

September/October 2026

The Cinematheque



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

Buying Tickets

The Cinematheque box office opens 30 minutes prior to the first screening of the day. Tickets can be purchased in advance online at thecinematheque.ca or during screening hours at our box office.

By purchasing a ticket to a screening at The Cinematheque, you automatically become a member of the Pacific Cinémathèque Pacifique Society.

Support

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

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theatre@thecinematheque.ca

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

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



Canada Council
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CITY OF
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Cover image: *Kwaidan*, Kobayashi Masaki, 1964

Contents image: *Downpour*, Bahram Beyzaie, 1972

The Cinematheque is situated on the unceded, ancestral homelands of the *xʷməθkʷəy̓əm* (Musqueam), *Skwxwú7mesh* (Squamish), and *səlilwətaʔ* (Tsleil-Waututh) Nations.

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Shaun Inouye, Michael Scoular

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

Additional Program Notes
Jim Sinclair

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Gerilee McBride

Classification Information

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

-  Suitable for all ages
-  Parental discretion is advised
-  Viewers under 14 years of age must be accompanied by an adult
-  Viewers under 18 years of age must be accompanied by an adult
-  Restricted to viewers 18 years of age and over

Ticket Rates

\$15 General (18+), \$13 Senior (65+), \$11 Student

Multi-film ticket packs are available for purchase at a discounted rate from our gift shop. Ticket rates may vary for special events.

Film Club, our family matinee series, has the reduced admission rate of \$7 for ages 13 and under, and \$18 when combined with an adult ticket.

Free admission for First Nations, Inuit, and Métis Peoples.

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Curatorial connections and crossovers abound in our autumn film program. For starters, September's chief retrospective is a twinned spotlight on two Iranian auteurs—Bahram Beyzaie and Amir Naderi—whose early careers interweave in generative ways. There's also Thai director Pen-ek Ratanaruang, joining us in person for a guest-curated program that, intersecting with Cinema Thinks the World, boasts a free 35mm screening. Later, in conjunction with an SCA exhibition, we welcome LA-based artist Margaret Honda—but not before Morgan Fisher, her filmmaker husband, anchors a DIM Cinema program just a few nights earlier. Yet if there's a discernable figure mapping across the entire cycle, it's Kurosawa Kiyoshi. Two of his latest films receive Vancouver premieres; one (*The Samurai and the Prisoner*) even occasions a repertory run of Kobayashi Masaki's *Harakiri*. Kurosawa then circles back for our Halloween series "Forbidden Rooms" (Kobayashi does too), its title borrowed from the red-cordoned zones in *Pulse*, arguably J-horror's opus, which screens alongside the director's newest nightmare *Chime*. Those, and other connect-the-dots programming, in the calendar ahead.

Shaun Inouye
Artistic Director



Two New Films by Kurosawa Kiyoshi

September 4 (Friday) 7:00 pm
 September 6 (Sunday) 3:00 pm
 September 7 (Monday) 7:00 pm
 September 10 (Thursday) 7:00 pm
 September 22 (Tuesday) 7:00 pm



The Samurai and the Prisoner PG

黒牢城

Japan 2026
 Kurosawa Kiyoshi
 147 min. DCP

In Japanese with English subtitles

Vancouver Premiere

Kurosawa Kiyoshi's latest, a samurai picture set during Japan's war-ravaged 16th century, is unlike any other in the auteur's already genre-omnivorous catalogue. It's also something of an outlier in the chanbara class to which it ostensibly belongs—here, the tongue, not the katana, is the sharpest weapon of warfare. Adapted from the novel by Yonezawa Honobu, the film concerns Murashige (Motoki Masahiro), feudal lord of Arioka Castle and its clan, after he betrays the warlord Oda, renounces the bushido code, and is faced with four mystifying crimes, one for each season segmenting the story. Cunning strategist Kanbei (Suda Masaki, *Cloud*), imprisoned in the fortress's dungeon, yields answers. Political—perhaps metaphysical—forces, meanwhile, test Murashige's resolve. A stately, staccato-structured whodunit informed, in part, by Kobayashi's *Harakiri* (also screening), Kurosawa's period procedural might be short on bloodshed, but the violence of its revelations leaves deeper, more indelible wounds.

"Kurosawa has made one of his best films, a work that feels a bit like Agatha Christie, a bit like Shakespeare, and even a bit like Samurai Columbo."

Brian Tallerico, *RogerEbert.com*

September 24 (Thursday) 6:30 pm
 September 26 (Saturday) 8:30 pm
 September 28 (Monday) 6:30 pm



Serpent's Path

La voie du serpent

France/Japan/Belgium/Luxembourg 2024
 Kurosawa Kiyoshi
 113 min. DCP

In French and Japanese with English subtitles

Vancouver Premiere

"Coldly compelling ... A brisk, harsh, and clinically professional update of [Kurosawa's] own 1998 thriller."

Guy Lodge, *Variety*

In 1998, the year after his breakthrough *Cure*, Kurosawa Kiyoshi directed two companion thrillers offering divergent takes—tonally, morally—on a similar revenge premise. The earlier of the pair, penned by Takahashi Hiroshi (*Ring*), was *Serpent's Path*. (The other, *Spider's Eyes*.) A quarter of a century later, Kurosawa returns to the scene of the crime, albeit now on French soil with different characters and differently disturbing machinations. Bereaved father Albert (Damien Bonnard) is on a mission to avenge his murdered daughter. Japanese psychiatrist Sayoko (Shibasaki Ko) is abetting Albert for reasons opaque, orchestrating the kidnapping and torture of targets who may or may not be responsible. Steelier and more formally exacting than the original, Kurosawa's transplanted update demonstrates how adaptable the director's pet themes (and post-industrial set pieces) can be when situated in a new place with a new set of rules. Mathieu Amalric and Grégoire Colin costar; *Drive My Car*'s Hidetoshi Nishijima cameos.

Essential Cinema

September 7 (Monday) 1:00 pm



City Hall

USA 2020

Frederick Wiseman
 275 min. DCP

Frederick Wiseman, who passed away in February, reshaped cinema as an editor, a sound recordist, and a chronicler of acts that possess vast, otherwise invisible consequences for everyday life. He worked into his 90s; *City Hall* was his 31st and final non-fiction collaboration with cinematographer John Davey. An analysis of political rhetoric in Boston from 2018 to 2019, Wiseman's second-longest film is, like many of the director's greatest works, a lesson, a fable, and a test. Marty Walsh, Boston's mayor, is in almost every other scene. He seemingly can "relate" to any constituent. In and around his presence are a variety of social forums: budget presentations, emergency calls, building inspections, garbage collections, business proposals, and even a marriage ceremony. *City Hall* navigates between tiers of local knowledge and forms of knowledge extraction, and between our own frames of reference and the city of Wiseman's mind.

The best film of 2020
Cahiers du cinéma

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

"I abhor didacticism ... What I hope is that my films reflect human complexity, as novels can."

Frederick Wiseman

October 12 (Monday) 6:00 pm
October 14 (Wednesday) 7:45 pm
October 16 (Friday) 9:00 pm



Harakiri

切腹

Japan 1962
Kobayashi Masaki
133 min. 35mm
In Japanese with English subtitles

35mm Print

“Kobayashi Masaki’s first samurai film is one of the genre’s major masterpieces, not least for its exploration and criticism of the ritual facades governing the samurai code of honour ... Undoubtedly one of the greatest of all Japanese films.”

Michael Brooke, *Sight and Sound*

The schism between the bushido code and the men sworn to uphold it forms the faultline in Kobayashi Masaki’s legendary *Harakiri*, “probably the best samurai film ever made” (Stephen Hunter, *The Washington Post*). Set in 1630 during the Tokugawa shogunate’s rule, Kobayashi’s classic commences with the arrival of destitute ronin Hanshiro (Nakadai Tatsuya) to the estate of Lord Iyi. There, the fallen samurai’s request to perform seppuku (or harakiri), a form of ritual suicide, arises suspicion among the clansmen, who believe his pledge a mere pretense for charitable position or handout. They call his bluff, thus initiating the film’s chain of masterfully calibrated flashbacks involving a younger ronin’s eerily identical request—and the slow-drip reveal of Hanshiro’s true intentions. *Harakiri* has endured as one of Kobayashi’s most trenchant and popular works, influencing Kurosawa Kiyoshi’s mystery-laden new samurai picture (screening in September) and scores of other jidaigeki serving as veiled critiques of present-day hypocrisies.

Special Jury Prize
Cannes 1963

October 22 (Thursday) 7:00 pm



Color Correction

USA 2015
Margaret Honda
101 min. 35mm
Silent

In Person: Margaret Honda

Color Correction was made from the timing tapes for a conventional narrative film. It is a series of modifications—each corresponding to the length of a shot—without the images they are meant to modify. I was able to get a set of timing tapes for an unknown recent narrative feature. For my purposes, the tapes could have come from any other film of the same type and era. Such a film consists of numerous choices designed to achieve a predetermined vision. My ambition was different: to make a film by ceding all control over it. The overall length of the film, the 35mm gauge, and the colour changes had already been established and encoded in the tapes. I had no idea what the film would look like until it was completed, and I accept it as the tapes gave it to me.
—Margaret Honda

“Honda’s films—often both camera-less and imageless—give vital life to the texture and grain and palpable experience of film as film, freed from the burden of representing and meaning more than the already profound surface.”

Haden Guest, *Harvard Film Archive*

Print courtesy of the Academy Film Archive

Color Correction will be followed by a conversation with Margaret Honda.

This program is presented in conjunction with *Film Posters*, Margaret Honda’s solo exhibition at the Audain Gallery at the School for the Contemporary Arts. The exhibition opens on October 20 at 6:00 pm and runs from October 21 to December 5. Honda is the SCA’s Fall 2026 Audain Visual Artist in Residence.

Urban Phantoms: Three by Pen-ek Ratanaruang September 8 & 9

A poet of city streets, mysterious encounters, and perverted reveries, Pen-ek Ratanaruang (b. 1962) is Bangkok's rebel of cinematic dreams. Where Apichatpong Weerasethakul brings out the spirits, recalling past lives, Pen-ek observes the living heart—with all its irresistible contradictions.

Celebrating his nearly thirty years of filmmaking, this select retrospective is proudly presented with Pen-ek in attendance and in partnership with the Royal Thai Consulate General in Vancouver, the latter marking 65 years of Thailand–Canada diplomatic relations. It features the Canadian premiere of Pen-ek's latest film *Morte Cucina*, about a chef serving up a revenge dish, which reunites the director with cinematographer Christopher Doyle for the first time since 2006's *Invisible Waves*. Presented in 35mm in collaboration with Cinema Thinks the World, *Last Life in the Universe*, which earned Asano Tadanobu the Best Actor prize at Venice 2003, involves a Japanese man desperate to disappear who finds himself drawn to a woman equally adrift. And concluding the retrospective, *Ploy*, a Directors' Fortnight selection at Cannes 2007, arrives in its international cut—the version Thailand censors wouldn't release domestically.

Anton Hing & Anna Sreekulkorn
Series curators



Acknowledgements: For their support in presenting this retrospective, The Cinematheque and curators Anton Hing and Anna Sreekulkorn would like to thank Pen-ek Ratanaruang and his producers Kiatkamon lamphungporn and Soros Sukhum, Openbooks CRAFT, William Brown, Kasipat Jittiyateeragul, and, of the Royal Thai Consulate General in Vancouver, Consul General Nattaniya Burusapat.

Film notes written by Hing and Sreekulkorn

Cinema Thinks the World



September 8 (Tuesday) 7:00 pm
Free Admission



Last Life in the Universe

เรื่องรัก น้อยนิด มหาศาล

Thailand/Japan/Netherlands 2003
Pen-ek Ratanaruang
112 min. 35mm

In Thai, Japanese, and English with English subtitles

In Person: Pen-ek Ratanaruang

Better to be an enemy than to be alone. *Last Life in the Universe* marks Pen-ek Ratanaruang's first collaboration with cinematographer Christopher Doyle and actor Asano Tadanobu. Against the neon-lit backdrop of early 2000s Bangkok, Kenji (Asano), a fish-allergic Japanese librarian with a quiet death wish, meets Noi (Sinitta Boonyasak), an eccentric, weed-smoking bar hostess, on a bridge after both witness the sudden death of Noi's sister (Laila Boonyasak, Sinitta's real-life sibling). Deeply entangled with the yakuza in Japan, Kenji has fled the country seeking solitude—and an end to himself. What follows is a quiet odyssey of loneliness between two outsiders who find each other in the restless metropolis. A tender and bold declaration of connection through stillness, *Last Life in the Universe* remains one of Pen-ek's most celebrated and beloved works, with Asano's performance earning him the Best Actor prize at Venice.

Last Life in the Universe will be followed by a discussion with Pen-ek Ratanaruang, moderated by William Brown and curators Anton Hing and Anna Sreekulkorn.

This free screening is presented as part of "Cinema Thinks the World," a partnership project between The University of British Columbia and The Cinematheque.

"The first of the new generation of Thai movie mavericks to make a name for himself on the international film fest circuit, Pen-ek has a penchant for brightly barbed sarcasm... [He's] Thailand's archest cineaste."

Chuck Stephens, *Film Comment*

September 9 (Wednesday) 6:00 pm



Morte Cucina

ครัวซอง

Pen-ek Ratanaruang
Thailand 2025
96 min. DCP

In English and Thai with English subtitles

In Person: Pen-ek Ratanaruang

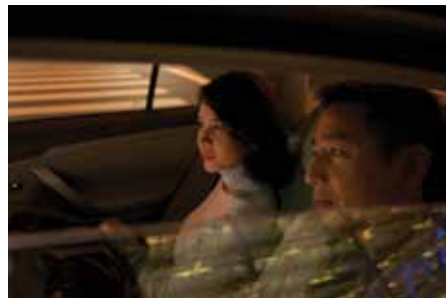
"An unusually mouth-watering take on the revenge genre... Bizarre and unsettling... Put aside logic and surrender to the film's subconscious flow of ideas and images."

Katie Rife, *IndieWire*

After *Last Life in the Universe*, the trifecta of Thai director Pen-ek Ratanaruang, Japanese actor Asano Tadanobu, and Australian cinematographer Christopher Doyle cemented their collaboration with follow-up *Invisible Waves*. Twenty years later they unite once again for *Morte Cucina*. Premiered at San Sebastian, Pen-ek's latest, co-written with Kongdej Jaturanrasamee, cooks up a revenge thriller of culinary precision. Sao (Bella Boonsang), a Muslim woman exiled from her community, comes face to face with the man who wronged her. Years have passed; he doesn't recognize her. But Sao remembers everything. Now a talented chef, the kitchen is her chessboard and each dish is a calculated move. A flavourful seduction of plotted revenge, served in Vancouver for the first time with this Canadian premiere.

Post-screening Q&A with Pen-ek Ratanaruang.

September 9 (Wednesday) 8:30 pm



Ploy

พลอย

Thailand 2007
Pen-ek Ratanaruang
105 min. DCP

In Thai and English with English subtitles

In Person: Pen-ek Ratanaruang

Marital jealousy, erotic desire, chance encounters, and concocted fantasy blur in this jetlag-fuelled chamber drama by Pen-ek Ratanaruang. Thai couple Wit (Pornwut Sarasin) and Daeng (Lalita Panyopas), visiting Bangkok after the death of a relative, check into a luxury hotel. When Wit goes to the bar for cigarettes, he meets the dreamy and youthful Ploy (Apinya Sakuljaroensuk) as she awaits her mother's arrival. They quickly bond, and the sharing of earphones soon parlay into an invitation to Wit and Daeng's room to shower and rest. Misunderstandings and jealousies abound, leading to Daeng's exit and encounter with a fan from her past soap-opera fame. Meanwhile a tryst between hotel staff in stolen clothing transpires. The film's early morning sequences feel hazy and drowsy, like awakening from a restless sleep. At once sensual and restrained, *Ploy* dangles a fishhook of possibilities that go from bad to worse to horrible.

Advisory: *Ploy* contains a scene of sexual violence.

Post-screening Q&A with Pen-ek Ratanaruang.

"Pen-ek Ratanaruang's most mature, measured film to date... A tasty slice of cinema, by turns oneiric, erotic, funny, and emotionally perceptive."

Lee Marshall, *Screen International*



Immediate Experience: Early Films by Bahram Beyzaie & Amir Naderi

Bashu, the Little Stranger, 1986

For reasons both political and aesthetic, the complete story of Iranian cinema has never been fully available in North America. While international film culture was transformed by the emergence of Iranian directors in the 1990s, the decade in which Jafar Panahi and Abbas Kiarostami first won European festival awards, their work in that period was the culmination of a wide-ranging film movement that began to flourish in the 1970s.

Like Kiarostami, Bahram Beyzaie (1938–2025) and Amir Naderi (b. 1946) made films in the '70s and '80s through Kanoon, the Institute for the Intellectual Development of Children and Young Adults. The public institute's educational aims foregrounded a pedagogical approach rare in any time: to reach children, artists and teachers would need to be as engaged, if not more so, in works of self-discovery and creation. This ethos made Kanoon a home for filmmakers with a penchant for testing the limits of freedom.

Without the existence of Kanoon, it would be hard to imagine Beyzaie and Naderi on a collision course. While both spent key parts of their childhood inside cinemas rather than classrooms, Beyzaie, by the time he started making films, had already established himself as a near-Wellesian presence in Iranian arts and culture, having penned several plays and authored a seminal work of history and theory titled, simply, *A Study on Iranian Theatre*. His grasp of global theatre traditions and the history of pre-20th century Iran remains singular among film directors. Naderi's adolescent experience was less methodical. Orphaned at the age of five, he performed odd jobs until, as directly adapted in *The Runner*, he began to develop his own artistic voice.

The Runner is almost surely Naderi's masterpiece, and it was edited by Beyzaie. Similar path-crossing collaborations happen across the filmographies of their generation. Naderi was, for a time, Kiarostami's roommate, and he co-wrote Kiarostami's first feature, *Experience*. Naderi's *Harmonica* was edited by Sohrab Shahid Saless (*Far From Home*), and the cinematographer of *The Runner*, Firooz Malekzadeh, would later shoot Beyzaie's *Bashu, the Little Stranger*, which has, decade after decade, been called by Iranian critics the greatest film ever produced in the country.

The narrative foregrounding of children heightens, both for a director on a film set and in the formal properties of their filmmaking, the subjective experience of time and the significance of language. But inasmuch as there is an Iranian tradition of children in cinema, Naderi's personality as a filmmaker is wildly different from Kiarostami's, and Beyzaie's films with children explode the popular concept of the Iranian New Wave and its successors as merely a step away from European traditions of neo- or poetic realism. Both artists eventually found themselves exiled from Iran in North America; this series captures their work during a period when they could portray the dreams and conflicts that were personal to them with a clarity that still resonates today.

The Cinematheque is excited to present a selection of Beyzaie's and Naderi's early works, each of them recently restored, and all of them major discoveries. The series will open with *Bashu, the Little Stranger*, preceded by an introduction from filmmaker and editor Sam Mohseni.

September 3–28

September 3 (Thursday) **Opening Night**
September 6 (Sunday)
September 26 (Saturday)
September 28 (Monday)

7:00 pm
8:40 pm
6:00 pm
8:50 pm

September 5 (Saturday)
September 25 (Friday)

6:00 pm
8:15 pm



Bashu, the Little Stranger PG

باشو غریبه کوچک

Iran 1986
Bahram Beyzaie
122 min. DCP

In Gilaki, Arabic, and Farsi with English subtitles

New Restoration

“His finest post-revolutionary film... Beyzaie masterfully links the fragmentation of national identity to language and the failures of communication.”

Ehsan Khoshbakht, *The Guardian*

Bahram Beyzaie made his masterpiece during the height of the Iran–Iraq war. An anti-war film that completely destabilizes the hardened positions of nationality and authority, *Bashu, the Little Stranger* was banned until the war was over. It is neither didactic nor sentimental, yet *Bashu* is instructive and powerfully persuasive in harnessing Beyzaie’s art, rooted in theatre and ancient culture, toward that most contemporary of subjects: the cost of modern warfare. Bashu is a war orphan in rural northern Iran; he is adopted by Naii (the great Susan Taslimi), a single mother of two, out of necessity and a shared recognition of their intense drives toward life at all costs. Villagers turn against her. They accuse her of confusing friends and enemies, and Bashu doesn’t speak their language. Beyzaie turns Naii’s yard into a ceremonial space, emphasizing through sound and gesture how “understanding” and “conflict” are rooted in and enacted by something animal within the human.

The opening-night screening on September 3 will be introduced by filmmaker and editor Sam Mohseni, whose graduate studies focused on the cinema of Beyzaie.

Best Restored Film
Venice 2025



Journey + The Runner

Program runtime: 124 min.

New Restorations

Bahram Beyzaie’s *Journey* was, he said, his favourite of all his films. Its restoration premiered last year at Il Cinema Ritrovato, and was—by far—the most-mentioned discovery of the festival in an annual poll. The film is a search for a boy’s parents, which travels from the churning activity of Tehran to its outskirts—and from the scale of a single child and his friend toward mythic proportions. *The Runner*, which was edited by Beyzaie, is Amir Naderi’s masterpiece. An elementally charged work of autobiography made after the wartime destruction of his hometown, the film, in every shot, is concerned with the boundless kineticism that exemplifies and pushes beyond the norms of early experiences. Amiro (Madjid Niroumand) is an orphan making his own living. Each job he performs is seen in extreme telephoto shots against the beating waves and sunlight of his coastal hometown. When he begins to acquire literacy, his education is rhythmically synced to all his other activities.

Journey
سفر
Iran 1972
Bahram Beyzaie
33 min. DCP
In Farsi with English subtitles

The Runner
دوندہ
Iran 1984
Amir Naderi
91 min. DCP
In Farsi with English subtitles

“A deliriously beautiful film seething with righteous anger... With its extended poetic montage, sparse dialogue, and haunting, crystalline photography, *The Runner* offers something uniquely powerful.”

Chris Shields, *Screen Slate*

“To place Beyzaie and Naderi side by side is not to pose a rivalry, but to honour two esteemed auteurs and two orientations about what cinema can do... Their work expands what ‘Iranian cinema’ can sound and feel like beyond the internationally familiar image of poetic realism.”

Arta Barzanji, *Metrograph Journal*

September 5 (Saturday) 8:30 pm
September 27 (Sunday) 6:30 pm



Experience + Waiting

Program runtime: 104 min.

New Restorations

“The most beautiful gift.”

Stéphane Delorme, *Cahiers du cinéma*, on *Waiting*

Amir Naderi’s cinema—and its ritualized sense of autobiographical coming-of-age—began intertwined with Abbas Kiarostami’s. The two were close friends and collaborators on *Experience*, Kiarostami’s first feature-length directorial effort. Naderi generated the story and co-wrote the script about a teenager named Mamad at “the age for learning” and his attunement to Tehran’s working routines. The hypnotic beauty, from cinematographer Alireza Zarrindast (*Close-Up*), anticipates shots that would recur across Kiarostami’s career while subtly establishing the “uneventful” moments that inaugurate a sense of adulthood. Naderi’s *Waiting*, released one year later, was his breakthrough. With even less dialogue than *Experience*, the film teases out the mysterious force of a daily sequence of events. Our anticipation of each moment in that sequence—a trip across town for ice—draws on both arid suspense and spectacular phenomena. Naderi would push the visual ideas of *Waiting* even further in *The Runner*.

Experience
تجربه
Iran 1973
Abbas Kiarostami
56 min. DCP
In Farsi with English subtitles

Waiting
انتظار
Iran 1974
Amir Naderi
48 min. DCP
In Farsi with English subtitles

September 6 (Sunday) 6:00 pm
September 24 (Thursday) 8:50 pm



Downpour

رگبار

Iran 1972
Bahram Beyzaie
129 min. DCP

In Farsi with English subtitles

Bahram Beyzaie’s first feature, one of the key films that launched the Iranian New Wave, established the dynamic that informs most of his films: the stranger in a new town. Hekmati (Parviz Fannizadeh) is a teacher. He arrives with a cart full of belongings, stoic airs, and little in common with the village of which he is now the newest member. When he meets Atefeh (Parvaneh Massoumi), the guardian and older sister of one of his students, he is soon compelled, in a way that escapes his intellectualizing, to confess a romantic interest. Beyzaie uses this melodramatic, slightly dreamlike set-up to establish a range of distinct perspectives. In *Downpour* the focus isn’t on Mr. Hekmati, but how he might be perceived, and how this affects how the village views itself. The film’s restoration was painstakingly performed on Beyzaie’s personal print, the only copy known to have survived the revolution.

“A wise and beautiful film... Beyzaie never received the support he deserved from the government of his home country, and it’s painful to think that this extraordinary film, once so popular in Iran, was on the verge of disappearing forever.”

Martin Scorsese

September 25 (Friday) 6:30 pm
September 27 (Sunday) 8:40 pm



Harmonica

ساز دهنی

Iran 1974
Amir Naderi
76 min. DCP

In Farsi with English subtitles

New Restoration

“*Harmonica* and *Waiting* [are] hallucinatory in their sunstruck radiance and immersive physicality.”

Imogen Sara Smith, *Film Comment*

Amir Naderi followed up the purely meditative imagery of *Waiting* with an intensely cacophonous allegory of power, one that requires almost no dialogue to be understood. *Harmonica* begins with a scene of bullying at the beach, as Amiro (the name of Naderi’s autobiographical protagonists) is cast out by a judging crowd of young peers. To soothe his humiliated ego, an older man gifts him a near-magical object: a glossy red harmonica, said to have come from a Japanese trading boat. The sound it makes is looped like an unforgettable hook on the soundtrack, and the image Naderi conjures, of an instantly enchanted crowd gathering and desiring what Amiro holds, suggests multiple readings. The musical instrument assigns its player the role of a performing artist, a frivolous distraction, or a tyrannical king, which repeatedly empowers Amiro to demand payment for the right to share his moveable stage. The editing, by Sohrab Shahid Saless, pushes the scenario to abject and ecstatic heights.

Forbidden Rooms: Halloween on Howe

October 12
–November 1

This year's observance of the spooky season at The Cinematheque assumes the form of eight nightmare-sowing pictures for your delectation.

From the European arthouse to the American underground, ancient folklore to online necromancy, these offerings—many presented in new restorations—cover the pentagram points of sui generis scary movies. Ghosts and lady bloodsuckers feature prominently in our curation, as do assorted viscera unspooled from warm bodies. (*Trouble Every Day* and *Begotten*, we're looking at you.) Be it J-horror or BC-slasher, a contagious chime or a gothic ghoul, "Forbidden Rooms" should have accommodations for whatever fright keeps you up at night.



October 12 (Monday) 2:30 pm
October 20 (Tuesday) 7:00 pm
October 30 (Friday) 7:00 pm
November 1 (Sunday) 6:30 pm



Kwaidan

怪談

Japan 1964
Kobayashi Masaki
183 min. DCP

In Japanese with English subtitles

New Restoration

Returning to cinemas in a sumptuous new restoration, Kobayashi Masaki's resplendent quartet of Japanese ghost stories is one of the chefs d'oeuvre of the great humanist director, whose canonical *Harakiri* also screens this cycle. Nominated for an Oscar, and winner of the Jury Prize at Cannes, *Kwaidan* adapts four supernatural tales (themselves based on traditional Japanese folklore) by Lafcadio Hearn, a Greek Irish writer who settled in Japan in the late 19th century. They relate the chilling accounts of a samurai returning to the wife he once abandoned, a young woodcutter's life-altering encounter with a demonic snow maiden, a sightless musician summoned by apparitions to sing of an epic sea battle, and a warrior discovering the reflection of a mysterious stranger in his teacup. Expressively shot in colour and widescreen on theatrical, hand-painted soundstages, *Kwaidan* was, at the time, the most expensive Japanese film yet made. It is presented here in its original three-hour cut.

"A slow-burn chiller, suffused with the kind of quietly rising dread that Kobayashi did so well."

Brogan Morris, BFI

October 12 (Monday) 8:40 pm
October 23 (Friday) 6:30 pm
October 25 (Sunday) 8:10 pm



Trouble Every Day

France/Germany/Japan 2001
Claire Denis
101 min. DCP

In French and English with English subtitles

New Restoration

"A hypnotic, unsettling work by one of the most sensuous filmmakers of the past 25 years."

Melissa Anderson, *Village Voice*

Claire Denis's polarizing erotic shocker, a tale of devouring sexual desire, scandalized Cannes and became a defining work of New French Extremity, that transgressive brand of arthouse cinema born of the new century. *Buffalo '66*'s Vincent Gallo and *Betty Blue*'s Béatrice Dalle star as unfortunates afflicted with a condition that turns carnal hunger into, literally, hunger for flesh. He's an American honeymooning in Paris. She's a Frenchwoman married to a doctor (Alex Descas). Denis's only foray into horror to date, *Trouble Every Day* is an outré meeting of art and splatter film named after a song from Frank Zappa's album *Freak Out*. The visceral cinematography is by Agnès Godard; the haunting score is by British chamber-pop band Tindersticks. Denis has credited Jeff Wall's photography as inspiration for the film—it is, as she frames it, an "homage" to the Vancouver artist.

Advisory: *Trouble Every Day* includes a scene of sexual violence.

Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

The Cinematheque

Images from top to bottom: *Rocky Tales of Occupation*, 2019; *Serpent's Path*, 2024; *The Runner*, 1964; *Trouble Every Day*, 2001; *Daughters of Darkness*, 1971.

6 Kurosawa Kiyoshi 3:00 pm The Samurai and the Prisoner PG Beyzaie & Naderi 6:00 pm Downpour 8:40 pm Bashu, the Little Stranger PG	7 Essential Cinema 1:00 pm City Hall Kurosawa Kiyoshi 7:00 pm The Samurai and the Prisoner PG	8 Pen-ek Ratanaruang/ Cinema Thinks the World 7:00 pm Last Life in the Universe Free Guest	9 Pen-ek Ratanaruang 6:00 pm Morfe Cucina Guest 8:30 pm Ploy Guest	10 Kurosawa Kiyoshi 7:00 pm The Samurai and the Prisoner PG	11 Vancouver Latin American Film Festival September 11–20	12
13	14	15 	16	17	18	19
20 Film Club 10:30 am Uncle Moustache and More Tales from Kanoon G	21 DIM Cinema 7:00 pm Making with Trouble: Stéphanie Lagarde	22 Kurosawa Kiyoshi 7:00 pm The Samurai and the Prisoner PG	23 Frames of Mind 7:00 pm Blue Heron PG Guests	24 Kurosawa Kiyoshi 6:30 pm Serpent's Path Beyzaie & Naderi 8:50 pm Downpour	25 Beyzaie & Naderi 6:30 pm Harmonica 8:15 pm Journey + The Runner	26 Beyzaie & Naderi 6:00 pm Bashu, the Little Stranger PG Kurosawa Kiyoshi 8:30 pm Serpent's Path
October						
27 Beyzaie & Naderi 6:30 pm Experience + Waiting 8:40 pm Harmonica	28 Kurosawa Kiyoshi 6:30 pm Serpent's Path Beyzaie & Naderi 8:50 pm Bashu, the Little Stranger PG	29 	30 Our Stories to Tell 7:00 pm Across Generations Free	1 Vancouver International Film Festival October 1–11	2	3
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31
1	Scan the QR code to see our calendar online, read more about the films, and purchase tickets.					

“Don’t you dare go in there!”

Matsuo Masatoshi as Yabe Toshio in *Pulse*

October 14 (Wednesday) 6:30 pm
October 24 (Saturday) 9:00 pm



Chime

チャイム

Japan 2024
Kurosawa Kiyoshi
45 min. DCP

In Japanese with English subtitles

If *Cure* and *Pulse* established Kurosawa Kiyoshi as J-horror’s master at unlocking the deeper strata of dread, *Chime*, his brilliant return to the genre, proves he still holds the key. One of three films debuted by the director in 2024 (*Serpent’s Path*, screening in September, is another), this impossibly taut 45-minute chiller posits the notion of an infectious tone that, once heard, carries malevolent consequence. A culinary student, driven to delusion then suicide, is the first casualty. His instructor (Yoshioka Mutsuo) appears to be next. Kurosawa’s surgical handling of the uncanny—his tools: a spectral tracking shot, unobvious sound design, and the recognition that nothing is more unsettling than ambiguity—is apparent in every refined moment, imbuing even (or especially) the mundane with latent horror. Originally sold and traded as an NFT, *Chime* will reportedly never be streamed or released on physical media. No matter—the cinema is the only setting for a tour de fear like this.

“Far and away one of the best horror movies of the year ... [A] terrifying masterpiece.”

Austen Goslin, *Polygon*

October 16 (Friday) 6:30 pm
October 18 (Sunday) 8:40 pm
October 24 (Saturday) 6:30 pm
October 26 (Monday) 8:40 pm



Pulse

回路

Japan 2001
Kurosawa Kiyoshi
119 min. DCP

In Japanese with English subtitles

New Restoration

“[J-horror’s] last statement and its one masterpiece.”

Alvin Lu, *Film Comment*

The disquieting idea advanced in *Pulse*, that the afterlife is at capacity, cradles an altogether existential meditation on loneliness in Kurosawa Kiyoshi’s turn-of-the-millennium masterpiece, probably the summit of the technophobic zeitgeist in Japanese horror. Here, the internet is a superspreader of despair, a plague that appeals to the dead’s insatiable appetite for companionship; the web, it turns out, is a porous membrane between worlds. Kurosawa choreographs the escalating invasion (and it does escalate) with a remarkable grasp of what truly instills fear. That the sight of red tape can carry such gut-dropping dread is a testament to the director’s command over what can be rendered scary. The characters, a cohort of plant-shop employees and college students, uncover the supernatural goings-on—some succumbing to the sadness along the way. Few horror films of the era offer such clear indication of an auteur not only elevating their own craft but the genre’s.

October 18 (Sunday) 6:30 pm
October 23 (Friday) 8:40 pm
October 26 (Monday) 6:30 pm



Daughters of Darkness PG

Les lèvres rouges

Belgium/France/West Germany 1971
Harry Kümel
100 min. DCP

In English

New Restoration

A sequined Delphine Seyrig is nothing short of bewitching in Belgian director Harry Kümel’s opulent, erotically charged, and knowingly queer-coded vampire classic. She plays Hungarian countess Elizabeth Báthory (by way of Marlene Dietrich), who insinuates herself into the honeymoon of two Euro-tripping newlyweds, Stefan and Valerie, lodging at a deserted seaside hotel outside Bruges. A string of murdered girls and an ageless beauty cast suspicion on the enigmatic Elizabeth, a descendant (or so she claims) of the blood-bathing Báthory of lore. Meanwhile Stefan, aroused by the death around him, usurps the role of monster. In this, his most famous film, Kümel goes garish on colour, costumes, and sensual close-ups—all functioning in the service of a sapphic Seyrig. The decadent score, its own source of cult appreciation, is by French composer François de Roubaix (*Le samouraï*).

Advisory: *Daughters of Darkness* includes a scene of sexual violence.

“There are neither fangs nor longueurs in this sumptuous blend of lesbian vampire flick and European art movie. The casting of Seyrig, trailing memories of *Marienbad*, is inspired, and her swooning performance bewitches the entire cast.”

Nicholas Royle, *Time Out*

October 25 (Sunday) 6:30 pm
October 29 (Thursday) 9:00 pm



Begotten

USA 1989
E. Elias Merhige
72 min. DCP
No dialogue

New Restoration

“An extraordinarily original accomplishment... One of the ten most important films of modern times.”

Susan Sontag

Presenting like a decaying relic of an ancient (or alien) civilization, this underground curio by E. Elias Merhige (*Shadow of the Vampire*) was, for years, circulated by bootleg among seekers of the furthest extremities of avant-garde horror. Born of a dance piece inspired by Japanese butoh, and shot on blown-out 16mm with optical printing intensifying its degraded appearance, *Begotten* is, as anyone familiar with the film can attest, difficult to describe. At its most elemental, it is a creation myth involving cosmic self-annihilation and the genesis of new life. But more immediately, it is the rites of cryptic rituals, sacrificial offspring, cloaked nomads, and the elixir of blood, viscera, and torture—all operating on a plane of folkloric abstraction. Grotesque and beautiful in equal, sometimes overlapping measure, this “metaphysical splatter film” (per champion Susan Sontag) has undergone endless dissection by cinema scholars. It screens here in a long-awaited restoration, which upholds its original, primal aesthetic.

Advisory: *Begotten* contains scenes of sexual violence.

The Image Before Us: Homegrown Horror

October 29 (Thursday)

Matinee aka Midnight Matinee

Canada 1989
Richard Martin
93 min. 35mm

In Person: Richard Martin



6:30 pm

In the late 1980s, Vancouver's Richard Martin turned a million-dollar budget and a 25-day shoot into a scintillating meta-horror picture years before *Scream* would package a similar concept for the masses. Set in fictional Holsten, BC (a composite of Lower Mainland locales), *Matinee* concerns a grisly unsolved murder that transpires at the town's inaugural horror-movie festival—and the threat, two years later, that the slayings will resume with its return. First-time feature director Martin, at once observing and ironically signposting the tropes of the stalk-and-slash genre, choreographs a giallo-steeped whodunit with a roll call of stock Sticksville characters, none above suspicion: the transplanted big-city cop, the teenage daughter desperate to blow town, the car-mechanic boyfriend at war with a jilted rival. Creative kills mirror death scenes in the films within the film (and films outside it, like *Friday the 13th*), yielding a nifty mise-en-abyme about the act of consuming horror movies. A brigade of future *X-Files* actors fills out the cast.

Hosted by Harry Killas, curator of “The Image Before Us: A History of Film in British Columbia” (2015–2023). Post-screening Q&A with writer-director Richard Martin and select cast and crew.

October 31 (Saturday)

8:00 pm

Vampyr × Applied Silence

Live Score

Carl Theodor Dreyer's follow-up to the canonical *The Passion of Joan of Arc* is the Danish auteur's most alluringly enigmatic film. Loosely based on Sheridan Le Fanu's *Carmilla*—which predates Bram Stoker's *Dracula*—Dreyer's gothic horror follows a young devotee of the occult who wanders into a French village cursed by a vampire. Populated by sourceless shadows and daylight doppelgängers, and bearing scant regard for causality, *Vampyr* was long considered Dreyer's bête noir, but has gradually emerged as one of the era's most influential works of experimental narrative cinema. Our one-night-only Halloween screening will feature live accompaniment from post-rock provocateurs Applied Silence, whose 2023 LP *Screen Door* shares several of *Vampyr*'s themes. Led by Fond of Tigers' Stephen Lyons and author-performer José Teodoro (*Nothing But Time: Conversations with Peter Mettler on Life and Cinema*), the quintet will forge an original soundscape of guitars, vocals, percussion, brass, and electronics, leaning heavy into atmospherics and a hallucinatory lyricism that, more than simply underscoring, works in dialogue with the film.

Vampyr
Germany/France 1932
Carl Theodor Dreyer
73 min. Blu-ray
In German with English subtitles

Special ticket price: \$30
No passes or Ticket Pack vouchers will be accepted for this event.

Small File Media Festival 2026

October
17 & 18

Too Small to Fail!

Online video has a ginormous carbon footprint because of data centres, networks, and our shiny devices. Luckily the Small File Media Festival is back for our seventh year with a call out—an all-out intervention to save the world, one pixel at a time. And the call was answered! We received over 400 small-scale experiments from all over the world, including narratives, documentaries, confessionals, animations, glitchfests, and sci-fis. Filmmakers, artists, activists, media pirates, and rogue technologists are taking part in a revolutionary mode of creating and consuming moving-image media.

At a mere 1.44 megabytes per second—a tiny fraction of the bitrate of standard video—small files travel lightly and under the radar. When governments snoop and infrastructures collapse, small files will be ready—you can send these cuties in an email or a text or even by pigeon. Yet small files bust out big on the user's end! We are stunned by the big-screen cinephilia of this year's submissions. Using ingenious techniques from "obsolete" cameras to precise camerawork, handmade animation, and pixel-bedazzled compression, small-file makers show that cinema doesn't have to be big to be beautiful.

We invite you to celebrate six punk-chic programs of vibe-shifting, aura-casting Small File ecomedia. As ever, in our alluring, lovingly curated programs—"Women Destroying Things"; "The Chaos of Quantity in Two Parts: Alien Capitalism and Telepathic Computation"; "So You Want to Be a Rock"; "Suppose a Room"; "Voidmaxxing"; and "Grave Glitches"—we are stretching the boundaries of cinema across hitherto unvisited cosmologies. Small files are media art's sustainable avant-garde!

The 2026 edition of the Small File Media Festival continues our partnership with our future-forward friends at Wekalet Behna (Alexandria), The Hmm (Amsterdam), CONNECT (Science Foundation Ireland Research Centre for Future Networks and Communications at Trinity College Dublin), and The Cinematheque (Vancouver). We're grateful to the Canada Council for the Arts, BC Arts Council, City of Vancouver Arts and Culture, and Social Sciences and Humanities Research Council of Canada.



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Culture



The Hmm

CONNECT
Research Ireland Centre
for Future Networks

October 17 (Saturday)

7:00 pm

SFMF Series 1

Women Destroying Things
Program runtime: 68 min.

A series of increasingly dramatic insubordinations. From umbrella repair to a casual shooting, a world-destroying appetite, and polite terrorism, each rebellious act imagines a new world that might (or might not) be a kinder one.
—Chelsea Birks & Laura Marks

Stenography

Poland 2025 | Filip Jakubowski | 5 min. 4.1 MB

Before the Beginning

Iran 2026 | Yasaman Roohi | 1 min. 1 MB

Between Stops

Canada 2026 | Katayoon Dashtbazi | 4 min. 4.73 MB

Good Girl Dispatches

USA 2026 | Tonz | 4 min. 5.3 MB

Where this flower blooms

Canada 2026 | Ato Ngam | 4 min. 5.2 MB

Tam Lin

USA 2026 | Adam J. Porter | 6 min. 5.1 MB

girl, grass, sky

Canada 2026 | Danny Bridger | 2 min. 1.8 MB

Anarchafeminist Divinations

Germany 2024 | Işıl Karataş | 17 min. 23.8 MB

Penny Dregg

Canada 2008 | Lisa Anita Wegner | 2 min. 2.8 MB

Driver's License

Columbia 2026 | José J. Martínez, Colombia | 9 min. 11.2 MB

Beware the Hunger

Canada 2026 | Monique Motut-Firth | 5 min. 6.2 MB

We

United Kingdom 2026 | Alex J. Pearl | 9 min. 8.7 MB

—intermission—

The Chaos of Quantity in Two Parts: Alien Capitalism and
Telepathic Computation
Program runtime: 96 min.

"Quantity itself is simultaneously rational and irrational," remarked the Khartoum-based Crystallist conceptualists. These twin entangled programs perform this contradiction, oscillating between the allure of consumerism and the potential of the image. Both programs investigate the relentless accumulation of capital using different strategies. "Alien Capitalism" stages resistance against the chokehold of commodities. "Telepathic Computation" reappropriates capital for arcane purposes. The 1976 Crystallist manifesto states, "In response to this quantum chaos, Crystallist thought emerges and proposes the teleological quantity, which is pleasure." From the largest to the smallest video, this program is loud in the most silent way.
—Mena El Shazly and Radek Przedpeński

Part One: Alien Capitalism

The Image Has No Right to Exist

Saudi Arabia 2024 | Fai Ahmed | 5 min. 17 MB

Consider

Brazil 2024 | Ж | 3 min. 11.9 MB

ReWritingThePast

Canada 2026 | Kofi Oduro (Illestpreacha) | 2 min. 2.02 MB

Missing Remittances

Egypt 2026 | Mohamed Allam | 5 min. 6 MB

5\е3p

United Kingdom 2026 | Dom Todd | 2 min. 2.15 MB

The Third Eye
Japan 2026 | ZOU NAN | 5 min. 6.5 MB

Hansel and Gretel Get Kicked Out (Silent Version)
Canada 2026 | MilleFeuille | 10 min. 14.7 MB

The Longest of Trips
Mexico 2024 | Natalia Ludmila | 2 min. 2.3 MB

The Last Low-Bandwidth Message
France 2026 | Data C0re | 1 min. 1.79 MB

Slootwater
Finland 2024 | Leo Mekkala | 10 min. 14.5 MB

Golovy
Poland 2026 | Yaroslav Keeyko | 3 min. 2.5 MB

Kumiai-Ki: The Mighty Union Machine
USA 2026 | Andrew Roach | 2 min. 0.47 MB

Part Two: Telepathic Computation

Dreaming in the Old Summer Palace
United Kingdom 2025 | Tianhui Wu | 4 min. 3.2 MB

My Memories Do Not Fail Me
USA 2026 | Nazlı Saatcioğlu | 5 min. 4.9 MB

LINEA DE TIEMPO 5
Colombia 2026 | Mateo Santamaria | 6 min. 5.4 MB

The Astronomer
USA 2026 | Baeo Maltinsky | 2 min. 2.56 MB

Footsteps
Croatia 2024 | Nela Gluhak | 1 min. 1.3 MB

Pixel, Flesh
Chile 2026 | Sebastian Arriagada | 3 min. 3 MB

Prisoner of the Sea
Egypt 2026 | Omnia Najm | 6 min. 8.49 MB

UPROOTING
Egypt 2024–2025 | Shallala Samhan | 3 min. 3.4 MB

Micro Illumination
Canada 2026 | Jamie McRae | 4 min. 5 MB

Echoes of Red
Egypt 2026 | Sarah M. Ayoub | 3 min. 3.56 MB

AFTERBURN
Canada 2026 | Ethan White | 9 min. 13.5 MB

October 18 (Sunday)1:00 pm

SFMF Series 2

So You Want to Be a Rock
Program runtime: 51 min.

Shimmering pixels evoke the inner experiences of everything from caterpillars to plastic bottles to computer code. Each film asks a question that demands a radical shift in perspective. Do birds have petty thoughts? How do dogs pick favourites? What happens when rocks are tired of meditating?
—Chelsea Birks & Laura Marks

A Cloud Path’s Root
Switzerland 2026 | Thibault Ziegler | 2 min. 0.7 MB

Welcome to the Moss Connection
Canada 2026 | Natty Boonmasiri | 3 min. 1.84 MB

By Land & Sea
Canada 2026 | Elvezio Del Bianco | 8 min. 11.4 MB

online disconnected
Spain 2026 | Luichi Gasca | 11 min. 15.1 MB

slough_v2
Canada 2026 | Ketty Haolin Zhang | 3 min. 3.1 MB

Oblivious
Canada 2026 | Debbie Westergaard Tuepah | 6 min. 6.6 MB

worms in public (wip)
Germany 2026 | Sasha Kurlyka | 4 min. 4.2 MB

Rocks
USA 2026 | Amelia Mylvaganam | 8 min. 11.1 MB

The Joy of Personification
USA 2026 | Eric Daniel Butler | 5 min. 5.52 MB

Bottle or Rock
Peru 2026 | Daniela | 1 min. 0.95 MB

—intermission—

Suppose a Room
Program runtime: 59 min.

This room can hold almost anything: a shadow, a spider, a signal, a suspect, a bed. These films pass through, touching the walls and leaving the door open. Hide out or hang out until morning. —Joni Schinkel

Phthalo’s Cave
USA 2025 | Sierra Kallio | 4 min. 3 MB

Digital Threads
Egypt 2024 | SAREENA | 2 min. 2.9 MB

From Within
Canada 2026 | Aria Amirmoini | 5 min. 6.9 MB

Andromeda Interlaced
USA 2026 | Jay Villalobos | 10 min. 13.4 MB

lucid dream spider
Canada 2026 | jessica gabriel | 3 min. 4.2 MB

SUBSTRATE 07
Germany 2026 | Lucas Galindo | 1 min. 1.9 MB

absurd-freedom
USA 2026 | Clint Sleeper | 2 min. 1.1 MB

FLAW
Ghana 2026 | Jeffery Opoku-Ware | 6 min. 8.4 MB

MY HOUSE MY ONLY KINGDOM
Egypt 2021 | Ahmed Sorour | 5 min. 6.8 MB

Turquoise Tile Echos
Canada 2026 | Reza Negaresh | 4 min. 4.3 MB

Icarus
USA 2025 | Anastasia Shakhurina | 11 min. 12.9 MB

Assembly
Canada 2024 | Avery Woods | 4 min. 5.2 MB

Wshmhch
Croatia 2024 | Nela Gluhak | 2 min. 2 MB

October 18 (Sunday)4:00 pm

SFMF Series 3

VOIDMAXXING (Joy That Kills)
Program runtime: 59 min.

Hole like a hole, hole as your hole, I’d rather hole than give you a hole.

Holes beget bodies beget holes in a hole tableau. Allow yourself to become uncomfortably close to the void as these eleven small films transverse bodies, liquid humours, and VHS spaces. From whispered secrets to analogue backroom dreams, tiny delights await.
—Joey Malbon

Blue Supine Nova
USA 2026 | Jovan Brooks | 4 min. 6 MB

No Void
Germany 2025 | Suheun KIM | 4 min. 5.4 MB

71
Sweden 2026 | John Lundberg | 4 min. 5.6 MB

Birthmark
Canada 2026 | Jeremy Ratt | 2 min. 2.85 MB

Does this look swollen
Canada 2026 | Riley Zilkie | 2 min. 2.5 MB

Hot Canada Day in Murder Alley
USA 2026 | Dustin Freeman | 2 min. 2.7 MB

Roco and Roco
Columbia 2014 | Juan Carlos Moren | 4 min. 6.6 MB

Tonnta
Canada 2026 | Seán Kinsella | 4 min. 2.6 MB

Timestep
Egypt/Canada 2025 | Mena El Shazly | 10 min. 14.9 MB

Welcome to Canada Ludmila, Katia, Bobby September 1994 Vancouver, BC.
Canada 2026 | Dev Petrovic | 7 min. 7.4 MB

Shavesong
France 2025 | Valentin Sismann | 5 min. 7.1 MB

Joy That Kills
Turkey 2025 | Sena Çelik | 3 min. 3.3 MB

Untitled [Small Dreams]
Canada 2026 | Ryley O’Byrne | 1 min. 2.1 MB

Wave After Wave
USA 2025 | Kiley Brandt | 7 min. 8.9 MB

—intermission—

Grave Glitches
Program runtime: 48 min.

Be reborn through degrading pixels. Passing from the familiar to the unknown, this program will take you through the unclear limits of life, death, and rebirth.
—Alma F. Garcia Angeles

The Wake
Canada 2026 | Adolfo Bermudez | 5 min. 5.4 MB

La Napoles
Canada 2026 | Ximena Baeza | 7 min. 9.7 MB

Sueño de Niño (Córdoba)
Mexico 2026 | Tadeo Morales | 4 min. 4.32 MB

I Thought There’d Be Flying Cars By Now
USA 2026 | Ian O’Neill | 4 min. 3.8 MB

Fun Bear
USA 2025 | Daniel R. Smith | 1 min. 0.21 MB

Death with Piano from Hell
USA 2025 | Daniel R. Smith | 1 min. 0.29 MB

Death with Cowboy Hats from Heaven
USA 2025 | Daniel R. Smith | 1 min. 0.64 MB

The Beast
Canada 2026 | Mickey Neal | 2 min. 1.62 MB

the whistleblower
USA 2026 | Jeffrey Liu | 7 min. 10.3 MB

ECHOES
Hong Kong 2026 | Jorge A.G. Moya D. | 4 min. 4.44 MB

Millipede Man
USA 2025 | Adam W George | 1 min. 1.17 MB

COWMAN
Canada 2025 | Jiwoo Kim | 7 min. 9.6 MB

Sausage Film – Never Stop Eating, Drinking, Smoking, and Partying
Canada 2026 | Jana Rankov | 4 min. 5.2 MB

October 27 (Tuesday) Free Admission

7:00 pm



Hello Destroyer ¹⁴⁺

Canada 2016
Kevan Funk
110 min. DCP

In Person: Kevan Funk

“Bold, and boldly Canadian ... It’s in the sharp, observational rigor of Tyson’s increasingly fraught situation that the film’s tragic force resides.”

Lawrence Garcia, *MUBI Notebook*

Emily Carr University alumnus Kevan Funk’s remarkable debut feature, released a decade ago, heralded the arrival of a new wave of talented, arthouse-conversant filmmakers in this province. Offering a timely and uncompromising look at institutionalized violence in our national sport, it treats with intelligence and sensitivity themes of work, masculinity, competition, and failure, and has a keen eye and ear for the nuances of small-town Canadian life. Jared Abrahamson is junior hockey player Tyson Burr, a new recruit skating for the Prince George Warriors. Ty has no illusions about his role on the team: he’s an enforcer, tasked with protecting more skilled players and dropping the gloves when necessary. When his actions on the ice grievously injure an opponent, Ty discovers that he has become a liability and a pariah. The evocative images by cinematographer Benjamin Loeb (*Mandy*, *Dream Scenario*) make a significant contribution to the impact of Funk’s rigorous, affecting film, among Canada’s best of the 2010s.

Post-screening Q&A with Kevan Funk moderated by curator 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.

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

October 15 (Thursday)

7:00 pm



Past Future Continuous

گذشته آینده استمراری

Iran/Norway/Italy 2025

Firouzeh Khosrovani, Morteza Ahmadvand

80 min. DCP

In Farsi with English subtitles

Vancouver Premiere

Forty years after fleeing Iran, Maryam has never been able to return home. Instead, she creates a fragile bridge across continents: surveillance cameras installed in her parents’ house in Tehran stream their everyday lives into her room in America. Through these flickering images, she watches her aging father shuffle through familiar rooms, her mother dance, and a home suspended between her memory and the present. But when war and political tensions sever Iran’s internet connection, the screens go dark and her last digital link to home disappears. With *Past Future Continuous*, Firouzeh Khosrovani (*Radiograph of a Family*) and Morteza Ahmadvand create a poetic meditation on exile, memory, and the invisible threads that bind families across distance and time. Blending documentary, personal archives, and visual poetry, the film asks whether technology can truly preserve intimacy, or if it is the very reason for all these distances.

Best Film, Envision Competition
IDFA 2025

“[A] poignant, formally daring family portrait... [It] is also beautifully shot with a real emotional charge.”

Lee Marshall, *Screen International*

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.

September 23 (Wednesday)

7:00 pm



Blue Heron PG

Canada/Hungary 2025
Sophy Romvari
90 min. DCP

In English and Hungarian with English subtitles

“Delicately devastating...Its layered, time-collapsing complexity belies the moving emotional simplicity it summons.”

Jessica Kiang, *Film Comment*

Set in the late 1990s, *Blue Heron* traces the life of eight-year-old Sasha, her three brothers, and her parents as the young Hungarian family sets down roots on Vancouver Island. The eldest child Jeremy is withdrawn, and his mental health challenges lead to increasingly erratic and dangerous behaviour that disrupts family life. As emotionally poignant as it is formally adventurous, Romvari's semi-autobiographical debut is a sensitive portrayal of the fallibility of childhood memory and the special bond of sibling relationships. Topping mid-year best-of-2026 film lists by *Rolling Stone*, *Variety*, and *IndieWire*, to name a few, *Blue Heron* has been justifiably acclaimed.

First Feature Award
Locarno 2025

Post-screening discussion with Beverley Anderson, a registered social worker, and Sara Wylie, a producer on *Blue Heron*.

October 21 (Wednesday)

7:00 pm



Replica

Australia/France 2026
Chouwa Liang
90 min. DCP

In Mandarin and English with English subtitles

With a curious and empathetic eye, director Chouwa Liang captures loneliness and the desire for connection in modern China as three women turn to artificial intelligence for love. Qui quietly escapes the burden of work by creating an online anime lover while Muna, growing increasingly alienated in her marriage, turns to ChatGPT for companionship. Sonya takes scenic selfies with her virtual boyfriend, a blond-haired, blue-eyed AR filter who's also been designed with a six pack of abs—and who may not be as loyal as she thinks. A real-life version of Spike Jonze's sci-fi romance *Her*, *Replica* is surprising and at times unsettling in how it contemplates the limitations of digital intimacy, exploring how technology rapidly changes our relationship with others as well as with ourselves.

“The film's most touching moments are those when other people in the women's lives reach out in gestures of unexpected, real connection.”

Amber Wilkinson, *Screen International*

Post-screening discussion with psychologist Mary Jia, clinical counsellor Angela Ivy Leong, sociologist Laura K. Nelson, and psychiatrists John-Jose Nunez and Joseph Tham.

Co-sponsored by the UBC Psychiatry AI Collaboration and the PHSA AI in Research Working Group.

Ongoing Series

DIM Cinema

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

September 21 (Monday)

7:00 pm



Making with Trouble: Stéphanie Lagarde

Program runtime: 69 min.

Historically embedded, uncannily anachronistic, profoundly material. Paris-based Stéphanie Lagarde's films traverse time and place to expose systems of control that attempt to delimit life's possibilities. *Déploiements*, made in response to France's anti-terrorist defence and surveillance measures following the 2015 Île-de-France attacks, is a prescient examination of the military industrial complex prior to the COVID-19 pandemic. *Rocky Tales of Occupation* explores the corridors of Jezuietenberg—a subterranean museum carved out of limestone by Jesuit missionaries—to redress historical liberties taken by its creators. Deeper still, *Minimal Sway While Starting My Way Up* follows the existential musings of a sentient elevator, serving as the humble connector between mega-tower and mineral mine. Finally, *Extra Life (and Decay)* reestablishes proximity between subject and filmmaker, developing a formation of collective resistance that, according to Lagarde, mobilizes "a language of anger, the most precise political language I can own."

Introduced by curator Casey Wei and, by video, Stéphanie Lagarde.

Déploiements
Netherlands 2018
16 min. DCP

In French with English subtitles

Rocky Tales of Occupation
Netherlands 2019
15 min. DCP

In English

Minimal Sway While Starting My Way Up
Netherlands 2021
16 min. DCP

In English

Extra Life (and Decay)
France/Netherlands 2025
22 min. DCP

In French with English subtitles

October 19 (Monday)

7:00 pm



Five Films by Morgan Fisher

Program runtime: 82 min.

In Person: Morgan Fisher

DIM Cinema is pleased to welcome legendary experimental filmmaker Morgan Fisher in person for a program of five foundational films on 16mm. Fisher's films playfully dismantle the cinematic apparatus to uncover the hidden labour, mechanics, and syntax of moving images. With works that are both conceptually complex and utterly transparent, he reveals his cinephilic affection and dry sense of humour. Featuring *Production Stills* (1970), a newly restored print of *Picture and Sound Rushes* (1973), *Projection Instructions* (1976), which turns the projectionist into the star of the film, *Standard Gauge* (1984), which Fisher once described as, among other things, "16mm's revenge on 35mm," and the silent *()* (2003), this program explores the theory and practice, art and industry, and production and exhibition of film itself.

Post-screening conversation with Morgan Fisher, moderated by Iris Film Collective members Ariel Kirk-Gushowaty and Lindsay McIntyre.

Prints courtesy of the Academy Film Archive

Production Stills
USA 1970
11 min. 16mm

Picture and Sound Rushes
USA 1973
11 min. 16mm

Projection Instructions
USA 1976
4 min. 16mm

Standard Gauge
USA 1984
35 min. 16mm

()
USA 2003
21 min. 16mm
Silent

Ongoing Series

Our Stories to Tell

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

September 30 (Wednesday) Free Admission

7:00 pm



Across Generations

Program runtime: 96 min.

To honour the National Day for Truth and Reconciliation, this program presents two stories of families impacted by residential schools. In *Endless Sunlight*, Tyson Houseman (nēhiyaw) connects five generations of matriarchal lineage. Kokum Penny Roan shares her relatives' experiences with the residential school system—like her uncle burning down an institution when he was seven—overlaid with images of her granddaughter Osa Roan harvesting birch bark. *What We Carry*, the debut feature documentary of Jessie Anthony (Onondaga), follows the reconciliation journey for descendants of a residential school teacher. Katrinka and her daughter Bracken discover a trunk filled with the memories of their late mother and grandmother Jennifer Notley, who taught at the Desmarais Residential School (St. Martin's) for five years in the 1960s. Bigstone Cree Nation members Kat McDermott and Willow Auger introduce the pair to the community to search for the truth and the ways we are interconnected.

Endless Sunlight
Canada 2026
Tyson Houseman
8 min. DCP

What We Carry
Canada 2025
Jessie Anthony
88 min. DCP

October 28 (Wednesday)

7:00 pm



Rylan Friday: Choosing Selfhood

Program runtime: 41 min.

In Person: Rylan Friday

October's program revolves around the work of Rylan Friday (Saulteaux Ojibway/Plains Cree/Métis), a director, writer, curator, and producer from Cote First Nation. "Choosing Selfhood" presents three of Friday's short films, which range in genre from horror to arthouse cinema. Each work shares a journey of actively defining and honouring one's boundaries, needs, and values, rather than just living for others. Filmed in one take, *Terror/Forming* follows Parker and his boyfriend Darren, who find themselves detoured on a trip and end up at Parker's late kokum's cabin. *The Sound of You Collapsing* is a visual poem that reflects on toxic masculinity, queer identity, Indigeneity, and healing. The lyrical *Musk* centres on an Indigenous womxn's healing journey as she connects to the land and its medicine to process her grief.

Post-screening discussion with Rylan Friday.

Terror/Forming
Canada 2022
23 min. DCP

The Sound of You Collapsing
Canada 2023
12 min. DCP

Musk.
Canada 2023
6 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.

September 20 (Sunday)

10:30 am



Uncle Moustache and More Tales from Kanoon

Program runtime: 71 min.

Bahram Beyzaie's first film *Uncle Moustache*, a charming tale of intergenerational conflict and resolution, was made at Kanoon, the Institute for the Intellectual Development of Children and Young Adults. Like many of the films made at the studio, it takes a child's eye-level observation and expands it into an effortlessly clear worldview. The title character lives a sealed-off life in his apartment. When a large, boisterous group of children take their football game to a field directly under his window, his peace—or perhaps just the predictable boredom of his life—is broken. "Uncle" tries to impose rules on their play, which the children find ways around. During his time at Kanoon, Abbas Kiarostami similarly made films that play with order, sequence, and the ways children perceive the world. His films in this program show encounters with obstacles (an attentive dog, a broken-down car) and the imagination (animal impressions, brilliantly coloured everyday objects).

Note: This Film Club program is presented in Farsi with subtitles. Dialogue in these films is often brief and uses simple vocabulary, and each film's story and ideas can be understood through imagery alone.

Bread and Alley

نان و کوچه

Iran 1970

Abbas Kiarostami

12 min. DCP

So Can I

منم میتونم

Iran 1975

Abbas Kiarostami

4 min. DCP

Colors

رنگ‌ها...

Iran 1976

Abbas Kiarostami

15 min. DCP

Solution No. 1

راه حل یک

Iran 1978

Abbas Kiarostami

12 min. DCP

Uncle Moustache

عمو سبیلو

Iran 1970

Bahram Beyzaie

28 min. DCP

October 18 (Sunday)

10:30 am



Young Frankenstein

USA 1974

Mel Brooks

106 min. DCP

New Restoration

The legendary sketch comic and parodist Mel Brooks is now 100 years old. At the age of eight he decided to make his friends laugh by imitating Boris Karloff as Frankenstein's monster—only instead of learning the tragedy of existence, he had the monster perform "Puttin' on the Ritz," a song popularized by Fred Astaire. About forty years later, he used the idea in *Young Frankenstein*, a gothic comedy about fate, destiny, and reflexive impulses. This send-up of genres—a lurching march of elegant absurdity and manic sophistication—is Brooks's specialty. Gene Wilder plays Frederick Frankenstein, a scientist who'd rather not be associated with his grandfather, the original Dr. Frankenstein. But it happens anyway. Brooks called it "a delicate and private film," perhaps because it is about the mysteries of paternity—Brooks's father died when he was two. It's also a wildly stylized comedy of childlike buffoonery, fake Germanic accents, and extremely loud innuendo.

"On a technical level, the film is clearly Mel Brooks's best... Seeing *Young Frankenstein* in a theatre remains one of my earliest moviegoing memories... I couldn't have been more than five or six—and surely could not understand much of the adult humour—but I remember loving it."

Brian Scott Mednick, Library of Congress



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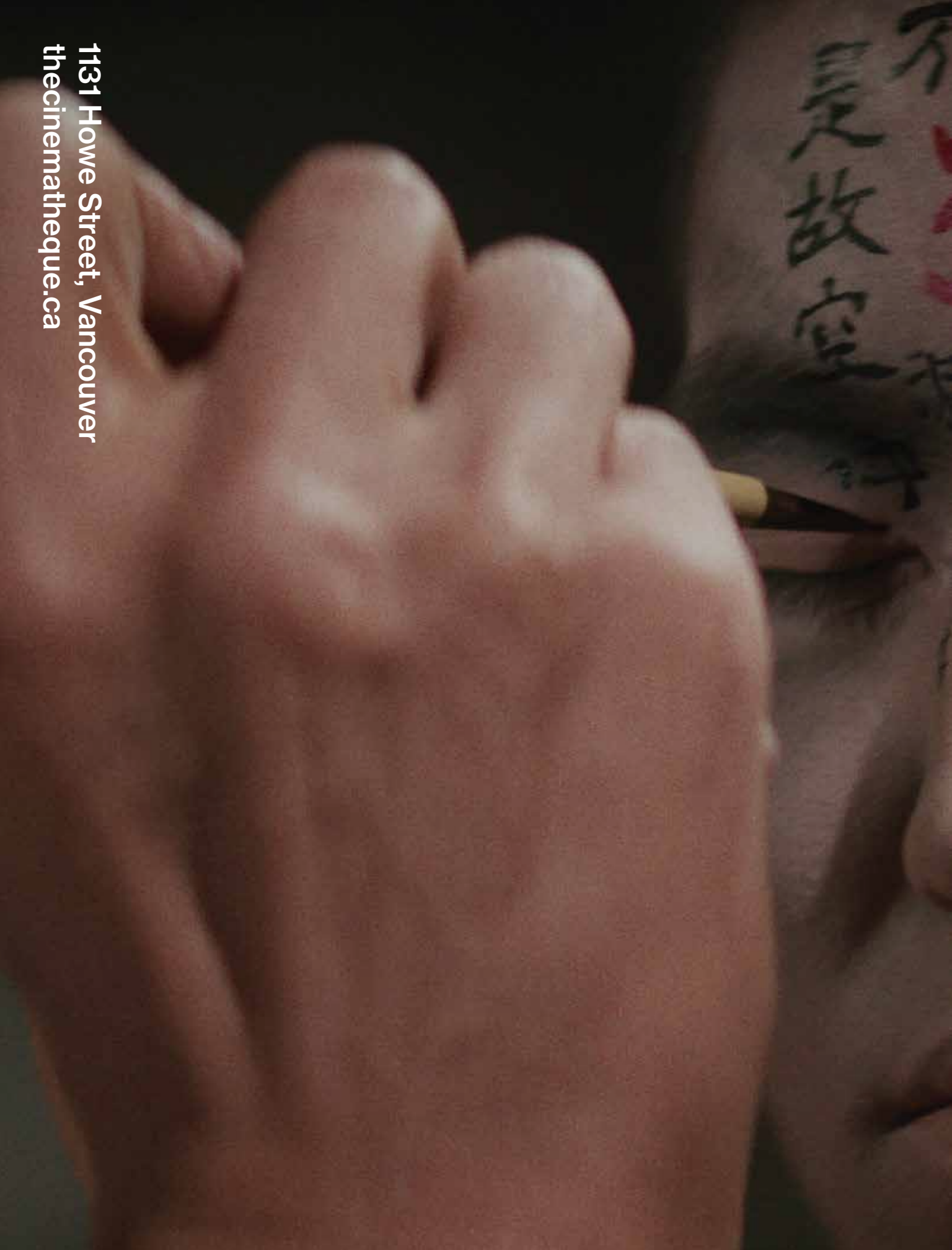
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