



SPECIAL SCREENING

TUES 03 FEB 8.15PM

SLEEP FURIOUSLY

DIR: GIDDEON KOPPEL UK 2008 94 MINS

Koppel's film is a series of carefully chosen moments from a year in the life of a small rural community, Trefeurig in mid Wales.

'At the close of his recent and superb collection of essays, Gray's Anatomy, the political philosopher John Gray urges upon humanity a new quietism. "Other animals," he writes, "do not need a purpose in life. A contradiction to itself, the human animal cannot do without one. Can we not think of the aim of life as being simply to see?" It may seem an overly simplified exhortation given the dire predicament we have got ourselves into, yet would it not make at least a good start on the road to recovery from our present soul-sickness if we were to stand back and just look? The film-maker Alex Cox described sleep furiously as "the least anthropocentric film I have ever seen", and surely it is. Koppel's vision sets man in his true context, as a part of creation and not lord over it. He has spoken of his admiration for W.G. Sebald, and sleep furiously is in the line of that new kind of post-humanist but entirely humane art of which Sebald was a leading practitioner before his untimely death in 2001. Now more than ever we need films such as this: grave, measured, subtly comic and beautifully wrought, free of polemic and yet offering a new way of seeing that is as old as Arcady. sleep furiously is, simply, a masterpiece.' - From John Banville / Sight & Sound.

Admission: €8/6 (Concession)

Information/booking: Town Hall Theatre, Galway, phone 091-569777



INTERNATIONAL WOMEN'S DAY SPECIAL SCREENING

WED 10 MAR 8.00PM

O'FLAHERTY THEATRE
NUI, GALWAY



KATLIN VARGA

DIR: PETER STRICKLAND ROMANIA, HUNGARY 2009 85 MINS

Banished by her husband and her village after an incident in her past is revealed, Katalin Varga (Hilda Péter) is left with no other choice than to set out on a quest to find the real father of her son Orban. Taking Orban with her, Katalin travels through the Carpathians where she decides to reopen a sinister chapter from her past and take revenge. This quest for redemption leads her into a place she prayed she would never set foot again. This is a film that glows from the inside with its own awful secret. Making superlative use of his locations and the striking use of sound and music, qualities for which the film won a Berlin Silver Bear in 2009, this is a potent and powerful work, and Strickland is undeniably one of the discoveries of the year.

IN ASSOCIATION WITH AMNESTY INTERNATIONAL

Information/booking:

Amnesty International Shop, 23 Middle St., Galway, phone 091-533637



GALWAY FILM SOCIETY

WINTER / SPRING SEASON 2010

17TH JANUARY - 14TH MARCH



INFORMATION/BOOKING TOWN HALL THEATRE
PHONE 091/569777



WWW.ACCESSCINEMA.IE



SUN 17 JAN 8.15^{PM}

SÉRAPHINE



DIR: MARTIN PROVOST

FRANCE 2008

125 MINS

The story of French 'naïve' artist Séraphine Louis (aka Séraphine de Senlis), is no ordinary biopic. The artist is already aged 50 as the film begins. She is completely devoted to the process of expressing herself through her art, and to the 'guardian angel' whose instructions she claims she is merely following. When not communing with nature in pursuit of the means by which to paint – or earning the money, by whatever means possible, to buy things she cannot scavenge – she is painting by candlelight, long into the night. By chance a German art critic and collector, Wilhelm Uhde (Ulrich Tukur), takes up residence in the house she cleans and discovers one of her paintings, so setting in motion a long association between artist and patron. It's this relationship that forms the spine of the film – though the feature as a whole ultimately belongs to Yolande Moreau as Séraphine. That Martin Provost's elegant film was the big winner at this year's Césars is little surprise, and Séraphine's beloved countryside is perfectly captured by Laurent Brunet's stunning, landscape-painterly cinematography – worthy of the artist's own richly-fantasised floral paintings themselves.

SUN 24 JAN 8.15^{PM}

HOME



DIR: URSULA MEIER

FRANCE 2008

97 MINS

The opening act offers us happy scenes from a rural, scruffy idyll. Isabelle Huppert and her bluff husband (Olivier Gourmet) live in rolling fields by the side of an apparently disused road. They play hockey in the street. They share baths. One grumpy daughter listens to death metal while her tolerant dad blasts hot jazz from the car stereo. Life changes suddenly and brutally when the trucks move in to transform their quiet thoroughfare into a busy, noisy dual carriageway. Making fine use of the perennially imaginative Agnès Godard's fluid camera, Meier manages to turn an apparently familiar scene – cars surging down a freeway – into something pointedly surreal. It's always cheering to encounter a film that defies easy classification, and Ursula Meier's debut feature is just such a beast. Beginning as a sleepy slice of dirty naturalism, the picture then takes on the quality of an absurdist joke, before descending to much darker places. From Donal Clarke/ Irish Times . The acting, particularly from Isabelle Huppert, is superb.

SUN 31 JAN 8.15^{PM}

MID-AUGUST LUNCH



DIR: GIANNI DI GREGORIO

ITALY 2008

75 MINS

A middle-aged man on his uppers, lives with and looks after his elderly mother, as unpaid bills pile up around him. At least a partial solution to his pecuniary problems arises when his landlord, one of his friends and even his doctor each persuade him to let them dump their elderly relatives on him, over the holiday period. An assortment of ill-matched, elderly ladies descends on his tiny flat. Mid-August Lunch is a miniature gem, by turns comic, embarrassing, engaging and emotionally affecting. This is a small but beautifully rendered drama of manners that captures the nuances of people's behaviour and shows a mis-fit group of individuals, coping (or not) with each others' idiosyncrasies. A completely unique film, Mid-August Lunch is a charming and convincing first feature from di Gregorio.

Winner - Satyajit Ray Award, London Film Festival 2008

Winner – Grand Prix, Bratislava International Film Festival 2008

Winner – Audience Award, Bratislava International Film Festival 2008

SUN 07 FEB 8.15^{PM}

WELCOME



DIR: PHILIPPE LIORET

FRANCE 2009

110 MINS

Bilal a 17-year-old Kurd from Iraq, phones London to tell his girlfriend Mina that he'll soon be crossing the Channel to join her. He has already made an arduous three-month journey to France, and believes that the final leg will be easy. But after an unsuccessful crossing as a stowaway on a lorry, Bilal conceives the desperate notion that perhaps he can swim to his goal. Enter swimming instructor Simon in the throes of a divorce from teacher Marion who agrees to give Bilal swimming lessons, then becomes increasingly involved with, and protective of, the boy – initially, it appears, in the hope of impressing Marion, but eventually for more complex emotional reasons. The film is ultimately more Simon's story than Bilal's. Has he suddenly woken up to his humanitarian tendencies, is he just out to win back Marion, or is he a middle-aged man in the process of meltdown? Vincent Lindon's gruff, hand-dog persona of a hard-bitten type guy with a soft, needy core. confirms him as French cinema's current incumbent of the Jean Gabin niche of bullish-but-sensitive blue-collar roles. The action takes place against a topical background, with the film offering a quietly impassioned critique of the French government's harsh policies towards illegal immigrants and French xenophobia in general.

Winner - Europa Cinemas Label, Berlin International Film Festival 2009

SUN 14 FEB 8.15^{PM}

TALES FROM A GOLDEN AGE



DIRS: HANNO HÖFER, RAZVAN MARCULESCU, CRISTIAN MUNGIU, CONSTANTIN POPESCU, IOANA URICARU

ROMANIA, FRANCE 2009

131 MINS

It's been something of a golden age for Romanian cinema of late. This vividly persuasive picture of a society caught between graft and anxiety continues the trend. There's much wry fun to be had at the expense of the bureaucrats, as panic reigns in a rural community being inspected to see if they'll pass muster for a big-wig's motorcade. A party photographer faces meltdown when his picture of Giscard D'Estaing's official visit makes the Frenchman seem more presidential than their own dear leader. A lovelorn lorry driver seeks to win an inn-keeper's heart by smuggling her illicit eggs. A suburban family face the challenge of slaughtering a pig without alerting their apartment block neighbours. A delightful closing story goes to show that you can sell air for a profit if you're clever enough. A wise and witty collection from those who lived through it all.

SUN 21 FEB 8.15^{PM}

BRIGHT STAR



DIR: JANE CAMPION

UK 2009

119 MINS

The three-year relationship between Fanny Brawne (Abbie Cornish) and John Keats (Ben Whishaw) – she was 18 when they met in 1818, he was 23 – is one of the great love affairs of English literature. Cornish gives a wonderful performance as Fanny Brawne – a sensitive young woman who is intrigued and amused by the reputation of her neighbour, John Keats, but insistent on her own rival skills as a dressmaker and seamstress. Keats, as portrayed by Whishaw, has the self-possession of a middle-aged adult, the affected detachment of an artist and the eerie self-absorption of a child. The film subtly moves from playful banter and underlying tension into the true love and mutual reliance that springs up when John and Fanny become next door neighbours in Hampstead. The only thing standing between their two beds at that point is the thin wall dividing the semi-detached houses. The action of the film proceeds largely within the summery pastures of 19th-century Hampstead, occasionally switching to the crowded squalor of Kentish Town and beautifully lit by Greig Fraser. It ends with a fine reading by Ben Whishaw of "Ode to a Nightingale" that begins after Fanny has walked across a wintry Hampstead Heath in a mourning dress of her own creation so don't rush for the exit when the credits start rolling. Sit and savour this marvellous film until the lights come up.

SUN 28 FEB 8.15^{PM}

SURPRISE FILM DIRECT FROM DUBLIN INTERNATIONAL FILM FESTIVAL WITH GUEST SPEAKER, DETAILS TO BE ANNOUNCED AT A LATER DATE.

SUN 07 MAR 8.15^{PM}

WHITE RIBBON



DIR: MICHAEL HANEKE

AUSTRIA, GERMANY 2009

144 MINS

The White Ribbon marks the high point of a journey that Haneke began over twenty years ago with his remarkable first feature film, The Seventh Continent. This latest work, set in a small farming village in northern Germany on the eve of the First World War, is shot in sparkling, iridescent black and white, a film of shimmering surfaces that conceal a much darker reality. True to his style, this reality is hinted at but rarely shown, and it gradually informs every moment of our watching. Haneke has always had an eerie ability to unsettle, and this quality is in full force during the opening scenes of The White Ribbon. Beneath the sun-dappled fields lurks a series of disturbing events recounted by the local schoolteacher: a horseman has a strange accident, a worker is killed in the nearby sawmill, a young boy is kidnapped and beaten, a man savagely takes his scythe to a crop in a field, a barn is torched. This provides the backdrop to Haneke's brilliant and ruthless examination of a society that admits to nothing and hides everything. The brutalizing reality of village life is slowly laid bare. Both provocative and elegantly executed, this is essential viewing – an examination of how violence can perhaps unwittingly take root in a society that ostensibly believes in other values.

Winner - Palm D'Or, Cannes Film Festival 2009

SUN 14 MAR 8.15^{PM}

TULPAN



DIR: SERGEI DVORTSEVOY

GERMANY, KAZAKHSTAN 2008

100 MINS

The traditional lifestyle of nomadic sheep herders on the harsh Kazakh steppe provides quietly sensational drama in Tulpan, the feature debut of Kazakh-born documaker extraordinaire Sergey Dvortsevoy. An engrossing tale of a 20-ish youth who can't achieve a long-cherished dream of tending his own flock without first acquiring a wife. Recently discharged from the Russian navy, Asa, together with his boisterous best buddy Boni, calls on the only family in miles with an eligible daughter, the eponymous Tulpan (whose name means "tulip"). Hoping to leave the steppe and go to college, she tells her parents to refuse him, claiming it's because his ears are too big. The crestfallen Asa finds his dream further deflated when he proves to lack a natural instinct for herding, yet he persists at both courtship and animal husbandry. Preserving an organic mix of naturalism and poetry, the director manages to make the sounds, smells and simple pleasures of the steppe palpable and offers a fascinating mixture of ethnographic detail, gentle humour and spectacular cinematography.

Winner - Un Certain Regard Prize, Cannes Film Festival 2008

Winner – East of West Prize, Karlovy Vary Film Festival 2008

MEMBERSHIP/SEASON TICKET FOR ALL ABOVE NINE FILMS

€36/32 (Concession)

GUEST ADMISSION TO SINGLE FILMS

€8/6 (Concession)

INFORMATION/BOOKING: TOWN HALL THEATRE

Phone 091/569777

MEMBERS ARE REQUESTED TO TAKE THEIR SEATS 10 MINS BEFORE SCREENING.