

WINNIPEG **FILM** GROUP'S

CINEMATHEQUE

NOV / DEC
2010
PROGRAM

CANADIAN & INTERNATIONAL FEATURE FILMS | NEW WORLD DOCUMENTARIES
CANADIAN SHORTS, ARTIST TALKS & LIVE FILM PERFORMANCES
CINEMA LOUNGE: CRITICAL DIALOGUE ON CANADIAN CINEMA

NEW WORLD DOCUMENTARIES



SWEETGRASS

DIRS. LUCIEN CASTAING-TAYLOR AND ILSA BARBASH
2009 | USA | 101 MIN

> FRI NOV 12 TO SUN NOV 14 – 7:00 PM

> WED NOV 17 & THU NOV 18 – 7:00 PM

Winner of critical acclaim and audience awards across North America, *Sweetgrass* follows the last modern-day cowboys to lead their flocks of sheep up into Montana's breathtaking and often dangerous Absaroka-Beartooth mountains for summer pasture. This astonishingly beautiful yet unsparing film reveals a world in which nature and culture, animals and humans, vulnerability and violence are all intimately meshed.

"The first essential movie of this year...Magnificent... Wonderful... Astonishingly beautiful... Nature overwhelms the screen." – **Manohla Dargis, New York Times**

ADMISSION

\$8 GENERAL | \$7 STUDENTS & SENIORS | \$6 FILM GROUP & CINEMATHEQUE MEMBERS

MEMBERS PAY ONLY \$6.00

BUY A MEMBERSHIP! SEE PAGE 12 FOR MORE INFORMATION...

\$1 of each admission goes toward our capital improvements, aimed at making your experience at the Cinematheque even more satisfying.

PUBLICATIONS MAIL AGREEMENT NUMBER

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RETURN TO : WINNIPEG FILM GROUP
304-100 ARTHUR STREET
WINNIPEG, MB R3B 1H3

INFOLINE: **204-925-3457**

100 ARTHUR STREET, IN THE EXCHANGE

www.winnipegcinematheque.com



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9th Annual Winnipeg Aboriginal Film Festival NOVEMBER 24-28, 2010

The Best Indigenous Cinema from Canada and around the World!



Cinematheque Screenings

THURSDAY
NOV. 25



7:00PM THE FIRE WITHIN 60min PERU/USA Documentary Director: Lorry Salcedo Mitrani

Jews in the Amazonian rainforest: spirit, belief, heritage. A moving story about a unique community of descendants of Indigenous peoples who married Jews during the rubber trade in the late 19th century. Director in attendance.

8:30PM A GOOD DAY TO DIE 90min USA Documentary Directors: Lynn Salt and David Mueller

Story of AIM leader Dennis Banks and the rise of the American Indian Movement. The film pays tribute to those that endured, and actions that reverberate today. Screening followed by panel discussion on Activism.

FRIDAY
NOV. 26



7:00PM A DEFINITION OF HOME 26min CANADA Documentary Director: Coleen Rajotte

A behind the scenes look at a group of Winnipeg high school students who make a short film (Home Again) about missing and murdered Aboriginal women. Director in attendance.

HOME AGAIN 13min CANADA Short Drama Director: Gary Farmer

A group of Winnipeg high school students worked together to create this film on the theme of "Home". Students were mentored by Hollywood actor and director, Gary Farmer.

9:00PM A FLESH OFFERING 90min CANADA Feature Director: Jeremy Torrie (Wpg.)

Windigo meets classic teen horror flick. A young artist has devoted her life to keeping the world in harmony between the forces of good and evil. Director in attendance.

SATURDAY
NOV. 27



1:00PM AMAAMAK (MOTHERS) 48min CANADA Short Documentary Director: Stephanie Weimar

Three young Inuit women in Canada's Western Arctic share the stories of their unplanned pregnancy, the obstacles they face, and the dreams they have for themselves and their babies. Screening followed by panel discussion on the challenges of being a young single parent.

3:00PM THE SACRED 7 5min CANADA Short Drama Director: Jordan Molaro

Melissa, a seven year old foster child, grounds herself with the seven sacred teachings taught by the late Elder Dennis Campbell. The film offers a glimpse into the realm of a neglectful foster home and how one child strives to achieve balance. Screening followed by panel discussion on Foster Care. Director in attendance.

OUR STORIES, OUR IDENTITIES: FILMS BY ABORIGINAL YOUTH

SERIES OF SHORT FILMS CANADA (MB)

4:00PM Films from the Cultural Connections For Aboriginal Youth project: Our Stories, Our Identities. These films are made by Manitoba youth, exploring issues they feel are affecting them. By sharing their stories, their journeys will inspire healing not only for the filmmakers, but also for the audiences. Directors in attendance.

OUR MUSIC, OUR WAY

SERIES OF MUSIC VIDEOS EXPLORING A WIDE RANGE OF MUSICAL STYLES CANADA

7:00PM The screening includes the music video Spare Change from the artist Plex; the stunning short film The Road Forward from director Marie Clements; and the musical special Sparkle from director Jim Compton.

9:00PM NUTSHIMIT: ON THE LAND 51min GERMANY/CANADA Documentary

Director: Sarah Sandring

A moving, humorous, visually stunning film tells the present-day story of one of the last semi-nomadic hunting people of Canada, the Mushuau Innu of Labrador. The Mushuau Innu themselves commissioned the film to create a visual legacy of their continuing life on the land.

Festival Office: (204) 774-1375

www.aboriginalfilmfest.org



CANADIAN+ INTERNATIONAL FEATURE FILMS



MID AUGUST LUNCH

DIR. GIANNI DE GREGORIO | 2009 | ITALY
75 MIN – ITALIAN, WITH ENGLISH SUBTITLES

Starring Gianni di Gregorio, Valeria de Francis, Marian Cacciotti

WED NOV 3 & THU NOV 4 – 7:30 & 9:15 PM

FRI NOV 5 & SAT NOV 6 – 10 PM

SUN NOV 7 – 7:30 PM

WED NOV 10 & THU NOV 11 – 9:00 PM

Acclaimed at theatres across Canada as “satisfying as a long lazy afternoon meal, *Mid August Lunch* is a simple and endlessly charming look at a weekend in the life of an uncomplicated middle aged man living with his aging mama. An apron tied around his waist, baggy eyes squirting from the smoke of an ever present cigarette and a glass of wine never far from his elbow, Gianni and his widowed mother share a faded apartment in Rome. The money they once had is all but gone and Gianni always with a tired look about him spends his days cooking and cleaning, looking after the house and his mama.” – Toronto Star

The movie’s scenes of food preparation are mouth watering... it is a group portrait of people who are comfortable with whom they are savouring the pleasures of food and companionship and living in the moment. The movie glows. – New York Times



THE IMMACULATE CONCEPTION OF LITTLE DIZZLE

DIR. DAVID RUSSO | 2009 | USA | 100 MIN

FRI NOV 19 & SAT NOV 20 – 9:45 PM

SUN NOV 21 – 7:30 PM

WED NOV 24 – 7:30 PM

SUN NOV 28 – 7:30 PM

“The Immaculate Conception of Little Dizzle is like Kevin Smith’s “Clerks” reimagined by William S. Burroughs. Looking as if it were devised on acid and executed on mushrooms, this imaginative debut feature finds meaning in cleaning and life in dead ends. An idiosyncratic pondering on the soul-sucking limbo of cubicle careers, the story follows Dory, a data-entry drone who abandons his computer to join a free-range crew of janitor-philosophers. But after snacking on chemically enhanced cookies from the offices of a product-research company, the male members of the crew discover that they have more to worry about than hallucinations and intestinal distress. Throwaway jokes and eccentric visual effects (including a trippy sequence by the Dutch animator Rostko) propel a story that weaves faith, creation and cruddy commodes into a psychedelic riff on sex roles and class structure.” – Jeannette Catsoulis, New York Times



YEAR OF THE CARNIVORE

DIR. SOOK YIN LEE | 2009 | CANADA | 88 MIN

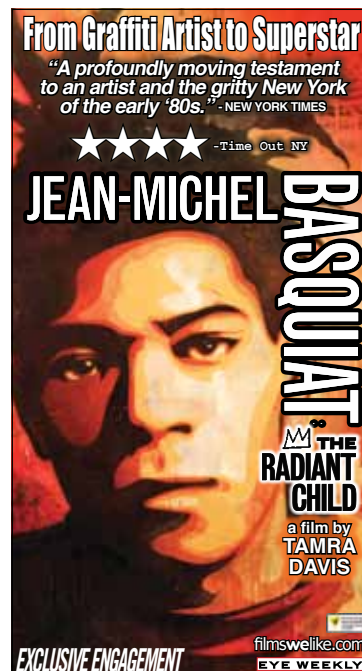
Introduced by director and writer Sook Yin Lee

Starring Kevin McDonald, Cristin Miloti, Mark Rendall

WED DEC 1 TO THU DEC 2 – 7:30 PM

CBC host of *Definitely Not The Opera* and multi talented Sook Yin Lee (former Much Music VJ, ex-lead singer of Bob’s Your Uncle and star of *Shortbus*) has carved out a unique path in Canadian cinema often casting a sympathetic eye towards stories involving fringe characters and outcasts in her satirical portrait of relationships. Her debut feature is a romantic-comedy-drama about a young woman trying to discover herself and her sexuality in an idiosyncratic world. The journey takes her through her neighbours’ bedroom, the public swimming pool, and finally to blackmailing shoplifters into giving her sex lessons in the woods behind the supermarket. Inciting this incendiary predilection is an attraction to a musician she meets at her job at a grocery store as an undercover shoplifting detective.

“Quirky, surprising and relentlessly charming, Year of the Carnivore is the Canadian cousin of American Indies like Me and You and Everyone We Know. One of the more winning debuts by an English Canadian filmmaker in recent years.” – Steve Gravestock, TIFF



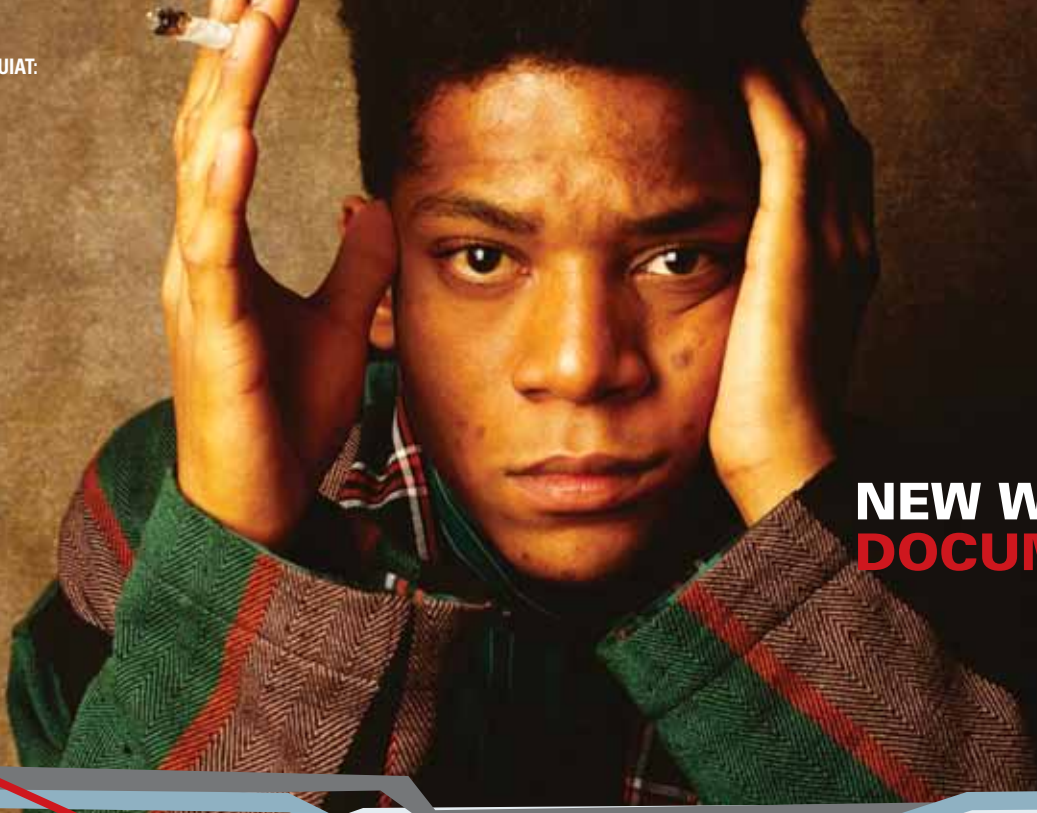
THE WINNIPEG ABORIGINAL FILM FESTIVAL

The WINNIPEG ABORIGINAL FILM FESTIVAL (WAFF) is the third largest festival in North America dedicated to showcasing the best new indigenous film and video from across Canada, the U.S. and around the world. Held over five days, WAFF’s wide array of films are complemented by nightly events such as post-screening discussions and receptions as well as informal mixers between artists and audiences. The Winnipeg Film Group is proud to be a sponsor of this event.

See page 2 for festival schedule.

www.aboriginalfilmfest.org

JEAN MICHEL BASQUIAT:
THE RADIANT CHILD



NEW WORLD DOCUMENTARIES



INUIT KNOWLEDGE AND CLIMATE CHANGE

DIRS. ZACHARIAS KUNUK AND IAN MAURO
2010 CANADA | 55 MINS – INUKTITUT, WITH ENGLISH SUBTITLES

▶ WED NOV 10 & THU NOV 11 – 7:00 PM

Nunavut-based director Zacharias Kunuk (*Atanarjuat: the Fast Runner*) and Winnipeg researcher and filmmaker Dr. Ian Mauro (*Seeds of Change*) have collaborated with Inuit communities to document their knowledge and experience regarding climate change. This new documentary, the world's first Inuktitut language film on the topic, takes the viewer "on the land" with elders and hunters to explore the social and ecological impacts of a warming Arctic. This profound and unforgettable film, helps us to appreciate Inuit culture and expertise regarding environmental change and indigenous ways of adapting to it.

Wed Nov 10 screening includes an introduction by Ian Mauro



JEAN MICHEL BASQUIAT: THE RADIANT CHILD

DIR. TAMRA DAVIS | 2010 | USA | 88 MIN

▶ FRI NOV 12 & SAT NOV 13 – 9:15 PM

▶ WED NOV 17 & THU NOV 18 – 9:15 PM

In his short blazing career, New York artist Jean-Michel Basquiat was a phenomenon. He became notorious for his graffiti art under the moniker *Samo* in the late 1970s on the Lower East Side scene, sold his first painting to Deborah Harry for \$200 and became best friends with Andy Warhol. Appreciated by both the art underground and the public, Basquiat was launched into international stardom. However, his cult status began to override the art that had made him famous in the first place and he died tragically of a heroin overdose at age 27.

Director Tamra Davis pays homage to her friend in this definitive documentary which features a never before seen interview, and terrific archival footage. Featuring interviews with Jean Michel Basquiat, Julian Schnabel, Fab 5 Freddy, Larry Gagosian, Diego Cortez, Bruno Bischoffberger, Tony Shafrazi, Annina Nosei, Suzanne Mallouk, Rene Ricard, and more.

"A pulsing, fast-paced portrait of the New York downtown art scene, circa the late 1970s and early 1980s. In that world, we're told, "everybody did everything" — you'd paint, you'd play in a band, you'd write, you'd act in films... This picture has a tremendous energy to it." — Jason Bailey



STAN ROGERS: ONE WARM LINE

DIRS. ALAN COLLINS AND ROBERT LANG
1989 | CANADA | 45 MIN

▶ SAT NOV 20 – 1:00 PM

Canadian folk singer Stan Rogers was noted for his rich, baritone voice and his finely-crafted, traditional-sounding songs which were frequently inspired by Canadian history and the daily lives of working people, especially those from the fishing villages of the Maritime Provinces and the farms of the Canadian prairies and Great Lakes. Rogers died tragically in 1983 in an airplane fire. His influence on Canadian folk music has been deep and lasting.

Join us after the screening for a discussion with special guests from the Canadian folk music community (including son Nathan, wife Ariel, Grit Laskin and Paul Mills) as they share their thoughts about Stan's music and legacy.

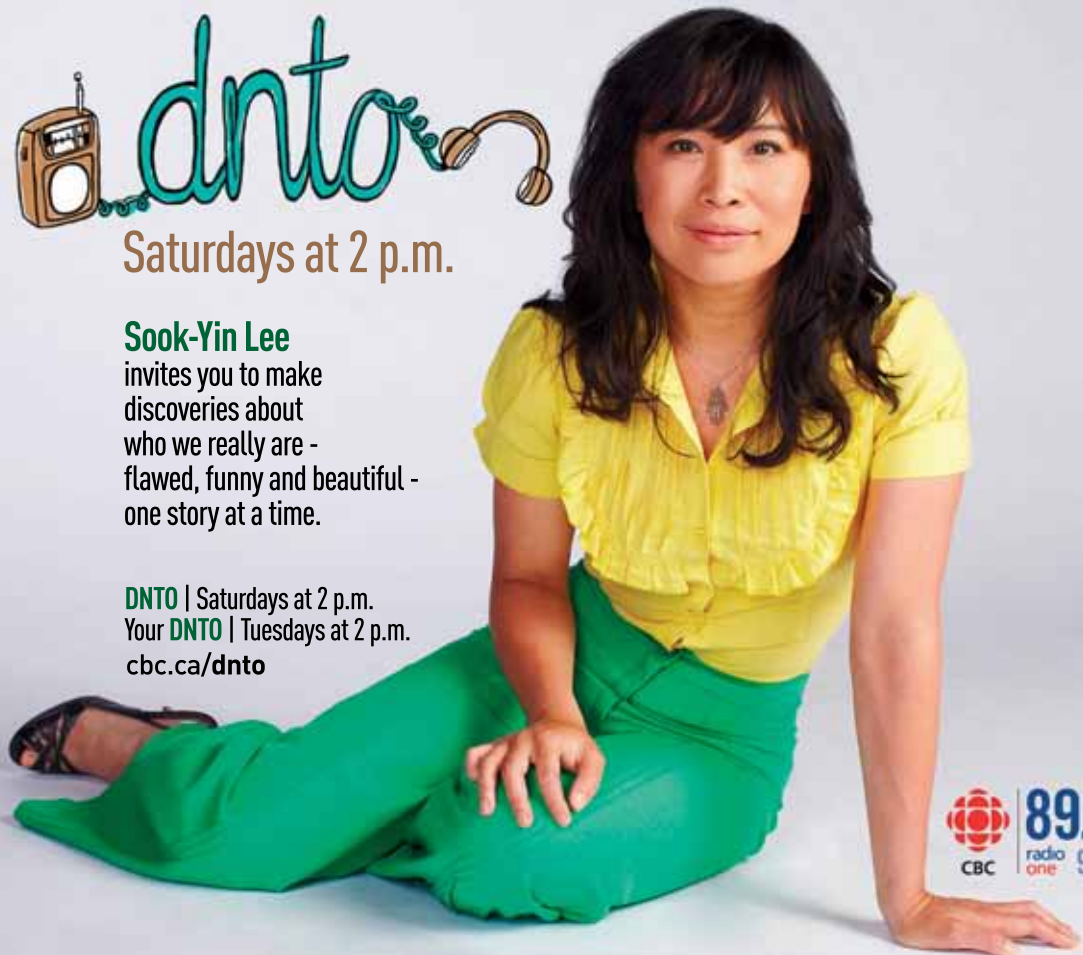
Presented in conjunction with the Canadian Folk Music Awards



Saturdays at 2 p.m.

Sook-Yin Lee invites you to make discoveries about who we really are - flawed, funny and beautiful - one story at a time.

DNTO | Saturdays at 2 p.m.
Your **DNTO** | Tuesdays at 2 p.m.
cbc.ca/dnto



A PLACE CALLED LOS PEREYRA

DIR. ANDRÉS LIVOV-MACKLIN | 2009
CANADA | 82 MIN - SPANISH,
WITH ENGLISH SUBTITLES

- > FRI DEC 3 TO SUN DEC 5 - 7:00 PM
- > WED DEC 8 & THU DEC 9 - 7:00 PM
- > FRI DEC 10 & SAT DEC 11 - 9:00 PM

This poignant, affecting documentary is reminiscent of the work of French director Nicolas Philibert, who created the superb film about a school teacher and his one room schoolhouse in rural France entitled *to be and to have (etre ET avoir)*. In the impoverished and extremely isolated region of Northern Argentina known as "El Impenetrable,"

the children of a detached elementary school eagerly await a visit from their "Godmothers," a charity mission from the city of Buenos Aires. When they arrive, life in the hamlet of Los Pereyra changes completely. Both delighted and bewildered, the children learn many things from their cosmopolitan visitors, including a glimpse of privileged life and, perhaps, a realization of their own poverty.

JOAN RIVERS: A PIECE OF WORK

DIRS. RICKI STERN AND ANNIE SUNDBERG
2010 USA | 84 MIN

- > FRI DEC 3 & SAT DEC 4 - 9:00 PM
- > WED DEC 8 & THU DEC 9 - 9:00 PM
- > FRI DEC 10 & SAT DEC 11 - 7:00 PM

This intimate and fascinating documentary begins with the raucous comedian going through her daily makeup routine (practically donning war paint), before staring full on into the camera.

A Piece of Work follows an eventful year in Rivers's life, as she puts on an autobiographical play in Britain and stars on NBC's *The Apprentice*... all between exhausting stand-up gigs. A camera in the room is as natural to the comedian as sunlight, but she's still surprisingly forthcoming, talking openly, often brutally, about her addiction to celebrity and her workaholic nature. (The thing she fears the most? An empty date book).



"She has the energy, stamina and aggression that a great stand-up needs. She assaults the audience. She pounds laughter out of us. If you've only seen her on television, you have no idea. I saw her in Vegas, and she had people weeping with laughter." - Roger Ebert

THE ROAD ENDED AT THE BEACH, AND OTHER LEGENDS: PARSING THE ESCARPMENT SCHOOL

FREE ADMISSION

Curated and introduced by Brett Kashmere
Post screening discussion with
Brett Kashmere, Rick Hancox,
Janine Marchesseault and Philip Hoffman

▶ SAT NOV 6 – 7:00 PM

The Road Ended at the Beach and Other Legends represents the first critical survey of Canada's mythic and amorphous "Escarpment School," a loosely knit band of Ontario-based filmmakers that came together in the late-70s at Sheridan College, under the tutelage of Rick Hancox and Jeffrey Paul.

PART I: A MAP TURNED TO LANDSCAPE

The "Escarpment School" receives its name from the Niagara Escarpment, the most prominent of several land shelves formed in the bedrock of the Great Lakes, located several miles southwest of Sheridan College. All of its central figures either grew up around, or lived/worked in some proximity to the escarpment. While much of the "Escarpment School's" history and activity is like cinema itself, spectral (now you see it, now you don't), one manifest aspect is a desire for understanding through physical exploration and encounter with landscape. Taking their cameras on the road, to the ocean's shoreline and across southern borders, the filmmakers featured here infuse rituals of masculinity with critical self-reflection and patient, poetic lensing; often conjoined in a diary or travelogue format.

Although varied in tone and texture, the films in this program share numerous qualities, including an attention to geography, a drive to record reality, the filtering of documentary material through individual experience, the looming presence of America, and a process-based, formalist approach to nonfiction. These characteristics in turn reflect the twin impact of the New American Cinema and its conterminous postwar movements, especially Beat literature, as well as the Canadian social documentary tradition, which were often viewed side-by-side in the "Escarpment School" classroom. - **Brett Kashmere**

TRAINS OF THOUGHT

DIR. LOREN MARIN | 1983 | 10 MIN

"In *Trains of Thought* Marin leaves the usual domestic setting of his films for a road trip to the Maritimes. Using the car's windshield as his canvas, he conjures up dynamic scene changes thanks to an innovative optical printer he designed himself to accommodate his unique vision." (Rick Hancox)



BEACH EVENTS

DIR. RICK HANCOX | 1984 | 8.5 MIN

"In writing the text for *Beach Events*, I wanted to challenge the cinema's dominant present tense by imitating primitive 'event' poetry, referring superficially to action present on the screen, but gradually slipping out of synchronization with its referent. This practice, together with reading a kind of sub-conscious, internal monologue... helps the viewer transcend the spectacle of the present, and be aware of a larger temporal universe." (Rick Hancox)



THE ROAD ENDED AT THE BEACH

DIR. PHILIP HOFFMAN | 1983 | 30 MIN

"Film images, stills and sound collected over six years coalesce in this film. Hoffman interrogates both the journey, involving famed American photographer and filmmaker Robert Frank, and the process of its documentation as/in film." (Rivers of Time: The Films of Philip Hoffman)



HIS ROMANTIC MOVEMENT

DIR. RICHARD KERR | 1984 | 15 MIN

"*His Romantic Movement* re-enacts the drama of going on the road, Kerouac style; but what it really depicts is the dream of freedom turning sour. It represents the male-band on the road living it up, taking drugs, drinking in the sights, and just traveling. But it does not simply depict these activities, and in doing so reproduce that myth. By depicting members of the band as ugly and vicious, it deconstructs the myths of the male-band and conveys uneasiness with that celebration of manliness that was so much part of the ethos of Beat literature." (R. Bruce Elder, C Magazine)

LE TÉLÉJOURNAL MANITOBA

7 JOURS SUR 7

EN SEMAINE
AVEC
MARIE-CHRISTINE GAGNON
18H ET 23H



SAMEDI ET DIMANCHE
AVEC
PATRICIA SAUZÈDE-BILODEAU
18H



SOMEWHERE BETWEEN JALOSTOTITLAN AND ENCARNACION

DIR. PHILIP HOFFMAN | 1983 | 6 MIN

"The bus stopped on the Mexican highway, placing us in full view of a young boy, motionless, on the hot pavement. The incident is revealed through a poetic text, derived from my written journals. The poetry mixes primarily with Mexican streetscapes, which compliment the text in a tonal sense. Most images are 28 seconds long, the "breath" of the 16mm Bolex camera. A lone saxophone weaves its way through the narrative, blending to make stronger the tones and accentuations of the images."
(Phil Hoffman)



MEXICO

DIRS. MIKE HOOLBOOM AND
STEVE SANGUEDOLCE | 1992 | 35 MIN

"In *MEXICO*, we are taken to Mexico City and back to Toronto in a timeless, beautifully filmed and paced journey through the 'New World Order' with images of bullfights, dinosaur graveyards, aquariums, tourists climbing the Aztec Pyramids and the belching smoke of a North American factory polluting the Mexican jungle."
(Cordelia Swann, London Film Festival Catalogue, 1993)

ABOUT BRETT KASHMERE

Brett Kashmere is a filmmaker, writer, curator, and Visiting Assistant Professor at Oberlin College. Kashmere has curated programs for many cinema institutions including the Museum of Modern and Contemporary Art in Strasbourg, the Cinematheque Québécoise in Montreal, New York's Eyebeam Center for Art and Technology, Light Cone in Paris, and Cinematheque Ontario. Kashmere's films and videos have screened internationally and his writing has appeared in many journals and magazines.

ABOUT JANINE MARCHESSAULT

Dr. Janine Marchessault holds a Canada Research Chair in Art, Digital Media and Globalization and is the Co-Director of the Visible City Project + Archive. She teaches courses in the area of Cinema and Media Studies through the Graduate Program in Film, and is cross appointed to several graduate programs at York including Communication and Culture, Social and Political Thought, and Sociology.

See Cinema Lounge description (pg 8) for information about Rick Hancox and Philip Hoffman.

CINEMA LOUNGE:

The *Cinema Lounge: Critical Dialogue on Canadian Cinema* series was created to spark a dialogue about Canadian cinema and help combat the onslaught of Hollywood publicity that saturates all film media coverage in Canada. Through this series, the Winnipeg Film Group invites renowned Canadian filmmakers to select and write about a work or works from the vast and rich body of Canadian cinema that have impacted them as artists. This unique series contributes to a larger public debate on the awareness and thematic concerns addressed by Canadian cinema.

PHILIP HOFFMAN INTRODUCES: THE FILMS OF RICK HANCOX

With special guest Rick Hancox

FREE ADMISSION

► FRI NOV 5-7:30 PM

Canadian experimental filmmaker and film professor Philip Hoffman chose the unique works of filmmaker Rick Hancox, a seminal Canadian independent experimental filmmaker whose lush and provocative body of work explores autobiography, time and memory, landscape and the questioning of documentary convention. Since the 1970's through his filmmaking and teaching, Rick Hancox has undoubtedly influenced the direction of independent film in Canada.

"In the late 70's Rick Hancox's autobiographical project fuelled me like a house on fire! Suddenly, all that I was doing with poetry, photography and music could be brought to film. I will never forget Hancox's dictum to young filmmakers, which was passed on to him by his film teacher George Semsel, —that in order to make a film about the world you must first, in some way, use film to look at your 'self', at your family, friends, lovers and surroundings.... after all, filmmakers inevitably project themselves onto the screen whether it be conscious or not" — **Philip Hoffman**



WILD SYNC

1973 | 11 MIN

Hancox pointedly subverts such mystification by letting the filmmaking process itself be the subject of the film. At the same time Hancox reveals his love of two filmic forms—the autobiographical form and home movies. *Wild Sync*, which features Hancox himself with friends, is "a combination Christmas home movie/instructional film on how to make lip-sync sound films with only your average wind-up camera and wild tape recorder." (The Frontier)



HOUSE MOVIE

1972 | 15 MIN

House Movie is a direct autobiography, with events interpreted as they were in progress. It is about living intimately with another person, in a rented house which never becomes home, due to an unavoidable separation. At times the camera almost takes the point of view of the architecture, as witness to the kind of transient emotions common to houses like this.



HOME FOR CHRISTMAS

1978 | 50 MIN

"*Home for Christmas* is a unique exploration of the Canadian mythos—winter, trains, booze, the family and solitude. In penetrating the essence of the mythical, Hancox has combined the home movie with the technological epic, to achieve a profound filmic archaeology of the warmth of Northern existence..." (Michael Dorland)

LANDFALL

1983 | 11 MIN

"*Landfall* was shot in P.E.I., near the family home on the Northumberland Strait. The original footage, shot in 1974, was a kind of interactive, camera "dance" with the environment. Poetry became important when the footage was later superimposed onto its own mirror-image, to help direct the viewer away from the luring yet limited world of image-identification. 'I Thought There Were Limits,' by Quebec poet D.G. Jones, was used to encourage the viewer to reject Newtonian notions of space and time, and to conceptualize the film's interplay between absence, desire, and presence. Eventually, the limitation of text as spoken signifier is exposed through dynamic visual techniques reminiscent of concrete poetry." (Rick Hancox)

ABOUT RICK HANCOX

Rick Hancox—filmmaker, professor and musician—grew up in Ontario, Saskatchewan and Prince Edward Island. All three locations infused his poetic and finely crafted experimental documentaries which fuse personal landscapes with issues of time, memory and history. He went on to do graduate work in film and photography at New York University and

Ohio University where he earned an MFA in Film in 1973. After working briefly in film in New York City he went on to teach at Sheridan College from 1973-1985 where he influenced a generation of Canadian independent filmmakers. In 1986 he joined the communications department at Concordia University where he currently teaches.

ABOUT PHILIP HOFFMAN

Perhaps one of Canada's finest experimental filmmakers, Philip Hoffman has also had a huge impact on filmmakers across the country from "Film Farm" filmmaker retreat in Ontario. Films made with the support of the Film Farm have received several awards, and retrospectives of this retreat's body of work have been screened in Canada

and the US. Hoffman is currently a faculty member in the Film and Video Department at York University. His noted work includes *Somewhere Between Jalostotitlan & Encarnacion*, *?0, Zoo!* (*The Making of a Fiction Film*), *Kitchener-Berlin*, *What these ashes wanted* and the recently released *All Fall Down*.

CRITICAL DIALOGUE ON CANADIAN CINEMA

MASALA



CAMERON BAILEY INTRODUCES: **MASALA**

DIR. SRINIVAS KRISHNA | 1992 | CANADA | 105 MIN

FREE ADMISSION

► FRI NOV 19 – 7:30 PM

Acclaimed by the New York Times as “an audacious comedy,” the wildly entertaining *Masala* garnered rave reviews and was named the *Best South Asian Film of the 20th Century* by the British Film Institute. An international hit, *Masala* explores the life of young South Asians living in Toronto as they juggle their modern lives in the West with the traditional values of their families. In this hilarious, furious, genre-bending classic, a young rebel defies family, culture and tradition, only to discover the bittersweet taste of going home. Krishna, a recovering drug addict who lost his entire family in a plane crash, is released from rehab and heads for his Uncle Lalu Bhai’s home. Immediately Krishna finds himself in a strange world where old values clash with new, and where the Hindu god, Lord Krishna, carries on a sarcastic communication with mortals via the VCR.

ABOUT CAMERON BAILEY

Currently co-director of the Toronto International Film Festival, Bailey has a wealth of experience in the Canadian film community. He has been a programmer for TIFF for more than 12 years, and has been responsible for the annual selection of films from Africa, South Asia and the Philippines, hosted the highly successful subscription series *Reel Talk* and headed the *Perspective Canada Series*. He has also served on awards juries at film festivals in Canada, South Korea, Greece, Burkina Faso and Tanzania. As a journalist, Bailey reviewed films for Toronto’s *NOW Magazine*, CBC Radio One, and CTV’s *Canada AM*. As a writer, Bailey has written articles for publications such as *The Globe and Mail*, *Village Voice*, *CineAction!* *Screen* and the Banff Centre anthology *Territories of Difference*.

MONITOR

NEW SOUTH ASIAN SHORT FILM & VIDEO

>>>> *Canadian Shorts*

Introduced by Srimoyee Mitra from SAVAC and followed by a panel discussion with TIFF Co-director Cameron Bailey and filmmaker Divya Mehra.

> SAT NOV 20 – 7:00 PM

The Winnipeg Film Group and SAVAC (the South Asian Visual Arts Centre) together co-present *Monitor*, an experimental short film and video program that showcases new and innovative works by artists of South Asian origin. Launched in 2004, *Monitor* attracts a broad range of critically engaged, poetic and political work including documentary, abstract and/or conceptual film and video work, performance documentation and narrative short films.

Monitor's shorts series is a selection of the program's compelling and moving experimental works made by Canadian-South Asian artists over the last six years. They reckon with ideas of loss and displacement, fragmented memories and the uncertainties of everyday life from the migrant experience.

COOLIE GYAL

DIR. RENATA MOHAMED | 2003 | 7:30 MIN

A nostalgic reminiscence of an idyllic childhood is threatened, as a daughter struggles to break the news in her tender love-letter to Mom and Dad.

U.A.I.L. GO BACK

DIR. ANGAD BHALLA | 2003 | 22 MIN

Kashipur is one of India's poorest regions with a holy respect and reverence for their land. 60,000 villagers are about to be displaced by a mining project. This film documents an emergence of grassroots activism as the locals organize to fight for their home.

UNTITLED DISPLACEMENT SERIES #2

DIR. PAVITRA WICKRAMASINGHE | 2003
1 MIN

The act of eating transforms into collision of arresting visual fragments.

FRACTURE

DIR. PAMILA MATHARU | 2003 | 4 MIN

As visual poem, fracture intertwines Super 8 home movies, texts and music by Nusrat Fateh Ali Khan to express loss and memory of Matharu's father.

DEAD BEAT

DIR. SMRITI MEHRA | 2004 | 1:39 MIN

Quick and bloody, *Dead Beat* peeks into the day-to-day routine of a Bangalore butcher shop.

FIRE, FENCES AND FLIGHT

DIR. AYESHA HAMEED | 2005 | 5:08 MIN

Fire, fences and flight is an essayistic take on two fire-fuelled events in Europe that reveal folly in policy matters and the timeliness of public dissidence in reaction to a troubled immigrant condition.

CLIFTON TO SADDAR

DIR. FAISAL ANWAR | 2006 | 1 MIN

Clifton to Saddar is a compressed and rapid vision of mobility between two economically disparate areas in Karachi.

ISHNAN

DIR. TEJPAL S. AJJI | 2006 | 7 MIN

Ishnan presents chilly and unpleasant footage of the artist being washed down by a high-pressure carwash hose.

SKIN

DIR. DEBASHIS SINHA | 2007 | 6:30 MIN

In *Skin*, the artist combines the footage generated while handling and rubbing microphones along with sound and light.



THE IMPORTANCE OF BEING EARNEST

DIR. DIVYA MEHRA | 2008 | 3:00 MIN

Using her own body as performing subject, Divya Mehra exploits the internal contradiction of the Youtube era in which private moments garner mass circulation. In *The Importance of Being Earnest*, her choice of images to illustrate her karaoke take on "A Whole New World," the hit song from Disney's 1992 version of *Aladdin*, is both biting and devastating.

TAPESTRY

DIR. SHARLENE BAMBOAT | 2009 | 6:30 MIN

A Parsi family maintains tradition and identity through the fertility ceremonies preceding a marriage. But the performance of the rituals is unpracticed, self-consciousness and clumsy, and a stubborn coconut symbolizes the challenges of cultural continuity for this small and widely dispersed community.

BARBER OF BANGALORE

DIR. ROGER SINHA | 2008 | 6:30 MIN

Rossini's familiar opera is transported from Seville to the eponymous south Indian metropolis where three Bharata Natyam dancers interpret the music through a lexicon of facial expression known as abhinaya. The results are surprising, at times amusing, and thoroughly enthralling.

SAVAC is a Toronto-based, non profit, artist-run centre dedicated to the development and promotion of contemporary visual art by artists of South Asian backgrounds.

SAVAC is funded by the Canada Council for the Arts, the Ontario Arts Council, the Toronto Arts Council & the Ontario Trillium Foundation.



www.savac.net

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SUN	MON	TUE	WED	THU	FRI	SAT
31	1	2	3 7:30 PM 9:15 PM Mid August Lunch Mid August Lunch	4 7:30 PM 9:15 PM Mid August Lunch Mid August Lunch	5 7:30 PM 10:00 PM Cinema Lounge: The Films of Rick Hancox (FREE ADMISSION) Mid August Lunch	6 7:00 PM 10:00 PM The Road Ended at the Beach and Other Legends (FREE ADMISSION) Mid August Lunch
7 7:30 PM Mid August Lunch	8	9	10 7:00 PM 9:00 PM Inuit Knowledge and Climate Change Mid August Lunch	11 7:00 PM 9:00 PM Inuit Knowledge and Climate Change Mid August Lunch	12 7:00 PM 9:15 PM Sweetgrass The Radiant Child	13 7:00 PM 9:15 PM Sweetgrass The Radiant Child
14 7:30 PM Sweetgrass	15	16	17 7:00 PM 9:15 PM Sweetgrass The Radiant Child	18 7:00 PM 9:15 PM Sweetgrass The Radiant Child	19 7:30 PM 9:45 PM Cinema Lounge: Masala (FREE ADMISSION) Immaculate Conception of Little Dizzle	20 1:00 PM 7:00 PM 9:45 PM One Warm Line: Stan Rogers Monitor: New South Asian Shorts Immaculate Conception of Little Dizzle
21 7:30 PM Immaculate Conception of Little Dizzle	22	23	24 7:30 PM Immaculate Conception of Little Dizzle	25 Assorted Winnipeg Aboriginal Film Festival	26 Assorted Winnipeg Aboriginal Film Festival	27 Assorted Winnipeg Aboriginal Film Festival

SUN	MON	TUE	WED	THU	FRI	SAT
28 7:30 PM Immaculate Conception of Little Dizzle	29	30	1 7:30 PM Year of the Carnivore	2 7:30 PM Year of the Carnivore	3 7:00 PM 9:00 PM A Place Called Los Pereya Joan Rivers: A Piece of Work	4 7:00 PM 9:00 PM A Place Called Los Pereya Joan Rivers: A Piece of Work
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Lecture on Curating and Context

Saturday Nov 6 - 2 PM to 4 PM

The Black Lodge

3rd floor, upstairs from Cinematheque

ADMISSION IS FREE

This seminar will focus on the role and responsibility of the curator in contemporary life, providing an overview of curatorial practice within the stricter context of moving images.

LED BY BRETT KASHMERE

WFG theblacklodgestudio.ca