring a clearcut rationale for Franz's bloodlust; less vague is the culpability of a healthcare system oblivious to the warning signs. The studio's hamfisted marketing stunt of sending bullets to critics proved particularly vulgar when a real-life sniper started terrorizing Los Angeles.

“For two decades, acerbic dialogue, grids of shadow, twisty plots, and twisted characters reigned supreme—the results remain a cinematic gold mine.”

Sam Wigley, BFI

August 7 (Friday) 8:45 pm
August 13 (Thursday) 6:30 pm

August 13 (Thursday) 8:30 pm
August 16 (Sunday) 1:00 pm
August 22 (Saturday) 6:00 pm

August 14 (Friday) 8:30 pm
August 23 (Sunday) 6:30 pm



They Live by Night

USA 1948
Nicholas Ray
95 min. DCP

Of those film noir classics perennially absent from our lineup, *They Live by Night*, an RKO picture hampered by licensing roadblocks in Canada, has long been among the most needling omissions. No longer. This year, Nicholas Ray's astonishing debut enters the cycle with enough doomed romanticism and virtuosic noir styling to make up for lost time. Its archetypal portrayal of young love amid ruin, adapted from the Depression-era novel *Thieves Like Us*, chronicles the flight from the law for a couple unfit for life's cruelties—a fugitive (Farley Granger), embroiled in a bank robbery with a dead cop, and his Southern sweetheart (Cathy O'Donnell), dreaming an impossible path to forgiveness. Ray paints their predicament in sympathetic shades of grey, framing faces and bodies with a tenderness uncommon to the crime genre. The film's influence on an entire pedigree of lovers-on-the-lam movies is paramount. Ray's auteurial credentials start here.

“A remarkable debut as well as an agonizingly pure love story—the most lyrical film of the director's career ... Its emotional power is undiminished.”

J. Hoberman, *The New York Times*

Thieves Like Us PG

USA 1974
Robert Altman
123 min. 35mm

35mm Print

“It's a serenely simple film—contained and complete... *Thieves Like Us* seems to achieve beauty without artifice. It's the closest to flawless of Altman's films—a masterpiece.”

Pauline Kael, *The New Yorker*

After making Philip Marlowe over as a ruffled, '70s SoCal gumshoe in *The Long Goodbye*, Robert Altman went about adapting another text with hallowed ties to the noir canon. *Thieves Like Us*, like Nicolas Ray's legendary *They Live by Night*, is based on Edward Anderson's tale of two runaways traversing a Depression-crippled South. But whereas Ray rendered the romance with an intimate, soulful lyricism, Altman adopts a more dispassionate, zoomed-out view of the tragedy, favouring myth-sapping naturalism and period-accurate evocations (the music is diegetic and, for the most part, from radio) instead of melodrama. His lovers (Keith Carradine and Shelley Duvall, reuniting with Altman after *McCabe & Mrs. Miller*) are gangly, awkward kids, guzzling Coca-Cola and fumbling through sex while playing at being criminals but suffering the consequences for keeps. Duvall, as ever, is utterly magnetic.

Scandal Sheet

USA 1952
Phil Karlson
82 min. DCP

A sordid tale of yellow journalism at a New York City tabloid, *Scandal Sheet* is based on a novel by pulpster Samuel Fuller, a former crime-beat reporter whose own corpus of movies include some savage films noir (*Pickup on South Street*, *Underworld USA*). Broderick Crawford plays barking, overbearing Mark Chapman, the surly editor who rescues a moribund daily by transforming it into a sleazy, sensationalist rag. John Derek is hotshot reporter Steve McCleary, Chapman's brash young protégé. Donna Reed is love interest Julie Allison, a features writer who doesn't approve of Chapman's questionable ethics. When a woman is murdered after attending the newspaper's Lonely Hearts Club ball, McCleary sets out to investigate—and uncovers a shocking surprise. *Scandal Sheet* is a dark, highly atmospheric noir directed with great verve and Hitchcockian suspense by B-movie maven Phil Karlson (*Kansas City Confidential*).

“[Karlson] perfected a confrontational, violent, subtlety-immune noir style in which the world, not merely the individuals stuck in it, seemed to be on the edge of social upheaval... *Scandal Sheet* scans today like a prescient indictment of media sensationalism.”

Michael Atkinson, TCM

Film Noir Sidebar



The Maiku Hama Trilogy

Launched to stardom by Jim Jarmusch's *Mystery Train* (1989), enigmatic actor Nagase Masatoshi thrives as the hardboiled detective wannabe Maiku Hama in Hayashi Kaizo's newly restored trilogy of the same name. Stomping through the bustling-and-hustling port city of Yokohama, Hama operates out of a run-down movie theatre and his office sees every kind of customer: from rich ladies looking for runaway pups to serial murderers who look suspiciously like himself. Equal part American hardboiled detective pastiche, Seijun Suzuki-style Nikkatsu akushon send-up, and Nagase's own new-school comedic charmer, the Maiku Hama trilogy is a cult phenomena of '90s Japanese cinema.

—Kani Releasing

August 6 (Thursday)
August 15 (Saturday)
August 24 (Monday)

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



The Most Terrible Time in My Life

我が人生最悪の時

Japan 1993
Hayashi Kaizo
92 min. DCP

In Japanese and Mandarin with English subtitles

New Restoration

“Almost perfectly recaptures the look of Japanese underworld films of the 1950s and '60s, like Naruse Mikio's *When a Woman Ascends the Stairs* and Kurosawa Akira's *High and Low*.”

Dave Kehr, *The New York Times*

Gleefully cinephilic and self-aware, this inaugural entry in Hayashi Kaizo's Maiku Hama trilogy sets down the rules of play (emphasis on play) for the entire pastiche-laden neo-noir saga. Winking at the audience from the outset, it opens on a would-be client forced to buy a movie ticket to see Maiku Hama (“my real name,” the detective insists). That's because the hipster PI (Nagase Masatoshi) operates his agency from inside a cinema—his shoddy office adjoined to the projection booth! Less a hard-boiled gumshoe than a cartoon cosplaying one, he'll proceed to lose a pinky in a misjudged act of chivalry and repeatedly get his ass kicked over the course of the retro-coded monochrome film. He'll also be comically edged out of his own narrative when the search for a missing Taiwanese man segues into a Yokohama turf war between pan-Asian gangs. Operating squarely in the Nikkatsu “borderless action” tradition, the first chapter in the Maiku Hama series is a punky, irreverent hoot.

August 6 –September 2

August 6 (Thursday)
August 21 (Friday)
August 31 (Monday)

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



The Stairway to the Distant Past

遙かな時代の階段を

Japan 1995
Hayashi Kaizo
101 min. DCP

In Japanese with English subtitles

New Restoration

The second installment of Hayashi Kaizo's Maiku Hama trilogy spills out in vibrant, full-blown colour as Maiku's past resurfaces, setting in motion the events of this brooding and exquisitely shot sequel. Taking on puppy rescues during a slump in more weighty investigative work, Maiku hears word of the return of his long-lost mother who abandoned him and kid sister Akane years before. A legendary stripper named Lily-san, she sets up shop along the riverbanks of Yokohama where the presence of an enigmatic "Man in White" (*Hiroshima Mon Amour's* Okada Eiji) begins to trouble both police and yakuza. Hayashi's sequel lives and breathes the occupied history of the port city, its near-mythic riverfront still abiding by a postwar code of silence. A remarkably emotive middle chapter, *The Stairway to the Distant Past* plunges Maiku into the darkest depths as he reconciles his past in its eerie final act, a nightmarish tableau vivant of painted faces and silent murmurs. —Japan Society

"Director Hayashi Kaizo takes us on an enthralling, tragicomic time-trip, a visually spectacular (colour! CinemaScope!) meditation about time and family that is a pure delight."

Tod Booth, San Francisco IFF 1995

August 9 (Sunday)
August 21 (Friday)
September 2 (Wednesday)

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



The Trap

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Japan 1996
Hayashi Kaizo
106 min. DCP

In Japanese with English subtitles

New Restoration

"With *The Trap*, Hayashi looks both forwards and back by adopting some of the surrealism found in the latter work of Suzuki, such as the Taisho trilogy, while embracing the sense of nihilistic despair that took hold in [mid-'90s] Japan."

Hayley Scanlon, *Sight and Sound*

The ominous final chapter of Hayashi Kaizo's trilogy opens in a promising light as Maiku has turned a new corner: business is booming, his sister's been accepted into college, and he's in love (for once) with the mute and angelic Yuriko (Natsukawa Yui, *Still Walking*). Hayashi's love story is countervailed by a new terror when a series of serial killings, all connected to a disquieting figure with a masked visage, begins to instill fear in Yokohama. Young women have been found dead, injected with poison and left as "sleeping beauties"—dressed up with tranquil countenances while accompanied by the faint redolence of woodland fragrance. Sharing DNA with some of Dario Argento's most outré gialli and possessing a nihilistic edge influenced by the contemporaneous Aum Shinrikyo attacks, Hayashi's harrowing finale spins a hallucinatory descent into darkness as Maiku finds himself assailed by a frightening opponent deep within the bowels of the city. —Japan Society

"That rare find—a trilogy that not only brings characters and narrative arcs to a satisfying conclusion, but also introduces new tones and aesthetics with each offering while cohering as a connected work."



Past and Present: Ross McElwee × 2



August 26 (Wednesday)
August 30 (Sunday)

7:00 pm
7:00 pm



Sherman's March PG

USA 1985
Ross McElwee
157 min. DCP

New Restoration



A film that collapses the boundaries between documentary and fiction, filmmaker and subject, and the camera's viewfinder as window and mirror, *Sherman's March* has defined Ross McElwee's career and continues to influence countless artists today, from Kim Longinotto (*Shinjuku Boys*) to Nathan Fielder (*The Rehearsal*). "A meditation on the possibility of romantic love in the South during an era of nuclear weapons proliferation," the film is a picaresque that, in McElwee's modest and vulnerable yet calculated voiceover, is introduced as an attempt to chronicle William Tecumseh Sherman's scorched-earth Civil War campaign. The project's large scope is welcome, McElwee adds, because he hasn't yet gotten over a breakup. One subject engulfs the other as he meets a series of women; though he shifts his commentary to courtship rituals, the film is most accurately about McElwee's state of mind as he attempts to portray—and understand—brief encounters and lifelong relationship patterns.



"Brilliant...*Sherman's March* was a revelation when I first saw it in 1987. I had never seen anything like it...Each woman [McElwee] meets along his way is more astonishing than the last."

Anne Makepeace, *Documentary Magazine*

“A master and pioneer of home movie epics, Ross McElwee makes films that are at once simple, intimate, and infinitely complex.”

Joshua Bogatin, *Screen Slate*

August 28 (Friday)
September 2 (Wednesday)

6:30 pm
8:45 pm



Remake

USA 2025
Ross McElwee
116 min. DCP

“But for the great sadness contained within *Remake*, McElwee isn’t a trite or sensationalist filmmaker ... Poignant and precise, [and] masterfully edited by the legendary Joe Bini, known for his collaborations with Lynne Ramsay, Laura Poitras, and Werner Herzog.”

Hannah Strong, *Little White Lies*

In the 40 years since *Sherman’s March*, Ross McElwee has continued to record his life, particularly the moments that float independently of any devised plan for a film. This tendency—and its capacity for both diaristic digressions and sharp, succinct portraits—is shattered at the tragic outset of his new film *Remake*. His son has died of an overdose. McElwee also shares that he and his wife have agreed to divorce, and that, in the years leading up to these devastating events, both family members, as well as his adopted daughter, have expressed a strong reluctance to appear on camera. Disoriented, McElwee traces two paths, each with their discomforts and revealing contrasts. Prompted by a producer’s interest in the fictional remake rights to *Sherman’s March*, he reconnects with the film’s subjects; he also examines his son’s own video-making (of skiing, self-doubt, and partying), the hard limits of what he can hold onto in the footage, and the tensions, as a father, that he cannot explain away.

Ongoing Series Pelan Presents

A bimonthly documentary series organized in partnership with Pelan, a community-focused, nonprofit, and nonpartisan media organization spotlighting independent films by Iranian and non-Iranian directors about Iranian people

July 23 (Thursday)

7:00 pm



Kiarostami At Work

کیارستمی مشغول کار است

Iran 2023
Seifollah Samadian
76 min. DCP

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

In July 2016, Abbas Kiarostami passed away, leaving cinema lovers around the world in absolute grief and shock. On the occasion of the tenth anniversary of his death, Pelan is honoured to celebrate the filmmaker’s life and work by presenting the Canadian premiere of *Kiarostami at Work*, directed by celebrated photographer Seifollah Samadian, his longtime friend. This documentary offers a rare glimpse into the creative world of one of cinema’s most influential auteurs. Through behind-the-scenes footage from *Taste of Cherry*, *Certified Copy*, and *Shirin*, Samadian captures Kiarostami’s artistic process, his quiet humanity, and his enduring passion for filmmaking alongside reflections from Juliette Binoche and Martin Scorsese, among others. We warmly invite you to join us for this very special evening of remembrance and cinema.

Post-screening audience discussion moderated by Pelan.

“A cinematic experience of embarking on a humble yet marvelous journey with Kiarostami, capturing the director’s honest and simple demeanor, his identity as an artist, and the indelible mark he has left on us.”

Hong Eunmi, *Busan IFF 2023*

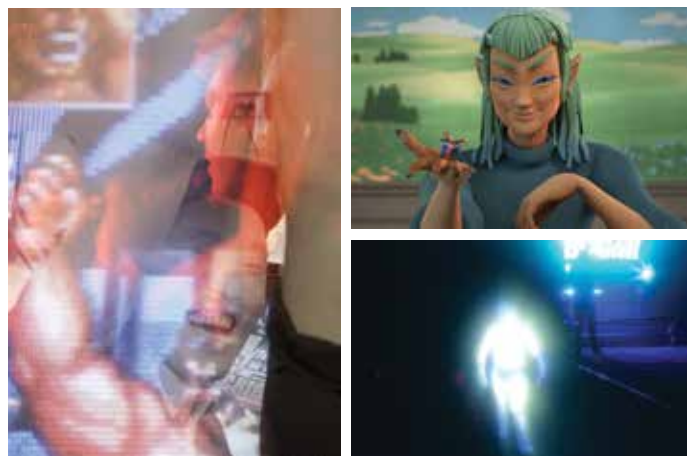
Ongoing Series

DIM Cinema

A monthly series presenting Canadian and international moving-image art in dialogue with cinema. Screenings are programmed in rotation by a group of local curators and artists comprising Tobin Gibson, the Iris Film Collective, Steff Hui Ci Ling, and Casey Wei.

July 27 (Monday)

7:00 pm



Just a bit of action: Kerr Holden and Minki Hong

Program runtime: 60 min.

Filmmaker in Attendance

From Granville Street to Seoul's "B-rate" cinemas and the depths of an athlete's physical injury, these documentaries are threaded by the desire for *just a bit of action*. As a competitive *Street Fighter* player in the scene, Kerr Holden's *The MovieLand Movie* is a visual ode to the legendary arcade that closed in 2021. Through it, she spotlights the arcade's regulars and staff through a montage of heated rivalries and custodial perspectives. As told by an orange, elven drag queen, and narrated by concession snacks and other friendly objects, Minki Hong's *Paradise* shares queer histories of Seoul's gay bars and movie theatres that were repurposed as cruising spots in the early '90s. The program concludes with Holden's latest, *Judas Icarus Twists His Wrist*, which features a local wrestler recovering from a wrist injury. Weaving between scenes of artistic and physical discipline, it shows us the embodied will to execute one's craft.

The MovieLand Movie
Canada 2017
Kerr Holden
14 min. Digital

Paradise
낙원
South Korea 2023
Minki Hong
31 min. Digital
In Korean with English subtitles

Judas Icarus Twists His Wrist
Canada 2024
Kerr Holden
15 min. Digital

Followed by a Q&A with Kerr Holden (in person) and Minki Hong (virtual), moderated by programmer Steff Hui Ci Ling.

August 17 (Monday)

7:00 pm



Remote

USA 2022
Mika Rottenberg, Mahyad Tousi
92 min. DCP

Set in a speculative, post-pandemic near future, *Remote*, co-created by Mika Rottenberg and Mahyad Tousi, follows a quarantined woman (Okwui Okpokwasili) in her sealed-off apartment as she slips into an immersive rabbit hole while playing an interactive online game. Through this digital social space, she becomes entangled with a community of women across the globe, all devoted followers of a charismatic South Korean dog-groomer performer (Joony Kim). What begins as a shared pastime gradually evolves into something more uncanny. Through prolonged virtual intimacy and exposure to one another's private worlds, the women uncover mysterious portals hidden within their own homes. As thresholds begin to blur boundaries between physical and digital space, their discoveries ripple outward, triggering unexpected and potentially universe-altering consequences that challenge notions of connection, isolation, and reality itself.

Introduced by programmer Tobin Gibson.

"For years, my work has blended fact and fiction into video installations that both create and defy logic... Mahyad and my collaboration began during lockdown with a conversation about a connection to a geographic location and the strange experience of traveling so easily through the World Wide Web while being physically stuck in one place."

Mika Rottenberg

Ongoing Series

Our Stories to Tell

A monthly series showcasing the new wave of inspired Indigenous storytelling in film. Programmed and hosted by Akira Iahtail, a Cree-Métis film curator, filmmaker, and member of the Attawapiskat First Nation.

July 15 (Wednesday)

7:00 pm



Smoke Signals PG

USA 1998
Chris Eyre
89 min. 35mm

35mm Print

“It’s not hard to see why *Smoke Signals* resonates: The movie is filled with humour, heart, and genuine affection for its characters, hitting notes of sadness, introspection, and well-earned catharsis.”
Nick Clement, *Variety*

Iconic cannot begin to describe *Smoke Signals*, which is often recognized as the first fiction feature written, directed, and co-produced by Indigenous Peoples to be distributed nationally and internationally. Cheyenne and Arapaho director Chris Eyre and writer Sherman Alexie (Spokane Tribe of Indians) team up to share a heartfelt story that connects generations. Victor Joseph (Adam Beach, Saulteaux), rooted to his Coeur d’Alene reservation home in Idaho, takes a journey of self-discovery after he is tasked with collecting the cremated remains of his estranged father (Gary Farmer, Cayuga Nation). Thomas Builds-the-Fire (Evan Adams, Tla’amin First Nation) tags along with Victor to Phoenix, Arizona, to retrieve the ashes. Eyre draws from the oral storytelling tradition, sharing an intergenerational tale of family trauma and unlikely friendship, told with poignancy and humour.

Filmmaker’s Trophy, Audience Award
Sundance 1998

35mm print courtesy of the UCLA Film & Television Archive

August 19 (Wednesday)

7:00 pm



Hey, Viktor! TV-14

Canada 2023
Cody Lightning
102 min. DCP

Twenty-five years after Chris Eyre’s iconic film *Smoke Signals*, Cody Lightning (Samson Cree Nation), who portrayed a young Victor Joseph in the aforementioned film, directs and stars as a struggling actor attempting to get a sequel made. Lightning plays a fictionalized version of himself in this raunchy mockumentary—a grown-up child actor who’s only getting offers for pro-fracking commercials. To revive his dying career, he sets forth to get “*Smoke Signals 2: Still Smoking*” made with the original cast, only to find out they all hate him! Special appearances are made by original cast members Gary Farmer, Irene Bedard, and Simon Baker, who played a young Thomas Builds-the-Fire. A hilarious but deeply personal take on the price of fame.

Best Dramatic Feature
imagineNATIVE 2023

“*Hey, Viktor!* adds to a growing canon of complex representations of Indigenous identity... Lightning is deliriously unhinged and is clearly unafraid to bare all in this personal send-up as a washed-out actor living off the fumes of the past.”

Aparita Bhandari, *The Globe and Mail*

Ongoing Series

Film Club

A family-friendly movie matinee series. 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.

July 19 (Sunday)

10:30 am



Alice in Wonderland G

USA 1951

Clyde Geronimi, Wilfred Jackson, Hamilton Luske
75 min. DCP

New Restoration

“Disney never again [made] another film like it...*Alice's* originality lies in the conflict between the spirit of Carroll... and a desire to popularize, to introduce a zany element... The animation throughout is a delight.”

Robin Allan, *Sight and Sound*

This summer we're showing two sides of one of the classics of children's literature! Walt Disney read Lewis Carroll's *Alice's Adventures in Wonderland* in school, and the idea to adapt it followed him through decades of his career. Disney first oversaw shorts that combined an actor with animation, and then planned a feature version. But it wasn't until he saw Mary Blair's bold, modern drawings, which used colour and scale to truly fit the surreal source text, that he saw a way forward. Disney's sensibility, of lessons for suburbia and realistic character-based emotions, could seem quite the odd fit for Carroll's world of illogic and curiosity; yet the film's Alice, a heroine without any need for a prince, endures as an iconic interpretation, along with its Cheshire Cat and White Rabbit. This brand-new restoration, which premiered in May at the TCM Festival, is from the nitrate negative and preserves, unlike previous releases, the film's original cel-animated, 35mm-printed look.

August 16 (Sunday)

10:30 am



Alice PG

Něco z Alenky

Czechoslovakia/Switzerland/United Kingdom/West Germany 1988
Jan Švankmajer

86 min. DCP

In Czech with English subtitles

“Now you will see a film made for children... perhaps.” So begins Jan Švankmajer's masterpiece *Alice*. Unlike Disney's version, which arranges the episodes of Lewis Carroll's creation into a linear journey, the Czech stop-motion animator follows a different guide, turning Alice's tumbles, transformations, and strange encounters into pure dream-reality experiences. Sock puppets, wooden dolls, and adorable play-objects coexist with nails, locked doors, and shattered mirrors. Just as key and memorable are the film's sounds and echoes, its lack of score and its rhythmic storybook narration by Kristýna Kohoutová, the child actor who plays Alice. Her voice creates the eerie, imaginative world of the film, one in which the audience is otherwise given little sign as to how to read Alice's trip; some scenes can be described as a beautiful fantasy, others as something verging on a nightmare. Švankmajer's idea was that both should be experienced and are, in fact, essential to childhood.

“Unparalleled animation work...*Alice* gets as close as any work of cinema to an approximation of dream logic, flow, and construction.”

David Heslin, *Sight and Sound*

Note: This Film Club program is presented in its original language with subtitles. The story in this film can be understood through imagery, but it is recommended for audience members who understand Czech or can read English independently.



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