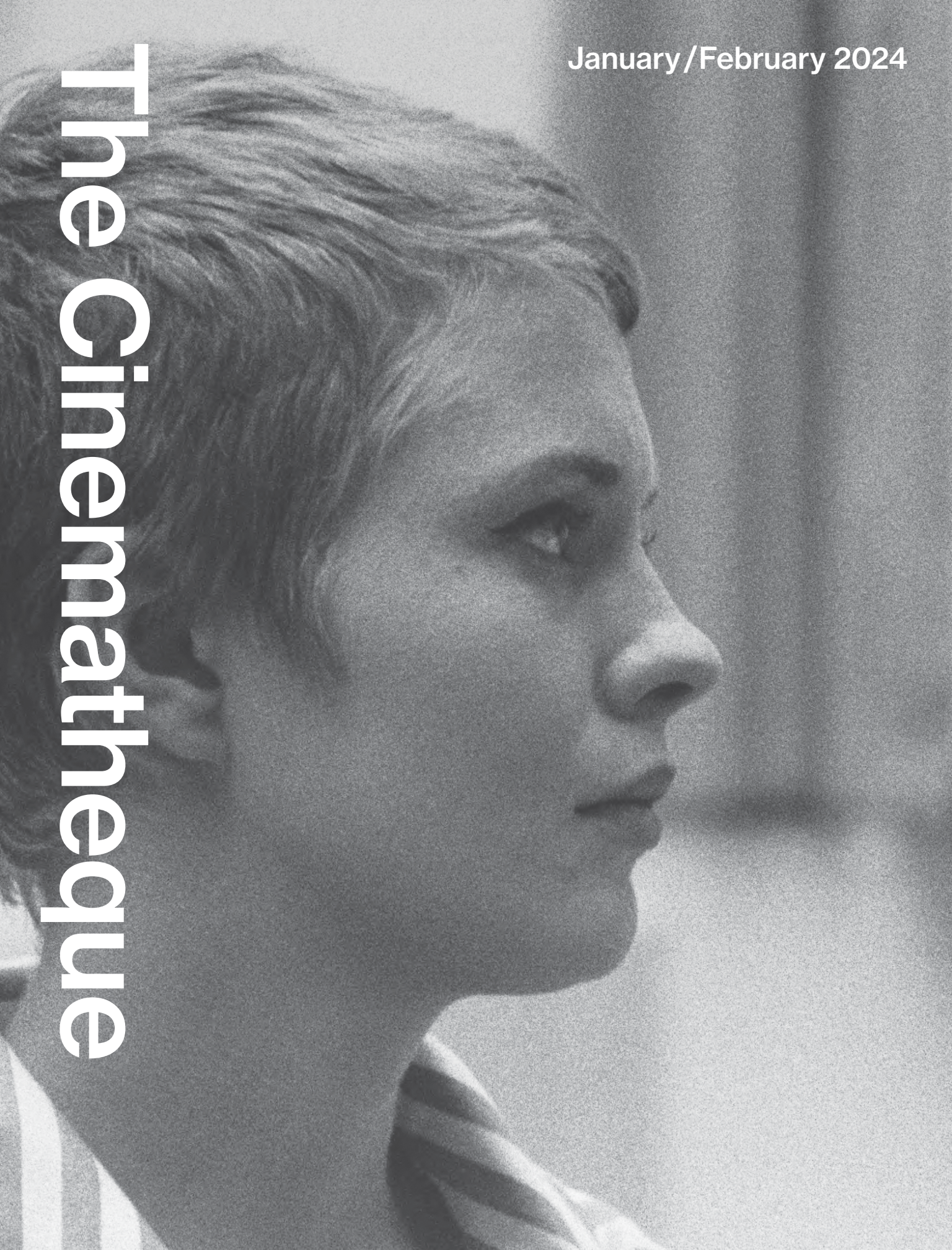


January/February 2024

The Cinemathèque



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

Buying Tickets

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

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

Support

The Cinematheque is a not-for-profit society incorporated in the province of British Columbia and a registered Canadian charity. We rely on financial support from public and private sources. Donations are gratefully accepted. A tax receipt will be issued for all donations of \$50 or more. support@thecinematheque.ca

Venue Rental

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

Advertising

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

The Cinematheque's program guide is published six times a year with a bi-monthly circulation of 8,000–10,000.

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Cover image: *Breathless*, Jean-Luc Godard, 1960 (version 1);
Trailer of a Film That Will Never Exist: *Phony Wars*, Jean-Luc Godard, 2023 (version 2)
Contents image: *Inside the Yellow Cocoon Shell*, Phạm Thiên Ân, 2023

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

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DIM Cinema notes: Michèle Smith
Frames of Mind notes: Selina Crammond
Our Stories to Tell notes: Akira Iahitail

Additional program notes by Jim Sinclair

Design and layout: 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

Ticket Rates

\$14 General (18+), \$12 Senior (65+), \$10 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 \$6 for ages 13 and under, and \$16 when combined with an adult ticket.

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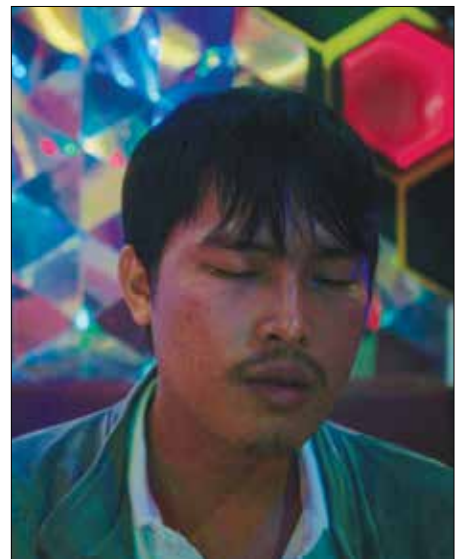
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January / February 2024

- 2 **New Cinema**
- 3 **New Restorations**
- 4 **Learning & Outreach:**
Virtual Small File Filmmaking Workshop
- 5 **Essential Cinema**
- 5 **New Documentary**
- 6 **JLG Forever**
- 8 **Witnessing Change:**
Ukrainian Cinema in a Time of Turmoil
- 10 **Calendar**
- 14 **Sara Gómez × 4**
- 15 **PELAN Presents**
- 16 **Lila Avilés × 2**
- 17 **Our Stories to Tell**
- 18 **Frames of Mind**
- 19 **DIM Cinema**
- 20 **Film Club**

After three eventful years, our mantra for 2024 is “back to basics,” with a focus on essential cinema, solid educational programming, and strengthening our internal policies, systems, and team. What better way to launch 2024 than with a year-long career retrospective of Jean-Luc Godard? To celebrate, we’re doing something unprecedented with this program guide: releasing two versions of Godard covers! One, featuring Jean Seberg and Jean-Paul Belmondo from Godard’s iconic *Breathless* (1960); the other, a painted title card from his final work, *Trailer of a Film That Will Never Exist: Phony Wars* (2023). Experiencing films in the cinema as they were meant to be seen—be they old favourites or new discoveries—sounds like a pretty fantastic resolution to us. See you at the movies!

Kate Ladyshevsky
Executive Director



New Cinema

January 4 (Thursday)
January 8 (Monday)
January 13 (Saturday)
January 28 (Sunday)

6:30 pm
8:35 pm
8:45 pm
6:30 pm

February 18 (Sunday) 3:00 pm
February 23 (Friday) 7:00 pm
February 25 (Sunday) 7:00 pm



in water G

물안에서

South Korea 2023
Hong Sangsoo
61 min. DCP

In Korean with English subtitles

Vancouver Premiere

preceded by

The Daughters of Fire

As Filhas do Fogo

Portugal 2023
Pedro Costa
9 min. DCP

In Portuguese with English subtitles

Vancouver Premiere

Inside the Yellow

Cocoon Shell PG

Bên trong vỏ kén vàng

Vietnam/Singapore/France/Spain 2023
Phạm Thiên Ân
179 min. DCP

In Vietnamese with English subtitles

Vancouver Premiere

"A fearless, genuine experiment."

Nicolas Rapold, *Artforum*

Cinematheque staple Hong Sangsoo continues to find inspired new ways of articulating the life of an artist onscreen. Here, in perhaps his most aesthetically off-kilter work, the restless auteur tells a characteristically modest and, at only a whisper past an hour, succinct story of three friends preparing to shoot a picture together on Jeju Island. Hong regular Shin Seokho plays the film-within-a-film's novice director, an actor seeking "honour" in a self-made project. Scouting beachside locations with his lead and cinematographer, he forages for inspiration for his not-yet-written movie. In its relaxed pace, reflexive structure, and understated implications, *in water* could be considered well-trodden Hong territory. Yet the film's unorthodox visual conceit complicates easy unpacking: shot almost entirely out of focus, its pillowy images resemble impressionistic painting, evaporating memories, or, as the title lets on, a world seen underwater. Precisely why Hong employs this device is up to each viewer to discover for themselves.

A collaboration with Os Músicos do Tejo, a Portuguese early music ensemble, Pedro Costa's ravishing nine-minute short is a musical triptych depicting three Cape Verdean sisters—singers Alice Costa, Karyna Gomes, and Elizabeth Pinard—lamenting their fates in the aftermath of Pico do Fogo's volcanic eruption.

"In *Daughters of Fire*, Costa pushes even further towards an obsidian palette as he crafts three painterly portraits of exquisite and haunting beauty."

Giovanni Marchini Camia, *Cinema Scope*

"With its drifting camera, evocative use of natural light, and gratifying perambulatory nature, this is a film with the power to readjust one's perceptions of the world around us."

NYFF 2023

Surrender yourself to the entrancing, internal rhythms of Vietnamese director Phạm Thiên Ân's three-hour feature debut, a slow-motion odyssey of spiritual introspection and winner of the prestigious Camera d'Or at Cannes. Acclimating the viewer to its temporal designs with an extraordinary opening long-take that ends in tragedy, the film follows an agnostic Saigon man (Lê Phong Vũ) tasked with caring for his five-year-old nephew after an accident claims the life of his sister-in-law. Upon returning home to his Catholic village in search of his vanished brother, past and present, reality and reverie start to subtly converge as he contemplates the consecrated life he left behind. Adopting the language of slow cinema to gesture toward the ineffable (a page pulled from Tsai Ming-Liang and Apichatpong Weerasethakul, both evoked in Phạm's film), *Inside the Yellow Cocoon Shell* is a superlative achievement that gives rise to a sense of untethered time at once hypnotic and otherworldly.

New Restorations

January 4 (Thursday)

January 6 (Saturday)

January 8 (Monday)

8:10 pm

8:35 pm

6:30 pm



The Strangler 🏠

L'étrangleur

France 1970

Paul Vecchiali

96 min. DCP

In French with English subtitles

Paul Vecchiali's newly restored third feature, a foray into crime and its impact on a community, is the perfect introduction to his cinema, its day-night structure providing the space for both quiet intimacy and baroque flourishes. In the director's grandly unsentimental melodramas, betrayal and death wait in the wings of the world's rare moments of flickering warmth. Enter Émile (Jacques Perrin), a serial killer with an ethic: he targets women he believes are already lonely enough to die. But Vecchiali's film is no slasher. Instead, each encounter between Émile and a potential victim opens up a rich, imaginative space of private life—filled with art, loss, and irreducible personality—belonging to single women in Paris. Vecchiali punctuates his film with theatrically staged murders, but also melancholic reveries, songs, and two sharply drawn detective pursuits. This is a thriller that understands the close links attaching genre cinema and nightlife, intelligence and crime.

"Poetic ... A strange, seductive film that takes the conventions of the serial-killer thriller and explodes them with baroque colours and convulsive camera movements."

Beatrice Loayza, *The New York Times*

January 6 (Saturday)

January 11 (Thursday)

January 14 (Sunday)

6:30 pm

6:30 pm

8:20 pm



Lady Killer

Gueule d'amour

France 1937

Jean Grémillon

94 min. DCP

In French with English subtitles

"Grémillon was a formalist of impeccable craft whose training as a musician gave him an especially heightened feeling for the rhythms of dramatic structure and the Melos of melodrama. Criminally neglected since his time, his name deserves a place beside Carné's and Renoir's."

Ari Aster

Jean Grémillon, a key figure in Paul Vecchiali's pantheon of French directors, began working as a pit violinist in the age of silent film. His 1930s melodramas, in turn, balance the influx of new technology—brilliant dialogue written by theatrical talents—with the piercing beauty of wordless images and gestures. Grémillon's first commercial success stars Jean Gabin (*La grande illusion*), perhaps the iconic French actor of his generation, as Lucien, the sex symbol of the title. After declining to re-enlist in the Spahi of French-colonized Algeria, Lucien, granted leave in the Riviera, meets Madeleine (Mireille Balin), who promptly rejects his advances. In Grémillon's hands, this modestly scaled premise—of seduction, rejection, and repression—travels far afield from tearjerker territory. Long before German expressionism reached Hollywood and transmuted into noir, Grémillon was channeling its shadows. The tone of anxious desire, married to what Vecchiali calls Grémillon's "uncompromised lucidity," culminates in one of cinema's great endings.

New Restoration

January 15–21



La roue

aka The Wheel

France 1923

Abel Gance

412 min. DCP

French intertitles with English subtitles

Between the major achievements of *J'accuse* (1919) and *Napoléon* (1927), Abel Gance made the most personal, aesthetically revolutionary, and ambitious film of his career, a nearly seven-hour silent epic that, until now, has never been seen in full in North America. *La roue* opens with a train crash realized in extraordinary red-tinted montage, and the rest of its tale of tragic fate exists in the aftermath. Sisif, a first-class engineer, Norma, the orphan he adopts from the train's wreckage, and Elie, his young son, find themselves isolated by limited means and tortured by a curse of forbidden desire; Gance's Victor Hugo-inspired narrative transports them "from Sisyphus in steam and Prometheus in fire to Oedipus in snow" (Gilles Deleuze). Seeking to destroy the borders between narrative cinema and modernist art, Gance devised innovations termed "dynamite images" and "accelerated montage," modulating scale and speed with a sense of freedom to match *La roue*'s juxtaposed motif: a rose enmeshed with the mechanical rail. Cinema's love affair with trains began with the Lumières' arrival, but Gance established new points of departure visible in Chaplin, Truffaut, and the flicker films of the avant-garde. This not-to-be-missed landmark restoration was a NYFF 2023 selection.

This reconstruction of the February 1923 version of *La roue*, divided into a prologue and four parts, is accompanied by the music selected by Arthur Honegger and Paul Fosse for the Gaumont-Palace release of the film. The original exhibition was over three non-consecutive days. Our presentation provides this option, as well as the chance to experience the film over two days or a single day.

Part 1: La rose du rail (The Rose of the Rail) 115 min.

January 5 (Friday) 6:30 pm

January 11 (Thursday) 8:35 pm

January 21 (Sunday) 1:00 pm

Part 2: La tragédie de Sisif (The Tragedy of Sisif) 111 min.

January 5 (Friday) 8:45 pm

January 14 (Sunday) 6:00 pm

January 21 (Sunday) 3:30 pm

Part 3: La course à l'abîme (Race to the Abyss) 94 min.

January 7 (Sunday) 6:30 pm

January 15 (Monday) 6:30 pm

January 21 (Sunday) 6:00 pm

Part 4: Symphonie blanche (Symphony in White) 92 min.

January 7 (Sunday) 8:35 pm

January 15 (Monday) 8:35 pm

January 21 (Sunday) 8:00 pm

Learning & Outreach

January 11–February 1

Virtual Small File Filmmaking Workshop

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

This is a virtual workshop hosted remotely via Zoom and other online resources (templates, instructional videos, and handouts). Live sessions will be held 5:30 pm–7:00 pm on Thursdays from January 11 to February 1. Participants will need a smartphone with a working camera and a computer capable of downloading simple video-editing software (The Cinematheque will help you access a suitable free editing program). If access to a computer or smartphone is a barrier, please get in touch with us at learn@thecinematheque.ca. All films produced during this workshop will be eligible for submission to the 2024 Small File Media Festival hosted by The Cinematheque in October.

Cost: Free

Please note that spots in our filmmaking workshops are very limited and in demand. Generous support from the Canada Council for the Arts makes it possible for us to waive our usual registration fee.

Ages: 18+

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



SMALL FILE MEDIA FESTIVAL

Essential Cinema

January 18 (Thursday) 7:00 pm



Daughters of the Dust PG

USA 1991
Julie Dash
112 min. DCP

In Gullah and English with English subtitles

The fact that Julie Dash's debut feature now ranks alongside *La dolce vita* in *Sight and Sound*'s best-of-all-time poll demonstrates just how iconic, how culturally unignorable, her landmark independent film has justifiably become. The first full-length picture by an African American woman to receive theatrical distribution in the States—a milestone as impressive as it was appallingly overdue—*Daughters of the Dust* tells a dreamy, dawn-of-the-20th-century tale of a matriarchal Gullah family, long rooted in South Carolina's Afrocentric Sea Islands, as it prepares to migrate north to the mainland. Dash unfurls the work as a reverie on Black diaspora, narrated by an unborn child and carried by lush, evocative images shaped more my interiority than story. Arthur Jafa, co-producer and cinematographer, took top prize at Sundance for his virtuosic camerawork. The film's legacy was sealed when Beyoncé's visual album *Lemonade* drew much of its visuality from Dash's groundbreaking achievement.

"Dash's visionary visual marriage between Afrocentric aesthetics and the rich emotional depth of Black womanhood is a cinematic triumph."

Maya S. Cade, *Sight and Sound*

Presented in conjunction with the Vancouver Art Gallery exhibition *Conceptions of White* (September 9–February 4), which includes the video work *The White Album* (2018) by Arthur Jafa.

Vancouver
Artgallery

Art Opens pathways to our future

January 26 (Friday)
January 29 (Monday) 7:00 pm
8:45 pm



The Gods of Times Square

USA 1999
Richard Sandler
114 min. DCP

"A moment in New York City history when the place most identified with free speech and free spirits changed from a democratic, interracial, common ground to a corporate-controlled soulless theme park."

Richard Sandler

Credit Josh Safdie (of the famed Safdie brothers) for breathing second life into renowned American street photographer Richard Sandler's debut film, a pound-the-pavement documentary on dueling open-air sermons in Manhattan's pre-Disneyfied (and pre-9/11) Times Square. Shot guerrilla-style on Hi8 camcorder and marked by the artist's genuine curiosity and rapport with the film's patchwork of sidewalk preachers, *The Gods of Times Square* chronicles the dying days of a grimier but far more liberal era of the iconic NYC intersection, when go-go bars, porno theatres, mom-and-pop shops, and SOS evangelists crowded the insomniac, then-infamous enclave. Sandler's focus—Times Square as a pulpit, a place to preach, pray, and find god—raises existential questions about faith and salvation, though never at the expense of his flesh-and-blood subjects. Blunt and at times objectionable (hate speech goes uncensored, be advised), this newly resuscitated work is a veritable time capsule of a now-erased place and its prophets.

Director Richard Sandler will join us in person on January 26 for a post-screening discussion with art curator Helga Pakasaar.

New Documentary

January 19 (Friday) 6:30 pm
January 22 (Monday) 6:30 pm
January 31 (Wednesday) 6:30 pm



Youth (Spring)

青春

France/Luxembourg/Netherlands 2023
Wang Bing
215 min. DCP

In Chinese regional dialects with English subtitles

Vancouver Premiere

Wang Bing's latest, massive chronicle of working life in China is a feat of history-making. The 15-hour workdays of the teens and twentysomethings of Zhili City's toddler-fashion garment workshops obey the law, not of the clock, but of the work rate. Across seven factories (of the estimated 20,000 in the city), Wang accordingly patterns, in 20-minute segments, the commonalities of the trade. There is exhaustion, but also an unpredictable, expectant, and unruly energy—emphasized by the diegetic score of surging sewing machine needles and phone speaker-amplified Mandopop. This is an endlessly eventful world, where barely furnished dormitories and close-quarters workbenches serve as sites of physical education: rigid repetition, improvised labour organizing, flirting, feuding, and the long wait for twice-annual paycheques. The first part of a planned trilogy, *Youth (Spring)*, filmed in 2014, captures the first of Wang's six years of shooting.

"Youth (Spring) offers a dramatic shift in perspective ... Wang's eye is more exacting than ever, guiding the film through structural uncertainties ... [The film] emerges as a compelling depiction of the odd camaraderie bred from shared unfulfillment and hardship."

Dan Schindel, *Reverse Shot*



Film culture is still wrestling with the loss of Jean-Luc Godard, the unrelentingly innovative director and radical film thinker whose influence can be felt in every frame of modern cinema. Since the news broke of his assisted suicide in September 2022—news that virtually ground an in-progress TIFF to a halt—we at The Cinematheque have been awaiting an opportune time to commemorate his legacy in a manner befitting its unassailable importance. (We haven't been oblivious to your Godard appeals, we promise.) While the lion's share of acclaim is still heaped on his 1960s output—the era of the paradigm-shifting *nouvelle vague* and his indelible collaborations with first wife Anna Karina—it is the fifty years that follow that contain his most substantial body of art and ideas. To our mind, many of these works, drawn from the many mercurial phases of Godard's post-*Weekend* career, rival if not occasionally outshine the brilliance found in his most iconic pictures—even if, for fans nostalgic for the pop-art Godard of New Wave past, on-ramps into this perennial “late period” can be, by comparison, trickier to come by.

In 2024, The Cinematheque pays tribute to the singular Franco-Swiss auteur with a yearlong retrospective traversing the gamut of his voluminous, endlessly explorable corpus. Rather than move chronologically through his oeuvre (a standard-issue path taken for our 2014 Godard exhibition), “JLG Forever” progresses simultaneously forward and backward, coupling films from the front and back halves of his career as we advance toward the middle as the year marches on. In this more elliptical and, we believe, apropos approach—“a beginning, a middle, and an end, but not necessarily in that order”—we hope to arrive at a deeper understanding of the full purview of Godard's unabated artistic continuum, and gain a deeper appreciation of the imprint he has left on cinema, now as forever. RIP, JLG.

Presented with the support of the Consulate General of France in Vancouver and the Consulate General of Switzerland in Vancouver.



Schweizerische Eidgenossenschaft
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Confederaziun svizra

Consulate General of Switzerland in Vancouver

January 12 (Friday) [Opening Night](#)

6:30 pm

January 20 (Saturday)

6:30 pm

January 27 (Saturday)

8:45 pm

January 28 (Sunday)

8:10 pm



The Image Book

Le livre d'image

Switzerland/France 2018

Jean-Luc Godard

84 min. DCP

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

“The Image Book could not be more of the moment ... [It] is framed with an injunction to keep hope alive, a demand that comes as close to offering a definition of what great art does.”

Amy Taubin, *Artforum*

Jean-Luc Godard's final feature, awarded the first and so far only Special Palme d'Or at Cannes, befits its legacy as the auteur's last testament to the art form he helped shape and evolve. A postscript of sorts to his magnum opus *Histoire(s) du cinéma*, sharing with it his distinctive, angular montage-essay form, *The Image Book* is a haunting treatise on the ontology of the moving image and its historical failure to assuage the evils of humankind. Across five chapters (“like the five fingers of a hand”), Godard employs a deluge of text, manipulated clips, and music citations—not to mention his own gravelly voice—to connect the grim dots between cinema's averted gaze during the Holocaust, and the orientalism, if not erasure, of images of an Arab world beset by violence. A brilliant, densely-packed work of film philosophy by the medium's foremost thinker in, and catalogue of, images.

preceded by

Trailer of a Film That Will Never Exist: Phony Wars

Film annonce du film qui n'existera jamais: « Drôles de guerres »

France/Switzerland 2023

Jean-Luc Godard

20 min. DCP

In French with English subtitles

Vancouver Premiere

Before bidding adieu in September 2022, Godard completed this sophisticated thumbnail sketch, or “trailer,” for a doomed adaptation of Charles Plisnier's 1937 novel *Faux passeports*. The handcrafted short, produced by fashion house Yves Saint Laurent, now stands as the director's elusive last work—to be dissected, puzzled over, but above all, thankful for.

“The trailer for Phony Wars not only stands in for the nonexistent film. It serves as a retroactive trailer for cinema itself, a real-time evolution of the medium ... that heralds the medium to come.”

Michael Sicinski, *Cinema Scope*

The January 12 screening will include “JLG Forever” opening remarks by Shaun Inouye, artistic director of The Cinematheque.

January 12 (Friday) 9:00 pm
 January 13 (Saturday) 6:30 pm
 January 20 (Saturday) 8:45 pm
 January 27 (Saturday) 6:30 pm
 January 29 (Monday) 6:30 pm



Breathless

À bout de souffle

France 1960

Jean-Luc Godard

90 min. DCP

In French with English subtitles

Jean-Luc Godard's great debut feature is one of the cinema's watershed works—perhaps the most representative and important film of the nouvelle vague, probably the most influential movie of the 1960s. Simultaneously a playful parody of, and sincere homage to, the American gangster film, *Breathless* stars Jean-Paul Belmondo as Michel, a charismatic small-time crook on the lam from the police in Paris, and Jean Seberg as Patricia, his ambivalent American girlfriend. The film's use of handheld 35mm cameras, location shooting, and direct sound came to define New Wave aesthetics, as did its most radical technical innovation: the startling, disruptive use of elliptical editing and the jump cut. Screening here in its brilliant 60th anniversary restoration, *Breathless* remains remarkably vital cinema.

"It is still cool, still new, still—after all this time!—a bulletin from the future of movies."

A.O. Scott, *The New York Times*

preceded by

Charlotte and Her Boyfriend

Charlotte et son Jules

France 1958

Jean-Luc Godard

13 min. DCP

In French with English subtitles

A puckish tribute to Jean Cocteau, the last in Godard's suite of pre-*Breathless* shorts has Jean-Paul Belmondo (voiced by Godard himself) as a cigar-chomping dumpee who berates his ex-girlfriend (Anne Collette) when she returns to his apartment for what he arrogantly assumes will be a plea for forgiveness.

February 10 (Saturday) 6:30 pm
 February 12 (Monday) 8:20 pm
 February 19 (Monday) 6:30 pm
 February 24 (Saturday) 8:20 pm



Le petit soldat

France 1963

Jean-Luc Godard

88 min. 35mm

In French with English subtitles

35mm Print

"Even this early in his career, Godard knew how to make audiences viscerally experience and contemplate things they might otherwise not have wanted to."

Keith Uhlich, *Time Out*

Godard's follow-up to *Breathless* was the first French film to deal openly with the Algerian crisis. Completed in 1960, it was promptly banned by the French government for three years. Both Left and Right condemned the movie for its political ambivalence, while the irreverent use of gangster-film conventions may not have endeared it to such critics either. Michel Subor stars as Bruno, an agent for a French fascist organization sent to assassinate an Algerian Liberation Front (FLN) sympathizer in Geneva. Anna Karina (future wife of Godard and a mainstay of his cinema through the mid-1960s) makes her screen debut as Véronica, a young informant for the FLN with whom the hero falls in love. The steely B&W cinematography is by Godard regular Raoul Coutard, whose centenary occurs in 2024. Claire Denis paid tribute to *Le petit soldat* in her 1999 masterpiece *Beau travail*, which cast Subor as an older Bruno.

February 10 (Saturday) 8:30 pm
 February 12 (Monday) 6:30 pm
 February 16 (Friday) 8:35 pm
 February 18 (Sunday) 6:30 pm
 February 24 (Saturday) 6:30 pm



Goodbye to Language

Adieu au langage

Switzerland/France 2014

Jean-Luc Godard

70 min. DCP

In French with English subtitles

3D Presentation

JLG plus 3D adds up, little wonder, to one of the most radical, rule-bending reimaginings of the technique in its sputtering history of deaths and resurrections. Having previewed the yields of his stereoscopic experimentations in the 2013 omnibus *3x3D*, Godard unveiled the full scope of his ambitions with *Goodbye to Language*, a characteristically allusion-dense and elliptically rendered tale of an extramarital affair—twice told with two sets of actors—and a canine named Roxy (Godard's own). Doctorates could be devoted to conquering the film's surfeit of citations and ideas but it's the quantum leap in stereoscopy, achieved with cinematographer Fabrice Arago, that eclipses any intellectual gold-mining. Shot on lo-fi, blown-out digital, *Goodbye* repurposes 3D's routine application toward realism, embracing instead its nonfigurative capabilities and, in one revolutionary sequence, the astonishing what-if potential of dislocating its illusory effects.

"As revolutionary as *Breathless* was fifty-four years ago."

Amy Taubin, *Artforum*

Video introduction by Blake Williams, a Toronto-based artist, filmmaker, and critic who specializes in stereoscopic media. His most recent 3D film, *Laberint Sequences*, screened at various 2023 festivals including TIFF, NYFF, and Cinéma du Réel.

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

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Witnessing Change: Ukrainian Cinema in a Time of Turmoil

February 1–22

My Thoughts Are Silent
Antonio Lukich, 2019

Ukrainian cinema had a very difficult start. For decades, it laboured under the strict guidelines of the Soviet cultural apparatus, which instrumentalized cinema as a vehicle of propaganda. During the 1960s, a period known as the Thaw (Перебудова), restrictions on artistic expression were loosened. Ukrainian filmmakers used their newfound freedom to develop a “poetic cinema” in which they explored more personal questions of Ukrainian identity. This period produced some of the nation’s most famous and, arguably, greatest films. After Ukraine regained independence in 1991, Ukrainian cinema struggled with endemic underfunding until its revival in the early 2000s when the government began allocating more money for art and culture. Today, under the duress of an uninvited war, Ukrainian cinema is again under material threat.

“Witnessing Change” provides an overview of the evolution of Ukrainian cinema from its earliest incarnations to recent works of note. The innovative techniques and perspectives found in the work of pioneering directors such as Oleksandr Dovzhenko, Dziga Vertov, Kira Muratova, Larisa Shepitko, and Sergei Loznitsa helped define Ukrainian cinema, just as they impacted cinema globally. Emerging talents, such as Antonio Lukich, Roman Blazhan, Nariman Aliev, and Roman Bondarchuk, continue these pathbreaking traditions.

Spanning nearly a century of cinema, the films in this series touch on issues that continue to shape Ukraine and the Ukrainian diaspora: technology, demographic generations, political

revolution, and war. Through these works, viewers can glimpse the complex history of the Ukrainian peoples’ ongoing struggle for self-determination. “Witnessing Change” aims to shine a cinematic light on a region that continues to strive for recognition, autonomy, and the preservation of its cultural heritage.

Alina Senchenko
Series curator

Alina Senchenko is a Vancouver-based Ukrainian artist whose practice explores the duality of immigrant identity, belonging, displacement, memory, diasporas, stereotypes, oral histories, and reflection on recent events in Ukraine and around the world.

Co-presented with Maple Hope Foundation, a Canadian not-for-profit organization committed to helping people suffering from the war in Ukraine.



Supported by the Shevchenko Foundation



Film notes written by Alina Senchenko

50% of ticket proceeds will benefit the Maple Hope Foundation

“Boasting a formidable cinematic heritage that stretches back to the early days of film, the country has recently seen a renewed flowering of auteur cinema.”

Jonathan Romney, *Sight and Sound*

Opening Night

February 1 (Thursday) **Reception** 7:00 pm
Earth with curator introduction 8:00 pm



Earth

Земля

USSR 1930
Oleksandr Dovzhenko
79 min. DCP

Ukrainian intertitles with English subtitles

New Restoration

A prolific writer, teacher, and director, Oleksandr Dovzhenko is considered the “father” of Ukrainian cinema. Dovzhenko’s works have had a profound influence on filmmakers in Ukraine and abroad. Among his most internationally recognized works is *Earth*. The film is the third entry in a trilogy that also includes *Zvenigora* (1928) and *Arsenal* (1929), each of which considers Ukraine and its societal change in the face of war and collectivization. *Earth* poignantly portrays the transformative period of the industrial sector in terms of the tragic struggle between generations unable to understand each other. With great love, through poetic imagery, Dovzhenko shows us the connection Ukrainian people have with their natural environment. This restored version of the film features an evocative score by Ukrainian “ethno-chaos” folk group DakhaBrakha.

This opening-night screening of *Earth* will be introduced by series curator Alina Senchenko.

“One of cinema’s supreme visual masterpieces ... An impassioned hymn to nature.”

Sight and Sound, “The Greatest Films of All Time,” 2022

February 3 (Saturday) 6:30 pm
February 15 (Thursday) 8:30 pm



Brief Encounters

Короткие Встречи

USSR 1967
Kira Muratova
96 min. DCP

In Russian with English subtitles

New Restoration

“[An] audacious portrait of two women on the cultural fringes pining after the same man ... The texture of domestic items and the soft geometries of light and shadow enhance every frame of this wry relationship drama.”

Natalia Winkelman, *The New York Times*

Kira Muratova’s debut feature explores the effects of gender roles and societal pressures on women during the Soviet era by observing the complex relationship between three working people. The main character, played by Muratova herself, is a self-reliant woman with a successful job in the city. During a challenging phase of her marriage, she invites a young woman from the village to assist her at home. There, the guest proceeds to share her own story involving the same man. A touching vignette of life in the 1960s, *Brief Encounters* also provides insight into the political corruption that infiltrated every corner of life under the Soviet regime.

February 3 (Saturday) 8:35 pm
February 11 (Sunday) 6:30 pm



The Long Farewell

Долгие Проводы

USSR 1971
Kira Muratova
95 min. DCP

In Russian with English subtitles

New Restoration

Kira Muratova’s exquisite second feature follows the journey of an overbearing mother determined to keep her teenage son close to her, even as he yearns to reconnect with his estranged father. The story beautifully delves into the universal theme of adolescent growth and the challenges parents face in accepting their child’s independence. As the film nears its conclusion, we witness a touching shift in the relationship between parent and child, exposing a vulnerable and apprehensive woman who fears being alone. Insistent repetitions of particular words and phrases, a signature technique in Muratova’s scripts, is used here to great effect.

“Muratova’s style is elegant but bold, using unusual, artful framing and editing techniques ... [She] uses devices such as pushing characters right to the edge of frame and often obscuring our view of them to emphasise the distance between our protagonists and their awkward relationships.”

David Brook, *Blueprint Review*



Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

The Cinematheque

January

7

New Restoration
6:30 pm
La roue (Part 3)
8:35 pm
La roue (Part 4)

8

New Restoration
6:30 pm
The Strangler 
New Cinema
8:35 pm
in water  +
The Daughters of Fire

9



10

DIM Cinema
7:00 pm
At Sea

11

New Restorations
6:30 pm
Lady Killer
8:35 pm
La roue (Part 1)

12

JLG Forever
Opening Night
The Image Book +
Phony Wars
9:00 pm
Breathless +
Charlotte and Her
Boyfriend

13

JLG Forever
6:30 pm
Breathless + Charlotte
and Her Boyfriend
New Cinema
8:45 pm
in water  +
The Daughters of Fire

14

New Restorations
6:00 pm
La roue (Part 2)
8:20 pm
Lady Killer

15

New Restoration
6:30 pm
La roue (Part 3)
8:35 pm
La roue (Part 4)

16



17

Frames of Mind
7:00 pm
back home


18

Essential Cinema
7:00 pm
Daughters of
the Dust 


19

New Documentary
6:30 pm
Youth (Spring)

20

JLG Forever
6:30 pm
The Image Book +
Phony Wars
8:45 pm
Breathless + Charlotte
and Her Boyfriend

21

Film Club
10:30 am
Luca 
New Restoration
1:00 pm
La roue (Part 1)
3:30 pm
La roue (Part 2)
6:00 pm
La roue (Part 3)
8:00 pm
La roue (Part 4)

22

New Documentary
6:30 pm
Youth (Spring)

23



24

Our Stories to Tell
7:00 pm
The Only Raven:
A Tribute to Bill Reid
 

25

PELAN Presents
7:00 pm
Alone


26

Essential Cinema
7:00 pm
The Gods of
Times Square


27

JLG Forever
6:30 pm
Breathless + Charlotte
and Her Boyfriend
8:45 pm
The Image Book +
Phony Wars

28

New Cinema
6:30 pm
in water 
The Daughters of Fire
JLG Forever
8:10 pm
The Image Book +
Phony Wars

29

JLG Forever
6:30 pm
Breathless + Charlotte
and Her Boyfriend
Essential Cinema
8:45 pm
The Gods of
Times Square

30



31

New Documentary
6:30 pm
Youth (Spring)

1

Ukrainian Cinema
Opening Night
7:00 pm
Reception
8:00 pm
Earth

2

Lila Avilés x 2
6:30 pm
Tótem 
8:35 pm
The Chambermaid

3

Ukrainian Cinema
6:30 pm
Brief Encounters
8:35 pm
The Long Farewell

February

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Ukrainian Cinema 6:00 pm Maidan Lila Avilés x 2 8:40 pm Tótem PG	Lila Avilés x 2 6:30 pm The Chambermaid Ukrainian Cinema 8:40 pm Enthusiasm + Enter Through the Balcony	6 	DIM Cinema 7 7:00 pm There's a Hole in the Sky	Sara Gómez x 4 8 6:30 pm I'm Going to Santiago + An Island for Miguel + My Contribution Guests Free 8:20 pm One Way or Another Free	Ukrainian Cinema 9 6:30 pm My Thoughts Are Silent 8:45 pm The Ascent	JLGG Forever 6:30 pm Le petit soldat 8:30 pm Goodbye to Language 3D
Ukrainian Cinema 6:30 pm The Long Farewell 8:35 pm Homeward	JLGG Forever 6:30 pm Goodbye to Language 3D 8:20 pm Le petit soldat	Lila Avilés x 2 6:30 pm Tótem PG 8:35 pm The Chambermaid	Our Stories to Tell 14 7:00 pm Itu Ninu	Ukrainian Cinema 15 6:30 pm Enthusiasm + Enter Through the Balcony 8:30 pm Brief Encounters	Ukrainian Cinema 16 6:30 pm Homeward JLGG Forever 8:35 pm Goodbye to Language 3D	Ukrainian Cinema 17 6:30 pm The Ascent Lila Avilés x 2 8:50 pm Tótem PG
Film Club 10:30 am The Secret of Roan Inish E New Cinema 3:00 pm Inside the Yellow Cocoon Shell PG JLGG Forever 6:30 pm Goodbye to Language 3D Ukrainian Cinema 8:20 pm My Thoughts Are Silent	JLGG Forever 6:30 pm Le petit soldat Ukrainian Cinema 8:30 pm Maidan	20 	Frames of Mind 21 7:00 pm The Eternal Memory PG Guests	Ukrainian Cinema 22 Closing Night 7:00 pm Volcano Panel	New Cinema 23 7:00 pm Inside the Yellow Cocoon Shell PG	JLGG Forever 6:30 pm Goodbye to Language 3D 8:20 pm Le petit soldat
25 New Cinema 7:00 pm Inside the Yellow Cocoon Shell PG	26		28	29	Scan the QR code to see our calendar online, read more about the films, and purchase tickets.  Images from top to bottom: <i>in water</i>, 2023; <i>At Sea</i>, 2007; <i>back home</i>, 2022; <i>Luca</i>, 2021; <i>The Image Book</i>, 2018; <i>Enter Through the Balcony</i>, 2020; <i>Volcano</i>, 2018; <i>Inside the Yellow Cocoon Shell</i>, 2023; <i>The Chambermaid</i>, 2018; <i>Daughters of the Dust</i>, 1991.	
						

February 4 (Sunday) 6:00 pm
February 19 (Monday) 8:30 pm



Maidan

Майдан

Ukraine/Netherlands 2014

Sergei Loznitsa

134 min. DCP

In Ukrainian and Russian with English subtitles

“Loznitsa offers something that these days is rare and precious: close-up coverage of history in the making that doesn’t have ‘breaking news’ ribbons or network logos plastered all over it.”

Jonathan Romney, *The Guardian*

In November 2013, Ukrainian President Viktor Yanukovych’s about-face decision not to sign a free trade agreement with the European Union, and instead to pursue closer ties with Russia, sparked a wave of fierce and deadly protests on the site of Maidan Nezalezhnosti (Independence Square) in Kyiv. The protests, known as the “Revolution of Dignity,” marked a shift in Ukrainian society towards more democratic values. The mostly static camera in Sergei Loznitsa’s documentary puts viewers directly inside the heavy atmosphere of these demonstrations. While it remains largely still, Loznitsa’s camera selectively breaks its stasis to capture impactful scenes and the multigenerational faces of participants who share their stories. Like Vertov’s *Man with a Movie Camera*, *Maidan* is a film in which nothing and everything seems to be happening at once—a mesmerizing archival record of events that would alter Ukrainian society forever.

February 5 (Monday) 8:40 pm
February 15 (Thursday) 6:30 pm



Enthusiasm: The Symphony of Donbas

Энтузіазм: Симфонія Донбасса

USSR 1930

Dziga Vertov

66 min. DCP

No dialogue

Widely renowned for his film *Man with a Movie Camera* (1929), Dziga Vertov here captures aspects of life in the Donbas region. Not long after the film was released, this region suffered intensely from the man-made Great Famine (Holodomor) of 1931 and 1932, a horror that killed millions. In 2014 the region was occupied by armed separatists supported by Russia, initiating a war that is ongoing today. Although *Enthusiasm* was intended as propaganda in support of forced agricultural collectivization and industrialization, Vertov, whether consciously or unconsciously, incorporated many images that subtly challenged the authority of the regime. Through an amazing montage of industrial sounds and imagery, Vertov mounts a “symphony” of Ukrainian-Soviet coal, steel, and agriculture.

“The first motion-picture in which real industrial and routine sounds not only illustrated the visual range, but also served to create an independent musical image.”

Dovzhenko Centre

preceded by

Enter Through the Balcony

Вхід через балкон

Ukraine 2020

Roman Blazhan

26 min. DCP

In Ukrainian with English subtitles

Roman Blazhan’s documentary short explores the fascinating architectural phenomenon of Ukrainian balconies and the imaginative alterations made to them by residents of Soviet-era apartment blocks.

February 9 (Friday) 6:30 pm
February 18 (Sunday) 8:20 pm



My Thoughts Are Silent

Мої думки тихі

Ukraine 2019

Antonio Lukich

104 min. DCP

In Ukrainian with English subtitles

“[Lukich’s film is] both immensely fun and keenly observant about life and people in Ukraine and anywhere.”

Artur Kornienko, *Kyiv Post*

Antonio Lukich’s first feature film is a delightful comedy and road movie that explores demographic challenges in Ukraine while addressing the topic of immigration. Vadym, a freelance sound artist, wins an opportunity to collaborate with a Canadian video game company. Tasked with capturing the sounds of wildlife in Western Ukraine, Vadym needs the help of his energetic mother, who can shuttle him from site to site, to carry out the commission. Through the inevitable tensions in the mother-son relationship, *My Thoughts Are Silent* illustrates the longing shared by both of their generations to rebuild their lives in another place, outside tumultuous Ukraine.

Closing Night

February 9 (Friday) 8:45 pm
February 17 (Saturday) 6:30 pm



The Ascent

Восхождение

USSR 1977

Larisa Shepitko
109 min. DCP

In Russian and German with English subtitles

New Restoration

Larisa Shepitko's emotionally overwhelming final film [completed two years before her untimely death at 41 in a car crash] won the Golden Bear at the 1977 Berlin Film Festival and has been hailed around the world as the finest Soviet film of its decade. Set during World War II's darkest days, *The Ascent* follows the path of two peasant soldiers, cut off from their troop, who trudge through the snowy backwoods of Belarus seeking refuge among villagers. Their harrowing trek leads them on a journey of betrayal, heroism, and ultimate transcendence. —Janus Films

"The Ascent dramatizes violence not through explosions and gunplay (the lone extended battle scene occurs as the opening credits roll), but through a claustal treatment of physiognomy, Vladimir Chukhnov and Pavel Lebeshev's camerawork seemingly inspired by Carl Theodor Dreyer's La passion de Jeanne d'Arc (1928)."

Zack Hatfield, *Artforum*

February 11 (Sunday) 8:35 pm
February 16 (Friday) 6:30 pm



Homeward

Евге

Додоу

Ukraine 2019

Nariman Aliev

96 min. DCP

In Crimean Tatar, Ukrainian, Russian, and Arabic with English subtitles

"Elegant framing makes striking use of a generous widescreen aspect ratio, but the film's main asset is a deft screenplay that subtly reverses the roles of father and son as the journey progresses."

Phuong Le, *The Guardian*

The first feature of director Nariman Aliev, *Homeward* is a road film that also serves as an exploration of grief. After his eldest son is killed in the Russo-Ukrainian War, Mustafa, with his only other son Alim, embarks on a journey to recover the body. Mustafa's family, like director Aliev, is Crimean Tatar, the Indigenous people of Ukraine's Crimean Peninsula. Alluding to the historic deportation of Crimean Tatars in 1944, the film becomes a memento of the trek their ancestors made. Aliev's considered portrayal of the family's mourning rituals and traditions adds a poignant layer to the story.

February 22 (Thursday) 7:00 pm



Volcano

Вулкан

Ukraine/Germany/Monaco 2018

Roman Bondarchuk

106 min. DCP

In Ukrainian and English with English subtitles

Roman Bondarchuk's first fiction feature offers a strange, surreal, and sometimes comical look at small-town life in the Kherson region. When his car breaks down on assignment, Lukas, part of an intergovernmental security detail, leaves his team and vehicle in search of assistance in the nearby town of Beryslav. Lukas's return to a mysteriously vanished automobile and outfit initiates an extraordinary journey into the scorching sun of the "Grey Zone," a territory in between the Russian-occupied and Ukrainian-controlled areas where neither side has full control and peculiar customs abide. Drawing on his characteristically Ukrainian sense of the absurd, Bondarchuk's portrayal of the Ukrainian steppe unfolds like a drunken dream, somewhere between reality and nightmare.

"An impressively shot drama marbled with welcome notes of absurdist comedy and wry humour ... Part of the film's appeal lies in its unsettling, dreamlike strangeness."

Alissa Simon, *Variety*

This closing-night screening of *Volcano* will include a panel discussion after the film.

"For nearly a century, Ukrainian filmmakers have been on the forefront of the struggle for recognition as a distinct people and culture."

Joshua First, *The Atlantic*



Sara Gómez was among the first Black women to make documentaries about Black perspectives. She created 19 documentaries and one feature-length work of fiction (finished posthumously because of her sudden death at the age of 31). Gómez's films, made between 1962 and 1974, depict Afro-Cuban points of view, particularly those of women, youth, and other marginalized voices in the early years of the Cuban Revolution.

In celebration of Black History Month, The Cinematheque is partnering with the Vulnerable Media Lab and the Department of Latin American Studies at UBC to present an evening of newly restored films by Sara Gómez, including three short documentaries and her narrative feature *One Way or Another*. The evening will begin with an introduction by Arturo Victoriano and Crystal Webster, both faculty at UBC.



Film notes provided by Benjamin Bryce

Sara Gómez shorts generously provided by Susan Lord, professor in the Department of Film and Media at Queen's University, director of the Vulnerable Media Lab, and co-editor of the book *The Cinema of Sara Gómez: Reframing Revolution* (2021).

February 8 (Thursday) **Free Admission**

6:30 pm



I'm Going to Santiago

Iré a Santiago

Cuba 1964
Sara Gómez
15 min. DCP

In Spanish with English subtitles

New Restoration

A public relations film in a quintessentially Cuban style, *I'm Going to Santiago* includes humour, disruption, and musical interludes. It is an example of direct cinema, with a handheld camera and portable microphones. The film was shot in Santiago, Cuba, and depicts Afro-Cubans in everyday life. The film also casts light on Afro-Cuban identity and its relationship with the broader Caribbean, focusing on tradition, colonialism, heritage, and music.



An Island for Miguel

Una isla para Miguel

Cuba 1968
Sara Gómez
22 min. DCP

In Spanish with English subtitles

New Restoration

Co-written by Sara Gómez and Tomás Gutiérrez Alea (director of 1968's *Memories of Underdevelopment*), with music by Chucho Valdés. Taking place nine years after Fidel Castro came to power, *An Island for Miguel* focuses on Cuban adolescents. It depicts the Isla de Pinos (now Isla de la Juventud), which was used as a reformatory for young Cubans during the early years of the revolution. The film presents and contrasts the testimonies of the directors of the institution and the families of the young people sent to the island. *An Island for Miguel* is an ironic commentary on the supposedly revolutionary institutions of the period.



My Contribution

Mi aporte

Cuba 1972
Sara Gómez
33 min. DCP

In Spanish with English subtitles

New Restoration

Perhaps Sara Gómez's most complex documentary, it depicts a woman at a labour camp during the revolution. Thirteen years after the start of the revolution, Gómez challenges the ongoing privileges of class, gender, and well-being that persist despite the changes to Cuban society.

Introduced by Arturo Victoriano and Crystal Webster

“A mesmerizing fusion of fictional romance and polemical documentary.”

Sukhdev Sandhu, 4 Columns

February 8 (Thursday) [Free Admission](#)

8:20 pm



One Way or Another

De cierta manera

Cuba 1977

Sara Gómez

73 min. DCP

In Spanish with English subtitles

New Restoration

The only feature from the radical Afro-Cuban filmmaker Sara Gómez—who also worked as an assistant director with Agnès Varda and Tomás Gutiérrez Alea before her untimely death at age 31—is an extraordinary portrait of post-revolution Cuba. Blending invaluable documentary footage with a loose narrative about the budding relationship between an outspoken schoolteacher (Yolanda Cuéllar) and a young worker (Mario Balmaseda) facing a moral crisis, *One Way or Another* depicts revolution as an ongoing process that takes place at the level of community—among friends, lovers, coworkers, teachers, students, and parents, all of whom must work together to negotiate a new social order. Above all, Gómez offers a trenchant intersectional critique of the lingering sexism and machismo that, she argues, must be cleared away in order to create a truly just society. —Janus Films

“[A] deft mixture of *cinéma vérité*, ethnographic documentary, feminist social realism, and class-conscious revolutionary romance ... It feels as relevant today as it did [then].”

J. Hoberman, *The New York Times*

Ongoing Series

PELAN Presents

A bimonthly series organized in partnership with PELAN, a nonprofit and nonpartisan media organization spotlighting independent documentaries by Iranian and non-Iranian directors about Iranian people.

January 25 (Thursday)

7:00 pm



Alone

Iran 2022

Jafar Najafi

61 min. DCP

In Farsi with English subtitles

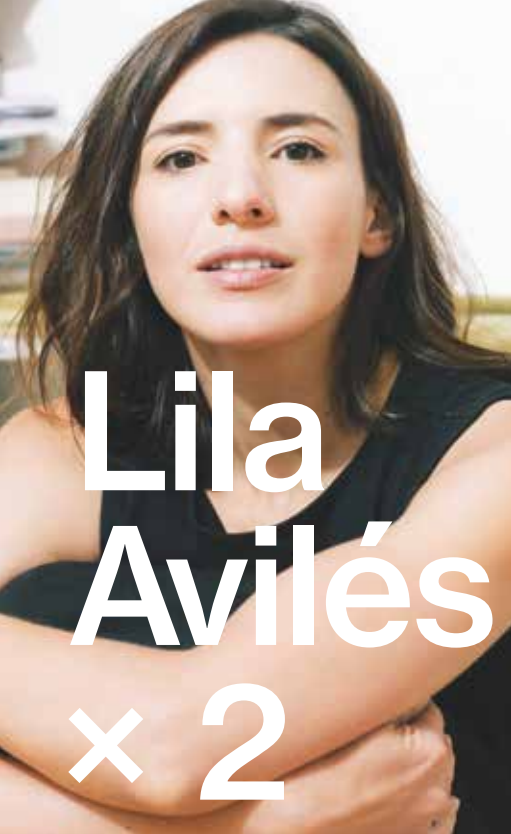
Vancouver Premiere

“[\[Demonstrates\] how global changes in society reach all the way to the rural areas of Iran.](#)”

[Dayela Valenzuela, DOK.fest München](#)

Iranian documentarian Jafar Najafi’s second feature-length work delves into the hidden drama of 14-year-old Amir and his family. After his father’s death, Amir shoulders the responsibility for his mother and 12-year-old twin sisters. The film focuses on his efforts to liberate his siblings from the shackles of tradition, showcasing the intense care and attention he devotes to their well-being. *Alone* premiered in the Giornate section at Venice before earning competition spots at the Munich International Documentary Festival (DOK.fest München) and Switzerland’s Black Movie Film Festival. It resumes Najafi’s interest in rural Iranian childhoods, last explored in his acclaimed documentary short *Asho*, winner of Best Children’s Documentary at IDFA 2019.

Video introduction by *Alone* director Jafar Najafi. Post-screening audience discussion moderated by PELAN.



February 2-17

After proving herself as a stage director (of both drama and opera), Lila Avilés turned to film with a determination to learn the craft from the ground up. Rather than film school, Avilés completed a cycle of shorts and mid-length documentaries that culminated in her TIFF-premiering feature debut, the cleverly designed, critically acclaimed *The Chambermaid*. More recently, *Tótem*, our pick for the strongest under-the-radar festival premiere of 2023, overwhelmed any expectations her debut might have sparked.

Both films are governed by clear (and restlessly explored) rules for where the camera can go, as well as a careful attention to the aural complexity of domestic spaces. (Guido Berenblum, Lucrecia Martel's regular sound designer, is a key collaborator.) As for Avilés's writerly skill, of emotionally rich characterization and flinty deflection of obvious narrative beats, it's no surprise that Agnès Varda is an important guiding figure for the director.

The Cinematheque is proud to present the theatrical first run of Avilés's *Tótem*, and the overdue Vancouver presentation of her debut feature *The Chambermaid*.

"So achingly assured is Avilés's grasp of character and narrative, so attuned is her camera to nuances of perspective, setting, and atmosphere, that she pulls you into [her films'] action with a depth and force of feeling that eludes some of her more veteran peers."

Justin Chang, *Los Angeles Times*

February 2 (Friday)	6:30 pm
February 4 (Sunday)	8:40 pm
February 13 (Tuesday)	6:30 pm
February 17 (Saturday)	8:50 pm



Tótem PG

Mexico/Denmark/France 2023
Lila Avilés
95 min. DCP
In Spanish with English subtitles

A standout at last year's Berlinale, the second feature from Lila Avilés is a densely populated childhood lyric, a film led by the sense of imagination and chaos that arrives when encountering new and unfamiliar phenomena. The world of seven-year-old Sol (Naïma Senties) is invaded by a multigenerational celebration for her terminally ill father Tona and its atmosphere of claustrophobic warmth, tension, superstition, and aching memory. Full of radiant energy, subjective isolation, and moment-to-moment transformation, *Tótem* always returns to Sol's perspective, allowing it to inflect the camera's framing of conversations, creatures, and her father's paintings, which line the walls of the house. Avilés doesn't use this point of view for the forceful catharsis of a typical coming-of-age narrative; instead, this is a film that respects the ironic distance between what a child knows and doesn't, and illustrates how that gap can close.

"There isn't a false note in *Tótem* ... Avilés creates a richly textured, deeply compassionate portrait of a family ... One of the finest movies you'll see this year."

Manohla Dargis, *The New York Times*

February 2 (Friday)	8:35 pm
February 5 (Monday)	6:30 pm
February 13 (Tuesday)	8:35 pm



The Chambermaid

La camarista

Mexico 2018
Lila Avilés
102 min. DCP

In Spanish with English subtitles

"Avilés approaches Eve's inner life with frank and tactful sympathy, and depicts her circumstances with unsentimental clarity."

A.O. Scott, *The New York Times*

The wide aspect ratio of Lila Avilés's debut feature is an ideal frame for the single panoramic floor of Mexico City's Hotel Presidente Intercontinental assigned to protagonist Eve (Gabriela Cartol). Save for the vertical shafts of the hotel's service elevators and its underground maintenance areas, Avilés's film sticks to Eve's room-by-room survey as a chambermaid, where she is expected to be an invisible witness to the imprints left by guests. Though the film's title might bring Buñuel's *Diary of a Chambermaid* to mind, Avilés has cited the photoconceptualist Sophie Calle's *L'Hôtel* as a model, one of anthropological patterns and wry observation. In this world designed for anonymity, the film confidently keys us into the personal marks in Eve's work, whether her navigation of requests—for overtime labour, money, and the fulfillment of bourgeois demands—or the subtle ways she creates time for herself and her thoughts within a constant choreography of routines.

Ongoing Series

Our Stories to Tell

Indigenous storytelling.

Our Stories to Tell is a monthly series dedicated to showcasing the new wave of inspired Indigenous storytelling in film, as well as spotlighting up-and-coming Indigenous artists across Turtle Island and beyond. Programmed and hosted by Akira Iahtail, film curator and filmmaker of Cree and Swampy Cree descent.

Series advisor: Lyana Patrick, filmmaker, assistant professor in the Faculty of Health Sciences at Simon Fraser University, and member of the Stelat'en First Nation.

January 24 (Wednesday) **Free Admission**

7:00 pm



The Only Raven: A Tribute to Bill Reid

Bill Reid, a renowned Haida artist, became a pivotal figure in Haida art and culture by blending contemporary techniques with traditional artistic methods. Reid began his reconnection journey in his early twenties upon discovering his Haida heritage and emerged as a national figure in Indigenous artistry. *Bill Reid Remembers*, by iconic Abenaki director Alanis Obomsawin, is a documentary dedicated to the legacy of her dear friend. Obomsawin narrates alongside Reid, honouring his upbringing, artistic evolution through Haida techniques, and connection to the land of his ancestors, Haida Gwaii. *A Golden Voice*, a short film by Jenn Strom and Haida filmmaker Patrick Shannon, creatively explores the journey of Bill Reid and the Haida creation myth while wonderfully capturing his essence as a skilled goldsmith and artist. Featuring beautiful words from Reid's granddaughter Nika Collison, his final apprentice Gwaai Edenshaw, Haida elder Harvey Williams, and Reid himself.

Bill Reid Remembers

Canada 2022
Alanis Obomsawin
24 min. DCP

A Golden Voice

Canada 2020
Patrick Shannon, Jenn Strom
5 min. DCP

After the screening, join us for a discussion with Aliya Boubard, curator of the Bill Reid Gallery for Northwest Coast Art, and Bryan Myles, associate director of the Bill Reid Centre at SFU.

Co-presented with the Bill Reid Centre



The Bill Reid Centre supports reconciliation by creating a vibrant collaborative space founded on respect and admiration of differences, where Indigenous and non-Indigenous scholars, artists, students, curators, and cultural practitioners come together to share their diverse ways of knowing, being, and doing.

February 14 (Wednesday)

7:00 pm



Itu Ninu

aka Where the Corn Fields Are

Mexico/United Kingdom 2023
Itandehui Jansen
72 min. DCP

In Mixtec and English with English subtitles

Vancouver Premiere

Itu Ninu is a captivating sci-fi film by Mixtec director Itandehui Jansen, recipient of the Cynthia Lickers-Sage Award for Emerging Talent at imagineNATIVE 2013. It unfolds in 2084 and follows the journey of two climate migrants, Ángel and Sofia, whose paths intersect, revealing a shared connection through the Mixtec language. Exchanging letters, an art form lost in their meticulously surveilled smart city, they look to each other for connection and, beyond that, liberation from their desolate and oppressed lives. *Itu Ninu* highlights the interconnections of climate change, surveillance, and migration with the Indigenous experience. It was produced with sustainability in mind, using existing locations, props, and wardrobe to combine artistic expression with environmental responsibility.

Ongoing Series

Frames of Mind

A mental health film series.

The Cinematheque is pleased to join with the Institute of Mental Health, UBC Department of Psychiatry, in presenting Frames of Mind, a monthly event utilizing film to promote professional and community education on issues pertaining to mental health and illness. Screenings are accompanied by presentations and audience discussions.

Series directed by Dr. Harry Karlinsky, clinical professor, Department of Psychiatry, University of British Columbia.

Programmed by Selina Crammond, a film curator and cultural worker based in Vancouver on the unceded xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səilwətał (Tsleil-Waututh) territories.

Programmer emeritus: Caroline Coutts, film curator, filmmaker, and programmer of Frames of Mind from its inception in September 2002 to September 2023.

January 17 (Wednesday)

7:00 pm



back home

Canada/Cuba 2022
Nisha Platzer
90 min. DCP

“There’s a stark tactility to the images of *back home*, as well as a haunting, ethereal quality ... [Platzer’s film] offers a poignant, personal consideration of family, wellness, and the (im)permanence of all things that walk the earth.”

Pat Mullen, *POV Magazine*

In 1999, when Nisha Platzer was 11 years old, her older brother Josh died by suicide. Twenty years later, the Vancouver-based artist traces the past using the art of analogue filmmaking in her debut feature documentary, *back home*. Through contemplative narration and fragmentary film sequences (hand-crafted by processing film using plants, soil, and ashes), Nisha documents her efforts to reconnect with the memory of her deceased brother. After experiencing mysterious pain in her feet, Nisha is advised to seek a particular form of yoga treatment. In one of several synchronicities, the yoga specialist she meets, Swan, is revealed to be the mother of Josh’s childhood friend Sam. Between poetic images captured on 16mm and 8mm, Nisha establishes a deep connection with Swan, Sam, and others who knew Josh well, offering a touching exploration of grief and healing in their various manifestations—physical, emotional, and communal.

Post-screening discussion with Nisha Platzer and Maria Weaver

February 21 (Wednesday)

7:00 pm



The Eternal Memory PG

La memoria infinita

Chile 2023
Maite Alberdi
85 min. DCP

In Spanish with English subtitles

Oscar-nominated director Maite Alberdi builds on her impressive oeuvre with *The Eternal Memory*, her most celebrated work to date. Filmed over several years, Alberdi’s tender portrait captures couple Augusto Góngora and Paulina Urrutia as they cope with the progression of Augusto’s Alzheimer’s disease. Augusto, a well-known television journalist for underground news outlets during Pinochet’s dictatorship, and Paulina, an actor and former Minister of Culture, have been life partners for 25 years. Incorporating extensive home video footage, *The Eternal Memory* is an intimate portrayal of the adventures, passions, and politics of two of Chile’s most adored public intellectuals. As Augusto’s mental state declines and he forgets who she is, Paulina takes on the role of caregiver and is forced to confront the heartrending reality of her husband’s condition. Despite the couple’s grief, their relationship is imbued with abundant laughter, connection, and an unconditional love that honours both their past and their ever-cherished present.

“Alberdi succeeds at showing us the hard-to-manage sides of Alzheimer’s while avoiding reducing Augusto and Paulina’s relationship to a caregiver-patient dynamic”

Marie Saadeh, *Exclaim!*

Post-screening discussion with Dr. Benjamin Bryce and Dr. Elisabeth Drance

Ongoing Series

DIM Cinema

Moving-image art in dialogue with cinema.

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

January 10 (Wednesday)

7:00 pm



At Sea

USA 2007
Peter Hutton
60 min. 16mm
Silent

"Taken as a wordless critique of modern global capitalism, an elegiac reflection on the passing of time, or an exercise in pure sensory immersion, the film is an overwhelming experience, in keeping with its epigraph from Joseph Conrad: A man who is born falls into a dream like a man who falls into the sea..."

NYFF 2013

Before the days of containerized shipping, 18-year-old Peter Hutton, consumed by wanderlust, enlisted with the merchant marines. For 12 years he travelled the world, intermittently attending art school: "Being on the ship forced me to slow down, and allowed me to take time to look." What emerged from his sea adventures was a distinctive style of slow cinema, composed of silent "contained-within-the-frame juxtapositions" (Warren Sonbert). His penultimate film, whose title *At Sea* evokes a sense of lost perspective, is a parable about modern shipping told by three container ships. The first, under construction in a mechanized shipyard in South Korea operated by anonymous workers; the second, shuttling commodities across the northern Atlantic manned by a skeleton crew; the third, stripped manually for scrap metal by impoverished shipbreakers on a beach in Bangladesh—a sequence that switches suddenly from colour to black-and-white, with a kicker of a final shot.

February 7 (Wednesday)

7:00 pm



There's a Hole in the Sky

The opening line of Helen Cammock's essay film slices neatly through a soundscape of waves breaking on the windward side of Barbados, evoking the horrors of the transatlantic slave trade: "A sea eagle screams from the rock, and my race began like the osprey, with that cry, that terrible vowel, that I." Travelling inland from the shore, the narrator—always speaking in the first person, whether as herself or as the embodiment of other voices (from writers to emigrants)—searches for the last vestiges of a colonial project in freefall. *Twilight City*, a Black Audio Film Collective production broadcast two years into Margaret Thatcher's third term, is composed of archival material, interviews with a diverse group of academics and activists (including Vancouver's former city planner Andy Coupland), dream sequences, and footage of contemporary London captured by a fictional journalist who describes what she sees in a letter to her long-absent mother.

"Fragmented narration underlines Helen Cammock's videos, performances, and installations—quoting, singing, ventriloquising, a procession of voices that successively inhabit the artist."

Chris Fite-Wassilak, *Art Monthly*

There's a Hole in the Sky Part I

United Kingdom 2016
Helen Cammock
19 min. DCP

Twilight City

United Kingdom 1989
Reece Auguiste
52 min. DCP

Ongoing Series

Film Club



Film Club is a family-friendly movie matinee series held at The Cinematheque on the third Sunday of each month. By way of carefully selected all-ages titles, balancing classics and new favourites, our programming team extends a welcome to the next generation of cinemagoers—and anyone who wants to revisit a treasured film.

Free popcorn and Film Club badge for junior cinephiles (ages 13 and under). Discounted ticket price (\$6) too!

New for 2024

Special discounted ticket price for parent/guardian and child under 13 (\$16), plus free coffee and tea! We've also nudged our start time a half-hour earlier in response to feedback to our recent Film Club survey.

January 21 (Sunday)

10:30 am



Luca G

USA 2021

Enrico Casarosa

95 min. DCP

We're kicking off another year of Film Club with a splash! *Luca*, a charming coming-of-age story from those animation juggernauts at Pixar, never played Vancouver theatres upon its original release—something we're only too happy to correct. Fans of the Silicon Valley studio are sure to notice the roots of *Finding Nemo* and *Monsters, Inc.* in this fish-out-of-water tale, but Enrico Casarosa's directorial debut comes with its own warm spirit of invention. Sheltered Luca (Vancouver's own Jacob Tremblay) and self-assured Alberto (Jack Dylan Grazer) have a metaphoric (and amphibious) under-the-skin secret: their identity as sea-dwellers is the very phobia shared among the harpooning townsfolk of Portorosso, the Italian Riviera outpost where the two kids make landfall. With new friend Giulia (Emma Berman), the squad sticks together to survive bullies, summer jobs, and a triathlon(!) while blending in with the ultra-detailed scenery.

Luca will be preceded by six short kaiju animations that were created for The Cinematheque's Godzilla Stop-Motion Animation Contest held in October of 2023.

"[A film of] ingenuity and bright-hued splendour ... The key theme of *Luca* is the acquisition of knowledge—and the realization of how liberating, if painful, that knowledge can be."

Justin Chang, *Los Angeles Times*

February 18 (Sunday)

10:30 am



The Secret of Roan Inish G

USA/Ireland 1994

John Sayles

103 min. Blu-ray

"Haskell Wexler has photographed this movie with great beauty and precision ... Children deserve great films [and] *The Secret of Roan Inish* is a film for children like Fiona, who can envision changing their family's fate."

Roger Ebert, *Chicago Sun-Times*

The handing down of treasured stories, myths, and family histories is the lifeblood of any child's education. This rich and ensorcelling tradition is at the heart of John Sayles's *The Secret of Roan Inish*, an adaptation of a beloved children's book by the Vancouver Island-born Rosalie K. Fry. Fiona Coneelly (Jeni Courtney) arrives for an extended stay at her grandparents' place in Dhún na nGall with a quiet curiosity. The film's first half is a tapestry of tales recounted by her grandfather Hugh, grandmother Tess, and cousin-once-removed Tadhg, who might be connected to the mythic selkies. Fiona wants to count herself as a special audience to these stories, which concern language, children, and homes lost and possibly regained, but she also wants to act for herself. What unfolds is one of the most beautiful passages in children's cinema: nature and humans, land and sea, fire and moonlight in harmony.

The Secret of Roan Inish will be preceded by *The Place Machine*, a short film created by students from St'a7mes School in Squamish with help from The Cinematheque's Learning & Outreach team.

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