



Amanda
The Biggest Little Farm
By the Grace of God
Fire Will Come
Good Posture
The Last Right
Le Brio



VIEWING:SESSIONS

2019

Monos
Non-Fiction
So Long, My Son
Sons of Denmark
Sorry We Missed You
System Crasher
Talking About Trees
Tehran: City of Love

Cover image from *Tehran: City of Love*

WITH THE SUPPORT OF:



Welcome

Welcome to viewing:sessions 2019. Once again, we're delighted to present our annual flagship weekend and another exciting line-up of films for you to preview over three days.

access>CINEMA exists to guarantee that more people across Ireland have the opportunity to gain access to a wider variety of films in their own communities. We know how important our events, and particularly this weekend, are in helping you to make more confident and informed film programming decisions and in developing your skills for reaching and growing audiences for your activities.

We are especially excited about being able to bring VIEWING:SESSIONS to Belfast this year, and to partner with Film Hub Northern Ireland. Despite the uncertainty around Brexit, we are confident that the common goals of our two organisations can only serve to provide future opportunities for increased collaboration and knowledge sharing across our combined membership, which in turn will strengthen the state of cultural cinema exhibition for this entire island.

We extend a warm welcome to Film Hub members participating in their first VIEWING:SESSIONS. We also encourage all delegates to attend Film Hub NI's all-Ireland film programmers' networking meeting on Thursday September 26th.

As usual, access>CINEMA staff will be on hand over the whole weekend. If you need any help, information or advice about your activities, please drop by the registration desk to organise a one-to-one session, or alternatively feel free to have a chat with us during the breaks.

In addition to the film previews, VIEWING:SESSIONS provides important networking opportunities for delegates. We hope that you can join us for our opening reception, post-screening supper and ever-competitive annual film quiz on Friday evening, as well as the Saturday evening dinner and the Sunday farewell lunch. These social parts of the weekend are crucial for meeting other delegates, discussing the films that you've seen and making new connections, which we hope will lead to future partnerships and exchanges.

Please do remember that as all film screenings are previews, there is a press embargo, which includes posting on social networking sites and film forums or blogs, regardless of whether your comments are positive or not.

We are looking forward to meeting you all.

All-Ireland Film Programmers' Networking Event

Thursday September 26th, 11:15am
Queen's Film Theatre Screen 1

To coincide with the annual VIEWING:SESSIONS screening weekend, Film Hub Northern Ireland, our partners for vs 2019, will host an all-Ireland film programmers' networking meeting on Thursday, September 26th.

Presented as part of Film Hub NI's Collective project, which aims to bring film exhibition, production and audiences together, this event will feature a keynote speech from Oscar-winning, twice BAFTA-nominated creative producer Mia Bays.

Mia also runs Birds Eye View, which is a film agency and film agitator that markets films by women to audiences and aims to effect industry change through training events and promotions, including the pioneering #reclaimtheframe campaign.



This event, which will also include presentation of some short case studies and a networking lunch, is aimed at film programmers and distributors, and hopes to encourage collaboration, knowledge sharing, partnerships and the development of a cohesive network of film programmers across the island.

This event has been kindly supported by the Creative Europe programme of the European Union, and BFI, through the Film Audience Network.

Schedule

Q U E E N ' S F I L M T H E A T R E

	SCREEN 1	SCREEN 2	FOYER
THURSDAY 26TH			
11:15	All-Ireland Film Programmers' Networking Event		
FRIDAY 27TH			
9:00	The Biggest Little Farm [91 MINS]		
10:30			TEA / COFFEE
11:00	Fire Will Come [85 MINS]		
12:30			LUNCH
13:15	Talking About Trees [93 MINS]		
15:00	Non-Fiction [107 MINS]		
17:15			* OPENING RECEPTION *
18:00	OPENING FILM: The Last Right [106 MINS]		
20:30			THE GREAT HALL: SUPPER FOLLOWED BY FILM QUIZ
SATURDAY 28TH			
9:15	Monos [102 MINS]	Tehran: City of Love [102 MINS]	
11:00			TEA / COFFEE
11:30	System Crasher [119 MINS]	Sons of Denmark [119 MINS]	
13:30			LUNCH
14:30	So Long, My Son [185 MINS]	By the Grace of God [138 MINS]	
20:00			THE CLAYTON HOTEL: DINNER
SUNDAY 29TH			
9:15	Le Brió [95 MINS]	Good Posture [92 MINS]	
10:45			TEA / COFFEE
11:15	Sorry We Missed You [101 mins]	Amanda [107 mins]	
1:30			THE CLAYTON HOTEL: LUNCH



France | 2018 | 107 mins | DCP Colour

DIRECTOR: Mikhaël Hers

PRODUCER: Pierre Guyard

SCRIPT: Mikhaël Hers, Maud Ameline

CINEMATOGRAPHY: Sébastien Buchmann

EDITING: Marion Monnier

SOUND: Dimitri Haulet, Vincent Vatoux, Daniel Sobrino

MUSIC: Anton Sanko

CAST: Vincent Lacoste, Isaure Multrier, Stacy Martin, Ophélie Kolb, Marianne Basler, Greta Scacchi

Amanda

Amanda, the third film by Mikhaël Hers, starts off as a breezy, romantic slice of joie de vivre in which French actor Vincent Lacoste is perfectly cast as David, a congenial young man who looks after apartment blocks and volunteers for the city trimming trees. One day, Léna walks into his life, and the flirting is so cheesy that David actually lends her a pen by throwing it from his apartment block through her window.

A small dose of realism arrives whenever he meets his sister Sandrine, a single mother with a seven-year-old daughter, the impossibly cute, eponymous Amanda, but even she buys him and herself tickets to go to watch the tennis at Wimbledon in London. The only hint that life is not easy comes when it's revealed that their English mother has got in contact for the first time in 20 years, and David is adamant that he doesn't want to see her.

The opening act is a smart ruse by Hers, who gets us comfortable in this flighty bubble before whacking us over the head with the more brutal and realistic tale he wants to tell. An act of terrorism changes their lives forever, and the tone shifts as we see David trying to cope in the aftermath of the attack. Rather than go for shock, Hers opts to highlight the processes that the families of victims of terrorism have to go through, from bureaucratic realities to the psychological effect that it has on all parties.

The most remarkable feature of *Amanda* is that all this is done while the tone stays fairly light, and the movie avoids the posturing and aggressive intent seen in the works of self-confessed Islamophobe Michel Houellebecq. — *Cineuropa, Venice International Film Festival 2018*

WINNER – Tokyo Grand Prix, Tokyo International Film Festival 2018

Mikhaël Hers (born Paris, 1975) was educated in Film Production at La Fémis in Paris. He graduated in 2004, after which he started producing films as well as directing films himself. His short films *Charell* (06) and *Montparnasse* (09) screened at Cannes. In 2010 his first feature film *Memory Lane* was released, while his second film *This Summer Feeling* (15) screened at many international film festivals. *Amanda* (18) is his third feature.



USA | 2018 | 91 mins | DCP Colour

DIRECTOR: John Chester

PRODUCERS: Sandra Keats, John Chester

SCRIPT: John Chester, Mark Monroe

CINEMATOGRAPHY: John Chester

EDITING: Amy Overbeck

SOUND: John Chester

MUSIC: Jeff Beal

FEATURING: John Chester, Molly Chester, Todd the dog, Emily the pig

The Biggest Little Farm

Since its debut at the 2018 Telluride Film Festival, *The Biggest Little Farm* has charmed audiences and critics alike with its chronicle of one couple's trial-and-error attempts to build a farm in harmony with nature.

It all began with a dog named Todd. Filmmaker John Chester and his wife, Molly, a private chef, promised their rescue dog a happy life, but their Los Angeles apartment just isn't cutting it. So the couple decides to take a leap of faith and realize a long-held dream. Locating a patch of land outside the city – and a veteran farmer to shepherd them through the process – they set about building Apricot Lane Farms. As the couple faces a seemingly endless cascade of challenges from weather, predators, infestations, and disease, John documents their setbacks – and progress – over eight years.

Beautifully filmed to capture the impressive scale of the undertaking and featuring unforgettable characters of both the two – and four-legged variety, *The Biggest Little Farm* is an inspiring ode to uncompromising idealism and a graceful reminder of the magnificence and resilience of the natural world. —*Sundance Film Festival 2019*

WINNER – Audience Award, Best Documentary, Palm Springs International Film Festival 2019

John Chester has been a filmmaker and television director for 25 years. His recent short films for the *Super Soul Sunday* talk show with Oprah Winfrey have won five Emmys. His work first reached a wide audience with his 2006 television documentary series *Random 1. Lost in Woonsocket*, his first documentary, premiered at SXSW in 2007; *Rock Prophecies* (10), about the photographer Robert Knight, won several audience awards. He is able to pursue his interest in the complex interrelations of ecosystems on the biodynamic farm he established with his wife in 2010.



France | 2019 | 138 mins | DCP Colour

DIRECTOR: François Ozon

PRODUCERS: Eric Altmayer, Nicolas Altmayer

SCRIPT: François Ozon

CINEMATOGRAPHY: Manu Dacosse

EDITING: Laure Gardette

SOUND: Brigitte Taillandier, Benoît Gargonne, Jean-Paul Hurier

MUSIC: Evgueni Galperine, Sacha Galperin

CAST: Melvil Poupaud, Denis Ménochet, Swann Arlaud, Éric Caravaca, François Marthouret

By the Grace of God (*Grâce à Dieu*)

Alexandre lives with his wife and children in Lyon. One day he discovers by chance that the priest who abused him when he was a boy scout is still working with young people. Long repressed memories awoken.

Distraught, Alexandre finally finds the courage to take action against the man. His search for further victims of the clergyman, who is highly respected in his office, leads Alexandre to François and Emmanuel. Each of these three men is struggling with himself in a different way. And each of them will have to do battle with the shadows of their past in order to cope with the far-reaching consequences of this process. The creation of the self-help organisation 'La Parole Libérée' (The Liberated Word) is just the first step.

Based on the real case of Father Bernard Preynat who in 2016 was charged with sexually assaulting around 70 boys in Lyon, François Ozon portrays the victims as adult men and reveals the lifelong wounds they have sustained. At the same time, the film criticises the church's silence on paedophilia and asks about its complicity. As of January 2019, Cardinal Philippe Barbarin is standing trial for 'non-denunciation of sexual aggression'. —*Berlin International Film Festival 2019*

WINNER – Silver Bear Grand Jury Prize, Berlin International Film Festival 2019

François Ozon (born Paris, 1967) earned a Master's degree in cinema from Paris I, and then studied at La Fémis, the famous French school of cinema. He directed a number of award-winning short films before his well-received debut feature, *Sitcom* (98). *8 Women* (02) and *Swimming Pool* (03) were internationally successful and established him as an exemplar of the new school of French cinema. His other films include *Under the Sand* (00), *5x2* (04), *Time to Leave* (05), *Angel* (07), *Ricky* (09), *Le Refuge* (09), *Potiche* (10), *Frantz* (16) and *L'amant Double* (17). *By the Grace of God* (19) is his most recent film.



Spain, France, Luxembourg
2019 | 85 mins | DCP Colour

DIRECTOR: Oliver Laxe
PRODUCERS: Andrea Queralt, Andrea Vázquez, Xavi Font, Mani Mortazavi
SCRIPT: Oliver Laxe, Santiago Fillol
CINEMATOGRAPHY: Mauro Herce
EDITING: Cristóbal Fernándezool
SOUND: Amanda Villavieja, David Machado, Sergio Da Silva, Xavi Souto
CAST: Amador Arias, Benedicta Sánchez

Fire Will Come (*O Que Arde*)

Some conflagrations are literal and colossal, devastating forests and homes. Others are figurative, quiet – combusting and consuming from the inside out. Both inform *Fire Will Come*, the third feature by Oliver Laxe, his follow-up to *Mimosas*. The first film in the Galician language selected at Cannes, where it also deservedly won an award earlier this year, this lush, devastating *finis terrae* is at once a touching portrait of a mother and son, of the deep isolation of remote village life, and of nature as both haven and threat.

The film begins as Amador Coro (Amador Arias), weathered and weary, returns to his family home in the mountains of rural Galicia. Having served prison time for charges of arson, he is completely ostracized from his community beyond his aged (yet surprisingly spry and sneaker-befitted) mother Benedicta (Benedicta Sánchez) and their three cows.

With a face as melancholic as it is stoic, Amador is seemingly lost in limbo as he and Benedicta resume a quiet life of agricultural labour, simple routines, and heavy silences. Throughout, their lives are marked by the subtle and aggressive hostility of locals, their newly conferred social stigma even permeating their time alone.

Fire Will Come is magnificently shot on 16mm film, in a muted palette befitting its woodsy and misty locale, by master cinematographer Mauro Herce. Profoundly empathetic, and simmering until it roars, *Fire Will Come* culminates in one of the year’s truly grand finales.
—*Toronto International Film Festival 2019*

WINNER – Un Certain Regard Jury Prize, Cannes Film Festival 2019

Oliver Laxe (born Paris, 1982) earned a degree in Audiovisual Communications from Barcelona’s Pompeu Fabra University. In 2007 he moved to Tangiers where he created “Dao Byed”, a 16mm film workshop with children. This activity is at the origin of his first feature film, *You All Are Captains*, winner of the FIPRESCI award of the Directors’ Fortnight at Cannes 2010. In 2016 he returned to Cannes with his second feature, *Mimosas*, which won the Nespresso Grand Prize at La Semaine de la Critique. *Fire Will Come* (19) is his latest film.



UK, USA | 2019 | 92 mins | DCP Colour

DIRECTOR: Dolly Wells
PRODUCERS: Jamie Adams, Maggie Monteith
SCRIPT: Dolly Wells
CINEMATOGRAPHY: Ryan Eddleston
EDITING: Adelina Bichis
SOUND: Simon Gerschon
CAST: Grace Van Patten, Emily Mortimer, Timm Sharp, John Early, Gary Richardson, Ebon Moss-Bachrach

Good Posture

Recent film school graduate Lilian (Grace Van Patten) comes to New York to move in with her boyfriend Nate (Gary Richardson). Fed up with her sense of entitlement, lack of drive and reliance on an absentee father who’s own self-obsession mirrors her own, Nate quickly breaks up with her, leaving her desperate for a new home.

Enter Julia Price (Emily Mortimer), a renowned and reclusive writer who accommodates Lilian with a small room in her perfectly appointed Brooklyn brownstone. Expecting cooking and cleaning in exchange for the accommodations, Julia and Lillian are an instant clash of personalities.

Instead of fighting in person, they begin a daily ritual of passive aggressive but canny note writing that, slowly but surely, edges them nearer to understanding.

In her feature debut, Dolly Wells crafts a contemporary, sharp-witted comedy starring her frequent collaborator Mortimer and talented newcomer, Van Patten. Cameos from Jonathan Ames, Martin Amis, and Zadie Smith add a particularly special layer of authenticity to this tale of two women whose eccentricities unexpectedly draw out change and growth in the other.
—*Tribeca Film Festival 2019*

Dolly Wells (born London, 1971) is a writer, performer and actress who starred in the comedy series *Doll & Em*, which she co-created with Emily Mortimer for HBO. Wells was most recently seen on screen in the critically acclaimed film *Can You Ever Forgive Me?* (18) opposite Melissa McCarthy. *Good Posture* (19) is her feature film directorial debut.



UK, Ireland
2019 | 106 mins | DCP Colour

DIRECTOR: Aoife Crehan

PRODUCERS: Pippa Cross, Paul Donovan, Casey Herbert

SCRIPT: Aoife Crehan

CINEMATOGRAPHY: Shane F Kelly

EDITING: Mathew Canning

SOUND: Alan Scully

MUSIC: Gary Lightbody

CAST: Michiel Huisman, Samuel Bottomley, Niamh Algar, Colm Meaney, Brian Cox, Jim Norton

The Last Right

New York-based Daniel Murphy wakes on a flight home to Ireland for his Mum's funeral, to find elderly passenger Pdraig Murphy has died in the next seat. To his surprise the lonely Pdraig had just listed him as his next-of-kin.

In a bid to persuade his autistic brother Louis to return to New York with him, Daniel agrees to drive Pdraig's remains all across Ireland, from Cork to Rathlin Island, to be buried with his brother. Hitching a ride in the passenger seat is the funeral home temp Mary, who is on a desperate mission to correct a

drunken mistake. Meanwhile, the police realise Daniel has no business driving off with Pdraig's body, and Daniel, Mary and Louis find themselves the focus of a nationwide manhunt.

As they cross the country and the border, sparks ignite between Mary and Daniel. But when a long-buried family secret endangers the fragile truce between the brothers, Mary finds herself caught in the crossfire.

With its unique sense of humour, this is a bittersweet comedy that will tug at your heartstrings...

— *Cinando*

Aoife Crehan is a writer and director of film and theatre. She graduated from the Samuel Beckett Centre, Trinity College in 2006. Since then she has been working in London's independent film industry. She has directed a number of short films including *Two Peas* (10) and *Empty* (13). *The Last Right* (19) is her debut feature film.



France, Belgium
2017 | 95 mins | DCP Colour

DIRECTOR: Yvan Attal

PRODUCERS: Dimitri Rassam, Benjamin Elalouf

SCRIPT: Victor Saint-Macary, Yaël Langmann, Noé Debre, Yvan Attal

CINEMATOGRAPHY: Rémy Chevrin

EDITING: Célia Laftedupont

SOUND: Pierre André, Thomas Desjonquères, Jean-Paul Hurier

MUSIC: Michael Brook

CAST: Camélia Jordana, Daniel Auteuil, Yasin Houicha, Nozha Khouadra, Nicolas Vaude

Le Brio

Neila is a young Arab woman who grew up in the projects on the outskirts of Paris. She dreams of becoming a lawyer. On her first day at a prestigious law school she's raked over the coals by Pierre, a snooty professor known for his provocative behavior and politically incorrect (i.e. racist) blunders. Their exchange is recorded and goes viral, Pierre is reprimanded by the administration and, to make amends, is strong-armed into coaching Neila for an upcoming courtroom eloquence competition. Cynical and demanding, Pierre may just be the mentor she needs... But first they both have to overcome some serious prejudices.

Engaging singer-turned-actress Camélia Jordana and the deft Daniel Auteuil bring spunk, emotion and, indeed, much eloquence to Yvan Attal's polished, inspirational yarn. The film received three César nominations, with Jordana garnering the Most Promising Actress Award. —*COLCOA French Film Festival 2018*

Yvan Attal (born Tel Aviv, 1965) is a French actor, voice actor, director and screenwriter, and the dub-over voice artist for Tom Cruise in the French version of many of his films. He made his debut in 1989 with the film *Love Without Pity*, which earned him a César Prize as best up-and-coming actor. In 2001 he made his directing debut with the comedy *My Wife Is An Actress*. In 2005 he starred in the thriller *Anthony Zimmer* and thanks to the film's success, began working internationally, acting in films such as *The Interpreter* (05) and *Munich* (05). He has also directed *Do Not Disturb* (12), a French remake of Lynn Shelton's mumblecore film *Humpday* (09).



Colombia, Argentina, Netherlands,
Germany, Sweden, Uruguay | 2019
102 mins | DCP Colour

DIRECTOR: Alejandro Landes
PRODUCERS: Alejandro Landes, Fernando Epstein, Santiago Zapata, Cristina Landes
SCRIPT: Alejandro Landes, Alexis Dos Santos
CINEMATOGRAPHY: Jasper Wolf
EDITING: Yorgos Mavropsaridis, Ted Guard, Santiago Otheguy
SOUND: Javier Farina
MUSIC: Mica Levi

CAST: Julianne Nicholson, Moisés Arias, Sofía Buenaventura, Deiby Rueda, Karen Quintero, Laura Castrillón

Monos

In an isolated mountain region, the Monos (monkeys) are eight heavily armed teens in a paramilitary organisation. Their job is to guard a prisoner, the foreign doctor Sarah (Nicholson). After the diminutive Mensajero (Salazar) visits to whip them into shape, squad leader Wolf (Giraldo) decides to marry Lady (Quintero), who insists that he practices kissing with Rambo (Buenaventura). But some ill-thought wedding revelry leaves their milk cow Shakira dead, rattling the team and causing trouble with the distant commanders. Fleeing into the jungle, they decide to take matters into their own hands.

There's a striking contrast between the mountain and jungle halves of the film, both visually and in the group dynamic. The film is skilfully shot documentary-style, capturing these kids' elemental social structure, with roughhousing parties to mark birthdays and harsh punishments for rule-breaking. There are also magic

mushrooms, misplaced lust and a sudden military attack to contend with, plus the stern high command in this terrorist or criminal group. Meanwhile, both the doctor and various kids make escape attempts.

Where this goes is darkly unnerving, with strong echoes of *Apocalypse Now*. Landes is cleverly exploring the nature of power, as children create a sense of order in a world that has failed them. The sudden twists and turns of fate are often shockingly violent, and it's easy to understand why they want to control their own destiny in such a complex, messy situation. This is bold, vivid storytelling that continually catches the audience off guard with its often full-on depiction of humanity outside the rules. —*Rich Cline, Shadows On The Wall*

WINNER – World Cinema Dramatic Special Jury Award, Sundance Film Festival 2019

Alejandro Landes (born Brazil, 1980) studied political economy at Brown University and graduated in 2003. He got his start as an assistant producer on the TV series *Oppenheimer presenta* and wrote for the *Miami Herald* before switching to filmmaking, debuting with the Bolivian farmer union documentary *Cocalero*, which premiered at the 2007 Sundance Film Festival. He followed it up with the true story *Porfirio*, which premiered at the 2011 Cannes Film Festival. *Monos* (19) is his third feature.



France | 2018 | 107 mins | DCP Colour

DIRECTOR: Olivier Assayas
PRODUCER: Charles Gillibert
SCRIPT: Olivier Assayas
CINEMATOGRAPHY: Yorick Le Saux
EDITING: Simon Jacquet
SOUND: Amanda Villaveja, David Machado, Sergio Da Silva, Xavi Souto

CAST: Guillaume Canet, Juliette Binoche, Vincent Macaigne, Nora Hamzawi, Christa Thérêt, Pascal Gregory

Non-Fiction (*Double Vies*)

Talk. Talk. Talk. That's what goes on in *Non-Fiction*, the new comedy of surprising gravity from writer-director Olivier Assayas. Oh, but what talk: a tumble of words flowing from a master. There's sex, of course. *Non-Fiction* is a French film – but in this look at the publishing world in the age of the digital invasion, Assayas is laughing on the edge of an abyss.

The film plunges us into a meeting that cool, collected publisher, Alain, is having with an unmade bed of an author named Leonard. Leonard writes gossipy novels that Alain haughtily disdains, refusing to publish the latest of Leonard's thinly disguised accounts of his own tumultuous love life. Alain wonders how Leonard's vibrant, political consultant wife, Valérie, puts up with this rumped jerk. You can ask the same question about Leonard's mistress for the last six years. She's Selena, a classically-trained actress

now starring in a popular TV cop show. As you might have guessed by now, Selena is Alain's wife, and Selena cheating on him with his worst literary nightmare is an irony that amuses and appalls Assayas.

Are you with me? Assayas keeps the plot whirling, mostly through the introduction of Laure. She's Alain's mistress. But Laure is also employed at Alain's publishing house as head of digital transition. And so the demon dotcom becomes the catalyst of conversations in offices, cafes and between the sheets about whether the digital revolution will be the end or the salvation of the modern world.

In the form of an erotic romp, Assayas deals with what digital does to books you can hold in your hands and how the language of social media screws with art, culture and commerce. Or does it? Assayas, ever the provocateur, asks all the right questions.—*Rolling Stone Magazine*

Olivier Assayas (born Paris, 1955) studied art and literature before gaining significant exposure to cinema as a critic for "Cahiers du cinéma." His early work was attuned to France's '80s underground music scene, with his 1986 feature-length debut *Disorder* winning an award at the Venice Film Festival. Since then Assayas' films, which include *Summer Hours* (08), *Carlos* (10), *Something In the Air* (12), *Clouds of Sils Maria* (14) and *Personal Shopper* (16), have received critical acclaim at numerous festivals. *Non-Fiction* (18) is his latest film.



China | 2019 | 185 mins | DCP Colour

DIRECTOR: Wang Xiaoshuai

PRODUCER: Liu Xuan

SCRIPT: A Mei, Wang Xiaoshuai

CINEMATOGRAPHY: Kim Hyun-seok

EDITING: Lee Chatametikool

SOUND: Fu Kang

MUSIC: Dong Yingda

CAST: Wang Jingchun, Yong Mei, Qi Xi, Wang Yuan

So Long, My Son (*Di Jiu Tian Chang*)

An ambitious project four years in the making and spanning three decades of Chinese history, the latest work by Sixth Generation filmmaker Wang Xiaoshuai is a magnificent family saga with the breadth of a sweeping popular novel.

Defying the fast-forward thinking that has informed China's economic reform since 1978 – its rapid race towards a more prosperous future resulting, often, in a disregard of the past – Wang crafts protagonists who dwell on their tragic histories and feel the need to rewind painful memories again and again. The film's complex, temporally disjointed narrative structure enables a fluid and poetic depiction of the changing epochs, organized around emotionally charged, fragmented reminiscences.

So Long, My Son's central trauma is the death of Liu Xing, 12-year-old son of Liu Yaojun and Wang Liyun.

Moving from the aftermath of the Cultural Revolution through the new "socialist market economy," with its sudden riches and social inequalities, and in the shadow of China's one-child policy, Wang paints a grand historical fresco about family and parenthood, the private and the political, and the process of mourning.

Powerful performances by Wang Jingchun and Yong Mei, winners, respectively, of the Best Actor and Best Actress Silver Bears at this year's Berlinale, render, with formidable authenticity, the tragic intimacy of a grieving couple growing old against personal and social upheaval. Wang's mesmerizing narration lasts 180 minutes, barely enough time to spend with these complicated, conflicted characters. —*Toronto International Film Festival 2019*

WINNER – Silver Bear Best Actor and Best Actress Prizes, Berlin International Film Festival 2019



Denmark | 2019 | 119 mins | DCP Colour

DIRECTOR: Ulaa Salim

PRODUCER: Daniel Mühlendorph

SCRIPT: Ulaa Salim

CINEMATOGRAPHY: Eddie Klint

EDITING: Jenna Mangulad

SOUND: Rune Kristiansen

MUSIC: Lewand Othman

CAST: Zaki Youssef, Mohammed Ismail Mohammed, Rasmus Bjerg

Sons of Denmark (*Danmarks Sønner*)

A year after a deadly bomb attack in Denmark, ultra-nationalist politician Martin Nordahl and his National Movement are leading in the polls. Influenced by his unabashedly anti-immigrant rhetoric, society has rapidly turned on ethnic minorities, especially those with an Arab background.

In this climate, 19-year-old Zakaria feels compelled to act to protect his own and his family's safety. However, to do what he feels is necessary to turn the political tide, he needs to abandon his mother and little brother. Zakaria gets involved in a radical organisation, where he forms a bond with Ali. The two men cannot agree with the current state of the country, which is turning on its own citizens because of their migration background, and decide to act.

However, they are both just tools in the hands of people with power. As the men try to make their mark, their brotherhood will be tested and their actions will have grave consequences on their lives.

This political thriller has shades of traditional tragedy and revolves around the question: How do you stay calm when society succumbs to fear and hate? Director Ulaa Salim's script for his feature film debut was inspired by political and societal developments in Denmark and abroad. The fact that the film plays out mostly at night, or in places the sun never shines, underlines its dark undercurrent and claustrophobic atmosphere. – *International Film Festival Rotterdam 2019*

WINNER – Best Director, Seattle International Film Festival 2019

Ulaa Salim (born Denmark, 1987) studied at the National Film School of Denmark. Both of his parents are originally from Iraq and in his films he uses his personal experience as inspiration. Together with his partner and producer Daniel Mühlendorph, he created the production company Hyanene Film. *Sons of Denmark* (19) is his debut feature film.



UK, France, Belgium
2019 | 101 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: Kris Hitchen, Debbie Honeywood, Rhys Stone, Katie Proctor, Ross Brewster

Sorry We Missed You

It was only ten years ago, with 2009's larky *Looking for Eric*, that Ken Loach was able to show us a man delivering letters and parcels whose workplace was a refuge for him – a place of camaraderie and solidarity in an otherwise troubled life. It's almost the reverse in his latest, a damning and far darker film. Whenever family life in Newcastle looks to be coming together for Ricky, a Salford-born delivery driver for a private parcels firm, and his wife, Abby, a carer, it's the world of work that crushes them and pushes them ever closer to breaking point.

For both Ricky and Abby, but especially for Ricky, work is rarely rewarding or empowering. It's degrading and damaging, especially when it comes to their relationships with each other and their school-age kids, glass-half-full daughter Lisa and vulnerable son Seb – and the mental health of them all. The

film begins with Ricky signing up to a new job – dropping off parcels at breakneck speed around the city. But it's an app-driven posting – a gig-economy non-job – that comes with next to zero benefits: no contract, no confirmed earnings and, worst of all, a series of penalties that kick in if you don't toe the line or meet targets.

Sorry We Missed You returns us to the same modern Newcastle of *I*, *Daniel Blake*. It feels like a companion piece to that 2016 film. What's different is the detail with which Loach and his collaborators examine the effects of work and society on the nuclear family. The film's tragedy is that no amount of love and goodwill can save us when the cards are so horribly stacked against us. —*Time Out*

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 with *I, Daniel Blake* in 2016.



Germany | 2019 | 119 mins | DCP Colour

DIRECTOR: Nora Fingscheidt
PRODUCERS: Peter Hartwig, Jonas Weydemann, Jakob D. Weydemann
SCRIPT: Nora Fingscheidt
CINEMATOGRAPHY: Yunus Roy Imer
EDITING: Stephan Bechinger, Julia Kovalenko
SOUND: Corinna Zink, Jonathan Schorr
MUSIC: John Gürtler
CAST: Helena Zengel, Albrecht Schuch, Gabriela Maria Schmeide, Lisa Hagmeister

System Crasher (*Systemsprenger*)

Bernadette, or Benni as she prefers to be known, is a delicate-looking girl with unbridled energy. She is a 'system crasher'. This term is used to describe children who break every single rule; children who refuse to accept any kind of structure and who gradually fall through the cracks in Germany's child and welfare services. No matter where this nine-year-old is taken in, she is booted out again after a short time. And that is exactly what she is after, because all she wants is to be able to live with her mother again: a woman who is totally unable to cope with her daughter's incalculable behaviour.

Made from her own multi-award-winning script, Nora Fingscheidt has created an intense drama about one child's overwhelming need for love and security and the potential for violence that this engenders. At the same time, the film depicts the tireless attempts of educators and psychologists who use respect, trust and confidence to create a way forward for children who threaten to destroy others and themselves as a result of their unpredictable outbursts. —*Berlin International Film Festival 2019*

WINNER – Silver Bear Alfred Bauer Prize, Berlin International Film Festival 2019

Nora Fingscheidt (born Braunschweig, Germany, 1983) has been involved since 2003 in the development of the film school collective, filmArche, in Berlin, while at the same time completing training as an acting coach. Between 2008 and 2017 she studied fiction directing at the Film Academy Baden-Württemberg. She was nominated for the German Short Film Award for her second-year film *Synkope* (10). She completed her degree with the documentary *Ohne diese Welt* which won awards including the Max Ophüls Prize in 2017.



France, Sudan, Germany, Chad, Qatar
2019 | 93 mins | DCP Colour

DIRECTOR: Suhaib Gasmelbari

PRODUCER: Marie Balducchi

SCRIPT: Suhaib Gasmelbari

CINEMATOGRAPHY: Suhaib Gasmelbari

EDITING: Nelly Quettier, Gladys Joujou

SOUND: Elsadig Kamal,
Katharina von Schroeder

FEATURING: Ibrahim Shaddad, Manar Al Hilo,
Suliman Ibrahim, Eltayeb Mahdi

Talking About Trees

For those who prefer to watch movies in the comfort of their own streaming services, the eye-opening documentary *Talking About Trees* may make them reconsider the value, both cultural and political, of being able to see something on the big screen.

Directed by Suhaib Gasmelbari, *Talking About Trees* chronicles the actions of the Sudanese Film Club, a group of retired movie directors who try to reopen a theater in the city of Omdourman, located just outside of Khartoum. But in a country dominated by Islamists who have made the existence of cinema extremely difficult, especially in the public sphere, this proves to be a Sisyphean task.

Without pointing fingers, Gasmelbari reveals how a government controlled by Islamic fundamentalists for the past three decades resulted in the demise of an entire film industry and heritage, with only a few remaining theaters screening Hollywood and Bollywood blockbusters in central Khartoum.

Gasmelbari captures the daily grind of the Sudanese Film Club in an unassuming manner that simply lets their words and deeds speak for themselves. His documentary is far from a gripping, edge-of-your seat tale of adversity, but rather a quiet and contemplative look at artists forced to face the reality that their work can no longer exist where they live. —*The Hollywood Reporter*

WINNER – Panorama Audience Award, Best Documentary, Berlin International Film Festival 2019

Suhaib Gasmelbari (born Sudan, 1979) studied film at the Université Paris 8 in France and worked as a freelance cameraman and editor for Al Qarra, Al Jazeera and France 24. He has written and directed many short fiction films and documentaries. *Talking About Trees* is his first feature-length documentary. During his research into Sudanese audio-visual archives, he found some films believed to have been lost and actively participated in national and international projects to save and digitise them.



UK, Iran, Netherlands | 2018 |
102 mins | DCP Colour

DIRECTOR: Ali Jaberansari

PRODUCER: Babak Jalali

SCRIPT: Ali Jaberansari, Maryam Najafu

CINEMATOGRAPHY: Mohammad
Reza Jahanpanah

EDITING: Ashkan Mehri

SOUND: Hossein Abolsedgh

MUSIC: Hamed Sabet

CAST: Forough Ghajabegli, Mehdi Saki,
Amir Hessem Bakhtiari, Behnaz Jafari,
Amir Reza Alizadeh, Aram Mahzari

Tehran: City of Love

A beautifully paced tragicomedy by writer-director Ali Jaberansari filmed around the unrequited love experienced by three lonely individuals living in the Iranian capital, *Tehran: City of Love* presents the charms and challenges of this bustling metropolis.

The first of the stories revolves around champion bodybuilder Hessem Fazli, who is attempting to be cast in an upcoming film, and is (wrongly) informed that it stars France's most famous actor, Louis Garrel.

Mina Shamsi is an overweight receptionist at a beauty clinic. Mina spends her time eating ice cream and enticing men she finds attractive by phoning them with a disguised, overtly sexy voice, yet as each man arrives for the date, Mina stands them up in a form of revenge.

A singer at religious funerals in a mosque, the melancholic Vahid, has recently been estranged from his fiancée, and endeavours to conceal his broken relationship from keen parents.

The three protagonists calmly endure their misfortunes, and as an audience you root for their contentment. The bittersweet elements that come with the feature's inherent offbeat deadpan humour can be credited to the actors' excellent comic timing and the script by Jaberansari and Maryam Najafi, which echoes the work of Greek filmmaker Yorgos Lanthimos.

As the characters' individual accounts are given room to breathe, the feature feels alive and relevant to modern life in an urban metropolis. —*The Upcoming*

Ali Jaberansari (born Tehran, 1981) moved to Vancouver, Canada in his teens. After spending a year attending Abbas Kiarostami's filmmaking workshop back in Tehran, he enrolled at the London Film School. His graduation short film, *Aman* (11), won awards at the Premiers Plans Film Festival in Angers, France and at the Lisbon & Estoril Film Festival. His feature film debut, *Falling Leaves* (13), premiered at the Montreal World Film Festival. *Tehran: City of Love* (18) is his second feature film.

So what did you think?

	REPLIES	A	B	C	D	E	REACTION METER
Amanda							
The Biggest Little Farm							
By the Grace of God							
Fire Will Come							
Good Posture							
The Last Right							
Le Brio							
Monos							
Non-Fiction							
So Long, My Son							
Sons of Denmark							
Sorry We Missed You							
System Crasher							
Talking About Trees							
Tehran: City of Love							

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

2018: The Man Who Wanted to Fly

2017: Loveless

2016: The Olive Tree

2015: Tangerines

2014: Eastern Boys

2013: The Broken Circle Breakdown

2012: The Hunt

2011: Honey (Bal)

2010: This Other Eden

2009: Klass

2008: Emma's Bliss

2007: The Lives of Others

2006: Fateless

2005: The Consequences of Love

2004: The Story of the Weeping Camel

2003: Secretary

2002: No Man's Land

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