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FILM
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Rotary
Club of Ottawa-Stittsville



International Film Series

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January 27, 2020

And the Birds Rained Down (Canada)

February 24, 2020

Arab Blues (France)

March 23, 2020

Portrait of a Lady on Fire (France)

April 27, 2020

The Climb (USA)

May 25, 2020

Sorry We Missed You (UK)

Series Pass - \$60 for 5 films

Choose 4pm, 7pm or 7:15 pm.

Films Subject to Confirmation

Pass is Transferable

No Reserved Seating

All Films will be screened at Landmark Cinemas Kanata

To Purchase: Contact Florence O'Connor, foconnor1219@gmail.com or any member of the Rotary Club of Ottawa-Stittsville

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And the Birds Rained Down Official Selection TIFF 2019

The latest from **Louise Archambault**, adapted from the acclaimed novel by Jocelyne Saucier, is an elegiac and charming meditation on the possibility of living outside modernity. The lifestyle of three hermits living in cabins in the Quebec countryside is threatened to be disrupted when a photographer/researcher starts looking for survivors of a catastrophic blaze that happened decades ago. This film is driven by an astonishing cast boasting some of Quebec's most esteemed performers.

Principal Cast: Andrée Lapelle, Gilbert Sicotte, Rémy Girard, Ève Landry

Director: Louise Archambault (Gabrielle) **Subtitled**



Arab Blues

Official Selection TIFF 2019

After 10 years of living in Paris, Selma (Golshifteh Farahani) has returned to Tunis. Her younger cousin can't figure out why she'd leave the French capital, her aunt is overbearing, and her uncle is only giving her a matter of weeks to crash in the apartment above their house. Selma, nonetheless, is steadfast in her resolve: to open up her own psychotherapy practice. As Selma tries to settle in, she's faced with increasing complications. Farahani gives a powerful and compelling performance. She hits all the comic beats. Arab Blues develops with an irresistible charm while not sidestepping the bigger questions about both a country and a woman at a crossroads.

Director: Manele Labidi

Subtitled

Portrait of a Lady on Fire Official Selection TIFF 2019

Set in 18th-century Brittany, the film follows Marianne, an artist commissioned by an Italian noblewoman to paint a portrait of her reclusive daughter, Héloïse, who is soon to be married. However, there are peculiar conditions of this assignment; Marianne must never announce to Héloïse the objective of her visit. Winner of both the Queer Palm and Best Screenplay Awards at this year's Cannes Film Festival, the fourth feature from French writer-director Céline Sciamma is an exquisite portrait of hidden love, art, eros, and the gaze.

Director: Céline Sciamma **Subtitled**

"It's a great example of how a well-told story, with vivid characters, can seep right into your bones and keep you thinking for days afterward — and the pleasure felt while watching it isn't negligible either." *Stephanie Zacharek, Time Magazine*



The Climb

Official Selection TIFF 2019

The set-up is simple: two friends are out for a bike ride through the mountains in the south of France when Mike confesses that he has slept with Kyle's fiancée. This confessional episode expands into an epic multi-year journey that navigates the ins and outs of a co-dependent friendship. Eschewing many standard techniques of cinematic comedy, the director relies on a series of beautifully choreographed single takes, one for each scene, allowing many hilarious moments to come from the least expected places in the frame. With each comedic escalation, it makes us not only cackle at the absurdity of its scenarios, but also ponders complex questions about the nature of male friendships.

Sorry We Missed You

Official Selection TIFF 2019

Now in his 6th decade of filming, director **Ken Loach** (*I, Daniel Blake*; *Jimmy's Hall*) has become something of a cinematic institution even as his films continue to boldly criticize institutions, often depicting how working-class people can be caught in the gears of systemic exploitation. The film is a captivating and compassionate portrait of a family who sacrifices nearly all they have for the uncertain promise of independence. Ricky, a former construction worker, is eager to make a go at being his own boss when he takes a quasi-freelance delivery gig and convinces his wife to sell her car in order to buy the van he needs for the job. **Loach** dissects larger social issues by focusing on the plight of a handful of precisely drawn characters.

