

September / October 2019

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.

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Advance tickets and memberships are available for purchase online at thecinematheque.ca
Tickets go on sale at Box Office 30 minutes prior to the first screening of the evening.

All screenings are restricted to 18+ unless otherwise indicated
\$3 annual membership required for those 18+
Events, times, and prices are subject to change without notice

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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. rentals@thecinematheque.ca

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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: *The Wind Will Carry Us (Bad ma ra khahad bord)*
Contents image: *The Wicker Man*

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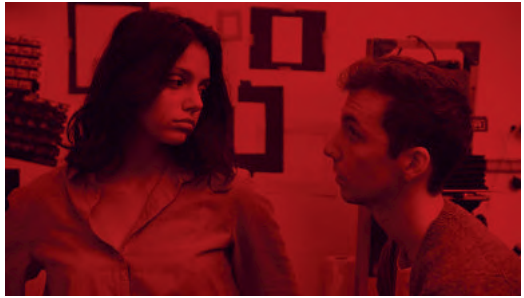




The Great Darkened Days
(La grande noirceur)

New Canadian Cinema

September 4 (Wednesday) 6:30 pm
September 5 (Thursday) 8:30 pm
September 8 (Sunday) 6:00 pm



Genesis ¹⁴⁺ (Genèse)

Canada 2018
Philippe Lesage
129 min. DCP

Canada's Top Ten 2018

Quebecker Philippe Lesage's debut fiction feature, 2015's quietly astonishing *Demons*, won raves internationally – "one of the decade's great narrative debuts," per *Variety* – but went underappreciated here at home (The Cinematheque presented it in 2016.) Lesage's latest is a perceptive drama of first love, palpably full of adolescent longing and uncertainty. Guillaume (*Never Steady, Never Still's* Théodore Pellerin) is a student at an all-boys boarding school who's falling for a classmate. Charlotte (French actress Noée Abita) is Guillaume's half-sibling, whose steady boyfriend is doubting monogamy. Lesage's assured, affecting film, leavened with humour and pulsing with music, is gorgeously shot by Nicolas Canniccioni. A brief coda revisits young Félix, protagonist of *Demons*, who's crushing on Béatrice (Emilie Bierre, star of *A Colony*, also screening in September).

Best Canadian Director,
Best Canadian Actor (Pellerin),
2018 Vancouver Film Critics Circle

"Exciting and heartbreaking . . . A film that feels intensely alive."

Boyd van Hoeij, *Hollywood Reporter*

September 4 (Wednesday) 9:00 pm
 September 7 (Saturday) 8:30 pm
 September 9 (Monday) 6:30 pm
 September 11 (Wednesday) 8:35 pm

September 5 (Thursday) 6:30 pm
 September 7 (Saturday) 6:30 pm
 September 8 (Sunday) 8:30 pm
 September 9 (Monday) 8:20 pm



The Great Darkened Days

(La grande noirceur)

Canada 2018
 Maxime Giroux
 94 min. DCP

Vancouver Theatrical Premiere

Is this the absurdist, dystopian nightmare we're all living through in this age of Trump and MAGA? Montrealer Maxime Giroux's fearless, often disturbing new film – his follow-up to the very different *Félix et Meira* – won five honours (the most of any feature) at this year's Canadian Screen Awards, including prizes for Sara Mishara's ravishing cinematography and Sarah Gadon's frightening supporting performance. Martin Dubreuil plays a draft dodger from Quebec roaming the American Southwest during wartime. The period may (or may not) be the 1940s; the Land of the Free has become a cruel, sadistic House of Horrors. A nod to Chaplin's *The Great Dictator* underscores the work's anti-fascist intentions. Giroux's enigmatic oddity suggests the 1970s provocations of Dennis Hopper or Alejandro Jodorowsky. Or an adaptation of Cormac McCarthy's *The Road* directed by David Lynch.

"Intoxicatingly made . . . A metaphysical road trip through a nightmarish America . . . It could find its way to cult status."

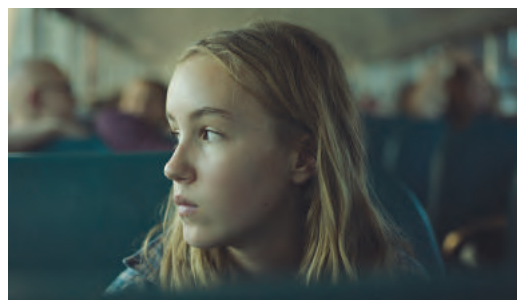
Jordan Mintzer, *Hollywood Reporter*

"Brazenly uncompromised . . . The sheer audacity of *The Great Darkened Days* is truly something to behold."

Andrew Parker, *The Gate* (Toronto)

"Nothing short of revelatory . . . *Genesis* is one of the best films of the year, no matter its country (or province) of provenance."

Barry Hertz, *Globe & Mail*



A Colony

(Une colonie)

Canada 2018
 Geneviève Dulude-De Celles
 102 min. DCP

Vancouver Theatrical Premiere

Kudos to Geneviève Dulude-De Celles, previously a maker of documentaries and shorts (including the Sundance winner *La coupe*), for her subtle and assured first feature, which wasn't screened by English Canada's two biggest film festivals but earned major honours elsewhere, including the top prizes at the Canadian Screen Awards and the Whistler fest, and a Crystal Bear at Berlin. A lower-key *Eighth Grade*, it has Emilie Pierre (impressive) as Mylia, a shy 12-year-old from a semi-rural area near Montreal. She's just starting high school, and taking her first uncertain steps into more grown-up experiences. *A Colony* depicts, with deftness and delicacy, Mylia's introduction to alcohol, parties, dances, and desire – and her interest in Jimmy (Jacob Whiteduck-Lavoie), an Abenaki boy from the local First Nation community. This observant, lovingly detailed work reveals a sensitive and skilled directorial hand.

"Lovely, wise, resonant . . . A convincing cast breathes life into an anxious age."

Deborah Young, *Hollywood Reporter*

"Evocative . . . A poised, insightful feature debut . . . Emotional sensitivity and cultural specificity give it a strong individual identity."

Nikki Baughan, *Screen Daily*

Best Picture & Best First Feature,
 2019 Canadian Screen Awards

Best Canadian Feature,
 2018 Whistler Film Festival

Essential Cinema

September 2 (Monday) 3:30 pm & 7:00 pm



Stalker PG

(Сталкер)

USSR 1979
 Andrei Tarkovsky
 163 min. DCP

Tarkovsky's immersive, deeply mysterious masterpiece – screening here in its vivid 2017 restoration – has been likened to "*The Wizard of Oz* adapted by a disciple of Dostoevsky and Kafka" (Philip French, *The Guardian*). In a post-apocalyptic police state, two men, a writer and a scientist, engage the special skills of a Stalker to guide them through the forbidden Zone, a damp, fecund, overgrown wasteland where the rules of nature no longer apply. At the Zone's centre is the Room, a place where the deepest desires of one's heart are said to come true. The extraordinary journey will test the limits of the way each of the three protagonists makes sense of the world. Tarkovsky's film, haunting and unforgettable, is distinguished by a remarkable sense of tactility, composed of stunning sepia and colour images, and offers layer upon layer of meaning.

New Documentary

“Informative and overdue . . . If the arts in America ever produced an equivalent to the revolutionary French poet Arthur Rimbaud, it might have been the little-known but extremely influential filmmaker Barbara Rubin.”

Glenn Kenny, *New York Times*



September 11 (Wednesday)
September 16 (Monday)

6:30 pm
8:35 pm



Barbara Rubin and the Exploding NY Underground

USA 2018
Chuck Smith
78 min. DCP

Vancouver Premiere

Barbara Rubin was just 18 when she made her still-shocking 1963 art-porn masterpiece *Christmas on Earth*, “the all-time most subversive American avant-garde film” (Amy Taubin, *Artforum*). A mentee of the great Jonas Mekas (RIP, Jonas), who hired the feisty teen at his newly minted Film-Makers’ Coop, Rubin galvanized the New York underground with her taboo-breaking art and gift for inspiring creative cross-pollination. (She introduced Bob Dylan to Andy Warhol, Warhol to the Velvet Underground, and Allen Ginsberg to East Hill Farm.) In Manhattan’s male-suffocated experimental scene, Rubin was a beacon. Then, in the late ’60s, she converted to Hasidic Judaism and vanished. Chuck Smith’s illuminating documentary, drawn largely from Mekas’s trove of letters and archived footage, provides a suitably expressionistic portrait of this radical, enigmatic, and grossly underappreciated artist, whose life was tragically cut short at 35.

“This bold, enthusiastic documentary details the unsung yet important role played by its subject in the 1960s artistic counterculture.”

Nick Schager, *Variety*

followed by Christmas on Earth

USA 1963
Barbara Rubin
29 min. DCP

Filed at the Lower East Side apartment of John Cale and Tony Conrad, and originally titled *Cocks and Cunts*, Barbara Rubin’s censor-baiting landmark of avant-garde erotica is a psychedelic tableaux of gay and straight sex acts, layered over (or rather, inside) extreme close-ups of male and female genitalia.

“One of the ten greatest films of all time.”

Ben Russell, *Sight & Sound* 2012 poll

Caution: *Christmas on Earth* contains explicit images of unstimulated sex.

Chan Centre Connects

Chan Centre Connects film screenings at The Cinematheque are curated to accompany musical performances in the Chan Centre Presents concert series at the Chan Centre for the Performing Arts at UBC. For more information on these Chan Centre concerts and other Chan Centre Connects programming, please visit chancentre.com/events and chancentre.com/connects



chancentre.com

September 12 (Thursday)

7:00 pm



The Winding Stream: The Carters, the Cashes and the Course of Country Music

USA 2014
Beth Harrington
90 min.

Illuminating the foundational family history of the Carters and Cashes and their significant contributions to the world of country music, *The Winding Stream* is an incisive documentary and a loving tribute to a dynasty that paved the way for countless artists. The film features original interviews with family members Rosanne Cash and Johnny Cash, and performances by Rosanne Cash, Sheryl Crow, Rhiannon Giddens, George Jones, Kris Kristofferson, John Prine, and other notables. "Impressively researched and deftly crafted... Cogent and compelling as a pop-culture history lesson, and genuinely uplifting while it shows how contemporary artists – along with descendants like Rosanne and John Carter Cash – keep the legacy of A.P., Mother Maybelle, June, and Johnny alive and thriving" (Joe Leydon, *Variety*).

Curated in conjunction with the performance of Rosanne Cash at the Chan Centre on Saturday, September 28 at 8:00 pm.

September 19 (Thursday)

7:00 pm



Sámi Blood

(Sameblod)

Sweden/Denmark/Norway 2016
Amanda Kernell
110 min.

In 1930s Sweden, Elle-Marja (Lene Cecilia Sparrok), a 14-year-old Sámi girl, leaves reindeer breeding behind for boarding school and all the hardships that entails. Made to endure hostile racism, she yearns to break away from her lineage and start a new life. This award-winning film, the debut feature of writer-director Amanda Kernell (herself of mixed Sámi and Swedish ancestry), explores a Scandinavian equivalent of the shameful residential school system all too familiar to Canadians. *Sámi Blood* provides a visceral look into Swedish colonial history, its devastating effect on Indigenous communities, and the struggles of Indigenous youth coming of age in the Nordic wilderness. "A beautiful, haunting film, anchored by a startlingly accomplished lead performance" (Michael O'Sullivan, *Washington Post*).

Curated in conjunction with the performance of Mari Boine at the Chan Centre on Saturday, October 5 at 8:00 pm.

October 17 (Thursday)

7:00 pm



Paco de Lucía – A Journey

(Paco de Lucía: la búsqueda)

Spain 2014
Francisco Sánchez Varela
92 min.

Legendary flamenco guitarist Paco de Lucía's own son directed this fascinating documentary, which recounts the life and career of the Andalusian musician (who died suddenly in 2014) with incredible access and intimacy. Juxtaposing present and past, the film showcases de Lucía's formidable, boundary-pushing talent alongside stories of his childhood, his musical beginnings, and his rise to stardom – told in his own words. Goya Award, Best Documentary, 2015. "A glorious musical chronicle... Francisco Sánchez Varela's captivating documentary features contemporary interviews and ample archival footage of the master in full flight alongside other flamenco legends José Greco, Sabicas, Niño Ricardo, and Bambino Camarón" (VIFF). "Pure pleasure for guitar freaks" (Ken Eisner, *Georgia Straight*).

Curated in conjunction with the performance of Flamenco Legends: The Paco de Lucía Project at the Chan Centre on Saturday, November 2 at 8:00 pm.





New Restorations

Elaine May × 2

Elaine May, a gifted comic performer, successful screenwriter, and perfectionist filmmaker, was one of the only women directing features in Hollywood in the 1970s and '80s. Her feuds with studios over creative control became legendary. Her final feature, 1987's widely reviled (but lately reappraised) *Ishtar*, became synonymous with the box-office flop. Uncompromising male artists are often celebrated as visionaries. May, a strong-willed woman working in a notoriously male-dominated business, helmed but four films over 16 years, her directing career all but ended by her battles with Paramount over her third feature, 1976's *Mikey and Nicky*, then finally sunk by *Ishtar* a decade later. *Mikey and Nicky* and *Ishtar* have recently been restored. May, now 87, won a Tony Award this year for her Broadway performance in the Kenneth Lonergan play *The Waverly Gallery*.

“May’s final two films solidified her genius . . . The end of her directorial career is a tremendous loss and a scandal.”

Manohla Dargis, *New York Times*



September 13 (Friday)
September 14 (Saturday)
September 15 (Sunday)

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

September 13 (Friday)
September 14 (Saturday)
September 15 (Sunday)

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



Mikey and Nicky 14+

USA 1976
Elaine May
106 min. DCP

“A neglected masterpiece of ’70s American cinema” (Alicia Fletcher, TIFF), Elaine May’s third feature as director, after the comedies *A New Leaf* and *The Heartbreak Kid*, is an emotionally harrowing crime drama featuring two superb central performances. Peter Falk and John Cassavetes (regular collaborators in Cassavetes’s own films) play small-time hoods and old boyhood chums. After Nicky (Cassavetes) makes the dangerous mistake of betraying a gangster, he asks Mikey (Falk) for assistance. What follows is a long night of tension and paranoia – and a raw, sometimes painfully funny portrait of toxic friendship and toxic masculinity. Ned Beatty plays a hit man. May shot profligate amounts of footage, went significantly over budget, and had final cut taken away from her. She wouldn’t direct another film for a decade – and that, gulp, was *Ishtar*! This new restoration was supervised by May herself.



Ishtar PG

USA 1987
Elaine May
107 min. DCP

One of Hollywood’s most epically maligned films now enjoys a decent measure of critical love, its comic virtues – and writer-director Elaine May’s formidable talents – better appreciated in retrospective. May’s madcap political satire casts Warren Beatty and Dustin Hoffman as untalented singer-songwriters caught up in a CIA-backed coup in the Middle Eastern country of Ishtar. Vittorio Storaro (*The Conformist*, *Apocalypse Now*) shot the film; Paul Williams composed its deliberately bad songs. Beatty had used pull to land May the directing gig, her first in a decade. The film, scandalously over budget and savaged by the press, bombed, ending May’s directorial career. “A loony, loopy bliss-out . . . An adventure that crosses an old Bob Hope and Bing Crosby road movie with a blistering sendup of American empire-building . . . *Ishtar* is a movie whose time is now” (Manohla Dargis, *New York Times*).

New Documentary

“Provides plenty of food for thought, and emotional nuance . . . A stirring, committed portrait of Black lives at a crossroads in the American South.”

Lee Marshall, *Screen Daily*



September 20 (Friday)
September 21 (Saturday)
September 22 (Sunday)
September 23 (Monday)

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

What You Gonna Do When the World's on Fire?

USA/Italy/France 2018
Roberto Minervini
123 min. DCP

Italian-born, Texas-based filmmaker Roberto Minervini (*The Other Side*) takes the pulse of race relations in Trump's America in this urgent and incendiary new documentary. Shot in brilliant B&W by gifted Spanish DP Diego Romero, Minervini's fifth feature shifts between four stories of Black resilience in New Orleans and Jackson County, Mississippi, during a summer rocked by the brutal killings of African Americans by police. Intimate and unflinching, the film bears witness to a former drug addict struggling to keep her bar, a community haven, in business; young brothers leaning on each other amid neighbourhood violence; Mardi Gras Indians stewarding their cultural heritage; and the New Black Panther Party investigating the beheading of a man believed murdered by the KKK. An unshakable portrait of racial injustice in the American South, by one of the region's most lucid chroniclers.

“A reminder that history's sprawling canvas is populated by lives that are desperately struggling to live and make the world around them better for those who come after . . . It insists not upon its own importance, but rather upon its necessity of being.”

Daniel Kasman, *MUBI Notebook*

New Restorations

“One of the finest films I have seen about an artist and his work.”

Martin Scorsese on *A Bigger Splash*

September 20 (Friday) 6:30 pm
 September 21 (Saturday) 8:50 pm
 September 22 (Sunday) 6:30 pm
 September 23 (Monday) 8:50 pm



A Bigger Splash

Great Britain 1974
 Jack Hazan
 106 min. DCP

In 2018, David Hockney's iconic 1972 painting *Portrait of an Artist (Pool with Two Figures)* became the most expensive work by a living artist ever sold at auction. (Its whopping \$90 million sale was edged out this year by Jeff Koons's *Rabbit*, fetching \$91 mil.) *A Bigger Splash*, British filmmaker Jack Hazan's radical 1974 docufiction hybrid, offers an invaluable glimpse into the tortured production of that pop-art masterpiece, and the personal crisis that surrounded it. Shot between 1971 and '73, this innovative biopic – a beguiling mix of observational documentary, scripted drama, fanciful artistic excursions, and full-frontal male nudity – captures a creatively stalled Hockney in the aftermath of his breakup with muse and lover Peter Schlesinger, an American ten years his junior. Amid the heartache and hedonism is a candid portrait of an unabashedly gay artist and his social circle navigating the death of Swinging London.

“Among the most strikingly original films on a modern artist.”

Philip French, *The Guardian*

“Beautiful to behold.”

Melissa Anderson, *Artforum*

Wil Aballe, owner and curator of Wil Aballe Art Projects (WAAP), will introduce the screening on Friday, September 20.

October 12 (Saturday) 6:00 pm
 October 13 (Sunday) 8:15 pm
 October 14 (Monday) 6:00 pm



La Notte

(The Night)
 Italy/France 1961
 Michelangelo Antonioni
 122 min. DCP

Winner of Berlin's Golden Bear in 1961, Antonioni's striking modernist film charts twenty-four hours in the deterioration of a troubled marriage. Marcello Mastroianni is a successful novelist; Jeanne Moreau is a bored socialite. A day and night of posh cocktail parties and nightclubs, and a confrontation with mortality, increases the couple's estrangement – from each other, and from the modern industrial city (Milan) around them. Antonioni mainstay Monica Vitti co-stars. *La Notte* falls between *L'Avventura* and *L'Eclisse* in a celebrated string of sleek, chic films Antonioni made about contemporary alienation and ennui. The effective use of architecture to advance his themes is characteristic of the director's best work. *La Notte*'s most famous scene has Moreau on a meandering walk through Milan's deserted streets, and recalls her similar perambulation through Paris in Louis Malle's *Elevator to the Gallows* (screened at The Cinematheque in July).

“A visually dazzling yet psychologically dislocating pageant . . . Antonioni captures vast currents of shifting power – whether sexual or cultural – in chilling and resonant details.”

Richard Brody, *The New Yorker*

October 12 (Saturday) 8:30 pm
 October 13 (Sunday) 6:30 pm
 October 14 (Monday) 4:00 pm & 8:30 pm



Distant Voices, Still Lives

Great Britain 1988
 Terence Davies
 85 min. DCP

Terence Davies's poignant, poetic debut feature, a semi-autobiographical account of growing up in a working-class Catholic family in postwar Liverpool, was an international triumph and announced a remarkable new filmmaking talent. (Davies's subsequent works include *The Long Day Closes*, *The House of Mirth*, *The Deep Blue Sea*, and, recently, *A Quiet Passion*, about Emily Dickinson.) Pete Postlethwaite, here making his own breakthrough, is explosive as the violently abusive yet occasionally tender family patriarch. In a series of stylized, visually rich vignettes, painful family episodes alternate with scenes of the solace found in popular music and singalongs at the local pub. Davies navigates the complicated emotional terrain with unsentimental candour. His beautiful movie, made with breathtaking formal precision, is one of the great British films.

“It thrills with a passion, integrity, and imagination unseen in British cinema since Powell and Pressburger.”

Geoff Andrew, *Time Out*

“Stunning . . . Arguably the highpoint of postwar British art cinema . . . This film is a masterpiece.”

Andrew Pulver, *The Guardian*



The Wicker Man

It's in the Trees! It's Coming! British Folk Horror!



Kill List

With American director Ari Aster's sunbathed Swedish nightmare *Midsommar* bringing renewed attention to the pastoral, pagan freak-out known as folk horror, The Cinematheque thought it apt to explore the lineage and enduring legacy of this most unholy horror subgenre in honour of Samhain (pronounced sah-win), the ancient Celtic harvest festival that predates Halloween.

Coined in 2003 by British director Piers Haggard in reference to his 1971 satanic-panic curio *The Blood on Satan's Claw*, the term "folk horror" didn't gain traction until horror aficionado Mark Gatiss used it in his 2010 BBC docu-series *History of Horror* to describe a trinity of like-minded UK horror films (Haggard's included) that emerged in the late 1960s and early '70s. Chief among them was Robin Hardy's now-legendary *The Wicker Man* (1973), a sinister, sing-song hallucination that, unlike its Olde England-set predecessors, tapped terror from the premise of pagan-god worshippers existing in modern-day Britain. That conceit was not dissimilar to the one in RKO horror-auteur Jacques Tourneur's 1957 occult classic and seminal folk-horror forebear *Night of the Demon*, which pits an American sceptic against runic hexes and devil-conjuring cultists in contemporary London.

(It also supplied the audio snippet "It's in the trees! It's coming!", a near-perfect summation of folk horror's rural anxieties, for Kate Bush's 1985 scorcher "Hounds of Love.")

This Samhain season, till the fields of British folk horror with screenings of *The Wicker Man*, in its director-approved "final cut"; *Night of the Demon*, in its original full-length cut; and, in a 35mm engagement, Brit cult director Ben Wheatley's deranged *Wicker Man* remix *Kill List* (2011), arguably the film that initiated the folk-horror revival.

Folk Horror Freak-Out! Halloween Party Thursday, October 31



7:00 pm – Doors
8:00 pm – What Lab performance
8:30 pm – *Kill List*

On Samhain night (October 31), usher in the pagan new year with a Halloween party featuring drink, merriment, a participatory theatre ritual by Jarin Schexnider in partnership with What Lab, and a screening of Ben Wheatley's twisted folk-horror revision *Kill List!*

Dress code: Please wear all white. Masks provided; robes encouraged.

19+ only
Tickets: \$20 in advance; \$25 at the door
No membership required
No passes will be accepted for this event

What Lab is an East Vancouver organization that strives to be a safe place to risk failure while creating, studying, and sharing passions for art-curious communities. whatlab.ca



“Influential not just on subsequent horror cinema, but on the thriller genre in general . . . One of the five best horror films of all time.”

Anne Billson, *The Guardian*

October 25 (Friday)
October 26 (Saturday)

6:30 pm
8:00 pm



The Wicker Man ¹⁴⁺

Great Britain 1973
Robin Hardy
94 min. DCP

Robin Hardy's heathen-horror masterpiece remains the bedrock of the folk horror subgenre. Written by *Sleuth* scribe Anthony Shaffer as an against-type vehicle for Hammer Horror icon Christopher Lee, this inexhaustibly eerie film revolves around a devoutly Christian cop (Edward Woodward) investigating the disappearance of a girl on a remote Scottish isle. The kicker: the locals are a pagan sex cult, who deny any knowledge of the missing child. Lee plays their affable leader, suspected of engineering a macabre cover-up; Bond girl Britt Ekland is a booty-slapping barmaid. The film's eponymous effigy has roots in the recorded (albeit contested) sacrificial rites of the ancient Druids. Hacked down to a B-movie runtime for its original 1973 release (in a sublime bill with Roeg's *Don't Look Now*), this 40th anniversary “final cut” is the director's definitive version. “Come. It's time to keep your appointment!”

“The *Citizen Kane* of horror movies.”

Cinefantastique

“One of the 100 best horror films . . . An object lesson in frightening the audience out their seats.”

Cath Clarke, *Time Out*

“The key horror movie of the new century . . . A full-frontal assault that also lunges from the blind side.”

Adam Nayman, *Cinema Scope*

October 25 (Friday)
October 26 (Saturday)

8:30 pm
6:00 pm

October 26 (Saturday)
October 31 (Thursday)

10:00 pm
8:30 pm



Night of the Demon PG

aka *Curse of the Demon*

Great Britain 1957
Jacques Tourneur
95 min. DCP

Leave it to RKO alum Jacques Tourneur, who made high-art horror out of B-movie fodder with *Cat People* and *I Walked With a Zombie*, to elevate this British quickie into a formative folk-horror classic! Adapted by Hitchcock screenwriter Charles Bennett from the 1911 short story “Casting the Runes,” it stars *Laura’s* Dana Andrews as an American psychologist lured to London to debunk claims that a satanic curse killed his colleague. *Gun Crazy’s* Peggy Cummins is the deceased’s niece, who aids the outsider when he’s death-hexed by an occultist clown. Despite Tourneur’s objections, the producer inserted the titular demon – a grotesque waking nightmare – into the first reel, leaving zero doubt that the Dark Arts are legit. The film, recut and released as *Curse of the Demon* in the States, screens here in its full-length British version.

“A masterpiece of fright.”

Vic Pratt, *Sight & Sound*



Kill List 14+

Great Britain 2011
Ben Wheatley
95 min. 35mm

After idling under the soil for decades, folk horror was unexpectedly resurrected thanks to this 2011 shocker, Ben Wheatley’s seriously unhinged second feature. Rattled by a botched assignment, Jay (Neil Maskell), a contract killer and ex-soldier, is now unemployed and in marital crisis. At the urging of his business partner (Michael Smiley, a Wheatley fixture), he accepts a job from a shadowy client, whose “kill list” names three targets with unholy ties to the hitman. The mind-fuckery that follows, a twisted concoction of explosive violence, gut-churning terror, and genre misdirection, signalled Wheatley as an audacious new player at the horror table. Aghast critics underscored the influence of *The Wicker Man*, but also the gritty realism of Alan Clarke and fever-dream deliriums of Lynne Ramsay. This 35mm presentation marks its first return to Vancouver since VIFF 2011.

“An unsettling odyssey to the dark side . . . It imagines ancient fears lurking behind the rituals of modern life.”

Ignatij Vishnevetsky, *A.V. Club*

Thursday, October 31

Folk Horror Freak-Out! Halloween Party





7:00 pm – Doors

8:00 pm – What Lab performance






8:30 pm – *Kill List*

19+ only. Special ticket prices in effect.


September

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 Vancouver Latin American Film Festival Aug 23 – Sept 1 viaff.org	2 Essential Cinema 3:30 pm Stalker PG 7:00 pm Stalker PG	3 	4 New Canadian Cinema 6:30 pm Genesis 14+ 9:00 pm The Great Darkened Days	5 New Canadian Cinema 6:30 pm A Colony 8:30 pm Genesis 14+	6 The Indie Filmmakers Lab 2019 7:00 pm Premiere Screening	7 New Canadian Cinema 6:30 pm A Colony 8:30 pm The Great Darkened Days
8 New Canadian Cinema 6:00 pm Genesis 14+ 8:30 pm A Colony	9 New Canadian Cinema 6:30 pm The Great Darkened Days 8:20 pm A Colony	10 	11 New Documentary 6:30 pm Barbara Rubin and the Exploding NY Underground + Christmas on Earth New Canadian Cinema 8:35 pm The Great Darkened Days	12 Chan Centre Connects 7:00 pm The Winding Stream: The Carters, the Cashes and the Course of Country Music	13 Elaine May 6:30 pm Mikey and Nicky 14+ 8:35 pm Ishtar PG	14 Elaine May 6:30 pm Ishtar PG 8:35 pm Mikey and Nicky 14+
15 Film Club 11:00 am How to Train Your Dragon G Contemporary Iranian Cinema 4:00 pm Amir Elaine May 6:30 pm Ishtar PG 8:35 pm Mikey and Nicky 14+	16 Contemporary Iranian Cinema 6:30 pm Amir New Documentary 8:35 pm Barbara Rubin and the Exploding NY Underground + Christmas on Earth	17 	18 Frames of Mind 7:30 pm Bedlam Guest	19 Chan Centre Connects 7:00 pm Sámi Blood	20 New Restoration 6:30 pm A Bigger Splash Guest New Documentary 8:45 pm What You Gonna Do When the World's on Fire?	21 New Documentary 6:30 pm What You Gonna Do When the World's on Fire? New Restoration 8:50 pm A Bigger Splash
22 New Restoration 6:30 pm A Bigger Splash New Documentary 8:30 pm What You Gonna Do When the World's on Fire?	23 New Documentary 6:30 pm What You Gonna Do When the World's on Fire? New Restoration 8:50 pm A Bigger Splash	24 	25 DIM Cinema 7:30 pm Somniloquies	26 Vancouver International Film Festival September 26 – October 11 viff.org	27	28

October

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
29	30	1 	2	3	4	5
6	7	8 	9	10	11	12 New Restorations 6:00 pm La Notte P11 8:30 pm Distant Voices, Still Lives P11
13 New Restorations 6:30 pm Distant Voices, Still Lives 8:15 pm La Notte	14 New Restorations 4:00 pm Distant Voices, Still Lives 6:00 pm La Notte 8:30 pm Distant Voices, Still Lives	15 	16 Frames of Mind 7:30 pm More Earth Will Fall Guest	17 Chan Centre Connects 7:00 pm Paco de Lucía – A Journey	18 Abbas Kiarostami 6:30 pm Where is the Friend's House? 8:15 pm And Life Goes On	19 Abbas Kiarostami 6:30 pm Through the Olive Trees PG 8:30 pm Close-Up 14+
20 Film Club 11:00 am Kiarostami for Kids! G Abbas Kiarostami 4:30 pm Where is the Friend's House? 6:30 pm And Life Goes On 8:20 pm Through the Olive Trees PG	21 Abbas Kiarostami 6:30 pm Where is the Friend's House? 8:10 pm Homework	22 	23 Abbas Kiarostami 6:30 pm Close-Up 14+ 8:30 pm The Traveller + The Bread and Alley	24 Abbas Kiarostami 6:30 pm And Life Goes On 8:20 pm Through the Olive Trees PG	25 British Folk Horror 6:30 pm The Wicker Man 14+ 8:30 pm Night of the Demon PG	26 British Folk Horror 6:00 pm Night of the Demon PG 8:00 pm The Wicker Man 14+ 10:00 pm Kill List 14+
27 Abbas Kiarostami 4:00 pm Through the Olive Trees PG 6:30 pm Homework 8:10 pm Close-Up 14+	28 Abbas Kiarostami 6:30 pm The Traveller + The Bread and Alley 8:15 pm A Wedding Suit + Case No. 1, Case No. 2	29 	30 DIM Cinema 7:30 pm Julia Feyrer: Broken Clocks Guest	31 Halloween Party Folk Horror Freak-Out! 7:00 pm Doors 8:00 pm What Lab performance 8:30 pm Kill List 19+	1	2

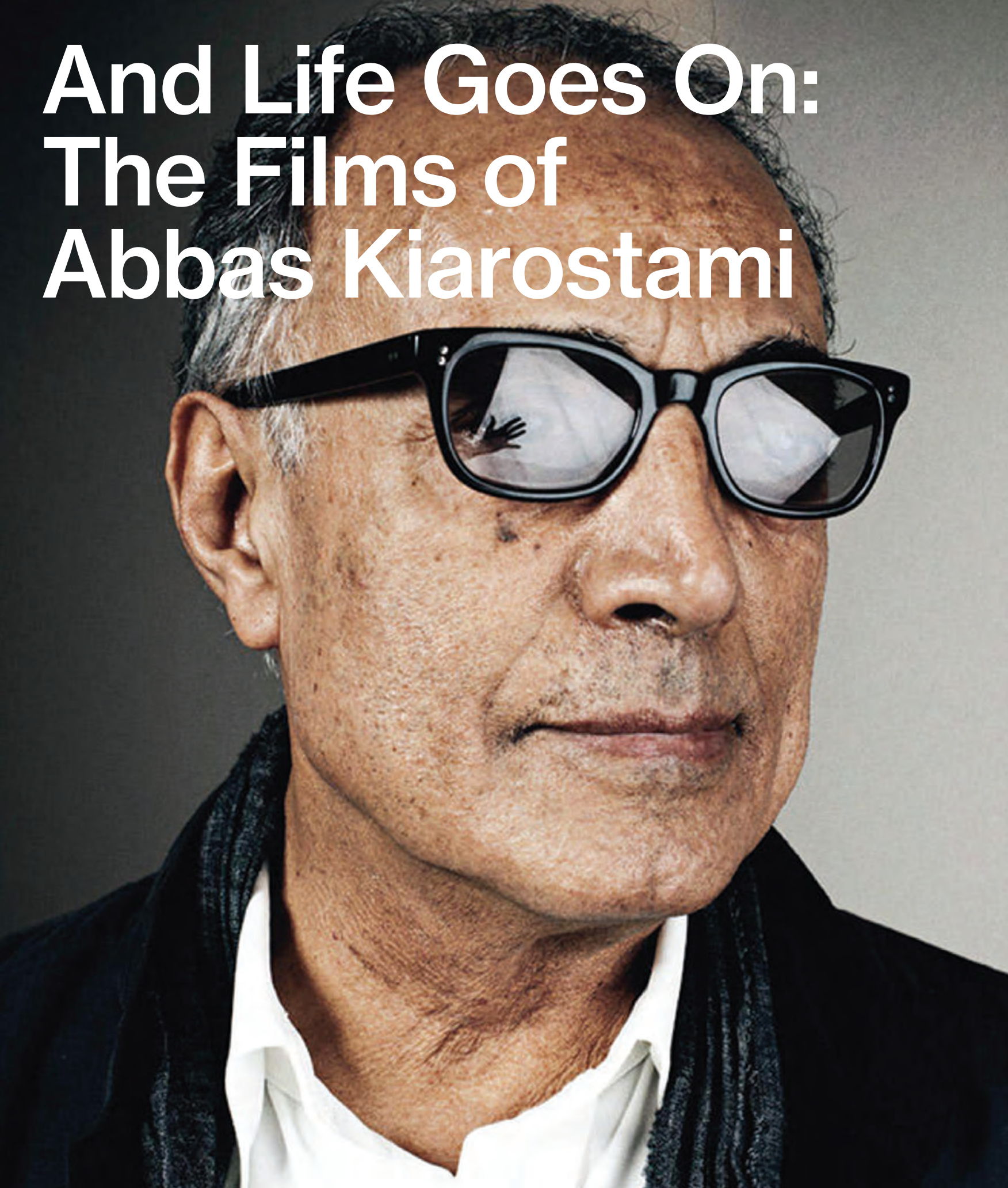
November

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
3 Abbas Kiarostami 6:30 pm The Wind Will Carry Us G 8:45 pm ABC Africa	4 Abbas Kiarostami 6:30 pm ABC Africa 8:15 pm Five Dedicated to Ozu	5 	6 Abbas Kiarostami 6:30 pm Five Dedicated to Ozu 8:10 pm Taste of Cherry PG	7	1 Abbas Kiarostami 6:30 pm Taste of Cherry PG 8:30 pm The Wind Will Carry Us G	2 Abbas Kiarostami 6:30 pm The Wind Will Carry Us G 8:45 pm Taste of Cherry PG

The Cinematheque

Images from top to bottom:
 A Colony, 2018; Barbara Rubin and the Exploding NY Underground, 2018; A Bigger Splash, 1974;
 What You Gonna Do When the World's on Fire?, 2018; More Earth Will Fall, 2017; Distant Voices,
 Still Lives, 1988; La Notte, 1961; And Life Goes On, 1992; Night of the Demon, 1957; Kill List, 2011;
 The Wind Will Carry Us, 1999.

And Life Goes On: The Films of Abbas Kiarostami



“The films of Abbas Kiarostami are extraordinary. Words cannot describe my feelings about them and I simply advise you to see his films.”

Akira Kurosawa



The singular cinema of the Iranian master Abbas Kiarostami (1940–2016), one of the most acclaimed filmmakers of the past three decades, is celebrated with this near-comprehensive retrospective, currently touring North America. Anointed “*Kiarostami le magnifique*” by *Cahiers du cinéma* in 1995, Kiarostami was renowned for a series of works blending poetic humanism, ironic humour, and playful house-of-mirrors formalism into an extraordinary whole.

Born in Tehran to a middle-class family, and trained as a painter and graphic designer, Kiarostami began making films in 1970, mostly for Iran’s Institute for the Intellectual Development of Children and Young Adults (aka Kanoon), whose filmmaking department he founded, and typically about the trials and tribulations of the young. His early works, in their deep humanity and their quest for “naked reality,” bore the hallmarks of Italian neorealism. At the end of the 1980s, after nearly two decades of developing and refining his increasingly sophisticated aesthetic, Kiarostami came to wider international attention, and quickly became recognized as one of cinema’s leading innovators, a daring trespasser of conventional boundaries separating artifice and actuality.

Kiarostami’s breakthrough features, shot on location using mostly non-professional actors, usually in parts that paralleled their real-life roles, mixed the simplicity, humanism, and lyricism of classic neorealism with a complex, self-reflexive, modernist approach to narrative. The astonishing results were difficult to classify and defied easy description; Kiarostamian wonders such as *Close-Up* (1990), *And Life Goes On* (1992), and *Through the Olive Trees* (1994) are

house-of-mirrors hybrids in which reality and fiction, documentary and drama, reflect and refract each other and blur together in endlessly fascinating, highly ironic fashion. For all their formal complexity, they are at the same time immensely compassionate, sympathetic films – genuinely affecting and genuinely poetic. Kiarostami’s is a cinema that warms the heart and feeds the soul while also wowing the mind.

The resilience of the human spirit in face of adversity was a recurrent Kiarostami theme. In later works, embracing the freedoms afforded by inexpensive, portable digital video, the director experimented with ever more spare, minimalist, and austere methods, but his films remained undiminished in their capacity for capturing mystery and beauty, and in their formalist fascination with (and delight in) the making and meaning of moving images.

The majority of films in this retrospective will screen in new restorations. The exhibition continues in The Cinematheque’s November–December program.

Acknowledgments: The Cinematheque is grateful to Janus Films (New York), organizer of this touring retrospective. The three films in Kiarostami’s “Koker Trilogy” were restored by the Criterion Collection and scanned from the original 35mm negatives. The remaining restorations in this series were undertaken by MK2 in collaboration with L’Immagine Ritrovata and scanned from the best available elements.

Community support: Pacific United Productions (Vancouver) and Phoenix Cultural Centre (Toronto).

“And Life Goes On: The Films of Abbas Kiarostami” continues in November–December!

“Kiarostami represents the highest level of artistry in the cinema.”

Martin Scorsese



The Koker Trilogy

It was the three wonderfully lyrical, warmly humanistic films that make up the so-called “Koker Trilogy” – *Where is the Friend’s House?*, *And Life Goes On*, and *Through the Olive Trees* – that brought Abbas Kiarostami to international attention. These three sublime features, dubbed a trilogy by critics but not by Kiarostami himself, are set in or around Koker, an earthquake-prone community in northern Iran, and are subtly interlaced: each successive film references, in playful, self-reflexive fashion, the film before it. But each is also a standalone work, intended to be appreciated entirely on its own. The self-reflexivity found in the trilogy (and in Kiarostami’s *Close-Up*, made in the midst of it), the interplay between reality and artifice, documentary and drama, the exploration of cinematic “truth,” are hallmarks of the director’s mature and most lauded work.

1.

October 18 (Friday)
October 20 (Sunday)
October 21 (Monday)

6:30 pm
4:30 pm
6:30 pm



Where is the Friend’s House?

(*Khaneh-ye dost kojast?*)

Iran 1987
Abbas Kiarostami
84 min. DCP

New Restoration

Abbas Kiarostami had been making films, principally about children, since 1970. This sublime 1987 feature brought him to international attention. Inspired by a Sohrab Sepehri poem, and set in the northern village of Koker, the film has an eight-year-old named Ahmad discovering, to his dismay, that he has accidentally taken home a school chum’s notebook. The pal faces expulsion for not doing his homework; Ahmad sets off to a nearby village in search of his friend’s house, only to encounter a labyrinthine maze of narrow alleys, winding streets, and identical-looking dwellings – and unhelpful adults who obstruct his progress at every turn. Ahmad’s odyssey, both comic mini-epic and parable of personal responsibility, achieves near-mythic proportions; the lyrical, neorealist style, convincing performances from non-professional actors, and sensitive portrayal of children’s lives showcase Kiarostami’s gifts at their finest.

“Film begins with D. W. Griffith and ends with Abbas Kiarostami.”

Jean-Luc Godard

2.

October 18 (Friday)
October 20 (Sunday)
October 24 (Thursday)

8:15 pm
6:30 pm
6:30 pm



And Life Goes On

(aka *Life and Nothing More*)
(*Zendegi va digar hich*)

Iran 1992
Abbas Kiarostami
95 min. DCP

New Restoration

Straddling boundaries between drama and documentary in the singular Kiarostami fashion, the extraordinary *And Life Goes On* was made in the aftermath of a 1990 earthquake that killed tens of thousands in northern Iran. It recounts a journey Kiarostami and his son made to the devastated village of Koker to learn the fate of the two boys who had starred in Kiarostami's 1987 film *Where is the Friend's House?* It appears to be a documentary, but is actually a restaging: its filmmaker-and-son principals are played by actors; the seemingly extemporaneous interviews and shots were carefully scripted and planned; the devastation sometimes re-created. Even so, earthquake survivors are cast as earthquake survivors; and, for all its formal playfulness, this startling (and startlingly beautiful) work is a poignant tribute to the power of the human spirit in the face of adversity. A masterpiece.

3.

October 19 (Saturday)
October 20 (Sunday)
October 24 (Thursday)
October 27 (Sunday)

6:30 pm
8:20 pm
8:20 pm
4:00 pm



Through the Olive Trees PG

(*Zir-e darakhtan-e zeyton*)

Iran 1994
Abbas Kiarostami
104 min. DCP

New Restoration

Kiarostami's hall-of-mirrors playfulness hits miraculous heights in the tour-de-force third film in his Koker triptych. This multi-layered film-about-filmmaking has a (fictional) movie crew travelling to Iran's earthquake-stricken north to shoot *And Life Goes On*, Kiarostami's previous film. Hossein, a lovelorn bricklayer, lands a part in the film, and is delighted that Farkhonde, the young woman who has rejected him, will be playing his wife. As Hossein seizes the opportunity to continue pursuing Farkhonde, the ensuing complications spill over into the "fictional" film they are making. Kiarostami, as always, coaxes affecting performances from a mostly non-professional cast. His breathtaking mix of farce and formalism, his fascination with blurring lines between fact and fiction, in no way diminishes what is above all a warm and nuanced tale of thwarted courtship, and of rural peoples dealing heroically with natural disaster.

October 19 (Saturday)
October 23 (Wednesday)
October 27 (Sunday)

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



Close-Up TV

(Nama-ye nazdik)

Iran 1990
Abbas Kiarostami
98 min. DCP

New Restoration

"I think of all my films, *Close-Up* is the best" (Abbas Kiarostami). Kiarostami's most critically admired work explores (or erases) the line dividing truth and fiction, documentary and drama, with breathtaking originality. Something of an Iranian *Six Degrees of Separation*, it tells the tragicomic, true-life story of Hossain Sabzian, a poor young man who insinuated himself into the life of a wealthy family by posing as the celebrated filmmaker Mohsen Makhmalbaf. The impersonation was ultimately exposed, and Sabzian was arrested and tried as a con man. Kiarostami gained permission to film the actual court proceedings; afterwards, he convinced Sabzian and his victims to play themselves in a dramatic re-enactment of the events leading up to the trial. Blending the trial footage with the reconstructions, Kiarostami creates an endearing, ironic, endlessly fascinating masterpiece.

"The greatest documentary on filmmaking I have ever seen."

Werner Herzog

October 20 (Sunday)

11:00 am



Kiarostami for Kids! Program 1 G

New Restorations

Co-presented with Film Club, The Cinematheque's movie matinée series for kids and their families

This child-friendly program features five warm, playful short films Abbas Kiarostami made for the Tehran-based Institute for the Intellectual Development of Children and Young Adults (aka Kanoon).

See page 27 for film lineup and more information.



“We are living in the age of Kiarostami but don’t yet know it.”

Werner Herzog

October 21 (Monday)
October 27 (Sunday)

8:10 pm
6:30 pm

October 23 (Wednesday)
October 28 (Monday)

8:30 pm
6:30 pm



Homework

(Mashgh-e shab)

Iran 1989
Abbas Kiarostami
78 min. DCP

New Restoration

A small miracle of documentary filmmaking, Kiarostami’s *Homework* turns straightforward style and simple subject matter into sublime cinema. The film features a series of interviews with little boys, who offer their opinions about school homework. In Kiarostami’s masterful hands, this becomes the stuff of an alternately playful and poignant portrait of childhood – and of parent-child relations, adult insensitivity, economic inequality, and an educational system that frequently fails its charges. The film, made for Iran’s Institute for the Intellectual Development of Children and Young Adults (aka Kanoon), Kiarostami’s longtime sponsor, displeased the Iranian authorities, who held up its release. Undone homework had triggered the plot of *Where is the Friend’s House?*, Kiarostami’s 1987 charmer and international breakthrough.

“Only Kiarostami could turn a documentary about homework into a delightful, absorbing, and stirring portrait of the ‘human condition.’”

James Quandt, TIFF



The Traveller

(Mosafer)

Iran 1974
Abbas Kiarostami
74 min. DCP

New Restoration

Kiarostami’s first full-length feature recalls Truffaut’s *The 400 Blows*. When soccer-mad Qassem, a delinquent 12-year-old living in a provincial town, learns that his favourite team is playing in distant Tehran, he does everything he possibly can, including lying, cheating, and stealing, to try to get to the game. “Through improvised performances in real-life situations, and a poet’s feel for the heartbreak of youth, Kiarostami views the travels, travails, and frequent scams of this pint-sized Odysseus with nonjudgmental precision and heartfelt compassion, setting the stage for a bittersweet ending to the film, and a remarkable beginning to a film career” (Jason Sanders, Pacific Film Archive).

preceded by

The Bread and Alley

(Nan va koutcheh)

Iran 1970
Abbas Kiarostami
12 min. DCP

New Restoration

“The mother of all my films,” said Abbas Kiarostami of his very first work, a short in which a young boy making his way home with a loaf of bread finds his passage blocked by a menacing dog.

Kiarostami: Two Short Features

October 28 (Monday)

8:15 pm



A Wedding Suit

(Lebasi baraye arusi)

Iran 1976
Abbas Kiarostami
60 min. DCP

New Restoration

“In this neorealist comedy about the nature of friendship and the importance of money, a woman orders a new suit for her son to wear to a wedding. The tailor’s apprentice and his two teenage friends covet the fetching ensemble, and hatch a plan to borrow it for the night just to see how it feels – a plan that of course goes comically (and suspensefully) awry as the clothing passes among the trio, threatened by mishap at every moment” (TIFF).

Case No. 1, Case No. 2

(aka First Case, Second Case)

(Ghazieh-e shekl-e aval, ghazieh-e shekl-e dou wom)

Iran 1979
Abbas Kiarostami
48 min. DCP

New Restoration

Two versions of a classroom discipline situation are dramatized in Kiarostami’s fascinating (and politically charged) documentary, started under the Shah but completed in the early days of the Islamic Revolution. In one case, a group of students refuses to rat out a troublemaker in their midst to the teacher; in the other, a pupil fingers the culprit. The director then asked several prominent Iranian figures to comment on the outcomes. “A seemingly simple classroom struggle between teacher and students becomes an absorbing lesson in solidarity, ideology, and resistance in Kiarostami’s gripping documentary . . . Astoundingly, many of the interviewees would become key figures – or victims – of the revolution” (Jason Sanders, Pacific Film Archive).

November 1 (Friday)

November 2 (Saturday)

November 6 (Wednesday)

6:30 pm

8:45 pm

8:10 pm



Taste of Cherry

(Ta'am-e gilās) PG

Iran 1997
Abbas Kiarostami
99 min. DCP

New Restoration

Kiarostami’s exquisite meditation on mortality was co-winner (with Imamura’s *The Eel*) of the 1997 Palme d’Or at Cannes. Employing minimalist means to profoundly moving ends, it follows a middle-aged, middle-class man, quietly resolved to some desperate purpose, as he criss-crosses the rural outskirts of Tehran in his expensive SUV. He gives lifts to a series of strangers – a Kurdish soldier, an Afghani seminarian, a Turkish taxidermist—and then offers each a large sum of money if they will assist him in a terrible task. Homayoun Ershadi has the unsettling lead role. Kiarostami’s celebrated poetic humanism is everywhere in evidence; the remarkable hall-of-mirrors formalism, the blurring of fiction and documentary, of his previous features is here held in check until the film’s astonishing, enigmatic finale. *Taste of Cherry* is an unforgettable work.

November 1 (Friday)
November 2 (Saturday)
November 3 (Sunday)

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



The Wind Will Carry Us G

(Bad ma ra khahad bord)

Iran/France 1999
Abbas Kiarostami
118 min. DCP

New Restoration

Kiarostami planted another flag on cinema's summit with his masterful follow-up to the Cannes-winning *Taste of Cherry*. Mysterious, metaphysical, and yet marvellously droll, *Wind* has a small group of city slickers arriving in a sleepy village in Iranian Kurdistan. The reason for their visit is not immediately clear. The villagers think they may be looking for buried treasure. Or involved in telecommunications. The leader of the strangers, the tight-lipped, camera-toting "Engineer" (Behzad Dorani, the sole pro actor in the cast), seems particularly interested in local funeral customs. Kiarostami portrays his rural subjects with characteristic warmth and affection; recurrent references to death and the afterlife, and the unusual use of off-screen presences, hint at deeper layers of meaning. This understated, enigmatic, seductively beautiful work, with a title derived from a Forough Farrokhzad poem, won two major prizes at Venice.

November 3 (Sunday)
November 4 (Monday)

8:45 pm
6:30 pm



ABC Africa

Iran/France 2001
Abbas Kiarostami
88 min. DCP

Kiarostami's first film shot outside of Iran was also his first full-length foray into digital video, a technology he henceforth embraced. The director, celebrated for works about children, was invited by the UN to make a documentary about the plight of AIDS orphans in Uganda. Kiarostami made a preliminary visit, taking along a DV camera to capture impressions. He later realized he had, in that spontaneous footage, the film he wanted to make. "A disarmingly hopeful look at a country where death hovers ever-present yet life – embodied by the playful spirit of the kids who peer curiously into his camera's searching, humane lens – flows on undiminished. Part idiosyncratic travelogue, part ode to childhood wonder, *ABC Africa* is quintessential Kiarostami in its movingly philosophical reflection on human resilience in the face of adversity" (Andy Lauer, Janus Films).

Ongoing Series

Contemporary Iranian Cinema

November 4 (Monday)
November 6 (Wednesday)

8:15 pm
6:30 pm

Acclaimed and accomplished new films from Iran are in the spotlight in this monthly showcase presented by The Cinematheque in partnership with the Phoenix Cultural Centre of Toronto and Pacific United Productions, a Vancouver-based motion picture production and distribution company.



Five Dedicated to Ozu

(aka Five)
(Panj)

Iran/France/Japan 2003
Abbas Kiarostami
78 min. DCP

Kiarostami pays tribute to Yasujiro Ozu in this non-narrative experiment, made for the Ozu centenary, and informed by the tranquil, meditative cinema (and the still-life “pillow shots”) of the Japanese master. The film, gorgeous and unhurried, consists of five extended sequences shot along the Caspian Sea. Ducks, dogs, driftwood, and the odd human passerby provide the “action.” This serene work is full of visual riches, and even little “dramas,” for patient and observant viewers. Kiarostami, whose gift for landscape was already evident in his celebrated features, had been a landscape photographer for years and published a book of his images in 1999. *Five* also reflects his new-found interest in digital video and its textures.

“Richly restorative . . . Adjust to *Five*’s contemplative rhythms, and you have the pleasure of seeing and hearing the world anew.”

Tom Dawson, BBC

September 15 (Sunday)
September 16 (Monday)

4:00 pm
6:30 pm



Amir

Iran 2018
Nima Eghlima
106 min. DCP

“Thirtysomething Amir is beleaguered by other peoples’ problems. His friend Ali’s ex-wife and son have gone missing, his grown-up sister is desperate to leave home, his parents are trying to keep the family together . . . Nima Eghlima’s feature debut is a film about a contemporary Iranian generation subject to so many rules there’s no room for free will. Using resourceful image-framing and precision camerawork, he articulates issues that are still taboo, but that doesn’t make them any less pressing” (Karlov Vary IFF). “Life in Iran involves personal and social contradictions . . . The success of our international directors like Abbas Kiarostami in reflecting the real world masterfully and also Asghar Farhadi in depicting realistic complications made me combine these two methods so that *Amir* could reach a more modern way of storytelling” (Nima Eghlima).

Program note: The Cinematheque’s monthly presentation of Contemporary Iranian Cinema is preempted in October by “And Life Goes On: The Films of Abbas Kiarostami,” a major retrospective beginning October 18. The series resumes in November-December.

Ongoing Series Film Club

“What episodes of *Sesame Street* would look like if they were directed by one of the world’s greatest filmmakers.”

Jason Sanders, Pacific Film Archive, on Kiarostami’s films for children

A movie matinée series for kids and their families
Free popcorn and “Film Club” badge for ages 13 and under!

\$6 Ages 13 and Under
\$10 Everybody Else
Cinematheque membership not required

Film Club is sponsored by



vancouvermom.ca
makevancouver.com

September 15 (Sunday)

11:00 am



How to Train Your Dragon

USA 2010
Chris Sanders, Dean DeBlois
98 min. DCP

One of our favourite kids’ films of the decade, this smart, super funny, and humongously big-hearted CG adventure boasts the most affecting human-animal palship this side of *Lilo & Stitch*. (No surprise, it’s made by the same writer-director duo!) On a Viking island plagued by livestock-nabbing dragons, Hiccup (voiced by Canadian Jay Baruchel), the misfit son of the village’s muscly chieftain, is deemed too scrawny to tussle with fire-breathing reptiles. But when one of Hiccup’s homemade contraptions actually captures a dragon, he finds himself unable to handover – let alone *kill* – the injured creature. Hiccup resolves to nurse his new companion, whom he names Toothless, back to health – in secret! The top-prize winner at the 2011 Annie Awards (besting *Toy Story 3*), this Oscar-nominated triumph sparked a full-fledged *Dragon* franchise, with two sequels, a six-season TV show, and video games to boot.

“Undoubtedly Dreamworks’s best film yet, and quite probably the best dragon movie ever made.”

Matt Risley, *Variety*

Note: *How to Train Your Dragon* screens here in its 2-D version.

October 20 (Sunday)

11:00 am



Kiarostami for Kids! Program 1

New Restorations

Co-presented with The Cinematheque’s exhibition “And Life Goes On: The Films of Abbas Kiarostami.”

Before the great Iranian director Abbas Kiarostami took the international stage by storm, he cut his teeth making educational films for a children’s cultural institute in Tehran. Drawing inspiration from our very own National Film Board of Canada (especially the animated wonders of Norman McLaren), Kiarostami helmed a number of playful short films aimed at Iranian youngsters that cut through cultural particulars to impart virtues, values, and life facts all kiddos should know!

In this program, we learn about the benefits of brushing your teeth, how to identify colours, the comical consequences of a poor decision, the inspiring things animals do, and, in Kiarostami’s 1970 directorial debut, how best to deal with an unfriendly dog. Kiarostami’s signature wit, warmth, and intelligence is present throughout.

The Bread and Alley (Nan va koutcheh)
1970. 12 min.

The Colours (Rang-ha)
1976. 16 min.

So Can I (Man ham mitounam)
1975. 5 min.

Toothache (Behdasht-e dandan)
1980. 27 min.

Two Solutions for One Problem (Dow rahehal baraye yek massaleh)
1975. 6 min.

Total program: approx. 66 min.

Language note: Not all shorts in the program have dialogue. Those that do are in Farsi with English subtitles. However, since the vocabulary is simple and largely secondary to the visuals, we hope it won’t dissuade younger English-speakers from attending.

Ongoing Series

Frames of Mind

Presented by The Cinematheque and the Institute of Mental Health,
UBC Department of Psychiatry

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, accompanied by presentations and audience discussions, are held on the third Wednesday of each month.

Series directed by Dr. Harry Karlinsky, Director of Public Education, Department of Psychiatry, University of British Columbia.

Programmed by Caroline Coutts, film curator, filmmaker, and programmer of "Frames of Mind" since its inception in September 2002.

September 18 (Wednesday)

7:30pm



Bedlam

USA 2019
Kenneth Paul Rosenberg
85 min. DCP

Vancouver Premiere

The practice of committing mentally-ill individuals to long-term institutions peaked in the U.S. in the 1950s, when over half a million people resided within asylums. With the de-institutionalization movement of the 1960s, these places largely disappeared, but the resources needed for community-based care never materialized. Today, hundreds of thousands of the mentally ill are homeless; an increasing number are incarcerated. Filmmaker and practicing psychiatrist Ken Rosenberg's account of this catastrophe, motivated in part by a sister diagnosed at age 20 with schizophrenia, focuses on the "epicentre of today's crisis," the streets of Los Angeles County and California's overburdened psychiatric emergency rooms. He follows several severely mentally-ill people over a five-year period, detailing their struggles and hard-won (sometimes heartbreakingly short-term) victories.

"A damning indictment and a call to action – lucid, harrowing, and urgent."
Sheri Linden, *Hollywood Reporter*

Post-screening discussion (via Skype) with Dr. Kenneth Paul Rosenberg, director of *Bedlam*. A New York City-based psychiatrist specializing in addiction medicine, author, and Peabody Award-winning filmmaker, he has made six films for HBO and three films for PBS on mental health issues, including *Back from Madness: The Struggle for Sanity*, the first film ever screened in Frames of Mind, way back in September 2002!

Moderated by Dr. Harry Karlinsky, Clinical Professor, Department of Psychiatry, University of British Columbia.

Co-sponsored by Mood Disorders Association (a branch of Lookout Housing and Health Society) and The Canadian Mental Health Association (CMHA) Vancouver – Fraser Branch.

October 16 (Wednesday)

7:30pm



More Earth Will Fall

(Vai cair mais terra)

Brazil/Great Britain 2017
Sam Liebmann, Lee McKarkiel
74 min. DCP

Vancouver Premiere

Vito and Rosangela came to Rio de Janeiro in search of a better life for their children. Like untold thousands before them, they ended up in one of the city's notorious favelas, eking out a precarious living on society's margins. Their makeshift one-room hut clings to the side of a steep hill in Rocinha, Rio's most populous favela, where upwards of one hundred thousand people live without access to running water and basic sanitation in an area one kilometre square. Gang warfare is another hazard. The constant stress takes its toll on Rosangela, who suffers from depression and anxiety. As Vito struggles to hold the family together, a crisis bears down on them all. This documentary tells a universal story of enduring love between a family, and of strength and resilience in the face of great adversity.

Post-screening discussion with Dr. Kirby Huminuk, a registered psychologist who works with refugees and survivors of torture and political violence, both locally and internationally.

Moderated by Dr. Harry Karlinsky, Clinical Professor, Department of Psychiatry, University of British Columbia.

Co-sponsored by Immigrant Services Society of B.C. and the Vancouver Latin America Film Festival.



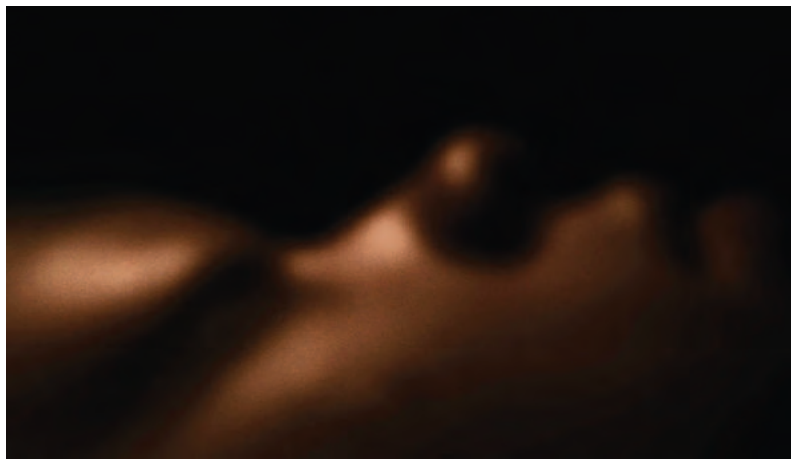
Ongoing Series

DIM Cinema

Moving-image art in dialogue with cinema.
Programmed by Michèle Smith.

September 25 (Wednesday)

7:30pm



Somniloquies

France/Great Britain/USA 2017
Véréna Paravel, Lucien Castaing-Taylor
73 min. DCP

For seven years in the 1960s, Dion McGregor, a gay American songwriter living in New York, was recorded by his roommate narrating his dreams in his sleep. Half a century later, these tapes, since made into cult albums, were brought to the attention of the filmmaking duo behind the 2012 documentary sensation *Leviathan*. Working out of the Sensory Ethnography Lab at Harvard University, Véréna Paravel and Lucien Castaing-Taylor have entered McGregor's bizarre dreamworld, moving their camera across the naked bodies of other sleepers while he sings and soliloquizes, as though charting their way into the unconscious territory where the "brain is left to weave its yarns outside our daytime regime of consent and constraint" (documenta 14).

"The film reminds us that our wakeful self is no richer or more important than our dormant being that is irrepressibly ruminating on the remains of the day."

Véréna Paravel and Lucien Castaing-Taylor on *Somniloquies*

October 30 (Wednesday)

7:30pm



Julia Feyrer: Broken Clocks

In Person: Julia Feyrer

"Broken Clocks" is a selectrospective of Victoria-born, Vancouver-based artist Julia Feyrer's looping image works and 16mm films originally shown as installations. Clocks, perhaps like anything else with a face, have a mechanism behind them. In these films, we see the defaced visages of several timekeepers, stripped of most of their composite numbers, and a number of clocks whose faces read an accusatory "WHO CARES?" as if to scold the hegemony of a schedule. Feyrer seizes the time-based media to show its mechanism manipulated, coming to a slapstick stand-still, and offers us the notion of time with a funny facelift.

The Composition Kids

Co-director: Pietro Sammarco. 2008. 9 min.

Irregular Time Signatures

2011. 3 min.

Dailies

2012. 12 min.

Sculpture Garden

Co-director: Derya Akay. 2014. 12 min.

Escape Scenes

2014. 4 min.

New Pedestrians

2018. 4 min.

Format: 16mm and DCP (16mm transfer)

Guest programmed by Steffanie Ling, a writer, critic, and curator based in Toronto and Vancouver and Artistic Director of Toronto's Images Festival.

Co-presented with Images Festival



Premiere Screening The Indie Filmmakers Lab 2019

September 6 (Friday)

7:00 pm

The Indie Filmmakers Lab is a filmmaking program for youths ages 14-19 offered by The Cinematheque in partnership with the Simon Fraser University School for the Contemporary Arts, and with the collaboration of the Vancouver Art Gallery and Cineworks. This program was generously supported by Creative BC, The McLean Foundation, the City of North Vancouver, the District of North Vancouver, and Fusion Cine. The summer saw young artists from across the Lower Mainland coming together to work in teams to create their own short films. Inspiring and exciting, these projects will debut at our Premiere Screening!

Please note: This free-admission presentation is an RSVP event. If you are not an Indie Filmmakers Lab participant or an invited guest but are interested in attending, email us at indielab@theCinematheque.ca

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Raven Chacon, Gabi Dao,
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IMAGE
Gabi Dao, Excerpts from
the Domestic Cinema, Ch. 1
(detail), 2018, video still.
Courtesy the artist.

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- NOV 2 Flamenco Legends:
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- NOV 16 Orquesta Akokán
- FEB 29 We Shall Overcome:
A Celebration of
Dr. Martin Luther King, Jr.
- MAR 8 Dianne Reeves: Beleza Brazil
- APR 4 La Santa Cecilia
- APR 18 Kalabanté: Afrique en Cirque

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