

# The Museum of Modern Art

For Immediate Release  
October 1989

## O CANADA: L'AMOUR DU CINEMA FROM NORTH TO SOUTH

October 13 - December 24, 1989

Opening at The Museum of Modern Art on October 13, 1989, a major four-part film exhibition offers a comprehensive overview of Canadian cinema. O CANADA: L'AMOUR DU CINEMA FROM NORTH TO SOUTH features recent independent works, films by a rediscovered silent-era actress, highlights of works from 1928 to 1980, and animated films. Canadian filmmakers have long maintained a spirit of independence in a market heavily dominated by American commercial features. This spirit is explored in this ten-week series, which demonstrates the fascinating and diverse expression of a nation. The exhibition continues through December 24.

Part One, recent independent works (October 13 - November 6), highlights films by a group of inventive young directors who have challenged Canada's tradition of cinematic realism. These include such filmmakers as David Cronenberg and Atom Egoyan, both of whom are beginning to gain international recognition.

The program opens on Friday, October 13, at 6:00 p.m. with a 1988 film by the French-Canadian filmmaker Hubert-Yves Rose. La Ligne du chaleur (The Heat Line) (1988) is a haunting account of

-more-

a journey from Montréal to Florida, and a man's search for his roots following the death of his father.

Among the contemporary works included in part one are cultish horror dramas, such as Cronenberg's Dead Ringers (1988) and Guy Maddin's Tales From The Gimli Hospital (1988), and coming of age stories, such as Marquise Lepage's Marie s'en va-t-en ville (Marie in the City) (1987) and John N. Smith's Train of Dreams (1987). This section also includes documentaries on aspects of subculture, such as Ron Mann's Comic Book Confidential (1988) and Morley Markson's Growing Up in America (1988).

Other films featured in part one include Egoyan's second film Family Viewing (1987), a portrait of the disintegration of a family, whose daily lives are manipulated by media; Yves Simoneau's Pouvoir intime (Intimate Power) (1986), a crime drama woven around a complex robbery plot; and John N. Smith's Sitting in Limbo (1986), a comic drama about a Barbadian couple in Montréal. Another highlight is the New York premiere of Denys Arcand's award-winning film, Jésus de Montréal (Jesus of Montréal) (1989).

Part Two, a salute to Canadian-born film pioneer Nell Shipman (November 10 - 12), reveals to the American public silent-era work recently rediscovered in Canada. Shipman (1892-1970), left Hollywood in 1922 to establish her own studio near Priest Lake in Idaho. As producer, codirector, writer, and leading actress, Shipman made rugged outdoor dramas with her menagerie of dogs, bears, bobcats, and other wildlife. Two of

Shipman's features are presented, Back to God's Country (1919) and The Grub Stake (1922), along with four rare shorts. The Grub Stake will be introduced on Friday, November 10, at 6:00 p.m. by Tom Trusky of the Hemingway Western Studies Center, Boise State University, Idaho.

Part Three, Canadian highlights 1928 to 1980 (November 13 - December 5) provides a brief historical overview of Canadian film. Early works to be shown include Bruce Bairnsfather's war drama, Carry On Sergeant (1928), and Leon Barsha's Convicted (1937), which stars a young Rita Hayworth.

The majority of films in Part Three were made between 1964 and 1977, when some of Canada's first indigenous features were produced. Emerging from a tradition of short films and social documentaries, these low-budget works were considered to be a New Wave of fiction films which addressed the country in real terms.

These works include Don Owen's Nobody Waved Goodbye (1964), about a boy who confronts the dangers of life outside the law; Donald Shebib's Goin' Down The Road (1970), about two men who leave the Maritimes in search of "the good life;" and Claude Jutra's Mon Oncle Antoine (1970), about a boy's life in a village in the asbestos mining area of Quebec.

Part Four, ten programs of animated films (December 8 - 23), has been organized by Louise Beaudet, curator, animation section, Cinémathèque Québécoise, Montréal. Each program features as many as thirteen shorts--arranged by topics including Cartoon Birds, A Satirical Look, Mind Games, Face the Music, and Storytelling,--

which provide an indepth overview of Canadian animation. In the past fifteen years, Canadian animated films have been awarded more than four hundred prizes (including three Oscars) at festivals around the world. Louise Beaudet will introduce the opening program, Cartoon Birds, on Friday, December 8, at 6:00 p.m.

The section features independent productions as well as films produced by the National Film Board of Canada. Among the works included are Richard Condie's Pigbird (1981) and The Big Snit (1985), Norman McLaren's Hen Hop (1944) and Spheres (1969), Michael Mills's History of the World in Three Minutes Flat (1980), and Al Sens's The Puppet's Dream (1958) and A Hard Day at the Office (1977).

O CANADA: L'AMOUR DU CINEMA FROM NORTH TO SOUTH has been organized by Adrienne Mancina, curator, Department of Film, The Museum of Modern Art. The exhibition is made possible by the generous support of Telefilm Canada, with the assistance of the Arts Promotion Program, External Affairs and International Trade Canada. The Museum also acknowledges the support of the Canadian Consulate General, New York.

\* \* \*

No. 106

For further information contact Sarah Eaton, film press representative, Department of Public Information, 212/708-9750.

Contacts for Telefilm Canada: Lauren Hyman/Jane Wright, Lauren Hyman Publicity, 212/206-9107.