

23–25/09/16

CINEMAX, BANTRY, CO. CORK

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VIEWING:SESSIONS 2016

A RESOURCE ORGANISATION FOR REGIONAL CULTURAL CINEMA EXHIBITION

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After Love
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The Unknown Girl

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Cover image taken from American Honey

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Introduction

Welcome to VIEWING:SESSIONS 2016

Welcome to Cinemax, Bantry for access>CINEMA's viewing sessions 2016.

We here at Cinemax are proud to be involved in the Arthouse programme with access>CINEMA since our opening in 2003. Our aim has always been to bring cultural cinema to our audiences and region. Each season we strive to select a great variety of features showcasing the talent and culture of cinema from around the world.

We also work with our local and regional schools to bring the best of educational content to assist students as well as promoting Irish produced film.

Operating primarily as a commercial cinema, we made the transition from 35mm to digital projection in 2011 and have remained at the cutting edge with upgrades and improvements to our infrastructure, seating and equipment. These first class facilities allow us to enhance the cinema experience for all our audiences, spiriting them away for a brief few hours from everyday life.

This weekend we are sure you will enjoy the Cinemax experience and feel free to approach any of our excellent staff with any query, no matter how small.

I'd like to finish by thanking all the staff at access>CINEMA. Their assistance throughout each season with programming and audience acquisition has been crucial in our development. Needless to say their help in making this weekend a reality has been invaluable.

So, a warm welcome to you all, for what will be an interesting and thought-provoking experience in the heart of West Cork.

Stephen Keohane
Cinemax, Bantry

Since we came together for last year's event in Sligo access>CINEMA has embraced a period of significant change, with new staff structures and personnel, strengthening of governance, the introduction of a new advisory group and a redesigned website. All of these changes have been implemented with the strategy of improving and consolidating the organisation and the services we provide to you as members of the access>CINEMA network.

Over the past year access>CINEMA has also enjoyed another period of growth and expansion across the network with several new groups joining, growth and increased diversity in members' film programmes and higher audience attendances. access>CINEMA sites presented 392 films to over 75,000 people last year – an increase of 5% on audiences of 2014. These activities make a significant impact at local and regional level and demands from audiences for increased levels of film exhibition are being raised as a result.

We are excited about these developments and are eager to discuss how we can continue to support and improve access to and public engagement with your cultural cinema programmes even further. This weekend you will have the opportunity to sit down formally with access>CINEMA staff for one-to-one sessions designed to help focus these discussions and ideas. In addition VIEWING:SESSIONS provides ample opportunity for informal exchanges, networking and essential film viewing and debate, as well as the desirable element of fun.

After being in the west and northwest over the past two years, we are delighted to be able to bring VIEWING:SESSIONS 2016 to the south of the country. We are particularly pleased to be here in the beautiful surroundings of Bantry for the first time – Cinemax has been a long-time member of access>CINEMA and has remained very committed to the delivery of a strong cultural cinema programme in the area for over twelve years.

Warmest thanks and appreciation are due to Stephen and Margie – from the very beginning, when we first proposed the idea of coming to Cinemax, we have only encountered enthusiasm and flexibility. Thanks are also due to Tom who will be working diligently behind the scenes. We could ask for no better co-hosts to help us deliver this event.

Over the weekend you will have an opportunity to experience first-hand the behind-the-scenes activity of a full-time independent digital cinema. On Saturday Cinemax will give a demonstration of the new DCP delivery methods that they are currently using and which will become standard for all digital sites in the future.

Once again VIEWING:SESSIONS gives me an opportunity to publicly thank those who support our organisation on an ongoing basis. This event would not be possible without the films, so I'd like to thank the film distributors, filmmakers and the Irish Film Board for their continued support of VIEWING:SESSIONS and access>CINEMA.

As always the access>CINEMA team deserves a special mention. Thanks to my colleagues, old and new - Karen, Michael and Beth. I know that you all appreciate the work that they do, but once again I request that you take time over the weekend to thank them in person and get to know the newer members of staff. I would also like to acknowledge the access>CINEMA Board and the significant work we have done together over the past year, and I look forward to what is to come.

Special thanks are also due to Paul McBride and his team at Detail for designing another brochure to the usual high standard.

Finally, we would like to acknowledge the Arts Council's ongoing support of access>CINEMA's activities and objectives.

Happy viewing!

Maeve Cooke | DIRECTOR
access>CINEMA

Schedule

FRI 23/09/16	CINEMAX — SCREEN ONE	CINEMAX — SCREEN TWO	THE MARITIME HOTEL
11.30am	The Fencer 99 mins	Magnus 76 mins	
1.15pm	LUNCH		
2.00pm	Hubert Butler: Witness to the Future 98 mins	After Love 100 mins	
5.00pm			OPENING RECEPTION
6.00pm	Paterson 118 mins		
8.30pm			SUPPER
SAT 24/09/16			
9.15am	The Unknown Girl 106 mins	The Innocents 115 mins	
11.00am	COFFEE		
11.30am	United States of Love 105 mins	The Land of the Enlightened 87 mins	
1.15pm	LUNCH		
2.00pm	DEMO: DCP Delivery Methods		ONE TO ONES
2.45pm	Toni Erdmann 162 mins	American Honey 164 mins	
8.15pm			DINNER
SUN 25/09/16			
9.15am	The First Monday in May 91 mins	The Black Hen 90 mins	
11.00am	COFFEE		
11.30am	I, Daniel Blake 100 mins	The Olive Tree 98 mins	
1.15pm			LUNCH

The Fencer

Miekkailija

Finland, Estonia, Germany | 2015 | 99 mins | DCP Colour

DIRECTOR: Klaus Härö **PRODUCERS:** Kaarle Aho, Kai Nordberg **SCRIPT:** Anna Heinamaa **CINEMATOGRAPHY:** Tuomo Hutri
EDITING: Ueli Christen, Tambet Tasuja **SOUND:** Peter Riegel, Maik Siegle, Ranno Tislar **MUSIC:** Gert Wilden Jr. **CAST:** Lembit Ulfisak, Mart Avandi, Ursula Ratasepp, Liisa Koppel, Kirill Karo, Hendrik Toompere Sr.



The Fencer is a fictional account drawn from the life of the legendary Estonian fencing master Endel Nelis, who in the 1950s founded a school for aspiring young swordsmen that still thrives today. Unfolding under a cloud of suspicion and paranoia fostered by the postwar Soviet occupation, this well-acted, smoothly crafted drama begins in 1953, a time when the oppressive Russian secret police has forced numerous Estonian resisters into hiding, including Endel (Mart Avandi), who flees his home in Leningrad and heads to the small, remote town of Haapsalu. There, 'Comrade Nelis' determines to start a quiet new life and accepts a job as a gym teacher at the local school, where his efforts to give his students a proper physical education are frustrated by a lack of resources, as well as by the toad-faced indifference of the principal.

But when Endel, a skilled fencer, locates a few foils in the gym, he decides to start an after-school fencing club for the kids. One look at the students at

practice, silently advancing with makeshift swords in neat formations across the gym floor, is enough to alarm the killjoy principal, who attempts to get the community to ban fencing as an antiquated relic of a pre-communist era. But when this backfires, the principal pursues a far more dangerous tack, digging into the mysterious past that brought Comrade Nelis to this rural outpost to begin with.

The principal's investigation, and the incriminating discoveries it brings to light, dovetail surprisingly well with the story's more routine formulations, which include a love interest for Endel in the form of a kindly fellow teacher and the prospect of a national fencing competition in Leningrad, where the rookies from the stix will have to go up against the big-city pros. Avandi provides a solid narrative anchor as the soft-spoken hero, and his performance falls in line with the respectfully restrained tenor of the entire production.

— Justin Chang, *Variety*

KLAUS HÄRÖ (born Porvoo, Finland, 1971) graduated with a master's degree in directing and screenwriting from the Department of Film, TV and Scenography at the University of Art and Design Helsinki. His first feature — *Elina: As If I Wasn't There* (02) - won him a number of awards at festivals internationally, including the Ingmar Bergman Award, the Swedish equivalent of an Oscar. The film was also Finland's official Oscar submission in 2003. His other films include *Mother of Mine* (05), *The New Man* (07) and *Letters to Father Jacob* (09). *The Fencer* (15), which is his fifth feature film, was nominated for a Golden Globe for Best Foreign Language Film.



Magnus

Norway | 2016 | 76 mins | DCP Colour

DIRECTOR: Benjamin Ree **PRODUCER:** Sigurd Mikal Karoliussen **SCRIPT:** Linn-Jeanethe Kyed, Benjamin Ree **CINEMATOGRAPHY:** Magnus Flåto, Benjamin Ree, Øyvind Asbjørnsen **EDITING:** Perry Eriksen, Martin Stoltz **SOUND:** Fredric Vogel **MUSIC:** Uno Helmersson **FEATURING:** Magnus Carlsen, Garri Kasparov, Viswanathan Anand

BENJAMIN REE (born Oslo, 1989) studied journalism at the Oslo University College and moved on to work as a journalist for Reuters and freelance for BBC. A few years later he started making award winning short documentaries, including *Dreaming of the Golden Eagle* (12). *Magnus* (16) is his first feature.

Magnus Carlsen, called the Mozart of chess, became world champion in 2013 at the age of 22. Benjamin Ree's rousing documentary shows us how this taciturn prodigy got there, and how his family keeps him sane.

As much as we learn about Carlsen, there's still a mystery at the core of his remarkable mental agility, sustaining an element of spontaneity even when we know how events will turn out. *Magnus* takes us back to the childhood of a boy who was bad at sports, and bullied for it, but who possessed enhanced powers of concentration that somehow shifted from assembling lego toys to surveying strategy on the chessboard.

Films about the motivating and formative power of sport or performance are everywhere. *Spellbound* (2002) found drama and an audience in following children to spelling bees. *Dancing in Jaffa* (20013) saw ballroom competitions with Palestinians and Jews in Israel as a back door toward tolerance.

Brooklyn Castle (2012) challenged cultural prejudices with chess in the hood. Yet *Magnus* isn't about role models. If it resembles an earlier documentary, that film is *Keep On Keepin' On* (2014), in which the serene piano prodigy Justin Kauflin, now 30, meets and jams with musicians convened by the jazz trumpeter Clark Terry. Along with daunting talent, Carlsen, like the young Kauflin, has a formidable inner strength. Whereas Kauflin is serene, the solitary Carlsen is restless and relentlessly self-critical.

We see Carlsen's strength tested (always by older opponents) in tournaments, which Ree edits, like sports sequences, to distill drama from two men pushing pieces around a chess board in silence. An unforgettable scene places him, blindfolded, with his back to eight chessboards, playing eight experts at once. Carlsen beats them all. It's rare that a fictional film can outdo moments like that.

— David D'Arcy, *Screen International*

Hubert Butler: Witness to the Future

Ireland | 2016 | 98 mins | Bluray Colour

DIRECTOR: Johnny Gogan **PRODUCER:** Johnny Gogan **CINEMATOGRAPHY:** Johnny Gogan
EDITING: Patrick O'Rourke **SOUND:** Niall Flynn **MUSIC:** Steve Wickham
FEATURING: Robert Tobin, Julia Crampton, Fintan O'Toole, Olivia O'Leary, John Banville

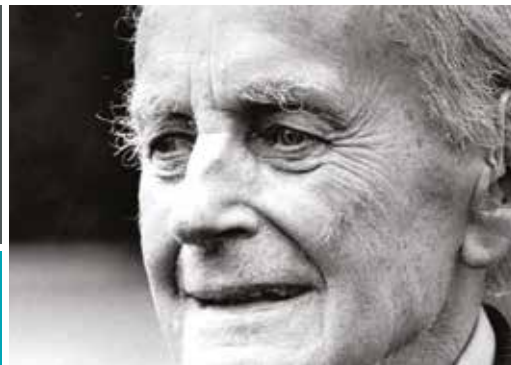
In 1952, while attending a lecture in the Rotunda, Dublin, about the persecution of the Catholic Church by the Yugoslav communist regime, essayist and market-gardener Hubert Butler reminded the audience about the Catholic treatment of the Orthodox in Croatia, and the massacre he had recounted in *Father Chok and Compulsory Conversion*. The papal nuncio walked out, and Butler was soon denounced as a dangerous communist. The apostolic protester would have done well to sit back down, for the erudite Butler had plenty of wisdom to impart.

Butler, a translator of Gogol and Chekhov who helped smuggle Jews into Ireland from pre-war Vienna, is finally, deservedly in vogue some 26 years after his death. Johnny Gogan's thoroughly engaging documentary makes great use of lately declassified

documents and location. A parade of compelling contributors – including biographer Robert Toibin and Hubert's daughter Julia – turn out to be what the Avengers are to the Marvelverse. Marvellous.

– Tara Brady, *The Irish Times*

JOHNNY GOGAN (born UK, 1963) is the writer-director of fifteen shorts, documentaries and fictions, including the award-winning feature films *The Last Bus Home* (97) and *Mapmaker* (01) as well as the IFTA-nominated *Black Ice* (13). *Hubert Butler: Witness to the Future* (16) is his most recent film.





After Love

L'économie Du Couple

France, Belgium | 2016 | 100 mins | DCP Colour

DIRECTOR: Joachim Lafosse **PRODUCERS:** Jacques-Henri Bronckart, Olivia Bronckart, Sylvia Pialat, Benoit Quainon **SCRIPT:** Joachim Lafosse, Mazarine Pinget, Fanny Burdino **CINEMATOGRAPHY:** Jean-François Hensgens **EDITING:** Yann Dedet **SOUND:** Marc Engels, Ingrid Simon, Valérie Le Docte, Thomas Gauder **CAST:** Bérénice Bejo, Cédric Kahn

JOACHIM LAFOSSE (born Uccle, Belgium, 1975) studied at l'Institut des arts de diffusion. He has directed, among other films, *Private Madness* (*Folie privée*, 04), *Private Property* (*Nue propriété*, 06), and *Private Lessons* (*Élève libre*, 08). His film *Our Children* (*À perdre la raison*, 12) was selected for the Un Certain Regard section of the Cannes Film Festival and won the Best Film and Best Actress categories of the Magritte Awards. His film *The White Knights* (*Les chevaliers blancs*, 15) won him the Silver Shell for Best Director at the San Sebastian Film Festival. *After Love* (16) is his latest film.

After 15 years together, Marie (Bérénice Bejo) and Boris (Cédric Kahn) are calling it quits, but until they can resolve the details of their separation agreement — most notably the division of their prize asset, the magazine-photo-worthy apartment they share with their young twin daughters - they're still living together. The latest feature from acclaimed Belgian director Joachim Lafosse (*Our Children*) is about the ties that bind us after love has gone.

Marie is the breadwinner in the relationship, but it was her family's wealth, not her salary, that allowed the couple to purchase their stylish apartment. This is a fact that Boris, a contractor currently between jobs, never lets her forget, since it was his renovation work that added significant value to the property. As Marie and Boris argue over everything — finances, who's taking the girls to soccer, and even passing the cheese plate at dinner — *After Love* reveals the complexities of their relationship and the depth of the cracks in it.

Lafosse deftly avoids taking sides in this absorbing family drama, inviting the audience to see that both parties are right, and both are wrong. Relentlessly observant of his characters' daily routines and oscillating emotions, Lafosse uses his trademark confined setting and tightly controlled handheld photography to create a claustrophobic environment, enveloping us in the gathering storm that is this couple's relationship. With outstanding, genuine performances from Bejo and Kahn, the subtle and powerful *After Love* reminds us that sometimes, no matter how much beauty is to be found in our immediate surroundings, we just need to get out.

– *Toronto International Film Festival 2016*

Paterson

USA | 2016 | 118 mins | DCP Colour

DIRECTOR: Jim Jarmusch **PRODUCERS:** Joshua Astrachan, Carter Logan **SCRIPT:** Jim Jarmusch **CINEMATOGRAPHY:** Frederick Elmes
EDITING: Affonso Gonçalves **SOUND:** Robert Hein
MUSIC: SQÜRL **CAST:** Adam Driver, Golshifteh Farahani, Barry Shabaka Henley



Chronicling a week in the life of Paterson, a bus-driver and amateur poet whose home happens to be Paterson, New Jersey – home to William Carlos Williams, Allen Ginsberg and Lou Costello, among others – this film depicts, day by inevitably slightly different day, his banal but unexpectedly engrossing routine: waking up with his designer/baker/would-be singer partner Laura; walking English bulldog Marvin; taking a beer at a bar proud of its local history; and, for his work, ferrying and listening to a motley, oddly twin-heavy bunch of passengers around the New Jersey city.

And at any time, but usually while walking or driving, if things go smoothly he's thinking up verse rooted in his everyday experience. A matchbox, say, can inspire a love poem. There's so very much to enjoy here: Jarmusch's wry script and beautifully becalmed direction, Fred Elmes's quietly glowing photography, and utterly winning performances. Especially enjoyable are the three leads:

the redoubtable Nellie as Marvin, Golshifteh Farahani as the aspirational Laura and, best of all, Driver, who makes the protagonist watchful, pensive and quietly considerate, blending cautious optimism with the faintest whiff of melancholy.

Paterson's verse – written, apparently, by Oklahoma-born poet Ron Padgett – appears on screen in handwriting as Driver's voice hesitantly tests the sounds of the words; they fit the character like a favourite old suit. It's a wholly unpretentious portrait of the artist as an everyman figure: Paterson's encounter with a Japanese poet simply makes a little more explicit everything that has gone before. Art, the film suggests, is about first noticing then communing with the world around you. In that sense, it's another wise, wonderful Jarmusch movie about the importance, in this sad and beautiful world, of friendship and love.

– Geoff Andrew, *Time Out*

JIM JARMUSCH (born Akron Ohio, 1953) studied under Nicholas Ray at NYU's Tisch School of the Arts. After his successful debut *Permanent Vacation* (80), he directed *Stranger Than Paradise* (84), which won the Camera d'Or at Cannes. His other films include *Down by Law* (86), *Mystery Train* (89), *Dead Man* (95), *Ghost Dog: The Way of the Samurai* (99), *Coffee and Cigarettes* (03) and *Only Lovers Left Alive* (13). His film *Broken Flowers* (05) won the Grand Prix at Cannes. He is also a screenwriter, actor, producer, editor, musician and composer and is considered a leading personality of American independent cinema. *Paterson* (16) is his latest film.



The Unknown Girl

La Fille Inconnue

Belgium, France | 2016 | 106 mins | DCP Colour

DIRECTORS: Luc Dardenne, Jean-Pierre Dardenne **PRODUCERS:** Luc Dardenne, Jean-Pierre Dardenne, Denis Freyd
SCRIPT: Luc Dardenne, Jean-Pierre Dardenne **CINEMATOGRAPHY:** Alain Marcoen **EDITING:** Marie-Hélène Dozo **SOUND:** Benoit De Clerck,
Jean-Pierre Duret **MUSIC:** François Petit **CAST:** Adèle Haenel, Olivier Bonnaud, Jérémie Renier, Louka Minnella

JEAN-PIERRE DARDENNE (born Engis, Belgium, 1951) is also an actor by profession; his brother Luc Dardenne (born Awirs, Belgium, 1954) studied philosophy. Together they are among only a small group of filmmakers who have won the Palme d'Or at the Cannes Film Festival more than once — first with the film *Rosetta* (99) and then with *The Child* (*L'enfant*, 05). Their other films include *The Promise* (96), *The Son* (02), *The Silence of Lorna* (08), *The Kid with a Bike* (11), and *Two Days, One Night* (14). *The Unknown Girl* (16) is their tenth feature.

With their 10th feature, celebrated Belgian auteurs and masters of realism Luc and Jean-Pierre Dardenne revisit the working-class milieu and themes of economic and social injustice that have come to define their work — but they also do something new. Playing with mystery and genre, *The Unknown Girl* might best be described as a social-realist film noir.

Dr. Jenny Davin, played by a quietly mesmerizing Adèle Haenel, runs a busy bare-bones medical clinic on the outskirts of Liege. Late one night, hours past closing time, Jenny ignores a buzz at the clinic's door. The next morning she learns that this buzz came from a young woman in need of help, and that this unidentified caller is now dead.

Weighed down by guilt and the thought of an unknown girl in an unmarked grave, Jenny applies

her methodical, diagnostic mind to the case, making it her mission to find out who this woman was, and who, or what, was responsible for her death.

Working with cinematographer and long-time collaborator Alain Marcoen, the Dardennes unfold their story with the procedural rhythm and sense of urgency that we've come to expect from them, using subtle breaks from the main narrative to add nuance and texture. Watching Jenny visit with her patients and members of the community gives a human face to the story of the unknown girl.

— *Toronto International Film Festival 2016*

The Innocents

Les Innocentes

France, Poland | 2016 | 115 mins | DCP Colour

DIRECTOR: Anne Fontaine **PRODUCERS:** Eric Altmayer, Nicolas Altmayer **SCRIPT:** Sabrina B. Karine, Alice Vial, Pascal Bonitzer
CINEMATOGRAPHY: Caroline Champetier **EDITING:** Annette Dutertre **SOUND:** Olivier Mauvezin, Francis Wagnier, Jean-Pierre Laforce
MUSIC: Grégoire Hetzel **CAST:** Lou de Laâge, Agata Kulesza, Agata Buzek, Vincent Macaigne, Joanna Kulig, Katarzyna Dabrowska



Set in Poland during the winter of 1945, Anne Fontaine's (*Coco Before Chanel*, *Adore*) masterful and accomplished *The Innocents* is based on actual events in the aftermath of World War II.

Mathilde, a young doctor for the French Red Cross, is summoned by a desperate and frightened nun to attend to an emergency. They arrive at the abbey as pained cries echo through the stony walls to find a young sister in labor. Mathilde delivers the baby and is drawn into the private world of the nuns as they confide the indescribable nightmare that led to their predicament. Burdened by guilt and shame, the nuns experience a crisis of faith, not only in their commitment to God, but in the strict hierarchy and demands of obedience of the convent; many have their faith tested while others find theirs strengthened.

Anchored by strong performances and graceful cinematography, *The Innocents* transcends the typical war-torn drama in its intimacy and delicate nuance. Fontaine's elegant approach eschews graphic depictions of violence for quiet but powerful rumination on the brutality and pervasive fear of war and on the resilience that allows people to emerge from tragedy with a sense of hope

– San Francisco International Film Festival 2016

ANNE FONTAINE (born Luxembourg, 1959) is a filmmaker, screenwriter and actress. She gained international recognition as a director with her provocative film *Dry Cleaning*, which won Best Screenplay at the 1997 Venice International Film Festival. Her other films include *Coco Before Chanel* (09), which was nominated for many prizes, including an Academy Award, *Adore* (13) and *Gemma Boveri* (14). *The Innocents* (16) is her latest film.



United States of Love

Zjednoczone Stany Miłości

Poland, Sweden | 2016 | 105 mins | DCP Colour

DIRECTOR: Tomasz Wasilewski **PRODUCERS:** Piotr Kobus, Agnieszka Drewno **SCRIPT:** Tomasz Wasilewski
CINEMATOGRAPHY: Oleg Mutu **EDITING:** Beata Walentowska **SOUND:** Christian Holm
CAST: Julia Kijowska, Magdalena Cielecka, Dorota Kolak, Marta Nieradkiewicz

TOMASZ WASILEWSKI (born Toruń, Poland, 1980) studied direction at the Film and Television Academy in Warsaw and graduated in film and television production from PWSFTviT in Łódź. He shot the short *Flameless* (Nawiść, 01) and the short documentary *One Man Show* (Show jednego człowieka, 08). His feature film debut *In a Bedroom* (W sypialni) received its international premiere at the Karlovy Vary Film Festival in 2012. He returned to Karlovy Vary a year later for the European premiere of his next film, *Floating Skyscrapers* (Płyną ce wie owce, 13), which garnered him Best Film in the East of the West Competition. *United States of Love* (16) is his third feature.

It is the beginning of the 1990s and Polish society is trying to redefine itself after years of stagnation. Schools are being named 'Solidarność', the first West German spa visitors are bringing hard currency into the country, porn videos are doing the rounds and TV constantly repeats images of the trial of Romanian dictator Ceaușescu. But private emotions remain untouched by these external changes: all the hopes and longings, caught between work, family and religion, desire and abstinence.

Tomasz Wasilewski portrays four women in a small provincial town. Agata is attracted to a priest and secretly observes him. Iza is a head teacher who has been having a long-standing affair with a married doctor. Russian language teacher Renata seeks a closer relationship with her young neighbour Marzena who teaches sports and dance, while Marzena herself dreams of an international career as a model.

Shot in desaturated colours and with a muted production design, this drama reflects upon the attempts to escape an anti-pleasure, body-hating environment. Wasilewski's subject is the death throes of a society – and the emotional impoverishment of the individual.

– *Berlin International Film Festival 2016*

WINNER: Silver Bear Best Script, *Berlin International Film Festival 2016*

The Land of the Enlightened

Afghanistan, Belgium, Germany, Ireland, The Netherlands | 2015 | 87 mins | DCP Colour

DIRECTOR: Pieter-Jan De Pue **PRODUCER:** Bart Van Langendonck **SCRIPT:** Pieter-Jan De Pue, David Dusa
CINEMATOGRAPHY: Pieter-Jan De Pue **EDITING:** David Dusa, Stijn Deconinck **SOUND:** Robert Flanagan **MUSIC:** Denis Clohessy
FEATURING: Gholam Nasir, Khyrgyz Baj, Noor & Zulfu, Koko Ewas

Shot on 16mm film on numerous visits over seven years, debut filmmaker Pieter-Jan De Pue's account of bands of armed children roving war-torn Afghanistan is as amazing for where it goes as it is for being so impeccably well crafted. It was the hands-down winner of this year's Sundance World Cinema Documentary Special Jury Award for Best Cinematography, but that accolade cannot prepare you for just how breathtaking it looks, let alone how unlike any other documentary filmed in a war zone it is.

De Pue enlisted his young subjects to re-enact their exploits for his camera. They roam the valleys searching for undetonated explosives to sell or trade amongst other gangs. Some mine lapis lazuli by hand, others steal opium from passing caravans. Their informal mercenary system interacts with fractious, understandably wary US troops. Cheering the news of imminent US withdrawal, they dream of lording it over their battered country.

Flights of invented mythology and intense visual lyricism ascribe freedom and resilience to these wild, motherless boys, and do so with unabashed romanticism. But the reality of their hardscrabble existences is clear to see.

— *New Zealand International Film Festival 2016*



PIETER-JAN DE PUE (born Ghent, 1982) studied filmmaking at the RITS in Brussels. His final project was the short film *O (06)*. After his study, he worked as a freelance director of commercials and as a photographer. *The Land of the Enlightened* (15) is his directorial debut as a documentarist.



Toni Erdmann

Germany | 2016 | 162 mins | DCP Colour

DIRECTOR: Maren Ade **PRODUCERS:** Janine Jacowski, Jonas Dornbach, Michel Merkit, Maren Ade
SCRIPT: Maren Ade **CINEMATOGRAPHY:** Patrick Orth **EDITING:** Heike Parplies **SOUND:** Patrick Viegel **MUSIC:** Michael Mühlhaus
CAST: Peter Simonischek, Sandra Hüller, Michael Wittenborn, Thomas Loibl, Trystan Pütter, Hadewych Minis, Lucy Russell

MAREN ADE (born Karlsruhe, Germany 1976) studied at the Munich Academy for Television and Film. As a director she has made two shorts, *Ebene 9* (00) and *Vegas* (01), in addition to the features *The Forest for the Trees* (03) and *Everyone Else* (09). *Toni Erdmann* (16) is her latest film.

The third feature film by German director Maren Ade (*The Forest for the Trees and Everyone Else*) is an almost unbearably intense comedy that was one of the most talked-about films at this year's Cannes Film Festival. Winfried (Peter Simonischek) is a retired piano teacher, a divorcee who delights in persistent pranks and impersonations that alienate (and occasionally alarm) everyone in his German suburb. He hasn't been much for staying in touch with his daughter, Ines (Sandra Hüller), a high-ranking management consultant in Bucharest who is as controlled and rigid as her father is impish. Ines also possesses finely tuned radar for the nuances of social interaction — a trait that serves her well in the corporate world but only intensifies her discomfort when Winfried pays a surprise visit.

The cringe-inducing clash of opposites that takes place that weekend would be enough to fill a conventional comedy. But *Toni Erdmann*

is just getting started. Soon, inexplicably, the amateur impostor has insinuated himself into his daughter's professional life, turning it into a parade of embarrassment in which each day is worse than the last. And running beneath the humour is an increasingly disturbing undercurrent of dysfunction, one that threatens to sweep both Winfried and Ines away.

One can easily imagine this premise turning into a tale of redemption in which estranged relations heal old wounds, but in Ade's hands, it becomes something wholly original and altogether more affecting. An instant classic of embarrassment comedy (it has an excruciating 'team-building exercise' to rival anything in *The Office*), *Toni Erdmann* takes its time in drawing us closer and closer to its beautifully conceived characters, and we're with it every captivating step of the way.

– Toronto International Film Festival 2016

American Honey

UK, USA | 2016 | 164 mins | DCP Colour

DIRECTOR: Andrea Arnold **PRODUCERS:** Lars Knudsen, Jay Van Hoy, Pouya Shabazian, Alice Weinberg, Thomas Benski, Lucas Ochoa **SCRIPT:** Andrea Arnold **CINEMATOGRAPHY:** Robbie Ryan **EDITING:** Joe Bini **SOUND:** Rashad Omar
MUSIC SUPERVISOR: Earworm Music **CAST:** Shia LaBeouf, Sasha Lane, Riley Keough



Rhianna's 'We Found Love (in a Hopeless Place)' blares from the Walmart tannoy when Star (Sacha Lane) and Jake (Shia LaBeouf) lock eyes. She's transfixed by his raffish good looks and charisma. So when he asks her to join his ragtag band of teenage travelling magazine sellers, she briefly hesitates – only at the thought of leaving her half-siblings with their deadbeat mother and her drunkard boyfriend.

In *American Honey*, Andrea Arnold (*Fish Tank*, *Red Road*) creates a lyrical story set on America's highways, with echoes of Malick and Van Sant. But the British director brings an outsider's delight to observing the people. Whether it's Star, Jake, one of the oft-revolving mag crew, or their reclusive boss Krystal (Riley Keough, here, an imperious presence with porn-star glamour), Arnold clearly loves her characters' contradictory rough-edged tenderness.

And as in her early short *Wasp*, she sharply observes the socio-economic divides of the country.

In an expansive three hours, *American Honey* offers scale and space to get to know its central character, the intimacy fostered by Arnold and her long-time cinematographer Robbie Ryan with their regular 4:3 camera ratio. And what a central character: Lane's Star is spellbinding at the heart of the film – sensual, defiant, forming unexpected allegiances with the strangers she meets on the road, and offering an almost transcendental moment of hope in the movie's exquisite last shot.

American Honey is as epic as Steinbeck's portraits of America, but ultimately more full of joy – and with a seriously banging soundtrack.
– *BFI London Film Festival 2016*

WINNER: Jury Prize, *Cannes Film Festival 2016*

ANDREA ARNOLD (born Dartford, UK, 1961) studied at the American Film Institute. In 1998, she directed her first short film, *Milk*, which has been shown in at least thirty international film festivals. For her short film *Wasp* (03), she received the Academy Award for Live Action Short in 2005. After being awarded the Prix du Jury at the 2006 Cannes Film Festival for *Red Road* and again in 2009 for *Fish Tank*, she completed *Wuthering Heights* (11), her first literary adaptation. *American Honey* (16) is her latest film.



The First Monday in May

USA | 2016 | 91 mins | DCP Colour

DIRECTOR: Andrew Rossi **PRODUCERS:** Fabiola Beracasa Beckman, Sylvana Ward Durrett, Dawn Ostroff, Matthew Weaver, Skot Bright
CINEMATOGRAPHY: Andrew Rossi, Bryan Sarkinen **EDITING:** Chad Beck, Andrew Coffman **SOUND:** Abigail Savage, Tom Efinger **MUSIC:** Ian Hultquist, Sofia Hultquist **FEATURING:** Andrew Bolton, Anna Wintour, Wong Kar-wai, Karl Lagerfeld, Jean-Paul Gaultier, John Galliano

ANDREW ROSSI (born USA) is a graduate of Yale University and Harvard Law School. He has directed and produced a number of documentary films including *Le Cirque: A Table in Heaven* (07), *Page One: Inside the New York Times* (11) and *Ivory Tower* (14). He was also an associate producer on the documentary *Control Room* (04) about the Arab news network Al Jazeera. *The First Monday in May* (16) is his latest film.

Five years after going behind the scenes at the New York Times to expose the troubles facing the newspaper industry in *Page One*, director Andrew Rossi sets his sights on the inner workings of the Metropolitan Museum of Art's Costume Institute and its annual fundraiser, the Met Gala, in his new, equally engaging film, *The First Monday in May*.

Rossi's film opens with elegant slow-motion shots of Jessica Chastain, Jennifer Lawrence and Lady Gaga posing for the cameras on the red carpet, dazzling in jewels and decked out in haute couture. From there, the director peels back the curtain to trace chronologically the work that creates the glamour and the ambitious exhibition it's built around, *China: Though the Looking Glass*.

Costume Institute curator Andrew Bolton stresses the Met has a lot riding on the exhibition, which must outdo the surprise success of the 2011 show, *Alexander McQueen: Savage Beauty*, mounted shortly after the designer's suicide – the film

argues that the McQueen show changed the way art critics viewed fashion. Besides Bolton, the figure to receive the most screen time is Vogue editor-in-chief Anna Wintour, who serves as a stern adviser to Bolton while orchestrating the lavish fundraiser which annually attracts the world's biggest celebrities.

Controversy threatens to dampen the ebullient mood when Bolton and Wintour are warned that the exhibit could reek of base cultural appropriation to some. But Rossi doesn't seem bothered by it, shifting the focus to the Met Gala as soon as the potentially damaging topic creeps into the narrative.

As for the show itself, Rossi pulls out all the stops to offer what amounts to ultimate VIP access. Rossi doesn't forget that the main point of the Met Gala for most of us is to ogle stars dressed to the nines.
 – Nigel M. Smith, *The Guardian*

The Black Hen

Kalo Pothi

Nepal, Switzerland, Germany, France | 2015 | 90 mins | DCP Colour

DIRECTOR: Min Bahadur Bham **PRODUCERS:** Catherine Dussart, Anna Katchko, Min Bahadur Bham, Tsering Rhitar Sherpa
SCRIPT: Min Bahadur Bham, Abinash Bikram Shah **CINEMATOGRAPHY:** Aziz Zhambakiyev **EDITING:** Nimesh Shrestha, Aziz Zhambakiyev **SOUND:** Bipin Stahpit **MUSIC:** Jason Kunwor **CAST:** Khadka Raj Nepali, Sukra Raj Royaka, Jit Bahadur Malla



The year is 2001, the protracted civil war between the Nepalese government and the insurgent Maoists is winding down, and a tenuous cease-fire is enacted.

In a small war-torn village in northern Nepal, this comes as a welcome relief. The village chief's grandson, Kiran, and his best friend Prakash, the son of a servant, just want to get their chicken back. Prakash's father sold the chicken to an old man in the next village, but the boys need it to sell its eggs, hoping to save enough to pay for Prakash's education and break the cycle of poverty to which his family has been condemned. As they set out to retrieve their hen, the cease-fire breaks down and hostilities resume, and the boys soon find themselves sucked into the increasingly chaotic events surrounding them.

Director Min Bahadur Bham brings alive his own childhood in eastern Nepal, drawing incidents and stories from his own life. *The Black Hen* is an evocative first film about harsh lives unraveling in a devastated land, with a deft combination of humor and tragedy.

– *Seattle International Film Festival 2016*

WINNER: Best Film, International Film Critics Week,
Venice Film Festival 2015

MIN BAHADUR BHAM (born Nepal, 1984) graduated in Nepali Literature and Filmmaking and has a postgraduate degree in Buddhist Philosophy and Political Science. His short film *The Flute* (12) made history as the first Nepali film presented at the Venice International Film Festival. *The Black Hen* (15) is his feature-length debut.



I, Daniel Blake

UK, France, Belgium | 2016 | 100 mins | DCP Colour

DIRECTOR: Ken Loach **PRODUCER:** Rebecca O'Brien **SCRIPT:** Paul Laverty
CINEMATOGRAPHY: Robbie Ryan **EDITING:** Jonathan Morris **SOUND:** Ray Beckett
MUSIC: George Fenton **CAST:** Dave Johns, Hayley Squires

KEN LOACH (born Nuneaton, UK, 1936) studied law at Oxford and after a brief spell in the theatre, was recruited by the BBC in 1963 as a television director. This launched a long career directing films for television and the cinema, from *Cathy Come Home* (69) and *Kes* (69) in the sixties to *Land And Freedom* (95), *Sweet Sixteen* (02), *Ae Fond Kiss* (04), *Looking For Eric* (09), *The Angel's Share* (12) and *Jimmy's Hall* (14) in recent years. He has won the Palme d'Or at the Cannes Film Festival on two occasions – in 2006 with *The Wind That Shakes The Barley* (06) and earlier this year with his latest film *I, Daniel Blake* (16).

Ken Loach and Paul Laverty, collaborators for 20 years, are on very familiar ground in this deeply moving, darkly funny drama set among those who slip through gaping cracks in Britain's benefit system. Indeed, the film could hardly look more like the work of the man who directed *Cathy Come Home* in 1966. Both that early work and *I, Daniel Blake* concern themselves with inadequacies in the state's caring mechanisms. Here, the robust, soft-featured Dave Johns, best known as stand-up comic, plays a Tyneside carpenter who, following a heart attack, is told to lay off work for a while.

Following an unhappy encounter with a 'health professional', he is denied disability payments. He then encounters absurd logistical conundrums when applying for 'jobseeker's allowance'. In order to qualify, he must seek work that, if offered, he will be unable to accept. Early on in the process, Daniel meets Katie, a young London woman dispatched to Newcastle with her two children by a welfare

service that claims no affordable housing exists in the capital. In the early stages, Loach and Laverty extract much black humour from the sheer lunacy of the regulations. But when this film-making partnership choose to exercise its anger, the results are invariably skull-shaking. Johns gives us a man who, a striver all his life, finally meets a match for his determination in a system that seems cynically rigged to frustrate honest aspirations. Other Loach films have shown this degree of fury. None have been quite so sad.

Robbie Ryan, the great Irish cinematographer, shoots with discretion and taste. The supporting players have the ease of delivery we expect from Loach productions. – *Donald Clarke, The Irish Times, Cannes Film Festival 2016*

WINNER: *Palme d'Or, Cannes Film Festival 2016*

The Olive Tree

El Olivo

Spain, Germany | 2016 | 98 mins | DCP Colour

DIRECTOR: Icíar Bollaín **PRODUCER:** Juan Gordon **SCRIPT:** Paul Laverty **CINEMATOGRAPHY:** Sergi Gallardo
EDITING: Nacho Ruiz Capillas **SOUND:** Pelayo Gutierrez **MUSIC:** Pascal Gaigne
CAST: Anna Castillo, Javier Gutiérrez, Pep Ambros

Alma's family has been producing quality olive oil in the Baix Maestrat area of Spain's Castellón for generations. Yet changing pressures in the industry have made their traditional practices economically untenable, and the family is now in the mass-production poultry business.

Alma's grandfather has not spoken in years. Sadness envelopes him, and he no longer wants to eat. His sons—Alma's father and uncle—are impatient with him, but Alma understands her grandfather. She realizes he has been grieving for a thousand-year-old olive tree that the family has uprooted and sold to pay some debts. (A sadly common reality in Castellón at present.) Unable to bear the idea that her grandfather could die without seeing this terrible wrong corrected, Alma undertakes a quixotic mission to locate the tree and return it to the family orchard, so that her grandfather may have peace in his final days.

Following their collaboration on the multi-Goya-winning *Even the Rain*, director Icíar Bollaín, BAFTA-winning screenwriter Paul Laverty and producer Juan Gordon have reunited to craft another film rooted in respect for those who have come before us—and hope for those who will carry on after we are gone. *The Olive Tree* finds fertile ground for a rich journey into faith, family and the healing of our wounded priorities.

– *Miami International Film Festival 2016*



ICÍAR BOLLAÍN (born Madrid, 1967) worked as an actor in films like *El Sur* (83), directed by Victor Erice, and Ken Loach's *Land and Freedom* (95). In 1995 she wrote and directed her feature debut *Hola, ¿estás sola?*, which became one of Spain's box office hits of 1996. Her second feature, *Flores de otro mundo* (99) won Best Film in Critics Week at the Cannes Film Festival. *Take My Eyes* (03) won seven Spanish Academy Awards. Her feature *Even the Rain* (10) was Spain's submission to the Oscars. *The Olive Tree* (16) is her latest feature.

The Michael Dwyer Award

Saturday September 24th | THE MARITIME HOTEL

Michael Dwyer, known by many as the film correspondent of *The Irish Times*, was also access>CINEMA's Honorary President in recent years.

A native of Tralee, Co Kerry, Michael first publicly expressed his love of movies through his involvement in the Tralee Film Society in the early 1970s, before going on to establish and manage the Federation of Irish Film Societies, which later became access>CINEMA.

Established in 2010 as a tribute to Michael, and now an annual event, access>CINEMA presents the Michael Dwyer Award in recognition of the Irish film that has made the most impact on the access>CINEMA circuit during the year.

This weekend, we are delighted to present the Award to Conor Horgan, director of *The Queen of Ireland*, an intelligent, honest, inspirational and timely film which touched, engaged and compelled audiences across the access>CINEMA network in 2015, as they shared two stories: that of Rory O'Neill's own personal journey but also that of the changing face of our country at a monumental point in Ireland's social history.

access>CINEMA is grateful for the support from MPLC for this award.

Acknowledgements

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So what did you think...

	REPLIES	A	B	C	D	E	REACTION METER
After Love							
American Honey							
The Black Hen							
The Fencer							
The First Monday in May							
Hubert Butler: Witness to the Future							
I, Daniel Blake							
The Innocents							
The Land of the Enlightened							
Magnus							
The Olive Tree							
Paterson							
Toni Erdmann							
United States of Love							
The Unknown Girl							

A : Excellent | **B** : Very Good | **C** : Good | **D** : Fair | **E** : Poor

2002: No Man's Land **2003:** Secretary **2004:** The Story of the Weeping Camel **2005:** The Consequences of Love **2006:** Fateless **2007:** The Lives of Others
2008: Emma's Bliss **2009:** Klass **2010:** This Other Eden **2011:** Honey (Bal) **2012:** The Hunt **2013:** The Broken Circle Breakdown **2014:** Eastern Boys **2015:** Tangerines
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05 NOV 2016	access>CINEMA Spring 2017 Programming Meeting	
FEB 2017	access>CINEMA February Screening Day	Audi Dublin International Film Festival Tour 2017
APR 2017	Japanese Film Festival 2017	
MAY 2017	May Film Tour 2017	access>CINEMA May Screening Day
JUN 2017	access>CINEMA Autumn 2017 Programming Meeting	
SEP 2017	VIEWING:SESSIONS 2017	



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