

DECEMBER 2017

MOUNTAIN **JENNIFER** **PEEDOM**



THE IRISH FILM INSTITUTE

EXHIBIT PRESERVE EDUCATE

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 MEMBERSHIP

Why not give the gift of IFI Membership this Christmas? For just €35 (€20 concession), IFI Members get cheaper tickets, discounts, double loyalty points, and lots more! Moreover, you also directly help support the IFI's vital work in preserving and restoring Ireland's moving image heritage, via the IFI Irish Film Archive, as well as engaging young people through our national education programme.



IFI GIFT CARDS

Looking for a great Christmas stocking filler? Why not give an IFI Gift Card? Credit can be added to cards and spent in the IFI Film Shop, IFI Café Bar and IFI Cinemas throughout the year – the perfect present for the film fan in your life! Just ask at the IFI Box Office for more details.



IFI GIFT SHOP

From the best in Irish film and TV to the top DVDs of 2017, including *Meetings with Ivor*, *The Farthest*, and *The Drummer and the Keeper*, look no further than the IFI Film Shop for the best Christmas gifts! Don't forget, if you're an IFI Member, you'll automatically get 10% off (excludes gift cards) and the IFI Film Shop will be open on Christmas Eve for those last-minute purchases!



FEAST YOUR EYES

Our monthly pairing of a film and a specially devised main course menu will be the seminal Christmas classic, *It's a Wonderful Life*, followed by a festive feast in the IFI Café Bar on December 19th at 18.10. Frank Capra's classic depicts a terrible alternate future without the benevolent interventions of beleaguered businessman George (James Stewart). Tickets €20 – free list suspended.

DIRECTOR'S NOTE

This December, the programme brings another very busy year to a close for the IFI with some fantastic new releases and the year's final festival, IFI & Kinopolis.

DECEMBER AT THE IFI

As yet another busy year comes to a close at the IFI, I'd like to take this opportunity to thank all our customers and members for their support over the past twelve months. We've had a fantastic and varied year with highlights including the hugely popular launch of the Irish Adverts Project in April, July's unveiling of the IFI Strategy 2017–2022 which outlines our key strategic goals for the next five years, and the release of the IFI Player suite of apps in August. In September, we also celebrated our 25th anniversary in Temple Bar with a very special Open Day with the President of Ireland and Patron of the IFI, Michael D. Higgins, in attendance.

The IFI remains a not-for-profit organisation, one that constantly invests in our film preservation and education initiatives. It is through our box office, IFI Café Bar, IFI Film Shop, fundraising and membership that we generate our income in order to preserve our over 30,000 cans of films in the vaults at the IFI Irish Film Archive and offer lifelong learning opportunities to people all over Ireland. 2018 will see the further development of our archival and educational programmes with many new initiatives about to be unveiled.

It is your support of our programme that helps us to continue the work that we do. So, this December, I would like to thank you for all of your support throughout 2017, and would once again encourage you to keep IFI Membership and IFI Gift Cards in mind as you do your Christmas shopping this year.

Before we say goodbye to 2017, we have one last exciting month of events for you to enjoy. It wouldn't be December without a selection of classics, and this year we're bringing back old favourites *It's a Wonderful Life* and Powell and Pressburger's *A Matter of Life and Death*. After hugely successful screenings at this year's IFI French Film Festival, Michael Haneke's latest, *Happy End*, opens on December 1st followed by James Franco's brilliant *The Disaster Artist* a week later.



A Matter of Life and Death

If you missed it earlier in the year, we're delighted to welcome back Christopher Nolan's record-breaking *Dunkirk* in 70mm from December 15th. A true cinematic spectacular, this is a timely encore presentation as we approach awards season.

This month we also welcome the twelfth edition of IFI & Kinopolis, our annual celebration of the finest new Polish cinema. This year's programme sees one of the strongest and most diverse selections yet. We're delighted to present the new film from Oscar nominee Agnieszka Holland, *Spoor*, the exceptional sci-fi thriller from visionary director Bodo Kox, *The Man with the Magic Box*, and the perennially popular animation shorts programme.

Finally, I would like to thank the board and staff of the IFI for all of their hard work during 2017, and on behalf of everyone at the IFI, I'd like to wish all of our patrons and supporters a very merry and peaceful Christmas.

Ross Keane
Director

NEW RELEASES, IFI DOCS & IFI CLASSICS

HAPPY END	OPENS DEC 1ST
JAHA'S PROMISE	OPENS DEC 1ST
THELMA	OPENS DEC 1ST
THE DISASTER ARTIST	OPENS DEC 8TH
A MATTER OF LIFE AND DEATH	OPENS DEC 8TH
MENASHE	OPENS DEC 8TH
SONG OF GRANITE	OPENS DEC 8TH
DUNKIRK (70MM)	OPENS DEC 15TH
IT'S A WONDERFUL LIFE	OPENS DEC 15TH
MOUNTAIN	OPENS DEC 15TH
THE PRINCE OF NOTHINGWOOD	OPENS DEC 15TH

GET SOCIAL!

Excited about this month's programme? So are we! Tell your friends which film you're planning to watch, share your movie reviews and show us your best pics on Instagram, Twitter and Facebook!

Join the IFI Community online:

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

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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).

For a breakdown of times and dates of IFI New Releases, IFI Docs & IFI Classics, check out our weekly schedule on www.ifi.ie/weekly-schedule or the IFI ads in The Irish Times on Fridays. You can also sign up to receive our weekly ezine by joining at www.ifi.ie/signup.



The F-rating is a classification for any film which is directed by a woman, is written by a woman, or features significant women on screen in their own right.

SEASONS & EVENTS CALENDAR

DATE	SCREENING	TIME
1ST FRI	JAHA'S PROMISE + Q&A	18.40
2ND SAT	IRISH FOCUS: SOULSMITH + Q&A MAVERICKS: GAZA SURF CLUB MAVERICKS: TAKE EVERY WAVE: THE LIFE OF LAIRD HAMILTON	14.00 16.20 18.10
3RD SUN	MAVERICKS: BETWEEN LAND AND SEA + Q&A	16.00
4TH MON	IFI TRIBUTE: IT'S NOT YET DARK	18.30
5TH TUE	FROM THE VAULTS: HUSH-A-BYE BABY + Q&A	18.30
7TH THU	IFI & KINOPOLIS: SPOOR	18.20
8TH FRI	SONG OF GRANITE + Q&A IFI & KINOPOLIS: BEYOND WORDS IFI & KINOPOLIS: THE MAN WITH THE MAGIC BOX	18.15 18.30 20.45
9TH SAT	IFI & KINOPOLIS: BIRDS ARE SINGING IN KIGALI IFI & KINOPOLIS: BE PREPARED	15.30 18.00
10TH SUN	IFI & KINOPOLIS: ANIMATION PROGRAMME IFI & KINOPOLIS: THE ART OF LOVING	12.00 18.00
11TH MON	OPEN CAPTIONED SCREENING: THE DISASTER ARTIST	18.30
14TH THU	OPEN CAPTIONED SCREENING: THE DISASTER ARTIST	15.40
17TH SUN	IFI FAMILY: A CHRISTMAS STORY	11.00
19TH TUE	FEAST YOUR EYES: IT'S A WONDERFUL LIFE	18.10
24TH SUN	CHRISTMAS EVE: CINEMAS CLOSED (BOX OFFICE OPEN FOR MEMBERSHIP/GIFT CARD SALES)	
25TH MON	CHRISTMAS DAY: CINEMAS CLOSED	
26TH TUE	ST. STEPHEN'S DAY: CINEMAS CLOSED	
27TH WED	WILD STRAWBERRIES: INDIGNATION	11.00
29TH FRI	WILD STRAWBERRIES: INDIGNATION	11.00

† The exclusivity of films is correct at time of print.

OC Open Captioned screening
AD Audio Described screening

DECEMBER 2017

HAPPY END MICHAEL HANEKE



NEW
RELEASE

OPENS DEC 1ST **ISA**

FILM INFO:

107 mins, 2017, France-Austria-Germany, Digital, Subtitled
Notes by David O'Mahony

Ageing Calais construction magnate Georges Laurent (Jean-Louis Trintignant) has passed the reins of the family business to daughter Anne (Isabelle Huppert). However, a series of increasingly sinister events soon conspire to unravel the wealthy clan's cosseted existence. A coolly observed study of familial dysfunction, Michael Haneke's follow-up (and, given the reappearance of Georges Laurent, in some respects sequel) to *Amour* (2012) has all of the stylistic traits

we have come to expect from this master filmmaker: the cut-glass precision, scenes shot to resemble static surveillance footage, and significant action taking place in the margins of long shots. Thematically, the film revisits Haneke's concerns with bourgeois complacency and guilt, racial prejudice and our changing relationship to technology. Moments of comedy introduce a surprising and welcome new element to the director's winning formula.

JAHA'S PROMISE PATRICK FARRELLY, KATE O'CALLAGHAN



IFI
DOC

OPENS DEC 1ST

EXCLUSIVELY AT IFI†

FILM INFO:

80 mins, 2017,
Ireland-USA, Digital,
Notes by Sunniva O'Flynn



Jaha Dukureh was subject to female genital mutilation (FGM) as a baby in The Gambia. When she was 15 she was taken to New York City to marry a middle-aged man she had never met. A decade later, having escaped her forced marriage, she returned to West Africa and organised a campaign against the practice of FGM which almost destroyed her life. The film follows her as she conducts the campaign and demands not merely sympathy for victims of this abhorrent

practice but respect for the civil rights of Gambian girls and women so that change can be wrought. This is the story of Jaha's humanity, her understanding of the culture which has accommodated FGM, and her relentless struggle which brought radical change to her society.

The 18.40 screening on Friday 1st will be followed by a Q&A with Patrick Farrelly and cinematographer Kate McCullough.

DECEMBER 2017

NEW RELEASE

THELMA JOACHIM TRIER



OPENS DEC 1ST

FILM INFO:

116 mins, 2017, Norway-France-Denmark, Digital, Subtitled
Notes by David O'Mahony



A young girl from a fundamentalist religious background experiences the pangs of first love just as she comes to realise she is graced (or perhaps cursed) with telekinetic powers in Norwegian director Joachim Trier's elegant, intriguing new film.

Shy teenager Thelma (Eili Harboe) has left her rural home and devout Catholic parents to study in Oslo; isolated and lonely, she becomes discreetly infatuated with fellow student Anja (Kaya Wilkins).

As her feelings grow stronger, Thelma experiences violent seizures during which she seems capable of manipulating her environment in supernatural ways, yet the nature of these occurrences remains teasingly ambiguous.

Parallels can be drawn to Brian de Palma's *Carrie* (1976), another tale of a young woman's sexual awakening being the catalyst for telekinetic powers, yet the austere and mysterious *Thelma* is unique.

NEW RELEASE

THE DISASTER ARTIST JAMES FRANCO



OPENS DEC 8TH **ISA**

FILM INFO:

104 mins, 2017, USA, Digital
Notes by Kevin Coyne

On its release in 2003, *The Room* was immediately and universally derided as one of the worst films ever made.

A passion project for its producer-writer-director-star, Tommy Wiseau, it has since acquired a devoted cult following.

James Franco's film recounts its making in this extremely funny and genuinely sweet account of the friendship forged between Wiseau and his leading man, Greg Sestero (Dave Franco). Feeling unrecognised by their peers,

they move to Los Angeles in search of their inevitable stardom. When it seems that L.A. doesn't recognise their talents either, Wiseau decides to make his own film. This is a charming, *Ed Wood*-like celebration of a beloved bad film.

There will be Open Captioned screenings on Monday 11th at 18.30 and Thursday 14th at 15.40.

OC AD)))

A MATTER OF LIFE AND DEATH

MICHAEL POWELL,
EMERIC PRESSBURGER



IFI CLASSIC

OPENS DEC 8TH

FILM INFO:

104 mins, 1946, UK, Digital,
Colour & Black and White
Notes by Kevin Coyne

The partnership of Michael Powell and Emeric Pressburger is one of the most influential in cinema history. Among the undisputable masterpieces created by the two are *The Life and Death of Colonel Blimp* (1943), *The Red Shoes* (1948), *The Tales of Hoffmann* (1951), and this fantasy-romance, one of their best-loved and most imaginative works, presented here in a new digital restoration. When RAF pilot Peter Carter (David Niven) takes heavy

fire and fears he is about to die, he spends his last few moments talking to American radio operator June (Kim Hunter). However, he miraculously survives the crash as the being sent to ferry him to the afterlife loses him in the fog. After he meets and falls in love with June, Peter is summoned to the Other World to accept his death, a fate he appeals in this magical film.

MENASHE JOSHUA Z WEINSTEIN



NEW RELEASE

OPENS DEC 8TH

EXCLUSIVELY AT IFI†

FILM INFO:

81 mins, 2017, USA,
Digital, Subtitled
Notes by David O'Mahony

Life seems to be conspiring against Menashe, a kind-hearted if somewhat hapless grocery store clerk living in the Hasidic Jewish community of Brooklyn's Borough Park area. Recently bereaved, he struggles to make ends meet whilst raising his young son Rieven.

The strictures of his religion call for children to be raised in dual-parent households and so, as a young widower, Menashe must remarry immediately. Railing against tradition, he sees it as

his right to raise his son himself, an attitude that draws negative attention from community elders, especially the sage Rabbi Ruv who grants Menashe one week with Rieven to prove his parental abilities or else he will be forced to surrender custody to his apparently more reliable brother-in-law Eizik. This is his one chance to prove himself a suitable man of faith and fatherhood.

DECEMBER 2017

NEW RELEASE

SONG OF GRANITE

PAT COLLINS



OPENS DEC 8TH

FILM INFO:

104 mins, 2017, Ireland, Digital, Black and White, Irish with English Subtitles
Notes by Sunniva O'Flynn

Acclaimed filmmaker Pat Collins (*Silence*) presents the life story of legendary *sean-nós* singer Joe Heaney. The film celebrates the genius of the musician while painting an unflinching portrait of a deeply enigmatic and complex man.

most important figures in Irish traditional music. Casting Micheál Ó Conphaola, an actor and singer of fittingly raw intensity, in the central role of mid-life Heaney and drawing on a range of archival film, pitch-perfect recreations and haunting abstractions to represent the exterior realities and interior workings of Heaney's psyche, Collins has created a work of musical integrity and cinematic purity – his most exquisite work to date.

Born in Connemara in 1919, Joe Heaney was shaped by the myths, music, and songs of his upbringing. By the time of his death in Seattle in May 1984, he was internationally acclaimed as one of the

Q&A

The 18.15 screening on Friday 8th will be followed by a Q&A with director Pat Collins.

IFI 70MM

DUNKIRK

CHRISTOPHER NOLAN



OPENS DEC 15TH (12A)

FILM INFO:

107 mins, 2017, Netherlands-UK-France-USA, 70mm
Notes by Kevin Coyne

Following its release in July, when it shattered IFI box office records, we're pleased to offer audiences the chance to once again experience Christopher Nolan's magnificent *Dunkirk* on 70mm in the only cinema in Ireland capable of showing the format, and in support of the director's vocal advocacy for the superiority of celluloid over digital and the importance of the experience of viewing films in a cinema. Intricately interweaving three separate storylines taking place

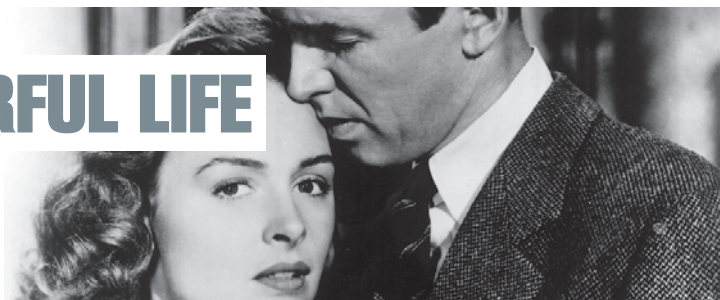
over different durations, the film focuses on the events around the 'Miracle of Dunkirk', taking the various perspectives of the air (Tom Hardy as an RAF pilot), the sea (Nolan regular Cillian Murphy as a soldier rescued by Mark Rylance, a member of the civilian flotilla enlisted to aid military efforts), and land (soldiers awaiting rescue from the beaches, under the authority of Kenneth Branagh).

TICKETS

Tickets for 70mm screenings cost €14/€13.

IT'S A WONDERFUL LIFE

FRANK CAPRA



IFI
CLASSIC

OPENS DEC 15TH **G**

FILM INFO:

130 mins, 1946, USA, Digital,
Black and White
Notes by Kevin Coyne



FEAST YOUR EYES

Enjoy *It's a Wonderful Life*
with a festive feast following
the 18.10 screening on
Tuesday 19th.

Required viewing during the Christmas period, and a perennial IFI favourite, James Stewart is at his most likeable as George Bailey, loyal family man and friend whose selfless nature has resulted in his spending his whole life in hometown Bedford Falls, despite his ardent desire for travel and adventure.

jump from a bridge. However, a higher power intervenes and sends Angel (Second Class) Clarence (Henry Travers) to show George what life in Bedford Falls would have been like had he never been born.

Despite its lack of commercial success when first released, this heart-warming story has grown in popularity over the decades, rediscovered and beloved by successive generations.

When despotic merchant Mr. Potter seizes an opportunity to ruin George and thus consolidate his own control over the town, George finds himself preparing to

MOUNTAIN JENNIFER PEEDOM



IFI
DOC

OPENS DEC 15TH

FILM INFO:

74 mins, 2017, Australia, Digital
Notes by David O'Mahony



A cinematic and musical collaboration between filmmaker Jennifer Peedom and the Australian Chamber Orchestra, *Mountain* explores mankind's enduring fascination with the world's highest peaks, physically as monumental climbing challenges and poetically through the power they exercise over the imagination.

extreme sports being accompanied by vigorously performed classical pieces.

A commentary written by academic and mountaineer Robert Macfarlane, authoritatively narrated by Willem Dafoe, underpins the visuals. Macfarlane gets to the essence of Peedom's thesis with the insightful comment, 'those who travel to mountain tops are half in love with themselves and half in love with oblivion'.

The project was conceived as live concert experience, with the vertiginous foot of mountaineering and

DECEMBER 2017

IFI DOC

THE PRINCE OF NOTHINGWOOD

SONIA KRONLUND



OPENS DEC 15TH

FILM INFO:

85 mins, 2017, France-Germany,

Digital

Notes by David O'Mahony



A rousing tribute to the Ed Wood of Afghan filmmaking, Sonia Kronlund's delightful *The Prince of Nothingwood* (the title being a wry spin on a more resourced filmmaking community) follows the gonzo efforts of Afghan actor/producer/director Salim Shaheen and his ramshackle repertory group as they embark upon the auteur's 110th no-budget action feature, leading the increasingly anxious Kronlund deep into Taliban-controlled territory. Though undeniably schlocky, Shaheen's

movies provide some measure of levity to a nation that has been mired in one conflict or another for decades.

Shaheen's close relationship with Qurban Ali, his larger-than-life leading man, who also essays most of the director's female roles, is particularly fascinating; Ali negotiates his undeclared homosexuality by wearing it on his sleeve, his exaggerated behaviour being somehow accepted in this notoriously repressive regime.

COMING IN JANUARY

AT THE IFI



Molly's Game

January will see a number of exciting new releases at the IFI. Opening on Friday 5th, Aaron Sorkin's directorial debut *Molly's Game* stars the remarkable Jessica Chastain as the proprietor of Hollywood's most exclusive high-stakes poker game. Kevin Costner and Idris Elba co-star.

In *Three Billboards Outside Ebbing, Missouri*, Frances McDormand stars as a mother who stands up to the local police force when

they fail to catch the culprit behind her daughter's murder. Written and directed by Martin McDonagh, the film won the Audience Award at the 2017 Toronto International Film Festival.

Finally, the IFI is delighted to again partner with mental health charity First Fortnight for special screenings of *The Departure* and *32 Pills*. *The Departure* will be preceded by a screening of the critically acclaimed Irish short film, *Throwline*.

IRISH FOCUS



SOULSMITH

DEC 2ND (14.00)

Playwright Ed Smith (Matthew O'Brien) has fallen far from the heights of his early success on the Dublin stage. When he receives word of a family bereavement he travels home to Mayo to attend the funeral and reconnect with family and friends. As the past is dredged up with friendships re-ignited and romances rekindled, Ed is forced to confront the present, questioning the value of his work and the authenticity of his voice.

This début feature from writer/director Kevin Henry, shot on the streets of Dublin and in the stunning landscapes of County Mayo, is an assured reflection on art and friendship.

This screening will be followed by a Q&A with director Kevin Henry.

DIRECTOR: Kevin Henry

FILM INFO: 87 mins, 2016, Ireland, Blu-Ray

Notes by Sunniva O'Flynn.

ARCHIVE AT LUNCHTIME



Join us for free lunchtime screenings of films from the IFI Irish Film Archive. Simply collect your tickets at the IFI Box Office. See www.ifi.ie for more information.

NATIVITIES

PROGRAMME ONE CHURCHING OF WOMEN

Radharc's film about an outmoded practice where new mothers received a Church blessing soon after giving birth.

FILM INFO: 6 mins, 1963

ADOPTION DAY

In this Radharc film a baby is adopted, bringing great joy to her new parents and three older brothers.

FILM INFO: 14 mins, 1968

PROGRAMME TWO CHAMPIONWEIGHT BABY

British Newsreel about the birth of a very big baby in Bray, Co. Wicklow.

FILM INFO: 2 mins, 1950

THE MEANING OF EGGSISTENSE

An animated film in which a man is attacked by a swan and then gives birth to an egg.

DIRECTOR: Bruce Ryder

FILM INFO: 8 mins, 2011, Ireland

HOW WAS YOUR DAY?

A drama in which a woman (Eileen Walsh) looks forward to the birth of her first child but is devastated when she is born with physical and mental difficulties.

DIRECTOR: Damien O'Donnell

FILM INFO: 8 mins, 2011, Ireland

FROM THE VAULTS HUSH-A-BYE BABY

DEC 5TH (18.30)

DIRECTOR:

Margo Harkin

FILM INFO:

72 mins, 1989, UK-Ireland, 35mm
Notes by Sunniva O'Flynn



1980's Derry. Goretti Friel (Emer McCourt) is one of a spirited group of teenage friends. She meets Ciarán (Michael Liebmann) and romance soon blossoms. When he is arrested and imprisoned by the British army, Goretti is dismayed to find herself pregnant.

Unable to communicate the news to Ciarán, she is left to deal with the crisis alone and is tormented by the conflicts of her growing belly and the influence of a Catholic upbringing.

In her feature début, Margo Harkin creates an engaging drama about a group of smart and likeable young women dealing with a crisis for which there are no easy solutions.

This screening will be followed by a Q&A with director Margo Harkin.

WILD STRAWBERRIES INDIGNATION

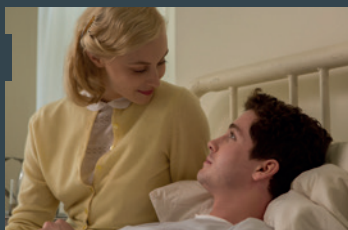
DEC 27TH &
29TH (11.00)

DIRECTOR:

James Schamus

FILM INFO:

110 mins, 2016, USA-China, Digital
Notes by Alicia McGivern



Wild Strawberries is our bi-monthly film club for over 55s.

This adaptation of Philip Roth's 2008 college novel is a quiet chamber piece mixing great performances with themes of sexuality, belief

and adulthood, all against the backdrop of a changing America.

Set in 1951, Marcus Messner is a New Jersey teen who exchanges his father's kosher butcher's shop for the Christian Winesburg College. Intellectual, social and sexual pursuits transform Messner's life to the extent that he encounters the wrath of the college Dean and the concerns of his well-meaning parents.

Tickets: €4.25 including regular tea/coffee before the event. If you happen to look younger, please don't take offence if we ask your age.

IFI FAMILY A CHRISTMAS STORY

DEC 17TH
(11.00)



DIRECTOR:

Bob Clark

FILM INFO:

94 mins, 1983, USA-Canada, Digital
Notes by Alicia McGivern



Set in 1940s small town Indiana, nine-year-old Ralphie dreams of getting a Red Ryder BB gun for Christmas. He begs his parents but they won't hear of it, telling him that such a thing will surely 'shoot your eye out'.

On the annual family trip to an overworked Santa, Ralphie makes his request again, but not only does he wish for the gun, he also wishes the school bully Scut Farkus would somehow get his comeuppance.

This nostalgic Christmas story is told with great humour and heart, and is based on the comedy memoir *In God We Trust, All Others Pay Cash* by Jean Shepherd, who also narrates.

IFI TRIBUTE

IT'S NOT YET DARK

DEC 4TH (18.30)

DIRECTOR:

Frankie Fenton

FILM INFO:

77 mins, 2017, Ireland, Digital
Notes by Sunniva O'Flynn

INTRODUCTION

This screening will be introduced by director Frankie Fenton.



Screening in tribute to Simon Fitzmaurice, this is an inspirational portrait of the filmmaker who recently lost his battle against Motor Neurone Disease (MND).

When he was diagnosed with MND in 2008, Simon was told he had four years to live. He refused to succumb to the disease, wrote a memoir and started work on *My Name is Emily*, the feature film which he completed in 2015,

with the help of eye-gaze technology. With his wife Ruth and their five children he shared a loving, vibrant home filled with the paraphernalia of illness.

Director Frankie Fenton expresses the esteem of the entire film community in this uplifting documentary which interweaves interviews, home movies and Simon's own insightful reflections (voiced by Colin Farrell) on life and love.

IFI SUPPORTERS 2017

THANK YOU

The IFI would like to thank all IFI Members, Friends, and the following individuals in particular for their valued support throughout the year.

IFI FOUNDING LUMINARIES

Anonymous
Beatriz Kopschitz Bastos
& Marcelo Faria de Lima
in honour of John T. Davis
Michael & Jane Collins
Jim Sheridan

CLASSIC FRIENDS

Thomas Bryant
Katrina Collins
Margaret Kelleher

AVANT-GARDE FRIENDS

Rob Byrne (Oct)
John Daly (Sep)
Ann Lavan
Maevé Ní Liatháin (Jul)

IFI CORPORATE MEMBERS

Airbus
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M.CO Projects

The IFI exists to foster a love of film in all its forms. **IFI Members, Friends, Corporate Members, and Luminaries** are vital to the IFI's continued success in developing our unique work – from screening over 400 films a year, to preserving Ireland's moving image heritage in our national archive, to introducing young people to the fantastic world of film.

For information on more ways to support the IFI please go to www.ifi.ie/support or call (01) 679 5744.

IFI & KINOPOLIS

12TH POLISH FILM FESTIVAL

DECEMBER 7TH – 10TH



Spoor

The IFI and Kinopolis, Dublin's annual Polish Film Festival, are pleased to once again present a programme of films celebrating one of Europe's strongest filmmaking communities.

At this year's Polish Film Festival in Gdynia, seven of the 17 films in competition were directed or co-directed by women (including recent IFI hit *Loving Vincent*), and this is also true of four of the six features chosen for this year's programme, ranging from relative newcomer Maria Sadowska (*The Art Of Loving*) to veteran Agnieszka Holland (*Spoor*). Among the topics explored are immigration (*Birds Are Singing In Kigali*), the experience of the Polish diaspora (*Beyond Words*), how nationalism

can develop (*Be Prepared*), and time travel (*The Man With the Magic Box*). Finally, contemporary Polish animation will once again be showcased in the popular shorts programme. We look forward to welcoming you to this year's festival.

Tickets cost €11. A multi-film pass is also available from IFI Box Office in person or over the phone – four festival films for €38.

Introduction and film notes by Kevin Coyne.

SPOOR AGNIESZKA HOLLAND

DEC 7TH (18.20)

POKOT



FILM INFO:

128 mins, 2017, Poland-Czech Republic-Germany-Sweden, Digital, Subtitled.



From her collaborations as a writer with Andrzej Wajda and Krzysztof Kieslowski to her extensive body of work in film and television as director (including 2011's Oscar-nominated *In Darkness*), Agnieszka Holland has established herself as one of Poland's most

renowned filmmakers. *Spoor* premiered in competition at this year's Berlin Film Festival and credits Holland's daughter Kasia Adamik as associate director.

Duszejko (Agnieszka Mandat) is a staunch advocate for animal rights in a rural area where hunting is a way of life. Her regular complaints are treated with weary platitudes by the local authorities. However, when the bodies of local hunters are found in mysterious circumstances, *Duszejko* begins her own investigation, convinced that the police are entirely wrong in their assumptions.

IFI & KINOPOLIS

BEYOND WORDS

URSZULA
ANTONIAK



into German society; although he hasn't fully disavowed his Polish heritage, it is something from which he keeps his distance.

The sudden reappearance of the father he thought dead, a roaming musician with none of the trappings of success by which Michael defines himself, forces him to re-engage with his background. Shot in luminous monochrome, Antoniak's film is a richly layered exploration of the migrant experience, asking questions about identities inherited and forged that will resonate with both Polish and Irish audiences alike.

DEC 8TH (18.30)

POMIĘDZY
SŁOWAMI



Director Urszula Antoniak's work may be familiar to Irish audiences from her earlier film *Nothing Personal* (2009), in which a young woman retreats to Connemara. In *Beyond Words*, Polish-born, Berlin-based lawyer Michael (Jakub Gierszal) has fully assimilated

THE MAN WITH THE MAGIC BOX

BODO
KOX



In dystopian Warsaw, 2030, Adam (Piotr Polak) is an office cleaner with no memory of his former life.

His advances towards Gorja (Olga Bołędź) are initially rebuffed, but they soon move to a casual, no strings arrangement, and finally to something more meaningful. At the same time, Adam discovers in his apartment a radio that broadcasts old programmes from the 1950s that somehow makes time travel possible. When he disappears, Gorja sets out to find him in this playful and engaging film.

DEC 8TH (20.45)

CZŁOWIEK Z MAGICZNYM
PUDEŁKIEM

FILM INFO:
103 mins, 2017, Poland,
Digital, Subtitled

A stylish and eccentric sci-fi thriller from director Bodo Cox (*The Girl From the Wardrobe*, 2012), *The Man With the Magic Box* pays homage to numerous genre classics, particularly Terry Gilliam's *Brazil* (1985) and *Twelve Monkeys* (1995).

BIRDS ARE SINGING IN KIGALI

JOANNA KOS-KRAUZE,
KRZYSZTOF KRAUZE



Birds Are Singing In Kigali until his untimely death from cancer during filming forced Kos-Krauze to complete the work alone.

Lead actresses Jowita Budnik and Eliane Umuhire excel as the Polish ornithologist working in Rwanda and the native daughter of a murdered colleague smuggled out of the country at the time of the genocide against the Tutsi. Safely in Poland, the two struggle with bureaucracy and the effects of the atrocities they witnessed and survived in this compassionate and poignant film.

DEC 9TH (15.30)

PTAKI ŚPIEWAJĄ
W KIGALI



FILM INFO:
113 mins, 2017, Poland,
Digital, Subtitled, Colour
& Black and White

The work of Krzysztof Krauze has screened in previous editions of this festival, including *My Nikifor* (2004) and *Papusza* (2013). The latter was co-directed with his wife, Joanna Kos-Krauze, a collaboration that was to have continued with

IFI & KINOPOLIS

BE PREPARED ROBERT GLIŃSKI

DEC 9TH (18.00)

CZUWAJ

FILM INFO:

90 minutes, Poland, 2017,
Subtitled, Digital



In his previous films, such as *Stones For The Rampart* (2014), director Robert Gliński has addressed socio-political issues in Poland and Germany, often under the guise of coming-of-age films. *Be Prepared* follows in a similar vein, taking

inspiration from the spirit of *Lord of The Flies* as well as working as an allegory of the rise of nationalism.

A group of Polish boy scouts are taking part in summer camp, learning nature skills and the value of co-operation. The camp annually invites a group of underprivileged children to participate, and on this occasion, a group of Ukrainian hooligans attend, bringing discord to the camp. The discovery of a scout's body is the starting point for an intriguing study of group dynamics.

ANIMATION PROGRAMME VARIOUS DIRECTORS

DEC 10TH (12.00)

FILM INFO:

81 minutes, 2010-2017, Poland,
Digital, Subtitled



Beach

Marek Skrobecki's *Danny Boy* tells of the only person with a head in a world of people without; Paweł Prewencki's *Beach* has a clear ecological message; Sylwia Gaweł's *Domestication* depicts the relationship between a man and his exotic pets; Zbigniew Czapla's

Strange Case is an impressionistic portrayal of a life remembered; Renata Gąsiorowska's *Pussy* sees a masturbation session take an unexpected turn; Marta Pajek's *Impossible Figures and Other Stories II* sees a woman find her house filled with paradoxes; Karolina Specht's *The Incredibly Elastic Man* portrays a man born without a defined shape; Paulina Ziółkowska's *Oh Mother!* is the story of an overprotective mother and her son; Natalia Krawczuk's *Fences* examines the ways in which we separate ourselves from others.

THE ART OF LOVING. THE STORY OF MICHALINA WISŁOCKA MARIA SADOWSKA

DEC 10TH (18.00)

SZTUKA KOCHANIA.
HISTORIA MICHALINY
WISŁOCKIEJ

FILM INFO:

120 minutes, Poland, 2017,
Subtitled, Digital



The fascinating life of gynaecologist and sexologist Michalina Wisłocka forms the subject matter of this biopic, led by a tour-de-force performance by Magdalena Boczarska in the title role. Wisłocka came to public attention in the 1970s for her book

The Art Of Loving, a frank and accessible guide to sex and sexuality that endured a tortuous path to publication as she fought against the censorship of her material imposed by authorities.

While this struggle forms the spine of the film, the remainder examines the author's own personal life, including her unorthodox romantic and family arrangements, and her perhaps surprisingly difficult relationship with her own sex life. The film is never less than entertaining, due in no small part to Boczarska's vivacious turn.

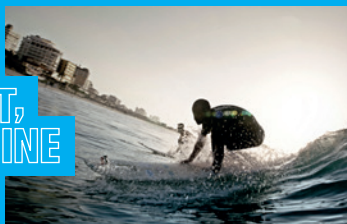
MAVERICKS: SURFING DOGS AT THE IFI

GAZA SURF CLUB PHILIP GNADT, MICKEY YAMINE

DEC 2ND (16.20)

FILM INFO:

87 mins, 2016, Germany,
Digital, Subtitled
Notes by David O'Mahony



Despite the harsh conditions endured by the population of Gaza, everyday life continues. As a result of the restrictions placed upon them, the younger generation must be inventive in finding physical outlets

and creating entertainment. For one small group, including 15-year-old Sabah, who learned the sport as a girl but is now no longer allowed to practise in public, relief comes from surfing the Mediterranean, on surfboards gathered with great difficulty.

Although the film celebrates this group, the backdrop against which it is set infuses it with an undeniable melancholy.

TAKE EVERY WAVE: THE LIFE OF LAIRD HAMILTON RORY KENNEDY

DEC 2ND (18.10)

FILM INFO:

118 mins, 2017, USA, Digital
Notes by David O'Mahony



Pioneering big wave surfer Laird Hamilton has left an indelible mark on the sport he helped to popularise without turning professional. Blending astonishing archival footage with intimate access into Laird's

current adventures, Rory Kennedy's (*Last Days in Vietnam*, 2014) thrilling documentary charts Hamilton's unconventional career from early days in Hawaii where surfing became a refuge from an abusive home to international recognition and celebrity.

A tireless innovator, Hamilton distinguished himself from other surfing legends by pushing the conventions of the sport and contriving new methods to reach ever more challenging waves.

BETWEEN LAND AND SEA ROSS WHITAKER

DEC 3RD (16.00)

FILM INFO:

90 mins, 2017, Ireland, Digital
Notes by Sunniva O'Flynn

Q&A

This screening will be followed by a Q&A with director Ross Whitaker



We are pleased to present an encore screening of this observational feature which embeds itself in a community of surfers in Lahinch, Co. Clare, over the course of a sea-buffed year. They have dedicated themselves to the ocean,

consumed by its excitement and beauty, leading modest lives, growing their own food and eschewing the luxuries of city life.

Directed by Ross Whitaker (*Saviours, Unbreakable*), who will participate in a Q&A following the screening, and featuring breath-taking seascapes and mind-blowing surfing, the film goes beyond the bluster of the typical adrenaline-fuelled surf film in an immersive portrait of a people and a place.



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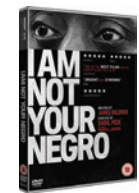
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