

**REBELLIOUS TEENAGERS + COMPULSIVE GAMBLERS  
+ PERSONAL SHOPPERS + FEMME FATALES + BANK-ROBBING SURFERS  
=  
SUMMER AT TIFF BELL LIGHTBOX**

**Season highlights include the best French classic crime films, and retrospectives on Olivier Assayas, Jean-Pierre Melville, Kathryn Bigelow and Ida Lupino**



**TORONTO** – If a grand getaway isn't in the budget, a staycation watching the best classic and contemporary films in the city's best cinemas with an appreciative audience is the perfect solution. NHL legend Ken Dryden said it best, picking TIFF Bell Lightbox as one of his favourite spots in the six "where you see what you don't see anywhere else."

This summer, audiences get to spend the warmer months in France as TIFF Cinematheque celebrates this country's rich cinematic legacy with three series: **Panique: French Crime Classics**, a stellar selection of classic crime films by celebrated directors such as Julien Duvivier, Georges Franju, Claude Chabrol and Henri-Georges Clouzot, and retrospectives of the great **Jean-Pierre Melville** and contemporary Festival favourite **Olivier Assayas** (who will be in attendance to introduce several screenings). Torontonians can also join TIFF's celebration of two key filmmakers with dedicated retrospectives to the iconic **Ida Lupino**, one of the only women directing films in Hollywood during the 1940s and 1950s, and the exceptional **Kathryn Bigelow**, who made Oscar history in 2010 when she became the first woman to win Best Director for *The Hurt Locker*.

TIFF's free year-long programme, **Canada on Screen**, continues to celebrate Canada's sesquicentennial with a series of special events and guests, an extensive [online catalogue](#), and moving-image installations and virtual reality projects. Other highlights include the last two events of the popular subscription series **Books on Film** (**Mira Nair** on *Queen of Katwe* and **Colm Tóibín** on *Brooklyn*) and **Food on Film** (**Tanya Tagaq** on *Angry Inuk* and **Susur Lee** on *Eat Drink Man Woman*); three additions to **Aabiziingwashi (Wide Awake/Unable to Sleep): Films and Conversations**, an ongoing series presented in collaboration with the National Film



Board of Canada that examines the ongoing process of official government reconciliation with Canada's First Nations, Métis, and Inuit communities; and **The Enchanted Screen: Fantasy in Silent Film**, a dazzling collection of fantasy and fairy tale films from the silent era, featuring live musical accompaniment.

New releases this season include Kelly Reichardt's **Certain Women**, starring Laura Dern, Michelle Williams, Kristen Stewart and Lily Gladstone; **The Commune**, the new film from celebrated director Thomas Vinterberg; Martin Vutler & Bentley Dean's **Tanna**, a tale of forbidden love set on a remote South Pacific island and enacted by members of the island's Yakel tribe; Cristian Mungiu's incisive morality play, **Graduation**, which won him the Best Director prize at Cannes last year; Ana Lily Amirpour's **The Bad Batch**, a dystopian love story set in a community of cannibals in a Texas wasteland; David Lowery's supernatural drama **A Ghost Story**, an unforgettable meditation on legacy, loss and longing, starring Casey Affleck and Rooney Mara; William Oldroyd's **Lady Macbeth**, a feminist cautionary tale of betrayal and revenge; and Lina Rodriguez's **Mañana a esta hora (This Time Tomorrow)**, an intimate and astute study of a loving family starting to come apart at the seams set in Bogotá (Colombia).

Tickets for the summer season go on sale **today** for TIFF Members and **May 24 at 10 a.m.** for the public.

TIFF prefers VISA.

## CANADA ON SCREEN

**June 15 to September 3 — FREE**

### **Canada on Screen Installations and Exhibitions**

Kicking off the summer Canada on Screen lineup is **2167**, an exhibition in collaboration with imagineNATIVE, Pinnguaq and the Initiative for Indigenous Futures which asks six indigenous filmmakers and artists to envision Canada 150 years into the future through a series of virtual reality projects. In June, **Danis Goulet**, **Scott Benesiinaabandan** and interdisciplinary arts collective **Postcommodity** will be the first three artists to display their works at TIFF Bell Lightbox, with the remaining artists' works to be displayed in October as part of imagineNATIVE.

Throughout the summer, **Canada on Screen Installations** will bring works culled from the moving image installations category of the Canada on Screen list of 150 essential Canadian works to TIFF Bell Lightbox. Works to be displayed are Vera Frenkel's **Blue Train** (2012), Rodney Graham's **Two Generators** (1984), Stan Douglas' **Overture** (1986), Michael Snow's **Two Sides to Every Story** (1974), and Roman Kroitor, Colin Low & Hugh O'Connor's **In The Labyrinth** (1979) To launch this exhibition, artists **Stan Douglas**, **Vera Frenkel** and **Michael Snow** will join us for **Canada on Screen Installations: Artist Talk**, a discussion of the impact of their work and the future of Canadian moving-image works.

### **Canada on Screen — Summer Programming**

Additional highlights this season are **Warrendale** (1967), Allan King's look at a Toronto home for emotionally disturbed youths.; **In the Labyrinth** (1967), the innovative multiscreen piece first presented at Montreal's Expo 67; **Reason over Passion** (1969), Joyce Wieland's exploration of Canadian identity through the words of former prime minister Pierre Trudeau; and **Denys Arcand** will be in attendance for presentations of his films **Le Déclin de l'empire américain** (1986) and **Jésus de Montréal** (1989). To celebrate the main event on **Canada Day**, TIFF will host the **Canada Day Marathon**, a selection of the best Canadian documentaries and features, including **Manufactured Landscapes** (2006), **Les Ordres** (1974), **Calendar** (1993) and David Cronenberg's classic **Videodrome** (1983).



## CANADA À L'ÉCRAN

**Canada à l'écran**, le programme présenté gratuitement toute l'année par le TIFF, poursuit ses célébrations du 150<sup>e</sup> anniversaire du Canada avec une série d'événements et d'invités spéciaux, un [catalogue numérique](#) détaillé, des installations faisant appel à l'image en mouvement et des projets de réalité virtuelle.

**Du 15 juin au 3 septembre – GRATUIT**

### **Installations et expositions de Canada à l'écran**

Pour lancer sa programmation estivale, **Canada à l'écran** présente **2167**, une exposition réalisée en collaboration avec imagineNATIVE, Pinnguaq et l'Initiative for Indigenous Futures (IIF). Six réalisateurs et artistes autochtones ont été invités à imaginer le Canada dans 150 ans et à l'illustrer par une série de projets de réalité virtuelle. En juin, **Danis Goulet**, **Scott Benesiinaabandan** et le collectif artistique interdisciplinaire **Postcommodity** seront les premiers à exposer leurs œuvres au TIFF Bell Lightbox. La suite du projet sera présentée en octobre dans le cadre d'imagineNATIVE.

Tout au long de l'été, **Canada à l'écran** présentera au TIFF Bell Lightbox des **installations faisant appel à l'image en mouvement** tirées de sa liste des 150 œuvres canadiennes essentielles. Les œuvres exposées seront : **Blue Train** (2012) de Vera Frenkel, **Two Generators** (1984) de Rodney Graham, **Overture** (1986) de Stan Douglas, **Two Sides to Every Story** (1974) de Michael Snow, et **In The Labyrinth** (1979) de Roman Kroitor, Colin Low et Hugh O'Connor. Pour lancer cette exposition, les artistes **Stan Douglas**, **Vera Frenkel** et **Michael Snow** participeront à **Canada on Screen Installations: Artist Talk**, une discussion portant sur l'impact de leur travail et sur l'avenir des œuvres canadiennes faisant appel à l'image en mouvement.

### **Canada à l'écran – Programmation estivale**

D'autres moments importants de la saison seront : la projection de **Warrendale** (1967), le regard d'Allan King sur une maison d'hébergement torontoise pour les jeunes éprouvant des difficultés émotionnelles, avec une introduction de Seth Feldman; **In the Labyrinth** (1967), l'œuvre multi-écrans avant-gardiste initialement dévoilée à l'Expo 67 de Montréal; **Reason over Passion** (1969), l'exploration faite par Joyce Wieland de l'identité canadienne à l'aide des paroles de l'ancien premier ministre Pierre Trudeau, avec une introduction de Kay Armatage; ainsi que la présence de **Denys Arcand** aux projections de ses films **Le déclin de l'empire américain** (1986) et **Jésus de Montréal** (1989). Pour célébrer l'événement principal, la **fête du Canada**, le TIFF organisera le **Marathon de la fête du Canada**, une sélection des meilleurs documentaires et fictions du Canada – incluant **Manufactured Landscapes** (2006), **Les Ordres** (1974), **Calendar** (1993) et le grand classique de David Cronenberg, **Videodrome** (1983).

## TIFF CINEMATHEQUE

### **TIFF Cinematheque Special Screenings — June 17 to September 2**

The summer edition of this seasonal series devoted to classics, rarities, and recent restorations showcases the works of some of cinema's greatest auteurs with screenings of an archival print of Michael Haneke's **The White Ribbon** (2009); a restored digital presentation of Michael Curtiz's **Mildred Pierce** (1945); David Fincher's **The Game** (1997); David Cronenberg's **Crash** (1996); Akira Kurosawa's **Stray Dog** (1949); and Steven Spielberg's **Duel** (1971). Other highlights include live broadcasts from the Royal Shakespeare Company in Stratford-Upon-Avon of **RSC Live: Julius Caesar** and **RSC Live: Antony & Cleopatra**; a special screening of the documentary **Call of the Forest: The Forgotten Wisdom of Trees** (2016) with an introduction by the film's narrator, Diana Beresford-Kroeger; **Réjeanne Padovani** (1973), with an introduction by Denys Arcand; and the director's cut of William Friedkin's supernatural horror classic **The Exorcist** (1973).



### **Something in the Air: The Cinema of Olivier Assayas — June 22 to August 20**

Hailed as cinema's greatest punk-rock poet, French master Olivier Assayas has established himself as one of the most important contemporary filmmakers with a stylish and diverse body of work that focuses on subjects such as youthful revolt, political terrorism, corporate intrigue and filmmaking itself. This complete retrospective, the first in over 15 years, invites audiences to discover the full breadth of Assayas' singular oeuvre on the big screen. Assayas will be in attendance on **June 22** and **June 23** to introduce ***Cold Water*** (1994), which follows two troubled teen lovers during the disillusioned aftermath of May '68 and includes a brilliantly choreographed party sequence featuring music by Leonard Cohen, Creedence Clearwater Revival, Nico, and Alice Cooper; ***Clean*** (2004), starring Maggie Cheung, who won the Best Actress award at Cannes for her performance as a drug-addicted former VJ looking to get her life back on track; as well as his two carte blanche selections, Robert Bresson's masterful ***Le Diable probablement*** (1977) and Gérard Blain's rarely screened ***Le Pélican*** (1974). Other highlights include the bittersweet ***Late August, Early September*** (1998); the quiet and meticulous costume drama ***Les Destinées sentimentales*** (2000); ***Carlos*** (2010), a daring globe-spanning epic portrait of international terrorist known as Carlos the Jackal; as well as ***Clouds of Sils Maria*** (2014) and ***Personal Shopper*** (2016), both starring Kristen Stewart.

On **July 15**, before the screening of the erotic neo-noir thriller ***Boarding Gate*** (2007), Brian Price, Associate Professor of Film and Visual Studies at the University of Toronto, will present a lecture that examines Assayas' cinematic aesthetics in the contexts of labour and globalization in the modern world.

### **Army of Shadows: The Films of Jean-Pierre Melville — June 29 to August 19**

Known as the poet of the underworld and loved by a wide range of filmmakers including John Woo, Martin Scorsese and Quentin Tarantino, Melville is the French connection, the central nexus between American and French cinema, between the tradition, which preceded him and the *nouvelle vague*. Organized in celebration of the filmmaker's birth centenary, this exciting retrospective celebrates the sense of melancholic contemplation and impending betrayal present throughout his cinema. Some of the highlights include the velvety black-and-white ***Bob le flambeur*** (1955), which follows an aging gambler who, down on his luck, masterminds an impossible heist; the legendary ***Army of Shadows*** (1969), a tense, gripping portrayal of honour and betrayal set in the clandestine world of the French Resistance during the Nazi occupation; ***The Red Circle*** (1970), featuring a trio of Europe's most iconic actors – Alain Delon, Yves Montand and Gian-Maria Volonté – as a team who sets out to rob a chic, impregnable jewellery store in Paris; an archival print of Melville's most celebrated film, ***Le Samouraï*** (1967), also starring Alain Delon, here as a lone assassin who performs his executions with meticulous care; as well as his debut, ***Le Silence de la mer*** (1949); and ***Léon Morin, Priest*** (1961), an intense, sexually charged study of spiritual crisis and consolation starring Jean-Paul Belmondo.

### **Wavelengths — June 29 to August 24**

Formerly The Free Screen, this year-round series brings experimental film and video art, hybrid documentaries, essay films and other personal expressions to a curious and engaged audience.

### **The Clouds at the Cracks of the Earth: In Memory, Philippe Cote — June 29**

A member for almost twenty years of the Paris film cooperative microlab *L'Etna*, Cote's work took place in a community that was drawn to the artisanal possibilities of image-making. A tribute to the late French Super 8 specialist this programme features four short films, including ***Des Nuages aux fêlures de la Terre*** (2007), a stunning portrait of the furious cloud patterns that circulate around the French Alps, and one of his final films, ***Timanfaya*** (2015), an exploration of the volcanic residue in the Canary Islands.

### **The Circle of Time: A Tribute to Artavazd Péléchian — August 8**

Of the documentary films of the postwar Soviet era, the films of Armenian-born Artavazd Péléchian are amongst the most stunning. Key to his filmmaking is his theory of distance montage, in which thematic links are made over the course of a film rather than across direct cuts. This program focuses on four of his most important films, including the masterpiece ***The Seasons*** (1975), made in collaboration with cinematographer Mikhail Vartanov, a long-time ally of Sergei Paradjanov. The screening will be introduced by Marguerite Vappereau, co-editor of the new book *Artavazd Péléchian: Une symphonie du monde*.



### **Aragane preceded by *Landscape for Fire* — August 24**

Made while she was studying at Béla Tarr's Film.Factory in Sarajevo, Kaori Oda's ***Aragane*** (2015) is, on the surface, a documentary of a Bosnian coal mine. As the filmmaker takes us underground, the experience becomes visceral — the surroundings are only lit by the available light of the miners' headlamps. While the beams of light lead well to aesthetic metaphors of the roots of cinema, they also create a sensual blindness that makes us more physically attuned to the dangers of the mine. Preceded by Anthony McCall's short film ***Landscape for Fire*** (1972).

### **Panique: French Crime Classics — July 6 to September 3**

This stellar selection of 25 classic crime films, several in new or restored prints, invites audiences to spend their summer in the company of hired killers and other shady characters, as they cast their trench-coated shadows in the seedy quarters, shabby casinos, and fog-enshrouded streets of postwar France. Some of the highlights include 35mm prints of Jacques Becker's romantic thriller ***Casque d'or*** (1952), starring Simone Signoret in one of her greatest (and most carnal) performances; Georges Franju's haunting masterpiece ***Eyes Without a Face*** (1960); Henri-Georges Clouzot's revered ***The Wages of Fear*** (1955); as well as restored digital presentations of René Clément's ***Purple Noon*** (1960), a gripping thriller based on Patricia Highsmith's novel *The Talented Mr. Ripley* starring a young Alain Delon; Philippe De Broca's ***That Man from Rio*** (1964), a breathless thriller starring Jean-Paul Belmondo that sets out to out-Bond 007; Yves Allégret's gorgeously melancholic ***Riptide*** (1949); Claude Chabrol's ***Violette Nozière*** (1977), which won Isabelle Huppert the Best Actress award at Cannes for her career-making performance as a teenaged murderer; and Julien Duvivier's acidulous attack on mob mentality, ***Panique*** (1946).

### **Kathryn Bigelow: On the Edge — July 21 to August 15**

One of the most acclaimed and dynamic American filmmakers working today, Kathryn Bigelow remains the first, and thus far only woman to win the Academy Award for Best Director in 2010 (*The Hurt Locker*). A celebration of her meticulous action craftsmanship and steely intensity, this comprehensive retrospective features the filmmaker's work from her early days directing action-packed heist films to her critically acclaimed war films about the US military. Highlights include archival prints of ***Near Dark*** (1987), a horror-western that follows a savage gang of vampires who stir up trouble wherever they go, and ***Point Break*** (1991), a surfer-heist treasure starring Keanu Reeves as an undercover FBI agent who infiltrates a ring of surfers/robbers led by a charismatic Patrick Swayze; ***Strange Days*** (1995), a daring, dystopic vision of Los Angeles at the end of the millennium that depicts a frenetic 48 hours in the life of an ex-cop turned sleazy salesman for a VR-like technology; the Best Picture Academy Award winner, ***The Hurt Locker*** (2009), a highly visceral portrayal of the everyday life of three explosive disposal experts in Iraq; and the controversial ***Zero Dark Thirty*** (2012), a gripping procedural about the CIA's manhunt for Osama bin Laden.

### **Ida Lupino: Independent Woman — August 4 to September 2**

One of Warner Brothers' top stars in the 1940s, known for her ability to play tough yet vulnerable characters, Ida Lupino moved behind the camera as an independent director-writer-producer to create a series of bold, challenging films on then-taboo subjects including out-of-wedlock pregnancies, sexual assault, and bigamy. The retrospective celebrates Lupino's versatile talent and her indelible contribution to the history of cinema by showcasing five of the films she directed, including archival 35mm prints of ***Outrage*** (1950), a sensitively study of a young woman's psychological fallout in the wake of a sexual assault; ***Never Fear*** (1949), which draws upon the director's own painful personal experience with polio, to be introduced by Anne Morra, Associate Curator in the Department of Film at The Museum of Modern Art, New York; and ***The Bigamist*** (1953), starring Edmund O'Brien as the eponymous two-timer, and Lupino and Joan Fontaine as the hapless wives; as well as a restored 35mm print of ***The Hitch-Hiker*** (1953), a diamond-hard noir gem reminiscent of the hard-boiled work of her mentor Raoul Walsh, to be introduced by Jesse Wentz, Head of TIFF Cinematheque. The series also includes a selection of Lupino's finest work as an actor including Jean Negulesco's film noir melodrama, ***Road House*** (1948), starring Lupino as a sultry, tough-talking roadhouse singer; and Raoul Walsh's ***High Sierra*** (1941), featuring Lupino and Humphrey Bogart as one of film noir's greatest doomed romantic pairings.



### **The Enchanted Screen: Fantasy in Silent Film — August 5 to September 3**

A dazzling collection of fantasy and fairy tale films from the silent era, this series showcases eight feature films and five shorts, most of them to be screened with live piano accompaniment by local and visiting musicians such as Marilyn Lerner, Jordan Klapman, Tania Gill, Jeff Rapsis and William O'Meara. Some of the highlights include a hand-tinted archival print of Lotte Reiniger's stunning silhouette-animation feature *The Adventures of Prince Achmed* (1926), the first feature-length animated film ever made which follows a brave young prince as he is tricked by a wicked sorcerer and winds up stranded in a distant land; archival prints of Maurice Tourneur's magical tale *The Blue Bird* (1918) and J. Searle Dawley's underrated gem *Snow White* (1916), which is one of the few surviving films of the appealingly childlike Marguerite Clark, who was one of Hollywood's biggest stars of the silent period; and restored digital presentations of Fritz Lang's spectacular two-part adaptation of the heroic fantasy *Die Nibelungen* (1924-25), and Georges Méliès' magnificently designed early fantasy epic *The Kingdom of the Fairies* (1903), which follows a witch's revenge on a beautiful princess.

### **FILM SERIES**

#### **Food on Film — May 24 and June 7**

Foodies get ready to feast on the sixth edition of TIFF's delectable subscription series that brings together chefs, food experts, local bites from the St. Lawrence Market and film lovers to enjoy the best in culinary cinema and thoughtful conversations about the central role of food in our culture. The two remaining events this season include screenings of Alethea Arnaquq-Baril's documentary *Angry Inuk* (2016) on **May 24**, to be preceded by Félix Lajeunesse and Paul Raphaël's short film *Tungijjuq* (2009), with a post-screening discussion with award-winning experimental vocalist and artist **Tanya Tagaq**, about the films' integral endeavour to challenge existing misconceptions about seal hunting and its role in Inuit cuisine and culture; and Ang Lee's culinary classic *Eat Drink Man Woman* (1994) on **June 7**, with a post-screening discussion with world renowned celebrity chef **Susur Lee**, who will speak about the relationship between food and family as well as about his restaurant legacy and the traditions and techniques that inspire him.

#### **Books on Film — June 5 and June 19**

Now in its seventh season, this series brings together book and film lovers to examine great cinema that began as outstanding literature. Host **Eleanor Wachtel** of CBC's *Writers & Company* welcomes filmmakers, authors and experts to discuss the art of adaptation and the sometimes challenging passage from page to screen. On **June 5**, award-winning director **Mira Nair** explores the heartfelt and deeply personal story in her most recent film, *Queen of Katwe*, and then on **June 19**, Man Booker Prize nominee **Colm Tóibín** speaks about seeing his widely beloved novel *Brooklyn* adapted by screenwriter and fellow author Nick Hornby, which resulted in one of the biggest independent film hits of 2015.

#### **Aabiziingwashi (Wide Awake/Unable to Sleep): Films & Conversations — June 27 - August 26**

Presented in collaboration with the National Film Board of Canada, this year-long programme examines the ongoing process of official government reconciliation with Canada's First Nations, Métis, and Inuit communities. Following each screening, experts and thought leaders will expand on the issues presented in the film, using cinema to engage in truth and hopefully help the long road to reconciliation. Some of the highlights this season include Loretta Todd's *Hands of History* (1994), a loving portrait that follows the journey of four female indigenous artists; Gil Cardinal's feature-length documentary, *Totem: The Return of the G'psgolox Pole* (2003), and his follow-up short, *Totem: Return and Renewal* (2007), vital works that trace the journey of the Haisla people to reclaim the sacred G'psgolox totem pole that went missing from their British Columbia Village in 1929; and Tasha Hubbard's *Two Worlds Colliding* (2004), a documentary that brings to light the shocking crimes inflicted upon Saskatoon's First Nations communities by law enforcement officials.



### **TIFF Kids Summer Series — July 5 to August 23**

This summer families can cool off at TIFF Bell Lightbox's pleasantly air-conditioned cinemas and enjoy TIFF Kids screenings every Wednesday at 11am. Highlights include Bill Melendez and Phil Roman's *Race for Your Life, Charlie Brown* (1977), a classic summer camp film featuring the Peanuts gang; Mark Burton and Richard Starzak's *Shaun the Sheep* (2015), a hilarious animated tale about a sheep in the big city; Richard Linklater's *School of Rock* (2013), starring Jack Black as an overly enthusiastic substitute music teacher; Doug Atchison's *Akeelah and the Bee* (2006), about a young girl from south Los Angeles whose talent for spelling leads her to the National Spelling Bee; and the animated shorts programme **Loot Bag, Jr: Soaring Stories**.

### **Short Cuts: Summer 2017 — July 8 to August 29**

Delivering the best of Canadian and international short films to Toronto all year round, Short Cuts launches on **July 8** with **Sundance Film Festival Shorts**, featuring eight short films from this year's Sundance Film Festival, including fiction, documentary, and animation from around the world. On **August 8**, **Social Justice, in Short** will spotlight stories of struggle and survival from around the world, and on **August 29**, **Coming of Age** will offer diverse perspectives on the universal experience on growing up.

## **LEARNING**

### **Summer Camps — July 4 to August 25**

#### **Film Fun 101 (Ages 8–10)**

Campers will have the opportunity to experiment with live-action and animated filmmaking through collaborative and individual projects, and try their hand at a variety of roles and skills that combine to form a final product, including; acting, directing, editing, writing, set design, makeup, wardrobe, sound and cinematography.

#### **Coming Attractions: Movie Trailer Camp (Ages 11–13)**

In this two-week camp, participants will examine how things like timing, music, and demographics influence the construction of a trailer, and then try their hand at creating some low-budget trailers for popular films. In week 2, participants will take this learning to the next level and create a polished trailer for a completely original film concept.

#### **Future Filmmakers (Ages 11–13)**

In this camp, participants will explore new and evolving techniques and technologies for storytelling. Filmmaking with mobile devices, virtual reality, and other new media and maker tools will be front and centre in this two-week "film laboratory" of experimentation and discovery.

#### **Video Game Design (Ages 8-10)/Video Game Design (Ages 11–13)**

Video Game Design Camp allows young gamers to engage with this field through hands-on experience. Throughout the week, learning will take place through a series of workshops where campers will work alongside guest facilitators and camp staff to develop their digital gaming concept, from the early design stage to a playable prototype.

#### **Film FUN-damentals (Ages 8-10)/Film FUN-damentals (Ages 11–13)**

In this one-week summer programme, campers will explore several facets of the filmmaking process. Each day, campers will have the opportunity to engage with artist facilitators as they learn skills related to live-action filmmaking, stop-motion animation, Foley and special effects makeup. This camp is suitable for participants who just want to learn about basic filmmaking, as well as and those who want to keep learning and improving their skills.

#### **Kickin' it Old School: Slapstick & Spectacle (Ages 8–10)**

This two-week camp will celebrate the magic and wonder of early cinema techniques and genres — slapstick comedy, adventure serials, fantasy — with the goal of updating these for present day.



## NEW RELEASES

### Opens May 19

#### ***Certain Women***

dir. Kelly Reichardt | USA 2016 | 107 min.

Based on short stories from Maile Meloy's *Both Ways is the Only Way I Want It*, the latest film from acclaimed writer-director Kelly Reichardt is a tripartite portrait of striving, independent women — played by Laura Dern, Michelle Williams, Kristen Stewart and outstanding newcomer Lily Gladstone — whose lives intersect in suggestive and powerful ways. With the help of her magnificent cast, Reichardt has created a masterful, profoundly empathetic film that reveals these certain women as both painfully vulnerable and unfathomably resilient in the face of life's many uncertainties.

#### ***The Commune***

dir. Thomas Vinterberg | Denmark/Sweden/Netherlands 2016 | 111 min.

Set in 1970s Copenhagen, the new film from lauded director Thomas Vinterberg (*The Celebration*, *The Hunt*) focuses on a well-off professional couple (Trine Dyrholm and Ulrich Thomsen) who, upon inheriting a large house, decide to experiment with communal living, which was all the rage in Scandinavia at the time. Energized by the era's relaxed taboos, the couple assembles a diverse, rather motley crew of cohabitants and embarks on their adventure; but when infidelity enters the mix, both the commune and the marriage at its core begin to unravel.

### Opens June 2

#### ***Tanna***

dirs. Martin Vutler & Bentley Dean | Australia/Vanuatu 2016 | 100 min.

Nominated for the Academy Award for Best Foreign Language Film, this gorgeously shot, based-on-fact tale of forbidden love set on a remote South Pacific island is enacted by members of the island's Yakel tribe. Young lovers Wawa and Dain find themselves torn apart when Wawa is promised in marriage to a member from a rival tribe as part of a peace deal. Fleeing together and with enemy warriors on their trail, the lovers must choose between their hearts and the future of the tribe.

#### ***Graduation***

dir. Cristian Mungiu | Romania 2016 | 128 min.

Romanian auteur Cristian Mungiu won the Best Director prize at Cannes for this incisive morality play. Determined that his daughter get into the "right school," physician Romeo (Adrian Titieni) is distraught when the girl is attacked in what appears to be an attempted rape — though largely because he fears the incident will distract her from acing her upcoming exams. As he goes to highly questionable lengths to ensure his daughter's academic success, Romeo becomes yet another cog in the corrupt system he claims to despise.

### Opens June 23

#### ***The Bad Batch***

dirs. Ana Lily Amirpour | USA 2016 | 115 min.

Toronto International Film Festival 2016

In a dystopian future United States, a young girl (Suki Waterhouse) condemned to wander a desert wasteland is captured by a community of cannibals. Managing to escape, the girl later encounters and befriends one of her former captors (Jason Momoa, *Game of Thrones*) — but will the two of them be able to avoid getting slaughtered in this world where savagery is central to survival? Ana Lily Amirpour's highly anticipated follow-up to *A Girl Walks Home Alone at Night* uses genre conventions as a springboard for high style and social commentary.



### **Opens July 21**

#### ***A Ghost Story***

dir. David Lowery | USA 2017 | 87 min.

Returning to his suburban home as a white sheeted ghost to console his bereft wife (Rooney Mara), the recently deceased “C” (Academy Award winner Casey Affleck) finds that in his spectral state he has become unstuck in time, forced to watch passively as the woman he loves slowly slips away from him. An unforgettable meditation on legacy, loss and longing, this unique supernatural drama from the director of *Ain't Them Bodies Saints* was one of the highlights of this year's Sundance Film Festival.

### **Opens July 28**

#### ***Lady Macbeth***

dir. William Oldroyd | UK 2016 | 89 min.

Toronto International Film Festival 2016

Acclaimed UK stage director William Oldroyd makes his cinematic debut with this striking adaptation of Nikolai Leskov's famous play *Lady Macbeth of the Mtsensk District*, relocated to Victorian England. Trapped in a marriage to a much older man and marooned on an estate amidst the bleak northern heaths, Lady Katherine (Florence Pugh) paces her constrictive world like a wild animal looking for escape. She soon finds an outlet for her stifled desires in an affair with a young groom — but the couple's passion could prove to be their undoing.

### **Opens August**

#### ***Mañana a esta hora (This Time Tomorrow)***

dir. Lina Rodriguez | Canada/Colombia 2016 | 85 min.

Colombian-born, Toronto-based filmmaker Lina Rodriguez follows her critically lauded debut feature *Señoritas* with this intimate and astute study of a loving family starting to come apart at the seams. Bright and beautiful 17-year-old Adelaida (Laura Osma) lives a comfortable life with her parents in a Bogotá apartment. As everyday challenges and Adelaida's teen identity crisis begin to reveal the cracks in the family's picture-perfect veneer, a sudden tragedy forces them to confront their biggest struggle yet.

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-30-

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For images visit the media site at [tiff.net/press](http://tiff.net/press).