

19<sup>TH</sup>

CINECITY

# THE BRIGHTON FILM FESTIVAL

5-14 NOV 2021  
ADVENTURES IN WORLD CINEMA



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THE BRIGHTON FILM FESTIVAL 5-14 NOV 2021 CINE-CITY.CO.UK



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19<sup>TH</sup>

WELCOME  
TO THIS YEAR'S

CINECITY

CINE-CITY.CO.UK

**WE ARE DELIGHTED** to be back in cinemas for this our 19th edition and looking forward to watching films together with you again on the big screen. As Angela Carter wrote, *'there is something sacred about the cinema, which is to do with it being public, to do with people going together, with the intention of visualizing, experiencing the same experience, having the same revelation.'* We can't wait to get this year's programme started.

## FIRST SIGHT

CINECITY gives audiences first sight of highly anticipated films ahead of UK release with key titles from international film festivals such as Cannes, Sundance and Berlin throughout the programme. CINECITY provides an early look at these and other films that will help shape the cinema landscape in the months ahead and are sure to feature in awards season. There is also the chance to discover other titles brought to Brighton from around the world for one-off screenings and to re-discover classics and rarely-seen gems on the big screen.

## FEMALE FOCUS

This year's line-up is especially rich in female film-making talent with the latest works from a trio of our favourite British directors - Andrea

Arnold, Clio Barnard and Joanna Hogg - plus acclaimed international film-makers Jane Campion, Julia Ducournau and Céline Sciamma.

## REGIONAL TALENT

There are premieres of a selection of features from directors based in Brighton & Hove - *Record, Clay & Bone, Maisie* and *Ghost Amber* - and the showcase for regional talent continues, selected from open submissions to the festival. This includes the New Voices programme for those aged 25 and under supported by Screen and Film School, Brighton.

With cinemas closed for so much of the last couple of years, we have all missed the experience of watching a film on the big screen with an audience. As part of a celebration of the collective cinema experience, we have launched an online crowd-sourced exhibition called **CINE FICTION** which explores how cinema-going has been portrayed in literature over the last century. We would love to hear from you with your own suggestions for extracts from novels to feature on the website. Please see [www.cinefiction.org](http://www.cinefiction.org) for full details

## WITH THANKS

CINECITY would like to thank all our funders and sponsors, the University of Brighton and its School of Art and Media, film-makers and distributors, venues and volunteers who have made this year's festival possible.

## CINECITY TEAM

**CO-DIRECTORS:** Tim Brown / Frank Gray  
**MANAGER:** Sam Cuthbert  
**BUSINESS CO-ORDINATOR:** Jane King  
**PROGRAMMING CONSULTANT:** Nicky Beaumont  
**NEW FEATURES COPY WRITER:** Niki Harman  
**FESTIVAL ADMINISTRATOR:** Louise Conway  
**VOLUNTEER CO-ORDINATOR:** Sam Rush  
**TECHNICAL SUPPORT:** Stasia Botwright  
**SUBMISSIONS VIEWERS:** Joanna Callaghan, Nicola Mitropoulou, Carlota Weber  
**PROGRAMME DESIGN:** 6970 Design Ltd  
**WEBSITE:** Zac Toff  
**PATRONS:** Barry Adamson, Nick Cave, Paddy Considine, Steve Coogan, Henry Normal, Ben Wheatley

VENUE INFO SEE PAGE 15 ➤

COVID INFO SEE PAGE 15 ➤

DIARY SEE PAGE 16 ➤

BRIGHTON FILM FESTIVAL

THE NATIONAL LOTTERY

SCREEN archive SOUTH EAST



University of Brighton

DUKE OF YORK'S  
FRI 5 NOV / 8:45PM

DIR: CLIO BARNARD.  
WITH: ADEEL AKHTAR, CLAIRE RUSHBROOK.  
UK 2021. 95 MINS.

Nurturing and loving teaching assistant Ava (Claire Rushbrook) and fun and warm property manager Ali (Adeel Akhtar) meet and begin an unlikely romance. She is the widow of an abusive husband. He is in the process of separation but still lives with his wife. Together they find solace in each other, connecting through their wounds, their shared love of music and their surroundings. As with Clio Barnard's previous films such as *The Selfish Giant* and *The Arbor*, the characters are not separate from but are parts of the whole that make up their environment. With perfect central performances and Barnard's sensitive direction, *Ali & Ava* is nuanced and heartfelt, a drama full of intelligence and charm.

OPENING  
NIGHT

# ALI & AVA

DIR: JOANNA HOGG.  
WITH: HONOR SWINTON BYRNE, TILDA SWINTON, RICHARD AYOADE  
UK 2021. 106 MINS.

CLOSING  
GALA

DUKE OF YORK'S  
SUN 14 NOV / 8:30PM

# THE SOUVENIR PART II

In the first chapter of *The Souvenir* we saw Julie, a film student based on Hogg's own early life, fall in love and start a complex relationship with an enigmatic older man. The second part begins where we left off, with Julie navigating and processing the effects of grief, whilst in the confusion of figuring out who her lover was. This new chapter, which also stands alone as a singular piece, is focused on her burgeoning career as a film-maker, closely observing the creative process and reliving the experience of the independent film scene in 1980s London. Pictured through Hogg's intimate lens, with its power to capture the space between two people with such accuracy and tenderness, the autobiographical material is made all the richer. With an excellent cast, *The Souvenir Part II* is a quietly delicious film from one of the country's finest directors.



DUKE OF YORK'S

Introduced by musician and writer Stephen Mallinder (*Wrangler, Cabaret Voltaire*).

SAT 6 NOV / 12NOON

35mm Presentation

DIR: HIROSHI TESHIGAHARA. WITH: EIJI OKADA, KYÔKO KISHIDA.  
JAPAN 1964. 147 MINS. JAPANESE WITH ENGLISH SUBTITLES.

An entomologist travels to remote sand dunes inspecting insects. When he misses the last bus back, the villagers take him to a widow's hut to stay the night. In the morning he discovers he is trapped. Unable to escape, he joins her, shovelling sand in perpetuity. A take on the myth of Sisyphus, *Woman of the Dunes* speaks to the futility of modern-day work and personal autonomy that preoccupied many filmmakers of this era. The mesmerising cinematography frames the alien landscape as a subtle hell whilst also zoning in on the literal minutiae of grains of sand and pores in the skin in a way that becomes hypnotically intense. Thematically, the modern world of reason and science is pitted against wild nature and the erotic - both here have an existential quality. An unsettling experimental score underlines the sense of claustrophobia and discomfort. An original, trippy, heady masterpiece that's hard to shake off.

# WOMAN OF THE DUNES

Screening as part of Japan 2020: Over 100 years of Japanese Cinema, a UK-wide film season supported by National Lottery and BFI Film Audience Network. [bfijapan.co.uk](http://bfijapan.co.uk)

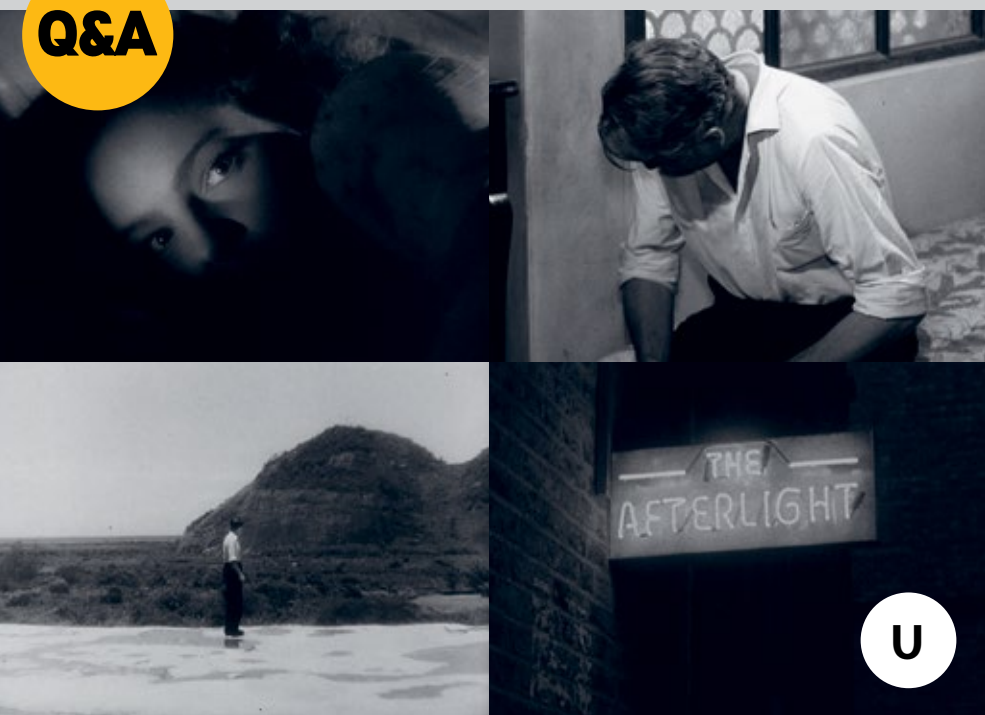
JAPAN  
2021

BFI FAN THE NATIONAL LOTTERY



DIR: CHARLIE SHACKLETON. UK 2021. 82 MINS.

Q&A



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35mm Presentation

DUKE OF YORK'S

SAT 6 NOV / 3:30PM

# THE AFTERLIGHT

A ghostly collage of black & white films from the first half of the 20th Century cut together in sequences reminiscent of the most precious dreams. *The Afterlight* commemorates the presence of hundreds of actors who are no longer alive. This vast ensemble cast have left behind through their performances on celluloid a kind of extended life, albeit a fragile one. On screen, they seem to wrestle with this fragility: roaming without direction, performing empty gestures, waiting endlessly for their fate. This moving love letter to cinema is mirrored in the physical film itself; only a single 35mm print of *The Afterlight* exists so with each projection it slowly erodes until it eventually disappears.

Followed by Q&A with director Charlie Shackleton.

DIR: JANE CAMPION. WITH: BENEDICT CUMBERBATCH, KIRSTEN DUNST, JESSE PLEMONS, KODI SMIT-MCPHEE. NEW ZEALAND/AUSTRALIA 2021. 126 MINS.

In 1925 on a sprawling Montana cattle ranch, the Burbank Brothers live in relative isolation. Phil (Benedict Cumberbatch) is savage and scornful whilst George (Jesse Plemons) is quiet and unassuming. Things become unsettled when George marries a local widow (Kirsten Dunst) who moves in, with her son (Kodi Smit-McPhee) in tow.

Adapted from a novel by Thomas Savage, Jane Campion (*The Piano, Top of the Lake, Bright Star*) has crafted a superbly brooding and atmospheric drama, also notable for Ari Wegner's cinematography and the score from Jonny Greenwood. Exploring characters that are fighting base, dark instincts that bubble just beneath the surface, there is a tension between the sinful and righteous, the female and male, that feels both ancient and urgent. A welcome return to cinema screens of a true auteur and visionary.

DUKE OF YORK'S

SUN 7 NOV / 6PM

DIR: CÉLINE SCIAMMA. WITH: JOSÉPHINE SANZ, NINA MEURISSE, MARGOT ABASCAL.  
FRANCE 2021. 72MINS. FRENCH WITH ENGLISH SUBTITLES.

# PETITE MAMAN

After the death of her grandmother, eight-year-old Nelly and her mother travel to her mother's childhood home to clear it out. Whilst there she meets a mysterious girl in the woods, where they become friends and build a treehouse together. *Petite Maman* may be a quieter and more low-key follow up to Sciamma's masterpiece *Portrait of a Lady on Fire*, but this is a beguiling and beautiful little film about all the big things in life. It navigates grief, purpose and how genealogy both nurtures and binds us, and has an emotional poignancy that feels typically Sciamma. As with her previous films *Tomboy*, *Water Lilies* and *Girlhood*, she displays an uncanny knack for articulating the interior life of a kid, finding wisdom and depths that make us reflect on our own humanity and ponder our own destinies.



DEPOT, LEWES

SUN 7 NOV / 6PM



DIR: ANDREA ARNOLD. UK 2021. 94 MINS.

An observation of the daily life of two dairy cows, tracking from birth to death and day to night, occurrences on a farm. The camera looms at eye level, bringing a sense of intimacy and alliance with these creatures. Humans are insignificant here and exist only somewhere in the background. At first glance *Cow* feels like a departure from Arnold's previous work such as *Red Road*, *American Honey* and *Fish Tank*, dramas centred around female protagonists who sit somewhere on the periphery of society's care, but many of her recurring themes are present. She has said of the cow, "I just wanted to watch her reactions to her daily reality. In all of its beauty and challenges and brutality. To look. To see. To see her." And this is what Arnold does best: see, connect viscerally, reflect humanity in all its depth, and inspire a radical level of empathy. Not to be missed.

DUKE OF YORK'S

MON 8 NOV / 8PM



# DRIVE MY CAR

DIR: RYUSUKE HAMAGUCHI. JAPAN 2021. 179 MINS.  
JAPANESE WITH ENGLISH SUBTITLES.

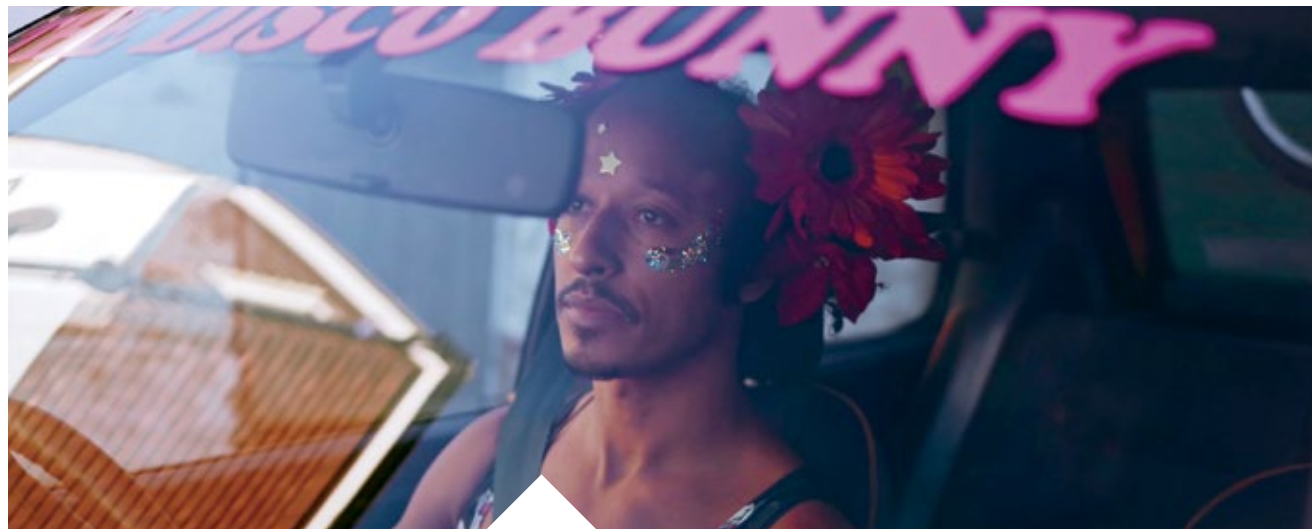
Based on the Haruki Murakami short story *Men Without Women*, *Drive My Car* assembles a theatre director recently diagnosed with an eye condition, his pretty 20-year-old driver, his TV-executive wife and his wife's lover who also happens to be the leading man in the Chekhov play he is about to direct! What ensues is a thoroughly enjoyable and satisfying slice of humanity, replete with Hamaguchi's trademark themes of erotic intimacy, mysterious identity, misled perceptions of others, and the secrets and lies they tell. When watching one of his films you feel like you are dropping in on his characters. You truly believe they had a whole life before this particular chapter, but you only have permission to look through the keyhole for a while until you leave them to continue on as before. Winner of the Best Screenplay at Cannes, *Drive My Car* offers the great pleasure of watching a master director at work.



CINECITY

OPEN

A PROGRAMME OF LOCALLY-MADE SHORT DRAMAS, DOCUMENTARIES AND ANIMATION SELECTED FROM OPEN SUBMISSIONS TO THE FESTIVAL. APPROX. 90 MINS.



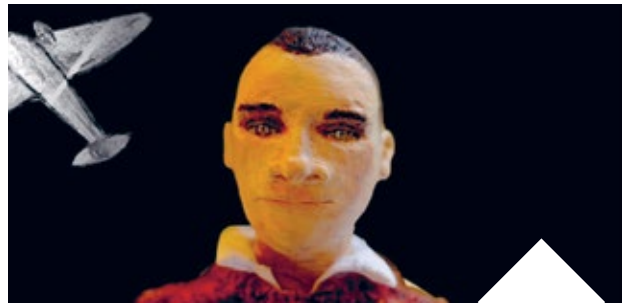
(THE LOST FOUND)  
BOY MAN BUNNY

**DIR: DANIEL IFANS. 25 MINS.**  
What happens when a Brazilian street kid from the favelas of Salvador, is dropped into privileged English society? Three decades later, Pablo is still trying to figure things out. Filmed over three years, this documentary follows the colourful street performer known as The Disco Bunny.



STALKER

**DIR: GINNY JONES. 2 MINS.**  
Animation in which a man follows deer prints through the snowy landscape of the Lake District, but the situation might not be as clear cut as it seems.



A NEW LIFE TOMORROW

**DIR: AVY SIGNOFTHESHARKBOY. 4 MINS.**  
The experimental stop motion memoir of the Director's stepfather, a London boy in World War 2.



GRACE

**DIR: SOPHIE DIXON. 10 MINS.**  
In 1838, Grace Darling became one of the greatest female celebrities of the Victorian era. After rescuing survivors from the shipwreck of the SS Forfarshire, her quiet life as a lighthouse keeper's daughter changed forever. Inspired by various and often conflicting accounts, *Grace* is a poetic exploration of Grace Darling's life and the impact of her fame.



THE EFFIGY OF MARY SEER

**DIR: ROSS JAMESON. 4 MINS.**  
A young girl finds an old doll in the remnants of a bonfire. She has no idea how it got there, or where it came from. But when she discovers that she can see through the doll's eye, she will uncover the terrifying truth.

RUNNING WITH TRAINS

**DIR: RONNIE & ROSS JAMESON. 4 MINS.**  
Ronnie Jameson is an autistic boy for whom the Covid lockdowns in 2020 and 2021 were very hard. But by combining two of his favourite things - running and trainspotting - he managed to create something he loves: Running with Trains.



MEGALOMANIA

**DIR: REX RUSSELL. 21 MINS.**  
In a sarcastic version of reality we follow Gene, a young woman who dreams of dancing, but instead, is trapped at home by her delusional Mother. However, a once in a lifetime opportunity means Gene finds herself in the middle of a Dance Marathon Competition, where there is not only the allure of drugs, but the chance to reconnect with her long-lost father...



THE WORLDS BETWEEN A  
PROBLEM AND ITS SOLUTION

**DIR: JEZ NOOND. 16 MINS.**  
Filmed during lockdown and culminating on the evening of a March low tide, *The worlds between a problem and its solution* explores the physical and virtual environments inhabited by pupil and tutor as they collaborate online between Brighton and South London.



NEW VOICES

SHORT FILMS FROM LOCAL FILM-MAKERS AGED 16-25 SELECTED FROM OPEN SUBMISSIONS

SUPPORTED BY >



SCREEN AND  
FILM SCHOOL  
Brighton

ME, MYSELF AND ID

**DIR: CHANDLER THORNER. 5 MINS.**  
In a time of self-isolation, lockdown and stay at home orders, it's easy for people to feel trapped and alone with their thoughts. Online dating has become the new normal for connection and while struggling to form a connection with Beth online, Rachel finds herself surrounded by her bickering Ego, Anxiety and Self-hate.



SIREN

**DIR: REN HOPPER SCOTT-BRIDGE. 10 MINS.**  
Against a backdrop of wartime Britain, cracks start to appear in a couple's relationship as they are forced to face their worst fears. But work on the allotment must go on - beneath the shadow of the watchful scarecrow.



MOTHERHOOD

**DIR: CRYSTAL LEAITY. 4 MINS.**  
Exposing an ongoing social issue faced by parents of disabled children around the world, we follow a single mother and the challenges and sacrifices faced while trying to secure a happy and stable future as an independent adult for her disabled son.



ARTHUR

**DIR: JACOB SWEEP. 8 MINS.**  
What happened to Arthur Peake and Arthur Noyce one October night in 1936? A man awakens in his flat in Hove to find a loved one dead at the table. After taking a heavy dose of sleeping pills in an attempt to take his own life, he is met with a familiar figure. Based on a true story that would later become the basis of a local ghost story.



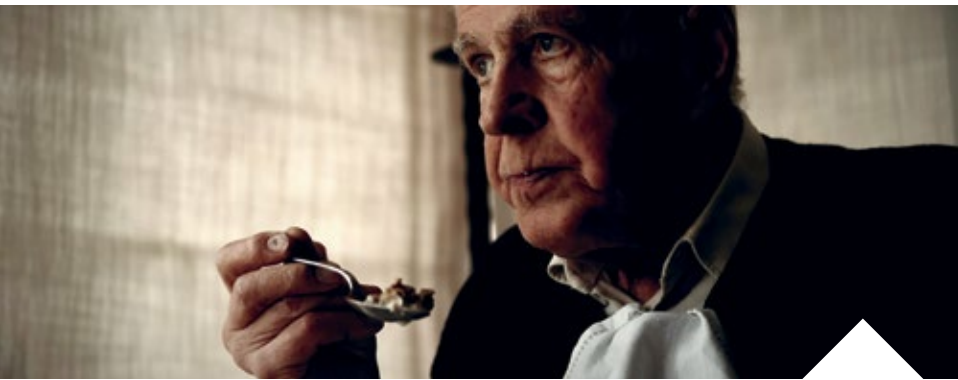
LOSING TEETH

**DIR: LAUREN LOUISE CISSE. 6 MINS.**  
As Allie's mental health begins to decline, her insomnia starts to rise. Suddenly the line between dreams and reality begins to fade.



THE CORNER

**DIR: CHRISTIAN WILLIAM GARNES & JAMES YOUNG. 6 MINS.**  
A young boxer battles the mental stress of his past as he takes part in a gruelling fight. He must use his fear of returning to his previous life as a source of motivation to get through the toughest encounter of his career.



JOHN

**DIR: MELISSA MACLEAN. 7 MINS.**  
In fighting a battle with his emotions, John puts pen to paper.



DEPOT, LEWES  
MON 8 NOV / 7:45PM

# CLAY & BONE



Q&A

Followed by a Q&A with director Brian McClave and special guests.

DIR: BRIAN MCCLAVE.  
WITH: WILL SELF.  
UK 2021. 79 MINS.

This poetic documentary from director Brian McClave (co-director of *A Year in an English Garden*) examines the Crossrail Project, a new 73-mile railway line which dissects London from West to East, featuring a narration written and performed by Will Self. With unique access to the rich archive of footage captured during the scheme's (still uncompleted) construction it explores what it means to build new infrastructure in the 21st Century and even with all the modern tools at our disposal, just how primal tunnelling still is. Self's acerbic script is interwoven with a score written and performed by Wendy Rae Fowler of *We Fell to Earth*, which positively pulsates and growls. It's a film that asks what have we forgotten buried in the mud?

DUKE OF YORK'S  
TUES 9 NOV / 6:30PM

Followed by Q&A with director Lee Cooper and special guests.



15

Q&A

# MAISIE

DIR: LEE COOPER. UK 2021. 75 MINS.

In Lee Cooper's debut documentary feature, we follow 'Maisie Trollette', alter-ego of Britain's oldest Drag Artist David Raven, whose 85th birthday is fast approaching. A special grand performance in his hometown of Brighton has been arranged with an 87-year-old American rival,

the oldest performing Drag Queen in the world, jetting in to join the fun. While there is seaside sauciness served up in abundance, a more private side is also revealed through conversations between David and his friends at home, recalling a colourful life full of ups and downs. The tragic loss of Raven's life partner to AIDS, is a harsh reminder of the

pain inflicted on a generation. David must also deal with the challenges of performing in his eighties including battling with Alzheimer's. Brighton and its proud LGBTQ+ community are of course inextricably linked; over time, we have seen Drag evolve and adapt, but here we can revel in these Queens from a specific time and place.

DEPOT, LEWES  
TUES 9 NOV / 8PM



# MEMORIA

DIR: APICATPONG WEERASETHAKUL. WITH: TILDA SWINTON.  
COLOMBIA/FRANCE/GERMANY/MEXICO/THAILAND/UK 2021.  
136 MINS. ENGLISH AND SPANISH WITH ENGLISH SUBTITLES.

Set in Columbia, Jessica - played by the always brilliant Tilda Swinton - is startled by an ominous sound that no one else can hear. "It's a rumble from the core of the earth then it shrinks" she tries to explain. But the question looms: is this a call, or a warning? Some ancient bones are dug up nearby. Her sister suffers a mysterious illness against the backdrop of grey modernist buildings and lush nature. The film's strange beats all align and morph into a mystic and beautiful whole, finding a very specific tone and producing something close to a sci-fi thriller but beyond genre. Themes of memory, fate and the realm of the unseen are at play here. Whilst Apichatpong Weerasethakul's work is always tricky to define, the tension here between nature and technology, the archaic and scientific, logical and sacred conjures a cinematic experience that's wholly unique.

DUKE OF YORK'S  
WED 10 NOV / 6:30PM



# GHOST AMBER

DIR: TIM GRABHAM.  
UK/TAIWAN 2021.  
59 MINS.

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Blending animation, documentary, archive material and fantasy elements, *Ghost Amber* is a poetic reflection on the slow vanishing of analogue film. Shot in Taiwan, Europe and the UK, a celluloid ghost materialises inside the ruins of a mysterious cinema as the film charts the disappearance of the medium and the places where we watch it. Structured in 4 chapters: *The Phantom*, *The Flesh*, *The Mutating Canvas* and *Alchemy* this is director Tim Grabham's debut solo feature (he previously screened experimental short *Films to Break Projectors* at CINECITY in 2017). A diverse range of film-makers, musicians, choreographers and archivists were involved in the ambitious project; the soundtrack includes contributions from Yetti, AQAXA, Stephen Thrower, Maria Marzaioli and many more.

PLUS SHORT:  
**LOST CONNECTIONS**

DIR: ANDY BURN & HUSSINA RAJA. UK 2021. 13 MINS.

A new collaborative archive film created in response to an extraordinary time in all our lives and featuring footage from 12 regional and national film archives, including Screen Archive South East.

***Lost Connections* has been commissioned by the BFI Film Audience Network and supported by National Lottery funding.**



Q&A

Followed by Q&A with director Tim Grabham.



DEPOT, LEWES  
WED 10 NOV / 8:30PM

# PARIS, 13<sup>TH</sup> DISTRICT



DIR: JACQUES AUDIARD.  
WITH: MAKITA SAMBA, LUCIE ZHANG, NOEMIE MERLANT.  
FRANCE 2021. 106 MINS. FRENCH WITH ENGLISH SUBTITLES.

A love triangle set in contemporary Paris, in which Emilie a call centre worker, Camille a high school teacher, and Nora a law student, become erotically intertwined. Dubbed the millennial *Jules et Jim* and shot in cool black-and-white as a reference to its cinematic influences, this is nonetheless far from a nostalgic Parisian *ménage à trois*. Filmed during the coronavirus pandemic, the undercurrents lead to a very contemporary take on sex and romance. The characters are not aimless, but they use each other as part distraction, part itch to scratch during the blanks in everyday life. Set in the aesthetically austere Les Olympiades area of the city, fans of Audiard's earlier work (*A Prophet*, *Dheepan*) may recognise how the characters are both separate from and part of their harsh surroundings, making you zone in on them further. A refreshingly modern take on a familiar story.

DIR: PANAH PANAH. WITH: HASSAN MADJOONI, PANTEA PANAHIHA AND RAYAN SARLAK.  
IRAN 2021. 93 MINS.  
PERSIAN WITH ENGLISH SUBTITLES.

A family of four take a road trip across Iran, the reasons of which are initially unclear to us. There is tension in the car, the older brother driving is told not to use his phone, his father is in the backseat with a cast on his broken leg. All the love, tensions, secrets, affection and frivolity that families share is on display. With superb acting, writing and directing the family dynamics are observed in all their quiet complexity. The cinematography gazes over the mountainous landscape and squeezes us into the intimate and claustrophobic space of the car while 70s Iranian pop provides the soundtrack for our journey. This is a warm, big-hearted and compelling debut feature from Panah Panahi, son of the great Iranian director Jafar Panahi.



DUKE'S AT KOMEDIA  
WED 10 NOV / 8:50PM



Followed by Q&A with director Joanna Callaghan.

DEPOT, LEWES  
THURS 11 NOV / 8:15PM

DIR: JOANNA CALLAGHAN. UK 2020. 55MINS

*Record* opens with a quote from Michel Foucault "maybe the target is not to discover who we are but reject what we are". Tracing her journey from Australia to the UK and back again, director Joanna Callaghan weaves together her own personal history with a wider story of colonisation, forced migration and the role of geography in identity. How do we make sense of the past through what we keep and record, what we make and share? Framed by a road trip through Australia, Callaghan uses a diverse range of records to explore her relationship with the country, her family and her own creative life. Shaping this rich mix of archive material, including family photos, home movies and extracts from her own films, photography, video and sound art, *Record* builds to reveal a life's journey. A film about holding onto stuff, and when to let it go.

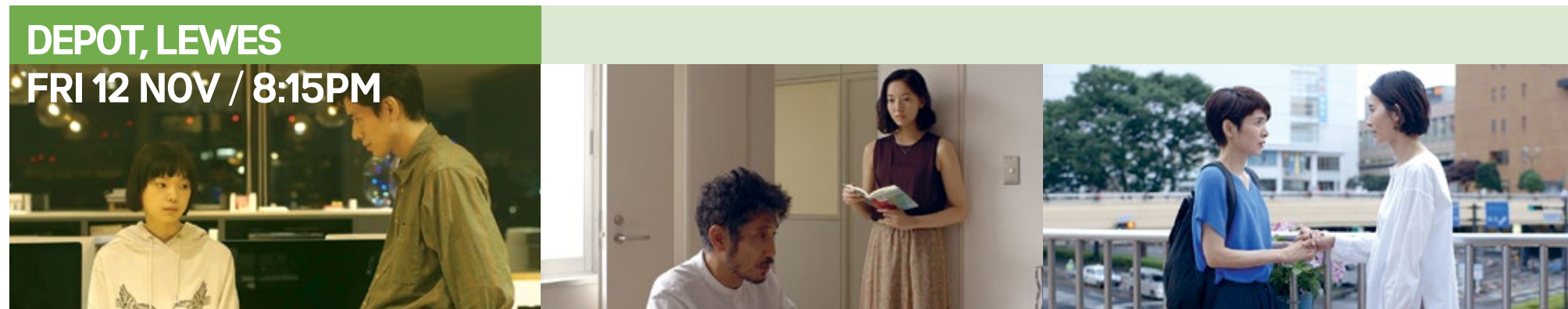
DUKE OF YORK'S  
THURS 11 NOV / 8:50PM



DIR: VALDIMAR JOHANNSSON.  
WITH: NOOMI RAPACE, HILMIR SNÆR GUDNASON.  
ICELAND/ SWEDEN/ POLAND 2021. 106 MINS.  
ICELANDIC WITH ENGLISH SUBTITLES.

Set on a remote and beautiful sheep farm in Iceland, this haunting film follows a married couple clearly living in the shadow of grief. Things change when a mysterious gift from nature arrives: a lamb. Signs of disturbance among the other sheep and a perturbed housecat add to the growing sense of imbalance and unease the newcomer brings. The rural expanse can be idyllic, magical or foreboding and the sparse dialogue makes the human characters seem even smaller against the landscape. Icelandic folklore is the central reference and core inspiration here; mixed with a dash of horror the result is a visually poetic and stylistically memorable debut feature. Co-written with poet and novelist Sján (*Moonstone - The Boy Who Never Was*) *Lamb* was a prize winner in the Un Certain Regard section at this year's Cannes and leaves its mark on you long after the film has ended.

DEPOT, LEWES  
FRI 12 NOV / 8:15PM



## WHEEL OF FORTUNE AND FANTASY

DIR: RYUSUKE HAMAGUCHI.  
WITH: KOTONE FURUKAWA, KIYOHICO SHIBUKAWA, FUSAKO URABE. JAPAN 2021. 121 MINS.  
JAPANESE WITH ENGLISH SUBTITLES.

A winner at this year's Berlin Film Festival, *Wheel of Fortune and Fantasy* comprises three distinct short stories: a love triangle, a seduction and an encounter with a lost love; each tale has a woman at its centre and has the feel of embarking on a journey into a subtle and specific form of storytelling. Thematically tied together by coincidences, mistaken identity and fate, their milieu is that of middle-class Japan. The combined result is a film that is altogether playful, fun, entertaining and irresistibly engaging.

Hamaguchi possesses a commanding talent that breathes great complexity into his characters as they bump up against and rotate around each other. At one moment you feel you're observing magical encounters that are poetic, fated and essential, the next they seem chanced, awkward and mundane, an oscillation that leaves a lasting and welcome effect. Another new film from Ryusuke Hamaguchi, the Cannes award-winning *Drive My Car*, also screens at this year's CINECITY.

Screening as part of Japan 2020: Over 100 years of Japanese Cinema, a UK-wide film season supported by National Lottery and BFI Film Audience Network. [bfijapan.co.uk](http://bfijapan.co.uk)

JAPAN  
2021

BFI FAN THE NATIONAL LOTTERY

DUKE OF YORK'S  
FRI 12 NOV / 8:30PM



DIR: WILL SHARPE. WITH: BENEDICT CUMBERBATCH, CLAIRE FOY, ANDREA RISEBOROUGH, TOBY JONES, OLIVIA COLMAN. UK 2021. 111 MINS.

Benedict Cumberbatch performs with panache as Louis Wain in this colourful and charming, unconventional biopic of the eccentric Victorian-era London artist. Sole breadwinner for his mother and five sisters Louis Wain (Cumberbatch) struggles to make ends meet before he is hired by Sir William Ingram (Toby Jones) the editor of *The Illustrated London News* as a full-time illustrator. When Wain's sister Caroline (Andrea Riseborough) hires a governess, Emily Richardson (Claire Foy), Louis finds himself immediately drawn to her. Later, inspired by a black and white kitten they take in and name Peter, Louis begins the drawings of anthropomorphised cats and kittens that will later make his name. However, as his success grows so do his demons and his mental health worsens under the challenge of grief.

Olivia Colman, who co-starred in writer-director Will Sharpe's excellent *Flowers* for Channel 4, provides the film's witty narration and the stellar cast also features Adeel Akhtar (*Ali & Avo*) Asim Chaudhry, Stacy Martin, Taika Waititi and Julian Barratt with a notable cameo for Nick Cave as Wain supporter H.G. Wells.



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EXPLORING

THE MOON AND THE SLEDGEHAMMER

This year marks the 50th anniversary of *The Moon and the Sledgehammer*, a documentary dedicated to the Page family who lived off-grid in a six-acre wood near Chiddingfold, East Sussex. Through observations and conversations with the mechanically ingenious Pages in their leafy junkyard, they reveal the nature of their lives and ambitions as they co-exist with the modern urban world. Why does this film continue to fascinate? Does it make us ask about what we value and how we live now? Does it speak to a life which has gone and to one which is coming? For this special screening, the film will be explored by Barney Snow, a TV factual and documentary film-maker interested in folk stories and rural themes, and Joanna Pocock, author of the award-winning *Surrender* (2018) and part of the Dark Mountain Project - a cultural movement that is engaged with our current ecological, social and cultural unravelling.


Following the film, Barney will describe his interest in the expression of English ruralism on film and introduce the research he is conducting for a new documentary feature that will draw upon archive films of rural life. The event is chaired by Frank Gray, Director of Screen Archive South East at the University of Brighton.

DUKE OF YORK'S

SAT 13 NOV / 1PM


DIR: ALAN BRAIN. PERU/USA 2021. 94 MINS.

The history of Belgium's colonial rule over the Democratic Republic of Congo is brutal, "an entire kingdom was turned into a factory". But in the 1950s, whilst under Belgian rule, a new music was born. A fusion of African rhythms and Afro-Cuban music with a dash of something all their own, Congolese rumba took the country through independence and the whole continent by storm with its infectious groove, captivating guitar licks and smooth vocals. Using a blend of engaging interviews, news reports and archive footage, with an electrifying soundtrack, *The Rumba Kings* shows the beauty that can come out of darkness through music. Presenting a comprehensive history of a vibrant movement and genre, this is a real treat for all music lovers.





Followed by a recorded Q&A with director Alan Brain.

Q&A



12A


THE RUMBA KINGS

DUKE OF YORK'S

SAT 13 NOV / 9PM

TITANE



DIR: JULIA DUCOURNAU.  
WITH: AGATHE ROUSSELLE, VINCENT LINDON, GARANCE MARILLIER. BELGIUM/ FRANCE 2021.  
108 MINS. FRENCH WITH ENGLISH SUBTITLES.

A young girl, Alexia, is in a severe car crash that results in her needing brain surgery and a titanium implant that has a strange side-effect: she falls in love with cars. As an adult she wears her scar with pride and dwells in a nocturnal nightmarish landscape where she is an erotic dancer, serial killer and, after a sexual encounter with a car, a mother to be. Comedy, sex and violence are pictured through a transgressive, visceral, manic lens and served up with a pulsating score.

There are nods to David Cronenberg and more contemporary odes to the 'body horror' genre, but as with Ducournau's debut *Raw* (CINECITY 2016) this offers something wholly other in vision. Ducournau is dancing to the beat of her own drum and what a wonder it is to watch. A provocative winner of the Cannes Palme d'or, only the second ever for a female director.

ATTENBOROUGH CENTRE FOR THE CREATIVE ARTS

PEOPLE LIKE US:


GONE, GONE BEYOND

Unexpected narratives expand and unravel around you, in this immersive, 360-degree cinematic installation. Fragments of familiar and experimental films interact with song and audio clips in ever-changing, kaleidoscopic and kinetic collages.

*Gone, Gone Beyond* is an audiovisual, spatial cinema work by People Like Us (aka Vicki Bennett), which breaks the rectangle, smashing the thin screen into tiny fragments, looking beyond the frame, climbing through to see what's behind.

It comprises movie and musical compositions: animated and sample-based music concrète collage, juxtaposed with content filmed and recorded by the artist, sewn together in a giant patchwork. Pull on a thread and watch whole new narratives expand and unravel all at once on a 360° palette.

Under her artist name, People Like Us, Vicki Bennett has been evolving the field of audiovisual collage since the early 1990s, cutting up and layering found footage and archives.



TICKETS: £10 / £8 CONC.

THURS 4 NOV  
5PM / 7PM / 9PM

FRI 5 NOV  
3PM / 5PM

SAT 6 NOV  
3PM / 5PM / 7PM / 9PM

DURATION:  
70 MINS (no interval)

- Under 14's to be accompanied by an adult.
- Contains surround sound, loud noises, flashes and fast-moving images.
- As an immersive 360 degree presentation, this work may cause some disorientation.
- Access: wheelchair accessible

BOOKING:  
[www.attenboroughcentre.com](http://www.attenboroughcentre.com)

12

13



DEPOT, LEWES

SUN 14 NOV / 5PM

DIR: CAROLINE PICK. UK 2020. 30 MINS.

When Caroline Pick moved home in 2012, she discovered a pile of film cans that had been stored, unopened, in a wardrobe for over 5 decades. Inside were her father's 8mm and 16mm home movies showing ordinary family life in Czechoslovakia in the 1930s through to Cardiff in the 1950s. Gradually the film Pick makes from this found material hints at something darker: at absences unexplained, except by snatches of tales about those left behind. A story of immigration, dislocation, uncertain identities and secrets: 18 close family members dead in the previous generation but never once mentioned.

Caroline Pick's *Home Movie* (2013), about her family's ruptures and silences, was shown to great acclaim at film festivals throughout the world, but it ended with a question. *Home Movie* (2020), answers it. Incorporating the earlier footage, it moves into the present, when Pick finally plucks up the courage to travel to her mother's home town in Hungary - more than 80 years after her mother left it - and discovers the heritage for which she had been searching for much of her life.



TICKETS: £6 / £5 CONC.

## HOME MOVIE (2020)

The film will be introduced by psychoanalytic psychotherapist, Jenny Leeburn, and followed by a conversation between Caroline Pick and psychoanalytic psychotherapist Robert Snell, exploring the idea of the creative process as a journey.

# FLEE

DEPOT, LEWES

SUN 14 NOV / 6:45PM

?

DIR: JONAS POHER RASMUSSEN. UK/DENMARK 2021. 83 MINS.  
DANISH WITH ENGLISH SUBTITLES.

Winner of the World Cinema Documentary Grand Jury Prize at Sundance, *Flee* is a stylish blend of vibrant animation and archive footage. When Amin was younger he fled Afghanistan as a refugee via Russia, finally arriving in Denmark. Now an accomplished academic, he is set to marry his long-term boyfriend. Having kept much of his past a secret, he agrees to make a film to explore it with his friend, director Jonas Rasmussen. The close relationship between subject and director helps to create a level of intimacy essential for trust and candour to unravel what happened in Amin's past. What follows is not a straightforward account but is nevertheless gripping. The narrative twists, turns and adjusts as memory is revealed as an unreliable narrator. This is documentary at its most innovative and compelling, an expansive, sophisticated and highly accomplished piece of work.

DIR: ANDREW KÖTTING  
IN COLLABORATION WITH  
EDEN KÖTTING.  
UK 2021. 14 MINS.



PLUS SHORT:

## DISEASED & DISORDERLY

A phantasmagorical journey into a world of Eden Köttling's making and then beyond, a film that uses the paintings, drawings and collages of the neurodiverse artist Eden to make imagistic gold.

## VENUES & TICKETS



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WORLD CINEMA

Become a Friend of the Festival - a passionate group of supporters who help CINECITY in our mission to present cinema that has the power to connect, challenge and inspire. Your support will enable us to continue to showcase the very best in international film.

PLEASE REGISTER  
YOUR INTEREST BY  
VISITING OUR WEBSITE  
[cine-city.co.uk/support](http://cine-city.co.uk/support)

### ATTENBOROUGH CENTRE FOR THE CREATIVE ARTS (ACCA)

UNIVERSITY OF SUSSEX, GARDNER CENTRE ROAD, BN1 9RA

#### BOX OFFICE INFORMATION

The box office is open from 10am to 4pm, Monday to Friday. At other times tickets can be booked online and requests can be made by email to [boxoffice@attenboroughcentre.com](mailto:boxoffice@attenboroughcentre.com)

01273 678822

[attenboroughcentre.com/](http://attenboroughcentre.com/)  
[info@attenboroughcentre.com](mailto:info@attenboroughcentre.com)

### DEPOT

PINWELL ROAD, LEWES, BN7 2JS

Mon - Thurs after 5pm	£8.00
Fri - Sun all day	£9.00
Young people under 25 -any time	£4.00
Concessions	£4.00
<i>(registered unemployed and people on DLA or PIP benefit, proof required).</i>	
Carers with CEA Card	FREE

#### BOX OFFICE

Open daily 11:00 - 20:30  
Telephone lines only open during those times. You can book tickets online anytime.

01273 525354

[lewesdepot.org](http://lewesdepot.org)  
[info@lewesdepot.org](mailto:info@lewesdepot.org)

### DUKE OF YORK'S PICTUREHOUSE

PRESTON CIRCUS, BN1 4NA

#### PEAK PRICES

<i>(Fridays after 5pm; all day Sat and Sun)</i>			
Adult	£12.70	Member	£9.70
Retired	£11.70	Retired Member	£8.70
Student	£11.70	Student Member	£8.70
Child			£8.20

#### BOX OFFICE

The cinema will open at least 15 minutes before the start of the first film each day.

0871 902 5747

[picturehouses.com](http://picturehouses.com)  
[enquiries@picturehouses.co.uk](mailto:enquiries@picturehouses.co.uk)

### DUKE'S AT KOMEDIA

44-47 GARDNER STREET, BN1 1UN

#### TICKET PRICES

SAME AS DUKE OF YORK'S

0871 902 5747

[picturehouses.com](http://picturehouses.com)  
[enquiries@picturehouses.co.uk](mailto:enquiries@picturehouses.co.uk)

19TH  
CINECITY

### FABRICA

40 DUKE STREET, BN1 1AG

#### TICKET PRICES

£6 / £3

#### BOX OFFICE INFORMATION

Bookings can also be made during gallery opening hours by speaking to a member of the gallery team or at Fabrica during office hours. Once paid for, tickets are non-refundable.

01273 778 646

[fabrica.org.uk](http://fabrica.org.uk)  
[office@fabrica.org.uk](mailto:office@fabrica.org.uk)

### COVID POLICIES

OUR PARTNER VENUES ARE WORKING HARD TO KEEP EVERYONE SAFE AND HAVE DIFFERENT GUIDELINES, PLEASE VISIT THE VENUE WEBSITE FOR THE LATEST INFORMATION.

### ATTENBOROUGH CENTRE FOR THE CREATIVE ARTS

Masks are encouraged but not required. Increased ventilation to bring in outside air. Contactless & Cash accepted. Track & Trace encouraged. [attenboroughcentre.com](http://attenboroughcentre.com)

### DUKE OF YORK'S & DUKE'S AT KOMEDIA

Masks are encouraged but not required. Contactless payments are preferred. No in-auditorium social distancing. [picturehouses.com](http://picturehouses.com)

### DEPOT

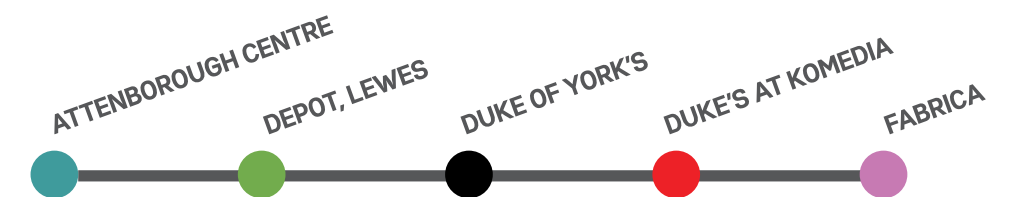
Face coverings are mandatory while watching a film. Contactless payments are preferred. Depot is operating at 75% capacity, with social distancing in place in the auditoriums. [lewesdepot.org](http://lewesdepot.org)

### FABRICA

Masks are encouraged but not required. Reduced seating capacity for social distancing. Track & Trace available. [fabrica.org.uk](http://fabrica.org.uk)

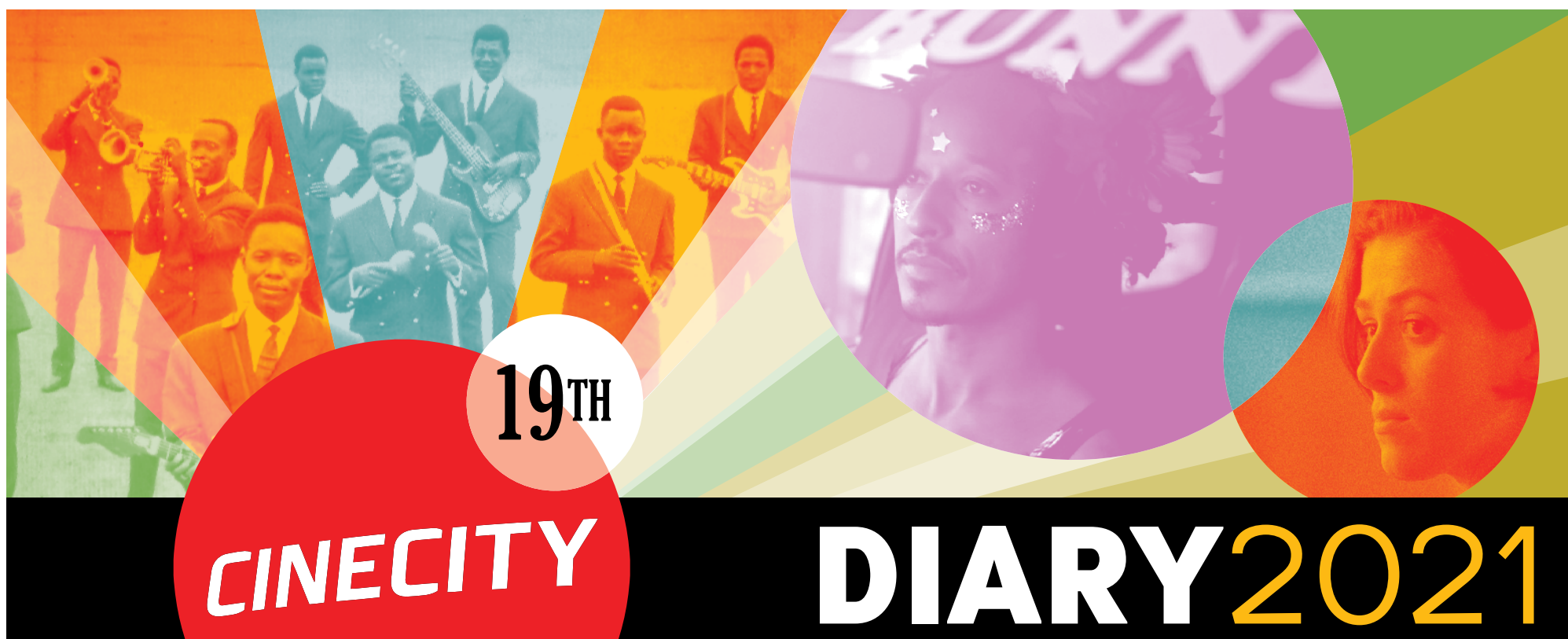
PLAN YOUR ADVENTURE 2021 ➤

ATTENBOROUGH CENTRE FOR THE CREATIVE ARTS  
DEPOT, LEWES DUKE OF YORK'S DUKE'S AT KOMEDIA FABRICA



FOR DIARY SEE PAGE 16 ➤





19<sup>TH</sup>

CINECITY

DIARY 2021

DATE	TIME	VENUE	FILM	PAGE NO.
FRI 5 NOV	8:45 PM	DOY	ALI & AVA	3
SAT 6 NOV	12 NOON	DOY	WOMAN OF THE DUNES <sup>15</sup>	4
	3:30 PM	DOY	THE AFTERLIGHT <sup>U</sup> + Q&A	4
	8:15PM	DEPOT	THE POWER OF THE DOG	4
SUN 7 NOV	6:00 PM	DOY	PETITE MAMAN	5
	6:00 PM	DEPOT	COW	5
MON 8 NOV	5:30 PM	FAB	CINECITY OPEN	6
	7:45 PM	DEPOT	CLAY & BONE + Q&A	8
	8:00PM	DOY	DRIVE MY CAR <sup>15</sup>	5
	8:30 PM	FAB	CINECITY OPEN	6
TUE 9 NOV	6:00 PM	FAB	CINECITY NEW VOICES	7
	6:30 PM	DOY	MAISIE <sup>15</sup> + Q&A	8
	8:00 PM	DEPOT	MEMORIA	9
	8:30 PM	FAB	CINECITY NEW VOICES	7
WED 10 NOV	6:30 PM	DOY	GHOST AMBER <sup>U</sup> + LOST CONNECTIONS + Q&A	9
	8:30PM	DEPOT	PARIS, 13 <sup>TH</sup> DISTRICT	10
	8:50 PM	DAK	HIT THE ROAD	10

DATE	TIME	VENUE	FILM	PAGE NO.
THUR 11 NOV	8:15 PM	DEPOT	RECORD + Q&A	10
	8:50 PM	DOY	LAMB	11
FRI 12 NOV	8:15 PM	DEPOT	WHEEL OF FORTUNE AND FANTASY	11
	8:30 PM	DOY	THE ELECTRICAL LIFE OF LOUIS WAIN	11
SAT 13 NOV	1:00PM	DOY	THE RUMBA KINGS <sup>12A</sup> + Q&A	12
	2:45PM	DEPOT	THE MOON AND THE SLEDGEHAMMER <sup>U</sup>	12
	9:00PM	DOY	TITANE	13
SUN 14 NOV	5:00PM	DEPOT	HOME MOVIE + DISCUSSION	14
	6:45PM	DEPOT	FLEE + DISEASED & DISORDERLY	14
	8:30PM	DOY	THE SOUVENIR PART II	3

#### FILM CLASSIFICATION

IF NO CERTIFICATE IS LISTED PLEASE NOTE WE CAN ONLY ADMIT PATRONS AGED 18 AND OVER AS THESE FILMS HAVE NOT BEEN CERTIFIED BY THE BRITISH BOARD OF FILM CLASSIFICATION. WE HAVE AGREED WITH BRIGHTON & HOVE CITY COUNCIL AND LEWES DISTRICT COUNCIL THAT WE CAN SCREEN THESE FILMS BUT ONLY THOSE 18 AND OVER CAN BE ADMITTED. IF NO CERTIFICATE IS LISTED PLEASE CHECK WITH THE VENUE FOR THE LATEST FILM CLASSIFICATION INFORMATION.



START YOUR ADVENTURE CINECITY 2021

Sign up to our mailing list for all the latest information [cin-city.co.uk/mail](https://www.cine-city.co.uk/mail)