

29/09–01/10

DUNAMAISE ARTS CENTRE, PORTLAOISE

access > CINEMA

VIEWING:SESSIONS 2017

A RESOURCE ORGANISATION FOR REGIONAL CULTURAL CINEMA EXHIBITION

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The Death of Stalin
The Florida Project
Goldstone
Heartstone
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In the Name of Peace: John Hume in America
Kevin Roche: The Quiet Architect
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Loving Vincent
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Photo City
Primaire
Rosalie Blum
Song of Granite
The Square
Thelma

**A RESOURCE ORGANISATION FOR
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VIEWING:SESSIONS 2017

**DUNAMAISE ARTS CENTRE, PORTLAOISE, CO. LAOIS
29/09/17–01/10/17**

Cover image taken from The Florida Project

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Introduction

Welcome to VIEWING SESSIONS 2017

We are proud and delighted to welcome back access>CINEMA's VIEWING SESSIONS to Dunamais Arts Centre for this very special 40th Anniversary edition!

We thoroughly enjoy and value our interactions with access>CINEMA, from ongoing advice on programming and audience development to the opportunities for networking with fellow film fans from all over Ireland at screening days and this great big weekend get-together!

As a multi disciplinary arts centre, we work hard on developing our cultural cinema programme. Our audiences are responding in growing numbers to the fantastic selection of screenings and related Q&As we offer each season – made possible by our partnership with access>CINEMA and their links to the very best Irish and international filmmakers and distributors.

Over the weekend, we invite you to take some time to explore and enjoy 'Small Pieces of Precarious Life' by Bennie Reilly in our Gallery; Portlaoise Camera Club's showcase in Caffé Latte offering a taste of 'The Natural & Built Heritage of Laois' and you can also buy souvenir film posters from our archive at the Box Office.

Thanks again to all the team at access>CINEMA for co-hosting VIEWING SESSIONS 2017 here at Dunamais and a huge welcome to each and every one of you. We hope you enjoy an inspiring and fun-filled weekend of film in Portlaoise!

Michelle de Forge

On behalf of the Board and
Staff of Dunamais Arts Centre

At the recent launch of *Arts in Irish Life 2016 Research Update*, it was reported that cinema remains the most popular art form in Ireland, with 3 in 4 adults having attended a film screening in the last 12 months. The data also reported that of those cinema audiences, 13.2% are art house attenders, up slightly on the previous figure of 12.5% reported in 2014.

Audience admissions across the access>CINEMA network verify this increased engagement with cultural cinema. To the end of August, access>CINEMA's members presented 887 screenings of 275 different films to 50,430 people, representing an 8.8% increase in audiences in comparison to the same period in 2016, and signifying continued year-on-year growth across the network since 2011. As we celebrate 40 years of our activities, this is evidence of the strength of our organisation and the importance of the engagement with cultural cinema that our members provide for local audiences around the country.

However there is always more work to do – the *Arts In Irish Life* research indicated that art house cinema audiences skew towards older age groups, with 36% being over 55, while 4 in 10 of art house attenders can be found in Dublin. The data also exhibited that there are still groups for whom access to the arts, including cinema, is difficult, with 60% of people with a disability having some difficulty attending arts events.

Knowing these details will inform our organisation's formal strategic development for the coming period, currently being undertaken by our new board.

Within that framework, access>CINEMA is prioritising the development of young audiences for cultural cinema, as well as planning a more strategic and proactive approach in identifying partners and developing film exhibition activities in geographical locations where no provision currently exists.

In addition, providing access for a range of under-represented audiences to film events happening across our network is a matter of great importance for the future. Friday's seminar is part of the dialogue required with ourselves to ensure

ongoing access for all audiences in Ireland to a range of international cinema, and we hope that you will actively participate in that discussion.

We are delighted to be back again in Portlaoise for **VIEWING SESSIONS 2017** and I would like to thank Michelle de Forge, Laura Dunne, Nick Anton and all of the Dunamase Arts Centre staff for their on-going enthusiasm, commitment and welcome for this event. It is always a pleasure to work with them.

Once again the **VIEWING SESSIONS** weekend will provide delegates with opportunities for informal exchanges, networking and essential film viewing and debate, as well as the desirable element of fun. access>CINEMA staff will also be on hand to sit down for one-to-one sessions over the 3 days – just let us know if you would like to avail of a session when picking up your delegate pack.

A special mention is always most deserved by the hard-working access>CINEMA team and the work they do during the year. Thanks to Karen, Michael and Maria, as well as Stephen McNeice who is currently assisting with the film programme. Congratulations

are also due to Karen on new arrival baby Conn (and in about 20 years time a future film expert). I also acknowledge the support and work of the access>CINEMA board and look forward to our future development of the organisation together.

Thanks are also due for the continued support towards **VIEWING SESSIONS** and access>CINEMA from film distributors, filmmakers and the Irish Film Board.

Thanks must also go to Paul McBride and his team who designed this brochure to the usual high standard.

Finally, as always we appreciate and acknowledge the Arts Council's on-going support of access>CINEMA's activities and objectives.

Enjoy the weekend!

Maeve Cooke | DIRECTOR
access>CINEMA

Schedule

FRI 29/09/17	DUNAMAISE ARTS CENTRE	ODEON PORTLAOISE	THE MIDLANDS PARK HOTEL
10.00am	ADIFF 2018 Touring Meeting 120 mins	Primaire 105 mins	
12.15pm	LUNCH		
1.00pm	Loving Vincent 95 mins	Photo City 76 mins	
3.00pm	SEMINAR: Accessibility & Inclusion		
5.30pm	OPENING RECEPTION		
6.30pm	Song of Granite 104 mins		
9.00pm	SUPPER		
SAT 30/09/17			
9.00am	Heartstone 129 mins	Loveless 127 mins	
11.10am	COFFEE		
11.30am	In the Name of Peace: John Hume in America 90 mins	Kevin Roche: The Quiet Architect 82 mins	
1.00pm	LUNCH		
1.45pm	The Ornithologist 118 mins	Thelma 116 mins	
4.00pm	The Square 145 mins	The Death of Stalin 107 mins	
8.15pm			DINNER
SUN 01/10/17			
9.15am	Goldstone 110 mins	The Florida Project 115 mins	
11.10am	COFFEE		
11.45am	Rosalie Blum 95 mins	I Am Not a Witch 95 mins	
1.30pm			LUNCH

The Death of Stalin

France, United Kingdom, Belgium | 2017 | 107 mins | DCP Colour

DIRECTOR: Armando Iannucci **PRODUCERS:** Yann Zenou, Laurent Zeitoun, Nicolas Duval Adassovsky, Kevin Loader

SCRIPT: Armando Iannucci, David Schneider, Ian Martin

CINEMATOGRAPHY: Zac Nicholson **EDITING:** Peter Lambert **MUSIC:** Christopher Willis

CAST: Steve Buscemi, Simon Russell Beale, Rupert Friend, Michael Palin, Andrea Riseborough, Jeffrey Tambor



Fear rises like gas from a corpse in Armando Iannucci's brilliant horror-satire *The Death Of Stalin*. It's a sulphurous black comedy about the backstairs Kremlin intrigue that followed the death of Joseph Stalin in 1953, adapted by Iannucci, David Schneider and Ian Martin from the French graphic novel series by Fabien Nury and Thierry Robin.

Faced with the unthinkable demise of Stalin, so long revered as nothing less than a god, these Soviet dignitaries panic, plot and go in and out of denial: a bizarre, dysfunctional hokey cokey of the mind. Everyone is of course initially terrified of saying out loud that he is dead – a quasi-regicidal act, which could, in any case, turn out to be wrong and interpreted as traitorous wishful thinking. But dead he is, and Iannucci shows that it is like the casting, or lifting, of some witch's spell. All these ageing courtiers and sycophants have suddenly been turned into a bunch of scared and malicious children.

The Death Of Stalin is superbly cast, and acted with icy and ruthless force by an A-list lineup. There are no weak links. Each has a plum role; each squeezes every gorgeous horrible drop. Michael Palin is outstanding as Molotov, the pathetic functionary with the kindly, unhappy face who has long since sacrificed his marriage and self-respect on the altar of Stalinism; Steve Buscemi is a nervy Khrushchev, who morphs from uneasy court jester into a Soprano-esque player; Andrea Riseborough is compelling as Stalin's wan daughter Svetlana, driven to a borderline-Ophelia state of trauma and dread. Jeffrey Tambor is hilarious as the vain and preposterous Malenkov, and so is Rupert Friend as Stalin's deadbeat boozier son, Vasily.

And the first among equals is Simon Russell Beale as the toadlike secret police chief, Beria, a figure oozing evil. It is Beria's cruelty and inhumanity that puts the warhead on the satire.

– Peter Bradshaw, *The Guardian*

ARMANDO IANNUCCI (born Glasgow, 1963) left midway through his doctorate at Oxford University to pursue a career in comedy, and since then he has created, produced, directed, and written a number of shows for television, including *The Thick of It* (05–12) and *Veep* (12–). His debut feature, *In the Loop* (09), received an Academy Award nomination for Best Adapted Screenplay. *The Death of Stalin* (17) is his most recent film.



The Florida Project

USA | 2017 | 115 mins | DCP Colour

DIRECTOR: Sean Baker **PRODUCERS:** Sean Baker, Chris Bergoch, Kevin Chinoy, Andrew Duncan, Alex Saks, Francesca Silvestri, Shih-Ching Tsou **SCRIPT:** Sean Baker, Chris Bergoch
CINEMATOGRAPHY: Alexis Zabé **EDITING:** Sean Baker **SOUND:** Coll Anderson **MUSIC:** Matthew Hearon-Smith
CAST: Willem Dafoe, Brooklynn Prince, Bria Vinaite, Valeria Cotto

SEAN BAKER (born New Jersey, 1971) studied filmmaking at New York University's Tisch School of the Arts. He is a writer and director known for the features *Four Letter Words* (00), *Take Out* (04), *Prince of Broadway* (08), *Starlet* (12), and *Tangerine* (15). *The Florida Project* (17) is his latest film.

Two years ago, Sean Baker broke new ground by shooting the super *Tangerine*, a tale of Los Angeles' transgender community, entirely on the camera of his iPhone. He uses more old-fashioned equipment for his follow-up, but the film is every bit as energetic, humanistic and imaginative.

We are in the low-rent penumbra that surrounds Disney World. Cheap motels with aping names like the Futureland Inn – painted purple, pink and pistachio – host meaner tourists, resting drifters and poor mothers like the unstoppable Halley (Bria Vinaite). She is, in many ways, a dreadful nuisance: loud, unruly, disorganised. But she is also endlessly hilarious and – though parenting skills are rudimentary – she desperately loves her six-year-old daughter Moonee (Brooklynn Prince).

The film begins as it means to continue with Moonee competing with her pals in a gobbing competition on a neighbour's car. This causes an

inevitable fight, which Bobby (Willem Dafoe), the long-suffering manager of the motel, is forced to defuse. We then follow Moonee as she and her pals bounce mischievously around the not-so-magic kingdom. They experiment with recreational arson. They beg money for ice cream. And so on.

The Florida Project is a film about the victims of capitalism, but, for most of its duration, it is unexpectedly joyful and positive. These are good people in wretched places. *The Florida Project*, however, succeeds most conspicuously in its treatment of the children. Prince is funny without being cutesy. She is cheeky without being obnoxious. Her wonderful performance helps *The Florida Project* – despite the lack of much narrative structure – sit proudly beside such great studies of childhood as *The 400 Blows*, *Fanny and Alexander* and *Boyhood*.

– Donald Clarke, *The Irish Times*,
 Cannes Film Festival 2017

Goldstone

Australia | 2016 | 110 mins | Bluray Colour

DIRECTOR: Ivan Sen **PRODUCERS:** David Jowsey, Greer Simpkin **SCRIPT:** Ivan Sen

CINEMATOGRAPHY: Ivan Sen **EDITING:** Ivan Sen **SOUND:** Nick Edmond **MUSIC:** Ivan Sen

CAST: Aaron Pedersen, Alex Russell, Pei Pei Cheng, David Gulpitil, David Wenham, Jacki Weaver

Detective Jay Swan (Aaron Pedersen) is no stranger, having ridden up in his sheriff's truck with the crime thriller *Mystery Road*. In this sequel, Swan is sent to get his act together while investigating the disappearance of a young woman. As he travels deeper down the rabbit hole, he realizes that the very depth of the hell he's been struggling to leave for years is dragging him back down, this time involving the small, curious town of Goldstone. The web of lies and deceit he finds there teaches Jay that the truth is not always black-and-white.

Goldstone has the same pace and mannerisms as its predecessor but includes a supporting cast that brings a new layer to the proceedings, including Alex Russell (*Chronicle*), David Wenham (*The Lord of the Rings*, *Lion*), and Oscar®-nominated actress Jacki Weaver (*Animal Kingdom*). While Detective Swan is still the tough, independent cop that audiences will remember, he learns to trust his instincts and rely only on those who can prove their worth.

Goldstone is a well-developed and captivating sequel that will leave its audience awaiting the third entry in this Australian crime saga.

— *Seattle International Film Festival 2017*

WINNER:

- Best Director
- Best Actor
- Best Supporting Actress
- Best Cinematography

Australian Film Critics Association Awards 2017



IVAN SEN (born Nambour, Australia, 1972) is a writer, director and composer who studied filmmaking at the Australian Film, Television and Radio School. Throughout the late 1990s Sen worked on numerous short films, before making his feature film debut with *Beneath Clouds* in 2002, which won the Premiere First Movie Award at the Berlin Film Festival and the Best Director Award at the Australian Film Institute Awards. His documentary *Yellow Fella* (05) and his feature film *Toomelah* (11) both screened in the Un Certain Regard strand of the 2005 and 2011 Cannes Film Festivals respectively. In 2013 his third feature *Mystery Road* won Best Actor, Best Director and Best Film at the 2014 Australian Film Critics Awards. *Goldstone* (16) is his fourth drama feature.



Heartstone

Hjartasteinn

Iceland, Denmark | 2016 | 129 mins | DCP Colour

DIRECTOR: Gudmundur Arnar Gudmundsson **PRODUCERS:** Anton Máni Svansson, Lise Orheim Stender, Jesper Morthorst, Gudmundur Arnar Gudmundsson **SCRIPT:** Gudmundur Arnar Gudmundsson **CINEMATOGRAPHY:** Sturla Brandth Grøvlen **EDITING:** Anne Østerud, Janus Billeskov Jansen **SOUND:** Peter Schultz **MUSIC:** Kristian Selin Eidnes Andersen **CAST:** Baldur Einarsson, Blær Hinriksson, Dilljá Valsdóttir, Katla Njaldóttir

GUDMUNDUR ARNAR GUDMUNDSSON (born Iceland, 1982) graduated from the Icelandic Art Academy. After graduation he moved to Denmark and studied screenwriting. His short films have been selected for more than 200 festivals and have won over 50 international awards. Among these accolades are a Special Mention for *Whale Valley* (13) in the Official Competition at Cannes and a nomination for the European Film Awards. *Heartstone* (16), his first full-length feature, has won numerous awards including the International Federation of Film Societies – *Don Quixote Award* at the 2017 Tromsø International Film Festival.

In the opening sequence of *Heartstone*, a gang of bored preteens are loitering on a dock, trading insults and waiting for something to happen, when they're interrupted by the sudden appearance of a school of fish; ennui transforming in an instant to gleeful brutality, the boys reel in the fish and savagely beat them to death on the dock. Conjuring up memories of Fellini's *I Vitelloni*, Lynne Ramsay's *Ratcatcher* and even the scorpion-torturing opening of Peckinpah's *The Wild Bunch*, these first moments of Gudmundur Arnar Gudmundsson's debut feature mark it as something exceptional, and the rest of the film more than confirms that initial impression.

In a small village in rural Iceland, Thor and Christian are best friends whose home lives are unsatisfactory, to say the least. Thor is ruthlessly mocked by his elder sisters, while his mother can't be bothered to hide her frustration at having to sacrifice her pleasure for the sake of her children. While Thor suffers from absentee parenting, Christian's drunken and abusive

father is, unfortunately for him, all too present. When the two friends strike up romantic relationships with a pair of girls, the events that follow threaten to destroy the longest and most meaningful relationship either has ever had.

Evincing a real feeling for how kids relate to one another, *Heartstone* also offers a powerful portrait of the limits of small-town life. While Thor and Christian's relationship takes centre stage, Gudmundsson also skillfully integrates a wide range of supporting characters (from a possibly psychotic local bully to the seedy clerk at the local diner/ bar, whose crass insensitivity reaches epic levels) and casts a cold eye on the boys' parents, whose privation and boredom have left them ill-equipped to fulfill their roles as protectors and nurturers. Well-crafted and very affecting, *Heartstone* is the finest debut by an Icelandic director since Rúnar Rúnarsson's *Volcano*.
– *Toronto International Film Festival* 2016

I Am Not a Witch

UK, France, Zambia | 2017 | 95 mins | DCP Colour

DIRECTOR: Rungano Nyoni **PRODUCERS:** Juliette Grandmont, Emily Morgan **SCRIPT:** Rungano Nyoni
CINEMATOGRAPHY: David Gallego **EDITING:** George Cragg, Yann Dedet, Thibault Hague
SOUND: Olivier Dandr , Maiken Hansen **MUSIC:** Matthew James Kelly
CAST: Margaret Mulubwa, Henry Phiri, Nancy Mulilo

In a Zambian village Shula, a small, silent girl with big eyes, is accused of being a witch. Her choice: join a travelling witch camp or become a goat.

Thus begins Zambian-born, Wales-raised Rungano Nyoni's dazzling and audacious satirical fairy tale. Choosing to join the troop, Shula (a startlingly impressive Margaret Mulubwa) is placed onto a flatbed truck alongside witches with long ribbons streaming down their backs, attached to spindles which ensure their captivity. Shula's big eyes remain inscrutably calm, even when she is subjected to the bizarre absurdities of being a tourist attraction in a travelling freak-show.

Nyoni explodes onto the global stage with this thrilling debut and its exhilaratingly cacophonous array of cultural influences. Rooted in an attack on a specific tradition – witch camps – this allegorical tale is also a blistering critique of attitudes to women. And if the details are specific to Africa, its themes are globally resonant.

– *BFI London Film Festival 2017*



RUNGANO NYONI (born Lusaka, Zambia, 1982) grew up in Wales. After graduating with a MA in screen acting from the Drama Centre London, she went on to write and direct a number of short films including the BAFTA Cymru winner *The List* (09), the BAFTA nominee *Mwansa the Great* (11) and *Listen* (14). She also wrote the Locarno Film Festival Golden Leopard winning short film *The Mass of Men* (12). *I Am Not a Witch* (17) is her first feature film.



In the Name of Peace: John Hume in America

Ireland | 2017 | 90 mins | DCP Colour

DIRECTOR: Maurice Fitzpatrick PRODUCER: Maurice Fitzpatrick

CINEMATOGRAPHY: Basil Al-Rawi EDITING: David Fox MUSIC: Bill Whelan

FEATURING: Bill Clinton, Jimmy Carter, John Major, Tony Blair, Bertie Ahern

MAURICE FITZPATRICK (born Belturbet, Co. Cavan) is an Irish and Japanese-educated filmmaker, writer and lecturer. He wrote and produced the BBC documentary film *The Boys of St Columb's* (09) which is about how educational reform in Northern Ireland helped break the vicious cycle of sectarian violence by raising a new generation of leaders. *In the Name of Peace: John Hume in America* (17) is his latest film.

John Hume saw that by harnessing the political influence of the Irish American diaspora in Washington it was possible to address the legacy of colonial division in Ireland and to achieve peace.

In the Name of Peace: John Hume in America is a compelling feature documentary, narrated by Liam Neeson, with dramatic footage from the conflict in Northern Ireland and stirring accounts by former Presidents Bill Clinton and Jimmy Carter as well as US Congressmen and Senators.

This film shows how one man with courage and charisma, inspired by Martin Luther King, mobilized Irish Americans and America to bring an end to years of bloody violence in his homeland.

With musical score by Bill Whelan (*Riverdance*), this beautiful film reminds us of the redemptive powers of politics to overcome hatred and division: in the words of Hume's fellow Derryman, Seamus Heaney, when, 'once in a lifetime, the longed-for tidal wave of justice can rise up, and hope and history rhyme'. At a time of great world instability, this is a timely film highlighting creative leadership and the need for steady international co-operation.
– *Irish Screen America*

Kevin Roche: The Quiet Architect

Ireland, USA | 2017 | 104 mins | DCP Colour

DIRECTOR: Mark Noonan **PRODUCER:** John Flahive **CINEMATOGRAPHY:** Kate McCullough

EDITING: Jordan Montminy **SOUND:** Keith Grainger **MUSIC:** David Geraghty

FEATURING: Kevin Roche

Still working at the age of 95, Pritzker Prize winning Irish-American architect Kevin Roche has reached the top of his profession, but has not sought fame and little is known about him outside architectural circles.

He has worked to ensure people's well-being by bringing nature into the buildings they inhabit. His philosophies can be seen in his glorious buildings throughout the US – from the Oakland Museum in California to the Metropolitan Museum of Art in New York. His only Irish work is the Convention Centre, Dublin – *Irish Film Institute Doc Fest 2017*

“My fascination with Kevin Roche has always gone beyond the work he actually does. Who he is as a person, how he's chosen to live his life and his almost religious dedication to his work – that is where my curiosity initially resided. What drives a modest man, with no interest in fame, to refuse retirement at the age of 94 and continually look to the future regardless of age? I wanted to create a multi-layered portrait of Roche and juxtapose this with a broader discussion about architecture in general. As a former architect myself I was keen to make a film that would speak to anyone who has ever had a favourite space or noticed the special qualities certain buildings have that others don't, to anyone who takes an interest in the streets and buildings that define the identity of the built environment. But I also wanted to make a film about the human condition.”

– Director, Mark Noonan



MARK NOONAN (born Galway, 1982) is an Irish film director working in documentary and drama. An alumnus of the Berlinale Talent Campus 2011 and TIFF Talent Lab 2016, his debut feature film *You're Ugly Too* (14) premiered at the 2015 Berlin International Film Festival. The film has screened at over 60 film festivals worldwide, earning a nomination from the European Film Academy and winning Best Debut Feature at the 2015 Galway Film Fleadh. Completed in Summer 2017 *Kevin Roche: The Quiet Architect* is his debut documentary feature.



Loveless

Nelyubov

Russia, France, Belgium, Germany | 2017 | 127 mins | DCP Colour

DIRECTOR: Andrey Zvyagintsev **PRODUCERS:** Alexandre Rodnyansky, Serguey Melkumov

SCRIPT: Oleg Negin, Andrey Zvyagintsev **CINEMATOGRAPHY:** Mikhail Krichman

EDITING: Anna Mass **SOUND:** Andrey Dergachev **MUSIC:** Evgeni Galperin

CAST: Maryana Spivak, Alexey Rozin, Matvey Novikov, Marina Vasilyeva, Andris Keishs, Alexey Fateev

ANDREY ZVYAGINTSEV (born Novosibirsk, Russia, 1964) graduated from the acting department of the Russian Academy of Theatre Arts and has performed on stage and screen. In 2000, he directed the short films *Busido*, *Obscure* and *The Choice* for the television series *Black Room*. His widely acclaimed first theatrical feature, *The Return* (03), won numerous awards, including the Golden Lion at the Venice International Film Festival. His subsequent films *The Banishment* (07), *Elena* (11) and *Leviathan* (14) have all won various awards at the Cannes Film Festival, with his latest film *Loveless* (17) winning the Jury Prize at the 2017 Festival.

Faithful to his title, Andrey Zvyagintsev (*Leviathan*) delivers a cruel, desolate, unforgiving image of Russia's new middle class, ruled by selfishness, greed, frustration, envy, anger and anxiety in *Loveless*. Like all his sombre portraits of Russia today, it is centred around family life, or the lack of it, when a couple who are disgusted with each other beyond words and about to divorce realise that their 12 year-old son has gone missing.

Refraining from the much larger canvass he used for *Leviathan*, Zvyagintsev drills into each of his two main characters pitilessly, suggesting that on top of all their other emotional shortcomings, they have learned nothing from the past and will remain the same in future.

Zhenia (Maryana Spivak) and Boris (Alexey Rozin) have had more than enough of each other; there is nothing to keep them together any longer, certainly not their son, Alyosha (Matvei Novikov), whom they consider mainly as an impediment on their way

to starting a new life with new partners. She has found an older, wealthier man willing to marry her right away, and he has a highly pregnant girlfriend eagerly waiting for him to be free. Neither one has much time to devote to their son until one morning they find out that he has disappeared, without leaving a trace.

Splendidly shot in mid-winter by Mikhail Krichman, Zvyagintsev's regular cinematographer, in and around St. Petersburg, the chill of the frozen nature spreads into humans as well, with Aarvo Part's music featured on the soundtrack, adding to the effect. Spivak and Rozin play the dysfunctional couple to the hilt, but each in his own way, she much tougher and hard, he softer and more restrained. They both perfectly convey the spirit of a generation far too concerned with its own personal needs to consider any of the others.

– Dan Fainaru, *Screen International*

Loving Vincent

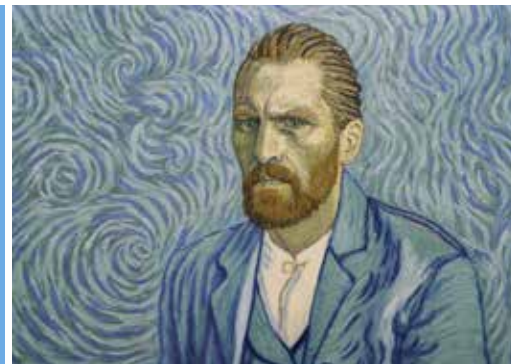
Poland, United Kingdom | 2017 | 95 mins | DCP Colour

DIRECTORS: Dorota Kobiela, Hugh Welchman

PRODUCERS: Hugh Welchman, Sean M. Bobbitt, Ivan Mactaggart **CINEMATOGRAPHY:** Lukasz Zal, Tristan Oliver

EDITING: Justyna Wierszynska, Dorota Kobiela **SOUND:** Michal Jankowski **MUSIC:** Clint Mansell

CAST: Douglas Booth, Robert Gulaczyk, Saoirse Ronan, Chris O'Dowd, Aidan Turner, Jerome Flynn



Over 62,000 oil paintings and a cast including Chris O'Dowd and Saoirse Ronan bring the story of Vincent Van Gogh's life and death to the screen in the world's first feature-length painted animation.

It sounds mad: inspired by a letter Vincent Van Gogh penned in the week before he died, in which he noted that "we cannot speak other than by our paintings", Oscar-winning filmmaker Hugh Welchman (*Peter and the Wolf*) and Polish painter Dorota Kobiela decided to make a movie doing exactly that. Hiring an army of painters from across Europe, each trained in the Dutch master's style, they set out to tell his story the way he himself would. Consequently, every single frame of the resulting film, *Loving Vincent*, is an oil painting (12 per second!); the noir-like detective plot is drawn from the artist's many letters; and the cast—O'Dowd and Ronan alongside Douglas Booth, Helen McCrory,

Aidan Turner and more, with music by Clint Mansell—were chosen based on their likeness to real-life characters in Van Gogh's works.

But the results, accordingly, speak for themselves. A truly astonishing visual feast, *Loving Vincent* demands to be seen on the biggest of screens. — *Melbourne International Film Festival 2017*

WINNER: Audience Award,
Annecy International Animation Film Festival 2017

DOROTA KOBIELA (born Poland, 1979) graduated from the Academy of Fine Arts in Warsaw, before attending The Warsaw Film School. She has directed one live action short film, *The Hart in Hand* (06) and five animated shorts — *The Letter* (04), *Love Me* (04), *Mr.Bear* (05), *Chopin's Drawings* (11) and *Little Postman* (11). *Loving Vincent* (17) is her feature film debut.

HUGH WELCHMAN (born Bracknell, 1975) graduated from Oxford University with a degree in Politics, Philosophy and Economics, before training at the National Film and Television School. His graduation film, *Crow Stone* (02), won the Cinefondation Prize at the Cannes Film Festival. In 2006, he produced Suzie Templeton's *Peter and the Wolf*, which went on



The Ornithologist

O Ornitólogo

Portugal, France, Brazil | 2016 | 118 mins | DCP Colour

DIRECTOR: João Pedro Rodrigues **PRODUCERS:** João Figueiras, Diogo Varela Silva, Vincent Wang, Antoine Barraud, Gustavo Ángel, Alex García Scardino, Maria Fernanda Scardino **SCRIPT:** João Pedro Rodrigues, João Rui Guerra da Mata **CINEMATOGRAPHY:** Rui Poças **EDITING:** Raphaël Lefèvre **SOUND:** Nuno Carvalho **MUSIC:** Séverine Ballon **CAST:** Paul Hamy, Xelo Cagiao, João Pedro Rodrigues

JOÃO PEDRO RODRIGUES (born Lisbon, 1966) studied biology at Lisbon University before attending the Lisbon Film School. His public film career began at the 54th Venice Festival in 1997 with the short *Parabéns!* which won the Special Jury Prize. In 2000 he directed his first fiction feature, *Phantom (O Fantasma)*. His second feature *Two Drifters* (05) won several awards including a Cinémas de Recherche Special Mention at the Directors' Fortnight in Cannes. Since then he has directed a number of award-winning films including the short *China China* (07) and the features *To Die Like a Man* (09) and *The Last Time I Saw Macao* (12). *The Ornithologist* (16) is his fifth feature film.

In Trás-os-Montes, a majestic part of northeastern Portugal, solitary ornithologist Fernando (the body of Paul Hamy, the voice of director João Pedro Rodrigues) kayaks along a river peering through his binoculars in search of rare birds, especially the endangered black stork. Distracted, he is caught in the rapids and ends up being saved by two female Chinese pilgrims, lost on their way to Santiago de Compostela. This is not good. Eventually extricating himself from the women, Fernando forges his own path, and the further he ventures into the forest, the more *The Ornithologist* morphs into an exploration of the realm of fantasy – as fantastic as the idea of religion itself – as Fernando undergoes a series of extreme masochistic trials in this mythopoetic wilderness on the road to spiritual enlightenment.

This Birdman is more saint than superhero, and his journey comes to echo that of Anthony of Padua, Portugal's most beloved saint whose

popular devotion Rodrigues explored in his 2012 short *Manhã de Santo Antônio (The Morning of Saint Anthony's Day)*. Indeed, the director litters his film, shot by Rui Poças in glorious CinemaScope, with religious iconography and artistic references. But Rodrigues' blasphemous exploration of the transformative process of religious awakening, through a series of wild – at times sexual – adventures focusing on the pleasure and the pain of the body is a modern film, in line with Godard's *Je vous salue, Marie (Hail Mary)* or Buñuel's *La Voie lactée (The Milky Way)*. A trained ornithologist himself, Rodrigues has made what is likely his most personal film since *O Fantasma*, and the fascinating *The Ornithologist* launches his filmography into new and adventurous territory. – *Locarno Film Festival 2016*

WINNER: Best Director,
Locarno Film Festival 2016

Photo City

Ireland | 2017 | 76 mins | DCP Colour

DIRECTORS: John Murphy, Traolach Ó Murchú **PRODUCER:** Sorchá Glackin

CINEMATOGRAPHY: Keith Walsh **EDITING:** John Murphy **SOUND:** Shawn Cassidy **MUSIC:** Darragh Dukes

FEATURING: Arleen Thaler, Willie Osterman, Carvin Eison, Joey Morinelli, Frank De Blase

Photo City is a new documentary, which was selected to feature at ADIFF 2017 as part of the Reel Art scheme. This documentary explores the concept of photography, especially its influence in the town of Rochester, New York. Home to Kodak, Rochester is “the image capital of the world” and *Photo City* closely examines how photography has shaped the lives of Rochester natives, as well as the negative influence of Kodak’s eventual decline as photography entered the digital age.

Murphy and Ó Murchú benefit from using multiple Rochester natives to discuss their personal relationship with photography, including a man using photography to capture his wife’s life with cancer, to an underprivileged teenager awarded a college scholarship with the assistance of community photography classes. Each participant has their own respective personal story to tell and they all share in the fact that each story is related to photography and how living in Rochester has

formed that photography-related story. These stories become pivotal to the success of the documentary and contribute to a charming and poignant overall message.

It isn’t as simple as pressing a button and an image is captured; these individuals are obsessed with an art form that has captured the imagination of the Rochester population. The decline of Kodak is established as a main narrative feature, but becomes more and more irrelevant as the documentary progresses. This is due to the expertly-chosen individuals that grace the screen throughout *Photo City*’s running time. Photography is about the people who capture images and dedicate their lives to it, which is evident from those featured in the documentary. There are juxtapositions between older and younger participants using different photography devices, yet their passion for the medium is shared.

– *Film Ireland*



JOHN MURPHY is a Dublin based editor and filmmaker. As an editor he has worked on the short film *The Last Days of Peter Bergmann* (13), the feature documentaries *Showrunners* (14), *Mattress Men* (16) and *Crash and Burn* (16), and the drama films *King of the Travellers* (12) and *Standby* (14). *Photo City* (17) represents his feature film directorial debut.

TRAOLACH Ó MURCHÚ is an Irish filmmaker currently based in the Yukon Territory, Canada, who has written and directed documentaries in the Irish, English and French languages. His work has been broadcast on both Canadian and Irish television networks and his short films have screened at festivals internationally. *Photo City* (17) is his feature film directorial debut.

REEL ART IS AN ARTS COUNCIL SCHEME DESIGNED TO PROVIDE FILM ARTISTS WITH A UNIQUE OPPORTUNITY TO MAKE HIGHLY CREATIVE, IMAGINATIVE AND EXPERIMENTAL DOCUMENTARIES ON AN ARTISTIC THEME.



Primaire

France | 2016 | 105 mins | DCP Colour

DIRECTOR: H       Angel **PRODUCER:** H       Cases **SCRIPT:** H       Angel, Yann Coridan
CINEMATOGRAPHY: Yves Angelo **EDITING:** Sylvie Lager, Yann Dedet, Christophe Pinel
SOUND: Antoine-Basile Mercier, Arnaud Rolland, Olivier D   H    **MUSIC:** Philippe Miller
CAST: Sara Forestier, Vincent Elbaz, Patrick d'Assum    , Guilaine Londez, Albert Cousi, Ghillas Bendjoudi

H       ANGEL (born France, 1967) studied from 1987 to 1991 in Paris and made two short films in that period in a style that tacked between comedy and social realism. Her third short film, *La Vie Parisienne* (95), won several prizes. Her debut feature *Skin of Man, Heart of Beast* (*Peau d'homme, Coeur de B    *, 99) won the Golden Leopard at the Locarno International Film Festival. She has also directed the medieval fantasy *The Red Knight* (03), the television documentary *H       Longues Peines* (07) and the psychological thriller *Forbidden House* (11). *Primaire* (16) is her most recent film.

Hot on the heels of its January release in France, this is a vivacious and emotionally gripping story of a teacher caught between passion for her students and love for her child.

Devoted primary school-teacher Florence (an inspired performance by Sara Forestier) is a single mother who pours her heart and soul into her students each and every day. When she encounters the disruptive student Sacha and finds he has been abandoned by his mother, Florence devotes herself to helping him. But Sacha's plight combined with her impending work assessment put unthinkable strain on Florence, pushing her to a breaking point where she will put everything on the line, including her vocation and even her relationship with her own son.

While director H       Angel superbly contrasts the entertaining energy and colour of the classroom with the lonely and confused world of Sacha, Forestier delivers a magnificent performance as a woman unwilling to compromise her morals, resulting in a remarkably honest, optimistic and engrossing portrayal of school life. – *Alliance Fran       French Film Festival Australia 2017*

Rosalie Blum

France | 2016 | 95 mins | Bluray Colour

DIRECTOR: Julien Rappeneau **PRODUCERS:** Michael Gentile, Charles Gillibert
SCRIPT: Julien Rappeneau **CINEMATOGRAPHY:** Pierre Cottreau **EDITING:** Stan Collet
SOUND: Henri Morelle, Fred Demolder, Renaud Guillaulin, Jean-Paul Hurier **MUSIC:** Martin Rappeneau
CAST: Noémie Lvovsky, Kyan Khojandi, Alice Isaaz, Sara Giraudeau



A prematurely balding hairdresser starts stalking the mysterious fortysomething owner of a provincial corner shop in *Rosalie Blum*, a quirky, cockles-warming adaptation of the eponymous graphic-novel trilogy by French artist Camille Jourdy. Debuting writer-director Julien Rappeneau follows Jourdy's lead and also plays around with narrative structure and audience expectations to keep an otherwise rather familiar story of lonely hearts and wacky-cutesy humor fresh and engaging.

The film's first of three chapters — which mirror the three tomes of the graphic novel — centers on Vincent (Khojandi), a shy hairdresser in a provincial French town whose overbearing mother lives one floor up in the same building. Needy and not the type to ever actually listen, his mom asks him for lemons on a Sunday so he's forced to bike into a part of town he doesn't normally frequent to find a corner shop that's open. This is where Vincent first spies the titular heroine (Lvovsky) and perhaps because

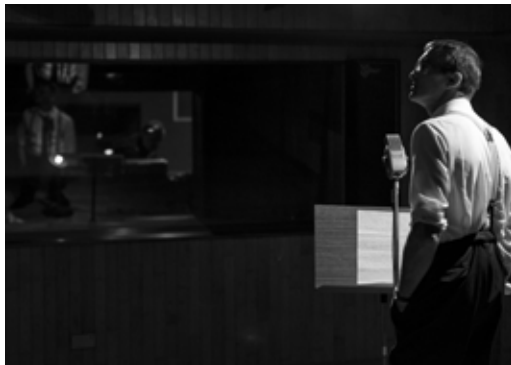
he has a girlfriend in Paris who keeps cancelling her visits back home to see him, he becomes obsessed with Blum, to the point where he obsessively (if secretly) starts following her around.

The early going establishes the picturesque small-town decor and the tone of the material, which combines humor and eccentric touches with surges of genuine emotion. But narratively, nothing much seems to be out of the ordinary until part two starts, which focuses on the twentysomething Aude (Alice Isaaz), who was just a bystander in one scene in part one. Her precise connection to the story of Vincent and Rosalie is a joy to discover for those unfamiliar with the novels, while Rappeneau and Isaaz also manage to flesh out the undecided Aude's own character. The third and last chapter, in which Rosalie finally takes center stage, ties up all of the loose ends when Blum happens to make an appointment to get her hair done in Vincent's salon. — *Boyd van Hoeij, The Hollywood Reporter*

JULIEN RAPPENEAU is a French screenwriter and director and the son of Jean-Paul Rappeneau, who directed films including *Cyrano de Bergerac* (90) starring Gerard Depardieu and *The Horseman on the Roof* (95). Julien has written the scripts for dozens of films and was twice nominated for the César for Best Screenplay for *Bon Voyage* (04), by his father and *36 quai des Orfèvres* by Olivier Marchal (05). *Rosalie Blum* (17) is his feature film directorial debut.

Presented with the support of the French Embassy and the Institut Français





Song of Granite

Ireland, Canada | 2017 | 104 mins | DCP Black & White

DIRECTOR: Pat Collins **PRODUCERS:** Alan Maher, Jessie Fisk, Martin Paul-Hus

SCRIPT: Pat Collins, Eoghan Mac Giolla Bhríde, Sharon Whooley **CINEMATOGRAPHY:** Richard Kendrick

EDITING: Tadhg O'Sullivan **SOUND:** Sylvain Bellemare **MUSIC:** Delphine Measroch

CAST: Macdara Ó Fatharta, Mícheál Ó Confhaola, Jaren Cerf, Pól Ó Ceannabháin, Colm Seoighe

PAT COLLINS (born Cork) has been making films since 1998 and now has more than thirty features, documentaries and short experimental films to his name. His filmography includes documentary works about writers Michael Hartnett and Nuala Ní Dhomhnaill and he won an IFTA in 2005 for his documentary *John McGahern: A Private World*. He also co-directed a documentary about Iranian filmmaker Abbas Kiarostami. In 2012 he completed the feature film *Silence*, which had its international premiere at the London Film Festival. *Song of Granite (17)* is his second drama feature film.

This visually meticulous and mesmerising film revolves around the life of the great traditional Irish singer, Joe Heaney. The stylised black-and-white picture, obscuring the border between documentary and fiction, is a cinematic ballad that invites viewers to join the enigmatic, talented and idiosyncratic artist on his dramatic life journey; along the way we also get a sense of the difficult yet humble life of the people of Ireland over the course of last century.

The film takes us to the district of Connemara, and to the village of Carna, Joe Heaney's birthplace, considered the cradle of local folklore, and then the camera accompanies him on his travels round the world. The power and magic of the songs provide the central motif threading its way through the film. The director stages the music scenes so skilfully and suggestively that we feel we are actually present in the room, swept up in the atmosphere along with the rest of the audience.

Was it the songs that helped the inhabitants of this magnificent but desolate Irish landscape to survive and commune with God? And what part of his heart and soul must the artist sacrifice in order to satisfy his inner compulsions?

– *Karlovy Vary International Film Festival 2017*

The Square

Sweden, Germany, France, Denmark | 2017 | 145 mins | DCP Colour

DIRECTOR: Ruben Östlund **PRODUCERS:** Erik Hemmendorff, Philippe Bober **SCRIPT:** Ruben Östlund
CINEMATOGRAPHY: Fredrik Wenzel **EDITING:** Ruben Östlund, Jacob Secher Schulsinger **SOUND:** Andreas Franck
CAST: Claes Bang, Elisabeth Moss, Dominic West, Terry Notary, Christopher Laessø, Marina Schipitjenko

Fresh from winning the Cannes Palme d'Or the new film by Ruben Östlund (*Play; Force Majeure*) is a hilarious, outrageous satire of the art world. Christian (Claes Bang) is the urbane curator of a contemporary art museum, a sophisticated and eloquent defender of artistic expression.

As he prepares for his next show "The Square" – an installation promoting altruism – his mobile phone and wallet are stolen in an elaborate pickpocketing scheme. Christian decides on a course of revenge, leading him into a downward spiral of personal and professional mayhem. Östlund is a genius at magnifying the little cracks in social interactions, brilliantly showing how these awkward moments signify larger chasms in society.

The Square, also starring Elisabeth Moss (*Mad Men*, *Top of the Lake*) and Dominic West (*The Wire*, *The Affair*), is intelligent and biting funny and a most deserving winner of the biggest prize in world cinema. – *Sydney Film Festival 2017*

"Östlund creates suspense the old-fashioned way, setting up scenes that make the audience go: What in God's name is going to happen next? But he also creates suspense in a new-fangled way, turning the space between people into an alarming existential battleground. He's like Hitchcock infused with the spirit of mid-period Bergman."

–Owen Gleiberman, *Variety*

"This movie really brings some gobsmackingly weird and outrageous spectacle, with moments of pure showstopping freakiness... Östlund may have been inspired by Roy Andersson or maybe Lars Von Trier. There is a drop of Buñuel there too – but Östlund's own signature is plain. This is high wire cinema."

– Peter Bradshaw, *The Guardian*

WINNER: Palme d'Or,
Cannes Film Festival 2017



RUBEN ÖSTLUND (born Styrö, Sweden, 1974) debuted in feature films with *Gitarrmongot* (*The Guitar Mongoloid*), winner of the FIPRESCI Prize in Moscow in 2005. His films, *De ofrivilliga* (*Involuntary*, 08) and *Play* (11) screened at the Cannes Festival, where *Force Majeure* (*Turist*, 14) received the Un Certain Regard Jury Prize. In his oeuvre he reveals a penchant for long sequences, a feature which has become the stamp of his work, and for a sense of humour when portraying human behaviour. *The Square* (17) won the Palme d'Or at the 2017 Cannes Film Festival.



Thelma

Norway, Sweden, France, Denmark | 2017 | 116 mins | DCP Colour

DIRECTOR: Joachim Trier PRODUCER: Thomas Røsbak SCRIPT: Eskil Vogt, Joachim Trier
CINEMATOGRAPHY: Jakob Ihle EDITING: Olivier Bugge Coutté SOUND: Gisle Tveito MUSIC: Ola Fløttum
CAST: Eili Harboe, Kaya Wilkins, Ellen Dorrit Petersen, Henrik Rafaelsen

JOACHIM TRIER (born Copenhagen, 1974) is an Oslo-raised writer and director who received his education from England's National Film and Television School. He made several critically acclaimed short films, including *Still* (01) and *Procter* (02), before directing the features *Reprise* (06), *Oslo, August 31st* (11), and *Louder Than Bombs* (15). *Thelma* (17) is his latest film.

Eili Harboe gives a star-making performance in Joachim Trier's (*Louder than Bombs*) gripping movie. Her Thelma is a college freshman, new to the big city and feeling lonely and vulnerable. One day, she's studying in the library when Anja (Kaya Wilkins) sits down next to her. For Thelma, it's love at first sight—followed by a terrifying seizure.

Thus begins a journey in which sexuality, religion and the supernatural vie for control of the soul. As Thelma's sexuality blossoms, snakes coil around sleeping bodies, a cloud of crows darkens the sky and scenes of violence and terror flash before us. The heroine discovers powers she can't understand or control; as she searches for answers, her stern, religious parents (Henrik Rafaelson and Ellen Dorrit Peterson) prepare for the worst. Is she evil? Are they?

Trier's movie is a suspenseful mystery, a tender love story, and a terrifying vision of wickedness; the director combines beauty and horror in a way few filmmakers would dare. This is a work in the Nordic tradition of Carl Dreyer and Ingmar Bergman, but, along with the austere beauty and smouldering sexuality, there are thriller elements that recall Hitchcock at his best. Trier proves himself a master of suspense, yet he never lets the thriller elements obstruct his deep sympathy for Thelma. Her story is a deeply moving one.

– *Vancouver International Film Festival 2017*

Seminar: Accessibility & Inclusion – making cinema screenings more accessible for under-represented audiences.

Friday September 29th 3:00pm

DUNAMAISE ARTS CENTRE

PANEL:

Amie Lawless, **Arts & Disability Ireland**;
Toki Allison, **BFI Film Audience Network**;
Alicia McGivern, **Irish Film Institute**

Cinema is one of the most accessible art forms for audiences of all ages, but there are still some groups who feel excluded from or limited in how they can engage with cinema screenings.

This session aims to explore how cinema screenings can be made more welcoming for certain audiences including those with physical disabilities, hearing loss, visual impairments, learning disabilities and people living with dementia.

The panel will look at some of the issues and provide guidance on how to make cinema screenings accessible and inclusive for a range of marginalised audiences.

Using real world examples they will help you to understand the needs of these audiences, think about how your venue can better serve these groups, from access concerns to what to consider when it comes to programming and marketing, and participate in a discussion about the points raised.

The Michael Dwyer Award

Friday September 29th

DUNAMAISE ARTS CENTRE

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 *Sanctuary*, a heart-warming, witty, compassionate and truly unique film which touched, engaged and informed audiences across the access CINEMA network in 2017, as it bravely and sensitively explored the challenges faced by intellectually disabled individuals in Ireland today, particularly in regard to the specific issues they encounter if they wish to pursue a consensual sexual relationship.

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

Acknowledgements

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Patrick O'Neill: **Wildcard Distribution**

So what did you think...

	REPLIES	A	B	C	D	E	REACTION METER
The Death of Stalin							
The Florida Project							
Goldstone							
Heartstone							
I Am Not a Witch							
In the Name of Peace: John Hume in America							
Kevin Roche: The Quiet Architect							
Loveless							
Loving Vincent							
The Ornithologist							
Photo City							
Primaire							
Rosalie Blum							
Song of Granite							
The Square							
Thelma							

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

2016: The Olive Tree

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