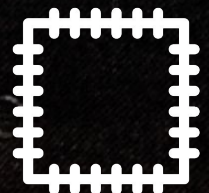


FERRANIA

KINO

Patchwork Studios Film Society





Who We Are

KINO is a film society based atop Maker Heights, screening films within the community's own Patchwork Studios venue. Each year, we share a broad range of exciting films, focussing on releases that represent provoking and impressive accomplishments (as well as cult fandom) from all over the world.

What To Expect

Screenings take place once a month, with a programme of rich cinema selected by our team. Doors open an hour before each film begins, allowing for attendees to discuss films and share recommendations, as well as to purchase drinks and popcorn.

When We Meet

Our doors open at 6.30pm on the final Thursday of the month. At 7.30pm, there will be a short introduction to the film, offering insight into its production and cultural significance, before the film screening begins.

How To Book

*Bookings are made through the Patchwork Studios website. Tickets for each screening are **£4**, with under 21s eligible for **£2** tickets (and free popcorn).*

Please visit www.patchwork-studios.co.uk for more information.

Visiting Patchwork Studios

Parking is available around Patchwork Studios, as well as outside The Canteen at Maker Heights.

KINO Kids

We endeavour to screen age-appropriate films for children and parents throughout the year, especially during school holidays, alongside our main schedule. These events will be announced separately and announced via our mailing list and social media (@PatchworkStudios).

FAQs

What types of films are shown?

Our films are selected based on their cinematic merit, entertainment value, and themes that our panel feel deserve an audience. There is no fixed genre or era and we are motivated to introduce the community to a wide range of exciting cinema!

When does a screening end?

Screening times vary but a two-hour film will conclude around 9.45pm.

Are food and drink available?

Drinks can be purchased from our bar, as well as freshly made popcorn.

Are all films age-appropriate?

Occasionally, we will screen a film rated as mature (15, 18) and, in these instances, we will limit the screening to those age-appropriate.

What seating can I expect?

Our cinema space has thirty seats, split between standard chairs or shared sofas. Seating is 'first come, first served'.





APRIL 25TH

Deerskin
(dir. Quentin Dupieux, 2019)

A recent divorcé blows his entire life savings on a 100%-deerskin jacket, then escapes to a sleepy French alpine village where the jacket begins to exert a hold on him. He falls into the guise of an indie filmmaker, enlisting the help of an aspiring film editor to assemble a most unusual film.

Quentin Dupieux's deadpan comedy on the narcissistic nature of filmmaking is luridly obsessed with objects, from suede jackets to mirrors and cameras. Sharing an easy chemistry on screen, Jean Dujardin and Adèle Haenel lend charm and poignancy to this profoundly funny, fantastical fable.

MAY 23RD

The Quiet Girl
(dir. Colm Bairéad, 2022)

In rural Ireland, a quiet, neglected girl is sent away from her dysfunctional family to live with relatives for the summer where she blossoms and learns what it is to be loved.

The first Irish-language feature film to premiere at Berlinale, Colm Bairéad's award-winning debut is rooted in the small gestures that hold a staggering world of meaning. Uncommonly attuned to the solitude of girlhood, this evocative portrait of 1980s rural Ireland sings with beauty and melancholy.



JUNE 27TH

Outrage
(dir. Ida Lupino, 1950)

"Outrage," Lupino's third feature, is the story of Ann Walton (Mala Powers), a young, recently engaged bookkeeper in a small Midwestern town. After working late one night, Ann is stalked and assaulted by a man (Albert Mellen) who runs a food truck at the plant where she's employed. The rest of the film examines the effects of the attack on Ann.

Produced during the period of the "Hays Code" – from the 1930s to the 1960s – which censored Hollywood films for what was deemed "unsuitable," "Outrage" manages to just barely stay within its parameters. For example, the initial attack on Ann is not shown on screen, and the word describing her sexual attack is never spoken, referred to only as a "criminal assault."





JULY 25TH

Ohayô
(dir. Yasujiro Ozu, 1959)

Two rambunctious boys living in a Tokyo suburb are determined to have a television so that they can watch wrestling and baseball. Their father, who predicts that “TV will produce 100 million idiots,” refuses, and when told to shut up, the boys take the command literally and zip their lips—forever.

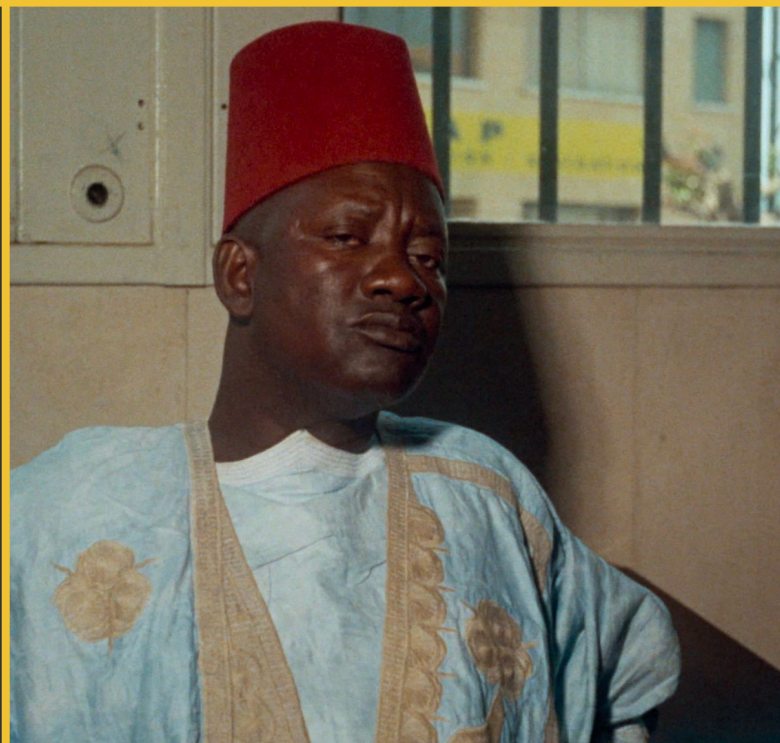
Good Morning (known as Ohayô in Japan), Ozu's 50th film and second in color, has much of the same visual style of his earlier films - the low-angle "tatami shots," the cuts instead of dissolves, the static, immobile camera - but this time, the humor is more boisterous.

AUGUST 22ND

Mandabi
(dir. Ousmane Sembène, 1968)

Ibrahima is without work and has a large family to support. One day, he receives a money order from his nephew in Paris. However, when he goes to cash the cheque, he is asked for his identity card, which he does not have. Thus, an absurd foray into the corrupt world of Senegalese bureaucracy begins.

The film is based on Sembène's novel *The Money-Order* and is the director's first film in his native Wolof language. Since most of the Senegalese population do not understand French, Sembène wanted to create cinema for Wolof speakers. This is believed to be the first full-length African language film from West Africa



SEPTEMBER 26TH

La Strada
(dir. Federico Fellini, 1954)

Simple and servile, dreamy Gelsomina is purchased from her impoverished mother by brutish circus strongman Zampanò. As his assistant, she becomes an adept carnival performer, but has to loyally endure his cruelty and abuse as they travel the Italian countryside performing together.

“Federico Fellini manages to accomplish with film what mostly abstract painters do - namely, to communicate emotion without ever saying or showing anything in a direct manner, without ever explaining anything, just by a sort of sheer magic.” - David Lynch



OCTOBER 24TH

The Babadook
(dir. Jennifer Kent, 2014)

A single mother, plagued by the violent death of her husband, battles with her agitated son's fear of a monster from a book named the 'The Babadook', that he believes is lurking in the house. She soon discovers a sinister presence all around her.

Horror as a genre has long facilitated some of the most deeply felt renderings of loss in cinema. With her acclaimed film, *The Babadook*, director Jennifer Kent picked up this mantle with a chilling treatise on the many shapes grief can take, and the battle that is motherhood. A modern horror classic.

NOVEMBER 28TH

The Fountain
(dir. Darren Aronofsky, 2006)

A man time-travels to seek immortality and save his love. As a 16th-century conquistador, Tomas hunts the Fountain of Youth. In the present, a scientist, he fights to cure his wife's cancer. As a 26th-century astronaut, Tom unravels life's mysteries.

From the always controversial Darren Aronofsky comes this centuries-spanning romance turned metaphysical epic. Graced by inspired montage, lush golden-hued cinematography, a thrilling Clint Mansell score performed by the genre bending Kronos Quartet and pioneers of instrumental rock, Mogwai, *The Fountain* is Aronofsky at his most flamboyant.



JAN 23RD, 2025

Moonlight
(dir. Barry Jenkins, 2016)

The tender, heartbreaking story of a young man's struggle to find himself, told across three defining chapters in his life as he experiences the ecstasy, pain, and beauty of falling in love, while grappling with his own sexuality.

Earning no fewer than three Academy Awards (including Best Picture!) in 2017, this timely, meditative look at Black masculinity is a work of pure poetry. Tackling the burdens of unspoken intimacy with gentle, eclectic maturity, *Moonlight* confirmed director Barry Jenkins as a major talent to follow.





FEBRUARY 27TH, 2025

**Daguerréotypes
(dir. Agnès Varda, 1975)**

The business owners and shops of Paris' rue Daguerre are the street's lifeblood: bakers, tailors, butchers, perfumers, music-store clerks, and others, who, between the everyday rituals of their work, talk of their lives, relationships, and dreams.

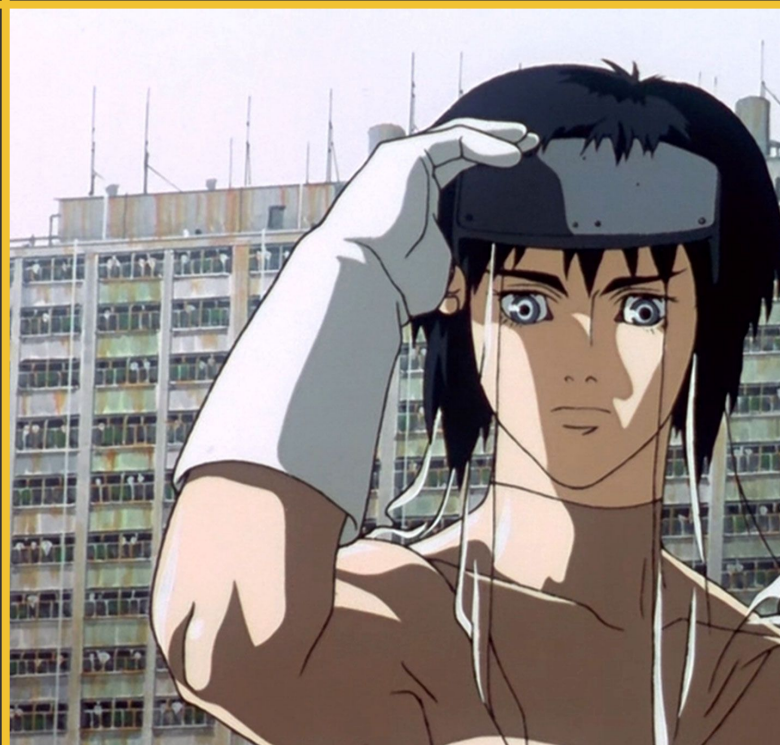
Agnès Varda described this film as "more or less a casual look at my neighbors." But sociological merit alone doesn't do justice to this thoughtful, playful, and inventive portrait of a neighborhood. A vital time capsule of Parisian street life in the 1970s and the vital importance of community.

MARCH 27TH, 2025

**Ghost In The Shell
(dir. Mamoru Oshii, 1995)**

In the year 2029, the world has become interconnected by a vast electronic network that permeates every aspect of life. Major Motoko Kusanagi, a cyborg officer, is spearheading the investigation into a master hacker known only as the Puppet Master, who robs humans of their memories.

Influencing filmmakers from the Wachowskis to James Cameron, Mamoru Oshii's cyberpunk classic is one of the defining anime of its generation. A dystopian vision jewelled with glass-walled skyscrapers and automatons, whose hypnotic beauty begs the fundamental question of what it means to be human.



APRIL 24TH, 2025

**The Worst Person In The World
(dir. Joachim Trier, 2021)**

The chronicles of four years in the life of Julie, a young woman who navigates the troubled waters of her love life and struggles to find her career path, leading her to take a realistic look at who she really is.

Formally playful and humorously observant, Joachim Trier's Oscar-nominated gem embraces with open arms the messiness of life at a crossroad. Winner of Cannes' Best Actress Award for her star-making turn, the effervescent Renate Reinsve commands the screen—and our hearts—with her ravishing vivacity.



Our Ethos

We set out to support the culture of cinema within our community, seeing a value in the shared experience of watching and discussing films in-person.

Our goal is to create a welcoming environment for individuals where they can feel eager to share their passions and perspectives with others, as well as to encourage the discovery of new films and present them in the best way possible.

Contact Us

For more information on our films, as well as to book your place, head over to www.patchwork-studios.co.uk.

If you have any queries or feedback about a screening, please do not hesitate to reach out to our team by emailing cinema@patchwork-studios.co.uk.

Stay Up-To-Date

To hear about our screenings in advance, as well as special screenings and events not listed in this booklet, we recommend joining our mailing list and/or following us online, @PatchworkStudios.

Thank you for your support!



www.patchwork-studios.co.uk
cinema@patchwork-studios.co.uk

