

# 2010 FILM

## The cream of the screen

XPRESS'S TOP PICKS FROM THE YEAR IN MOVIES, IN NO PARTICULAR ORDER

*year in review* Melora Koepke

**Never Let Me Go** (Mark Romanek): This adaptation of the Kazuo Ishiguro movie is my personal favourite film of the year – understated performances and a shattering story that is sci-fi without any robots or time travel, and gets at the grist of what it means to be human.

**Oceans** (Jacques Perrin and Jacques Cluzaud): This groundbreaking documentary about life in the Earth's oceans pretty much blew my mind, and reminded me what film is for. A documentary that uses the camera to capture the hugeness and beauty of

nature without the benefit of anthropomorphic cartoon characters or a cutesy reductionist story. Like *Finding Nemo* for grown-ups, only real.

**Exit Through the Gift Shop** (Banksy): British underground artist Banksy's may-be-doc about himself was surprisingly cute, funny and unpretentious.

**Splice** (Vincenzo Natali) Simply the best sci-fi film to be made in Canada since Cronenberg stopped making 'em, and maybe even better than that. Director Natali comes of age with this smart, moving script, and Polley and Brody should get Oscars – a

film that wowed 'em at Sundance, and something that Canadians can be proud of.

**Winter's Bone** (Debra Granik) An unflinching portrait of a brave Ozark girl looking for her disappeared dad that was a



NEVER LET ME GO: ROMANEK'S NEO SCI-FI DRAMA SHINES THROUGH

must-see of this year – star Jennifer Lawrence could win a Best Actress Oscar for her breakout performance. Further proof that all you need to make a brilliant movie is a great script and a leading lady

who can pull it off.

**Inception** (Christopher Nolan): Nolan hasn't failed us yet, and this complex film about the layers of dreams proved to the movie industry that kids like smart movies too.

**Incendies** (Denis Villeneuve): Montreal's brightest director got the world's attention with *Incendies*, his adaptation of Wajdi Mouawad's play about the personal costs of war. The film will be up for a Best Foreign Language Oscar, and might even win. Watch a Canadian filmmaker come of age on the world stage for a very deserving project.

**The Social Network** (David Fincher): Fincher's pseudo-biopic about Mark Zuckerberg, the inventor of Facebook, was more personal than expected. It's a great snapshot of a generation and an era, though just a little after the fact, it seems. Aaron Sorkin's dialogue sizzles as usual.

**The Fighter** (David O. Russell): A jubilant, triumphant film about boxing that's also a wry social comedy about life, family and human potential. And it's all true.

**127 Hours** (Danny Boyle) Another story that's all true. Exhilarating for the first 124 hours where he's not amputating his own limb, and it only gets better from there. (C)

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# 2010 ARTS

## 2010: A space odyssey

XPRESS' BEST EXHIBITIONS OF THE YEAR PROVED THAT THE ART SPACE MAY BE EVEN MORE IMPORTANT THAN THE ART ITSELF.

*year in review: visual* Adam Volk

The year 2010 was a landmark year for art here in our nation's capital. Yet for many of the talented artists, the focus wasn't so much on their work, but rather on the spaces in which their art was displayed. For some, this meant redefining the way we think of galleries, while for others it involved a reinventing of space itself as a part of the artistic process. The end result was a number of fascinating, daring and entertaining exhibits which explored the ways in which art and space intersect.

Marie-Josée Laframboise's **Network Installations** exhibit at the Ottawa Art Gallery, for example, offered a unique series



THE MOST INTRIGUING ARTS EXHIBITS OF THE PAST YEAR

of elegantly structured geometric nets which she designed on the fly to fit within the confines of the gallery space.

Meanwhile, Somerset Street shops and restaurant were transformed into impromptu galleries for local artists as part of the **Chinatown Remixed** festival, with artists such as Andrew and Deborah O'Malley turning a dollar store window into an interactive art gallery using computer networked LED light boxes.

In another act of artistic alchemy, mixed media artist Edwin Janzen transformed the Cold War Diefenbunker Museum into a gallery of its own with his **Guys in Caves** exhibit, a bold exploratory series of works, with repurposed video footage, print media and even smells scattered and hidden in plain sight throughout the museum.

This year also saw new interpretations of the spaces in which artists gather. Unique cultural centres such as the Blink Gallery, La Petite Mort Gallery, Orange Gallery and the School of the Photographic Arts Ottawa prove that the term "gallery" is more than just a space to hang art, it's a connective and collective environment. In this sense, 2010 was a year of risk-taking and exploration, proving that the spaces in which we view art are only as strong as the communities that support them. (C)

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