

THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE



JANUARY / FEBRUARY 2017

NOW IN OUR FOURTH DECADE!

THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE

11610 EUCLID AVENUE, CLEVELAND, OH 44106

RYÛSUKE HAMAGUCHI'S HAPPY HOUR

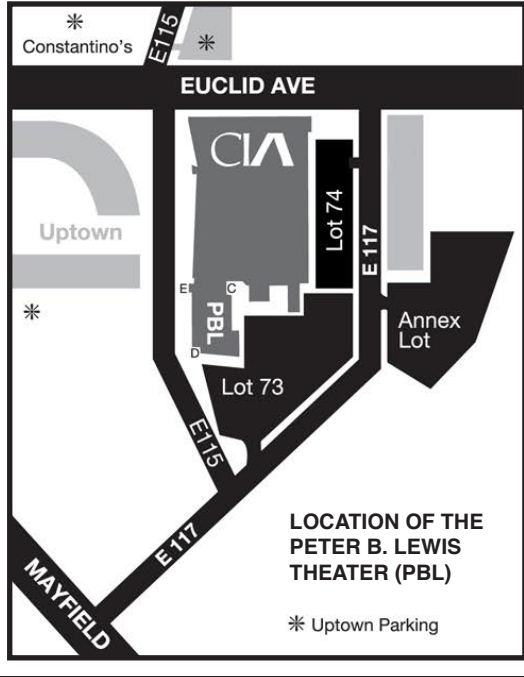
NEW 5 ½ HOUR JAPANESE MASTERPIECE



SUN., JAN. 15, 2 PM
"I suspect we'll be talking about this one for some time to come—and not because of its length."
—Film Comment

THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE 11610 EUCLID AVENUE, UNIVERSITY CIRCLE, CLEVELAND OHIO 44106

The Cleveland Institute of Art Cinematheque is Cleveland's alternative film theater. Founded in 1986, the Cinematheque presents movies in CIA's Peter B. Lewis Theater at 11610 Euclid Avenue in the Uptown district of University Circle. This new, 300-seat theater is equipped with a 4K digital cinema projector, two 35mm film projectors, and 7.1 Dolby Digital sound. Free, lighted parking for filmgoers is currently available in two CIA lots located off E. 117th Street: Lot 73 and the Annex Lot. (Those requiring disability parking should use Lot 73.) Enter the building through Entrance C (which faces E. 117th) or Entrance E (which faces E. 115th). Unless noted, admission to each screening is \$10; Cinematheque members, CIA and Cleveland State University I.D. holders, and those age 25 & under \$7. A second film on the same day generally costs \$7. For further information, visit cia.edu/cinematheque, call (216) 421-7450, or send an email to cinema@cia.edu. Smoking is not permitted in the Institute.



EACH FILM \$10 • MEMBERS, CIA, AGE 25 & UNDER \$7 • ADDITIONAL FILM ON SAME DAY \$7
FREE LIGHTED PARKING • TEL 216.421.7450 • CIA.EDU/CINEMATHEQUE

CINEMA TALK

BY JOHN EWING, CINEMATHEQUE DIRECTOR

Like many people, I thought 2017 would see the United States inaugurating its first female President. This near-certainty was just another reason why January and February was going to be the ideal time to present a film series I had been pondering and planning for over a year—a series of classic films directed by women.

Hillary's projected victory wasn't the reason for the series. The real reason (aside from the fact that such a season was long overdue at the Cinematheque) was a sudden profusion of new restorations of significant films by groundbreaking female filmmakers. Works by Lois Weber, Agnès Varda, Chantal Akerman, Susan Seidelman, Julie Dash, and Cheryl Dunye were being re-released in sparkling digital restorations or new 35mm prints. So I booked them, stringing them together into a seven-week exhibition entitled "The Female Gaze: Landmark Films by Women." An existing film print of a Dorothy Arzner classic supplemented these new restorations.

So 2017 will see my film series. But America's first female President will have to wait for another year.

More women. The next two months also finds us screening some brand new films by women. Highlights include Andrea Arnold's *American Honey* (one of 2016's very best films), and three highly acclaimed movies I haven't yet seen: Anna Muylaert's *Don't Call Me Son*; Lucile Hadzihalilovic's *Evolution*; and Anna Biller's shot-on-35 *The Love Witch*. The last three are Cleveland premieres.

Another new film by a female director. *Toni Erdmann* by Germany's Maren Ade, is racking up year-end awards after making a big splash at Cannes in May. As of December 3, this German/Austrian/Romanian co-production—about a workaholic career woman and her practical-joker father who tries to get her to stop and smell the roses—has topped *Sight & Sound* magazine's film poll as the best movie of 2016; has been nominated for five European Film Awards (the most of any movie this year) including Best European Film; and has been voted Best Foreign Language Film of 2016 by the New York Film Critics Circle. The movie is almost certain to get an Oscar nomination for Best Foreign Language Film and, at this point, is the favorite to win the award.

I saw *Toni Erdmann* at last September's Toronto Int'l Film Festival. Though it was one of the movies I most wanted to catch in Canada, I confess I was disappointed by it. For the first hour, I loved the movie and laughed a lot at Peter Simonischek's antics as the goofball dad. But this quirky comedy has a running time of *two hours and 42 minutes!* The movie's familiar (if not hackneyed) theme does not sustain a work of this length, and later scenes are repetitive and unbelievable. The film culminates in a long comic set piece that features one of the main characters wearing an absurd critter costume that is supposed to be hilarious, but wasn't to me. (If Adam Sandler had resorted to this, highfalutin critics would not be so forgiving.) Maybe I was in a funk when I saw *Toni Erdmann*, but I came away from it thinking that the emperor has no clothes—just like other characters in that celebrated climactic scene. Clevelanders may have to wait 'til February to see and judge it for themselves.

Laying the groundwork. *Toni Erdmann*'s director Maren Ade has made two previous features, *The Forest for the Trees* (2003) and *Everyone Else* (2009). Both premiered in Cleveland exclusively at the Cinematheque. Other filmmakers whose new films are among the hottest titles in theaters right now were also introduced to NE Ohioans at the Cinematheque. The list includes: *Jackie*'s Pablo Larrain (we debuted three of his five previous features); *Manchester by the Sea*'s Kenneth Lonergan (we premiered his previous masterpiece *Margaret*); *Loving*'s Jeff Nichols (we debuted his first two features, *Shotgun Stories* and *Take Shelter*); *Arrival*'s Denis Villeneuve (his second feature *Maelstrom* opened exclusively at the Cinematheque); and *La La Land*'s Damien Chazelle (we premiered his 2013 short version of *Whiplash*). However, it was the Cleveland Museum of Art that introduced Chazelle to NE Ohio, playing the first of the young director's three features, the indie musical *Guy and Madeline on a Park Bench*, back in 2011. The museum also presented the exclusive Cleveland premiere of *Medicine for Melancholy* (2008), the only other feature by *Moonlight* director Barry Jenkins.

E. 117th Street between Mayfield and the Cleveland Institute of Art is closing due to construction of the Centric project on the former Lot 45. Therefore, to get to our free parking in Lot 73 and the CIA Annex Lot, you will have to enter E. 117th from Euclid Avenue. This detour may begin as early as January.

Jeff Blazek, our Thursday night box office worker who has very dependably sold tickets for the Cinematheque since 2012 (and worked as a volunteer ticket taker for a long time before that), is resigning. Jeff says he wants to free up his schedule somewhat so that he can try some new experiences, noting that he has a "milestone birthday" approaching. Gee, Jeff, you don't look 70.



PREMIERE SHOWCASE January 5 – February 26 (19 films)

The first Cleveland showing of new films by Antonio Campos, Kiyoshi Kurosawa, Anna Biller, Jacques Perrin, Eugène Green, Alain Guiraudie, and others. Plus the first Cleveland showing of the five and a half hour Japanese masterpiece *Happy Hour*.

THU	1/5	6:45 PM	UNDER THE SHADOW
THU	1/5	8:30 PM	CHRISTINE
FRI	1/6	7:15 PM	CHRISTINE
FRI	1/6	9:30 PM	UNDER THE SHADOW
SUN	1/8	4:00 PM	MAYA ANGELOU: AND STILL I RISE
SUN	1/8	6:30 PM	PETER AND THE FARM
THU	1/12	6:45 PM	HUNTER GATHERER
THU	1/12	8:35 PM	FIRE AT SEA
FRI	1/13	7:15 PM	FIRE AT SEA
FRI	1/13	9:30 PM	HUNTER GATHERER
SUN	1/15	2:00 PM	HAPPY HOUR
THU	1/19	8:20 PM	ALL GOVERNMENTS LIE: TRUTH, DECEPTION, AND THE SPIRIT OF I.F. STONE
SAT	1/21	6:50 PM	DON'T CALL ME SON
SAT	1/21	8:35 PM	ALL GOVERNMENTS LIE: TRUTH, DECEPTION, AND THE SPIRIT OF I.F. STONE
SUN	1/22	8:20 PM	DON'T CALL ME SON
THU	1/26	8:25 PM	CREEPY
FRI	1/27	9:20 PM	CREEPY
SAT	1/28	9:00 PM	EVOLUTION
SUN	1/29	6:30 PM	EVOLUTION
THU	2/2	6:45 PM	MIFUNE: THE LAST SAMURAI
THU	2/2	8:25 PM	WE ARE THE FLESH
SAT	2/4	9:15 PM	MIFUNE: THE LAST SAMURAI
SUN	2/5	8:45 PM	WE ARE THE FLESH
THU	2/9	8:30 PM	THE LOVE WITCH
SAT	2/11	7:30 PM	BEST WORST THING THAT EVER COULD HAVE HAPPENED with actor Marc Moritz
SAT	2/11	9:40 PM	THE LOVE WITCH
SUN	2/12	8:00 PM	BEST WORST THING THAT EVER COULD HAVE HAPPENED with actor Marc Moritz
SAT	2/18	7:10 PM	SEASONS
SUN	2/19	8:25 PM	SEASONS
THU	2/23	6:45 PM	STAYING VERTICAL
THU	2/23	8:45 PM	THE SON OF JOSEPH
FRI	2/24	7:15 PM	THE SON OF JOSEPH
FRI	2/24	9:30 PM	STAYING VERTICAL
SAT	2/25	5:00 PM	OCEAN WAVES
SUN	2/26	1:45 PM	OCEAN WAVES



WILD & STRANGE: TWO BY JACK GARFEIN January 7 & 14 (2 films)

Jack Garfein is a Holocaust survivor who was born in 1930 in the former Czechoslovakia and is still alive. Coming to the U.S. in 1946, Garfein established himself as a successful acting teacher and stage director and became involved in the legendary Actors Studio. Although live theater remained his primary focus, he directed two movies during the late 1950s and early 1960s. Both featured Actors Studio performers like Ben Gazzara, George Peppard, Pat Hingle, Ralph Meeker, and Carroll Baker, whom Garfein married. And both courted controversy in conservative America—dealing with such sensitive subjects as homosexuality, race relations, abuse of authority, and rape. In January, we show these two provocations whose reputations have grown in recent years.

SAT	1/7	5:00 PM	THE STRANGE ONE
SAT	1/14	5:00 PM	SOMETHING WILD



A SECOND LOOK January 7 – February 19 (14 films)

A second chance to catch some of the most acclaimed movies of 2016! Plus newly restored classics on DCP and other essential "oldies" in 35mm film prints.

SAT	1/7	7:00 PM	TOWER
SAT	1/7	8:45 PM	AMERICAN HONEY
SUN	1/8	8:25 PM	TOWER
THU	1/19	6:45 PM	MICHAEL MOORE IN TRUMPLAND
SUN	1/22	3:00 PM	SWEET CHARITY introduced and discussed by Bill Rudman & John Ewing
FRI	1/27	7:30 PM	KOYANISQATSÍ: LIFE OUT OF BALANCE
SAT	1/28	11:00 AM	KOYANISQATSÍ: LIFE OUT OF BALANCE
SAT	1/28	6:40 PM	MCCABE & MRS. MILLER
SUN	1/29	3:30 PM	BOUND FOR GLORY
SUN	1/29	8:15 PM	MCCABE & MRS. MILLER
FRI	2/3	7:30 PM	THE TREE OF WOODEN CLOGS
SAT	2/4	7:15 PM	DRUNKEN ANGEL
SUN	2/5	3:45 PM	UGLY, DIRTY AND BAD
SUN	2/12	6:30 PM	DELUGE
TUE	2/14	7:00 PM	LOVE AFFAIR (1939)
SAT	2/18	5:00 PM	THE DAWN PATROL (1930)
SUN	2/19	6:30 PM	VARIETY (1925)

THE FEMALE GAZE: LANDMARK FILMS BY WOMEN January 14 – February 25 (9 films)

Eight major films by six groundbreaking female filmmakers from the U.S., France, and Belgium have been recently restored and re-released. We show them in this series, along with another classic by a Hollywood pioneer.

SAT	1/14	7:15 PM	THE DUMB GIRL OF PORTICI & SHOES
SAT	1/21	5:00 PM	DANCE, GIRL, DANCE
SUN	1/22	6:30 PM	DANCE, GIRL, DANCE
THU	1/26	6:45 PM	LE BONHEUR (HAPPINESS)
SAT	1/28	5:00 PM	LE BONHEUR (HAPPINESS)
SAT	2/4	5:00 PM	DAUGHTERS OF THE DUST
SUN	2/5	6:30 PM	DAUGHTERS OF THE DUST
THU	2/9	6:45 PM	THE WATERMELON WOMAN
FRI	2/17	9:00 PM	JE TU IL ELLE (I YOU HE SHE) & NEWS FROM HOME
MON	2/20	6:45 PM	JE TU IL ELLE (I YOU HE SHE) & NEWS FROM HOME
SAT	2/25	7:00 PM	SMITHEREENS



MARCEL PAGNOL'S MARSEILLE TRILOGY February 11-26 (3 films)

Marcel Pagnol (1895-1974) was a French playwright who told stories of the Provence region in southern France, including its largest city Marseille. He turned to screenwriting and directing movies as a way to make his plays more widely seen. Pagnol created some of the warmest, funniest characters ever seen on screen—even if some of them were heavies—and engendered great comic actors like Raimu and Fernandel. *The Baker's Wife*, *The Well-Digger's Daughter*, *Jean de Florette*, and *Manon of the Spring* (among many others) are all derived from his works. But perhaps his most enduring achievement is his beloved Marseille Trilogy—the engrossing tale of waterfront bar owner César, local girl Fanny (who sells cockles), and Fanny's flighty lover Marius, César's son. Though this story has been remade many times (and even turned into a stage musical), the three original films from the 1930s remain unsurpassed. We screen them in February in new digital restorations.

SAT	2/11	5:00 PM	MARIUS
SUN	2/12	3:45 PM	MARIUS
SAT	2/18	9:05 PM	FANNY
SUN	2/19	3:45 PM	FANNY
SAT	2/25	8:50 PM	CÉSAR
SUN	2/26	3:45 PM	CÉSAR

BECOME A CINEMATHEQUE MEMBER OR A DONOR OR BOTH!

I want (check one or more):

to become a Cinematheque member and save at least \$2 off regular admission prices (and receive the Cinematheque calendar in the mail) for one full year. Memberships cost \$35 and are issued to individuals only. They are not transferable. Fill out the form below and mail it, along with a check to the Cinematheque. A membership card good for a full year from the date of purchase, will be mailed to you. \$20 student and senior (65 and over) memberships are also available, but only at the boxoffice, after presentation of proper I.D.

to become a Cinematheque donor and support the Cinematheque with a cash gift over and above the cost of my membership—or in lieu of membership in order to receive the Cinematheque calendar in the mail. Fill out the form below and mail it to the Cinematheque along with your check. Those who donate at least \$5 will receive the Cinematheque calendar in the mail for one year.

Name _____

Address _____

City _____ State _____ Zip _____

Email _____ Phone _____

Membership amount enclosed _____ Donation Enclosed _____

Make checks out and mail to: The Cleveland Institute of Art Cinematheque, 11610 Euclid Avenue, Cleveland, OH, 44106. Thank you for your support!

