

APRIL 2018



Irish Film Institute

MICHAEL INSIDE FRANK BERRY



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MYSTERY MATINEE

This month's secret screening, for which tickets cost just €5, will take place at 13.00 on Sunday 22nd. Sometimes it will be a preview, but not always; sometimes, it will be a title one might expect to see at the IFI, but not always. Join us for this month's screening, and expect the unexpected!



120 BPM

Join us for a special screening of Robin Campillo's *120 BPM* in association with ACT UP Dublin following the 20.00 show on Saturday 7th; the film will be followed by a party in the IFI lobby. *120 BPM* is also our IFI French Film Club selection for April – tickets for the 20.15 screening on Friday 6th cost just €7.50 for IFI and Alliance Française members.

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 FILM CLUB

Join us for an open discussion with members of the IFI team following the 18.15 screening of *Custody* on Wednesday 18th. In Xavier Legrand's accomplished début feature, a bitter custody battle between the divorced parents of a preteen boy gradually morphs into an almost unbearably tense study of domestic abuse.



FEAST YOUR EYES

Our monthly Feast Your Eyes strand of a film and main course for €20 will be Claire Denis' *Let the Sunshine In* at 18.45 on Monday 23rd. The menu will include a choice of pan fried cod with creamy leeks, supreme of chicken with ratatouille, and roasted vegetable risotto with goats cheese. See page 8 for film notes.

DIRECTOR'S NOTE

April sees a packed month with the return of IFI Spotlight, the East Asia Film Festival Ireland, and a bumper month for fans of Irish film.

APRIL AT THE IFI



Wonderstruck

For the past five years, a highlight of our April calendar has been our day dedicated to Irish film, IFI Spotlight. This year's edition promises to be one of the most engaging yet, as we not only take a look back at the year in film, but also examine the fascinating world of experimental film, and discuss one of the most talked-about topics in the cultural sector today.

The day will comprise of panels and guest speakers, including an opening session by Dr. Roddy Flynn (DCU) and Dr. Tony Tracy (NUIG) looking at the past year of Irish film production. A specialist panel will discuss moving image work by visual artists and address how it has fallen under the radar of the wider film community in the past. Following a great panel on gender party at the 2016 edition of Spotlight, we will have a catch-up on this topic to determine if progress has indeed been made during the last year. The day will conclude with a panel debating the dramatic shift in the cultural sphere following the #MeToo and #TimesUp movements, and explore the impact this is having on production and presentation, and the interesting questions it poses about artistic censorship. It promises to be a day of great discussion and debate.

As we take time to look at Irish film in detail, it's fitting that we also have some of its finest examples on show throughout the month. Frank Berry's *Michael Inside*, a devastating look at a young man's experience within the prison system that deservedly won this year's IFTA Best Picture prize, opens on Friday 6th. Renowned documentary filmmaker Ken Wardrop, whose film *His & Hers* was a huge hit back in 2010, returns with the delightfully quirky and uplifting *Making the Grade* on Friday 13th, while Mark O'Rowe's directorial debut *The Delinquent Season* opens on Friday 27th. We're delighted that each of these films will have opening night Q&As – see pages 5, 7 and 9 respectively for details.

The IFI is also excited to welcome back the East Asia Film Festival Ireland, formerly the Chinese-Language Film Festival Ireland, for another season of very special screenings. Opening with Wong Kar-Wai's masterpiece *In the Mood for Love*, this year's festival will contain a focus on the work of cinematographer Mark Lee Ping-Bing. Not only will Mark Lee visit the festival to participate in a very special masterclass, but he will also take part in Q&As following the screenings of *Springtime in a Small Town*, *Three Times and Seventy-Seven Days*. The festival will also include screenings of two new films from Hang Sang-Soo, *On the Beach At Night Alone* and *Claire's Camera*, the latter featuring the legendary Isabelle Huppert.

We also have some special genre screenings in April: for western fans, we're delighted to present Sergio Leone's *Dollars* trilogy on three consecutive Sundays – *A Fistful of Dollars* on Sunday 15th, *For a Few Dollars More* on Sunday 22nd, and *The Good, The Bad and The Ugly* on Sunday 29th; while horror fans can enjoy the work of seminal director James Whale on Saturday 28th with a double-bill of *Frankenstein* and *Bride of Frankenstein*, and on Sunday 29th with a screening of *The Invisible Man*; this short season coincides with the re-release of Whale's *The Old Dark House* on Friday 27th.

All this, plus new releases of Robin Campillo's *120 BPM*, Todd Haynes' *Wonderstruck*, Xavier Legrand's *Custody*, and Claire Denis' *Let the Sunshine In*. We very much look forward to seeing you back at the IFI in April!

Ross Keane
Director

NEW RELEASES, IFI DOCS & IFI CLASSICS

120 BPM
MICHAEL INSIDE
WONDERSTRUCK
CUSTODY
MAKING THE GRADE
WESTERN
LET THE SUNSHINE IN
MARLINA THE MURDERER
IN FOUR ACTS
NEVER STEADY, NEVER STILL
THE DELINQUENT SEASON
THE OLD DARK HOUSE
THE WOUND

OPENS APR 6TH
OPENS APR 6TH
OPENS APR 6TH
OPENS APR 13TH
OPENS APR 13TH
OPENS APR 13TH
OPENS APR 20TH
OPENS APR 20TH
OPENS APR 20TH
OPENS APR 27TH
OPENS APR 27TH
OPENS APR 27TH

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)

 @IrishFilmInstitute  @IFI_Dub

 @IrishFilmInstitute

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 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
4TH WED	OPEN CAPTIONED SCREENING: ISLE OF DOGS	13.10
5TH THU	EAFI 2018: LET THE WIND CARRY ME EAFI 2018: IN THE MOOD FOR LOVE + Q&A	16.00 18.00
6TH FRI	EAFI 2018: SPRINGTIME IN A SMALL TOWN + Q&A MICHAEL INSIDE + Q&A IFI FRENCH FILM CLUB: 120 BPM EAFI 2018: CLAIRE'S CAMERA	18.00 18.20 20.15 21.00
7TH SAT	EAFI 2018: MASTERCLASS WITH MARK LEE PING-BING EAFI 2018: HUMAN FLOW EAFI 2018: THREE TIMES + Q&A IFI & ACT UP DUBLIN: 120 BPM EAFI 2018: THE GREAT BUDDHA+	12.00 14.20 17.15 20.00 20.15
8TH SUN	IFI FAMILY: MONSTER HUNT 2 EAFI 2018: ON THE BEACH AT NIGHT ALONE EAFI 2018: SEVENTY-SEVEN DAYS + Q&A EAFI 2018: RAMEN SHOP	11.00 15.20 17.30 20.20
9TH MON	OPEN CAPTIONED SCREENING: ISLE OF DOGS	18.20
12TH THU	ROCK'N'ROLL CINEMA: DISTANT SKY: NICK CAVE AND THE BAD SEEDS LIVE IN COPENHAGEN	20.30
13TH FRI	MAKING THE GRADE + Q&A	18.30
15TH SUN	SERGIO LEONE: A FISTFUL OF DOLLARS	16.40
18TH WED	IFI FILM CLUB: CUSTODY	18.15
22ND SUN	MYSTERY MATINEE SERGIO LEONE: FOR A FEW DOLLARS MORE	13.00 15.00
23RD MON	THE BIGGER PICTURE: A TASTE OF HONEY FEAST YOUR EYES: LET THE SUNSHINE IN	18.30 18.45
24TH TUE	ONE CITY, ONE BOOK: THE TEAR AND THE SMILE	18.30
25TH WED	WILD STRAWBERRIES: AFTER THE STORM IRISH FOCUS: ANIMAL KINGDOM	11.00 18.30
27TH FRI	IFI SPOTLIGHT WILD STRAWBERRIES: AFTER THE STORM THE DELINQUENT SEASON + Q&A	10.30 11.00 18.20
28TH SAT	JAMES WHALE: FRANKENSTEIN + BRIDE OF FRANKENSTEIN DOUBLE BILL ROCK'N'ROLL CINEMA: HERE TO BE HEARD: THE STORY OF THE SLITS	13.00 18.30
29TH SUN	JAMES WHALE: THE INVISIBLE MAN SERGIO LEONE: THE GOOD, THE BAD & THE UGLY	13.00 15.15
30TH MON	PREVIEW: A CAMBODIAN SPRING + Q&A	18.10

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

APRIL 2018

120 BPM ROBIN CAMPILLO



NEW RELEASE

OPENS FRI 6TH

16

**120 BATTEMENTS
PAR MINUTE**

FILM INFO:

140 mins, France, 2017,
Digital, Subtitled
Notes by David O'Mahony

Set in the 1990s at the height of France's AIDS epidemic, Robin Campillo's (*Eastern Boys*) urgent film draws directly from his own experiences as a member of Act Up, the grassroots activist group, focusing on their campaign of agitation against a pharmaceutical company that refuses to reveal its findings on potentially effective new drugs.

begins a tentative romance with gentle newcomer Nathan, who has tested negative for the virus.

120 BPM is by turns a beautifully observed love story and a fiercely engaged political work that simmers with a quiet anger.

IFI & ACT UP DUBLIN

Join us for a special screening, followed by an Act Up Dublin party, at 20.00 on Saturday 7th.

Against this backdrop, the HIV-positive Sean, one of the groups' founders,

MICHAEL INSIDE FRANK BERRY



NEW RELEASE

OPENS FRI 6TH

15A

FILM INFO:

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

Dafhyd Flynn plays Michael McCrea, an impressionable 18-year-old living with his grandfather Francis (Lalor Roddy) in a Dublin housing estate. His life is derailed when he is caught holding a bag of drugs for a friend's older brother and sentenced to three months in prison.

harrowing picture of young people caught up, with bleak inevitability, in a cycle of crime and incarceration. The film is distinguished by the authenticity of the characterisations and by an extraordinary, understated performance by Flynn who embodies heart-wrenching vulnerability and quiet despair.

Q&A

Join us for a Q&A with Frank Berry, Moe Dunford and Dafhyd Flynn following the 18.20 screening on Friday 6th.

Director Frank Berry (*I Used to Live Here*) workshopped the film with former prisoners from the Irish Prison Service's Pathways Programme, creating a

Winner of a brace of well-deserved awards including Best Feature Film at this year's IFTAs.

APRIL 2018

NEW RELEASE

WONDERSTRUCK

TODD
HAYNES



OPENS FRI 6TH

FILM INFO:

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

Todd Haynes follows up his sublime *Carol* with an imaginative adaptation of Brian Selznick's critically acclaimed novel.

Minnesota, 1977. Twelve-year-old Ben is on a quest to locate his absent father whose identity has been withheld. Ben is grieving for his mother (Michelle Williams in flashbacks), and has recently lost his hearing in a freak lightning accident. Parallel to this is the 1930s-set story, presented in black

and white, of Rose, a girl who is similarly deaf and in search of a parent.

Haynes weaves an ornate tapestry indulging in numerous delightful digressions (including stop-motion sequences) before he allows his disparate narratives to intersect.

NEW RELEASE

CUSTODY

XAVIER
LEGRAND



OPENS FRI 13TH **15A**

JUSQU'À LA GARDE

FILM INFO:

93 mins, France, 2017,
Digital, Subtitled
Notes by David O'Mahony

A frank depiction of a bitter custody battle between the divorced parents of a preteen boy gradually morphs into an almost unbearably tense study of domestic abuse in Xavier Legrand's accomplished debut feature, a sequel to his Oscar-nominated short, *Just Before Losing Everything*.

The icily detached opening sequence puts the audience in the place of a judge hearing the case of Antoine (Denis Ménochet) and Miriam (Léa Drucker),

the latter arguing for full custody of their 11-year-old son Julien (Thomas Gioria) on grounds that Antoine's behaviour has become violent. Their daughter Joséphine (Mathilde Auneveux) is, at eighteen, old enough to choose when she sees her father. With no solid proof of misbehaviour, shared custody is granted and Julien will alternate weekends between parents, allowing the increasingly paranoid Antoine a means to leverage his way back into their lives.

IFI FILM CLUB

Join the IFI team for a discussion following the 18.15 screening on Wednesday 18th.

MAKING THE GRADE

KEN WARDROP



OPENS FRI 13TH **G**

FILM INFO:

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

Over 30,000 students prepare for piano exams each year in Ireland. In this delightfully quirky and uplifting documentary, we are invited into the world of the piano lesson. The film examines the special bond between piano teachers and their pupils, shares in the students' struggles, and marvels at their teachers' dedication.

the learning process and a different technique in teaching piano. The film charts the journey from novice to expert and presents the difficulties and rewards of the learning process along the way. Ken Wardrop, who mastered the art of compendium portrait documentary with his critically acclaimed and immensely popular début *His and Hers*, brings his curious eye and signature warmth to this new study which skips along from lesson to lesson with irrepressible joy.

Q&A

Join us for a Q&A with director Ken Wardrop following the 18.30 screening on Friday 13th.

51 participants from all over Ireland feature in the film, with each participant representing a different stage in

WESTERN VALESKA GRISEBACH



OPENS FRI 13TH

EXCLUSIVELY AT IFI†

FILM INFO:

120 mins, Germany-Bulgaria, 2017, Digital, Subtitled
Notes by David O'Mahony



Tensions erupt between German construction workers and Bulgarian villagers in Valeska Grisebach's (*Longing*) long-awaited third feature, the title of which deliberately invokes the legacy of classic Hollywood frontier sagas.

Meinhard (Meinhard Neumann) is one of a group of German men who have departed to rural Bulgaria, close to the Greek border, to work on a water facility project. A quiet, enigmatic figure, he is disinclined to join in the boorish

behaviour of his colleagues, who have hoisted a provocative German flag on their compound. One day Meinhard finds a grey horse wandering in the hills and rides it into the local village, an act which exacerbates the hostilities between the two communities.

Western is a supremely confident slow-burn drama touching upon questions of masculinity, communication and modern German identity.

IFI
DOG

NEW
RELEASE

APRIL 2018

NEW RELEASE

LET THE SUNSHINE IN CLAIRE DENIS



OPENS FRI 20TH

15A

UN BEAU SOLEIL
INTÉRIEUR

FILM INFO:

94 mins, France-Belgium,
2017, Digital, Subtitled
Notes by Kevin Coyne



Hugely popular at last year's IFFI French Film Festival, the latest film from one of contemporary cinema's finest directors, Claire Denis (*Beau travail*, *White Material*), is an idiosyncratic take on the romantic comedy, featuring Juliette Binoche as Isabelle, a recently divorced woman seeking new and meaningful love.

Employing a method of trial and error, her potential partners include her arrogant, married lover, an indecisive

actor, and a working-class man she meets in a standout scene set to the strains of Etta James' *At Last*.

Although many of the men she meets are clearly ill-suited to her, if not unworthy of her, Isabelle's restless and relentless quest makes her a sympathetic (if occasionally frustrating) character, vividly brought to life by Binoche's stellar performance. The film ends with what may be the most slyly funny scene in Denis' body of work.

NEW RELEASE

MARLINA THE MURDERER IN FOUR ACTS MOULY SURYA



OPENS FRI 20TH

EXCLUSIVELY AT IFFI+

FILM INFO:

93 mins, Indonesia-France-
Thailand-Malaysia, 2017,
Digital, Subtitled
Notes by David O'Mahony



The spirit of Sergio Leone is playfully invoked in Muly Surya's revisionist, defiantly feminist take on the classic western themes of vengeance and justice. The film plays out against the ravishing widescreen vistas of rural Indonesia, the twanging guitars on the score being intentionally redolent of Ennio Morricone's *Dollars* trilogy. In this land, rather than horses and guns, the outlaws ride motorbikes and wield machetes. One such bandit arrives at the remote homestead of the recently

widowed Marlina (Marsha Timothy) announcing that he and his incoming posse will take her money and livestock, but not before he demands that she make them chicken soup. Marlina, however, has other ideas and takes matters into her own hands.

With its mordant streak of deadpan humour and rich, painterly compositions, *Marlina The Murderer in Four Acts* is a genuinely unique cinematic treat.

NEVER STEADY, NEVER STILL

KATHLEEN HEPBURN

NEW RELEASE



OPENS FRI 20TH

EXCLUSIVELY AT IFI†

FILM INFO:

112 mins, Canada, 2017, Digital
Notes by David O'Mahony



Shirley Henderson delivers a powerfully nuanced performance as Judy, a mother struggling to maintain her independence in a remote British Columbian community whilst living with early-onset Parkinson's disease, in writer-director Kathleen Hepburn's sensitive and empathetic feature debut. Judy shares her seemingly idyllic lakeside home with husband and carer Ed (Nicholas Campbell) and their rudderless teenage son, Jamie (Théodore Pellerin).

When circumstances change, Jamie, who has begun to question his sexual orientation, reluctantly takes on a gruelling job in the oil fields of Alberta, his introspective nature immediately clashing with the hyper-masculinity on display. Hepburn places her emotionally brittle characters against the stark beauty of the Canadian wilderness, the unforgiving landscape contrasting with the humanity and depths of feeling she locates within them.

THE DELINQUENT SEASON

MARK O'ROWE

NEW RELEASE



OPENS FRI 27TH

15A

FILM INFO:

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

Two couples appear content in their middle-class Dublin lives: rewarding jobs, good work/life balance, happy kids and entertaining friends. Cracks begin to appear when Jim (Cillian Murphy) and Danielle (Eva Birthistle) discover that Yvonne (Catherine Walker) and Chris (Andrew Scott) are having problems. Chris has become increasingly volatile and, one night, when he lashes out and hits Yvonne, she lands on their doorstep seeking refuge, certain that her marriage is over.

A passionate and complicated affair begins which jeopardises the stability of all their lives. In his directorial debut, gifted playwright and screenwriter Mark O'Rowe (*Intermission*) presents a sharply observed picture of 40-something Dubliners. His beautifully written dialogue creates characters that are complex, sensitive and fundamentally likeable, allowing the excellent cast to inhabit their roles with ease in this taut and sophisticated drama about marriage, lust and infidelity.

Q&A

Join us for a Q&A with director Mark O'Rowe following the 18.20 screening on Friday 27th.

APRIL 2018

IFI CLASSIC

THE OLD DARK HOUSE

JAMES WHALE



OPENS FRI 27TH

EXCLUSIVELY AT IFI+

FILM INFO:

72 mins, USA, 1932, Digital, Black and White
Notes by Kevin Coyne

JAMES WHALE

See page 14 for details of our James Whale screenings in April, including a double-bill on Saturday 28th.

Probably the least known of James Whale's classic horror quartet of the 1930s, to the extent that it was at one time in danger of becoming a lost film, *The Old Dark House* has now been fully digitally restored, making a rare and welcome reappearance on the big screen.

in his first Hollywood role) seek refuge in a house occupied by a brother and sister and their menacing butler (Boris Karloff). Over the course of the night, family secrets are revealed that ultimately place everyone's life in danger.

On a stormy night in the Welsh countryside, an assortment of travellers (including a young Gloria Stuart of *Titanic* fame and Charles Laughton

Responsible for creating many of the conventions of this particular sub-genre, the film is also notable for its humour, far more in evidence here than in Whale's other horror classics.

NEW RELEASE

THE WOUND

JOHN TRENGOVE



OPENS FRI 27TH

INXIBA

EXCLUSIVELY AT IFI+

FILM INFO:

88 mins, South Africa-Germany-Netherlands-France, 2017, Digital, Subtitled
Notes by David O'Mahony

John Trengove's feature debut is an adaptation of Thando Mggolozana's novel *A Man Who is Not a Man*, which explores the enduring taboo of homosexuality in South Africa's tribal communities.

The story hinges on the experiences of Kwanda (Niza Jay Ncoyini), a cosseted Johannesburg teenager who is preparing for Ulwaluko, a Xhosa rite of passage that begins with ritual circumcision and continues thereafter

as the young men heal in isolation, their only companion being a designated mentor. Kwanda's guardian is Xolani (Nakhane Touré), a disaffected, closeted homosexual who serves each year as a caregiver to the initiates, his ulterior motive being to rekindle relations with childhood friend and fellow mentor Vija (Bongile Mantsai). Though Trengove roots his drama in the specifics of the indigenous community, his focus on the fragility of masculine constructs has universal relevance.

ARCHIVE AT LUNCHTIME SWINGING '60S

Join us for 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 FRIENDLY IRELAND

British holidaymakers travel with their motor car on board an Aer Lingus cargo plane to explore the wonders of Ireland from Dublin to Ballybunion.

FILM INFO: 26 mins, Ireland, 1966

PROGRAMME TWO TIDE ON THE TURN

Taoiseach Seán Lemass is lauded for promoting Ireland to overseas industrialists, while production



line footage at Volkswagen, Jacobs, and Erin factories demonstrate that 'the standard of intelligence of Irish workers is comfortably above the world average!'

FILM INFO: 16 mins, Ireland, 1963

IRELAND: THE NEW CONVENTION COUNTRY

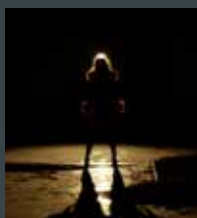
Robert Monks's film shows facilities for state-of-the-art international events in Ireland and a range of colourful activities for delegates.

FILM INFO: 12 mins, Ireland, 1966

Notes by Sunniva O'Flynn

IRISH FOCUS ANIMAL KINGDOM

WED 25TH (18.30)



Experimental filmmaker Dean Kavanagh's latest work is a genre-defying exploration of the cinematic apparatus. The film concerns a character who happens upon a group undergoing bestial metamorphosis. Narrative is not at the forefront of what is essentially a sensory onslaught, a complex and thrilling film that is sonically and visually stunning. A film that demands to be seen in a cinema environment.

This screening will be followed by a Q&A with director Dean Kavanagh. See also IFI Spotlight 2018 Experimental panel.

DIRECTOR: Dean Kavanagh

FILM INFO: 120 mins, Ireland, 2017, Digital

Notes by Sunniva O'Flynn

FROM THE VAULTS ONE CITY ONE BOOK: THE TEAR AND THE SMILE

TUE 24TH (18.30)



Elizabeth Bowen is credited with writing this controversial US TV documentary which introduced audiences to contemporary Ireland. It featured an array of leading political and literary figures and sometimes harsh scenes of rural and urban hardship. Upon broadcast in 1961, the film caused an outcry among Irish diplomats in the US who argued that the film presented Ireland as 'a poverty-stricken country riddled with backwardness, unemployment and emigration.' The film stands as a valuable, critical reflection by Bowen and others on an economically and politically challenged society.

This screening will be introduced by Elizabeth Bowen's biographer, Dr Eibhear Walshe.

DIRECTOR: Willard Van Dyke

FILM INFO: 80 mins approx, USA, 1961, Digital

THE BIGGER PICTURE A TASTE OF HONEY

MON 23RD (18.30)

DIRECTOR:

Tony Richardson

FILM INFO:

101 mins, UK, 1961, Digital
Notes by David O'Mahony



Tony Richardson's adaptation of Shelagh Delaney's 1958 play was a significant entry into what became known as the British New Wave of cinema that emerged in the late 1950s and early 1960s. Often referred to as 'kitchen sink dramas', these films

represented working class life in a refreshingly forthright and realistic manner. Exploring issues of class, race, gender and sexual orientation, the narrative follows Salford teenager Jo (Rita Tushingham) who, having become pregnant following a fling with a sailor, escapes her domineering, alcoholic mother Helen (Dora Bryan) and moves in with a gay friend Geoffrey (Murray Melvin).

The screening will be introduced by artist and ACT UP Dublin activist Will St Leger.

IFI FAMILY MONSTER HUNT 2

SUN 8TH (11.00)

ZHUO YAO JI 2

DIRECTOR:

Raman Hui

FILM INFO:

110 mins, China-Hong Kong, 2018, Digital
Notes by Alicia McGivern



Special screening of the sequel to the 2015 Chinese box office hit, in association with the East Asia Film Festival Ireland.

Wuba is a pudgy, adorable CGI creature, born of human parents, with a growling

voice and an infectious giggle. Having sent him off to the monster world to be with his own kind, his parents decide to bring him back. Wuba, however, is on the run from the evil monster king.

He finds an ally in BenBen, a dimpled monster with a gift of camouflage, and gambler Tu (played by the great Tony Leung). Fun and a little bit bonkers too, with great visual effects and costumes.

Tickets: €4.80 per person, €14.40 family ticket (2 adults + 2 children, 1 adult + 3 children).

WILD STRAWBERRIES AFTER THE STORM

**WED 25TH &
FRI 27TH (11.00)**

**UMI YORI MO
MADA FUKAKU**

DIRECTOR:

Hirokazu Kore-eda

FILM INFO:

118 mins, Japan, 2016, Digital, Subtitled



One of Japan's finest contemporary filmmakers, Kore-eda's quiet depictions of family life draw you in gently to reveal their dark corners, in a contemplative and honest fashion. In this drama, written by the director,

his protagonist, Ryôta, is a failed writer and gambler who decides to pull his life together, following his father's death. With no dramatic redemption arc, the film's warm and humorous scenes see Ryôta trying to figure out his various encounters with regular folk, such as the cheating husbands, vengeful siblings or ex-wives.

Wild Strawberries is our film club for over 55s. 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.

ROCK'N'ROLL CINEMA

DISTANT SKY: NICK CAVE AND THE BAD SEEDS LIVE IN COPENHAGEN

THU 12TH (20.30)

DIRECTOR:

David Barnard

FILM INFO:

135 mins, UK, 2018, Digital
Notes by Kevin Coyne



Although he turned 60 last year, Nick Cave's creative powers show no sign of waning and his onstage energy is undiminished.

Following the tragic death of his teenage son, Cave's last album with

his legendary backing band, 2016's cathartic *Skeleton Tree*, saw him receive some of the best reviews in his long and illustrious career.

Filmed during the world tour undertaken to promote the album, *Distant Sky* offers fans the chance to see a typically intense performance from a frontman who has a unique bond with his devoted audience, and a glimpse of what to expect from his appearance in Dublin this summer.

ROCK'N'ROLL CINEMA

HERE TO BE HEARD: THE STORY OF THE SLITS

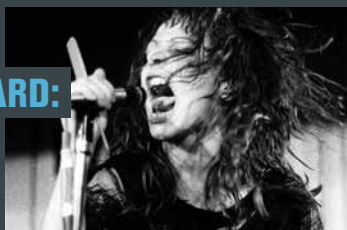
SAT 28TH (18.30)

DIRECTOR:

William E. Badgley

FILM INFO:

86 mins, USA, 2018, Digital
Notes by Kevin Coyne



Emerging in the immediate aftermath of punk, The Slits, along with artists such as The Raincoats and Siouxsie Sioux, were part of an emerging generation of women musicians inspired by the energy and DIY ethos of punk to form their own bands.

The classic line-up of Ari Up (John Lydon's step-daughter), Palmolive, Tessa Pollitt, and Viv Albertine (whose memoirs make for hugely entertaining reading) released debut album *Cut* in 1979, one of the period's defining albums.

William E. Badgley's documentary follows the band from its inception to an end precipitated by the untimely death of Ari Up in 2010.

70MM PHANTOM THREAD

SAT 14TH (14.50),
SUN 15TH (18.40),
TUE 17TH (18.15)

DIRECTOR:

Paul Thomas Anderson

FILM INFO:

130 mins, USA, 2017, 70mm
Notes by Kevin Coyne



The beautifully constructed, impeccably performed, and now Oscar-winning *Phantom Thread* returns to the IFI for three 70mm screenings. Paul Thomas Anderson returns to the theme of toxic masculinity, addressed

in previous films including *Magnolia* (1999) and *The Master* (2012), here bringing it to the fore in a study of the shifting power dynamics at play between a trio consisting of couturier Reynolds Woodcock (Daniel Day-Lewis in his self-professed final acting role), sister Cyril (Lesley Manville), her brother's keeper, and his new model, muse, and lover, Alma (Vicky Krieps). Relationships take dark and unexpected turns in this lush, sensuous film.

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

JAMES WHALE

While his other films, including a fine version of the musical *Show Boat* (1936), have fallen into near-obscurity, James Whale's classic horror films have ensured his place in the canon through their definitive portrayals of the central characters and situations. The re-release this month of *The Old Dark House* (see page 10) affords the opportunity to screen these titles.

Viewers wishing to know more about this fascinating figure, and his life and films, are encouraged to seek out Bill Condon's superlative biopic *Gods and Monsters* (1998), which proved sadly unavailable for this brief celebration of the director's key work.

Introduction and notes on individual films by Kevin Coyne.



DOUBLE BILL: FRANKENSTEIN/ BRIDE OF FRANKENSTEIN

SAT 28TH (13.00)

FILM INFO:

70 mins, USA, 1931, Digital,
Black & White / 75 mins, USA,
1935, Digital, Black & White



This double bill represents a number of peaks: of Whale's artistry; of the classic Universal 'monster' movies; and in depictions of Frankenstein's monster, as brought to sympathetic life by Boris Karloff in arguably his most iconic role, both films contain indelible

imagery that has become immediately identifiable in popular culture. In the former, Doctor Henry Frankenstein's experiments to animate a body assembled from various cadavers using the power of electricity leads to disaster and tragedy, while in the latter, a former mentor encourages the doctor to create a mate for the creature in order to temper its violent impulses.

This double bill will be introduced by The Irish Times film critic Donald Clarke. Tickets €12/€10. Tickets for individual films not available. There will be a brief intermission.

THE INVISIBLE MAN

SUN 29TH (13.00)

FILM INFO:

71 minutes, USA, 1933,
Black & White, Digital



Whale's adaptation of the H.G. Wells novel saw Claude Rains in his first American role as the mysterious stranger swathed in bandages taking refuge in a quiet English inn. Soon, the local villagers discover that the stranger is Doctor Jack Griffin,

a chemist who has discovered the secret of invisibility, but at the price of his sanity, his disturbed mindset soothed only by the presence of his fiancée (Gloria Stuart).

Determined to use his ability to amass power, Griffin goes on a terrifying killing spree, pursued by authorities. Featuring groundbreaking visual effects, the film retains its power to thrill and fascinate.

SERGIO LEONE TRILOGY

A FISTFUL OF DOLLARS

SUN 15TH (16.40)

PER UN PUGNO DI DOLLARI

FILM INFO:

96 mins, Italy-Spain-West
Germany, 1964, Digital
Notes by Kevin Coyne



The film which brought both Sergio Leone and Clint Eastwood to international fame, as well as kick-starting the widespread popularity of Spaghetti Westerns, *A Fistful of Dollars* is here presented in a new 4K digital restoration.

Taking its inspiration from sources including Akira Kurosawa's *Yojimbo* (1961), the film sees Eastwood's iconic 'Man With No Name' arrive as a stranger in the town of San Miguel, where the Rojo and Baxter families vie for control.

Believing he can manipulate both sides to his own financial advantage, the stranger is drawn into the conflict, eventually choosing a side in this absolute classic.

FOR A FEW DOLLARS MORE

SUN 22ND (15.00)

PER QUALCHE DOLLARO IN PIÙ

FILM INFO:

132 mins, Italy-Spain-West
Germany, 1965, Blu-ray
Notes by Kevin Coyne



Following the success of *A Fistful of Dollars*, Leone and his producer rushed to get a sequel into production once Eastwood agreed to return.

Here, he is Manco, a bounty hunter forced to team up with rival

Colonel Mortimer (Lee Van Cleef) in pursuit of the psychotic Indio, ruthless leader of a band of outlaws.

Sometimes overlooked in favour of the films that preceded and succeeded it, the film out-grossed the first and is not without its champions, including film historian and Eastwood biographer Richard Schickel, who argues that this is in fact the best film of the trilogy.

THE GOOD, THE BAD AND THE UGLY

SUN 29TH (15.15)

IL BUONO, IL BRUTTO, IL CATTIVO

FILM INFO:

179 mins, Italy-Spain-West
Germany, 1966, Digital
Notes by Kevin Coyne



A massive success at the box office on its release that has since become one of the most undeniably popular and influential Westerns ever made, the final entry in the *Dollars* trilogy once again stars Eastwood (Blondie) and Van Cleef (Angel Eyes),

here joined by Eli Wallach (Tuco). Angel Eyes is a cold-blooded mercenary in search of a stash of Confederate gold, while Blondie and Tuco are a bounty hunter and bandit who often team up in order to split the bounty on the latter.

Circumstances force an uneasy alliance between the three men in Leone's magnificent and enduring epic.



TICKETS
Half Day €5
Full Day €8

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IFI Café Bar
Special Lunch Deal
Soup & Sandwich
€7.50*

IFI SPOTLIGHT

APRIL 27TH

IFI Spotlight, now in its 6th year, will again present a series of panels and contributions exploring the world of Irish film and television in all its guises.

We invite filmmakers, critics, academics and audiences to join us in reviewing the Irish film and television output of the last 12 months, and look at important topics facing the industry.

We believe that an annual process of considered reflection and review is essential for the development of a healthy Irish film culture, an informed production community and a cine-literate audience body.

*On presentation of your Spotlight ticket.

WELCOME (10.30)

Opening address from Professor Margaret Kelleher.

2017 IN REVIEW (10.40)

Dr Roddy Flynn of DCU and Dr Tony Tracy of NUIG will review the film and television output of 2017 considering the continuing presence of Irish talent on the world stage, discussing fresh new work in film and TV drama, and identifying new trends in feature film production.

OUT OF SITE: ARTISTS' MOVING IMAGE AND THE CINEMA SPACE (11.50)

Chaired by aemi's Alice Butler & Daniel Fitzpatrick, a panel, including artist Jesse Jones, Christine Molloy of the Desperate Optimists, Fionnuala Sweeney (Arts Council) and Anja Mahler (Digital Repository of Ireland) – will argue for the importance of cinema as an exhibition site for artists. The discussion will focus particularly on the Irish context, exploring where – and why – in recent years moving image work by visual artists has at times fallen under the radar of the wider Irish film community.

LUNCH (13.00)

A CATCH-UP ON GENDER EQUALITY (14.00)

Annie Doona (Chair of Irish Film Board / Bord Scannán na hÉireann) will provide an update on the response in 2017 to IFB/BSÉ funding strands introduced to achieve gender equity in development and production within an agreed timeframe. Stephanie Comey will update on BAI strategies towards improved representation by women across various BAI-funded strands. The IFI will report on the 2017 introduction of the F-rating (hot on the heels of this session at IFI Spotlight 2017) and representation of women practitioners across IFI programme. Session will be moderated by Dr Susan Liddy, Department Media and Communications, MIC, Limerick.

ARTISTIC EXPRESSION IN A NEW AGE (15.00)

With a recent dramatic shift in consciousness regarding gender parity, sexual dynamics and harassment and abuses in the cultural sphere and other work places, this panel considers the responsibility of cultural providers, programmers and indeed audiences in presenting and consuming a range of work – some produced in contexts at odds with newly acceptable best practice. The panel will address topics such as the merits and repercussions of artistic censorship and cultural boycotts, and where the line needs to be drawn with artistic expression.

WRAP UP (16.15)



EAST ASIA FILM FESTIVAL IRELAND

APRIL 5TH – 8TH

For its second edition, the East Asia Film Festival Ireland presents four days of compelling films from China, Hong Kong, Japan, Singapore, South Korea and Taiwan, and is honoured to welcome the great Taiwanese cinematographer Mark Lee Ping-Bing, long-time collaborator of Hou Hsiao-Hsien and other masters of cinema.

Extreme Light: Taiwanese cinematographer Mark Lee Ping-Bing offers rare screenings of five films spanning Mark Lee's career: In the Mood for Love (2000); Springtime in a Small Town (2002); Three Times (2005); a documentary portrait of Mark Lee, Let the Wind Carry Me (2010); Mark Lee's latest work, Seventy-Seven Days (2017); and a Masterclass on Saturday 7th.

The festival also includes Irish premières of two new features by Hong Sang-Soo, the award winning South Korean director, *On the Beach at Night Alone*

and *Claire's Camera, The Great Buddha+*, the latest drama by Eric Khoo, *Ramen Shop*, Ai Weiwei's migration crisis film, *Human Flow*, as well as a selection of animation shorts.

The festival would like to thank the Arts Council, Dublin City Council, Ministry of Culture of the Republic of China (Taiwan), the Irish Film Institute, Screen Training Ireland, the Conrad Hotel, and all our sponsors and partners for their invaluable support.

Film notes by Marie-Pierre Richard (MPR), Dr Su-Anne Yeo (SY), Prof Chris Berry (CB) and Maria O'Brien (MOB).

Multi-pass tickets are available in person or over the phone from the IFI box office – four films for €40, five films for €45 (excl. Masterclass).

MASTERCLASS

WITH MARK LEE PING-BING

SAT 7TH (12.00)

**PRESENTED IN ASSOCIATION WITH
SCREEN TRAINING IRELAND**

TICKETS €20; €15 UNWAGED/OAP; €10 STUDENTS

This Masterclass will discuss the work of the great cinematographer Mark Lee Ping-Bing, an innovator of filming in natural and low-light conditions.

In a career that spans over three decades, the Masterclass will explore the main functions of the cinematographer and how this role is at the centre of the collaborative process with film directors.

Mark Lee Ping-Bing will be in conversation with Tim Fleming (ISC).

LET THE WIND CARRY ME

KWAN PUN-LEUNG & CHIANG HSIU-CHIUNG

THU 5TH (16.00)

乘著光影旅行

FILM INFO:

90 mins, Taiwan, 2009, Digital, Subtitled

This portrait of celebrated cinematographer Mark Lee Ping-Bing follows Mark Lee over a three-year period on set, offering us fascinating insights into his work and revealing discussions about his artistic vision and the collaborative process.

EAST ASIA FILM FESTIVAL IRELAND

IN THE MOOD FOR LOVE WONG KAR-WAI

THU 5TH (18.00)

花樣年華

FILM INFO:

98 mins, Hong Kong-China,
2000, 35mm, Subtitled



A masterpiece of cinematic atmosphere, Wong Kar-Wai's film is set in 1962 and depicts the intersecting lives of Chow Mo-Wan (Tony Leung) and Su Li-Zhen (Maggie Cheung), two neighbours who learn over time that their

spouses are having an affair. Their lonely existence develops into an unconsummated passion that persists through its characters' travels to Singapore, the Philippines, and the ruins of Angkor Wat, Cambodia.

Suffused with longing, *In the Mood for Love* is a paean to a Hong Kong of the past and a love that might have been. **SY**

Presented with the support of Jet Tone Films. The screening will be followed by a Q&A with cinematographer Mark Lee Ping-Bing.

SPRINGTIME IN A SMALL TOWN TIAN ZHUANGZHUANG

FRI 6TH (18.00)

小城之春

FILM INFO:

116 mins, China-Hong Kong-
France, 2002, 35mm, Subtitled



A remake of Fei Mu's 1948 classic (widely considered as the greatest Chinese film ever made), Tian Zhuangzhuang's film is an intimate account of a love triangle. Set in 1946 in rural southern China between the end of Japanese wartime occupation

and the Communist takeover, Yuwen and her husband Dai Liyan live in the ruins of a large rural mansion. When Shanghai doctor Zhang Zhichen comes to visit his old friend Liyan, he discovers Yuwen to be the woman with whom he had been in love ten years earlier. Mark Lee's photography shot under extreme low-light combines with Timmy Yip's (*Crouching Tiger, Hidden Dragon*) production design to create a haunting, nostalgic and sensual melodrama. **MPR**

The screening will be followed by a Q&A with cinematographer Mark Lee Ping-Bing.

CLAIRE'S CAMERA HONG SANG-SOO

FRI 6TH (21.00)

FILM INFO:

70 mins, South Korea, 2017,
Digital, Subtitled



Prolific Korean director Hong Sang-Soo's cheerful and melancholic character study *Claire's Camera*, filmed over 5 days during the 2016 Cannes Film Festival is a reverential bow to the late Eric Rohmer who directed *Claire's Knee* (amongst many others).

Music teacher Claire (Isabelle Huppert), with her ever present Polaroid camera, arrives in Cannes where her best friend is premiering a film. She strikes up a conversation with Manhee (Kim Min-Hee, *On the Beach at Night Alone*) a Korean film sales assistant who mysteriously has just been fired by her boss. A chain of events, conversations and chance encounters with strangers, all triggered by Claire's photos slowly reveals a backstory which on the surface seemed deceptively unremarkable. Calmly observed by Sang-Soo's static camera and glittering performances. **MPR**

EAST ASIA FILM FESTIVAL IRELAND

HUMAN FLOW AI WEIWEI

SAT 7TH (14.20)

FILM INFO:

140 mins, Germany-USA-China,
2017, Digital, Subtitled



"When there is nowhere to go, nowhere is home." Co-produced and directed by internationally renowned artist Ai Weiwei, *Human Flow* is a profound new work of cinema, shot in 23 countries, including Afghanistan, Bangladesh, France, Greece, Germany,

Iraq, Israel, Italy, Kenya, Mexico, and Turkey, over the course of more than a year. Capturing the immense scale of displacement caused by war, climate change and famine, this documentary gives powerful visual expression to the humanity of refugees caught up in the largest human displacement since World War II. In a celebration of the dignity of life, the film offers hope for humanity, but with a warning that much needs to be done. **MOB**

The screening will be introduced by Dr David Robbins, DCU School of Communications.

THREE TIMES HOU HSIAO-HSIEN

SAT 7TH (17.15)

最好的時光

FILM INFO:

120 mins, France-Taiwan,
2005, 35mm, Subtitled



Made twenty years after Mark Lee Ping-Bing's first collaboration with Hou Hsiao-Hsien on *A Time to Live*, *A Time to Die*, *Three Times* is an astoundingly beautiful film. A trilogy of love stories with only two actors, Chang Chen and Shu

Qi, each is an exquisite portrayal of Taiwanese lovers in three distinct time periods, with three distinct stories: *A Time for Love* set in 1966, *A Time for Freedom* set in 1911, and *A Time for Youth*, set in Taipei in 2005. The three films connect seamlessly, each part working in contrast to the last, yet collectively forming a kind of meditation. Each story's unique colours, languorous tempo and long fluid takes put us in a dream-state. **MPR**

The screening will be followed by a Q&A with cinematographer Mark Lee Ping-Bing.

THE GREAT BUDDHA+ HSIN-YAO HUANG

SAT 7TH (20.15)

大佛普拉斯

FILM INFO:

104 mins, Taiwan, 2017,
Digital, Subtitled



Shot predominantly in black and white, multi-award-winning Hsin-Yao Huang's delightful first feature is a tale of the poorest people of Taiwan illicitly peering into the colourful life of the rich, via the Mercedes dash-cam of the boss of Global, a factory which makes

giant Buddha sculptures. Pickle works as a night security guard at the factory while during the day he plays in a band at funerals eking out a meagre living.

His best friend Belly Button works as a trash collector. They meet at night in the security room for late night snacks, chats and to watch TV, until one day the TV set breaks. Dark-humoured, witty and eccentric, this is bleak social satire. **MPR**

ON THE BEACH AT NIGHT ALONE

HONG SANG-SOO

SUN 8TH (15.20)

FILM INFO:

101 mins, South Korea-Germany,
2017, Digital, Subtitled



Considered one of the most established auteurs in Korean cinema, director Hong Sang-Soo's *On the Beach at Night Alone* is another meditation on life and love, and one which might be seen as a confessional, following the media frenzy in 2016 when he

and actress Kim Min-Hee admitted having an affair. The film is split into two parts, initially focusing on actress Young-hee as she flees Korea, and her romantic affair with a married film director, for Hamburg where she stays with a friend.

The second part sees her return to the seaside city of Gangneung, Korea, where she meets up with friends, share drinks and confesses her emotions. An elegant and raw character study told with measured pace, Kim Min-Hee delivers a striking melancholic and ethereal performance. **MPR**

SEVENTY- SEVEN DAYS

ZHAO HANTANG

SUN 8TH (17.30)

七十七天

FILM INFO:

113 mins, China, 2017,
Digital, Subtitled



The first Chinese-language 'extreme adventure film', the debut feature by actor-director Zhao Hantang is a gripping desert-trek drama in which physical and spiritual endurance is tested in the majestic beauty of the Tibetan landscape.

Based on Yang Liusong's book (*Chang Tang, Super Wasteland*), the film follows Yang (Zhao), a man determined to cross the desolate uninhabited region of Qiang Tang from east to west with just a bike, a tent and basic provisions. Three years in the making and exquisitely captured in widescreen by cinematographer Mark Lee Ping-Bing, the film was largely shot in the high-altitude locations of Jieshan Daban, western Tibet province, China. **MPR**

The screening will be followed by a Q&A with cinematographer Mark Lee Ping-Bing.

RAMEN SHOP

ERIC KHOO

SUN 8TH (20.20)

FILM INFO:

90 mins, Singapore-Japan-
France, 2018, Digital, Subtitled



The latest film from Singapore's award-winning director Eric Khoo is a family saga with good food! Popular actor-director Takumi Saitoh perfectly captures the natural warmth and emotional depth of young Ramen noodle chef Masato.

Following the sudden death of his father, Masato leaves his hometown in Japan to embark on a journey to Singapore in search of food recipes, but also on a quest to uncover his mother's roots. Finding his uncle and grandmother, he discovers his late mother's family secrets and the truth about his past. Khoo (asked to make a film in celebration of 50 years of diplomatic relations between Singapore and Japan) skillfully interweaves culinary artistry with themes of forgiveness, family reconciliation and cruel memories of the Japanese occupation of Singapore during World War II. **MPR**

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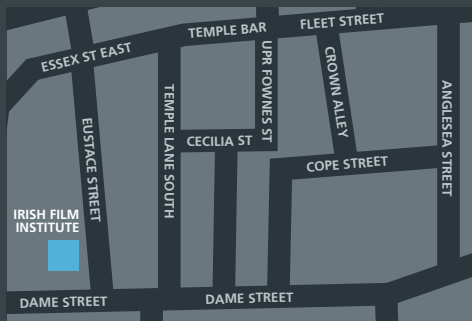
Around half of our films are classified by the Irish Film Classification Office, are open to the general public and do not require membership. Unclassified films require membership. You have two options: annual membership (€35 or €20 concessions) or day membership (€1.50 per person per day). For further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

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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.

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12.30pm to 5pm	€8 (€7.50)	Conc. €6.50 (€6)
5pm to 10pm	€9.50 (€8.50)	Conc. €8 (€7.50)

SATURDAY – SUNDAY*

12.30pm to 3pm	€8 (€7.50)	Conc. €6.50 (€6)
3pm to 10pm	€9.50 (€8.50)	Conc. €8 (€7.50)

*including Bank Holidays

Credit card bookings can be taken between 12.30pm and 9.00pm on (01) 679 3477 or 24-hours at www.shop.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 will be refused admission after the start of the feature.

CONTACT

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