



Irish Film Institute

JULY 2019

VARDA BY AGNÈS

AGNÈS VARDA



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the art of film
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EXHIBIT PRESERVE EDUCATE



IFI IRISH FILM ARCHIVE TOURS

Treat the film obsessive in your life to a behind-the-scenes look at the IFI Irish Film Archive. This tour gives a unique insight into the materials held in the IFI Irish Film Archive and talks through how we safeguard our collections that span from 1897 to the present day. Attendees are also invited to lunch at the IFI Café Bar. Tours will take place in July on Fridays 5th and 19th. See www.ifi.ie/archivetours for further details.



MYSTERY MATINEE

Join us for Dublin's best kept secret! This month's screening, for which tickets cost just €5.20, will take place at 13.00 on Sunday 21st. The film chosen could be anything from throughout the history of cinema, or even a preview of a hotly-anticipated upcoming release. With the Mystery Matinee, you should always expect the unexpected! A full list of previous screenings is available from www.ifi.ie/mystery-matinee-archive.

The Irish Film Institute is Ireland's national cultural institution for film. It aims to exhibit the finest in independent, Irish and international cinema, preserve Ireland's moving image heritage at the IFI Irish Film Archive, and encourage engagement with film through its various educational programmes.



IFI SUMMER TERRACE BITES

The summer is here, making it the perfect time to visit our fantastic outdoor terrace. Open every Thursday to Saturday from 16.00, we are delighted to offer a special summer tapas menu featuring tasty flatbreads and sweet potato fries, plus beats from our resident Terrace DJs every Friday from 19.00. See www.ifi.ie for more details. Proudly presented in association with GCN.



This August will see the IFI embark on an ambitious and much-needed refurbishment of our two largest cinema spaces and our foyer roof. As a charity and non-profit, much of the funding is already in place, but we urgently need your support to complete the works. You can donate at www.ifi.ie/donate or text IFI to 50300 to donate €4*. Alternatively, you can have your name on a seat in the soon-to-be-refurbished Cinema 1 – see shop.ifi.ie/namemyseat for details.

DIRECTOR'S NOTE

This July, it's all hands on deck as we continue to fundraise to help us realise our plans to refurbish and upgrade the facilities at the IFI.

JULY AT THE IFI

Our fundraising campaign is now well under way as we await big changes at the IFI! But as a registered charity and not-for-profit, we need your help to help this to become a reality. This summer, the home of film in Ireland will receive a brand new look in our main cinema spaces with premium seats, more leg room, new carpets, acoustic panelling, and urgently-needed repairs to our roof. Part of the funding is now in place but we need your help to complete the works. You can support us in a number of ways by:

- Making a donation online, in our donations box or at IFI Box Office (you choose the amount!)
- Naming a seat in our new-look Cinema 1 (€300 for 3 years)
- Becoming an IFI Member (€35/€20 per annum)
- Upgrade to become an IFI Friend (from €10 a month)
- Putting your name on our walkway with our other IFI Luminaries (€5000)
- Asking your company to name a corporate seat (€500 for 3 years)
- Encouraging your company to become an IFI Corporate Member (from €1,000)

Information on all of the above is available at ifi.ie in the 'Join & Support' section, or you can talk to any of our staff. We hope we can count on your support to help realise our plans.

The IFI Family Festival kick-starts our annual festival season and runs this year from July 26th to 28th. We have another wonderful programme lined up for our younger film fans, with films from France, India, Japan, Australia, Sweden, all told through animation and live-action. This year we're particularly delighted to have a strong theme of nature and biodiversity running through the programme, so be sure to



The Current War

check out our rainforest activities on the opening night! The IFI Family Festival is a great opportunity to introduce young film enthusiasts to films from all around the world, most of which would not be otherwise seen. Check out the full programme at www.ifi.ie/familyfest or in the separate brochure.

This month we are thrilled to present a full retrospective of the work of Robert Bresson, one of the most pivotal French filmmakers of all time. Determined to differentiate cinema from theatre as a form of art, Bresson has made an undeniable mark on both French and world cinema. In the planning for many years at IFI, we are pleased to now be able to bring this season to fruition, and especially to present his full body of work to our audiences. This is a rare opportunity to immerse yourself in the cinema of one of the French greats.

Also, keep an eye out for the IFI Café Bar's new summer menu and a special drinks and food offering on our terrace which is guaranteed to tickle your taste buds in fine weather (if we actually get any!)

Ross Keane
Director

NEW RELEASES, IFI DOCS & IFI CLASSICS

METAL HEART
 DON'T LOOK NOW
 NEVER LOOK AWAY
 VITA AND VIRGINIA
 THE BRINK
 THE DEAD DON'T DIE
 OUR TIME
 TELL IT TO THE BEES
 VARDA BY AGNÈS
 THE CHAMBERMAID
 THE CURRENT WAR
 MARIANNE AND LEONARD:
 WORDS OF LOVE

FROM JUNE 28TH
 OPENS FRI 5TH
 OPENS FRI 5TH
 OPENS FRI 5TH
 OPENS FRI 12TH
 OPENS FRI 12TH
 OPENS FRI 12TH
 OPENS FRI 19TH
 OPENS FRI 19TH
 OPENS FRI 26TH
 OPENS FRI 26TH
 OPENS FRI 26TH



EUROPA CINEMAS

MEDIA-PROGRAMME OF THE EUROPEAN UNION

Films not classified by IFCO, including festival, one-off, and special screenings, are exhibited under Club rules and are restricted to persons 18 years and over. If you are not an IFI member, a daily membership (€1.50) is required for unclassified films, and this will be added to your transaction.

† The exclusivity of films is correct at the time of print. All films exclusive to the IFI are kindly supported by the Arts Council.

[linkedin.com/company/irishfilminstitute](https://www.linkedin.com/company/irishfilminstitute)

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@IrishFilmlnstitute

For bookings and film information, please see our website, www.ifi.ie, or contact the IFI Box Office on 01-6793477 (open 12.30 to 21.00 daily).

OC Open Captioned screening

AD)) Audio Described screening



The F-rating is a classification reserved for any film which is directed and/or written by a woman.

SEASONS & EVENTS CALENDAR

DATE	SCREENING	TIME
1ST MON	IRISH FOCUS: PRISONERS OF THE MOON + Q&A	18.30
2ND TUES	ROBERT BRETON: ANGELS OF SIN	18.30
4TH THUR	THE COLD BLUE	18.30
6TH SAT	ROBERT BRETON: LES DAMES DU BOIS DE BOULOGNE	16.00
7TH SUN	ROBERT BRETON: DIARY OF A COUNTRY PRIEST	16.00
8TH MON	FROM THE VAULTS: THE LAST OF THE HIGH KINGS	18.30
9TH TUES	OPEN CAPTIONED SCREENING: DON'T LOOK NOW ROBERT BRETON: A MAN ESCAPED	13.10 18.15
10TH WED	OPEN CAPTIONED SCREENING: DON'T LOOK NOW FEAST YOUR EYES: VITA AND VIRGINIA	18.15 18.30
12TH FRI	OPEN CAPTIONED SCREENING: THE DEAD DON'T DIE	16.00
13TH SAT	ROBERT BRETON: PICKPOCKET PAVAROTTI & SATELLITE Q&A	16.00 19.00
14TH SUN	ROBERT BRETON: THE TRIAL OF JOAN OF ARC	16.00
15TH MON	THE BIGGER PICTURE: IRIS	18.30
16TH TUES	ROBERT BRETON: AU HASARD BALTHAZAR	18.20
17TH WED	IFI FILM CLUB: THE BRINK	18.15
18TH THUR	OPEN CAPTIONED SCREENING: THE DEAD DON'T DIE	18.15
20TH SAT	ROBERT BRETON: MOUCHETTE	16.00
21ST SUN	MYSTERY MATINEE ROBERT BRETON: A GENTLE WOMAN	13.00 16.00
22ND MON	IFI FRENCH FILM CLUB: VARDA BY AGNÈS	18.20
23RD TUES	ROBERT BRETON: FOUR NIGHTS OF A DREAMER MARIANNE AND LEONARD: WORDS OF LOVE + RECORDED Q&A	18.20 20.10
26TH FRI	WILD STRAWBERRIES: FISHERMAN'S FRIENDS IFI FAMILY FESTIVAL 2019*	11.00
27TH SAT	ROBERT BRETON: LANCELOT DU LAC IFI FAMILY FESTIVAL 2019*	15.30
28TH SUN	ROBERT BRETON: THE DEVIL, PROBABLY IFI FAMILY FESTIVAL 2019*	16.00
30TH TUES	ROBERT BRETON: L'ARGENT	18.30
31ST WED	WILD STRAWBERRIES: FISHERMAN'S FRIENDS BRIEF ENCOUNTERS: BETWEEN STRUCTURE AND AGENCY	11.00 18.30

*See page 20 or the separate brochure for more details. www.ifi.ie/familyfest

JULY 2019

METAL HEART HUGH O'CONOR



FROM JUNE 28TH 15A

FILM INFO:

88 mins, Ireland, 2019, Digital

Q&A
The 18.20 screening on Friday, June 28th will be followed by a Q&A with director Hugh O'Conor and Jordanne Jones.

Fraternal twin sisters Emma (Jordanne Jones) and Chantal (Leah McNamara) are worlds apart. Emma is Goth-ish, self-conscious, and unsure of which path to take in life; she dreams of starting a band with her best friend Gary (Seán Doyle), who secretly has a crush on her. Chantal, meanwhile, oozes confidence, and knows exactly where her life is headed.

When their parents go away for the summer, their simmering sibling rivalry threatens to boil over, especially when their mysterious next door neighbour (Moe Dunford) moves back in...

In his debut feature actor/director Hugh O'Conor has delivered a refreshing coming-of-age comedy-drama about a young woman which is poignant, sophisticated and wise.

DON'T LOOK NOW NICOLAS ROEG

OPENS FRI 5TH

FILM INFO:

110 mins, UK-Italy, 1973, Digital
Notes by David O'Mahony

OC AD))



Following the tragic death of their daughter, John and Laura Baxter (Donald Sutherland and Julie Christie) relocate to wintery Venice. Whilst John finds a modicum of comfort working on the restoration of a gothic church, his bereft wife befriends two mysterious sisters, one of whom is blind and claims to have psychic abilities. She also tells John that he has the same gift of 'second sight' and that his life is in grave danger. Unable to accept the idea of the supernatural, John is suspicious

of the sisters' intentions and their uncanny hold over his vulnerable wife. Nicolas Roeg's atmospheric masterpiece, based on Daphne du Maurier's novella and screening in a new 4K restoration, is both a ghost story rooted in realism, and a psychological thriller informed by supernatural elements.

There will be Open Captioned screenings at 13.10 on Tuesday 9th and 18.15 on Wednesday 10th.

NEW RELEASE

IFI CLASSIC

JULY 2019

NEW RELEASE

NEVER LOOK AWAY FLORIAN HENCKEL VON DONNERSMARCK

OPENS FRI 5TH

(WERK OHNE AUTOR)

EXCLUSIVELY AT IFI[†]

FILM INFO:

188 mins, Germany, 2018,
Digital, Subtitled
Notes by David O'Mahony



Florian Henckel von Donnersmarck (*The Lives of Others*, 2006) returns to recent German history for his Oscar-nominated third feature, an intimate epic which explores the intersection of personal experience, politics and art for a young couple in the years following World War II. Inspired by the life of Gerhard Richter, the film traces the artistic development of Kurt (Tom Schilling), whose passion for contemporary art was ignited by his aunt when she brought him to see

the Nazis' notorious Degenerate Art exhibition of 1937. Years later, in what is now East Germany, Kurt is a sign painter hoping to gain admittance to a local art academy when he meets and falls in love with Ellie (Paula Beer), a student of fashion design, unaware that her father, Carl (Sebastian Koch), a former Nazi-sympathising doctor, was responsible for his aunt's death.

VITA AND VIRGINIA CHANYA BUTTON

OPENS FRI 5TH

ISA

FILM INFO:

110 mins, Ireland-UK,
2019, Digital
Notes by Sunniva O'Flynn



Vita and Virginia details the intimate relationship between literary trailblazer Virginia Woolf (Elizabeth Debicki) and her muse, the novelist and poet Vita Sackville-West (Gemma Arterton). Drawing on their passionate correspondence, the film celebrates the unconventional and intoxicating relationship which flourished within the sexually liberated Bloomsbury Set, provoking the opprobrium of their husbands and Vita's overbearing mother (Isabella Rossellini). The film

is punctuated by episodes of Virginia's psychosis creatively rendered as visual metaphors; the focus however is not on her well-publicised mania but rather on the relationship that emboldened her and inspired her modernist novel *Orlando: A Biography*. Debicki and Arterton create fully-fleshed opposites in this meticulously designed period drama with a refreshingly modern score. Director Chanya Button has created a timeless love story that is contemporary both in its style and sensibility.

Presented in association with

gcn

THE BRINK

ALISON KLAYMAN



OPENS FRI 12TH

FILM INFO:

90 mins, USA, 2018, Digital
Notes by David O'Mahony

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RATED

IFI FILM CLUB
Join members of the IFI team
for an informal discussion
following the 18.15 screening
on Wednesday 17th.

When Steve Bannon left his position as White House Chief Strategist less than a week after the Charlottesville rally in August 2017, he was already a notorious figure in Trump's inner circle for bringing a far-right ideology into the highest echelons of American politics. Unconstrained by an official post, he became free to peddle influence as a 'kingmaker', turning his controversial brand of nationalism into a global movement. *The Brink* follows Bannon through the 2018 midterm elections

in the US, while shedding light on his efforts to mobilise and unify far-right European parties in order to win seats in the May 2019 parliamentary elections.

Granted unprecedented access to her subject for more than a year, Alison Klayman adopts a vérité, observational approach, throwing back the curtain and capturing in intimate detail the world in which Bannon operates.

THE DEAD DON'T DIE

JIM JARMUSCH



OPENS FRI 12TH 16

FILM INFO:

105 mins, USA, 2019, Digital
Notes by David O'Mahony

OC AD))

The zombie apocalypse comes to small-town America in Jim Jarmusch's typically droll comedy, for which he has assembled a cast to die for. Laconic police officers Ronnie (Adam Driver), Cliff (Bill Murray) and Mindy (Chloë Sevigny) patrol the sleepy streets of Centerville, where criminal activity amounts to Hermit Bob (Tom Waits) stealing Farmer Miller's (Steve Buscemi) chickens. Bad times are ahead however, as polar fracking has tilted the earth's axis, precipitating all manner of macabre

and uncanny phenomena, the reanimation of the dead as flesh-eating ghouls being the most alarming. Jarmusch's self-aware script playfully references the tropes of zombie mythology laid down by George A Romero's influential trilogy, and his wry film is similarly laced with barbed political commentary.

There will be Open Captioned screenings at 16.00 on Friday 12th and 18.15 on Thursday 18th.

IFI DOC

NEW RELEASE

JULY 2019

NEW RELEASE

OUR TIME CARLOS REYGADAS



OPENS FRI 12TH

(NUESTRO TIEMPO)

EXCLUSIVELY AT IFI[†]

FILM INFO:

173 mins, Mexico-France-Germany-Denmark-Sweden, 2018, Digital, Subtitled
Notes by David O'Mahony

Carlos Reygadas (*Silent Light, Battle in Heaven*) turns the camera on himself in this tale of a marriage at breaking point. Reygadas and his real-life wife Natalia López play Juan and Esther, who live a peaceful yet unusual existence on a Mexican cattle ranch; unusual insofar as they are in an open relationship with Esther having an affair with an American horse trainer. Juan, for his part, can handle it as long as he hears how things are going, but when Natalia stops giving

him information, the dynamic quickly shifts, forcing Juan to examine his fragile masculinity.

Incorporating beautiful, expansive photography, *Our Time* is a raw exploration of a couple at a moment of crisis, a story that is somehow both quotidian yet epic in scope.

TELL IT TO THE BEES ANNABEL JANKEL



OPENS FRI 19TH

EXCLUSIVELY AT IFI[†]

FILM INFO:

108 mins, UK, 2018, Digital
Notes by Saidhbh Ni Dhúlaing



In a small Scottish town in the 1950s, young mother Lydia (Holliday Grainger) is struggling to pay the rent as she raises her son, Charlie, whose father returned from the war but never returned to them. When they finally get evicted, the local doctor Jean (Anna Paquin), who has recently come back to take over her deceased father's medical practice, comes to the rescue providing accommodation and work while also igniting a new passion for beekeeping in Charlie. As the three of them breathe

new life into the old doctor's house an unexpected romance blossoms between Lydia and Jean, but in a small town where secrets are hard to keep, the consequences of their love soon become clear. Director Annabel Jankel weaves a tale of forbidden love in this romantic period drama based on the novel by Fiona Shaw.

VARDA BY AGNÈS

AGNÈS VARDA



OPENS FRI 19TH I5A

(**VARDA PAR AGNÈS**)

FILM INFO:

115 mins, France, 2018,
Digital, Subtitled
Notes by David O'Mahony



Whether behind the camera, or in front of it as she often was, Agnès Varda always eschewed a conventional approach. In her final work, the multi-award-winning filmmaker takes the audience on a journey through her remarkable life and career in her characteristically open and contemplative yet playful manner. Recordings of public appearances and conversations with her collaborators are interwoven with film clips and installation footage as Varda considers her work as a director and visual artist.

Full of illuminating wisdom, moving stories and amusing anecdotes, *Varda by Agnès* is a revealing self-portrait of a pioneering figure with an uncompromising vision, a knowing attitude to her eccentric persona and a compassion and respect for people, especially those living on the margins of society.

Tickets for the 18.20 screening on Monday 22nd cost just €7.80 for IFI and Alliance Française members.

THE CHAMBERMAID

LILA AVILÉS

OPENS FRI 26TH

(**LA CAMARISTA**)

EXCLUSIVELY AT IFI†

FILM INFO:

102 mins, Mexico-USA, 2018,
Digital, Subtitled
Notes by David O'Mahony



Eve (Gabriela Cartol) is a reserved young woman working as a chambermaid in a luxurious hotel in Mexico City. It's exhausting work, the hours long, leaving her little time to see her four-year-old son, but Eve hopes her diligence will secure for her a coveted position as the cleaner on the prestigious, newly-refurbished 42nd floor. She enrolls in the hotel's adult literacy course and befriends the vivacious Miriam (Teresa Sánchez), a co-worker who valiantly attempts to coax her out of her

shell. Adopting a quasi-documentary approach, Lila Avilés's striking debut feature, which restricts the action almost exclusively to the hotel, observes Eve's daily routine – be it baby-sitting the child of a bratty Argentinian guest, or flirting with the hotel's window cleaner – whilst poignantly conveying the impersonal yet intimate act of cleaning up after strangers.

JULY 2019

NEW RELEASE

THE CURRENT WAR ALFONSO GOMEZ-REJON

OPENS FRI 26TH

FILM INFO:

108 mins, USA, 2017, Digital

Fuelled by the intense rivalry between electricity titans Thomas Edison (Benedict Cumberbatch) and George Westinghouse (Michael Shannon), *The Current War* tells the dramatic story of the late 19th century race to light up America. Edison confirmed his status as a self-proclaimed genius in 1879 when he conducted the first successful light bulb tests, declaring an end to night as people knew it. The wide distribution of electricity proved a daunting challenge however, with both Edison and the

entrepreneurial Westinghouse, his less flamboyant competitor, convinced of their unique solutions. Director Alfonso Gomez-Rejon makes an impressive leap in scale here from his much-admired debut *Me and Earl and the Dying Girl* (2015), the eye-catching visual style he employs being a testament to his association with Martin Scorsese, Michael Mann and Alejandro González Iñárritu, on whose films he apprenticed.



MARIANNE AND LEONARD: WORDS OF LOVE NICK BROOMFIELD

OPENS FRI 26TH

15A

FILM INFO:

98 mins, USA, 2018, Digital
Notes by David O'Mahony

Leonard Cohen met Marianne Ihlen, his Norwegian muse, on the Greek Island of Hydra in 1960. They fell in love and their complex relationship endured in its various forms up to their deaths in 2016 which were separated by just three months. Cohen was still a poet at the time, having not yet made the transition to recording his writings as songs, and the bohemian lifestyle shared by the artistic community on Hydra was the perfect environment for his work to flourish. Featuring wonderful archival

footage, the film follows their relationship from its beginnings on the island, an innocent time of 'free love' and open marriage, to its collapse under the weight of Leonard's growing celebrity status.

There will be a special preview screening at 20.10 on Tuesday, July 23rd, followed by a recorded Q&A with director Nick Broomfield.

ARCHIVE AT LUNCHTIME



Messing with the Kids

GROOVY MOVIES

Join us for daily free films from the IFI Irish Film Archive. Simply collect tickets at IFI Box Office – please see www.ifi.ie for more information.

PROGRAMME ONE

MESSING WITH THE KIDS: POP MUSIC AND YOUTH CULTURE IN IRELAND

Father Brian D'Arcy, speaking from a vinyl-pressing plant in Dublin, explores the influence of the rock and pop industry on young people. This remarkable film includes concert footage of Rory Gallagher and interviews with Joe Dolan, Shay Healy, Gilbert O'Sullivan and the mother of a Bay City Roller!

FILM INFO: Radharc, 27 mins, Ireland, 1977, Digital

PROGRAMME TWO

GREENISLAND ROCK

A day in the life of John, a 1950s enthusiast who established a Rock'n'Roll society in the village of Greenisland, County Antrim. The film shows three generations of John's family making posters, visiting a Carrickfergus record shop, and tailoring outfits for the weekly gathering of the society where they jive the night away to the music of The Alley Cats, a leading Belfast rockabilly band.

FILM INFO: Roy Spence, 22 mins, Northern Ireland, 1982, Digital

Notes by Sunniva O'Flynn

IRISH FOCUS



PRISONERS OF THE MOON

MON 1ST (18.30)

This drama/documentary tells the story of Arthur Rudolph, a scientist who played a key role in NASA's historic 1969 moon landing. Rudolph was one of over 100 Nazi V-2 rocket engineers secretly brought to America in 1945 to work on the Cold War missile programme. He became a key figure in NASA's space race, but was arrested in Toronto in 1990 on suspicion of being a war criminal.

The dramatised trial (featuring Jim Norton and Cathy Belton) animates this revelatory documentary which uses archive material, expert witness interviews, and the testimony of Jean Michel, a slave labour survivor of the subterranean wartime V-2 Rocket factory where some 20,000 people died.

As the 50th anniversary celebrations of the NASA moon landing continue, this is the story of America's desperation to beat Russia to the moon at all costs.

The screening will be followed by a Q&A with director Johnny Gogan and writer Nick Snow.

DIRECTOR: Johnny Gogan

FILM INFO: 75 mins, Ireland, 2019, Digital

For more on the 50th anniversary of the moon landings, see *Apollo 11* which opened on June 28th.



ROBERT BRESSON

Despite a relatively small body of work consisting of thirteen feature films made over forty years, Robert Bresson is one of the most revered and pivotal of French filmmakers. Determined to differentiate cinema from theatre as a form of art, one with its own distinct rules and power, Bresson honed over the course of his career an ascetic style that eschewed the traditional use of elements such as scoring and professional performances. It was his belief that this would speak to a rawer and more credible truth of a character's experience or situation. The precision and efficiency with which Bresson approached and co-ordinated every aspect of his films makes each a concentrated experience that is nonetheless rich in resonance and metaphor beyond the ostensible subject matter.

His films are infused with spiritual themes, often attempting to examine issues of redemption and salvation, and how the individual's place in broader society may affect the possibility of achieving either state. While his films are undeniably serious and frequently challenging, Bresson's œuvre is equally undeniably one of the most sublime in cinema history.

Introduction and notes on individual films by Kevin Coyne. A multi-film pass, 5 films for €45, is available directly from the IFI Box Office.



INSTITUT
FRANÇAIS

ANGELS OF SIN

TUES 2ND (18.30)

(LES ANGES DU PÉCHÉ)

FILM INFO:

80 mins, France, 1943, 35mm,
Subtitled, Black and White



Bresson's first experience as director came when making his only short film, the perhaps unexpectedly comedic *Affaires Publiques* (1934). Nine years later, he began his career proper with his first feature, *Angels of Sin*, which, although generally considered his most

conventional film, nonetheless contains thematic concerns that would take on greater prominence throughout his later work. In a Dominican convent whose members are dedicated to helping women adjust following their release from prison, novice Anne-Marie (Renée Faure) takes under her wing Thérèse (Jany Holt), who, unbeknownst to the young nun, has murdered the man she believed responsible for her unwarranted incarceration. In its study of the complex interplay between conscience and faith, the film makes for a fascinating parable.

ROBERT BRESSON

LES DAMES DU BOIS DE BOULOGNE

SAT 6TH (16.00)

FILM INFO:

83 mins, France, 1945, 35mm,
Subtitled, Black and White



Bresson's second film, featuring dialogue by Jean Cocteau, marked the last time he worked solely with a cast of professional actors. Hélène (María Casares), fearing that lover Jean (Paul Bernard) is cooling in his ardour, attempts to rekindle the flame of their

relationship by feigning disinterest, believing that this will inspire him to fight for her affection. To her horror, this backfires when Jean, with relief and enthusiasm, agrees that he only wishes to continue as friends. Her plan for vengeance involves manipulating Jean to fall in love with and marry Agnès (Elina Labourdette), a former prostitute, believing that the ensuing scandal will bring about Jean's ruin. Ultimately, Bresson posits that the redemptive power of love can overcome the darkest of motivations.

DIARY OF A COUNTRY PRIEST

SUN 7TH (16.00)

(JOURNAL D'UN CURÉ DE CAMPAGNE)

FILM INFO:

115 mins, France, 1951, Digital,
Subtitled, Black and White



A creative turning point in the director's career, *Diary of a Country Priest* sees the emergence of what is now identifiable as the Bressonian style in its use of voiceover, sound, editing, and his first 'actor-model', Claude Laydu. Laydu plays the titular priest,

an idealistic young man on his first assignment. Rather than receiving a warm welcome from his new parishioners, he is met with suspicion and contempt, borne at least in part of a zealous commitment to his vocation and dedication to his faith that is reflected in his ascetic lifestyle. Tested at every turn, the film observes how this man's spiritual ideals offer comfort in a cruel world that seems to provide little in the way of grace.

A MAN ESCAPED

TUES 9TH (18.15)

(UN CONDAMNÉ À MORT S'EST ÉCHAPPÉ OU LE VENT SOUFFLE OÙ IL VEUT)

FILM INFO:

101 mins, France, 1956, 35mm,
Subtitled, Black and White



A Man Escaped is based on the memoirs of André Devigny, a member of the French Resistance who broke free from Montluc prison. As Bresson himself had been imprisoned by the Nazis for being part of the Resistance, the film can be seen as yet another example of how,

despite the rigour of his filmmaking style, Bresson's work was nevertheless deeply personal in its subject matter. A film about hope and perseverance in the face of despair, Fontaine (François Leterrier) is the man who must either accept his imprisonment and its inevitable outcome or find a way to save himself. The visual supersedes the verbal in a sparse yet intimate film, and Bresson proves a master at creating suspense from the simplest of materials.

ROBERT BRESSON

PICKPOCKET



SAT 13TH (16.00)

FILM INFO:

76 mins, France, 1959, 35mm,
Subtitled, Black and White

Bresson's first original screenplay concerns Michel (Martin LaSalle), who, on realising the pleasure he derives from his initially clumsy acts of stealing, falls in with a group of more experienced petty thieves, quickly acquiring the skills necessary

to provide a regular stream of income, despite his obvious abilities to source a livelihood through more legitimate means. He is encouraged by Jeanne (Marika Green), a friend's lover, to visit his poor and ailing mother more regularly, but refuses. He is also pursued by a police inspector determined to punish him for his crimes. Michel is a character conflicted between his determination to live outside societal laws and morality and his desire to assimilate these very values and integrate into the broader community.

THE TRIAL OF JOAN OF ARC



SUN 14TH (16.00)

(PROCÈS DE JEANNE D'ARC)

FILM INFO:

65 mins, France, 1962, Digital,
Subtitled, Black and White

With dialogue culled entirely from contemporaneous transcripts of Joan's trial itself, Bresson's film operates on one level as a simple but gripping courtroom drama. However, given the nature of the material, it may also be seen as an indictment of the corruption

of institutions when threatened, and of the refusal or inability of individuals to recognise the existence of genuine grace and faith when it presents itself. In contrast to what he called the "grotesque buffooneries" of Dreyer's *The Passion Of Joan Of Arc* (1928), this is a more austere retelling of events, with Florence Delay in the lead role in particular offering a more subdued, though no less powerful, portrayal than that of Maria Falconetti in the earlier film.

AU HASARD BALTHAZAR



TUES 16TH (18.20)

FILM INFO:

96 mins, France-Sweden, 1966,
35mm, Subtitled, Black and White

Subject matter as seemingly unpromising as the life of a donkey from birth to death in fact offered Bresson the opportunity to explore the broad canvas of human cruelty and the rarity of kindness, altruism, and self-sacrifice. Reminiscent of *Diary of a Country*

Priest in its focus on a figure who is subject to abasement at the whims of practically all he meets, Balthazar's suffering is mirrored by that of his first owner, farmer's daughter Marie (Anne Wiazemsky, making her screen debut), who must undergo her own trials and tribulations at the hands of others. The film is filled with allusions to Christianity, many of which are open to numerous possible interpretations, not least in its deeply moving final scene.

MOUCHETTE

SAT 20TH (16.00)

FILM INFO:

81 mins, France, 1967, 35mm,
Subtitled, Black and White



Bresson's second adaptation of a novel by Georges Bernanos (the other being *Diary of a Country Priest*), *Mouchette* is a bleak coming-of-age tale in which a young girl already burdened with too many responsibilities realises that adulthood will offer her no respite.

Living with her alcoholic father and bedridden mother, Mouchette (Nadine Nortier) must care for her infant brother and the household. Shunned by her classmates and scorned by her teacher, she takes solace in nature. Following a sexual assault at the hands of a poacher who wishes to use her for an alibi, she makes a final decision that, although ambiguous in its depiction, seems to point to the hollowness of the belief in a better life to come.

A GENTLE WOMAN

SUN 21ST (16.00)

(UNE FEMME DOUCE)

FILM INFO:

88 mins, France, 1969,
Digital, Subtitled



Bresson's first film in colour, adapted from a short story by Dostoyevsky, is here presented in a new digital restoration. It begins with Elle (Dominique Sanda's film debut, although she, like Anne Wiazemsky, would go on to an illustrious career)

leaping from her apartment balcony to her death. Her husband Luc (Guy Frangin), a pawnbroker, tries to understand what motivated her to commit suicide by recounting the tale of their courtship and marriage to their maid, Anna (Jeanne Lobre). Although the narrative perspective does not shift from that of the husband, Bresson's camera allows us to see the details the character missed, indicating a disconnect between the couple that reflects the director's greater concern with the detachment between the spiritual and the material.

FOUR NIGHTS OF A DREAMER



TUES 23RD (18.20)

(QUATRE NUITS D'UN RÊVEUR)

FILM INFO:

87 mins, France-Italy, 1971,
Digital, Subtitled

Bresson began his fifth decade of filmmaking with another loose adaptation of Dostoyevsky, this time of his short story *White Nights*, previously adapted for the screen by Luchino Visconti in his 1957 film of the same

name. Young artist Jacques (Guillaume des Forêts) encounters Marthe (Isabelle Weingarten), who is about to jump from Paris's Pont Neuf. It is revealed that Marthe had been driven to despair on discovering that her lover had returned to Paris and made no effort to contact her. Jacques arranges to meet her over the following nights, after which time the two profess their feelings for each other. The disparity between Jacques's idealism and Marthe's level-headedness is resolved in a manner typical of the director.

ROBERT BRESSON

LANCELOT DU LAC

SAT 27TH (15.30)

FILM INFO:

83 mins, France-Italy, 1974,
Digital, Subtitled



Bresson's rendering of Arthurian legend is, despite the romantic potential of the material, a typically spare and unflinching look at the dichotomy between the individual's best and worst behaviours. As the Knights of the Round Table return

to Camelot following the failure of their quest for the Holy Grail, they are presented as bitter and disappointed rather than noble or heroic. The reunion of Queen Guinevere (Laura Duke Condominas) and her lover Sir Lancelot (Luc Simon) proves disappointing when he reveals he has sworn an oath to end their adulterous affair, believing his recent failure to be God's punishment for his misdeeds. However, the rumours regarding the two spread by Mordred (Patrick Bernhard) ultimately lead to a more earthly form of retribution.

THE DEVIL, PROBABLY

SUN 28TH (16.00)

**(LE DIABLE
PROBABLEMENT)**

FILM INFO:

96 mins, France, 1977, 35mm,
Subtitled



When the body of a young man is found in Paris, there are conflicting reports as to whether it was murder or suicide. In flashback, the final six months in the life of the deceased, Charles (Antoine Monnier), are recounted. Charles feels that humanity is on a self-made

and unstoppable path towards its own destruction. Despite the bonds he shares with friends and lovers, he is unable to take solace from them, nor from religion or psychoanalysis. Bresson's pessimistic depiction of the disillusionment of a generation of young intellectuals searching for meaning resonates today, particularly in the light of their fledgling concerns about the environmental changes wrought upon the planet, making for a film that retains its power to unsettle.

L'ARGENT

TUES 30TH (18.30)

FILM INFO:

84 mins, France-Switzerland,
1983, 35mm, Subtitled



Bresson's final film is perhaps his most overt tract warning of the lures of money and materialism, questioning the concepts of conscience and corruption, and innocence and guilt in a society motivated by greed. Based on Tolstoy's novella *The Forged Coupon*, it follows the

disastrous consequences for a group of connected individuals when a forged 500 Franc note circulates amongst them, initially as a prank. Hapless deliveryman Yvon (Christian Patey) unwittingly attempts to use it in a restaurant where the forgery is discovered, leading to his imprisonment. His determination to exact revenge sets in motion a further chain of events that leads to a downbeat and uncompromising ending that serves as a fitting close to a remarkable body of work.

FROM THE VAULTS

THE LAST OF THE HIGH KINGS

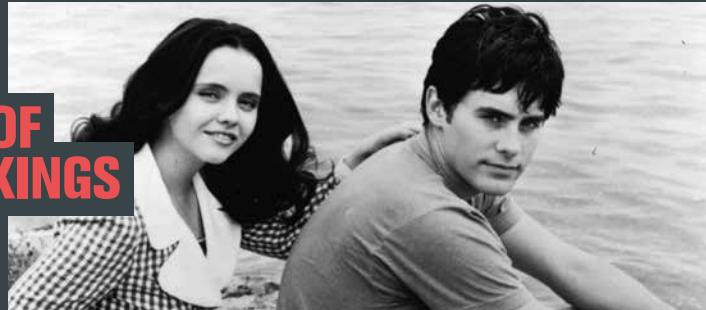
MON 8TH (18.30)

DIRECTOR:

David Keating

FILM INFO:

102 mins, Ireland, 1996, 35mm
Notes by Sunniva O'Flynn



Set in 1977 Dublin, and based on the popular novel by Ferdia Mac Anna, *The Last of the High Kings* features a young Jared Leto as Frankie Griffin, a fun-loving teenager who, in his post-Leaving Cert summer of uncertainty, just wants to hang out with his friends, listen to Thin Lizzy and win the attention of local women. Top of his list are Protestants Romy Thomas (Emily Mortimer) and her friend Jayne Wayne (Lorraine Pilkington), much to the annoyance of his highly-political republican mother,

played with gusto by Catherine O'Hara. He is mentored in life skills by his visiting American cousin (Christina Ricci) who teaches him the value of following his own dreams. Stephen Rea, Gabriel Byrne, and Colm Meaney join this stellar young cast in director David Keating's well-observed, often hilarious portrait of rudderless youth.

The screening will be introduced by writer Ferdia Mac Anna.

BRIEF ENCOUNTERS BETWEEN STRUCTURE AND AGENCY

WED 31ST (18.30)

EVENT INFO:

65 mins, Ireland, 2011-2018, Digital
Notes by Alice Butler



Portrait of a Stone

This programme of experimental short works examines different facets or experiences of agency to consider what occurs when it is compromised, reclaimed, expanded or channelled elsewhere. The programme looks particularly, but not exclusively, at the role of the film protagonist and their struggle to find and maintain a fixed place as cinematic subject. Recent films by Irish artists to screen include Saoirse Wall's *Sticky Encounter* (2016), Laura Fitzgerald's *Portrait of a Stone* (2018),

Sharon Whooley's *Distance* (2018), Doireann O'Malley's *A dream of becoming 24 eyes, 4 parallel brains & 360 vision* (2014) and Ronan McCrea's *Autodidact* (2011).

This programme, curated by Alice Butler and distributed in the UK by LUX film distributors, is an initiative of IFI International, and is made possible with the generous support of the Culture Ireland GB18 programme.

WILD STRAWBERRIES FISHERMAN'S FRIENDS

FRI 26TH &
WED 31ST (11.00)

DIRECTOR:

Chris Foggin

FILM INFO:

112 mins, UK, 2019, Digital
Notes by Alicia McGivern



While the fish out of water trope is nothing new in cinema, it gets refreshed here by Daniel Mays as Danny, tough music exec extraordinaire, waylaid on a stag weekend in a Cornish fishing village and pranked into convincing the local fishermen's sea shanty group that they could record a hit single.

Based on the real-life chart success of the Port Isaac acapella group, this heartfelt and upbeat film is sure to get your feet tapping.

Wild Strawberries is our film club for over 55s. Tickets: €4.45 including regular tea/coffee before the event. If you happen to look younger, please don't take offence if we ask your age.

FEAST YOUR EYES VITA AND VIRGINIA

WED 10TH (18.30)

DIRECTOR:

Chanya Button

FILM INFO:

110 mins, Ireland-UK, 2019, Digital
Notes by Sunniva O'Flynn



July's pairing of a new release and a specially devised main course menu will be Chanya Button's *Vita and Virginia*, followed by a specially created main course in the IFI Café Bar.

Vita and Virginia details the intimate relationship between literary trailblazer Virginia Woolf (Elizabeth Debicki) and her muse, the novelist and poet Vita Sackville-West (Gemma Arterton). Drawing on their passionate correspondence, the film celebrates the unconventional and

intoxicating relationship which flourished within the sexually-liberated Bloomsbury Set, provoking the opprobrium of their husbands and Vita's overbearing mother (Isabella Rossellini). Debicki and Arterton create fully-fleshed opposites in this meticulously designed period drama with a refreshingly modern score.

Tickets €21, free list suspended.

PAVAROTTI + SATELLITE Q&A

SAT 13TH (19.00) i2A

DIRECTOR:

Ron Howard

FILM INFO:

170 mins, UK-USA, 2019, Digital



The 1990 World Cup in Italy was the moment opera left the elite and hit the masses. Luciano Pavarotti, José Carreras and Plácido Domingo's powerful rendition of *Nessun Dorma* lives on as one of the most popular and famous pieces of music ever, and Pavarotti realised his long-held dream of bringing opera into the mainstream.

Oscar-winning director Ron Howard takes an intimate approach in telling Pavarotti's story, going beyond the

iconic public persona to reveal the private man. With unique access to the Pavarotti family archives and extensive live music footage, we see Pavarotti's personal story emerge from his humble beginnings in Northern Italy through to global superstardom.

Tickets €12.

THE COLD BLUE

THURS 4TH (18.30)

DIRECTOR:

Erik Nelson

FILM INFO:

102 mins, USA, 2018, Digital



The Cold Blue is a new feature-length film, digitally restored, constructed from the material of 34 reels of raw colour footage shot during bombing missions in Germany.

Captured by William Wyler, it was originally shot for the 1944 documentary *The Memphis Belle: A Story of a Flying Fortress*. This extraordinary, never-before-seen material puts you 30,000 feet over Nazi Germany, battling killer flak, enemy fighters,

and minus 60-degree temperatures. All the odds were stacked against returning home alive.

This footage allows the audience to fly alongside the last surviving heroes who flew, who fought and who risked their lives. This event will be paired with an exclusive behind the scenes look at the making of *The Cold Blue*.

THE BIGGER PICTURE

IRIS

MON 15TH (18.30)

DIRECTOR:

Richard Eyre

FILM INFO:

91 mins, UK-USA, 2001, Digital
Notes by Alicia McGivern



On the actual centenary of her birth, the great Dublin-born writer and philosopher Iris Murdoch will be commemorated across the city with various events. For this month's Bigger Picture, we are showing this moving drama, based on the biography by Murdoch's husband, John Bayley. The magnificent performances from Judi Dench and Oscar winner Jim Broadbent capture the complexity of the author, from student days through to her long relationship with Bayley, and the harrowing later

years when her brilliant mind was tormented by Alzheimer's.

To introduce the film, award-winning concert pianist Finghin Collins will speak of his love of Murdoch's novels and how he believes her to be one of Ireland's finest 20th century writers, deserving of wide recognition and celebration.

IFI FAMILY FESTIVAL 2019

JULY 26TH – 28TH



Spread your film wings this summer with our great IFI Family Festival programme. Stop off in Japan for a brand new anime, or touch down in the wilds of Australia; root for Sune in Sweden, or for feisty Ladakh girl Chuskit in India.

However different the setting, many of the films we've chosen share a common theme of characters trying to find their own way against family traditions.

Biodiversity and conservation play a part too, in our rainforest-set minibeast opening film and Sunday's closing film. With Irish premieres and big screen escapades, whatever the weather, you can see the world this July at IFI.

Tickets cost €5.50 per person per film, with a family ticket (2 adults, 2 children / 1 adult, 3 children) available for just €16.50. For full details, see our separate brochure or log on to www.ifi.ie/familyfest.

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