

May/June 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: *Golden Eighties*, Chantal Akerman, 1986
Contents image: *Duck Amuck*, Chuck Jones, 1953

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

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Program notes: Shaun Inouye,
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DIM Cinema notes: Michèle Smith
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Additional program notes: Jim Sinclair

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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.

1131 Howe Street, Vancouver
thecinematheque.ca

200–1131 Howe Street
Vancouver, British Columbia V6Z 2L7
604 688 8202
info@thecinematheque.ca

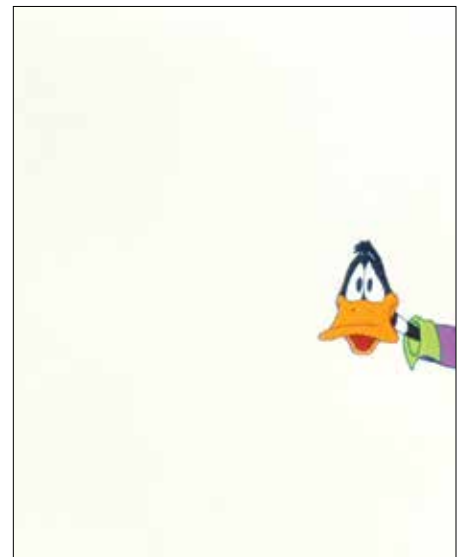
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May/ June 2024

- 2 **Are You Lonesome Tonight? Edward Yang Encores**
- 3 **Snowpiercer**
- 3 **New Documentary**
- 4 **Larry Kent's Vancouver Trilogy**
- 6 **Before the Fall: Justine Triet × 3**
- 8 **"Who Will Sing Folk Songs?"
The Film Musical in Nine Variations**
- 13 **JLG Forever**
- 14 **Calendar**
- 16 **New Cinema**
- 17 **Vancouver Greek Film Festival**
- 20 **Four Postwar Films by Shimizu Hiroshi**
- 23 **Learning & Outreach: Cinelab 2024**
- 23 **West Coast Film Archive Presentation**
- 24 **New Restoration**
- 24 **PELAN Presents**
- 25 **Our Stories to Tell**
- 26 **Frames of Mind**
- 27 **DIM Cinema**
- 28 **Film Club**

Every summer, The Cinematheque's Learning & Outreach team guides dozens of young people through the process of making their very own original short films. Participants in our Cinelab program for youth aged 14–19 take over spaces and equipment normally reserved for SFU's film production students, and over two weeks they go through the intense (and intensely rewarding!) experience of making films in small crews. Younger filmmakers can learn the ropes in our Action! filmmaking program (ages 11–13) and Animazing! stop-motion program (ages 8–10), run in partnership with UBC Camps. Learn more and register now at thecinematheque.ca/learn, or get in touch with us at learn@thecinematheque.ca.

Chelsea Birks
Learning & Outreach Director



Are You Lonesome Tonight? Edward Yang Encores

Owing to the popularity of our Edward Yang retrospective, we've decided to bring back three of the director's most treasured films for encore screenings. To learn more about the series, which was presented in our previous programming cycle, visit thecinematheque.ca or refer to our March–April publication.

May 13 (Monday)

6:00 pm



A Brighter Summer Day PG

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.

"Probably the greatest Taiwanese film ever made."

Jonathan Rosenbaum

May 19 (Sunday)

1:00 pm



Yi Yi PG

aka A One and a Two...

Taiwan 2000
Edward Yang
173 min. DCP

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

"A delicate film but a strong one, graced with the ability to see life whole, the grief hidden in happiness as well as the humour inherent in sadness."

Kenneth Turan, *Los Angeles Times*

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.

July 1 (Monday)

4:00 pm



Taipei Story PG

青梅竹馬

Taiwan 1985
Edward Yang
110 min. DCP

In Mandarin and Hokkien with English subtitles

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.

"A quietly stunning drama... Yang's insights and honesty about emotions ensure interest throughout; and it looks absolutely superb."

Tom Charity, *Time Out*



May 18 (Saturday)

7:00 pm

Snowpiercer ¹⁴⁺

South Korea/USA/France/Czech Republic 2013

Bong Joon Ho

126 min. DCP

In Person: Jean-Marc Rochette

"The relentless, politically provocative and visually spectacular *Snowpiercer* [is] the best action film of [the year], and probably the best film, period."

Andrew O'Hehir, *Salon*

Korean auteur Bong Joon Ho swung for the fences with his English-language debut. A highly allegorical, high-concept sci-fi epic with an A-team ensemble and one of South Korea's biggest-ever budgets, *Snowpiercer* was an all-chips-in gamble that astonishingly paid off, garnering acclaim, big box-office gains, and a seat for Bong at the Netflix table for follow-up *Okja*. The dystopian spectacular, set in 2031, concerns the last survivors of a human-caused cataclysmic event that has plunged Earth into a second ice age. The population now exists aboard a massive self-sustaining train, segregated by a caste system with the poorest at the back, the 1% at the front. An uprising led by tail-passenger Curtis (Chris Evans) sets off a bloody car-by-car crusade to reach the engineer (Ed Harris), architect of this inequitable world order. Bong's steampunk social-class parable is based on the French graphic novel *Le Transperceneige*, also blueprint for the still-running television adaptation.

French artist Jean-Marc Rochette, co-creator and illustrator of the multi-volume *Le Transperceneige* graphic novel series, will join us in person to discuss his work and the Bong Joon Ho film.

Co-presented with the 2024 Vancouver Comic Arts Festival and the Consulate General of France in Vancouver.



AMBASSADE
DE FRANCE
AU CANADA
*Liberté
Égalité
Fraternité*

New Documentary

May 20 (Monday)

1:00 pm

June 2 (Sunday)

1:00 pm



Occupied City

Netherlands/United Kingdom 2023

Steve McQueen

262 min. DCP

Vancouver Premiere

"Demolished." The word routinely punctuates the voiceover narration in British filmmaker and visual artist Steve McQueen's colossal documentary, a geographical tour of Nazi-occupied Amsterdam rendered exclusively through observational footage shot before and during the COVID-19 pandemic. The tome-sized work, adapted from the exhaustively researched 2019 book *Atlas of an Occupied City (Amsterdam 1940–1945)* by Bianca Stigter (McQueen's wife and producer), is spartan in form and profound in cumulative effect. Over its nearly four-and-a-half-hour runtime, McQueen hopscotches from one discrete address to another (130 in total), exhuming the quotidian horrors of the Holocaust on the sites where they once transpired. What begins as a jarring juxtapositioning of past and present locksteps into a fascinating, sometimes oblique, portrait of a haunted city and the lessons it holds. That aforementioned utterance ("demolished") assumes an unshakable power as it conveys not merely the material destruction of buildings and homes, but the fates of those once residing inside them.

Occupied City's runtime includes a built-in 15-minute intermission.

"Extraordinary ... [An] intense, absorbing, and epically scaled chronicle."

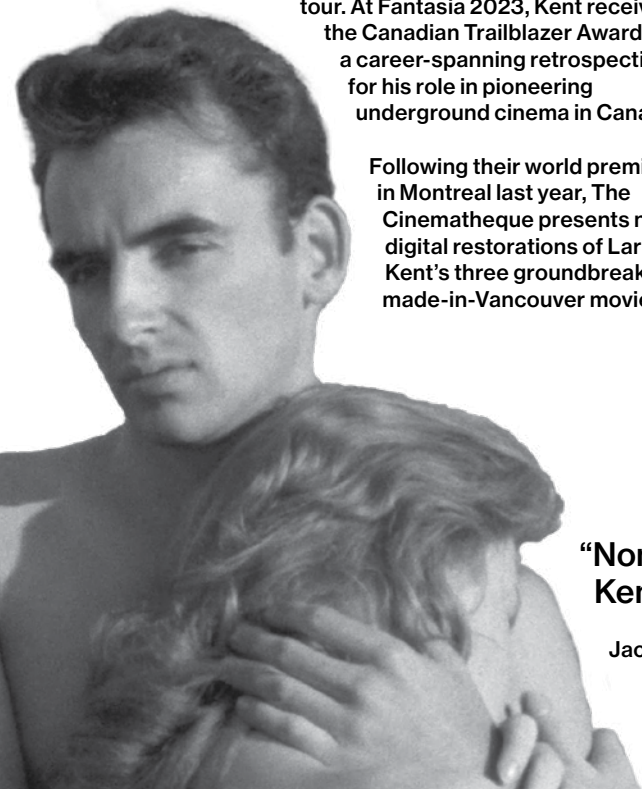
Manohla Dargis, *The New York Times*

Arriving on our shores from Johannesburg in the late 1950s, Laurence “Larry” Kent enrolled as a psychology and theatre student at UBC and, undeterred by the absence of even a cottage-sized film industry here, proceeded to make Vancouver’s first entirely independent Canadian fiction feature.

That watershed work, *The Bitter Ash* (1963), was a no-budget, nouvelle vague-imbued bolt of Beat moviemaking that instantly courted controversy for its nudity, drug use, and candid sex talk. Too risqué for commercial distribution, the film proved catnip for student bodies and played extensively across Canadian campuses, turning a tidy profit—and raising the hackles of provincial censors—along the way. It was followed closely by *Sweet Substitute* (1964) and *When Tomorrow Dies* (1965), further distinguishing the DIY director as a West Coast enfant terrible adept at portraying the social, cultural, and sexual revolutions of the 1960s from the crowd’s nest of Vancouver. In 1967, Kent relocated to Montreal where he continued (and continues) to produce provocative cinema.

The bold, stylistic expressiveness and zeitgeist-harnessing vitality of Kent’s films of the 1960s mark them as key works of their era and represent a crucial step away from the documentary tradition that had dominated Canadian filmmaking. Long regarded by critics and film historians as an unsung figure in the artistic development of our national cinema, Kent has enjoyed belated recognition in recent years. In 2017, *The Bitter Ash* was selected as one of Canada’s 150 essential moving-image works and screened widely (including here) as part of the attending tour. At Fantasia 2023, Kent received the Canadian Trailblazer Award and a career-spanning retrospective for his role in pioneering underground cinema in Canada.

Following their world premieres in Montreal last year, The Cinematheque presents new digital restorations of Larry Kent’s three groundbreaking made-in-Vancouver movies.



May 16–20

May 16 (Thursday)
May 19 (Sunday)

6:30 pm
8:30 pm



The Bitter Ash

Canada 1963
Larry Kent
79 min. DCP

New Restoration

“The Bitter Ash is not a happy or hopeful film, but it is, even with all its technical shortcomings, an honest and genuinely amazing one.”

Geoff Pevere, *The Globe and Mail*

In 1963, a UBC student named Larry Kent wrote and directed Vancouver’s first modern and completely independent Canadian feature. Produced for a mere \$5,000, this scandalous drama set against the sexual revolution was also, arguably, the first modern Canadian feature *period*, predating Don Owen’s *Nobody Waved Goodbye* by a year. Kent’s brash film follows the sexual shenanigans of a young man torn between adult responsibility and the freedoms offered by the emerging counterculture. Set to a free jazz score and imbued with New Wave visual energy, *The Bitter Ash* announced itself as something new and vital in Canadian cinema. A notorious nude scene saw it banned in many locales, but also made it a must-see on Canadian campuses! “A big piece of Canadian and BC film history... *The Bitter Ash* is to Vancouver what *La Dolce Vita* is to Rome” (Brett Enemark).

“None of us would be making films in Vancouver if Larry Kent hadn’t gotten off his arse and made the first one.”

Jack Darcus, director (*Deserters*)

Larry Kent's Vancouver Trilogy

May 16 (Thursday)
May 20 (Monday)

8:20 pm
6:30 pm



Sweet Substitute

aka *Caressed*

Canada 1964
Larry Kent
85 min. DCP

New Restoration

Larry Kent's second feature was another energetic, semi-improvised Vancouver drama centred on a young protagonist dealing with adolescent angst, raging hormones, and difficult choices. Like *The Bitter Ash*, *Sweet Substitute* turned heads and raised eyebrows for being "stylistically brash and sexually frank" (*Take One*). Tom (Robert Howay), a libidinous high-school senior about to enter university, is torn between two women: attractive but conventional Elaine (Angela Gann), who won't have sex outside marriage, and less glamorous but more intelligent and open Cathy (Carol Pastinsky). Pregnancy and poor decisions factor into this jazz-scored and compellingly true-to-life picture, which prominently features Vancouver (and its neon-decorated Granville strip) playing itself. Canadian critics were generally unkind but the film was favourably received in the US, where it was released as *Caressed* and marketed as a sexploitation picture. "This film will shock you, yes!" declared the poster.

"Gnawing sexual hunger...stingingly conveyed in semi-documentary style and slashing tempo...Mr. Kent is a man to watch."

Howard Thompson, *The New York Times*

May 19 (Sunday)

6:30 pm



When Tomorrow Dies

Canada 1965
Larry Kent
88 min. DCP

New Restoration

"A genuine cinematic gem...Kent's groundbreaking film is uncommonly perceptive concerning the contradictory condition facing the independent woman in a sexist society."

Piers Handling, TIFF

Larry Kent's third feature and first "professional" film—i.e. cast and crew were actually paid!—saw the director age up his thematic concerns from youthful malaise to marital unrest. Scripted by Robert Harlow, a creative writing professor at UBC, this Vancouver-set portrait of domestic disillusionment adopts the perspective of a stifled, put-upon housewife (Patricia Gage, *Rabid*) who seizes on the '60s social-liberation movement, much to the chagrin of her traditionalist husband (Douglas Campbell). Believing she can balance familial duties and female empowerment, she enrolls in higher education and falls for her debonair English professor (Neil Dainard). *When Tomorrow Dies* marked Kent's biggest budget to that point, enabling him to hire trained actors and an experienced cinematographer (Doug McKay, *Madeleine Is...*). Its excursions into impressionism signaled an evolution in Kent's visual style, while the story evinced a clear-eyed grasp of the lopsided nature of "free love" under patriarchy.



Justine Triet × 3

When Justine Triet accepted the Palme d'Or at last year's Cannes Film Festival, her speech struck a nerve. Members of France's political class seized upon her comment that "the commodification of culture that the neoliberal government defends is breaking the French cultural exception." (Perhaps not incidentally, Triet's *Anatomy of a Fall* was later passed over as the French submission to the Academy Awards for Best International Film.) But the more important statement by Triet was her rationale for speaking out: "Without this same cultural exception, I would not be here before you today."

The "exception culturelle," a tax on cinema tickets that exclusively benefits French films, is a safety net. It buys film artists space apart from the competition felt elsewhere (as in Canada) against American cinema. Triet, in particular, benefitted from the time it afforded her career to develop: she began in observational documentary, capturing the rhythms and characters within political campaigns and church communities, before turning, at 34, toward fiction.

The three features preceding the breakout of *Anatomy* are proof the hyperintelligence on display in that latest film was there from the start. Each film, in fact, builds from the one prior: actors, character names, motifs, and autofictional nods recur across her work. You could call it a deliberate auteurial breadcrumb trail, or simply the instincts of an ascendant artist working through some of the knottiest dilemmas of modern life, whether they be political, legal, or marital. The Cinematheque is proud to present the genesis of Triet's fiction filmmaking career, with all three films screening in Vancouver for the first time.

Before the Fall

May 17 (Friday)
May 20 (Monday)
May 26 (Sunday)

6:30 pm
8:25 pm
6:00 pm



Sibyl

France/Belgium 2019
Justine Triet
101 min. DCP
In French with English subtitles

Whether a reporter, lawyer, or, as in the case of *Sibyl* (Virginie Efira), a psychotherapist, narrative complexity is an occupational hazard in Justine Triet's films, each new version of a story exerting a dangerous—and possibly alluring—pull as protagonists choose which tales to trust. *Sibyl*'s talk therapy acumen meets its match in Margot (Adèle Exarchopoulos), a young actor who seems to invent new problems—which entangle *Sibyl*—on the spot. Charged with the suspense of ecstatic longing—affairs, unread texts, and erotic choreography all loom large—Triet's film confidently pushes our awareness of tone, time, and space to the limit. At any given point in the film's opening hour-long rush, it's nearly impossible to say how many layers deep we are in memory, fantasy, or the subjective present. Key to the film's playful use of genre knowledge—nearly parodic but seriously developed—is a brief but unforgettable appearance by Sandra Hüller (*Anatomy of a Fall*).

"[A] knotty, sensual comedy-thriller ... *Sibyl* assembles a power trio of actresses whose performances simmer and pop off the screen."

Beatrice Loayza, *The A.V. Club*

May 17–27

“Seen in sequence, [Triet’s films] come off as variations on a theme ... As even the barest of synopses shows, Triet’s choices are so consistent and so interconnected that they defy the category of mere interests and veer into the realm of obsessions.”

Richard Brody, *The New Yorker*

May 17 (Friday)
May 21 (Tuesday)
May 27 (Monday)

8:40 pm
6:30 pm
8:35 pm



Age of Panic

La Bataille de Solférino

France 2013
Justine Triet
94 min. DCP

In French with English subtitles

One of the Top Ten Films of 2013

Cahiers du cinéma

A high-intensity crossover between documentary and fiction techniques, Justine Triet’s debut narrative is set, and was mostly shot, on May 6, 2012, the final day of voting in the French presidential election. Laetitia (Laetitia Dosch) is a TV news reporter and single mother, having separated from her volatile ex, Vincent (Vincent Macaigne). On this, the longest workday of the year for Laetitia, Vincent attempts to enforce a visitation day with their two children, instigating a spiral of phone calls, rendezvous points, and legal arguments. The furthest thing imaginable from a safe first foray, Triet’s film flexes her documentary-honed skills, embedding actors in throngs of street-spilling crowds, then locking them inside an explosive domestic chamber drama. *Age of Panic* sees a filmmaker captivated by what the camera can reveal, laying out in clear terms the often-obscured connections between public, private, political, and familial identities.

May 21 (Tuesday)
May 27 (Monday)

8:35 pm
6:30 pm



Victoria

France 2016
Justine Triet
97 min. DCP

In French with English subtitles

Justine Triet’s first run at theatrical courtroom intrigue is also the film most heavily inscribed by her admiration for a particular class of American cinema. The title character, a lawyer played by Virginie Efira (who also leads in Triet’s *Sibyl*) is not so far from the high-performing workaholics seen in the dramedies of James L. Brooks. She’s always “on,” even as a series of incongruous social settings and responsibilities press on her ideals—a friend’s wedding, a media circus, a long list of failed relationships, and a sense of losing touch with her two young daughters who are just beginning to reach the age of self-awareness. Triet probes this high-activity surface, and its attendant fear of failure, with a controlled sense of rhythm, whether observing a crucial scene involving a dog witness(!) or the impassioned monologues that Victoria slings at adversaries and close confidantes alike. Triet’s expertly curated soundtrack is the film’s secret weapon.

“What appears at first to be a style and world familiar to the mainstream romcom is slyly undermined, poked at, and subverted.”

Elena Lazic, *MUBI Notebook*



“Who Will Sing
Folk Songs?”

The Film Musical in Nine Variations

The Hole, 1998



May 23
– July 3

In 1998, Canadian film scholar Bart Testa declared cinematic genre studies, for all intents and purposes, dead. With no fully worked-out theory of genre, the subject could only hope to track historical causality—"a smattering of influences." At the centre of Testa's crosshairs was the Iowa-based Rick Altman, who largely made his name with an opus titled *The American Film Musical*, an attempt to cover the whole gamut of an influential and easily differentiated type of film—albeit under that key qualifier of national productions. Despite Altman's best efforts, even this survey of over a hundred films failed to find a rigorous starting point: a precise and workable definition of what a film musical is. Must a musical feature dancing? Singing? Intense emotion? Romance? A particular disposition to time, sound, and image? Exceptions to these norms abound, and proliferate the further one gets from the Hollywood studio model.

Altman's most notable contribution was his proposal that there are three strands of the genre: the fairytale musical, the show musical, and the folk musical, which give us romance, reflexivity, and a retrospective position—this last piece emphasized the most by Altman. But because the scope of his project was limited to Hollywood in its heyday, if the film musical was a genre, it was a genre with an end date and an insular sense of history—though one that continues, along with Broadway, to predominate in North American perception of the genre's norms and limits.

"Who Will Sing Folk Songs?": The Film Musical in Nine Variations" begins with Tsai Ming-liang's *The Hole*, a transformative example of the possibilities of music in film. The eight other films in the series follow its lead in some manner, as a work merging past and future while provocatively playing with our attention to sound's interaction with image. Where academic research requires an investment in a sweep of cinematic evidence, film programming often deals with singular works, if not masterpieces. Each of the selections in this series comes out of this thinking: the musical film—however adopted, rethought, or referenced, and whether in the sense of a fantasy, backstage, or folk musical—presents a filmmaker with options. Those options, when combined with the personal choices of an artist, can expand the possibilities of the "genre" in unanticipated ways.

This series, which takes its title from a line in Med Hondo's newly restored *West Indies*, is a showcase of works where filmmakers have not only dealt with the extreme possibilities of foregrounded music, but taken seriously film's capacity to connect with traditions that, in some cases, predate cinema itself. Before any national cinema codified its popular musicals, before any recording industry had stars, there were still songs—for work, battle, funerals, marriages, lullabies, and games. Chronologically by year of release, the first six films in this series, from *Red Psalm* to *Dancer in the Dark*, work within what might be considered a more recognizable musical framework. The three most recent works—*All About Lily Chou-Chou*, *The Disciple*, and *A Magical Substance Flows into Me*—displace certain elements of the musical, yet, seen alongside these other uniquely expressive works, are involved with many of the same concerns.

Each of the films in this series has been selected as a special presentation. *The Hole* and *Dancer in the Dark* will screen from 35mm prints, while *West Indies*, *Red Psalm*, *Golden Eighties*, *Une chambre en ville*, and *All About Lily Chou-Chou* are sourced from digital restorations. *A Magical Substance Flows into Me* and *The Disciple* will play in a Vancouver cinema for the first time.

Special thanks to Brian Belovarac (Janus Films), Céline Brouwez (Akerman Foundation), and Steven K. Hill (UCLA Film & Television Archive) for their assistance in mounting this series.

“Music does not merely accompany a film, it often co-structures it.”

Michel Chion, *Music in Cinema*

May 23 (Thursday) **Opening Night** 6:30 pm
May 31 (Friday) 8:25 pm



The Hole

洞

Taiwan/France 1998
Tsai Ming-liang
95 min. 35mm
In Mandarin with English subtitles

35mm Print

“The most memorable fusion of song, dance, and weather since *Singin’ in the Rain*.”

Dennis Lim, *The Village Voice*

In Tsai Ming-liang’s end-of-the-millennium musical, none of the actors sing. Instead, the past, in the form of recordings by Hong Kong idol Grace Chang, sings for them. The film’s scenario, which concerns a Kafkaesque epidemic, two isolated tenants, and an apartment building seemingly on the verge of collapse, suggests a future foreclosed were it not for these incantatory interruptions of the past. Lee Kang-sheng’s floor happens to be Yang Kuei-mei’s ceiling; an area of unrepaired damage—amidst a nightmarish December deluge—reveals this fact with such economy it could have fallen out of a silent melodrama like Paul Fejos’s *Lonesome*. Cinematic spectres would increasingly appear in Tsai’s films, but in *The Hole* the Taiwanese New Wave director first landed upon dance as a way to crystallize his choreography of actors. Surrounded by flooding and decay, Lee and Yang’s movements morph between routine and panic—when Chang’s music erupts, time and space are transformed.

35mm collection print courtesy of the UCLA Film & Television Archive

The May 23 screening will be introduced by Programming Associate Michael Scoular.

May 23 (Thursday) 8:45 pm
June 2 (Sunday) 6:30 pm
June 17 (Monday) 8:25 pm



Une chambre en ville

aka A Room in Town

France 1982
Jacques Demy
93 min. DCP
In French with English subtitles

In *Une chambre en ville*, Jacques Demy’s only fully sung film after *The Umbrellas of Cherbourg*, a metalworkers strike opens up a space of unmarked time, in which engagements, families, love, and labour all turn from assumptions and requirements to sites of possible change. François (Richard Berry) is one of the thousands of striking workers in Nantes, Demy’s childhood hometown. He finds himself the unexpected nexus of crisscrossing fate for, among others, his long-term amour, his best friend, his landlady, and a woman looking to leave her abusive husband. If *Umbrellas* tugged apart a picture-perfect image of first love, Demy’s return to the genre strikes a harsher tone—love’s timing is just as unkind, but the sources of pain and sadness are closer to the surface. Demy treats all this material with infinite tenderness, his trust in the expressive potential of colour and colloquial lyricism evident in every scene.

“Demy cuts sweet with acid, love with horror. The audacity of the thing stuns...He injects a peculiar fearlessness, an Olympian smile at the ways of life.”

Donald Lyons, *Film Comment*

May 25 (Saturday) 6:30 pm
July 1 (Monday) 8:10 pm



A Magical Substance Flows into Me

Palestine/Germany/United Kingdom 2016
Jumana Manna
66 min. DCP
In English, Arabic, and Hebrew with English subtitles

“[*A Magical Substance Flows into Me*] is sketched in epic proportions and restrained style...Manna’s work reminds us we still have nature, history, and human desire, and the many stories they tell about the possibilities of resilience.”

Media Farzin, *Frieze*

Jumana Manna’s brilliantly structured nonfiction feature is a clear path through the mazelike boundaries of the past. At first, the 1930s radio work of German ethnomusicologist Robert Lachmann appears to be Manna’s blueprint. Lachmann, intrigued by the many cultures in what he called Palestine’s “neutral background,” recorded a series of programs, each focused on a branch of local or Indigenous music. Manna retraces his steps, meeting Arabs, Kurds, Moroccans, Bedouin, and Yemenite Jews, presenting them with Lachmann’s recordings, then staging a current rendition. The talent of the artists and the erudition of each group’s knowledge keepers are on open display, but it’s Manna’s editing across unsettled time that sets this work apart. Manna knows that culture is often a vanguard of illusionism and imperialism; her intervention, an act of repatriation and preservation, is staked on specifics, and moulded to defy any assumptions about the limits of Palestinian memory.

May 25 (Saturday) 8:10 pm
June 5 (Wednesday) 8:35 pm
June 9 (Sunday) 6:00 pm



West Indies: The Fugitive Slaves of Liberty

West Indies, ou Les nègres marrons de la liberté

Algeria/Mauritania/France 1979

Med Hondo

116 min. DCP

In French with English subtitles

New Restoration

Mauritanian French director Med Hondo's *West Indies: The Fugitive Slaves of Liberty* proved a watershed event for African cinema—the continent's first musical as well as a sui generis amalgam of historical epic, Broadway revue, Brechtian theater, and joyous agitprop. Using an enormous mock slave ship as the film's only soundstage, Hondo mounts intricately choreographed reenactments and dance numbers across his multipurpose set to investigate more than three centuries of imperialist oppression. The story traverses the West Indies, Europe, and the Middle Passage; jumps across time to depict the effects of official French policy upon the colonized, the enslaved, and their descendants; and surveys the actions and motivations of the resigned, the revolutionary, and the powers that be (along with their lackeys). No mere extravaganza, *West Indies* is a call to arms for a spectacular yet critical cinematic reimagining of an entire people's history of resistance and struggle. —Janus Films

"A vital masterpiece of verve and invention."

Barry Jenkins, director (*Moonlight*)

June 1 (Saturday) 6:00 pm
June 3 (Monday) 8:35 pm



The Disciple

India 2020

Chaitanya Tamhane

128 min. DCP

In Marathi, Hindi, English, and Bengali with

English subtitles

"Filled with soaring musical passages, the movie is finally a meditative, unsparing if compassionate exploration of the ineffable chasm between inspiration and industry, between greatness and the desire to be great."

Manohla Dargis, *The New York Times*

The pressure of the guru-disciple dynamic in the making of classical Indian music provides the tightly regulated focus of Chaitanya Tamhane's richly detailed and surprising second feature. Sharad Nerulkar (Aditya Modak) isn't a star in the waning scene. He exists at one remove from a little-known legend: the ascetic Maai, who shunned public performances and whose lecture tapes are the only true influence in Sharad's life, over family and any personality of his own. The status of this milieu was already on the precipice when Satyajit Ray used it as a symbol for a dying world in *The Music Room*, but Tamhane pitches this as only a dramatic set-up. Whether boldly crossing time or maintaining, during each of the many musical performances, a steady gaze of intricate, geometric compositions, Tamhane keeps our evaluations of Sharad's choices in careful suspension up until the film's stunning final act.

June 1 (Saturday) 8:40 pm
June 4 (Tuesday) 7:00 pm
June 9 (Sunday) 8:25 pm



Dancer in the Dark

Denmark/Sweden/France/Iceland 2000

Lars von Trier

140 min. 35mm

In English

35mm Print

Between her masterpieces *Homogenic* and *Vespertine*, Björk wrote, produced, and performed the songs for *Dancer in the Dark*, a menace of a musical that at turns embodies and collapses all the strengths of the genre. Björk plays Selma, a Czech factory worker pulling double shifts and dealing with macular degeneration in a small Pacific Northwest town circa the mid-20th century. Lars von Trier's post-Dogme approach, led by cinematographer Robby Müller (*Paris, Texas*), is to fragment space and collapse time between shots, meaning we're stuck anywhere (or nowhere) in an ersatz USA, populated by a cop, a boss, and a crowd ready to be swayed as in an Ibsen play. "The guy has no heart," wrote Dennis Cooper of Von Trier, but Björk's escapist numbers, captured by dozens of DV cameras in synchronicity, push matters—of life and death and musical intertextuality—to the extreme.

"Dancer in the Dark is not like any other movie out this week, or this year. It smashes down the walls of habit that surround so many movies. It returns to the wellsprings. It is a bold, reckless gesture."

Roger Ebert, *Chicago Sun-Times*

June 8 (Saturday) 7:00 pm
June 18 (Tuesday) 7:00 pm



All About Lily Chou-Chou

リリイ・シュシュのすべて

Japan 2001
Iwai Shunji
146 min. DCP

In Japanese and Okinawan with English subtitles

New Restoration

“Flashbacks are scant signified, and jump cuts leave out massive amounts of motivating incident, but *Lily Chou-Chou* is a precision-made mystery tour, and possibly the loveliest film ever shot on high-def video.”

Michael Atkinson, *Village Voice*

No one has captured the volatility of virtual friendship quite like filmmaker and novelist Iwai Shunji (*Hana & Alice*). With unflinching and sometimes brutal clarity, his breakthrough digital epic traces a line over more than one abyss: the teen tendency to switch allegiances or mask intentions, as well as the new world of personae that develop in the film among young members of an internet chat group devoted to pop artist Lily Chou-Chou. The visuals are cleaved in two, between an unbearable reality, filled with school bullying, misogynist threats, and depressive isolation, and the pure imageless escape of keyboard transmissions. Taken as a music film, there are no traditional numbers—and therefore little access to relief—but vocalist Salyu fills the soundtrack as “Lily,” whose audio presence sutures the sharp edges of the movie’s Godardian jump cuts. Iwai, who also edits, intuitively understands and gives expressive weight to the way digital technology has altered communal experience.

Advisory: *All About Lily Chou-Chou* includes a scene of sexual violence.

June 10 (Monday) 6:30 pm
June 30 (Sunday) 8:35 pm



Red Psalm

Még kér a nép

Hungary 1971
Miklós Jancsó
84 min. DCP

In Hungarian with English subtitles

New Restoration

Miklos Jancsó won Best Director honours at Cannes for *Red Psalm*, one of his pinnacle achievements. The film recounts, in fervid, balletic, and bloody fashion, a farm workers’ rebellion on a large Hungarian estate in the late 19th century. Jancsó’s incessantly moving camera captures the drama with kinetic and metaphoric force over a mere 28 shots, each demonstrating the director’s bold, rhythmic command of the expressive extended take. The workers’ endurance comes not from any plans or heroes we bear witness to, but rather the group’s song-accompanied movement on what becomes a contested battlefield—a constantly reshaping circle in contrast to the arrival of perpendicular marching lines. Selectively mic’d, and cyclically structured (with deaths and revivals and everything in between), *Red Psalm*’s formal approach is married to its politics; if a musical is made of anything, Jancsó suggests, it is first built out of people’s voices.

“*Red Psalm*, like all great films, raises more questions than it answers... Strange as it may seem, *Red Psalm* [also] qualifies as a musical, and might encourage a (long overdue) revision of concepts of that genre.”

Raymond Durnat, *Rouge*

June 29 (Saturday) 8:10 pm
June 30 (Sunday) 6:30 pm
July 3 (Wednesday) 8:35 pm



Golden Eighties

Belgium/France/Switzerland 1986

Chantal Akerman

96 min. DCP

In French and English with English subtitles

New Restoration

“Glorious ... Set in a stifling mall and popping with pastel clothes, its lovelorn characters sing of their dreams, sometimes backed up by a chorus of hairdressers.”

Cristina Cacioppo, *MUBI Notebook*

Though Chantal Akerman began with portraits of emptied-out space (*Hotel Monterey, Je tu il elle*), by the mid-’80s her canvas was increasingly crowded, whether in the romantic handoffs of *Toute une nuit* or a documentary following Pina Bausch. *Golden Eighties*, a deeply personal, totally extroverted musical, shows the further heightening of this tendency. Completely contained within a shopping mall, the film is permanently poised to break out—in exquisitely choreographed song-and-dance numbers, nervous breakdowns, or maelstroms of capitalism-enthused monologues. Most of the action starts in a salon out of which Lili, Mado, Pascale, and several other coiffeuses long for romantic developments. The clothes shop opposite, run by Jeanne (Delphine Seyrig), offers a glass-door view of a likely suitor. The film’s compressed melodrama swings from teen infidelity to memories of WWII. Its classic antecedent might be, rather than a golden-age musical, Vincente Minnelli’s *The Clock*.

JLG Forever Continued from April

Throughout 2024, The Cinematheque pays tribute to the singular Franco-Swiss auteur with a retrospective traversing the gamut of his voluminous, endlessly explorable corpus. 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.

May 24 (Friday)	6:30 pm
May 26 (Sunday)	8:10 pm
May 30 (Thursday)	8:35 pm
June 3 (Monday)	6:30 pm



Band of Outsiders G

Bande à part

France 1964
Jean-Luc Godard
97 min. DCP

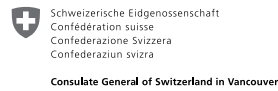
In French with English subtitles

Quentin Tarantino named his production company after Godard's forever-cool seventh feature, one of the giddy glories of the French nouvelle vague. Described by Godard as "*Alice in Wonderland meets Franz Kafka*," the film was his first return to the gangster genre since *Breathless*. Three Parisian students (Anna Karina, Sami Frey, Claude Brasseur) meet in English class and, under the influence of far too many Hollywood movies, plot a potentially lucrative burglary. *Band of Outsiders* features a playful blend of quotes from Shakespeare, musical numbers, and self-conscious references to the relationship (and confusion) between cinema and reality. Ironic voiceover narration by the director summarizes the plot, explains the characters' motives, and comments on the action. The scene of the three protagonists attempting to "do" the Louvre in record time has been homaged by Bernardo Bertolucci and Agnès Varda, while the Madison dance scene inspired the John Travolta-Uma Thurman twist in Tarantino's *Pulp Fiction*.

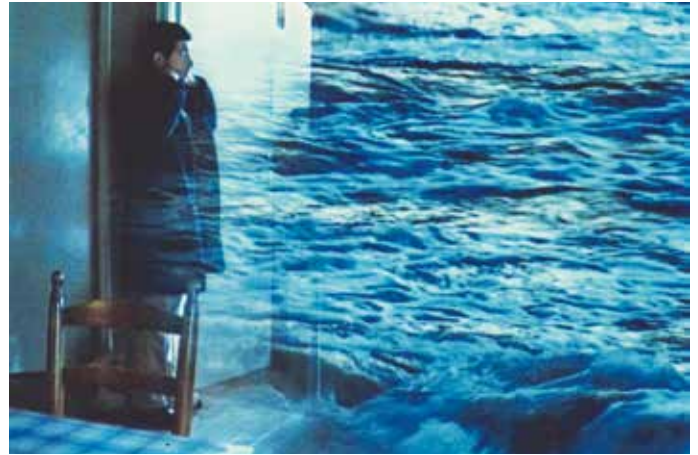
"Perhaps Godard's most delicately charming film."

Pauline Kael, *The New Yorker*

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



May 24 (Friday)	8:35 pm
May 30 (Thursday)	6:30 pm



In Praise of Love PG

Éloge de l'amour

Switzerland/France 2001
Jean-Luc Godard
97 min. DCP

In French with English subtitles

New Restoration

One of the Best Films of the Decade

Sight and Sound, Film Comment, TIFF

Among Godard's greatest achievements, the magisterial *In Praise of Love* also ranks as one of the best movies of the 2000s—the best, proclaims *The New Yorker's* Richard Brody. The film comprises two parts cleaved by strikingly different, stunningly beautiful visual schemes. In the first, set in Paris and filmed in velvety 35mm black-and-white, artist Edgar (Bruno Putzulu) prepares a project on the nature of love, which reunites him with a former flame (Cécile Camp). The second, shot on the Brittany coast in hyper-saturated digital video, is set two years prior and has Edgar visiting an elderly couple who fought in the French Resistance and are now optioning their life story to "Spielberg Inc." An elegy to love and art; a mournful reflection on memory, history, and morality; an anti-American, anti-Hollywood screed; a dazzling display of the expressive possibilities of film and video—this is Godard at his richest, most rewarding, and most inspired.

The Cinematheque



May

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
DOXA Documentary Film Festival 2024 May 2–12	Edward Yang 6:00 pm A Brighter Summer Day PG	 14	Frames of Mind 7:00 pm back home Guests	Larry Kent 6:30 pm The Bitter Ash 8:20 pm Sweet Substitute	Justine Triet x 3 6:30 pm Sibyl 8:40 pm Age of Panic	Jean-Marc Rochette 7:00 pm Snowpiercer TV Guest

19	20	21	22	23	24	25
Film Club 10:30 am Sherlock Jr. + Cops Edward Yang 1:00 pm Yi Yi PG Larry Kent 6:30 pm When Tomorrow Dies 8:30 pm The Bitter Ash	New Documentary 1:00 pm Occupied City Larry Kent 6:30 pm Sweet Substitute Justine Triet x 3 8:25 pm Sibyl	Justine Triet x 3 6:30 pm Age of Panic 8:35 pm Victoria	DIM Cinema 7:00 pm The Heartlandscape of Orkney	Film Musicals Opening Night 6:30 pm The Hole 8:45 pm Une chambre en ville	JLG Forever 6:30 pm Band of Outsiders G 8:35 pm In Praise of Love PG	Film Musicals 6:30 pm A Magical Substance Flows into Me 8:10 pm West Indies: The Fugitive Slaves of Liberty

June

26	27	 28	29	30	31	1
Justine Triet x 3 6:00 pm Sibyl JLG Forever 8:10 pm Band of Outsiders G	Justine Triet x 3 6:30 pm Victoria 8:35 pm Age of Panic	 28	Our Stories to Tell 7:00 pm Powerlands G Virtual Q&A	JLG Forever 6:30 pm In Praise of Love PG 8:35 pm Band of Outsiders G	New Cinema 6:30 pm In Our Day Film Musicals 8:25 pm The Hole	Film Musicals 6:00 pm The Disciple 8:40 pm Dancer in the Dark TV

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

JLG Forever Continued from April

June 20 (Thursday) 6:30 pm
June 28 (Friday) 8:35 pm



For Ever Mozart

Switzerland/France 1996
Jean-Luc Godard
84 min. DCP

In French and Serbo-Croatian with English subtitles

For Ever Mozart, Godard's "last classical film" by his own description, wrestles with a subject unshakeable for the great auteur: the inadequacy of art to faithfully render, or meaningfully alter, the realities of war, here using the recently waged Bosnian War as its site of rumination. A treatise (or sonata) in four movements, the austere, slippery work concerns an acting troupe who, having travelled to Sarajevo to stage an Alfred de Musset play, is taken prisoner, tortured, and executed in the midst of the intensifying conflict. Mourning the death of his daughter, a film director (Godard surrogate Vicky Messica) creates his opus: a personal, political masterpiece seen by no one. *For Ever Mozart* was Godard's hardly veiled response to Susan Sontag's 1993 staging of Samuel Beckett's *Waiting for Godot* in besieged Sarajevo. Critics were predictably polarized by the film, with fervent defenders and detractors in both camps.

"A melancholy, exquisitely beautiful elegy to the dream of movies as high art."

Stephen Holden, *The New York Times*

June 20 (Thursday) 8:25 pm
June 28 (Friday) 6:30 pm
July 3 (Wednesday) 6:30 pm



A Married Woman

Une femme mariée

France 1964
Jean-Luc Godard
95 min. DCP

In French with English subtitles

"A tour de force... A shimmering network of inferences... A passionate essay about women, men, and the culture of sex."

James Monaco, *The New Wave*

Subtitled "Fragments of a film shot in 1964," Godard's *A Married Woman* is a high-style, free-form exercise in the sociology of contemporary womanhood, centring on 24 hours in the life of Charlotte (Macha Méril), a Parisian woman who divides her affections between her airline-pilot husband (Philippe Leroy) and her lover (Bernard Noël). Charlotte learns that she is pregnant and realizes she does not know who the father is. Godard dissects her situation with a dazzling collage of pop-art graphics, mock-ethnographic interviews, eroticism, dissertations on advertising and consumerism, women's magazines ("How to Strip for Your Husband"), and a characteristic wealth of references and allusions (Hitchcock, Beethoven, Cocteau, Apollinaire). The film's portrait of French womanhood—and of marriage as legalized sex work—outraged French censors who demanded (and received) cuts to the film and forced its title to be changed from the general (La) to the particular (Une).

New Cinema

May 31 (Friday) 6:30 pm
June 2 (Sunday) 8:30 pm
June 5 (Wednesday) 6:30 pm
June 10 (Monday) 8:25 pm



In Our Day

우리의 하루

South Korea 2023
Hong Sangsoo
84 min. DCP

In Korean with English subtitles

Vancouver Premiere

"[A] sliver of light and delight... The joy of his elusive movie-morsels is that the more one puzzles over their uneven surfaces, the more they glow, like polished pebbles."

Jessica Kiang, *Variety*

Few filmmakers tackle the "what's it all for?" of life quite like Hong Sangsoo, whose briskly-made, conversational movies feel spun around big questions gnawing at the director in real time. His 30th feature film and second of 2023 (the other, *in water*, screened here in January) finds the Korean auteur in a tender and particularly ponderous mood, staging parallel stories that, while never intersecting, echo each other in tantalizingly indirect ways. Sangwon (Kim Minhee) is a successful but dissatisfied actor, recently returned to Seoul and staying with a friend (Song Sunmi) and her cat companion. Uiju (Ki Joobong) is an aging poet with a heart condition, who has stumbled upon late-career success with a generation of young fans. As they each entertain visitors and introspect on a life in art, subtle connections start to emerge in their alternating, ostensibly discrete narratives. Hong here makes unusual but enriching use of expository intertitles, a new conceit for the never-idle director.

Vancouver Greek Film Festival

Third Annual

June 6-27

“When people think of Greek culture, they often associate it with the ancient past,” says Christos Dikeakos, visual artist and co-founder of the VGFF. “We hope that the third annual Vancouver Greek Film Festival will continue our tradition of introducing a more contemporary experience of Greek culture to diverse audiences in the Lower Mainland. We’re excited to be able to share this tightly curated program that offers a unique chance to discover the richness and layers of Greek cinema.”

We commence this 2024 festival with *Z*, the chef d’oeuvre of internationally renowned auteur Costa-Gavras, which arguably inaugurated the famous cycle of political thrillers based on true events in the 1970s and 1980s. We also celebrate the acclaimed filmmaker Yorgos Lanthimos (maybe the hottest director on the planet!) with *The Lobster* and *The Killing of a Sacred Deer*, important transitional works between his Greek Weird Wave films and his Oscar-winning *The Favourite* and *Poor Things*. Our friends at the Greek Film Archive have helped to restore *Face to Face*, an important nouvelle vague-inflected film of the 1960s, which we are honoured to present to Vancouver audiences. Cult classic *Singapore Sling* and John Cassavetes’s early studio picture *Too Late Blues* round out the program, which concludes with Sofia Exarchou’s multiple-award-winning *Animal*, about a wild summer at an all-inclusive resort on an unnamed Greek island.

The themes this year are eclectic, but if there is a single one that ties them together, it might be breakout films by major artists. With so many outstanding and thrilling choices, it’s hard to contain our enthusiasm!

Enjoy yourselves!
καλά να περάσεις

Harry Killas
Curator, Vancouver Greek Film Festival

The Vancouver Greek Film Festival is organized by Harry Killas, curator and co-founder; Christos Dikeakos, co-founder; and The Cinematheque.

Program notes written by Harry Killas unless otherwise credited.

June 6 (Thursday) **Opening Night**

7:00 pm



Z PG

France/Algeria 1969
Costa-Gavras
127 min. DCP

In French, Russian, and English with English subtitles

Z deals with fascism and was intended by director Costa-Gavras as a political protest against the Greek government. “Greece at that time was a tragedy... a very difficult period,” said Costa-Gavras. “The colonels took power just as Greece was becoming a democratic country.” The story is based on the assassination of Grigoris Lambrakis, a popular left-wing member of the Greek parliament. The tenacious judge who solves the crime is based on Christos Sartzetakis, who was jailed during the coup but was later elected president of Greece. A shocking and suspenseful political thriller that continues to resonate. Made with urgency and speed—of storytelling, shooting, editing, performance—this double Oscar winner (Best Foreign Language Film, Best Editing) has unexpected and brilliant neo-Hitchcockian and French New Wave-inflected flourishes and sequences. Yves Montand and Jean-Louis Trintignant star.

“A film of our time... It will make you weep and will make you angry. It will tear your guts out... *Z* is at the same time a political cry of rage and a brilliant suspense thriller.”

Roger Ebert, *Chicago Sun-Times*

June 7 (Friday) 6:30 pm
June 12 (Wednesday) 8:25 pm



Too Late Blues

USA 1961
John Cassavetes
103 min. 35mm

35mm Print

“One of the more impressive Hollywood movies to be set in the hip, flip jazz world.”

Geoff Andrew, *Time Out*

After the success of Cassavetes's groundbreaking first feature *Shadows*, Paramount hired the Greek American director to make his debut studio picture. *Too Late Blues* is a parable of the tensions between art and commerce, described by Dennis Lim as “something like a confessional manifesto from the emerging director” (*Los Angeles Times*). Crooner Bobby Darin, in his first top-billed dramatic role, is jazz musician “Ghost” Wakefield, who leads a struggling band. He navigates relationship conflicts with his band members, new singer Jess (Stella Stevens), and agent Benny (Everett Chambers). The film has particular significance for our festival as it features the only overtly identified Greek character in Cassavetes's oeuvre. He is played by Nick Dennis, a Greek-born actor well known for his roles in *A Streetcar Named Desire*, *Kiss Me Deadly*, and *Spartacus*. *Too Late Blues* also features the first notable screen performance of Seymour Cassel, playing one of the band members.

June 7 (Friday) 8:45 pm
June 24 (Monday) 6:30 pm



Singapore Sling

Singapore Sling: Ο Άνθρωπος που Αγάπησε ένα Πτώμα

Greece 1990
Nikos Nikolaidis
111 min. DCP

In English, Greek, and French with English subtitles

New Restoration

Nikos Nikolaidis pushed the boundaries of art cinema with this little-known treasure of Greek grindhouse, a compendium of transgressive cult cinema tropes including incest, lesbianism, bondage, erotic regurgitation, cannibalism, and sadistic violence. A lovesick detective (“Singapore Sling”) is inveigled into the twisted and sexualized role-playing games of a mother and daughter who live together in an isolated mansion. Remarkably photographed in black and white, with beautifully detailed production design and strong performances, *Singapore Sling* is a fever dream of queerness, weird sex, and noir—as if *Chinatown*, *Taxi Driver*, *Eraserhead*, *Bound*, *Grey Gardens*, and some Raúl Ruiz were mashed up in a frankly insane plot. Nikos Nikolaidis, the only Greek filmmaker to have won a best director prize five times at the Thessaloniki Film Festival (including for *Singapore Sling*), has made a film with powerful imagination, but also with great care and professionalism.

“[An] ultra-twisted version of Otto Preminger's *Laura*. Features the most beautiful deep-focus black-and-white cinematography you've ever seen, plus a good dose of erotic vomiting.”

Kier-La Janisse

June 12 (Wednesday) 6:30 pm
June 16 (Sunday) 8:30 pm



Face to Face

Πρόσωπο με πρόσωπο

Greece 1966
Roviros Manthoulis
84 min. DCP

In Greek, German, and English with English subtitles

New Restoration

A poor English teacher, hired by a wealthy family to tutor their daughter, comes face to face with the family's values as he navigates the romantic overtures of both the daughter and her mother. Filled with observational documentary flourishes, *Face to Face* satirizes the new haute bourgeoisie of postwar industrialized and urbanized Athens. Cinephiles will appreciate the film's transposition of the styles, tropes, and temperaments of the French New Wave of early François Truffaut and Jean-Luc Godard, as well as traces of Left Bank filmmaker Alain Resnais's modernist masterpiece *Muriel*. Manthoulis directed fiction but primarily documentary films, and worked for both Greek and French television. This digital restoration of *Face to Face* was carried out from the original 35mm negatives, preserved at the Greek Film Archive vaults.

Best Director
Thessaloniki Film Festival 1966

June 15 (Saturday) 6:00 pm
June 27 (Thursday) 8:55 pm



The Lobster

Ireland/United Kingdom/Greece/France/
Netherlands 2015
Yorgos Lanthimos
118 min. DCP

Yorgos Lanthimos effortlessly blends realism with horror and the absurd in *The Lobster*, his English-language debut. After his wife dumps him for another man, David (Colin Farrell) is detained at a hotel where single people have 45 days to find a life partner, otherwise they will be transformed into an animal of their own choosing. David's choice is the long-lived lobster. With a sinisterly cheery atmosphere resembling a dystopian cruise, the hotel hosts mandatory events promoting coupledom to its guests. Will David find true love before he turns into a lobster? Amidst its Orwellian vibe, *The Lobster* is "a wickedly funny, unexpectedly moving satire of couple-fixated society" (Guy Lodge, *Variety*). Supported by an outstanding cast, heartthrobs Farrell and Rachel Weisz delight and put the audience on trial in this daring film.

"[A] fable of purgatory by... a Greek team to whom absurdist theater is second nature, as it was second nature to the Irish Beckett a century ago."

Wai Chee Dimock, *Los Angeles Review of Books*

preceded by

Nimic

Germany/United Kingdom/USA 2019
Yorgos Lanthimos
12 min. DCP

"The encounter of a professional cellist and family man (Matt Dillon) with a stranger on the subway has unexpected and far-reaching consequences on his life" (official synopsis). A pungent distillation of director Lanthimos's darkly uncanny vision in short form.

June 15 (Saturday) 8:40 pm
June 23 (Sunday) 6:00 pm



The Killing of a Sacred Deer

Ireland/United Kingdom 2017
Yorgos Lanthimos
121 min. DCP

"Lanthimos is less interested in moral shock therapy or social criticism than in aesthetic estrangement. *Sacred Deer* feels like a dark, opaque bit of folklore transplanted into an off-kilter modern setting."

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

A fatherless teen (Barry Keoghan) insinuates himself into the lives of an acclaimed cardiovascular surgeon (Colin Farrell) and his perfect suburban family. Inspired by the Greek tragedy *Iphigenia in Aulis* by Euripides, Yorgos Lanthimos's second English-language film is a chillingly note-perfect masterpiece of psychological horror and a suspenseful interrogation of the themes of fate and karmic retribution. *The Killing of a Sacred Deer*, winner of Best Screenplay at Cannes, demonstrates Lanthimos's mastery over all aspects of filmmaking, especially mise-en-scene, ensemble performance, and those particularly difficult aspects that only top filmmakers can achieve—tonal control and rhythm. With its various nods to *The Shining*, and more than a soupçon of absurdism, *Sacred Deer* deepens Lanthimos's twisted look at families and the darkness within them.

DCP courtesy of A24

June 27 (Thursday) **Closing Night** 6:30 pm



Animal

Greece/Austria/Romania/Cyprus/Bulgaria
2023
Sofia Exarchou
116 min. DCP

In Greek, English, German, and Polish with English subtitles

Writer-director Sofia Exarchou's breakthrough second feature, an under-the-radar festival hit, explores the harsh labour conditions at an all-inclusive resort hotel on an unnamed Greek island. Kalia (Dimitra Vlagopoulou) is a singer-dancer-choreographer who leads a troupe of "animateurs"—entertainers—to cheer up older vacationers and get them moving both day and night. Mixing fiction and documentary techniques, Exarchou and cinematographer Monika Lenczewska bravely capture the various conditions of the resort, from the swimming pools and dining rooms to the shabby digs the entertainers inhabit. Vlagopoulou is mesmerizing as a woman in denial of the chasm between her dreams and the downward spiral of her daily life. The actor's Locarno win for Best Performance was the first of numerous laurels for the film, including top prize at Thessaloniki and the Vanguard Award at VIFF.

"A profoundly moving work with a subtle political message to match its aesthetic accomplishments."

Savina Petkova, *Cineuropa*

Japanese filmmaker Shimizu Hiroshi (1903–1966) continues to languish in the shadow of his much more famous contemporaries.

A prolific studio director of the 1930s, he made some 163 films during his 35-year career, spanning silent to sound eras, studio to independent productions. He was held in high regard by friend and fellow Shochiku mainstay Ozu Yasujiro—Mizoguchi Kenji was also a noted admirer—and earned a reputation as a master of naturalistic *gendai-geki* (contemporary dramas) centred on travellers and children, his dual métier. (The welfare of children wasn't merely a thematic concern: after WWII, Shimizu adopted war orphans and funded the creation of an orphanage.)

Here in North America, what little we know firsthand of his oeuvre stems largely from a 2009 Criterion Eclipse box set collecting just four of his prewar pictures. Despite the revelatory response elicited by that DVD edition ("buried treasure from Japanese vaults," enthused *The New York Times's* Dave Kehr), no further films have been released on home video or streaming, nor acquired for theatrical distribution. But perhaps change is in the air. In the last three years alone, the Cinémathèque française, Melbourne Cinémathèque, and New York's Museum of Modern Art have all programmed Shimizu's work in an apparent bid to course correct his protracted obscurity.

Our own modest attempt to shed light on the director falls between two significant American stops (New York and Berkeley) in a touring exhibition devoted to his body of work. Organized by curators at the indispensable Japan Society and Museum of the Moving Image in New York, the retrospective is easily the largest of its kind ever presented in North America. The Cinémathèque has plucked four gems from the tour, each produced during Shimizu's brilliant (and even more neglected) postwar career after he left Shochiku and formed his own independent studio, Hachinosu Eiga. The apex of that output, and the centrepiece to our series, is *Children of the Beehive* (1948). It screens here from an archival 35mm print, while *Mr. Shosuke Ohara* (1949), a favourite of Somai Shinji, receives a rare 16mm presentation. The two remaining films, *Sound in the Mist* (1956) and *Image of a Mother* (1959), mark Canadian premieres of new DCPs created expressly for this historic retrospective.

Acknowledgements: The Cinémathèque is grateful to Alexander Fee, film programmer at Japan Society, for his invaluable assistance in making this program possible.

Supported by Japan Foundation, New York

JAPAN FOUNDATION
NEW YORK



Four Postwar Films by Shimizu Hiroshi



June
14–23

“People like me and Ozu get films made by hard work, but Shimizu is a genius.”

Mizoguchi Kenji

June 14 (Friday)
June 22 (Saturday)

6:30 pm
8:30 pm



Children of the Beehive

蜂の巣の子供たち

Japan 1948

Shimizu Hiroshi

86 min. 35mm

In Japanese with English subtitles

35mm Print

“Certainly the masterpiece of Shimizu’s postwar career, it is also one of the outstanding neorealist films.”

Alexander Jacoby, *Senses of Cinema*

An astonishing work of pathos and postwar social realism, the first independent picture of Shimizu Hiroshi masterfully plays to the director’s strengths in its blend of travel, tracking camerawork, and the orbits of children. The gendai-geki road picture, made following the director’s exit from studio Shochiku, concerns a group of vagrant war orphans who learn the value of honest work by clinging to a repatriated soldier. A pivotal scene involving a boy clambering up a cliffside while carrying his friend is a tour de force of emotion, technical prowess, and physicality on the part of the child actors. (Renegade youth-movie auteur Somai Shinji clearly took notes). The children, and project as a whole, were inextricably tied to Shimizu’s personal life: the nonprofessional cast includes eight real-life orphans the director adopted after the war; the “beehive” of the title was his nickname for domesticity with the “buzzing” kids.

The June 14 screening will be introduced by Sharon Hayashi, chair and associate professor in the Department of Cinema & Media Arts at York University.

June 14 (Friday)

8:35 pm



Mr. Shosuke Ohara

小原庄助さん

Japan 1949

Shimizu Hiroshi

91 min. 16mm

In Japanese with English subtitles

16mm Print

This contemporary tragicomedy about the undoing of a nobleman was singled out by ’80s auteur Somai Shinji as one of his favourite Japanese pictures. It’s not hard to see why. Punctuated by long, sophisticated tracking shots that traverse spaces indoors and out, the film transforms its historical setting—a 300-year-old stately home at the base of Mount Fuji—into a cinematic playground for Shimizu. Its story, drawn from a Japanese parable and folk song, concerns the head of a once-respectable samurai household (Okochi Denjiro) whose inability to deny requests for money or favour results in his ruin. Set against the modernization of his provincial village and an election campaign full of chic empty promises, *Mr. Shosuke Ohara* frames its tenderhearted protagonist less as a fool than an exploited old hat. The casting of Okochi, star of heroic jidaigeki (period dramas), works well in this respect and marks a break from Shimizu’s usual preference for nonprofessionals.

“One of Shimizu’s richest comedies.”

Alan Stanbrook, *Sight and Sound*

“Of all the directors who made names for themselves during the Japanese studio golden age of the 1930s, Shimizu Hiroshi was one of the most respected—and, today, one of the least well-known.”

The Criterion Collection

June 16 (Sunday)
June 22 (Saturday)

6:30 pm
6:30 pm



Image of a Mother

母のおもかげ

Japan 1959
Shimizu Hiroshi
89 min. DCP

In Japanese with English subtitles

The final film of unsung auteur Shimizu Hiroshi is a moving domestic drama in the register of Ozu Yasujiro, the director's lifelong friend and occasional collaborator. (Shimizu co-wrote the script for Ozu's *I Graduated, But...*, which starred Shimizu's then-wife Tanaka Kinuyo.) The tender gendai-geki follows the evolving relationship between a motherless boy, for whom a carrier pigeon is companion, and the new bride (Awashima Chikage) of his ferryboat-captain father. Characteristic of Shimizu's formal designs, much of the drama is choreographed to the lateral moves of the camera; the rhythmic pas de deux of static and tracking shots plays to maximum effect thanks to the newly introduced widescreen format in Japan, adopted only two years prior. Though little of this farewell film is known in the West, the National Film Archive of Japan, instrumental to this year's stateside Shimizu retrospective, counts it among the director's supreme achievements.

DCP courtesy of Japan Society, New York

June 17 (Monday)
June 23 (Sunday)

6:30 pm
8:30 pm



Sound in the Mist

霧の音

Japan 1956
Shimizu Hiroshi
84 min. DCP

In Japanese with English subtitles

A highpoint in the director's especially underseen 1950s output, *Sound in the Mist* demonstrates Shimizu's delicate hand in wringing poetry from tales of heartbreak and longing. Produced by Daiei Film, the golden-age studio behind *Rashomon*, *Gate of Hell*, and *Ugetsu*, this lyrical adaptation of a play by Hojo Hideji stars Naruse regular Uehara Ken (*Repast*) as Onuma Kazuhiko, a botany professor engaged in an extramarital affair in the Japanese Alps. The arrival of Kazuhiko's wife drives his lover away, and he is haunted by her memory each autumn equinox when he returns to the mountains. Handsomely shot on location in the scenic Kamikochi valley, the film lends credence to scholar Sharon Hayashi's belief that Shimizu favoured landscape over actors. It was a critical darling at a recent revival engagement in Lisbon, and comes highly recommended by *Cahiers du cinéma* critic Clément Rauger, curator of the Cinémathèque française's 2021 Shimizu retrospective.

DCP courtesy of Japan Society, New York



Learning & Outreach Cinelab 2024

Cinelab is a two-weeklong summer filmmaking program for aspiring artists aged 14–19 presented by The Cinematheque in partnership with the SFU School for the Contemporary Arts.

Young artists are empowered to create unique short films from start to finish with the support of experienced professionals. In small crews, participants are guided through the complete filmmaking process from scripting to directing, lighting to editing, to bring their creative visions to life. Completed works debut at a special red carpet film premiere at The Cinematheque.

We provide an inclusive, welcoming, and creative space with professional equipment, facilitated by experienced artists. Established professionals from the Vancouver creative scene deliver master classes throughout the program.

Summer 2024 program dates

Program 1: July 8–19

Program 2: July 22–August 2

Note: Registration is capped at 24 students per program (48 total).

Daily schedule: Monday to Friday, 9:00 am–4:00 pm

Location: SFU School for the Contemporary Arts,
149 West Hastings Street, Vancouver

Cost: \$650

The Cinematheque is a not-for-profit organization and the program fee is subsidized by support from our sponsors. Our sponsors generously donate limited bursaries for participants who meet their requirements and/or are in need of financial assistance. If you would like to apply for a bursary, please email us at cinelab@thecinematheque.ca. Bursary applications for Cinelab 2024 are due June 14, and applicants will be notified of the status of their application by June 21.

Supported by:

The City of North Vancouver

Creative BC

SFU School for the Contemporary Arts

West Coast Film Archive Presentation

June 22 (Saturday) **Free Admission**

4:00 pm



Did you know The Cinematheque is home to a film archive containing works by some of BC's most important filmmakers?

We'll be projecting a few of these local treasures as part of an illuminating presentation by Film Archive Resident Liam Schell, an MA student in Film and Photography Preservation and Collections Management at Toronto Metropolitan University.

Join us to learn more about the world of film preservation and watch films presented in all their analogue glory! Have you ever wondered how film prints are stored? Are you curious about the different ways film can deteriorate? Do you just want to see beautiful 16mm footage of Vancouver? Be sure to attend this free event, featuring 16mm acetate and polyester prints from The Cinematheque's one-of-a-kind West Coast Film Archive.

This program will be approximately 90 min.

"Before you can show an old film, it has to exist—that is, it has to have been conserved. And in order to conserve it, first it has to have been collected (in the sense of going out of one's way to rescue and save what others discard)."

Henri Langlois

New Restoration

June 24 (Monday)
June 29 (Saturday)
July 1 (Monday)

8:50 pm
6:30 pm
6:30 pm



Return to Reason: Short Films by Man Ray

Program runtime: 70 min.

“These four films by Man Ray take us back to the heady days of surrealism, when the essential properties of cinema could be turned against narrative logic, producing moods and gestures more akin to poetry and music.”

Michael Sicinski, *Viennale 2023*

Restored on the occasion of its 100th anniversary, Man Ray's first foray into filmmaking, the wildly improvisational and unapologetically fragmentary *Return to Reason*, finds the artist exploding and reconstructing the cinematic medium as a vehicle for accessing the abstract essence of things. What emerges from this program—which combines *Return to Reason* with other kindred and newly restored early films by Ray, set to haunting and hypnotic new music by SQÜRL (Jim Jarmusch and Carter Logan)—is the sense of Ray as perhaps the modern artist par excellence, an intrepid experimentalist absolutely committed to delving ever deeper into the space between consciousness and unconsciousness, sense and nonsense, wakefulness and dreaming. —NYFF 2023

Return to Reason

Le retour à la raison
France 1923
3 min. DCP

Emak Bakia

France 1926
19 min. DCP

L'étoile de mer

France 1928
17 min. DCP

Les mystères du Château de Dé

France 1927
27 min. DCP

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.

June 13 (Thursday)

7:00 pm



The Silhouettes

خانه

Iran/Philippines 2020

Afsaneh Salari

80 min. DCP

In Farsi with English subtitles

This documentary by director Afsaneh Salari, co-founder of the Docmaniacs collective of female filmmakers in Iran, tells the story of Assad and Sharbanoo Safari, a couple who fled war-torn Afghanistan thirty years ago and sought a more peaceful life in Iran. Today, their 15-member family endures the discriminatory policies imposed by the Iranian government on Afghans, which prevents the refugee couple's children (and children's children) the right to Iranian citizenship, land ownership, and even freedom of movement. Taghi, the Safaris' youngest son and focal point of this sensitive film, must wrestle with a future where pursuing a profession outside of state-approved manual labour means leaving Iran for Afghanistan, a homeland he has never known. Salari's nuanced and thought-provoking first feature-length work earned multiple awards on the documentary festival circuit.

Jury Special Mention for Best Documentary Feature
Visions du Réel 2020

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 Stelatl'en First Nation.

May 29 (Wednesday)

7:00 pm



Powerlands

USA 2022

Ivey Camille Manybeads Tso

75 min. DCP

In English, Diné, Spanish, Wayuu, Visayan, Blaán, and Zapotec with English subtitles

Navajo filmmaker Ivey Camille Manybeads Tso's debut feature documentary illuminates the resistance and activism of land and water protectors around the world. The award-winning film follows the director across three continents to visit with Indigenous activists from the La Guajira region in rural Colombia, the Tampuan region of the Philippines, the Tehuantepec Isthmus of Mexico, and the Standing Rock Indian Reservation, providing each with a platform to share their story of struggle against resource colonization. In the end, she brings back the lessons and teachings she has learned to her home territory of Dinétah, where she can empower her people and create hope for a future when the land is protected and decolonized. *Powerlands* speaks to the solidarity of Indigenous peoples around the world and their experiences of displacement, exploitation, and resistance.

Best Feature

American Indian Film Festival 2022

Post-screening Q&A with director Ivey Camille Manybeads Tso (via Zoom).

June 21 (Friday) **Free Admission**

7:00 pm



National Indigenous Peoples Day: Pêyakotêwisiwin

Program runtime: 83 min.

In Person: Jules Arita Koostachin

For this 2024 celebration of National Indigenous Peoples Day, Our Stories to Tell showcases the short films of Jules Arita Koostachin. The title of the program, "Pêyakotêwisiwin," means family in InNiNeWak or Swampy Cree, Koostachin's Indigenous language. The storyteller, PhD holder, actor, writer, producer, and director was born in Moose Factory, Ontario, and is a member of Attawapiskat First Nation, the ancestral lands of the MoshKeKo AsKi InNiNeWak. Koostachin's work highlights the colonial struggles experienced by Indigenous peoples within so-called Canada while creating hope for the next generation through storytelling. The four shorts in this program all celebrate and uplift Koostachin's pêyakotêwisiwin, as her four sons appear throughout the films. We witness the value Koostachin places on her culture and the importance of imparting the InNiNeWak ways on her boys so they may foster a strong sense of identity and connection to Attawapiskat and AsKi (Earth).

Post-screening Q&A with director Jules Arita Koostachin.

June 21 is National Indigenous Peoples Day, a celebration of Indigenous Peoples' culture and heritage in Canada. Initiated by the Government of Canada in cooperation with Indigenous organizations, this event, occurring annually on the summer solstice, provides an opportunity to recognize, reflect on, and learn about the rich histories, diverse traditions, and outstanding contributions of First Nations, Inuit, and Métis peoples.

PLACenta
Canada 2012
16 min.

**NiiSoTeWak:
Two Bodies,
One Heart**
Canada 2017
16 min.

**OshKiKiShiKaw:
A New Day**
Canada 2019
25 min.

MisTik
Canada 2022
26 min.

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 səilwətaʔ (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.

May 15 (Wednesday)

7:00 pm



back home

Canada/Cuba 2022

Nisha Platzer

90 min. DCP

Rescheduled Screening

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

Pat Mullen, *POV Magazine*

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

Post-screening discussion with director Nisha Platzer and Maria Weaver of the Canadian Mental Health Association.

This presentation of *back home* was originally scheduled for January 2024 but was postponed due to unsafe weather.

June 19 (Wednesday)

7:00 pm



On the Adamant PG

Sur l'Adamant

France/Japan 2023

Nicolas Philibert

109 min. DCP

In French with English subtitles

Floating on the Seine River in the heart of Paris, the Adamant is a therapeutic day centre whose distinct architectural form—resembling that of a wooden spaceship-turned-berth—defies the clinical setting. Developed in collaboration with staff and persons living with mental illness, the centre opened in July 2010 and operates as part of the Esquirol psychiatric service of the Saint-Maurice hospital network. With a gentle quotidian lens, director Nicolas Philibert respectfully documents life at the centre. We see those attending the Adamant engage in a range of art-making, demonstrating how creative expression is critical to mental well-being. From planning the anniversary of the centre’s film club to reconciling cash at their cafe, candid conversations and collective decision-making between staff and its members are core to the centre’s operations. Winner of the Golden Bear at last year’s Berlinale, *On the Adamant* is a tender portrait of collaborative and community-oriented care.

Post-screening discussion with Barbara Fee and Dave MacDonald of Pathways Clubhouse.

“A moving testament to what people are capable of, if they could just find the right outlet for it.”

Jordan Mintzer, *The Hollywood Reporter*

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.

May 22 (Wednesday)

7:00 pm



The Heartlandscape of Orkney

Program runtime: 71 min.

"I think that film is essentially a poetic medium, and although it can be put to all sorts of other—creditable and discreditable—uses, these are secondary."

Margaret Tait

In 2018, Sarah Neely initiated a year-long celebration of the birth of Margaret Tait (1918–1999) presenting screenings, exhibitions, workshops, readings, publications, and 10 short film commissions that viewed her life and work through a variety of lenses. Ute Aurand recovered old footage, including a glimpse of Tait, from a visit to Orkney. Like Tait, Aurand records life's small, ephemeral details on a handheld Bolex camera, reworking them into a form that is at once energetic, rhythmic, playful and tender. Luke Fowler's contribution used Tait's approach to filmmaking, considering everything within the frame with equal intensity: her homes, filming locations, notebooks, the work's theme encapsulated by a recording of her reciting of the poem "House." *Being in a Place* expands on Fowler's short, allowing him to delve deeper into her archives, and to discover new material: a "fugitive archive" in the shed of her former house.

A Portrait of Ga
United Kingdom
1952
Margaret Tait
5 min. DCP

Glimpses from a Visit to Orkney in Summer 1995
Germany/United Kingdom
2020
Ute Aurand
5 min. DCP

Being in a Place—A Portrait of Margaret Tait
United Kingdom
2022
Luke Fowler
61 min. DCP

June 26 (Wednesday)

7:00 pm



Museum Hours

Austria/USA 2012

Jem Cohen

106 min. DCP

In English and German with English subtitles

"What is it about some people that makes one curious?" Johann worked in the Viennese music scene, but swapped it for a quiet job in the Historisches Museum, fading into his surroundings to watch over the collection and its visitors. Adrift in an unknown city and unknown language, Anne is summoned from Montreal in midwinter to keep vigil over a distant cousin in a coma at a hospital in Vienna. Finding refuge in the grand museum, she forms an easy bond with Johann, exploring the city, art, and each other's lives. An art historian tours a group through the Bruegel Room—Johann's favourite station—describing the paintings as "some of the first documentaries," capturing details of peasant life within their large frames without a single focal point to tell us where to look.

"In its modest and unassuming way, *Museum Hours* is a total experience, composed of people, sights, sounds, history, travel, argument, speculation, fantastic beauty, and ordinary life, woven together and maintained in aerodynamic tension. It is no more reducible than a day in spring."

Lucy Sante, writer and critic

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.

May 19 (Sunday)

10:30 am



Sherlock Jr.

USA 1924
Buster Keaton
45 min. DCP
Silent with English intertitles

"The evidence of *Cops* [and] *Sherlock Jr.* is sufficient to stamp Keaton as the most enduringly modern of classical directors."
Andrew Sarris

One of Buster Keaton's most perfectly realized films, this harbinger of the surrealist avant-garde has the Great Stone Face as a movie projectionist (and novice detective) who falls asleep and enters the world on screen—a world where the ordinary laws of physics have been replaced by the capricious rules of film editing. Keaton can't keep his nose out of a pocket manual for how to investigate a crime scene, and this film, a two-reeler within a two-reeler, is just as obsessed with investigating all the slips and rearrangements that occur in the passage from waking life to dream, actuality to film. Among *Sherlock Jr.*'s many antecedents and influences is Delmore Schwartz's short story "In Dreams Begin Responsibilities," whose title might just as well suggest the wild inventions of Keaton's filmography.

preceded by

Cops

USA 1922
Buster Keaton, Edward F. Cline
18 min. DCP
Silent with English intertitles

Keaton's gift for carrying a comic gag so far that it becomes a test for the laws of gravity is on epic display in *Cops*, a Kafkaesque tale about the perils of moving furniture across town.

Note: The films in this program will be presented with recorded scores composed by Timothy Brock (*Sherlock Jr.*) and Ben Model (*Cops*).



June 16 (Sunday)

10:30 am



Coyote vs. Road Runner and Other Looney Tunes

73 min. Blu-ray

"Chuck Jones's best films stand out [for] their impeccably-drawn-and-animated characters and a willingness to experiment with any element of a film."

On the Ones

The zany, ironic cast of characters designed by the animators at Warner Bros., most of them voiced by Mel Blanc, began life as exaggerations of the silent age of cinema. The studio's animators, most of them close in age, would have been about 10 years old when Buster Keaton's *Sherlock Jr.* was first released, while director Bob Clampett grew up—so the legend goes—next door to Charlie Chaplin. Like slapstick daredevils unbound by the laws of space and time, Bugs Bunny, Daffy Duck, Road Runner, Tweety Bird, and Wile E. Coyote are eternally caught within the binds of their instincts: to hunt, to flee, to plot, to evade. They do battle in front of splashy perspective-skewing backgrounds, which fill with action, then empty when plans go awry. After each blast fades, the scene resets for the next brain-tickling set-up. Loud, sure, violent yes, but there are also tender, existential, and operatic exceptions in this 10-film showcase!

Note: Each film in this program runs for about seven minutes.

Fast and Furry-ous • 1949 • Chuck Jones
The Dover Boys at Pimento University • 1942 • Chuck Jones
A Tale of Two Kitties • 1942 • Bob Clampett
Rabbit Hood • 1949 • Chuck Jones
The Great Piggy Bank Robbery • 1946 • Bob Clampett
Feed the Kitty • 1952 • Chuck Jones
Duck Amuck • 1953 • Chuck Jones
One Froggy Evening • 1955 • Chuck Jones
What's Opera, Doc? • 1957 • Chuck Jones
Beep, Beep • 1952 • Chuck Jones

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