

**wexner center**  
for the arts

**For Immediate Release**

**January 15, 2002**

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**ONE-OF-A-KIND FILMS OF CULT CANADIAN FILMMAKER GUY MADDIN  
FEATURED IN MONTH-LONG RETROSPECTIVE AT WEXNER CENTER**

**MADDIN TO PARTICIPATE IN ONSTAGE CONVERSATION WITH FILM CLIPS**

A cult favorite among film buffs, the works of Canadian filmmaker **Guy Maddin** will be featured in a **month-long retrospective** in February at the Wexner Center. The series, organized by the Center, includes his features and rarely seen shorts, as well as films by other directors that Maddin has chosen to pair with his own work. Maddin will visit the Center for an onstage discussion of his work on February 16.

The pride of Manitoba, Maddin is a genius revivalist of forgotten film genres. To praise his movies as being like no one else's barely begins to describe their deep reserves of weirdness, charm, and one-of-a-kind hilarity. Maddin is the youngest director ever to receive the Telluride Film Festival's Lifetime Achievement Award (a coveted prize bestowed on the likes of Leni Riefenstahl and Martin Scorsese), which suggests his status within contemporary cinema.

As part of this retrospective—organized by the Wexner Center—Maddin will introduce clips from his films and share his near-encyclopedic yet utterly eccentric mastery of film history on Saturday, February 16. He'll also talk about his extraordinary short *The Heart of the World*, a five-minute tour-de-force pastiche of Soviet silent cinema that some critics have called last year's best film. After the conversation, Guy Maddin will sign copies of *Kino Delirium: The Films of Guy Maddin* by Caelum Vatnsdal. A commemorative booklet will be handed out at the February 16 conversation.

Tickets per night are \$5 for the general public, \$4 for Wexner Center members, students, and senior citizens. The schedule follows.

news release

**Thursday, February 7 / 7 pm**

Maddin's first feature, *Tales from the Gimli Hospital* (1988; 72 mins.), was an immediate underground sensation, inviting comparison to the early David Lynch in its troubling yet oddly funny imagery. Set in a plague-stricken hospital in the backwaters of Manitoba, it focuses on two hallucinating patients, anti-paragons of the virtuous Icelanders that settled the area. In Tod Browning's *The Devil-Doll* (Tod Browning, 1936; 78 mins.), a resourceful Lionel Barrymore escapes from Devil's Island and produces malevolent miniature 'living dolls' to torture the bankers responsible for his imprisonment. With Erich von Stroheim and Maureen O'Sullivan.

**Saturday, February 9 / 7 pm**

Set in an iced-over Russian city at the close of World War I, *Archangel* (1990; 90 mins.) revolves around an insane love triangle between a Canadian soldier, a Belgian aviator, and a Russian nurse. All three suffer from a rare form of forgetfulness that causes them to confuse whom they're supposed to be in love with. It's Maddin's favorite of his own films, one that he's called "a full-blown amnesia melodrama" and his "most delirious feature." Also showing tonight is *Road to Glory* (Howard Hawks, 1936; 97 mins.) is a hard-boiled melodrama of heroism and romance cowritten by William Faulkner and set on the battlefields of WWI France. With Fredric March and Columbus native Warner Baxter.

**Saturday, February 16 / 7 pm**

**A Conversation with Guy Maddin featuring *The Heart of the World***

Maddin will discuss clips from his films—including the acclaimed short *The Heart of the World* (2000)—with Wexner Center film/video curator Bill Horrigan. Maddin himself has referred to it as a "frenzied feature-compressed-into-a-short...a plea to reinvent movies from scratch, or a reverent myth which finally places film at the very center of the universe where it belongs." After the conversation, Guy Maddin will sign copies of *Kino Delirium: The Films of Guy Maddin*. There will also be copies available of a commemorative booklet handed out to visitors at tonight's event.

**Thursday, February 21 / 7 pm**

Among Maddin's shorts in this program are his first film, ***The Dead Father*** (1985; 30 mins.), about a decaying patriarch who periodically drops by to terrorize his family; ***The Eye, Like a Strange Balloon, Mounts Towards Infinity*** (1995; 5 mins.), inspired by French symbolist painter Odilon Redon; ***Hospital Fragments*** (1999; 3 mins.), a revisiting of his own ***Tales from the Gimli Hospital***; a reprise screening of ***The Heart of the World***; and the music video clip, ***It's a Wonderful Life*** (2001), produced for the Sundance Channel's Sonic Cinema. Narrated by Tom Waits, the Canadian documentary ***Waiting for Twilight*** (Noam Gonick, 1998; 60 mins.) takes viewers behind the scenes during Maddin's often agonized creation of ***Twilight of the Ice Nymphs***. Completing the program is ***The Devil's Cleavage*** (George Kuchar, 1973; 122 mins.), a deliriously lurid psychodrama from another one of cinema's inimitable characters, George Kuchar. (Program approx. 225 mins.)

**Saturday, February 23 / 7 pm**

Maddin's most hysteria-based film, ***Careful*** (1992; 100 mins.) is shot as though it dates from 1929 and tinted to evoke the luminous feel of early two-strip Technicolor. Set in the sleepy Alpine village of Tolzbad, it mimics the German mountain films of the 1920s, overlaying sexual perversion and Oedipal lust onto simple village folk who live in constant fear of setting off an avalanche if they talk too loudly or behave recklessly. The second film of the evening is a British film from a legendary German director shot in part on location in Paris: ***Moulin Rouge*** (E. A. Dupont, 1928; 93 mins.), among the sublime last gasps of silent cinema, telling of a French aristocrat's erotic fascination with his fiancée's mother.

**Thursday, February 28 / 7 pm**

***Twilight of the Ice Nymphs*** (1997; 91 mins.) was Maddin's first "big" budget film, featuring such name actors as Frank Gorshin and Shelley Duvall. Described as "A *Midsummer's Night Dream* as envisioned by Maxfield Parrish," it's set on the island of Mandragora, a timeless land of lost dreams and forbidden passions—"very lush and full of ostriches!" adds Maddin. ***Léolo*** (Jean-Claude Lauzon, 1993; 107 mins.) is "better than anything else ever made in Canada" according to Maddin. His view is seconded by Roger Ebert, who writes that "I have never seen [a film] like it before.... It will remind you that movies can be wonderful."

## **FILM AND VIDEO AT THE WEXNER CENTER**

Every year the Wexner Center screens more than 100 film and video works from around the world, including award-winning independent international and American films, documentaries, and Hollywood classics. The center often brings in directors to introduce and discuss their own films, including Terence Davies, Todd Haynes, Allison Anders, Philip Kaufman, and Jim Jarmusch. The Center's film program has been described as "a national treasure."

## **EVENT SUPPORT**

Support for the 2001–02 film/video season is provided by the **Rohauer Collection Foundation** and the **Corporate Annual Fund of the Wexner Center Foundation**.

International films, documentaries, and visiting filmmaker presentations are presented with support from the **Ohio Arts Council**.

## **CALENDAR INFORMATION: Retrospective: Guy Maddin**

**Description:** Retrospective of offbeat filmmaker Guy Maddin's body of work.

**Dates and times:** All Thursdays and Saturdays in February. Conversation with Maddin February 16.

**Location:** Wexner Center Film/Video Theater, 1871 N. High St. (at 15th Avenue).

**Tickets per night:** \$5 for general public; \$4 for Wexner Center members, students, and senior citizens; \$2 for children under 12.

**Ticket outlet:** Wexner Center Ticket Office/Information Desk.

**Public information:** 614 292-3535 and [www.wexarts.org](http://www.wexarts.org).

The Wexner Center for the Arts is The Ohio State University's multidisciplinary, international laboratory for the exploration and advancement of contemporary art. Through exhibitions, screenings, performances, artist residencies, and educational programs, the Wexner Center acts as a forum where established and emerging artists can test ideas and where diverse audiences can participate in cultural experiences that enhance understanding of the art of our time. In its programs, the Wexner Center balances a commitment to experimentation with a commitment to traditions of innovation and affirms the university's mission of education, research, and community service.