

# VOP

*Visions Ouest Productions*

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## **21 years of film in French in British Columbia**

The 21<sup>st</sup> season of the Rendez-vous du cinéma québécois et francophone de Vancouver will open on February 6, 2015 at 7:30 p.m. in the Jules-Verne Auditorium. The opening film, *Maïna* by Michel Poulette (*La conciergerie, Louis 19*), based on the novel by Dominique Demers, will be screened with the director in attendance. The action takes place in North America before European contact, when the Innus lived in the south and the Inuits lived in the north. When her clan is divided by internal quarrels, Maïna, an Innu woman, sets out in pursuit of the Inuits who have kidnapped Nipki, a young boy from the village. She is also taken captive and brought to the cold, snow-bound land of the Inuits. En route, she falls in love with her kidnapper, Natak. With the passing seasons, Maïna tries to integrate, but as she does not know the local customs, frictions develop with her partner and the other villagers. "The great strength of the film is, unequivocally, the attention paid to anthropological details and the way the film depicts how things were done and the way the Innu and Inuit people behaved 600 years ago." - Dominique Charron.

On closing night, February 15, the Rendez-vous du cinéma québécois et francophone de Vancouver in collaboration with the newspaper La Source will screen *Les Loups* at SFU Woodward's. This is the third film by director Sophie Deraspe, one of the most interesting voices in Quebec cinema (*Rechercher Victor Pellerin, Les Signes vitaux*). *Les Loups* was screened in its world première at the last Whistler Film Festival in December, where actress Louise Portal received a special jury mention for her performance.

The program for this 21<sup>st</sup> edition includes some fifty films that celebrate the extraordinary talent of our artisans. These films have won many awards and distinctions at other festivals for their aesthetic and/or artistic qualities. These ten days of film will be devoted to sounding some of the depths of the soul of Quebec through its creators of stories and images that, each in his or her own way, express something about the places where we live, and that live in us. This will also be an opportunity to discover, appreciate and investigate some recent examples of international francophone film production.

Two events will highlight Black History Month, the first at the Alliance française de Vancouver on Cambie Street on February 10, in collaboration with Réseau-Femmes C.-B. and the Alliance française: *Dans les yeux des femmes*. This will be an evening of screenings of short films, six viewpoints of African women on multiple and complex realities. The event will be hosted by filmmaker and screenwriter Marie Ka, whose roots are in Senegal and Martinique, and who is currently working on developing a children's series. Marie Ka has won awards at FESPACO and at the Festival de film francophone d'Angoulême. In addition, an African photography exhibition by director Claudine Pommier will be shown during the month of February at Alliance française.

The second Black History Month event: a Gala evening at au SFU Woodward's on February 14 with the screening of the film *Des Étoiles* by Dyana Gaye. This film, which won the grand prize at the Montreal Black Film Festival last September, tells the story of three destinies that are intertwined through events that take place between New York, Dakar and Turin.

Over the first weekend, from February 6 to 9 at the Jules-Verne Auditorium, a dozen films are on the program, including the magnificent *Félix et Meira* by director Maxime Groulx, winner of the award

for Best Canadian Film at the TIFF in September, and then tied for the Louve d'or at the Festival du nouveau cinéma in Montréal in October, it also gleaned three awards at the Turin Film Festival before winning four prizes at the 14<sup>th</sup> Whistler Film Festival for best film, best director, best script and best actress (Hadas Yaron). This feature film tells the story of the impossible love between a francophone man and a Hassidic Jewish woman in the Mile-End district of Montreal.

Jules-Verne will also be the venue for two comedies to mark the Family long weekend in British Columbia: *Les Maîtres du Suspense* by Stéphane Lapointe will feature Michel Côté, Robin Aubert and Antoine Bertrand and *Qu'est-ce qu'on a fait au Bon Dieu* by Philippe de Chauveron (nominated for the Goya Award for Best European Film) with Christian Clavier, Chantal Lauby, Ary Abittan, Medi Sadoun, Frédéric Chau, Noom Diawara. In addition, there will be two family matinee screenings; first the 24<sup>th</sup> film in the cult series *Contes pour tous* with *La Gang des hors-la-loi* by Jean Beaudry and the lovely film *Belle et Sébastien* by Nicolas Vanier, adapted from the work by Cécile Aubry.

Four documentaries will be screened during the first week-end. *Le Dominion de Seth* by Luc Chamberland. Seth, whose real name is Gregory Gallant, is a celebrated author of comic strips, who draws in particular on his highly fantasized inner life to create his works. // *Miron, un homme revenu d'en dehors du monde* by Simon Beaulieu. Gaston Miron is without a doubt the most important Quebecois writer of his generation. His collection of poems, *L'homme rapaillé*, published in 1970, was translated into several languages. This documentary aims to paint an aesthetic fresco to express his world view through exclusive audiovisual archives. // *Le Mystère Macpherson* by Serge Giguère. Born of the friendship between Félix Leclerc and Frank Randolph Macpherson, a Jamaican chemistry engineer who arrived in Quebec in 1917, the song "MacPherson" inspired Martine Chartrand, years later, to make the film *MacPherson*, using paintings on glass that were animated through her camera. This film was developed over a decade while she undertook in-depth research on Macpherson, in this way also revisiting her own history. Serge Giguère, who was an accomplice in the early stages of this work, films this remarkable creative process with exceptional tenderness and precision. // The superb film *Ceux comme la terre* by Nicolas Paquet, a sensitive and intelligent chronicle of the lifestyle of the Déné people living on the shores of Great Slave Lake, whose struggle to maintain their land and their culture is still ongoing.

A partnership with SFU Woodward's on Hastings Street has made it possible to present five major evenings of film from February 11 to 15, with some twenty screenings. Among the high points, two major documentaries: *Bidonville, Architecture de la ville future* by Jean Nicolas Orhon, a film that offers a thoughtful look at the issue of housing. A human and aesthetic voyage through the continents from Mumbai, India, in the biggest slum of Asia, to Rabat in Morocco on formerly agricultural land, to Kitcisakik in Quebec, in a First Nations community. // *Les États inventés d'Amérique* by Alberta Nokes, another documentary feature film inspired by the photographic work of Pierre Dumond who spent a decade exploring America and took eighteen thousand photographs. This rich collection of images served as the basis for the photomontages of this film that takes a unique look at the United States. // Also, a film shocker, *L'Amour au temps de la guerre civile* by Rodrigue Jean: this social drama plunges to the infernal depths of addiction and prostitution and speaks on behalf of those who are outcasts in our society. Alone in the world, the children of this wild tribe make love and wander ceaselessly through the night of our comfort and indifference. As with author Jean Genet, *L'Amour au temps de la guerre civile* "gives those who were mute their song". Starring Alexandre Landry, the revelation of the film *Gabrielle*.

Next in the lineup, *Geronimo* by Tony Gatlif, with Céline Sallette, who plays Geronimo, a teacher who tries to ease tensions between two warring youth gangs in the poor suburbs of Perpignan. A feud breaks out over the honour of one of the young women who refuses an arranged marriage. Geronimo herself falls in love with a young man of the opposing clan and runs away with him. The story is at the

crossroads of Romeo and Juliette and West Side Story. // **Gemma Boverly**, the film by Anne Fontaine, "A delicious pastoral fantasy, with all the charm of Posy Simmonds' original text, the poetic exuberance of Luchini and the carnal beauty of Gemma Arterton." (aVoiR-aLire.com).

Our voyage of exploration continues with the saving of the major monuments of Paris: the Louvre, Notre-Dame, the Tour Eiffel...with Volker Schlöndorff's **Diplomatie**, a great jousting match between the inimitable André Dussollier and Niels Arestrup. // **Henri Henri** by Martin Talbot. Henri is parachuted into the world without a compass to find his way. Living in a miniscule furnished room, the young man lets himself be guided by various signs of destiny towards a lighting maintenance man of Indian descent who hires him. // **Le Vrai du Faux** by Emile Gaudreault. Émile Gaudreault has this habit of making comments on social phenomena to the very people who are responsible for them, using the mechanisms (and the marketing) of popular cinema. The successes of *De père en flic* and of *Le sens de l'humour* reinforce this impression, just as *Idole instantanée* or *Louis 19, le roi des ondes*. // **Marina** by Stijn Coninx. The youth and the career of singer Rocco Granata, a virtuoso on the accordion. From his early childhood under the Calabrian sun to the tired faces and grey drizzle of Belgium, from Italian immigrants to Flemish bourgeoisie, from a musician's career to that of a miner, from racism to solidarity, from comedy to drama, from romance to historic film, from Flemish neighborhoods to Carnegie Hall, with the whole trajectory creating a touching and magical melody. // **Tokyo Fiancée** by Stefan Liberski, a cultural shock that is both funny and poetic, as a young woman discovers the Japan that she didn't know existed... And of course, the superb **Mommy** Xavier Dolan!

So it is with great pleasure once again that we welcome you to this 21<sup>st</sup> edition of the Rendez-vous. The rest is up to you. Join us in inviting someone else to come out and share this showcase on Francophonie.

And enjoy the films! Thank you!

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Source: Régis Painchaud



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