


Informant 5 vs fantastical 2

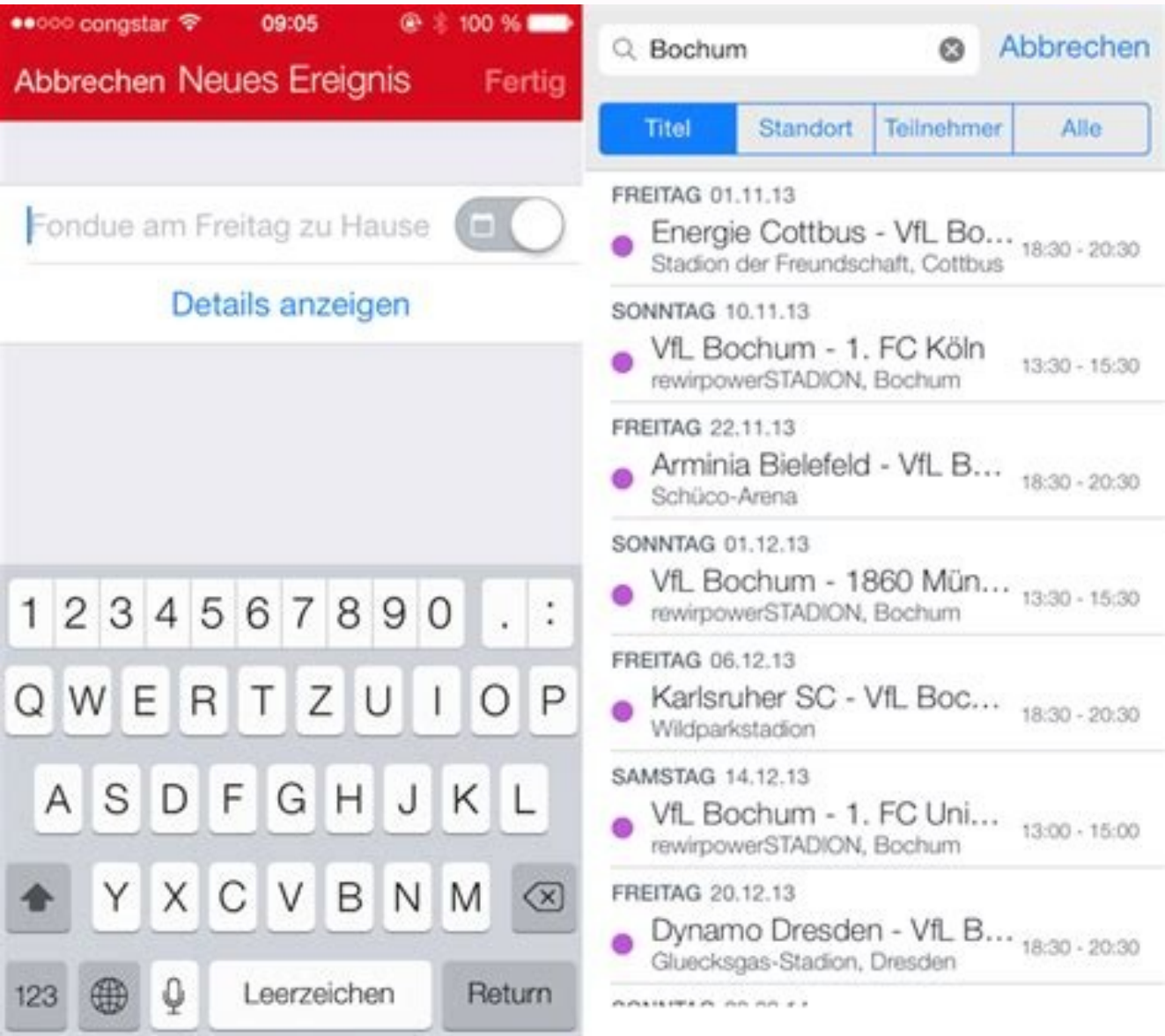
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With big movies like The Souvenir Part II, Judas And The Black Messiah and the new West Side Story, it seemed almost a normal year Liquidation Pizza, West Side Story and Beans are some of the best movies of the 2021. It was good to go back to the movies. Between my last theatrical screening of the 2020 (Tenet) and the first of the 2021 (The Green Knight) it has been almost a year, and it is an experience that I have missed very much. I've been going back to three or four screenings a week since awards season and everything, and I'm a lot less stressed out than I thought. I mean, aside from those two and a half hours I spent trapped in the Gucci house, but that's another matter. As the cinema returns to normal, with new things to complain about, such as people who wear masks improperly or the plague of projection problems in some of the centers, it was for the most part a pleasure to reconnect with the little things that I had lost, like the culture of silence that surrounds an auditorium when the lights go down, or notice the smell of popcorn Projection in the late morning as the dealership stand prepares for the afternoon. It's good to see that stuff; It seems the world is behaving as it should. Here are the best movies I've seen this year. The Souvenir Part II was the best film of this year 1. The Souvenir Part II (Joanna Hogg) No other film touched me as much as Hogg's follow-up to his autobiographical drama of 2019 about a film student discovering her artistic perspective by surviving a toxic relationship. The second part finds Julie of Honor Swinton-Byrne trying to transform the experience into art, and Hogg finds both the anxious tension in the work and the unexpected laughter resulting from the dissolution of that tension. Personal, powerful, perfect. 2.Judas And The Black Messiah (Shaka King) King's powerhouse first feature on the complicity of FBI informant William O'Neal Stanfield) in the murder of the Chicago community in 1969. 1969. Fred Hampton (Oscar Daniel Kaluuya) dares to break down America's past and present in one terrible continuous moment, trusting us to make the connections and parallels between the Black Panthers and the Black Lives Matter movement half a century later and to understand what was lost when Hampton was killed. All the reservations I had about Spielberg's adaptation of the stage musical "Sondheim/Bernstein" and, by extension, the 1961 Oscar movie by Robert Wise and Jerome Robbins were demolished in the first two minutes, creating a new context for the story and a completely different, cinematically charged vision. The rest of the film keeps its promise, taking the stars of Rachel Zegler and Ariana DeBose into snapshots and offering the umpteenth opportunity to celebrate Rita Moreno's tireless screen presence. Driving my car 4. Drive My Car (Ryûsuke Hamaguchi) At three hours, Hamaguchi's adaptation of Haruki Murakami's short story sounds impressive, but this falsely placid study of the bond between a widowed theater star (Hidetoshi Nishijima) and her youngest driver (Tâa Aki Miura) as she takes him around Hiroshima uses her time to build a whole world from their specific isolation, while understanding that the world around them refuses to be excluded. 5. Licorice Pizza (Paul Thomas Anderson) Anderson's love story about a young woman (Alana Haim) chased by an early teenager (Cooper Hoffman) in 1973 California allows the director to rediscover the pulsating energy of his breakout period, with a more mature perspective. It is a film that begins to mature and that understands that young people always feel hostage to the adults around them. Courtesy of Elevation Pictures Night Raiders Set about a quarter of a century into the future, in a Canada under military occupation by a nation identified only as "the southern state", Goulet's first strike an allegory of a residential school in aEffective and completely convincing Distopia that could also happen right now. The story of her of indigenous characters who recompose their crushed culture and seek a way to move forward is terribly relevant at the present time, like the boiling fury of the performance of Elle-Má Áijká Á; Tailfeathers as a mother of her Try to save her daughter from colonization. The 7. Beans (Tracey Deer) named best feature film and best Canadian films at the Canadian Screen Awards of this year; the autobiographical episode of Deer, built around a sensational performance of the newcomer Kiawentiio, reinterprets the 1990 Oka crisis Through the eyes of a 12-year-old Mohawk boy, to better make us feel the impact of the chaos and the horror of that summer e Á; and understand where it came from. 8. Nine Days (Edson ODA) An affectionate tribute to Hirokazu Kore-Eda's "After Life, which can be flanked with pride to that masterpiece of 1998, ODA's first feature film, which sees Winston Duke as a man interviewing new anime To send the best candidate into the world, it has the same curiosity for humanity, but a completely different perspective. And Duke, the scene thief of Black Panther and US, still fantastic history with a moving minimalist performance. Don't lose it. In his first feature film, Thompson collapses the multiple weekends of the 1969 Harlem Cultural Festival which were filmed by producer Hal Tulchin for a television broadcast ever took place in two ecstatic hours. The film celebrates both the talents gathered here, including Mahalia Jackson, the Staple Singers, Stevie Wonder, Sly and The Family Stone, both the electrifying Nina Simone (who debuted Young, Gifted and Black) and the public largely Black that has got to live it. It is pure joy. The 10. Titanium (Julia Ducournau) rarely the emotional chaos seems so good. The winning history of the Palma of Ducournau of sex, car, murder, identity and it's one of the wildest of the year. year. with Agathe Rousselle it is unreadable Alexia who repeatedly crashes into Vincent Lindon's the firefighter Vincent wide open, their separate narrators who intertwine to produce something indefinable but totally compelling. Honourable Mentions Even in a pandemic year, art was everywhere you looked: the psychological intensity of Kazik Radwanski's 128; As Anne At 13,000 Ft. and Nicole Dorsey's 226; As Black Conflux, which had the prominence at TIFF in 2019 and waited forever to return to in front of the public; Sonia Kennebek is the documentary "Straniero-di-fiction" Enemies of the State; BenDavid Grabinski's the unclassifiable comedy for couples-weekends happily; Maria Schrader's 226; As I Am Your Man, who gets an incredible mileage from Dan Stevens playing a perfectly charming sex robot; Robert Machoian's scattered, painful drama The Killing of Two Lovers; the temporary compositions of Edgar Wright's As Last Night In Solo; Fran Kranz's searing Four-hander Mass; Mike Rianda's; the delicious animated robots of Mitchells Vs. Machinery; Bassam Tariq's As audacious psychodrama Mogul Mowgli; Guillermo del Toro's 226; the dream of fever takes on Nightmare Alley; Philippe LacPê's te's The magical-realistic drama of the prison night of kings; Steven Soderbergh's 226; the underground puzzle box No Sudden Move; Ali LeRoi's As The Obituary Of Tunde Johnson; Michael Sarnoski's genre-defying, Nicolas Cage-invigorating the pig; Lili Horv's 161; 1226; ~~~~~ {{{{~{~ Rose Glass 226; As implacable two-handed San Maud; Nikole Beckith 226; Empatic Anti-romcom Together; Todd Haynes 226; the eclectic, elegiac documentary The Velvet Underground; Madeleine Sims-Fewer and Dusty Mancinelli's; It is the incessant Violation of the drama of revenge; and finally, a special quote to James Wan's {{{{{{instantaneous horror classic to Malignant, who is like Titans is to be seen to be believed. @© film top story Year In Review 2021 2021 2021

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