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THE MATCH FACTORY GIRL

Tulitikkutehtaan Tyttö

It's difficult to imagine the master of potent irony and trim narrative turning out films any more ascerbic or lean, but **The Match Factory Girl** is crafted with such pristine logic that critics will be grasping for new superlatives while audiences gasp at Aki Kaurismäki's audacity. This final chapter of his "Proletarian Trilogy" (including *Shadows of Paradise* and *Ariel*, SFIFF 1990) depicts the life of Iris, a young woman who spends her days at a mind-numbing job and silent nights with her dysfunctional family. Picked up at a dance, Iris begins to fantasize a life with Prince Charming. When she discovers the world is even crueler and colder than she had ever imagined, Iris plots her revenge with steely conviction. Intended as a work "that will make Robert Bresson seem like a director of epic action pictures," this film

gives deadpan new resonance. A feminist film if there ever was one, **The Match Factory Girl** is a masterpiece of precise "mise en scene" that will leave you with a grim smile on your face. (Also see *I Hired a Contract Killer*, pg. 31)

Preceded by Wedding Guests (Niko Brücher, Germany/Poland, 40 min.) Love, jealousy, the dynamics of life—weddings embrace all possible scenarios. All is caught by a photographer who chances upon such a celebration in a Polish village. Made with the Lodz Film Academy, Niko Brücher's black and white tableau is a spell-binding composite of gesture and expression.

FINLAND, 1989 70 min.

DIRECTOR/SCREENPLAY/EDITOR: Aki Kaurismäki **CAMERA:** Timo Salminen **CAST:** Kati Outinen, Elina Salo, Esko Nikkari, Vesa Vierikko
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