



Claire Denis: Trouble Every Day

ICELANDIC CINEMA
ELLE-MAÏJA TAILFEATHERS
WINNIPEG FILM GROUP
THE CHARMER
FROM PULP TO POETRY
MEETING GORBACHEV
BLACK MOTHER
CLAIRE DENIS

1131 Howe Street | Vancouver | theCinematheque.ca

MAY + JUN 2019 ←



BLACK MOTHER

EXPERIENCE ESSENTIAL CINEMA





NEW DOCUMENTARY



"Poetic, elliptical, concise . . . The gaze directed at the black faces and bodies in *Black Mother* is not a male gaze, or a documentarian's gaze. It is a gaze of love." – Glenn Kenny, *New York Times*

"Allah's intimate, finely textured images . . . reverberate with a rapturous style to match their insight and empathy." – Richard Brody, *The New Yorker*

"Brilliant . . . A challenging and profound deep-dive into Jamaican identity that rewards repeat viewings and confirms the aesthetic of a visionary filmmaker." – Eric Kohn, *IndieWire*

Vancouver Premiere!

Black Mother

USA 2018. Dir: Khalik Allah. 77 min. DCP

Acclaimed New York-based photographer Khalik Allah made waves in 2015 with his one-man documentary *Field Niggas*, an immersive, hyper-lyrical portrait of a single street corner in East Harlem. That sui generis work caught the eye of pop-music matriarch Beyoncé, who enlisted the 30-year-old director for the visual component of her landmark sixth album *Lemonade*. With his breathtaking new film, Allah hones his singular, sensorial aesthetic and trains his (many) cameras on the island nation of Jamaica, his mother's birthplace. Shot on myriad formats (16mm, Super 8, digital HD) to match its multitude of contributing voices, *Black Mother* is Allah's frenetic, ecstatic, collage-like pilgrimage through Jamaican culture and history – as well as his personal, poetic homage to Black womanhood and maternity. (The film's movements are marked by the trimesters of a pregnancy.) An unforgettable, highly individualistic feat of "non-fiction" filmmaking by a prodigious talent to watch.

FRIDAY, MAY 17 – 6:30 PM
SATURDAY, MAY 18 – 8:20 PM
SUNDAY, MAY 19 – 8:30 PM
MONDAY, MAY 20 – 6:30 PM
FRIDAY, MAY 24 – 9:00 PM



NEW DOCUMENTARY

"One of Herzog's most pertinent and fascinating documentaries . . . The precarious nature of 'progress' is one of its most provocative themes." – Stephen Farber, *Hollywood Reporter*

"A nostalgic, grateful, and surprisingly tender lament . . . Werner Herzog has finally met his match." – David Ehrlich, *IndieWire*

"Powerful . . . One of the year's best docs and one of the very best non-fiction works Herzog's given us." – Jordan Ruimy, *The Playlist*

Vancouver Premiere!

Meeting Gorbachev

Great Britain/USA/Germany 2018. Dirs: Werner Herzog, André Singer. 90 min. DCP

In this cinematic superpower summit, German film titan Werner Herzog meets former Soviet leader Mikhail Gorbachev to discuss some of the most momentous events of the late twentieth century, and Gorbachev's central place in them. Assembled from three interviews conducted over six months, the film recounts Gorbachev's remarkable ascent from the humblest of origins – he was born to peasants, including an illiterate mother, in an impoverished provincial backwater – to world-changing figure, an extraordinary man who rose through a corrupted system and, in seeking to reform it, swept it away. A wealth of archival footage is used to illustrate what is both a fascinating history lesson and an inspiring personal story. Herzog's well-known wry wit livens but never overpowers the proceedings. Co-directed by André Singer, *Meeting Gorbachev* is as riveting as it is bittersweet, and will surely leave one rueing the current state of great-power leadership.

FRIDAY, MAY 17 – 8:10 PM
SATURDAY, MAY 18 – 6:30 PM
MONDAY, MAY 20 – 4:30 PM
WEDNESDAY, MAY 22 – 6:30 PM
THURSDAY, MAY 23 – 9:00 PM





HIGH AND LOW: FROM PULP TO POETRY

CURATED BY DONALD BRACKETT

Superior cinematic poetry is conjured out of lowly pulp dreams in this eclectic program of masterful films, which celebrates the ironic fact that many movies considered by most audiences to be high art were adapted from what they would also consider humble pop-art source material. Sometimes, the very greatest works of cinema, the medium's most extraordinary visual poetry, originated as actual, disreputable pulp fiction of considerable grit.

The curious love affair between highbrow and lowbrow chronicles a radical transformation: how mostly American pulp literature sources were enhanced dramatically, elevated to a new stylistic standard, and aimed at an entirely different cultural audience by European and Asian filmmakers (and by some of their British and American peers) with a shameless and limitless love for their original seamy Yankee realism.

Perhaps the most famous of these media mutations was François Truffaut's ingenious re-interpretation of David Goodis's tough 1956 novel *Down There as Shoot the Piano Player*, his 1960 masterpiece starring Charles Aznavour. But not to be outdone by his Euro peers, Japanese master Akira Kurosawa was able to magically mutate Ed McBain's 1959 grimy pulp novel *King's Ransom* into his own mercurial and visionary *High and Low*, released to great acclaim in 1963.

As those examples suggest, in many cases this transformation was a two-fold act of alchemy, and these gifted directors and screenwriters were doing double duty as translators, first from literary to film form, and then from another language into their own tongues. In other cases, it was strictly a new stylistic translation: from trashy to triumphant. In all cases here, the artistic results of this blind date between bad and good taste were culturally stunning, and they remain mesmerizing to this day. – Donald Brackett

Donald Brackett is a Vancouver-based culture critic who writes about art, music, and films. He is the author of several books on the dynamics of creative collaboration and, most recently, *Long Slow Train*, a book on the late soul singer Sharon Jones, released by Backbeat Books in 2018. He curated two previous film exhibitions for The Cinematheque: *Strange Magic: The Films of Charles Brackett and Billy Wilder*, presented in 2013, and *Painting with Film: The Cinema of Stillness*, presented in 2015. He is currently at work on a book about pop artist and activist Yoko Ono.

"High and Low: From Pulp to Poetry" continues in July. Details of July screenings will be available in our July-August 2019 program guide and online at theCinematheque.ca



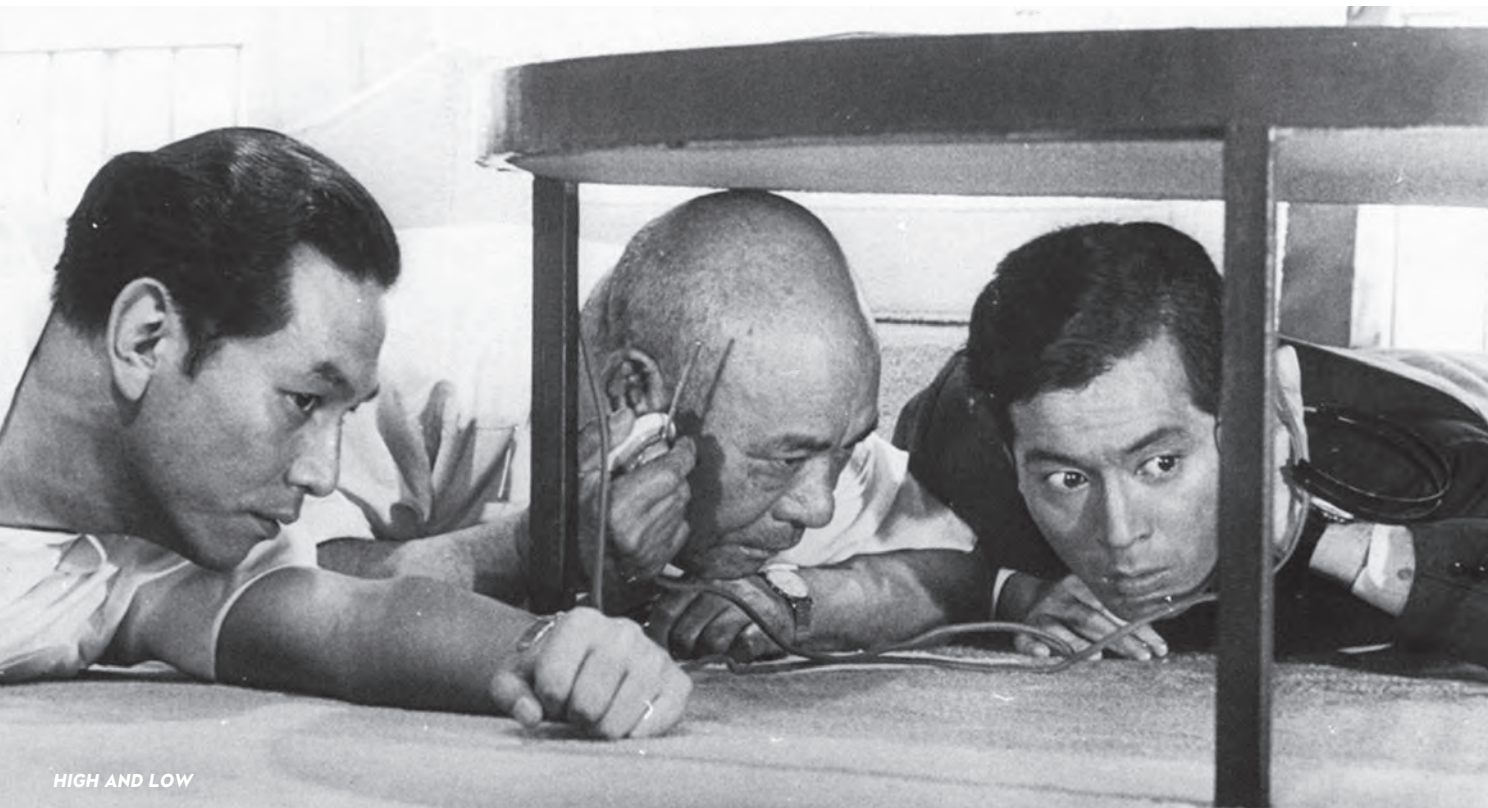
OPENING NIGHT THURSDAY, MAY 30

Refreshments & Curator's Introduction

5:45 pm - Doors

6:30 pm - *High and Low* with Intro by Donald Brackett

9:20 pm - *The Killing*





天国と地獄 HIGH AND LOW^{PG} (Tengoku to jigoku)

Japan 1963. Dir: Akira Kurosawa. 143 min. 35mm

Akira Kurosawa's morally complex noir thriller – "the masterpiece of Kurosawa's modern-day movies" (Elliott Stein, *Village Voice*) – adapts American crime writer Ed McBain's novel *King's Ransom*. Gondo (Kurosawa regular Toshiro Mifune), a self-made tycoon in financial straits, receives word that his young son has been kidnapped. Paying the ransom demand will sink him; when it transpires that the kidnapper actually grabbed the chauffeur's son by mistake, yet still wants all the money, Gondo faces a terrible dilemma. The suspenseful film's first half unfolds mostly within the confines of a single room; the second half explodes into a frenetic police procedural. *High and Low* is one of Kurosawa's most impressively formal works, with taut CinemaScope framing, marvellous deep-focus compositions, gripping set pieces, great use of mirrors and reflections, and ironic point-of-view interplay between high and low – or, as the Japanese title has it, heaven and hell!

THURSDAY, MAY 30 – 6:30 PM WITH INTRODUCTION
SATURDAY, JUNE 1 – 8:15 PM
SUNDAY, JUNE 2 – 3:30 PM



HIGH ART FILMS



THE KILLING

USA 1956. Dir: Stanley Kubrick. 84 min. DCP

Stanley Kubrick's assured third feature – the legendary director's breakthrough work – is one of the classic hard-boiled caper films. Sterling Hayden is memorable as mastermind Johnny Clay, an ex-con who assembles a team of small-time losers and dreamers in order to pull off the "perfect" robbery of a racetrack. The film was adapted from the novel *Clean Break* by American pulp-fiction writer Lionel White; the screenplay was co-written by another noted noir author, Jim Thompson.

The Killing brought Kubrick critical attention for its extraordinary performances, claustrophobic compositions, and complex use of time. Influenced by John Huston's *The Asphalt Jungle* (also starring Hayden), it later inspired Quentin Tarantino's *Reservoir Dogs*. White's novel *Obsession* served as the source for Godard's *Pierrot le fou*. "Arguably Kubrick's most perfectly conceived and executed film . . . Not to be missed" (Jonathan Rosenbaum, *Chicago Reader*).

THURSDAY, MAY 30 – 9:20 PM
SATURDAY, JUNE 1 – 6:30 PM
MONDAY, JUNE 3 – 8:30 PM



MADE FROM POP ART SOURCES



PURPLE NOON^{PG} (Plein soleil)

France/Italy 1960. Dir: René Clément. 119 min. 35mm

French veteran René Clément (*Forbidden Games*) directs this intoxicating cocktail of sunny Mediterranean hedonism and chilling noir suspense, adapted from Patricia Highsmith's vicious 1955 novel *The Talented Mr. Ripley*, and featuring a young Alain Delon in the role that made him a star. Delon plays icy, envious Tom Ripley, who's sent to rescue Philippe Greenleaf (Maurice Ronet), son of a wealthy industrialist, from a life of *la dolce vita* dissolution. Instead, Tom starts coveting Philippe's life of luxury, and plots to assume his identity. Marie Laforêt is Marge, Philippe's girlfriend. Clément's deliciously decadent film has glorious colour cinematography by Henri Decaë, known for his work with Chabrol, Melville, and Malle, and a score by frequent Fellini collaborator Nino Rota. The film's gay subtext was daring for its day. Anthony Minghella's *The Talented Mr. Ripley*, a 1999 adaptation, starred Matt Damon, Jude Law, and Gwyneth Paltrow.

FRIDAY, MAY 31 – 6:30 PM
SUNDAY, JUNE 2 – 8:50 PM
WEDNESDAY, JUNE 5 – 6:30 PM





THE AMERICAN FRIEND ^{PG}

(Der amerikanische Freund)

West Germany/France 1977. Dir: Wim Wenders. 126 min. DCP

Wim Wenders's audacious adaptation of Patricia Highsmith's *Ripley's Game* is, in our humble opinion, one of the great films of the 1970s — and perhaps the perfect meeting of contemporary German angst and anxious American noir. Paying homage to the cinema of American mavericks Nicholas Ray and Samuel Fuller (both of whom appear in the film), and also full of references to Hitchcock (whose *Strangers on a Train* was a Highsmith adaptation), this moody thriller stars Dennis Hopper as Tom Ripley, an expat American and shady art dealer with a serious case of existential despair. Befriending Jonathan Zimmerman (Bruno Ganz), a Hamburg picture framer and family man with an incurable blood disorder, Ripley schemes to convince him to carry out a contract killing. Wenders's film, a sadly beautiful incantation of movie magic, is superbly filmed by Robby Müller in a style inspired by American painter Edward Hopper.

FRIDAY, MAY 31 – 8:45 PM
SUNDAY, JUNE 2 – 6:30 PM
WEDNESDAY, JUNE 5 – 8:45 PM



SHOOT THE PIANO PLAYER ^{PG}

(Tirez sur le pianiste)

France 1960. Dir: François Truffaut. 81 min. 35mm

Truffaut's delightful, ironic second feature pays fond tribute to Hollywood B-movies and is a central work of French New Wave cinema. Adapted from American pulp writer and noir staple David Goodis's novel *Down There*, and shot by New Wave mainstay Raoul Coutard, the film stars singer Charles Aznavour as melancholic Charlie, a once-famous concert pianist now playing honky-tonk in a seedy Parisian bar. When his long-unseen brother pays an unexpected visit, Charlie finds himself in big trouble with gangsters. Truffaut's film, like Godard's *Breathless*, epitomizes the *nouvelle vague* sensibility: playfully mixing genres, radically shifting moods, punch-drunk with jump-cuts, in-jokes, cinema references, and self-reflexive touches. "The movie busts out all over — and that's what's wonderful about it . . . Truffaut is freely inventive here — a young director willing to try almost anything" (Pauline Kael).

SATURDAY, JUNE 29 – 6:30 PM
SUNDAY, JUNE 30 – 8:20 PM
MONDAY, JULY 1 – 6:30 PM



POINT BLANK ^{14'}

USA 1967. Dir: John Boorman. 92 min. 35mm

John Boorman's fabulous, fractured 1967 thriller, from the crime novel *The Hunter* by Donald E. Westlake (aka Richard Stark), is a key link between vintage Hollywood film noir and the paranoid conspiracy films of the 1970s. Lee Marvin, in a slam-bang performance, is Walker, a hard-nosed hoodlum double-crossed after a daring heist: he's shot point-blank and left for dead. Walker survives the assault (or does he?) and sets out to exact revenge. Angie Dickinson co-stars. Boorman's expressive, rhythmic film, informed by the European experiments of Resnais and Godard, and subverting linear time with complex flashbacks and flashforwards, is both a terrific (and terrifically violent) thriller and, perhaps, a dazzling, dreamy evocation of consciousness. Soderbergh's *The Limey*, Nolan's *Memento*, and Fincher's *Zodiac* are all in its debt.

The stunning architectural visuals, in widescreen, are by Philip Lathrop. Godard's *Made in U.S.A.* was an unauthorized adaptation of another Westlake book.

SATURDAY, JUNE 29 – 8:10 PM
SUNDAY, JUNE 30 – 6:30 PM
MONDAY, JULY 1 – 8:10 PM





"Critic's Pick . . . Nail-biting . . . *The Charmer* is a movie of surprises . . . Alami's a natural storyteller" – Wesley Morris, *New York Times*

"Subtly engrossing, psychologically fraught . . . A topical, tightly wound slow-burner." – Guy Lodge, *Variety*

"Absorbing and intriguing . . . It cleverly balances psychological thrills with astute drama, all driven by an engaging central performance by Ardan Esmaili." – Mark Adams, *Screen Daily*

Vancouver Premiere!

The Charmer (Charmøren)

Denmark/Sweden 2017. Dir: Milad Alami. 100 min. DCP

Intimacy and immigration make uneasy bedfellows in Iran-born, Denmark-based director Milad Alami's assured feature debut, a potent psychological drama combining elements of the erotic thriller, the social-issue drama, and the Nordic film noir. Esmail (Iranian-Swedish actor Ardan Esmaili), a handsome Iranian man living in Copenhagen, is adept at meeting women at the upscale wine bar he frequents, but his suave demeanor masks a desperate motive: Esmail is about to be deported, and only a domestic relationship with a Danish citizen will allow him to stay. Esmail's increasingly urgent efforts at romance take an unforeseen turn when he meets Sara (Danish electronica singer Soho Rezanejad), a posh Persian-Danish woman who's on to his game but not immune to his charms. Moodily shot by cinematographer Sophia Olsson, this seductive, slow-burning film, the recipient of numerous festival awards, marks director Alami and actor Esmaili as newcomers to watch. *In Danish and Farsi with English subtitles.*

THURSDAY, MAY 16 – 8:20 PM

SUNDAY, MAY 19 – 6:30 PM

MONDAY, MAY 20 – 8:10 PM

WEDNESDAY, MAY 22 – 8:20 PM

CONTEMPORARY IRANIAN CINEMA

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.



INVASION



REZA

Iran 2018. Dir: Alireza Motamedi. 94 min. DCP

A flirtatious architect muddles through the aftermath of his failed marriage – and writes a book about his tribal ancestors, ancient migrants to the historic city of Isfahan – in Iranian writer-director Alireza Motamedi's quirky and affecting first feature. "A sign of the ongoing renewal in Iranian cinema is the whimsical originality of films like *Reza*, an utterly relaxed take on modern marriage and romance laced with the poignant ironies of a Woody Allen comedy. The droll, bearish hero, Reza (winningly played by Motamedi), is a model of lethargy and passivity, and the film's running gag revolves around the women dropping in and out of his life without his lifting a finger . . . The story is as captivating as a fable come to life against the backdrop of a fairy-tale city . . . Every turn of this offbeat comedy undercuts audience expectations" (Deborah Young, *Hollywood Reporter*).

THURSDAY, MAY 16 – 6:30 PM

SUNDAY, MAY 19 – 4:30 PM



INVASION

(Hojoom)

Iran 2017. Dir: Shahram Mokri. 102 min. DCP

The hallucinatory and high-concept third feature of Shahram Mokri (*Fish & Cat*, VIFF 2014) experiments with genre, time, and long-take sequence shots as it sets a dystopian mystery-drama against a strange athletic contest played in a disease-ravaged society. "Eternal darkness seems to shroud the stadium where men with bizarre tattoos pursue a sport that is never shown or named. A body has been found here, and the police have already identified a guilty party. Now the circumstances of the crime are to be reconstructed . . . The disquieting feeling that time is dissolving, that past, present, and future are becoming one, and that history has been halted is likely to strike a chord with how many young Iranians feel about their lives. Mokri's intimate drama ominously interweaves place, space, and time in the stadium's labyrinthine corridors to form a dark allegory" (Berlin IFF).

MONDAY, JUNE 3 – 6:30 PM

SUNDAY, JUNE 9 – 4:00 PM

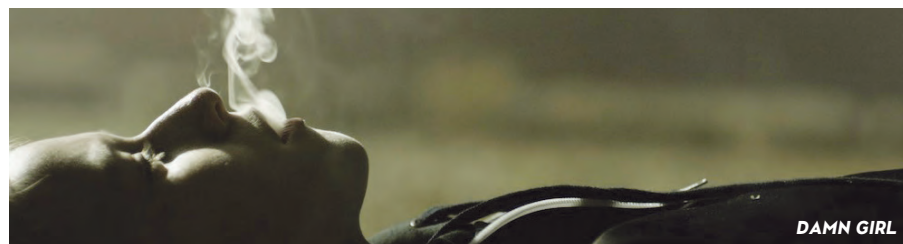
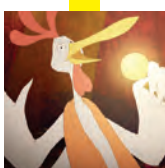
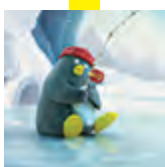
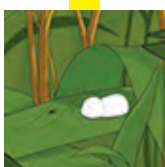
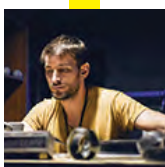
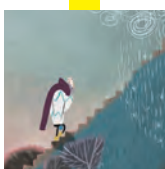
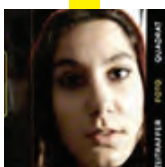
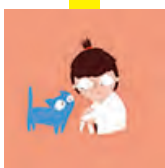
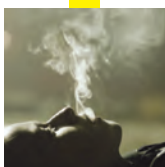
European Union Short Film Festival

May 23-25 ★ Free Admission!

The European Union Delegation to Canada, the European Union National Institutes for Culture (EUNIC), and the diplomatic missions of EU Member States, in collaboration with The Cinematheque, are pleased to present Vancouver's first European Union Short Film Festival.

The festival, organized with the assistance of the Canadian Film Institute (Ottawa), features three lively programs of short films from European Union member states, each showcasing works in a variety of genres and styles, including drama, documentary, and animation. These films, from both prominent and emerging filmmakers, will be presented in their original language with English subtitles. Admission is free-of-charge. The 2:00 pm matinée program on Saturday, May 25 is suitable for children and families.

Film synopses available at theCinematheque.ca

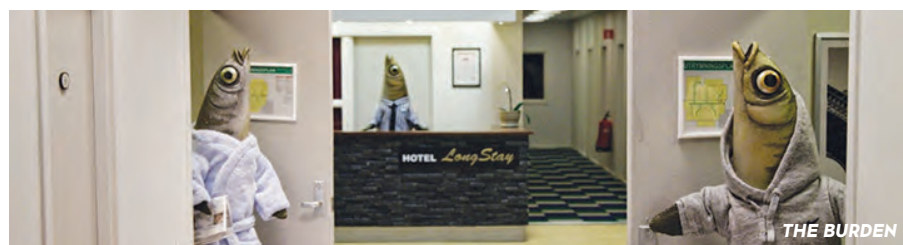


Program 1 - Flux: The Only Constant is Change

These shorts deal, in one fashion or another, with life's constant changes, whether you're young, old, or in between.

Running Lights (Lithuania 2017/Ged Sia. 11 min.) * *Late Afternoon* (Ireland 2017/Louise Bagnall. 9 min.) * *Latvietis* (Latvia 2009/Janis Cimermanis. 9 min.) * *Fishing* (Slovenia 2016/Jan Citkovic. 7 min.) * *The Ceiling* (Finland 2017/Teppo Aeraksinen. 14 min.) * *Damn Girl* (Denmark 2012/Kira Richards Hansen. 13 min.) * *!O Fortuna!* (Austria 2017/Karin Berger. 12 min.) * *Catherine* (Belgium 2016/Britt Raes. 11 min.) * *Awaker* (Czech Republic 2014/Filip Diviak. 10 min.) * *Flimflam* (Croatia 2018/Marco Belic. 8 min.) * *Yawth* (Greece 2018/Lida Vartzioti, Dmitris Tsakaleas. 10 min.)

THURSDAY, MAY 23 - 6:30 PM

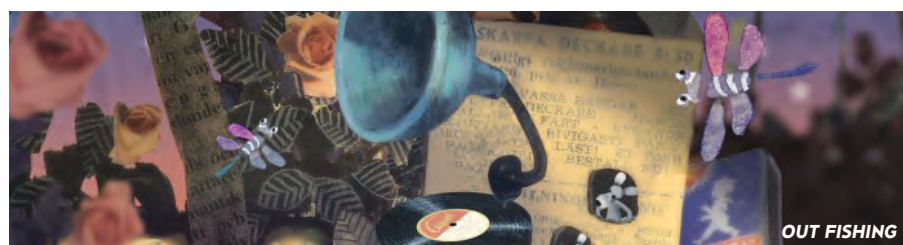


Program 2 - Imagination: Beautiful and Dangerous

In different ways, each of these films explores the power of the imagination, cinematic and otherwise, to reshape our world and even invent new ones.

Pub November (Poland 1960/Agnieszka Osiecka. 10 min.) * *Jump Cut* (Bulgaria 2017/Rumen Russev, Vassil Kotzev. 7 min.) * *The Burden* (Sweden 2017/Niki Lindroth Von Bahr. 14 min.) * *Seed of Hope* (Luxembourg 2017/Gediminas Siaulyis. 11 min.) * *Fongopolis* (Slovakia 2014/Janna Kozuch. 13 min.) * *Hungarian Rhapsody 2.0* (Hungary 2011/Szabó Maté. 4 min.) * *4:15 End of the World* (Romania 2016/Catalin Rotaru, Gabi Virginia Sarga. 15 min.) * *Follower* (Germany 2018/Jonathan Behr. 10 min.) * *Dans les bois* (France 2018/Various directors. 8 min.) * *Slope* (Portugal 2016/Eduardo Brito. 7 min.) * *Timecode* (Spain 2016/Juanjo Giménez Peña. 15 min.)

FRIDAY, MAY 24 - 6:30 PM



Program 3 - EU Short Films for Kids

This program of kid-friendly shorts is divided into two parts. Part I is suitable for children of all ages. Part II is not recommended for children under the age of nine.

Part I: *The Mole as a Painter* (Czech Republic 1972. 10 min.) * *Berry & Dolly: The Rainbow* (Hungary 2017. 5 min.) * *The Red Herring* (Finland 2017. 6 min.) * *The Warsaw Mermaid* (Poland 2016. 13 min.) * *The Cockroach and the Sea* (Belgium 2016. 6 min.) * *Berry & Dolly: The Kite* (Hungary 2017. 5 min.) * *Singing Hugo and His Incredible Adventures* (Latvia 2017. 9 min.)

Intermission (10 min.)

Part II: *The Mouse* (Denmark 2008. 13 min.) * *The Song of Innocence* (Romania 2018. 9 min.) * *Out Fishing* (Sweden 2017. 9 min.) * *Ana, a Palindrome* (Portugal 2013. 5 min.)

SATURDAY, MAY 25 - 2:00 PM

NEW DOCUMENTARY



"The best film of the year . . . A heroic act of historical witness." – James Quandt, *Artforum*

"A monumental achievement: as a documentary, as a humanist tribute, and as an effort at historical rectification." – Giovanni Marchini Camia, *Sight & Sound*

"*Dead Souls* is both an engrossing epic and a profound moral act in and of itself." – Film Society of Lincoln Center

Vancouver Premiere!

Dead Souls

(Si ling hun) 死靈魂

France/Switzerland 2018. Dir: Wang Bing. 495 min. DCP

Wang Bing's colossal oral-history documentary, eight hours and fifteen minutes in length, bears witness to the living memory of those who suffered, terribly, during a little-known chapter of China's recent past. The Jiabiangou and Mingshui "re-education" camps, in the Gobi Desert in China's northwest province of Gansu, housed political prisoners deemed "ultra-rightists" and anti-communists during Mao's Anti-Rightist Campaign of the late 1950s. Many prisoners starved to death there; many others endured grim hardships but survived. Wang's staggering film, minimalist and immersive, consists, in the main, of intimate interviews with more than a hundred now-elderly victims from across China. As they testify to the remarkable cruelties they endured, these non-dead souls also astonish and humble us with their courage and resilience. *Dead Souls* has been compared by many to Claude Lanzmann's *Shoah*. Wang's lone fiction film, 2010's *The Ditch*, was a drama set in the Jiabiangou camp. "Wang's career is a testament to the capacity of documentary filmmaking to shine a spotlight on those whose stories are in danger of being suppressed or actively cast into oblivion. *Dead Souls* is a monument of historical remembrance and reckoning" (Anthology Film Archive, New York). *In Mandarin with English subtitles.*

Dead Souls screens in three parts, each approximately 165 minutes in length.

PART I (165 min.)

SUNDAY, MAY 26 – 1:00 PM

MONDAY, MAY 27 – 7:00 PM

PART II (165 min.)

SUNDAY, MAY 26 – 4:15 PM

TUESDAY, MAY 28 – 7:00 PM

PART III (165 min.)

SUNDAY, MAY 26 – 7:45 PM

WEDNESDAY, MAY 29 – 7:00 PM

Dead Souls - Series Pass: \$25

Regular Cinematheque admission prices otherwise in effect for this program. Annual \$3 membership required.

Dead Souls Marathon Presentation

Sunday, May 26

Part I – 1:00 pm Part II – 4:15 pm Part III – 7:45 pm



Presented by West Coast Tap and The Cinematheque

In celebration of **National Tap Dance Day**, observed annually (and internationally) on May 25, West Coast Tap and The Cinematheque are pleased to present the Vancouver premiere of *Tap World*, a lively 2015 documentary exploring tap's international reach.

The program will be introduced by Vancouver film and animation history teacher, classic movie host, and former Radio City Music Hall Rockette (!) **Michael van den Bos**.

Founded in 2003, **The West Coast Tap Dance Collective** exists to promote, develop, and preserve the art of Tap Dance.



www.westcoasttapdance.com

"Infectiously spirited and pleasingly celebratory . . . This documentary might even inspire some novices to put on their own dancing shoes." – Joe Leydon, *Variety*

"Surprisingly lovely . . . *Tap World* is an uplifting tale of the dance form's curative powers." – Laura Bleiberg, *Los Angeles Times*

Tap World

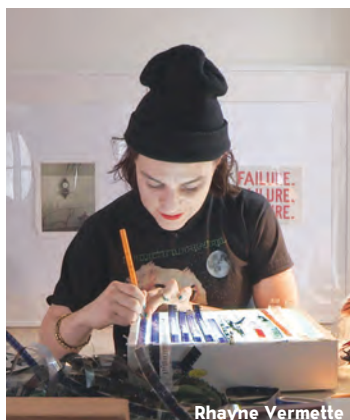
USA 2015. Dir: Dean Hargrove. 72 min. DCP

"My love for tapping is higher than the mountains, deeper than the ocean," a young Japanese dancer gushes in the appealing documentary *Tap World*, which demonstrates that American-style tap dancing has become a truly international form. Directed by Dean Hargrove, who's best known as a producer of popular TV crime shows (including *Columbo*, *Matlock*, and *Diagnosis: Murder*), the film acknowledges the African and Irish roots of tap before embarking on a globe-trotting journey to meet practitioners and enthusiasts of the art. Its subjects include Pandit Chitresh Das, the Calcutta-born master who paired traditional Indian Kathak dance with tap; Luyz Baldijao, a Brazilian dancer who mentors disadvantaged kids; and Evan Ruggiero, a New Jersey teen still dancing after losing a leg to cancer. We also learn about South African gumboot dancing, a rhythmic form originated by gold miners. A love of tap infuses every moment of this briskly paced, beautifully shot film.

SATURDAY, MAY 25 – 7:00 PM



MEANWHILE,



IN WINNIPEG . . .

"A lively documentary . . . The film's charisma has less to do with history and more to do with the hows and whys of the Winnipeg Film Group's quixotic ethos and defiant resolve." – Brad Wheeler. *Globe & Mail*

"Engaging and richly illuminating . . . A valuable record of a prolific and internationally influential Canadian production centre." – Tom McSorley. *POV Magazine*

In Person: Dave Barber, Kevin Nikkel

Vancouver Premiere!

Tales from the Winnipeg Film Group

Canada 2018. Dirs: Dave Barber, Kevin Nikkel. 86 min. DCP

The pioneering prairie postmodernists Guy Maddin and John Paizs and the other fiercely independent filmmakers incubated in the peculiar hothouse known as the Winnipeg Film Group have earned the Manitoba capital a worldwide reputation (and cult status) as a hub of strange, subversive, and stylistically out-there cinema. This new documentary, co-directed by Dave Barber, longtime programmer of the Winnipeg Cinematheque, and Kevin Nikkel, a Winnipeg documentarian and animator, offers a warts-and-all history of the legendary co-op, founded in 1974, and surveys the many distinctive talents (Shawna Dempsey and Lorri Millan, Ed Ackerman, Caroline Monnet, Sean Garrity, Danishka Esterhazy, others) who, along with Maddin and Paizs, have been nurtured in its often-unruly midst. Packed with film excerpts, rare footage, and terrific interviews, the documentary also sheds light on the important but underappreciated role Canada's artist-run production centres have played in the development of our national cinema.

TUESDAY, JUNE 18 – 6:30 PM



Free Admission!

Time and Place: Shorts from the Winnipeg Film Group



This curated program of shorts from the WFG explores themes of movement and change, the passage of time, family memory, and cultural history. Made up of eight innovative works in a variety of genres, from comedy to experimental narrative to personal documentary, it includes films by pioneering WFG luminaries Guy Maddin and John Paizs, the former in a remarkable collaboration with Isabella Rossellini, the latter represented by his Canada on Screen-selected short *Springtime in Greenland*.

The program screens with French subtitles and forms part of the WFG's "Found in Translation / Traduction Fidèle" tour, an initiative, funded by the Canada Council for the Arts, to bring the WFG's unique works to French-language audiences.

- My Dad is 100 Years Old** • Guy Maddin & Isabella Rossellini/2005. 17 min.
- George Bassler's Perpetual Motion Machine** • Berny Hi/2014. 4 min.
- Echoes** • Jaimz Asmundson/2015. 6 min.
- Barber Gull Rub** • Matthew Rankin/2007. 2 min.
- Time Away** • Carole O'Brien (Aubriand)/2007. 7 min.
- Springtime in Greenland** • John Paizs/1981. 24 min.
- What Comes Between** • Cecilia Aranedo/2009. 6 min.
- Yaya/Ayat** • Hagere Selam (shimby) Zegeye-Gebrehiwot/2010. 5 min.

Films are in English with French subtitles
Total running time: approx. 71 min.

TUESDAY, JUNE 18 – 8:35 PM



National Indigenous Peoples Day Two Films by Elle-Máijá Tailfeathers

Friday, June 21

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

To mark the 2019 edition of NIPD, The Cinematheque is delighted to showcase two exceptional documentaries by Elle-Máijá Tailfeathers, an award-winning, Vancouver-based filmmaker/actor of Blackfoot and Sámi heritage.

Tailfeathers is a member of the Kainai First Nation (Blood Tribe, Blackfoot Confederacy). She is the recipient of a Vancouver Mayor's Arts Award and a Kodak Image Award for her work as an emerging filmmaker. In 2018, she was named Sundance Film Institute's Merata Mita Film Fellow. Her fiction-feature debut *The Body Remembers When the World Broke Open*, co-directed with Kathleen Hepburn (*Never Steady, Never Still*), premiered in the Generation platform at Berlin earlier this year.

The Cinematheque acknowledges that Vancouver is located on the unceded lands of the Coast Salish peoples, including the traditional territories of the x̣məθḳ'əyəm (Musqueam), Sḳẉẉáṃẉ (Squamish), and sə́ḷẉə́təʔ (Tsleil-Waututh) First Nations.

"If ever a document called out to be in the core curriculum for B.C. schools, this cool-headed, lovingly made film is one."
- Ken Eisner, *Georgia Straight*

"Vital and illuminating."
- Fiona Morrow, *Vancouver Magazine*



CANADA 2017. DIR: ELLE-MÁIJÁ TAILFEATHERS. 75 MIN. DCP

čəsnaʔəm: the city before the city

čəsnaʔəm: the city before the city was a multi-site museum exhibition opened in 2015 at the Musqueam Cultural Centre, the UBC Museum of Anthropology, and the Museum of Vancouver. Blackfoot/Sámi filmmaker Elle-Máijá Tailfeathers's attending film, released two years later, deftly distills and deepens the impact of that groundbreaking show – which, for many non-Indigenous visitors, shed light on the underknown pre-colonized past of Greater Vancouver. Tailfeathers's documentary, created in collaboration with the Musqueam First Nation and the project's curatorial team, chronicles the 2012 struggle of the Musqueam community to halt construction of a 108-unit condo development on the unceded land of their ancestral village and burial ground, čəsnaʔəm (aka Great Marpole Midden). Drawing on interview footage shot for the exhibition, Tailfeathers crafts an elucidating and compassionate account of the Musqueam people's history (pre- and post-contact) and living culture by offering them an outlet to tell their own story, in their own voices.



preceded by

Bihttoš (Rebel)

CANADA 2014. DIR: ELLE-MÁIJÁ TAILFEATHERS. 14 MIN. DCP

Mixing archival footage, re-enactments, and animation, Elle-Máijá Tailfeathers's poignant documentary explores how past injustices impacted the marriage of her Blackfoot mother and Sámi father. Best Documentary Short, Seattle IFF, 2015.

FRIDAY, JUNE 21 - 7:00 PM

The First Nations Unicode Font, developed by UBC FNEL Program under the auspices of the UBC Teaching and Learning Enhancement Fund (TLEF), is available to anyone with the goal of promoting documentation of and literacy in First Nations languages.

TICKETS

| | SINGLE BILL | DOUBLE BILL |
|----------------|-------------|-------------|
| ADULT (18+) | \$12 | \$18 |
| SENIOR/STUDENT | \$10 | \$16 |

HOW TO BUY TICKETS

Day-of tickets go on sale at the Box Office 30 minutes before the first show of the evening. Advance tickets are available for credit card purchase at theCinematheque.ca (\$1 service charge applies). Events, times, and prices are subject to change without notice.

The Cinematheque is recognized as an exempt non-profit film society under the B.C. Motion Picture Act, and as such is able to screen films that have not been reviewed by the B.C. Film Classification Office. Under the act, all persons attending cinematheque screenings must be members of the Pacific Cinémathèque Pacifique Society and be 18 years of age or older, unless otherwise indicated.



ALL SCREENINGS ARE RESTRICTED TO 18+
UNLESS OTHERWISE INDICATED

\$3 ANNUAL MEMBERSHIP
REQUIRED FOR THOSE 18+

VISIT
theCinematheque.ca
FOR MORE INFO

IN THIS ISSUE

- BLACK MOTHER** 2
- MEETING GORBACHEV** 3
- FROM PULP TO POETRY** 4-6
- THE CHARMER** 7
- CONTEMPORARY IRANIAN CINEMA** 7
- EUROPEAN UNION SHORT FILM FESTIVAL** 8
- DEAD SOULS** 9
- NATIONAL TAP DANCE DAY** 9
- WINNIPEG FILM GROUP** 10
- NATIONAL INDIGENOUS PEOPLES DAY: ELLE-MÁIJÁ TAILFEATHERS** 11
- ICELANDIC CINEMA** 14-17
- CLAIRE DENIS** 18-21
- FILM CLUB** 22
- FRAMES OF MIND** 23
- DIM CINEMA** 23

- Rated G
- Rated PG
- ▼ Rated 14A
- ▼ Rated 18A
- Rated R

SUN

MON

TUES



For May 1 film descriptions, please consult our previous program guide or visit theCinematheque.ca

5

6

7

12

13

DIM Cinema
Take It Down - 7:30 pm

GUEST

14



19

Film Club
Whale Rider - 11:00 am ●
Contemporary Iranian Cinema
Reza - 4:30 pm
New Cinema
The Charmer - 6:30 pm
New Documentary
Black Mother - 8:30 pm

20

New Documentary
Meeting Gorbachev - 4:30 pm
Black Mother - 6:30 pm
New Cinema
The Charmer - 8:10 pm

21



26

New Documentary
Dead Souls - Part I - 1:00 pm
Dead Souls - Part II - 4:15 pm
Dead Souls - Part III - 7:45 pm

27

New Documentary
Dead Souls - Part I - 7:00 pm

28

New Documentary
Dead Souls - Part II - 7:00 pm

2

From Pulp to Poetry
High and Low - 3:30 pm ■
The American Friend - 6:30 pm ■
Purple Noon - 8:50 pm ■

3

Contemporary Iranian Cinema
Invasion - 6:30 pm
From Pulp to Poetry
The Killing - 8:30 pm

4



9

Contemporary Iranian Cinema
Invasion - 4:00 pm
Claire Denis
I Can't Sleep - 6:30 pm
Bastards - 8:30 pm ▼

10

Claire Denis
L'intrus - 6:30 pm
Chocolat - 9:00 pm ■

11



16

Film Club
The Kid - 11:00 am ●
Icelandic Cinema
When the Raven Flies - 4:00 pm
As in Heaven - 6:30 pm
Nói albinói - 8:50 pm

17

Icelandic Cinema
Nói albinói - 6:30 pm
Children of Nature - 8:20 pm

18

Winnipeg Film Group
Tales from the Winnipeg Film Group - 6:30 pm
Time and Place: Shorts from the Winnipeg Film Group - 8:35 pm

GUEST

FREE

23

Icelandic Cinema
Golden Sands - 6:30 pm
The Icelandic Dream - 8:30 pm

24

Claire Denis
Let the Sunshine In - 6:30 pm ▼
Trouble Every Day - 8:20 pm

25

Claire Denis
Bastards - 6:30 pm ▼
Let the Sunshine In - 8:30 pm ▼

30

From Pulp to Poetry
Point Blank - 6:30 pm ▼
Shoot the Piano Player - 8:20 pm ■

1

From Pulp to Poetry
Shoot the Piano Player - 6:30 pm ■
Point Blank - 8:10 pm ▼

JULY



WED

THURS

FRI

SAT

1 New Cinema
Museo - 6:30 pm
New Documentary
The Raft - 8:50 pm

2

3

4

8

9

10

11

DOXA DOCUMENTARY FILM FESTIVAL
MAY 2 - 12
DOXAFESTIVAL.CA

15 Frames of Mind
Fugue- 7:30 pm

GUEST

16 Contemporary
Iranian Cinema
Reza - 6:30 pm
New Cinema
The Charmer - 8:20 pm

17 New Documentary
Black Mother - 6:30 pm
Meeting Gorbachev - 8:10 pm

18 New Documentary
Meeting Gorbachev - 6:30 pm
Black Mother - 8:20 pm

22 New Documentary
Meeting Gorbachev - 6:30 pm
New Cinema
The Charmer - 8:20 pm

23 European Union
Short Film Festival
Program 1 - Flux: The Only
Constant is Change - 6:30 pm
New Documentary
Meeting Gorbachev - 9:00 pm

FREE

24 European Union
Short Film Festival
Program 2 - Imagination:
Beautiful and
Dangerous - 6:30 pm
New Documentary
Black Mother - 9:00 pm

FREE

25 European Union
Short Film Festival
Program 3 - EU Short
Films for Kids - 2:00 pm
National Tap
Dance Day
Tap World - 7:00 pm

GUEST

29 New Documentary
Dead Souls - Part III - 7:00 pm

30 From Pulp to Poetry
Opening Night
Reception - 5:45 pm
High and Low - 6:30 pm
The Killing - 9:20 pm

GUEST

31 From Pulp to Poetry
Purple Noon - 6:30 pm
The American
Friend - 8:45 pm

1 From Pulp to Poetry
The Killing - 6:30 pm
High and Low - 8:15 pm

JUNE

5 From Pulp to Poetry
Purple Noon - 6:30 pm
The American
Friend - 8:45 pm

6 Claire Denis
Opening Night
Reception - 7:00 pm
35 rhums - 8:00 pm

GUEST

7 Claire Denis
Chocolat - 6:30 pm
I Can't Sleep - 8:30 pm

8 Claire Denis
35 rhums - 6:30 pm
Chocolat - 8:30 pm

12 Claire Denis
Bastards - 6:30 pm
L'intrus - 8:30 pm

13 Icelandic Cinema
Opening Night
Reception - 6:00 pm
Children of Nature - 7:00 pm
Jar City - 9:00 pm

GUEST

14 Icelandic Cinema
Under the Glacier - 6:30 pm
As in Heaven - 8:15 pm

15 Icelandic Cinema
Under the Glacier - 4:30 pm
Jar City - 6:30 pm
When the Raven Flies - 8:20 pm

19 Frames of Mind
Good Neighbours - 7:30 pm

GUEST

20 Claire Denis
White Material - 6:30 pm
Let the
Sunshine In - 8:30 pm

21 National Indigenous Peoples
Day: Elle-Máíja Tailfeathers
ćasna?əm: the city before
the city + Bihttöš - 7:00 pm

22 Claire Denis
Trouble Every Day - 6:30 pm
White Material - 8:30 pm

26 DIM Cinema
Segunda vez - 7:30 pm

27 Icelandic Cinema
The Icelandic
Dream - 6:30 pm
Life in a Fishbowl - 8:20 pm

28 Icelandic Cinema
Rams - 6:30 pm
Life in a Fishbowl - 8:20 pm

29 From Pulp to Poetry
Shoot the Piano
Player - 6:30 pm
Point Blank - 8:10 pm



JUNE 21 -
JULY 1, 2019



VANCOUVER
INTERNATIONAL
JAZZ FESTIVAL



COASTALJAZZ.CA #VanJazzFest f t i y /coastaljazz



Wayward Heroes: A Survey of Modern Icelandic Cinema

In May 2015, the usually jaundiced industry audiences at Cannes were surprised and invigorated by *Rams*, a drama set in a remote rural area of Iceland and directed by the effectively unknown Grímur Hákonarson, which went on to win the top prize in the festival's prestigious Un Certain Regard section. For many, *Rams* was a revelation, and one that naturally invited a bewildered question: How is it that a remotely located nation of 300,000 people — a country where sheep outnumber humans three to one, and which in its peak years of film production made only ten fiction features — could produce such a remarkable piece of cinema?

As with many such discoveries, however, this one was hardly unforeseeable, not least because it was only the crest of a wave. In the months and years immediately preceding and following *Rams'* Cannes triumph, films by Icelandic directors such as Dagur Kári, Rúnar Rúnarsson, Hlynur Pálmason and Ísold Uggadóttir picked up prizes at major festivals around the world, while Baltasar Kormákur, who had previously established himself as a successful transnational filmmaker by directing films in his native country as well as helming Hollywood fare, scored a major international success with his ten-part television series *Trapped*, which sold all over the world after debuting at TIFF.

In my new monograph *A History of Icelandic Film*, to be published this year, I set out to chart the course of Icelandic cinema from the silent era to the present day, as the largely sporadic production from the 1920s to the 1970s gave way to the "Icelandic Spring" of the '80s, the international inroads made in the '90s by Fridrik Thór Fridriksson (the modern godfather of Icelandic cinema), the emergence of the scruffy hipster films that culminated in the worldwide success of Kormákur's *101 Reykjavík*, and the remarkable growth and diversity in Icelandic film production that we have seen in the first two decades of the new century. The ten films in this series — ranging from magic-realist fables to bloody Viking epics, sardonic deadpan comedies to hard-boiled Nordic noirs — offer a snapshot survey of that remarkable evolution from the '80s to today. — **Steve Gravestock**



Steve Gravestock is Senior Canadian and International Programmer, TIFF, and author of *A History of Icelandic Film* (Toronto International Film Festival, 2019). He has been programming Nordic films for TIFF since 1999 and Canadian feature films for TIFF since 2003.

Acknowledgements: The Cinematheque is grateful to Steve Gravestock of TIFF for generous assistance in making this Vancouver presentation possible. Film notes credited to **SG/TIFF** have been adapted from texts written by Steve Gravestock, edited by Andrew Tracy, and provided by TIFF.



ICELAND
NATURALLY

FILM IN
ICELAND

INSPIRED BY ICELAND

Opening Night | Thursday, June 13

Reception, Refreshments & Curator's Introduction

6:00 pm - Doors

7:00 pm - *Children of Nature* with Intro by Steve Gravestock

9:00 pm - *Jar City*



Note on Icelandic names and usage: Icelanders utilize a patronymic/matronymic naming system and, with rare exceptions, do not have family names as such. Our program text follows Icelandic practice and uses an individual's first name (or full name) in instances where we would ordinarily use a surname only. For instance, Fridrik Thór Fridriksson, in subsequent references, is "Fridrik" (not "Fridriksson"); Ágúst Guðmundsson is "Ágúst" (not "Guðmundsson"); and so on.



Children of Nature

(Börn náttúrunnar)

Iceland 1991. Dir: Fridrik Thór Fridriksson. 85 min. DCP

Geriatric rebels-without-a-cause take a final stab at freedom in leading Icelandic auteur Fridrik Thór Fridriksson's lyrical, affecting road movie, the work that put Iceland on the world cinema map. *Children of Nature* won an avalanche of international honours and remains the only Icelandic film ever nominated for the Best Foreign Language Film Oscar. When elderly Thorgeir and Stella, sweethearts in their youth, rediscover each other in a Reykjavik retirement home, they decide to flee the facility together and head for the rugged northern territory of their childhoods. Fridrik, whose films mix satire, social realism, quirky humour, and minimalist cool in the manner of Kaurismäki or Jarmusch, renders the tale as a dreamy adventure set against magnificent, brooding landscapes of misty mountains and fjords. Swiss actor Bruno Ganz (who died in February) appears as an angel – a semi-reprise of his role in Wim Wenders's *Wings of Desire* four years earlier.

THURSDAY, JUNE 13 – 7:00 PM WITH INTRODUCTION

MONDAY, JUNE 17 – 8:20 PM



Jar City

(Mýrin)

Iceland/Germany/Denmark 2006. Dir: Baltasar Kormákur. 93 min. DCP

Based on the bestseller by Icelandic crime novelist Arnaldur Indridason, Baltasar Kormákur's *Jar City* announced the mini-boom of "Nordic noirs" that would gain huge international exposure with *The Girl with the Dragon Tattoo*. Called in to investigate "a typical Icelandic murder: bloody and pointless," hard-bitten, chain-smoking detective Erlendur (Ingvar E. Sigurdsson) discovers that the victim is connected to some nefarious goings-on three decades previously involving a dead child, a crooked cop, and an imprisoned criminal famous as "the most notorious maniac in Iceland." In a parallel story, Örn (Atli Rafn Sigurdsson), a pathologist, desperately searches for the cause of his little daughter's incurable hereditary disease. The motif of the past haunting the present through an inherited genetic "deviation" is a recurring Baltasar Kormákur theme. "An unusually forceful and thought-provoking thriller" (A.O. Scott, *New York Times*). Grand Prize, Karlovy Vary, 2007. – **SG/TIFF**

THURSDAY, JUNE 13 – 9:00 PM

SATURDAY, JUNE 15 – 6:30 PM



Under the Glacier

(Kristnihald undir jökli)

Iceland 1989. Dir: Gudný Halldórsdóttir. 89 min. 35mm

Adapted by Gudný Halldórsdóttir from the 1968 novel by her father, Nobel Prize winner Halldór Laxness, this absurdist fable follows Umbi (Sigurdur Sigurjónsson), a young emissary sent by the Bishop of Iceland to investigate a village at the foot of the famous Snaefells glacier. The church authorities fear that the parish pastor (Baldvin Halldórsson) has allowed his flock to slip back into older, pagan ways. Those fears prove justified: Umbi finds the local church shuttered and the village a haven for all kinds of theologically unorthodox oddballs, including a self-styled guru, the anarcho-hippie cultists who worship him, and the pastor's mysterious, estranged wife (Margrét Helga Jóhannsdóttir), who, reportedly, has returned from the dead after transmogrifying into a fish! *Under the Glacier* is profoundly cerebral, kind of trippy, and one of the most daring Icelandic films of the 1980s. – **SG/TIFF**

FRIDAY, JUNE 14 – 6:30 PM

SATURDAY, JUNE 15 – 4:30 PM



As in Heaven

(Svo á jörðu sem á himni)

Iceland/Denmark 1992. Dir: Kristín Jóhannesdóttir. 122 min. 35mm

Sophomore director Kristín Jóhannesdóttir equalled the visual and narrative daring of her debut *Rainbow's End* with this stunning magic-realist fable. Hrefna (Álfrún Örnólfsdóttir), a young girl living in a coastal village in 1936 Iceland, dreams herself and her family back into a 14th-century fantasy world. While current-day Hrefna eagerly awaits a visit from the ship of (true-life) French polar explorer Jean-Baptiste Charcot, her fantasy narrative unspools a tale of vengeance and sorcery that explains the origin of a curse that supposedly haunts the region – and which, Hrefna now fears, portends disaster in the present. Described as "a Nordic amalgam of *Spirit of the Beehive* and *Venus Peter*" (Geoff Andrew, *Time Out*), Kristín's film is also notable for offering a feminist critique of a central trope of Icelandic sagas: the (male) hero's journey abroad, leaving wife and children to patiently await his return at home. – **SG/TIFF**

FRIDAY, JUNE 14 – 8:15 PM

SUNDAY, JUNE 16 – 6:30 PM



When the Raven Flies

(Hrafninn flýgur)

Iceland 1984. Dir: Hrafn Gunnlaugsson. 110 min. DCP

The first film in director Hrafn Gunnlaugsson's epic Viking trilogy. *When the Raven Flies* opens as a young Irish boy witnesses the slaughter of his parents and the kidnapping of his older sister by marauding Viking warriors. Years later, the now-grown boy (Jakob Thór Einarsson), known as Gest, arrives in Iceland seeking to exact vengeance on the clan of killers and Thór, its leader, who is now the husband of Gest's sister and father of her young child. Evoking memories of Kurosawa's *Yojimbo* and Leone's *A Fistful of Dollars* (as well as the *Mad Max* series, in its creepy, BDSM-suggestive costume design), this starkly violent and enormously entertaining riff on the spirit of the Icelandic sagas drew the vocal praise of none other than Ingmar Bergman, whose son Daniel served as assistant director on the film's equally exhilarating sequel, *Shadow of the Raven*. – SG/TIFF

SATURDAY, JUNE 15 – 8:20 PM

SUNDAY, JUNE 16 – 4:00 PM



Nói albinói

(Nói the Albino)

Iceland 2003. Dir: Dagur Kári. 93 min. 35mm

Nói (Tomas Le Marquis), a teenaged loner living with his grandmother in a small fishing village in Iceland's West Fjords, is perpetually at odds with his teachers, his principal, and his whole sleepy town, but things start looking up when he meets new-girl-in-town Íris (Elín Hansdóttir), who works at the local gas station. Fusing a quirky, deadpan sense of humour with the almost surreal atmosphere of its eerily still, isolated setting, Dagur Kári's first feature survived negative feedback in previews to make a wildly successful debut at Rotterdam; it subsequently played more than seventy festivals worldwide, picking up numerous awards along the way. Not only one of the best modern Icelandic films, *Nói albinói* is also one of the key world-cinema titles of the 2000s, and helped pave the way for the warm international receptions given to Kári's compatriots Grímur Hákonarson (*Rams*), Benedikt Erlingsson (*Woman at War*), and others. – SG/TIFF

SUNDAY, JUNE 16 – 8:50 PM

MONDAY, JUNE 17 – 6:30 PM



Golden Sands

(Gullsandur)

Iceland 1984. Dir: Ágúst Guðmundsson. 98 min. DCP

Suggesting an Icelandic version of a classic Ealing Studios comedy, director Ágúst Guðmundsson's satire chronicles the tumult that results when a group of American soldiers mysteriously sets up camp near a small town in Iceland's south (echoing the genuine national furor that followed the establishment of a U.S. base in Iceland in 1949). The hero, youth-club leader Eiríkur (Pálmi Gestsson), vocally opposes the armed foreigners (not least because he's worried local women will be interested in them); his politics have been heavily influenced by his crush on strident town communist Ásthildur (Edda Björgvinsdóttir), with whom he organizes an anti-American demonstration. The protest gains little traction, but when word gets out that the Americans are searching for treasure, comic chaos ensues. Ágúst's 1980 debut *Land and Son* was Iceland's first feature of the modern era and is still frequently cited as one the country's finest films. – SG/TIFF

SUNDAY, JUNE 23 – 6:30 PM





RAMS



The Icelandic Dream

(Íslenski draumurinn)

Iceland 2000. Dir: Röbert I. Douglas. 92 min. 35mm

The domestic-hit debut feature of Reykjavik music video director Röbert I. Douglas is an acerbic portrait of an Icelandic hoser and an engaging parody of the Icelandic (and American) Dream. Stylistically indebted to Denmark's Dogme 95 movement, the film concerns unlikable "entrepreneur" Tóti (Thórhallur Sverrisson), a failure at every one of the many crazy schemes he turns his maladroit hand to. Tóti is abusive to family and friends, loathed by his ex-wife, and a stifling bore to his young daughter. Even his favourite footy team is a loser. Tóti's latest crackpot idea, illegally importing Bulgarian cigarettes, threatens to be another fiasco. But when it transpires that the smuggled smokes contain a sought-after herb, it may be that Tóti's luck has turned. "Scruffy, endearing, and comic . . . *The Icelandic Dream* rides on a grungy charm" (Steve Gravestock, TIFF).

SUNDAY, JUNE 23 – 8:30 PM

THURSDAY, JUNE 27 – 6:30 PM



Life in a Fishbow

(Vonarstræti)

Iceland/Finland/Sweden 2014. Dir: Baldvin Zophoníasson. 129 min. DCP

Baldvin Zophoníasson's second feature transplants the interconnected multiple-narrative model popularized by filmmakers like Robert Altman and Paul Thomas Anderson to Reykjavik, with powerful and affecting results. Eik is a single mother struggling to make ends meet by any means possible. Gústi is a former athlete who's now trying to climb the corporate ladder and deal with a dictatorial boss. Móri is a once-respected author who now appears to be a full-time drunk. Baldvin shuttles between these three characters – who eventually intersect in surprising ways – while using their stories to address pressing contemporary issues, including the *kreppa* (the 2008 financial crisis). One of the country's most successful domestic hits in recent memory, *Life in a Fishbowl* is rightly assuming its status as one of the key Icelandic films of the decade. Winner of 12 Edda Awards (Iceland's Oscars). – SG/TIFF

THURSDAY, JUNE 27 – 8:20 PM

FRIDAY, JUNE 28 – 8:20 PM



Rams PG

(Hrútar)

Iceland 2015. Dir: Grímur Hákonarson. 93 min. DCP

Winner of the Prix Un Certain Regard at Cannes. Grímur Hákonarson's festival-circuit hit focuses on two sheep-farming brothers – boastful, hard-living Kiddi (Theódór Júlíusson) and stern, solitary Gummi (Sigurdur Sigurjónsson) – whose long-standing grudge has kept them from speaking to each other for 40 years, despite the fact they're neighbours. Gummi's apparent discovery of the lethal disease scrapie in Kiddi's prize flock causes sibling suspicion and distrust to flare anew: but when government authorities descend on the area and insist on drastic measures to contain an outbreak, it may spell disaster for both the region's economy and its traditional way of life. Masterfully balancing deadpan comedy and heart-wrenching pathos, *Rams* "sustains the tension supplied by those escalating stakes while never sacrificing the story's in-built wit and quirkiness . . . A minor classic, no less" (Trevor Johnston, *Sight & Sound*). – SG/TIFF

FRIDAY, JUNE 28 – 6:30 PM

Claire Denis: Trouble Every Day



Claire Denis at Cannes, 2017. Photograph by Olivier Metzger for Libération

“Bold, sensual, and frequently controversial, the cinema of celebrated French auteur Claire Denis is one of defiant individualism.”

– Amy Simmons, British Film Institute

“There’s no better filmmaker working in the world right now.”

– Nick James, *Sight & Sound*

“Denis, in a filmography defined by restless fracturing and reconfiguring, has been making some of the most outrageous and essential narrative cinema.”

– Nick Pinkerton, *Film Comment*

French filmmaker Claire Denis (b. 1946) is among the greatest practicing artists in the world today, to say nothing (and everything) of her import to the seventh art alone. Across her thirty-year career, the inimitable auteur has made a name for herself as a high-minded, philosophical, and extraordinarily ciné-literate film thinker who reifies challenging ideas in purely, powerfully cinematic terms. Her oeuvre, peppered with at least a masterpiece per decade (probably more), is one of contemporary cinema’s most mercurial, yet is also undeniably cohesive. She has a penchant for choosing formulaic film genres to frame her (sometimes barely there) stories – family melodrama (*35 rhums*), B-movie horror (*Trouble Every Day*), noir thriller (*Bastards*), deep space sci-fi (*High Life*), and so on – only to explode and subsume them into her singular, uniquely Denisian sensibilities. Narratively elliptical, formally experimental, and, when called for, defiantly transgressive, these works tend to circle and re-circle insoluble questions around race, displacement, estrangement, and the terrifying Otherness of one’s self. (Denis was raised in colonial West Africa, and many of her themes feel tethered to that conflicted history.)

Featuring five imported 35mm prints on loan from the Institut Français in Paris, this select Claire Denis retrospective is the largest presented by The Cinematheque to date. Its eight feature films – indelible works of art, all – provide a decades-long survey of the French master’s esteemed and, at times, controversial career, from her semi-autobiographical 1988 debut *Chocolat* to her 2017 romantic roundelay *Let the Sunshine In*.

Note: Denis’s most revered masterpiece, *Beau travail*, was unavailable for this series, as a restoration and re-release are pending.

Acknowledgements: The Cinematheque is grateful to Amélie Garin-Davet, French Embassy and Cultural Services in New York, for her assistance in making this retrospective possible.

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Opening Night | Thursday, June 6

Reception, Refreshments & Special Introduction

7:00 pm – Doors

8:00 pm – 35 rhums with Intro by Allison Collins

Allison Collins is a Vancouver-based curator, writer, and researcher. Since 2015 she has worked as Curator of Media Arts at Western Front. She has curated projects for grunt gallery, Presentation House Gallery, Or Gallery, VIVO Media Arts Centre, and Vtape. Her writing has been published across Canada. Collins holds a BFA in Visual Art from the University of Ottawa and an MA in Critical and Curatorial Studies from the University of British Columbia.



Imported 35mm Print!

35 rhums (35 Shots of Rum)

France/Germany 2008. Dir: Claire Denis. 100 min. 35mm

After the intoxicating interiority of *L'intrus*, Denis fashioned a tender and profoundly moving father-daughter drama in tribute to Yasujiro Ozu, one of her formative cinematic influences. Borrowing beats from the Japanese master's 1949 opus *Late Spring*, Denis's subtle, lyrical film centres on Lionel (Denis mainstay Alex Descas), a widowed train conductor, and his dutiful adult daughter Joséphine (actor/director Mati Diop, who this year becomes the first Black female filmmaker to compete for the Palme d'Or at Cannes). The pair share an affectionate but insular domesticity in a no-frills apartment on the outskirts of Paris. When upstairs neighbour and moody cat-dad Noé (Grégoire Colin, of *Beau travail*) acts on his long-held affections for Joséphine, Lionel recognizes that his daughter must build a life, and nurture a love, independent of him. As Denis is blessedly wont to do, exposition is almost entirely excised in favour of tone and visual grace. "Sublime . . . Denis's warmest, most radiant work" (Melissa Anderson, *Village Voice*). *Print courtesy of Institut Français, thanks to the Cultural Services of the French Embassy in New York.*

THURSDAY, JUNE 6 – 8:00 PM WITH INTRODUCTION

SATURDAY, JUNE 8 – 6:30 PM



Chocolat

France/West Germany/Cameroon 1998. Dir: Claire Denis. 105 min. 35mm

PG

Claire Denis's evocative debut feature brought her to international attention when it premiered at Cannes in 1988. Denis spent her childhood as a French colonial in West Africa, where her father was stationed. The semi-autobiographical *Chocolat* is structured as the memories of a woman who, as a young girl in the 1950s, lived with her family in French Cameroon. The film focuses on the relationship between eight-year-old France (Cécile Ducasse) and the family's Cameroonian "houseboy" Protée (Isaach De Bankolé) – and on the sexual tension simmering between Protée and France's mother Aimée (Giulia Boschi). The delicate balance of the household is upset by the arrival of a group of strangers, stranded by a nearby plane crash. The themes of this intimate, intricately observed work – race, class, sex, desire, eroticism, colonialism, family, "Otherness" – have become signature Claire Denis concerns. The score is by South Africa's Abdullah Ibrahim. *Print courtesy of TIFF Film Reference Library.*

FRIDAY, JUNE 7 – 6:30 PM

SATURDAY, JUNE 8 – 8:30 PM

MONDAY, JUNE 10 – 9:00 PM

I Can't Sleep (J'ai pas sommeil)



Imported 35mm Print!

France 1994. Dir: Claire Denis. 100 min. 35mm

The true-crime case of the "Granny Killer" who terrorized Paris's Montmartre neighbourhood in the 1980s inspired Claire Denis's moody, mysterious third feature, a study of social alienation and outsider status in French society. The drama centres on a trio of characters: Daïga (Yekaterina Golubeva), a young Lithuanian actress adrift in Paris; Théo (Alex Descas), a struggling musician who dreams of returning to his native Martinique; and Camille (Richard Courcet), the latter's younger brother, a drag artist in a sadomasochistic relationship with a white boyfriend. Denis's subversive, elusive, coolly dispassionate film is elegantly shot by her regular DP Agnès Godard. "Deceptively languid, unusually engrossing . . . This is not your standard portrait of a serial killer . . . Denis has created a beautifully shaped work that recognizes the dreamlike qualities of even the most awful moments in waking life" (Lisa Schwarzbaum, *Entertainment Weekly*). *Print courtesy of Institut Français, thanks to the Cultural Services of the French Embassy in New York.*

FRIDAY, JUNE 7 – 8:30 PM

SUNDAY, JUNE 9 – 6:30 PM

Bastards (Les salauds)



France/Germany 2013. Dir: Claire Denis. 100 min. DCP

Claire Denis plumbs new depths of darkness in this polarizing 2013 neo-noir thriller, one of the French auteur's most penetrating and, frankly, misanthropic movies. Inspired by Akira Kurosawa's own noir transplant *The Bad Sleep Well*, Denis's feel-bad film stars Vincent Lindon as Marco, a stoic sea-captain who returns to Paris upon news of his brother-in-law's suicide. Marco's sister suspects that her husband was driven to death by an unpaid creditor, who may also be responsible for a savage sexual assault on Marco's teenage niece (Lola Créton, *Goodbye First Love*). Marco vows revenge, and uncovers a devastating web of deceit and depravity. Rife with Denis's customary visual coups and oblique plot points, *Bastards*, not unlike Lynne Ramsay's recent *You Were Never Really Here*, is a dreamy and disorderly whodunit that confronts the vilest corners of human behaviour. "Grimly beautiful . . . Terrifying, pitiless, inevitable" (Manohla Dargis, *New York Times*).

SUNDAY, JUNE 9 – 8:30 PM

WEDNESDAY, JUNE 12 – 6:30 PM

TUESDAY, JUNE 25 – 6:30 PM

L'intrus (The Intruder)



Imported 35mm Print!

France 2004. Dir: Claire Denis. 130 min. 35mm

Perhaps French cinéaste Claire Denis's most abstract and elusive film, *L'intrus* is a daring masterwork of formal invention – and irresolvable storytelling – that erases the already porous line between inner and outer life onscreen. Improbably adapting French philosopher Jean-Luc Nancy's memoir/treatise on surviving a heart transplant, *L'intrus* is a hyper-elliptical portrait of a reclusive, ailing mercenary (Michel Subor) who embarks on a globetrotting journey – imagined, remembered, transpiring? – to secure a black-market heart for himself in Korea, and reunite with his long-lost son in Tahiti. The "intruder" of the title has manifold meanings; most hauntingly, it's a metaphor for colonization. The oneiric, arresting visuals prove why perennial Denis DP Agnès Godard is among the elite cinematographers working today. "This mysterious object may be Denis's most gorgeous film" (Dennis Lim, *Village Voice*). *Print courtesy of Institut Français, thanks to the Cultural Services of the French Embassy in New York.*

MONDAY, JUNE 10 – 6:30 PM

WEDNESDAY, JUNE 12 – 8:30 PM

Imported 35mm Print!



White Material

France 2009. Dir: Claire Denis. 106 min. 35mm

A towering masterpiece in modern cinema, the much-exalted *White Material* returned Denis to her conflicted West African roots to stage an incendiary study of postcolonial insurrection. Set in a nameless African country at the onset of civil war, Denis's gripping drama sees Maria (Isabelle Huppert), an entitled white Frenchwoman, refusing to evacuate the coffee plantation she runs with her estranged husband (Christopher Lambert). In denial of the violence erupting around her, Maria cajoles a nervous new workforce to complete the harvest. Her adult son, meanwhile, slips into madness. Bruno Dumont DP Yves Cape, replacing an unavailable Agnès Godard, brilliantly exploits the blanching effects of an unsparring African sun. Huppert, in a tailor-made role, balances fury, fear, and aching sadness with predictable aplomb. "A nightmare from which no one awakes . . . It is the veteran French director's toughest work" (Amy Taubin, *Film Comment*). *Print courtesy of Institut Français, thanks to the Cultural Services of the French Embassy in New York.*

THURSDAY, JUNE 20 – 6:30 PM

SATURDAY, JUNE 22 – 8:30 PM



Let the Sunshine In (Un beau soleil intérieur)

France/Belgium 2017. Dir: Claire Denis. 94 min. DCP

Claire Denis takes on (and delightfully deconstructs) the romantic comedy in *Let the Sunshine In*, a film that ventures into a realm Hollywood cinema rarely cares to: middle-aged female desire. Delicately balancing humour and heartbreak, Denis's singularly intelligent movie casts the ever-luminous Juliette Binoche as Isabelle, a Parisian artist and divorcée negotiating the emotional hazards of middle-aged dating. The men with whom she has assignations – including a married banker (French filmmaker Xavier Beauvois), a narcissistic actor (Nicolas Duvauchelle), and a working-class bad boy (Paul Blain) – are unworthy. A late scene featuring French screen legend Gérard Depardieu is an affecting highlight. Noted French novelist and playwright Christine Angot co-wrote the script. "What do women want? More movies as emotionally intelligent and fine-grained as this one, I suspect . . . *Let the Sunshine In* might be the lightest, most charming divertissement of Denis's career" (Justin Chang, *Los Angeles Times*).

THURSDAY, JUNE 20 – 8:30 PM

MONDAY, JUNE 24 – 6:30 PM

TUESDAY, JUNE 25 – 8:30 PM

Imported 35mm Print!



Trouble Every Day

France/Germany/Japan 2001. Dir: Claire Denis. 101 min. 35mm

Claire Denis's polarizing erotic shocker, a tale of devouring sexual desire, scandalized Cannes and stands as a defining work of the transgressive New French Extremity movement. *The Brown Bunny's* Vincent Gallo and *Betty Blue's* Béatrice Dalle star as unfortunates afflicted with a condition that turns sexual hunger into, literally, hunger for flesh. He's an American honeymooning in Paris. She's a French woman married to a doctor. Denis's freak-out movie, an outré meeting of art film and splatter film, is named after a song from Frank Zappa's album *Freak Out!* The cinematography is by Agnès Godard and the score by British chamber-pop band Tindersticks; both are regular Denis collaborators. "A hypnotic, unsettling work by one of the most sensuous filmmakers of the last 25 years . . . This initially castigated movie fits in with the tantamount themes that have dominated Denis's work since *Beau travail*: madness, desire, and power" (Melissa Anderson, *Village Voice*). *Print courtesy of Institut Français, thanks to the Cultural Services of the French Embassy in New York.*

SATURDAY, JUNE 22 – 6:30 PM

MONDAY, JUNE 24 – 8:20 PM



A matinee film program for children and their families



Free popcorn and "Film Club" badge for ages 13 and under!
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\$10 Everybody Else

THE KID



Whale Rider **G**

New Zealand/Germany 2002. Dir: Niki Caro. 101 min. Blu-ray Disc

An arthouse smash in the early aughts, *Whale Rider* tells the poignant tale of a young Maori girl in a modern New Zealand coastal village and her battle to become her tribe's future leader. Paikea (Oscar-nominated Keisha Castle-Hughes) is the namesake of her ancestor Paikea, a legendary chief who rode a whale to safety and began the line of first-born male chiefs who've led the Whangara tribe through the centuries. After her father, who refuses the position, Paikea is the only living heir to this succession — but tradition bars women from becoming chief or training for the role's sacred rituals. Directed by Niki Caro, and adapted from Maori writer Witi Ihimaera's novel of the same name, *Whale Rider* became an instant favourite of filmgoers of all ages. "Inspiring and heartwarming . . . One of the 50 films to watch before you're 14" (British Film Institute).

SUNDAY, MAY 19 – 11:00 AM

The Kid **G**

USA 1921. Dir: Charles Chaplin. 53 min. DCP

To celebrate Charlie Chaplin's 130th birthday this year, Film Club presents a special Father's Day screening of Chaplin's sublime feature-length debut, "a picture with a smile – and perhaps, a tear." A touching silent comedy with roots in Chaplin's own Dickensian childhood, *The Kid* has Charlie's Tramp adopting a young boy (five-year-old Jackie Coogan, in a star-making turn) who's been abandoned by a single mom. Charlie supports the child by working as a travelling glazier, and fights efforts to send him away to an orphanage. In the meantime, the mother becomes a rich opera singer. Arguably Chaplin's most accomplished marriage of humour and heart, this agile 53-minute treasure, a colossal international success in 1921, "remains one of Chaplin's masterpieces and one of the best remembered and most loved of all motion pictures" (Theodore Huff, *Charlie Chaplin*). *Silent with intertitles and musical score.*

SUNDAY, JUNE 16 – 11:00 AM

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



Fugue

(Fuga)

Poland/Czech Republic/Sweden 2018. Dir: **Agnieszka Smoczyńska**. 102 min. DCP

Polish filmmaker Agnieszka Smoczyńska (*The Lure*) directs a moody psychodrama that opens with the startling appearance in a subway station of a dishevelled woman in filthy, once-elegant clothes. Fast-forward two years and the woman, Alicja (Gabriela Muskata, remarkable), sports a spiky haircut, punk-inspired attire, and a fierce, take-no-prisoners attitude. She has no memory of her past – even when a TV appearance results in a call from her father and the revelation of a husband and young son. Reunited with her family, Alicja feels trapped rather than relieved. To her, these people are strangers, and she feels no inclination to resume the roles of wife and mother. Struggling to reconcile her past and present lives, Alicja must uncover who she was, and decide who she wants to be. "A poised, consistently intriguing combination of suspense with a timely consideration of a woman's journey towards self-realization" (Allan Hunter, *Screen Daily*).

Post-screening discussion with **Dr. Ingrid Söchting**, Director, UBC Psychology Clinic, and Clinical Associate Professor, Department of Psychiatry, UBC. Over the past 25 years, she has specialized in treatment for mood and anxiety disorders, including depression, OCD, and trauma.

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

WEDNESDAY, MAY 15 – 7:30 PM



Vancouver Premiere!

Good Neighbours

(Goede burenen)

Netherlands 2018. Dir: **Stella van Voorst van Beest**. 82 min. DCP

When an elderly Rotterdam woman lay dead in her apartment for ten years before her body was discovered, residents of the Dutch city were appalled. To prevent recurrences, city council launched a campaign to combat loneliness, including home visits to everyone over the age of 75 to assess their level of isolation. In this documentary, friends and neighbours Ada (59) and Wilma (70) volunteer to knock on doors. They meet octogenarians Jan, a widower with mobility problems who's been housebound for seven years, and Tilly, a feisty soul who insists the company of her beloved dog is all she needs. Aggrieved by the neglect they encounter, and overwhelmed by the enormity of the situation, Ada and Wilma put aside their official questionnaires and take action. This heartbreaking and timely film asks, "What do I owe my neighbours?" and, inevitably, "Who will care for me when I am old?"

Post-screening discussion with **Eddy Elmer**, PhD candidate, Social Gerontology, Vrije Universiteit Amsterdam; and Board member, B.C. Psychogeriatric Association. While serving three terms on the City of Vancouver Seniors' Advisory Committee, he created the 2018 report "Social Isolation and Loneliness Among Seniors in Vancouver."

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

WEDNESDAY, JUNE 19 – 7:30 PM

DIM CINEMA

Moving-image art in dialogue with cinema
www.dimcinema.ca

Programmed by Michèle Smith, co-editor of *Drawing Room Confessions*.



Take It Down

In Person: Sabine Gruffat, Bill Brown

In this collection of recent work by North Carolina artists Sabine Gruffat and Bill Brown, celluloid film serves as both a material register and a critical resource for interrogating the documentary image. Whether using discontinuous montage, handmade techniques, digital processing, or dramatic re-enactments, these experimental films aim to extend the formal possibilities of non-fiction filmmaking, while depicting such iconic subject matter as Confederate monuments, Earthworks, and the great American road trip.

Take It Down | Sabine Gruffat/USA 2018. 12 min.

XCTRY | Bill Brown/USA 2018. 6 min.

Life On the Mississippi | Bill Brown/USA 2018. 28 min.

Framelines | Sabine Gruffat/USA 2017. 10 min.

Amarillo Ramp | Bill Brown, Sabine Gruffat/USA 2017. 24 min.

Format: DCP

In partnership with **Iris Film Collective**

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MONDAY, MAY 13 – 7:30 PM



Segunda vez

(Second Time Around)

Belgium/Norway 2018. Dir: **Dora García**. 94 min. DCP.

Winner of the Grand Prix of the International Competition at FIDMarseille 2018, Spanish artist Dora García's staged documentary deploys psychoanalysis and performance art to recreate, in contemporary settings, the climate of uncertainty, hyper-vigilance, and paranoia caused by the traumatic "disappearances" of Argentina's Dirty War (1974–1983). Seemingly disparate episodes, based on Happenings and literary works, are woven together by the acts of repetition and observation, and bound into a single film inspired by a key figure of the Argentinian avant-garde, Oscar Masotta, whose ideas on Lacanian psychoanalysis, politics, and art influenced the intellectual life of Buenos Aires from the 1950s until the 1970s, when it was all but stamped out by a brutal dictatorship.

WEDNESDAY, JUNE 26 – 7:30 PM

The Taming of the Shrew
Andrew McNee
& Jennifer Lines
Photo: Emily Cooper

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Front Cover Image: Claire Denis © Antonio Olmos

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THE CINEMATHEQUE PROGRAM GUIDE

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