

May / June 2026

The Cinemathèque



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

Buying Tickets

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

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

Support

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

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

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Cover image: *Two Seasons, Two Strangers*, Miyake Sho, 2025
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The Cinematheque is situated on the unceded, ancestral homelands of the *x̱w̱məθkʷəy̱əm* (Musqueam), *Sḵw̱x̱w̱ú7mesh* (Squamish), and *səlilwətał* (Tsleil-Waututh) Nations.

1131 Howe Street, Vancouver
thecinematheque.ca

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Program Notes
Shaun Inouye, Michael Scoular

Ongoing Series Notes
Chelsea Birks (Cinema Thinks the World)
Selina Crammond (Frames of Mind)
DIM Curators (DIM Cinema)
Akira lahtail (Our Stories to Tell)
Pelan (Pelan Presents)

Additional Program Notes
Jim Sinclair

Design & Layout
Gerilee McBride

Classification Information

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

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

Ticket Rates

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

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

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

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

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

[instagram @thecinematheque](https://www.instagram.com/thecinematheque)
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Every summer, The Cinematheque 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 at the UBC Film & Theatre Department, using specialized equipment to go through the intense (and intently 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 at thecinematheque.ca/learn, or get in touch with us at learn@the.cinematheque.ca.

Lief Hall
Learning & Outreach Manager



New Restorations

May 13 (Wednesday)
May 17 (Sunday)
May 18 (Monday)

7:00 pm
1:00 pm
2:00 pm

May 15 (Friday)
May 18 (Monday)

6:30 pm
8:30 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

Intimate yet epic, tender but honest, 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. His film revolves around a middle-class Taipei family weathering the vicissitudes of life, love, and death over a year. Its trio of perspectives—definitely 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 cherish and hold close, *Yi Yi* figured prominently in our major Yang retrospective in 2024, but it wasn't until the film's 25th anniversary that its restoration from the original negative could be completed.

Best Director
Cannes 2000

"Yi Yi is an 'oeuvre-monde,' a work of art that builds its own world... Yang brings together the rigour of the engineer he once was and the poet he has always been, paying special attention to the economic and social mutations of his country."

Michel Ciment, *Positif*



Ombres de soie

aka Shades of Silk

Canada/France 1978
Mary Stephen
62 min. DCP

In French and Mandarin with English and French subtitles

"Reveals already a masterful filmmaking sensibility at work... Its long shots, striking sense of space, and hypnotic musical score anticipates the work of the Taiwanese New Wave, with a distinct feminist and postcolonial gaze."

Michelle Carey, *Metrograph Journal*

Before Mary Stephen became a member of Eric Rohmer's family of collaborators as an editor in the 1980s, she was a director and student new to Paris from Canada. Inspired by Maya Deren and Marguerite Duras, she made this singular film of tactile, erotic suggestion and bold, asynchronous craft that has been impossible to see until its recent unearthing and restoration. Lysanne (Alexandria Brouwer) and Marlène (Stephen) have a linked history that begins in the '30s as schoolgirls and develops as they become figures of public society. As in Duras's *India Song*, the soundtrack is a collage of onlookers' voices, private notes, and the repeating cadence of a torch song. The images build competing narratives of intimacy and alienation; one sees in Stephen's montage of photographic stills—the only evidence left behind from a pivotal party—the open ambiguity and musical playfulness she would train on love, friendship, and conflicting desires over the long career that would follow.

May 16 (Saturday) 8:45 pm
May 22 (Friday) 6:30 pm
May 25 (Monday) 8:30 pm



A New Love in Tokyo

愛の新世界

Japan 1994
Takahashi Banmei
115 min. DCP

In Japanese with English subtitles

A breakthrough for Takahashi Banmei, one of the co-founders of the Directors' Company alongside Somai Shinji and Kurosawa Kiyoshi, *A New Love in Tokyo* is a film about the continuities between nightlife and working hours, sex work and relationships, theatre and job performance for two young women (Suzuki Sawa and Kataoka Reiko) and the friends, johns, and subs they know. While the film was marketed in connection to Murakami Ryu's *Tokyo Decadence*, the film is closer to an updated geisha house narrative, with its interest in charting societal thresholds and camaraderie between women. Enthusiastic, collaborative, and highly choreographed set pieces are present, be it a carefully paced bondage scenario or a casual hang out scene. Photographer Araki Nobuyoshi's still images, seen in montage, are key to the film's sensitive mix of erotic and everyday material. The refined, at times flamboyant cinematography is by Kayano Naoki (*Shall We Dance?*).

"Refreshingly free of moral panic and stigma around sex work, or sexuality in general... *A New Love in Tokyo's* [comedy] comes through in its sharp timing and the irresistible charm of its protagonists."

Natasha Gornik, *Screen Slate*

June 6 (Saturday) 6:00 pm
June 12 (Friday) 8:45 pm
June 16 (Tuesday) 8:45 pm
June 28 (Sunday) 4:00 pm



Marnie Ⓜ

USA 1964
Alfred Hitchcock
131 min. DCP

"One of [Hitchcock's] most disturbing and, from a woman's point of view, most important films... The ending of *Marnie* indicates not so much that certain perversities are too deep for resolution, but that perversity is the very soul of attraction; that the images we construct and fall in love with are at least as important and 'real' as reality."

Molly Haskell, *From Reverence to Rape*

Alfred Hitchcock's final study of obsession is an unsettling film about what it takes for two class-divided people to agree on common terms: theft, marriage, crime, sex, and even the colour red. Tippi Hedren is the elusive Marnie. Not unlike Cary Grant's role in *To Catch a Thief*, she's never more in control than when she's committing a robbery, an identity that will be pathologized and wrested away by her wealthy employer Mark (Sean Connery). He learns her tendencies, uses this knowledge to isolate her, and considers his manipulations a psychological game of romance. François Truffaut described the film as "difficult for the public" because of its nightmarish atmosphere; one could say the same today because of Hitchcock's known abuse towards Hedren. The film is as revealing of Mark's depravity as it is of Marnie's trauma, and has inspired feminist writers, photographers (Rodney Graham, Jeff Wall, Ian Wallace), and film directors (Milagros Mumenthaler, *The Currents*).

Advisory: *Marnie* contains scenes of sexual violence.

New Restorations

June 11 (Thursday)
June 14 (Sunday)
June 20 (Saturday)

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



Take Care of My Cat

고양이를 부탁해

South Korea 2001
Jeong Jaeun
112 min. DCP

In Korean, Mandarin, and English with English subtitles

An unusually subtle and lived-in portrait of young women and their aspirations, *Take Care of My Cat* was ahead of its time—a cult classic that is now finally receiving its due. High school is over; without its structure, even close friendships fray or enter a realm of ambiguity. Jeong Jaeun's debut feature examines these shifts from multiple vantage points. There's Incheon, the port city that's a cultural dead end compared to Seoul; the broader social group, where gossip and tender phone calls alike travel through the novel tech of cell phones; and three representative friends. Haejoo is thanklessly (and barely) employed at a brokerage firm, while Jiyoung lives with her grandparents on the city's outskirts. Taehee (Bae Doona) is the only one who risks mediating across these emerging class divisions. *Cat* was produced with commercial ambitions but was slow to find an audience, perhaps owing to its absence of sugary uplift; more recently it has earned comparison to Edward Yang.

"A timeless snapshot ... Poignant, never sappy, and effortlessly cool, Take Care of My Cat offers a multi-faceted look at women's lives... An essential film."

Ariel Esteban Cayer, Fantasia Festival 2023

New Canadian Cinema

May 15 (Friday)
May 17 (Sunday)
May 28 (Thursday)

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



100 Sunset

Canada 2025
Kunsang Kyirong
99 min. DCP

In Tibetan and English with English subtitles

"One of the most accomplished Canadian debuts in recent memory... A narrative charged with a sense of everyday enigma, with characters trying to get to the bottom of their own impulses and desires."

Adam Nayman, *Toronto Star*

Kunsang Kyirong's first feature is a rich and intricate mystery that deals in crime, secrecy, and masked desire, whether between two women or among an entire community. *100 Sunset's* perspective is aligned with its nearly silent protagonist Kunsel and her preference for hidden intentions. She pickpockets, but not for obvious profit; she points a camcorder at her neighbours, but from a voyeuristic distance; and she strikes up a conspiratorial intimacy with the newly arrived Passang, but withholds direct expression, even refusing to apply herself to the English-language classes they both attend. Kyirong, whose animation and short films were developed during her time in Vancouver, places this outsider narrative within a highly specified knowledge of Toronto's Little Tibet, and does so with key collaborators in common with MDFF's standout films, including cinematographer Nikolay Michaylov (*Matt and Mara*, *Concrete Valley*) and editor Brendan Mills (*The Maiden*).

The May 15 screening of *100 Sunset* will be followed by a virtual Q&A with director Kunsang Kyirong, moderated by Tsering Shakya, a scholar of historic and contemporary Tibet.

New Cinema

May 29 (Friday)
June 1 (Monday)
June 7 (Sunday)

8:30 pm
8:50 pm
6:00 pm



Living the Land

生息之地

China 2025
Huo Meng
132 min. DCP

In Henan Mandarin with English subtitles

Huo Meng was the well-merited winner of Best Director at Berlin for his engrossing third feature, a vividly rendered portrait of rural China in the midst of existential change. Set in the early 1990s in a remote, time-frozen corner of the Henan countryside, the film chronicles the seasonal cycles of labour for a small wheat-farming community whose traditions begin to erode with the arrival of industrialized processes. Ten-year-old Xu Chuang (Wang Shang), left in the care of relatives when his parents and siblings migrate south for work, is the story's heart. His wide-eyed observance of the rites, rituals, and daily rhythms of the village, and the tender bond he forms with an obstinate aunt and protective great-grandmother, serves as entrée for the viewer to acclimate alongside him. Dedicated to Huo's own childhood in the region, *Living the Land* is as much an act of personal remembrance as an elegy for a vanished era of agrarian life.

"Stirring... There's a patient, plainspoken poetry, neither overly earthy nor flowery, to *Living the Land*, a rolling rural drama that may be a work of pure fiction—but often feels wholly, organically observed, as if its storytelling were dictated by the rigours and challenges of seasons and soil."

Guy Lodge, *Variety*

June 12 (Friday)
June 18 (Thursday)
June 22 (Monday)

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



The Currents

Las corrientes

Switzerland/Argentina 2025
Milagros Mumenthaler
104 min. DCP

In Spanish with English subtitles

Vancouver Premiere

"Brilliant... An uncommon mix of stylistic rigour and feeling, *The Currents* [is] a work of impressive, at times thrilling, assurance from start to finish."

Jon Frosch, *The Hollywood Reporter*

Milagros Mumenthaler's first film in nearly a decade was the under-the-radar event of last year's fall festival season. Since her Golden Leopard-winning debut *Back to Stay* (2011), Mumenthaler has fused prosaic experience—growing up, starting a family, and in *The Currents*, reaching the apex of a career—with thrillingly modernist mysteries of identity and knowability. Lina (Isabel Aimé González Sola), a Buenos Aires fashion designer, is in Geneva to accept an award. In an opening sequence as stunning and troubling in its use of perspective as Hitchcock's *Marnie* or Bresson's *Une femme douce*, we simultaneously follow and lose track of Lina's whereabouts and state of mind. In the aftermath of this event, the narrative follows her aversions and compartmentalization, both through abstract projections and encounters with those who know her. Mumenthaler has cited Woolf's capacity for shifts in consciousness as a guide; the film is tightly structured, nesting inexplicable acts within clear architecture.

Cinema Thinks the World



June 9 (Tuesday) **Free Admission**

7:00 pm



Bamako

Mali/France/USA 2006

Abderrahmane Sissako

118 min. DCP

In French and Bambara with English subtitles

Bamako, named for the capital of Mali where it takes place, literally puts the global financial system on trial: judges, prosecutors, and defendants gather in a residential courtyard to determine the role of the World Bank and the IMF in perpetuating economic hardship in Africa. The proceedings run alongside other quotidian activities and dramas: a crumbling marriage, a wedding, business deals, and a theft, among many other comings and goings (including a Western film-within-a-film). This unusual courtroom docudrama from Abderrahmane Sissako (*Timbuktu*) brings abstract questions about geopolitics and macroeconomics down to a human scale, allowing ordinary Malians to explain the direct impacts of globalization on their daily lives. Twenty years on, *Bamako* still feels timely in its indictment of systems and institutions that make decisions for people half a world away with little power to influence change. Complex, poetic, and utterly compelling, *Bamako* is a classic of 21st century African cinema.

"Bamako is a work of cool intelligence and profound anger, a long, dense, argument that is also a haunting visual poem."

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

Panelists: Sara Ghebremusse, Lennon Mhishi, Nuno Porto
Moderator: William Brown

This free screening is presented as part of "Cinema Thinks the World," a partnership project between The University of British Columbia and The Cinematheque. After the film, there will be a short reception followed by a one-hour panel talk with audience discussion.

New Documentary

June 11 (Thursday)

8:50 pm

June 16 (Tuesday)

6:30 pm



With Hasan in Gaza

مع حسن في غزة

Germany/Palestine/France/Qatar 2025

Kamal Aljafari

106 min. DCP

In Arabic with English subtitles

"An homage to Gaza and its people, to all that was erased and that came back to me in this urgent moment of Palestinian existence, or non-existence."

Kamal Aljafari

Constructed from three MiniDV tapes shot in Gaza in 2001 and rediscovered years later, Palestinian filmmaker and visual artist Kamal Aljafari's film transforms recovered footage into a profound cinematic meditation on memory, loss, and the passage of time. Originally conceived as a search for a former prison mate from 1989, the film unfolds into an unexpected road trip from the north to the south of Gaza with Hasan, a local guide whose fate remains unknown. As the camera moves through Gaza's streets and landscapes, it records fleeting moments of everyday life—fragments of a reality now irreversibly altered. *With Hasan in Gaza* throws mainstream images of a people displaced into relief through the traces of absence that bygone time evokes.

—Cinema Guild

Lucrecia Martel × 2

“When you discover an auteur so original, mature, and elusive as Lucrecia Martel, you feel as if you’re witnessing a miracle.”

Pedro Almodóvar

May 14 (Thursday)
May 17 (Sunday)
May 22 (Friday)

6:30 pm
8:10 pm
8:50 pm



The Headless Woman

La mujer sin cabeza

Argentina/Spain/France/Italy 2008

Lucrecia Martel

87 min. DCP

In Spanish with English subtitles

New Restoration

“The work of a genius, or at very least one of the most talented filmmakers in the world” (Peter Bradshaw, *The Guardian*), *The Headless Woman* is the mesmerizing third feature by Lucrecia Martel—and more than likely her chef d’oeuvre. María Onetto plays Verónica, a middle-aged, bottle-blond dentist in Argentina’s Salta province who may or may not have struck and killed something—or someone—while driving home. Verónica bangs her head in the process and spends the film in a woozy, concussive state while the men in her pampered, privileged family apparently collude to erase all traces of the accident. The dreamy hyperreality and moody, mysterious metaphysics have drawn comparisons to Luis Buñuel, David Lynch, the Michael Haneke of *Caché*, and the Michelangelo Antonioni of *L’avventura* and *Blow Up*. The Indigenous bodies haunting the edges of the frame suggest a deeper meditation on colonial guilt is afoot.

“One of the great films of the decade... Trance film, ghost story, and political allegory, the impossibly dense and allusive *Headless* inlays every image with enigma.”

James Quandt, *Artforum*

May 14 (Thursday)
May 18 (Monday)
May 30 (Saturday)

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



Our Land

aka Landmarks

Nuestra tierra

Argentina/USA/Mexico/France/Denmark/Netherlands 2025

Lucrecia Martel

122 min. DCP

In Spanish with English subtitles

“A landmark in and of itself... A documentary defined by robust and muscular filmmaking technique allied to a clear-eyed, slow-burning anger.”

Catherine Bray, *Little White Lies*

Eight years after *Zama* returned Lucrecia Martel to arthouse prominence, *Our Land*, her first feature documentary, again proves the Argentine auteur’s slow-bake methods yield unparalleled results. Far from being an outlier in her slender oeuvre, Martel’s scrupulously researched work of nonfiction attends to themes—on class, on colonialism—long central to her practice. In 2009, armed settlers, claiming ownership of land, entered the community of Chuschagasta in northern Argentina and murdered Javier Chocobar, local leader and activist. Though captured on video, nine years of judicial inactivity would elapse until a trial. Martel chronicles the case both in and outside the courtroom, tracing a legacy of Indigenous erasure while sharing the first-hand histories of members involved. Crucially, the director’s station as an ally but outsider authoring the film doesn’t go unaddressed, manifesting in moments of formal disruption that demarcate the limits of her access.

Best Film

BFI London Film Festival 2025



Stories of Self-Determination: Three Films from Central Asia May 16 & 24

Early Cranes, Bolotbek Shamshiyev, 1980

“The Soviet Union is your father and mother,” proclaims a Bolshevik officer to console an orphaned teen in *Without Fear* (1972), one of the films featured in this program. The full measure of this falsehood is plain: although Central Asian nations were neither orphaned nor childlike, the Soviet Union imposed new identities on them, forbidding ways of the past.

How should an individual come to terms with such an overbearing presence? Resist or take the path of acceptance? Settle for the alluring benefits of the latter—namely, promises of comfort and a better life—or attempt to preserve a sense of self? This program of three Soviet-era films from Kyrgyzstan, Uzbekistan, and Kazakhstan was organized around such questions to spotlight the decision to carve one’s own path amid outside interference.

For the characters onscreen, these stories trace historical hardships during monumental periods of Soviet life—from women caught between ideologies in the early Soviet rule (*Without Fear*) and a teenager navigating the realities of war (*Early Cranes*, 1980) to a disenchanted couple searching for a place to call home on the eve of the regime’s collapse (*The Touch*, 1989).

For the artists behind the camera, these films are attempts to preserve Central Asian cultural identity by artfully sifting it through the filters of censorship, observing narrative devices, visual techniques, and Aesopian language to obfuscate the unsanctioned.

For Vancouver audiences, watching these rarely screened works is an opportunity to witness individuals chart the ever-changing waves of social and political power. This program is a testament to the sensitive yet persistent pursuit of self-determination that continues to shape our lives today.

Programmed by Dastan Ryskulov of Tolkun Films, a project bringing Central Asian cinema to international audiences.

Acknowledgments: The Cinematheque and Tolkun Films would like to thank T. Okeev National Film Studio “Kyrgyzfilm,” Shaken Aimanov National Film Studio Kazakhstan, and Cinematography Agency of the Republic of Uzbekistan for their generosity in loaning works for this program.

Series introduction and program notes by Dastan Ryskulov

May 16 (Saturday)

6:30 pm



Without Fear

Без страха

USSR 1972

Ali Khamraev

90 min. DCP

In Uzbek and Russian with English subtitles

Ali Khamraev, one of the most prominent Uzbek directors, forged his career not only through his artistic talent but also his ability to handle the adversities of censorship. In *Without Fear*, he approaches an especially delicate subject. Set in a 1930s Uzbek village during the Soviets' attempt to "unveil the women of the East," the film portrays the women caught in the ideological crossfire: traditions and faith versus prospects of equality. When a teenager aligns herself with the latter and publicly burns her paranja, she reveals the incongruity of such a leap. Khamraev's achievement lies in addressing emancipation without giving censors the satisfaction of easy catharsis. Instead, he offers context. Moving carefully through the story, he treats the complex question of "progress" with the nuance it demands, illuminating the endogenous nature of freedom—one that cannot be imposed from outside.

Preceded by a video introduction from director Ali Khamraev.

DCP courtesy of Eye Filmmuseum

"[A] ferocious masterpiece... Khamraev's bravura talent isolates just the right gestures, merging the physical, the visual, and the dramatic with perfect precision."

Kent Jones, *Film Comment*

May 24 (Sunday)

6:00 pm



Early Cranes

Ранние журавли

USSR 1980

Bolotbek Shamshiyev

90 min. DCP

In Kyrgyz and Russian with English subtitles

"Stylish and dark [and] highly poetic... In the hands of Kyrgyz directors, Aitmatov's screenplays became masterpieces."

Peter Rollberg, *Historical Dictionary of Russian and Soviet Cinema*

As war reaches even the distant ayil (rural settlements) of Kyrgyzstan, teenager Sultanmurat—at an age meant for falling in love and carefree mischief—plows the cold fields and tends the horses while hoping for the return of his beloved father. Dreaming of a full house, he instead finds himself in a devastated village where the unresolved legacy of Soviet oppression returns at the worst possible moment. Issues that once belonged to the past reappear to cast a looming shadow. Masterfully weaving strands of memories and bleak reality together, Bolotbek Shamshiyev captures a world shaped by forces beyond the teenager's control. The renowned director of the Kyrgyz "Wonder" era brings *Early Cranes* to life in collaboration with Chingiz Aitmatov, the author of the source novel and arguably the greatest figure in Kyrgyz literature.

Preceded by a video introduction from Sultan Usualiev, a Kyrgyz film scholar and critic.

May 24 (Sunday)

8:15 pm



The Touch

Прикосновение

USSR 1989

Amanzhol Aituarov

78 min. DCP

In Kazakh and Russian with English subtitles

When the fire of an ideology fades, and slogans and promises dissipate, a nation must attempt to rediscover its inner core. Director Amanzhol Aituarov and his Kyrgyz writing partner Bayan Sarygulov turn to a parable of two drifters wandering the bygone Kazakh steppe to reflect on moral loss in late Soviet Kazakhstan. A blind girl (perhaps spared the sight of the world's wickedness) and a hardened runaway slave form an unlikely partnership. Both deprived of a kind touch, they set out to follow the sun in search of a lost home. The beautifully captured steppe becomes the perfect setting for their journey, exuding at once innate severity and warmth. Whether their newfound bond can survive the tests of a corrupted world—and whether they can remember the path back to the sacred values of their roots—is the question this unjustly overlooked film poses.

Preceded by a video introduction from director Amanzhol Aituarov.

"Making an unconventional shift from a depiction of political or national disenchantment towards a sensuous portrayal of companionship, love, and grief, *The Touch* is a small masterpiece of Central Asian cinema."

Iliia Ryzhenko, Samizdat Eastern European Film Festival 2025

Love, Sex, Religion, Death:



The Complete Films of Terence Davies

When Terence Davies died in 2023, the timing felt cruel. Few filmmakers have been as detailed in their approach to time, mortality, and the predictive powers of cinema.

His first trilogy of shorts foretell the eventual death of Davies's alter ego; his two final films, both biographies of poets, depict the artists' loss of health and vitality. And yet, Davies's filmmaking was in full bloom. After an unfair lacuna in his career that lasted the entirety of the 2000s, the British filmmaker leaped from project to project, making three features in six years. In the year before his death he had successfully toured *Benediction* at festivals and shared news of his attempts—so far stymied but perhaps with hope ahead—to get an adaptation of Stefan Zweig's *The Post-Office Girl* off the ground. His death was a loss felt deeply; for an artist like Davies, who paid nothing but close attention to what time robs, the moment felt both evocative and regrettable.

Davies leaves behind a filmography with multiple masterpieces; he is sometimes called the greatest British filmmaker of all time. At the same time his work has experienced forms of neglect, and he had to fight hard for recognition, especially in his own country. Born in 1945 as the youngest of ten children to a working-class family in Liverpool, his outsider status is both what makes his films so ardently defended by critics and audiences, and what made his reputation within official British culture so precarious. A *Sight and Sound* notice led the wave of local mixed reviews toward *The Long Day Closes*, his last and arguably finest fictional treatment of his own childhood. The BFI's list of "The Greatest" British films of all time has just a single Davies title, ranked in the mid-eighties.

Davies came to filmmaking relatively late after a decade working as a clerk and accountant. The sudden success of his first feature, *Distant Voices, Still Lives*, an award winner at Locarno and Cannes, happened in the wake of Thatcher's Films Act of 1985, which ensured that personal, artistic films in England that might commit the sin of unpopularity—like in the cases of Derek Jarman, Peter Greenaway, and Sally Potter—would have fewer avenues to getting made. This close-minded and inhospitable environment—every Davies project was a struggle to fund thereafter—killed potential films, leaving only eight fiction features over 33 years.

May 21 – June 28

Yet this endangered quality of Davies's cinema only reinforces the subject of his work. Through both a visceral intimacy and intellectual remove, Davies explores what it means to live a highly limited existence. Even in his literary adaptations, Davies often works in a register of autobiographical directness. He started to make films only after leaving Liverpool and following the decriminalization of homosexuality in England, but one could say all his films are about the binds of that earlier time. Like Ernst Lubitsch or Hou Hsiao-Hsien, even works set in the present (or future) are period pieces, and confront the problems inherent in conceptualizing a time as being "past."

Few film directors have better understood—and pursued in ways completely unfashionable—the way damnation can co-exist with the mercy of art's initiation: Bruckner's symphonies, Eliot's *Four Quartets*, the grand shelter of growing up with eight cinemas within walking distance, and the warm echoes of common songs via radio, neighbours, sisters, and mother. There is a powerful vitality within Davies's work. Violence, economic ruin, and bullying are amassed against Davies's characters, but these repressive forces are rendered strange by their proximity to raw emotions and delicate, precisely rendered traversals across memory and time. Above his writing desk, Davies displayed two film posters: the Doris Day vehicle *Young at Heart*, and Ingmar Bergman's *Cries and Whispers*. One could say his cinema oscillates between these modes, of singing ecstasy and silent debilitation.

Davies was open to chance on set, and sensitively directed many actors, most notably Rachel Weisz, Gillian Anderson, and Cynthia Nixon, to perhaps their greatest performances. Above this, however, was the filmmaking process as a highly controlled arena where Davies could, as many collaborators have put it, "conduct" a film out of collage-like pieces of his favourite films and poems, his own experience, and the artists who, in adapting their lives or works, he would assimilate into his own voice.

This retrospective, the first in Vancouver, follows a tour stop at TIFF Cinematheque and an initial mounting at the BFI in London. "Love, Sex, Religion, Death: The Complete Films of Terence Davies" gathers together the director's feature-length works, in all their economy and grandeur, and will include a video introduction from Florian Hoffmeister, "one of the great cinematographers," in Davies's words, who shot *The Deep Blue Sea* and *A Quiet Passion*.

Acknowledgments: For their assistance with this retrospective, The Cinematheque would like to extend thanks to the Terence Davies Estate and its managers James Dowling and John Taylor, as well as Amanda Brason, Jacob Crepeault, and Vicky Wong (TIFF Cinematheque), and Selma Kerlow and Sebastian Stern (BFI).

This retrospective is based on a program of the same name that was curated at BFI Southbank by Ben Roberts, BFI chief executive.

May 21 (Thursday) **Opening Night**
May 29 (Friday)
June 8 (Monday)

6:30 pm
6:30 pm
9:00 pm



The Long Day Closes

United Kingdom 1992
Terence Davies
85 min. DCP

"A masterpiece powerful enough to blow every other new movie currently playing out of sight and out of mind... Davies merits inclusion within the company of Dreyer, Resnais, and Welles... There are very few filmmakers of this sort at present who show comparable mastery."

Jonathan Rosenbaum, *Chicago Reader*

Terence Davies's most beloved film was also, at the time of its release in England, his most divisive. There was no hiding it: Davies was not, and probably never had been, interested in realism. He was a filmmaker from working-class Liverpool who wanted his cameras to ascend and his actors to be lit by hallowed light. He also desired for rain machines and dramatically unmotivated sound collage—from Hollywood fanfares, Ealing comedies, and a Platonic ideal of his mother's working-day songs—to be as important, and as textured, as any other kind of "performance." The film is autobiographical, covering the years of Davies's adolescence after his abusive father's death. His alter ego is Bud, who, like Keaton's *Sherlock Jr.*, daydreams so that life and cinema instruct each other in a manner both tender and increasingly isolating. As with the Taiwanese New Wave, Davies's film understands why cinema was the popular medium of the 20th century, and how it changed the means by which inner life itself could be conceived.

The opening-night screening of *The Long Day Closes* will be preceded by remarks from Programming Associate Michael Scoular.

May 21 (Thursday) **Opening Night** 8:40 pm
June 1 (Monday) 6:30 pm



The Deep Blue Sea PG

United Kingdom 2011
Terence Davies
98 min. 35mm

35mm Print

The frame-perfect vision of Terence Davies's early personal films can overshadow the inspired work in adaptation and biography that followed, of which the standout might be *The Deep Blue Sea*. A decade-long absence from fiction filmmaking did nothing to diminish Davies's exacting eye for poetic structure and everyday specificity. Davies was commissioned to make the film on the occasion of playwright Terence Rattigan's centenary, yet he knew how to imagine the project according to his own ends; its opening ten minutes, in which time tunnels to deeper and deeper layers, is just a hint of what the film holds. Rachel Weisz, in a career-best performance, is Hester Collyer, a woman who has decided she would rather die than face a loveless, economically hopeless future. Davies's final film to be shot on 35mm hearkens to a glowing past—the cold comfort of a marriage and the heedlessness of an affair—but in a way that extends a wise, passionate gaze over its decay and transformation.

"Pristine... A sad and strangely uplifting masterwork."

Chris Wisniewski, *Reverse Shot's* Best of 2012 (#1)

Print courtesy of TIFF Film Reference Library

The Deep Blue Sea will be preceded by a video introduction from cinematographer Florian Hoffmeister.

May 23 (Saturday) 6:30 pm
May 31 (Sunday) 8:10 pm



The Terence Davies Trilogy

Program runtime: 100 min.

"A rich, resonant tapestry of impressionistic detail... There is plenty to enjoy: a bleak, wry wit and an imaginative use of music undercutting the grim but beautiful imagery; flashes of surrealism; and superb performances throughout."

Geoff Andrew, *Time Out*

The three films that open Terence Davies's career comprise an education, covering his time at the National Film School. They also mark a seriously unique departure from any parochial English style of filmmaking. Davies intuitively, then with growing self-awareness, plunges into the sharply internalized perspective of alter ego Robert Tucker as a twentysomething, in middle age, and at the end of his life. The more experiences Tucker accumulates, whether they be peer, institutional, or self-punishment, the more it gives Davies the opportunity to expand the scale of time and range of tone, making the final chapter, *Death and Transfiguration*, the clearest signal of the mature director he would become. Yet the whole of his career's emotional range, as well as his sculpting of time unbound by narrative convention, can be found in *Children*. Does youth dream of a prescribed future, or an adult recall the experiences that shaped him? Davies makes both simultaneously possible.

Children
United Kingdom 1976
46 min. DCP

Madonna and Child
United Kingdom 1980
28 min. DCP

Death and Transfiguration
United Kingdom 1983
26 min. DCP

May 23 (Saturday) 8:40 pm
May 28 (Thursday) 6:30 pm



Distant Voices, Still Lives PG

United Kingdom 1988
Terence Davies
85 min. DCP

A masterpiece of formal and personal invention, Terence Davies's *Distant Voices, Still Lives* takes as its starting point the impossibility of separating events from one another, no matter how extreme. The central incident, according to Davies: "It's the day of Eileen's wedding; she remembers her dad." For Eileen, her mother Nell, and siblings Maisie and Tony, their violent, authoritarian father is a cursed presence while living and an unforgettable spectre once passed. The film contrasts and contains these emotions in relation to all the others that live in their house, which Davies explores in planimetric compositions bridged by popular songs emanating from the radio, the neighbourhood pub, and resonant memory itself. Training his attention on the generation before his own, with knowledge of what would linger in his own lifetime, Davies renders all the moments that were never captured (his family did not have a tradition of photo-taking) into a hand-tinted procession.

One of the Best British Movies of All Time (#3)
Time Out

"I think that the British were never very gifted movie-makers, although I do have a lot of admiration for [one] movie: *Distant Voices, Still Lives*."

Jean-Luc Godard

“Davies created films that glide on waves of contemplation and observation, inviting viewers to join him in the burnished darkness of a past about which he felt complex, contradictory feelings ... Arguably, he doesn't have imitators; no one would dare.”

Michael Koresky, *Sight and Sound*

May 25 (Monday)
May 30 (Saturday)

6:30 pm
8:30 pm

May 26 (Tuesday)
June 3 (Wednesday)
June 14 (Sunday)

7:00 pm
7:00 pm
1:00 pm



The Neon Bible PG

United Kingdom/Spain 1995
Terence Davies
91 min. DCP

“An important lynchpin in Davies's career and a mysterious and sometimes beautiful object in its own right... Communicates a complex sense of calm, quiet, experience, memory, time, and isolation.”

Adrian Danks, *Senses of Cinema*

Having pushed his highly controlled yet free-associative style to its zenith in *The Long Day Closes*, Terence Davies turned for the first time to a continuous narrative in his adaptation of John Kennedy Toole's *The Neon Bible*. Jacob Tierney (now known for his TV direction) is David, the young, inward-drawn protagonist; the great Gena Rowlands is his aunt Mae, a former nightclub singer with nowhere else to go but home. Often disregarded—Davies internalized its reception and called it a failure—the film is a key transitional work. The film has many familiar Davies elements, but is set in the evangelical Bible Belt of the southern US. The Alabama-born critic Jonathan Rosenbaum wrote, “It's astonishing in how many ways Davies gets the details right,” referring to the hypnotic town rituals led by preachers and other patriarchs. Although the film is faithfully literary, it also marks the starting point of some of Davies's most iconic inventions, as in its uncanny time leap.



The House of Mirth PG

United Kingdom 2000
Terence Davies
140 min. 35mm

35mm Print

The Terence Davies perspective is essentially peripheral, a search for what is just beyond reach or at the outermost extension of a thought. For Lily Bart (Gillian Anderson), to remain on the periphery means social death and destitution. She appears at the end of the 19th century out of a train's cloud of steam; the challenge she faces is for anyone, whether family relation or marriageable man, to fully perceive her as a worthy person. Having absorbed the lessons of *The Neon Bible*'s production, Davies reaches his mature style here through Edith Wharton's novelistic New York, where power and money circulate in guarded social environments. He isn't guided by memory or song, but through an exact awareness of invisible forces: status, desire, and emotional inference. Davies cast Anderson as Lily not because of *The X-Files*, but because her photograph reminded him of John Singer Sargent's portraits. Their collaboration is a vicious, moving drama of precarity and vulnerability.

“All of [Davies's] literary adaptations are sumptuous and rich with meaning, but perhaps the finest is *The House of Mirth*... Anderson's performance is subtly nuanced, being at turns lustful, playful, betrayed, and desperate.”

Hannah Gatward, *Sight and Sound*

The Cinematheque

May

Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

3

4

5

6

7

8

9

DOXA

Documentary Film
Festival 2026
April 30–May 10

10

DIM Cinema

7:00 pm
Keys to Kingdoms:
The Legacy of
Bud Osborn
Guests

11



12

13

New Restoration

7:00 pm
Yi Yi **PG**

14

Lucrecia Martel

6:30 pm
The Headless Woman
8:30 pm
Our Land

15

New Restoration

6:30 pm
Ombres de soie
New Canadian Cinema
8:00 pm
100 Sunset
Virtual Q&A

16

Central Asian Cinema

6:30 pm
Without Fear
New Restoration
8:45 pm
A New Love in Tokyo

17

Film Club

10:30 am
The Ladykillers

New Restoration

1:00 pm
Yi Yi **PG**

New Canadian Cinema

6:00 pm

100 Sunset

Lucrecia Martel

8:10 pm

The Headless Woman

18

New Restoration

2:00 pm
Yi Yi **PG**

Lucrecia Martel

6:00 pm
Our Land

New Restoration

8:30 pm

Ombres de soie

19



20

Frames of Mind

7:00 pm
Shadowbox
Guests

21

Terence Davies
Opening Night

6:30 pm
The Long Day Closes
8:40 pm
The Deep Blue Sea **PG**

22

New Restoration

6:30 pm
A New Love in Tokyo
Lucrecia Martel
8:50 pm
The Headless Woman

23

Terence Davies

6:30 pm
The Terence Davies
Trilogy
8:40 pm
Distant Voices,
Still Lives **PG**

24

Central Asian Cinema

6:00 pm

Early Cranes

8:15 pm

The Touch

25

Terence Davies

6:30 pm

The Neon Bible **PG**

New Restoration

8:30 pm

A New Love in Tokyo

26

Terence Davies

7:00 pm

The House of Mirth **PG**

27

Our Stories to Tell

7:00 pm

Once Were Warriors
Guest

28

Terence Davies

6:30 pm

Distant Voices,
Still Lives **PG**

New Canadian Cinema

8:30 pm

100 Sunset

29

Terence Davies

6:30 pm

The Long Day Closes

New Cinema

8:30 pm

Living the Land

30

Lucrecia Martel

6:00 pm

Our Land

Terence Davies

8:30 pm

The Neon Bible **PG**

Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

June

<p>31</p> <p>Terence Davies 6:30 pm Of Time and the City 8:10 pm The Terence Davies Trilogy</p>	<p>1</p> <p>Terence Davies 6:30 pm The Deep Blue Sea New Cinema 8:50 pm Living the Land</p>	<p>2</p> 	<p>3</p> <p>Terence Davies 7:00 pm The House of Mirth PG</p>	<p>4</p> <p>Peilan Presents 7:00 pm Singing Wings</p>	<p>5</p> <p>Jocelyne Saab 6:30 pm The Razor's Edge PG 8:40 pm The Beirut Trilogy</p>	<p>6</p> <p>New Restoration 6:00 pm Marnie Essential Cinema 8:40 pm Marie Antoinette PG</p>
<p>7</p> <p>New Cinema 6:00 pm Living the Land Terence Davies 8:40 pm Sunset Song</p>	<p>8</p> <p>Jocelyne Saab 6:30 pm The Beirut Trilogy Terence Davies 9:00 pm The Long Day Closes</p>	<p>9</p> <p>Cinema Thinks the World 7:00 pm Bamako Free Panel</p>	<p>10</p> <p>Essential Cinema 6:30 pm The Green Ray PG Terence Davies 8:40 pm A Quiet Passion PG</p>	<p>11</p> <p>New Restoration 6:30 pm Take Care of My Cat New Documentary 8:50 pm With Hasan in Gaza</p>	<p>12</p> <p>New Cinema 6:30 pm The Currents New Restoration 8:45 pm Marnie PG</p>	<p>13</p> <p>Terence Davies 6:00 pm Sunset Song Jocelyne Saab 8:45 pm The Razor's Edge PG</p>
<p>14</p> <p>Film Club 10:30 am Anne of the Indies Terence Davies 1:00 pm The House of Mirth PG Essential Cinema 6:00 pm Marie Antoinette PG New Restoration 8:30 pm Take Care of My Cat</p>	<p>15</p> <p>DIM Cinema 7:00 pm Notes in Origin: The Films of Ellie Epp</p>	<p>16</p> <p>New Documentary 6:30 pm With Hasan in Gaza New Restoration 8:45 pm Marnie PG</p>	<p>17</p> <p>Frames of Mind 7:00 pm There Are No Words Guest</p>	<p>18</p> <p>Essential Cinema 6:30 pm The Green Ray PG New Cinema 8:40 pm The Currents</p>	<p>19</p> <p>Miyake Sho 6:30 pm Two Seasons, Two Strangers 8:30 pm All the Long Nights</p>	<p>20</p> <p>New Restoration 6:00 pm Take Care of My Cat Terence Davies 8:20 pm Benediction TV</p>
<p>21</p> <p>National Indigenous Peoples Day 7:00 pm The Forgotten Reels of Nunavut's Animation Workshop Free Guest</p>	<p>22</p> <p>New Cinema 6:30 pm The Currents Miyake Sho 8:45 pm Two Seasons, Two Strangers</p>	<p>23</p> 	<p>24</p> <p>Our Stories to Tell 6:30 pm Atanarjuat: The Fast Runner Free</p>	<p>25</p> <p>Miyake Sho 6:30 pm Two Seasons, Two Strangers 8:30 pm Small, Slow But Steady PG</p>	<p>26</p> <p>Terence Davies 6:30 pm A Quiet Passion PG Essential Cinema 9:00 pm Marie Antoinette PG</p>	<p>27</p> <p>Miyake Sho 6:00 pm All the Long Nights Essential Cinema 8:30 pm The Green Ray PG</p>
<p>28</p> <p>New Restoration 4:00 pm Marnie PG Terence Davies 7:00 pm Benediction TV</p>	<p>29</p> <p>Miyake Sho 6:30 pm Small, Slow But Steady 8:40 pm Two Seasons, Two Strangers</p>		<p>Scan the QR code to see our calendar online, read more about the films, and purchase tickets.</p>  <p>Images from top to bottom: <i>Just Poems (About Drugs)</i>, 2026; <i>Shadowbox</i>, 2025; <i>The House of Mirth</i>, 2000; <i>Atanarjuat: The Fast Runner</i>, 2001; <i>Small, Slow But Steady</i>, 2022.</p>			

“Fiercely literate and independent... If any filmmaker blows assumptions about [working-class] British cinema out of the water, it’s Terence Davies.”

Dave Calhoun, *Time Out*

May 31 (Sunday)

6:30 pm



Of Time and the City

United Kingdom 2009
Terence Davies
74 min. DCP

“[An] unqualified triumph... Davies reasserts his claim on Liverpool with ferocity... [Yet] for all of its author’s irascibility, this may be Davies’s warmest work. It’s most certainly the funniest.”

Jason Anderson, *Cinema Scope*

The critical acclaim for *The House of Mirth* was cold comfort for Terence Davies, who went nearly a decade without another project realized: his first attempt at making *Sunset Song* was rejected by British funders, and other scripts, including a romantic comedy set in the fashion world, never saw the light of day. His only completed work during this period came via radio plays, and it is this sensibility that reigns over his sole nonfiction film, a scathing and completely unbridled memoir of affection and loss for his hometown of Liverpool. While Davies was granted access to various archives, this is in effect a film without the director’s most reliable tools of camera movement and illusion. No matter. With his rich intonation (somewhere between the stirring tones of a performing poet and the relish of a skit comic), Davies, parrying the burdens of history and memory, conjures a sense of life—enjoyed and denied—to match the wit, tension, and unexpected glories of his fictions.

June 7 (Sunday)

June 13 (Saturday)

8:40 pm

6:00 pm



Sunset Song

United Kingdom/Luxembourg 2015
Terence Davies
135 min. DCP

Terence Davies’s final film adaptation of a novel was the most strenuous project of his career to realize. Lewis Grassie Gibbon’s *Sunset Song* is what many consider Scotland’s national book, often assigned in schools for its colloquial language and unflinching depiction of a woman’s coming of age. Chris (Agness Deyn) is at the stage where she is “neither bairn nor woman.” She lives through books and words, which allow her to articulate (in voiceover) her dissatisfaction with rural life in early 20th-century Aberdeenshire. Davies’s film is seemingly placid, evoking the paintings of Vilhelm Hammershøi, but the plot relentlessly closes in on Chris; before she has the chance to understand her own desires, she is forced into impossible, traditional roles. The claustrophobia and tragedy of life is cut against images of Chris in contemplative repose amidst the Scottish landscape. As emphasis, Davies made the decision to shoot *Sunset Song*’s interiors digitally and its grand exteriors on 65mm.

Advisory: *Sunset Song* contains scenes of sexual violence.

“For Davies, period is something to be seen in the round, like character, with its paradoxes intact... As a reflection of how the winds of the Somme reached a distant home front, *Sunset Song* is bettered only by Maurice Pialat’s 1971 television miniseries *La Maison des bois*.”

Nick Pinkerton, *Artforum*

“The past is not a foreign country; it lives within us. In a second, you can be back forty years. Smell grass, I’m immediately back in my primary school. You hear a song, you’re immediately back twenty-odd years ago. It’s very, very potent... The problem with cinema is awesome: it’s always in the eternal present. When you cut, it’s always assumed by the audience that this is the next thing that happened.”

Terence Davies

June 10 (Wednesday)
June 26 (Friday)

8:40 pm
6:30 pm

June 20 (Saturday)
June 28 (Sunday)

8:20 pm
7:00 pm



A Quiet Passion PG

United Kingdom/Belgium 2016
Terence Davies
125 min. DCP

“Nixon’s performance is a self-conscious tour de force of buried fury... The only cinematic comparison is another masterpiece, Naruse Mikio’s *A Wanderer’s Notebook*, about the life and struggle of Fumiko Hayashi, a Japanese writer who, like Dickinson, died in middle-age.”

A.S. Hamrah, *n+1*

Of *Sunset Song*’s difficult production, Terence Davies said, “Every single thing that could go wrong went wrong, I don’t know how we pulled it off. *A Quiet Passion* was the complete opposite.” The start of a new phase for Davies, *Passion* reconstructs the personhood and artistry of the poet Emily Dickinson (Cynthia Nixon), not to explain her posthumous fame or lifetime obscurity, but to observe how the writer might have sharpened her piercing voice on the page in the absence of recognition or assurance. Dickinson’s world—mostly confined to and yet continually sparked by encounters within her family home in Amherst, Massachusetts—is one where language is pivotal. How this public speech, as repartee, debate, and recitation, informs Dickinson’s private writings is left to our inference. So much of the film is comedic and beautifully lit that it disguises how, in its scope, Davies returns here to the span of his original *Trilogy*, from the time of children to the hour of death.

DCP courtesy of Music Box Films



Benediction 14+

United Kingdom 2021
Terence Davies
137 min. DCP

Terence Davies once said he made every feature film thinking it might be his last. *Benediction* is an artist’s biography, a bitterly tinged chronicle of romance, and an account of anti-war refusal; it is also a tantalizing mirror that at times resembles a self-portrait. The poet Siegfried Sassoon is seen in two characterizations: as a pacifist and member of the most privileged class of gay artists in post-WWI Britain, played by Jack Lowden; and as an alienated late convert to Catholicism in the early 1960s, played by Peter Capaldi. The film moves around these two points in time, integrating both the formal portrait style of Davies’s early work and the distantly observed melodrama of his later period. The film goes beyond both biography and autobiography to demonstrate art’s capacity to recreate experience, in a way that both preserves and totally effaces its source. The resonance between life imagined, suffered, and fantastically recalled is tragically sublime.

“*Benediction* is an expansive movie of loss, isolation, and horror; it’s an energizing and inspiring movie about the vanity of existence itself... The film brings the past to life with a vividness and an immediacy that seem wrenched from Davies’s very soul.”

Richard Brody, “Best Movies of the Year” (#1), *The New Yorker*

National Indigenous Peoples Day

June 21 (Sunday) **Free Admission**

7:00 pm



The Forgotten Reels of Nunavut's Animation Workshop

Program runtime: 89 min.

The newly uncovered reels in this program mark a pivotal moment in Nunavut's film history, revealing the first wave of local filmmakers to move beyond conventional storytelling toward experimental, abstract, and satirical forms. Nearly tripling the size of the known archive of early Inuit animation, the program features curated selections of films produced at the Sikusilarmiut Animation Studio between 1972 and 1975. The avant-garde approaches of Mathew Joanase, Salomonie Pootoogook, and Timmun Alariaq—including innovative animation and abstract techniques—establish the foundations of a cinematic language that's unique to Nunavut. The reels also highlight contributions from the broader artistic community: carvers such as Okpik Pitseolak and Etulu Etidloie, painters and lithographers including Pitaloosie Saila and Aoudla Pudlat, as well as sculptors like Itee Pootoogook and photographers like Peter Pitseolak. Some of the films' soundtracks—blending traditional singing, sound collage, and instrumental improvisation—are so formally complex they could be studied independently. Collectively, these reels document the vibrant, experimental, and foundational spirit of Nunavut's avant-garde cinema, offering a rare window into a transformative moment in Northern artistic production.

—Camilo Martín-Flórez

Introduced by Camilo Martín-Flórez, collection curator at the National Film Board of Canada.

Presented in partnership with the National Film Board of Canada



Pictures Out of My Life: The Drawings and Recollections of Pitseolak

Canada 1973
Bozenna Heczko
13 min. DCP
In English

Arctic Workshop Reels 1–3

Canada 1972–75
Various
48 min. DCP
In English and unsubtitled Inuktitut

Sikusilarmiut

Canada 1975
Peter Raymond
28 min. DCP
In English

Essential Cinema

June 6 (Saturday)
June 14 (Sunday)
June 26 (Friday)

8:40 pm
6:00 pm
9:00 pm



Marie Antoinette PG

USA 2006
Sofia Coppola
123 min. DCP

From the moment the angular chords of Gang of Four's "Natural's Not in It" hit, you know Sofia Coppola's take on the last queen of France won't be colouring inside the lines of your average costume drama. Not so much misunderstood upon release as underappreciated for what it unapologetically is—a dreamy portrait of any-era girlhood alienation, Coppola's forte—the writer-director's follow-up to *Lost in Translation* has amassed a considerable cult of appreciation in the 20 years since its divisive Cannes debut. Aside from the faithful Versailles setting (itself a coup of unprecedented access), Coppola ditches the classroom syllabus in favour of a wildly postmodern approach that sees the cloistered child bride (Kirsten Dunst) navigating teendom—sex, fashion, friendship, angst—while under the scrutiny of a nation. Haute robes de cour and Converse sneakers, 18th-century classical and British postpunk: opulence and John Hughesian coming of age collide in Coppola's anachronistic, irreverent biopic.

"A startlingly original and beautiful pop reverie that comes very close to being transcendent."

Carina Chocano, Los Angeles Times

June 10 (Wednesday)
June 18 (Thursday)
June 27 (Saturday)

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



The Green Ray PG

Le rayon vert

France 1986
Eric Rohmer
98 min. 35mm

In French with English subtitles

35mm Print

"Rohmer's masterpiece... An absorbing, empathic portrait of a complex woman caught between her own obstinacy and melancholy."

Melissa Anderson, Village Voice

Forty years on and as radiant as ever, Eric Rohmer's enchanting ode to summertime sadness remains one of his most cherished (and relatable) masterpieces. Originally released in North America as, simply, "Summer," *The Green Ray* arrived as the fifth installment of the French auteur's Comedies and Proverbs cycle, and takes its operative aphorism from Rimbaud: "Ah for the days/That set our hearts ablaze." Rohmer regular Marie Rivière, improvising much of her performance, plays dispirited Parisian Delphine, ditched by her friend on the cusp of summer vacation and now scrambling to make alternate plans before returning to her ho-hum secretarial life. She's insecure, somewhat introverted, and searching for signs—in playing cards and an elusive atmospheric phenomenon—of fated love as she ricochets from one postcard destination to another, undergoing a deeper sense of loneliness with each romanceless sojourn. Until... Rohmer's evergreen classic, winner of the Golden Lion at Venice, is nothing short of sublime.

One of the Ten Greatest Films of All Time

Mia Hansen-Løve, Hong Sangsoo, *Sight and Sound* 2022 poll

Jocelyne Saab × 4

“Lyrical and uncompromising, the films of Jocelyne Saab (1948–2019) are at once landmark works of Lebanese cinema and masterpieces of the essay film form. The poetic voiceovers of her movies recall Chris Marker, and her fragmented, diaristic images are reminiscent of Jonas Mekas. But Saab’s poetic vision, and her intimate interactions with the displaced, the exiled, and the voiceless, mark her films as uniquely her own.”

Art of the Real 2019, Film at Lincoln Center



June 5 (Friday)
June 13 (Saturday)

6:30 pm
8:45 pm



The Razor's Edge PG

غزل البنات

Lebanon/France/Canada 1985

Jocelyne Saab

102 min. DCP

In French and Arabic with English subtitles

New Restoration

A footprint in ink and a handprint in blood—the poles of art and war tug at the fabric of life in Lebanese filmmaker Jocelyne Saab’s fiction debut, set amid a crumbling Beirut ravaged by years of civil combat. At its centre is the relationship (platonic, for the most part) between Samar (Hala Bassam), a local teenager acclimated to everyday bloodshed, and Karim (Jacques Weber), a fortysomething painter desperate to escape the perpetual horror. Their interwoven stories, by turns neorealist and fabulist in Saab’s telling, open up a wider, documentary-principled portrayal of a war-shattered city and its citizens—particularly its children, the next soldiers on the frontline. Nouvelle vague icon Juliet Berto makes a memorable appearance; Antonioni screenwriter Gérard Brach had a hand in fashioning the script. This restoration of Saab’s original cut of the film, unseen since its Directors’ Fortnight premiere, is 12 minutes longer than the version that was distributed theatrically.

“Jocelyne Saab’s lyrical yet unsparing film savours moments of resilience and grace...A tender and vibrant love poem to Saab’s native Beirut.”

Imogen Sara Smith, *MUBI Notebook*

June 5–13

June 5 (Friday)
June 8 (Monday)

8:40 pm
6:30 pm



The Beirut Trilogy

Total runtime: 124 min.

New Restorations

“[Saab’s films] form the panels of one of the most remarkable frescoes in the history of cinema, not simply regarding Lebanon but as far as all relationships between an artist and a nation are concerned.”

Nicole Brenez, *Sabzian*

Jocelyne Saab, a Lebanese journalist and foreign war correspondent, turned to filmmaking in the mid-1970s to document the erupting armed conflict laying waste to her country and people. Her “Beirut Trilogy” is an extraordinary portrait of life during wartime, set in the ruins of Saab’s no-longer-recognizable birthplace, in which the prospect of death—for yourself, for others—becomes numbingly commonplace. Each film adopts a different approach, a different vantage, to measure the human toll of escalating violence. *Beirut, Never Again* (1976), a narrated ghost story, laments a once-cosmopolitan city now vanished under rubble. *Letter from Beirut* (1978), a travelogue by bus, traverses a bombed-out landscape carved up along religious and occupied lines. *Beirut, My City* (1982), a city symphony, sets music and the voiceover of Lebanese playwright Roger Assaf to a montage of news footage and Saab’s 16mm testimony to survival.

Advisory: The Beirut Trilogy contains unsimulated images of war and death.



Beirut, Never Again

Beyrouth, jamais plus

France/Lebanon 1976

Jocelyne Saab

35 min. DCP

In French and Arabic with English subtitles

Letter from Beirut

Lettre de Beyrouth

France/Lebanon 1978

Jocelyne Saab

52 min. DCP

In French and Arabic with English subtitles

Beirut, My City

Beyrouth, ma ville

France/Lebanon 1982

Jocelyne Saab

37 min. DCP

In French and Arabic with English subtitles

Miyake Sho × 3

Of those figures leading a new generation of Japanese art cinema—think Hamaguchi Ryusuke, think Hayakawa Chie—Sapporo-born Miyake Sho (b. 1984) appears to be next in line for name recognition following his Golden Leopard win for *Two Seasons, Two Strangers* (2025). That his latest is also a New Directors/New Films 2026 selection is something of a misnomer: the director has been active since 2012, and his discovery stateside trails years of critical admiration at home. Indeed, each of Miyake's last three pictures—*Small, Slow But Steady* (2022), *All the Long Nights* (2024), and *Two Seasons*—topped the prestigious *Kinema Junpo* poll of the year's best Japanese films, yet North American distribution has, until recently, eluded him. We are proud to introduce Vancouver audiences to Miyake's work with a program of those acclaimed films, all rendered in graceful minor keys.

June 19–29



June 19 (Friday)	6:30 pm
June 22 (Monday)	8:45 pm
June 25 (Thursday)	6:30 pm
June 29 (Monday)	8:40 pm



Two Seasons, Two Strangers

旅と日々

Japan 2025

Miyake Sho

89 min. DCP

In Japanese and Korean with English subtitles

Vancouver Premiere

Already a critics' favourite in his native Japan, Miyake Sho should see his international following surge thanks to this Locarno-crowned adaptation of two manga by Tsuge Yoshiharu. That source material, a summer tale of seaside attraction and a winter sojourn at a secluded inn, becomes a delicate exploration of narrative invention in the supple hands of Miyake. Crucial to hinging his diptych together is Li (Shim Eunkyung), a Korean screenwriter in Japan. What begins as a film (within the film) written by Li—one pregnant with romantic possibilities between two disaffected strangers—transforms into the story of the artist herself after the death of a mentor drives her into the mountains. There, a chilly reception by a forlorn innkeeper (Shinichi Tsutsumi) gradually thaws into something else. As themes in the second scenario start resembling those in the first, questions of authorship—within the film and of the film itself—are subtly raised.

Golden Leopard

Locarno 2025

“In every sense, a true masterpiece.”

Hasumi Shigehiko

“One of the finest, most soulful Japanese filmmakers of his generation.”

Josh Slater-Williams, *IndieWire*

June 25 (Thursday)
June 29 (Monday)

8:30 pm
6:30 pm

June 19 (Friday)
June 27 (Saturday)

8:30 pm
6:00 pm



Small, Slow But Steady

恵子不能輸

Japan 2022
Miyake Sho
99 min. DCP

In Japanese and Japanese Sign Language with (and without) English subtitles

Vancouver Premiere

“Gorgeous... Conveys [a] rare and delicate grace... The modest, interior nature of [the] stakes is what makes *Small, Slow But Steady* so achingly moving.”

Guy Lodge, *Variety*

Drawn from the memoir of boxer Ogasawara Keiko, Miyake Sho's understated, COVID-set sports drama was a festival standout and a critical darling domestically, earning Kishii Yukino a Japanese Academy Award for her measured central performance. She portrays Keiko, a young, Deaf boxer whose Tokyo gym, the axis of her regimented world, is struggling to outlive the pandemic. Its closure would disrupt not merely her training but the closeness she shares with its owner (Miura Tomokazu, *Typhoon Club*), a fatherly figure to the emotionally fortified athlete. Cliché though its ingredients may appear, Miyake's underdog picture, shot on small-gauge 16mm, is almost subversively restrained in execution. Its most consequential conceit concerns not the ring at all but the representation of Keiko's Deafness: rather than translating sign language uniformly, Miyake renders it as intertitles, subtitles, or sans translation completely, indicative of the relationship Keiko shares with the person.



All the Long Nights

夜明けのすべて

Japan 2024
Miyake Sho
119 min. DCP

In Japanese with English subtitles

Vancouver Premiere

Two coworkers with socially isolating conditions discover a sense of belonging in Miyake Sho's *All the Long Nights*, a quiet drama that gathers its emotional resonance in small, calculated strides. Misa (Kamishiraishi Mone, of *Your Name*) suffers from severe PMS, which can unravel her otherwise demure disposition with violent disregard for personal or professional company. Holding down a job assembling science kits for kids, she befriends Takatoshi (Matsumura Hokuto, of *Suzume*), a withdrawn colleague prone to debilitating panic attacks. Miyake, adapting a novel by Seo Maiko, choreographs the blossoming relationship with gentle humour and sensitivity while nimbly avoiding the pitfalls of a routine office picture. Far from being an incidental backdrop, the workplace emerges as a beacon of connection. The optimism might be on the sweeter side, but it's a refreshing balm to the bitterness of so much else today.

“A tender story of redemptive connection... *All the Long Nights* is steadfast in its refusal to villainize anyone or anything, except that stubborn little voice that lives inside your head and delights in insisting you're not good enough.”

Jessica Kiang, *Variety*



Learning & Outreach

Registration is now open for Cinelab 2026!

Cinelab is a two-week-long summer filmmaking program for aspiring artists aged 14–19.

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—scripting, directing, lighting, and 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 2026 program dates

Program 1: July 6–17

Program 2: July 20–July 31

Note: Registration is capped at 24 students per program.

Daily schedule:

Monday to Friday, 9:00 am–4:00 pm

Location:

UBC Theatre-Film Production Building
6358 University Blvd, Vancouver, BC V6T 1Z4

Cost: \$700

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 2026 are due June 12, and applicants will be notified of the status of their application by June 19.

Accepted applicants will receive an email from cinelab@thecinematheque.ca with instructions for payment or (if applicable) bursary application.

Register Now!

thecinematheque.ca/learn/cinelab

Ongoing Series

Pelan Presents

A bimonthly documentary series organized in partnership with Pelan, a community-focused, nonprofit, and nonpartisan media organization spotlighting independent films by Iranian and non-Iranian directors about Iranian people

June 4 (Thursday)

7:00 pm



Singing Wings

ئاواری باله‌کان

Iran/Georgia/Belgium 2025

Hemen Khaledi

73 min. DCP

In Kurdish with English subtitles

Vancouver Premiere

“Infused with radiant grandmotherly energy, *Singing Wings* intimately observes a life of dedication, in which love persists and compassion soars.”

Hyun Jin Cho, BFI London Film Festival 2025

Singing Wings is a poetic and deeply human documentary set in a picturesque Kurdish village in Iran, where migrating storks arrive each winter. At its center is Khadijeh, a 78-year-old woman whose life revolves around caring for others, including her ailing husband. Her routine changes when she finds a stork injured by high-voltage power lines and left behind by its flock. Determined to help the bird recover and return to the sky, Khadijeh devotes herself to nursing it back to health. Her efforts create a tender parallel with another concern close to her heart: her daughter's wish to immigrate to the United Kingdom. As Khadijeh prepares the stork for its departure, she struggles with the possibility that her own child will leave home. Told with warmth, humour, and quiet observation, *Singing Wings* unfolds like a gentle fable, capturing the resilience, optimism, and everyday poetry of rural life.

Post-screening audience discussion moderated by Pelan.

Ongoing Series

Frames of Mind

A monthly film series presented with the Institute of Mental Health, UBC Department of Psychiatry, utilizing film to promote professional and community education on issues pertaining to mental health and illness. Screenings are accompanied by presentations and audience discussions.

Founded and directed by Dr. Harry Karlinsky, clinical professor, UBC Department of Psychiatry. Programmed by Selina Crammond, film curator and cultural worker.

May 20 (Wednesday)

7:00 pm



Shadowbox

বাক্স বন্দা

India/France/USA/Spain 2025

Tanushree Das, Saumyananda Sahi

94 min. DCP

In Bengali and Hindi with English subtitles

Vancouver Premiere

Crisscrossing through the suburbs of Kolkata, Maya (Tillotama Shome) juggles multiple jobs. In between working for a chicken farmer and cleaning houses, any downtime is spent caring for her teenage son Debu (Sayan Karmakar) and husband Sundar (Chandan Bisht). Since his dishonourable discharge from the military, Sundar has been unemployed and spends his days drinking. Struggling with his mental health, Sundar becomes a neighbourhood outcast thanks to his obsession with frogs and antisocial behaviour, leaving Debu confused and embarrassed. When Sundar mysteriously disappears and his friend turns up dead, Maya's resolve is put to the test as she's forced to confront the reality of his undiagnosed, potentially dangerous condition. Shome's performance is a steady force in this slow-burn thriller, a deserved addition to the contemporary canon of Bengali neorealist films. Rooted in the desire to break cycles of domestic crisis, *Shadowbox* is a meditation on the complexities of gendered labour, mental health, and family systems.

"This is storytelling of economy and elegance."

Wendy Ide, *Screen International*

Post-screening discussion with Dr. Biju Mathew, a clinical professor in the UBC Department of Psychiatry, and Dr. Rajasree Nadella, a psychiatrist with the Department of Psychiatry in Maple Ridge.

June 17 (Wednesday)

7:00 pm



There Are No Words

Canada 2025

Min Sook Lee

98 min. DCP

In Korean and English with English subtitles

In Person: Min Sook Lee

"The raw honesty of Toronto filmmaker Min Sook Lee's deeply affecting documentary leaves you breathless, but it will also leave you in awe of her courage."

Karen Gordon, *Original Cin*

"I used to be afraid to remember that day," says award-winning Korean Canadian director Min Sook Lee. When Lee was 12, her mother Song Ji Lee committed suicide. In her most intimate film yet, Lee, now a mother herself, sets out to confront lingering trauma and family secrets through archival photos and stories shared by family members and friends, revealing her mother to be a lively, complex person—a portrait sometimes at odds with her father's perspective. At 90, her father is emotionally detached from his wife's death, and an unreliable narrator as he recounts meeting her while working for the South Korean national intelligence agency in the 1960s. Despite its title, the film affirms that though there may be no words to describe the depth of one's grief, the uneasy journey to preserve a loved one's memory is a worthy, even empowering, cause.

DOC Institute Best Documentary Award
Toronto Reel Asian Film Festival 2025

Post-screening discussion with director Min Sook Lee.

Ongoing Series

DIM Cinema

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

May 11 (Monday)

7:00 pm



Keys to Kingdoms: The Legacy of Bud Osborn

Program runtime: 44 min.

Filmmakers in Attendance

Nathaniel Geary and Ryan Sudds have made many friends and a few films in Vancouver's Downtown East Side (DTES). Geary's *Keys to Kingdoms* is a collaborative "film poem" with poet and activist Bud Osborn (1947–2014) based on his narrative poetics and the impact of the war on drugs. Sudds's *Just Poems (About Drugs)* depicts long-time members of the Vancouver Area Network of Drug Users (VANDU), an organization Osborn helped create in the early 2000s, as they browse the poet's archived notebooks at Simon Fraser University. With his writings as a touchstone, they reflect on Osborn's legacy and VANDU's ongoing work. Centring poetics, these films emphasize the continuum of artistic and cultural acts that have been articulated across decades of local struggle and solidarity.

Keys to Kingdoms
Canada 1999
Nathaniel Geary
22 min. 16mm

Just Poems (About Drugs)
Canada 2026
Ryan Sudds
22 min. Digital

"The myth of the frontier is an invention that rationalizes the violence of gentrification and displacement."

Geographer Neil Smith, quoted in "Raise Shit," a poem by Bud Osborn

Introduced by co-programmers Steff Hui Cí Ling and Bobby Malone.

Followed by poetry readings and Q&A with the filmmakers.

June 15 (Monday)

7:00 pm



Notes in Origin: The Films of Ellie Epp

Program runtime: 65 min.

"What I like in film is precision, slightness, economy of means, delight, inference, and a kind of motion that can be followed but not tagged, and makes seeing intelligent."

Ellie Epp

A near-mythic voice in North American art cinema, Ellie Epp has created a moving, rigorous, and immersive body of work. The Iris Film Collective is thrilled to present this retrospective featuring Epp's four 16mm films (1975–1996) in new digital restorations and five more recent digital video works never before shown in Vancouver. Epp's meticulously minimalist films invite a lyrical looking and seeing, listening and hearing. Each work is an instrument of perceptual and philosophical inquiry, an encounter with fleeting and feeling moments.

Introduced by programmer Alex MacKenzie, Iris Film Collective.

trapline
Canada/UK 1975
18 min. Digital

bright & dark
Canada/USA 1996
3 min. Digital

ocean beach pier
three movements
Canada/USA 2013
8 min. Digital

current
Canada 1986
2 min. Digital
silent

by the lotus
Canada/USA 2013
3 min. Digital

pale hill
Canada/USA 2013
6 min. Digital

notes in origin
Canada 1987
15 min. Digital
silent

here
Canada/USA 2013
3 min. Digital

last light
Canada/USA 2013
7 min. Digital

Note: All 16mm films presented in restored digital format at the request of the artist.

Ongoing Series

Our Stories to Tell

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

May 27 (Wednesday)

7:00 pm



Once Were Warriors 18+

New Zealand 1994
Lee Tamahori
102 min. DCP

In English and Māori with English subtitles

In the first of two editions of *Our Stories to Tell* devoted to Indigenous classics this cycle, we present the acclaimed feature debut of Māori filmmaker Lee Tamahori, who passed away in November. An adaptation of Alan Duff's novel, *Once Were Warriors* follows an urban Māori whānau (or family)—Beth Heke (Rena Owen), her husband Jake “the Muss” (Temuera Morrison), and their five children—as they grapple with intergenerational trauma that lives in the form of alcoholism, domestic violence, and gang life. Many Indigenous families across the world who are actively experiencing the effects of settler colonialism can identify with this story. Witness the Heke family, descendants of Māori warriors, fight against the ongoing legacy of poverty, dispossession, and disenfranchisement that have fractured untold Indigenous households.

“It is powerful and chilling, and directed by Lee Tamahori with such narrative momentum that we are swept along in the enveloping tragedy of the family’s life.”

Roger Ebert, *Chicago Sun-Times*

Post-screening discussion with former BC MLA Hli Haykwhl Wii Xsgaak (Melanie Mark).

Advisory: *Once Were Warriors* contains scenes of sexual violence and suicide.

June 24 (Wednesday) **Free Admission**

6:30 pm



Atanarjuat: The Fast Runner 14+

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Canada 2001
Zacharias Kunuk
161 min. DCP

In Inuktitut with English subtitles

“Engrossing from first image to last, so devoid of stereotype and cosmic in its vision it could suggest the rebirth of cinema... Little short of miraculous.”

J. Hoberman, *Village Voice*

To cap off National Indigenous Peoples Month, *Our Stories to Tell* presents what many call the beginning of the Indigenous New Wave. Inuk filmmaker Zacharias Kunuk's legendary work is the first feature made entirely in the Inuktitut language, and is written, produced, directed, and acted by an almost all-Inuit ensemble. Set at the dawn of the first millennium, the film follows the journey of brothers Atanarjuat, the hunter, and Amaqjuaq, the strong one, after Atanarjuat is cast out of his community for being accused of attempted murder. Join us in celebrating this timeless story that has been passed down orally for generations, which warns youth of the dangers of setting personal desire above the needs of the group. *Atanarjuat* is visual sovereignty come to life.

Ongoing Series

Film Club

A family-friendly movie matinee series. By way of carefully selected all-ages titles, balancing classics and new favourites, our programming team extends a welcome to the next generation of cinemagoers—and anyone who wants to revisit a treasured film.

Free popcorn and Film Club badge for junior cinephiles (ages 13 and under), and free coffee and tea for adults!

Special discounted ticket price for parent/guardian and child under 13 (\$18). Additional child tickets available at \$7.

May 17 (Sunday)

10:30 am



The Ladykillers

United Kingdom 1955
Alexander Mackendrick
91 min. DCP

A heist thriller where the pinnacle scene is an extended, courteous invitation to afternoon tea, *The Ladykillers* is full of danger, yet it's a danger constantly undercut by an impish delight in contrasts. "Mrs. Wilberforce, I understand you have rooms to let," intones Alec Guinness, a moment borrowed for the opening of Terence Davies's *The Long Day Closes*. Guinness is posing as a music professor who loves to play violin with his friends. What he's actually up to is a smash-and-grab van robbery, one that includes his new landlady as the perfect alibi. Guinness was one of the most popular actors anywhere at the time, and he's joined by a nearly cartoon crew, including a young Peter Sellers. (When they gather to plot the job, it's as if they're transformed into boys making mischief in an attic hideaway.) But it's Katie Johnson as Mrs. Wilberforce who steals the show. Whether surrounded by parrots, cops, or thieves, she is imperviously eccentric.

"Going to see something like *The Ladykillers* when I was 10 or 11, you didn't get the subtleties of it, but you felt it—that wonderful house that they built... It works at a very simple level, but if you see it as an adult, you see something very subtle."

Terence Davies

June 14 (Sunday)

10:30 am



Anne of the Indies

USA 1951
Jacques Tourneur
81 min. DCP

"Expertly staged... As the femme pirate Captain Providence, Jean Peters outdoes [the] tradition... There's nothing ludicrous about her performance."

William Brogdon, *Variety*

Pirate films, with their adventurous lifestyles of spirited rises and ruins, dangers and freedoms, once made up one of the most reliable genres in studio Hollywood. Jacques Tourneur's *Anne of the Indies* is a special entry. Marketed to kids, it features a rare leading action role for a woman in the 1950s and, daringly, funnels a self-awareness about this fact into a psychologically coherent story of betrayal, Blackbeard, bear wrestling, and big, blazingly beautiful battle sequences! Anne Providence (Jean Peters) is a pirate captain. While she commands the respect of her crew and her enemies, her reputation is defined in negative terms. It's said that she isn't like most women, and certainly isn't a conventional male captain. She is isolated, and this is used against her by a French spy who poses as a prisoner in need of rescuing. Anne is a heroic figure whether she's duelling in swords or melodrama, capable of cruel strategy as well as stubborn risk-taking.

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