WINNIPEG FILM GROUP’s

CINEMATHEQUE

SPECIAL EVENTS

Canada’s Top Ten Film Festival

CANADIAN & INTERNATIONAL FEATURES

Toni Erdmann

SHORTS & ARTIST TALKS

Mike Hoolboom & Alex MacKenzie

www.winnipegcinematheque.com
## March 2017

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## April 2017

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### National Canadian Film Day:

**14**

Léolo / 7 pm

**21**

Menorca / 7 pm

**28**

CANADA’S TOP TEN: Werewolf / 7 pm

**30**

Menorca / 3 pm & 7 pm
**Canadian & International Features**

**Toni Erdmann**  
Directed by Maren Ade  
2016, Germany & Austria, 162 min  
German, Romanian & English with subtitles

Wednesday & Thursday, March 8 & 9 / 7 pm  
Saturday, March 11 / 3 pm & 7 pm  
Sunday, March 12 / 7 pm  
Wednesday & Thursday, March 15 & 16 / 7 pm  
Saturday, March 18 / 9 pm  
Sunday, March 26 / 7 pm

“Surprising, awkward, refreshing and at times, downright hilarious. Eliciting laughs and applause — in all the right places — at its Cannes press screening, this tale of a prankster father who uses practical jokes and disguises to rescue his adult daughter from the work-obsessed spiral of seriousness he feels she has sunk into, also manages, without an ounce of schmaltz, to address big issues relating, among other themes, to a stressed, permanently online modern world where work is no longer something we leave behind at the office; how families communicate (or fail to); business ethics and sexism in the workplace.” — SCREEN INTERNATIONAL

“A moving, often hilarious portrait of an unusual father-daughter relationship… startlingly original… completely surprising at every turn. It’s a rare film that makes you think deeply about the world around you… brilliant.” — DAVE CALHOUN, TIME OUT

On virtually every critic’s list as one of the best if not the best foreign film of the year.

**Paterson**  
Directed by Jim Jarmusch  
2016, USA, 118 min

Wednesday, March 29 / 7 pm  
Thursday, March 30 / 9 pm  
Friday & Saturday, March 31 & April 1 / 7 pm  
Wednesday, April 5 / 7 pm  
Friday, April 7 / 7 pm  
Saturday, April 8 / 3 pm  
Sunday, April 9 / 7 pm

Adam Driver plays a bus driver and poet named Paterson living and working in the city of Paterson, New Jersey, which was home to the poet William Carlos Williams, whose most famous poem is titled Paterson. Jim Jarmusch is in top form with this wonderfully funny and warm meditation on the quotidian details of one loving couple’s (extra)ordinary life together. The film, gorgeously shot by Frederick Elmes (*Eraserhead* and *Blue Velvet*) and perfectly played by Driver and Iranian star Golshifteh Farahani as the couple in question, is also a quietly stirring homage to the affirmative power of art. Jarmusch weaves a tapestry of honest, hopeful small-town life that is rich in comic detail and real emotion.

**The Void**  
Directed by Steven Kostanski & Jeremy Gillespie  
2016, Canada, 90 min

Friday, March 31 / 11 pm  
Saturday, April 1 / 9:15 pm  
Sunday, April 2 / 7 pm  
Thursday, April 6 / 9:15 pm  
Friday, April 7 / 11 pm  
Wed, April 12 / 7 pm

“… nightmarish… the results recall beasts from films as diverse as John Carpenter’s *The Thing*, Stuart Gordon’s *From Beyond*, and Clive Barker’s *Hellraiser*… fantastic effects make for horrific fun.” — ROB HUNTER, FILM SCHOOL REJECTS

“A nostalgic, gory creature feature reminiscent of everything we loved about 80s horror… The creature design work is utterly fantastic… If Clive Barker and H.P. Lovecraft had a warped, twisted love child, it would look like The Void.” — MEAGAN NAVARRO, MODERN HORRORS

In the middle of a routine patrol, Officer Daniel Carter happens upon a blood-soaked figure limping down a deserted stretch of road. He rushes the young man to a nearby rural hospital which is staffed by a skeleton crew, only to discover that patients and personnel are transforming into something inhuman. As the horror intensifies, Carter leads the other survivors on a hellish voyage into the subterranean depths of the hospital in a desperate bid to end the nightmare before it’s too late. Veteran members of Astron 6 have created an over-the-top homage to the great horror films of the 1980’s.
Menorca
Directed by John Barnard
2016, Canada, 81 min

Thursday & Friday, April 20 & 21 / 7 pm
Saturday, April 22 / 3 pm
Sunday, April 23 / 7 pm
Wednesday, April 26 / 7 pm
Saturday, April 29 / 3 pm
Sunday, April 30 / 3 pm & 7 pm

Opening night introduced by Director John Barnard.

“Seriously provocative... Menorca somehow gets under your skin.” — GEORGIA STRAIGHT

A hit at the recent Whistler Film Festival, this Winnipeg feature is the story of Claire, a suburban mother who is restless and wants to escape her home life. She indulges in some good-natured hedonistic debauchery and receives word from her child that he is abandoning her as his mother. To win back his affection, she decides to carry a small rock halfway around the world to its place of origin on a Mediterranean island. Along the way, she goes to work in a strange strip club on the edge of civilization where exotic dancers perform in an otherworldly space for abandoned souls just like her. Shot on location in Manitoba and Menorca, Balearic Islands, this beautifully photographed story features a great performance from lead actress Tammy Gillis and a largely Winnipeg cast.

Dark Night
Directed by Tim Sutton
2016, USA, 85 min

Thursday, April 20 / 9:15 pm
Friday & Saturday, April 21 & 22 / 9 pm
Thursday – Saturday, April 27 – 29 / 9 pm

“Filmmaker Tim Sutton develops terrifying suspense around nothing happening. Dark Night often feels like a series of likeminded dreams flowing together.” — INDIEWIRE

A haunting, artfully understated critique of American gun culture, loosely based on the 2012 massacre in Aurora, Colorado which took place during a multiplex screening of The Dark Knight Rises. Employing a mesmerizing documentary-style technique and a cast of non-professional actors, the film follows the activities of six strangers over the course of one day, from sunrise to midnight, the shooter among them. Shot in Sarasota, Florida and lensed by veteran French cinematographer Helene Louvart (Pina, The Beaches of Agnes), the dreamlike visuals articulate both Sutton’s carefully crafted landscapes and the characters’ sense of alienation and suburban malaise. Winner of the Lanterna Magica Award at the Venice Film Festival, Dark Night is essential viewing, not only for art-house filmgoers, but also for anyone invested in the debate over gun violence in America.

Imitations / Directed by Milos Mitrovic and Fabian Velasco, 2016, Canada, 10 min / A devoted superfan of the biggest pop star in the world gets plastic surgery to look exactly like his hero but the botched operation turns into a nightmare in this camp satire of celebrity obsession.
Incident Reports
Directed by Mike Hoolboom
2016, Canada, 70 min
Thursday, April 6 / 7 pm
Introduced by Mike Hoolboom.

Successfully photographed and deeply imaginative, Incident Reports is "An episodic love letter set against the city's intimacies and haunts, populated by old and new acquaintances, while the disembodied voiceover weighs in on gender, animal, and the end of literary culture. Beginning from the position of the body in fugue, Incident Reports traces the most intimate of daily life changes through chronicling a back beat of the city's endless transformation." — Amy Fung, Images Festival

Mike Hoolboom has made over eighty films and videos and won two lifetime achievement awards. His work has appeared in over four hundred festivals garnering thirty awards and 12 international retrospectives.

Apparitions
Expanded Cinema Performance by Alex MacKenzie
2016, Canada, 55 min
Saturday, April 8 / 7 pm

Inspired by early stereo imaging and the clash and collusion of socioeconomic forces, this work of expanded cinema seeks to dismantle cinematic codes while foregrounding projector and light as sculpture: a conscious corruption of and interference with the apparatus to evoke the unexpected; reshaping representation into the realm of material and space. Using colour gels, masking, lens interference and projector movement in tandem with an exploration of binocular disparity, perspective, patterning and the film surface itself, Apparitions explores the transitional space between image and abstraction, nature and culture.

Alex MacKenzie is a Vancouver-based media artist working primarily with 16mm analog film equipment and hand processed imagery. He creates works of expanded cinema, light projection installation, and projector performance. Alex was the founder and curator of the Edison Electric Gallery of Moving Images, the Blinding Light! Cinema and the Vancouver Underground Film Festival.

Incident Reports and Apparitions are co-presented by the WNDX Festival of Moving Image (September 27 – October 1, 2017) www.wndx.org

PHOTO BY MARGARET BENNETT RORISON.
**Circus Without Borders: The Story of Artcirq and Kalabante**  
**Directed by Susan Gray**  
2015, Canada, 69 min  

**Friday, March 3 / 7 pm & 9 pm**  
Introduction and Q&A with Director Susan Gray, Producer Linda Matchan and subjects Guillaume Saladin and Yamoussa Bangoura.

Seven years in the making, this tale of two circuses — Artcirq and Kalabante is an inspiring story of resilience and joy. *Circus Without Borders* is about Guillaume Saladin and Yamoussa Bangoura, best friends and world-class acrobats from remote corners of the globe who share the same dream: to bring hope and change to their struggling communities through circus. Their dream unfolds in the Canadian Arctic and Guinea, West Africa, where they help Inuit and Guinean youth achieve unimaginable success while confronting suicide, poverty and despair. Producer Linda Matchan is a former Winnipeg Tribune reporter who now works as an investigative reporter at the Boston Globe newspaper on its now-famous Spotlight team.

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**NATIONAL CANADIAN FILM DAY**

**Léolo**  
**Directed by Jean-Claude Lauzon**  
1992, Canada, 107 min  

**Wednesday, April 19 / 7 pm / Free Admission**

The coming of age story of 12-year-old French Canadian Leo Lauzon (Maxime Collin) born to a large family and desperate to escape the slums of his Montreal tenement. A dreamer, he renames himself Leolo and convinces himself that his mother was impregnated by a Sicilian tomato and finds refuge in his imagination and sexual fantasies.

National Canadian Film Day 150 is a coast-to-coast-to-coast celebration of Canadian cinema in honour of our nation’s sesquicentennial.

SPONSORED BY RADIO CANADA.
Special Events

Architecture+Film

Architecture+Film, an ongoing series which focuses on architecture and design, is co-presented by the Winnipeg Architecture Foundation, a charitable organization dedicated to advancing the awareness and appreciation of Winnipeg’s built environment through public education.

A Little Chaos
Directed by Alan Rickman
2014, UK, 112 min

Friday, March 10 / 7 pm

Set in 1682, this visually splendid romantic drama tells the story of Sabine de Barra (Kate Winslet), a talented and strong-willed landscape designer who succeeds in challenging both gender and class stereotypes by building one of the main gardens at the Palace of Versailles for the Sun King, Louis XIV (comically portrayed by actor/director, Alan Rickman). This opportunity leads her down a path of professional and romantic entanglements with the prodigiously cunning André Le Nôtre, the King’s favourite gardener and landscape architect.

THE SATURDAY MORNING ALL-YOU-CAN-EAT CEREAL CARTOON PARTY!

Saturday, March 11 / 10 am – 1 pm
Admission: $12 / $10 for members

Due to the incredible popularity of the January screening, the cartoon party is back for all those who missed it. Curated by film programmer, writer, and pop culture connoisseur Kier-La Janisse! As always, this 3-hour trip into the weird and wonderful world of yesteryear’s animated antics will be accompanied by an all-you-can-eat buffet of sugary cereal that is open throughout the show (and yes, there will be non-dairy options too!). The cartoon lineup is always a mystery, but you’ll see both faves and obscurities spanning the 40s through to the 80s, all punctuated with vintage commercials and PSAs! So get ready for a sugar rush and an explosion of nostalgia all wrapped up in one candy-coated package.

Feel free to wander in a bit late if you sleep in! Blankets, slippers and pajamas are encouraged!
McDonald at the Movies

Once a month, comedian and co-founder of Kids in the Hall, Kevin McDonald will present a handpicked film from the archives of comic history.

*The Odd Couple*

Directed by Gene Saks
1968, USA, 105 min

Thursday, March 30 / 7 pm

“A classic comedy, brilliant writing... magnificent performances.”
— Christel Loar, PopMatters

Based on playwright Neil Simon’s Broadway classic, *The Odd Couple* is the story of two friends thrown together by a marital breakup. TV writer and neat-freak Felix Unger (Jack Lemmon) moves into the apartment of his best friend, sportswriter Oscar Madison (Walter Matthau) after being thrown out of his house by his wife. Within days the mismatched pair are at each other’s throats.

*A Shot in the Dark*

Directed by Blake Edwards
1968, USA, 102 min

Thursday, April 27 / 7 pm

When a murder occurs at a millionaire’s country estate (where everyone seems to be having an affair), Inspector Clouseau is sent to investigate. The obvious suspect is the maid Maria (Elke Sommer), who is found in possession of the murder weapon. However, Clouseau becomes smitten with her on first sight and becomes determined to prove her innocence.
**Wednesday, March 22 / 7 pm**

“Whatever the opposite of jump-scare horror is, Kurosawa is a master of it. He specialises in what might be called the shadow-scare: rather than overwhelming his audience with sudden sensory barrages, he pares everything back, creating a haze of hyper-sensitised dread.” — ROBBIE COLLIN, THE TELEGRAPH

Unskilled Parisian Jean is surprised to be hired as the assistant to grieving photographer Stéphane. After falling in love with Marie, Stéphane’s daughter and muse, the two must hatch a plot to leave Stéphane’s haunted world behind them. From acclaimed master Kiyoshi Kurosawa (Cure) this is a classic ghost story with a creepy modern twist.

**Neither Heaven Nor Earth (Ni le ciel ni la terre) / Directed by Clement Cogitore, 2015, France, 100 min / French with English subtitles**

**Thursday, March 23 / 7 pm**

“On the most fundamental level, Neither Heaven Nor Earth is an impressive stunt, a horror movie masquerading as a film about the horrors of war. But its gravity and intelligence make it something more. It’s not just spooky; it’s genuinely haunting.” — A.O. SCOTT, NEW YORK TIMES

As the planned withdrawal of troops approaches, Captain Antarès Bonassieu and his squad are assigned to monitor a remote valley of Wakhan, Afghanistan, on the border of Pakistan in 2014. Despite their determination, control of this supposedly calm sector will gradually crumble as soldiers start to mysteriously disappear. It’s all gone haywire and Pauline makes her getaway.

**The Wages of Fear (La salaire de la peur) / Directed by Henri-Georges Clouzot, 1953, France, 141 min / French with English subtitles**

**Friday, March 24 / 7 pm**

In a squaid South American oil town, four desperate men sign on for a suicide mission to drive trucks loaded with nitroglycerin over a treacherous mountain route. As they ferry their explosive cargo to a faraway oil fire, each bump and jolt tests their courage, their friendship, and their nerves.

**Eyes Without a Face (Les yeux sans visage) / Directed by Georges Franju, 1960, France, 90 min / French with English subtitles**

**Friday, March 24 / 9:30 pm**

At his secluded chateau in the French countryside, a brilliant, obsessive doctor attempts a radical plastic surgery to restore the beauty of his daughter’s disfigured countenance—at a horrifying price. Eyes Without a Face is a rarity in horror cinema for its odd mixture of the ghastly and the lyrical, and it has been a major influence on the genre in the decades since its release. There are images here—of terror, of gore, of inexplicable beauty—that once seen are never forgotten.

**Saturday, March 25 / 7 pm**

“Tense as a climber’s rope as it descends incrementally to a disturbing climax, luminously lensed, and packed with piercing performances from the ensemble cast, this is a cracking good film.” — LESLIE FELPERIN, THE HOLLYWOOD REPORTER

At the end of their tour of duty in Afghanistan, two young military women are given three days of decompression leave with their unit at a five-star resort in Cyprus, among tourists. But it’s not that easy to forget the war and leave the violence behind.

**The Stopover (Voir du pays) / Directed by Delphine & Muriel Coulin, 2016, France & Greece, 102 min / French & Greek with English subtitles**

**Saturday, March 25 / 9:15 pm**

**Oh La La Pauline! (Pauline s’arrache) / Directed by Emilie Brisavoine, 2015, France, 88 min / French with English subtitles**

**Wednesday, March 22 / 7 pm**

“Whatever the opposite of jump-scare horror is, Kurosawa is a master of it. He specialises in what might be called the shadow-scare: rather than overwhelming his audience with sudden sensory barrages, he pares everything back, creating a haze of hyper-sensitised dread.” — MURIEL DEL DON, CINEUROPA

It starts out like a fairy tale: there’s a queen, a king, and their beautiful children, Pauline, Anais and Guillaume. But it’s a bit more complicated than that. The king wears high heels, the queen’s trying to make up for lost time, and their heirs have become rebellious. It’s all gone haywire and Pauline makes her getaway.

**PLAYS WITH: Fraction / Directed by Alain Delannoy, 2012, Canada, 9 min / Without spoken language, this hand-drawn film follows the story of an elderly artist who, caught in a battle of time, struggles to complete his body of work.**

**The Stopover (Voir du pays) / Directed by Delphine & Muriel Coulin, 2016, France & Greece, 102 min / French & Greek with English subtitles**

**Saturday, March 25 / 7 pm**

Before Psycho, Peeping Tom, and Repulsion, there was Diabolique. This thriller which shocked audiences in Europe and the US, is the story of two women—the fragile wife and the willful mistress of the sadistic headmaster of a boys’ boarding school—who hatch a daring revenge plot. With its unprecedented narrative twists and terrifying images, Diabolique is a heart-grabbing benchmark in horror filmmaking.

**PLAYS WITH: Où est Maurice? / Directed by by Matthew Rankin & Alek Rzeszowski, 2006, Canada, 4:30 min / An aggrieved Francophile’s pet-owner has lost her beloved dog along the absurd and surreal banks of the River Seine. When a delectable Parisianoid crooner arrives with seductive intent, she soon discovers the dog of her dreams.**

**Friday, March 24 / 7 pm**

“Emilie Brisavoine’s documentary tackles family conflicts, a frightening and moving mass of ‘primitive’ wounds, of fears and frayed nerves… Between reality and psychoanalysis, an intentionally marginal form of cinema with an incredibly refreshing raw beauty to it.” — MURIEL DEL DON, CINEUROPA

Oui La La Pauline! arrives with seductive intent, she soon discovers the dog of her dreams.
A hit at last year’s Gimme Some Truth, director Alethea Arnaquq-Baril examines with heartbreaking effect the impact of seal hunting protests on Inuit communities in Canada and around the world.

Maliglutit (Searchers)
Directed by Zacharias Kunuk
2016, Canada, 93 min
Inuktitut with English subtitles

Hello Destroyer
Directed by Kevan Funk
2016, Canada, 110 min

Those Who Make Revolution Halfway, Only Dig à moitié n’ont fait que se creuser un tombeau)
Directed by Mathieu Denis & Simon Lavoie
2016, Canada, 88 min
French & English with subtitles

Window Horses (The Poetic Persian Epiphany of Rosie Ming)
Directed by Ann Marie Fleming
2016, Canada, 88 min
Farsi, Mandarin & English with subtitles

Now in its 16th year, Canada’s Top Ten Film Festival™ highlights the best features, shorts, and student shorts from across the country. The breadth of programming selected by filmmakers, programmers, critics, and industry professionals represents the creative strength of the country’s best cinema.

GENTLY SPONSORED BY iATSE 856.

CANADA’S TOP TEN SHORTS

Selected by a panel of filmmakers, programmers, and industry professionals, these three programs of Top Ten Shorts feature a diverse group of great films.

PART ONE | Saturday, March 25 / 3 pm

Introduced by Winnipeg Film Group Production Centre Director, Ben Williams.

This program includes animator Theodore Ushev’s gorgeously crafted animated film Blind Vaysha (nominated for an Academy Award).

PART TWO | Sunday, March 26 / 3 pm

The second program features TERRIL CALDER’S STOP MOTION ANIMATED FILM SNIP, two kids escape the horrors of a residential school through a time portal, and Nova Scotia filmmaker Heather Young’s Fish, a devastating portrait of a woman raising three infant children.

STUDENT SHORTS | Sunday, April 2 / 3 pm

Panel to follow on making short films with Solmund MacPherson, Kristin Snowbird, Morgan Traa, Charlene Moore, Kevin Tabachnick and Diner Robinson. This program includes innovative work from Emily Carr University of Art + Design, Concordia and Ryerson University.
March/April Staff Picks

Whether feeding handmade images through a homemade, hand-cranked film projector or using live image manipulating techniques, Vancouver-based artist Alex Mackenzie succeeds in transforming the cinema space into one that is extremely intimate and reminiscent of the early days of cinema when the moving image seemed magical. Mackenzie’s work is very inspiring and I encourage you all to check out his new film performance, Apparitions. I’d like to take this opportunity to thank Cecilia Araneda for her ten years as Executive Director of the Winnipeg Film Group. She has been instrumental to the renewed success of the Cinematheque and has made the WFG a more inclusive space for filmmakers of all backgrounds and cultures. Also, she has personally been a very valuable mentor to me in my five years at Cinematheque. Thank you Cecilia, you’ve left some pretty big shoes to fill! We all wish you much success in your next adventure.— CINEMATHEQUE PROGRAMMING DIRECTOR / INTERIM CO-EXECUTIVE DIRECTOR

The best film I saw at last year’s TIFF was the three hour epic from Quebec—Those Who Make Revolution Halfway, Only Dig Their Own Graves—Brave, imaginative and operatic! It plays as a part of Canada’s Top Ten with several other acclaimed features and shorts. Inuit director Zacharias Kunuk is back to introduce his new feature Maliglutit which is based on John Ford’s 1950s classic The Searchers. And inspired by early stereo imaging, legendary Vancouver experimental film artist Alex MacKenzie will present his expanded cinema work, Apparitions. I also highly recommend experimental filmmaker Mike Hoolboom’s beautifully photographed Incident Reports—an “episodic love letter set against the city’s intimacies and haunts” of the streets of Toronto. And watch for great Winnipeg premieres of Circus Without Borders and John Barnard’s acclaimed Winnipeg feature Menorca.— DAVE BARBER, CINEMATHEQUE PROGRAMMING COORDINATOR

There are so many amazing things happening at Cinematheque this program, it is hard to spotlight just a few. But I’ll do my best! The sprawling German melodrama comedy Toni Erdmann; Jim Jarmusch’s spare, poetic Paterson, and the hybrid-reality Dark Night all have me brimming with excitement and anticipation. The lineup for Canada’s Top Ten Film Festival, courtesy of TIFF, proves that Canadian film can go head-to-head with the world’s best. Of special regard are Zacharias Kunuk’s latest Maliglutit (Searchers), and Anne Émond’s Nelly, based on the life of Quebecois writer and provocateur Nelly Arcan. Lastly, I perennially look forward to the Alliance Française French Film Festival. This year a couple of my all-time favourite French films will be shown: Henri-Georges Clouzot’s Wages of Fear and Diabolique. Don’t be surprised if you see me at the theatre every night in March and April!— DAVID KNIFE, CINEMATHEQUE OPERATIONS MANAGER

Back again this year is the Alliance Française French Film Festival which along with some new films such as Daguerreotype and The Stoppover, includes classics such as Wages of Fear, Eyes Without a Face and Diabolique. Also playing is Toni Erdmann which tells the story of a prankster father who disguises himself to reconnect with his work obsessed daughter. This film has landed on almost every film critics’ top of 2016 lists and was nominated for an Oscar this year in the Best Foreign Film category.— ERIC PETERSON, CINEMATHEQUE BOX OFFICE & PROJECTION
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We acknowledge that Cinematheque is on Treaty One land and on the homeland of the Métis.
January/February Staff Picks

Caroline Monnet was the first participant of the Winnipeg Film Group’s Mosaic Women’s Film Project, a program through which she completed her first film, IKWÉ (2008). Currently based in Montreal, Monnet is now part of the Embargo Collective II, a group of Indigenous women filmmakers who push artistic boundaries. The screening of works by this collective on Feb 23, presented in partnership with Urban Shaman Gallery and Toronto’s ImagineNATIVE festival, is a perfect opportunity to catch Monnet’s recent work. Cabin Fever! is always a favourite, it pairs world classics with local Manitoba shorts. Kids of all ages can join us for this free-admission Sunday matinee series (Jan 8 – Feb 26).

As you can tell, we’re all very excited to unveil our new 3D system at Cinematheque but I can assure you that you will never find any Hollywood superhero films at our theatre. This February we will present 3D: The New Dimension (Feb 17 & 18), a 2-day mini-festival. We will play catch-up and showcase a handful of films we have screened at the theatre or wanted to have screened but were not able to show them in their intended format. I am especially incredibly excited to finally see Godard’s Goodbye to Language in 3D, something I have been putting off for the last few years knowing that we would eventually be screening it on our new system. Also I’m really looking forward to re-watching Herzog’s Cave of Forgotten Dreams in 3D, an incredible film about the world’s oldest known cave paintings.

Don’t miss Lovesick (Jan 27 – Feb 5), Winnipeg director Tyson Caron’s touching story of love about a 33-year-old guy who, though down and out after breaking up with his ex, meets an unforgettable new woman named Nora. Tyson makes wonderful use of such Winnipeg locations as the Exchange District and Lantern Gallery. It also features a great music score by Matt Schellenberg (Royal Canoe) and some first-rate performances from Winnipeg actors. And with the installation of our new digital 3D equipment you must see the incredible 3D films of Wim Wenders, Jean Luc Godard, Werner Herzog and Mike Maryniuk included in our festival, 3D: The New Dimension. I also highly recommend Danielle Sturk’s moving new documentary Soul Sisters (Feb 3 – 11), which explores the lives of the Catholic Sisters of Manitoba who do ground breaking work for social justice. It’s paired with Dominique Rey’s remarkable short film Les Filles de la Croix.

January is an exhilarating time for me to be enjoying my first full month at Cinematheque. Our newly outfitted 3D capabilities have me giddy to finally have the chance to see Werner Herzog’s Cave of Forgotten Dreams in 3D. I’ve been putting off seeing this since its release years ago, hoping that someday I would have the opportunity to see it under the perfect viewing conditions. Now I will as part of 3D: The New Dimension that will showcase our new gadgetry with seven 3D films. Park Chan-wook looks to further explore his Hitchcockian side with his new genre thriller The Handmaiden (Jan 12 – 21), which looks sure to be a favorite of mine for 2017. Having loved his short film, A Tennis Story, which screened here in November as part of the best of WFG member films, I am eagerly anticipating Tyson Caron’s new feature Lovesick, which boasts a bevy of Canadian screen talent.

The January and February program is filled with wonderful new and old works by local Winnipeg filmmakers. Local filmmakers Ivan Hughes and Kayla Jeanson will be screening their new documentaries, Concerto and Shenanigans at Sunset respectively, for the Tales from the Neighbourhood (Feb 16) program. Both films are set to be very engaging works that will showcase Winnipeg film at its finest. Other local films that are playing this New Year include a short by one of my Winnipeg film heroes, Mike Maryniuk, Dead Ringer. I have always enjoyed the surrealism charm that Mike brings to his work, and seeing it on our new 3D system will definitely be a highlight of the program.

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