

March/April 2024

The Cinematheque



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

Buying Tickets

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

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

Support

The Cinematheque is a 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: *Taipei Story*, Edward Yang, 1985
Contents image: *Bricolage*, David Rimmer, 1984

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

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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Despite a few snags and some late-game substitutions, our programming team is pretty darn pleased with the slate of films for our winter-spring cycle. The showstopper, undoubtedly, is the Edward Yang retrospective, a series already boasting a storybook reputation after sold-out runs and held-over screenings at select arthouses across America. (A colleague in New York described it as “Yang fever!”) We also pay tribute to the late, local artist David Rimmer with an evening of his world-renowned experimental films, occasioned by National Canadian Film Day and co-presented with our buildingmates at Cineworks. What’s more, an unintentional Francophone bent (oops!) results in revivals of masterpieces by Godard, Rivette, and Lamorisse rubbing shoulders with acclaimed new works from Bonello, Creton, and Quebecker Côté. That and much else besides in the pages ahead. So dig in, dog-ear the calendar, and we’ll see you under the cinéma sign (a JLG homage) this cherry-blossom season.

Shaun Inouye
Artistic Director





Dangerous Games: Jacques Rivette x 4

Since his death in 2016, restoration work on Jacques Rivette's filmography has outpaced any other artist who debuted as part of the French New Wave. This news would shock the director's early supporters who, faced with his films' resolutely anti-commercial runtimes and their brave alchemical transmutation of classic literature, modern theatre, and cinema of all eras, saw each new Rivette film, masterpiece though it may be, go predictably undistributed in North America.

The Cinematheque last offered a nearly full retrospective in 2007, while the full 13-hour version of *Out 1* screened here in 2016. Out of the many riches of these most recent restorations, we've chosen to begin with the newly re-released *L'amour fou*, a film thought nearly impossible to restore as the original negative was destroyed in a fire in the 1970s. We're presenting that transformative work alongside a selection showcasing Rivette's key collaborations with the actor Bulle Ogier, from her film acting debut in *L'amour fou* (1969) to perhaps her finest moments in *The Gang of Four* (1989).

To watch a performance in a Rivette film is to participate in the stone-by-stone creation of a world. His fractal vision of Paris constitutes a place like no other, one traversed via a space-and-time-rending approach to montage, through which we see the shattering breakthroughs and shadowy dead-ends borne out by acting, in life and on the stage. In these four films, one can witness Ogier defy almost any limits to the roles she inhabits: an outcast partner in *L'amour fou*, an ensnared actor in *Céline and Julie*, an ex-prisoner in *La Pont du Nord*, and, finally, a theatre director in *The Gang of Four*. Consider the connections and doublings among these roles one path through the labyrinths of Rivette's cinema, a place still awaiting full rediscovery.

March 4 –April 1

March 4 (Monday)	6:30 pm
March 15 (Friday)	6:30 pm
March 31 (Sunday)	6:30 pm



Céline and Julie Go Boating PG

Céline et Julie vont en bateau

France 1974

Jacques Rivette

193 min. DCP

In French with English subtitles

New Restoration

"The most exuberant, haunting expression of female friendship in the history of the cinema."

Mary Wiles, *Sight and Sound*

A film of magic, curses, intimacy, giddy magnetism, and the macabre world of haunted dreams, it's not hard to see why *Céline and Julie Go Boating* is Jacques Rivette's most beloved dose of cinematic (and theatrical) pleasure. The film is governed by several literary spirits, perhaps none greater than that of *Alice's Adventures in Wonderland*—particularly the malapropisms, arbitrary but binding rules, and world-skewing imbibements of Lewis Carroll's book. Librarian Julie (Dominique Labourier) invites nightclub performer Céline (Juliet Berto) into her life, and what begins as a chance encounter opens up a series of trapdoors—C&J fall into a narrative, and possibly more. For every moment enjoyed in each other's company, they discover a branching, doubling effect in what they see, culminating in a parallel world with its own sense of logic. Juggling the Kuleshov effect, Beckettian loops, and sapphic subtext, *Céline and Julie* is ultimately a classical comedy—a film that grants wishes.

“We are all rehearsing parts of which we are as yet unaware (our roles). We slip into characters which we do not master (our attitudes and postures). We serve a conspiracy of which we are completely oblivious (our masks). This is Rivette’s vision of the world, it is uniquely his own... Rivette [is] one of the most inspired auteurs in cinema, and one of its great poets.”

Gilles Deleuze, *Cahiers du cinéma*

March 8 (Friday) 7:00 pm
March 10 (Sunday) 7:00 pm
April 1 (Monday) 6:30 pm



The Gang of Four

La bande des quatre

France/Switzerland 1989

Jacques Rivette

160 min. DCP

In French and Portuguese with English subtitles

New Restoration

Jacques Rivette’s films might appear loose and open-ended, but they always hinge on moments of decisive action, a dynamic that receives its most satisfying elaboration in *The Gang of Four*. The action begins within the protective chamber of a theatre class for women, overseen by Constance Dumas (Bulle Ogier, now playing a director in a full-circle arrival from her film acting debut in *L’amour fou*). Lucidly navigating texts and emotions amid the many intrusions of the outside world—lovers, spies, and other secrets—the film builds an intricate plot structure. Split between classtime and home life, the film introduces, then activates, the distinct worldviews held by the members of the titular group—Anna, Joyce, Claude, and newcomer Lucia—roommates in a house with a shadowy history, many rooms, and much to recommend it... “except for the ghost.” This witty and intriguingly serious film has its own students (Olivier Assayas, Whit Stillman), but no equals.

“Rivette’s career-long exploration of the art and lives of stage actors reaches its emotional peak in *The Gang of Four*.”

Richard Brody, *The New Yorker*

March 9 (Saturday) 1:00 pm
March 17 (Sunday) 1:00 pm



L’amour fou

France 1969

Jacques Rivette

254 min. DCP

In French with English subtitles

New Restoration

“This film captures the dreams and desperation of the ’60s like few others, and you emerge from it changed.”

Jonathan Rosenbaum, *Chicago Reader*

After a life-changing experience shadowing Jean Renoir for a three-part documentary, Jacques Rivette made *L’amour fou*, his first film to test a working method of intense, close collaboration with actors, which would lay the groundwork for all his subsequent features. Named after a book by key surrealist André Breton, the film, unscripted yet scrupulously designed, begins by opening a Pandora’s box. At the first rehearsal of a new production of Jean Racine’s *Andromaque*, Claire (Bulle Ogier), set to play the central role of Hermione under the direction of her partner Sebastien (Jean-Pierre Kalfon), leaves. What follows is a romantic and artistic collapse advanced as a daring game of duelling, transferrable energies. *L’amour fou* passes through a range of alternating states (film formats, power dynamics, sound collages) to arrive at simultaneous exhaustion and breakthrough. It’s a boundary-pushing film about passions and relations written in blood and water—total honesty and total fabrication.

L’amour fou will be presented with an intermission. Both screenings will be introduced by Programming Associate Michael Scoular.

March 9 (Saturday) 8:20 pm
March 18 (Monday) 8:30 pm
March 29 (Friday) 6:00 pm



Le Pont du Nord

France 1981

Jacques Rivette

129 min. DCP

In French with English subtitles

New Restoration

Paris, as the title of Jacques Rivette’s debut feature put it, belongs to whoever can claim it, but in *Le Pont du Nord* it might be the last lawless outpost of a dying world. This panoptic Babylon filled with mythic beasts, men named Max, and sphinxlike trials appears to be rigged against a quixotic duo: Marie (Bulle Ogier) and Baptiste (Pascale Ogier, Bulle’s daughter). Baptiste is introduced like the independent motorcyclist of Howard Hawks’s *Red Line 7000*; when she crashes into Marie, breathing her first free air after serving time for bank robbery, their pasts (and performance styles) are redirected toward a singular destination. While Marie is beset by maladies (prison-like claustrophobia and painful memories), Baptiste is a kata-practising warrior whose theft of a map, imprinted with the ancient board game “Game of the Goose,” provides the open-air film with its orbiting structure of coincidental reunions—if coincidences truly exist in this world.

“Moves delicately across the underbelly of an urban nightmare, revealing what Fassbinder has so aptly called the ‘soft fascism’ of the modern world... Beneath a modest, self-effacing surface, *Le Pont du Nord* offers one of the most visionary film experiences of recent years.”

David Ehrenstein, *LA Weekly*

New Restorations

March 7 (Thursday) 6:30 pm
 March 11 (Monday) 8:45 pm
 March 17 (Sunday) 6:30 pm



Bushman

USA 1971
 David Schickele
 73 min. DCP

"My personal favorite [Il Cinema Ritrovato] festival discovery... An example of cinema's ability to encode little packages of explosive revelation into its fabric like so much TNT, just waiting for the next viewer to trigger another real-time detonation."

Jessica Kiang, *Film Comment*

A startling conversion from fiction to cruel reality occurs in American director David Schickele's shape-shifter of a film, among the most buzzed-about rediscoveries of 2023. *Bushman* begins as a spritely, Cassavetes-esque portrait of a Nigerian man adrift in 1968 San Francisco. Cut off from the civil war raging in his homeland, Gabriel (Paul Eyam Nzie Okpokam) struggles to navigate a countercultural upswell in America and his status as an outsider in both White and Black circles. (Gabe is African but not Black, a difference raised by his Watts-born girlfriend.) Although the movie, to this point, adopts various cinéma vérité methods—including interview segments of the character recounting his life, as a "bushman," in Nigeria—a sudden rupture of the real, a twisted irony that hijacks the film and veers it into documentary, rattles the narrative you think you know. "Truth was not stranger than fiction," admits Schickele, "just a little faster."

March 7 (Thursday) 8:10 pm
 March 9 (Saturday) 6:30 pm
 March 17 (Sunday) 8:10 pm



Not a Pretty Picture

USA 1976
 Martha Coolidge
 83 min. DCP

In 1976, trailblazing director Martha Coolidge (*Valley Girl*, *Rambling Rose*) made her feature film debut with the startling *Not a Pretty Picture*, a documentary-fiction hybrid that continues to raise provocative questions about sexual violence and the ethics of its onscreen representation. Coolidge based the film's fictional sections on her rape at the age of 16; in the role of her younger self, she cast Michele Manenti, also a rape victim. As they interpret Coolidge's script, cast members reflect on their encounters with assault, their feelings about acting out scenes of intense aggression, their attitudes concerning consent, trauma, and self-blame, and, in the case of Coolidge's best friend Anne Mundstuk, their ability to play themselves. Realizing documentary's potential to foster personal catharsis and interpersonal dialogue, *Not a Pretty Picture* stands as one of the genre's boldest and most revelatory experiments in meta-cinema. —Janus Films

"A film I wished I had seen as a teenager. *Not a Pretty Picture* feels strikingly close to contemporary narratives and the reflexive politics around the gaze. It means it contributed to inventing them all."

Céline Sciamma

March 11 (Monday) 6:30 pm
 March 16 (Saturday) 8:30 pm
 March 21 (Thursday) 6:30 pm
 March 24 (Sunday) 8:30 pm



The Cassandra Cat

aka *When the Cat Comes*
 Až přijde kocour

Czechoslovakia 1963
 Vojtěch Jasný
 105 min. DCP

In Czech with English subtitles

"A genuine oddity... Whimsical, likeable, and inventive... One of the best early examples of the Czech New Wave."

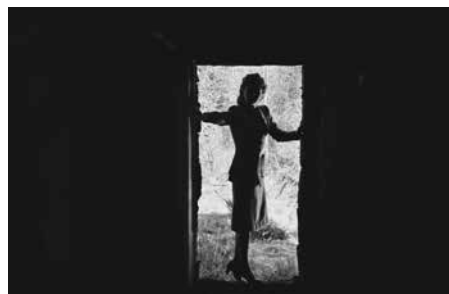
Jonathan Rosenbaum, *Chicago Reader*

In this modern-day fairy tale and rediscovered Czech New Wave cult classic, an ordinary Bohemian village is visited by a magician (Jan Werich), his beautiful assistant Diana (Emília Vášáryová), and a magic cat with the power to reveal people in colours that indicate their true natures. Yellow for the unfaithful, purple for liars, red for lovers like Robert (Vlastimil Brodský), a bighearted school teacher whose independence of thought places him at odds with the town's conservative authorities. When the cat reveals the villagers as they really are and the town descends into whimsical chaos, humourless school principal Karel (Jiří Sovák) vows to hunt down the feline and put an end to its anarchic reign. Ahead of its time in experimenting with stylized colour and extended political metaphor, *The Cassandra Cat* is director Vojtěch Jasný's triumphant excursion into fantasy as a mirror of real-life social divisions and hypocrisies. —Janus Films

Special Jury Prize
 Cannes Film Festival 1963

New Canadian Cinema

March 14 (Thursday) 8:20 pm
March 18 (Monday) 6:30 pm
March 23 (Saturday) 6:30 pm



I Know Where I'm Going!

United Kingdom 1945
Michael Powell, Emeric Pressburger
92 min. DCP

Stark differences—of national identity, class position, and romantic idealism—are blown open with rascally wit and cool temper in Powell and Pressburger's first postwar film. Taking its theme from a folksong popularized by Burl Ives and Pete Seeger, *I Know Where I'm Going!* opens in a headlong, artifice-unspooling rush, as Joan Webster (Wendy Hiller) departs to the private island home of Robert, her financially ironclad betrothed, to seal the deal. Then a gale rolls in. Powell and Pressburger never slacken the pace, introducing a lively circle of locals who know how to endure the tide-swept environs, including an eligible laird (Roger Livesey) and the wilds-loving Catriona (Pamela Brown). Whether lingering at a cèilidh or watching the wind react to a wish, the film is equally rooted in the magic of spectacle and language; it's left its mark on directors as varied as Bill Forsyth and Wes Anderson.

I Know Where I'm Going! will be preceded by a video introduction recorded by Martin Scorsese for the film's UK re-release in 2023.

"The greatest Scottish film ever made by an Englishman and a Hungarian... A masterpiece about the glories of being blown off-course."

Tilda Swinton

March 16 (Saturday) 6:30 pm
March 21 (Thursday) 8:45 pm
March 24 (Sunday) 6:30 pm
March 29 (Friday) 8:40 pm



Spacked Out

無人駕駛

Hong Kong 2000
Lawrence Lau
93 min. DCP

In Cantonese with English subtitles

"A bracing and pointedly critical antidote to the male-centered triad youth films of the late 1990s."

Shelly Kraicer, *CineAction*

A quartet of defiant girls tussle with the hard knocks of life in Lawrence Lau's sandpaper portrait of youth in revolt, a veritable *Kids* by way of post-handover Hong Kong. Set in the arcades, karaoke bars, and junior-high bathrooms of satellite city Tuen Mun, this Category III (i.e. hard R) teen drama follows the chaotic goings-on of a group of disaffected, no-fucks-given middle schoolers. Cookie, the film's 13-year-old narrator and anchor, has been abandoned by her mother, discarded by her boyfriend, and deprived of a best friend shipped away to reform school. The discovery that she's pregnant rallies the punk sisterhood around her, and they set off to neon Mong Kok district for an abortion and easy money. Candid in its upfront treatment of sex, drugs, and self-harm, *Spacked Out*, produced by HK indie kingpin Johnnie To, is a Y2K snapshot of a neglected generation edging dangerously close to self-annihilation.

March 14 (Thursday) 6:30 pm
March 23 (Saturday) 8:30 pm
March 25 (Monday) 6:30 pm



Mademoiselle Kenopsia

Canada 2023
Denis Côté
80 min. DCP

In French with English subtitles

Vancouver Premiere

A slept-on gem at Locarno and TIFF, Quebec cineaste Denis Côté's ghostly study of barren spaces and human isolation deserves recognition for its committed, if confounding, formal swings. As much an anatomy of an architectural no-place as it is a portrait of the loneliness within it, *Mademoiselle Kenopsia* is set almost entirely within the confines of a derelict building, empty but for the endlessly-on-duty custodian (Larissa Corriveau) drifting through its incongruous interiors. The appearance of a mysterious sound prompts investigation and philosophical phone conversations—and an opportunity for the outside world (maybe phantom world) to enter. Côté, the subject of a 2013 Cinematheque retrospective, locks us into a spare, structuralist aesthetic (James Benning is a clear touchstone) before slashing the canvas with disorienting tonal turns. The "kenopsia" of the title describes the eerie atmosphere of an abandoned place once bustling with life, a neologism seized upon during the pandemic.

"It's a performance piece, and a meditation on loneliness. It's theatrical, and wholly cinematic. It's about the isolation we've all just shared, embodied in one person... It's downright haunting."

Norm Wilner, TIFF

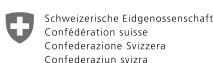


JLG
Forever

Continued from February

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.



Consulate General of Switzerland in Vancouver

“No film artist who has ever lived would be more justified than Jean-Luc Godard in thinking: *Le cinéma c’est moi.*”

J. Hoberman, *The New York Times*

March 22 (Friday)
April 4 (Thursday)

6:30 pm
8:25 pm



Film Socialisme

Switzerland/France 2010
Jean-Luc Godard
102 min. DCP

In multiple languages with irregular English subtitles

“Bursting with a new wave of anger and vitality, re-tooling once again the visual language of cinema.”

Jason Solomons, *The Observer*

JLG exploded into a new decade with this gloriously ambitious, densely packed cine-symphony that polarized Cannes, leaving as many scratching their heads as singing Godard’s praises. Four years in the making, the auteur’s first feature produced entirely in digital is a tripart film essay tackling nothing less than the freefall of contemporary European society. Part one, set on a Mediterranean cruise ship, features passengers (musician Patti Smith among them) waxing philosophical in a cacophony of mismatched tongues. Part two sees a brother and sister hold a gas station tribunal for the crimes of their parents’ generation. Part three, a globetrotting montage of locales bearing the traumas of history, brings the carnage of the past into harrowing focus. The glassy HD cinematography is by Fabrice Aragno, a key collaborator in Godard’s twilight years of artmaking.

Subtitles note: *Film Socialisme* will be presented with its original “Navajo English” subtitles, which deliberately do not translate every line of dialogue and are cryptically rendered. An extension of the film’s experimentation with language, they have been described as both inscrutable and works of art in themselves.

March 22 (Friday)
March 25 (Monday)
April 4 (Thursday)
April 7 (Sunday)

8:40 pm
8:20 pm
6:30 pm
8:30 pm



A Woman Is a Woman

Une femme est une femme

France 1961
Jean-Luc Godard
84 min. 35mm

In French with English subtitles

35mm Print

Godard’s exuberant third feature was his first in colour and in CinemaScope—and, with the banning of *Le petit soldat*, his first to be released after *Breathless*. Anna Karina, named Best Actress at Berlin for her performance, is Angela, the femme of the title, a nightclub stripper who wants to have a baby and settle down with lover Emile (Jean-Claude Brialy). When he refuses, she turns her attention to romantic Alfred (Jean-Paul Belmondo), Emile’s best friend. The film unfolds as a light-hearted, loving homage to MGM musicals of the ‘40s and ‘50s, with a tip of the hat as well to Lubitsch’s *Design for Living*. It also introduces to Godard’s cinema the theme of sex work, a central motif in his analyses of the social roles of women. Jeanne Moreau has a cameo as herself. Michel Legrand (*The Umbrellas of Cherbourg*) scores.

A Woman Is a Woman also screens as part of our “Deep Focus: French New Wave” interactive lecture on March 23 at 12:30 pm.

“A kind of movie that nobody had seen before. The result is brash, defiant, gaudy, and infinitely fragile.”

Tony Rayns, *Time Out*

“There is the cinema *before* Godard, and the cinema *after*.”

François Truffaut

April 20 (Saturday) 6:30 pm
April 26 (Friday) 8:20 pm



Notre musique

Switzerland/France 2004
Jean-Luc Godard
80 min. DCP

In French, Arabic, English, Hebrew, Serbo-Croatian, and Spanish with English subtitles

New Restoration

“Beautiful and powerful... [Godard] still has things to teach us about the way our responses to image and text tend to be coded and predetermined.”

Jonathan Rosenbaum, *Chicago Reader*

Three Dante-inspired chapters—“Hell,” “Purgatory,” and “Paradise”—divide Godard’s scathing portrait of the 20th century afire in this woefully underseen 2004 masterwork, screening here in the restoration that debuted at Berlinale 2022. War, political violence, and cinema’s role in relation to them have preoccupied Godard throughout his career. In the searing *Notre musique*, the auteur provides perhaps his most honest and profound articulation of these ideas, using a montage of war footage and a narrative about a Sarajevo symposium (with Godard himself as one of the speakers) to address the occupation of Palestine, the genocide of European Jews, the long arm of colonialism, and the state of American imperialism, all within the context of film art. Its relevance at this moment is staggering.

April 20 (Saturday) 8:20 pm
April 21 (Sunday) 8:40 pm
April 26 (Friday) 6:30 pm
April 28 (Sunday) 8:20 pm
May 1 (Wednesday) 6:30 pm



Vivre sa vie

France 1962
Jean-Luc Godard
83 min. 35mm

In French with English subtitles

35mm Print

Susan Sontag described Godard’s *Vivre sa vie* as “one of the most extraordinary, beautiful, and original works of art that I know of... A perfect film.” The director’s fourth feature, and a key work in his artistic evolution, has also been called a celluloid love letter to Godard’s then-wife Anna Karina. Karina plays Nana, a sales clerk and would-be actress whose entry into sex work is chronicled in twelve Brechtian tableaux. Carefully, crisply photographed by Raoul Coutard, the film makes rigorous use of direct sound and the long take, and unfolds as a rich, provocative mélange of documentary essay, B-film pulp fiction, and New Wave formalism, with the characteristic wealth of literary and cinematic references along the Godardian way. Its most iconic scene has Karina weeping while watching Falconetti in Dreyer’s exquisite *The Passion of Joan of Arc*.

“The most overtly, flamboyantly intellectual of Godard’s earliest films is also the most moving. It’s the first of his films that doesn’t just take apart convention but creates forms for later generations to emulate and envy.”

Richard Brody, *The New Yorker*

Learning & Outreach

March 23 (Saturday) 12:30 pm



Deep Focus: French New Wave

The influence of the French New Wave—arguably the most iconic period of film history—can be felt in everything from the jump cuts in *Taxi Driver* to the step-printing in *Chungking Express*. How did a group of young iconoclasts working with minimal budgets make such a big impact? In this edition of “Deep Focus,” an interactive lecture series presented by Learning & Outreach at The Cinematheque, we take a deep dive into the history, style, and legacy of the New Wave. Host Chelsea Birks will explore a range of films and directors, including leading lights JLG and Jacques Rivette, both featured in our March lineup. Participants will then apply their new analytical skills to a 35mm screening of Godard’s emblematic *A Woman Is a Woman* (1961) followed by a rousing discussion.

Standard ticket rates apply for this “Deep Focus” lecture and screening. Total event time will be three hours, including lecture, screening, discussion, and short breaks.



Are You Lonesome Tonight? The Films of Edward Yang

March 28–April 29

Yi Yi, 2000

“Like writing a very intimate letter to a very good friend.” This is how Edward Yang (1947–2007), the great Taiwanese director and figurehead of its fabled 1980s new wave, described the making of his unexpectedly final feature *Yi Yi* (2000), for which he won Best Director at Cannes. It’s a simile ready-made for any one of Yang’s films, such is the closeness and sense of in-confidence truths conveyed in his tales of intersecting lives whiplashed into modernity.

Born in Shanghai but raised in Taipei (his parents fled China after the communist takeover in 1949), Yang followed a roundabout route to film. Though passionate about movies and manga, he pursued a parents-approved career in computer engineering. This led him to America where, after a few academic detours, he was lured to Seattle’s booming tech sector. It was here that a creatively stifled Yang rekindled his cinephilia—sparked by a screening of Herzog’s go-for-broke *Aguirre, the Wrath of God* (1972)—and an invitation by a former classmate to write a movie script fated his return to Taiwan to become a filmmaker. His directorial contribution to the landmark omnibus *In Our Time* (1982), a cornerstone of New Taiwanese Cinema, secured his place in the burgeoning movement that he, alongside friend and collaborator Hou Hsiao-hsien, would soon bring to international attention.

Whereas Hou proved himself a master portraitist of rural life, Yang’s forte was the modern city—specifically Taipei. His

protagonists—usually young, upwardly mobile, middle-class professionals; sometimes wayward teens and minor criminals—live confusing, contradictory lives cut adrift from the sustenance of their traditional values and swept up in the soullessness and vapidness of a rapidly Westernized culture. His evocation of this rootless, alienated milieu has drawn frequent comparisons to the work of Michelangelo Antonioni, an acknowledged influence.

Though Taipei may be the subject under his incisive social microscope—and Taiwan’s unique social/political/historical situation, in the threatening shadow of mainland China, is very much a part of the texture of his films—Yang was a modernist and moralist whose clear-eyed, penetrating vision of contemporary urban life, and the contemporary search for meaning and identity, has universal resonance. His sophisticated narrative style, his complex weaving of seemingly disparate storylines into surprisingly coherent wholes, his intelligence and irony, have earned him widespread recognition as one of the most important artists of the 20th century’s second half.

“Are You Lonesome Tonight?” marks The Cinematheque’s first Edward Yang retrospective in 25 years. It follows rapturously greeted exhibitions in New York, Chicago, and Los Angeles that were similarly occasioned by recent restorations carried out by the Taiwan Film and Audiovisual Institute, sponsor of our program.



Borrowing its title from the Elvis-sung ballad waltzing through Yang's 1991 opus *A Brighter Summer Day* (itself named after a misheard lyric in the song), this series comprises all seven features made by the eminent director, including the long unavailable, and now beautifully restored, *A Confucian Confusion* (1994) and *Mahjong* (1996).

Sponsored by the Taiwan Film and Audiovisual Institute



Acknowledgments: The Cinematheque is grateful to Rita Yun (TFAI) for making this complete retrospective of Edward Yang's theatrical features possible.

“The very existence of Yang and his films was like a revelation to me. I imagine it was similar for many other Asian filmmakers of the same generation.”

Hamaguchi Ryusuke

March 28 (Thursday) **Opening Night** 7:00 pm
 April 6 (Saturday) 6:00 pm
 April 8 (Monday) 6:00 pm
 April 16 (Tuesday) 8:30 pm



A Confucian Confusion

獨立時代

Taiwan 1994
 Edward Yang
 125 min. DCP

In Mandarin with English subtitles

New Restoration

“It’s a dangerous time for emotion,” remarks a character in Edward Yang’s barbed black comedy, which follows a dizzying array of rootless characters through 56 fraught hours of career crises, shifting sexual relationships, and gnawing self-doubt. At the centre of this tangled Taipei story is Molly (Ni Shu-Chun), head of the family PR business, who is facing an arranged marriage to the dim heir of another corporate fortune. Molly’s firing of Feng, an aspiring actor biding time in her employ, is the catalyst that sets the film’s chaotic, comic events in motion. *A Confucian Confusion* is “sleek, chic, and hysterical, [and] owes more to Preston Sturges than Michelangelo Antonioni, though all of the characteristic Yang themes are present... The film’s thesis—stated by an overly earnest, struggling writer—is that if Confucius returned to contemporary Taiwan, everyone would adore him, primarily because they consider him an influential and powerful fraud” (TIFF Cinematheque).

The opening-night screening of *A Confucian Confusion* on March 28 will include a series introduction by Helena Wu.

March 29 (Friday) 1:00 pm
 April 7 (Sunday) 1:00 pm
 April 15 (Monday) 6:00 pm



A Brighter Summer Day

牯嶺街少年殺人事件

Taiwan 1991
 Edward Yang
 237 min. DCP

In Mandarin, Shanghaiese, and Hokkien with English subtitles

A work of grand scale and ambitious achievement, *A Brighter Summer Day* is Edward Yang’s consensus masterwork. Inspired in part by an actual murder case that rocked Taiwan, and set to a jukebox soundtrack of Western pop songs (the title is a mondegreen of lyrics in Elvis’s “Are You Lonesome Tonight?”), Yang’s richly detailed opus chronicles the coming-of-age of young Xiao S’ir, son of a stern civil servant, as he comes into the orbit of a local youth gang and falls in love with the girlfriend of the gang’s gone-into-hiding leader. The film’s sociopolitical milieu is an uneasy Taiwan teeming with anti-communist immigrants from the mainland, while its younger generation falls increasingly under the sway of American culture. Three years in the making, and featuring over a hundred speaking parts, *A Brighter Summer Day* is one of contemporary cinema’s most cherished works and arguably the apex of New Taiwanese Cinema.

“A vast fresco crowded with warmth, humour, violence, and a wealth of intimate detail. For once, ‘masterpiece’ seems the appropriate word.”

Tony Rayns, VIFF

March

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	4 Jacques Rivette 6:30 pm Céline and Julie Go Boating PG	5 	6 DIM Cinema 7:00 pm three sparks	7 New Restorations 6:30 pm Bushman 8:10 pm Not a Pretty Picture	8 Jacques Rivette 7:00 pm The Gang of Four	9 Jacques Rivette 1:00 pm L'amour fou New Restoration 6:30 pm Not a Pretty Picture Jacques Rivette 8:20 pm Le Pont du Nord
10 Jacques Rivette 7:00 pm The Gang of Four	11 New Restorations 6:30 pm The Cassandra Cat 8:45 pm Bushman	12 	13 Our Stories to Tell 7:00 pm Run Woman Run	14 New Canadian Cinema 6:30 pm Mademoiselle Kenopsia New Restoration 8:20 pm I Know Where I'm Going!	15 Jacques Rivette 6:30 pm Céline and Julie Go Boating PG	16 New Restorations 6:30 pm Spacked Out TV 8:30 pm The Cassandra Cat
17 Film Club 10:30 am The Castle of Cagliostro Jacques Rivette 1:00 pm L'amour fou New Restorations 6:30 pm Bushman 8:10 pm Not a Pretty Picture	18 New Restoration 6:30 pm I Know Where I'm Going! Jacques Rivette 8:30 pm Le Pont du Nord	19 	20 Frames of Mind 7:00 pm Physician, Heal Thyself Guests	21 New Restorations 6:30 pm The Cassandra Cat 8:45 pm Spacked Out TV	22 JLG Forever 6:30 pm Film Socialisme 8:40 pm A Woman Is a Woman	23 Learning & Outreach 12:30 pm Deep Focus: French New Wave New Restoration 6:30 pm I Know Where I'm Going! New Canadian Cinema 8:30 pm Mademoiselle Kenopsia
24 New Restorations 6:30 pm Spacked Out TV 8:30 pm The Cassandra Cat	25 New Canadian Cinema 6:30 pm Mademoiselle Kenopsia JLG Forever 8:20 pm A Woman Is a Woman	26 	27 Ivo Zen 7:00 pm Under Blue Skies Guests	28 Edward Yang Opening Night 7:00 pm A Confucian Confusion Guest	29 Edward Yang 1:00 pm A Brighter Summer Day Jacques Rivette 6:00 pm Le Pont du Nord New Restoration 8:40 pm Spacked Out TV	30 Edward Yang 7:00 pm That Day, on the Beach
31 Jacques Rivette 6:30 pm Céline and Julie Go Boating PG	1 Edward Yang 2:00 pm Yi Yi PG Jacques Rivette 6:30 pm The Gang of Four	2 	3 DIM Cinema 7:00 pm The Motion of the Image Guest	4 JLG Forever 6:30 pm A Woman Is a Woman 8:25 pm Film Socialisme	5 Edward Yang 6:30 pm Taipei Story PG 8:50 pm The Terrorizers	6 Edward Yang 6:00 pm A Confucian Confusion 8:35 pm Mahjong

April

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
7 Edward Yang 1:00 pm A Brighter Summer Day 6:00 pm Mahjong JLG Forever 8:30 pm A Woman Is a Woman	8 Edward Yang 6:00 pm A Confucian Confusion 8:35 pm Taipei Story PG	9 	10 Frames of Mind 7:00 pm Parachute Guests	11 New Cinema 6:30 pm A Prince Edward Yang 8:20 pm Mahjong	12 Edward Yang 7:00 pm That Day, on the Beach New Cinema 8:45 pm A Prince	13 Edward Yang 6:30 pm The Terrorizers New Cinema 8:45 pm A Prince
14 Edward Yang 6:00 pm Taipei Story PG New Cinema 8:20 pm A Prince	15 Edward Yang 6:00 pm A Brighter Summer Day	16 Edward Yang 6:00 pm Mahjong 8:30 pm A Confucian Confusion	17 National Canadian Film Day 7:00 pm David Rimmer (1942–2023) Guests Free	18 Alex Kazemi & Scott Smith 7:00 pm Rollercoaster TV Guests	19 New Cinema 6:30 pm Coma 8:10 pm The Beast	20 JLG Forever 6:30 pm Notre musique 8:20 pm Vivre sa vie
21 Film Club 10:30 am The Red Balloon + White Mane Edward Yang 1:00 pm Yi Yi PG New Cinema 5:45 pm The Beast JLG Forever 8:40 pm Vivre sa vie	22 New Cinema 6:30 pm A Prince 8:20 pm The Beast	23 	24 Our Stories to Tell 7:00 pm Okāwimāwaskiy Guests	25 PELAN Presents 7:00 pm Seven Winters in Tehran	26 JLG Forever 6:30 pm Vivre sa vie 8:20 pm Notre musique	27 New Cinema 6:00 pm The Beast 9:00 pm Coma

May



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

Images from top to bottom: *Céline and Julie Go Boating*, 1974; *Run Woman Run*, 2021; *I Know Where I'm Going!*, 1945; *Spacked Out*, 2000; *The Gang of Four*, 1989; *A Confucian Confusion*, 1994; *Seven Winters in Tehran*, 2023; *Coma*, 2022.

The Cinematheque

March 30 (Saturday) 7:00 pm
April 12 (Friday) 7:00 pm

April 1 (Monday) 2:00 pm
April 21 (Sunday) 1:00 pm
April 29 (Monday) 7:00 pm

April 5 (Friday) 6:30 pm
April 8 (Monday) 8:35 pm
April 14 (Sunday) 6:00 pm



That Day, on the Beach

海灘的一天

Taiwan 1983
Edward Yang
166 min. DCP

In Mandarin, Hokkien, German, and English with English subtitles

“One of the greatest debuts of the late 20th century.”

Film at Lincoln Center

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

Restored DCP courtesy of the Taiwan Film and Audiovisual Institute



Yi Yi

aka A One and a Two...

Taiwan 2000
Edward Yang
173 min. DCP

In Mandarin, Hokkien, Japanese, and English with English subtitles

Intimate yet epic, tender but truthful, rooted in realism while unafraid to summon magic, *Yi Yi* is Edward Yang's beloved final feature, a virtual summation of the director's signature themes and tonal range. Winner of Best Director at Cannes and recently named “The Best Film of the 21st Century (So Far)” by *The Hollywood Reporter*, this universally revered work revolves around a middle-class Taipei family weathering the vicissitudes of life, love, and death over a year. Its trio of perspectives—deftly balanced, sometimes mirrored—belongs to husband NJ (Wu Nien-jen), a businessman unexpectedly reunited with an old flame; his teenage daughter (Kelly Lee), tormented by her perceived part in her grandmother's stroke; and his young son (Jonathan Chang), probing reality with his father's camera. Though not oblivious to the cruelties of the world, *Yi Yi* is buoyed by an unmistakable warmth and sense of quietude. A film to love and hold close.

“The work of a master in full command of the resources of his art.”

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



Taipei Story

青梅竹馬

Taiwan 1985
Edward Yang
110 min. DCP

In Mandarin and Hokkien with English subtitles

“One of the great films of the '80s. The film saw the future of urban life with absolute clarity.”

Tony Rayns, *Film Comment*

Edward Yang's second feature is an elegant, Antonionian tale of urban angst and alienation set in booming, benumbing Taipei. Pop star Tsai Chin (Yang's first wife) and director Hou Hsiao-hsien (Taiwan's other world-class filmmaker of the era) play an upwardly mobile, profoundly dissatisfied couple. She's a successful property developer; he's a former baseball prospect now toiling for the family textile business, restless and clinging to past glories. Their prosperous façade of Western tastes and material comforts provides but flimsy protection when a series of personal and professional setbacks ensue and their relationship begins to crumble. Yang, extracting fine performances from the principals, serves up a shrewd and chilling portrait of contemporary Taiwan adrift between traditional values and modern soullessness. Co-star Hou, who reportedly mortgaged his house to finance the film(!), also collaborated on the script.

“Edward Yang's novelistic portraits of Taiwanese society capture the malaise of modern life with melancholy compassion.”

John Anderson, *Film Comment*

April 5 (Friday) 8:50 pm
April 13 (Saturday) 6:30 pm



The Terrorizers

恐怖分子

Taiwan 1986
Edward Yang
108 min. DCP

In Mandarin with English subtitles

“There may not be Baader-Meinhof gangs in this part of the world,” Yang has said of his complex, highly controlled third feature. “But the bombs we plant in each other are ticking away.” A coolly intriguing thriller in the modernist tradition of European art cinema, *The Terrorizers* spins three separate storylines of urban alienation and betrayal from across the social spectrum, and then slowly, enigmatically converges them. A novelist, unhappy with her marriage, contemplates resuming an affair with an old lover. An amateur photographer records a police raid on a gang hideout. A delinquent teenage girl, on the lam from the law, makes a series of crank calls that turns people’s lives upside down. “A complexly layered, self-reflexive puzzle film (like something between Antonioni’s *Blow-Up* and Spike Jonze’s *Adaptation*), *The Terrorizers* is at once Yang’s ultimate statement on the isolation of modern living and a road map through his own formidable creative process” (Film at Lincoln Center).

Restored DCP courtesy of the Taiwan Film and Audiovisual Institute

“Masterly ... Yang reaches high, and his aim is true... Neither sociological essay nor soap opera, it’s an intensely cinematic movie, finding mystery, pity, and fear in every life it scans.”

Tony Rayns, *Time Out*

April 6 (Saturday) 8:35 pm
April 7 (Sunday) 6:00 pm
April 11 (Thursday) 8:20 pm
April 16 (Tuesday) 6:00 pm



Mahjong

麻將

Taiwan 1996
Edward Yang
121 min. DCP

In Mandarin and English with English subtitles

New Restoration

“Misunderstood and underrated... The most devastating portrait of the ravages of capitalism on contemporary Taiwan.”

Jonathan Rosenbaum, *Chicago Reader*

Edward Yang’s penultimate film is an acerbic, sprawling tragicomedy, a poison love letter to Taipei as a rising cosmopolis of big money, big dreams, and big cons. Once more focusing on directionless youth, Yang depicts four immature toughs who share the same apartment and, frequently, the same women. Led by the amoral Red Fish (Tang Tsung-sheng), the crew implements a slate of swindles and illicit business deals aimed at superstitious gold diggers and naive foreigners—including French teenager Marthe (Virginie Ledoyen), who is looking to reconnect with her older English lover. But when mobsters seek to collect on a debt owed by Red Fish’s ex-criminal father, they accidentally abduct translator Luen-Luen (Lawrence Ko), the only crew member with scruples and, seemingly, an ounce of compassion. In several intertwined tales of greed, violence, and shattered principles, *Mahjong* examines how a city can grow in power and wealth while abandoning its heart and soul.

—Janus Films



March 27 (Wednesday)

7:00 pm

Under Blue Skies

Suot tschêl blau

Switzerland 2020

Ivo Zen

70 min. DCP

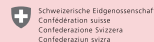
In Swiss German with English subtitles

In Person: Ivo Zen

A small alpine community reckons with an unspoken tragedy in Swiss documentary Ivo Zen’s poignant film, which premiered at Visions du Réel in Nyon. Upper Engadine, nestled within the mountain ranges of the Eastern Alps, is a picture-postcard destination for sky gazing and winter sports. The locals know firsthand, however, that the trade-off for such scenery is a life of relative solitude—a life particularly testing for experience-hungry kids. In the 1980s, on the crest of a youth-led counterculture sweeping Switzerland, hard drugs arrived in Engadine and extinguished the lives of many teens and young adults in the valley. The stigma and pain attached to this episode turned it into a taboo subject, a trauma shared but suffered in silence. Reopening the past with care and admirable intent, Zen’s powerful documentary affords space for a still-grieving township to engage in frank, vulnerable dialogue about substance abuse and the epidemic that claimed its children.

Post-screening panel discussion with Rachel Carter, director of research at the BC Centre for Palliative Care; Ervin Malakaj, director of the Centre for European Studies at the University of British Columbia; and Ivo Zen, director of *Under Blue Skies*.

Presented in partnership with the Consulate General of Switzerland in Vancouver, the UBC Centre for European Studies, and docUBC.



Consulate General of Switzerland in Vancouver



New Cinema

April 11 (Thursday) 6:30 pm
 April 13 (Saturday) 8:45 pm
 April 14 (Sunday) 8:20 pm
 April 22 (Monday) 6:30 pm



A Prince

Un prince

France 2023

Pierre Creton

82 min. DCP

In French with English subtitles

Vancouver Premiere

“Slow, spooky, and poetically fucked up. In other words, perfect.”

John Waters, *Vulture*

Earning attention out of Cannes before appearing on notable year-end lists—John Waters’s included—*A Prince* is a picture almost impossible to pin down: an erotic learning-a-trade fantasy, populated by gardeners and gerontophilia, told by three narrators connected by an Indian character who is (for the most part) conspicuously absent. The film, set in a verdant and exceedingly gay Normandy, is the latest from filmmaker and farmer Pierre Creton, until now an artisanal crafter of fiction-flirting documentaries. Here, he fully exploits the pathways of desire and imagination—leading, in one unshakable scene, to a surreal burlesque of carnal exoticization—while preserving the specificity of his haptic, hands-in-the-land approach to filmmaking. Formally daring and, at times, destabilizing (the narrators’ voices don’t align with their onscreen counterparts), with a self-lacerating sense of irony not unlike Bruno Dumont’s provincial portraits, *A Prince* all but guarantees to provoke dialogue, debate, and admiration.

One of the Top Ten Films of 2023
Cahiers du cinéma

April 19 (Friday) 6:30 pm
 April 27 (Saturday) 9:00 pm
 April 28 (Sunday) 6:30 pm



Coma

France 2022

Bertrand Bonello

82 min. DCP

In French with English subtitles

Vancouver Premiere

Out-of-sync time, scrambled space, and world-destroying harm—the final chapter in Bertrand Bonello’s trilogy of youth films (after *Nocturama* and *Zombi Child*) is an engrossing foray beyond contemporary reality, slicing through a thicket of dreams, vlogs, and dolls. *Coma* begins with the experience other pandemic-set movies fight to avoid: the eventless experience of time. In this specific case, one teenager (Louise Labèque) navigates the product pitches and life advice of Patricia Coma, a YouTube channel star with a touch of Lynchian intensity to her direct-to-camera addresses. “Beware of others’ dreams,” warns another video in the unnamed protagonist’s browser history; each layer in this mise en abyme suggests a malevolent dreamer and a boxed-in actor. Films about youth are always about freedom, and what Bonello thrillingly puts forward in *Coma* (a work dedicated to his daughter) traverses the whole gamut of teenage uncertainty and film language.

“Coma borrows its title from noted technophobe Michael Crichton and its bad vibes from David Lynch, Kurosawa Kiyoshi, and Unfriended (2014), raw materials it duly dunks in a high-speed blender... Bonello simultaneously achieves the goals of a good horror filmmaker and a concerned parent.”

Adam Nayman, *Cinema Scope*

April 19 (Friday) 8:10 pm
 April 21 (Sunday) 5:45 pm
 April 22 (Monday) 8:20 pm
 April 27 (Saturday) 6:00 pm
 May 1 (Wednesday) 8:20 pm



The Beast

La bête

France/Canada 2023

Bertrand Bonello

145 min. DCP

In French and English with English subtitles

Vancouver Premiere

“The Beast’s visions are impossible to shake... Nothing hits with as much force as the film’s climactic moments, which transpose James’s cataclysmic portrait to sci-fi speculative territory.”

Keith Uhlich, *Slant Magazine*

A high-concept enigma with the best use of green screen since Leos Carax’s *Holy Motors*, Bertrand Bonello’s latest genre-exploding film is, at its core, a time-skipping romance that could just as well be subtitled “Love’s Struggle Throughout the Ages.” *The Beast* takes after Henry James’s novella *The Beast in the Jungle*, its title suggestive of the threat that waits out of sight. This danger is palpable in all three eras in which we encounter Gabrielle (Léa Seydoux) and Louis (George MacKay)—the end of la belle époque, a recent chapter in millennial violence, and the not-so-distant year of 2044. James’s protagonist is haunted by a sense of déjà vu, “the sequel of something of which he had lost the beginning,” and Bonello obliges this prompt, tying on threads of reincarnated fate to the duo’s fraught encounters with courtship, computers, and other courses of rerouted desire. No other film last year quite resembled *The Beast*.



National Canadian Film Day: David Rimmer (1942–2023)

April 17 (Wednesday) **Free Admission**

7:00 pm

In January 2023, David Rimmer, one of Canada's most distinguished experimental cineastes, passed away at the age of 81. He was an artist of innovative vision and formal clarity, whose body of distinctive, rigorous work earned widespread acclaim and exhibition for advancing the strategies of a structuralist/materialist cinema—loops, overlays, time-lapse, collage—without betraying the poetic or metaphorical capacities of the medium. Born and based in Vancouver (save for a productive stint in early-'70s New York, lodging in Michael Snow's *Wavelength* loft), his legacy is inextricably bound up with the countercultural, cross-pollinating art scene that flourished here at the turn of the 1970s, from which he emerged as the preeminent figure in a uniquely West Coast wave of avant-garde filmmaking. (The Cinematheque also blossomed out of this famously fertile period, with Rimmer's work among the first to line the shelves of our archive.) His stature as a Canadian artist of international repute is plain: his films are housed in the permanent collections of MoMA (New York), Centre Pompidou (Paris), Academy Film Archive (Los Angeles), and the National Gallery of Canada (Ottawa), and represented by respected experimental-film distributors worldwide. In 2011, he was awarded the Governor General's Award in Visual and Media Arts.

Together with Cineworks Independent Filmmakers Society, The Cinematheque honours the late David Rimmer with a free National Canadian Film Day program devoted to his singular experimental film practice. Friends and collaborators will be in attendance, with remembrances shared throughout the evening.



Acknowledgments: We are grateful to Zoran Dragelj, Richard Martin, and Kirk Tougas for their input on this film program and involvement in this event.

Head/End (2 min. 1967)

Landscape (8 min. 1969)

Variations on a Cellophane Wrapper (8 min. 1970)

Fracture (10 min. 1973)

Bricolage (11 min. 1984)

Narrows Inlet (10 min. 1980)

Migration (11 min. 1969)

Canadian Pacific I & Canadian Pacific II (9 min. 1974–75)

—intermission—

Local Knowledge (30 min. 1992)

Head/End (2 min. 1967)

This program will include both digital and analogue formats.

National Canadian Film Day is an annual, one-day, coast-to-coast-to-coast celebration of Canadian cinema. Launched in 2014 and organized by REEL CANADA, it is held each year in April. Find out more at canadianfilmday.ca and reelcanada.ca.



REEL CANADA

“His indelible films transformed our visual landscapes into subtle and meditative moving image poems.”

Canyon Cinema



April 18 (Thursday)

7:00 pm

Rollercoaster 14+

Canada 1999
Scott Smith
82 min. 35mm

In Person: Alex Kazemi & Scott Smith

“The impressive film captures the raw emotions and daredevil vulnerability of adolescence with a scary accuracy.”

Stephen Holden, *The New York Times*

In the 1990s, we saw the birth of the “subverted teen” movie genre, whether it was through Larry Clark’s *Kids* or Wes Craven’s *Scream*. Xennials were tired of sanitized primetime portrayals of youth and trusted antihero directors to depict a darker, scarier, more forbidden side of adolescent malaise on screen. One of the more underground filmmakers of this lineage includes Canadian Scott Smith, whose 1999 debut film *Rollercoaster* depicts a powerful and brutally empathetic portrayal of new millennium teens. As the story unfolds, a group of broken youth break into a deserted amusement park and spend a day watching all of their darkest desires and secrets reveal themselves. As someone who has spent the last decade studying Y2K youth culture for my debut novel *New Millennium Boyz*, I was hypnotized by the unnerving documentary-like feel of *Rollercoaster* and haunted by its familiarity. The movie does a beautiful job at simulating the emotional, hormonal warfare of being young, and it was all filmed at Playland right here in Vancouver. —Alex Kazemi

Novelist Alex Kazemi will introduce the screening and moderate a post-screening Q&A with director Scott Smith.

Signed copies of Kazemi’s book *New Millennium Boyz*, “a no-holds-barred tour of the millennial mindset’s spiritual DNA” (Douglas Coupland), will be available to purchase.

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.

April 25 (Thursday)

7:00 pm



Seven Winters in Tehran

Sieben Winter in Teheran

France/Germany 2023
Steffi Niederzoll
97 min. DCP

In Farsi with English subtitles

“An urgent story of the fight for women’s rights... It remains gripping regardless of whether one knows the outcome.”

Pat Mullen, *POV Magazine*

Tehran, July 2007: Reyhaneh Jabbari, 19, has a business meeting with a new client. When he tries to rape her, she stabs him in self-defense. Later that day, she is arrested for murder. Her trial results in a death penalty sentence. Thanks to personal and secretly recorded videos provided by Reyhaneh’s family, their testimonies, and the letters written by Reyhaneh in prison, the film retraces the fate of a woman who becomes a symbol of resistance and women’s rights even beyond the borders of Iran. With Zar Amir Ebrahimi (Best Actress, *Holy Spider*, Cannes 2022) as the voice of Reyhaneh. —Official synopsis

Compass Perspektive Award
Berlinale 2023

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 Stellat'en First Nation.

March 13 (Wednesday)

7:00 pm



Run Woman Run PG

Canada 2021
Zoe Leigh Hopkins
101 min. DCP

The electric dramedy *Run Woman Run* takes place in the Six Nations of the Grand River and stars Dene comedian, actor, and writer Dakota Ray Hebert as protagonist Beck. She is an Indigenous single mom who's lost her passion for life and her connection to the Mohawk language after the death of her mother. After Beck falls into a diabetic coma, she is visited by the spirit of iconic Iroquois long-distance runner Tom Longboat, who helps her train for a marathon to get her life back on track. Led by this inspiration, Beck navigates the ghosts of the past, dissatisfaction of the present, and fear of the future to create a better life for her and her son. Heiltsuk and Mohawk director Zoe Leigh Hopkins's sophomore feature excellently raises awareness of the traumas of residential school and the erasure of Indigenous languages while creating hope for the future by honouring the spiritual and physical worlds.

Moon Jury Award, Audience Choice Award
imagineNATIVE 2021

Best Film, Best Actress (Hebert)
American Indian Film Festival 2021

April 24 (Wednesday)

7:00 pm



Okâwîmâwaskiy

Program runtime: 58 minutes

This program of shorts, named after the Cree word for Mother Earth, explores the reverence for the natural world that sustains and shapes our lives. *Shiringa: Amazon White Gold* examines the connection of the Shiringa tree to the Indigenous peoples of Peru, while *Walking with Plants* navigates the academic and cultural realms of ethnobotany, the study of interrelations between people, place, and plants. *Māri H—The Tree of Dream* follows shamanic experiences of the Yanomami people and their relationship with the Māri Hi tree. *Indigenous Plant Diva* focuses on the work of T'uy't'tanat Cease Wyss in downtown Vancouver, passing down plant wisdom to her daughter, Senaqwila. Each film highlights the deep interconnectedness of all living things and the essential link between humanity, nature, and Indigeneity to Mother Earth.

Following the screening, Kamala Todd, director of *Indigenous Plant Diva*, and T'uy't'tanat Cease Wyss, the film's subject, will participate in a discussion and Q&A about Indigenous ethnobotany, activism, and art.

Sponsored by the First Nations, Métis & Inuit Student Association at Simon Fraser University

Shiringa: Amazon White Gold
Canada 2022
Oscar Akamine, Joseph Neyra
9 min. DCP

Walking with Plants
Canada 2020
Trevor Dixon Bennett, Leigh Joseph
23 min. DCP

Māri Hi—The Tree of Dream
Māri Hi—A Árvore do Sonho
Brazil 2023
Morzaniel Iramari
17 min. DCP

Indigenous Plant Diva
Canada 2008
Kamala Todd
9 min. DCP



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. Panel discussions moderated by Dr. Harry Karlinsky.

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

March 20 (Wednesday)

7:00 pm



Physician, Heal Thyself

Canada 2023

Asher Penn

78 min. DCP

"A probing look at the origin story of an influential mind."

Pat Mullen, *POV Magazine*

Gabor Maté, physician and author of best-selling books *In the Realm of Hungry Ghosts* and *When the Body Says No*, is one of Canada's most celebrated intellectuals. Known for his work on addiction, trauma, and harm reduction, in *Physician, Heal Thyself* Maté offers a rare glimpse into his personal life. Born in Hungary to a Jewish family, Maté candidly describes the impact of the Holocaust on his childhood and the lingering scar the experience left upon his psyche. Home videos and animated sequences complement stories of his youth as a student journalist and activist, his evolving career ambitions, and raising a family with his wife (the artist Rae Maté). Throughout the film, Maté's empathy for vulnerable individuals shows up in myriad ways. Stretching across his many professional accomplishments and inner struggles, Maté's reflections remind us that healing, emotional growth, and self-acceptance are a continual process, even for those who have achieved outward success.

Post-screening discussion with Dr. Gabor Maté and director Asher Penn.

April 10 (Wednesday)

7:00 pm



Parachute

USA 2023

Brittany Snow

97 min. DCP

Vancouver Premiere

The night after leaving a treatment recovery centre for an eating disorder and suicide attempt, Riley (Courtney Eaton, *Yellowjackets*) finds herself bored at a karaoke bar. There she meets Ethan (Thomas Mann), a charming friend of a friend. The two twentysomethings hit it off, entwining themselves in a years-long "situationship" that teeters between friendship and romance. Ethan is smitten by Riley and does everything he can to subvert the distorted image she holds of herself. Riley, whose self-loathing tendencies can be difficult to watch, supports Ethan as he struggles to connect with his alcoholic father. Underneath witty banter and Gen-Z pop culture references, this directorial debut from actor Brittany Snow (*Pitch Perfect*, *Hairspray*) offers a refreshing romantic drama that explores the messy reality of codependent relationships.

Special Jury Award for Performance (Courtney Eaton)
Thunderbird Rising Special Award (Brittany Snow)
SXSW 2023

"A gentle, earnest indie about love, self-loathing, and other dependencies... Deeply felt and certainly proves that [Snow] has a promisingly deft directorial hand."

Jessica Kiang, *Variety*

Post-screening discussion with Maude Henri-Bhargava, RD, and Lauren Jennings, MOT.

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.

March 6 (Wednesday)

7:00 pm



three sparks

Mexico/Albania 2023

Naomi Uman

95 min. DCP

In Albanian and English with English subtitles

Canadian Premiere

"As an outsider, working and travelling alone, I had the chance to learn from everyone I met. This flipped the typical power dynamic of a filmmaker, possessing the camera and the tools for editing, who usually has full control. I felt like a child, awestruck and open-eyed, vulnerable."

Naomi Uman

At the heart of Naomi Uman's handmade experimental portraits and ethnographies are the folk traditions of the rural women in her host communities. Maintaining her vulnerability by not hiding her face, biases, or active participation behind the camera, Uman explores the intimacy of these women's lives and joins their day-to-day activities, her camera focused on repetitive manual practices, agrarian ways of living, women's work, and the intersection of ethnography, portraiture, and self-portraiture. Growing out of her previous work in Ukraine and Mexico, *three sparks* depicts life in northern Albania where the customary laws of the Kanun rule society. A trilogy-in-one, it begins as a meditation on Uman's relationship with the country and an unwanted personal sacrifice that imbues her film with mythic, metaphysical implications. *three sparks* unfolds as a portrayal of village life and women's gender roles before concluding with a self-reflexive video piece made in collaboration with the villagers, in a final abrupt shift.

April 3 (Wednesday)

7:00 pm



The Motion of the Image

Program runtime: 88 min.

In Arabic, Armenian, and French with English subtitles

Guest programmer Mena El Shazly presents six experimental video works made as part of a Cairo Video Festival production workshop led by writer and film director Ghassan Salhab (*Phantom Beirut*), whose films were the subject of a complete retrospective at Cinémathèque québécoise in 2018. The theme of the workshop was "The Motion of the Image," with each participating artist given the resources to discuss, develop, and produce a piece that responds to the questions of moving-image creation. What are the images that we produce, invoke, and watch—and that watch and monitor us? We are at once the creators, the producers, the actors, the extras, the witnesses, and the audience of this spectacle. What, then, is this movement of images that haunts the world and threatens it more than ever? How does the overproduction and consumption of images affect the way we see, hear, sense, and understand the world?

Advisory: *Sphinx E-400* contains images that may be disturbing to some viewers.

Mena El Shazly is a visual and video artist currently based in Vancouver and the artistic director of the Cairo Video Festival, a project of the artist collective Medrar for Contemporary Art.

Fuchsia

Egypt 2021
Sherouk Helal
12 min. DCP

Sniper

Egypt 2021
Hossam Waleed
14 min. DCP

From the Work of

the Devil
Egypt 2021
Dessil Mekhtigian
21 min. DCP

Sphinx E-400

Egypt 2021
Helena Abdelnasser,
Joseph Adel
5 min. DCP

A man-eater rests
after feasting on its
own flesh

Egypt 2021
Sama Waly
9 min. DCP

Three
Disappearances
and a Song

Egypt 2021
Nadia Ghanem
27 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.

March 17 (Sunday)

10:30 am



The Castle of Cagliostro

ルパン三世 カリオストロの城

Japan 1979

Miyazaki Hayao

100 min. DCP

English dubbed version

With *The Boy and the Heron* still on our minds, Film Club travels back to the first feature film made by Miyazaki Hayao! Nearly two decades into his career, Miyazaki was given the reins on *The Castle of Cagliostro* after co-directing *Lupin III* episodes with Takahata Isao. Despite the legendary status of Kato Kazuhiko's thieves and rogues, the soon-to-be animation legend revised their sensibility in the film, making them his own: action heroes with balletic body language and encyclopedic knowledge, a respect for nature and history, and contempt for abusive power. That's not to say this isn't a crime caper, of course, with kidnappings, rapid-fire action, and counterfeiting conspiracies. Miyazaki delights in the strange gravity of animation—cars collapse and side-step onto walls, humans run and fall with such daring that they might as well be flying. *Cagliostro* won its director the Ofuji Noburo Award and the chance to create his next project on his own terms.

“Particularly for those who have come to appreciate Miyazaki's better-known works, *The Castle of Cagliostro* is a must-see.”

Tracy Brown, *Los Angeles Times*

April 21 (Sunday)

10:30 am



The Red Balloon

Le ballon rouge

France 1956

Albert Lamorisse

34 min. Blu-ray

In French with English subtitles

“I wept and wept at the end of *The Red Balloon*... It's the greatest short ever made. It's just fabulous. So glorious!”

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

One of the most beloved children's films of all time, Albert Lamorisse's nearly wordless urban adventure about a Parisian boy and a very special balloon has enchanted generations of audiences. Even if you haven't seen this film in full before, you've surely caught its influence in the work of scores of filmmakers, from Steven Spielberg to the team behind *Winnie the Pooh* (2011)—and, one could argue, on the entire house style for Pixar's short films. For Studio Ghibli co-founders Miyazaki Hayao and Takahata Isao, inspiration came through its example of a grounded yet dreamlike world. The magic that Lamorisse allows us to see in *The Red Balloon* is a continuous flow of concrete time and space: the boy walks, the balloon follows, the camera follows.

preceded by

White Mane

Crin-blanc, cheval sauvage

France 1953

Albert Lamorisse

40 min. Blu-ray

English narration version

Albert Lamorisse's Prix Jean Vigo-winning mid-length is, next to *The Black Stallion*, the closest thing to equine transcendence in the cinema. The English narration, originally adapted by film critic and novelist James Agee, is read by actor Peter Strauss.



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