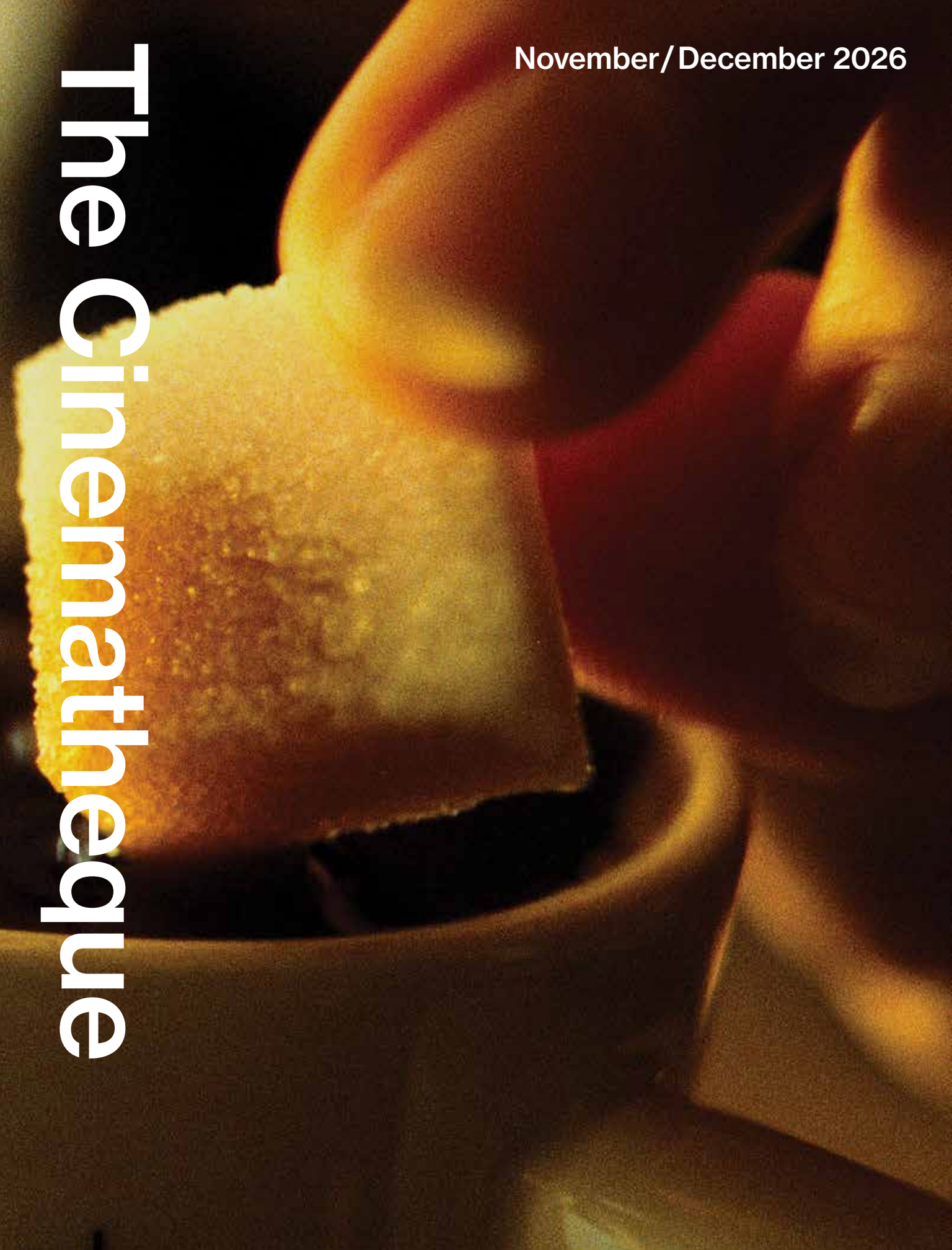
The Cinematheque

November/December 2026



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

Venue Rental

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

Advertising

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

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

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Contents image: Animazing!, Learning & Outreach, 2026

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

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DIM Curators (DIM Cinema)
Akira Iahtail (Our Stories to Tell)
Pelan (Pelan Presents)

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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:

- G — Suitable for all ages
- PG — Parental discretion is advised
- 14A — Viewers under 14 years of age must be accompanied by an adult
- 18A — Viewers under 18 years of age must be accompanied by an adult
- R — 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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November/December 2026

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Learning & Outreach at The Cinematheque celebrates another year of teaching filmmaking, film studies, and media literacy to children and youth, and providing media literacy resources to educators and the general public. In 2026, Learning & Outreach produced over 120 films within our programs. We worked with Indigenous nations including Líl̓wat and Tsleil-Waututh, with schools including St'a7mes, Point Grey, and Prince of Wales, and with students at our Cinelab, Action!, and Animazing! camps.

Throughout the month of December we will be showcasing some of our favourite live-action and animated films made by students in our 2026 Learning & Outreach programs. Arrive 15 minutes early for Cinematheque screenings to catch these imaginative youth-made short film selections!

At Learning & Outreach, we see filmmaking not only as a professional skill but also as a tool for self-expression and self-discovery as young people learn to become the authors of their own stories. To learn more about our programs, please visit: thecinematheque.ca/learn.



New Restorations

November 2 (Monday) 7:00 pm
November 4 (Wednesday) 7:00 pm
November 6 (Friday) 7:00 pm
November 8 (Sunday) 6:00 pm



Centre Stage PG
阮玲玉

Hong Kong 1991
Stanley Kwan
154 min. DCP
In Cantonese, Mandarin, Shanghainese, and English with English subtitles

Perhaps the pinnacle of Stanley Kwan's oeuvre—apart from *In the Mood for Love*, possibly Maggie Cheung's too—*Centre Stage* is an historical biopic with far more sophisticated ambitions than mere legacy service. The film chronicles the final years of Ruan Lingyu (Cheung), a screen icon of the Chinese silent era whose death by suicide at 24 followed a maelstrom of scrutiny over her private life. Visible through the pores of this lush, melodramatic Shanghai tragedy, however, is the production of Kwan's film itself; not infrequently the 1930s narrative is suspended while the actors, out of character, converse with Kwan about the project. Gradually the metatextual design renders Ruan indistinguishable from Cheung, herself a meteoric star with misgivings about her celebrity and sacrifices. This 35th anniversary engagement offers an overdue opportunity to experience the film's recent restoration, which went largely unseen during its pandemic-impeded release in 2021.

Best Actress (Cheung)
Berlinale 1992

"In his 1991 masterpiece, Stanley Kwan turns what could easily be dismissed as postmodern gimmickry into something strange and unclassifiable, an ever-shifting framework that refracts almost every biographical insight the movie puts forth."
Andrew Chan, *4Columns*

November 29 (Sunday) 6:00 pm
November 30 (Monday) 8:00 pm
December 4 (Friday) 8:45 pm



The Host 14+
괴물

South Korea/Japan 2006
Bong Joon Ho
119 min. DCP
In Korean and English with English subtitles

"*The Host* dazzles…Plangent and accessible, pitched down the middle instead of over our heads, and best of all, terrifically, consistently entertaining in a way that Hollywood (or anywhere else) hasn't managed in a while."
Adam Nayman, *Reverse Shot*

With *The Host*, Bong Joon Ho breathed new life into the otherwise dormant creature feature while demonstrating that his socially trenchant sensibilities could thrive in the realm of popcorn entertainment. Inspired by Bong's love of kaiju movies but instigated by the 2000 McFarland incident, in which 48 gallons of formaldehyde were intentionally dumped into the Han River, the film stars Bong regular Song Kangho as a layabout snack vendor whose teenage daughter is abducted by a monster wreaking havoc in Seoul. Under government quarantine for contact with the supposedly virus-hosting creature, he and his remaining family—a father, brother, and Olympic-archer sister (Bae Doona)—devise an escape in order to hunt down this man-made leviathan before it's too late. The film was a sensation, both by critical measure and box-office receipts. Though Bong has gone high-concept a few times since, he has yet to match the symmetry of adventure, awe, and eco-allegory perfected here.

Scored by Sakamoto Ryuichi × 2

"One of the most iconic musicians in the history of modern Japanese music."

James Balmont, *Dazed*

November 5 (Thursday) 6:30 pm
November 7 (Saturday) 8:00 pm

November 5 (Thursday) 9:00 pm
November 7 (Saturday) 6:30 pm
November 8 (Sunday) 9:00 pm



Royal Space Force: The Wings of Honnêamise

王立宇宙軍~オネアミスの翼

Japan 1987
Yamaga Hiroyuki
119 min. DCP
In Japanese with English subtitles

New Restoration

The first feature from studio Gainax (*Neon Genesis Evangelion*) was an original story made outside the shadow of an acclaimed manga like Miyazaki's *Nausicaä* or Otomo's *Akira*—but with ambition to match both. Set in an alternate future where no rocket has ever exited the planet's atmosphere, the film starts with the military's space branch on the precipice of closure; volunteer pilot Shiro and his crew are emasculated, pitiable, and undereducated. Writer-director Yamaga Hiroyuki's anti-drama impulse contrasts with the film's wondrous pre-digital technical achievements, led by Anno Hideaki as special effects artist. Sakamoto Ryuichi's score is a masterwork, equal parts operatic grandeur, naïve playfulness, and ironic commentary on the film's space-race action. No typical blockbuster, the film continually subverts character identification as Shiro is radicalized by a religious Luddite named Riquinni, further complicating the treatment of cruelty and heroism.

Advisory: *Royal Space Force* contains a scene of sexual violence.

"An honest work, without any bluff or pretension… [*Royal Space Force*] is going to be a great inspiration to the young people working in this industry; they may be intensely divided over whether they like it or not, but either way it's going to serve as a stimulus."
Miyazaki Hayao



Tokyo Melody: A Film About Ryuichi Sakamoto

Tokyo melody: un film sur Ryuichi Sakamoto

France/Japan 1985
Elizabeth Lennard
62 min. DCP
In Japanese with English subtitles

New Restoration

"His work was emblematic of his era, especially 1980s electronic music, but also felt beamed from the future… The doc is not just a look at the man but also something of a city symphony, taking a great deal of time to explore Tokyo, with his music acting as a mood setter."
Dan Schindel, *Hyperallergic*

Experience time, music, and Tokyo through the eyes and ears of visionary composer Sakamoto Ryuichi with this collage-like immersion into his world. Shot by multidisciplinary artist Elizabeth Lennard over the course of a week in 1984, *Tokyo Melody* captures the Yellow Magic Orchestra member and electronic-music pioneer both in the studio during the creation of his album *Ongaku Zukan* ("Illustrated Musical Encyclopedia") and out and about on the city streets, offering a vivid snapshot of both his unique creative process and the vibrant bustle of Bubble-era Japan. Largely unseen for decades, *Tokyo Melody* is a tribute to one of the twentieth century's great artists that's as unconventional and creatively unbound as its subject. —Janus Films



November 12–26

The European Union Film Festival's seasonal showcase of contemporary European cinema returns for its 29th edition in Vancouver. Presented in partnership with the Canadian Film Institute (Ottawa) and Toronto's European Union Film Festival, along with the member states of the European Union and the Delegation of the European Union to Canada, this year's edition boasts another full slate of 27 films from all 27 EU members. A selection of these films will be available to rent online at euffonline.ca following the conclusion of the in-person festival.

The ongoing offensive in Ukraine compels the European Union Film Festival to continue its solidarity screening in support of the embattled EU-candidacy nation, organized in partnership with the Embassy of Ukraine to Canada. Proceeds from this year's film, the potent documentary *Traces*, will go towards the humanitarian efforts of the Canada–Ukraine Foundation.

Ireland, currently holding the presidency of the Council of the European Union, will lead off this year's EUFF with a nonfiction portrait of Edna O'Brien, the literary iconoclast who passed away in 2024. From there, all manner of modes, genres, themes, and subject matter will cross our screen (then yours) during this circuitous tour of European moviemaking. Each EU member has hand-selected a film to represent their motion-picture industry, the stipulation being that it must be recent and, ideally, have had little to no screentime in Canada. In turn, a majority of the films will be Vancouver, if not nationwide, premieres.

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

Acknowledgements: For assistance in making Vancouver's European Union Film Festival possible, The Cinematheque is grateful to Diodora Bucur, press officer, Delegation of the European Union to Canada (Ottawa); Tom McSorley, executive director, Canadian Film Institute (Ottawa); Jérémie Abessira, executive director, European Union Film Festival – Toronto; and the embassies and consulates of all European Union member states.

Film notes written by the CFI, The Cinematheque, and EUFF – Toronto.

Ireland
November 12 (Thursday) 8:00 pm



Blue Road: The Edna O'Brien Story

Ireland/United Kingdom 2024
Sinéad O'Shea
99 min. DCP
In English

In 1960, a young Irish author named Edna O'Brien wrote a sexually frank debut novel called *The Country Girls*. An international literary sensation, her success and notoriety enraged her writer husband and made her a pariah in Ireland, where her books were banned. Undaunted, she would move to London, where she conducted numerous love affairs, hosted star-studded parties, and made and lost a fortune. In July 2024 O'Brien passed away. This film provides a final testimony from her, aged 93, as she reflects upon her extraordinary life for filmmaker Sinéad O'Shea. Granting the director access to her personal journals, read aloud in the film by Oscar-winning Irish actor Jessie Buckley, and with additional perspectives offered from Gabriel Byrne, Walter Mosley, and other renowned artists, O'Brien does not shy away from any subject.

"The film is as candid and as pleasurable as O'Brien's novels… The light may have dimmed on her celebrity, but this documentary is a revelation."
Thom Powers, TIFF 2024

"A state-of-the-Union celebration of diversity and accomplishment in filmmaking."

Nancy Lanthier, *Vancouver Sun*

Belgium
November 13 (Friday) 6:30 pm



Julie Keeps Quiet
Julie zwijgt

Belgium/Sweden 2024
Leonardo van Dijl
97 min. DCP
In Dutch and French with English subtitles

"Impressive… *Julie Keeps Quiet* is so affecting precisely because it becomes a movie about [what] Julie is ultimately able to discover."
David Ehrlich, *IndieWire*

As the star player at an elite tennis academy, Julie's life revolves around the game she loves and wants to pursue professionally. When her coach falls under investigation and is suddenly suspended after the suicide of Aline, a former rising star at the academy, all the club's players are encouraged to speak up. Is this coach engaging in some kind of abusive behaviour with his students? Faced with a culture of silence in her sport around such matters, and fearing that she will jeopardize her very promising future in tennis, will Julie decide to keep quiet? And if so, what will be the consequences for her coach, her family, her community, and herself? Executive produced by tennis icon Naomi Osaka.

Netherlands
November 13 (Friday) 8:40 pm



Our Girls
Voor de meisjes

Netherlands/Austria/Belgium 2025
Mike van Diem
103 min. DCP
In Dutch, English, and German with English subtitles

Mike van Diem, whose 1997 film *Character* was an Oscar winner for Best Foreign Language Film, delivers a character-driven drama about trust, parenthood, and the dark undercurrents of long-standing friendship. For years, two close couples have shared an idyllic holiday home in the Austrian Alps, enjoying peaceful summers together with their families. However, their tight-knit bond is thrown into chaos when a tragic accident involving their teenage daughters presents a heart-wrenching moral dilemma. As each set of parents desperately works to uncover the truth while shielding their own child, long-buried rivalries and uncomfortable secrets erupt to the surface, shattering their polite facades. Van Diem meticulously peels back the layers of domestic respectability to reveal how far parents will go for self-preservation.

Best Director
Beijing IFF 2026

Sweden
November 14 (Saturday) 6:30 pm



The Dance Club

Sweden/Norway 2025
Lisa Langseth
100 min. DCP
In Swedish with English subtitles

"Witty… Lisa Langseth [is] a talented director."
Fredrik Sahlin, *Dagens Nyheter*

Lisa Langseth was a reliable presence at film festivals in the 2010s beginning with her debut *Pure*, the star-making breakthrough for actor Alicia Vikander. After a detour directing the series *Love & Anarchy* for Netflix, Langseth has returned to theatrical features with the social-critique comedy *The Dance Club*. Johannes (Nils Wetterholm) is a psych student mortified by the automated prescription-as-solution approach to mental health in Sweden. In a move roundly mocked by his colleagues, he starts a dance program to restore a sense of embodied self for his clients, and in the process attracts the interest of Rakel (Alva Bratt). Bratt, who first made a mark in Sigge Eklund's *A Part of You* (in which Bratt plays the best friend of pop icon Zara Larsson's character), nearly steals the show away from the film's ensemble.

Greece
November 14 (Saturday) 8:40 pm



Receptions
Δεξιώσεις

Greece/Bulgaria/Canada 2025
Filippos Tsitos
104 min. DCP
In Greek with English subtitles

Personal integrity contends with empty stomach in Filippos Tsitos's delectably dark tragicomedy. Sixty-year-old journalist Demos (Antonis Kafetzopoulos), a specialist in ancient Greek idioms, is unemployed in Athens and uncompromising in his principles. He is determined to uphold a decent life, whatever tribulations may come. But faced with homelessness and hunger, his convictions start to waver when he meets a group of gatecrashers who sneak into high-society parties to eat for free. Does basic survival trump moral uprightness? Director Tsitos has described his film as a "carnivalistic, Balkan–Fellinian metaphor for Greece and Europe," with the character of Demos a "modern Charlie Chaplin."

Best Supporting Actor (Christos Valavanidis)
Hellenic Film Academy Awards 2026

Luxembourg
November 15 (Sunday) 1:00 pm



Spiked
aka Walter Lapin
Allez Hëpp Hopp Hopp!

Luxembourg/Belgium/France 2025
Caroline Origer
82 min. DCP
In French with English subtitles

"A celebration of teamwork … Caroline Origer's film is a buzzing menagerie featuring a ferocious cat, a menacing crocodile, and rude cockroaches."
Caroline Besse, *Télérama*

Director Caroline Origer delivers an inventive animated adventure that will charm audiences of all ages. Holly is a spirited young hedgehog who has spent her entire life sheltered by an excessively protective father. Walter, on the other hand, is an exhausted, hopelessly overworked rabbit struggling to manage his dozens of energetic kids. When a sudden collision brings the two together, a heavy bump to the head leaves Walter convinced he is actually a legendary, fearless warrior hero. Thrilled to finally experience life beyond her front yard, Holly happily plays along, getting swept up in Walter's concussion-fueled quest. Origer pairs lively visual slapstick with a tender story about stepping out of your comfort zone.

Poland
November 15 (Sunday) 6:00 pm



Chopin, a Sonata in Paris
Chopin, Chopin!

Poland 2025
Michał Kwieciński
133 min. DCP
In French and Polish with English subtitles

Director Michał Kwieciński, Andrzej Wajda's primary producing partner in his twilight years, presents a kinetic biographical drama that strips away the polished myth to reveal the fragile, tempestuous genius of Fryderyk Chopin. Anchored by a magnetic lead performance from Eryk Kulm, the film immerses us in 1830s Paris—a vibrant cauldron of art, romance, and political turmoil. Leaving Poland behind, the young virtuoso rises to meteoric fame in high society while battling chronic illness, relentless creative pressure, and the anguish of complex relationships. Drawing from Chopin's private letters, Kwieciński crafts an intimate portrait of a man caught between artistic immortality and his own fading physical strength, set to a score that breathes new energy into classical masterworks.

"[As] Chopin, Eryk Kulm is expressive and vivid … Kwieciński gives his protagonist an autonomy he has lacked in other works devoted to him."
Bartosz Żurawiecki, *Dwutygodnik*

Estonia
November 15 (Sunday) 8:40 pm



My Family and Other Clowns
Minu pere ja muud klounid

Estonia 2025
Heilika Pikkov, Liina Särkinen
84 min. DCP
In Estonian with English subtitles

"Warm, tender, and deeply human, *My Family and Other Clowns* is a moving portrait of ambition, sacrifice, and the fragile balance between art and parenthood."
Mike Arnott, Tallinn Black Nights Film Festival 2025

World-renowned clowns Haide and Toomas, better known as Piip and Tuut, have brought joy and laughter to families across the globe for over two decades. But this documentary portrait shows what lies behind the face paint. While entertaining thousands abroad, their own children have been growing up at home without them. Their oldest daughter Emma dreams of following in her parents' footsteps, but having to care for her autistic brother and younger sister has forced her to grow up fast. Meanwhile, Haide and Toomas grapple with guilt, exhaustion, and the toll of trying to give their all on stage and at home. How can they secure a future for their children, keep their theatre running, and do it all together?

Austria
November 16 (Monday) 6:30 pm



Sleeping with a Tiger
Mit einem Tiger schlafen

Austria 2024
Anja Salomonowitz
107 min. DCP
In German, English, and French with English subtitles

Sleeping with a Tiger skillfully blends documentary, fiction, and stylishly daring cinematic techniques to explore the life of the extraordinary Austrian artist Maria Lassnig (1919–2014). Portrayed by Birgit Minichmayr (Berlinale 2009 Best Actress winner for *Everyone Else*), Lassnig is presented through each key milestone of her life, from her status as a childhood prodigy to her later recognition as an acclaimed painter. The film delves into her struggles, particularly her fight against societal conventions and her relentless effort to assert her artistic vision in a male-dominated world. As we witness her emergence despite the considerable odds against her, the film reveals that her success is the result of an uncompromising, authentic approach that defined her career from the very beginning.

"[A] highly original biopic… A radical depiction of Lassnig's inner and outer life, one that captures the enduring enigma of her art."
VIFF 2024

Lithuania
November 16 (Monday) 8:45pm



Borderline
Siena

Lithuania/Latvia 2025
Ignas Jonynas
102 min. DCP
In Lithuanian with English subtitles

"A raw and riveting modern western… Jonynas [pursues] unflinching authenticity to evoke the mood of unforgiving coldness and imminent danger."
Edvinas Pukšta, Tallinn Black Nights Film Festival 2025

Acclaimed director Ignas Jonynas (*Invisible*, EUFF 2020) returns with a razor-sharp psychological thriller that explores the fragile motivations behind survival in the wake of grief. Mourning the loss of his wife, Vilius—a solitary ornithologist living in a secluded border region—spends his days monitoring bird migrations while raising his neurodivergent daughter. His quiet world is shattered when a staged accident entangles him in the dangerous web of a local border-smuggling syndicate. Dragged into a spiral of blackmail and manipulation by a merciless crime boss, Vilius is pushed to extreme lengths to protect the only person he has left. Jonynas balances claustrophobic tension with a stark, moving study of single fatherhood under siege.

Hungary
November 17 (Tuesday) 6:30 pm



Romzsa Tódor

Hungary 2026
Attila Bokor
79 min. DCP
In Hungarian with English subtitles

Set against the turbulent historical backdrop of World War II and its aftermath, *Romzsa Tódor* is a powerful biographical drama presenting the life and martyrdom of a young Transcarpathian Greek Catholic bishop who dared to speak truth to power. Exploring the decisive moments of the bishop's life—from his humble vocation to the priesthood to his tragic martyrdom—it also shows how he became a symbol of hope in seemingly hopeless times. Despite Soviet pressure after World War II, Romzsa did not renounce his faith and did not give up his oath of allegiance to the Pope. This resistance would soon draw the ire of Stalin, who sent KGB agents to "deal" with him in 1947. This powerful, true story is an inspiring tale of perseverance in the face of persecution.

"Beautiful… [*Romzsa Tódor*] avoids the excessive sentimentality and stereotypes that are often imposed on religious themes. It does not show a childish, naïve image of God, but an adult faith that even dares to doubt."
Ádám Bornemissza, *Kortárs*

Malta
November 17 (Tuesday) 8:20 pm



Castillo

Malta 2024
Abigail Mallia
128 min. DCP
In Maltese with English subtitles

"The acting is a revelation … What's especially impressive [is] the cinematography and how it handles the timeline shifts in the narrative."
David Hudson, *The Maltese Herald*

In this rich adaptation of Clare Azzopardi's novel, director Abigail Mallia weaves a complex mystery grounded in Malta's turbulent political past. Following the death of her father, Amanda seeks out her long-estranged mother, Emma. Upon their reunion, Emma drops a bombshell: she confesses to murdering two men in retribution for the 1986 assassination of her sister, a popular crime novelist. As Amanda digs into her family's secrets, the boundaries of memory begin to fray, blending real-world trauma with the fictional universe of Inspector Castillo, her aunt's iconic literary detective. What emerges is a multilayered narrative where political history and personal mythologies collide to reveal hidden truths.

Spain
November 19 (Thursday) 6:30 pm



Still Afloat
Dos días

Spain 2026
Gonzaga Manso
88 min. DCP
In Spanish and Galician with English subtitles

This debut feature from Gonzaga Manso is a tribute to both the writer-director-cinematographer's own grandfather and the actor Saturnino García. García is best known in local Spanish cinema for his breakthrough role, at 60, as the title character in La Cuadrilla's *Justino* (1994), in which he played a retired matador turned underworld killer. Now, at 91, he plays José Antonio, a man whose annual summer fishing routine is a task he can no longer safely perform solo. Drawing on the experience of seeing his grandfather lose his memory and autonomy, Manso has said he wanted to make a movie without condescension, one that doesn't commit the fault of "respecting the old only because they are old." *Still Afloat* gets there via a mix of patient attention and flashback-infused nostalgia.

Audience Award
Festival de Málaga 2026

"[An] annual feast of high-caliber contemporary film from every EU country."

Stir

Italy
November 19 (Thursday) 8:30 pm



Life Is Life
La vita va così

Italy 2025
Riccardo Milani
118 min. DCP
In Italian with English subtitles

"A warm, funny, and ultimately rather poignant David and Goliath story, set amidst gorgeous landscapes and anchored by charming performances."
Rachel Pronger, IFF Rotterdam 2026

Set on the eve of the millennium, *Life Is Life* is a gently comedic tale of a Milanese businessman who sets his heart and fortune on building a luxury eco-friendly resort in a village on the island of Sardinia. Desperate for work, the impoverished locals are all for it, but there's one small problem. Efisio, an elderly shepherd whose family has grazed cattle on the picturesque landscapes and beaches for generations, refuses to sell his land. The negotiations drag on as Efisio stubbornly stands firm in his position despite promises of big money and in the face of increasingly infuriated pleas from his neighbours. Inspired by a true story, *Life Is Life* is directed by Riccardo Milani, whose *The Soul's Haven* screened back in EUFF 2007.

France
November 20 (Friday) 6:30 pm



Stereo Girls
Les immortelles

France/Canada 2025
Caroline Deruas Peano
88 min. DCP
In French with English subtitles

1992, the South of France. In their final year of high school, Charlotte (Léna Garrel) and Liza (Louiza Aura) are inseparable friends, dreaming of moving to Paris and conquering the capital with the songs they compose (Charlotte on keyboards; Liza, vocals). They also have the usual teenage problems with their parents and with their love lives (Liza has a crush on her gym teacher; Charlotte prefers girls). All is manageable enough until a tragedy befalls Liza. In the midst of her already considerable emotional turmoil, will Charlotte recover from this devastating change? Will she find her friend again in the world of dreams? And can Charlotte realize their Parisian musical dreams alone? A moving drama about friendship, love, and loss.

"With its retro outfits and hairstyles, its dreamlike and colorful aesthetic, its 1980s synth-pop, *Stereo Girls* could have easily fallen into a form of easy nostalgia, but Caroline Deruas Peano manages to imbue this past with the urgency of the present."
Boris Bastide, *Le Monde*

Denmark
November 20 (Friday) 8:30 pm



Rose

Denmark 2022
Niels Arden Oplev
106 min. DCP
In Danish, French, German, and English with English subtitles

"Honest and heartfelt… The ultimate power of *Rose* lies with Grabol, who inhabits Inger with grace."
Natalia Winkelman, *The New York Times*

Set in 1997, this family drama takes place on an unforgettable bus journey to Paris for trio Inger, her sister Ellen, and brother-in-law Vagn. No one on board knows that Inger is schizophrenic, and it comes as a bit of a shock when she bluntly announces it over the bus's loudspeaker system. Following this announcement, fellow passengers treat the sisters with varying degrees of pity or fearful contempt. In Paris, it soon becomes clear that Inger has a hidden agenda concerning a figure from her past, ultimately involving the entire group in her hunt for answers. Directed by Niels Arden Oplev (*The Girl with the Dragon Tattoo*) and featuring a brilliant performance by Sofie Grabøl as Inger, *Rose* is a fascinating exploration of the relationship between identity and mental illness.

Cyprus
November 21 (Saturday) 6:30 pm



Hold Onto Me
Κράτα Με

Cyprus/Denmark/Greece 2026
Myrsini Aristidou
102 min. DCP
In Greek with English subtitles

Eleven-year-old Iris is on her own. Her mother has gone away with her new man for a few days while her brother is busy with his girlfriend. When Iris learns that her estranged father Aris, who left when she was a baby, has returned to attend the funeral of his own father, she is determined to get to know him. Though she spots him in the cemetery, they don't actually meet until he's summoned to bail her out of jail after she and her best friend are caught "borrowing" a boat. Aris himself is hardly virtuous, always running some scam, but Iris is joyous at the prospect of reunion. At first, he's keen to be rid of her; then he realizes that a little girl is a magnet for potential petty crime victims. Together they form a successful team, but when Aris's creditors find out he's back in town things take a more serious turn.

Audience Award, World Cinema Dramatic
Sundance 2026

"An astute writer, Aristidou allows *Hold Onto Me* to feel grounded in the unpredictability of reality ... What emerges between her [characters] is unvarnished and truthful."
Carlos Aguilar, *Variety*

Finland
November 21 (Saturday) 8:40 pm



Family Time
Mummola

Finland/Sweden 2023
Tia Kouvo
114 min. DCP
In Finnish with English subtitles

"The canny level of observation—at once casual, caustic and empathetic—makes for a film that adds up to considerably more than the sum of its seemingly offhand parts."
Dennis Harvey, *Variety*

In Tia Kouvo's sparkling, bittersweet debut dramedy, an "ordinary" family comes together for the Christmas holidays. As happens every year, middle-aged sisters Susanna and Helena visit their parents' house with their families; Grandpa Lasse drinks too much, Grandma Ella insists on taking care of everyone, the kids get fed up, and the sisters argue about pointless, petty things. After Christmas they go back to their daily lives, but soon another family gathering—this time, a much more sombre occasion—brings them back together. Can they make it through another one? Kouvo's bitingly humorous, perceptive, and wistful first feature film delves into that age old question: Are families destined to always revert to the same patterns, or can they ever change and at last become what they dream to be—happy?

Bulgaria
November 22 (Sunday) 6:30 pm



3.0 Kilograms of Happiness
3.0 Килограма щастие

Bulgaria/Azerbaijan 2026
Zornitsa Sophia
98 min. DCP
In Bulgarian with English subtitles

Anastasia and her husband Chavdar want to help their daughter Betty, who is struggling after suffering multiple miscarriages. When Chavdar pays for an IVF treatment, 55-year-old Anastasia decides that she will carry the embryo to term herself, unleashing a chaotic clash of family dynamics, ethics, and even the law. Whose child is this, anyway? The latest from Zornitsa Sophia, the talented director of *Mother* (shown at EUFF 2023), this unique comedy-family drama is based on an "inconceivable" but true story of a Bulgarian family in 2017.

"Sophia again proves [herself] as a daring director ... The comedy does not belittle the drama, but makes it more bearable [and] the romance is not sugar-coated, but painfully real."
Tanya Dimova, *KINO Magazine*

Latvia
November 22 (Sunday) 8:40 pm



Escape Net
Tiklā. TTT leģendas dzimšana

Latvia 2025
Dzintars Dreibergs
110 min. DCP
In Latvian and Russian with English subtitles

"Engaging and convincing... While for some viewers this film will be a sports drama about the international victory march of the TTT team, for others it will be a vivid reminder of the unfathomably large number of destinies changed during the Soviet era."
Sonora Broka, *Kino Raksti*

Dzintars Dreibergs (*Blizzard of Souls* , EUFF 2020) directs a gripping sports drama that doubles as a powerful document of cultural resistance. Set in Soviet-era Riga, the film follows Dzidra, a spirited teenager whose passion for basketball is matched only by her yearning to reunite with her refugee brother abroad. When she joins a newly formed local squad and becomes its captain, she fuels the birth of TTT Riga, a powerhouse that would go on to dominate European women's basketball. As international matches offer a rare window to the world outside of Latvia, Dzidra must learn how to navigate the relentless surveillance of the KGB. Dreibergs's film pays homage to a legendary team while capturing the quiet resilience of a nation fighting to retain its identity.

Romania
November 23 (Monday) 6:30 pm



The Secret of Pin-Up Island
Secretul insulei Pin-Up

Romania 2024
Alecs Nastoiu
107 min. DCP
In English

An all-woman cast fronts this whimsical, honey-coloured sci-fi fantasy set at the intersection of therapy and AI-frontier technology. Rina Gri stars as Alesia, a patient undergoing a new, groundbreaking treatment for depression: an immersive virtual reality powered by an AI engine that generates customized scenarios from your psychological makeup and memories. Stitched into this personalized VR world—at once familiar and surreally not-quite-right—our hero encounters past struggles and disappointments (not to mention a throng of yellow-overalled ladies) in the hope that conquering her demons will cure her unhappiness. Harnessing the mechanics and meticulous set design of a point-and-click video game, *The Secret of Pin-Up Island* imagines a fanciful, gamified future for psychodynamic therapy.

"A likable and odd sci-fi parable."
Boston Science Fiction Film Festival 2024

Portugal
November 23 (Monday) 8:45 pm



The Portuguese
Portugueses

Portugal 2025
Vicente Alves do Ó
120 min. DCP
In Portuguese with English subtitles

"The artificiality inherent in the musical genre is seamlessly integrated ... [For] Alves do Ó, this is his best film."
Manuel Halpern, *Visão*

The myriad faces of Portugal inspire a suitably mosaic—and musical—portrait of the country in this ambitious new film from Vicente Alves do Ó. In the prelude to the Carnation Revolution, two men—one fleeing his homeland, the other helping him escape—open up about their lives and struggles. Across 13 song-anchored stories (each derived from a different musical lineage), a prismatic chronicle of Portuguese history and its people emerges, from war-fleeing students to frontline soldiers, factory workers to cultural intellectuals, prisoners to PIDE agents, reactionaries to revolutionaries. Featuring a cast of some fifty characters, *The Portuguese* is a hymn, sung in many voices, to the achievements, challenges, and perseverance of a nation.

Croatia
November 24 (Tuesday) 6:30 pm



Dražen

Croatia/Serbia/Slovenia 2024
Danilo Šerbedžija
98 min. DCP
In Croatian, English, and Polish with English subtitles

Dražen is a compelling biopic about Dražen Petrović, the celebrated basketball player who led the Croatian national team to the gold medal final in the 1992 Olympic Games against the powerhouse USA "Dream Team." During his storied career, Petrović played for various European and NBA teams. Directed by Danilo Šerbedžija (*Tereza37*, EUFF 2022), the film highlights the athlete's troubled personal life off the court as well as his unique, rebellious character, emphasizing his deep, complex relationship with basketball—a sport that was both his greatest passion and his curse. It also examines how his brash, flashy style clashed with the times, a period when Croatia was caught up in the collapse of Yugoslavia during the early 1990s.

"Tonko Stošić is very convincing as [the] boy Dražen ... That opening quarter of the film—inspiredly directed and containing an interesting cameo appearance—promises much."
Damir Radić, *Novosti*

Czech Republic
November 24 (Tuesday) 8:40 pm



Invincibles

Neporazitelní

Czech Republic 2025
Dan Pánek
118 min. DCP
In Czech with English subtitles

"Inspiring ... And fortunately not burdened with sentimental compassion ... *Invincibles* is simply worth going to the cinema for."
Vera Miskova, *Novinky.cz*

Invincibles is a moving sports drama inspired by true stories from the 2019 World Para Ice Hockey Championships in Ostrava. The film follows three men—an advertising agent, a retiring coach, and a floorball player—whose lives intersect as they struggle with personal loss, life-changing challenges, and the search for new beginnings. Through sport, friendship, and solidarity, they discover that even after the hardest setbacks it is possible to rebuild one's life and find hope again. Director Dan Pánek combines heartfelt emotion and humour to create an uplifting tale of determination and second chances, featuring outstanding performances by an exceptional ensemble cast.

Germany
November 25 (Wednesday) 6:30 pm



Impatience of the Heart

Ungeduld des herzens

Germany 2025
Lauro Cress
104 min. DCP
In German with English subtitles

A bowling night, a misunderstanding, and a moment that changes two lives. Isaac, a twentysomething soldier, tries to improve his chances with an older woman by asking her younger sister Edith to bowl with him. When he playfully lifts her off a bench, she slumps to the floor. Only then does he notice the wheelchair. Driven by shame, Isaac later seeks her out and an unusual relationship develops between them, one full of compassion, hope, and a growing dependence. But the more Isaac tries to "heal" Edith, the deeper they both become entangled in a web of guilt, self-deception, and longing. Writer-director Lauro Cress here transposes Stefan Zweig's 1939 novel *Beware of Pity*. An intense, impressive psychological drama about the longing for closeness, the limits of empathy, and the impossibility of living for others.

Best Feature
Filmfestival Max Ophüls Preis 2025

Slovakia
November 25 (Wednesday) 8:45 pm



The Dormant Account
Spiaci účet

Slovakia/Czech Republic 2024
Miloslav Luther
110 min. DCP
In Slovak with English subtitles

"Miloslav Luther has made a very necessary and important film… It reveals another variant of identity, the ability not to see, to push everything uncomfortable and complex out of the 'zone of interest.'"
Viera Langerová, *Filmpress.sk*

Veteran Slovak filmmaker Miloslav Luther, whose period epic *Escape to Budapest* featured in EUFF 2003, dips back into his country's dark history with *The Dormant Account*. A young married couple under financial strain make the difficult decision to sell a family heirloom—a precious painting—inherited from the husband's grandfather. But this simple act unravels a disturbing family secret, one intended to remain buried forever. Told across two timelines, the present and the Axis-alliance years of the Slovak Republic (1939–1945), this gripping drama measures the scales of wealth and security against the price of greed, powerlust, and inhumanity. The film took top prize at IGRIC, the oldest audiovisual awards in Slovakia.

Slovenia
November 26 (Thursday) 6:30 pm



Hidden People
Skriti ljudje

Slovenia/Serbia/Iceland 2025
Miha Hočevar
97 min. DCP
In Slovene, English, and Icelandic with English subtitles

Guti (Blaž Šef), a downwardly mobile divorcé, and Sig (Ólafur Darri Ólafsson), an amnesiac tourist, wake up hung over and handcuffed together in this heartwarmingly absurd buddy comedy. What happened last night for the duo? Are they victims of a drinking game? Caught up in a criminal conspiracy? Either way, they start planning—to build a new home (a river raft), float downstream, and maybe find love along the way. Whatever might have thrown the two together, *Hidden People* doesn't exploit the premise for anxious chase sequences. Instead, the pace suggests a comic fairytale set on society's outskirts. Director Miha Hočevar (*On the Sunny Side*, EUFF 2004) pilots a plot that echoes its Slovenian-Icelandic co-production roots, with international character actor Ólafsson (*Eurovision Song Contest*, the upcoming remake of *How to Train Your Dragon 2*) acing the fish-out-of-water hijinks.

"A fairy-tale dramedy that, with Hočevar's distinctive sense of humour, warmth, and eye for life's little absurdities, explores loneliness, belonging, and new beginnings."
Tara Đukić, *Vogue Adria*

Ukraine Fundraiser
November 26 (Thursday) 8:40 pm



Traces
Сліди

Ukraine/Poland 2026
Alisa Kovalenko, Marysia Nikitiuk
85 min. DCP
In Ukrainian with English subtitles

"[Alisa Kovalenko is] one of the most direct and astute observers and first-person witnesses of what her country has been going through… Over and above anything else, [*Traces*] is about the protagonists healing and regaining agency and dignity as women and human beings."
Vladan Petkovic, *Cineuropa*

Traces shines a light on Ukrainian women who, after surviving conflict-related sexual violence and torture during the Russian war of aggression, refuse to remain silent. Through the journey of Iryna Dovhan, a former captive turned activist who documents testimonies of affected women in the de-occupied territories of Ukraine, the film weaves a portrait of a collective trauma while opening space for hope. Iryna gathers other survivors into a circle of courage and care. Together, they transform their pain into a force for truth, justice, and mutual support. More than a record of war crimes, *Traces* is a testament to resilience and the solidarity of women standing side by side. —Berlinale

Panorama Audience Award
Berlinale 2026

Proceeds from this screening will benefit the Canada–Ukraine Foundation.

THE | AUDAIN FOUNDATION

WESTERN FRONT

November 8 (Sunday) Free Admission 3:00 pm



When I Walk

Canada/USA 2013
Jason DaSilva
84 min. DCP

In Person: Jason DaSilva

"Extraordinarily accomplished, poignant, and wise."
Inkoo Kang, *Los Angeles Times*

Winner of an Emmy for Outstanding Informational Programming, *When I Walk* is an intimate autobiographical documentary that follows filmmaker Jason DaSilva after he is diagnosed with a severe form of multiple sclerosis at age 25. Over the course of several years, Jason turns the camera on himself as his mobility changes and he learns to navigate a world that is often physically inaccessible. The film follows his determination to remain independent, continue making films, and maintain a full creative and personal life as his disability progresses. Candid, personal, and often humorous, *When I Walk* is a story about adaptation, identity, resilience, and redefining what independence can mean.

Best Canadian Feature Documentary
Hot Docs 2013

After the screening, Jason DaSilva will reflect on his education at Emily Carr University and discuss AXS Lab, a nonprofit dedicated to advancing accessibility and inclusion for people living with disabilities, of which he is founder and president.

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

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.

November 28 (Saturday) 7:00 pm



Moving Histories: DAVRA

Program runtime: 72 min.

In Person: Zumrad Mirzalieva

"Moving Histories" brings together works by five women artists that explore complex and interconnected histories, weaving intimate family narratives into broader national and transnational movements. The program includes two cinematic works—Zumrad Mirzalieva's *Tashkent 58–88* (2023–25) and Dana Iskakova's *Whose Voice is This?* (2024)—that honour the legacy of regional filmmaking in Central Asia through the research and artistic networks developed by DAVRA, the research-based collective established by artist Saodat Ismailova. Alongside these works, Parwana Haydar's *House of History* (2025), Daria Kim's *1937* (2024–25), and Zelikha Zohra Shoja's *In Search of Bluer Tongues* (2026) situate intimate, individual experiences within moments of profound political and social transformation.

Introduction and post-screening conversation with filmmaker Zumrad Mirzalieva, moderated by Vancouver-based artist and filmmaker Althea Thauberger. This program is curated by Dilda Ramazan.

Presented as the concluding event of Saodat Ismailova's solo show *Other Light* at Western Front, this screening extends the exhibition's engagement with Central Asia beyond the borders of the former Soviet Union. Together, the works consider a region continually shaped by interior and exterior displacement.

Cinema Thinks the World

THE UNIVERSITY OF BRITISH COLUMBIA

November 10 (Tuesday) Free Admission 7:00 pm



Macunaíma

Brazil 1969
Joaquim Pedro de Andrade
104 min. DCP
In Portuguese with English subtitles

Somewhere in the Amazon jungle, an old woman gives birth to a fully-grown man who becomes the (anti)hero of Joaquim Pedro de Andrade's absurdist, satirical Cinema Novo classic. Macunaíma is Black at birth (Grande Otelo), but after a magical transformation turns him into a White man (Paulo José), he travels to the city and is afforded all the privileges of his new race. While Andrade's contemporaries were noted for their raw, neorealism-inspired portraits of Brazil's economic hardships, *Macunaíma* stands out for its vibrant tropical visuals and carnivalesque comedic sequences. Andrade's work is no less politically subversive for being wildly entertaining, however. The film's use of comedy, mythological tropes, and literary influences—the film is adapted from one of Brazil's foundational literary texts—is a calculated tactic to avoid censorship from the country's newly ascended military dictatorship. *Macunaíma* is a funhouse mirror held up to all the contradictions of Brazilian society, and its reflection is equally compelling today.

"A strange but delightful masterpiece of Brazilian cinema."
Gustavo Furtado, *Senses of Cinema*

Panellists: Jon Beasley-Murray, William Brown, Alessandra Santos
Moderator: Chelsea Birks

December 8 (Tuesday) Free Admission 7:00 pm



Another Round

Druk

Denmark/Sweden/Netherlands 2020
Thomas Vinterberg
116 min. DCP
In Danish with English subtitles

"A bittersweet existential dramedy that sees a magnificent Mads Mikkelsen lighting up the screen with one of the all-time great movie dance sequences, it's a triumph as tactile as it is tragic."
Chase Hutchinson, *Seattle Times*

What if the best instructors were always just a little bit drunk? In Thomas Vinterberg's *Another Round*, four teachers test the theory that a blood-alcohol level of 0.5% can enhance creativity, confidence, and social ease. The results are initially promising: lessons become more engaging, inhibitions fall away, and students participate more. What could possibly go wrong? Faculty field trip to the liquor store! But this is Thomas Vinterberg, co-author of the infamous Dogme 95 manifesto and director of *The Celebration* and *The Hunt*. Vinterberg has never been interested in letting good intentions go unpunished and things unravel spectacularly. While *Another Round* is an unusually buoyant entry—funny, exuberant, even celebratory—it is also characteristic of a filmmaker fascinated by the precarious boundary between liberation and catastrophe. What begins as an appealing fantasy becomes a poignant meditation on friendship, mortality, and the desire to feel completely alive.

Panellists: Gabriel Bier Gislason, Christine Evans, Shaun Inouye, Ervin Malakaj
Moderators: Chelsea Birks, William Brown

These free screenings are 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.

Endless Desire:

Youssef Chahine at 100

Youssef Chahine (1926–2008) made cinema that could flow across the borderlines of countries, languages, sexualities, laws, and political factions. Rather than a single genre or style, his films take on multiple guises, not so much subverting genre or character archetypes as finding new ways to combine them and inviting an audience to follow across sudden tonal shifts and large ensemble casts. Chahine was inarguably the foremost Egyptian director in the world throughout the second half of the 20th century. He approached authorship as a process of fusing his studio-industrial practice with a foregrounded personal ethos years before the French New Wave made such considerations more overt and he did so without support from international critics until he came to prominence with *The Land* (1969), his 22nd feature.

Chahine was a sui generis practitioner—a craftsman who could make a film a year but never failed to imprint each work with personal exuberance, and a narrative stylist with equal footing in popular Egyptian tradition, Hollywood genre, and Soviet editing concepts. He was born in Alexandria when it was perhaps the most cosmopolitan city in the world, a port and an intellectual hub, where he grew up speaking four languages and attended Victoria College just a few years ahead of fellow graduates and eventual collaborators Omar Sharif and Edward Said.

Often the sole director representing Egypt on a global stage, Chahine cared deeply about the political ruptures that ran parallel to his career. Most significantly, this included President Gamal Abdel Nasser's social reforms after the revolution in 1952; the Six Day War, in which Israel occupied the West Bank and other Arab territories; Nasser's shocking resignation after the war in 1967; and the social decline that accompanied Nasser's successor, Anwar Sadat. Chahine saw himself as an artist with a public to whom he was accountable, and found ways to treat history, modern and more distant, alongside his own personal experience, throughout his nearly forty films.

Chahine's prolific career has not been adequately served by time. The first-ever North American touring retrospective of his films came to Vancouver in 1999. This centenary tribute is the second. A restoration project for Chahine's films began in 2018, and The Cinematheque is excited to present five of those restorations as a reintroduction to his work, which remains vital and presciently attuned to the struggles of his people.

The opening-night screening will be preceded by series remarks from Programming Associate Michael Scoular.

November 27 (Friday) Opening Night 7:00 pm
December 6 (Sunday) 6:00 pm



Cairo Station
باب الحديد

Egypt 1958
Youssef Chahine
76 min. DCP
In Arabic with English subtitles

New Restoration

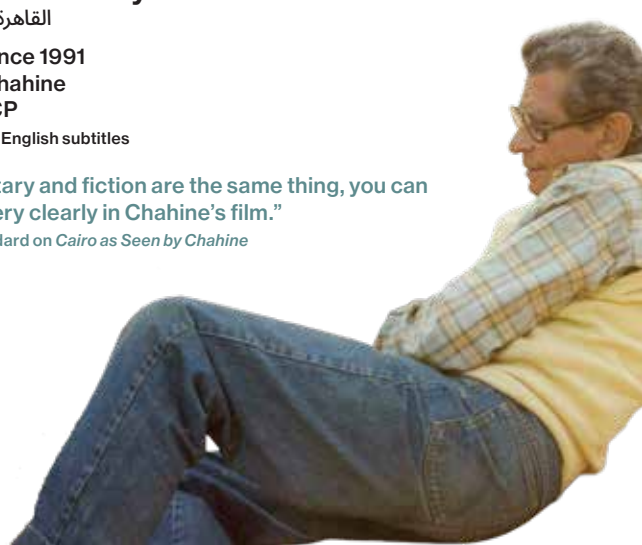
The culmination of Youssef Chahine's first decade of filmmaking, *Cairo Station* is the director writ large, a symphony of explosive emotion, song, and iconic imagery that would reverberate throughout the rest of his career. It's also an anomaly, distilling his trademark genre expansiveness into a 75-minute rush of sweat, tears, and encroaching shadow. Different kinds of action and violence converge at the train station of the title. Hanuma (Hind Rostom) is an unlicensed seller of ice-cold drinks across (and under) the station's scorching hot platforms. She is associated with two men. Abu Serih (Farid Shawki), a labourer and union organizer, is semi-committed to a future with Hanuma; Kenawi (Chahine), a newspaper vendor outcast from society by his disabling limp, is absorbed in a one-sided obsession with her. Around this trio, Chahine adds a silent romance and news of a serial killer, as the film expertly shifts between neorealism and classic artificiality.

preceded by

Cairo as Seen by Chahine
القاهرة منورة بأهلها

Egypt/France 1991
Youssef Chahine
24 min. DCP
In Arabic with English subtitles

"Documentary and fiction are the same thing, you can see that very clearly in Chahine's film."
Jean-Luc Godard on *Cairo as Seen by Chahine*



November 27 –December 13

"For the Maghreb, for the sub-Saharan part of Africa, Chahine was like a legend."

Luca Guadagnino

November 29 (Sunday) 8:30 pm
December 4 (Friday) 6:00 pm



Dawn of a New Day
فجر يوم جديد

Egypt 1964
Youssef Chahine
136 min. DCP
In Arabic with English subtitles

Youssef Chahine portrays people at an epic scale, regardless of class or historical significance. *Dawn of a New Day*, his second film in colour and possibly the most exactingly photographed one of his career, is centred on Naila (Sanaa Gamil), a fortysomething socialite married to an ungenerous husband (played by Chahine). Intrusions into their social bubble alter our perspective and open up the film's genre register. If at first we are somewhere close to Antonioni and his ensnaring compositions, the presence of Naila's journalist brother as well as a prodigious and attractive college student half Naila's age push the film toward the social realism of post-revolution Cairo and the emotional heights of melodrama. The May–December romance suggests Sirk, and reference is made to Leo McCarey's *An Affair to Remember*, but the narrative details are also personal to Chahine. The ornate cinematography is by Abdel Aziz Fahmy (*The Night of Counting the Years*).

"Chahine strides into Douglas Sirk territory, and immediately begins using the whole Sirkian rhetoric of mirrors, frames-within-frames, and ominous colour overlays—this, nearly ten years before any comparable critical assessment of Sirk's style appeared in print."

Dave Kehr, *Film Comment*

December 2 (Wednesday) 7:00 pm
December 6 (Sunday) 8:10 pm



The Land
الأرض

Egypt 1969
Youssef Chahine
135 min. DCP
In Arabic with English subtitles

"Masterful composition… *The Land* [is] a tale both specific to a certain time and place in Egyptian history and yet strangely universal… The film hasn't lost any of its revolutionary charge."

David Heslin, *Senses of Cinema*

"It took until '67 for me to truly become politicized," said Youssef Chahine, referring to the Six Day War, or the Naksa, after which he made a series of films that would become known as his "trilogy of defeat." *The Land*, considered one of the greatest Egyptian films of all time, directly engages with the formal strategies of Soviet cinema—Chahine having previously made *The Nile and the People*, a Soviet–Egyptian production with an ambitiously structured network of characters. That narrative strategy is revised here to focus on a collective group of farmers. No individual is privileged above another, with the possible exception of Wasifa, who moves through her village with proto-feminist agency but is also the first to commit an ethically compromised act. When the village's water supply is almost entirely shut off, courses of action, direct or passive, become serious life-or-death arguments. The film is set in the 1930s but is utterly contemporary and takes no easy shortcuts.

December 11 (Friday) 6:30 pm
December 13 (Sunday) 6:30 pm



Adieu Bonaparte
الوداع بونابرت

Egypt/France 1985
Youssef Chahine
115 min. DCP
In Arabic and French with English subtitles

Youssef Chahine called *Adieu Bonaparte* "probably the most personal film I've ever made." An unexpected claim perhaps, given that his two preceding works were directly autobiographical, depicting his adolescence (*Alexandria… Why?*) and his life as a director (*An Egyptian Story*). *Adieu* is set during Napoleon's occupation of Egypt at the end of the 18th century. It is not a war epic, though Chahine stages the lead-up to the Cairo uprising like the recruiting sequences in *Seven Samurai*, and the uprising itself is one of the most overwhelming scenes he ever filmed. The core dynamic of the film is between a French military officer (Michel Piccoli) and two Egyptian brothers engaged in a cross-cultural education bought through coercion. Their scenes are freighted with closeted eroticism and hierarchical power in a way that anticipates Denis's *Beau travail*. Chahine gives the younger brother the name of his autobiographical alter ego, Yahia. Patrice Chéreau plays Napoleon. Gabriel Yared composed the score.

"Chahine's film [demonstrates] remarkable political insight… Its central theme is a sort of Borromean knot where it proves impossible to distinguish between what an individual is, in his or her irreducible singularity, and what he or she represents within a system."

Charles Tesson, *Cahiers du cinéma*

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	2 New Restoration 7:00 pm Centre Stage PG	 3	4 New Restoration 7:00 pm Centre Stage PG	5 Sakamoto Ryuichi 6:30 pm Royal Space Force 9:00 pm Tokyo Melody	6 New Restoration 7:00 pm Centre Stage PG	7 Sakamoto Ryuichi 6:30 pm Tokyo Melody 8:00 pm Royal Space Force
8 ECU100 3:00 pm When I Walk Free Guest New Restoration 6:00 pm Centre Stage PG Sakamoto Ryuichi 9:00 pm Tokyo Melody	9 DIM Cinema 8:00 pm Can you make us a music video? Owen Ellis ft. YEP Live Music	10 Cinema Thinks the World 7:00 pm Macunaíma Free Panel	11 Our Stories to Tell 7:00 pm Honouring Our Warriors Guest	12 EU Film Festival Ireland 8:00 pm Blue Road: The Edna O'Brien Story	13 EU Film Festival Belgium 6:30 pm Julie Keeps Quiet Netherlands 8:40 pm Our Girls	14 EU Film Festival Sweden 6:30 pm The Dance Club Greece 8:40 pm Receptions
15 Film Club 10:30 am Fleischer Cartoons EU Film Festival Luxembourg 1:00 pm Spiked Poland 6:00 pm Chopin, a Sonata in Paris Estonia 8:40 pm My Family and Other Clowns	16 EU Film Festival Austria 6:30 pm Sleeping with a Tiger Lithuania 8:45 pm Borderline	17 EU Film Festival Hungary 6:30 pm Romzsa Tódor Malta 8:20 pm Castillo	18 Frames of Mind 7:00 pm Green Light Guest	19 EU Film Festival Spain 6:30 pm Still Afloat Italy 8:30 pm Life Is Life	20 EU Film Festival France 6:30 pm Stereo Girls Denmark 8:30 pm Rose	21 EU Film Festival Cyprus 6:30 pm Hold Onto Me Finland 8:40 pm Family Time
22 EU Film Festival Bulgaria 6:30 pm 3.0 Kilograms of Happiness Latvia 8:40 pm Escape Net	23 EU Film Festival Romania 6:30 pm The Secret of Pin-Up Island Portugal 8:45 pm The Portuguese	24 EU Film Festival Croatia 6:30 pm Dražen Czech Republic 8:40 pm Invincibles	25 EU Film Festival Germany 6:30 pm Impatience of the Heart Slovakia 8:45 pm The Dormant Account	26 EU Film Festival Slovenia 6:30 pm Hidden People Ukraine 8:40 pm Traces	27 Youssef Chahine Opening Night 7:00 pm Cairo Station + Cairo as Seen by Chahine	28 Western Front 7:00 pm Moving Histories: DAVRA Guest
29 New Restoration 6:00 pm The Host 14+ Youssef Chahine 8:30 pm Dawn of a New Day	30 Guvnor Nelson 6:30 pm Program One: Figure and Ground New Restoration 8:00 pm The Host 14+	 1	2 Youssef Chahine 7:00 pm The Land	3 Krzysztof Kieślowski Opening Night 7:00 pm The Double Life of Véronique 14+	4 Youssef Chahine 6:00 pm Dawn of a New Day New Restoration 8:45 pm The Host 14+	5 Krzysztof Kieślowski 6:30 pm The Calm 8:20 pm The Scar
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

November

December

6 Youssef Chahine 6:00 pm Cairo Station + Cairo as Seen by Chahine 8:10 pm The Land	**7** DIM Cinema 7:00 pm Gangsterism Guest	**8** Cinema Thinks the World 7:00 pm Another Round Free · Panel	**9** Our Stories to Tell 7:00 pm Light from Darkness	**10** Pelan Presents 7:00 pm Put Your Soul on Your Hand and Walk	**11** Youssef Chahine 6:30 pm Adieu Bonaparte New Cinema 9:00 pm Cameron Winter at Carnegie Hall	**12** New Cinema 2:30 pm Cameron Winter Krzysztof Kieślowski 4:30 pm Kieślowski Documentaries × 6 New Cinema 6:30 pm Cameron Winter Krzysztof Kieślowski 8:20 pm Camera Buff
13 New Cinema 4:30 pm Cameron Winter Youssef Chahine 6:30 pm Adieu Bonaparte New Cinema 9:00 pm Cameron Winter	**14** New Cinema 6:30 pm Cameron Winter Gunvor Nelson 8:20 pm Program Two: Mother and Daughter	**15** 	**16** Frames of Mind 7:00 pm I Swear 14A Guest	**17** Essential Big Screen 7:00 pm That Day, on the Beach PG	**18** Krzysztof Kieślowski 6:30 pm The Double Life of Véronique 14A Essential Big Screen 8:40 pm The Misfits G	**19** Krzysztof Kieślowski 4:00 pm Blind Chance 6:30 pm Three Colours: Blue 14A Essential Big Screen 8:40 pm Gone to Earth
20 Film Club 10:30 am Rex G Essential Big Screen 1:00 pm That Day, on the Beach PG Krzysztof Kieślowski 6:00 pm Camera Buff 8:30 pm No End	**21** Krzysztof Kieślowski 6:30 pm Three Colours: White PG Essential Big Screen 8:30 pm The Piano 14A	**22** Krzysztof Kieślowski 6:30 pm A Short Film About Love 8:30 pm A Short Film About Killing	**23** Krzysztof Kieślowski 6:30 pm Three Colours: Red 14A Essential Big Screen 8:40 pm Morvern Callar 14A	**24**	**25**	**26** Essential Big Screen 2:30 pm Marketa Lazarová 6:00 pm The Piano 14A Krzysztof Kieślowski 8:30 pm Dekalog: One & Two
27 Krzysztof Kieślowski 4:00 pm Dekalog: Three & Four Essential Big Screen 6:30 pm Morvern Callar 14A Krzysztof Kieślowski 8:40 pm Three Colours: Blue 14A	**28** Essential Big Screen 3:00 pm Gone to Earth Krzysztof Kieślowski 6:00 pm Dekalog: Five & Six 8:30 pm Blind Chance	**29** Essential Big Screen 3:00 pm Marketa Lazarová Krzysztof Kieślowski 6:30 pm Three Colours: White PG 8:30 pm Dekalog: Seven & Eight	**30** Krzysztof Kieślowski 4:00 pm A Short Film About Love 6:00 pm Dekalog: Nine & Ten 8:30 pm The Double Life of Véronique 14A	**31**	**1**	**2** Essential Big Screen 2:30 pm That Day, on the Beach PG 6:00 pm The Misfits G Krzysztof Kieślowski 8:40 pm Three Colours: Red 14A
3 Essential Big Screen 3:00 pm Marketa Lazarová 6:30 pm Gone to Earth 8:50 pm The Piano 14A	**4** Krzysztof Kieślowski 6:30 pm A Short Film About Killing Essential Big Screen 8:30 pm The Misfits G					

The Cinematheque

Images from top to bottom: *Centre Stage*, 1991; *Tokyo Melody: A Film About Ryuichi Sakamoto*, 1985; *Dawn of a New Day*, 1964; *Red Shift*, 1984.

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

Personal Films by Gunvor Nelson

November 30 & December 14

Pull at the thread of influences that Gunvor Nelson (1931–2025) wove over her career as a filmmaker, teacher, and painter, and you'll find an alternate history of American experimental cinema.



Born in small-town Kristinehamn in the south of Sweden, Nelson knew from a young age she wanted the life of an artist. She moved to the Bay Area to study painting; then, after shooting a couple home movies, she became a self-taught filmmaker whose riotous, rigorous work furthers the magic tricks and multimedia approaches of Maya Deren and Marie Menken, and gestures forward to artists like Su Friedrich and Yvonne Rainer.

While Nelson emerged at the same time as a California counterculture in the 1960s, she was uninterested in merely documenting the scene or joining any particular movement, feminist or otherwise. Though many of her films start from an autobiographical source, Nelson was an intensely dominating formalist, remaking the material of life—her daughter, herself, close friends, and other family—through abrasively pulsating musical rhythms and transformations of the visual field via animation, paint, and overlapping layers of imagery. Her use of language, influenced by the composer Steve Reich, also incorporates text or spoken dialogue that deepens the mysteries embedded in the collage-like formations of her work.

Despite her accomplishments and widespread acclaim, Nelson's work has yet to gravitate to the centre of the New American Cinema narrative. It is almost a cliché to say her work has been neglected; critics like John Sundholm have said as much since the 2000s. In the year since her death, retrospective series in San Francisco, Bologna, Cambridge, and Berkeley, among others, have attempted to redress this oversight. The Cinematheque joins them with the first presentation of Gunvor Nelson's extraordinary films in Vancouver since 1992, with all but one of the works screening from 16mm prints.

"A truly visionary artist… Like Doris Lessing, Nelson believes that what is most deeply personal often connects mysteriously with what is most widely shared in human experience."

June M. Gill, *Film Quarterly*

November 30 (Monday) 6:30 pm



Program One: Figure and Ground

Program runtime: 60 min.

"Pure sensuality… *Moons Pool* is both a celebration and radical re-experiencing of bodily limits."
Steve Anker, *Gunvor Nelson and the Avant-Garde*

There is no single Gunvor Nelson style, but each of her films is animated by a similar desire, one in favour of complexity and the explosive modulation of sound and image. Four of her greatest works screen in this program, including *My Name Is Oona*, a mythic portrait of the filmmaker's daughter set to an audio track of Oona's voice in hypnotic repetition. (Amos Vogel called it "a magic incantation of self-realization.") The musician Patrick Gleeson assisted on *Oona* as well as *Take Off*, a striptease pushed to logical extremes. That film's mounting progression is unique for Nelson; more common is the work that starts at full velocity and stays there, as in the aquatic existential dream of *Moons Pool* and the car-window travelogue of *Light Years Expanding*. The latter is a standout of Nelson's collage period, and investigates the endless mutability of single frames of film when remade across mediums. Like all of her best work, it is exhilarating and densely packed with formal ideas.

Take Off
USA 1972
Gunvor Nelson
10 min. 16mm

My Name Is Oona
USA 1969
Gunvor Nelson
10 min. 16mm

Light Years Expanding
Sweden 1988
Gunvor Nelson
25 min. 16mm

Moons Pool
USA 1973
Gunvor Nelson
15 min. Digital

December 14 (Monday) 8:20 pm



Program Two: Mother and Daughter

Program runtime: 66 min.

Gunvor Nelson's interest in the varieties of experience for women across generations and social roles is centralized (and intensified) in these two films, her first solo work and her magnum opus. *Kirsa Nicholina* captures the home birth of a neighbour's child. It is in some respects her simplest film, but this very quality made Amos Vogel call it her masterpiece and devote pages to it in his seminal *Film as a Subversive Art*. *Red Shift* is Nelson's most narratively driven film. It works as a dramatic memory piece and, despite its extreme macrophotographic abstraction, could be placed next to the studies of domestic space, power, and longing of Pinter or Akerman. Three generations of women inhabit a house, their pacing chores and routines matched to a soundtrack of all the mundane yet scathingly raw phrases of girlhood and motherhood—the pressurized need for love and freedom and perfection. Wild West legend Calamity Jane's letters to her estranged daughter punctuate the film and further expand its scale of time.

Kirsa Nicholina
USA 1969
Gunvor Nelson
16 min. 16mm

Red Shift
Sweden 1984
Gunvor Nelson
50 min. 16mm

"[My] second viewing of *Red Shift* makes me want to see it, some day, a third time… The mystery of *Red Shift* is perfectly kept, very consciously and consistently, by maintaining an absolute distance from the subject matter."
Jonas Mekas



Wheel of Fortune: The Films of Krzysztof Kieślowski

December 3 –January 4

Thirty years have passed since the death of Krzysztof Kieślowski (1941–1996), extolled by many as the most significant European auteur of the 20th century's concluding decades.

Though ostensibly retired when he suffered a fatal heart attack at 54, one can't help but imagine, in the manner of his many-worlds cinema, the "what if?" scenario of an extended life and career—particularly with a trilogy of new works, co-written with longtime collaborator Krzysztof Piesiewicz and inspired by Dante's *Divine Comedy*, quietly in development at the time of his abrupt passing. It would be pointless, three decades on, to dwell on this what-could-have-been line of thinking, had Kieślowski himself not conditioned his audience to consider—deeply, philosophically—the forking paths a life can take, starting with his own.

Born in German-occupied Warsaw in the years leading up to the '44 Uprising, Kieślowski had a nomadic childhood. His father, a civil engineer, was dying of tuberculosis, and early family life was spent moving from one sanatorium town to another, each departure leaving behind the alternate reality of having remained. (Kieślowski estimates he moved some forty times by the age of 14.) Though a boy of books and, owing to his own fragile lungs, imagined adventure, Kieślowski wound up at firefighter school before a distant uncle materialized with an opportunity to enrol in Warsaw's College for Theatre Technicians, where he served as director. There, Kieślowski fell in love with the theatre. In a circuitous route to securing a job in stage direction, he applied to Łódź Film School and after three botched attempts—and an elaborate ruse to convince authorities he was a practicing artist unfit for mandatory military service—he was finally admitted in 1965. It was only then that his aptitude for filmmaking blossomed. Kieślowski didn't set out to be a cineaste, but blind chance—or kismet—led him to it.

His emergence as a director—a gifted documentarian, to start—intersected with the rise of social unrest in communist Poland in the late 1960s and throughout the 1970s, culminating with the imposition of martial law in 1981 to suppress the growing Solidarity movement. His early nonfiction portraits of everyday existence—as mass protests over food shortages, surging costs, and stagnant wages erupted—were unavoidably framed by politics

"One of the world's most eloquent conjoiners of metaphysical mystery and sociopolitical critique, and a still-missed fallen soldier in the shrinking ranks of Euro art film."

Michael Atkinson, *Village Voice*

and ran afoul of the Party, a trend that would continue, in the form of censorship or outright suppression, across his domestic career. Ironically, Kieślowski's disillusionment with documentary came about, in part, by his frustrations over state interference, believing a fictionalized depiction of the world would carry more leniency. (It wouldn't.) Though he dismissed the label of political filmmaker, and was criticized on either side for being noncommittal to a cause, there's no denying that Kieślowski's films—and his fascination with alternate fates—are inseparable from the limiting realities of life behind the Iron Curtain.

His international breakthrough, *Camera Buff* (1979), situated Kieślowski within a "Cinema of Moral Anxiety" (or "Moral Concern") movement, so designated because of a common angst across the films over the corruption of Poland's moral and social fibre. (Fellow Łódź alumni Andrzej Wajda, Jerzy Skolimowski, and Krzysztof Zanussi were also among its coterie.) But it was a decade later, in the twilight of the communist era, that Kieślowski delivered what is inarguably his magnum opus, *Dekalog* (1989), an interconnected ten-part omnibus, co-written with Piesiewicz and shot by nine different cinematographers, based on the ordinances of the Ten Commandments. Preceded by two acclaimed feature-length expansion episodes— *A Short Film About Killing* (1988) and *A Short Film About Love* (1988)—the series catapulted Kieślowski to the ranks of the world's most essential film artists, the successor, some posited, to the mantle of Ingmar Bergman or Andrei Tarkovsky. The quartet of metaphysical works that followed—*The Double Life of Véronique* (1991) and the "Three Colours Trilogy" (1993–94), all French co-productions—only deepened his significance as a European auteur unrivalled, one increasingly absorbed with the spiritual dimensions of human existence.

"Wheel of Fortune" marks Vancouver's first Kieślowski retrospective in 20 years. Presented in partnership with the Consulate General of the Republic of Poland in Vancouver, this major exhibition draws together 11 of the director's feature-length works (including the rarely screened TV movie *The Calm*), a collection of imperative documentary shorts, and, in its inviolable entirety, all ten installments of *Dekalog*, presented over five days in the lead-up to the new year.

The Consulate General of the Republic of Poland in Vancouver is a partner of "Wheel of Fortune: The Films of Krzysztof Kieślowski"

Consulate General
of the Republic of Poland
in Vancouver

Acknowledgements: The Cinematheque is grateful to Piotr Kasperkiewicz, senior officer at the Consulate General of the Republic of Poland in Vancouver, for his invaluable assistance in organizing this retrospective.

December 3 (Thursday) Opening Night	7:00 pm
December 18 (Friday)	6:30 pm
December 30 (Wednesday)	8:30 pm



The Double Life of Véronique

La double vie de Véronique

France/Poland/Norway 1991
Krzysztof Kieślowski
97 min. DCP
In Polish and French with English subtitles

"Cerebral as well as sensual, and using the stylistic devices characteristic of a Resnais… The film's teasing paradoxes make for a complexity that is considerably more than double."
Jonathan Romney, *Sight and Sound*

Irène Jacob won Best Actress honours at Cannes for her dual role in *The Double Life of Véronique*, the haunting, seductive, metaphysical fable that was Polish master Krzysztof Kieślowski's feature follow-up to *Dekalog*. In a variation on the forking-path premise of *Blind Chance*, the film imagines two homonymous women, physically identical, leading parallel lives in Poland and France. Each has pursued a vocation in music, is ignited by passions of the heart, and feels as though, in some inexplicable way, they've never truly been alone. Unaware of the other's existence, a sudden tragedy for Weronika in Krakow is registered by Véronique in Clermont-Ferrand, altering the course (or delivering on the fate) of their mysteriously tethered lives. Kieślowski's miraculous film, featuring truly ethereal camerawork by Sławomir Idziak and a bold, binaristic green-and-red colour scheme, is among the director's most luminous achievements, a work attuned to the magic of the unknowable.

The opening-night screening on December 3 will include series remarks by Artistic Director Shaun Inouye.

December 5 (Saturday) 6:30 pm



The Calm
Spokój

Poland 1980
Krzysztof Kieślowski
81 min. DCP
In Polish with English subtitles

Krzysztof Kieślowski described this made-for-TV drama as "the story of a man who wants very little and can't get it." He wrote it specifically for actor Jerzy Stuhr, who had appeared in *The Scar*, the director's first theatrical feature, and would become a frequent Kieślowski collaborator. Completed in 1976 but banned by the state for several years due its portrayal of an illegal labour strike, *The Calm* concerns ex-con Antek (Stuhr), freshly tasting freedom after a three-year sentence and now resolved to walk the straight and narrow. His humble aspirations—a wife, a family, a job—are imperilled when his allegiance to the employer who hired him clashes with the solidarity he shows for his exploited coworkers. Kieślowski stressed that the film isn't political in nature, but a product of a political system inescapably shaping the lives of its people. Here, the illusion of choice, a common Kieślowski motif, predetermines the impending tragedy.

"Modest yet superb… The narrative of this paradocumentary film contains a metaphysical element, which perhaps foretells the 'art film poetics' of Kieślowski's later films."
Marek Haltof, *The Cinema of Krzysztof Kieślowski: Variations on Destiny and Chance*

December 5 (Saturday) 8:20 pm



The Scar
Blizna

Poland 1976
Krzysztof Kieślowski
106 min. DCP
In Polish with English subtitles

"A film that flickers with ideas and intent."
Jason Wood, *MUBI Notebook*

Krzysztof Kieślowski had been making documentaries for a decade before he directed his first theatrical feature. Based on reportage by journalist Romuald Karaś (credited as co-writer), *The Scar* follows Bednarz (Franciszek Pieczka), a project manager and honest Party man who is posted, with some reluctance, to the backwater small town where he grew up. He's there to oversee the construction of a large chemical factory and, it is hoped, to smooth the ruffled feathers of the various locals arguing over the ill-advised, environmentally unsound project. Keeping all the parties happy begins to erode Bednarz's personal and professional life. Kieślowski regular Jerzy Stuhr plays the ambitious, mendacious local Party boss, while filmmaker Agnieszka Holland appears as the factory's bespectacled secretary. *The Scar* reveals Kieślowski's talent for incisive observation and keen sociopolitical analysis honed during his years of nonfiction filmmaking. Notably, a documentary crew factors into the film's social realist storytelling.

"Kieślowski and his co-author Krzysztof Piesiewicz ... have the very rare ability to dramatize their ideas rather than just talking about them. They do this with such dazzling skill, you never see the ideas coming, and don't realize until later how profoundly they have reached your heart."

Stanley Kubrick

December 12 (Saturday) 4:30 pm



Kieślowski Documentaries × 6

Program runtime: 87 min.
In Polish with English subtitles

Krzysztof Kieślowski's filmmaking began in the short documentary format, a cost-effective way to make films that, in Poland, would screen before features in cinemas. Over nearly the entire span of his career, Kieślowski returned to this mode to increasingly structure everyday life into the cycles and patterns that would come to dominate his fictional dramas of chance and fate. Kieślowski's approach can be gentle, as in his portrait of Łódź, his temporary home while in film school, or in his direct cinema-inflected *Talking Heads*, his most widely praised documentary. His scenes of bureaucracy (*Office*, *Refrain*) and his interest in social groupings (*Seven Women of Different Ages*, *Seven Days a Week*) allow his management of tone to range from cold analysis to the quasi-mystical cataloguing of heightened details. These rarely screened works offer an important access point to Kieślowski's art.

Office
Urząd
Poland 1966
6 min. DCP

Refrain
Refren
Poland 1972
11 min. DCP

Talking Heads
Gadające głowy
Poland 1980
15 min. DCP

From the City of Lodz
Z miasta Łodzi
Poland 1969
18 min. DCP

Seven Women of Different Ages
Siedem kobiet w różnym wieku
Poland 1979
16 min. DCP

Seven Days a Week
Siedem dni w tygodniu
Poland/Netherlands
1990
21 min. DCP

December 12 (Saturday) 8:20 pm
December 20 (Sunday) 6:00 pm



Camera Buff

Amator

Poland 1979
Krzysztof Kieślowski
114 min. DCP
In Polish with English subtitles

"Suffused with Kieślowski's dry wit and intelligence, this early feature provides an excellent introduction to his work."
Jonathan Rosenbaum, *Chicago Reader*

A wry satirical comedy about artistic expression, filmmaking passion, and political oppression, *Camera Buff* marked Krzysztof Kieślowski's international breakthrough, and stands as one of the finest examples of Poland's "Cinema of Moral Anxiety" of the 1970s. Kieślowski regular Jerzy Stuhr (who co-wrote the dialogue) shines as Filip, a factory clerk and family man who acquires an 8mm camera in order to make home movies of his newborn daughter. Becoming thoroughly obsessed with the instrument, he organizes an amateur film club at work and starts making industrial documentaries for his bosses. However, as his creative ambitions expand, he finds himself clashing with officialdom and contending with censorship. At home, meanwhile, he must face the consequences of having neglected his family. The film's multiple honours included top prizes at the Moscow and Chicago festivals. Noted Polish director Krzysztof Zanussi cameos as himself.

"I think that he was one of the few filmmakers still able to use film as a means of spiritual discourse."

Atom Egoyan

December 19 (Saturday) 4:00 pm
December 28 (Monday) 8:30 pm



Blind Chance

Przypadek

Poland 1987
Krzysztof Kieślowski
123 min. DCP
In Polish with English subtitles

Chance and fate loom large in Krzysztof Kieślowski's metaphysical cinema. In *Blind Chance*, a young medical student named Witek (Boguslaw Linda) rushes to catch a train and, in the film's innovative *Sliding Doors*-devising narrative, faces three possible destinies. One, he catches the train, meets a principled Communist, and becomes a Party activist himself. Two, he bumps into a policeman, gets arrested, and winds up a dedicated anti-Communist dissident. Three, he misses the train, gets married, and settles down to a happy and avowedly apolitical life. (As *Time Out*'s Adrian Turner notes, "A fourth story, in which Poland throws out the Communist Party, was presumably unthinkable" at the time.) Witek's possible futures were obviously meant to represent Poland's, a notion formalized by the camera's collapsing of subjective and objective points of view. *Blind Chance* was completed in 1981, the year martial law was imposed. Shelved by the authorities, it was not released until 1987.

"*Blind Chance* is really one of Kieślowski's best films, perhaps even the best and the most original."
Agnieszka Holland

December 19 (Saturday) 6:30 pm
December 27 (Sunday) 8:40 pm



Three Colours: Blue

Trois couleurs: Bleu

France/Poland/Switzerland 1993
Krzysztof Kieślowski
98 min. DCP
In French with English subtitles

"Indisputably the work of a master… This is a movie in which Kieślowski's own liberty manages to sing and soar."
Jonathan Rosenbaum, *Chicago Reader*

Blue is the first film in Krzysztof Kieślowski's beloved trilogy based on the French tricolour flag, and on the French Revolution's three tenets of "liberté, egalité et fraternité." An enigmatic, metaphysical study of freedom, it stars Juliette Binoche as a young woman whose world comes crashing down around her when her composer husband and small daughter are killed in a car accident. In the aftermath of the tragedy, she seizes the opportunity to create a new existence for herself unburdened by the past and its relationships, but her old life proves impossible to simply deny. "*Blue* is a film of mood and atmosphere, shadow and light, music and gesture. Like all great cinema, it offers up revelations, rearranging the way we see things. Utilizing the pictorial brilliance of [cinematographer] Sławomir Idziak… *Blue* dazzles with its succinct emotional power, insights, and technical genius—culminating, in the final moments, in an overwhelming spiritual climax" (Piers Handling, TIFF).

December 20 (Sunday) 8:30 pm



No End

Bez końca

Poland 1985
Krzysztof Kieślowski
108 min. DCP
In Polish with English subtitles

Krzysztof Kieślowski's poignant political ghost story is something of a precursor to *Three Colours: Blue*, and marks the auspicious first pairing of the director with screenwriting partner Krzysztof Piesiewicz, a trial lawyer who would co-write all of Kieślowski's subsequent films (including the ten-part *Dekalog*). A young lawyer, killed in a car crash while in midst of defending a Solidarity activist on trial under martial law, is a ghostly presence watching helplessly as his widow dissolves in grief and his former client is encouraged to compromise his principles in order to avoid jail. The film's pessimistic take on matters political and spiritual managed to offend the Church, the Communist state, and the Solidarity opposition—as Kieślowski would note, "I've never had such unpleasantness over any film as I had over this one." The public, however, loved it. *No End* was also Kieślowski's first film with composer Zbigniew Preisner.

"A film burning with passionate engagement… And one, moreover, which still has space for tenderness, quiet, and an excursion into the realm of the spirit."
Chris Peachment, *Time Out*

December 21 (Monday) 6:30 pm
December 29 (Tuesday) 6:30 pm



Three Colours: White PG

Trois couleurs: Blanc

France/Poland/Switzerland 1993
Krzysztof Kieślowski
91 min. DCP
In Polish and French with English subtitles

"Involving, bittersweet, and droll… [*White*] retains Kieślowski's eerie gift for spinning mystical narrative gold from the simplest of ingredients."
Lisa Nesselson, *Variety*

The second film in Krzysztof Kieślowski's "Three Colours Trilogy," *White* is a black comedy based on the tricolour tenet of egalité. Polish actor Zbigniew Zamachowski gives a wonderfully Chaplinesque performance as Karol, a bumbling hairdresser left penniless on the streets of Paris after he is divorced by his beautiful French wife (Julie Delpy). Kieślowski's unpredictable rags-to-riches tale has Karol returning, in rather ignominious fashion, to his native Poland where an unexpected adeptness at the prevailing cutthroat capitalism leads to a fantastic scheme to get his ex-wife's attention. "A droll black comedy that takes a scalpel to the impoverished ethics of the new money-obsessed Poland… It's often cruel, of course, and cool as an ice-pick, but it's still endowed with enough unsentimental humanity to end with a touching, lyrical admission of the power of love. Essential viewing" (Geoff Andrew, *Time Out*).

December 22 (Tuesday) 6:30 pm
December 30 (Wednesday) 4:00 pm



A Short Film About Love

Krótki film o miłości

Poland 1988
Krzysztof Kieślowski
87 min. DCP
In Polish with English subtitles

Krzysztof Kieślowski's splendid film, "with or without its Biblical point of reference, is a taut, sombre little masterpiece" (Jonathan Keates, *Sight and Sound*). Tomek (Olaf Lubaszenko), a virginal 19-year-old postal worker in Warsaw, spies by telescope on neighbour Magda (Grażyna Szapołowska), an attractive, sexually uninhibited woman in her thirties. A growing infatuation leads to bolder behaviour by the inexperienced youth who's in over his head when the jaded, formidable Magda starts returning his attention, triggering the film's structural rotation from his to her perspective. Kieślowski's darkly ironic yet deeply romantic tale of intimacy, obsession, and voyeurism recalls Hitchcock's *Rear Window*, and features superb performances from the two leads. The film expands an hour-long episode from the director's *Dekalog* ("Thou shalt not commit adultery") and also adds an entirely different ending, resulting in a substantially altered work.

"Well aware that Hitchcock and Michael Powell have been down these streets before him, Kieślowski turns in an absolutely masterly movie that yields equal parts of humour and wry emotional truth."
Tony Rayns, *Time Out*

December 22 (Tuesday) 8:30 pm
January 4 (Monday) 6:30 pm



A Short Film About Killing

Krótki film o zabijaniu

Poland 1988
Krzysztof Kieślowski
85 min. DCP
In Polish and French with English subtitles

"An intense, original work whose moral force is rivalled only by its technical bravura… If Hitchcock had filmed Dostoevsky, this would be the result."
Deborah Young, *Variety*

One of the great (and most fearless) films of the 1980s, Krzysztof Kieślowski's morally troubling masterpiece was a sensation at Cannes and helped bring about a moratorium on the death penalty in Poland. After he murders a cab driver (Jan Tesarz) in a senseless act of violence, an aimless youth (Miroslaw Baka) faces execution by the state, while his idealistic young lawyer (Krzysztof Globisz), fresh out of law school, struggles to find any defence for the brutal crime. The movie is a feature-length expansion of an episode from Kieślowski's *Dekalog* ("Thou shalt not kill") and, among other elaborations, offers a more immersive experience in Sławomir Idziak's murky, acid-bathed aesthetic, where darkness is perpetually on the brink of swallowing the image. "The world is becoming more and more ugly," Kieślowski bemoaned, something *Killing* articulates with unwavering conviction.

Jury Prize
Cannes 1988

"It is almost impossible to conceive of Kieślowski making a bad film."

Derek Malcolm, *The Guardian*

December 23 (Wednesday) 6:30 pm
January 2 (Saturday) 8:40 pm



Three Colours: Red

Trois couleurs: Rouge

France/Poland/Switzerland 1994
Krzysztof Kieślowski
99 min. DCP
In French with English subtitles

Red, the exquisite conclusion of the "Three Colours Trilogy," proved to be Krzysztof Kieślowski's final film; the director died suddenly in March 1996, at the age of 54, of a heart attack shortly after undergoing bypass surgery. "The last and best film in the trilogy... Here all the skills of the director, Krzysztof Kieślowski, are brought into melancholy play. Blind chance or benign fate (according to your point of view) brings Valentine (Irène Jacob), a young model living alone in Geneva, into contact with a retired judge (Jean-Louis Trintignant) with a predilection for eavesdropping on telephone conversations... In time Valentine's repulsion shades into curiosity, and from there into affection. And the movie itself shades from coldness and contrivance into a story as touching and mysterious as anything Kieślowski has ever made" (Anthony Lane, *The New Yorker*).

"Virtually flawless, and one of the very greatest cinematic achievements of the last few decades. A masterpiece."
Geoff Andrew, *Time Out*





















"A masterwork of modern cinema, essential viewing for anyone who cares about the movies as a serious art form."

Stephen Holden, *The New York Times*

Dekalog

Poland 1989
Krzysztof Kieślowski
583 min. DCP
In Polish with English subtitles

At the time of his death, Krzysztof Kieślowski was considered by some to be the most important European director of his generation. If any one of the filmmaker's achievements can best sustain such a weighty claim, it is *Dekalog*. Co-written by Kieślowski and his regular collaborator Krzysztof Piesiewicz, produced for Polish TV, and screened to awe and astonishment at the Venice Film Festival in 1989, *Dekalog* is made up of ten self-contained, hour-long episodes based on the Ten Commandments. The cycle centres on the fallible characters of a post-communist Warsaw housing complex, who are caught up in difficult moral or ethical dilemmas. Each segment features a largely different cast and can be appreciated on its own; all share subtle cross-references and resonances, giving the work as a whole a tremendous cumulative power. Two parts—*Five* and *Six*—were expanded into *A Short Film About* features and released ahead of *Dekalog*, foreshadowing the magnum opus to come.

December 26 (Saturday) 8:30 pm

Dekalog: One—Thou shalt have no other gods before Me
Dekalog: Two—Thou shalt not take the Lord's name in vain
115 min.

December 27 (Sunday) 4:00 pm

Dekalog: Three—Thou shalt honour the Sabbath Day
Dekalog: Four—Thou shalt honour thy father and thy mother
115 min.

December 28 (Monday) 6:00 pm

Dekalog: Five—Thou shalt not kill
Dekalog: Six—Thou shalt not commit adultery
121 min.

December 29 (Tuesday) 8:30 pm

Dekalog: Seven—Thou shalt not steal
Dekalog: Eight—Thou shalt not bear false witness
113 min.

December 30 (Wednesday) 6:00 pm

Dekalog: Nine—Thou shalt not covet thy neighbour's wife
Dekalog: Ten—Thou shalt not covet thy neighbour's goods
119 min.



Essential Big Screen

December 17 –January 4

The Cinematheque closes out its 2026 programming calendar with a collection of newly restored repertory classics best suited for experiencing in our time-honoured cinema, which (along with the rest of the building) turned 40 this year.

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

"Completely unlike anything else that was being made in Taiwan in 1983 in tone, in style, in pacing, in structure."

Tony Rayns

December 17 (Thursday)	7:00 pm
December 20 (Sunday)	1:00 pm
January 2 (Saturday)	2:30 pm



That Day, on the Beach PG
海灘的一天

Taiwan 1983
Edward Yang
166 min. DCP
In Mandarin, Hokkien, German, and English with English subtitles

New Restoration

"One of the greatest debuts of the late 20th century."
Film at Lincoln Center

Edward Yang's auspicious first theatrical feature announced the arrival of an exceptional new talent and stands as a milestone in Taiwanese cinema. A complex, emotionally charged contemporary epic exploring the position of women and the conflicting forces of modernity and tradition, the film stars superstar Sylvia Chang in a breakthrough role as Lin Jia-li, an independent-minded woman whose disappointing marriage appears to have come to an abrupt end. The framing story has her meeting old friend Tan (Terry Hu), a renowned concert pianist now living in Vienna who was once engaged to Lin's brother. *That Day, on the Beach* not only shows Yang to be an already masterful architect of layered storytelling, it also debuts the dreamy photography of a then-unknown Christopher Doyle, whose subsequent work with Wong Kar-wai, among others, would make him one of the most sought-after cinematographers in world cinema.

December 18 (Friday) 8:40 pm
January 2 (Saturday) 6:00 pm
January 4 (Monday) 8:30 pm



The Misfits G

USA 1961
John Huston
125 min. DCP

New Restoration

Reno, Nevada, is a destination divorce town in *The Misfits*, a film that doubles as an act of prophecy, as it marked the end of multiple iconic acting careers and an era of filmmaking in Hollywood. The lead role of Roslyn is played by Marilyn Monroe, in arguably her greatest dramatic performance. As in her own life, she seeks and gets a separation from her unsatisfying husband. One could say the film is as much about Monroe as any other subject, as it catalogues the indignities she faced as a mirror for others' desires. It is also about cowboys and other anachronisms, the hedonistic pleasure that comes with hitting rock bottom, and the thrill of having all the answers in the world—and being proved temporarily wrong. Monroe is joined by Clark Gable, Montgomery Clift, Eli Wallach, and Thelma Ritter. They all spin gold out of a script by Arthur Miller (Monroe's then-husband), in which neither optimism or cynicism completely wins out, though everyone knows it's the end of the road.

"When everything has been said about *The Misfits*, Marilyn Monroe remains, the saint of the Nevada desert… [When] MM tells the truth in this movie, one doesn't know if she is saying those words to Gable and Wallach or to the whole loveless world."
Jonas Mekas, *Village Voice*

December 19 (Saturday) 8:40 pm
December 28 (Monday) 3:00 pm
January 3 (Sunday) 6:30 pm



Gone to Earth

United Kingdom/USA 1950
Michael Powell, Emeric Pressburger
111 min. DCP

New Restoration

"Otherworldly… A memorably magical Powell & Pressburger tale that can stand proudly alongside their finest cinematic achievements."
Martyn Bamber, *Senses of Cinema*

"Seems the world's a big spring trap and us in it," says Jennifer Jones's Hazel to her only friend, a fox, in Powell and Pressburger's fairytale follow-up to *The Red Shoes*. The appearance of an American star proved fateful for this maligned Technicolor masterpiece. Jones arrived as part of a co-production agreement between the directing duo and overbearing producer David O. Selznick. After seeing P&P's cut, he excised over half an hour, forever altering its reputation and hindering future restoration efforts. Painstaking work has brought the film back to its full, searingly artificial and hauntingly strange form. Hazel knows the forest, consults a spell book, and still observes the guidance of her departed mother, which marks her as nearer to witch than potential wife. That doesn't stop her suitors, a cold, polite parson and a rough, possessive squire. Befitting a film about rootlessness, *Gone to Earth* is genuinely amoral and inconsistent, and all the more sublime for it.

December 21 (Monday) 8:30 pm
December 26 (Saturday) 6:00 pm
January 3 (Sunday) 8:50 pm



The Piano 14

New Zealand/Australia/France 1993
Jane Campion
121 min. DCP
In English, Māori, and blended sign language with English subtitles

New Restoration

Jane Campion parlayed a Palme d'Or win into improbable mainstream success with *The Piano*, her masterful third feature and still most recognizable work. Holly Hunter and Anna Paquin, both remarkable in Oscar-winning roles, are Scottish mother and daughter Ada and Flora, bound tightly to each other as they arrive on the windswept shores of colonial New Zealand in the mid-19th century. Ada, betrothed to a Kiwi landowner (Sam Neill, RIP), is mute but hardly silent, her voice given expression through Flora, interpreting her signs, and a beloved piano, conduit for her soul. The cruel sale of the instrument to Baines (Harvey Keitel), a Māori-assimilated frontiersman, precipitates a barter for Ada to reclaim it—for each black key, a desire to be met. A sensual, Brontëan tale of passion and fury that, underpinned by Michael Nyman's evocative score, assumes the grandeur of myth, *The Piano* established Campion as a world-class director, Oscar-winning screenwriter, and the foremost female auteur of the 1990s.

"*The Piano* demands as much a physical and emotional response as an intellectual one… Like Ada's piano music, which is described as 'a mood that passes through you, a sound that creeps into you,' this is cinema that fills every sense."
Lizzie Francke, *Sight and Sound*

December 23 (Thursday) 8:40 pm
December 27 (Sunday) 6:30 pm



Morvern Callar

United Kingdom/Canada 2002
Lynne Ramsay
97 min. DCP

New Restoration

"A modern-day fairytale infused with music, magic, and metamorphosis…*Morvern Callar* is both passionate and entertaining; perhaps the bravest, and certainly the coolest, film of the year."
Linda Ruth Williams, *Sight and Sound*

An elusive young woman guards a dark secret in Lynne Ramsay's richly enigmatic and engrossing second feature, an adaptation of fellow Scot Alan Warner's debut novel. Samantha Morton, unsurprisingly excellent, is Morvern Callar, a grocery store clerk whose would-be novelist boyfriend kills himself on Christmas Eve. In lieu of informing authorities, Morvern chops him up, empties his bank account, and whisks away to Spain with her best mate (Kathleen McDermott). There, a strange odyssey of indulgence, liberation, and grief unfolds, set to songs (by Can, Aphex Twin, Stereolab, and more) from a mixtape left for Morvern by the deceased. The woozily rendered film owes much of its allure to the decision to bar access to Morvern's psychology, leaving motivations eerily, unnervingly ambiguous. Dreamily shot by Alwin H. Küchler, who also photographed Ramsay's first feature *Ratcatcher*, this singular, sensorial, at times surreal work cemented a maverick new voice in British cinema.

December 26 (Saturday) 2:30 pm
December 29 (Tuesday) 3:00 pm
January 3 (Sunday) 3:00 pm



Marketa Lazarová

Czechoslovakia 1967
František Vláčil
165 min. DCP
In Czech and German with English subtitles

New Restoration

Routinely hailed as one of the greatest Czech films of all time, František Vláčil's monumental *Marketa Lazarová* just might be "the most convincing film about the Middle Ages made anywhere" (Michael Atkinson, *Village Voice*). Bergman's *The Seventh Seal* meets Kurosawa's *Seven Samurai* in a sprawling, visually dazzling, brutally realistic portrait of 13th-century Europe at the crossroads of paganism and Christianity. The striking Slovak actor Magda Vášáryová is title character Marketa, daughter of the clan Lazar, who is kidnapped by merciless Mikoláš of rival clan Kozlík on the eve of her entry into a convent. Based on a novel by Vladislav Vančura, the film abounds in haunting, hallucinatory animal imagery that evokes a profoundly predatory and alien world. The production was painstakingly prepared by Vláčil, who insisted on absolute historical authenticity in the costumes, props, and sets. A medieval epic of staggering power and purpose.

"One of central European cinema's major masterpieces."
Michael Brooke, *Sight and Sound*

New Cinema

December 11 (Friday)	9:00 pm
December 12 (Saturday)	2:30 pm
December 12 (Saturday)	6:30 pm
December 13 (Sunday)	4:30 pm
December 13 (Sunday)	9:00 pm
December 14 (Monday)	6:30 pm



Cameron Winter at Carnegie Hall

USA 2026
Paul Thomas Anderson
72 min. 35mm

Vancouver Premiere

"An immediate classic, memorializing… a performance that felt less like a concert than an ancient ritual and proclamation, a stake in the ground of a young but blazing career."
Adrian Horton, *The Guardian*

In December 2025, after a months-long sold-out tour with his band Geese, Cameron Winter returned to New York to play a single show at Carnegie Hall. This is the movie. Directed and shot on 35mm and 16mm by Oscar-winning filmmaker Paul Thomas Anderson (*One Battle After Another*), the crew includes filmmaker and actor Benny Safdie (*The Smashing Machine*) and music producer Ariel Rechtshaid (Grammy winner for albums with Vampire Weekend and Adele). *GQ* praised Cameron Winter's show at Carnegie Hall as "staggeringly good," and Nick Cave said he has a "a glorious, emotive voice with brilliant, blistering words, a racked and wondrous thing." Winter's solo album *Heavy Metal* was named one of the best of the year by *Pitchfork*, *Rolling Stone*, *Paste*, and *Mojo*, and Geese's last record *Getting Killed* was named the best album of 2025 by *The New Yorker*, *NME*, and *Stereogum*. —Janus Films

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

December 10 (Thursday)	7:00 pm



Put Your Soul on Your Hand and Walk

ضع روحك على يدك وامشِ

France/Palestine/Iran 2025
Sepideh Farsi
112 min. DCP
In English and Arabic with English subtitles

Put Your Soul on Your Hand and Walk offers an intimate portrait of daily life in Gaza through video calls between Sepideh Farsi, an exiled Iranian filmmaker based in Paris, and Fatma Hassona, a young Palestinian photojournalist. Beyond images of a city under siege, the film reveals ordinary conversations, humour, fear, and moments of connection, creating a remarkably direct record of life, hope, and resistance during war. The day after the film was selected for the Cannes Film Festival, Fatma Hassona was killed, along with her family, in an Israeli airstrike. What remains with the viewer is Fatma's ever-smiling, perhaps hopeful face, which lingers amid the anxiety and disturbing images she shares with Farsi. With war now extending across the region, the film also invites reflection on how fragile ordinary civilian lives remain across this part of the world, suspended between fleeting stability and sudden catastrophe.

"A tremendously moving portrait of resistance under siege… A rallying cry, not only for empathy but also for collective action."
Isaac Feldberg, *RogerEbert.com*

Post-screening audience discussion moderated by Pelan.

Ongoing Series

Frames of Mind

A monthly film series presented with the Institute of Mental Health, UBC Department of Psychiatry, utilizing film to promote professional and community education on issues pertaining to mental health and illness. Screenings are accompanied by presentations and audience discussions.

Founded and directed by Dr. Harry Karlinsky, clinical professor, UBC Department of Psychiatry.
Programmed by Selina Crammond, film curator and cultural worker.

November 18 (Wednesday) **7:00 pm**



Green Light

Grünes Licht

Austria/Romania 2025
Pavel Cuzuioc
101 min. DCP
In German with English subtitles

Vancouver Premiere

"With *Green Light* [Pavel Cuzuioc] has created a painful, necessary, and deeply human work. A film that we will not easily forget."
Marina Pavido, *Cinema Austriaco*

"Anyone who decides to end their life always has a very serious reason," says Dr. Johann Spittler, a German neuropsychiatrist assessing patients who seek assisted suicide. Director Pavel Cuzuioc, doubling as the film's cinematographer, follows Dr. Spittler as he considers the decision-making capacity of those who wish to die. From patients struggling with terminal illnesses to psychiatric conditions, we witness candid encounters that provoke lingering ethical questions. As Dr. Spittler affirms his belief in the right to choose death, quiet scenes between consultations are juxtaposed against his pending trial for manslaughter. Eschewing didacticism, *Green Light* brings uncomfortable conversations to the forefront, poignantly pondering not only the decision to die itself, but bearing witness to the contemplation of choices with life or death consequences.

Winner, DOCU/WORLD Competition
Docudays UA 2026

Post-screening discussion with Elizabeth Leonardis, a MAID assessor and provider since 2017.

December 16 (Wednesday) **7:00 pm**



I Swear



United Kingdom 2025
Kirk Jones
120 min. DCP

Set in mid-'80s Scotland, *I Swear* dramatizes the real-life adolescence and early adulthood of Tourette's Syndrome advocate John Davidson. A talented soccer player by age 14, John develops tics much to the confusion of his working-class parents. Diagnosed with Coprolalia, the specific type of Tourette's marked by socially stigmatizing symptoms including involuntary outbursts of obscene words or inappropriate remarks, he is misunderstood by most, including his parents, peers, and colleagues. Though John experiences a series of traumatic events and his vulnerability is palpable throughout the film, moments of connection and humour offset the difficulties of his condition. Robert Aramayo's award-winning performance warmly embodies the possibilities of empathetic filmmaking, offering a compassionate, tender insight into the challenges of living with Tourette's.

Best Actor in a Leading Role (Robert Aramayo)
BAFTA Film Awards 2026

"Funny, fierce, and full of heart … An absorbing, compassionate film."
Peter Bradshaw, *The Guardian*

Post-screening discussion with Dr. Anton Scamvougeras, director of the UBC Neuropsychiatry Adult Tourette's Syndrome Clinic.

Co-sponsored by the BC Neuropsychiatry Program

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 Huì Cí Ling, and Casey Wei.

November 9 (Monday) 8:00 pm



Can you make us a music video? Owen Ellis ft. YEP

Program runtime: 38 min.

Live Music

Since the rise of MTV's hegemony, bands have needed music videos. Since 2012, local mainstay filmmaker Owen Ellis has been the go-to director for Vancouver's DIY music scene. Macabre, tongue-in-cheek, and joyfully crass, programmed here together are Ellis's completed works: a collection of music videos featuring bands that any scenester of the last 15 years would be nostalgic to see again. With the alleyways of East Van playing a bittersweet supporting role—as do Red Gate (two locations), Guys and Dolls, Avenue Gallery, and the Lido (still going strong!)—Ellis's music videos are a testament to artists and musicians who take their craft seriously but could take or leave MTV. Come celebrate the persistence of Vancouver's underground music scene, featuring the premiere of YEP's new single "Hit & Miss" from their long-anticipated full-length album, *Wrought*.

Post-screening Q&A with Owen Ellis, moderated by programmer Casey Wei, followed by a live set by YEP.

"Clay Face Meat Boots"
by the SSRIs
Canada 2012
4 min. Digital

"Cherry Lane"
by Johnny de Courcy
Canada 2013
4 min. Digital

"Kissed Dust" by Peace
Canada 2013
5 min. Digital

"Alien Lake"
by Johnny de Courcy
Canada 2013
4 min. Digital

"Wind Chimes"
by Johnny de Courcy
Canada 2014
7 min. Digital

"Normal Again"
by B-Lines
Canada 2015
4 min. Digital

"Truth or Consequences"
by lié
Canada 2016
3 min. Digital

"Hit & Miss" by YEP
Canada 2026
7 min. Digital

December 7 (Monday) 7:00 pm



Gangsterism

Canada 2025
Isiah Medina
84 min. DCP

In Person: Isiah Medina

"His dense, prickly films—peopled with ciphers, mouthpieces, dialecticians, and strawmen—have been called elitist, onanist, and even inhuman. In *Gangsterism*, his most unshakably human work to date, the director doubles down with flair and lucidity."
Alexander Mooney, *The Brooklyn Rail*

As he mulls over the budget for his next film, director-gangster Clem (Mark Bacolcol) sends his artist cronies after an old comrade rumoured to be a leaker. Following up on last year's 10th anniversary screening of Isiah Medina's *88:88* (2015), the filmmaker returns to DIM Cinema for the Vancouver premiere of his latest feature. With a disciplined bone to pick with Hegel and the finitude of language, in this sartorial cinéma à clef and avant-garde gangster film Medina repudiates the reproduction of racialized narratives for the state's cultural agenda.

Post-screening Q&A with Isiah Medina, moderated by programmer Steff Huì Cí Ling.

Co-presented with the Digital Democracies Institute (DDI) at Simon Fraser University. Medina will be delivering a seminar-style lecture followed by a discussion with philosopher Alberto Toscano on December 9th, 2026, from 12 pm to 2 pm at the DDI in TASC 2, Room 7460, on **onx̌ʷtatəl'ləm ʔə ƛ̓ səltaɬ sməːnt (həńq̓əmiń ərḥ) / Xwta7ltáẃ txw tl'a Lheḵw'lhúḵw'aytn (Sḵwx̱ wú7mesh)**, Burnaby Campus, 8888 University Drive.

digital democracies institute

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.

November 11 (Wednesday) **7:00 pm**





Honouring Our Warriors

Program runtime: 64 min.

In Person: Loretta Todd

This program honours the First Nations, Métis, and Inuit veterans who put their lives on the line because of their dedication to their nations, families, and the land they have been connected to since time immemorial. *Cree Code Talker*, directed by Alexandra Lazarowich (Cree), centres on Charles "Checker" Tomkins, a nehiyawewin speaker who became a code talker, and his role during World War II. *Forgotten Warriors*, directed by Cree-Métis filmmaker Loretta Todd, shares the stories of Indigenous soldiers who heroically fought in World War II, like Sergeant Tommy Prince, Canada's most decorated Indigenous war veteran. Despite fighting for the freedom of others, discrimination continued when the Indigenous soldiers returned home where they faced inequality and the illegal seizure of land.

Post-screening Q&A with *Forgotten Warriors* director Loretta Todd.

Cree Code Talker
Canada 2016
Alexandra Lazarowich
13 min. DCP
In English and Cree with English subtitles

Forgotten Warriors
Canada 1997
Loretta Todd
51 min. DCP

December 9 (Wednesday) **7:00 pm**





Light from the Darkness

Program runtime: 100 min.

The future of tomorrow is dependent on nurturing and caring for the dreams of our youth. The iconic Alanis Obomsawin's directorial debut *Christmas at Moose Factory* presents drawings by Cree children at a northern Ontario residential school, who share what Christmas means to them. *Remaining Native* follows Kutoven ("eagle who brings light from the darkness") Stevens, a young Paiute man pursuing his dream of becoming an elite runner while confronting the intergenerational traumas of Indian boarding schools (the American equivalent to Canada's residential schools). Haudenosaunee director Paige Bethmann connects Stevens's story with his great-grandfather, a Stewart Indian School runaway, weaving past, present, and future together. These stories take place on opposite ends of Turtle Island, but are connected by an inextinguishable love for land, family, and culture in the face of state oppression.

Audience Award, Documentary Feature (*Remaining Native*)
SXSW 2025

Christmas at Moose Factory
Canada 1971
Alanis Obomsawin
13 min. DCP
In English with Cree singing

Remaining Native
USA 2025
Paige Bethmann
87 min. DCP

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.

November 15 (Sunday) 10:30 am



Popeye Meets Sindbad the Sailor and More Fleischer Cartoons

Program runtime: 71 min.

Since our first Fleischer animation program two years ago, restoration work on the many, many short films by brothers Max and Dave and their team of animators has continued at a great pace. To mark 90 years since one of their greatest-ever works, the amazing two-reeler *Popeye Meets Sindbad the Sailor*, here's another selection of zany, inventive films by the studio that, at its peak, didn't just rival but exceeded the popularity of Mickey Mouse and Bugs Bunny! Whether in colour or black and white, animated against three-dimensional tracking shots or nearly surreal architecture, the Fleischers' creations are testaments to just how many ways there are to dance, clobber, serenade, and freak out in a cartoon fantasy land. Their popular endurance suggests there is still a lot to learn from their paradoxical mix of adventure and predictability.

KoKo's Earth Control • 1928 • 8 min.
The Mad Scientist • 1941 • 10 min.
Ha! Ha! Ha! • 1934 • 7 min.
The Cobweb Hotel • 1936 • 8 min.
Greedy Humpty Dumpty • 1936 • 7 min.
Hello, How Am I? • 1939 • 6 min.
Billion Dollar Limited • 1942 • 9 min.
Popeye the Sailor Meets Sindbad the Sailor • 1936 • 16 min.

"I like Fleischer works. And when I say Fleischer, I do not mean Dave Fleischer the individual, but the whole animation staff ... Several of the Popeye films are absolutely first-rate."
Miyazaki Hayao

December 20 (Sunday) 10:30 am



Rex: A Dinosaur's Story G

REX 恐竜物語

Japan 1993
Kadokawa Haruki
106 min. DCP
In Japanese with English subtitles

New Restoration

"A film of great charm [and] genuine wonder ... *Rex* retains a beating heart, never condescending to its intended audience of children while likely to please adults."
Steve Erickson, *Screen Slate*

Japanese blockbusters rarely come as big as *Rex: A Dinosaur's Story*, which at the time of its release represented a new kind of commercial movie where toys, marketing, and soundtracks were meant to be as big as the film itself. With a little distance, *Rex* looks pretty harmless, and is perhaps even an overlooked film that's charming (and occasionally jaw-dropping) enough to count as a holiday classic. Chie is a lonely girl who talks to animals more than other kids her age. She lives with her single father, a distracted scientist, in rural Tokachi until a dinosaur egg is discovered in Fukui Cave. The event draws back her mother from New York, starts a media frenzy, and—after a long, long wait—results in a strange new friend for Chie! The creature animatronic, realized by Carlo Rambaldi (the inventor of E.T.), points to the film's precursor and ambitions for success. But even Spielberg couldn't dream of the location-shoot beauty and comic-chaos mixture of *Rex*!

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OMNI TELEVISION





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