

TIFF BELL LIGHTBOX'S FALL SEASON FEATURES MASTERS OF STYLE AND ICONS OF RESISTANCE

Season highlights include groundbreaking series celebrating black stardom, resistance in Filipino cinema and Soviet silent cinema's radical creativity; retrospectives on Andrei Tarkovsky, Denis Villeneuve and Sofia Coppola; and in-person appearances by Johnnie To and Kidlat Tahimik



Ivan's Childhood, Courtesy of the Film Reference Library

TORONTO — With TIFF's Fall 2017 lineup, you can have both substance and style. Our autumn season of retrospective screenings, new releases, learning programmes and events follows two key themes: cinemas of resistance and the pleasures of film style. Spanning the globe and from the beginnings of cinema to right now, Fall at TIFF offers audiences many ways to deepen and broaden their perspectives through film.

TIFF Cinematheque presents retrospectives on some of the most exciting filmmakers working today — **Denis Villeneuve**, **Sofia Coppola** and **Johnnie To** — who will be in attendance to introduce *Election* (2005), *Election II: Harmony is a Virtue* (2006), *The Mission* (1999), and King Hu's *Dragon Inn* (1967). The first retrospective of Russian master **Andrei Tarkovsky** in Toronto in 15 years will also be presented; it will include limited runs of the slow-burning stunner *Solaris* (1972) and sci-fi classic *Stalker* (1979). **Kidlat Tahimik**, the grandfather of the Philippine New Wave, will also have a retrospective of his work shown as part of this season's Wavelengths year-round programme. Tahimik will be in attendance to introduce *Balikbayan #1 Memories of Overdevelopment Redux IV* (2015), *The Perfumed Nightmare* (1977), *Why is Yellow Middle of the Rainbow?* (1984–94), and *Turumba* (1981).

Audiences will also be treated to several carefully curated programmes such as *The Heart of the World: Masterpieces of Soviet Silent Cinema*, a vast survey of the cinematic "Russian Spring" in celebration of the centenary of the Russian Revolution; *People Have the Power: Resistance in Filipino Cinema*, which features films by Lino Brocka, Joel C. Lamangan, Erik Matti, Lav Diaz and Adolfo Alix, Jr.; *Circle of Three: A Tribute to TIFF's Founders*, a celebration of TIFF's founders, the late Bill Marshall, Dusty Cohl, and Henk Van der Kolk, and their film producing endeavors; and *Black Star*, a programme that explores how images of Blackness have been historically constructed and challenged both within and outside the mainstream film industry, including an in-person

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appearance by **Kardinal Offishall** to introduce a screening of John Landis' **Coming to America** (1988). The *Black Star* series includes **Black Star Canada**, a sidebar that provides a glimpse of how the Black Canadian experience has been expressed through cinema and that will have special guests to introduce several screenings. Toronto-based production company MDFF's popular series will also have a new home at TIFF Bell Lightbox as of September. It will be co-presented by TIFF and Cinema Scope.

TIFF's free year-long programme, **Canada on Screen**, continues to celebrate Canada's sesquicentennial with a selection of 19 feature films and two **Canada on Screen Shorts** programmes; a series of in-person appearances; an extensive [online catalogue](#); the second wave of **2167**, the collection of virtual reality projects at TIFF Bell Lightbox as part of the imagineNATIVE Film + Media Arts Festival that includes works by **Jeff Barnaby** and **Kent Monkman**; and **Voices of Nunavut**, a series of videos created by youth in each of Nunavut's 26 communities, curated by Iqaluit's Nunatta Sunakkutaangit Museum.

Other highlights include four 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; **Connecting Communities + Cultures: The Vital Role of Libraries, Archives, and Museums in the Arts**, a two-day symposium part of TIFF's **Reel Heritage**, which will offer professional development sessions for emerging librarians, archivists and students; a programme called **Guillermo del Toro: Influences**; and **boombox**, TIFF's annual fundraiser, which this year draws inspiration from the 1980 film *Fame*.

New releases this season include Dorota Kobiela and Hugh Welchman's **Loving Vincent** (2017), the world's first fully painted feature film; Ai Weiwei's **Human Flow** (2017), a heartbreaking documentary about the global refugee crisis; Kate and Laura Mulleavy's **Woodshock** (2017), the exquisite feature-film debut of the visionary LA-based fashion designers of Rodarte, starring Kirsten Dunst; Agnès Varda and JR's wondrous travelogue through the French countryside, **Faces Places** (2016); Ruben Östlund's Palme d'Or-winning satire of the postmodern art world, **The Square** (2017); and Aki Kaurismäki's award-winning dramedy **The Other Side of Hope** (2017).

Tickets for the fall season go on sale **September 20** for TIFF Members and **September 27 at 10am** for the public.

TIFF prefers VISA.

TIFF CINEMATHEQUE

High Concept: The Films of Denis Villeneuve — September 26 to October 5

A big-picture filmmaker with an eye for detail and an interest in small moments of tenderness and intimacy, Montreal-born filmmaker Denis Villeneuve is known as the leading French-language stylist of his generation. With the impending release of the hotly anticipated sci-fi sequel *Blade Runner 2049* this October, TIFF Cinematheque is thrilled to bring audiences this comprehensive retrospective showcasing the filmmaker's versatility through a selection of nine features and one short film. Highlights include his English-language debut **Enemy** (2013), one of the all-time great Toronto movies that recasts the GTA as a jaundiced metropolis thick with webs of deceit and paranoia; the somber and meticulous **Polytechnique** (2009), the first dramatic feature about the Montreal massacre shot in gorgeous, ghostly black and white; his striking opera prima **August 32nd on Earth** (1998); the strange and delightful **Maelström** (2000), a dark comedy about suicidal anguish, passionate romance, and hard-won self-actualization; his commercial breakthrough **Arrival** (2016), which was nominated for eight Academy Awards (including Best Picture and Best Director); and the early short **REW-FFWd** (1994), an impressionistic, semi-fictional video diary of a journalist's peregrinations through the Trenchtown neighbourhood of Kingston, Jamaica.

The Heart of the World: Masterpieces of Soviet Silent Cinema — September 28 to October 31

To mark the centenary of the Russian Revolution, TIFF Cinematheque presents a vast survey of the cinema born of the brief golden age of Soviet culture — a massive immersion in one of the most important and radically creative movements in the history of cinema

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before it fell victim to Stalinist censorship. Featuring 20 feature films and one short, the series includes known classics as well as buried treasures. Highlights include Dziga Vertov's virtuosic "city symphony," **Man with a Movie Camera** (1928); Sergei Eisenstein's masterpiece **Battleship Potemkin** (1925), the most widely known and internationally acclaimed Soviet silent; a restored print of Lev Kuleshov's **By the Law** (1926), a great favourite of Guy Maddin featuring a keyed-up, feverish style, high on montage and lighting effects; Alexander Dovzhenko's breathtaking **Earth** (1930), a poetic portrait of the cycles of death and rebirth and the primal bond between humanity and nature; Yakov Protazanov's crazily inventive sci-fi silent, **Aelita – Queen of Mars** (1924), which was long suppressed by Soviet authorities and long thought lost; Abram Room's brilliant **Bed and Sofa** (1926), which was banned in both the US and Europe because of its frank treatment of such subjects as abortion, poverty and polygamy; Boris Barnet's beguiling silent comedy **The House on Trubnaya** (1928), which centres on a young peasant woman who moves to Moscow to work as a servant, falls in love and acquires a political consciousness in the process; Vsevolod Pudovkin's first film, **Chess Fever** (1925), a romping combination of experimental montage and Dada-esque jape; and Pudovkin's masterpiece **Mother** (1926), which centres on the eponymous matriarch as she is torn between her husband and son once the two men take opposite sides in the class struggle.

MDFF Selects: Presented by Cinema Scope and TIFF — September 28 to November 24

MDFF, a Toronto-based film production founded by director Kazik Radwanski and producer Daniel Montgomery, has not only produced some of the most interesting independent Canadian films of the past few years (Antoine Bourges' *East Hastings Pharmacy*; Radwanski's *Tower* and *How Heavy This Hammer*), but it's also been the force behind a monthly series since 2014 that focuses on Toronto premieres of essential new films that challenge and expand contemporary cinema. Starting this season, this popular screening series finds a new home at TIFF Bell Lightbox, where it will be co-presented by TIFF and Cinema Scope. The programme includes Alessandro Comodin's phantasmal **Happy Times Will Come Again Soon** (2016), a tale of wild beauty that fuses past with present and realistic fiction with fable; an in-person introduction by Alex Ross Perry of his most recent film, **Golden Exits** (2017), a biting comedy lovingly shot in 16mm by cinematographer extraordinaire Sean Price Williams; and a programme that spotlights Colombian-French filmmaker and artist Laura Huertas Millán, whose hyphenated works intertwine genres, crossing documents and different forms of fictions. Millán will be in attendance to introduce **Journey to a Land Otherwise Known** (2011), a "first contact" short film staged in the jungle of a European botanical garden; **Aequador** (2012), a science-fiction short documentary that evokes colonization, former utopias in the Latin American forests and their cohabitation with the present; and **Sol negro** (2016), a medium-length hybrid film centred on her opera diva aunt that offers an austere and moving look into her family's history of mental illness.

Guillermo del Toro: Influences — September 29 to December 13

A complement to the AGO Exhibition this fall, *Guillermo del Toro: At Home with Monsters*, this series includes 10 films that have influenced the Mexican maestro, such as Terry Gilliam's darkly funny vision of a dystopian future, **Brazil** (1985); Victor Erice's **Spirit of the Beehive** (1973); Don Chaffey's legendary **Jason and the Argonauts** (1963); and Kaneto Shindo's chilling folktale **Onibaba** (1964).

People Have the Power: Resistance in Filipino Cinema — October 5 to November 4

For several decades now, Filipino cinema has been dealing with the horrors and abuses of Ferdinand Marcos' regime and its aftermath, and with the impact that the prejudices from the Catholic Church have had on society at every level. This series brings Toronto audiences nine feature films by some of the country's most influential filmmakers, including a new digital restoration of Lino Brocka's masterpiece **Insiang** (1976), a savage commentary on the degradations of urban poverty that follows an innocent teenager and her bitter mother as women scorned, preceded by a talk on representation and resistance by Robert Diaz, Assistant Professor at the University of Toronto; Joel C. Lamangan's **The Flor Contemplacion Story** (1995), a stirring re-creation of a true life story about a Filipino maid who was executed in Singapore for allegedly killing a co-worker and a young boy; Erik Matti's neo-noir gangster film **On the Job** (2013), a visceral indictment of police corruption; Lav Diaz's nine-hour epic **Evolution of a Filipino Family** (2004), an extraordinary examination of the 15 years of martial law imposed by former President Ferdinand Marcos; and Adolfo Alix, Jr.'s latest film **Dark is the Night** (2017), a timely story that follows a couple caught up in Rodrigo Duterte's violent war on drugs when their son goes missing.

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TIFF Cinematheque Special Screenings — October 15 to December 19

The fall 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 new 2K restorations of Jean-Luc Godard's *La Chinoise* (1967) and *Le Gai Savoir* (1969), and an archival 35mm print of *Weekend* (1967); a 2K restoration of Arturo Ripstein's stunning debut, *Time to Die* (1965), a Mexican neo-western that follows a man as he returns to his hometown after 18 years in prison to face the false rumors of his crime and two sons who seek revenge; a new 35mm print of Claire Denis' semi-autobiographical debut feature *Chocolat* (1988), which follows a young girl as she observes a forbidden love triangle in her family home in French-colonial Cameroon; and a new 3D digital restoration of Julian Roffman's deliciously creepy tale about a haunted tribal mask, *The Mask (Eyes of Hell)* (1961), which will screen on Halloween.

Wavelengths — October 17 to December 10

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.

Potamkin — October 17

A prolific film critic of the silent era who died at a young age in 1933, Harry Alan Potamkin left behind writings that spoke from a radical-left criticism of film, embracing the possibility of social justice during the rise of industrialization. Toronto filmmaker Stephen Broomer has turned to the films that Potamkin wrote about to create a speculative biography of Potamkin's life. The result is a rich collage that compiles almost 100 films from the first three decades of cinema, including Eisenstein's *Battleship Potemkin*, whose Odessa Steps sequence takes on an iterative lyricism in Potamkin's second half. Broomer will be in attendance to introduce the screening.

Quiet Lightning: The Films of Kidlat Tahimik — November 16 to November 21

Self-described as an "indie-genius," Kidlat Tahimik is known not only as the grandfather of the Philippine New Wave, but also for how his personal, unorthodox and rickety yet cosmically minded body of work turns a humorous lens on the observable ironies of the West's attempts to control the East. Tahimik will launch the retrospective with an in-person introduction of his most recent film, *Balibayan #1 Memories of Overdevelopment Redux VI* (2015), the ultimate home-movie historical epic about Enrique, Ferdinand Magellan's Filipino slave, who rightly earned the true title of first circumnavigator. The director will also be in attendance to introduce his first film, *The Perfumed Nightmare* (1977), the humorous tale of a Filipino Jeepney driver (played by Tahimik himself) who sets out from the Philippines in search of his idol, rocket engineer Wernher von Braun; the deeply moving *Why is Yellow Middle of the Rainbow?* (1984–94), which took over a decade to complete and traced both the growth of his eldest son and the rise of the democratic movement in the Philippines; and *Turumba* (1981), both a critique and a personal self-reflection about the alienating effects of capitalism on traditional culture.

Tell me about the ones who sleep through storms: Films and Videos from the Baltic States — December 10

Remote viewing is a form of extrasensory perception: a receptive individual projects or travels out of their body to a place, object or time unknown to them, reporting back as a kind of psychic reconnaissance. This practice was a part of the CIA's Stargate Project, begun in the 1970s, that sought to militarize psychic research. Curated by Erik Martinson, this programme features nine films and videos from artists in Latvia, Lithuania and Estonia that position remote viewing as a portal across time, history and personal experience.

Johnnie To: Expect the Unexpected — October 26 to December 28

A complex and seemingly contradictory filmmaker, Johnnie To is an action-film director whose most popular works at home are his comedies. His vast and diverse oeuvre (almost 60 films to date) is a perfect representation of a Hong Kong in ever-deepening crisis, with its hybrid nature, its creative hustle, its anxiety over its unknowable and time-limited future, and its existential dilemma: survival, or disappearance and total assimilation into the mainland. Curated by Shelly Kraicer, the retrospective launches with four in-person

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appearances by To, who will be at TIFF Bell Lightbox to introduce ***Election*** (2005), a controversially authentic portrait of a highly ritualized, structured gangster society on the edge of chaos starring two of Hong Kong's finest actors, Tony Leung Ka-fai and Simon Yam, as rivals; the lean, clean and essential sequel ***Election II: Harmony is a Virtue*** (2006), a cry of anger about Hong Kong and China's relationship, where capitalism and brutality are merely two sides of the same coin; and ***The Mission*** (1999), a picture-perfect formalist gangster masterpiece that shows To distilled to his absolute essence. He will also be in attendance to introduce his Carte Blanche selection, a dazzling 4K restoration of King Hu's ***Dragon Inn*** (1967), a landmark of cinematic history and one of the great trailblazing films of the modern *wuxia* (chivalric swordplay) that has greatly influenced To's films.

Other highlights include ***Justice, My Foot!*** (1992), a period-costume action-comedy starring Hong Kong box-office king and superstar comedian Stephen Chow; ***The Heroic Trio*** (1993), a mad superhero tale of dystopian art-deco futurism; the gunplay action drama ***Loving You*** (1995), which marks To's first collaboration with his chief male muse, Lau Ching-wan, as lead actor; his most popular romantic comedy ***Needing You...*** (2000), a deft satire of Hong Kong's fearsome workplace tyranny; and the delightful, song-saturated, conceptually-designed musical ***Office*** (2015), which intensifies his trenchant critique of Hong Kong's rampantly capitalist ideology.

Black Star — November 3 to December 22

Celebrating a range of influential figures, this groundbreaking programme, curated by Ashley Clark and presented in collaboration with the British Film Institute, explores 100 years of Black excellence on the big screen. Following its debut at the British Film Institute in 2016 and its subsequent stop at MoMA earlier this year, ***Black Star*** makes its third stop at TIFF with a showcase of 25 feature films, 14 shorts and four music videos. The series launches with three screenings to be introduced by Clark, including a 4K digital restoration of Norman Jewison's perennially insightful ***In the Heat of the Night*** (1967), starring Sidney Poitier in one of his most iconic roles as cool, charismatic Philadelphia detective; and Edwin Middleton, T. Hayes Hunter & Sam Corker Jr.'s unfinished silent romantic comedy ***Lime Kiln Club Field Day*** (1913), the earliest documented film with an all-black principal cast featuring legendary vaudeville performer Bert Williams. Other highlights include Oscar Micheaux's silent masterpiece ***Body and Soul*** (1925), accompanied by Thompson T. Egbo-Egbo and starring the celebrated actor, singer, lawyer and political activist Paul Robeson in his blistering screen debut; John M. Stahl's heartbreaking melodrama ***Imitation of Life*** (1934), starring Louise Beavers, who received an Oscar nomination for an indelible performance that transcends the "Mammy" stereotype; a 35mm presentation of Spike Lee's epic ***Malcolm X*** (1992), starring Denzel Washington in one of the great screen performances of the 1990s and Angela Bassett as Malcolm's wife and confidante; Ava DuVernay's elegant and emotionally complex second feature ***Middle of Nowhere*** (2012), featuring Emayatzy Corinealdi as a young woman whose life revolves around her imprisoned husband, and David Oyelowo as a gentle bus driver; and Julie Dash's haunting short film ***Illusions*** (1982), a gripping critique of both Hollywood's power to shape perceptions and the illusions of racial identity itself.

Audiences will also be invited to journey beyond Blaxploitation with a series of rude and riveting films including Haile Gerima's stark portrait ***Bush Mama*** (1975), to be introduced by Lydia Ogwang and starring Barbara O. Jones in a soulful, mesmerizing performance as a pregnant welfare recipient; F. Gary Gray's ***Set It Off*** (1996), a heist thriller that unapologetically celebrates subversive Black female agency featuring a hard-hitting screen crew composed of Jada Pinkett, Queen Latifah, Vivica A. Fox and Kimberly Elise; and John Landis' fabulous culture-clash comedy ***Coming to America*** (1988), starring Eddie Murphy as a pampered African prince, James Earl Jones as his controlling father and Arsenio Hall as the prince's faithful aide. Toronto hip-hop legend Kardinal Offishall will introduce the screening.

Black Star Canada, an additional selection of Canadian films curated by Ella Cooper, focuses on filmmakers as the true "stars" of Black cinema in Canada. Highlights include Clement Virgo's groundbreaking debut feature ***Rude*** (1995), which interweaves five urban narratives signaling an important departure from the traditional filmic depictions of Black Canadian life; Charles Officer's pictorial short drama ***Short Hymn, Silent War*** (2002); Stella Meghie's multigenerational family comedy ***Jean of the Joneses*** (2016); Sudz Sutherland's smart romantic comedy ***Love, Sex and Eating the Bones*** (2003), to be introduced by the director and producer Jennifer Holness; Jennifer Hodge & Roger McTair's ***Home Feeling: Struggle for a Community*** (1984), a powerful portrait of the Jane-Finch

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“Corridor”; and Karen Chapman’s **Walk Good** (2016), a heartbreaking documentary portrait of a grieving mother whose three children were murdered in three separate, unrelated shootings.

The Poetry of Apocalypse: The Films of Andrei Tarkovsky — November 9 to November 30

Widely considered the greatest director of postwar Soviet cinema, Tarkovsky’s mystical body of work is celebrated for its gravity and grandeur. Simultaneously stark and sumptuous, elemental and metaphysical, his films explore themes of spiritual anguish, the search for grace and oblivion, and the conflict between the spiritual and the material. Prompted by some recent restorations, the first Toronto retrospective in 15 years showcases seven feature films. Some of the highlights include his first feature **Ivan’s Childhood** (1962), which follows a vengeful 12-year-old partisan who undertakes a suicide mission as a spy behind German lines during WWII; the full-length version of the masterful **Andrei Rublev** (1966), a magnificent portrait of the 15th-century monk and icon painter, who clung to his faith despite the atrocities he witnessed around him; **The Mirror** (1974), an awe-inspiring autobiographical film that beautifully weaves personal memories and dreams into collective memory; a rare screening of **The Steamroller and the Violin** (1960), Tarkovsky’s graduation film from the USSR’s State Institute of Cinematography; limited runs of a recent restoration of **Stalker** (1979), a brilliantly original and mesmerizing sci-fi epic; and a new digital restoration of **Solaris** (1972), a visionary work in which the travel is not so much into outer but inner space, the cosmos of memory, consciousness and dreams. The screening of **Stalker** will be preceded by a talk by Robert Bird, Associate Professor at the University of Chicago. The retrospective also includes Chris Marker’s **One Day in the Life of Andrei Arsenevich** (1999), throughout which he combines film clips, journal entries and personal speculation to illuminate the life and work of his friend Tarkovsky.

Circle of Three: A Tribute to the TIFF Founders — November 30 to December 3

The Toronto International Film Festival would not be what it is now if it wasn’t for the efforts, passion and unrelenting commitment of its founders: showman, entrepreneur and political operator Bill Marshall; legendary social convener and man about town Dusty Cohl; and the more self-effacing, detail oriented Henk Van der Kolk. Although TIFF and the film industry at large are still mourning the loss of Bill Marshall, this series is a celebration of this incredible trio and their film-producing endeavors, which include Richard Benner’s **Outrageous** (1977), a seminal Toronto film that delves deep into queer culture based on Margaret Gibson’s short story about her relationship with female impersonator Craig Russell; David Acomba’s rarely screened **Hank Williams: The Show He Never Gave** (1980); Jules Dassin’s **Circle of Two** (1981), starring Richard Burton as an artist who is struggling with a devastating crisis of confidence and who is completely smitten with his much younger student, played by Tatum O’Neal; and Eric Till’s **Wild Horse Hank** (1979). One of Canada’s few westerns, the film was Marshall and Van der Kolk’s first foray into productions with larger American stars and remains one of their most fondly recalled experiences as producers.

Sofia Coppola: A Name of Her Own — December 8 to December 17

The second woman ever to win the Best Director Award at Cannes, Sofia Coppola has built a body of work that tackles subjects that, though often fascinating, offer perspectives on womanhood that can be both loving and disapproving, creating a tension that can be both invigorating and enervating. The director’s interest in exploring how the ambitions and desires of wealthy young women clash with environments controlled by others’ perceptions and men, and her ability to sympathize with the (sometimes obscenely) privileged, has drawn criticism that has overshadowed the formal and emotional resonance of her films. Showcasing her six feature films to date, this retrospective includes her debut feature, **The Virgin Suicides** (1999), a poignant portrait of middle-class suburbia that delicately renders the enigmatic experience of being a teenage girl; **Marie Antoinette** (2006), starring Kirsten Dunst as the doomed Queen of France locked up in a prison of gold and glass; and the Golden Lion-winning **Somewhere** (2010), a formal examination of the vicious cyclicity of ennui and the redeeming power of family ties.

Magnificent 70mm — December 24 to January 7

One of the only venues in the city to project 70mm on a regular basis, TIFF Bell Lightbox will host a series of over 50 screenings in celebration of this magnificent format. Highlights include Stanley Kubrick’s **2001: A Space Odyssey** (1968), Steven Spielberg’s **E.T.: The Extra-Terrestrial** (1982), Christopher Nolan’s **Dunkirk** (2017), Sam Peckinpah’s **The Wild Bunch** (1969), and the only known 70mm print of John Carpenter’s **The Thing** (1982).

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FILM SERIES

Canada on Screen — September 30 to December 24 | FREE

In celebration of Canada's sesquicentennial, TIFF's free year-long programme continues with a selection of 19 feature films and two Canada on Screen Shorts programmes. Highlights include Bruce Elder's eight-hour film-poem **Lamentations : A Monument for the Dead World** (1985), preceded by an introductory discussion with the filmmaker; Sandy Wilson's classic coming-of-age tale **My American Cousin** (1984); Micheline Lanctôt's **Sonatine** (1984), which won the Silver Lion at the Venice Film Festival; Michael Snow's **La Région centrale** (1971), the Canadian avant-garde's crowning achievement; Mireille Dansereau's intelligent **La vie rêvée** (1972), one of the very first feature-length Canadian narrative films to be directed by a woman; Léa Pool's compelling and mysterious art-house drama, **La Femme de l'hôtel** (1984); Zacharias Kunuk's spellbinding epic of love, revenge, betrayal and murder, **Atanarjuat: The Fast Runner** (2001); and in-person introductions by Jody Shapiro for Guy Maddin's brilliantly funny "docu-fantasia" **My Winnipeg** (2007) and video artist Steve Reinke, who will present a self-curated selection from his **The Hundred Videos** (1989-1996) project.

The **Canada on Screen Shorts** programmes include David Rimmer's **Variations on a Cellophane Wrapper** (1972), a classic work of Canadian structural cinema; Joyce Wieland's whimsical **Rat Life and Diet in North America** (1968); Michel Brault, Claude Jutra, Marcel Carrière and Claude Fournier's conceptually sophisticated documentary **La Lutte** (1961), which follows the professional wrestling scene in Montreal in the early 1960s; and Stuart Legg's **Churchill's Island** (1941), the first documentary to ever win an Academy Award for the National Film Board of Canada.

2167— October 17 to December 31

The fall season will also bring the second wave of **2167** virtual reality projects to TIFF Bell Lightbox. Running in its first iteration this summer, **2167** is an exhibition in collaboration with imagineNATIVE, Pinnguaq and the Initiative for Indigenous Futures that asks Indigenous filmmakers and artists to envision Canada 150 years into the future through a series of virtual-reality projects. Launching as part of the imagineNATIVE Film + Media Arts Festival, this fall, **2167** will return with two new immersive projects showcasing Jeff Barnaby and Kent Monkman's visions of Canada 150 years from now. **2167** will also visit communities across Canada with imagineNATIVE.

On October 20, with support from TIFF's Higher Learning and as part of the imagineNative Film and Media Arts festival, **2167** artists Jeff Barnaby, Kent Monkman, Danis Goulet, Scott Benesiinaabandan and Postcommodity will take a deeper dive into these works by participating in a free panel, **2167: Indigenous Storytelling in VR**, where they will discuss their projects and the role that VR can play in the Indigenous Futurism movement.

Voices from Nunavut — November 3 to December 31

A series of videos created by youth in each of Nunavut's 26 communities, **Voices from Nunavut** is curated by Iqaluit's Nunatta Sunakkutaangit Museum. The 26 videos depict a range of everyday activities, from hockey to discussions with elders, and brings a vision of Canada, from the North to the South. They will be showcased in TIFF Bell Lightbox's atrium.

CANADA À L'ÉCRAN

Canada à l'écran – Du 30 septembre au 24 décembre | GRATUIT

Créé pour célébrer le 150^e anniversaire du Canada, le programme gratuit du TIFF se poursuit toute l'année avec 19 longs métrages et 2 séances de courts métrages Canada à l'écran. Cette programmation comprend **Lamentations : A Monument for the Dead World** (1985), un film-poème de huit heures qui sera précédé d'une discussion avec son créateur, Bruce Elder; le récit d'apprentissage et grand classique de Sandy Wilson **Mon cousin américain** (1984); **Sonatine** (1984), de Micheline Lanctôt, une œuvre couronnée de

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l'Ours d'argent au Festival de Venise; le plus grand chef-d'œuvre de l'avant-garde canadienne **La région centrale** (1971), signé Michael Snow; **La vie rêvée** (1972), l'un des premiers longs métrages narratifs canadiens réalisés par une femme, la réalisatrice Mireille Dansereau; le film d'auteur **La femme de l'hôtel** (1984), un drame saisissant et rempli de mystère réalisé par Léa Pool; la fascinante épopée de Zacharias Kunuk **Atanarjuat, la légende de l'homme rapide** (2001), qui traite d'amour, de vengeance, de trahison et de meurtre; de même que des introductions par Jody Shapiro de **Winnipeg, mon amour** (2007), le « docu-fantaisie » comique de Guy Maddin, et de **The Hundred Videos** (1989-1996), dont des extraits sélectionnés par son créateur, le vidéaste Steve Reinke, seront présentés.

Les programmes de **courts métrages Canada à l'écran** incluent **Variations on a Cellophane Wrapper** (1972), un classique du cinéma structuraliste canadien réalisé par David Rimmer; le fantaisiste **Rat Life and Diet in North America** (1968) de Joyce Wieland; **La lutte** (1961), un documentaire au concept sophistiqué par lequel Michel Brault, Claude Jutra, Marcel Carrière et Claude Fournier présentent le monde de la lutte professionnelle à Montréal au début des années 1960; et **La forteresse de Churchill** (1941), le documentaire ayant valu à l'ONF son tout premier Oscar.

2167 – Du 17 octobre au 31 décembre

Cet automne, la seconde vague des projets de réalité virtuelle **2167** sera dévoilée au TIFF Bell Lightbox. Réalisée en collaboration avec imagineNATIVE, Pinnguaq et l'Initiative for Indigenous Futures, **2167** – dont la première partie a été présentée tout l'été – rassemble les créations d'artistes et de cinéastes autochtones qui ont imaginé le Canada dans 150 ans à l'aide de la réalité virtuelle. La suite de cette exposition sera lancée cet automne dans le cadre d'imagineNATIVE Film + Media Arts Festival, avec deux nouveaux projets immersifs permettant de découvrir les visions du futur de Jeff Barnaby et de Kent Monkman. **2167** rendra également visite à des communautés situées partout au Canada grâce à imagineNATIVE.

Le 20 octobre, avec le soutien de TIFF Higher Learning, les créateurs de **2167** Jeff Barnaby, Kent Monkman, Danis Goulet, Scott Benesiinaabandan et Postcommodity aborderont leurs œuvres plus en profondeur dans le cadre de **2167 : Indigenous Storytelling in VR**, un panel gratuit portant sur leurs créations et le rôle que peut jouer la réalité virtuelle dans le mouvement futuriste autochtone.

Voix du Nunavut – Du 2 novembre au 31 décembre

Voix du Nunavut est une série de vidéos créée par des jeunes de chacune des 26 communautés du Nunavut et dirigée par le musée Nunatta Sunakkutaangit d'Iqaluit. Les 26 vidéos dépeignent une grande variété d'activités quotidiennes, du hockey aux discussions avec les aînés, et font voyager du nord au sud une vision du Canada. Ils seront présentés dans l'atrium du TIFF Bell Lightbox.

Reel Talk series — starting in October

TIFF's popular Sunday-morning subscription series features an amazing lineup of surprise films with complimentary coffee, tea, pastries and bagels before each screening.

Launching October 15, **Reel Talk: Sneak Preview** focuses on the best English-language cinema of the year, from Hollywood galas to small-budget indies, and from art-house dramas to homegrown documentaries. Part of the fun is the surprise: titles are not announced ahead of time, and all screenings are previews of films not yet released. The series is hosted by Jesse Wente, Director of Film Programmes at TIFF, and Magali Simard, Senior Manager of Theatrical Programming. Launching October 29, **Reel Talk: Contemporary World Cinema** provides a global snapshot of the best cinema from around the world, with a focus on non-English-language, art-house films that may not see wide release. The series is hosted by Cameron Bailey, Artistic Director of the Toronto International Film Festival, and Jane Schoettle, long-time Festival programmer.

Aabiziingwashi (Wide Awake/Unable to Sleep): Films and Conversations — October 1 to December 14

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

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leaders will expand on the issues presented in the film, using cinema to engage in honest discussion and to — hopefully — help advance the long process of reconciliation. This season includes Christine Welsh's *Finding Dawn* (2006), the powerful documentary that shines a light on an ugly universal truth that Indigenous women are the most marginalized group in Canada, and among its most at-risk people; Tasha Hubbard's *Birth of a Family* (2016), a deeply moving documentary that chronicles the reunion of four siblings who were separated as a result of Canada's infamous '60s scoop, which took 20,000 Indigenous children from their families to be adopted into white families or to live in foster care; and Erika MacPherson and Katherena Vermette's *This River* (2016), an arresting short documentary that offers an Indigenous perspective on the devastating experience of searching for a loved one who has disappeared. Marie Clements' inspiring musical documentary *The Road Forward* (2017) will close the series for 2017 while opening a dialogue for the future. Using musical performances by artists from Nations across Turtle Island, the film chronicles decades of Indigenous activism and resistance in British Columbia and beyond, and connects the historic movements with the movements of today.

Short Cuts: Fall 2017 — October 14 to December 12

Delivering the best Canadian and international short films to Toronto year-round, **Short Cuts** launches on **October 14** with a collection of shorts from some of the world's most exciting emerging female voices. 50% of the proceeds will go towards **Share Her Journey**, TIFF's fundraising campaign to support female voices in screen industries. On **November 21**, audiences will be able to catch up with an amazing selection of award-winning shorts from around the world, and on **December 12**, **Celebrity Shorts** offers a celebrity-packed programme that will make all in attendance fall in love with the short format.

LEARNING

Culture Days at the TIFF Film Reference Library — September 30 | FREE

A unique opportunity for Torontonians of all ages to discover the Film Reference Library's (FRL) rich collection of film- and television-related materials, test their film knowledge, watch silent films, enjoy movie-themed button-making or create zoetrope animation strips and watch images come to life. More information on the FRL at tiff.net/library.

UNESCO World Day for Audiovisual Heritage: Rear Window — October 25 | FREE

To mark UNESCO World Day for Audiovisual Heritage, TIFF is thrilled to present a rare IB tech 35mm print from its collection of Alfred Hitchcock's nerve-racking classic *Rear Window* (1954), which stars James Stewart as a photojournalist with a broken leg who is confined to his apartment and who thinks he may have witnessed a murder committed by a neighbour across the courtyard.

Higher Learning: Spotlight on the Trades — November 17 | FREE (OPEN TO THE PUBLIC)

Higher Learning is a year-round programme that invites students, scholars and practitioners from neighbouring post-secondary institutions to interact at free educational events. Moderated by Tyler Charlebois from the Ontario College of Trades, this panel profiles three trades professionals — a hoisting engineer (crane operator), a hairstylist, and a chef — who will share insights into their trades and how they apply their skills to film and television productions.

Reel Heritage | FREE

Reel Heritage is a TIFF initiative that educates audiences about the importance of the preservation of film and moving image-based collections in our communities. It brings post-secondary students together with film scholars, archivists, filmmakers/artists and curators in a series of free educational sessions that examine the challenges and the opportunities facing moving-image collections in Ontario and beyond. To learn more about TIFF's Reel Heritage initiative, visit tiff.net/reelheritage. This season includes the following Reel Heritage events:

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Bill Morrison on *Dawson City: Frozen Time* — November 20 | FREE

Dawson City: Frozen Time chronicles the discovery of 500 silent films from the 1910s and 1920s in a swimming pool in Dawson City, Yukon — and their subsequent salvation by archivists and advocates. Director Bill Morrison will be in attendance to reflect on what drew him to this unique story, the commitment required to undertake such an involved preservation project, and his work with Library and Archives Canada to digitize this found footage.

Connecting Communities + Cultures: The Vital Role of Libraries, Archives, and Museums in the Arts — November 20 and 21

Libraries, archives and museums are vital hubs of activity that facilitate education and community building, and function as keepers of public memory. They collect, exhibit and make available heritage materials that catalyze imagination, cultivate knowledge and solidify our understanding of our shared cultural histories. **Connecting Communities + Cultures: The Vital Role of Libraries, Archives, and Museums in the Arts** is a two-day symposium as part of TIFF's Reel Heritage initiative that offers professional development sessions for emerging librarians, archivists and students looking to enter the field. Emerging professionals with one to four years of experience from small to mid-size libraries, archives, historical societies and museums, as well as current students enrolled in related programmes, are encouraged to apply until October 1. This opportunity provides participants with round-trip travel within Canada and accommodation for two to three nights in Toronto.

TIFF + ESPN Emerging Filmmaker Grant — Deadline October 30

In an effort to foster the next generation of filmmakers, TIFF and ESPN have paired up to provide an emerging film and media creator 30 years of age or under with \$25,000 in support of their next short documentary project that considers important social or cultural issues through the lens of sport and/or athletics. The deadline for students and emerging content creators to apply for this grant is October 30.

The Jeffrey and Sandra Lyons Canadian Film Scholarship

TIFF is pleased to announce the fourth annual call for applications to the Jeffrey and Sandra Lyons Canadian Film Scholarship, an initiative of TIFF's Film Reference Library and Higher Learning programme that encourages the development of scholarly contributions related to Canadian film. This opportunity will provide one graduate student with access to the extensive resources in the Film Reference Library for one month, as well as a \$1,000 stipend and office space. Applications for the 2018 scholarship open on September 22, and more information will be available then via tiff.net/careers. The deadline to apply is November 17.

SPECIAL EVENTS

boombox — November 2

TIFF's annual fundraiser invites Torontonians to step into the world of *Fame* as TIFF Bell Lightbox gets transformed into a modern school for the arts, inspired by the film's prestigious performing-arts high school in New York City. Attendees will be able to immerse themselves in a unique, multi-sensory experience featuring the best of Toronto's emerging artists and performers, who will share their diverse and fascinating perspectives in celebration of TIFF's exciting fall programme.

boombox installations and experiences will include a cinema, a film studio, an art studio, a "cafeteria"/digital jam space, a VR lounge and an auditorium dance floor with more than enough space for a diverse range of immersive dance performances. Proceeds from the event enable TIFF to continue its work in film-based education, community outreach, film preservation and filmmaker development. Regular tickets are \$160, and Member tickets are \$150. For additional information visit www.tiff.net/boombox.

NEW RELEASES

Opens September 22

Beach Rats

dir. Eliza Hittman | USA 2017 | 95 min.

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Frankie, an aimless teenager on the outer edges of Brooklyn, is having a miserable summer. With his father dying and his mother wanting him to find a girlfriend, Frankie escapes by causing trouble with his delinquent friends and flirting with older men online. As his chatting and webcamming intensify, Frankie simultaneously enters into a cautious relationship with a young woman. Inevitably, Frankie's struggle to reconcile his competing desires lead to irreparable consequences.

Opens September 29

Woodshock

dir. Kate Mulleavy, Laura Mulleavy | USA 2017

Opens October 6

Loving Vincent

dir. Dorota Kobiela, Hugh Welchman | Poland/UK/Qatar 2017 | 94 min.

On July 27, 1890, a gaunt figure stumbled down a drowsy high street at twilight in the small French country town of Auvers. The man was carrying nothing; his hands clasped to a fresh bullet wound leaking blood from his belly. This was Vincent van Gogh, then a little known artist; now the most famous artist in the world. His tragic death has long been known, what has remained a mystery is how and why he came to be shot. *Loving Vincent* tells that story.

Lucky

dir. John Carroll Lynch | USA 2017 | 88 min.

"Lucky" follows the spiritual journey of a 90 year old atheist and the quirky characters that inhabit his off the map desert town. Having out lived and out smoked all of his contemporaries, the fiercely independent Lucky finds himself at the precipice of life, thrust into a journey of self-exploration, leading towards that which is so often unattainable: enlightenment.

Opens October 13

BPM (Beats Per Minute)

dir. Robin Campillo | France 2017 | 143 min.

Writer-director Robin Campillo (*Les Revenants*, *Eastern Boys*) offers a harrowing yet inspiring look back at the activism of French ACT UP protesters during the height of the AIDS crisis in the early 1990s.

78/52

dir. Alexandre O. Philippe | USA 2017 | 91 min.

There may be no more iconic sequence in the history of cinema than the shower scene in Alfred Hitchcock's 1960 masterpiece *Psycho*. In *78/52*, Hitchcock historians, horror aficionados, filmmakers, critics and actors-from Peter Bogdanovich and Guillermo Del Toro to Elijah Wood - gleefully pick apart this legendary movie moment, uncovering its enduring power and influence.

Opens October 20

Human Flow

dir. Ai Weiwei | 2017

Opens October 27

Faces Places

dir. Agnès Varda, JR | France 2016 | 89 min.

French master Agnès Varda collaborates with mysterious street artist JR in this wondrous travelogue, in which the duo travel through small villages in the French countryside and immortalize the faces of those they meet in immense public murals.

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Opens November 3

The Square

dir. Ruben Östlund | Sweden 2017 | 145 min.

Swedish provocateur Ruben Östlund (*Force Majeure*) took home the Palme d'Or at Cannes for this no-holds-barred satire of the postmodern art world about a self-important curator whose attempts to mount an ambitious exhibition go hilariously awry.

God's Own Country

dir. Francis Lee | UK 2017 | 104 min.

Johnny Saxby (Josh O'Connor) works long hours on his family's remote farm in the north of England. He numbs the daily frustration of his lonely existence with nightly binge-drinking at the local pub and casual sex. But when a handsome Romanian migrant worker (Alec Secareanu) arrives to take up temporary work on the family farm, Johnny suddenly finds himself having to deal with emotions he has never felt before. As they begin working closely together during lambing season, an intense relationship starts to form, which could change Johnny's life forever.

Opens November 17

Stalker

dir. Andrei Tarkovsky |RUSSIA 1979 | 161 min.

One of the most immersive and rarefied experiences in the history of cinema, Andrei Tarkovsky's *Stalker* embarks on a metaphysical journey through an enigmatic post-apocalyptic landscape.

Opens November 24

Solaris

dir. Andrei Tarkovsky | 1972 USSR | 166 min.

The Russian answer to Kubrick's *2001*, Andrei Tarkovsky's adaptation of Stanislaw Lem's classic novel is the ultimate in art-house sci-fi.

Opens December 8

The Other Side of Hope

dir. Aki Kaurismäki | Finland/Germany 2017 | 98 min.

A failing restaurant owner hires a young Syrian refugee he finds sleeping in the inner yard of the restaurant in this Silver Bear-winning dramedy from acclaimed Finnish director Aki Kaurismäki (*The Man Without a Past*).

Starting this Fall, TIFF Members will be first to see select New Releases with special screenings, ahead of their theatrical release.

Social Media:

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About TIFF

TIFF is a charitable cultural organization whose mission is to transform the way people see the world through film. An international leader in film culture, TIFF projects include the annual Toronto International Film Festival in September; TIFF Bell Lightbox, which features five cinemas, major exhibitions, and learning and entertainment facilities; and innovative national distribution programme Film Circuit. The organization generates an annual economic impact of \$189 million CAD. TIFF Bell Lightbox is generously supported by contributors including Founding Sponsor Bell, the Province of Ontario, the Government of Canada, the City of Toronto, the Reitman family (Ivan Reitman, Agi Mandel and Susan Michaels), The Daniels Corporation and RBC. For more information, visit tiff.net.

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The National Film Board of Canada is the content partner for the Canada on Screen Digital Catalogue / L'Office national du film du Canada est le partenaire de contenu du catalogue numérique de Canada à l'écran.

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Reel Heritage is supported by the Government of Canada and the Hollywood Foreign Press Association.

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For information contact the Communications Department at 416.934.3200 or email proffice@tiff.net.
For images visit the media site at tiff.net/press.

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