



THE TRACEY FRAGMENTS

1935-2008

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Admission / entrée

\$ 6.00 (includes GST)
Members, seniors, students, children 15 and under
Membres, age d'or, étudiants et enfant de moins de 15 ans

\$ 10.00 (includes GST)
Non-member / Grand public

\$ 10.00
Annual Membership / Carte annuelle de membre

\$ 200.00
Ambassador / Ambassadeur

Richard Dupuis, John Haley, Edith Pahlke, William B. Perry, Franklin Roy, Steven Scott, Albert Shang, John Sorfleet, Mikolaj Tworek, Brennen Young, Sean Darcy, Elyse Piquette. *Thank you! Merci!*

TRIBUTES: ANTONIONI AND BERGMAN

CANADA'S TOP TEN

8TH BALTIC FILM FESTIVAL

TERRA NOSTRA: RE-MAPPING CANADA

EMERGENCE: JULIA KWAN

CAFÉ EX:

JASON BRITSKI, ALEESA COHENE

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FEBRUARY • FEVRIER

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THURSDAY/JEUDI
19:30
Café Ex @ Club Saw:
Jason Britski
67 Nicholas Street

9
SATURDAY/SAMEDI
19:00
IFCO WINTER GALA

10
SUNDAY/DIMANCHE
19:00
LES BONS DEBARRAS
est

16
SATURDAY/SAMEDI
19:00
THE TRACEY FRAGMENTS
21:00
THE TRACEY FRAGMENTS

17
SUNDAY/DIMANCHE
19:00
THE OUTCRY est
21:00
WELCOME TO CANADA

24
SUNDAY/DIMANCHE
19:00
PRISON est
21:00
L'AGE DES TENEBRES est

28
THURSDAY/JEUDI
19:30
Café Ex @ Club Saw:
Aleesa Cohene
67 Nicholas Street

28
THURSDAY/JEUDI
19:00
FEELINGS est
21:00
RUDE

MARCH • MARS

1
SATURDAY/SAMEDI
19:00
MIDSUMMER MADNESS est
21:00
WILD STRAWBERRIES est

2
SUNDAY/DIMANCHE
19:00
AUTUMN BALL est
21:15
EASTERN PROMISES

8
SATURDAY/SAMEDI
19:00
THE SILENCE est
21:00
CONTINENTAL: UN FILM SANS FUSIL est

9
SUNDAY/DIMANCHE
19:00
THE PASSENGER est

14
FRIDAY/VENDREDI
19:00
EVE & THE FIRE HORSE est
21:30
AMAL est

15
SATURDAY/SAMEDI
19:00
CRIES AND WHISPERS est
21:00
YOUNG PEOPLE FUCKING

16
SUNDAY/DIMANCHE
19:00
A PROMISE TO THE DEAD est
21:00
UP THE YANGTZE est

22
SATURDAY/SAMEDI
19:00
FANNY AND ALEXANDER est

est: English sub-titles s-tf: Sous-titres français
Programmes subject to change without notice. Persons under 18 not admitted unless indicated (*).
La programmation peut être changée sans préavis.
Les personnes de moins de 18 ans ne sont pas admises sauf indication contraire (*).

SPECIAL PRESENTATIONS SPECIALES

Sat./sam. Feb. 9 fev., 19:00
IFCO WINTER GALA *All World Premieres!*

NOTE: General Admission: \$12.00
The Independent Filmmakers Co-operative of Ottawa (IFCO) presents SHOWTIME! Join us for our Winter Gala 2008 Premiere screening of 8 AMAZING new short films. You'll be animated and awed by some innovative new films from IFCO's talented filmmakers, including: INTERMITTENT TRAVELS (Paul Gordon), HYPERHELION (Calvin Clymie), SECRET LOVE (Pixie Cram), SAVIOUR COMPLEX (Ariel Smith), KING (Eric Asante), BOOKENDS (Douglas Wilkinson), EVERY SIX MONTHS (Deniz Berkin), and CHRISTOPHER (Daniel Cardinal). Join us for an evening of 'real' local talent. There will be a great prize raffle and good food as well.

Sun./dim. Feb. 10 fev., 19:00
LES BONS DEBARRAS/ Good Riddance *RESTORED 35mm PRINT!*

Director/ Réalisateur: Francis Mankiewicz • Canada 1980, 114 minutes
Dans un sondage mené en 2003 par le journal La Presse, Les Bons Débarras a été nommé le plus grand de tous les films québécois. Le film suit Manon, 13 ans (jouée par Charlotte Laurier), qui, pour monopoliser l'attention de sa mère, décide de retirer de la circulation tous les hommes qui risquent de s'interposer entre elles. Tourné par le renommé cinéaste Michel Brault (Mon Oncle Antoine, Les Ordres, et autres), l'œuvre extraordinaire de Mankiewicz constitue le dernier grand film d'auteur produit au Québec avant que s'y implante l'ère des films commerciaux enjôleurs qui prévaut encore aujourd'hui. Sous-titres en anglais.

« Les Bons Débarras ... représente l'apogée de 20 ans de réalisation de films de fiction au Québec. » – André Loiselle
In a 2003 poll in La Presse, Les Bons Débarras was named the greatest of all Quebec films. The film follows thirteen-year-old Manon (Charlotte Laurier), who wants to take an exclusive hold over her mother's attentions, and decides to remove all the men who threaten to come between them. Shot by renowned cinematographer-filmmaker, Michel Brault (Mon Oncle Antoine, Les Ordres, et al). Mankiewicz's extraordinary work arrived as the last great film of the auteurist Quebec cinema before the era of slickly produced commercial films took hold and which continues to dominate today. English sub-titles.

"Les Bons Débarras... represents the culmination of twenty years of fiction filmmaking in Quebec." – Andre Loiselle

Café Ex @ Club SAW 67 Nicholas Street

Thursday/jeudi Feb. 7 fev., 19:30
THE FILMS OF JASON BRITSKI

Based in Regina, Jason Britski is an independent film and video-maker whose work explores how we see what we see. Interweaving 8mm film and digital video imagery, Britski's moving images explore themselves as much as they explore their subjects. Britski is currently a member of the Saskatchewan Motion Picture Association, Blackchair Distribution, and the Canadian Filmmakers Distribution Centre. Tonight we will present a number of his films and videos, selected by Britski himself, including: DOWN PAYMENT ON A DEAD HORSE, TORTURED BY SIDEWALKS, YOU WOULD MAKE A GOOD LAWYER, SHOOTING STAR, and the world premiere of his just-completed film, CARIBOU (2008). **Jason Britski will attend the screening to introduce and discuss his work.**

Thursday/jeudi Feb. 28 fev, 19:30
**FOUND FOOTAGE:
THE MOVING IMAGES OF ALEESA COHENE**

Aleesa Cohene is a video artist and motion picture editor. She was born in Vancouver in 1976 and is now based in Toronto. Cohene works with found media to build an emotional language through which to explore contemporary political paradigms. Her videos have shown in festival and gallery settings internationally including screenings at the Toronto International Film Festival (Canada), the Rotterdam International Film Festival (Netherlands), the Oberhausen Short Film Festival (Germany), MIX Brasil and the Indonesian Independent Film and Video Festival. Her 2003 video ALL RIGHT was awarded prizes at the Impakt Media Arts Festival (Netherlands) and the Images Festival (Canada). Cohene is In-House Editor at Charles Street Video, a media arts centre in Toronto, and teaches courses and workshops on video editing and theory in diverse local educational settings. **Aleesa Cohene will attend the screening to introduce and discuss her work.**

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CANADA'S TOP TEN

Presented in collaboration with the Toronto International Film Festival Group. Canada's Top Ten consists of the best feature films, fiction and documentary, produced in 2007, as selected by a panel of Canadian critics, filmmakers, and distributors. We are proud to present eight of the ten films. Watch for the other two, Jeremy Podeswa's FUGITIVE PIECES and Guy Maddin's MY WINNIPEG, which are due for commercial release sometime this Spring.

Sat./sam. Feb. 16 fev., 19:00 and 21:00

THE TRACEY FRAGMENTS

Director: Bruce McDonald 🍀 Canada 2007, 77min

Shot almost entirely in split screen, this audacious, unforgettable film follows social outcast Tracey as she leaves her small town for the bright lights of Winnipeg after the disappearance of her younger brother Sonny. McDonald captures Tracey's fractured, traumatized mindset perfectly while Oscar-nominated Ellen Page delivers an extraordinary performance.

Sun./dim. Feb. 24 fev., 21:00

L'AGE DES TENEBRES

Director/ Réalisateur: Denys Arcand 🍀 Canada 2007, 104min

Le héros évident de la satire remarquable de Denys Arcand sur la vie québécoise contemporaine est un bureaucrate à la Walter Mitty qui passe son temps à rêvasser, jusqu'à ce que sa vie confortable, mais un peu humiliante s'effondre autour de lui. Peu de cinéastes québécois ont eu le courage de coucher sur pellicule un portrait aussi rancunier de leur terre natale. Sous-titres en anglais.

The anti-hero in Denys Arcand's remarkable satire about contemporary Quebecois life is a Walter Mitty-ish bureaucrat who spends his time daydreaming until his comfortable but somehow galling existence collapses around him. The third instalment in Arcand's satirical trilogy, following THE DECLINE OF THE AMERICAN EMPIRE and THE BARBARIAN INVASIONS. English sub-titles.

Sat./sam. March 1 mars, 21:00

EASTERN PROMISES

Director: David Cronenberg 🍀 United Kingdom/Canada 2007, 96min

In this searing and explosive crime thriller, a young nurse finds herself caught in the dark and dangerous underworld of the Russian mafia. Viggo Mortensen delivers an amazing, Oscar-nominated performance, playing off of the calm fury of Armin Muehler-Stahl and the alluring innocence of Naomi Watts.

Sun./dim. March 8 mars, 21:00

CONTINENTAL, UN FILM SANS FUSIL

Director/ Réalisateur: Stéphane Lafleur 🍀 Canada 2007, 103minutes

Le premier film de Lafleur est une comédie étonnamment assurée et chagrine à propos de quatre personnages qui combattent l'aliénation dans une banlieue de Montréal. Il se distingue par un style pince-sans-rire, un look caractéristique et une sympathie profonde à l'égard de ses sujets irrémédiablement perdus. A remporté le prix CityTV du meilleur premier long métrage canadien au Festival international du film de Toronto en 2007. Sous-titres en anglais.

Lafleur's debut film is an astonishingly assured, rueful comedy about four characters battling alienation in a Montreal suburb. It is remarkable for its deadpan comic style, distinctive visual look and profound sympathy for its hopelessly lost subjects. Winner of the CityTV Award for Best Canadian First Feature Film at the 2007 Toronto International Film Festival. English sub-titles.

Fri./ven. March 14 mars, 21:30

AMAL

Director: Richie Mehta 🍀 Canada 2007, 101min

When the heirs of a New Delhi millionaire discover that he has given his wealth to Amal, a second generation rickshaw driver struggling to make ends meet, plots and counter-plots are hatched. English sub-titles.

Sat./sam. March 15 mars, 21:00

YOUNG PEOPLE FUCKING

Director: Martin Gero 🍀 Canada 2007, 90min

A sly, very funny look at contemporary romance, Gero's first feature follows four prototypical couples — and one trio — as they search for love and sex, though not necessarily in that order. Driven by smart, charming performances and a very sharp script, Young People Fucking is both painfully and hysterically accurate.

Sun./dim. March 16 mars, 19:00

A PROMISE TO THE DEAD: THE EXILE

JOURNEY OF ARIEL DORFMAN

Director: Peter Raymond 🍀 Canada 2007, 92min

This personal and political documentary follows celebrated writer Ariel Dorfman (DEATH AND THE MAIDEN, et al) on his emotionally charged return visit to Chile, having left after dictator Augusto Pinochet came to power. The film boasts startling archival footage and heartbreaking contemporary sequences which explore the impact of Pinochet's rule and death on Dorfman and others. English sub-titles.

Sun./dim. March 16 mars, 21:00

UP THE YANGTZE

Director: Yung Chang 🍀 Canada 2007, 93min

Simultaneously heartbreaking and affirming, Yung Chang's luminous documentary focuses on the people who live alongside China's Yangtze River, many of whom are being uprooted as a result of the Three Gorges Dam project. A revelation. English sub-titles.

TERRA NOSTRA: RE-MAPPING CANADA

In an entirely different Canadian context, literary critic Northrop Frye once ventured that the quintessential question confronting Canadian culture is: where is here? That question remains a valid and vital one, and its many possible answers are encoded cinematically in films from various Canadian filmmakers. The works in this programme investigate and, in some cases embody in their very styles, the shifting contours of Canadian society and culture on a number of fronts.

As our Alanis Obomsawin retrospective in the Fall of 2007 demonstrated so impressively, there are other maps of this country that are either entirely unseen, deliberately repressed, or, at the very least, difficult to locate. This ongoing series, which really began with the Obomsawin "Cinema of Sovereignty" retrospective, will feature films that confront, depict, or make problematic our sense of the shape and being of Canada. *Terra Nostra* will, we hope, encourage debate not only about Canada, but how Canada is imagined by its moving image makers from coast to coast to coast. Stay tuned. You're in for a bumpy, creative, and occasionally impolite ride across and through and along the many maps of nunavut, terra nostra, our land.

Tom McSorley

Sun./dim. Feb. 17 fev., 21:00

WELCOME TO CANADA

Canada 1989 🍀 Director: John N. Smith

Inspired by the 1987 incident in which a boatload of Sri Lankan Tamils were rescued off the coast of Newfoundland by local fishermen, WELCOME is an extraordinarily moving drama of two distinct cultures attempting to communicate. "Much of the film is taken up by the tentative, touching, and frequently comic exchanges between the Tamils (who think they've been dropped somewhere near Montreal) and the Newfoundlanders (for whom Ceylon is the name of a tea). As the clock ticks away, and the emissaries of the police and government make their way to the remote village where the refugees have landed, we can't help but be reminded of the uncertainty of these people's future, and of the questionable integrity of Canada's multicultural dream." Geoff Pevere.

Thurs./jeudi Feb. 28 fev., 21:00

RUDE

Canada 1995, 89 minutes 🍀 Director: Clement Virgo

RUDE is the stunning feature debut of Jamaican-born Toronto filmmaker Clement Virgo. Exploring three separate tales taking place over an Easter weekend, the film concerns a man returning to the projects after getting out of jail and trying to go straight, a young woman struggling with a decision to terminate her pregnancy, and a boxer struggling with his homosexuality. All these tales are ingeniously interwoven by a raunchy pirate broadcaster named Rude. Visually and aurally inventive and impressive, RUDE presents a Canada you've never seen or heard before. "Clement Virgo's film, RUDE exposes the gross underbelly of Canadian society. Canada is often times promoted as the kinder gentler nation, but we too have our dirty little secrets. There are ghettos in Canada, there is homophobia and racism, oppression reigns supreme here as much as it does in the good ol' USA! There are all sorts of CanadianISMS!" Patrice James, director, Independent Filmmakers Co-operative of Ottawa (IFCO).

Fri./ven. March 14 mars, 19:00

EVE & THE FIRE HORSE

Canada 2005, 92 minutes 🍀 Director: Julia Kwan

For programme note, please see 'Emergence: Julia Kwan' section of the programme.



A TRIBUTE TO MICHELANGELO ANTONIONI

I never begin with an idea in order to end with a story. The majority of the stories that have taken form in my hands have come from outside, from germs which I have, as it were, breathed from the air. It can happen that films acquire meanings, that is to say, the meanings appear afterwards, which is natural enough. Michelangelo Antonioni

Michelangelo Antonioni always maintained that the meaning of his films only emerged after the completion of their production. Perhaps the same can be said about his life... With Antonioni's death on July 30th 2007, the world lost not only the last surviving member of his generation of Italian filmmakers (a list which includes such luminaries as De Sica, Fellini, Visconti, and Pasolini), but a great master of the art of cinema, modern and otherwise. Antonioni's filmmaking career spanned six decades. He was critically lauded for re-imagining cinematic language, in the process helped invent, along with his contemporary Ingmar Bergman (see also our Bergman tribute) European art cinema. Antonioni's films are known for their depiction of modern alienation, with isolated characters wandering through desolate urban environments and unforgiving natural landscapes. As much as the exterior world expressionistically mirrored the internal psychology of his protagonists, so to did the environment condition his characters, providing a mysterious outside to observe and investigate. The intellectual and emotional power of Antonioni's cinema endures.

Sun./dim. Feb. 17 fev., 19:00

THE OUTCRY/II Grido

Italy/USA 1957, 116 minutes

With a theme of (unrequited) love, abandonment and wandering that would be further explored in his later 60s "alienation tetralogy," Antonioni's IL GRIDO tells the story of Aldo (Steve Cochran), a psychologically tormented and near-silent refinery mechanic, whose love affair with Irma (Alda Valli) comes to a sudden and unforeseen end. Terribly upset, Aldo takes their seven-year-old daughter on an aimless journey, encountering a number of misanthropic women as they go. Aldo's peripatetic drift eventually leads him back to Irma in a desperate attempt to restore whatever sense of peace his previous humdrum existence allowed. A haunting neorealist film, a powerful allegory, and, in its masterful use of stylistic devices involving framing, deep focus, and sound design, a gesture toward Antonioni's next film, the watershed L'AVVENTURA (1960). English subtitles.

35mm Print

Sun./dim. March 9 mars, 19:00

THE PASSENGER

Italy/Spain/France 1975, 126 minutes

Considered by many to be his masterpiece, THE PASSENGER takes up all the quint-essential Antonioni themes and subjects: identity, perception, isolation, modernity — all in his characteristically glacial and self-reflexive style. Jack Nicholson, in a career defining performance, plays the role of David Locke, an American reporter working on a story in the North African Sahara Desert. Exhausted and bored with his own identity and life, Locke assumes the identity of a very recently deceased Englishman that he met at the hotel. The Englishman had a rather dangerous occupation, however; he was a gunrunner. Soon, Locke, traveling with a mysterious woman (Maria Schneider), is on the run from various groups for many reasons, some known, and others unknown. The second to last shot, a bravura seven-minute take, is a part of cinema history that critics to this day celebrate. THE PASSENGER is Antonioni at the peak of his creative power. English subtitles.

35mm Print



8th BALTIC FILM FESTIVAL

The CFI is pleased to host this eighth festival of impressive films from the three Baltic nations. Since its inception in 2000, the festival has unveiled diverse, award-winning, internationally acclaimed cinematic works from Estonia, Latvia, and Lithuania. The Baltic Film Festival is organized in collaboration with the Embassy of Estonia, Embassy of Latvia, Embassy of Lithuania, and Andris Kesteris.

Thurs./jeudi Feb. 28 fev., 19:00

FEELINGS

Lithuania 1968, 90 minutes • Directors: Almantas Griekivius and Algirdas Dausa
Widely regarded as the greatest Lithuanian film ever made, FEELINGS is a classic. Set at the end of the Second World War, FEELINGS concerns two brothers who live on either side of a bay. One brother, Kasparas, lives in German-occupied Lithuania, while the Germans have already withdrawn from the other bank where his brother, Andrius, lives. Kasparas, left with two children after the death of their mother, is facing his tragedy and decides to move in with his brother. Andrius and his wife Agne are involved with Lithuanian nationalists who have been resisting the German occupation. They are planning on fleeing Lithuania for Sweden. FEELINGS tackles a basic theme of Lithuanian films: the struggle to survive. English sub-titles.



Sat./sam. March 1 mars, 19:00

MIDSUMMER MADNESS

Latvia 2007, 94 minutes • Director: Alexander Hahn
Janu Nakts (St. John's Night) is a traditional Latvian celebration during which family and friends gather to build bonfires, barbecue, drink and generally have a good time. According to legend, lovers and those who would like to fall in love can search the woods for the "magic fern" on this night. This fern serves as the focus and pivotal point of the six stories in MIDSUMMER MADNESS. It is also a metaphor for the film's underlying theme: finding love. English sub-titles.

EMERGENCE THE NEW CANADIAN INDEPENDENTS JULIA KWAN

Trained at Ryerson Polytechnic University in Toronto and now based in Vancouver, Julia Kwan, while having made several short works in the late 1990s, gained international recognition in 2001 with THREE SISTERS OF THE MOON, made while she was a resident at the Canadian Film Centre. Her debut feature, EVE & THE FIRE HORSE, was one of the most critically acclaimed films of 2005. Exploring themes of ethnicity and identity in 21st Century Canada in her work, Kwan has emerged as one of the most sensitive and articulate voices on this complex subject in contemporary Canadian cinema. The CFI is proud to showcase her work in our "Emergence" series. Her portraits of 21st Century Canada also place her work in our other ongoing Canadian cinema series, "Terra Nostra."

Fri./ven. March 14 mars, 19:00

EVE & THE FIRE HORSE

Canada 2005, 92 minutes 🍀 Director: Julia Kwan

Being raised by two particularly devout Buddhist parents, the impressionable Eve and her elder sister Karena take a surprisingly serious interest in Catholicism. Karena takes to things Catholic with great fervour, while Eve, born under the sign of the fire horse, treats religion as a world of wonder and imagination. A fascinating character study rooted in a Canada that is both changing and is being changed by its new multicultural realities. Preceded by Kwan's most recent short, SMILE (2007, 18 minutes), about the at once strange and familiar cultural practice of the family portrait, and THREE SISTERS OF THE MOON (2001, 18 minutes), her award-winning coming-of-age short from the Canadian Film Centre. Films in English and in Cantonese with English sub-titles.



INGMAR BERGMAN

While his name is virtually synonymous with cinema, Ingmar Bergman once observed that his true artistic marriage was to the theatre; the cinema was his mistress. While we can say with certainty that his mistress misses him dearly since his departure in late July 2007, thankfully he recorded this passionate relationship in over 40 feature films and, along with his contemporary genius, Michaelangelo Antonioni (see also our Antonioni tribute programme), helped to establish the cinema as the 20th Century's greatest art form. This homage to Bergman features five films from five decades of filmmaking, from his first work as writer-director (the astonishing PRISON) to his majestic farewell to cinema, FANNY AND ALEXANDER. All five films are presented in glorious 35mm English sub-titled prints. If you've never seen Bergman in a cinema, this is for you; if you have, this series is also for you. The CFI is honoured to pay tribute to an absolute master of the cinematic art and one of the world's most emotionally engaged artists, Ingmar Bergman. Presented in collaboration with the Embassy of Sweden and the Swedish Film Institute.

Sun./dim. Feb 24 fev., 19:00

PRISON

Sweden 1949, 78 minutes

Bergman's first direction of his own screenplay, PRISON tells the story of a film director who is approached by a former teacher with a concept for a film: the Devil declares that the Earth is Hell. Taking the teacher's pronouncement as not merely an idea for film but a metaphysical perspective on existence, the director becomes intent on proving this idea false. However, subsequent events in the director's life involving a poet and his wife, a prostitute and her pimp, and the pimp's sisters seem to prove the teacher's vision accurate. Depicting a bleak dreamlike world populated by characters set adrift, PRISON is nonetheless far from depressing; rather, it is an invigorating and experimental excursion on the questions of God's existence and the meaning of life — questions Bergman will continue to probe throughout his career. A rare find and a must-see for Bergman fans. English subtitles.

All 35mm Prints!

Sat./sam. March 1 mars, 21:00

WILD STRAWBERRIES

Sweden 1957, 91 minutes

Long considered a classic of cinema by critics and audiences around the world, WILD STRAWBERRIES tells the story of Isak Borg (Victor Sjöström), an elderly doctor and professor who embarks on a trip across Sweden to receive an honorary degree from a prestigious university. Afflicted by nightmares and visions, Borg is moved to reflect on the long years of his life. With the road he travels mirroring his internal journey, Borg, with his daughter-in-law Marianne (Ingrid Thulin) beside him, crosses paths with figures from his past. A touching film deep with symbolic meaning and emotion, WILD STRAWBERRIES is a Bergman masterpiece that sympathetically yet unsentimentally explores the travails of mortality, memory, regret and reconciliation. Winner of the Golden Bear at the 1957 Berlin International Film Festival. English subtitles.

Sat./sam. March 8 mars, 19:00

THE SILENCE

Sweden 1963, 96 minutes

Sex, death and family mingle in the tight spaces and silences of Bergman's disturbing and sublime THE SILENCE. One sister, Ana (Gunnel Lindblom), is young and attractive, the other, Ester (Ingrid Thulin), is old and inhibited — together, along with Ana's son Johan (Jorgen Lindstrom), they travel by train to a hotel in an undisclosed foreign city. Ester, it seems, is dying, while Ana goes out to a theatre only to return to their claustrophobic hotel room with a man. Indeed, the two sisters are locked in a psychic struggle where silence speaks volumes and words and meaning seem to melt away. With mise en scene, story, and dialogue paired down to the essential, THE SILENCE is Bergman's most formally radical film to date, and is a nod toward his experimental masterpiece PERSONA (1966). A brave film from the modern master. English subtitles.

Sat./sam. March 15 mars, 19:00

CRIES AND WHISPERS

Sweden 1972, 91 minutes

In this haunting dream play set at the turn of the 20th century, two women, Maria (Liv Ullmann) and Karin (Ingrid Thulin), reconnect with their dying sister, Agnes (Harriet Andersson), at an English manor. Over the course of the two days of Agnes' agonizing death, the three sisters engage in a process of self-discovery, confronting their respective jealousies, failures, and fantasies. A film rich in symbolism and metaphor, yet simultaneously a realistic depiction of psychology and family, CRIES AND WHISPERS humanely renders the troubles and redemptions of the human condition. Painting the film in a palette of deep crimson red, what Bergman once referred to as the colour of "the interior of the soul," cinematographer Sven Nykvist won the 1974 Academy Award for achievement in cinematography. English subtitles.

Sat./sam. March 22 mars, 19:00

FANNY AND ALEXANDER

Sweden 1982, 188 minutes

Intended to be his last feature, FANNY AND ALEXANDER is one of Bergman's most beloved films and a testament to his continued importance in world cinema. Set in 1907, the story is a tapestry of interwoven relationships between the members of a large theatrical family, the Ekdahls. Told mainly through children's eyes — especially the young Alexander (Bertil Guve) — the film combines the certain yet fragile world of adult existence with the fantastic world of children, presenting both the complexity of family and the interdependence of reality and imagination. In its exploration of family, sex, death, and dream, FANNY AND ALEXANDER navigates familiar Bergman territory; a notable difference, however, is the powerful emphasis on redemption and a sensual positivity that is distinct from Bergman's more austere exercises from the 1970s. In the words of one critic, the film is "astonishingly beautiful," a film where the visible and the invisible converge via the magic of cinema. FANNY AND ALEXANDER is an undisputable Bergman masterpiece, and quite possibly is the summation of his cinematic legacy. English subtitles.

Sun./dim., March 2 mars, 19:00

AUTUMN BALL

Estonia 2007, 123 minutes • Director: Veiko Ounpuu
Impressively atmospheric, this stylish multi-strand narrative drama brings together the stories of a half-dozen aching souls living in a housing complex on the outskirts of Tallinn in pre-independent Estonia of the 1980s. Its darkly comic observations on life and love in the drab suburbs are reminiscent of Tarkovsky, Kieslowski, and Cassavetes. Winner of the Horizons Award at the Venice Film Festival and a competition selection at the recent AFI Festival. English sub-titles.

