

Cultivate Cinema Circle presents:

IN FABRIC [2019]

Directed by Peter Strickland

DECEMBER 3RD, 2022 - 1:00PM



Original Theatrical Poster

on its destructive path, the shape-shifting garment comes to mimic consumerist desire itself: an ambulant, morphing entity that, in the wrong hands, can prove cut-throat.”

– Yasmin Omar, *Harper's Bazaar* [2019]

“Strickland’s emphasis on sonic ‘texture’, and its ability to create mood and atmosphere evokes how a film’s surface holds an affective charge for spectators. As [Giuliana] Bruno

SHORT CUTS

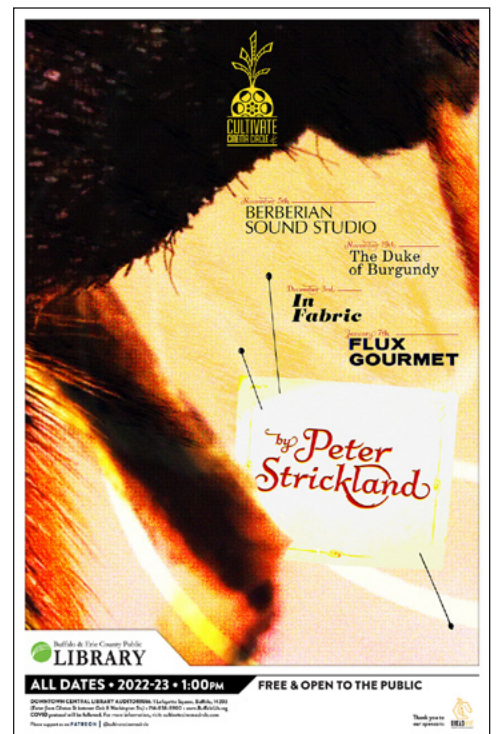
“Comics artist Howard Chaykin once (or twice) said that the role of advertising is to flatter you into thinking that you’re smarter than advertising. That concept is put to work in *In Fabric*, a slippery horror-comedy about the equally treacherous relationship between salespeople, consumers, and their possessions. Watching *In Fabric*, the latest giallo-inspired adult fairy tale by British writer/director Peter Strickland, is often disorienting given how blunt its anti-consumerist symbolism and queasy sense of humor can be. But if you respond to Strickland’s weird combination of psychedelic elusiveness and kitchen sink melodrama, *In Fabric* might stick in your mind. Strickland frequently tests viewers’ patience, but his off-putting sensibility is powerful enough to make *In Fabric* as mesmerizing as its subject matter: salesmanship as

a sinister, inescapable form of hypnosis.”

– Simon Abrams, *RogerEbert.com* [2019]

“Stylish in both subject and form, *In Fabric* is shot in retina-searing greens, oranges and, above all, reds (crimson-lacquered nails, oozing blood, the rippling chiffon of the dress), a lurid colour palette that heightens our senses, already sharpened by the film’s supernatural goings-on. The director Peter Strickland stitches strings of fetishistic images together to create an uneven, collage-like effect, a movie that rips through critiques of materialism and presentations of middle-aged solitude with a shuddering acuity. Through its exploration of commodification, the feature humorously satirises our obsession with endless acquisition, no matter what the cost. *In Fabric* is devilish and daring, a head-spinning journey into the paranormal. Passing from chest-beating alpha males to brides-to-be

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puts it, ‘affect is actually ‘worn’ on the surface’ to become ‘an enveloping fabric...an extensive form of textural contact’ or, even more poetically, ‘our second skin, our sensory cloth’.¹⁰ In light of this, Fenton’s earlier criticism that she could not ‘wrap her head around’ the film seems beside the point. One might be able to read the film’s monstrous dress, insane department store, and tyrannical bankers as a critique of consumerism. Or, perhaps, view the film through a psychoanalytic lens to examine its use of the uncanny, the abject, or its Freudian motifs of motherhood, desire and death. But such approaches would – more than likely – prove ill-suited for the task. Indeed, it might very well be impossible to conclusively unravel *In Fabric*’s ‘meaning’. *In Fabric* asks us to not ‘read into’ and make sense of what might lie beneath its surface so much as sensually and emotionally feel our way through it. ‘Film itself can be said to be a form of tailoring,’ says Bruno, ‘stitched together in strands of celluloid, woven into patterns, designed and assembled...like a customized garment’. Just like its cursed red dress, *In Fabric* somehow seems to stick to the skin, lingers in the mind, and follows us long after we leave its strange world. Its textured imagery and wild soundtrack are woven into

its own kind of “fabric” that gives an unremitting affective caress. Like the hypnotic advertisements for Dentley & Soper that Sheila watches on the television, *In Fabric* lures spectators in and grabs hold. Being in *In Fabric*’s fabric returns us of our own materiality and, in doing so, also reminds us of our embodied capacity to feel, to be moved, and to imagine.”
 —David Evan Richard, *Senses of Cinema* [2019]

CAST & CREW

Director.....Peter Strickland
 Screenplay.....Peter Strickland

 Sidse Babett Knudsen.....Jill
 Marianne Jean-Baptiste Sheila
 Julian Barratt Stash
 Steve Oram..... Clive
 Jaygann Ayeh Vince
 Zsolt Páll..... Lonely Heart on Horseback
 Richard Bremmer.....Mr. Lundy
 Deborah GriffinMiss Kolliston
 Fatma Mohamed Miss Luckmoore
 Susanna Cappellaro..... Miss Lullworth
 Catherine Backhouse.....Miss Brimblecombes
 Gwendoline Christie Gwen
 Pano MastiVlassis the Waiter



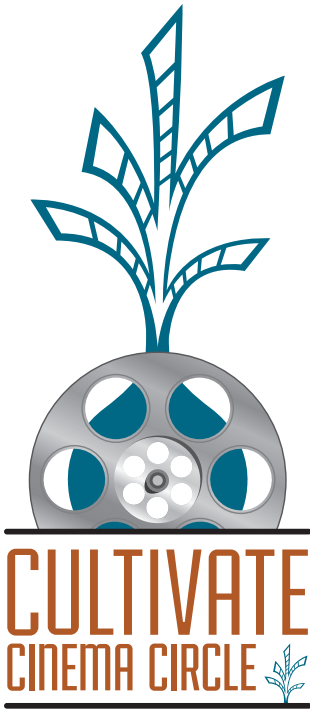
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Anthony Adjekum..... Adonis
 Antonio Mancino Sandro the Waiter

DIRECTOR FILMOGRAPHY

- Flux Gourmet (2022)
- In Fabric (2019)
- The Duke of Burgundy (2015)
- Björk: Biophilia Live (2014)
- Berberian Sound Studio (2012)
- Katalin Varga (2009)



UPCOMING SCHEDULE:

THE DUKE OF BURGUNDY [2015]
 POSTPONED

FLUX GOURMET [2022]
 Sat, January 7th, 2023 | 1:00pm

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