

April 23–29
THE WHITE RIBBON

Fri 5:00* 8:00
Sat–Sun 2:00* 5:00* 8:00
Mon–Thurs 5:00* (only at 5 pm Mon–Thurs)

Rated R for some disturbing content involving violence and sexuality. – 144 minutes

In German with English subtitles.

German director Haneke has a reputation as a detached, academic filmmaker who dissects audience response as mercilessly as he does the psychology (or pathology) of his characters. For those intimidated by the director's work, *The White Ribbon* is a good introduction to what he does. Widely acclaimed as Haneke's masterpiece and winner of the *Palme d'Or* at the 2009 Cannes Film Festival, *The White Ribbon* has a dream-like atmosphere. *The White Ribbon* is set in a small German village just prior to World War I. It feels much like a fable, partly because it's narrated by one of the characters several years after the events depicted, partly because the village seems to belong to a more distant past: early 19th century, perhaps, rather than 20th century. Plus, the major adult characters are known only by their occupations: the Baron, the School Teacher, the Pastor, the Pastor's Wife. When the town is beset by a rash of mysterious, violent incidents—including arson, assault, illness, accidental death, and murder—paranoia and mistrust quickly run rampant. Everybody seems suspicious, every word or expression seems charged with malevolence. *The White Ribbon* might be viewed as a "whodunit" (or a "who's-doing-it"), and it's as absorbing as a good mystery, but there's no straightforward answer. Rather than being frustrating, though, the film becomes more fascinating, more rewarding. It's the crowning achievement of what Haneke strives for in his art: a viewing experience that encourages moviegoers to *think* as well as to feel.

Films coming in May

April 30–May 6

WHAT'S THE MATTER WITH KANSAS?

Want to receive the weekly Cinema e-mail?

1. Be sure to send your current email to:
info@salinaartcenter.org.
2. Check to see that info@salinaartcenter.org is not blocked on your computer.



150 S. Santa Fe
785.452.9868
info@salinaartcenter.org

April 2-29, 2010

CINEMA ADMISSION PRICES

Primetime Admission (before 6 pm): \$6*SAC members \$7*Non-members
Regular Admission (after 6 pm): \$7 SAC members \$8 Non-members

*Membership card must be shown for discount.
Sorry but we do not accept debit or credit cards.*

R or MA rating requires purchase of ticket by parent or guardian of person under 17.

in the Salina Art Center galleries...

TRUE GRIT thru April 18

TRUE GRIT examines the endurance, relevance, and drive underpinning the long, prolific careers of five American artists averaging 79 years of age.

Make your reservations now!

WarehouseLIVE
Friday, April 23, 7:00 pm

A benefit for the Salina Art Center featuring
entertainment by Lawrence-based band, *SELLOUT*

Call, e-mail, or visit salinaartcenter.org for reservations and details.

Gallery Hours:
Wed–Sat: noon–5:00 pm
Sun: 1:00–5:00 pm

SALINA **artcenter**



April 2–8 SWEETGRASS

Fri		5:00*	7:15
Sat–Sun	2:00*	5:00*	7:15
Mon–Thurs		5:00*	7:15



Not Rated contains profanity – 101 minutes

Sweetgrass's empathy and admiration for the men who shear, herd, and drive over 3,000 sheep across the gorgeous Absoroka-Beartooth Mountains in Montana is sincere yet unsentimental. The two main shepherders are as tough as the job demands but they're human beings, not modern-day John Waynes carved out of granite. That's not to say that *Sweetgrass* doesn't evoke honest emotions from the audience, for the documentary is covering the "last round-up" before the owners moved their sheep ranch to Canada. The end of traditions like this yearly sheep drive (through mountainous terrain and public lands, including town streets) makes us feel a stronger sense of our American heritage. *Sweetgrass* has the feel of an American elegy for the dying days of a certain way of life. The feeling doesn't need to be overstated, because it's inherent in the subject, which is starkly filmed by Castaing-Taylor using digital video. The visuals are simple, not prettied-up like picture postcards, but quite memorable: screen-filling tableaux of jagged rocks, running streams, lone men on horseback, verdant woods, grey skies, limitless horizons—it's hard to feel a stirring in your blood when watching these awesome, haunting images. *Sweetgrass* has much the feel of a great cinematic Western, in how it pays tribute to our vanishing past, praises values like endurance, strength, dignity, work ethic, and professionalism, and shows respect for our remaining cowboys. *Sweetgrass* is an examination of the natural world and American culture, showing how the two are connected and suggesting just how much our society loses when either is forgotten.

April 9–15 NINE

Fri		5:00*	7:30
Sat–Sun	2:00*	5:00*	7:30
Mon–Thurs		5:00*	7:30

Rated PG-13 for sexual content and smoking – 118 minutes

Federico Fellini's 1963 masterpiece *8 ½* made experimental techniques palatable to mainstream audiences and forged new ground in cinematic autobiography, using fantasy and dream sequences to dramatize the inner life of Fellini's surrogate, director-hero Guido Anselmi. The art house classic was an unusual choice for Broadway musical adaptation, but *Nine* successfully translated surrealism into glitzy, colorful musical numbers, winning a 1982 Tony award for Best Musical. The hit musical returns to the silver screen in this adaptation by director Rob Marshall and starring Daniel Day Lewis as Guido Contini. And Day-Lewis plays a suave, continental ladies' man who deals with the pressures of fame, overwork, and tricky relationships by "escaping" into his own mind. Guido sees his life as a circus, with himself as ringmaster and the many women who have influenced and shaped his life showing up as "acts" to amuse, bedevil, arouse, and challenge him to action. And while Daniel Day-Lewis anchors the film, it's the actresses who

dazzle and seduce: Marion Cotillard (as Guido's wife); Penélope Cruz (his mistress); Nicole Kidman (his muse); Dame Judi Dench (his costume designer); Sophia Loren (his mother); and many others, all with sublime musical numbers, sung in a variety of styles, which gradually reveal Guido's complex personality. *Nine* is a movie musical that Fellini himself might have made, one that reconciles metafictional narrative, keen psychological insight, and unabashed kitsch to create a uniquely entertaining cinematic experience.

April 16–22 CREATION

Fri		5:00*	7:30
Sat–Sun	2:00*	5:00*	7:30
Mon–Thurs		5:00*	7:30

Rated PG-13 for some intense thematic material – 108 minutes

Conversation with Art Neuberger on Sunday, April 18th at 4 pm at the Art Center

Based on *Annie's Box*, an intimate biography of Darwin written by Randal Keynes (a descendent of Darwin's), *Creation* takes an unusual view of the 19th century naturalist who wrote *On the Origin of Species*, the first major publication applying theories of evolution to the human race. Darwin (Paul Bettany) is not depicted as the cold-hearted, rational scientist who possessed no feeling for how his work might affect society. He is presented as being extremely conscientious, and still grieving from the recent death of his ten-year-old daughter Annie. Darwin's wife Emma (Jennifer Connelly) is a very conservative Christian who believes the literal story of Genesis. The film focuses on the relationship between Charles and Emma: how they deal with the implications of his theories serves as a microcosm of the imminent struggle between "Creationists" and "Evolutionists." The question could be simplified for the multiplexes: Can the Father of Evolution and a staunch Christian get along in the same household? The answer is yes—and so could we. Darwin is a recognizable human being, struggling with his conscience, always trying to do the right thing and please everyone around him. The decision to publish *On the Origin of Species* was not made lightly; it was a moral dilemma worthy of Hamlet's famous and eloquent vacillations, and of greater significance and impact on today's world. The challenge of dramatizing a primarily internalized struggle is daunting, but *Creation* is both intellectually and emotionally involving. The film's greatest achievement is addressing controversial issues head-on, but treating every character with respect and understanding—a lesson that viewers on either side of the debate can appreciate.

REVIEWS, UPDATES AND A DOWNLOADABLE FLYER
ARE AVAILABLE AT
salinaartcenter.org