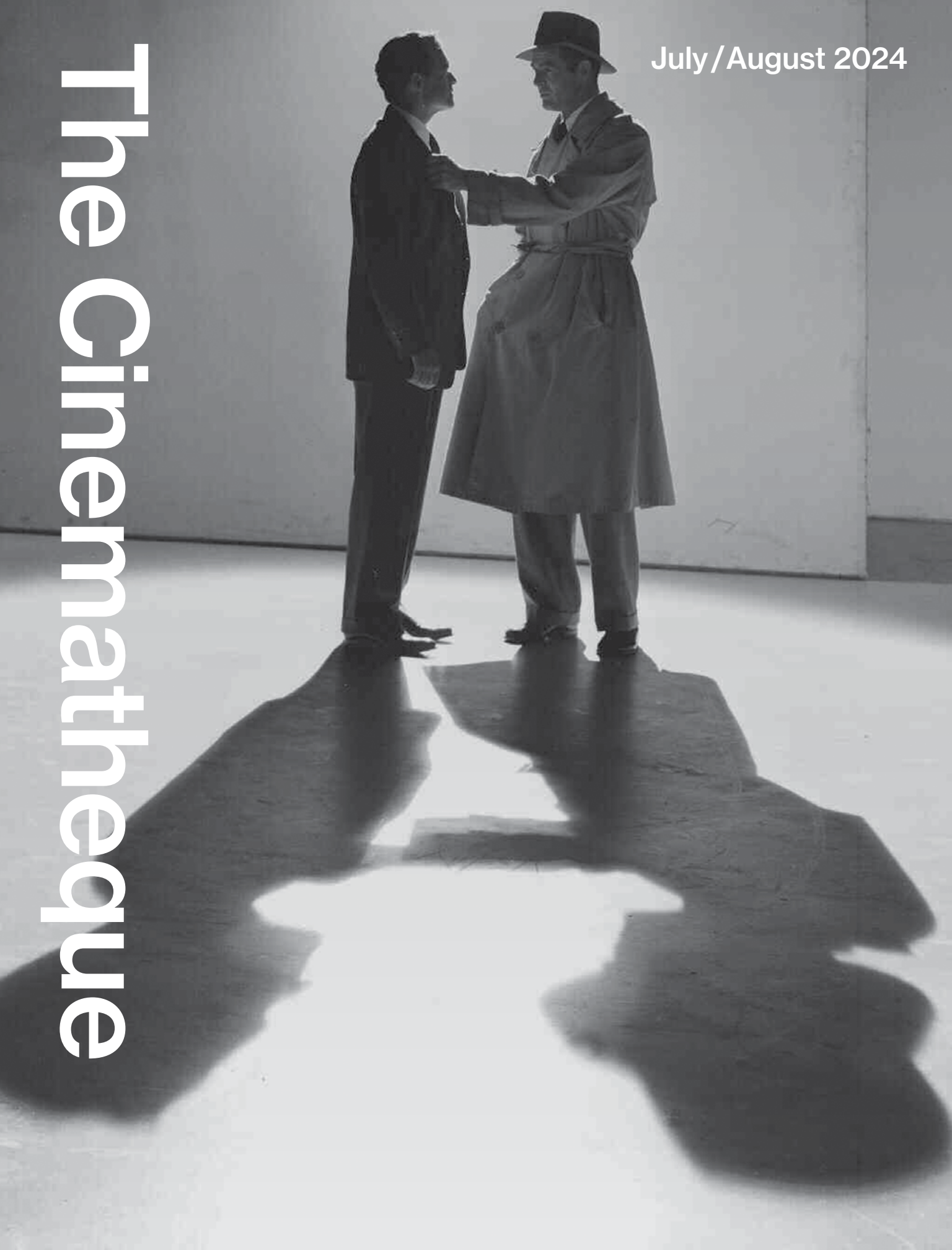


July / August 2024

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: *Act of Violence*, Fred Zinnemann, 1948
Contents image: *Fat Girl*, Catherine Breillat, 2001

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

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Classification Information

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

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

Ticket Rates

\$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 matinée series, has a special discounted ticket price for parent/guardian and child under 13 (\$16).

Free admission for Indigenous Peoples.

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1131 Howe Street, Vancouver
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This August, we're inviting audiences to support film exhibition and Learning & Outreach programs at The Cinematheque—with a special twist! Donors who contribute \$25 or more will be invited to share what film they would program at The Cinematheque. Our curatorial team will then choose from these suggestions for inclusion in a program later this year! Those donors whose films are selected will receive two complimentary tickets (and reserved seating) to the screening.

Learn more at our box office and at thecinematheque.ca/donate.

Kate Ladyshevsky
Executive Director



New Cinema

July 4 (Thursday) 6:30 pm
July 7 (Sunday) 8:45 pm
July 13 (Saturday) 6:30 pm
July 17 (Wednesday) 6:30 pm



It's Such a Beautiful Day + ME

“A Frankenstein-ian collage that evokes the films of Terrence Malick, David Lynch, Stan Brakhage, and Bruce Conner ... Nothing short of revelatory.”

Simon Abrams, *Village Voice*, on *It's Such a Beautiful Day*

Austin-based indie animator Don Hertzfeldt entered the legion of all-time greats with *It's Such a Beautiful Day*, his innovative and emotionally blindsiding collection of three previously released shorts assembled into a single, seamless feature. Captured entirely in-camera using one of the last surviving 35mm rostrum stands, this handcrafted wonder fuses Hertzfeldt's signature stick-figure aesthetic with experimental optical effects and ruptures of live action to tell the sad, strange, sanguine story of Bill, an everyman suffering from a mind-devouring malady. By turns quotidian and comically surreal, laugh-out-loud funny and heart-achingly profound, the cult animator's overground triumph routinely ranks as one of the best animated films of the 2010s—if not, per *The Film Stage*, the single greatest animated film of the century (so far). It returns to cinemas bundled with Hertzfeldt's wildly anticipated new short *ME*, a characteristically absurdist and cosmic-in-scale odyssey making its Vancouver premiere.

It's Such a Beautiful Day

USA 2012
Don Hertzfeldt
62 min. DCP

preceded by

ME

USA 2024
Don Hertzfeldt
22 min. DCP

This program includes a musical interlude and introduction to *It's Such a Beautiful Day* by Hertzfeldt. Total runtime is 91 min.

July 4 (Thursday) 8:30 pm
July 8 (Monday) 6:30 pm
July 13 (Saturday) 8:30 pm



Music

Germany/France/Serbia 2023

Angela Schanelec

108 min. DCP

In Greek and English with English subtitles

Vancouver Premiere

Robert Bresson's cinema of austerity has been kept aflame by various torchbearers this century (Bruno Dumont, Michael Haneke, the Dardenne brothers, to name but three); none have followed the form to more poetic conclusions than Berlin School figurehead Angela Schanelec. Here, in her beguiling tenth feature, the German director distills the myth of Oedipus into a modern-day tragedy of two searching souls—an inmate (Aliocha Schneider) and a guard (Agathe Bonitzer)—bound by music and misfortune. Narratively oblique with only sparing use of dialogue, the film operates on a gestural and symbolically rich frequency, stirring emotions through carefully calibrated mise-en-scène, the imagined lives lived between elliptical cuts, and song—Schanelec's instrument of catharsis. The script earned the auteur her second Silver Bear at Berlin; the first, for preceding picture *I Was at Home, But...*, was for direction.

“At once dreamy and formally dexterous, stark and lush, *Music* is a film that surprises and challenges without ever suggesting any individual element is situated anywhere but its exact, necessary place.”

Andréa Picard, TIFF

Jon Jost in the PNW

In Person: Jon Jost

Chicago-born filmmaker Jon Jost, the first director to receive the Independent Spirit John Cassavetes Award for Lifetime Achievement, is American outsider cinema's great nomad with a camera. Fueled by an unwavering determination to make films on his own terms, the autodidactic has built a prolific body of challenging, formally experimental works with the liberties afforded by his staunchly independent ethos. His decades-long practice in narrative, essay, and avant-garde forms (which in the mid-1990s deliberately shifted to digital productions) doubles as a veritable travelogue of places his artistic impulses have led him—though few would disagree that the US of A remains his subject of portraiture par excellence.

With Jost passing through the Pacific Northwest on his latest wayfaring excursion in moviemaking, we take the opportunity to screen two of his finest features made in the region: *The Bed You Sleep In* (1993), set in blue-collar Oregon and presented here in a new restoration; and *Blue Strait* (2014), set in suburban Washington State and celebrating its tenth anniversary. Jost will join us for both films in the evening's double bill.

“One of the most fiercely independent filmmakers the US has ever produced... Jost works small, so that he can work true.”

Michael Sicinski, *Nashville Scene*



July 5 (Friday)

6:30 pm



Blue Strait

USA 2014
Jon Jost
85 min. DCP

In this under-screened Jon Jost film, the dissolution of a long-term relationship gives subtle, narrative shape to an otherwise poetic still-life study of Port Angeles. The story, of “minor importance” by the filmmaker’s own admission, was developed through improvisation with his two actors, Stephen Taylor and John Manno. They play a gay, middle-aged couple whose mundane grievances—neglected chores, accusations of indifference, financial instability—edge their relationship toward a tragic end point. Encircling these scenes are tableaux of sea, sky, flora, and domestic interiors, which, by dissolving glacially into one another, suggest passages of time and the impermanence of everything. Other visual strategies (sliding split screen, oscillating camerawork, overlapping images) attest to Jost’s ongoing explorations in form. Manno, a trained harpist like his character, supplies the picture with its beautiful diegetic music. Celebrating ten years, *Blue Strait* is a jewel in the experimental DIY director’s suite of digital films.

Jon Jost will introduce the film and participate in a post-screening Q&A.

July 5 (Friday)

8:50 pm



The Bed You Sleep In

USA 1993
Jon Jost
112 min. DCP

New Restoration

“Extraordinary... *The Bed You Sleep In* is in every respect a brilliant, corrosive work—one of the most remarkable films of the 1990s.”

Adrian Martin, *The Age* (Melbourne)

Buoyed by the crossover success of his first 35mm production *All the Vermeers in New York*, maverick American independent Jon Jost trained his eye on the Pacific Northwest and the crumbling timber industry of Toledo, Oregon. The social rot left by that downturn serves as backdrop and metaphor for this immersive—and deeply unsettling—narrative involving lumber-mill owner Ray (Tom Blair), his devoted wife Jean (Ellen McLaughlin), and the letter that arrives like a guillotine into their lives, accusing Ray of transgressions against his daughter as a child. Building toward a who-to-believe impasse of exceptionally bleak consequence, the film engineers a palpable sense of dread stemming from Blair’s carefully modulated performance and Jost’s formal experiments—shuttling pans, uncanny compositions, and a vérité-rupturing employment of split screen. Located somewhere at the intersection of *Twin Peaks* and James Benning, *The Bed You Sleep In* is a masterful work of terrible beauty and one of Jost’s most acclaimed pictures.

Restored DCP courtesy of Eye Filmmuseum

Introduced by Jon Jost.

New Restorations

July 6 (Saturday) 6:00 pm
 July 8 (Monday) 8:45 pm
 July 12 (Friday) 6:30 pm
 July 16 (Tuesday) 8:30 pm



Spellbound

USA 1945
 Alfred Hitchcock
 118 min. DCP

“An intriguing Hitchcockian study of role reversal, with doctors and patients, men and women, mothers and sons inverting their assigned relationships with compelling, subversive results.”

Dave Kehr, *Chicago Reader*

A fear of madness lurks in the dialogue of Alfred Hitchcock's *Spellbound*, a film that posits the interpretation of dreams as a science in thrall to sexual desires, office politics, and fractured identities. Ingrid Bergman is Constance, a woman cornered by the otherwise all-male staff of a mental hospital called Green Manors. After an opening sequence that suggests cracks in the staff's composure, the hospital's new director Dr. Edwardes (Gregory Peck) reveals he is repressing a secret that calls for rearranged roles: he becomes a patient—and more—under Constance's diagnostic eye. Though Hitchcock felt that producer David O. Selznick's micromanaging placed a ceiling on his elaborate ideas (not to mention on Salvador Dalí's surreal dream sequence), the film is large, accommodating conflicted romance, thrilling murder fantasies, and show-stopping compositions that turn the frame into a subjective field of view. This restoration premiered as part of Cannes Classics 2023.

July 6 (Saturday) 8:30 pm
 July 7 (Sunday) 6:00 pm
 July 17 (Wednesday) 8:30 pm
 July 21 (Sunday) 1:00 pm



North by Northwest

USA 1959
 Alfred Hitchcock
 136 min. DCP

At once a monumental thriller and a light comedy, *North by Northwest*, Hitchcock's follow-up to *Vertigo*, marked his final collaboration with Cary Grant. Grant plays all-surface ad-man Roger Thornhill, who meets his shadow in George Kaplan, the spy name he's mistakenly matched with. Or is it a mistake? As critic Robin Wood has pointed out, while *North by Northwest* bears similarities to earlier Hitchcocks like *The 39 Steps* and *Saboteur*, here the peril isn't just a matter of an external diabolical plot, but is presented—in glorious VistaVision!—as matters internal to Thornhill, every set-piece an outcropping of his personality. Eva Marie Saint, James Mason, and Martin Landau make indelible appearances, while the script by Ernest Lehman (*Sweet Smell of Success*) is perfectly insidious—jokes, threats, and innuendo form a seamless relationship. This brand-new restoration is presented following its premiere at the TCM Film Festival.

“Epitomizes the whole of [Hitchcock's] work in America.”

François Truffaut

July 15 (Monday) 8:30 pm
 July 19 (Friday) 6:00 pm
 July 21 (Sunday) 8:15 pm



Beijing Watermelon

北京的西瓜

Japan 1989
 Obayashi Nobuhiko
 135 min. DCP

In Japanese and Mandarin with English subtitles

“Original and unpredictable... The film brims over with the enviable pleasures of a bustling, noisy communal existence, a sense of extended family, in which a long day's work is topped with a few rounds at the neighborhood bar.”

Kevin Thomas, *Los Angeles Times*

From his first feature (*House*) to his last (*Labyrinth of Cinema*), Obayashi Nobuhiko countered the status quo by way of a lively aesthetic coupled to political engagement. More grounded than those career bookends, but just as emotionally overwhelming, his mid-career masterpiece *Beijing Watermelon* foregrounds the complexity of everyday life in each one of its bustling tableaux shots. Haruzo, Michi, and their two children run a small greengrocer, which means early mornings, tight margins, and a storefront that doubles as an entranceway to their home. After Haruzo extends a reluctant favour to a group of Chinese exchange students in need, the film tracks in strict yet moving detail what it means to let generosity become the guiding principle of one's life. The premise might suggest a parable, but the film is based on real-life events, and this latitude allows Obayashi to synthesize both his filmic forebears (Shimizu, Ford) and the political currents of 1989.

Best Director
 Yamaji Fumiko Movie Awards 1989

All True Artists Are Hated

Few filmmakers have explored the subject of female sexuality with more seriousness—or pushed the boundaries of sexual representation in the arthouse with more audacity—than Catherine Breillat, self-appointed “pariah of French cinema.” Hers is a cinema of truth by way of transgression, of taboos broken not for sensationalist shock value, but an unyielding determination to carry her ideas through to their furthest conclusions. That her artistic project, a patently feminist and polemical one, deliberately deals with facets of womanhood concealed or deemed vulgar by polite (i.e. patriarchal) society helps account for why Breillat has courted such heated controversy—and, in some corners, outright contempt. “All true artists are hated,” she has asserted. “Only the conformists are ever adored.”

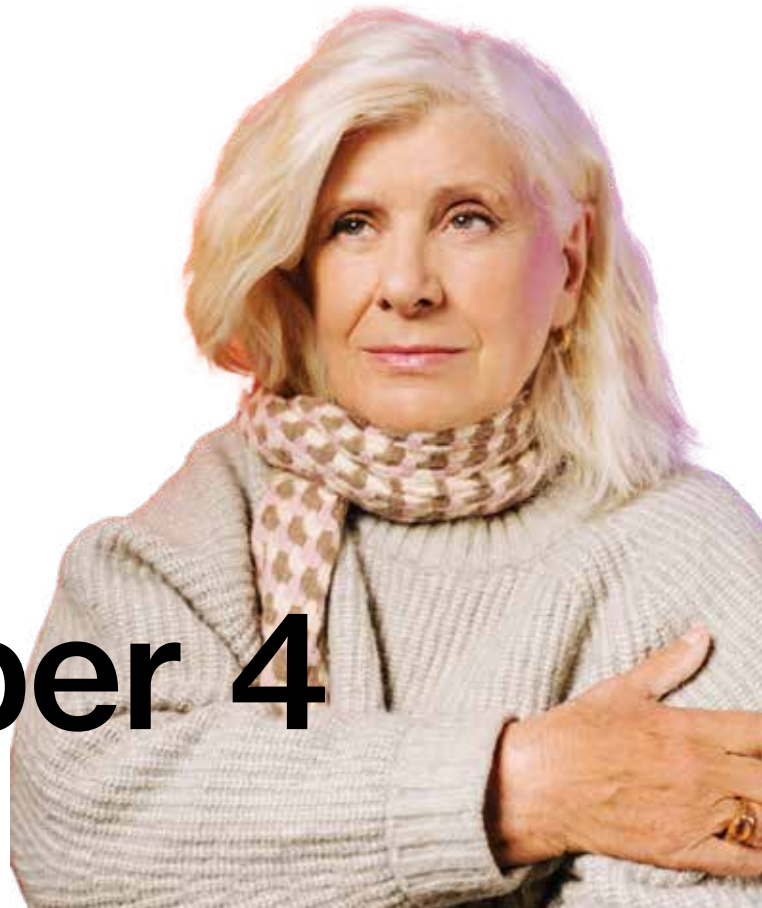
Before there was Breillat, provocateur of the screen, there was Breillat, provocateur of the letter. A true enfant terrible, at 17 her inflammatory 1969 debut novel *L'homme facile* (*A Man for the Asking*) scandalized the book world and was banned for readers under 18 in France. It would be the first in a career-long fisticuff with censorship. Her segue into film, a passion ignited by Bergman and Buñuel, began with a bit role in Bertolucci's *Last Tango in Paris* (1972), whose envelope-pushing improprieties, and attending cause célèbre, offered a blueprint for the sort of uncompromising cinema Breillat was determined, if not seemingly destined, to make.

The transition from author to auteur wouldn't come easy. Her 1976 directorial debut *A Real Young Girl*, a sexually explicit coming-of-age adapted from her third novel, fell prey to a newly imposed tax on adult-classified pictures, persuading the producer to suspend its release. (It wouldn't see the light of day until 1999's *Romance* stirred interest in the Breillat back catalogue.) Her follow-up *Nocturnal Uproar* (1979), the public's first taste of the incendiary writer as cineaste, took a critical and commercial drubbing at home and resulted in a nine-year absence from moviemaking for the confidence-rattled director.

Though ripples and international inroads were made with her subsequent work (1988's *36 fillette* played NYFF, for instance), it wasn't until sixth feature *Romance* that the artist went from domestic agitator to global menace. The censorship row over the film's unprecedented explicitness, exacerbated by the casting of Italian porn star Rocco Siffredi and rumours (later confirmed) of unsimulated sex, triggered widespread debate on the definition of “pornography” and raised the hackles of some feminist groups who also took umbrage with its portrayal of a sadomasochistic screen heroine. As intellectually exacting as it is unabashedly graphic, *Romance* positioned Breillat at the frontline of a so-called “New French Extremity” movement and in the pedigree of principled transgressors like de Sade, Bataille, and Pasolini. Her ensuing films, including masterpiece *Fat Girl* (2001), depravity study *Anatomy of Hell* (2004), and festival darling *The Last Mistress* (2007), would be measured, for better or worse, against the revelatory daring of that breakthrough work.

This summer, thicken your skin and leave your scruples at the door as The Cinematheque presents a near-comprehensive retrospective of the formidable French auteur's cycle of feature films. Occasioned by the theatrical release of *Last Summer* (2023), Breillat's first picture in a decade, “All True Artists Are Hated” surveys nearly fifty years of feather ruffling by the doyenne of deviant female desire, including new restorations, as well as 35mm presentations, of rarely screened works.

July 11 –September 4



The Transgressions

July 11 (Thursday) **Opening Night** 6:30 pm
July 19 (Friday) 8:45 pm
July 28 (Sunday) 6:30 pm
September 4 (Wednesday) 8:45 pm



Last Summer

L'été dernier

France 2023
Catherine Breillat
104 min. DCP

In French with English subtitles

Catherine Breillat's triumphant return after a decade-long absence betrays not a hint of rust or laurel-resting for the perennially provocative auteur. A remake of the 2019 Danish film *Queen of Hearts*, adapted brilliantly into the Breillat vernacular with the aid of screenwriter Pascal Bonitzer, *Last Summer* relates a sunkissed tale of sexual trespass between a mother and underage stepson. Anne (Léa Drucker, excellent), a Parisian child-abuse lawyer, enjoys a cushy domesticity with husband Pierre (Olivier Rabourdin) and their two young daughters. The arrival of Pierre's angsty 17-year-old son (Samuel Kircher) precipitates a series of lustful, illicit encounters—protracted onscreen to a comically discomfiting degree—and wickedly unpredictable turns of allegiance. The film never tips its hand as to the inner machinations of Anne's transgression, and its moral agnosticism, a Breillat stamp of authenticity, leaves it to the audience to arbitrate wrongdoings. Songs by Sonic Youth and Kim Gordon's *Body/Head* are expertly employed.

The opening-night screening on July 11 will include a series introduction by Artistic Director Shaun Inouye.

"There's nothing obvious about this movie...An extraordinarily complex inquiry into desire and power."

Manohla Dargis, *The New York Times*

July 11 (Thursday) 9:00 pm
July 14 (Sunday) 6:30 pm



A Real Young Girl

Une vraie jeune fille

France 1999
Catherine Breillat
94 min. DCP

In French with English subtitles

New Restoration

"An auspicious screen debut... For all its perversity, *A Real Young Girl* stands as one of Breillat's most amusing works."

Maria San Filippo, *Senses of Cinema*

Catherine Breillat's ribald first feature, completed in 1976 but shelved by its cold-footed financier, pulls zero punches in its forthright and salaciously surreal portrayal of an adolescent girl's fledgling sexuality. Adapting her own autobiographical 1974 novel *Le soupirail* (*The Opening*), the controversial author transposes that same transgressiveness that barbires her prose to this portrait of 14-year-old Alice (Charlotte Alexandra) and the strange, libidinous world she inhabits as a girl acutely aware of her hypersexualization. Returning home to her drowsy provincial village for the summer, she combats boredom by seducing the hunky new hire at her father's sawmill. The film's blunt nudity and confrontational handling of sex—here an abstract and often abject concept—saw the film withheld from distribution for fear of being levied with a newly imposed X-rating tax in France. Its belated release in 1999 was triggered by the succès de scandale of *Romance*, Breillat's breakout sixth feature.

July 14 (Sunday) 8:30 pm
July 22 (Monday) 6:30 pm



Nocturnal Uproar

Tapage nocturne

France 1979
Catherine Breillat
94 min. 35mm

In French with English subtitles

35mm Print

Undeterred by the indefinite benching of her 1976 debut *A Real Young Girl*, Catherine Breillat forged ahead with this much more palatable, though no less carnally consumed, follow-up. Solange (Dominique Laffin) is the Breillatesque director of an "incredibly perverted film," leading a lifestyle of no-strings sex and agonizing indecision about whom to commit her heart to. Jim, a bisexual actor, is her main squeeze—not counting husband Bruel, unperturbed by her sexual roundelays—but the amour fou she really craves is kindled by Bruno, a fellow director. Initiating a series of cheekily self-reflexive works about a female cineaste and her personal/professional orbit—scenes of Solange trying to picture lock her sophomore feature are especially meta—*Nocturnal Uproar* was the public's first look at the male-gaze upending, unabashedly guy-thirsting cinema of the notorious novelist. Breillat calls it a "secret remake" of Godard's *A Woman Is a Woman*. The head-bopping music is by Serge Gainsbourg.

"The discovery of a new universe... With this film, I understood the importance of Breillat. It's a shock to find yourself facing a cinema giant."

Luc Moullet, critic and filmmaker

of Catherine Breillat

July 15 (Monday) 6:30 pm
July 20 (Saturday) 8:50 pm



36 fillette 16+

France 1988
Catherine Breillat
89 min. DCP
In French with English subtitles

New Restoration

“36 *fillette* rings so true that to watch it is like eavesdropping on life ... So fresh and incisive, so poignant yet funny, that its coming-of-age story unfolds as if it were the first of its kind.”

Kevin Thomas, *Los Angeles Times*

After a nine-year absence from the director's chair, Catherine Breillat returned with *36 fillette*, having lost none of her power to push both boundaries and buttons. Delphine Zentout plays Lili, a precocious 14-year-old girl on a seaside family vacation. Drawn to a bitter middle-aged man (Étienne Chicot), Lili longs to lose her virginity and initiates a contest of wills in which she discovers herself more mature than, but still rattled by the equivocations of, her chauvinistic counterpart. Fueled by an extraordinary performance by then-16-year-old Zentout, and featuring a scene-stealing Jean-Pierre Léaud as Lili's brief confidant, *36 fillette* showcases Breillat as an incisive chronicler of the subtle evolutions of teenage desire. —Janus Films

July 21 (Sunday) 6:00 pm
July 27 (Saturday) 8:40 pm



Dirty Like an Angel

Sale comme un ange

France 1991
Catherine Breillat
105 min. 35mm
In French with English subtitles

35mm Print

A feminist analogue to Maurice Pialat's 1985 neo-noir *Police*, of which Breillat was co-screenwriter, this undressing of the policier and its misogynistic worldview anticipated work by other female auteurs—Claire Denis, Lynne Ramsay, Jane Campion—who would likewise flip the gaze on the film d'homme. Georges (Claude Brasseur) is a cynical, self-destructive cop whose partner Didier (Nils Tavernier) is a debauched spitting image of his younger self. When the family of a lifelong friend and stool pigeon (Claude-Jean Philippe) requires protection, Georges tasks Didier with round-the-clock watch, then maneuvers his way into the arms (and elsewhere) of his preoccupied partner's wife (Lio), newly wed and sexually naïve. Breillat uses the affair to dissolve, or demasculinize, the codes of the genre, exposing the impotence under Georges's tough-guy hide and delivering her heroine—a prototype of the coolly detached sexual explorer in *Romance*—from the “virgin-whore” binary.

“Breillat straddles the line between observational slice-of-life dramatics and the tumultuous sexual tug of war that dominates her subsequent body of work.”

Budd Wilkins, *Slant Magazine*

July 27 (Saturday) 6:30 pm
July 29 (Monday) 8:50 pm
August 8 (Thursday) 6:30 pm



Romance R

Romance X

France 1999
Catherine Breillat
99 min. DCP
In French with English subtitles

New Restoration

“An intelligent, radical film.”

Roger Ebert, *Chicago Sun-Times*

Catherine Breillat's incendiary breakthrough, by *Film Comment*'s estimation “the most sexually explicit mainstream movie ever made,” was a molotov cocktail of controversy and harbinger of an onslaught of unsimulated-sex films in the aughts. A work very much about (and not just featuring) sex, *Romance* keeps its storyline spartan, allowing ideas and graphic—but never pornographic—imagery to rule the proceedings. It chronicles, at an almost clinical remove, the sexual odyssey of Marie (Caroline Ducey), an elementary school teacher whose boyfriend's refusal to sleep with her commences a retaliatory cycle of limit-pushing intimacy with other men (Italian porn star Rocco Siffredi included). The firestorm of scandal surrounding the film's hard-core elements sold the picture as “arthouse porn” but obfuscated its radical intellect and intent. Its discourse on female debasement and internalized sexual shame, a throughline in Breillat's work, is as provocative as anything performed onscreen.

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

“A filmmaker of ...brilliantly intimidating films. Unafraid, even eager, to cause discomfort, Breillat has dedicated her career to the cinematic excavation of taboo subjects and liberating female desire onscreen.”

Caitlin Quinlan, *MUBI Notebook*

July 29 (Monday) 6:30 pm
August 4 (Sunday) 8:30 pm



Perfect Love

Parfait amour!

France 1996

Catherine Breillat

115 min. DCP

In French with English subtitles

New Restoration

Catherine Breillat traces the shockingly violent disintegration of a May–December affair in *Perfect Love*, arguably her most realistic and disturbing study of romance gone wrong. When twice-divorced optician Frédérique (Isabelle Renauld) falls for the much younger Christophe (Francis Renaud), whose insecurity is matched only by his unconscious need for manipulation and control, she eventually becomes addicted to their toxic relationship. Once more demonstrating a superlative ear for dialogue and a preternatural ability to elicit thunderous performances, Breillat delves into the psychological roots and consequences of codependency with the unflinching courage that has become her trademark. —Janus Films

“The performances are unsentimental, the tone uncompromising... There’s no denying its emotional punch or the intelligence of its dark insights.”

Geoff Andrew, *Time Out*

August 3 (Saturday) 6:30 pm
August 8 (Thursday) 8:40 pm
August 19 (Monday) 6:30 pm



Fat Girl R

À ma soeur!

France/Italy 2001

Catherine Breillat

86 min. DCP

In French with English subtitles

“As fascinating as it is discomfiting and as intelligent as it is primal... France’s foremost bad girl has made an extremely good movie—and maybe even a great one.”

J. Hoberman, *Village Voice*

Arguably the chef-d’œuvre in a defiantly singular career, Catherine Breillat’s no-holds-barred look at sibling rivalry and sexual awakening gleans gut-dropping truths from its brutal, unflinching honesty. Anaïs (Anaïs Reboux) is a pudgy, taunted, 12-year-old girl committed to unceremoniously losing her virginity to “a nobody.” Her sister Elena (Roxane Mesquida), a flirty, knowingly attractive 15-year-old, is determined to save herself for first love. On summer vacation with their oblivious parents, the sisters meet a smooth-talking Italian law student who coerces Elena into a sordid, sexual relationship under the guise of grande amour. Anaïs, sharing a room with her sister, helplessly witnesses Elena’s exploitation—as do we. A Rohmerian holiday film by way of New French Extremity, this acclaimed follow-up to scandalizer *Romance* is punctuated by one of the most shocking, disturbing, and oddly cathartic denouements in the Breillat corpus.

Advisory: *Fat Girl* contains a scene of sexual violence.

August 10 (Saturday) 8:45 pm
August 16 (Friday) 6:30 pm
August 25 (Sunday) 9:00 pm



Anatomy of Hell R

Anatomie de l’enfer

France/Portugal 2004

Catherine Breillat

77 min. DCP

In French with English subtitles

When it seemed the cycle of New Extreme cinema had no taboos left to shatter, Catherine Breillat demonstrated just how much further the envelope’s extremities could be pushed. An aggressive polemic on male terror of the female body, *Anatomy of Hell* is a bracing, brooding film based on Breillat’s 2001 novel *Pornocracy*. It begins with a woman (Amira Casar) slitting her wrists at a disco; she has decided, it seems, to end the hell-on-earth of being a woman. Saving her life is a gay man (Rocco Siffredi), whom she hires to join her for four successive nights at her seaside villa to explore male loathing of the female—and to watch her “where I’m unwatchable.” The director’s predilection for the previously forbidden here reaches new levels of brazenness. *Anatomy* divided critics, earned the ire of censors, and drew charges of misogyny and homophobia. Twenty years on, we invite you to reach your own conclusion. Squeamish, steer clear.

“Perversely elegant... The most radical exercise in erotic body horror since David Cronenberg’s *Crash*.”

J. Hoberman, *Village Voice*

August 11 (Sunday) 6:30 pm
August 19 (Monday) 8:25 pm



Sex Is Comedy 18+

France/Portugal 2002
Catherine Breillat
95 min. DCP
In French and Portuguese with English subtitles

“Funny, embarrassing, full of ridiculous moments that ring strangely true, *Sex Is Comedy* manages to explore how sexuality is brought to life in the cinema through any means possible.”

Film Forum, New York

Lighter and less combative than much of her work, Catherine Breillat's *Sex Is Comedy* is a self-mocking, self-referential film à clef about a filmmaker making a film. More precisely, a Breillat-like director, shooting a movie like Breillat's *Fat Girl*, faced with the difficulty of putting convincing sizzle in a key sex scene between two actors who loathe each other. Anne Parillaud plays Jeanne, Breillat's stand-in, a driven, demanding, self-dramatizing director making a movie about sex, manipulation, and power. Roxane Mesquida (who played the corresponding role in *Fat Girl*) and Grégoire Colin are her two young leads. As the pivotal scene approaches, Jeanne resorts to all manner of cajoling and philosophizing to get her money shot. Playful and nakedly honest, *Sex Is Comedy* was inspired by those ubiquitous “making of” documentaries, which, Breillat maintains, can never really capture the mystery of what goes on behind the scenes of a film shoot.

August 18 (Sunday) 8:30 pm
August 23 (Friday) 6:30 pm



The Last Mistress 18+

Une vieille maîtresse

France/Italy 2007
Catherine Breillat
115 min. 35mm
In French with English subtitles

35mm Print

After plumbing the depths of depravity in *Anatomy of Hell*—and estranging more than a few critics in the process—Breillat returned to the industry's good graces with *The Last Mistress*, her elegant, erotic adaptation of Jules Barbey d'Aureville's 1851 novel of the same name. The costume drama, set in Paris, 1835, concerns impoverished libertine Ryno de Marigny (Fu'ad Aït Aattou), whose impending marriage to a well-heeled aristocrat (Roxanne Mesquida) calls for an end to his unhinged liaison with La Vellini (Asia Argento), a Spanish courtesan of gossip reputation. At the behest of his bride-to-be's grandmother, Ryno chronicles the feverish ten-year affair, conjuring tales of carnality, violence, and devotion. The Cannes-selected picture, made after a serious health crisis (cerebral hemorrhage) nearly curtailed Breillat's career, proved the director could temper the aggression without blunting the edge of her pointedly feminist project. Argento is ferocious in the role.

Print courtesy of IFC

“Breillat's explorations of desire and pleasure are so far from the antiseptic world of most screen depictions as to seem far out. In truth she's just fearless.”

Manohla Dargis, *The New York Times*

August 20 (Tuesday) 8:45 pm
August 26 (Monday) 6:30 pm



Bluebeard

Barbe Bleue

France 2009
Catherine Breillat
80 min. DCP
In French with English subtitles

“Psychologically rich, unobtrusively minimalist, at once admirably straightforward and slyly comic.”

J. Hoberman, *Village Voice*

Catherine Breillat closed out the aughts with a pair of fairytale adaptations. *Bluebeard*, her faithfully pitch-black take on the perverse Charles Perrault folktale, arrived first (*The Sleeping Beauty* followed) and cast a haunting spell with its formal austerity and savage lessons on innocence lost. The film, for the most part, treads close to its source: *Bluebeard* (Dominique Thomas), a lord of great wealth whose many wives have suspiciously vanished, entrusts his newest bride Marie-Catherine (Lola Créton, in her first major role) with the keys to his palace. She may enter any room save one, a taboo too seductive for her not to transgress. Breillat cleverly frames this Eden parable as a storybook read aloud by two child sisters, the youngest blanching at its horrors. Eschewing scenes of sex but not the significance of it—Marie-Catherine's guarded virginity is a crucial invention—*Bluebeard* is among the unruly director's most lucid and accessible achievements.

“Breillat makes films that are sexual, polemical, taboo-breaking, and transgressive.”

Lloyd Hughes, *The Rough Guide to Film*

August 26 (Monday)
August 30 (Friday)

8:20 pm
6:30 pm



The Sleeping Beauty

La belle endormie

France 2010
Catherine Breillat
82 min. DCP

In French with English subtitles

Catherine Breillat followed up her beguiling *Bluebeard* with another boldly revisionist fairy tale based on the work of Charles Perrault. Cursed by a bitter old hag to prick her finger and die on her 16th birthday, the young princess Anastasia has her sentence reduced by a trio of kinder witches, instead falling into a deep sleep and remaining there for the next 100 years. While in slumber, Anastasia comes of age through a series of vivid dreams (filled with charming princes, dwarves, and magical creatures). Then she reawakens a fully formed adolescent, and finds that in real life happy endings are more elusive than in our fantasies. Beautifully designed by François-Renaud Labarthe and photographed by the great Denis Lenoir (*Carlos*), this constantly surprising, thought-provoking investigation of the female psyche reaffirmed Breillat as one of the most inventive and risk-taking of contemporary French auteurs. —Film at Lincoln Center

“Sly and playful, it’s a beauty.”

Sheri Linden, *Los Angeles Times*

August 31 (Saturday)
September 4 (Wednesday)

8:35 pm
6:30 pm



Abuse of Weakness

Abus de faiblesse

France 2013
Catherine Breillat
105 min. DCP

In French with English subtitles

“A sexual thriller without intercourse, a slow-burning S&M fable about the nature of power.”

Colleen Kelsey, *cléo*

In 2004, at the age of 56, Catherine Breillat suffered a serious stroke. Her left side was initially paralyzed and after five months in the hospital she worked like a demon to walk again. Not long after, she prepared an adaptation of her novel *Bad Love* and decided to cast notorious “swindler of the stars” Christophe Rocancourt, fresh from a jail term for fraud. Over the next several months, Rocancourt took advantage of Breillat’s condition and stood by her side as she wrote him cheques amounting to over half-a-million euros. She later took him to court, won her case, and chronicled the experience in a book that she adapted into a uniquely haunting film, with a bold, tough performance by Isabelle Huppert as the Breillat figure and French/Portuguese rapper Kool Shen as the con man. —NYFF 2013

New Canadian Cinema

July 12 (Friday)
July 16 (Tuesday)
July 22 (Monday)



Laberint Sequences

Canada/Spain 2023
Blake Williams
21 min. DCP

Vancouver Premiere

3D Presentation

The new film from stereoscopic artist Blake Williams, a TIFF Wavelengths 2023 highlight, is set at first within Barcelona’s Parc del Laberint d’Horta. *Laberint Sequences* builds out a language of shots, which mark the picturesque park’s statues, hedges, flowers, and intersections, before delving deep into a realm of artifice that introduces new, quasi-alien elements to Williams’s work, including an actor (Deragh Campbell). The rhythm here is a pleasing and complex ricochet, where sound, image, colour, depth, and intertextuality are constantly activated.

“Thrillingly destabilizing... Its considered yet adventurous employment of 3D makes Hollywood’s innovations look juvenile by comparison.”

Beatrice Loayza, *The New York Times*

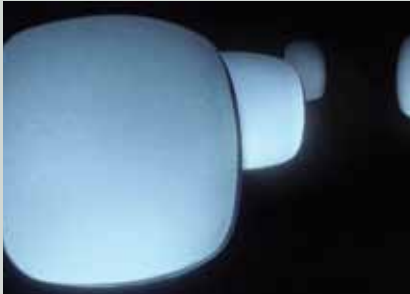
Presented in partnership with Basically Good Media Lab, Emily Carr University of Art + Design

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OF ART + DESIGN

**B G]
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JLG Forever Continued from June

9:00 pm
6:30 pm
8:35 pm



followed by

PROTOTYPE

Canada 2017
Blake Williams
63 min. DCP
No dialogue

3D Presentation

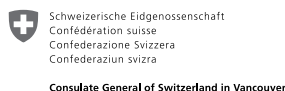
“Williams creates a sci-fi landscape that begets a new kind of origin myth... An immersive trip that consistently upends the adage, ‘Once upon a time ...’”
Andréa Picard, TIFF

The stereoscopic image emphasizes a human truth: our two eyes see from different angles. Blake Williams’s first feature pushes this concept to its breaking point, unearthing attractions that skew our vision of early film history: not Méliès, not Lumière, but a secret third thing. Most of *PROTOTYPE* employs a fixed camera, meaning the cutting, glitching, and 3D composition comes from within waves, image ghosts, and, in particular, the screens of mid-century CRT TVs, arranged in panels that fire off loops of something deliberately in between video art and camera obscura imagery. Hypnotic, haunting, and historically unprecedented, Williams’s work is that rare thing, an essential work of 3D cinema.

Film culture is still wrestling with the loss of Jean-Luc Godard (1930–2022), the unrelentingly innovative director and radical film thinker whose influence can be felt in every frame of modern cinema.

Throughout 2024, The Cinematheque pays tribute to the singular Franco-Swiss auteur with a 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



July 18 (Thursday)
July 26 (Friday)

6:30 pm
8:50 pm



Hélas pour moi aka Oh, Woe Is Me

France/Switzerland 1993
Jean-Luc Godard
83 min. Blu-ray
In French with English subtitles

GODard and DeparDIEU (the film’s marketers had great fun) team up in the ravishly photographed, spiritually beguiling *Hélas pour moi*, an exploration of “the desire of a God to feel human desire.” Riffing on the Greek myth of Alcmena—in which Zeus impersonates Alcmena’s husband Amphitryon and seduces her, conceiving Hercules—the film has a modern-day Swiss schoolteacher (Laurence Masliah) discovering that her innkeeper husband (Gérard Depardieu) suddenly speaks with the voice of God. Godard’s metaphysical inquiry takes in the distances between men and women, the sacred and the profane, humanity and nature. As ever, his approach is brilliantly iconoclastic, visually and aurally luxuriant, literate, essayistic, funny, and occasionally infuriating! *Hélas pour moi* rivals *Hail Mary* as Godard’s most spiritual work.

“Beautiful, terse, perplexing, allusive as it is elusive—and a stunning experience.”
Kevin Thomas, *Los Angeles Times*

Format note: *Hélas pour moi* screens from Kino Lorber’s 2019 Blu-ray edition.

“Cinema’s north star ... The French director did more than transform the aesthetic and the practice of filmmaking—he turned the cinema into the central art form of his time.”

Richard Brody, *The New Yorker*

July 18 (Thursday) 8:20 pm
 July 20 (Saturday) 6:30 pm
 July 26 (Friday) 6:30 pm
 July 28 (Sunday) 8:45 pm



Pierrot le fou 🍷

France 1965
 Jean-Luc Godard
 110 min. DCP

In French with English subtitles

“The most ravishing and romantic film ever made has only improved with age.”

Amy Taubin, *Village Voice*

A work of giddy, glorious spontaneity and self-reflexivity, *Pierrot le fou* is one of the quintessential achievements of Godard’s nouvelle vague period. It’s also something of a Godard compendium, referring back to earlier films (the ironic gangster cool of *Breathless* and *Band of Outsiders*) and anticipating future ones (the dazzling social analysis, the apocalyptic visions, of *Two or Three Things I Know About Her* and *Weekend*). After Ferdinand (Jean-Paul Belmondo), a jaded TV exec, abandons wife and child for Marianne (Anna Karina), the family’s babysitter, the two lovers set out on a Bonnie-and-Clyde-like trek to the south of France. Godard described *Pierrot le fou* as “the story of the last romantic couple.” The film abounds in explosive primary colours, Brechtian asides, and abrupt shifts in tone and mood. With its tragic exploration of amour fou and the transience of love, *Pierrot* is one of the most uncommonly emotional works in the Godard canon.

August 22 (Thursday) 6:30 pm
 August 24 (Saturday) 4:00 pm
 August 28 (Wednesday) 8:40 pm
 September 1 (Sunday) 6:30 pm



Alphaville

Alphaville, une étrange aventure de Lemmy Caution

France/Italy 1965
 Jean-Luc Godard
 99 min. DCP

In French with English subtitles

New Restoration

Godard’s hugely influential mix of science fiction and film noir was originally called *Tarzan vs. IBM*, a title suggestive of its theme and its pop-art/pulp-fiction sensibilities. Secret agent Lemmy Caution (Eddie Constantine) travels through space in a Ford Galaxie to Alphaville, the city of the future, where love, art, and individuality are outlawed. His mission is to neutralize dictatorial Professor Von Braun and destroy the ruthless Alpha 60 computer. Cartoon dialogue complements the comic-book plot, while the amazing visuals of cinematographer Raoul Coutard render the city of the title as a shadowy, menacing world of concrete and glass. In fact, *Alphaville* was shot entirely on location in contemporary Paris, underscoring Godard’s point that the sterile, soulless world of *Alphaville* had already arrived. Anna Karina plays Von Braun’s daughter. This stunning new restoration premiered at MoMA (New York) in 2023 and screens here in a crossover with our international noir sidebar.

“For all its influence, *Alphaville* still looks and feels like no other movie. More than a prophecy, it is poetry.”

Bilge Ebiri, *Vulture*

August 22 (Thursday) 8:40 pm
 August 28 (Wednesday) 6:30 pm



Détective

France/Switzerland 1985
 Jean-Luc Godard
 98 min. Blu-ray

In French with English subtitles

“A fragmented, funny homage to film noir ... It is Godard’s best film since *Every Man for Himself* ... You can’t afford to miss it.”

Vincent Canby, *The New York Times*

A mainstream genre picture sacrificed on the altar of late Godard, *Détective* is a cunning, comic deconstruction of the film noir, calculatedly timed to intersect with our summer cycle of American screen pulp. Its convoluted yarn, a noir forte, crams a handful of gangster-movie archetypes—sleuths, dames, mafia debtors, and debt collectors—into a Parisian hotel and lets their unspooling plotlines entangle one another. The film was a commission job: producer Alain Sarde had a script and star attached (Nathalie Baye); Godard was short of cash to finish *Hail Mary*. The puckish fun of *Détective* comes from how the director and his collaborator Anne-Marie Miéville inside-out the assignment, making window dressing out of the story while reflexively calling back to Godard’s crime pictures of the ’60s (*Band of Outsiders*’s Claude Brasseur here plays another doom-fated heel). Jean-Pierre Léaud is memorable as a manic gumshoe stumped by a prince’s murder. A teenage Julie Delpy appears in a minor role.

Format note: *Détective* screens from Kino Lober’s 2019 Blu-ray edition.

Pagbalik sa Takipsilim

Kidlat Tahimik and Miko Revereza



Part of the exhibition *HOHOL (Hang Out Hang Out Lang)* at grunt gallery
Curated by Patrick Cruz and Christian Vistan
Presented in partnership with grunt gallery

July 25 (Thursday)

6:30 pm



Four Films by Miko Revereza

Program runtime: 50 min.

Four of Miko Revereza's short films screen in this program, each of which tracks and indexes moments in Revereza and his family's precarious immigration, cultural loss, and undocumented experience in the United States. These shorts navigate moments and memories from early on in Revereza's immigration to his eventual return after years of living as an expatriate. Along with Kidlat Tahimik (whose work also screens in this double bill), Revereza presents figures and circumstances from different phases of colonialities in the Philippines' history, from Spanish to American hegemony, and the trajectories that this history set into motion. In conversation, these two filmmakers and their practices trace the journey of the Filipino immigrant and the perpetual balikbayan, from moments of colonization, to immigration, to the return.

FOLDS (26 min. 2023)
DROGA! (8 min. 2014)
DISINTEGRATION 93-96 (6 min. 2017)
Distancing (10 min. 2019)

Introduced by Christian Vistan, co-curator of *Hang Out Hang Out Lang*.

"Revereza finds ever-new ways of thinking with images, working across diaristic, documentary, and experimental modes to weave together personal and political histories of migration."

Katie Kirkland, *Film Comment*

July 25 (Thursday)

8:00 pm



Balikbayan #1 Memories of Overdevelopment Redux III

Philippines 2015
Kidlat Tahimik
150 min. DCP

"*Memories of Overdevelopment* transcends categorical boundaries: it's both epic and personal, diaristic and historical as it slips between registers to tell Enrique's story and Kidlat's, as well as the story of its own making."

Charles Fairbanks, *Senses of Cinema*

Kidlat Tahimik's film explores the figure of Enrique de Malacca, a slave of Ferdinand Magellan. Played by Tahimik himself, Enrique was the first person to circumnavigate the world and then return to his point of departure, and so arguably the first balikbayan. In Tagalog, balikbayan refers to a person who returns to their homeland after going abroad as temporary or guest workers. Enrique's journey gestures towards this Filipino diasporic condition, of travelling and working overseas and learning the cultural codes of foreign spaces. Tahimik depicts Enrique as a fragmented and enigmatic figure, in fictional reimaginings of his time with Magellan and as an old figure who mysteriously appears in doubly exposed photographs across time. All the while, Tahimik self-reflexively narrates and deconstructs *Balikbayan #1*, a hybrid narrative as well as a document of the film's own making over three decades (1979-2015).

Introduced by Christian Vistan, co-curator of *Hang Out Hang Out Lang*.

The Cinematheque

Images from top to bottom: *Spellbound*, 1945; *Tomorrow Is Always Too Long* 2014; *Romance*, 1999; *To Have and Have Not*, 1944; *Détectione*, 1985; *My Heart Is That Eternal Rose*, 1989.

New Restoration
6:00 pm
North by Northwest 
New Cinema
8:45 pm
It's Such a Beautiful Day
+ ME

8
New Cinema
6:30 pm
Music
New Restoration
8:45 pm
Spellbound



10
Our Stories to Tell
7:00 pm
Alanis Obomsawin:
Pathfinder
Free

11
Catherine Breillat
Opening Night
6:30 pm
Last Summer
9:00 pm
A Real Young Girl

12
New Restoration
6:30 pm
Spellbound
New Canadian Cinema
9:00 pm
Laberint Sequences
+ PROTOTYPE
3D

13
New Cinema
6:30 pm
It's Such a Beautiful Day
+ ME
8:30 pm
Music

14
Catherine Breillat
6:30 pm
A Real Young Girl
8:30 pm
Nocturnal Uproar

15
Catherine Breillat
6:30 pm
36 fillette 
New Restoration
8:30 pm
Beijing Watermelon

16
New Canadian Cinema
6:30 pm
Laberint Sequences
+ PROTOTYPE
3D
New Restoration
8:30 pm
Spellbound

17
New Cinema
6:30 pm
It's Such a Beautiful Day
+ ME
New Restoration
8:30 pm
North by Northwest 

18
JLG Forever
6:30 pm
Hélas pour moi
8:20 pm
Pierrot le fou 

19
New Restoration
6:00 pm
Beijing Watermelon
Catherine Breillat
8:45 pm
Last Summer

20
JLG Forever
6:30 pm
Pierrot le fou 
Catherine Breillat
8:50 pm
36 fillette 

21
Film Club
10:30 am
Singin' in the Rain 
New Restoration
1:00 pm
North by Northwest 
Catherine Breillat
6:00 pm
Dirty Like an Angel
New Restoration
8:15 pm
Beijing Watermelon

22
Catherine Breillat
6:30 pm
Nocturnal Uproar
New Canadian Cinema
8:35 pm
Laberint Sequences
+ PROTOTYPE
3D



24
DIM Cinema
7:00 pm
Tomorrow Is Always Too Long

25
grunt gallery
6:30 pm
Four Films by Miko Reverezza
Guest
8:00 pm
Baikbayan #1
Memories of Overdevelopment
Redux III
Guest

26
JLG Forever
6:30 pm
Pierrot le fou 
8:50 pm
Hélas pour moi

27
Catherine Breillat
6:30 pm
Romance 
8:40 pm
Dirty Like an Angel

28
Catherine Breillat
6:30 pm
Last Summer
JLG Forever
8:45 pm
Pierrot le fou 

29
Catherine Breillat
6:30 pm
Perfect Love
8:50 pm
Romance 



31
Mania Akbari Presents
7:00 pm
Disruption: Contemporary Shorts by Iranian Women Filmmakers
Guest

1
Film Noir
Opening Night
6:00 pm
Courtyard Shindig
6:45 pm
Gilda 
International Noir
9:00 pm
Le samourai

2
Film Noir
6:30 pm
Caught
International Noir
8:30 pm
The Third Man

3
Catherine Breillat
6:30 pm
Fat Girl 
Film Noir
8:30 pm
Gilda 

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
International Noir 6:30 pm My Heart Is That Eternal Rose  Catherine Breillat 8:30 pm Perfect Love	International Noir 4:00 pm The Third Man Film Noir 6:30 pm Pickup on South Street  8:20 pm To Have and Have Not 	International Noir 6:30 pm Victims of Sin Film Noir 8:25 pm Caught	Our Stories to Tell 7:00 pm Beans 	Catherine Breillat 6:30 pm Romance  8:40 pm Fat Girl 	International Noir 6:30 pm Le samourai Film Noir 8:45 pm Pickup on South Street 	Open House 12:00 pm Doors 2:00 pm Deep Focus: T-Men International Noir 6:30 pm The Third Man Catherine Breillat 8:45 pm Anatomy of Hell 
Catherine Breillat 6:30 pm Sex Is Comedy  International Noir 8:30 pm Neige	Film Noir 6:30 pm Gilda  International Noir 8:50 pm Victims of Sin		Film Noir 6:30 pm To Have and Have Not  8:40 pm The Man I Love	PELAN Presents 7:00 pm The Unseen	Catherine Breillat 6:30 pm Anatomy of Hell  International Noir 8:15 pm My Heart Is That Eternal Rose 	Film Noir 6:30 pm White Heat International Noir 9:00 pm Le samourai
Film Club 10:30 am Liz and the Blue Bird Film Noir 6:30 pm Caught Catherine Breillat 8:30 pm The Last Mistress 	Catherine Breillat 6:30 pm Fat Girl  8:25 pm Sex Is Comedy 	International Noir 6:30 pm Le samourai Catherine Breillat 8:45 pm Bluebeard	DIM Cinema 7:00 pm The Wanderer	JLG Forever 6:30 pm Alphaville 8:40 pm Détective	Catherine Breillat 6:30 pm The Last Mistress  Film Noir 9:00 pm White Heat	JLG Forever 4:00 pm Alphaville International Noir 6:30 pm Neige Film Noir 8:30 pm T-Men
Film Noir 6:30 pm White Heat Catherine Breillat 9:00 pm Anatomy of Hell 	Catherine Breillat 6:30 pm Bluebeard 8:20 pm The Sleeping Beauty		JLG Forever 6:30 pm Détective 8:40 pm Alphaville	International Noir 6:30 pm My Heart Is That Eternal Rose  8:30 pm The Third Man	Catherine Breillat 6:30 pm The Sleeping Beauty Film Noir 8:20 pm Act of Violence 	Film Noir 6:30 pm The Man I Love Catherine Breillat 8:35 pm Abuse of Weakness



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

September

JLG Forever 4:30 pm Alphaville Film Noir 8:40 pm To Have and Have Not 	International Noir 4:30 pm My Heart Is That Eternal Rose  Film Noir 6:30 pm Act of Violence  8:20 pm The Man I Love		Catherine Breillat 6:30 pm Abuse of Weakness 8:45 pm Last Summer	Film Noir 6:30 pm T-Men 8:30 pm Act of Violence 	5
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Disruption

Contemporary Shorts by Iranian Women Filmmakers

July 31 (Wednesday)

7:00 pm



Program runtime: 94 min.

In Person: Mania Akbari

This shorts program introduces a curated selection of fiction films made by Iranian women predominantly based within Iran. Set against the backdrop of Iran's deeply patriarchal society, these films serve as a much-needed disruption. At the heart of the program, two interwoven themes emerge: the experiences of women and children. From the delicate and fragmented recollections of childhood memories, to depictions of women within diverse power dynamics, this collection beckons viewers to engage with emotions often overlooked in the tapestry of everyday Iranian life. —Pegah Pasalar & Sadaf Sadri

Hosted by Iranian filmmaker, artist, and curator Mania Akbari. Post-screening Q&A via Zoom with filmmakers Sepide Berenji (*Raya*) and Asma Ebrahimzadegan (*The Region*).

Curated by Pegah Pasalar and Sadaf Sadri in collaboration with Cryptofiction, an international art platform founded by Akbari.

Films in Farsi with English subtitles.

The Zoo

باغ وحش

Iran 2022
Nafiseh Zare
17 min. DCP

Dissociation

تجزیه

Iran 2021
Payvand Eghtesadi
10 min. DCP

Raya

رایا

Iran 2020
Sepide Berenji
14 min. DCP

The Region

منطقه

Iran 2021
Asma Ebrahimzadegan
23 min. DCP

Iran, Second Day

ایران روز دوم

Iran 2021
Kiana Montajabi
15 min. DCP

Hair

مو

Iran 2022
Samaneh Yadollahi
15 min. DCP

Film Noir 2024

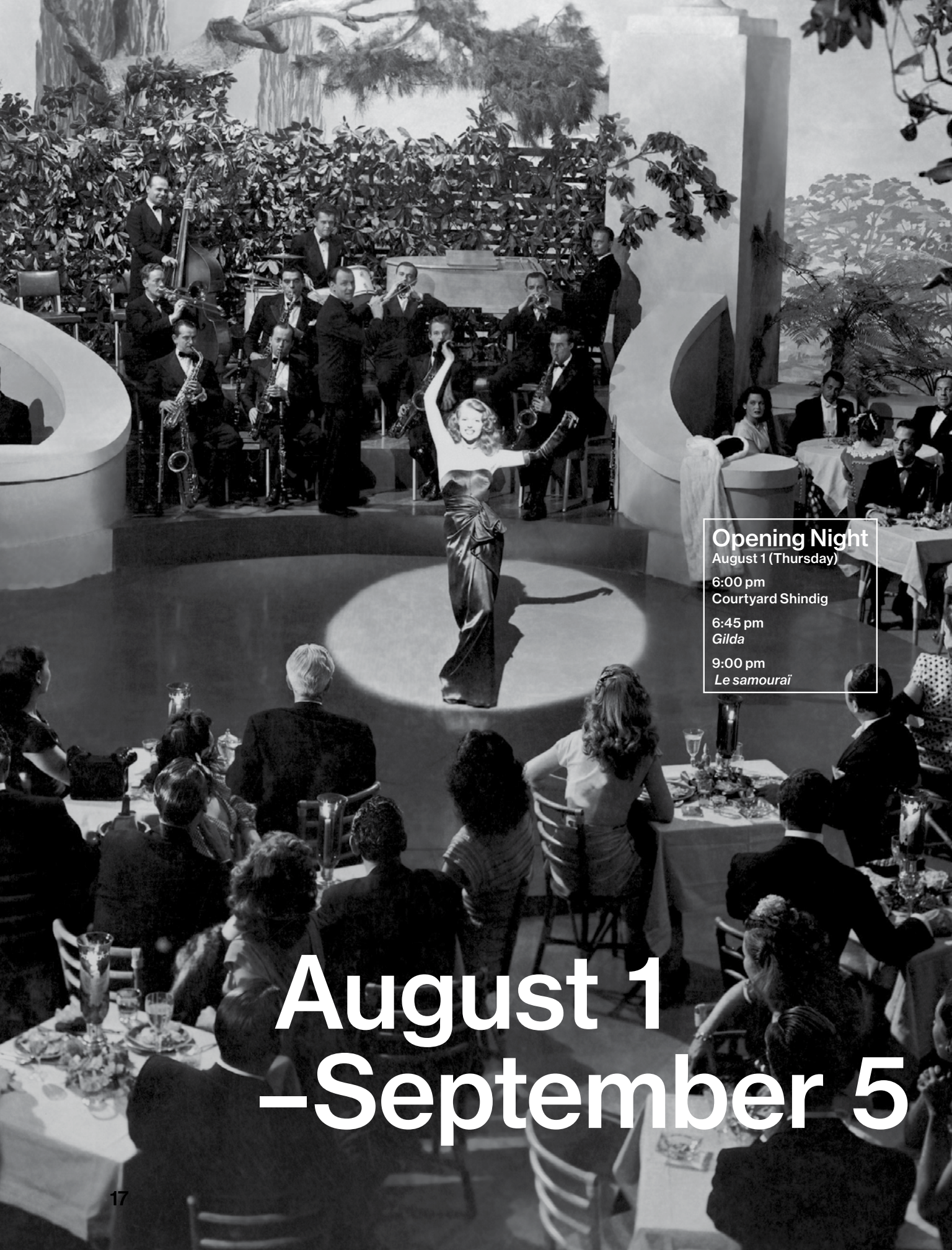
Forget the sunscreen.

Film noir returns to The Cinematheque this summer for another lucifugous season of hard-bitten American crime fiction from arguably Hollywood's most distinctive—and inarguably most misanthropic—chapter of moviemaking.

This year's lineup of eight shadow-steeped works were all forged in the canonical period of noir's 1940s and '50s golden age; save for perennial favourite *Pickup on South Street*, all stem from the archetypal first decade of the cycle. Half of the films screen in stunning new digital restorations, with a refurbished *Gilda*, that pinnacle of prestige postwar noir, arriving on the back of a buzzy Cannes Classics premiere to mark the centenary of Columbia Pictures. Lauren Bacall also rings in the big 100, and her first Bogie match-up *To Have and Have Not* is one of four peak-caliber titles joining our roster for the first time ever (*The Man I Love*, *T-Men*, and *White Heat* are the others)—a testament to the expansiveness of the noir catalogue and our audience's insatiable appetite, year after year, for more!

Speaking of more: Threaded throughout our core program is a sidebar exploring the reach of American noir on international cinema, as well as a pair of Jean-Luc Godard pictures (part of our year-long "JLG Forever" series) underscoring the imprint of noir on the immortal auteur. Anthony Mann's nocturnal 1947 procedural *T-Men*, a veritable noir style-guide whose historical absence from our series we're only too eager to put right, will also screen at The Cinematheque's 2024 Open House (August 10) in a noir-themed "Deep Focus" presented by our crackerjack Learning & Outreach crew.

Before the opening-night screening of *Gilda*, gussy up for our annual courtyard shindig featuring vinyl jazz, cold brews, tasty treats, and the latest crop of noir swag.



Opening Night

August 1 (Thursday)

6:00 pm
Courtyard Shindig

6:45 pm
Gilda

9:00 pm
Le samourai

August 1 –September 5

"I like the American films noir better than anything."

Jean-Pierre Melville

August 1 (Thursday) **Opening Night** 6:45 pm
August 3 (Saturday) 8:30 pm
August 12 (Monday) 6:30 pm



Gilda G

USA 1946
Charles Vidor
110 min. DCP

New Restoration

"Within the noir series *Gilda* is a film apart, an almost unclassifiable movie in which eroticism triumphs over violence."

Raymond Borde and Etienne Chameton,
A Panorama of American Film Noir

A majestic peak in the annals of film noir, *Gilda* is sadistic, sex-charged, and exciting—possibly the definitive noir about poisonous hate between lovers. Glenn Ford plays Johnny Farrell, the down-and-out gambler whose voiceover introduces us to a studio-bound Buenos Aires ("I make my own luck"). He makes a friend in Ballin Mundson (George Macready)—a casino owner who buys his loyalty, marries his ex-lover Gilda (Rita Hayworth), and fashions himself a tungsten baron over a swath of fascists fleeing the end of the war. *Gilda*'s many surprises start with the positions struck by this ménage à trois: Ballin hasn't merely ruptured Johnny and Gilda's shared past; Gilda has come between the two formerly close men. Hayworth's performance—in song, dance, and gesture—is a sensational, haunting work of brio. The camerawork is by Rudolph Maté (*The Passion of Joan of Arc*). This restoration is presented following its premiere in this year's Cannes Classics selection.

Tickets for the opening-night screening of *Gilda* (August 1) will include admittance to the courtyard shindig at 6:00 pm.

August 2 (Friday) 6:30 pm
August 6 (Tuesday) 8:25 pm
August 18 (Sunday) 6:30 pm



Caught

USA 1949
Max Ophüls
88 min. DCP

New Restoration

The tracking, gliding camera of Max Ophüls dovetails neatly with noir's modus operandi: it sees through everything. In *Caught*, a post-*Gaslight* film about the veneer of married society, there's plenty of obstruction to peer through. Leonora Ames (Barbara Bel Geddes) is scraping by to pay her way through charm school; Smith Ohlrig (Robert Ryan), "the Wall in Wall Street," picks her up one night on a pier across from his yacht. What follows, after the tabloid headlines and magazine dreams, is a stunning journey through the locked corridors of Leonora's life, as she pitches between Smith's hollow fortress on Long Island and the extramarital opportunities available to her in New York's Lower East Side. *Caught*'s elegant structure vaults forward through time, tracking Leonora in relation to a world of shadowy business, violent impulses, and psychological extremity. James Mason plays a crucial supporting role. This restoration was a highlight of Il Cinema Ritrovato 2022.

"A masterpiece... Leonora's movement is conveyed with the sort of virtuosity that made Ophüls an idol for generations of lens-geek directors... It packs a wallop."

Ignaty Vishnevetsky, *The AV Club*

August 5 (Monday) 6:30 pm
August 9 (Friday) 8:45 pm



Pickup on South Street PG

USA 1953
Samuel Fuller
80 min. DCP

"His best film... Fuller is typically enthralled by material that Stevens or Capra would consider hopelessly drab... Reminiscent of Diane Arbus's camera eye, her obsession with picking up the down side of American life."

Manny Farber, *Artforum*

Journalist-turned-filmmaker Samuel Fuller's predatory world of cops, thieves, spies, and informants still looks like the wild, cutting edge of B-movie artistry. Maybe it's pure pulp fiction, but it's also been framed as a precursor to Robert Bresson's transit pickpockets, or (according to Fuller himself) the look of Italian neorealism transplanted to Hollywood's New York. Detested by both Georges Sadoul and J. Edgar Hoover, *Pickup on South Street*'s plot concerns the contents of the purse belonging to Candy (Jean Peters) that professional thief Skip (Richard Widmark) has recently grabbed: microfilm en route to a communist spy, courtesy of Candy's opportunist ex. "I wanted to take a poke at the idiocy of the Cold War climate of the '50s," Fuller said. His vision of the time is propelled by kinetic, bruising action; his allegiance lies with his characters. Thelma Ritter, as stool-pigeon Moe, earned an Oscar nomination for her supporting role.

August 5 (Monday) 8:20 pm
 August 14 (Wednesday) 6:30 pm
 September 1 (Sunday) 8:40 pm



To Have and Have Not G

USA 1944
 Howard Hawks
 100 min. Blu-ray

“You know how to whistle, don’t you, Steve?” Howard Hawks’s films are so distinct they sometimes collapse genre definitions, but there’s no question that the adventurously existential tone and sexual parrying of his films became continuous with the very best of noir. *To Have and Have Not*, the first onscreen pairing of Lauren Bacall and Humphrey Bogart, only adapts Ernest Hemingway’s title story for its first handful of scenes. “Steve” Morgan (Bogart) manages a fishing boat in French-occupied Martinique; when “Slim” Browning (Bacall) arrives in town, the lights go down, the repartee sharpens, and Morgan’s general contempt finds a specific outlet against the fascist authorities. William Faulkner helped rewrite the original, more faithful script adaptation after the censor’s office threw most of it out, while Hawks, Bacall, and Bogart, in daily rehearsals, found the specific recipe: part *Casablanca*, part Hawksian worldview, total hard-edged brilliance.

“The 1940s were Hawks’s oyster, and *To Have and Have Not* was the pearl at the center, a work undertaken in and executed with as much comfort and confidence as an industry director is ever likely to muster.”

Dan Sallitt, critic and filmmaker

August 14 (Wednesday) 8:40 pm
 August 31 (Saturday) 6:30 pm
 September 2 (Monday) 8:20 pm



The Man I Love

USA 1947
 Raoul Walsh
 96 min. DCP

New Restoration

“This is one of Lupino’s finest, fiercest, and most nuanced performances (presaging, in certain ways, Gena Rowlands’s work with Cassavetes) ... Out of all the classical studio directors, Walsh had the best nose for milieu, and the film is pungent with late-night nightclub atmosphere: musicians’ sweat, cigarette smoke, bad perfume, spilled beer ... Seamy, steamy, brittle stuff.”

Ignaty Vishnevetsky, *Cine-File*

Before she directed her own films noir, Ida Lupino’s most creatively fulfilling partnership was with director Raoul Walsh on four films. Their work together culminated in her first-billed role as singer Petey Brown, a New Yorker who knows the late-night solace and high-pressure drive of the music scene, but hasn’t yet tasted success. When she pays her family a long-distance visit over the winter holidays she finds trouble and seamlessly adapts to it, navigating the powerlust of a nightclub owner and crime boss to protect those who would otherwise be his prey: her two sisters, brother, and even the neighbour across the hall. Walsh doesn’t bother with innuendo or moral quandaries—he’s forcefully direct—and Lupino’s sensibility is fit to match. Scorsese’s *New York, New York* owes a lot to this film; he supported this new restoration, which includes, for the first time since its original release, six minutes previously cut for music copyright reasons.

August 17 (Saturday) 6:30 pm
 August 23 (Friday) 9:00 pm
 August 25 (Sunday) 6:30 pm



White Heat

USA 1949
 Raoul Walsh
 114 min. 35mm

35mm Print

Categorized in Paul Schrader’s noir dossier as “post-hardboiled,” Raoul Walsh’s extremely controlled film about an intemperate anti-hero is one of the masterpieces of American cinema. Based on a story by Virginia Kellogg (also the author behind *T-Men*), *White Heat* was a return to the crime genre for James Cagney after a period of independence from the studios, and he was loath to relinquish his artistic stamp. His agitated walk and unpredictable bursts of energy as Cody Jarrett keep the film in a state of productive tension, while Walsh withholds key information about Cody’s relationships and psychology, preventing *White Heat* from resembling any normal underworld picture. The film is action-packed—prison brawls, strategic car-tailing, and heartless executions—but it also comes loaded with subtext. Walsh foregrounds Cody’s ties to his Ma (and her “top of the world” toast) and girlfriend Verna, all while leaving the true fatale figure hidden in plain sight.

“*White Heat* is of an exceptional toughness... Cagney has undoubtedly transformed [this] megalomaniac killer into his best-ever part.”

Raymond Borde and Etienne Chameton,
A Panorama of American Film Noir

“I like the photography of John Alton in *T-Men* and *Raw Deal*, those two films. But particularly *T-Men*...It’s a stripped-down look to the picture, and yet at times [it’s] bold in the lighting.”

Martin Scorsese

August 24 (Saturday) 8:30 pm
September 5 (Thursday) 6:30 pm



T-Men

USA 1947
Anthony Mann
92 min. Blu-ray

“Effortlessly transcends its semi-documentary brief to land deep in noir territory, concerned less with the heroic exploits of its *T-Men* than with personality perversities involved in undercover work.”

Tom Milne, *Time Out*

The first collaboration between key noir image-makers John Alton and Anthony Mann is a mob-financed, fed-approved barn burner that, in case you’re having too much fun, pauses for sober “voice of god” narration! Movies played after newsreels in the 1940s; the credible idea behind *T-Men* was a propaganda portrayal of “the six fingers of the treasury department fist,” here seen trying to crack a counterfeiting enterprise. The math is simple: two agents—violent O’Brien and knowledgeable Genaro—ought to be enough to take down a web that stretches from Detroit to LA’s Chinatown, so long as their disguises hold up (they learn mob history like actors preparing for a play). A great film from this material seems logically impossible, but per the crime expert in the film, it’s “the work of an artist.” Steam baths, back offices, and motel rooms are all the space Alton needed to conjure the shadows that influenced the next decade-plus of crime films.

T-Men also screens as part of The Cinematheque’s 2024 Open House (August 10), which includes a “Deep Focus” interactive lecture on Mann’s formative noir.

August 30 (Friday) 8:20 pm
September 2 (Monday) 6:30 pm
September 5 (Thursday) 8:30 pm



Act of Violence PG

USA 1948
Fred Zinnemann
82 min. DCP

New Restoration

WWII shadows the entire noir cycle, but it rarely receives as thorough an exorcism as it does in *Act of Violence*, the sole entry in the genre by director Fred Zinnemann (*From Here to Eternity*). Van Heflin plays Frank Enley, a successful contractor who’s helped to build a suburban dream for his wife Edith (Janet Leigh) and their neighbours. Into this protective shell breaks Joe Parkson (Robert Ryan), a vet with a different telling of what Frank was up to during the war, and a mission to make him pay for it. Zinnemann amplifies this murky conflict through horror-inflected setpieces, in which Joe stalks the neighbourhood like a bogeyman, his unhealed injury marking him as both a wild physical threat and a symbolic return of the repressed. There are no heroes here, only different branches of dirty business. Mary Astor gives a memorable supporting performance. Robert Surtees (*The Bad and the Beautiful*) composes the haunting images.

“Extraordinary...Blunt and purposeful... The 20-minute Nighttown passage is among the most mordantly gripping, gorgeously composed episodes in all of film noir.”

Paul Arthur, *Film Comment*

While film noir is often considered an American phenomenon—a genre defined by an historical period and a style—it never would have existed without the European émigré directors that entered Hollywood with a craft informed by silent cinema and German expressionism. This noir sidebar explores the way that influence can run both ways. Heroic bloodshed, rumberas, and neo-noir might have their own separate rules, but their survey of crime and capitalism, cops and gangsters, fatalistic love and doomed heroes often overlaps with the subject of our annual August tradition. Each film screens in a restored version, and can go toe-to-toe with the best, meanest, and most beautiful entries in the noir canon.

A Sha Haunt Intern



August 1
–September 1

How Is
the World:
International Noir

“Delon became here that rare thing: a movie totem, not an actor or character but a temple god in our communal consciousness.”

Michael Atkinson, *The Village Voice*, on *Le samouraï*

August 1 (Thursday)	9:00 pm
August 9 (Friday)	6:30 pm
August 17 (Saturday)	9:00 pm
August 20 (Tuesday)	6:30 pm



Le samouraï

France/Italy 1967

Jean-Pierre Melville

105 min. DCP

In French with English subtitles

New Restoration

“The closest thing to a perfect movie that I have ever seen.”

John Woo

Existential, austere, and eternally cool, Jean-Pierre Melville’s neo-noir masterpiece is, for many, the defining Melville film. Alain Delon is Jef Costello, a laconic, fedora-capped contract killer who abides by the code of the bushido. After a meticulously plotted hit on a club owner leaves behind eyewitnesses, Jef is pegged as the perp by a tenacious cop, but walks thanks to an ironclad alibi. The assassin’s anonymous employer, meanwhile, determines he’s too great a liability to live. Delon, already an arthouse staple (and heartthrob) for roles in classics by René Clément, Luchino Visconti, and Michelangelo Antonioni, cemented his celebrity with this iconic performance. The affectless anti-heroes of films by John Woo, Jim Jarmusch, Nicolas Winding Refn, and David Fincher, among others, owe *Le samouraï* an enormous debt.

August 2 (Friday)	8:30 pm
August 5 (Monday)	4:00 pm
August 10 (Saturday)	6:30 pm
August 29 (Thursday)	8:30 pm



The Third Man

United Kingdom 1949

Carol Reed

104 min. DCP

Directed by Carol Reed and scripted by Graham Greene, but dominated by the considerable presence of Orson Welles, *The Third Man* is one of the most entertaining of great films. Joseph Cotten is Holly Martins, a naïve American pulp-fiction writer who enters a labyrinth of crime, corruption, and cloak-and-dagger intrigue when he lands in ravaged postwar Vienna to meet old pal Harry Lime (Welles). Anton Karas’s zither score provides an inspired counterpoint to Greene’s baroque suspense tale. Welles’s performance, reuniting him with fellow Mercury Theatre player Cotten nearly a decade after *Citizen Kane* and *The Magnificent Ambersons*, as well as Robert Krasker’s extravagant, expressionist, and Oscar-winning images, make a solid case that this is a work touched by the hand of Orson. *The Third Man*’s reputation hasn’t faded after 75 years; it climbed the most recent *Sight and Sound* critics’ poll to land second only to *Kane* in Welles’s filmography.

“It once was praised as a sharply realistic study of American idealism crushed by European cynicism, but today it’s the extravagant falsity that entertains—from Welles’s “cuckoo clock” speech to the crazy camera angles and madly expressionist lighting chosen by director Carol Reed.”

Dave Kehr, *Chicago Reader*

August 4 (Sunday) 6:30 pm
 August 16 (Friday) 8:15 pm
 August 29 (Thursday) 6:30 pm
 September 2 (Monday) 4:30 pm



My Heart Is That Eternal

Rose 
 殺手蝴蝶夢

Hong Kong 1989
 Patrick Tam
 90 min. DCP

In Cantonese with English subtitles

New Restoration

“With the help of cinematographer Christopher Doyle, Tam creates an engrossing portrait of [Hong Kong]... Tam’s film delivers an unparalleled expression of pure rage and passion.”

Mick Gaw, *Screen Slate*

Patrick Tam’s final—and possibly definitive—statement as a member of the Hong Kong New Wave is this pulpy and audacious heroic bloodshed film. The film’s prologue is a sun-bleached mission to nowhere; its climax a bloody symphony; its middle stretch a Triad game of death with the romantic pulse of star-crossed lovers Lap (Joey Wong) and Rick (Kenny Bee) at its centre. Tam is often cited as the mentor of Wong Kar-Wai, and after *My Heart Is That Eternal Rose*, he would take an extended break from directing to edit Wong’s *Days of Being Wild* and *Ashes of Time*. But even that lineage might not prepare you for the fearlessly, kinetically lavish look of this film. From blown-out fluorescents to cool noir lighting, with an array of split-diopter and slow-motion tricks up its sleeve, Tam’s ultra-confident tale of time, longing, and contract killers is Hong Kong movie craft at its finest. Tony Leung plays the young confidante of the main couple. Anita Mui sings the title song.

Advisory: *My Heart Is That Eternal Rose* contains a scene of sexual violence.

August 6 (Tuesday) 6:30 pm
 August 12 (Monday) 8:50 pm



Victims of Sin

Victimas del Pecado

Mexico 1951
 Emilio Fernández
 84 min. DCP

In Spanish and French with English subtitles

New Restoration

Onstage, Violeta (Ninón Sevilla) is the star of Cabaret Changó. When she dances, her power extends over the nightclub’s audience—drunks, musicians, gangsters, and onlookers—which shifts, from chaos to joy, with every transition she makes between tempos and traditions. Backstage, however, Violeta lives under the thumb of the violent and possessive Rodolfo—as do scores of local sex workers and dancers. When a newborn that Rodolfo claims isn’t his is abandoned, Violeta sacrifices her status and sets into motion a generational tale that mixes melodrama, amped-up noir lighting, and dancefloor storytelling that anticipates the intensified montage of Bob Fosse. Director Emilio Fernández, already a Palme d’Or winner (1944’s *María Candelaria*), together with cinematographer Gabriel Figueroa, turns the film’s cabaret confines into a dynamic space for sweeping camera moves. As a classic example of the cine de rumberas genre, *Victims of Sin* is a jolting rediscovery, mixing high-level craft and underworld action.

“Goes full throttle...Ninón Sevilla plays Violeta with irresistible verve... The hard-luck plot bursts with the moody poetry of alley views and bridge vistas.”

J. Hoberman, *The New York Times*

August 11 (Sunday) 8:30 pm
 August 24 (Saturday) 6:30 pm



Neige

France 1981
 Juliet Berto, Jean-Henri Roger
 90 min. DCP

In French with English subtitles

New Restoration

“The plot of this film noir [provides] an excuse to get swept away by a group of eclectic personalities who all call Pigalle home... A picturesque work filmed sans pretentiousness, using a documentary approach that will both move and surprise viewers... Has rightly become a cult film.”

Jean-Pierre Rehm, *Viennale 2018*

Juliet Berto, the star of films by Rivette and Godard, applied her talents to directing in the 1980s, making three features before her untimely death from breast cancer at 42. *Neige*, a coolly committed piece of street poetry, was Berto’s debut, a tale of two guardian angels and the heavily policed community—dealers, users, dancers, lovers, and friends—they watch over. Anita (Berto) and Joko (Robert Liensol, *West Indies*) daily make their way through Paris’s Pigalle district, a home that goes on high alert when a crucial drug supply connection disappears, leaving their friends to suffer. Master cinematographer William Lubtchansky ensures that *Neige* ably inhabits a noir register (*Alphaville*’s Eddie Constantine even makes a cameo), but it also takes the open-air doctrine of Jean Vigo and the French New Wave even further, merging the qualities and dangers of a thriller with a portrait of solidarity among marginalized communities. This restoration was selected as part of Cannes Classics 2020.

Restored DCP courtesy Fun City Editions



2024 Open House

This summer noir season, we invite audiences to go behind the scenes at The Cinematheque during our Open House!

August 10 (Saturday)
Deep Focus Lecture and Screening

12:00 pm
2:00 pm



Take a tour of the projection booth, try your hand at projecting 8mm film, learn about our film archive, and join our Learning & Outreach team for a kid-friendly green-screen activity. Finally, grab a free popcorn before settling in for a noir-themed “Deep Focus” lecture and screening.

“Deep Focus” is an interactive lecture series hosted by Learning & Outreach at The Cinematheque. L&O Director Chelsea Birks will be your guide through the seedy underbelly of film noir, introducing Anthony Mann’s *T-Men* with a thirty-minute presentation on the history, cultural influences, and aesthetic markers of Hollywood’s most cynical film cycle.

Tickets to the 2:00 pm screening will be available on a first-come, first-served basis starting at 12:00 pm.

Admission is by suggested minimum donation of \$10.

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.

August 15 (Thursday)

7:00 pm



The Unseen

کاغذپاره‌ها

Iran 2019

Behzad Nalbandi

61 min. DCP

In Farsi with English subtitles

“An intimate portrait of five Iranian homeless women... Nalbandi treats their accounts with exceptional tenderness, care, and compassion.”

Serene Husni, *POV Magazine*

The feature-length debut of Behzad Nalbandi premiered at the International Documentary Film Festival Amsterdam (IDFA). It depicts the lives of those who dwell in public spaces and streets, overlooked by society as if invisible. Specifically, the film focuses on women who sleep on flattened boxes in Tehran, known as “carton sleepers”—a practice not at all unfamiliar to people lacking shelter in Vancouver. In order to protect their identities, the director ingeniously utilizes stop-motion animation of cardboard boxes to construct scenes and characters, combining them with the voices of the real women narrating their stories. The movie documents gender discrimination experienced by and among the unhoused, and highlights the unjust treatment of women by Iranian authorities. In *The Unseen*, the handcrafted world of animation collides with the harsh realities of life on Tehran streets.

Post-screening audience discussion moderated by PELAN.

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 Iahitail, 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 Stélat'en First Nation.

July 10 (Wednesday)

7:00 pm



Alanis Obomsawin: Pathfinder

Program runtime: 78 min.

Free Admission

“Alanis is the matriarch of Indigenous cinema. The Grand Dame of documentaries ... She is one of the most important filmmakers to ever work in what is currently called Canada. Her work has transformed a nation’s understanding of itself and she has inspired generations of Indigenous people to pursue telling our stories.”

Jesse Wenthe, founding director of the Indigenous Screen Office

The surname of iconic Abenaki filmmaker Alanis Obomsawin means “pathfinder.” In her prolific career, the documentarian has made over fifty films (and counting) with the National Film Board of Canada, three of which are included in this program of recent work. *The Spirit of the Tšilhqot’in People Is Hovering Over the Supreme Court* concerns the six communities that make up the Tšilhqot’in Nation and their fight for the rightful title of their land. The Wabano Centre for Aboriginal Health, led by Allison Fisher, is spotlighted in *Wabano: The Light of the Day*, showing how the Ottawa health clinic supports its Indigenous population. *Honour to Senator Murray Sinclair* speaks to Sinclair’s time as chief commissioner of the Truth and Reconciliation Commission (TRC) and his commitment to raising awareness of Canada’s past in order to move forward. *Spirit* and *Wabano*, previously available only in the NFB box set *A Legacy*, here receive their Vancouver theatrical premieres.

The Spirit of the Tšilhqot’in People Is Hovering Over the Supreme Court

Canada 2023
18 min. DCP

Wabano: The Light of the Day

Canada 2022
31 min. DCP

Honour to Senator Murray Sinclair

Canada 2021
29 min. DCP

August 7 (Wednesday)

7:00 pm



Beans 🍷

Canada 2020
Tracey Deer
92 min. DCP

Beans is the debut narrative feature of Mohawk filmmaker Tracey Deer. Based on Deer’s real-life experiences of the Oka Crisis, this semi-autobiographical film channels her memories through the character of Tekehentahkwa, also known as Beans. We see her navigating the world as a 12-year-old Mohawk girl trying to find her place in a settler-colonial society while living through the armed standoff between the Mohawk communities of Kanehsatà:ke and Kahnawá:ke and the Quebec police, the RCMP, and Canadian military forces. This powerful coming-of-age story shows us what it was like to be a young Indigenous girl during a turbulent time of violence and racism. The fight to protect the land continues today.

Best Picture
Canadian Screen Awards 2020

Best Canadian Film
VIFF 2020

“Deer has transformed the most painful experience of her life into a vital human story ... It’s safe to say there’s never been a film quite like *Beans*.”

Jude Dry, *IndieWire*

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 Kazymierchuk to draw attention to artists and experimental filmmakers whose practices engage with cinema as a medium, social context, formal structure, or architectural space. The name of the series is inspired by the diffused Vancouver sky, the darkness of the cinema, and a quote from James Broughton's *Making Light of It* (1992): "Movie images are dim reflections of the beauty and ferocity in mankind." DIM Cinema has been curated by Michèle Smith since 2014.

July 24 (Wednesday)

7:00 pm



Tomorrow Is Always Too Long

United Kingdom 2014
Phil Collins
82 min. DCP

"A film of devastating and often joyful criticality... Like humanist documentary photographers of old, Collins clearly empathizes with his subjects, and consequently they retain a dignity as improbable as it is moving."

Jack McGrath, *Frieze*

Returning to DIM Cinema for its tenth anniversary, artist Phil Collins's *Tomorrow Is Always Too Long* giddily mixes genres—documentary and musical, silhouette animation and late-night television—in this love letter to the city of Glasgow. At the heart of the film is a song cycle by Cate Le Bon interpreted by non-professionals filmed in their everyday environments to the accompaniment of the Royal Scottish Orchestra. The musical sequences are punctuated by public-access broadcasts from a disused 1960s TV studio (its doors re-opened by Collins to people from every walk of life), and by a series of short animations by Matthew Robins, soundtracked by Mogwai's Barry Burns, which follows a group of characters on a night out. From children to pensioners, poets to prisoners, Collins's Glaswegians talk, sing, and dance us deep into the soul of their city and beyond, exploring the need for human interaction amid the alienating information overload of the digital age.

August 21 (Wednesday)

7:00 pm



The Wanderer

United Kingdom 2012
Laure Prouvost
73 min. DCP

"Comprising seven narrative sequences, *The Wanderer* is based on a script by artist Rory Macbeth who, without any knowledge of German, translated Franz Kafka's *The Metamorphosis* into English. The film follows a number of characters who undergo a series of increasingly bizarre and mysterious experiences, navigating situations in which reality becomes increasingly uncertain. Working for the first time with a full crew and a cast of actors, multi-media artist Laure Prouvost uses Macbeth's text as a loose framework rather than a definitive script, opening up the narrative to the shifts and slippages of language and direction introduced by the filmmaking process" (LUX). Prouvost was awarded the Turner Prize in 2013, and was the subject of a career-spanning retrospective at FIDMarseille last year.

"Pushes translation to extremes... Prouvost's film language is a mischievous pick-and-mix of ironic art-speak, pop music, and make-believe."

Nick Aikens, *Frieze*

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.

July 21 (Sunday)

10:30 am



Singin' in the Rain

USA 1952

Stanley Donen, Gene Kelly

103 min. DCP

"The best musical ever made!"

Terence Davies, director (*The Long Day Closes*)

Stanley Donen helped refashion the movie musical in the 1950s, making films that showed off the athletic grace of star and co-director Gene Kelly, among other talents. It's Donen's centenary this year, and *Singin' in the Rain* remains, for kids and critics alike, his greatest achievement. "Dignity, always dignity" is how to endure the harsh initiations and unpredictable pitfalls of the movie industry, according to Don Lockwood (Kelly) and Cosmo Brown (Donald O'Connor). But when new technology—sound!—arrives at the end of the 1920s, it jeopardizes everything they know about making audiences laugh and cry and show up to the cinema. It'll take some ingenuity—and the upstaging talent of new star Kathy Selden (Debbie Reynolds)—to pull a major Lockwood project out of a tailspin. The ups and downs of studio artmaking have never had a better songbook, including "Make 'Em Laugh," "Moses Supposes," "Good Morning," and the matte-painting reveries of "Broadway Melody."

August 18 (Sunday)

10:30 am



Liz and the Blue Bird

リズと青い鳥

Japan 2018

Yamada Naoko

90 min. DCP

English dubbed version

This August marks the Japanese release of the first new film by animator and director Yamada Naoko in six years—a major event for fans of her work! To celebrate the occasion, we're presenting her most recent film, a beautifully sensitive portrayal of school-age confidence, in all its halting ups and downs. Mizore is a shy oboist in the school band. When she's assigned a key part in the fairy-tale inspired musical piece "Liz and the Blue Bird," she can't help but notice the way its themes—of friends departing for different worlds—seem to mirror the end of the school year and her untested connection to Nozomi, a flutist who she wishes she could know better. Yamada's style of careful observation privileges both Mizore and Nozomi's attempts to understand one another. "It's important to not take shortcuts in depiction," Yamada has said, and her attention to detail makes the slightest change, in rehearsals and conversations, land with enormous impact.

"Yamada is a master of human observation... This is a film that will resonate strongly with anyone who's ever been through [school's] emotional roller coaster."

Matt Schley, *The Japan Times*

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