BEST OF NEW
CANADIAN
CINEMA

CURZON SOHO
15-18 JUNE 2017
IN CINEMAS AND
ON CURZON HOME
CINEMA FROM 1 JULY

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Canada Now 2017 is the inaugural showcase of New Canadian Cinema in the UK, beginning with a weekend programme from 15th to 18th June at the Curzon Soho. From Saturday July 1st 2017, in celebration of Canada Day, the films will begin a nationwide tour of cinemas and become available to stream on Curzon Home Cinema.

Given the recent international successes of Canadian directors, you might be thinking that there must be something special in that clean, cool drinking water over in Canada. Canada Now’s selection of new Canadian films will reveal, you would not be wrong.

Canada Now will present seven outstanding new pieces of filmmaking from established directors such as Bruce McDonald, Ann Marie Fleming, Zacharias Kunuk, Anne Emond and Nettie Wild, as well as stunning debut features such as Kevan Funk’s Hello Destroyer and Andrew Cividino’s Sleeping Giant, this diverse programme will transport you from the placid waters of lake superior to the frost-bitten arctic circle, from the ravishingly beautiful Tahltan territory in northern British Columbia to downtown Montréal, by way of the blood-soaked rinks of minor-league ice-hockey and an unforgettable monochrome road trip across Nova Scotia featuring the ghost of Andy Warhol and a killer 1970s soundtrack.

Canada Now will also revisit Enemy - Denis Villeneuve’s often-overlooked, mind-boggling collaboration with Jake Gyllenhaal, which presents Toronto in a manner you’ve never seen before, a cult gem well worth discovering in the build-up to his upcoming feature Blade Runner 2049.

Canada Now is presented by Telefilm Canada in partnership with the High Commission of Canada and with the support of the Quebec Government Office in London.

Air Canada is the official sponsor of Canada Now.
The latest feature from Ontario-born Bruce McDonald - whose 2008 foray into the horror genre, Pontypool, remains one of the most inventive inversions of the zombie film to date - WEIRDOS is a stunning monochrome coming-of-age road movie that begins in small-town Nova Scotia, circa 1976.

On the weekend of America’s Bicentennial celebrations, 15-year-old Kit (Dylan Authors) and his girlfriend Alice (Julia Sarah Stone) embark upon a hitchhiking odyssey to far-flung Sydney to visit Kit’s wildly eccentric mother, Laura (Molly Parker), with his spirit animal Andy Warhol coming along for the ride. However, as the couple embarks upon their spontaneous adventure, Kit must confront aspects of himself and his own sexuality as adulthood rapidly looms over the two of them.

Following on from its debut at last year’s TIFF, Weirdos garnered 6 nominations at the Canadian Screen Awards, picking up both Best Supporting Actress (Molly Parker) and Best Original Screenplay for Daniel MacIvor’s endlessly inventive script. Boasting luscious photography, heart-wrenching performances and a killer 1970s soundtrack, Weirdos is one of the latest gems of New Canadian Cinema.

In this daring, muscular debut, writer/director Kevan Funk sets out to examine institutional and systemic violence, choosing as his setting the “aggressively Canadian” pastime of minor league ice hockey.

Hello Destroyer features a central breakout performance from Jared Abrahamson (TIFF Rising Star 2016) as Tyson Burr – a newcomer to the tightly-knit Prince George Warriors. Despite his mild manner off the ice, Tyson is conditioned by his coaches and contemporaries to become the team’s “enforcer” – charged with protecting the more skilled players via sheer brute force. But when an unexpectedly violent play results in tragedy, Tyson finds himself ostracized by teammates, the league, community and family alike.

To label Hello Destroyer as a sports movie would be a red herring. This is a bold and searing investigation into masculinity, machismo, tribalism, systemic power dynamics and humanity’s seemingly inexhaustible fascination with athletic violence. An audio-visual tour-de-force, Funk’s debut is essential viewing for sports fans and the uninitiated alike.
**SEARCHERS (MALIGLUTIT)**
**CANADA 2016 | 94 MINUTES**
**DIRECTOR: ZACHARIAS KUNUK**

From Camera D’Or–winning director Zacharias Kunuk (Atanarjuat: The Fast Runner, The Journals of Knud Rasmussen) comes this radical Inuit reworking of John Ford’s seminal 1956 Western-revenge thriller the Searchers.

Transposing the action from the American Wild West to the panoramic snowscapes of the Canadian Arctic Circle, Searchers follows the headstrong Kuanana, who returns home to his igloo from a caribou hunt to discover that his wife and daughter have been kidnapped and the rest of his family brutally slaughtered by a rival Inuit faction. Gripped with murderous revenge, Kuanana sets off to track down these savage marauders, retrieve his wife and daughter, and exact bloody retribution.

Trekking across the vast Arctic wastelands, with his mystic father Kallulik in tow, Kuanana embarks upon an icy, frostbitten odyssey that makes The Revenant seem like a stroll in the park. With outstanding performances, awe-inspiring snow-covered landscapes, and a taught, relentless plot, Kunuk has crafted a visceral, epic new subversion of the Western genre, the likes of which you haven’t seen before.

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**WINDOW HORSES**
**CANADA 2016 | 88 MINUTES**
**DIRECTOR: ANN MARIE FLEMING**

The latest award-winning feature-length animation from prolific independent filmmaker, writer and visual artist Ann Marie Fleming (The French Guy, I Was a Child of Holocaust Survivors) Window Horses tells the tale of Rosie Ming, an Asian-Canadian aspiring poet who dreams of travelling to Paris, which she considers her spiritual home, but instead wins a competition to attend a literary festival in Iran.

Somewhat out of her depth amongst the Shiraz literati, the shy and bashful Rosie slowly uncovers revelations about her own Iranian heritage, and the father she thought had abandoned her during infancy.

Driven by outstanding vocal performances from Ellen Page, Don McKellar and Sandra Oh, the charms of Window Horses’ whimsical animated aesthetic eventually give way to a heart-wrenching and profound story that traverses the personal and political with an assured grace and insight.
From award-winning documentarian Nettie Wild (Blockade, A Place Called Chiapas) comes Koneline: Our Land Beautiful – a visually-hypnotic, politically-restless cinematic portrait of the stunning landscapes of the Tahltan territory in northern British Columbia.

The film follows the Tahltan people’s community elders as they fight and protest to preserve their land’s ravishing beauty – we must watch as construction crews erect imposing transmission towers and drilling conglomerates search for diamonds amongst this previously unblemished rural territory. Simultaneously, we are introduced to polymath linguist Oscar Dennis, who has sabotaged drill rigs, stood up to major oil companies, is working on his PHD in linguistics and plays a mean guitar, who is doggedly battling to preserve the dying language of his people; indeed, it is the Tahltan word ‘Koneline’ which gives the film its title.

With the rise of fascism rapidly spreading across the Western world, and the very concept of environmentalism becoming an increasingly contentious and divisive point of political debate, Nettie Wild’s film, Winner of the Best Canadian Feature at the 2016 Hot Docs festival, emerges as a timely and urgent elegy to the fragility of unspoilt nature, and draws into question issues of modernity and supposedly positive “agents of progress” that are rapidly encroaching upon an area once almost completely devoid of human interference.

Nelly is the bravura portrait of the late sex worker-turned-bestselling novelist Nelly Arcan by acclaimed writer-director Anne Émond (Nuit #1, Our Loved Ones).

Drawing heavily from Arcan’s real-life experiences surrounding the publication of her debut novel ‘Putain’ (Whore), which enjoyed overwhelming critical and commercial success upon release and caused a media frenzy given the controversial subject matter, Émond fictionalises and explores with blistering honesty her muse’s ability to blur multiple identities and juggle various public and private personas as she searches for meaning in a chaotic and contradictory world.

Nelly traverses the complex territory of modern sexual politics with the rare insight of someone who has the lived experience of a seasoned sex-worker, and offers an electrifying, uncompromising portrait of an artist struggling with their scandalous past, tempestuous present and uncertain future, fearlessly portrayed by TIFF Rising Star 2016 Mylène Mackay.

Anne Émond was distinguished with the Stella Artois Jay Scott Prize in 2015 for an Emerging Artist by the Toronto Film Critics Association who named her one of the most exciting young directorial talents in Canada.
The debut feature from emerging writer-director Andrew Cividino, *Sleeping Giant* is a tempestuous coming-of-age saga set against the serene backdrop of Lake Superior in northern Ontario – the third largest freshwater lake in the world.

As the restless Adam, on the cusp of adulthood, spends his summer vacation with his parents on the north shore of Lake Superior, he befriends a wild pair of cousins – Riley and Nate – who pass the long summer days with a reckless routine of debauchery and cliff-jumping. However, the revelation of a hurtful secret triggers Adam to set in motion a series of irreversible events that test the limits of their friendship and change the boys forever.

Expanded from Cividino’s original short film, shot the previous year, *Sleeping Giant* is a vibrant portrait of a summer filled with euphoria and disaster, tackling themes of death, masculinity, as well as adolescent perceptions of love, friendship and sexuality. Following on from its debut at Semaine de la Critique in 2015, the garnered four nominations at the Canadian Screen Awards, picking up both Best Supporting Actor (Nick Serino), and was named Best Canadian First Feature at TIFF 2015.

As post-production wraps on the much-anticipated *Blade Runner* sequel, it’s an apt time to revisit one of the true curios of Denis Villeneuve’s career: *Enemy*. Before breaking into the Hollywood mainstream with the one-two punch of *Sicario* and *Arrival*, Villeneuve embarked upon this hallucinatory passion project with Oscar-nominee Jake Gyllenhaal, who he’d recently collaborated on with his breakout hit *Prisoners*, set in a sepia-toned iteration of Toronto.

Jake Gyllenhaal plays Adam, a university lecturer nearing the end of his relationship with girlfriend Mary (Mélanie Laurent). One night, while watching an obscure film he’s stumbled across in a rental store, Adam spots a minor actor who looks just like him. Consumed by the desire to meet his doppelganger, Adam tracks down the actor and engages him in a complex and dangerous struggle that threatens to destroy both their lives…

Dark, gripping and pulsating with a strange paranoid atmosphere, *Enemy* is a haunting and provocative psycho-sexual thriller that has drawn comparisons to Lynch, Fincher and fellow countryman David Cronenberg.
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