

**FEBRUARY 2020**



**Irish Film Institute**

**PARASITE**  
**BONG**  
**JOON HO**



**arts**  
council  
a chomhairle  
ealaíon

funding

**the art of film**

arts council.ie

# THE IRISH FILM INSTITUTE

## EXHIBIT PRESERVE EDUCATE



IFI is proud to once again partner with the Virgin Media Dublin International Film Festival (VMDIFF) to bring a selection of screenings and events as part of this year's festival. This year's programme includes our third annual Careers in Screen Day, new documentaries from Vivienne Dick and Ciara Nic Chormaic, Pat Murphy's 1984 classic *Anne Devlin*, and early French cinema from Germaine Dulac. See [www.diff.ie](http://www.diff.ie) and [www.ifi.ie](http://www.ifi.ie) for more.



Join us for Dublin's best kept secret! This month's screening, for which tickets cost just €6, will take place at 13.00 on Sunday 23rd. The film chosen could be anything from throughout the history of cinema, or even a preview of a hotly-anticipated 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](http://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.



Love to talk about film? If so, the IFI Film Club screening is for you! Every month, we invite you to join members of the IFI team to take part in an informal discussion following the screening of a new release or a classic re-release. This month's IFI Film Club will take place following the 18.00 screening of Bong Joon Ho's *Parasite* on Monday 10th. Stay behind after the film and let us know what you thought!



Every month we pair a new release with a specially devised main course from the IFI Café Bar kitchen. This month's film choice will be the 18.15 screening of the Elia Kazan classic *A Streetcar Named Desire* starring Marlon Brando and Vivien Leigh on Tuesday 11th. Tickets cost €24. Free list suspended.

## DIRECTOR'S NOTE

---

This February the IFI programme features more of the season's award-winning films plus a brand new, immersive IFI film studies weekend in March.

# FEBRUARY AT THE IFI



With awards season well and truly in full swing, there has been an embarrassment of riches on offer in recent weeks, and February continues to see the release of some of the most critically-acclaimed and hotly anticipated films of the year.

Winner of the Palme d'Or at last year's Cannes Film Festival, Bong Joon Ho's *Parasite* opens at IFI on February 7th. Nominated for six Academy Awards, including Best Picture, Best Director, and Best Original Screenplay, *Parasite* defies any easy genre labelling as it hurtles from comedy to farce to thriller. It's sure to be one of the most talked about films of the year.

Many IFI regulars may have caught Céline Sciamma's beautifully crafted *Portrait of a Lady on Fire* as the Opening Film at last year's IFI French Film Festival. Now it's back with a theatrical release, and has also been lauded throughout awards season. Having already picked up the Best Screenplay and Queer Palme at Cannes, it's now also being recognised internationally with various nominations for Best Foreign Language Film including at the Golden Globes and BAFTAs.

Next month, the IFI is proud to present a brand new offering for film enthusiasts. Stretching over an intensive weekend (March 20th-22nd), the Big Screen Blast offers screenings and discussions, all facilitated by critic and lecturer Stephen Boyd. This is an absolute must for anyone wanting to delve deeper into film appreciation and to develop their understanding of the basics of film studies. There are limited spaces available, and these are now on sale.

On top of our usual monthly programming strands, we'll also be presenting a host of special one-off events. On Sunday 2nd, *Happy Birthday, Mr Joyce!* will see our first theatrical collaboration with the Museum of Literature Ireland (MoLI) as we screen two film pieces to celebrate James Joyce's birthday; both filmmakers (Alan Gilsean and Dave Tynan) will be in attendance. James McAvoystars in the acclaimed production of *Cyrano de Bergerac* which will stream live from London as part of National Theatre Live on February 20th. Finally, Chilean filmmaker Alejandro Jodorowsky will be under the spotlight this month in a season celebrating his work which spans over 60 years; great value multi-film passes are available for the season.

**Ross Keane**  
Director

# NEW RELEASES, IFI DOCS & IFI CLASSICS

MR JONES	OPENS FRI 7TH
PARASITE	OPENS FRI 7TH
A STREETCAR NAMED DESIRE	OPENS FRI 7TH
JIHAD JANE	OPENS FRI 14TH
TALKING ABOUT TREES	OPENS FRI 14TH
END OF THE CENTURY	OPENS FRI 21ST
LITTLE JOE	OPENS FRI 21ST
MIDNIGHT FAMILY	OPENS FRI 21ST
DARK WATERS	OPENS FRI 28TH
PORTRAIT OF A LADY ON FIRE	OPENS FRI 28TH



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/irishfilmstitute](https://www.linkedin.com/company/irishfilmstitute)

 @IrishFilmInstitute  @IFI\_Dub

 @IrishFilmInstitute

For bookings and film information, please see our website, [www.ifi.ie](http://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
2ND SUN	OPEN CAPTIONED SCREENING: QUEEN & SLIM	15.30
	IRISH FOCUS: IFI & MOLI: HAPPY BIRTHDAY, MR JOYCE!	18.15
3RD MON	PREVIEW: PARASITE + SATELLITE Q&A	18.00
4TH TUES	OPEN CAPTIONED SCREENING: QUEEN & SLIM	20.30
5TH WED	ALEJANDRO JODOROWSKY: JODOROWSKY'S DUNE	18.15
	OPEN CAPTIONED SCREENING: THE LIGHTHOUSE	18.20
10TH MON	IFI FILM CLUB: PARASITE	18.00
	ALEJANDRO JODOROWSKY: FANDO AND LIS	18.30
11TH TUES	FEAST YOUR EYES: A STREETCAR NAMED DESIRE	18.15
13TH THUR	PREVIEW: JIHAD JANE + Q&A	18.15
14TH FRI	VALENTINE'S DAY PREVIEW: END OF THE CENTURY	18.30
	VALENTINE'S DAY PREVIEW: PORTRAIT OF A LADY ON FIRE	20.20
15TH SAT	ALEJANDRO JODOROWSKY: EL TOPO	18.15
16TH SUN	ALEJANDRO JODOROWSKY: THE HOLY MOUNTAIN	18.15
18TH TUES	ALEJANDRO JODOROWSKY: SANTA SANGRE	18.15
19TH WED	IFI & AEMI: PAT O'NEILL: WATER AND POWER	18.30
20TH THUR	ALEJANDRO JODOROWSKY: THE RAINBOW THIEF	18.30
	NT LIVE: CYRANO DE BERGERAC	19.00
22ND SAT	ALEJANDRO JODOROWSKY: THE DANCE OF REALITY	15.50
	DAVID CROSBY: REMEMBER MY NAME	18.30
23RD SUN	IFI FAMILY: MY NEIGHBOUR TOTORO	11.00
	MYSTERY MATINEE	13.00
	ALEJANDRO JODOROWSKY: ENDLESS POETRY	15.30
25TH TUES	THE BIGGER PICTURE: BRAZIL	20.00
26TH WED	WILD STRAWBERRIES: THE SISTERS BROTHERS	11.00
	FROM THE VAULTS: PATRICK CAREY: LANDSCAPE ARTIST	18.30
28TH FRI	WILD STRAWBERRIES: THE SISTERS BROTHERS	11.00
	IFI & NATIONAL GALLERY: PORTRAIT OF A LADY ON FIRE + GALLERY TOUR	16.30

## MR JONES AGNIESZKA HOLLAND



NEW RELEASE

**OPENS FRI 7TH**

**FILM INFO:**

119 mins, Poland-UK-Ukraine, 2019, Digital

Notes by David O'Mahony



Ambitious Welsh journalist Gareth Jones (James Norton) travels to Moscow in an attempt to secure an interview with none other than Stalin himself. Hearing rumours of a government-induced famine, Jones covertly visits Ukraine where he bears witness to the atrocities of man-made starvation. Deported back to London, Jones publishes an article revealing the horrors he experienced, yet is accused of being a liar by those who have an interest in silencing him.

As the death count in Ukraine mounts, Jones must fight to have his incendiary story published. Oscar-nominated director Agnieszka Holland (*Europa Europa, In Darkness*) brings to the screen the extraordinary and powerful true story of the journalist who blew the whistle on Stalin's genocidal famine, which killed almost 10 million people between 1932 and 1933.

## PARASITE BONG JOON HO



NEW RELEASE

**OPENS FRI 7TH**

16

**(GISAENGCHUNG)**

**FILM INFO:**

132 mins, South Korea, 2019, Digital, Subtitled  
Notes by David O'Mahony

**PREVIEW**

A special preview of the film followed by a satellite Q&A with director Bong Joon Ho will take place on Monday 3rd at 18.00.

Inveterate grifter Kim Ki-taek (Song Kang-ho) and his family are penniless and unemployed. Cramped into a tiny, bug-infested semi-basement apartment in a dilapidated neighbourhood, they subsist on a meagre stipend earned by folding pizza boxes. Opportunity knocks when his teenage son Ki-woo (Choi Woo-shik) is hired to be the private English tutor for Da-hye, the daughter of Mr Park, a wealthy corporate CEO who lives in a vast, gleaming modernist house with his somewhat distracted

wife and spoiled son. Winner of the Palme d'Or at the Cannes Film Festival and nominated for six Oscars, *Parasite* confounds expectations, beginning as a knockabout farce before delving into much darker territory. An excoriating, pitch-black comedy that lays bare the inequalities of South Korean society with a gleeful sense of mischief.

Join members of the IFI team for an informal discussion following the 18:00 screening on Monday 10th.

# FEBRUARY 2020

IFI CLASSIC

## A STREETCAR NAMED DESIRE

### ELIA KAZAN



**OPENS FRI 7TH**

**FILM INFO:**

127 mins, USA, 1951, Digital, Black and White

Notes by Kevin Coyne

**FEAST YOUR EYES**

Enjoy a specially curated main course in the IFI Café Bar following the 18.15 screening on Tuesday 11th.

Having directed the original Broadway production in 1947, Elia Kazan brought Tennessee Williams's play to the big screen just four years later, with the playwright and director collaborating on the screenplay. While Marlon Brando as the brutish Stanley Kowalski, Kim Hunter as his put-upon wife Stella, and Karl Malden as suitor Mitch all reprised their stage roles, the original Blanche DuBois, Jessica Tandy, was replaced by Vivien Leigh. When the recently widowed Blanche is forced to move

in with her sister and her husband in an environment she obviously feels is beneath her, the simmering antipathy she and Stanley exhibit towards each other comes to a horrible climax as the mentally fragile Blanche proves no match for Stanley's animalistic callousness. Brando in particular, in only his second film role, offers a masterclass in acting, his 'method' style becoming hugely influential over the following decade.

IFI DOC

## JIHAD JANE

### CIARAN CASSIDY



**OPENS FRI 14TH**



**FILM INFO:**

94 mins, Ireland-Netherlands-Sweden, 2018, Digital  
Notes by Sunniva O'Flynn

**PREVIEW + Q&A**

RTE broadcaster Claire Byrne will host a Q&A with director Ciaran Cassidy following the 18.15 screening on Thursday 13th.

Troubled American Colleen LaRose immerses herself in online extremist activity, is radicalised, converts to Islam, and assumes the persona Jihad Jane in a bid to create a more empowered identity for herself. Her quest for meaning brings her to Europe where she connects with a cell of Waterford-based terrorists planning an attack on Swedish cartoonist Lars Vilks as punishment for his drawings of the Prophet Muhammad as a dog. Jihad Jane was arrested in March 2010 in a US sweep on the

'new face on terror', pleaded guilty and served a lengthy sentence.

Ciaran Cassidy's fascinating film about a somewhat absurd terrorist cell explores the post-9/11 surge of anti-Islamic sentiment and the powerful allure of online fanaticism for impressionable and vulnerable men and women – a phenomenon which has played out dramatically on these shores in recent times.

# TALKING ABOUT TREES

## SUHAIB GASMELBARI



IFI DOC

**OPENS FRI 14TH**

**EXCLUSIVELY AT IFI+**

**FILM INFO:**

94 mins, France-Sudan-Chad-Germany-Qatar, 2019, Digital, Subtitled

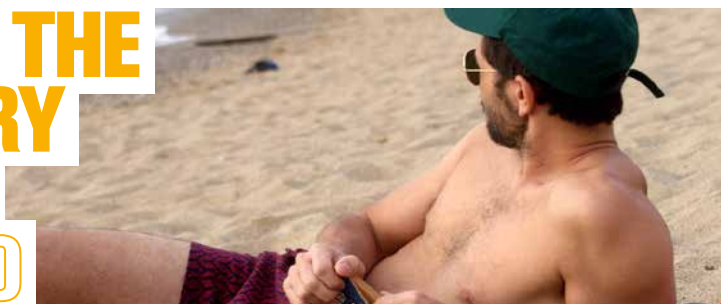
Notes by David O'Mahony

Four retired Sudanese filmmakers, idealists and friends for over 45 years, are reunited after a long period of distance and exile when they attempt to bring back the movies to the people of their homeland. They left Sudan in the 1960s and 1970s to study film abroad, and founded the Sudanese Film Group in 1989, determined to ignite a passion for cinema. Led by the indefatigable Ibrahim Shadad, and undeterred by mounting red tape, censorship and intimidation, they begin by hosting

free screenings of classics such as Chaplin's *Modern Times* in town squares, before taking on the formidable task of renovating an outdoor cinema venue near Khartoum, which has been derelict for many years. *Talking About Trees* was a deserving winner of both the Best Documentary and Audience Awards in the Panorama section of the 2019 Berlin Film Festival.

# END OF THE CENTURY

## LUCIO CASTRO



NEW RELEASE

**OPENS FRI 21ST**

**(FIN DE SIGLO)**

**FILM INFO:**

86 mins, Argentina-Spain, 2018, Digital, Subtitled

Notes by David O'Mahony

On vacation in Barcelona, Ocho (Juan Barberini), an Argentinian poet from New York, crosses paths with Javi (Ramon Pujol), a director of children's television from Berlin. The attraction is immediate and the two strangers engage in a passionate holiday fling. Ocho has recently split from his partner of 20 years, and doesn't want kids. Javi has a daughter with his husband, with whom he is in an open relationship. Relaxing with drinks following a day of sightseeing, Javi confirms Ocho's

nagging suspicion that they have actually met once before, and the ensuing series of flashbacks beautifully expands upon everything we thought we knew about the two men. Lucio Castro's delicate, deceptively simple debut feature considers the lifelong resonance of an erotically charged yet fleeting encounter and the selective nature, and ultimate fallibility, of memory.

**VALENTINE'S PREVIEW**

A preview of the film will take place on Friday 14th at 18.30.

## LITTLE JOE

### JESSICA HAUSNER



**OPENS FRI 21ST** **I2A**

**FILM INFO:**

105 mins, UK-Austria-Germany, 2019, Digital

Notes by David O'Mahony



Single mother Alice (Cannes Best Actress winner Emily Beecham) is a committed senior plant breeder at a corporation dedicated to developing new species. She has engineered a very special crimson flower, remarkable not only for its beauty but for its therapeutic value. If kept at an ideal temperature, fed properly and spoken to regularly, the plant will engender an emotional change in its owner, effectively making them happier.

Against company policy, Alice takes a plant home as a gift for her teenage son Joe. They christen it 'Little Joe' and, as it grows, so too does Alice's suspicion that her new creations may not be as harmless as their nickname suggests. Her assistant Chris (Ben Whishaw) has also inhaled the pollen, and is behaving strangely. With everyone she knows potentially affected, who can Alice trust?

## MIDNIGHT FAMILY

### LUKE LORENTZEN



**OPENS FRI 21ST**

**FILM INFO:**

81 mins, Mexico, 2019, Digital, Subtitled

Notes by David O'Mahony

In Mexico City, the government operates fewer than 45 emergency ambulances for a population of nine million, a situation which has spawned an underground industry of for-profit ambulances, which are often run by people with little or no training or certification. The Ochoa family operate one such vehicle, competing with other EMTs for patients in need of urgent help, while struggling to keep their own financial needs from jeopardising the people in their care.

When a crackdown by corrupt police forces the family to legitimise their business, their desperate financial situation pushes them into questionable practices even as they continue providing essential medical services. In humanising the Ochoa's ethically compromised business, *Midnight Family* explores urgent questions around healthcare, the failings of government and the complexity of personal responsibility.



# DARK WATERS

## TODD HAYNES



NEW RELEASE

OPENS FRI 28TH 12A

### FILM INFO:

126 mins, USA, 2019, Digital  
Notes by Saidhbh Ní Dhúlaing

In the late 1990s Robert Bilott (a solid performance from producer Mark Ruffalo) is about to be made a partner at his law firm where he defends chemical companies. When cattle farmer Wilbur Tennant (a powerful and emotional turn by Bill Camp) contacts him with chilling details about the effects that chemical waste from the nearby DuPont factory has had on his livestock, Bilott reluctantly agrees to look into it. In a career-upending move, Bilott uncovers details about the chemical PFOA (used

during Teflon production) which has polluted groundwater and the worrying implications for local residents. Based on a true story and directed by Todd Haynes (*Carol, I'm Not There*), with a strong supporting cast featuring Anne Hathaway, Tim Robbins and Bill Pullman, *Dark Waters* is a moody and slow-burning drama which will leave you feeling rightfully enraged.

# PORTRAIT OF A LADY ON FIRE

## CÉLINE SCIAMMA



NEW RELEASE

OPENS FRI 28TH 16

(PORTRAIT DE LA JEUNE FILLE EN FEU)

### FILM INFO:

120 mins, France, 2019, Digital,  
Subtitled. Notes by David O'Mahony



### VALENTINE'S PREVIEW

A preview of the film will take place on Friday 14th at 20.20.

Grieving for the death of her sister, Héloïse (Adèle Haenel) has returned from a convent to her home in Brittany. Her mother (Valeria Golino), a widowed Italian noblewoman, has engaged Marianne (Noémie Merlant), an artist, to surreptitiously paint Héloïse's portrait while acting on the pretence that she is to be a companion to the bereaved young woman. Previous painters have failed in the commission as Héloïse has refused to pose, aware the picture will be sent to the Milanese

man to whom she has been betrothed by her mother without introduction, and consequently Marianne must capture her likeness covertly. The two women gradually connect, and a subtle seduction of stolen glances, touches and conversations gives way to burning desire. Céline Sciamma's delicate, beautifully acted fourth feature explores what it means to see, and to truly be seen.



# ALEJANDRO JODOROWSKY: ENDLESS POETRY

Chilean filmmaker Alejandro Jodorowsky is one of cinema's great polymaths. His artistic career has lasted over 70 years, with no signs of slowing, spanning the disciplines of theatre, mime (including a period of collaboration with Marcel Marceau), literature from stage plays to comic strips, painting, and sculpture, as well as film. Given his numerous preoccupations, it is perhaps unsurprising, if unfortunate, that his filmic body of work is quite small. However, this is also a situation that has been exacerbated by perennial funding problems, as well as complicated distribution and copyright conditions that for some years made even his best-known films difficult to see.

Jodorowsky's work is strongly informed by his lifelong interest in philosophy and psychology, and equally strongly influenced by his association with the Surrealist movement and its practitioners. As a result, they are artefacts densely packed with allusion and symbolism, displaying a strong emphasis on the visual. The abstract, subversive, and occasionally shocking nature of his imagery has often seen the director dogged by a reputation as a cult filmmaker in the midnight movie genre, but his work is far richer than this might suggest. Instead, it speaks of Jodorowsky's continuing search for spiritual enlightenment through art.

**Introduction and notes on individual films by Kevin Coyne.** *Fando and Lis*, *El Topo* and *The Holy Mountain* will screen in new 4k restorations. Multi-film pass available – 5 films for €50.

# ALEJANDRO JODOROWSKY: ENDLESS POETRY

---

## JODOROWSKY'S DUNE FRANK PAVICH

WED 5TH (18.15)

---

**FILM INFO:**

90 mins, France-USA,  
2013, Digital



Frank Pavich's fascinating and entertaining documentary serves as a fine introduction to Jodorowsky's methods and interests, and recounts the tale of one of sci-fi cinema's great what-ifs. Following the success of his first three features, Jodorowsky was

set to adapt and direct Frank Herbert's seminal 1965 novel *Dune* (subsequently filmed by David Lynch in 1984, with a new version from Denis Villeneuve coming later this year). To this end, he assembled a remarkable team to realise his vision, including Pink Floyd, H.R. Giger, Salvador Dalí, and Orson Welles. When a substantial part of the budget was spent in the pre-production process, resulting in a script for a 14-hour film and legendarily detailed storyboards and concept art, the project sadly began to fall apart.

## FANDO AND LIS

MON 10TH (18.30)

---

(FANDO Y LIS)

**FILM INFO:**

97 mins, Mexico, 1968, Digital 4K,  
Subtitled, Black and White



Jodorowsky's debut feature was based on his memories of seeing a play by Spanish writer Fernando Arrabal. Titular couple Fando (Sergio Kleiner) and his girlfriend Lis (Diana Mariscal), who is confined to a wheelchair, seek the mythical and paradisiacal city of

Tar, where wishes are granted and eternal happiness awaits. The journey leads to a series of encounters that spiral from odd to disturbing as the two are exposed to the extremes of human experience and desire and the impossibility of reaching the city becomes apparent.

The film's 1968 premiere at the Acapulco Film Festival incited the audience to riot, forcing the director to hide from the crowd for his own safety, merely setting the scene for his later notoriety.

## EL TOPO

SAT 15TH (18.15)

---

**FILM INFO:**

125 mins, Mexico, 1970, Digital  
4K, Subtitled



In this picaresque Western, Jodorowsky himself takes the lead role of the violent gunfighter seeking redemption and enlightenment. When El Topo (the Mole) comes across a village whose inhabitants have been slaughtered, he hunts down and kills the instigators, which in turn leads

him to duels with four great gun masters, encouraged by the mysterious Mara (Mara Lorenzio), despite his growing misgivings. Ultimately betrayed by her, he resolves to help the tribe of deformed outcasts who have taken him under their protection.

The film that brought Jodorowsky to international attention and established him as a leading figure of the counter-cultural movement, *El Topo's* mixture of violence, symbolism, and religious imagery remains as startling and original an experience as it was on release half a century ago.

# ALEJANDRO JODOROWSKY: ENDLESS POETRY

---

## THE HOLY MOUNTAIN

SUN 16TH (18.15)

(LA MONTAÑA SAGRADA)

**FILM INFO:**

114 mins, Mexico, 1973,  
Digital 4K, Subtitled



After *El Topo* became something of an underground phenomenon, Jodorowsky acquired powerful and influential fans, including John Lennon and Yoko Ono, who contributed to the funding of his next feature, *The Holy Mountain*. Working on one level as a

satire of organised religion, the film follows a thief (Horacio Salinas) who joins the entourage of The Alchemist (Jodorowsky), their intention being to ascend a legendary Holy Mountain and confront the immortal masters who dwell at the summit. The film is arguably Jodorowsky's most complex and perhaps also presents his vision at its purest. The surreal imagery is beautiful, bewildering, and shocking, often in the same scene, and saw the director's expression of and interest in spirituality reach new heights.

## SANTA SANGRE

TUES 18TH (18.15)

**FILM INFO:**

123 mins, Mexico, 1989, Digital



Following the collapse of *Dune*, Jodorowsky took another direction entirely with children's fable *Tusk* (1980), which, despite best efforts, proved unavailable for this season. It was not a success, and the decade would almost have turned before

cinemas once again hosted a new film by Alejandro Jodorowsky, one which was a return to the more avant-garde style of his earlier work. Whereas *El Topo* was often described as an acid western, *Santa Sangre* could be roughly classified as a psychedelic horror film. Traumatized as a child by the violence in his parents' relationship, Fenix (played at the various stages in his life by Jodorowsky's sons Adan and Axel) grows to become a murderer-by-proxy for his disturbed and disfigured mother.

## THE RAINBOW THIEF

THUR 20TH (18.30)

**FILM INFO:**

90 mins, UK, 1990, Blu-ray



While devotees may have been delighted to see another Jodorowsky film appear so soon after *Santa Sangre*, *The Rainbow Thief* was met largely with bemusement on release, and remains a title about which the director himself is at best ambivalent,

largely due to his experiences working with 'stars', particularly Peter O'Toole, who is here reunited with *Lawrence of Arabia* co-star Omar Sharif. When eccentric millionaire Rudolf Von Tannen (Christopher Lee) falls into a coma, his similarly idiosyncratic nephew Meleagre (O'Toole) moves to the sewers to await his inheritance. There he takes up with petty thief Dima (Sharif), who believes he will be due a share of what is to come. Although largely restrained on this production, the film nonetheless retains a definite Jodoroskowan flavour.

---

# THE DANCE OF REALITY



**SAT 22ND (15.50)**

**(LA DANZA DE LA REALIDAD)**

**FILM INFO:**

133 mins, Chile-France, 2013, Digital, Subtitled

Following the dispiriting experiences on *The Rainbow Thief*, the following two decades saw Jodorowsky fail to see a number of cherished and long-gestating projects to fruition. The usual funding difficulties bedeviled the mooted sequel to *El Topo* and a new gangster film. However, also during this period, the long-awaited resolution of some of the difficulties around his first three films saw them released for the first time for home entertainment, sparking a renewal of interest in his

work. Returning to cinema with this semi-autobiographical piece, he created a film which although does not wholly sacrifice the abstractions of his earlier films, is arguably his most accessible, and showed that even in his mid-80s, Jodorowsky's creativity and vision remained as vital as ever.

---

# ENDLESS POETRY



**SUN 23RD (15.30)**

**(POESÍA SIN FIN)**

**FILM INFO:**

128 mins, Chile-UK-France, 2016, Digital, Subtitled

Continuing his cinematic autobiography, this sequel to *The Dance of Reality* again showcases Jodorowsky at his most exuberant, drawing comparisons with Fellini as his cinematic self moves towards adulthood and art. With master cinematographer Christopher Doyle overlaying the director's visuals with his own lush style, the film is a freewheeling burlesque that focuses on the adolescent Jodorowsky's troubled relationship with his father and his

growing interest in poetry, as well as his early love affairs which come about in no small part because of his membership of a community of fellow aspirational bohemians. By turns bawdy and surreal, the film is perhaps most surprising for its emotional resonance, with Jodorowsky unafraid to appear before his audience as tender and vulnerable.

# IFI FILM STUDIES WEEKEND

## BIG SCREEN BLAST

MARCH  
20TH – 22ND



Just when you're ready to jump off the sofa and step out into spring, here's a unique film studies event that offers you the chance to watch and discuss special previews, one-off screenings and the latest films in the IFI programme over the course of one weekend.

From Friday to Sunday, facilitated by critic and lecturer Stephen Boyd, participants will watch four complete films, and through discussion and interaction, get a deeper and richer understanding of contemporary film culture, and the IFI programme.

If you like the idea of a weekend film binge, or discussing current cinema trends, then join us for this brand new cinematacular weekend.

**Stephen Boyd is a writer, academic, film critic and lecturer in Film and Digital Media studies at the Institute of Art, Design and Technology (IADT), Dun Laoghaire. Stephen has taught film and media studies for over a decade with a particular focus on global and non-western cinemas, European cinema, Irish cinema and Irish popular culture. He is a film critic and commentator for Arena on RTÉ Radio 1, and his research focuses on the use of film, cinema and digital media within the Irish surfing subculture and Irish surf filmmaking.**

*Tickets: €90 including all films and talks, tea and coffee x 4 and Sunday brunch. Final programme is subject to change.*

## THE ELEPHANT MAN

FRI 20TH (17.30)

**DIRECTOR:**  
David Lynch

**FILM INFO:**  
124 mins, USA-USA, 1980,  
Digital 4K, Black and White  
Notes by Stephen Boyd



**Welcome and introduction  
(tea or coffee on arrival).**

We begin our weekend with the newly restored 4K version of David Lynch's early masterpiece which he directed following the success of the avant-garde *Eraserhead*. A more straightforward horror, it is based on the

true story of John Merrick. In crisp black and white, the film presents Victorian London in all its grime and misery, shot on real locations and filled with great performances, including John Hurt as Merrick.

Placing the film in the context of David Lynch's wider filmmaking career, and his return to television with *Twin Peaks* (2017), Stephen will discuss recurrent themes and the continued relevance of Lynch's work, while illustrating how cinema, through this fine restoration, still has the power to deliver.

*The Elephant Man opens at the IFI on March 13th.*

## VIVARIUM



**SAT 21ST (11.00)**

**BREAK 13.00 – 13.45**

**Introduction to Irish film and the horror genre (tea or coffee on arrival).**

Get your Saturday off to a spooky start with a preview of this mystery sci-fi from Irish director Lorcan Finnegan. Set in Yonder, a labyrinthine suburb of identical houses, young couple Tom and Gemma (Jesse Eisenberg and Imogen Poots) slowly realise they are trapped both within the estate and its lifestyle. Following the screening, Stephen will discuss the film in the context of the horror genre and its place within Irish film.

*Vivarium opens at the IFI on March 27th.*

**DIRECTOR:** Lorcan Finnegan

**FILM INFO:** 97 mins, USA-Belgium-Ireland-Denmark, 2019, Digital

## THE TRUTH

(LA VERITÉ)



**SAT 21ST (14.00)**

The much admired Hirokazu Kore-eda infuses his regular family theme with the stellar wattage of Catherine Deneuve, Juliette Binoche and Ethan Hawke in this tale of actress Fabienne (Deneuve) whose new memoir disappoints daughter Lumir (Binoche) for its failure to accurately reflect their relationship. Kore-eda's melodrama slowly yields details that reveal the true state of things, and the family that just about hangs together.

Before the film, Stephen will offer a brief retrospective of Kore-eda's work in the context of wider Japanese cinema and also the global qualities of contemporary film culture.

*The Truth opens at the IFI on March 20th.*

**DIRECTOR:** Hirokazu Kore-eda

**FILM INFO:** 106 mins, France-Japan, 2019, Digital, Subtitled

## BRUNCH & MOVIE MIXER



**SUN 22ND (11.00)**

Join us in IFI Café Bar for brunch, a chat with other participants, and a chance to talk about the films you've been watching in the context of some key film concepts, facilitated by Stephen Boyd.

Meet David O'Mahony, Head of IFI Cinema Programming, who will give a background to some of his programming decisions.

## HUSTLERS



**SUN 22ND (12.30)**



We finish with one of the brashest and most entertaining of 2019's releases, with a central 'shoulda been a contender' performance from Jennifer Lopez. Lorene Scafaria directs this comedy drama in which a group of former strip club employees band together to get their own back on their Wall Street clients. This original story won hearts, critics and box office, yet failed to convince the juries that a female-driven story could also be worthy of a top prize.

*The Irish Times* film critic Tara Brady will introduce the film. After the screening, Stephen Boyd will discuss the film with respect to the current rise of women in filmmaking.

**DIRECTOR:** Lorene Scafaria

**FILM INFO:** 110 mins, USA, 2019, Digital

# ARCHIVE AT LUNCHTIME



The New Matchmakers

## RADHARC: RITUAL AND ROMANCE

Join us for free films on Mondays, Wednesdays and Saturdays from collections at the IFI Irish Film Archive. Simply collect tickets at the IFI Box Office. Check [www.ifi.ie](http://www.ifi.ie) for more information.

### PROGRAMME ONE

#### LÁ FHÉILE BRÍDE

This timely short film, an early offering from the Radharc production team, documents the rituals associated with St. Brigid's Night in Donegal.

FILM INFO: 7 mins, Ireland, 1960, Digital, As Gaeilge

#### THE NEW MATCHMAKERS

This film shows the efforts made by rural priests to increase low marriage rates through the establishment of dating agencies around the country. Best dating preparation and conduct is taught at an etiquette class for young farmers.

FILM INFO: 25 mins, Ireland, 1969, Digital

### PROGRAMME TWO

#### FOR LOVE AND MONEY

An investigation into the rising cost of getting married in Ireland in 1968. The film follows a young couple from engagement to the departure for their honeymoon as they run up a staggering bill of £470.

FILM INFO: 25 mins, Ireland, 1968, Digital

Notes by Sunniva O'Flynn

# FROM THE VAULTS



Reflections Ireland

## PATRICK CAREY: LANDSCAPE ARTIST

### WED 26TH (18.30)

Patrick Carey (1916–1994) was a prolific Irish filmmaker of considerable renown. As a camera operator, he worked on international features including *A Man for All Seasons* and *Barry Lyndon*, but it was in the short form documentary that his remarkable skill as cinematographer and director was fully realised. His passion lay in the natural environment which he approached with awe, meticulousness and endless patience to create films that were supremely assured in their simplicity, and which garnered two Oscar nominations.

#### WAVES

The wild Atlantic Ocean crashes off the Aran Islands in a film unadorned by music or voiceover.

FILM INFO: 25 mins, Ireland, 1973, Digital

#### REFLECTIONS IRELAND

This film features farmers, fishermen, horse-riders and children immersed in the Irish landscape.

FILM INFO: 21 mins, Ireland, 1977, Digital

#### ERRIGAL

This short film captures the magnificent Co. Donegal mountain in all its moods.

FILM INFO: 14 mins, Ireland, 1970, Digital

Notes by Sunniva O'Flynn

Introduced by award-winning environmental film producer/director John Murray. The Patrick Carey Collection will be launched on the IFI Player in February – see [ifiplayer.ie](http://ifiplayer.ie) for more.



# IRISH FOCUS

## IFI & MOLI



### HAPPY BIRTHDAY, MR JOYCE!

SUN 2ND (18.15)

IFI and the Museum of Literature Ireland (MoLI) celebrate James Joyce's birthday with work specially commissioned by MoLI.

#### ULYSSES | FILM

Alan Gilsonen presents a personal response to, and cinematic 'reading' of, Joyce's iconic novel. Fractured and poetic, reverent and irreverent, the film is a ragbag of sorts; a myriad of images and sounds emerging from the infinite wonders of Joyce's imaginary world. Structured around the 18 episodes of the book, the film, narrated by Paul Durcan, acts as a distillation of *Ulysses*.

**DIRECTOR:** Alan Gilsonen

**FILM INFO:** 83 mins, Ireland, 2019, Digital

#### WAKE THE STREETS

If you walk through the streets of Dublin, you can still trace the descriptions and hear the sounds of Joyce's beloved city. This short film, adapted by Susie Lopez and directed by Dave Tynan, is a sprint through Joyce's *Finnegans Wake* featuring an eclectic host of actors, poets (including John Kelly and Paul Muldoon), performers and children reading passages from Joyce's work in the places that inspired him.

**DIRECTOR:** Dave Tynan

**FILM INFO:** 15 mins, Ireland, 2019, Digital



*Filmmakers Alan Gilsonen and Dave Tynan will be present at the event.*

Notes by Simon O'Connor, Director, MoLI

# IFI & AEMI



### PAT O'NEILL: WATER AND POWER

WED 19TH (18.30)

In Pat O'Neill's dizzying 1989 masterpiece *Water and Power*, he combines techniques of collage, time-lapse, and superimposition to depict an ongoing clash between industry and nature. Operating in a 'city symphony mode' that would extend elsewhere from Dziga Vertov's *Man With a Movie Camera* to Thom Andersen's *Los Angeles Plays Itself*, this is a deeply personal experimental documentary that continues to feel utterly current but also utterly unlike anything we have seen either before or since - "it is surely the greatest of contemporary 'city symphonies'" - Paul Arthur.

*Water and Power* will be preceded by *Saugus Series* (19 mins, 1974) an earlier abstract work that combines several formalist techniques. Both works screen from recently restored prints.

*aemi* is an Arts Council-funded organisation that supports and exhibits moving image work by artists & experimental filmmakers. For more information visit [www.aemi.ie](http://www.aemi.ie).

**DIRECTOR:** Pat O'Neill

**FILM INFO:** 57 mins, USA, 1989, Digital

Image courtesy of Lookout Mountain Studios.

# IFI FAMILY MY NEIGHBOUR TOTORO

SUN 23RD (11.00) **G**

**(TONARI NO TOTORO)**

**DIRECTOR:**

Hayao Miyazaki

**FILM INFO:**

86 mins, Japan, 1988, Digital  
Notes by Alicia McGivern



Finish off the mid-term break with a family outing to one of Studio Ghibli's most-loved titles. Directed by Hayao Miyazaki for the studio, it was the first to garner international attention for the famous anime house. Exquisitely hand-drawn visuals establish a real world in which two sisters reside, close to their ailing grandma, and a fantasy world to which they escape, filled with spirits and creatures of the forest, all offering comfort to the saddened pair.

Appearing in 1988 at a time when American animation seemed generic, through its story, characterisation and exquisite craft, *Totoro* showed how animation could once again enchant audiences worldwide.

*My Neighbour Totoro will screen in the English language version, featuring the voices of Dakota Fanning and Elle Fanning.*

# WILD STRAWBERRIES THE SISTERS BROTHERS

WED 26TH &  
FRI 28TH (11.00)

**DIRECTOR:**

Jacques Audiard

**FILM INFO:**

122 mins, USA-France, 2018, Digital  
Notes by Alicia McGivern



Adapted from the acclaimed novel by Patrick deWitt, John C. Reilly and Joaquin Phoenix excel as sibling hitmen in gold rush Oregon, on the hunt for a hermit alchemist who claims to have a method for identifying gold.

When the pair send detective John Morris (Jake Gyllenhaal) ahead, the latter falls for the alchemist's tales, and ultimately the conflict of interest leads to violence in this shaggy tale with terrific

performances, comic moments and some profound musings on life.

*Wild Strawberries is our film club for over 55s. Tickets: €5.50 including regular tea/coffee before the event. If you happen to look younger, please don't take offence if we ask your age.*

*Please note this film contains scenes of a violent nature.*

# IFI & DOC'N'ROLL

## DAVID CROSBY: REMEMBER MY NAME



SAT 22ND (18.30)

**DIRECTOR:**

A.J. Eaton

**FILM INFO:**

95 mins, UK-USA, 2019, Digital

This collaboration between director A.J. Eaton and producer Cameron Crowe coaxes musical legend David Crosby into unflinching candour as the singer-songwriter confronts mortality.

In the illuminating twilight of his days as a living legend, Crosby has chosen living over the legend. He's making less money but more music than ever, touring despite serious health issues, surrounded by young players who have helped inspire a critically-acclaimed creative streak of

fresh songs, albums, and performances. As a troubled talent but uncompromising and principled spirit whose voice has been harmoniously woven into the fabric of pop culture and music royalty since the mid-1960s, Crosby finally distinguishes himself as a masterful raconteur and unsparingly self-aware survivor.

His redemptive journey back to music is universally inspiring and uplifting, bearing an emotional impact that transcends the rock documentary genre.

# THE BIGGER PICTURE BRAZIL



TUES 25TH (20.00)

**DIRECTOR:**

Terry Gilliam

**FILM INFO:**

142 mins, UK-USA, 1985, Digital  
Notes by Kevin Coyne

*Brazil* is many things: one of the great dystopian sci-fi films; a biting and nightmarish satire on bureaucracy that blends Kafka and Orwell seamlessly; a highly influential exercise in style, design, and tone; and the beginning of director Terry Gilliam's difficulties with studios that would go on to plague his career. In a future society operated along rigid lines and according to unfathomable bureaucracy, low-level clerk Sam Lowry (Jonathan Pryce) fantasises of breaking free from his humdrum reality into a

life of heroism. When he is assigned to investigate a clerical error that led to the death of the wrong person, Sam is drawn into an ever more convoluted set of circumstances involving terrorism against the faceless state, plastic surgery disasters, and, just maybe, love. With a rich vein of dark humour and typically Gilliamesque visual flourishes, *Brazil* remains a highpoint of the director's career.

*This screening will be introduced by broadcaster Rick O'Shea.*

# IFI & NT LIVE CYRANO DE BERGERAC



THUR 20TH (19.00)

**DIRECTOR:**

Jamie Lloyd

**FILM INFO:**

180 mins approx, 2020, UK, Digital

A magnetic soldier full of swagger and brilliant poet, Cyrano de Bergerac is in love with his beautiful and intelligent cousin Roxane without her knowing. His one curse in his life, he feels, is his large nose and although it may have been a forming influence in his razor-sharp wit, he believes that Roxane will reject him. When the handsome but unpoetic Christian falls for the beautiful Roxane, he asks Cyrano to help him win her heart. *Cyrano de Bergerac* can be delivered as an allegory of inner and outer beauty.

This acclaimed production stars James McAvoy as Cyrano in this new production by Martin Crimp (*Attempts on Her Life*), directed by Jamie Lloyd.

*Tickets cost €15. Free List Suspended.*

# IFI & NATIONAL GALLERY OF IRELAND PORTRAIT OF A LADY ON FIRE + GALLERY TOUR



Photo: Jack Caffrey, *The Pimlico Project*, 2017.

FRI 28TH (16.30)

**DIRECTOR:**

Céline Sciamma

**FILM INFO:**

120 mins, France, 2019,  
Digital, Subtitled.



Join one of the National Gallery's guides to explore the history of gender and sexual identity through a selection of works from the Gallery's collection that are connected to the lesbian, gay, bisexual, transgender and queer community. Then, make your way to the IFI for a screening of Céline Sciamma's critically acclaimed *Portrait of a Lady on Fire*.

The event will start at 16.30 at the National Gallery and the tour will last

approx. one hour. Guests should then make their way to the IFI for the 18.15 screening of *Portrait of a Lady on Fire*; tickets for the screening will be available for collection at the IFI Box Office. Transport between the two venue is not provided.

*See page 9 for film notes.*

*Tickets cost €15. Free List Suspended.*

# YOUR VISIT TO THE IFI

## PUBLIC & CLUB SCREENINGS

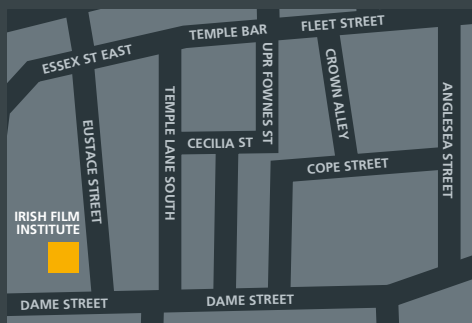
Around half of our films are classified by the Irish Film Classification Office, are open to the general public and do not require membership. Unclassified films require membership. You have two options: annual membership (€35 or €20 concessions) or day membership (€1.50 per person per day). For further details on membership, please go to [www.ifi.ie](http://www.ifi.ie) or call our Box Office.

## LOYALTY & MEMBERSHIP

The IFI Loyalty Card is free and allows you to earn points that you can later exchange for free cinema tickets. Membership gives you the chance to attend a free preview screening every single month and discounts when you spend at the IFI. Go to [www.ifi.ie](http://www.ifi.ie) or call our Box Office for details. Please remember: no card, no points!

## PARKING

On presentation of your IFI cinema ticket, the Fleet Street Car Park will offer IFI patrons a special rate of €7.00 for 3 hours' parking. Simply present the cinema ticket along with the parking ticket when you pay at the cash desk, prior to collecting your car.



### IFI BOARD

**Patron:** Michael D Higgins, President of Ireland; **Board Members:** Lenny Abrahamson, Tom Bryant, Michael Collins, Maeve Connolly, Adrian Crawford, Torlach Denihan, Katie Holly, Margaret Kelleher (Chairperson), Kevin Moriarty, Patrick O'Neill, Terence O'Rourke, Maria Pramaggiore, Dearbhla Walsh, Juanita Wilson.

## BOX OFFICE & PRICES

### ADMISSION FEES

These apply to regular IFI screenings and do not necessarily apply to special events or festivals. Reduced admission fees for annual members and their guests are detailed in brackets.

### MON – FRI

12.30 – 17.00 €10.00 (€9.00) Conc. €7.50 (€7.00)  
17.00 – 22.00 €11.50 (€10.50) Conc. €9.00 (€8.50)

### SAT – SUN\*

12.30 to 15.00 €10.00 (€9.00) Conc. €7.50 (€7.00)  
15.00 to 22.00 €11.50 (€10.50) Conc. €9.00 (€8.50)

\*and Bank Holidays

Credit card bookings can be taken between 12.30pm and 9.00pm on (01) 679 3477 or 24-hours at [www.ifi.ie](http://www.ifi.ie). Online and telephone bookings are subject to a booking fee of 50c per ticket to a maximum of €1 per transaction. There are no booking fees on any ticket purchase made in person at the IFI Box Office. Please be advised that tickets cannot be exchanged or refunded.

All cinema screens at the IFI are wheelchair accessible. If you are a wheelchair user, please let the IFI Box Office know at least 30 minutes in advance of a screening (01 679 5744/boxoffice@irishfilm.ie). To enable us to determine your requirements and assist you fully, we regret that we are unable to offer wheelchair bookings online.

## LATECOMERS POLICY

Films start at the times stated in this programme. Latecomers may be refused admission at the start of the feature.

## CONTACT

Irish Film Institute, 6 Eustace Street,  
Temple Bar, Dublin 2

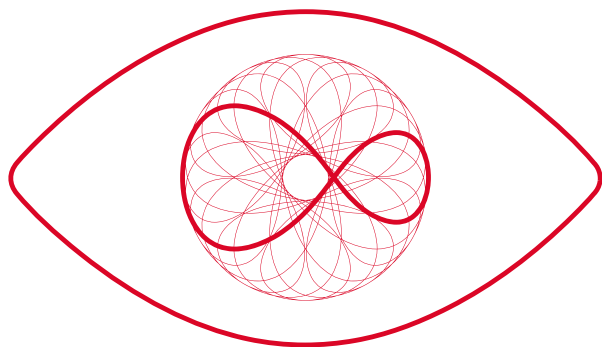
Box Office: (01) 679 3477, Web: [www.ifi.ie](http://www.ifi.ie)

 @IFI\_Dub

 @IFI\_Schools

 [Facebook.com/irishfilmstitute](https://www.facebook.com/irishfilmstitute)

 @IrishFilmInstitute



**See it First**  
**12 days**  
**50 countries**  
**100+ films**




**Virgin Media Dublin**  
**International Film Festival**  
**Book online at [diff.ie](http://diff.ie)**



第四届爱尔兰  
东亚电影节 26-29 MARCH  
2020  
4<sup>th</sup> EAST ASIA  
FILM FESTIVAL  
IRELAND

IRISH FILM  
INSTITUTE

Dwelling In the Fuchun Mountains Photo credit @ FactoryGateFilms

 EastAsiaFFIrl  
 EastAsiaFFIrl  
 eastasiaffirl

    
eab/aon festivals  
funding  
funded by

 Irish Film Institute

www.eaffi.ie — box office www.ifi.ie

**6** OSCAR® NOMINATIONS INCLUDING  
BEST PICTURE • BEST DIRECTOR

**4** BAFTA NOMINATIONS INCLUDING  
BEST FILM • BEST DIRECTOR

**GOLDEN GLOBE® WINNER**  
BEST FOREIGN LANGUAGE FILM

A FILM BY BONG JOON HO

**"A MASTERPIECE"**

VULTURE

**"THRILLING, MISCHIEVOUS, DAZZLING"**

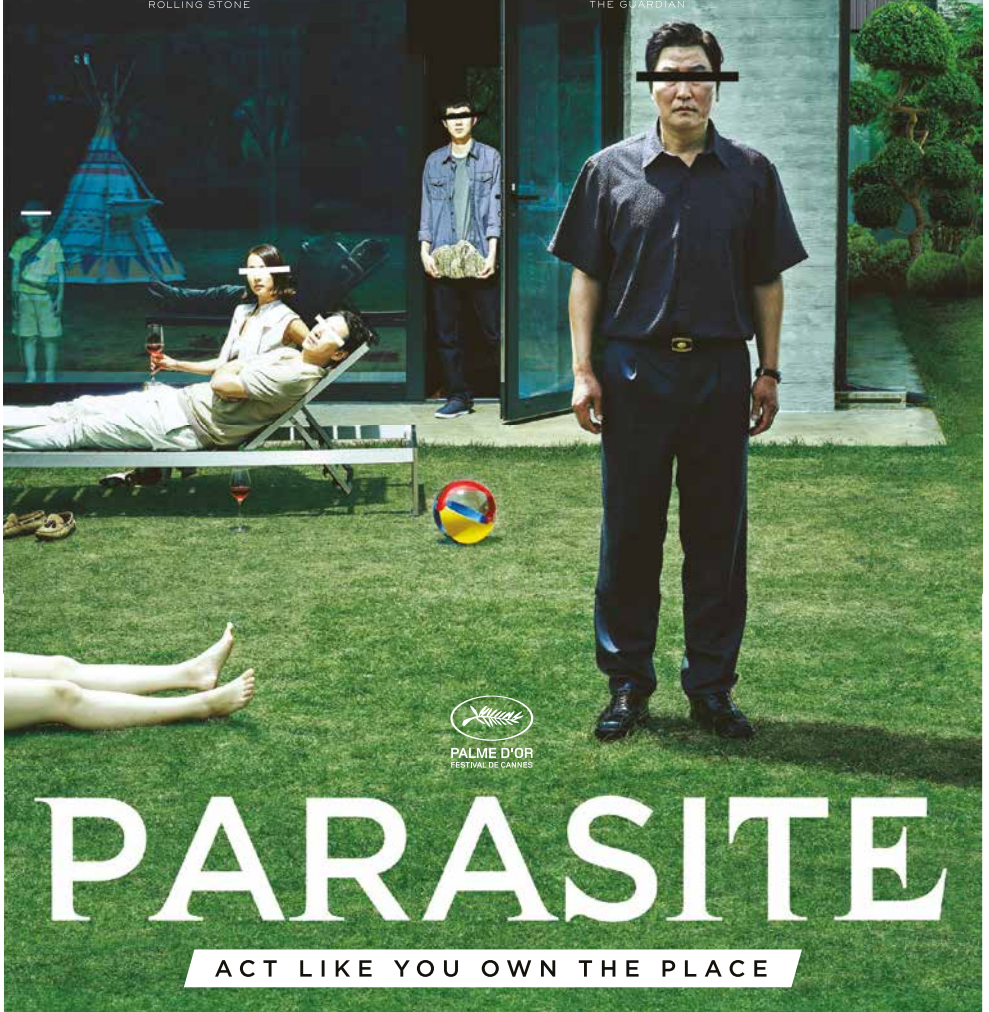
TIME OUT

**"WICKEDLY FUNNY"**

ROLLING STONE

**"AN INTERNATIONAL PHENOMENON"**

THE GUARDIAN



PALME D'OR  
FESTIVAL DE CANNES

# PARASITE

ACT LIKE YOU OWN THE PLACE

SONG KANG HO   LEE SUN KYUN   CHO YEO JEONG   CHOI WOO SHIK   PARK SO DAM

IN CINEMAS 7 FEBRUARY

A CURZON RELEASE



© A.M.P.A.S.\*

PARASITEMOVIE.CO.UK