

The Power of the Dog
New Zealand / Australia 2021



Whānau
Mārama
New Zealand
International
Film Festival
2021

50

2021
Wellington
50 Year
Anniversary

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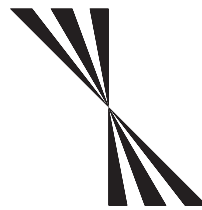


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Contents

| | |
|---------------------------|-----|
| ● Big Nights | 5 |
| ● Spotlight | 9 |
| ● Wellington 50th Jubilee | 15 |
| ● Bill Gosden Tribute | 16 |
| ● Aotearoa | 22 |
| ● Widescreen | 30 |
| ● Your Schedule | 51 |
| ● Becoming | 54 |
| ● Belonging | 58 |
| ● Radical Empathy | 62 |
| ● Visionary | 66 |
| ● Proud | 70 |
| ● Origins | 74 |
| ● Diwali Lights | 76 |
| ● Mobilise | 78 |
| ● Political States | 82 |
| ● Portraits | 84 |
| ● Beats | 88 |
| ● Square Eyes | 90 |
| ● Animation NOW! | 92 |
| ● Incredibly Strange | 94 |
| ● Buying Your Tickets | 98 |
| ● Venues | 100 |
| ● Meet the Filmmakers | 101 |

Marten Rabarts

Director — Kaiwhakatere



Nau mai, Haere Mai

Whānau Mārama: New Zealand International Film Festival 2021 is being brought to you against all odds by a festival team who have not only mastered the ubiquitous pivot but learned to duck, dive, run, vault, feint, leap and finally jump from a high place with fingers crossed to deliver you the best of world cinema in your favourite screening venues across the country.

2021 also marks 50 years of the film festival in Wellington. To be opening this Golden Jubilee edition with Wellingtonian Dame Jane Campion's film *The Power of the Dog* is something which thrills and moves us.

The significance of opening NZIFF 2021 with this remarkable film, by this born and raised local director – and coming to our flagship Embassy Theatre direct from Venice having won the Silver Lion for Best Director – can only be described as historic. This was possible thanks to the personal support of Dame Jane Campion herself, who was adamant her hometown audience should share this work on the big screen at the end of Courtenay Place, where she herself has enjoyed so many great works of cinema at festivals past.

This historic opening heralds our much anticipated return to cinemas and live venues which will give you, our dedicated audiences, what you clearly told us you want most: to experience films on big screens surrounded by other movie lovers.

On the other hand, we also set out to give you another experience the global pandemic conditions which keep us locked down in Aotearoa have denied you: the chance to travel the world; to experience other cultures; to live different lives than the ones we have, isolated in the relative safety of our Pacific Ocean bubble.

We've selected a world-tour of films that will take you to unknown places or to those you know well,

revealed afresh through a new lens.

We've programmed films that will open new windows on inner worlds; aspects of the human condition which will thrill, challenge, move and inspire.

We've brought you films which will inspire debate and passionate discourse to arrive at a deeper understanding of the world.

Providing our festival audiences with an opportunity to travel in the mind through cinema has been at the centre of this 2021 curation. Reflecting on this programme, I know that goal's been met by the incredible festival team who have worked tirelessly under the extraordinary pressures of our time to bring you this 2021 edition of the festival.

The thrill of discovery, which our festival curators experience when a brilliant new film unfolds before them, has been distilled and condensed for you into a film festival experience that will take you around the world in 18 days and back again.

Strap yourselves in and enjoy the ride.

and the entire team of Whānau Mārama: New Zealand International Film Festival



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The Power of the Dog

Opening
Night



Venice Film Festival

Director: Jane Campion
New Zealand/Australia 2021
125 mins

Cast: Benedict Cumberbatch, Kirsten Dunst, Jesse Plemons, Kodi Smit-McPhee, Thomasin McKenzie

Producers: Jane Campion, Emile Sherman, Iain Canning, Roger Frappier, Tanya Seghatchian

Screenplay: Jane Campion
Based on the novel by Thomas Savage

Cinematography: Ari Wegner

Production Design: Grant Major

Editor: Peter Scibberas

Music: Jonny Greenwood

Festivals: Venice, Toronto, San Sebastián, New York, Busan, London 2021

Awards: Best Director, Venice International Film Festival 2021



Dame Jane Campion returns with her Venice Silver Lion-Best Director winner; a rich, menacing neo-Western tackling cowboy brothers and the mother and son who come between them.

Working at the height of her powers, Campion turns her cinematic gaze on the complex characters inhabiting the world of the 1967 novel by Thomas Savage, an overlooked author whose masterwork *The Power of the Dog* received its due acclaim only since its re-publication in 2001. Clearly the book appeared before its time and out of place, not unlike the robber-baronial ranch house belonging to the Burbank family, better suited to Boston than the backblocks of 1925 Montana.

We enter the lives of the wealthy Burbank brothers, whose well-to-do parents have long since left them on the dusty high plains, retiring to the comforts and society of distant Colorado Springs. Their two sons, both unmarried and edging into their 40s, run the family's successful cattle ranch, rattling around in the brooding mansion their mother built to insulate her Eastern sensibilities against the wilds of the West.

The brothers' long-established routine is disrupted when gentlemanly brother George Burbank (Jesse Plemons) unexpectedly brings home a new wife, Rose (Kirsten Dunst), and her studious teenage son, Peter (Kodi Smit-McPhee).

Rough-hewn, toxically-male brother Phil Burbank (Benedict Cumberbatch) lashes out, relentlessly tormenting both mother and son as unwelcome interlopers. Rose is cowed and increasingly broken by Phil's mental and emotional assault, but the outwardly delicate Peter reveals a hidden core of steel. His intellectual sharpness matches the surgical skill he practices for his medical studies, deftly dissecting rabbits he traps in the back hills of the ranch.

Peter's intuitive connection with the land is evidenced by his eye for the distant hills – which he tells Phil clearly take the shape of a barking dog, an elusive characteristic of the landscape only Phil and his legendary mentor Bronco Henry have ever been able to discern. This shared understanding of the land triggers a change in the weathered cowboy, his usual brutality giving way to something softer, but igniting a struggle between Rose and Phil for Peter's fealty and affection.

The remote ranch house becomes a ticking bomb no amount of blue sky above or wide-open range can disarm.

Campion is an incomparable storyteller; it's an honour to share Jane's film, with its rich and complex characters, embedded in the stark beauty of Aotearoa and framed by Grant Major's brilliant production design. The reflection of our own history depicted in the rugged brutality of American frontier life will be inescapable to our Kiwi audiences.
— Marten Rabarts

“[Campion] returns with a poison-tipped dagger of a Western drama wrapped in rawhide and old rope; a brilliant, murderous fable about masculine strength that's so diamond-toothed its victims are already half dead by the time they see the first drop of their own blood.”

— Kirsty Griffin, *Indiewire*

Screenings

EMB Thu 4 Nov, 7.00 pm

R13 Animal cruelty & content that may disturb

The Hand of God

È stata la mano di Dio

Centrepiece



Venice Film Festival

Director/Screenplay:

Paolo Sorrentino

Italy 2021 | 130 mins

Cast: Filippo Scotti, Toni Servillo, Teresa Saponangelo, Marlon Joubert

Producers: Lorenzo Mieli, Paolo Sorrentino

Cinematography: Daria D'Antonio

Editor: Cristiano Travaglioli

Music: Lele Marchitelli

Language: In Italian with English subtitles

Festivals: Venice, London, Busan 2021

Awards: Grand Jury Prize, Venice

International Film Festival 2021



Iconic Italian filmmaker Paolo Sorrentino delivers a majestic memoir with this beautifully shot, ribald bout of nostalgia for growing up amid the anarchy of 1980s Naples.

Paolo Sorrentino has never been more personal in his cinema – nor arguably more powerful.

Recently awarded the Grand Jury Prize at the 2021 Venice International Film Festival, Sorrentino reasserts himself with *The Hand of God* as among the most important film directors of his time. Gorgeously wrought by the hand of a master cinematic stylist, the strength of this film comes from his choice to make style wholly subservient to the characters and place he portrays.

With the sensibility of a great documentarian, Sorrentino mines the rich ore of his own youth, his eccentric family and hometown of Naples circa 1984. The barely fictionalised youth of the director feels initially like it could be an excerpt from an unknown work by Fellini; as if crazy Volpina from *Amarcord* might wander unto the family lunch and go quite unnoticed. Sorrentino sits his audience at that family table, and invites you to love them as unreservedly as he does when seen through the eyes of his luminous teenage avatar, Fabietto Schiso (Filippo Scotti, winner of the Best New Actor Award for the role at Venice).

Unfettered by the constraints of any formal narrative, this *grande memoire* of a film achieves a gritty magical-lyricism from its opening sequence; a languid but purposeful helicopter shot sweeping across the Bay of Naples, finally settling on the stately progress of a vintage limousine carrying none other than the earthly embodiment of San Stefano himself en route to perform a miracle.

Sorrentino never lets go of that heightened sense of wonder until the films' closing, where the great rites of passage we've been invited to share hit home as deeply as if they'd been our own tarnished, yet golden, *gioventù* in Napoli. — Marten Rabarts

"Sorrentino swirls all these experiences together – love, life, laughter, loss, fate, and a sanctuary found in cinema – in a beautifully plaintive, comical, and sprawling novel of a movie. It's a lovely, charming, vibrant, sad, bildungsroman tale and roman-fleuve that pays small tribute to Maradona. But more importantly, it manages to both memorialize this agonizing turning point in his life and warmly reminisce on the bliss that came before it. Flecked with moments of the absurd, it succeeds in balancing a lighthearted tone with somber ones, somehow easing in and out with so much grace. It's a rueful love letter to Naples, to family, and the pain that shaped him, and it's wonderful and sentimental in the very finest sense of the word.

"*The Hand of God* [is Sorrentino's] most intimate and personal work, his magnum opus, and sorry, *The Great Beauty*, easily his best film. And if audacity of style and temperament often define the Italian director's oeuvre, then 'God' is one of his most restrained and mature movies, putting artifice aside and brimming with sincerity."

— Rodrigo Perez, *The Playlist*

Screenings

EMB Sat 13 Nov, 6.15 pm

EMB Tue 16 Nov, 10.30 am

R16 Violence, domestic violence, sexual material & offensive language

Titane

Closing
Night

FESTIVAL DE CANNES

**Director/Screenplay:****Julia Ducournau**

France/Belgium 2021

108 mins

Cast: Agathe Rousselle, Vincent Lindon, Garance Marillier, Lais Salameh, Bertrand Bonello, Dominique Frot**Producer:** Jean-Christophe Reymond**Cinematography:** Ruben Impens**Editor:** Jean-Christophe Bouzy**Music:** Jim Williams**Language:** In French with English subtitles**Festivals:** Cannes (In Competition), Toronto, San Sebastián, Fantastic Fest, New York, London, Busan 2021**Awards:** Palme d'Or, Cannes Film Festival 2021

We are thrilled to close the Festival with the shock 2021 Palme d'Or winner...
 “*Titane* is coming, and it’s coming to fuck you up.” — Jessica Kiang, *The Playlist*

Wild, outrageous, unruly, hallucinatory, body/machine-modification-run-amok, masterful, cartoonish, genre-and-gender-bending *Titane* was awarded the 2021 Palme d'Or, only the second time in Cannes Film Festival history that a woman director has received the accolade (28 years after Jane Campion's *The Piano*). It was probably also the first time that a so-called “genre” film, especially one that ups the ante to such a degree in “horror” movie stakes, scooped the top award. Julia Ducournau brazenly smashes the mould with this twisty tale about Alexia (a thoroughly committed performance from Agathe Rousselle), an erotic dancer with a peculiar penchant for muscle cars, who also happens to be a serial killer when the random urge takes her, or people pests provoke retaliation. When a murder goes awry, Alexia must go on the run, and her path leads her to a fire station populated with hunky young firemen and their steroid-consuming aging chief (a stunning turn from Vincent Lindon). Prone to doubts about his masculinity, he’s also grieving for Adrien, a teenage son who disappeared years earlier. Alexia, binding down her breasts and her

burgeoning, unwanted pregnancy sired by a Cadillac, becomes an improbable Adrien. — Sandra Reid

“*Titane*... is roughly seven horror movies plus one bizarrely tender parent-child romance soldered into one machine and painted all over with flames: it’s so replete with startling ideas, suggestive ellipses, transgressive reversals and preposterous propositions that it ought to be a godforsaken mess. But while God has almost certainly forsaken this movie, He wouldn’t have been much needed around it anyway. Ducournau’s filmmaking is as pure as her themes are profane: to add insult to the very many injuries inflicted throughout, *Titane* is gorgeous to look at, to listen to, to obsess over, and fetishize.

Nodding to Cronenberg (*Crash*) and anime and Claire Denis (there’s *Beau Travail* (NZIFF 2000, 2021) in the many men-with-men dancing scenes, and there’s a little *High Life* (NZIFF 2019) fuckbox in the car-intercourse scenes) and *Holy Motors* (NZIFF 2012) and Nicolas Winding Refn (if he had the stones), *Titane* is bold in its reference points, no-holds-barred in its approach to some of the

hottest-button issues of the day, and brash – and often very funny – in its deliciously grisly and inventive image-making. But underneath the broad strokes... there is deft, detailed filmmaking at work too. A living-room dance turns into a fight and back again with every motion edged in menace. A scarcely glimpsed figure in a firefight casts doubt on a decades-long tale of grief. And the faintest ghost of an incipient mustache growing in on an upper lip contains a multitude of knotty, transformative implications about gender and physiology and new flesh living anew.” — Jessica Kiang, *The Playlist*

“Proving that her cannibalism-themed feature debut, *Raw*, wasn’t merely an attention-grabbing stunt, French director Julia Ducournau returns to that untamed place where appetites run dark, using the human body as a vehicle to deconstruct ideas of gender, desire and incredibly dysfunctional family dynamics.”

— Peter Debruge, *Variety*

Screenings

EMB Fri 19 Nov, 1.00 pm

EMB Sun 21 Nov, 8.30 pm



NZ Classification tbc



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Happening

L'événement

"*Happening* documents one woman's efforts to arrange a termination and thereby continue with her studies. Adapted from Annie Ernaux's autobiographical novel, the film plays its private trauma as a harrowing thriller, and showcases a superb performance from Anamaria Vartolomei as Anne Duchesne, the agonised student in the spotlight. We meet her spineless boyfriend only briefly; the man is all but incidental. Anne has to go through this ordeal on her own.

It's April 1963. Abortion is illegal and means a prison term if you're lucky, death if you're not. But Anne's period is now five weeks late and she's increasingly desperate: failing her studies, too scared to confide in her friends. A supposedly sympathetic doctor prescribes a drug he assures her will induce a miscarriage but is in fact designed to further strengthen the foetus. Director Audrey Diwan keeps the camera in close as Anne pinwheels between cafes and the classes; the family home and the dorm. She'd love a child at some point but she wants a life and career first. The picture's tight framing is like a noose around her neck...

Time is running out; Anne is nearly three months along. Outside the halls of residence, it's the time of rock'n'roll and the nouvelle vague. But *Happening* depicts a France still eerily coloured by Nazi occupation,



where the trade in illegal abortion has become the new army in the shadows, arranged via code names and whispered meetings in the park... It's a serious, gripping and finally honourable film." — Xan Brooks, *The Guardian*

"*Happening* is filmed and performed in such a delicate, skin-soft register... that the escalating terror of Anne's situation is all the more pronounced, eventually pivoting into a realm of wholly realism-based body horror."

— Guy Lodge, *Variety*



Venice Film Festival

Director: Audrey Diwan
France 2021 | 100 mins

Cast: Anamaria Vartolomei, Kacey Mottet Klein, Luana Bajrami, Louise Orry-Diquero, Louise Chevillotte, Pio Marmai, Sandrine Bonnaire, Anna Mougllalis, Leonor Oberson, Fabrizio Rongione

Producers: Édouard Weil, Alice Girard

Screenplay: Audrey Diwan,

Marcia Romano, Anne Berest

Based on the novel by Annie Ernaux

Cinematography: Laurent Tangy

Editor: Géraldine Mangenot

Music: Evgueni Galperine, Sacha Galperine

Language: In French with English subtitles

Festivals: Venice 2021

Awards: Best Film, Venice International Film Festival 2021

Screenings

EMB Thu 18 Nov, 3.45 pm

EMB Fri 19 Nov, 6.15 pm

LHP Sun 21 Nov, 4.15 pm

(TBC) NZ Classification tbc

Bergman Island

"Mia Hansen-Løve may not be the first 21st century auteur who comes to mind when people consider the portentous legacy of Ingmar Bergman... And yet, *Bergman Island* – a triple-layered meta-romance about a filmmaker who flies to Sweden with her partner and pitches him a screenplay about her first love – is such a rare and remarkable movie for the very same reason that you wouldn't expect it to exist in the first place. Set on the remote skerry in the Baltic Sea that Bergman adopted as his home... Hansen-Løve's zephyr-calm story of loss, love, and artistic reclamation... begins as such an airy and lyrical Euro-drama that it's hard to fathom the meta playfulness to come. And yet, from the moment that married filmmakers Chris (Vicky Krieps) and Tony (Tim Roth) arrive in Fårö, there's a telling uncertainty as to what they're supposed to be doing there.

As Chris begins to narrate the film within a film to her oblivious partner, we are spirited back and away into... a Linklater-tinged romantic drama about a New York-based filmmaker named Amy (Mia Wasikowska) who leaves her kid at home and travels solo to Fårö for a friend's wedding. It's the last best chance she'll ever have to reconnect with the boy on whom she based her popular first movie... and Amy fully intends on making the most of



it... Denis Lenoir's sensitively crisp cinematography helps delineate between the various layers... though it's hard not to get a bit drunk on the midnight blues that locate Amy's Fårö in a dusky kind of dreamworld."

— David Ehrlich, *Indiewire*

"The early scenes feel like they could almost be Hansen-Løve's variation on Richard Linklater's *Before* trilogy: a two-hander that navigates the mysteries of love and distance, connection and time."

— Owen Gleiberman, *Variety*



FESTIVAL DE CANNES

Director/Screenplay: Mia Hansen-Løve
France 2021 | 113 mins

Cast: Tim Roth, Mia Wasikowska, Vicky Krieps, Anders Danielsen Lie

Producers: Charles Gillibert, Erik Hemmendorff, Rodrigo Teixeira, Lisa Widén

Cinematography: Denis Lenoir

Editor: Marion Monnier

Music: Raphaël Hamburger

Festivals: Cannes (In Competition), Toronto 2021

Screenings

EMB Thu 11 Nov, 6.15 pm

EMB Fri 12 Nov, 11.00 am

(M) Sex scenes, offensive language & nudity

The French Dispatch

"It's hard to imagine another living filmmaker with a style as instantly recognizable as Wes Anderson... So much has been made about the precise frames, the vibrant colors, and the deadpan delivery of Anderson's work, but less about the substance beneath it. Anderson's movies may be pretty, whimsical flights of fancy, but they also express genuine curiosity about the strange nature of human relations.

...This charming sketchbook of stories about American expatriates in France [is a] freewheeling three-part salute to old-school journalism in general and *The New Yorker* in particular, [which] works in fits and starts, swapping narrative cohesion for charming small doses of wit and wonder about odd people and places worth your time...

The French Dispatch closes with a dedication to everyone from William Shawn to James Baldwin and Lillian Ross, all treasured writers... whose work inspired the eccentric tales within. Molding elements of their work into his standard ironic cadences, Anderson explores topics as far-reaching as an imprisoned painter subjected to the absurdity of the art world, student revolutionaries in the sixties, and a convoluted kidnapping plot that involves both food porn and animation. The experience is akin to flipping through the eccentric pages of the publication



in question, overwhelmed by the details streaming in." — Eric Kohn, *Indiewire*

"...packed with inside jokes for audiences hip to the arts and culture scene of 1950s and '60s New York and Paris... *The French Dispatch* is Anderson's arms-wide-open tribute to a generation of complicated geniuses, so the winks come as dense and dizzying as guilty-pleasure movie references do in a Quentin Tarantino picture..." — Peter Debruge, *Variety*

"No one is more spoofed than Wes Anderson... To which I can only say... sure, yes, more fun, more buoyancy, more elegance, more marvellously eccentric invention, more originality."

— Peter Bradshaw, *The Guardian*



FESTIVAL DE CANNES

Director/Screenplay:

Wes Anderson

USA 2021 | 103 mins

Cast: Benicio Del Toro, Adrien Brody, Tilda Swinton, Léa Seydoux, Frances McDormand, Timothée Chalamet, Lyna Khoudri, Jeffrey Wright, Mathieu Amalric, Stephen Park, Bill Murray, Owen Wilson, Liev Schreiber, Elisabeth Moss, Edward Norton, Willem Dafoe, Lois Smith, Saoirse Ronan, Christoph Waltz, Cécile de France, Guillaume Gallienne, Jason Schwartzman

Producers: Wes Anderson, Steven Rales, Jeremy Dawson

Cinematography: Robert Yeoman

Editor: Andrew Weisblum

Music: Alexandre Desplat

Festivals: Cannes (In Competition), San Sebastián, New York, London, Busan 2021

Screenings

EMB Sat 6 Nov, 6.00 pm



Offensive language, nudity, drug use & sexual references

The Eyes of Tammy Faye

"In *The Eyes of Tammy Faye*, Andrew Garfield and Jessica Chastain play Jim and Tammy Faye Bakker, the self-styled Christian TV personalities who did more than anyone else to mold televangelism into a game-changing, culture-shaking, credit-card-maxing industry/cult/diversion... Chastain and Garfield give performances that are brashly entertaining but also canny and layered, as the characters get caught up in something far bigger than themselves. The Bakkers were hucksters of a grand order, and the film uses their spectacular greedhead soap opera to tell the larger American story of how Christianity got turned into showbiz..."

Why watch *The Eyes of Tammy Faye* instead of the original documentary, which is superb? Because this version, in heightening our connection to the characters, sheds new light on who they were and why they did what they did. It's Tammy Faye who comes to occupy the spiritual center of the movie, and Chastain, tapping a bombastic flamboyance she has never before approached, makes her a mesmerizing diva-victim who keeps evolving... Garfield makes Jim a postmodern con artist who looks ahead to our own era, and Chastain finds the complex heart of a woman who had a genuine love inside her, but loved fame too much. In their way, they created a pathology that



lived beyond them, all built around the question: If the least Christian thing you can do is to sell your soul, is it any more Christian to save one because it belongs to the highest bidder?"

— Owen Gleiberman, *Variety*

"[*The Eyes of Tammy Faye*] presents a... largely empathetic [portrait], thanks to a wonderfully authentic and rich performance from Chastain, who grabs on to those lashes and never lets go."

— Pete Hammond, *Deadline*



Director: Michael Showalter

USA 2021 | 126 mins

Cast: Jessica Chastain, Andrew Garfield, Cherry Jones, Vincent D'Onofrio

Producers: Jessica Chastain, Kelly Carmichael, Rachel Shane, Gigi Pritzker

Screenplay: Abe Sylvia

Cinematography: Michael Gioulakis

Editors: Mary Jo Markey, Andrew Weisblum

Music: Theodore Shapiro

Festivals: Toronto, San Sebastián 2021

Presented in association with

NewstalkZB

Screenings

EMB Sat 20 Nov, 6.00 pm



Drug use & sex scenes

One Second

Yi miao zhong

The most internationally-acclaimed of China's 'fifth generation' of filmmakers, Zhang Yimou is known globally for provocative melodramas like *Raise the Red Lantern* and *wuxia* spectacles like *Hero*. His latest picture represents a step in a gentler, surprisingly personal direction.

Set during the Cultural Revolution of Zhang's youth, *One Second* tells the story of an escaped convict hell-bent on seeing a particular newsreel and the orphan girl he catches trying to steal the print. Their dynamic is amusingly antagonistic, complemented by a dash of Chaplin's *The Kid* and by Fan Wei's standout performance as a supercilious projectionist. Each actor wrings humour from their character's quixotic idiosyncrasies while honouring the desperate conditions driving them.

Every great director eventually makes their ode to cinema, though thankfully Zhang's shuns inspirational clichés and self-congratulation. Instead, he seems nostalgic for the tactile details of film itself: celluloid's reflective sheen; the white gloves and chopsticks used to handle an exposed print; an old projector's whir as it blasts tiny cells onto a massive screen. And this is a big-screen movie, boasting lovingly rendering desert vistas, detailed sets and cinema's most potent special effect: crowds of extras vibrating with common purpose.

One Second was abruptly withdrawn from its planned 2019 debut



over "technical issues", allegedly a mask for state censorship (a recurring antagonist in Zhang's career) on account of its controversial setting. Despite the compromises necessary to secure the film's release, Zhang's unique eye glints through, weighing film's escapist pleasures against its propagandistic function, simultaneously offering his characters escape from and justification for the constraints imposed upon them.

— Christopher Smol

"One Second allows cinema to represent the corrosive vision of a fading regime, but also to reflect dreams of a better tomorrow for so many of the people suffering under its rule."

— David Ehrlich, *Indiewire*

tiff. toronto international film festival

Director/Screenplay:

Zhang Yimou

China 2020 | 104 mins

Cast: Zhang Yi, Fan Wei, Liu Haocun

Producers: Ping Dong, William Kong, Pang Liwei, Xiang Shaokun

Cinematography: Zhao Xiaoding

Editor: Yuan Du

Music: Loudboy

Language: In Mandarin with English subtitles

Festivals: Toronto, San Sebastián, Vancouver, Busan 2021

Screenings

| | |
|-----|----------------------|
| LHP | Sat 6 Nov, 4.00 pm |
| RCP | Sun 7 Nov, 6.15 pm |
| EMB | Fri 19 Nov, 10.30 am |
| EMB | Sun 21 Nov, 6.00 pm |

M Violence & offensive language

Flee

When *Flee* was selected for Cannes 2020 and won the Grand Jury Prize for World Cinema Documentary at Sundance 2021, director Jonas Poher Rasmussen couldn't have known how urgent and current Amin's story would prove to be.

As a child, Amin Nawabi and his family are forced to abandon their home in Afghanistan while the Soviet-Afghan War rages through the mid-80s. Decades later, he is settled in Copenhagen, living openly as a gay man and on the verge of wedding his partner. Just as he readies himself for marital bliss, Amin must, for the first time, confront the truth about his escape from Afghanistan and the loss of his family.

Structured around a series of interviews, *Flee* blurs the line between documentary and narrative filmmaking, presenting Amin's traumatic recollections in animated form, supplemented with historical news footage.

Amin recalls his past in halting spurts, stopping whenever memories threaten to overwhelm him. Wherever the boy found himself in the world, from Afghanistan to Denmark, Russia to Sweden, his refugee experience was a nightmarish combination of exploitation, harassment and loss. But, nestled within the chaos and horror, is a sweetly human tale of a young man's coming of age and queer awakening.



Flee rings both personal and universal, a reminder that storytelling itself is the original form of therapy – the shards and fragments of shattered lives become bricks and mortar in resilient hands.

— Marten Rabarts, Adrian Hatwell

"It's impossible to recall a refugee story told with such devastating efficacy as well as such specific nuance, showing us the horrors Amin experienced but also, importantly, how they stuck to him in the years after and still do."

— Benjamin Lee, *The Guardian*



FESTIVAL DE CANNES

Director: Jonas Poher

Rasmussen

Denmark 2020 | 90 mins

With: Rashid Aitouganov

Producers: Signe Byrge Sørensen, Michelle Hellerström

Screenplay: Jonas Poher Rasmussen, Amin

Animation: Michael Helmuth Hansen

Editor: Jonus Billeskov Jensen

Music: Uno Helmersso

Languages: In Danish, English, Farsi, Russian and Swedish, with English subtitles

Festivals: Cannes (Official Selection) 2020; Sundance, Toronto 2021

Awards: Grand Jury Prize (World Cinema Documentary), Sundance Film Festival 2021

Presented in association with

Metro

Screenings

| | |
|-----|---------------------|
| LHP | Sun 7 Nov, 5.45 pm |
| EMB | Mon 8 Nov, 4.00 pm |
| EMB | Fri 12 Nov, 6.30 pm |
| RCP | Sat 13 Nov, 4.00 pm |

M Offensive language

Paris, 13th District

Les Olympiades

The latest from French auteur Jacques Audiard (*A Prophet* NZIFF 2010, 2015 Cannes Palme d'Or winner *Dheepan*) is a breezy adaptation of a series of graphic novels by New Yorker cartoonist Adrian Tomine. The lives of three bright young Parisians intersect in a variety of ways as they negotiate the modern challenges of work, sex and real estate. Émilie (firecracker newcomer Lucie Zhang) works in a call centre and tries to avoid visiting her ailing grandmother. Her flatmate, and sometime lover Camille (Makita Samba, *Angelo* NZIFF 2019), is giving up his teaching job to try and finally nail down that elusive doctorate. Nora (Noémie Merlant, *Portrait of a Lady on Fire* NZIFF 2019), freshly arrived from Bordeaux to study law at the Sorbonne, has to deal with the complications of having a porn star doppelgänger.

Audiard has always been something of a cinematic chameleon, and this film is his brisk, lively tribute to the French New Wave, shot in immaculate black and white and updated with ever-present internet and social media access. A rich and welcome female perspective, brought to the story by co-writers Céline Sciamma and Léa Mysius, also adds a modern cultural diversity and raunch. The young ensemble cast give performances of charm, nuance and depth, and Audiard keeps his



narrative plates spinning while deftly navigating a range of emotional tones, all without missing a beat. This is joyful, accomplished filmmaking that makes for a funny, smart and satisfying night out.
— Andrew Langridge

“Paris, 13th District plays like a spiritual sequel to [La Haine]... All it would take would be to make all the right decisions, have a little luck and believe in the magic of cinema.”

— Boyd van Hoeij, *Hollywood Reporter*



FESTIVAL DE CANNES

Director: Jacques Audiard

France 2021 | 104 mins

Cast: Lucie Zhang, Makita Samba, Jehnny Beth, Noémie Merlant

Producers: Jacques Audiard, Valérie Schermann

Screenplay: Jacques Audiard, Céline Sciamma, Léa Mysius

Cinematography: Paul Guillaume

Editors: Juliette Welfling, Paul Machliss, Jonathan Amos

Music: Rone

Languages: In French and Mandarin, with English subtitles

Festivals: Cannes (In Competition), Vancouver, London 2021

Screenings

| | |
|-----|---------------------|
| EMB | Wed 17 Nov, 3.45 pm |
| LHP | Fri 19 Nov, 6.15 pm |
| EMB | Sat 20 Nov, 9.00 pm |
| RCP | Sun 21 Nov, 6.15 pm |

R16 Sex scenes, nudity, drug use & offensive language

STICKING UP
FOR CINEMAS
SINCE 1982

PHANTOM
BILLSTICKERS



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WWW.0800phantom.co.nz

Undine

German auteur Christian Petzold is a master in the art of tightening an invisible grip on his characters; they can appear as though becalmed, between worlds, stranded and hovering in a transitory state due to circumstance, fate or personality – and not always aware of the fact. *Undine* is no exception, and his latest heroine is perhaps his most slippery and elusive yet. But then, her name belongs to a mythical creature, a female water nymph whose lack of a soul, not to mention her aquatic environment, can complicate interaction with humans.

A historian, Undine's subject is Berlin: its many strata, both geographical and architectural; she delves deep into what lies below and in the past. Christophe, a diver tasked with assessing the underwater foundations of the city's constructions, witnesses one of Undine's presentations at her workplace, the Senate Department for Urban Development and Housing. A restaurant aquarium brings them together in one of the most startling first encounters viewers are likely to see at this festival. They are instantly transfixed and launch into a passionate affair.

The chemistry between Paula Beer and Franz Rogowski, stars of Petzold's *Transit* (NZIFF 2018), powers this film of strangeness and wonders, plunging viewers into an intoxicating waking dream. — Sandra Reid



"With its haunting indifference to logic, *Undine* only makes sense as a demonstration of the ways in which men and women fail to understand one another. [An] occult love story, drawing on a classic of German Romanticism... *Undine* plunges decisively into the supernatural, with accidents, acts of vengeance, vanishings, and intimations of *Wuthering Heights*." — J. Hoberman, *The New York Review of Books*

"*Undine* is a poker-faced fairy tale, a fantasy wrought by a committed cinematic realist. It's an example of how a filmmaker can take an outlandish central idea and play it beautifully straight."

— Justin Chang, *LA Times*



Director/Screenplay:
Christian Petzold
Germany 2020 | 90 mins

Cast: Paula Beer, Franz Rogowski
Producers: Florian Koerner von Gustorf, Michael Weber
Cinematography: Hans Fromm
Editor: Bettina Böhler
Language: In German with English subtitles
Festivals: Berlin 2020

Awards: Best Actress & FIPRESCI Prize (Competition), Berlin International Film Festival 2020

Screenings

| | |
|-----|---------------------|
| EMB | Fri 5 Nov, 6.30 pm |
| LHP | Mon 8 Nov, 4.15 pm |
| LHP | Wed 10 Nov, 6.15 pm |
| EMB | Fri 12 Nov, 4.15 pm |
| RCP | Sat 20 Nov, 6.00 pm |

M Violence & sex scenes

Zola

Based on the infamous 2015 Twitter thread by A'Ziah 'Zola' King, Janicza Bravo's *Zola* chronicles a 72-hour fever dream of a road trip in search of a quick fortune in Florida. After meeting Stefani (Riley Keough) during a waitressing shift, Zola (an inimitable Tylour Paige) and Stefani become fast friends. So fast that Zola agrees to join Stefani, her milquetoast boyfriend and their 'roommate' on an impromptu trip to Tampa the very next day to turn a quick buck in the local strip clubs. What's the worst that could happen?

In David Kushner's viral *Rolling Stone* article, "Zola Tells All: The Real Story Behind the Greatest Stripper Saga Ever Tweeted", Zola admitted to embellishing the more sensational details for entertainment value, but the core of this sordid tale remains true – though the parties involved have spun their side of the story in other corners of the internet, which the film nods to in a hilarious and bizarre cut-away moment. For Bravo, A'Ziah's story provided "an entry point into something that maybe is too intimidating or too scary to even touch... She had us all having a conversation about something that we don't usually talk about because it's pretty easy to look away from".

A love letter to modern tech and retro cinema, it's *Spring Breakers* meets *Tangerine* (NZIFF 2015) with a dash of 70s Blaxploitation.



Zola is a compelling, wild, outrageous and, at times, upsetting work of comedy that is well worth the ride. — Kailey Carruthers

"A gonzo road trip movie that plays like a fever dream had by a sentient social media platform."

—Chris Evangelista, *Slashfilm*



Director: Janicza Bravo
USA 2020 | 87 mins

Cast: Tylour Paige, Riley Keough, Nicholas Braun, Ari'el Stachel, Colman Domingo
Producers: Christine Vachon, David Hinojosa, Gia Walsh, Kara Baker, Vince Jolivette, Elizabeth Haggard, Dave Franco
Screenplay: Janicza Bravo, Jeremy O. Harris. Based on the Tweets by A'Ziah 'Zola' King and the article by David Kushner
Cinematography: Ari Wegner
Editor: Joi McMillon
Music: Mica Levi
Festivals: Sundance 2020


Presented in association with



Screenings

| | |
|-----|---------------------|
| EMB | Fri 5 Nov, 4.15 pm |
| LHP | Thu 11 Nov, 8.30 pm |
| EMB | Fri 12 Nov, 8.45 pm |
| RCP | Sat 20 Nov, 8.00 pm |

R16 Violence, nudity, sex scenes & offensive language



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The Bitter Tears of Petra von Kant

Die bitteren Tränen der Petra von Kant

Special
Presentation



Director/Screenplay:
Rainer Werner Fassbinder
West Germany 1972 | 124 mins

Cast: Margit Carstensen, Hanna Schygulla, Irm Hermann, Katrin Schaake, Eva Mattes, Gisela Fackeldey

Producer: Michael Fengler

Cinematography: Michael Ballhaus

Editor: Thea Eymész

Music: Giuseppe Verdi, The Platters

Language: In German with English subtitles



This very special screening is presented to celebrate 50 years of the film festival in Wellington.

Established in 1972 by Lindsay Shelton and the Wellington Film Society as the Wellington Film Festival, the first Festival screened seven films to broaden the limited options for filmgoers in the capital at the time. Those first few years set the standard for what Whānau Mārama: New Zealand International Film Festival would become, with this year's programme offering more than 170 films screening in Wellington.

Among the highlights in those early Shelton years was *The Bitter Tears of Petra von Kant*, screened at the third Festival in 1974 – shortly after, three more Rainer Werner Fassbinder films were screened, in very quick succession. These became known as 'The Fassbinder Years', an extraordinary period when the *enfant terrible* of the New German Cinema directed 44 films, all before his death in 1982 at the age of 37.

Meanwhile, a young Bill Gosden was coming up through the ranks of the Film Society, and was heavily influenced by the works of Fassbinder. Bill even fashioned one of the Festival's most striking early posters out of stills from *The Marriage of Maria Braun* (Wellington Film Festival 1980). In later years as Director, Bill programmed *Veronika*

Voss (Wellington Film Festival 1984) and Fassbinder films regularly appeared in the programme as retrospective screenings.

Bill's fascination with the man's work was more thoroughly expressed in his programming for New Zealand's film societies, who were treated to epic screenings of Fassbinder's 1980 15-hour *Berlin Alexanderplatz* (yes, we invented binge-watching) and such rarities as trippy TV movie *Bremen Freedom* (1972) and the now-suppressed *Wildwechsel* (1972).

Bill once joked that *The Bitter Tears of Petra von Kant* was a film he could happily programme every year. In his honour, we welcome it back to the Festival once more.

Fassbinder's 1972 poison-pen love letter to the 50s melodramas of Douglas Sirk recasts his own troubled personal life in drag.

Imperious lesbian fashion designer Petra (a magnificent Margit Carstensen) tries to control coveted ingenue Karin (Fassbinder's breakthrough star Hanna Schygulla), while her assistant, Marlene (an unforgettable Irm Hermann), looks on in mute rage.

The claustrophobic drama is set against a spectacular backdrop of 70s décor and scored by a fabulous, truly Godeanesque soundtrack of Verdi, The Platters and The Walker Brothers.

Operatic in a thoroughly modern manner, *The Bitter Tears of Petra von Kant* remains one of the best examples of Fassbinder's distinctive combination of arch style and emotional rawness.
— Andrew Langridge

“... a scalding feat of hermetic obsession, another of [Fassbinder's] films that locates the not-quite-tangible overlay between passion, empathy, titillation, and debasement... [It] offers a sensory feast that's expanded on by the elaborate dialogue... and by the astonishingly sensual and fluid movements of the actors and the camera.”

— Chuck Bowen, *Slant*

Screenings

EMB Sun 7 Nov, 5.30 pm



Bill Gosden
1953 – 2020

Bill Gosden Tribute



Image: Michael Jeong

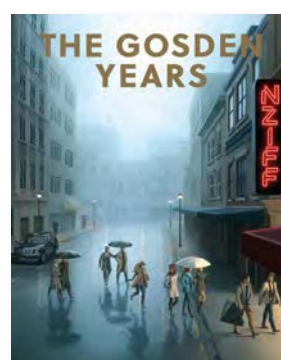
This very special retrospective pays tribute to the late Bill Gosden, ONZM (1953–2020), NZIFF's director and public face for nearly 40 years. While it can in no way do justice to the breadth and diversity of his vision and personal film taste, we hope this modest collection of past Festival highlights captures a morsel of what he loved about movies, the filmmakers he held in highest esteem and what he looked for – and stood for – as a curator of cinema.

Not every film we wanted to show in Bill's memory was available to us – such is the nature of programming, which we know Bill of all people would've understood. Where possible, we've selected films he wrote original programme notes for (and these are included) or was openly passionate about.

Most of these films and their directors also appear in *The Gosden Years*, a book conceived by Bill during the last months of his life on the Festival's storied history, its major role in Aotearoa film culture and the artists and personnel who were a part of his remarkable run at the helm.

Our screenings coincide with the book's release and the one-year anniversary of Bill's death in November.

If you'd like to leave your own tribute to Bill, visit:
rememberingbillgosden.nz



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Gaylene Preston
& Tim Wong**
Foreword by Tim Wong
Available to order at
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The tribute to Bill Gosden during NZIFF 2021 also includes the launch of the new book *The Gosden Years*, published by Victoria University Press.

The Gosden Years is a record of Bill Gosden's enormous legacy as director of NZIFF. Conceived by Gosden during the last months of his life, the book comprises his curated film notes, with praise for vital and overlooked New Zealand feature films included; programme introductions that illuminate the changing technologies and politics of film exhibition through the decades; and striking original poster art from every year of his tenure.

The Gosden Years will be launched at the screening of *Beau Travail* on Sat 6 Nov.

Beau Travail

We open the Bill Gosden Tribute programme with one of Bill's favourite films. A fan of Claire Denis since her feature debut, *Chocolat*, Bill programmed nearly every one of the auteur's films during his time as Festival Director – even the hardest-to-see ones (*U.S. Go Home* NZIFF 1995) – at the exact moment when Chirac's announcement to resume nuclear testing in the Pacific made anything French strictly *démodé*.

Beau Travail was widely considered *the* masterpiece of the festival circuit when it screened here in 2000. Bill called it a "visual sensation" and "unmistakably a film about men by a woman". This digital restoration lends new crispness and intensity to not only one of the great films of the 1990s, but one of the greatest endings in all of cinema.

French filmmaker Claire Denis is the striking exception to the rule that women rarely make movies that fix their gaze upon the tantalising otherness of men. Her mesmerising *Beau Travail* transposes Melville's Billy Budd to a French Foreign Legion troop stationed in a harsh and beautiful port town of Djibouti.

Abetted by the dazzling cinematography of Agnès Godard, Denis finds harmony, exhilaration and mystery in the rituals and the *esprit de corps* of army life.



Her vision is rendered all the sharper by identification with a character who feels excluded from the physical perfection that surrounds him. — Bill Gosden

"[Denis] succeeds in fusing the real and the dreamlike, the naturalistic and the figurative, into one visual conceit. Never... does this shimmering, simmering emotional desert storm of a film relax its grip on your senses."

— Peter Bradshaw, *The Guardian*

Director: Claire Denis
France 1999 | 93 mins

Cast: Denis Lavant, Michel Subor, Grégoire Colin, Richard Courcet
Producer: Patrick Grandperret
Screenplay: Claire Denis, Jean-Pol Fargeau
Cinematography: Agnès Godard
Editor: Nelly Quettier
Music: Charles Henri de Pierrefeu, Eran Zur
Language: In French with English subtitles
Festivals: Venice, Toronto, New York 1999; Sundance, Berlin, Auckland, Wellington 2000

Screenings

EMB Sat 6 Nov, 3.30 pm
EMB Tue 9 Nov, 1.30 pm

M Low level offensive language

Beautiful Thing

An integral part of Bill Gosden's Festival record was his focus on queer cinema and female directors – both were regularly at the forefront of his writing and programming, and at the same time completely customary of the film culture he set out to maintain. He banged the drum long before it was expected or easier to do so.

The memorable yet rarely seen *Beautiful Thing* qualifies on both counts, and is indeed a beautiful thing: a tender coming out, coming-of-age gem that goes against the grain of British miserabilism and standard unhappy endings. Top-and-tailing has never felt so wholesome in its exuberant view of queer love and acceptance.

This ebullient and funny urban fairy tale discovers true romance and worldly wisdom where most films tell us not to expect much of anything good: in a low-rise block of flats in South London. Jamie, Ste and Leah are three teenagers with three serious cases of the summertime blues. Jamie, who hates ball games, is constantly bullied at school... His schoolmate and neighbour Ste, on the other hand, is very good at ball games, but is constantly bullied at home...

Keeping up the boys' spirits and tending their bruises... is Jamie's daunting mother, Sandra, who manages a pub... Jamie, who secretly thinks he might be gay, is asked to



share his bed with his battered friend... Jonathan Harvey's script from his own play blends comedy and poignance as the two boys establish the boundaries of their fondness for each other – and begin to discover what it might mean to be gay... The film's Be Yourself spirit is as sharp and good-humoured as its repartee and as catchy as the Mama Cass soundtrack... All this, and it's straight-friendly, too. You'd have to be a hard-hearted homophobe not to leave *Beautiful Thing* with a grin on your face and a song in your head. — Bill Gosden

"...*Beautiful Thing* achieved a level of artistic complexity that created not only a more interesting, but also a more relevant expression of queerness... That was, and is, a beautiful thing to behold."

— Brandon Tensley, *The Atlantic*

Director: Hettie Macdonald
UK 1996 | 90 mins

Cast: Linda Henry, Glen Berry, Scott Neal, Tameka Empson, Ben Daniels
Producers: Tony Garnett, Bill Shapter
Screenplay: Jonathan Harvey. Based on his stage play
Cinematography: Chris Seager
Editor: Don Fairservice
Music: John Altman
Festivals: Sydney, Auckland, Wellington, Toronto 1996

Presented in association with



British High Commission Wellington

Screenings

PEN Thu 18 Nov, 6.15 pm
PEN Fri 19 Nov, 11.15 am

R16 Offensive language

Brief Encounters

Korotkie vstrechi

The great Soviet-Russian director Kira Muratova held special significance for Bill Gosden. Viewing hundreds of films a year for consideration, it took a certain something to render him speechless. He wrote – or at least, attempted to – of Muratova’s *Brief Encounters* in 1991: “No other film has seemed to me to elude description so tantalisingly... with every sentence I put down, some new, ironic angle on a scene or a character would come to taunt my prose – and lift my spirits.”

Nidia, a gauche, pretty, young country-girl waitressing in a roadside canteen, falls in love with Maxim, an itinerant geologist with the dark flashing eyes and romantic elusiveness of a gypsy. Smitten, she quits the job and follows him to the city. There she finds work as a maid in the home of the intriguing Valentina – who is also in love with Maxim. Muratova explores the intricate triangular relationship of these three striking individuals with clarity, tenderness and irony...

Muratova herself plays Valentina. Her performance is a marvel in its full, clearly delineated portrait of a rich and complex character. Valentina is a bright, energetic woman of the world... [who] finds the banal world of the majority of her sex completely boring... Much of the pointed poignance of the film lies in our perceiving how much she may in fact owe to that homely world – and vice versa. There’s not the space



to catalogue the felicities in the direction of this extraordinary first film. The cinematography is crisp, beautiful, and for 1967, daringly, but expressively, unconventional. There are brief encounters with a dozen other characters who register with singular vividness. The 20 years it was banned by Soviet censors could not diminish the originality of this exquisite film. It has become an instant classic. — Bill Gosden

“Brief Encounters is a symphonic work, marrying sound, image and provocative social observation to stunning effect (no surprise that it was banned for 20 years).”

— Verena von Stackelberg, *Sight & Sound*

Director: Kira Muratova

USSR 1967 | 96 mins

Cast: Nina Ruslanova, Vladimir Vysotskiy, Kira Muratova, Lidiia Bazylska, Olga Viklandt, Aleksei Glazyrin

Screenplay: Kira Muratova, Leonid Zhukhovitsky

Cinematography: Hennadii Kariuk

Editor: Olga Charkova

Music: Oleg Karavaychuk

Language: In Russian with English subtitles

Festivals: Auckland, Wellington 1991

A copy of the film was provided by Dovzhenko Centre, the largest film archive in Ukraine.



Screenings

CIT Thu 11 Nov, 6.15 pm
LHC Fri 12 Nov, 2.00 pm



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Flowers of Shanghai

Hai shang hua

The 1980s were an invigorating time to be running an international film festival, not least because of a number of emergent 'new' national cinemas, New Zealand's among them. Bill Gosden, who was promoted to programme director in 1982, was deeply enamoured with Taiwanese cinema during this decade, and the films of Hou Hsiao-hsien especially.

A master of capturing ordinary everyday life, often through beautiful long takes filled with the most exquisite detail, we've selected one of Hou's most celebrated features for this tribute, in a stunning restoration that elevates the richness and incandescence of its late Qing dynasty drama to new heights.

Set entirely within the walls of Shanghai's elegant 19th century 'flower houses', Hou Hsiao-hsien's genuinely intoxicating film is a kind of cinematic opiate, a rapturous period picture shot not around the conventions of all-knowing historical drama, but with a tantalising feeling for a world which has faded from memory. Centred on the frequent brothel visits of Master Wang (Tony Leung Chiu-Wai) and his fallout with his favourite girl, Crimson, while also straying into the lives and complications of other clients and courtesans, *Flowers of Shanghai* observes these comings and goings through a beautiful, melancholic haze, hovering over



every ritual and gesture as if it's about to be preserved in amber. Mark Lee Ping-bing's gold-hued cinematography is extraordinary, by turns luminous from the natural glow of oil lamps and dreamlike from the clouds of second-hand smoke. In gorgeous extended takes where the camera is never quite still nor focused on one particular detail for too long, he and Hou create a drifting sense of time, place and anguish for the women imprisoned in this most lavish of bygone settings.

"Flowers of Shanghai evokes a vanished world of decadence and cruelty... where much of the dramatic action remains tantalizingly offscreen – even as its emotional fallout registers with quiet devastation."

— Criterion Collection

Director: Hou Hsiao-hsien
Taiwan/Japan 1998 | 113 mins

Cast: Tony Leung Chiu-Wai, Michiko Hada, Michelle Reis, Carina Lau
Producers: Shōzō Ichiyama, Yang Teng-kuei
Screenplay: Chu T'ien-wen
Cinematography: Mark Lee Ping-bing
Editor: Liao Ching-Sung
Music: Yoshihiro Hanno
Languages: In Cantonese and Shanghaiese, with English subtitles
Festivals: Cannes (In Competition), Toronto, New York 1998; Auckland, Wellington 1999

Screenings

EMB Thu 11 Nov, 11.45 am
EMB Sat 13 Nov, 1.00 pm

PG Sexual references

The Emperor's Naked Army Marches On

Yuki yukite shingun

Documentary as a genre exploded over the four decades Bill Gosden programmed for the Festival – most dramatically in the early 2000s with hot-topic, issue-based docs suddenly capable of selling out The Civic in Auckland. This important, highly influential film from Japan prefigured the activist and social justice dynamics of the *Fahrenheit 9/11* (NZIFF 2004) documentary era, and as astute viewers will also recognise, the complicated war crime confrontations of *The Act of Killing* (NZIFF 2013).

In this astonishing portrait of Okuzaki Kenzo, self-appointed scourge of Japanese war criminals and conscience of a nation, modern Japan has erased memory of the Pacific war. [In] a conformist society where notions of personal responsibility are not exactly highly cultivated... Okuzaki's insistence on proclaiming the truth is utterly non-conformist... He has been imprisoned for firing pachinko balls at the Emperor and remains convinced of Hirohito's ultimate responsibility for war crimes. His dawn raids on retired officers exploit and outrage the decorum of Japanese hospitality, but these offences pale beside the physical beatings he administers to those who lie or evade his questions...

When the war ended, Okuzaki was amongst a thousand soldiers in New Guinea who, rather than surrender to Australian troops,



scattered into the jungle. Only 30 survived. Okuzaki wanted to make a film to show the world why... For five stormy years, director Hara Kazuo and his formidable subject constantly disagreed over their next move... Filming some of Okuzaki's most outrageous, duplicitous encounters, the filmmaker is clearly implicated in the action he films. It's a jolting experience for the audience too... We're forced to confront questions about whether the hunger for justice justifies his radical means. — Bill Gosden

"The Emperor's Naked Army Marches On... is fearless and fascinating cinema that forces you to think, and makes you ask questions about how we experience and record history."

— Wael Khiary, *RogerEbert.com*

Director/Cinematography:
Kazuo Hara

Japan 1987 | 122 mins

Cast: Kenzo Okuzaki, Riichi Aikawa, Masaichi Hamaguchi
Producer: Sachiko Kobayashi
Editor: Jun Nabeshima
Language: In Japanese with English subtitles
Festivals: Berlin 1987; Rotterdam, Auckland, Wellington 1988

Presented in association with


**Wellington
Film Society**

Screenings

LHC Sun 14 Nov, 11.00 am
CIT Wed 17 Nov, 8.00 pm

PG

“Kumeu Village is my
house Chardonnay”

- Bob Campbell MW



Hand picked, hand made in Kumeu by The Brajkovich Family.

Snakeskin

Bill Gosden championed countless New Zealand films during his tenure as Festival Director, and not all the obvious ones, either. Maybe it was its lust for Americana, the protagonist's escape from southern parochialism (Bill grew up in Dunedin), or Gillian Ashurst's darkly cartoonish take on *Goodbye Pork Pie's* road movie legacy, that made him regard *Snakeskin* with such fondness. Fascinated, he wrote, "[I] wouldn't be surprised if, played backwards, it turns out to contain the solutions to every unsolved murder in the South Island".

Bold, funny, sexy and macabre, Gillian Ashurst's juicily cinematic first feature boots the cinema of unease into the new century. Alice (Melanie Lynskey) lives, to her dismay, in the outer suburbs of a flat South Island town... Why wasn't she made in America, like... Elvis, Marilyn [or] Thelma and Louise? Everyone in New Zealand is just too boringly safe.

Alice's cute friend Johnny (Dean O'Gorman) provides some consolation... They've cut the roof off his Valiant and drag up and down the straight and narrow country roads... looking for dodgy hitchhikers... They find their man in Seth, a billboard hunk of an American cowboy with snakeskin boots, a serpent tattoo and a few spare tabs of acid. Heading west becomes a matter of dodging all the people who'd like to get a piece of Seth...



Racing three cars full of badass characters across the plains... is an ambitious project for a cowgirl, but abetted by deft editing, tasty performances, stunning cinematography and passages of inspired writing, Ashurst keeps the curse of the Kiwi caper comedy at bay. Exploiting road movie dynamics and wild South Island landscapes with an expert's love of both, she's reanimated the spirit of *Pork Pie* with the sexual politics, the drugs and the pop-trash-fetishism of the noughties. — Bill Gosden

"The new local movie *Snakeskin* isn't just the wildest Kiwi road movie since *Goodbye Pork Pie*, it's a bold feature debut for writer-director Gillian Ashurst."

— *NZ Herald*, 2001

Director/Screenplay:
Gillian Ashurst
New Zealand 2001 | 92 mins

Cast: Melanie Lynskey, Boyd Kestner, Dean O'Gorman, Oliver Driver, Paul Glover, Charlie Bleakley, Jodie Rimmer, Taika Waititi
Producer: Vanessa Sheldrick
Cinematography: Donald Duncan
Editors: Marcus D'Arcy, Cushla Dillon
Music: Joost Langeveld
Festivals: Auckland, Wellington 2001

DCP courtesy of New Zealand Film Commission

Screenings

RXY Sat 20 Nov, 1.45 pm

R16 Violence, offensive language, drug use and sex scenes

Written on the Wind

Our Bill Gosden tribute wouldn't be complete without a wall-to-wall Technicolor classic. Bill's love of early cinema, vibrant studio-era musicals, and frankly anything starring Elvis could be felt throughout his retrospective programming, not least in the carefully curated Live Cinema events he looked forward to most. Douglas Sirk, Hollywood's unrivalled melodramatist, influenced some of Bill's absolute favourites – Fassbinder and Almodóvar, most famously – and this presentation of one of the director's late masterpieces is a fitting occasion to luxuriate in larger-than-life filmmaking on the biggest screen available, as only Bill would have it.

Douglas Sirk's Texas-sized melodrama, made at the twilight of Hollywood's fabled studio system, might just be the ultimate soap opera: the stuff of *Dallas* and *Dynasty* decades before, mounted on an expressionistic scale with star power and lusty chemistry to burn. Beefcakes by name and reputation, Robert Stack and Rock Hudson are duelling best friends entangled in the riches of an oil empire and the desires – both adulterous and incestuous – of their women, played by Lauren Bacall and, most unforgettable of all, Dorothy Malone as a raging nymphomaniac. These characters only have tragedy ahead of them; their collision course contrived in a manner that's trashy to the core, yet also scathingly satirical.



At the peak of his mastery, Sirk lets the haute bourgeois tale of vanity and self-destruction take off, all the while steeping even the smallest moments in the deepest irony. Heaving with symbolism and intention in its precise use of colour, décor and framing, everything means something in this visual explosion of a film, at once excessive and brutally exact in its picture of the American dream.

"[Sirk's] vision of the self-consuming whirlwind is anchored by a still and unshakeable philosophical center... Yet that very elusiveness of originary inspiration is itself part of Sirk's ironic genius."

— Richard Brody, *The New Yorker*

Director: Douglas Sirk
USA 1956 | 99 mins

Cast: Rock Hudson, Lauren Bacall, Robert Stack, Dorothy Malone, Robert Keith
Producer: Albert Zugsmith
Screenplay: George Zuckerman
Based on the novel by Robert Wilder
Cinematography: Russell Metty
Editor: Russell F. Schoengarth
Music: Frank Skinner
Awards: Best Supporting Actress (Dorothy Malone), Academy Awards 1956
Festivals: Auckland, Wellington 1999

Screenings

EMB Wed 17 Nov, 11.00 am
EMB Sun 21 Nov, 10.30 am

R16

Aotearoa

New Zealand films at NZIFF are proudly supported by



the paint the professionals use

We proudly present a slate of powerful local films that illuminate and challenge our national character. New documentaries shine a spotlight on personalities, cultural practices, artistic endeavours and influential industries that have shaped the unique face of Aotearoa. From deeply personal narratives of toil and triumph to provocative examinations of the forces that mold our society, these films illuminate the connections between past and present with power, ingenuity and humour.

And we continue to celebrate the short film format with two curated programmes collecting the best new shorts from both Aotearoa and the Pacific community in *New Zealand's Best 2021* and *Ngā Whanaunga Māori Pasifika Shorts*. Plus we selected seven additional short films from New Zealand filmmakers which will screen ahead of feature films throughout the festival and have been matched with films that have thematic or tonal commonalities.

See also *The Power of the Dog* (p5), *Ayukawa: The Weight of a Life* (p65), *Path 99* (p67), *Night Raiders* (p75) and *Mothers of the Revolution* (p79)

Whetū Mārama – Bright Star



Directors/Producers:
Toby Mills,
Aileen O'Sullivan
New Zealand 2021 | 90 mins
With: Sir Hekenukumai Ngaiwi Puhipi, Nainoa Thompson
Cinematography: Alun Bollinger
Editor: Ken Sparks
World Premiere
Q&A: Toby Mills & Aileen O'Sullivan*

For Māori, the canoe underpins our culture. We once built waka/canoes from giant trees and sailed the vast Pacific by the stars. These arts were lost to us for 600 years. Then the stars re-aligned and three men revived our place as the greatest navigators on the planet, a Hawaiian, a Micronesian and Hek Busby, "The Chief" from Aotearoa. *Whetū Mārama – Bright Star* is the story of Sir Hekenukumai Ngaiwi Puhipi, aka Hek Busby, and his significance for Māori in rekindling their wayfinding DNA and for all New Zealanders in reclaiming our place as traditional star voyages on the world map.

"Toby Mills and Aileen O'Sullivan's stirring documentary *Whetū Mārama – Bright Star* depicts this extraordinary journey: Sir Hek's willingness as a student, bravery as a

modern-pioneer waka builder and navigator, and desire to pass on this regathered knowledge to future generations. *Whetū Mārama* conveys the wairua of Sir Hek, the impassioned individual, and of a committed group of pan-Pacific navigators and their supportive whānau, who together strove to restore an all but lost art of our voyaging Pacific heritage, thereby strengthening our future."
— Jacob Powell

Screenings

| | |
|-----|----------------------|
| EMB | Sun 14 Nov, 6.00 pm* |
| CIT | Mon 15 Nov, 1.35 pm* |
| LHC | Wed 17 Nov, 12.00 pm |
| LHC | Sun 21 Nov, 5.00 pm |

E Documentary film exempt from NZ Classification labelling requirements

A Mild Touch of Cancer



Director/Producer:
Annie Goldson
New Zealand 2021 | 76 mins
With: David Downs, Kirsty Horgan, Mile Nafatali
Q&A: Annie Goldson*

Following the success of David Downs' book of the same name, NZ director Annie Goldson (*Brother Number One* NZIFF 2011, *Kim Dotcom: Caught in the Web* NZIFF 2017) brings his story to the big screen.

Tackling boredom, fear and hospital food, David blends honesty, humour and information to chronicle his experience with non-Hodgkin lymphoma. That same transparency shines on camera, charting the long months that changed the Downs family's lives.

Terminally ill, David makes it to Boston where he enters a clinical trial in cancer immunotherapy called CAR T-cell therapy. For those left with few options, CAR T is the last lifesaver thrown, and for David, the treatment is a resounding success. On his return to Aotearoa, he discovers that the

Malaghan Institute in Wellington has started their own CAR T trials, and so begins David's next great adventure: helping other New Zealanders negotiate their own cancer journeys.

A story of generosity, family connections and courage, *A Mild Touch of Cancer* explores the science and history of immunotherapy, providing an exciting glimpse into what may very well be the cure for cancer. — Rachael Rands

Screenings

| | |
|-----|-----------------------|
| CIT | Fri 12 Nov, 6.15 pm* |
| CIT | Sat 13 Nov, 11.30 am* |
| LHP | Sun 21 Nov, 2.30 pm |

E Documentary film exempt from NZ Classification labelling requirements

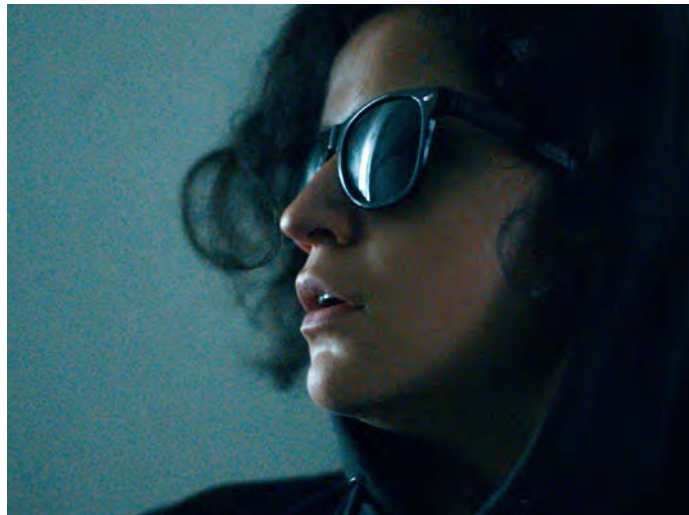
Millie Lies Low

Illustrating how a small misstep can significantly alter the trajectory of a life, New Zealand comedy-drama *Millie Lies Low* sees a young professional turn to social media duplicity to save face after missing her flight to success.

Already soaking in anxiety, Millie's day becomes a complete disaster when a moment of panic causes her to miss her flight from Wellington to New York, where she is due to start an internship at a prestigious architecture firm. With no money for another ticket and too ashamed to face the disappointing truth, Millie decides the best course of action is to fool everyone into thinking she's living her best life in NYC.

Going to ground in her hometown, Millie gets by on her wits and Instagram trickery, convincing family, friends and followers that she's halfway across the globe while concocting increasingly desperate schemes to get the money for another flight. Deception is no easy feat, let alone deceiving your own whānau, but maybe she can pull it off. After all, "fake it 'til you make it" they say... so what's the price to pay for a little white lie?

Many elements of Millie's life are pulled from award-winning short film writer/director Michelle Savill's own biography, from her Filipino-Kiwi background to a real-life missed flight that becomes the impetus for



the story. With a cast of local talent, including Ana Scotney (*Cousins*) in the titular role alongside the great Rachel House (*Hunt for the Wilderpeople*), Savill's feature debut is a sharp character-driven tale of finding your place in the world. — Adrian Hatwell, Eleonora Mignacca

"[W]hat if someone did hide... just until they could get the money for a new ticket? What would they have to do to keep up the ruse? How would their lives be affected, perhaps in ways they could never have imagined?"

— Michelle Savill

Director: Michelle Savill
New Zealand 2021 | 100 mins

Cast: Ana Scotney, Rachel House, Chris Alosio, Jillian Nguyen, Sam Cotton
Producers: Desray Armstrong, Angela Littlejohn
Screenplay: Michelle Savill, Eli Kent
Cinematography: Andrew Stroud
Editor: Dan Kircher
Music: Evelyn Ida Morris

World Premiere

Introduction by Michelle Savill and Ana Scotney*

Screenings

EMB Sat 6 Nov, 8.30 pm*
PEN Mon 8 Nov, 2.00 pm*
LHP Thu 18 Nov, 6.15 pm

M Sex scenes, offensive language, nudity & drug use

Signed, Theo Schoon

Filmmaker and art historian Luit Bieringa (*Ans Westra: Private Journeys/Public Signposts* NZIFF 2006, *The Man in the Hat* NZIFF 2009 and *The heART of the Matter* NZIFF 2016) pieces together the tale of Theo Schoon from historic archive footage, photos and audio recordings, underpinned by his own encounters and correspondence with this mercurial artist, as well as conversations with contemporaries.

Raised in Indonesia, Schoon grew up appreciating the country's indigenous culture more than the trappings of his Dutch colonial upbringing. Art training in Europe gave him first-hand experience of the progressive Bauhaus movement, bringing a fresh eye at a time when Modernism was emerging in Aotearoa. When he arrived in conservative, mid-century New Zealand in 1939, he might as well have landed from another planet.

Until recently, Schoon has been an enigmatic presence, appearing in the stories of other artists but seldom taking the spotlight. Infamously itinerant, he didn't sustain many long-term friendships; nor did he sit still creatively, moving from one project to another, picking up odd jobs and having little interest in career-building public activities like exhibitions.

Schoon crossed paths with the likes of Rita Angus, Colin McCahon, Len Castle, Helen Mason and, significantly,



Gordon Walters, but his most powerful encounters were with Māori culture. From his work to preserve historic cave paintings, to his exploration of koru and kowhaiwhai, his revival of hue (gourd) growing and work with pounamu carving, he unapologetically traced a maverick path towards a legacy that remains controversial and relevant today. — Andrew Clifford

"To hell with making art, what you do is experiment. What an experiment leads to is quite inconsequential. The only thing it leads to is knowledge."

— Theo Schoon

Director/Screenplay: Luit Bieringa
New Zealand 2021 | 100 mins

With: Theo Schoon
Creative Producer: Jan Bieringa
Cinematography: Scott Mouatt, Bruce Foster, Joseph Kelly, David Paul
Editor: Lala Rolls
Music: Gareth Farr

World Premiere

Q&A: Luit & Jan Bieringa*

Screenings

EMB Sat 6 Nov, 12.45 pm*
CIT Wed 17 Nov, 1.15 pm*

E Documentary film exempt from NZ Classification labelling requirements

Juliet Gerrard: Science in Dark Times

As the Prime Minister's Chief Science Advisor, Dame Juliet Gerrard has become a central figure in the way New Zealand reacts to crises, providing important scientific advice from which our leaders take guidance. Science has played a greater role in our lives than ever before, and New Zealand has attracted worldwide attention for its success in minimising the impact of Covid-19 and cutting-edge work in genome testing. Recorded over three extraordinary years (and through dramatic national and global crises, including the eruption of Whakaari White Island, global pandemic and the ongoing effects of climate change), documentary filmmaker Shirley Horrocks captures the woman at the forefront of it all.

The film examines Juliet's unorthodox trajectory, from a provincial high school to a first-class honours degree in Chemistry at Oxford, her 1997 move to Christchurch and eventual ascent to be one of the nation's most respected scientists. Gerrard welcomes us into her laboratory and "bunker", the national emergency headquarters in the basement of the Beehive, where she collaborates with some of the country's top minds. On-the-job footage is supplemented with quiet, unobserved moments: at home, or holidaying on Great Barrier Island. The filmmaker's intimate access presents a portrait of the woman as



both an immaculate professional and humorous, down-to-earth individual.

Horrocks, a veteran filmmaker of 30 years and known for her documentaries on artists, continues her pivot to scientific subjects. Having previously examined the work of physicist Sir Paul Callaghan and the Transit of Venus astronomy event, she now shines a light on a pioneering woman, accomplished scientist and remarkable yet underexposed role model. — Adrian Hatwell

"I find that leading scientists have a lot in common with artists, in their energy and their ability to think creatively. Like our artists, they are too little known."

— Shirley Horrocks

Director/Producer:

Shirley Horrocks

New Zealand 2021 | 82 mins

With: Juliet Gerrard

Cinematography/Sound: Craig Wright

Editor: Steven Mountjoy

Music: Jonathan Besser

World Premiere

Q&A: Shirley Horrocks*

Screenings

| | |
|-----|----------------------|
| EMB | Sun 7 Nov, 12.00 pm* |
| CIT | Mon 8 Nov, 6.15 pm |
| CIT | Tue 9 Nov, 12.05 pm |

E Documentary film exempt from NZ Classification labelling requirements

Mark Hunt: The Fight of His Life



Director: Peter Brook Bell
New Zealand 2021 | 84 mins

With: Mark Hunt, Julie Hunt, Michael Shiavello, Jon Anik, Ariel Helwani, Lucy Tui, Peter Graham, Ray Sefo, Lolo Heimuli

Producer: Bettina Hollings

Cinematography:

Mark Chamberlin

Editor: Gary Sims

World Premiere

Q&A: Peter Brook Bell*

Mark Hunt: The Fight of His Life is a warts and all documentary following one of New Zealand's most successful sportspeople.

Mark Hunt remains a global superstar in both kickboxing and mixed martial arts, yet, as the documentary makes clear, has remained a rank outsider for the majority of his sporting career. This is highlighted in the film as Hunt singlehandedly takes on his employer UFC, persuading them to take a harder line with drug cheats.

Charting an almost Rocky-like trajectory, director Peter Brook Bell highlights Hunt as he overcomes horrendous childhood dealings with his abusive father, jail time and an adolescence spent on society's margins. He becomes a last-minute ring-in to kickboxing fights, and

despite this unpromising beginning, almost immediately rises to global stardom. But with his increasing success also comes self-sabotage, challenging his own ascent at every step. By the time he joined the fledgling MMA circuit, he was already washed up.

Hunt is a compelling figure in a classic underdog story, cementing there was something remarkable about him from the outset. — Brannavan Gnanalingam

Screenings

| | |
|-----|----------------------|
| RXY | Wed 10 Nov, 8.15 pm* |
| RXY | Thu 11 Nov, 1.15 pm* |

E Documentary film exempt from NZ Classification labelling requirements

Rohe Kōreporepo – The Swamp, the Sacred Place



Directors: Kathleen Gallagher, Kate Goodwin
New Zealand 2021 | 70 mins

With: 60 kaitiaki (repo guardians)

Producer: Kathleen Gallagher

Screenplay: Kathleen Gallagher, Dylan Pyle

Cinematography: Dave Perry

Editor: Jack Bayliss

Languages: In English and Māori, with English subtitles

World Premiere

Q&A: Kathleen Gallagher*

Wetlands are like terrestrial sponges – when it rains, they soak up water. When it's dry, they slowly release moisture to nearby land and groundwater reservoirs. They also trap sediments running off the land, helping to keep our rivers and oceans clean. They store carbon. Yet, to Aotearoa's European settlers, wetlands were one of the country's most maligned geographical features. To create dry land for farming and settlements, wetlands were deprived of water – rivers were widened and diverted, willows were planted and swamps were drained, until only 10 percent of the country's wetlands remained.

In these days of eco-anxiety and climate anxiety, we need positive stories to show us the way forward. In *Rohe Kōreporepo – The Swamp, the Sacred Place* we are introduced

to the diversity of Aotearoa's wetlands through aerial footage and the tangata whenua, landowners, government agencies and army of volunteers who are using mātauranga Māori and scientific knowledge to restore them. — Rebecca Priestley

Screenings

| | |
|-----|-----------------------|
| CIT | Sat 13 Nov, 4.00 pm* |
| CIT | Sun 14 Nov, 11.00 am* |
| LHC | Tue 16 Nov, 11.30 am |
| LHC | Sat 20 Nov, 11.00 am |

E Documentary film exempt from NZ Classification labelling requirements

There Is No I in Threesome

Navigating the increasingly chartless waters of sex, love, intimacy and modern relationships in a post-pretty-much-everything world can be daunting, but like the two main characters of this film – who ritually undress then leap naked from a 10-metre diving platform in the opening sequence of the film – director and naked-jumper Jan Oliver Lucks takes the viewer by the hand and says, “Hey, let’s try polyamory.”

Just as he and his girlfriend get engaged, then move to different ends of New Zealand for professional reasons, sleeping with lots of other people before their wedding 12 months hence seems like the smart thing to do... until it isn’t.

Lucks’ filming of this thoroughly modern experiment becomes itself a third wheel in the relationship, the camera a handy confessional for the often-endearing missteps both partners make along the way to oneness.

The kind of young, urban film which could easily be set in New York, London or Berlin (if only it weren’t a locally made documentary), *There is No I in Threesome* is one of the freshest, bravest and most original films to come out of Aotearoa in quite some time. Nailing the difficult-but-hip hybrid doc format, as much out of necessity as anything more strategic, Lucks’ debut feature has already received well deserved acclaim in



London (*The Guardian*) and New York (*NY Times*) when it was released earlier in the year on HBO MAX, the cool older brother of Netflix.

Whānau Mārama is proud to present this charming, clever and disarmingly personal story as it takes the leap of its first theatrical outing in the world. Jump on in, the water’s fine... until it isn’t. — Marten Rabarts

“[Lucks’] cleverness culminates in the documentary’s startling final act, where Ollie shows how the artifice of filmmaking can mirror the lies we tell ourselves about love.”

— Natalia Winkelman, *NY Times*

Director: Jan Oliver Lucks
New Zealand 2021 | 87 mins

Cast: Natalie Medlock, Simon London, Jan Oliver Lucks

Producers: Alex Behse, Alex Reed

Screenplay: Jan Oliver Lucks, Natalie Medlock

Editor: Francis Glenday

Music: Jack Northover

World Premiere (Theatrical)

Screenings

EMB Mon 8 Nov, 8.45pm

RXY Fri 19 Nov, 2.00 pm

LHP Sun 21 Nov, 6.15 pm

R16 *Nudity, offensive language & sexual content*

MILKED

Dairy in New Zealand is big business. We are the globe’s biggest milk exporter – but that success may be coming at devastating costs, as this local David-and-Goliath documentary illustrates.

MILKED sees young activist Chris Huriwai, raised in the rural community of Ōtaua, looking to make sense of the conflicting claims coming from both the dairy industry and environmental protection camps. Is New Zealand dairy farming really the most sustainable and efficient in the world, as dairy giant Fonterra claims, or is that just greenwashing over the true ecological cost of business? Chris hits the road to find out.

Wearing its *Cowspiracy* influence on its sleeve (director Keegan Kuhn is interviewed here), we follow Chris as he travels the country, speaking with dairy workers and industry critics alike while continually being denied an interview with the Fonterra higher-ups.

The image that seems to emerge from this investigation is a damning one, with scientists, doctors, conservationists, industry watchdogs and ex-dairy workers giving their views upon the ways large-scale dairy production has put the land, people and animals in peril. While those locked away at Fonterra’s urban headquarters remain obstinately quiet, many farmers on the rural front line are eager to share their daily realities, including



heartbreaking cullings, crippling debt and simmering mental health issues that too frequently lead to suicide.

From allegations of spoiled indigenous land and nutritional mistruths to questions about secretive animal experimentation, *MILKED* examines a plurality of evidence as it asks just how big a toll Aotearoa is willing to pay for this “white gold rush”. — Adrian Hatwell

“A powerful wake-up call that the world is being milked.”

— James Cameron

Director/Cinematography: Amy Taylor

New Zealand 2021 | 90 mins

With: Chris Huriwai, Jane Goodall, Suzi Amis Cameron, Mike Joy, Gareth Hughes

Producers: Amy Taylor, Chris Huriwai

Editors: Amy Taylor, Debbie Matthews

Music: xTrue Naturex

World Premiere

Q&A: Amy Taylor & Chris Huriwai*

Screenings

EMB Sun 14 Nov, 12.30 pm*

EMB Mon 15 Nov, 1.00 pm

RCP Sat 20 Nov, 2.00 pm

E *Documentary film exempt from NZ Classification labelling requirements*

Patu!

In 1981, South Africa's rugby team, the Springboks, were invited to tour New Zealand. The decision was extremely controversial; some people saw it as a tacit endorsement of apartheid while others insisted that politics had nothing to do with New Zealand's favourite sport. *Patu!* captured what followed.

As thousands of New Zealanders took to the streets to demonstrate their solidarity with the victims of apartheid, battalions of filmmakers and photographers recorded the confrontations with police and rugby diehards. The credit list on this film is a who's who of the renaissance of New Zealand cinema. Their contributions, which totalled many hours, were edited into an incredibly persuasive feature by Merata Mita. "You may even be in it" ran the tagline on the posters, but the tone of the film is far from self-congratulatory, instead showing the disgust at apartheid and dissatisfaction with New Zealand race relations felt by its subjects.

The original 16mm theatrical release version of *Patu!*, which premiered at the Festival in 1983, ran 113 minutes. Merata subsequently recut the film for international release to 84 minutes. To mark the 40th anniversary of the Springbok tour, Ngā Taonga Sound & Vision have produced a newly preserved version of the 1983 theatrical release of *Patu!*, for screening in 2021.



"Yes, *Patu!* has a Māori perspective, but it does not override the mass mobilisation of New Zealand's white middle class, neither does it take credit from those who rightly deserve it, everyone who put themselves on the line. My perspective encourages people to look at themselves and examine the ground they stand on."
— Merata Mita

"History is always on the side of the people, not armies, not policemen and not governments. History is always on the side of the people."

— Tama Poata

Director/Producer:

Merata Mita

New Zealand 1983 | 113 mins

Cinematography: Barry Harbert, Waka Attewell, Alister Barry, Alun Bollinger, Roger Donaldson, Euan Frizzell, Richard Long, Rod Prosser, Chris Barrett, James Bartle, Paul Carvell, Chris Ghent, Allen Guilford, Leon Narbey, Mike Single
Editors: Annie Collins, C. Bowles, S. Maloney

Sound: Gerd Pohlmann, Brian Shennan

Festivals: Wellington 1983

Q&A: Ripeka Evans*

40th anniversary restoration film provided by



Screenings

CIT Sun 7 Nov, 1.00 pm*
LHP Sun 14 Nov, 1.15 pm



Shorts Before Features

Seven short films by New Zealand filmmakers have been selected to screen as the perfect companions ahead of feature films. These local gems have been matched with films that have thematic or tonal commonalities.

The Girls

New Zealand 2021. Director/Producer: Arthur | **Cast:** Marshayla Christie, Shania Bailey-Edmonds, Raquel Roderick
Producer: Bethany Miller | **Screenplay:** Courtney Rose Brown | **10 mins** | **M** Offensive language

Teenager Jewelisa sparks a chaotic family cringe-fest when her preparations for a secret date go awry.

Screening with *Shiva Baby* (p46)

The Man Downstairs

New Zealand 2021. Director/Producer: Grant Lahood | **Cast:** Peter Tait, Serena Cotton, Ryan Richards | **Screenplay:** Grant Lahood, Peter Tait | **13 mins** | **M** Offensive language

Things get strange when young couple Jess and Tom move into the perfect new apartment, just upstairs from their landlord Colin.

Screening with *Yellow Cat* (p49)

Marieville

New Zealand 2021. Director/Producer/Screenplay: Grant Lahood | **Cast:** Peter Tait, Amelia Reynolds | **8 mins** | **PG**

An encounter with a model Mississippi paddleboat brings back a woman's memories of her late father.

Screening with *After Love* (p61)

The Meek

New Zealand 2021. Director/Screenplay: Gillian Ashurst | **Cast:** Izzy Ashurst, Paul Glover, Tandi Wright
Producers: Catherine Fitzgerald, Nadia Maxwell
19 mins | **M** Suicide

In a twist of chromosomes and fate, young Izzy may be the key to humanity's future in a world ravaged by a deadly virus.

Screening with *New Order* (p40)

Munkie

New Zealand 2020. Director/Screenplay: Steven Chow | **Cast:** Xana Tang, Park Wing Leung, Daniel Lee | **Producer:** Rachel Fawcett | **15 mins** | **M** Violence, offensive language & drug use

Rose's violent plan for revenge against her domineering "tiger parents" spins wildly out of control.

Screening with *Wildland* (p49)



Topping Out

Peninsula

New Zealand 2020. Director/Screenplay: Fiona McKenzie | **Cast:** Tom Trevella, Jasper Sutcliffe, Amber Ranson | **Producer:** Scott Flyger | **12 mins** | **PG** Coarse language

In trying to connect with his estranged son, and confronted with a neighbour who does things differently, introvert Mark is forced out of his comfort zone.

Screening with *Gagarine* (p57)

Topping Out

New Zealand 2020. Director: Kerry Fox | **Cast:** Moe Dunford, Ferdia Walsh-Peel | **Producer:** Juliet Dowling | **Screenplay:** Michael Bennett | **16 mins** | **M** Offensive language

High above London, infidelity and suspicion have a tense dance between two construction workers.

Screening with *Nowhere Special* (p59)

Fiona Clark: Unafraid

Fiona Clark is one of Aotearoa's most notable photographers but, thanks to the repressive environment of 1970s New Zealand, her career was almost stubbed out before it began.

The artist's early images captured the heady local excitement of gay liberation that mainstream society was not ready to accept; her negatives were censored, images were pulled from exhibition and art dealers refused to work with her.

Four decades later, *Fiona Clark: Unafraid* recounts how the photographer overcame censorship, homophobia, sexism and debilitating physical injuries to become one of our most respected social documentarians.

The film invites audiences inside the decommissioned Taranaki dairy factory that Fiona calls her home and office, an abandoned milking shed converted into a darkroom and powered by its own natural gas well, repaired by the photographer herself. Through a series of candid interviews, the documentary paints a picture of the artist as an eclectic, staunchly independent force of nature.

Although Fiona is best known for documenting Auckland's nascent queer scene (of which she was an active participant), the film also affords rich reflection on her diverse portfolio, including collaborating with tangata whenua



to fight environmental degradation and documenting a burgeoning Kiwi body-building community.

Fiona has been instrumental in ensuring the history of marginalised communities in Aotearoa is documented and preserved, even when society at large preferred them forgotten. *Fiona Clark: Unafraid* returns the favour, ensuring the photographer's legacy lives to capture another day. — Adrian Hatwell

“Lula [Cucchiara] is equally adept at exploring challenging issues and light-hearted content; her work has the power to move, influence and entertain.”

— Marché du Film, Cannes Film Festival

Director: Lula Cucchiara
New Zealand 2021 | 82 mins

With: Fiona Clark, Tertius, Tina Del Malmanche

Producers: Lula Cucchiara, Siobhan Price, Matt Noonan

Cinematography: Alice Stephens

Editor: Anastasia Doniants

Music: Frances Libeau

Introduction: Lula Cucchiara and Fiona Clark*

Screenings

EMB Thu 18 Nov, 6.15 pm*
CIT Fri 19 Nov, 1.45 pm*
LHP Sat 20 Nov, 1.30 pm

E Documentary film exempt from NZ Classification labelling requirements

Woodenhead

Florian Habicht's debut feature film screened at NZIFF in 2003 and has become a cult classic. NZIFF is delighted to present the premiere of this new colourised print.

Filmed in the lush forests and spartan hill country of Northland, New Zealand, Florian Habicht's debut feature, *Woodenhead* (NZIFF 2003), conjures a unique, fairytale-like realm. Gert, an innocent rubbish-dump worker, is charged with the task of delivering Princess Plum, the ethereal daughter of his master Hugo, to her wedding in Maidenwood. Their journey through the grandeur of New Zealand's landscape is beset with strange events. A beguiling hurdy-gurdy melody lures Gert and Plum from their path and – like Hansel and Gretel – they venture deeper and deeper into the forest, where an enchantment takes hold.

With composer and sound designer Marc Chesterman, Habicht pre-recorded the entire soundtrack before commencing shooting, only then inviting the actors to improvise to the score. Originally screened in black and white, Habicht says production designer Teresa Peters and costume designer Georgie Hill designed the look of the film in colour, so this restoration is a return to the film's original palette.

Quirky, elegant, and sexy, *Woodenhead* creates an imaginative world in which artfully measured explorations of humanity, nature and creativity take place – from the



base and profane to the grand and sublime.

Woodenhead was filmed in Te Tai Tokerau, where Habicht and team went on to shoot *Kaikohe Demolition* (NZIFF 2004), *Land of the Long White Cloud* (NZIFF 2009), and this year's hit *James & Isey*.

“There are moments Fellini might have envied when Habicht's carnival beings and his landscape coalesce in 'sad, strange and beautiful' fluorescence.”

— Bill Gosden, NZIFF 2003

**Director/Producer/
Screenplay: Florian Habicht**
New Zealand 2003 | 90 mins

Cast: Nicholas Butler, Teresa Peters, Steve Abel, Mardi Potter, Warwick Broadhead, Matthew Sunderland, David Hornblow, Henry Lee

Cinematography: Christopher Pryor

Editors: Christopher Pryor, Florian Habicht

Music: Marc Chesterman

Production designer: Teresa Peters

Costumes: Georgie Hill

Festivals: Auckland, Wellington, Christchurch 2003

Q&A: Florian Habicht*

Florian Habicht is a 2021 New Zealand Arts Foundation Laureate and the recipient of the Dame Gaylene Preston Award for Documentary Filmmakers.

Screenings

RXY Sun 14 Nov, 6.20 pm*

M Contains sex scenes

Ngā Whanaunga Māori Pasifika Shorts 2021

74 mins approx.

Wellington UNESCO
City of Film Award



Letterboxd
Audience Award



Presented in
association with



Our premium collection of Maori and Pasifika short films from the gifted storytellers of Moana nui-a-kiwa.

Curated by Leo Koziol (Ngāti Kahungunu, Ngāti Rakaipaaka), Director of the Wairoa Māori Film Festival, with guest co-curator Craig Fasi (Niue), Director of the Pollywood Film Festival. Curator comments on each film appear in italics.

Films are listed in the order that they will screen.

Ngā Whanaunga is a competitive section of the Festival with all films in the collection eligible for the **Wellington UNESCO City of Film Award for Best Film** (\$3000 cash prize), as judged by a jury. Audience members at Wellington screenings will also vote for the winner of the **Letterboxd Audience Award**, a cash prize of \$1000.



Disrupt

Director: Jennifer Te Atamira Ward-Lealand | NZ 2021
Cast: Joe Dekkers-Reihana, Kararaina Rangihau, Ella Edward
Producer: Peata Melbourne | **Screenplay:** Aroha Awarau
Cinematography: Tammy Williams | **Editor:** Lisa Greenfield
13 mins

When a burglary goes wrong, CJ must choose between his whānau and his next fix.

"A whānau bond can't be broken apart, even if the trespasses made skew for forsaking not forgiving."
— LK



Sista

Director: Chantelle Burgoyne | NZ 2020 | **Cast:** Lizzie Overhoff, Daniela Mika, Katerina Fatupaito | **Producer:** Marina McCartney | **Screenplay:** Leilani Tamu, Chantelle Burgoyne
Cinematography: Tammy Williams | **Editor:** Annie Collins
16 mins

Isabelle feels left behind as her teenaged older sister Tiana grows up, leading to a moment of betrayal that threatens to shatter their relationship forever.

"The unmistakable angst of running before learning to walk. A common and unfortunately incurable dilemma of many uninhibited, invincible youth of all generations. Learning fast is essential." — CF



fire in the water, fire in the sky

Director/Screenplay: Miria George | NZ 2020 | **Cast:** Evotia-Rose Araitī, Samoana Nokise, Te Hau Winitana
Producer: Hone Kouka | **Cinematography:** Elise Lanigan
Editor: Lala Rolls | **13 mins**

Sisters Tia and Ina are far from home. Tia is focused on her work, while the free-spirited Ina just wants to dance.

"The film traps you with curiosity to potentially discover the elusive existence of a better life. The sacrifice is real however the resolve is not guaranteed." — CF



Disconnected

Director/Screenplay: Maruia Jensen | NZ 2021
Cast: Scotty Cotter, Nicola Kawana, Tukairangi Maxwell, Villa Lemanu, Tomai Ihaia | **Producer:** Angela Cudd
Cinematography: Raymond Edwards | **Editor:** India Fremaux
17 mins

Hip hop producer Chance hides away from his friends while secretly grieving a massive loss.

"Emotional wounds bleed with no warning and seemingly no medical aid to assist with the spiritual healing required – however, bad can be accompanied by good." — CF



True Love

Director/Screenplay/Editor: Raymond Edwards | NZ 2021
Cast: Lance Savali, Lydia Peckham | **Producers:** Jimmy Crayford-Bollinger, Raymond Edwards | **Cinematography:** Dave Garbett | **15 mins**

James and Bella are in love, but Bella has a secret that could change their lives.

"True love is tested in this engrossing tale saturated with East Coast light and modern romance angst."
— LK

Screenings

CIT Thu 18 Nov, 1.45 pm
RXY Sat 20 Nov, 3.45 pm

NZ Classification tbc

New Zealand's Best 2021

93 mins approx.



Guest Curator:
Kerry Fox

Help give the year's best New Zealand short films the homegrown recognition they deserve by voting for your favourite at these special screenings. A total of 117 films were submitted for this year's *New Zealand's Best* short film competition. NZIFF Head of Programming, Michael McDonnell, and Senior Programmer Sandra Reid viewed them all to draw up a shortlist of 12, from which award-winning actress and filmmaker Kerry Fox selected these six finalists.

Vista Group
Best Short Film Award



Creative New Zealand
Emerging Talent Award



Auckland Live
Spirit of The Civic Award



"Naturally im going to lean towards films that deliver courageous, rich original and truthful performances – these are the criteria I believe are essential to the whole creation of cinematic drama. The films that I felt most succeeded in their specific intentions were those that tackled their chosen dramas with courage – being prepared to face something that frightens – and wit, displaying inventive thought and delivery. Rich conflict and the unexpected were the elements that most stirred my responses and won my heart each time." — **Kerry Fox**

A jury of three will select the winner of the \$7500 **Vista Group Best Short Film Award**, the \$4000 **Creative New Zealand Emerging Talent Award** and the \$4000 **Auckland Live Spirit of The Civic Award**. The winner of the audience vote takes away the Audience Choice Award, consisting of 25 percent of the box office from the main centre NZIFF screenings.

Films are listed in the order that they will screen.



Washday

Director/Screenplay: Kath Akuhata-Brown | NZ 2020
Cast: Te Kohe Tuhaka, Bayleigh Tuhaka | **Producers:** Julian Arahanga, Verity Mackintosh | **Cinematography:** Fred Renata | **Editor:** Te Rurehe Paki | In English and Māori, with English subtitles | **14 mins**

Eight-year-old Hine and her father still mourn the passing of her mother. One day, while her father works, Hine devises a plan to wash away her father's sadness.



Only F**ks Pat Me on the Head

Directors: Steph Miller, Paul Wolfram | NZ 2021
Co-Creator: Jon Little | **Cast:** Jon Little | **Producers:** Abby Lyons, Paul Wolfram | **Screenplay:** Paul Wolfram
Cinematography: Adam Browne | **Editor:** Monique Thorp
20 mins

Jon Little humorously shares the frustrations of living with cerebral palsy in a world not designed to accommodate those who are different.



Hot Mother

Director/Screenplay: Lucy Knox | NZ 2020 | **Cast:** Alison Bruce, Erana James | **Producer:** Evie Mackay
Cinematography: Adam Luxton | **Editor:** Paul Rowe | **14 mins**

Inspired by a true story, a vacationing mother and daughter bicker and avoid connection at an idyllic hot spring retreat... until an unfortunate accident occurs.



Tūi

Director/Screenplay: Awa Puna | NZ 2021 | **Cast:** Awa Puna, Tane Rolfe, Lawrence Wharerau, Briar Grace-Smith, Flynn Mehlhlopt | **Producers:** Awa Puna, Flynn Mehlhlopt
Cinematography: Hayden Smithie | **Editors:** Awa Puna, Hayden Smithie | In English and Māori, with English subtitles
18 mins

Tūi and brother Manaia live alone in a remote farm with their distant father, who is still coming to terms with a tragic loss, but something in the forest calls to Tūi...



When We Were Kids

Director/Screenplay: Josephine Stewart-Te Whiu | NZ 2020 | **Cast:** Ana Kelliher, Finn Gilbert-Keene, Tim Carlsen
Producer: Sarah Cook | **Cinematography:** Maria Inés Manchego | **Editor:** Anastasia Doniants | **12 mins**

A lazy summer day at the public pools takes a nasty turn, driving a wedge between 13-year-old Jade and her best friend.



Datsun

Director: Mark Albiston | NZ 2021 | **Cast:** Mickey Reddish, Billy R. McCarthy, Tate Harrow | **Producers:** Sharlene George, Andy Mauger, Gal Greenspan | **Screenplay:** Mark Albiston, J. Patrick McElroy | **Cinematography:** Marty Williams | **Editors:** Luke Haigh, Mark Albiston | **15 mins**

Fourteen-year-old Matt takes his dad's yellow Datsun for one last wild joyride with his best buddy and kid brother in tow.

Screenings

EMB Wed 10 Nov, 6.15 pm
CIT Thu 11 Nov, 4.00 pm

TBC NZ Classification tbc

Widescreen

A panorama of the best and brightest films that drew our attention on the world stage – and demanded a captive audience back home – during our intense engagement with international cinema on the festival circuit this past year.

Apples

Mila



Director: Christos Nikou
Greece 2020 | 91 mins
Cast: Aris Servetalis, Sofia Georgovassili, Anna Kalaitzidou, Argiris Bakirtzis
Screenplay: Christos Nikou, Stavros Raptis
Cinematography: Bartosz Świniarski
Editor: Giorgos Zafiris
Language: In Greek with English subtitles
Festivals: Venice 2020; New Directors/New Films 2021

The world is experiencing an epidemic of sudden, unmotivated and incurable amnesia. Our hero, Patient 14842, agrees to enter a programme called New Identity, in which unclaimed victims of the existential plague are given new names and homes and required to undergo daily exercises intended to forge new memories.

There's deadpan, Kafkaesque comedy in his joyless and mechanical, yet diligent, endeavours to follow his doctors' instructions to loosen up and have fun. Ride a bike! Dance! Go to a fancy dress party and make a friend! All duly Polaroid-ed and stuck in an album of fresh memories. As the treatment progresses, the tasks become more elaborate and outlandish. Does Patient 14842's future happiness lie with a fellow amnesiac following the same

directives? Is a New Identity what he really needs?

Christos Nikou's elegant, wry and ultimately moving puzzle of a film is an inventive meditation on memory, identity and grief. It's indebted to the high-concept absurdism of his compatriot Yorgos Lanthimos (*The Lobster* NZIFF 2015, *The Favourite*), though its look and feel is more reminiscent of Aki Kaurismäki. An unforgettable first feature.
— Andrew Langridge

Screenings

| | |
|-----|---------------------|
| DEL | Sat 6 Nov, 5.00 pm |
| RXY | Tue 9 Nov, 1.30 pm |
| DEL | Fri 19 Nov, 6.30 pm |
| RXY | Sun 21 Nov, 2.40 pm |

M Sexualised imagery

Catch the Fair One



TR|BECA

Director: Josef Kubota Wladyka
USA 2021 | 85 mins
Cast: Kali Reis, Daniel Henshall, Tiffany Chu, Michael Drayer, Kimberly Guerrero, Lisa Emery
Producers: Darren Aronofsky, Mollye Asher, Kimberly Parker, Josef Kubota Wladyka
Festivals: Tribeca, Fantasia 2021
Awards: Audience Award (Narrative), Tribeca Film Festival 2021

“Propelled by a commanding performance from WBA Super lightweight champion Kali ‘K.O. Mequinonoag’ Reis, the first Native American fighter to win the International Boxing Association middleweight crown, *Catch the Fair One* is a dark powerhouse of a film. Pulverizing with fury and grief, it's the scorching culmination of a four-year collaboration with director Josef Kubota Wladyka, who co-wrote with his star. As much a revenge thriller as it is a personal interpretation of factual crimes, the film addresses North America's horrific crisis of missing and murdered Indigenous women with urgency, coming at a time when it couldn't be more needed.” — Mitch Davis, Fantasia International Film Festival 2021

without ever becoming overbearing... evoking *The Wrestler* while it heads in a more dangerous direction... Even with its quick 85-minute runtime, the film is relentless – darker than dark as it dives headfirst into a growing problem in the US that so far hasn't gotten much attention on film or in fiction. Wladyka's ultra-grounded approach is key to the film's success.” — Matt Dougherty, *AwardsDaily.com*

Screenings

| | |
|-----|---------------------|
| DEL | Sun 7 Nov, 6.30 pm |
| LHP | Sun 14 Nov, 8.15 pm |
| RXY | Tue 16 Nov, 4.15 pm |
| RXY | Sun 21 Nov, 6.55 pm |

“Executive producer and auteur Darren Aronofsky's influence is felt throughout

R16 Violence, offensive language, sexual material & content that may disturb

Compartment No. 6

Hytti Nro 6

“Between Moscow and Murmansk, Laura (Seidi Haarla), a Finnish archaeology student at the dwindling end of a love affair with worldly Muscovite Irina (Dinara Drukarova), must share her second-class bunk compartment with tough-looking Russian guy Ljoha (Yuriy Borisov, who also appears in Kirill Serebrennikov’s film *Petrov’s Flu* in this year’s festival).

First impressions aren’t great: Ljoha, taut and glowering as an energy coil, scatters sparks from his cigarette across the cluttered table and alternates swigs of generic vodka with bites of a sausage the color of a blocked artery. Laura, on a quixotic mission to see some rare petroglyphs (rock paintings) in the Murmansk region, spends much of the first leg of her journey trying unsuccessfully to get away from him. But that changes during one overnight stopover after which, and not because of any particular revelation, they wake up as friends...

As Ljoha, Borisov buries his soulfulness under a restless, constant physicality – he even seems to sleep tensely. And Haarla, the protagonist, is even more subtle, magnificent in her lank-haired, sensible-sweated normalcy, her almost palpable insecurity constantly in flux with her quiet self-worth. Separately – for they are lonely individuals – the actors are wonderful in conveying the smallest



of changes in chemistry between the characters, and together, there is not a moment of their relationship that you do not believe. Love is supposed to blossom, but theirs is nothing as fragile as a flower; it’s a trainyard weed, scrubby and unlikely, but harder than the pretty red roses of other people’s affections.” — Jessica Kiang, *Variety*

“The performances, the writing and the direction all conspire to make it feel fresh and specific... It turns out to be a beacon of warmth amid a frozen wasteland.”

— Dave Calhoun, *Time Out*



FESTIVAL DE CANNES

Director: Juho Kuosmanen

Finland/Russia 2021

107 mins

Cast: Yuriy Borisov, Seidi Haarla

Producers: Emilia Haukka, Jussi Rantamäki

Screenplay: Andris Feldmanis,

Livia Ulman, Juho Kuosmanen

Cinematography: Jani-Petteri Passi

Editor: Jussi Rautaniemi

Music: Pietu Korhonen

Languages: In Russian and Finnish, with English subtitles

Festivals: Cannes (In Competition),

Toronto, Vancouver, London, Busan 2021

Awards: Grand Prix, Cannes Film Festival 2021

Screenings

EMB Tue 9 Nov, 6.15 pm

EMB Tue 16 Nov, 1.15 pm

LHP Sat 20 Nov, 5.45 pm



Offensive language

Dear Comrades!

Dorogie tovarishchi!

Andrei Konchalovsky (*Runaway Train*, *The Postman’s White Nights* NZIFF 2015) is one of the last remaining Russian filmmakers of the extraordinary 60s generation that brought us Andrei Tarkovsky (with whom he collaborated on *Ivan’s Childhood* and *Andrei Rublev* NZIFF 2019), Sergei Paradzhanov and Kira Muratova. His latest feature returns to this era with its grand scope, superb style – exquisite black and white cinematography in the tall Academy ratio – and historical subject matter.

In June 1962, a combination of rising prices and falling wages led the workers of the Novocherkassk Locomotive Works to strike. The strike, an unthinkable disruption in the supposed socialist utopia of the USSR, is violently quashed by the army and KGB, and the massacre is immediately followed by a cover-up that’s just as brutal and unforgiving.

We see the story from the perspective of Lyuda (a powerful performance by Yulia Vysotskaya), a member of the City Committee and hardcore true believer insulated by party privilege, whose life of cosy ideological certainty begins to unravel when her daughter Svetka disappears during the massacre. As she searches for her, Lyuda gradually learns more about what really happened in her hometown, and comes to rely on a friendly – perhaps too friendly – KGB officer who



wants to help her. Konchalovsky’s richly detailed film, which won the Special Jury Prize at Venice last year, tells a powerful and complex story fuelled by irreconcilable visions of Soviet society that no amount of rhetorical bluster could paper over.

— Andrew Langridge

“Konchalovsky clearly shows the incompetence, paranoia, bureaucracy and secrecy that created this mass murder.”

— Peter Bradshaw, *The Guardian*



Venice Film Festival

Director:

Andrei Konchalovsky

Russia 2020 | 121 mins

Cast: Yuliya Vysotskaya, Vladislav

Komarov, Andrey Gusev, Yuliya Burova,

Sergei Erlish, Alexander Maskelyne

Producers: Olesya Gidrat, Andrei

Konchalovsky, Alisher Usmanov

Screenplay: Andrei Konchalovsky,

Elena Kiseleva

Cinematography: Andrey Naydenov

Editors: Karolina Maciejewska,

Sergei Taraskin

Language: In Russian with English subtitles

Festivals: Venice, Busan 2020; Rotterdam

2021

Awards: Special Jury Prize, Venice

International Film Festival 2020

Screenings

EMB Fri 12 Nov, 1.30 pm

LHP Sun 14 Nov, 3.45 pm

EMB Wed 17 Nov, 8.45 pm



Violence, nudity, offensive language & content that may disturb

Drive My Car

Doraibu mai k̄a

Veteran stage actor turned director Yūsuke Kafuku, a grief-stricken lost soul floating through life in the wake of a betrayal and terrible tragedy, drives his vivid crimson Saab Turbo to Hiroshima to direct an experimental version of Chekhov's *On Arrival*. He is assigned a chauffeur by the theatre company as he is forbidden from driving while under contract. He soon develops a bond with the mysterious and sullen Watari – who harbours dark secrets of her own – as she shuttles him around the city.

Though there is seemingly little in the way of event in Japanese filmmaker's Ryusuke Hamaguchi's three-hour opus, the time flies by as smoothly as the gentle neon landscapes out the window of Kafuku's vehicle.

Adapted from Haruki Murakami's short story, the film gradually reveals the intricacies of its characters' identities with the care and texture of a master weaver, while still retaining an essential element of unknowability between us and the characters, and between the characters themselves. How does one love when one cannot know another person in their entirety? How can one make peace with the hidden truths of a person now lost to the grave? Under the watchful eye of Hamaguchi's remarkable direction, these questions are interrogated in the subtle interplay between its wayward spirits,



building to a gently revelatory climax.
— Tom Augustine

"...endlessly fascinating and rich, the type of film which you could spend hours analysing and come no closer to feeling as if you've landed on its true intent... like there is always something magical and otherworldly in the air despite the humdrum domestic of the settings."
— David Jenkins, *Little White Lies*

"Hamaguchi's filmmaking, always accomplished, reaches new heights of refinement and sensory richness here, principally via Shinomiya's immaculate, opaline lensing."

— Guy Lodge, *Variety*



FESTIVAL DE CANNES

Director:

Ryusuke Hamaguchi

Japan 2021 | 179 mins

Cast: Hidetoshi Nishijima, Tōko Miura, Masaki Okada, Reika Kirishima, Park Yurim, Jin Daeyeon

Producer: Teruhisa Yamamoto

Screenplay: Ryusuke Hamaguchi, Takamasa Oe. Based on the short story by Haruki Murakami

Cinematography: Hidetoshi Shinomiya

Editor: Azusa Yamazaki

Music: Eiko Ishibashi

Languages: In Japanese and Korean, with English subtitles

Festivals: Cannes (In Competition), Toronto, San Sebastián, New York, Vancouver, Busan, London, Toronto 2021

Awards: Best Screenplay & FIPRESCI Prize (Competition), Cannes Film Festival 2021

Screenings

| | |
|-----|----------------------|
| LHC | Sun 7 Nov, 7.45 pm |
| RXY | Sun 14 Nov, 12.55 pm |
| RXY | Wed 17 Nov, 11.25 am |
| DEL | Sat 20 Nov, 5.45 pm |



Nudity & sex scenes

Drifting

Zuk seoi piu lau



INTERNATIONAL
FILM FESTIVAL
ROTTERDAM

Director/Screenplay:
Jun Li

Hong Kong 2021 | 112 mins

Cast: Francis Ng, Tse Kwan-Ho, Loletta Lee, Cecilia Choi, Chu Pak Hong

Producers: Mani Man, Flora Tang

Cinematography: Leung Ming-Kai

Editor: Heiward Mak

Music: Wong Hin Yan

Language: In Cantonese with English subtitles

Festivals: Rotterdam 2021

Fai (Francis Ng), freshly released from prison, returns to Sham Shui Po, a low-income, working-class neighbourhood in Hong Kong, where he sleeps on a street corner among other unhoused people. The close-knit community includes Master, a Vietnamese refugee; Chan Mui, a dishwasher trying to get into public housing; and Dai Sing, who struggles with addiction.

One night, the authorities clear them off the street and confiscate their personal items without warning. Frustrated by their mistreatment, they decide to sue the government for damages and justice with the help of a social worker. The group moves under an overpass, finding scraps where they can to build new wooden huts. As the community grows for other unhoused and marginalised people

in the city with the most unaffordable housing in the world, how long will they be allowed to live as they are?

Inspired by real life events, the ensemble cast, led by screen veteran Ng, bring nuance to characters whose lives are more complex than their circumstances. Director Jun Li delivers a mature, compassionate and unsentimental second feature, shining a light on some of the most vulnerable in Hong Kong society – people rarely given a voice. — Vicci Ho

Screenings

| | |
|-----|---------------------|
| LHC | Tue 9 Nov, 6.15 pm |
| LHC | Wed 10 Nov, 4.00 pm |
| LHC | Sat 13 Nov, 5.00 pm |
| DEL | Wed 17 Nov, 8.15 pm |



Drug use & offensive language

El Planeta



SUNDANCE
FILM FESTIVAL

Director/Screenplay:
Amalia Ulman

Spain/USA 2020 | 81 mins

Cast: Ale Ulman, Amalia Ulman, Chen Zhou, Nacho Vigalondo

Cinematography:

Carlos Rigo Bellver

Editors: Katharine McQuerrey, Anthony Valdez

Language: In Spanish with English subtitles

Festivals: Sundance, New Directors/New Films 2021

In *El Planeta*, director Amalia Ulman blurs the lines between reality and falsehood, plucking inspiration from a tabloid story of mother-daughter scam artists, "Las Falsas Ricas".

Interweaving aspects of her own upbringing to establish a fictionalised tale of poverty and opportunity set against her decaying hometown of Gijón, mother-daughter pair, Maria and Leo's (played by mother-daughter pair, Ale and Amalia Ulman) scams are clear-cut – push the bill onto an imaginary, politician boyfriend.

Leo's tentative steps towards sex work, romance and career opportunities are met with condescension and insult. Is she willing to give a blow job for a book? Decidedly not. Maria, graceful and glamorous, has no retirement plan

and the food in prison's gotten better, which lends itself to a "consequence free" spending spree. Able to strike a ballerina's pose in a cramped kitchen and dance like Dolly Parton with oranges stuffed down her bra, Maria gleefully attacks life with childlike joy, right until the end. Their natural chemistry illuminates the unique joys (and annoyances) of familial love.
— Rachael Rands

Screenings

| | |
|-----|----------------------|
| RXY | Sun 7 Nov, 11.05 am |
| LHC | Sat 13 Nov, 7.15 pm |
| RXY | Tue 16 Nov, 12.15 pm |
| LHC | Fri 19 Nov, 12.30 pm |



Offensive language & sexual references

A Hero

Ghahreman

"Iranian filmmaker Asghar Farhadi won all sorts of plaudits a decade ago (including the Foreign Language Oscar) for his Tehran-set divorce drama *A Separation* (NZIFF 2011). This is a similarly clear-eyed, precise and thrilling work that begins with an endearing but also slightly unreadable man, Ramin (Amir Jadidi) leaving prison on temporary leave. Ramin is serving a sentence for financial crimes after going bankrupt and failing to pay back a loan to his former father-in-law, Braham (Mohsen Tanabandeh). Now back in the city of Shiraz for a few days, Ramin has a chance to pay back some of that money, get his life back on track and regain some of his dignity...

Ramin's plan is fragile. It revolves around selling 17 gold coins found abandoned in a handbag... Disappointed by a fall in the price of gold, Ramin instead decides that celebrity is the way to regain the respect he so sorely needs... Ramin engineers a hero status for himself, declaring that he's found this treasure and putting up posters everywhere looking for its rightful owner. Soon, he's on TV, being championed as selfless...

So much here rides on pride and dignity: the appearance of respectability is all. Status is key. Perhaps that's why Ramin digs a grave for himself into which we see him slipping deeper... It's tense and



thought-provoking throughout. Especially smart is the mist of ambiguity around Ramin's character that Farhadi never allows fully to clear... It's a superb morality play that immerses us deeply in a society's values and rituals and keeps us guessing right to its powerful final shot." — Dave Calhoun, *Time Out*

"Nobody is quite perfect here, nobody fully the villain; and as our suspicions wax and wane about Rahim himself, we, the audience, become the emotional repositories of these constantly shifting grey areas."

— Lee Marshall, *Screendaily*



FESTIVAL DE CANNES

Director/Screenplay:

Asghar Farhadi

Iran 2021 | 127 mins

Cast: Amir Jadidi, Mohsen Tanabandeh, Fereshteh Sadre Orafaiy, Sahar Goldust, Maryam Shahdaei

Producers: Alexandre Mallet-Guy, Asghar Farhadi

Cinematography: Ali Ghazi

Editor: Hayedeh Safiyari

Music: Mohammad Reza Delpak

Language: In Farsi with English subtitles

Festivals: Cannes (In Competition), Toronto 2021

Awards: Grand Prix, Cannes Film Festival 2021

Screenings

EMB Sun 14 Nov, 3.15 pm
 EMB Tue 16 Nov, 3.30 pm
 LHP Sat 20 Nov, 8.00 pm



Ⓜ Suicide references

Escape from Mogadishu

Mogadisyu



Director: Ryoo Seung-wan
 South Korea 2021 | 121 mins

Cast: Kim Yoon-seok, Jo In-sung, Heo Joon-ho, Kim Son-jin

Screenplay: Lee Gi-Cheol, Ryoo Seung-wan

Cinematography: Choi Young-hwan

Editor: Lee Gang-hee

Languages: In Korean, English, Somali and Arabic, with English subtitles

Festivals: NY Asian 2021

"If North Korea and South Korea ever reunite and hold a celebratory film festival, *Escape from Mogadishu* is a sure thing for selection. Based on the amazing true story of embassy staff from both countries joining forces to escape probable death in the civil war-ravaged Somali capital in 1991, this propulsive and intelligently written South Korean adventure thriller casts partisan politics aside and celebrates what can be achieved when adversaries come together...

Ryoo's tightly constructed screenplay paints a concise picture of mounting civil unrest in the Somali capital and the daunting task facing South Korean ambassador Han Shing-sung (Kim Yoon-seok)... The pressure on Han to get results intensifies with the arrival of Kang Dae-jin (Jo In-sung), a cocky KCIA officer with a chip

on his shoulder as large as the Korean peninsula... What follows is a terrific mix of action-thriller excitement and riveting drama. It's great to watch Han and Rim reject the paranoia-fueled protests of their respective intelligence officers and choose to instead find common ground...

Even though the outcome is never in doubt, the execution of this survival run is genuinely thrilling..." — Richard Kuipers, *Variety*

Screenings

LHC Fri 5 Nov, 8.30 pm
 EMB Tue 9 Nov, 8.45 pm
 LHP Fri 12 Nov, 3.45 pm
 LHP Sat 13 Nov, 8.15 pm
 LHC Thu 18 Nov, 3.45 pm

Ⓡ13 Violence & content that may disturb

Fabian – Going to the Dogs

Fabian oder Der Gang vor die Hunde



Director: Dominik Graf
 Germany 2021 | 186 mins

Cast: Tom Schilling, Saskia Rosendahl, Albrecht Schuch

Producer: Felix von Boehm

Screenplay: Dominik Graf, Constantin Lieb. Based on the novel by Erich Kästner

Cinematography: Hanno Lentz

Editor: Claudia Wolscht

Language: In German with English subtitles

Festivals: Berlin, Rotterdam 2021

Diving headlong into the tangled milieu of post-WWI Berlin, veteran writer-director Dominik Graf crafts an artful tragi-romance set within an astute portrait of a society foundering. Adapted from Erich Kästner's Weimar-era novel, the film follows Jakob Fabian (a magnetic Tom Schilling) as he drifts through a sea of underground sex clubs, unemployment lines, seedy bars and eateries. Always slightly at odds with his surroundings, the disillusioned young writer finds focus in the form of aspiring actress Cornelia Battenberg (an equally bewitching performance from Saskia Rosendahl). In the light of their fast-kindled love, the heightened hedonism of friends and fellow revellers betrays an underlying air of manic desperation and fear as the

sharper political edges of the film slowly encroach.

Fabian – Going to the Dogs poetically observes humanity under pressure, with strong echoes of recent political moments, while never losing sight of its captivating central romance. — Jacob Powell

Screenings

LHC Sat 6 Nov, 3.15 pm
 PEN Tue 9 Nov, 2.45 pm
 PEN Sun 14 Nov, 12.00 pm

Ⓡ16 Sex scenes, nudity, violence, drug use & suicide

Hand Rolled Cigarette

Sau gyun yin



Director: Kin Long Chan
Hong Kong 2020 | 101 mins
Cast: Gordon Lam Ka Tung, Bipin Karma, Michael Ning, Ben Yuen
Screenplay: Ryan Ling, Kin Long Chan
Cinematography: Rick Lau
Editors: William Chang, Wai-Lun Lo
Language: In Cantonese with English subtitles
Festivals: NY Asian, Fantasia 2021

Chiu (Gordon Lam), an ex-soldier who served in the Hong Kong Military Services Corp, was left behind when Britain failed to provide him a way out before the colony was returned to China. Now working for a triad, he arranges a smuggling deal for boss Tai (Ben Yuen) and runs cons for extra cash. When Hong Kong-born South Asian drug runner Mani (Bipin Karma) suddenly appears in his apartment to hide from the same triad boss, along with a stolen bag of dope, Chiu cuts a deal with him in return for letting him stay. The two men, despite their cultural differences, see their similarities as remnants of the city's colonial past, forging a close friendship as their lives become increasingly under threat.

Kin Long Chan's stylish directorial debut confidently tackles

character drama, crime thriller and suspense – the staples of Hong Kong crime cinema. Karma, in a prominent role rarely bestowed to South Asian actors, gives a moving performance that provides *Hand Rolled Cigarette* with an extra dimension by examining Hong Kong's postcolonial cultural identity. The ever-versatile Lam is tremendous as a desperate man whose actions hide a deeper tragedy he is trying to amend. — Vicci Ho

Screenings

| | |
|-----|---------------------|
| DEL | Fri 5 Nov, 8.30 pm |
| LHC | Sat 6 Nov, 6.45 pm |
| LHC | Thu 11 Nov, 6.15 pm |
| LHC | Fri 12 Nov, 4.00 pm |

R16 Violence, cruelty & content that may disturb

Hive

Zgjoi



Director/Screenplay: Blerta Basholli
Kosovo 2021 | 84 mins
Cast: Yllka Gashi, Çun Lajçi, Aurita Agushi
Cinematography: Alex Bloom
Language: In Albanian with English subtitles
Festivals: Sundance, Busan 2021
Awards: Grand Jury Prize, Directing Award & Audience Award (World Cinema Dramatic), Sundance Film Festival 2021

Fahrije, like many of the other women in her closely-knit Kosovo town, lives in a kind of stasis awaiting the return of her husband who disappeared during the war with Serbia and Montenegro many years earlier. When unearthed mass graves revive hope of some kind of closure, albeit in a most dreadful way, so does the possibility of perhaps moving on.

For, in this rural patriarchal society, women mustn't work, should observe traditional roles that keep them housebound, and are therefore reduced to living off hand-outs while honouring the absent menfolk – and natural breadwinners. But the beehives established by Fahrije's husband aren't producing enough honey to support her two children and disabled father-in-law, all of whom are dismayed by her steely

entrepreneurial spirit when she sets about commercialising homemade *ajvar*, a popular roasted red pepper condiment.

After initial reservations, Fahrije galvanises other women to follow in her stead and join her "hive". But that's before she's seen driving around town in a dilapidated car lent to her by the women's collective...

— Sandra Reid

Screenings

| | |
|-----|----------------------|
| LHC | Mon 8 Nov, 6.15 pm |
| PEN | Thu 11 Nov, 11.45 am |
| PEN | Mon 15 Nov, 6.15 pm |
| RCP | Sun 21 Nov, 2.00 pm |

M Adult themes

In Front of Your Face

Dangsin-eolgul-apeseo



Director/Screenplay/ Cinematography/Editor/ Music: Hong Sang-soo
South Korea 2021 | 85 mins
Cast: Cho Yun-hee, Lee Hye-yeong, Kwon Hae-hyo
Producers: Hong Sang-soo, Kim Min-hee
Language: In Korean with English subtitles
Festivals: Cannes (Premiere), New York, Busan, Vancouver 2021

Sangok (Lee Hye-yeong), a middle-aged former actor living in the United States, is visiting her sister Jeongok (Cho Yun-hee) in Seoul. They spend the morning together, as the sisters realise the distance between them goes beyond their years living apart. Throughout the day, Sangok sneaks a cigarette, takes a stroll and visits her childhood home, before meeting with a film director (Kwon Hae-hyo) who admired her work in an old film. They drink, chat and live in the present.

One of the great pleasures of a new Hong Sang-soo feature is appreciating its familiar minimalist tones while discovering the subtle differences that set his films apart. Plot is secondary to the mood, with a focus on seemingly mundane conversation and tiny gestures that are both simple and resonating. Lee, who rarely acted

in the past decade, possesses a calm demeanour that gives just enough of a hint at a larger hidden truth.

Hong, who wrote, edited, shot, composed and directed, strips his filmmaking back to its purest essence, allowing the audience to, like Sangok, appreciate the beauty and absurdities of life that are right in front of your face. — Vicci Ho

Screenings

| | |
|-----|---------------------|
| LHC | Sun 14 Nov, 5.00 pm |
| CIT | Tue 16 Nov, 6.15 pm |

M Offensive language & suicide references

The Killing of Two Lovers



Director/Screenplay/ Editor: Robert Machoian
USA 2020 | 85 mins
Cast: Clayne Crawford, Sepideh Moafi, Chris Coy, Avery Pizzuto
Producers: Clayne Crawford, Scott Christopherson, Robert Machoian
Cinematography: Oscar Ignacio Jiménez
Festivals: Sundance, New Directors/New Films 2020

The finest American film about the collapse of a relationship since *Manchester by the Sea*, Robert Machoian's striking *The Killing of Two Lovers* turned heads at last year's Sundance festival.

Rural Utah father David (Clayne Crawford) is going through a trial separation from his wife Nikki (Sepideh Moafi), the mother of his four children. From the jump, it's clear things aren't going well: she's seeing another man, his oldest child is rebelling, he's unhappily living with his father. And he keeps a gun underneath the seat of his truck...

Machoian's debut film as solo director displays an artist in firm control of his form. Carefully deploying style choices like jarring sound design and a 4x3 aspect ratio that leaves us feeling as boxed

in as David, Machoian smartly but slowly ratchets up the tension for the audience, while lengthy takes evoke nerve-jangling festival favourites like *A Separation* (NZIFF 2011) and *The Son* (NZIFF 2002).

From its hair-trigger opening to its pressure-cooker finale, *The Killing of Two Lovers* promises to be one of the tensest viewing experiences of this year's festival. — Doug Dillaman

Screenings

| | |
|-----|---------------------|
| CIT | Tue 9 Nov, 4.15 pm |
| DEL | Wed 10 Nov, 4.30 pm |
| DEL | Sun 14 Nov, 9.00 pm |
| CIT | Mon 15 Nov, 8.10 pm |

M Violence & offensive language

Language Lessons

"A gentle relationship study playing out entirely through the cramped, sterile rectangles of a virtual chat app, actor-director Natalie Morales' freshman feature *Language Lessons*... [is a] tender, slender story of a queer California widower (Mark Duplass) processing his grief through online Spanish classes with a Costa Rican stranger (Morales)... *Language Lessons* is plainly a feat of quarantine-era production, with its two-actor, two-location, two-screen setup making it pretty much a model of what can be accomplished in lockdown conditions..."

As Adam [Duplass] spirals through grief in its various pained stages, he and Cariño [Morales] converse both directly and by exchanging bilingual video messages, like 21st century penpals. While he treats her alternately as a friend, therapist and impartial sounding-board – initially oblivious to what crises she may be juggling in her own life – she flip-flops over just how much of this emotional labor she's willing to share...

Films explicitly about the formation of friendships are rare, and Morales and Duplass have fashioned rather a perceptive one, adapting the push-pull dynamics of a romantic comedy to more delicate psychological terrain.

...It's the amiable, spontaneous rapport between the



two actor-writers that... lends ballast to [the film]... Large corners of backstory remain unpainted on both sides... which seems less a failure of writing than an acknowledgement of how much life is lived... beyond the scope of the webcam." — Guy Lodge, *Variety*

"Poignant, funny and emotionally resonant, *Language Lessons* organically develops a heartfelt friendship while its cast exudes warmth and charisma."

— Mae Addulbaki, *Screen Rant*



Director: Natalie Morales

USA 2021 | 92 mins

Cast/Screenplay: Mark Duplass, Natalie Morales

Producer: Mel Eslyn

Cinematography: Jeremy Mackie

Editor: Aleshka Ferrero

Music: Gaby Moreno

Languages: In English and Spanish, with English subtitles

Festivals: Berlin, SXSW, London 2021

Award: Audience Award (Narrative Spotlight), SXSW 2021

Screenings

| | |
|-----|----------------------|
| LHP | Fri 5 Nov, 4.15 pm |
| LHP | Sat 6 Nov, 6.15 pm |
| PEN | Sun 7 Nov, 6.00 pm |
| RCP | Sat 13 Nov, 2.00 pm |
| PEN | Thu 18 Nov, 11.30 am |
| PEN | Sun 21 Nov, 6.00 pm |

M Offensive language

Limbo

Stranded on a wintry, blustery island off the coast of Scotland, a group of immigrants and asylum-seekers from all over the world wait interminably for their chance to start a new life on the mainland. In this immense yet suffocating liminal space, Omar (Amir El-Masry), a gifted *oud* player separated from his family in Syria, spends his days wandering the landscape, bonding with the other asylum-seekers and trying to stave off hopelessness.

Director Ben Sharrock's sophomore feature contains notes of Cannes darlings Ruben Östlund and Yorgos Lanthimos, employing a similarly ornate, composed visual approach. And yet, where those directors often deploy their style to distance the viewer from the subjects, Sharrock's intentions are far more humanistic. What results is a stirring exploration of the modern refugee crisis that shirks familiar storytelling tropes and never fully succumbs to bleakness (despite the barren, if beautiful, surroundings).

Flashes of sweetness and good humour pepper the film's melancholy tone, ultimately evoking a quiet profundity. — Tom Augustine

"Sharrock's tale feels almost like a small miracle with its defiant stance against exploitative hopelessness. It's not that *Limbo* ignores despair altogether or dismisses the spiritual



hurt that its displaced human beings... experience day in and day out. It just engages with its characters' pain differently than you might expect. *Limbo* creates an earned sense of hazy sadness, specific to its desolate locale and the persons that inhabit it." — Tomris Laffly, *RogerEbert.com*

"It's with Abbas Kiarostami's eye for the beauty of natural landscapes and a wry grasp of the often-Kafkaesque asylum process that Sharrock creates a portrait of dual isolation."

— Roxana Hadadi, *The AV Club*



FESTIVAL DE CANNES

Director/Screenplay:

Ben Sharrock

UK 2020 | 104 mins

Cast: Amir El-Masry, Sidse Babett Knudsen, Kenneth Collard, Vikash Bhai

Producers: Irune Gurtubai, Angus Lamont

Cinematography: Nick Cooke

Editors: Karel Dolak, Lucia Zucchetti

Music: Hutch Demouilpied

Languages: In English and Arabic, with English subtitles

Festivals: Cannes (Official Selection), Toronto 2020

Screenings

| | |
|-----|---------------------|
| RCP | Tue 9 Nov, 6.15 pm |
| LHP | Wed 17 Nov, 6.15 pm |
| EMB | Thu 18 Nov, 1.15 pm |
| EMB | Sat 20 Nov, 3.30 pm |

M Offensive language

Lingui, the Sacred Bonds

Lingui

"The dilemma of a poor 15-year-old girl seeking an abortion in an Islamic African country where the practice is both taboo and illegal is dramatized with understated compassion in *Lingui, the Sacred Bonds*... Veteran Chadian director Mahamat-Saleh Haroun lays out the tale in a steady manner that maintains an appealing natural rhythm rather than an imposed melodramatic one..."

The first thing *Lingui* has going for it is that it tells a story you've very likely never seen before. Set in a colorful, dusty district outside the city of N'djamena, the tale centers on Anima (Achouackh Abakar Souleyman) and her daughter Maria (Rihane Khalil Alio), with the mom squeaking by making baskets while her daughter attends an Islamic-based girls' school.

When the truth of Maria's situation becomes known, she makes it clear that she does not want to keep the baby... the opposition she faces is absolute in a community where all official power is held by men... While there are quasi-melodramatic moments, the merits of the film are mostly to be found in the way the director organically searches for and then quietly serves up plausible resolutions.

The gentle nature of the film stands in stark contrast to the fierce passions, combative legalese and issue-driven melodrama that marks



most stories involving abortion rights, so it's both disarming and refreshing to encounter a change-of-pace coming from a relatively unlikely source." — Todd McCarthy, *Deadline*

"Fierce stabs of sexuality and violence cut through the stoic calm of Chadian film-maker Mahamat-Saleh Haroun's urgent drama of survival."

— Peter Bradshaw, *The Guardian*



FESTIVAL DE CANNES

Director/Screenplay:
Mahamat-Saleh Haroun
Chad/France 2021 | 87 mins

Cast: Achouackh Abakar Souleyman, Rihane Khalil Alio, Youssouf Djaoro

Producer: Florence Stern

Cinematography: Mathieu Giombini

Editor: Marie-Hélène Dozo

Music: Wasis Diop

Languages: In French and Arabic, with English subtitles

Festivals: Cannes (In Competition), Toronto, Busan, London 2021

Screenings

CIT Sat 6 Nov, 8.00 pm
CIT Wed 10 Nov, 4.15 pm
RXY Sat 20 Nov, 6.15pm

M Rape themes, violence & content that may disturb

La Civil

"A question as seemingly benign as 'You're Laura's mother, right?' becomes the moment when Cielo's life changes forever. The query, posed by a toothy-smiled young man, is born not out of curiosity but out of a need to make sure he's found the right woman to extort..."

What follows may well be accurately described as a revenge narco-western set in Northern Mexico. But such a synopsis risks sensationalizing the subject matter of *La Civil* and flattening its aesthetic prowess. Just as a mundane interaction kicks off a harrowing search that will leave Cielo (*Like Water for Chocolate*'s Arcelia Ramirez) with more questions than answers about her daughter's abduction and its ties to local gangs, much of *La Civil* concerns itself with quiet, introspective scenes that make its sporadic – and tensely thrilling – moments of violence thunder all the more powerfully...

Filmmaker Teodora Ana Mihai, who was born in Romania and is now based in Ghent, Belgium, initially conceived *La Civil* as a documentary. And while the final project, which she co-wrote with Mexican-born writer Habacuc Antonio de Rosario, is very much a work of fiction, there's a nonfiction sensibility that still echoes through the film itself." — Manuel Betancourt, *Variety*



"Ramirez makes viewers feel the weight of Cielo's struggle throughout *La Civil*, which is why the film is so powerful... Mihai gives voice to the individuals – the criminals, the victims, and the innocent bystanders – to show the ripple effects of the cartel violence in Northern Mexico, and, by extension, elsewhere. It is an authentic portrait of this dangerous world." — Gary M. Kramer, *Salon*

"A gripping thriller that balances tension with a nuanced portrait of the culture of violence that has come to define modern Mexico."

— Allan Hunter, *Screendaily*



FESTIVAL DE CANNES

Director:
Teodora Ana Mihai
Mexico 2021 | 138 mins

Cast: Arcelia Ramirez, Álvaro Guerrero, Jorge A. Jiménez

Producer: Hans Everaert

Screenplay: Habacuc Antonio de Rosario, Teodora Ana Mihai

Cinematography: Marius Panduru

Editor: Alain Dessauvage

Music: Jean-Stephane Garbe

Language: In Spanish with English subtitles

Festivals: Cannes (Un Certain Regard) 2021

Awards: Un Certain Regard Prize of Courage, Cannes Film Festival 2021

Screenings

RXY Tue 9 Nov, 3.30 pm
DEL Sat 13 Nov, 4.00 pm
RXY Thu 18 Nov, 6.15 pm

R13 Violence, cruelty & content that may disturb

Mass

In a small American town, church parish workers nervously prepare for a meeting in the antechamber, a mediator ensuring the space will be neutral and non-triggering for the four participants.

Gail (Martha Plimpton) and Jay (Jason Isaacs), visibly tense arriving at the church, are soon joined by Richard (Reed Birney) and Linda (Ann Dowd). As the two couples awkwardly sit across from each other in this room, they try to process the unspeakable act of violence that tore all their lives apart: Richard and Linda's son killing Gail and Jay's.

Veteran actor Fran Kranz (*Dollhouse*, *The Cabin in the Woods* NZIFF 2011), in his directorial debut, delivers a stunning chamber piece that takes its time to build to climax, and provides no easy answer to the difficult conversations it raises. Namely, to the epidemic of gun violence in America.

The powerhouse ensemble cast provide nuanced and affecting performances as grieving, broken parents who lost their sons to senseless violence and desperately want this process to help them move on. Kranz and the cast never let the tension tip over to melodrama, making the challenging content and eventual catharsis between the characters all the more devastating. — Vicci Ho



"The movie announces Fran Kranz as a bold new filmmaker who has earned the right to excavate a subject as sensitive as this one." — Owen Gleiberman, *Variety*

"It's an airless chamber piece, a self-assured gamble that pays off almost instantaneously thanks to the four impeccable performances at its centre." — Benjamin Lee, *The Guardian*

"It's a harrowing watch, but a cathartic one, with each of the four superb principal actors delivering scenes of wrenching release."

— David Rooney, *Hollywood Reporter*



Director/Screenplay:

Fran Kranz

USA 2021 | 110 mins

Cast: Jason Isaacs, Martha Plimpton, Ann Dowd, Reed Birney

Producers: Fran Kranz, Dylan Matlock, Casey Wilder Mott, JP Ouellette

Cinematography: Ryan Jackson-Healy

Editor: Yang Hua Hu

Music: Darren Morze

Festivals: Sundance, San Sebastián, Busan, London 2021

Screenings

| | |
|-----|---------------------|
| EMB | Sun 7 Nov, 3.00 pm |
| EMB | Mon 8 Nov, 11.00 am |
| LHP | Sat 13 Nov, 3.45 pm |
| PEN | Tue 16 Nov, 6.15 pm |

TBC NZ Classification tbc

Los Lobos



Director:

Samuel Kishi Leopo

Mexico 2019 | 96 mins

Cast: Maximiliano Nájara Márquez, Leonardo Nájara Márquez

Screenplay: Samuel Kishi Leopo, Sofía Gómez Córdoba

Language: In Spanish with English subtitles

Festivals: Busan 2019; Berlin 2020

Awards: Generation KPlus Grand Prix, Berlin International Film Festival 2020

"You are strong wolves. Wolves don't cry. Wolves bite. They howl. And they protect their home." These are the words Lucia leaves with her two sons, Max and Leo, as she goes to work. The brothers have arrived in the US from Mexico with their mother, who is struggling to make ends meet. While waiting for her to return from work, the boys watch the outside world from their window, create an imaginary universe with their drawings, listen to English lessons recorded by Lucia and dream of her promise to take them to Disneyland. — Nic Marshall

"As if it were a fable whispered in your ear by a soothing voice, *Los Lobos* ("The Wolves") radiates melancholic warmth with its story of a mother and her sons starting from scratch in a foreign land. Told with unassuming

force by Samuel Kishi Leopo, the Mexican director's second semi-autobiographical feature doesn't overlook the harsh truths but returns to hope; it is capable of both wounding and healing one's heartstrings with its gentle touch...

In a world so severely lacking compassion, Kishi Leopo's latest [feature] feels like the cinematic equivalent of a tight embrace that reminds us we can howl ourselves out of any storm." — Carlos Aguilar, *RogerEbert.com*

Screenings

| | |
|-----|---------------------|
| CIT | Sat 13 Nov, 2.00 pm |
| LHC | Wed 17 Nov, 6.15 pm |

M *Offensive language, sexual references & drug use*

Luzzu



Director/Screenplay/

Editor: Alex Camilleri

Malta 2021 | 94 mins

Cast: Jesmark Scicluna, Michela Farrugia, David Scicluna

Producers: Rebecca Anastasi, Ramin Bahrani, Alex Camilleri

Cinematography: Léo Lefèvre

Music: Jon Natchez

Language: In Maltese with English subtitles

Festivals: Sundance, Berlin, New Directors/New Films 2021

Named for the brightly painted traditional Maltese fishing vessel, and picking around the edges of that rich maritime tradition, Alex Camilleri's *Luzzu* explores the impacts of economic 'progress' and globalisation through the life of dour, small-time fisherman Jesmark (imbued with raw immediacy by actual Maltese fisherman Jesmark Scicluna – this first performance netting him a Special Jury award at Sundance).

Facing poverty and a declining daily catch, Jesmark's desire to provide for his family puts him at odds with the only way of life he's ever known, and to which he feels beholden. Camilleri's narrative eschews easy depictions of 'good' and 'bad' in the various paths open to Jesmark, instead diligently

piecing together the complex mix of motivations and circumstance that inform his hard-wrought choices, and of those whose stories intersect.

Luzzu shares a narrative and thematic kinship with Mark Jenkins' equally excellent English seaside character study *Bait* (2019), with a side of Loachian social realism, all wreathed in the colour and warmth of the Mediterranean. — Jacob Powell

Screenings

| | |
|-----|----------------------|
| RXY | Thu 11 Nov, 11.15 am |
| PEN | Sat 13 Nov, 1.15 pm |
| PEN | Sun 21 Nov, 8.00pm |

M *Offensive language*

Miss Marx

Combining punk rock outbursts, to-the-camera monologues, vintage stock footage and anachronistic elements with lush period production design and costumes, Susanna Nicchiarelli (*Nico, 1988* NZIFF 2018) lends a contemporary slant to her portrait of Karl Marx's youngest and treasured daughter Eleanor, a forward-thinking activist.

Eleanor's (Romola Garai) early life is sketched in, but the film focuses primarily on the last 15 years of her life, between her father's death and her own premature demise by suicide when she was 43. While thoroughly dedicated to upholding her father's legacy, Eleanor also seeks to liberate herself from his shadow, having been his secretary from the age of 16 as well as the Marx family's caregiver.

Passionately committed to instigating social change for workers, the abolition of child labour and equality between women and men, socialist intellectual spheres lead her into the orbit of fellow Marxist activist and playwright, Edward Aveling (Patrick Kennedy). Despite his married status, the pair embark on an affair, defying conventions, which becomes the defining relationship of Eleanor's life – and ultimately leads her to cut it short when the unfaithful and toxic Aveling betrays her.

Tragically, Eleanor's firebrand intelligence – and her perception that “just as the workers are the creatures



of a tyranny of idlers, women are the creatures of a tyranny of men” – holds no sway when it comes to love blinding her, wittingly or unwillingly, to her lover's true nature. — Sandra Reid

“[Garai is] absolutely affecting, conveying... Eleanor Marx the political thinker as well as the suffering modern woman, aware of the terms of her social imprisonment but unable to break free.”

— Jonathan Romney, *The Observer*



Venice Film Festival

Director/Screenplay:
Susanna Nicchiarelli
Italy 2020 | 107 mins

Cast: Romola Garai, Patrick Kennedy, John Gordon Sinclair

Producers: Gregorio Paonessa, Marta Sonzelli

Cinematography: Crystal Fournier
Editor: Stefano Cravero

Music: Gatto Ciliegia Contro il Grande Freddo, Downtown Boys

Languages: In English and German, with English subtitles

Festivals: Venice, San Sebastián 2020

Screenings

| | |
|-----|---------------------|
| PEN | Sat 6 Nov, 8.15 pm |
| LHC | Sun 7 Nov, 1.15 pm |
| PEN | Mon 8 Nov, 11.45 am |
| LHC | Thu 11 Nov, 1.45 pm |

M Drug use

Mariner of the Mountains

Marinheiro das Montanhas



FESTIVAL DE CANNES

Director:
Karim Aïnouz
Brazil 2021 | 98 mins
Producer: Walter Salles
Screenplay: Karim Aïnouz, Murilo Hauser
Cinematography: Juan Sarmiento
Editor: Ricardo Saraiva
Languages: In Portuguese, Arabic, Tamazight and French, with English subtitles
Festivals: Cannes (Special Screenings), Busan 2021

Director Karim Aïnouz's (*The Invisible Life of Euridice Gusmao* NZIFF 2019) Algerian father separated from his Brazilian mother when she was pregnant with Aïnouz in Brazil. Although son and father didn't meet until Aïnouz was 18 years old, his father's homeland had always exerted a fascination over him as he grew up in Fortaleza, in northeastern Brazil. Plans to travel to Algeria with his mother, Iracema, were thwarted by circumstance and the country's political instability and it was not until 2019, after his mother's death four years earlier, that he finally embarked on a ferry from Marseille to Algiers.

The roving, ruminative film shaped from images shot during his “road trip”, photos and archive material, is a visual letter that he addresses to her. The journey eventually takes the filmmaker to Kabyliya in the Atlas

Mountains, where members of his extended family live. It, and his encounters with folk – which bring to mind Agnès Varda's impromptu documentary portraits – along the way, also lead him to reflect on ties that bind, as he deciphers childhood memories, his romanticised view of the Algerian war of independence and the contrasts and links between Brazil and Algeria, two countries “of love, revolution and failure”. — Sandra Reid

Screenings

| | |
|-----|---------------------|
| PEN | Sun 7 Nov, 3.45 pm |
| CIT | Thu 18 Nov, 6.15 pm |

E Documentary film exempt from NZ Classification labelling requirements

Midnight

Mideunaiteu



NEW YORK ASIAN FILM FESTIVAL

Director/Screenplay:
Kwon Oh-seung
South Korea 2021 | 103 mins
Cast: Jin Ki-joo, Wi Ha-joon, Gil Hae-yeon, Kim Hye-yoon
Producer: Kim Hyun-woo
Cinematography: Cha Taek-gyun
Editor: Lee Gang-hui
Language: In Korean with English subtitles
Festivals: NY Asian, Fantasia, Fantastic Fest 2021

Kyung-mi (Jin Ki-joo), a young Deaf woman, is frustrated at being constantly ignored, especially by the speaking colleagues at her customer service job. Frustration becomes terror when, walking alone one night to meet her mother, she happens upon a shocking crime. Lured down an alleyway after spotting a discarded high-heeled shoe, she interrupts the latest murder by masked serial killer, Do-Shik (Wi Ha-joon). Handsome and manipulative, the killer knows just how to exert his male privilege to evade suspicion and exploit Kyung-mi's disability and insecurities, marking her as his next target.

Kwon Oh-seung delivers a highly accomplished first feature, revving up the film's tension from its opening minutes and keeping the pedal down throughout. Jin gives a

strong performance as the tenacious survivor, playing off Wi's equally impressive turn as an insidiously charming sociopath.

Technically masterful, sharp editing and excellent sound design put the audience in Kyung-mi's shoes, along with the unease of being preyed upon by a murderer who knows she cannot hear him. — Vicci Ho

Screenings

| | |
|-----|---------------------|
| RXY | Fri 12 Nov, 8.15 pm |
| DEL | Fri 19 Nov, 8.30 pm |
| DEL | Sun 21 Nov, 7.45 pm |

R16 Violence, offensive language & content that may disturb

My Salinger Year

Based on the 2014 memoir by the same name, *My Salinger Year* follows wide-eyed grad school dropout Joanna Rakoff (Margaret Qualley, rising-star daughter of Andie MacDowell) as she attempts to balance her writing aspirations with her new job as assistant to J.D. Salinger's superstar literary agent, Margaret (Sigourney Weaver).

An age-old tale of a young woman coming of age in New York City, *My Salinger Year* does for the literary scene what *The Devil Wears Prada* did for the fashion world. Joanna has little money and her apartment has no sink – she and her insufferable socialist boyfriend wash their dishes in the bathtub – but she remains undeterred, spending her days in the agency's luxe wood-paneled offices, caught up in the orbit of her stern, alluring boss.

In large part, her job consists of processing Salinger's earnest fan mail, a job she grows increasingly emotionally invested in, despite having never even read *The Catcher in the Rye*. When the reclusive author starts calling the office, he and Joanna strike up a friendship, and Salinger offers Joanna personal advice about her writing ambitions, advice at odds with both her menial assistant position and forecast agenting career.

Directed by Philippe Falardeau (*The Good Lie*), *My Salinger Year* is a



cosy period piece set in the mid-90s, when email was new, the Internet was referred to as the World Wide Web and desktop computers were viewed with scepticism. It's a gentle, often humorous peek inside the book trade, led by two of today's most electric actresses. — Amanda Jane Robinson

"Qualley possesses ample charm as a young woman at a major junction. The littlest details – slowly savouring an expensive dessert at a fancy hotel patisserie – leave an existential mark."

— Tomris Laffly, *RogerEbert.com*



Director:
Philippe Falardeau
Canada/Ireland 2020 |
102 mins

Cast: Margaret Qualley, Sigourney Weaver, Douglas Booth, Seána Kerslake, Brian F. O'Byrne

Producers: Luc Déry, Kim McCraw

Screenplay: Philippe Falardeau

Based on the memoir by Joanna Rakoff

Cinematography: Sara Mishara

Editor: Mary Finlay

Music: Martin Léon

Festivals: Berlin 2020

Screenings

| | |
|-----|----------------------|
| EMB | Wed 10 Nov, 11.00 am |
| PEN | Fri 12 Nov, 11.15 am |
| RCP | Sat 13 Nov, 6.00 pm |
| EMB | Wed 17 Nov, 6.15 pm |
| PEN | Fri 19 Nov, 6.15 pm |

M *Offensive language & sexual references*

Natural Light

Természetes fény

Bathed in gravitas, with a deliberate meditative quality, Dénes Nagy's deep-seated drama *Natural Light* confronts Hungary's complicity in war crimes against pro-Soviet 'partisans' during World War II. Adapted from a storyline within a larger novel of the same name by politically active countryman Pál Závada, Nagy's narratively spare film conveys as much in the careworn faces of its non-professional cast as it does in its economical dialogue – in particular, the sober yet expressive visage of lead Ferenc Szabó as out-of-his-depth corporal Semetka, unexpectedly thrust into leadership of his squad.

Natural Light glories in its earthy rural setting with arresting cinematography, showcasing slow-flowing rivers and frigid forests, soldiers slogging through thick mud, and wary villagers huddling in rustic dwellings. The Hungarian filmmaker's affinity to Tarkovsky seems apparent in *Natural Light*'s several visual touchstones to *Ivan's Childhood*, another film including a harrowing story of partisan resistance. Unsurprisingly, Nagy took the Silver Bear for Best Director at this year's Berlin International Film Festival. — Jacob Powell

"...beautifully shot, mesmerising images, remarkable direction and a masterful control of every aspect of



the craft of filmmaking, a narration that transcends its historical context. A portrait of war in which the observant gaze of the director reminds us again of the need to choose between passivity and taking individual responsibility." — Berlin International Film Festival

"Natural Light is a phenomenally confident debut from Dénes Nagy... Superbly shot in a dark palette, it is one of the films I most yearned to see on the big screen."

— Jonathan Romney, *The Guardian*



Director: Dénes Nagy
Hungary 2021 | 103 mins

Cast: Ferenc Szabó, László Bajkó, Tamás Garbacz

Producers: Melanie Blocksdorf, Inese Boka, Caroline Piras

Screenplay: Dénes Nagy

Based on the novel by Pál Závada

Cinematography: Tamás Dobos

Editor: Nicolas Rumpf

Music: Santa Ratniece

Languages: In Hungarian and Russian, with English subtitles

Festivals: Berlin 2021

Awards: Best Director, Berlin International Film Festival 2021

Screenings

| | |
|-----|---------------------|
| CIT | Sun 14 Nov, 5.45 pm |
| RXY | Thu 18 Nov, 2.00 pm |
| RXY | Sun 21 Nov, 4.40 pm |

M *Violence, cruelty, offensive language & sexual references*

Never Gonna Snow Again

Śniegu już nigdy nie będzie

Wandering the streets of Warsaw, lugging a massage bed behind him, the placid, muscular Zhenia (Alec Utgoff) appears to materialise out of thin air. It will soon become clear that Zhenia is not all that he seems, an immigrant from a town near Chernobyl who employs a mix of hypnosis and massage to achieve his intentions: to bring some semblance of joy or peace to the lives of his patients, all wealthy suburbanites in a block of identikit McMansions outside of Warsaw.

Co-directed by Małgorzata Szumowska and Michał Englert (who also helmed the film's wonderful, wintry cinematography), this is a semi-surreal, often hard-to-define work, deploying magical realism to evoke the lingering impact of an interloping pilgrim both achingly human and somewhat alien. Zhenia is blessed with mysterious powers, wholly disconnected from the miserable world of rich, upper-class types that surround him.

The film's most affecting passages come from the interplay between Zhenia (wonderfully underplayed by Utgoff) and Maja Ostaszewska's lonely, wine-swilling housewife, building to an ambiguous finale that leaves an intriguing aftertaste. — Tom Augustine



"...the film reaches a genuinely symphonic conclusion, shedding any excess rancour in its satire to unite a community in fears over death, disconnection and, per its title, a winter that seems to get warmer every year. The enigmatic stranger at its centre may be a healer of sorts, but he's no messiah: it'll take more than a tender touch to save any of them." — Guy Lodge, *Variety*

"... a fascinating piece that exerts its own hypnotic power... having been chosen as Poland's Oscar contender, its impact looks set to drift far and wide."

— Anna Smith, *Deadline*



Venice Film Festival

Directors/Screenplay:
Małgorzata Szumowska,
Michał Englert

Poland 2020 | 113 mins

Cast: Alec Utgoff, Maja Ostaszewska, Agata Kulesza, Weronika Rosati, Katarzyna Figura, Andrzej Chyra, Lukasz Simlat
Producers: Agnieszka Wasiak, Mariusz Włodarski, Małgorzata Szumowska, Michał Englert, Viola Fügen, Michael Weber
Cinematography: Michał Englert
Editors: Jarosław Kamiński, Agata Cierniak
Music: Anna Bilicka, Jakub Krukowski, Małgorzata Przedpeńska-Bieniek, Dorota Suske, Halina Wójcik
Languages: In Polish, Russian and French, with English subtitles

Festivals: Venice, London 2020

Screenings

| | |
|-----|---------------------|
| LHC | Sat 6 Nov, 9.00 pm |
| LHC | Mon 8 Nov, 1.30 pm |
| PEN | Fri 19 Nov, 8.30 pm |
| LHP | Sun 21 Nov, 8.15 pm |

M Sex scenes, sexual references & offensive language

New Order

Nuevo orden



Director/Screenplay:
Michel Franco

Mexico/France 2020 | 88 mins

Cast: Naian González Norvind, Fernando Cautle, Diego Boneta

Language: In Spanish with English subtitles

Festivals: Venice, Toronto, San Sebastián 2020

Awards: Grand Jury Prize, Venice International Film Festival 2020

Preceded by short film *The Meek*, 19 mins. See p26

Mexico City is in the throes of revolt. Hospitals are overrun and streets are unsafe. But for one wealthy family, their only concern is that the wedding of their daughter must go ahead. And so the festivities continue – at least until the resistance arrives at their doorstep...

That's merely the opening salvo of the profoundly uncomfortable *New Order*, 2020's Grand Jury Prize winner at the Venice Film Festival. Director Michel Franco has earned a reputation as a provocateur in the style of Lars von Trier or Michael Haneke, but his scathing political critique also harkens back to earlier agitators like Costa-Gavras and Pier Paolo Pasolini. *New Order* is wilfully confrontational, often wildly unpleasant, and not for the meek.

But while *New Order's* sentimental portrait of uprising may chafe, much of its most charged imagery undeniably echoes modern life. With bold colour design referencing the Mexican flag, Franco's dystopia may be grounded in the specifics of his home country, but feels uncomfortably close to unfolding tomorrow, almost anywhere. — Doug Dillaman

Screenings

| | |
|-----|---------------------|
| LHC | Fri 5 Nov, 4.00 pm |
| CIT | Wed 10 Nov, 8.35 pm |
| LHC | Fri 19 Nov, 8.15 pm |

R18 Violence, sexual violence, cruelty & offensive language

Night of the Kings

La nuit des rois



Director: Philippe Lacôte

Côte d'Ivoire 2020 | 93 mins

Cast: Bakary Koné, Steve Tientcheu, Denis Lavant

Screenplay: Philippe Lacôte, Delphine Jaquet

Languages: In French and Dyula, with English subtitles

Festivals: Venice, Toronto 2020; Sundance, Rotterdam 2021

Awards: Youth Jury Award, International Film Festival Rotterdam 2021

A prison film like no other, Philippe Lacôte's visionary *Night of the Kings* draws from the Ivory Coast's tumultuous history and free-wheeling fantasy to craft a gripping tale of survival.

When a young inmate arrives at a notorious Abidjan prison, he is chosen by the resident *Dangôro* (inmate king) Blackbeard to be the storyteller for the night of the blood moon. Despite having no gift for oratory, the young Roman – with the guidance of aged prisoner Silence (long-time fest favourite Denis Lavant) – must hold his literally captive audience at bay with words if he is to survive the night. Meanwhile, with Blackbeard himself at death's door, a power struggle unfolds around them to determine who will rule the roost.

From our entry into the prison, moments of song and dance collide with casual cruelty, constantly unsettling our expectations. Lacôte's personal experience – his mother was a political prisoner at the very same facility – brings an unsettling realism to this unlikely scenario. A beautifully shot ode to storytelling and stark acknowledgement of how environment shapes us all, *Night of the Kings* is both potent and unforgettable. — Doug Dillaman

Screenings

| | |
|-----|---------------------|
| CIT | Fri 5 Nov, 4.15 pm |
| CIT | Fri 12 Nov, 8.45 pm |
| RXY | Sun 14 Nov, 4.20 pm |

M Violence, offensive language & nudity

Ninjababy

“Astronaut, beer-taster, comic artist – these are just some of the things Rakel aspires to be. Mother is not on the list, so it’s a shock when the 23-year-old graphic design dropout (Kristine Kujath Thorp) discovers she is six-and-a-half months pregnant. According to her doctor, not everyone gets the belly. Rakel doodles her unborn baby wearing a Zorro mask, nicknaming it Ninjababy after its stealthy arrival.

Directed by the Norwegian filmmaker Yngvild Sve Flikke and based on Inga Sætre’s graphic novel *Fallteknikk*, this witty comedy is interspersed with Sætre’s rude, funny, David Shrigley-esque animations. Any twoness is tempered by the film’s raunchy sense of humour and frank attitude towards poop, piss and periods.

Ninjababy’s potential fathers include aikido instructor Mos (Nader Khademi), a sweet and attentive one-night stand who “smelled like butter”, and the less eligible “Dick Jesus” (Arthur Berning). Rakel and Mos discover their nerdiness is well matched and a romance begins to blossom... But the film is less a romcom than it is a coming-of-age movie about slacker Rakel finally being forced to grow up. What’s subversive is her ambivalence about motherhood, unchanged even after she gives birth.”

— Simran Hans, *The Guardian*

“Thorp delivers a winning, rich performance, finding nuance in a



complex character, but never afraid to poke fun at Rakel... *Ninjababy* might have snuck into her heart, and Flikke’s film seems poised to do the same for her very lucky audience.”

— Kate Erbland, *Indiewire*

“Playing like something of a gender-swapped *Knocked Up*... and complete with plenty of raunch to go with it, *Ninjababy* ably straddles the line between humor and heart.”

— Kate Erbland, *Indiewire*



Director: Yngvild Sve Flikke
Norway 2021 | 103 mins

Cast: Kristine Kujath Thorp, Arthur Berning, Nader Khademi

Producer: Yngve Sæther

Screenplay: Johan Fasting

Based on the graphic novel by Inga Sætre

Cinematography: Marianne Bakke

Editor: Karen Gravås

Language: In Norwegian with English subtitles

Festivals: Berlin, SXSW 2021

Awards: Audience Award (Global), SXSW Film Festival 2021

Screenings

| | |
|-----|---------------------|
| RXY | Fri 12 Nov, 4.15 pm |
| RXY | Sat 13 Nov, 6.50 pm |
| DEL | Sun 14 Nov, 1.25 pm |

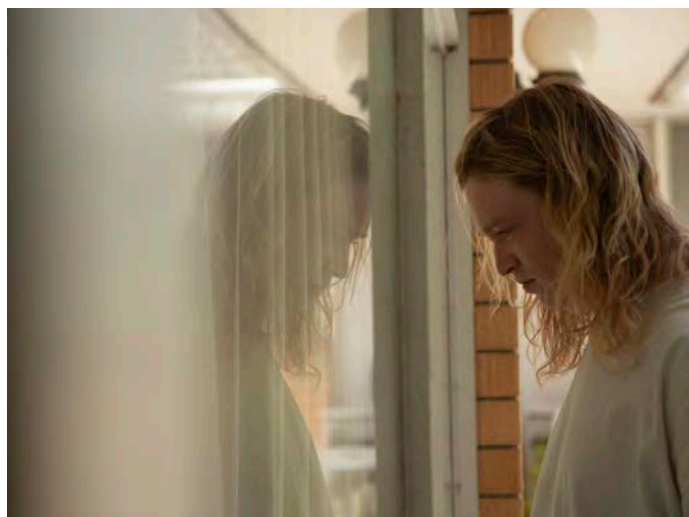
TBC NZ Classification tbc

Nitram

Australian filmmaker Justin Kurzel is a dab hand at uncovering some of the darkest scars of Australian national identity. From debut *Snowtown* (NZIFF 2011) to *True History of the Kelly Gang* (NZIFF 2020), Kurzel’s muscular, unflinching filmmaking finds itself at a new height in *Nitram*, his most mature and accomplished work to date.

A portrayal of the years preceding Australia’s deadliest mass shooting at Port Arthur in 1996, Kurzel threads a difficult and compelling needle in exploring the events that led up to the massacre without ever condoning its perpetrator. The film follows Martin (or “Nitram”, as nicknamed by school bullies), a wayward and deeply troubled young man outside of his family’s control.

Winner of this year’s Cannes Best Actor prize, Caleb Landry Jones in the central role of Nitram is simply astonishing, see-sawing from childlike innocence to monstrous cruelty in the blink of an eye. Similarly, the performances of Essie Davis, Anthony LaPaglia and particularly Judy Davis as Nitram’s mother are striking in their soulful intricacy. Kurzel’s direction never succumbs to the lurid or exploitative, crafting a slow-burning, high-tension drama in which the tragedy is foretold. — Tom Augustine



“...in its quiet respect for the victims’ dignity, its uniformly outstanding performances and in apportioning responsibility only to those who shirked their responsibilities, and deploying a grief-struck compassion toward everyone else, *Nitram* may come to be recognized as one of the finest exemplars yet of the mass-shooting movie – inasmuch as we can stomach having an entire genre built around the phenomenon.” — Jessica Kiang, *Variety*

“*Nitram* is an uncommonly tough, taxing film with an aftershock that’s hard to shake.”

— David Rooney, *Hollywood Reporter*



FESTIVAL DE CANNES

Director: Justin Kurzel
Australia 2021 | 112 mins

Cast: Caleb Landry Jones, Judy Davis, Essie Davis, Anthony LaPaglia

Producers: Nick Batzias, Justin Kurzel, Shaun Grant, Virginia Whitwell

Screenplay: Shaun Grant

Cinematography: Germain McMicking

Editor: Nick Fenton

Music: Jed Kurzel

Festivals: Cannes (In Competition), Busan, London 2021

Awards: Best Actor, Cannes Film Festival 2021

Screenings

| | |
|-----|---------------------|
| EMB | Mon 15 Nov, 8.45 pm |
| EMB | Wed 17 Nov, 1.15 pm |
| LHP | Fri 19 Nov, 8.30 pm |

M Violence, offensive language, drug use & content that may disturb

Nr. 10

“As opening night looms for a new stage production, tension mounts within the small cast and crew. The wife of one of the actors is terminally ill, and he has trouble memorizing his lines. The director discovers that his wife, the lead actress, is having an affair with Günter, her romantic lead in the play. And then there is Günter himself. His daughter has been diagnosed with a rare pulmonary condition, and he begins to suspect everyone is conspiring against him. Are they?”

As a child, Günter was found abandoned in the woods and was raised by foster parents. Until recently, he never wondered about his birth parents. But when a strange man approaches him on the street and whispers the word “kamaihi” into his ear and disappears, he starts fantasizing about his mother. Will “kamaihi” lead to truth, understanding, and peace? And why have clandestine Catholic clergy been lurking in the shadows of the production?

From the unsettling and surreal *Borgman* (NZIFF 2014) to the... dry comedy of errors *Schneider vs. Bax*, and again here with *Nr. 10*, Alex van Warmerdam consistently delivers precision-crafted, brilliantly written, slow-build genre film entertainment. Expect to be slapping high fives of pure satisfaction with fellow badgeholders as you revel



in van Warmerdam, once again, absolutely sticking the landing with his latest magnum opus.”
— Tim League, Fantastic Fest

“Dutch film director Alex van Warmerdam creates the great suspense with a hint of dark humour he’s known for in his tenth feature film.”

— Netherlands Film Festival



Director/Screenplay/Music:
Alex van Warmerdam
Netherlands/Belgium 2021
100 mins

Cast: Tom Dewispelaere, Frieda Barnhard, Pierre Bokma, Anniek Pheifer, Hans Kesting, Mandela Wee Wee
Producer: Marc van Warmerdam
Cinematography: Tom Erisman
Editor: Job ter Burg
Languages: In Dutch, German and English, with English subtitles
Festivals: Fantastic Fest 2021

Presented in association with



Embassy of the Kingdom of the Netherlands

Screenings

RXY Tue 16 Nov, 8.00pm
DEL Fri 19 Nov, 4.15 pm
DEL Sat 20 Nov, 3.45 pm

TBC NZ Classification tbc

Notturmo



Director/Screenplay/Cinematography/Music:
Gianfranco Rosi
Italy 2020 | 101 mins

With: Naian González Norvind, Fernando Cautle, Diego Boneta
Languages: In Arabic and Kurdish, with English subtitles

Festivals: Venice, Toronto, New York, London, Busan, IDFA 2020

Awards: UNICEF Award, Venice International Film Festival 2020

Notturmo is the kind of sensory experience that demands the immersion of a darkened movie theatre. The great documentary filmmaker Gianfranco Rosi (*Fire at Sea* NZIFF 2016) turns his eye to the warzones of the Middle East, capturing them as sparse, spectacular widescreen landscapes, richly detailed domestic interiors and sobering personal vignettes.

The film adopts a fresco approach, accumulating resonance by moving back and forth between a series of micro-narratives focusing on the everyday lives of people impacted by war: a child hunts birds in a thunderstorm; a team of female soldiers conduct night raids on buildings they hope have been abandoned; patients in an asylum rehearse a patriotic political drama.

At the film’s emotional heart, orphans draw for their therapist images of their horrific treatment by ISIS.

Rosi shot *Notturmo* over the course of three years in Syria, Iraq, Kurdistan and Lebanon. It tackles thorny geopolitical issues obliquely, by fashioning a war movie where the war is off-screen, and the resilience of its victims front and centre. — Andrew Langridge

Screenings

LHC Fri 5 Nov, 11.45 am
LHC Sun 7 Nov, 3.30 pm
LHC Tue 16 Nov, 6.15 pm
RXY Sun 21 Nov, 12.30 pm

E Documentary film exempt from NZ Classification labelling requirements

OK Computer



Directors/Screenplay:
Pooja Shetty, Neil Pagedar
India 2021 | 240 mins

Cast: Vijay Varma, Radhika Apte, Kani Kusruti, Ullas Mohan, Jackie Shroff

Producers: Pooja Shetty, Neil Pagedar, Anand Gandhi

Cinematography: Diego Guijarro

Editor: Charu Takkar
Languages: In Hindi, English and Marathi, with English subtitles

Festivals: Rotterdam 2021

Can AIs develop consciousness? Will robots turn on us? Do machines have rights, and subsequently responsibilities?

A thoroughly entertaining sci-fi murder mystery, Pooja Shetty and Neil Pagedar’s Hindi limited series *OK Computer* – an apt reference to Douglas Adams’ *The Hitchhiker’s Guide to the Galaxy* – eschews the usual dystopian nightmares (e.g. *Ex Machina* or *Black Mirror*) for an absurdist comedic approach to humanity’s techno-philosophical quandaries.

Set in Goa 2031, the world is now populated by people and our robot workers: from self-driving cars, to wifi-providing bots, to automated cleaners. *OK Computer* makes exemplary use of its production design with a cobbled-together yet detailed visual aesthetic that supports strong writing and on-point performances.

With tongue firmly in cheek, the creators manage to wrestle thoughtfully with their weightier themes. The limited series format allows the story to unfold with a number of pleasing twists and diversions (plus gags aplenty) before pulling together all the narrative strands at its conclusion. — Jacob Powell

Screenings

Watch in two parts or in one binge session

DEL Sat 6 Nov, 12.20 pm | **Pt1 + Pt2**
240 mins with 15 min intermission
DEL Mon 8 Nov, 6.30 pm | **Pt1** 120 mins
DEL Tue 9 Nov, 6.30 pm | **Pt2** 120 mins
DEL Tue 16 Nov, 4.00 pm | **Pt1** 120 mins
DEL Wed 17 Nov, 4.00 pm | **Pt2** 120 mins

M Content may disturb

Playground

Un monde

"A gut-punch of a film that is not so much a portrait of schoolyard bullying as it is a sensory immersion straight into the heart of children abusing other children physically and emotionally, *Playground* is a sit-up-and-take-notice blend of outstandingly natural performances enhanced by spot-on cinematic choices. Told almost entirely from the height of its young protagonists, the film plunges viewers into a world (the film's original French title is *Un Monde*) of seemingly unavoidable unease, grabbing us from the first frame and rarely letting up its relentless focus on stoic suffering vs daring to upset the status quo...

Two youngsters, seven-year-old Nora (Maya Vanderbeque) and her older brother Abel (Günter Duret), are reluctant to leave their father (Karim Leklou) in order to enter their primary school... Fifteen minutes of screen time representing several days elapse before we see sulky Nora smile; she has finally acquired a few girlfriends to play with and feels good about belonging. They bite their sandwiches into funny shapes and challenge the others to guess what the bread outline is meant to be. Then Nora glimpses some of the older boys viciously dunking somebody's head in a toilet. The victim is her brother...

As Abel fails to defend himself – in fairness, he's outnumbered and his enemies are truly frightening – Nora's unconditional respect for her brother



begins to fray... The film lasts just 72 minutes but that's enough time to show how people who are mistreated may well turn to harming others, just to have some semblance of control. The implications are truly unnerving." — Lisa Nesselson, *Screendaily*

"...the film's originality stems from its creative use of mix-and-match, taking a schoolyard tale and treating it with same hard-nosed intensity as Audiard's prison thriller [*A Prophet*]..."

— Ben Coll, *The Wrap*



FESTIVAL DE CANNES

Director/Screenplay:
Laura Wandel

Belgium 2021 | 72 mins

Cast: Maya Vanderbeque, Günter Duret, Karim Leklou

Producer: Stéphane Lhoest

Cinematography: Frédéric Noirhomme

Editor: Nicolas Rumpl

Language: In French with English subtitles

Festivals: Cannes (Un Certain Regard), London, San Sebastián 2021

Awards: FIPRESCI Prize (Un Certain Regard), Cannes Film Festival 2021

Screenings

EMB Sat 13 Nov, 11.00 am
RXY Tue 16 Nov, 6.15 pm
RXY Wed 17 Nov, 2.50 pm

PG Violence & bullying

Petrov's Flu

Petrovy v grippe

Two years ago, *Leto* (NZIFF 2018) director Kirill Serebrennikov was released from house arrest, the result of embezzlement charges widely believed to have been phonily orchestrated by the Russian government. Now free (to a degree, Serebrennikov is still prohibited from leaving Russia), the filmmaker returns swinging with *Petrov's Flu*, a visionary, nightmarish nocturnal odyssey through an urban Russian cityscape seemingly on the brink of collapse.

Comic book artist Petrov is tossed from one chaotic set piece to another – a night bus jam-packed with grotesqueries; a hearse carrying a corpse that may not be entirely dead; an alien abduction; encounters with his ex-wife (who doubles as an avenging superhero mowing down abusive men in the area) – all while grappling with a debilitating flu that spreads its tendrils across the cast of characters as the film progresses (a chilling parallel to the world we find ourselves in now). Simmering beneath it all is a devastatingly sharp critique of a country in the grip of an unfeeling and uncaring state.

Petrov's Flu is a fever dream that is hard to shake, even when you surface, sweating and gasping. — Tom Augustine



"This is a work driven by swollen, all-encompassing, sometimes hilarious fury at a general place and way of living, one its director is currently legally forbidden from leaving. Through its heady stew of impulses and influences, however, *Petrov's Flu* is cinema to the breathless last, riding the camera like a bucking horse as single shots carry us between locations, eras and states of mind – the thrilling, messy work of a man released." — Guy Lodge, *Variety*

"[*Petrov's Flu*] is awash with flights of fancy: outbursts of sex and violence; aliens and murder; sepia-dripped nostalgia; jarring temporal and spatial uncertainty; homoeroticism... The frame is always packed." — Rory O'Connor, *The Film Stage*



FESTIVAL DE CANNES

Director:
Kirill Serebrennikov

Russia 2021 | 146 mins

Cast: Semyon Serzin, Chulpan Khamatova, Yulia Peresild, Yuri Kolokolnikov, Yurii Borisov

Producers: Ilya Stewart, Murad Osmann, Pavel Burya

Screenplay: Kirill Serebrennikov

Based on the novel by Alexey Salnikov

Cinematography: Vladislav Opelyants

Editor: Yuriy Karikh

Language: In Russian with English subtitles

Festivals: Cannes (In Competition), San Sebastián, London 2021

Screenings

RXY Sun 7 Nov, 8.10 pm
DEL Tue 16 Nov, 6.30 pm

R16 Violence, sex scenes & content that may disturb

Pleasure

“The observational eye of *Pleasure*, an ambitious Sundance debut by the Swedish film-maker Ninja Thyberg, is so transactional, at once unsparing and recessive, that one might mistake the first 10 minutes of this drama on the American adult film business for a documentary... It’s an often subtle (even in its many XXX-rated shots) and surreptitious study of an industry built on explicit, aggressive imagery, an arresting film which... thankfully delineates between the legitimate work of adult film performers and the toxicity, misogyny and abuse the male-dominated industry allows to fester and lacerate...

Pleasure takes a tour through the late 2010s porn industry – certified, competitive agencies and Instagram followings, camera-filled parties and fan conventions – through the rise of Bella [Sofia Kappel], placidly beautiful with ice blue eyes and an icier stare, the type of girl who brazenly jokes about her dad raping her as a motivation for turning to porn but keeps to herself, ambition played close to her chest... [T]he main throughline is the work, neither condescended to nor dismissed here, as Thyberg eschewed more obvious plots a lesser director, or a male one, would probably pursue...

Kappel takes on a remarkably difficult role for her first feature, one that requires a double performance... of naive trepidation with undaunted ambition, and... the rookie is up to



the task. So, too, are the numerous adult film actors who appear as themselves or take on lightly fictionalized version of their careers here, imbuing *Pleasure* with a striking, refreshing sense of realism.” — Adrian Horton, *The Guardian*

“Thyberg switchbacks between humor and humiliation with unsettling abruptness... prompting reactions that may be more revealing than the film itself.”

— Leslie Felperin, *Hollywood Reporter*



FESTIVAL DE CANNES

Director: Ninja Thyberg
Sweden 2020 | 109 mins

Cast: Sofia Kappel, Evelyn Claire
Producers: Erik Hemmendorff, Eliza Jones, Markus Waltå
Screenplay: Ninja Thyberg, Peter Modestij
Cinematography: Sophie Winqvist Loggins
Editors: Olivia Neergaard-Holm, Amalie Westerlin Tjelleesen
Music: Karl Frid
Languages: In English and Swedish, with English subtitles
Festivals: Cannes (Selection) 2020; Sundance 2021

efp european film promotion

Screenings

EMB Sun 7 Nov, 8.30 pm
RXY Wed 17 Nov, 8.15 pm

(R18) Explicit sexual content, sexual violence & offensive language

Preparations to Be Together for an Unknown Period of Time



Director/Screenplay: Lili Horvát
Hungary 2020 | 95 mins
Cast: Natasa Stork, Viktor Bodó, Benett Vilmányi, Zsolt Nagy, Péter Tóth
Producers: Dóra Csernátony, Lili Horvát, Péter Miskolczi
Editor: Károly Szalai
Languages: In Hungarian and English, with English subtitles
Festivals: Venice, Toronto, Busan 2020

Márta, a brilliant neurosurgeon of Hungarian extraction, falls head over heels in love with a colleague she meets at a medical convention, abandoning her high-flying American career to follow him back to Budapest. But upon encountering him again, he claims they have never met. Is she being gaslit, or is she going crazy? Or could there be more sinister forces at play?

Resisting her first instinct to flee, Márta settles in to a strange new life in order to get to the bottom of the nebulous matter. The mystery only deepens the closer she gets to the inscrutable János, the burly object of her obsession, until we start to wonder what’s real and what isn’t, and who’s manipulating whom.

Lili Horvát’s psychological drama warps a Hitchcock-ready premise with the hopeful romanticism

of *Before Sunrise* and drives it deep into existential film noir territory, with cool efficiency and bundles of style. Budapest is a noir city *par excellence* and plays a starring role here. — Andrew Langridge, Eleonora Mignacca

“From its teasingly enigmatic title to its neatly cyclical narrative, this crystalline tale of memory, love and brain surgery from writer-director Lili Horvát is a treat – sinewy, seductive and beautifully strange.” — Mark Kermode, *The Guardian*

Screenings

PEN Fri 5 Nov, 8.30 pm
PEN Mon 15 Nov, 1.45 pm
PEN Sat 20 Nov, 8.30 pm

(M) Sex scenes & content that may disturb

Rosa’s Wedding

La boda de Rosa

Presented in association with



Director: Icíar Bollaín
Spain 2020 | 99 mins
Cast: Candela Peña, Xavo Giménez, Sergi López, Paloma Vidal
Screenplay: Icíar Bollaín, Alicia Luna
Cinematography: Sergi Gallardo, Beatriz Sastre
Editor: Nacho Ruiz Capillas
Music: Vanessa Garde
Language: In Spanish with English subtitles
Festivals: San Sebastián 2020



A film brimming with joy, laughter, and a touch of drama, *Rosa’s Wedding* is the gentle escape to the Spanish seaside we all need. Proving once again they are the golden duo, director Icíar Bollaín (*Yuli* NZIFF 2019) teases out a heartfelt and genuine performance in lead Candela Peña who plays heroine Rosa, a 40-something costume designer overrun by the outrageous expectations of her job, siblings and life in general. Hitting the nuclear button and starting from scratch, Rosa boldly places herself front and centre in a gorgeous, grandiose gesture of self-love. Avoiding smarmy self help tropes, *Rosa’s Wedding* is a sparkling ray of sunshine. — Kailey Carruthers

out to one’s own happiness, loving oneself, fighting for one’s dreams, taking control of one’s life, not having unrealistic and self-indulgent expectations of others and throwing damned self-imposed and unnecessary ballast (whether from family life, social life or work) overboard. Above all it is a cry for freedom, but with a healthy dose of humour, rather than intensity and drama.” — Alfonso Rivera, *Cineuropa*

Screenings

PEN Fri 5 Nov, 11.30 am
PEN Sat 6 Nov, 6.00 pm
LHP Sat 13 Nov, 1.45 pm
LHP Tue 16 Nov, 4.00 pm
RCP Fri 19 Nov, 6.15 pm

“What is *Rosa’s Wedding* about?... Suffice it to say that the film cries

(M) Offensive language

Quo Vadis, Aida?

Srebrenica, 11 July 1995. Three years deep into war, Serbian forces march towards a town ostensibly protected by the UN and NATO. Translator Aida (Jasna Đuričić, in a powerhouse performance) passes on empty promises to the local mayor, but as international forces buckle and a humanitarian catastrophe of mass scale unfolds, Aida not only faces ethical quandaries but must fight to protect her own children from the impending massacre.

Bosnian director Jasmila Žbanić's 25-year career clearly demonstrates itself in her expert handling of mass chaos, attention to poetic detail and consistent tone of unbearable dread and electric tension. (It's no surprise her work earned her a slot directing episodes of the upcoming post-apocalyptic HBO series, *The Last of Us*.) While eschewing on-screen gore, Žbanić's depiction of the real-life massacre of 8,372 Bosniak Muslim men and boys lands with full force. A powerful coda set long after the fact asks us a question that resonates far beyond the borders of Srebrenica: how do we live with those who have violently opposed and attempted to destroy us? — Doug Dillaman

"A razor-sharp incrimination of failed foreign policies from around the world embedded in a deeply humanist and moving character study of the kind



of person that these policies leave behind... Taut and intense, this is the kind of film that a critic hopes finds a broad enough audience to provoke conversation and insight about how we fix these broken systems." — Brian Tallerico, *RogerEbert.com*

"A fiercely impressive re-creation of impossible dilemmas that should never have arisen, a situation that never should have happened and a human catastrophe that must never be forgotten."

— Jessica Kiang, *Variety*



Venice Film Festival

Director/Screenplay:
Jasmila Žbanić

Bosnia and Herzegovina
2020 | 105 mins

Cast: Jasna Đuričić, Izudin Bajrović, Boris Ler, Dino Bajrović, Johan Heldenbergh, Raymond Thiry
Producers: Damir Ibrahimović, Jasmila Žbanić

Cinematography: Christine A Maier

Editor: Jarosław Kamiński

Music: Antoni Łazarkiewicz

Languages: In Bosnian, Serbian, English and Dutch, with English subtitles

Festivals: Venice, Toronto, Busan 2020; Rotterdam 2021

Awards: Nominated, Best International Feature Film, Academy Awards 2021; Audience Award, International Film Festival Rotterdam 2021

Screenings

| | |
|-----|----------------------|
| EMB | Wed 10 Nov, 1.15 pm |
| RCP | Thu 11 Nov, 6.15 pm |
| PEN | Fri 12 Nov, 8.45 pm |
| EMB | Sat 13 Nov, 3.45 pm |
| PEN | Tue 16 Nov, 11.15 am |

M Violence & offensive language

Riders of Justice

Retfærdighedens ryttere

In a blackly comic revenge tale that could itself be titled *Another Round*, Mads Mikkelsen is at the centre of another ensemble of outsiders – but here he puts down the bottle and develops an itchy trigger finger.

A Danish army officer returned home following his wife's death in a tragic train accident, the emotionally detached Markus (Mikkelsen) has his hands full looking after his semi-estranged daughter. That's until a duo of statisticians turns up at his door, convincing Markus his wife's death was no accident, but a gang hit on a soon-to-testify witness. Together, they become unorthodox vigilantes to target the men responsible.

Alongside Markus's talent for combat, his associates each possess a very particular set of skills – probability calculation, hacking, facial recognition – forming a ragtag gang that's as obsessed with hilarious bickering and one-upmanship as with the increasingly bloody task at hand.

Ambitious in its balance of absurdity and no-nonsense violence, *Riders of Justice* forges its own frequently hilarious path propelled by an unpredictable narrative and punctuated by laugh-out-loud moments and touching musings on grief and friendship. — Steve Newall

"Mikkelsen's first movie after Oscar-winner *Another Round*



restitches itself into another giddy and unexpectedly poignant modern fable about the search for meaning." — David Ehrlich, *Indiewire*

"What in other hands – and, let's be honest, Hollywood – might have been a straightforward revenge thriller becomes a darkly comic meditation on masculinity." — Michael O'Sullivan, *Washington Post*

"Takes a big swing by mixing a real-world revenge thriller with a dark-hued farce. It shouldn't work... but somehow it does."

— Leonard Maltin

INTERNATIONAL
FILM FESTIVAL
ROTTERDAM



Director/Screenplay:
Anders Thomas Jensen

Denmark 2020 | 116 mins

Cast: Mads Mikkelsen, Nikolaj Lie Kaas, Andrea Heick Gadeberg, Lars Brygmann, Nicolas Bro, Gustav Lindh, Roland Møller

Producers: Sisse Graum Jørgensen, Sidsel Hybschmann

Cinematography: Kasper Tuxen

Editors: Anders Albjerg Kristiansen, Nicolaj Monberg

Music: Jeppe Kaas

Language: In Danish with English subtitles

Festivals: Rotterdam 2021

Presented in association with

FLICKS

Screenings

| | |
|-----|---------------------|
| RCP | Fri 5 Nov, 6.15 pm |
| LHP | Sat 6 Nov, 8.15 pm |
| EMB | Wed 10 Nov, 3.30 pm |
| EMB | Sat 13 Nov, 9.15 pm |

R16 Violence, offensive language & sexual material

Shiva Baby

Shiva Baby is a relentless comedy of errors that opens with the sort of discordant string music one would ordinarily expect from a horror film – and it soon becomes abundantly clear why. Danielle (Rachel Sennott) is in a personal and professional rut, made worse by the attendees of a family shiva who relitigate her relationship status, her diminishing weight and her limited career prospects with almost religious fervour. As if a victim of karmic retribution, Danielle is ambushed when her over-achieving ex-girlfriend and secret sugar daddy enter the fray, resulting in a perfect storm of hilarity and cloying, claustrophobic humiliation.

Adapted from her 2018 short film of the same name, Seligman savours each uncomfortable moment in *Shiva Baby*, documenting the carnage that erupts as Danielle's vastly different personas collide. Refusing to let the audience observe the embarrassment at arm's length, Seligman's direction insists her viewers get up close and personal, tightly focusing our attention on Danielle as things begin to unravel. At times, it feels like a battle of wills as we wait to see whose resolve will crack first – Danielle's or our own – but moments of humour and humanity are a perfect balm for the string of misadventures you'll be grateful to experience secondhand.



With a wonderful performance from Rachel Sennott at its heart, *Shiva Baby* will immediately draw you in and hold fast. — Samantha Gianotti

"Think of this late-coming-of-age farce as a funny *Krishna* or the indoor apocalypse that takes place in *Mother!* – but with broken glass objects, a deafeningly screaming baby, a relentlessly suspicious wife and prying relatives instead of blood and guts." — Tomris Laffly, *Variety*

"It's a testament to Sennott's subtle, sympathetic performance that Danielle's unerring instinct for clumsy self-sabotage steadily amasses the heft of tragedy."

— Lisa Mullen, *BFI*

SXSW
SOUTH BY SOUTHWEST
FILM FESTIVAL

Director/Screenplay:

Emma Seligman

USA 2020 | 78 mins

Cast: Rachel Sennott, Danny Deferrari, Fred Melamed, Polly Draper, Molly Gordon, Glynis Bell

Producers: Kieran Altmann, Katie Schiller, Lizzie Shapiro

Cinematography: Maria Rusche

Editor: Hanna Park

Music: Ariel Marx

Festivals: SXSW, Toronto 2020

Preceded by short film *The Girls*, 10 mins
See p26

Screenings

| | |
|-----|---------------------|
| LHP | Sat 6 Nov, 2.00 pm |
| EMB | Thu 11 Nov, 4.00 pm |
| RCP | Fri 12 Nov, 6.15 pm |
| RXY | Fri 19 Nov, 6.15 pm |

M Sex scenes & offensive language

Sing a Bit of Harmony

Ai no utagoe o kikasete



Director: Yasuhiro Yoshiura

Japan 2021 | 109 mins

Cast: Tao Tsuchiya, Haruka Fukuhara, Asuka Kudō, Kazuyuki Okitsu, Mikako Komatsu, Satoshi Hino

Screenplay: Yasuhiro Yoshiura, Ichirō Okochi

Animation: Kanna Kii, Hidekazu Shimamura

Music: Ryō Takahashi

Language: In Japanese with English subtitles

Recommended for ages 12+

Introducing an AI twist to high school drama, anime feature *Sing a Bit of Harmony* imagines a world where technology has, refreshingly, not given rise to a dystopian nightmare but instead made convenient tweaks to daily life.

A classic loner, schoolgirl Satomi's fortune takes a turn when popular new student Shion arrives at school with a big secret and penchant for breaking into song. Unbeknownst to the rest of the school, Shion is a human-like AI developed by Satomi's mother, being put through an unauthorised test to see if she can pass as human among local school kids.

It soon becomes clear Shion has no intention of blending in, instead becoming something of a high-tech fairy godmother, hacking the school's gadgetry to help her fellow teens with

various romantic woes. Japanese creator and director Yasuhiro Yoshiura give age-old tropes (the mean popular girl, the overlooked geek) the *Mary Poppins*-meets-replicant treatment, solving classic teen dilemmas through this winsome, songbird AI.

Fun, joyous and gorgeous to look at, *Sing a Bit of Harmony* is sci-fi with a big heart and rare optimism. — Adrian Hatwell

Screenings

| | |
|-----|---------------------|
| DEL | Thu 11 Nov, 6.30 pm |
| RXY | Sat 13 Nov, 2.55 pm |
| DEL | Mon 15 Nov, 4.15 pm |
| LHP | Sat 20 Nov, 3.30 pm |
| DEL | Sun 21 Nov, 1.55 pm |

PG Coarse language

Small Body

Piccolo corpo



SEMAINE
DE LA CRITIQUE
CANNES

Director: Laura Samani

Italy 2021 | 89 mins

Cast: Celeste Cescutti, Ondina Quadri

Producers: Nadia Trevisan, Alberto Fasulo

Screenplay: Marco Borromei, Elisa Dondi, Laura Samani

Cinematography: Mitja Ličen

Languages: In Italian and Friulian, with English subtitles

Festivals: Cannes (Critics' Week), Toronto, Vancouver, London, Busan 2021

Laura Samani delivers an astonishingly assured first feature, a gorgeous, elemental spiritual fable about the power of naming and the strength of women.

Young wife Agata embarks on an arduous quest, taking her from her Mediterranean island deep into the icy north of Italy to save the soul of her stillborn daughter. According to Catholic dogma, her child's soul has been consigned to Limbo for all of eternity.

Agata is seeking a rumoured sanctuary where dead children can be momentarily revived and saved from this fate worse than death. She is accompanied by the mysterious Lynx, who claims to know the way to the fabled land beyond. As their journey progresses, it becomes more and more challenging and folkloric.

The story is nominally set at the dawn of the 20th century, though it feels even more ancient. Its breathtaking landscapes and tactile photography are perfectly pitched between the intimate and the epic. Brace yourselves for a rich, emotionally intense cinematic adventure. — Andrew Langridge

Screenings

| | |
|-----|---------------------|
| PEN | Sun 14 Nov, 3.30 pm |
| PEN | Wed 17 Nov, 6.15 pm |
| PEN | Fri 19 Nov, 4.15 pm |

M Adult themes & nudity

Sun Children

Khorshid

Aladdin meets Dickens in Majid Majidi's *Sun Children*, an earthy tale of childhood adversity and ambition that infuses its vérité sensibility with a magical air.

Ali (impressive newcomer Rouhollah Zamani) is the streetwise leader of a band of urchins living a hard-knock existence of child labour and petty crime. Life takes an unexpected turn when local gang boss Hashem (a menacing Ali Nassirian) forces the boys to infiltrate and search the charity-funded 'Sun School', under whose floors hidden treasure apparently waits. Driven by fear, and a hope born of desperation, Ali throws himself into the treasure hunt with a single-minded focus that blinds him to the slow crumbling of his friendships and world around him.

Cinematographer Hooman Behmanesh (who shot arresting *A Dragon Arrives!* NZIFF 2016) makes superlative use of light, shade and camera movement to elevate Majidi's storytelling. Avoiding didacticism, *Sun Children* intelligently mines issues of friendship, trust, exploitation and systemic poverty, as Ali learns the hard way that sometimes you don't realise the worth of a thing until it slips from your grasp. — Jacob Powell

"Post-revolutionary Iranian films have often drawn from the well of children's problems to outflank the censors



and score their social critiques. The screenplay written by Majidi and co-scripter Nima Javidi pins its outrage to a swift-moving, high-stakes plot that undercuts sentimentality and the conventions of the exploited-child genre." — Deborah Young, *Hollywood Reporter*

"Energetic and heartfelt, tipping towards tragedy, *Sun Children* crawls through the mud and emerges all the stronger. The quest is a red herring; the real treasure is the film."

— Xan Brooks, *The Guardian*



Venice Film Festival

Director: Majid Majidi

Iran 2020 | 99 mins

Cast: Ali Nassirian, Javad Ezzati, Tannaz Tabatabaei, Rouhollah Zamani

Producers: Majid Majidi, Amir Banan

Screenplay: Majid Majidi, Nima Javidi

Cinematography: Hooman Behmanesh

Editor: Hassan Hassandoost

Music: Ramin Kousha

Language: In Farsi with English subtitles

Festivals: Venice, Busan 2020

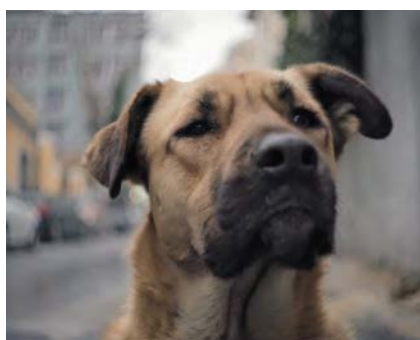
Awards: Best New Actor Award, Venice International Film Festival 2020

Screenings

| | |
|-----|---------------------|
| RXY | Sat 6 Nov, 3.55 pm |
| RCP | Sun 7 Nov, 2.00 pm |
| RXY | Wed 10 Nov, 4.00 pm |
| LHP | Fri 12 Nov, 6.15 pm |
| LHP | Thu 18 Nov, 4.00 pm |

PG Violence, coarse language & drug references

Stray



TR|BECA

Director/Producer/Screenplay/Cinematography/Editor: Elizabeth Lo

USA 2020 | 73 mins

Music: Ali Helnwein

Language: In Turkish with English subtitles

Festivals: Tribeca, Hot Docs, London 2020

Awards: Best International Documentary, Hot Docs Canadian International Documentary Festival 2020

First *Kedi* (NZIFF 2017) brought the stray cats of Istanbul to the big screen. Now their Turkish canine counterparts get a turn in the spotlight in *Stray*, a dog's eye-view of life at the margins.

Filmmaker Elizabeth Lo spent two years shooting the adventures of Zeytin, Nazar and other furry fighters scrapping their way through the streets, foraging for treasures in the trash and finding unlikely friends. Eschewing narration and clinging closely to its subjects, *Stray* catches dogs harassing food vendors, crashing women's marches for a quick root, eavesdropping on cafe patrons and being shanghaied as unwilling dance partners.

While *Stray* contains no shortage of heartwarming and hilarious moments, it doesn't shy

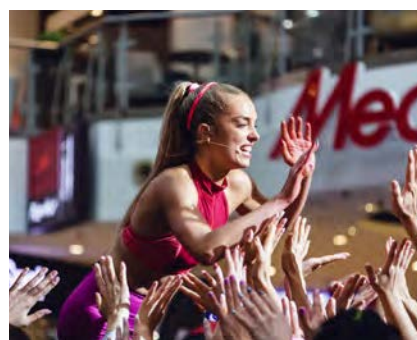
away from the grimmer realities of street life. As dogs bond with young Syrian refugees living in similarly precarious conditions, the transience intrinsic to both sides is never far from mind. But *Stray* doesn't overplay its hand as a social-issue film; rather, it embraces all sides of the canine lifestyle, giving equal airtime to pooches lounging about on sunny days and relieving themselves in public.

Screenings

| | |
|-----|---------------------|
| CIT | Sat 6 Nov, 6.15 pm |
| CIT | Fri 12 Nov, 2.45 pm |
| LHP | Mon 15 Nov, 4.30 pm |
| LHP | Tue 16 Nov, 6.15 pm |

M Offensive language

Sweat



FESTIVAL DE CANNES

Director/Screenplay: Magnus von Horn

Poland/Sweden 2020

106 mins

Cast: Magdalena Kolesnik, Julian Swiezewski, Aleksandra Konieczna, Zbigniew Zamachowski

Producer: Mariusz Włodarski

Cinematography: Michał Dymek

Languages: In Polish and English, with English subtitles

Festivals: Cannes (Selection) 2020; Rotterdam 2021

Magdalena Kolesnik is magnetic in her debut lead role as a woman on the verge, in this clever take on the exhausting toll of social media stardom. The Polish-Swedish character study, written and directed by Magnus von Horn, follows 72 hours in the life of fitness influencer Sylwia Zajac, a social media celebrity whose confident, energetic brand begins to crack as she grows more and more isolated by her fame.

We meet Sylwia during a fitness class in the middle of a suburban Warsaw mall – all hot pink athleisure and bouncy blonde ponytail – days after she's gone viral for livestreaming a vulnerable confession.

Despite her seemingly perfect online persona, she tearfully revealed to her loyal fans that she is hopelessly lonely, yearning for a boyfriend and for love. In the aftermath of this

unfiltered display of vulnerability, her endorsement deals and brand partnerships start to slip away, and the film takes a sobering turn as Sylwia begins to suspect one of her followers is stalking her.

Sweat is a poignant descent into the way social media yields insecurity, self-doubt and expectations of authenticity in a world where every moment is expected to be turned into content. — Amanda Jane Robinson

Screenings

| | |
|-----|---------------------|
| PEN | Mon 15 Nov, 8.00 pm |
| LHP | Tue 16 Nov, 8.00 pm |
| LHC | Wed 17 Nov, 2.00 pm |
| LHC | Sat 20 Nov, 8.45 pm |

R16 Violence, offensive language and sexual material

There Is No Evil

Sheytan vojud nadarad

Flying in the face of a government ban on filmmaking, Mohammad Rasoulof pieces together four dramatically compelling vignettes – *There Is No Evil* and *She Said: "You Can Do It"* both set in the city, plus *Birthday* and *Kiss Me* each set in differing rural locales – into a cohesive thematic examination of Iran's capital punishment laws.

Each part explores the impact of the death penalty on individuals who are in some way connected to the execution process, and the flow-on effects into their relationships. Where one character goes along with the mandated killings, and must deal with the ensuing psychological and relational trauma, another refuses to comply and finds himself on the wrong side of a demonstrably violent power structure, inadvertently bringing significant consequences onto unsuspecting loved ones.

Deservedly awarded the Golden Bear for Best Film at the 2020 Berlin Film Festival, *There Is No Evil's* tightly-written, well-acted segments contribute to a synergistic whole that successfully captures the existential complexities of life lived under a repressive regime. — Jacob Powell

"More parable than polemic, *There Is No Evil* weaves a rich, engrossing artistic tapestry that interrogates a number of the psychological, moral and cultural dimensions of executing



people. It is, in fact, so much not a standard 'issues film' that I even hesitate to say it is 'about capital punishment.' Better, perhaps, to say that it's a determined probe into the soul of a nation that permits so much legal bloodshed." — Godfrey Cheshire, *RogerEbert.com*

"...to make a movie that ponders the moral rot of an unjust system while under the gun of that unjust system is courageous and artistically potent."

— Ben Kenigsberg, *NY Times*



Director/Screenplay:
Mohammad Rasoulof
Iran 2020 | 152 mins

Cast: Ehsan Mirhosseini, Shaghayegh Shourian, Kaveh Ahangar

Producers: Mohammad Rasoulof, Kaveh Farnam, Farzad Pak

Cinematography: Ashkan Ashkani

Editors: Mohammadreza Muini, Meysam Muini

Music: Amir Molookpour

Language: In Farsi with English subtitles

Festivals: Berlin 2020

Awards: Best Film, Berlin International Film Festival 2020

Screenings

| | |
|-----|---------------------|
| LHC | Thu 11 Nov, 8.15 pm |
| PEN | Fri 19 Nov, 1.15 pm |
| PEN | Sat 20 Nov, 3.00 pm |

M Violence & content that may disturb

The Truffle Hunters

This sweet and poignant documentary is a feast for both eyes and soul. Co-directors and cinematographers Michael Dweck and Gregory Kershaw (who collaborated on 2018's *The Last Race*) spent three years making the film, much of it simply tracking the reclusive foragers down.

Everything is a secret in the world of truffle hunting, including who the truffle hunters are, Kershaw promises – and that same patience is extended to the filmmaking itself. Their long, lingering, beautifully lit shots of the Italian landscape feel like a Caravaggio painting come to life, and they often leave a camera running for hours in the homes of the film's eccentric elderly protagonists, allowing intimate moments of the men's lives to be captured: 84-year-old Aurelio feeding his beloved dog Birba from his plate, or 68-year-old Sergio sharing a bath with pup Fiona.

As the film unfolds, it's clear that although demand for the fragrant fungi is ever-escalating, the traditional titular practice is under siege on every front: from deforestation, from climate change and from the poachers who recognise no property lines and resort to puncturing tyres or setting poison bait to kill rivals' dogs.

"People are greedy. They know nothing about the forest and they want to plunder it," says



78-year-old Angelo, a former circus acrobat. As much a meditation on life and on our relationship with nature (and with dogs!), as it is an insight into this rapidly vanishing world, *The Truffle Hunters* is a rare treat worth savouring. — Jo McCarroll

"A delectable mix of foodie obsession, fabulous canines, precariously piquant European culture and aspirational connoisseurship infuses *The Truffle Hunters...*"

— Ann Hornaday, *Washington Post*



Directors/Producers/Screenplay/ Cinematography:
Michael Dweck, Gregory Kershaw

USA/Italy 2020 | 84 mins

With: Carlo Gonella, Aurelio Conterno, Angelo Gagliardi

Editor: Charlotte Munch Bengtson

Music: Ed Côrtes

Language: In Italian with English subtitles

Festivals: Sundance, Toronto, New York 2020

Presented in association with

travel

Screenings

| | |
|-----|----------------------|
| LHP | Sun 7 Nov, 1.30 pm |
| PEN | Tue 9 Nov, 6.15 pm |
| EMB | Mon 15 Nov, 11.00 am |
| RCP | Wed 17 Nov, 6.15 pm |
| EMB | Sat 20 Nov, 10.30 am |

E Documentary film exempt from NZ Classification labelling requirements

Wheel of Fortune and Fantasy

Gûzen to sôzô

What lengths would you go to for love? In this anthology, director Ryusuke Hamaguchi (*Happy Hour* NZIFF 2015, *Drive My Car* NZIFF 2021) weaves a triptych of fate, mystery and the things we leave unsaid. Following the charged encounters of three women – Meiko, Nao and Moka – the film showcases the power of Hamaguchi's storytelling and his innate ability to bring out thrilling yet nuanced performances from his cast.

The first chapter, *Magic (or Something Less Assuring)*, eases us in with a style that almost feels documentary. Seated in the back of a cab, we are present during an intimate conversation between friends Meiko and Tsugumi about the new man in Tsugumi's life. But just as we relax into the slow cinema-esque flow, Meiko does a 180, setting her sights on a ghost from her past.

Door Wide Open, possibly the most controversial of the three chapters, considers the power dynamics at play in both professional and personal relationships. Goaded into a plot of sexual extortion against her lover's former professor, Nao opens up a frank discussion of sex and pleasure with her target that is both titillating and thoughtful... but the afterglow will not last.

Then like a warm hug, *Once Again* places the cherry on top with a story of mistaken identity and



longing. Based in a future where a super-virus has pushed the world offline, a chance meeting at a train platform sets Moka and Nana down a path of schoolgirl nostalgia. That is until Moka senses she's said too much, and what follows are the film's most emotional and uplifting moments.

An absolute gem, *Wheel of Fortune and Fantasy* is a film that will restore your faith in magic. — Kailey Carruthers

“Hamaguchi's film is an alternately scathing, erotic, terrifying, and affirming fable of the primordial power of storytelling.”

— Chuck Bowen, *Slant*



Director/Screenplay:
Ryusuke Hamaguchi
Japan 2021 | 122 mins

Cast: Kotone Furukawa, Kiyohiko Shibukawa, Katsuki Mori, Fusako Urabe, Aoba Kawai, Ayumu Nakajima
Producer: Satoshi Takada
Cinematography: Yukiko Iioka
Language: In Japanese with English subtitles

Festivals: Berlin, San Sebastián, New York 2021

Awards: Grand Jury Prize, Berlin International Film Festival 2021

Screenings

| | |
|-----|----------------------|
| DEL | Sat 6 Nov, 7.00 pm |
| DEL | Fri 12 Nov, 3.45 pm |
| PEN | Tue 16 Nov, 1.30 pm |
| PEN | Thu 18 Nov, 8.15 pm |
| DEL | Sun 21 Nov, 11.30 am |

M Sexual references

Wildland

Kød & blod



Director: Jeanette Nordahl
Denmark 2020 | 89 mins

Cast: Sandra Guldberg Kampp, Sidse Babbett Knudsen, Joachim Fjelstrup

Producers: Eva Jakobsen, Katrin Pors, Mikkel Jersin

Screenplay: Ingeborg Topsoe

Language: In Danish with English subtitles

Festivals: Berlin 2020

Preceded by short film *Munkie*, 15 mins. See p26

At first glance, *Wildland* seems to share a lot of its DNA with David Michôd's Australian crime classic *Animal Kingdom*. After the death of her mother, a teenager is adopted into her estranged aunt's family, only to discover the household, which includes three vicious sons, is at the centre of a ruthless criminal organisation. The comparisons complement *Wildland*, matching its dramatic intensity, morphing into a brutal, laser-focused and pulse-racing thriller. *Borgen* star Sidse Babbett Knudsen, as the terrifying mother superior keeping three wayward sons in check, is magnificent, as is newcomer Sandra Guldberg Kampp as 17-year-old Ida in what is sure to be a star-making turn.

Throughout, Nordahl's direction is assured and intricate,

following Ida as she struggles with conflicting feelings of moral disgust and a strange, intoxicating attraction to the darker side of the family's existence. Its exploration of the circularity of fate leads to a shocking yet satisfying conclusion that brings the film full-circle, from death to life, from bad beginnings to further misfortune. — Tom Augustine

Screenings

| | |
|-----|---------------------|
| RXY | Fri 5 Nov, 2.00 pm |
| RXY | Wed 10 Nov, 6.15 pm |
| LHP | Thu 11 Nov, 4.00 pm |
| LHP | Thu 18 Nov, 8.30 pm |
| LHC | Fri 19 Nov, 6.15 pm |

M Violence, offensive language, sexual references, suicide & content that may disturb

Yellow Cat

Sary mysyq



Director/Editor:
Adilkhan Yerzhanov
Kazakhstan 2020 | 90 mins

Cast: Azamat Nigmanov, Kamila Nugmanova, Sanjar Madi

Screenplay: Adilkhan Yerzhanov, Inna Smailova

Languages: In Kazakh and Russian, with English subtitles

Festivals: Venice, San Sebastián 2020

Preceded by short film *The Man Downstairs*, 13 mins. See p26

Kermek (Azamat Nigmanov) is a cinema-obsessed ex-con convinced he looks like Alain Delon, who plans to steal money and build his village's first ever movie theatre on his inherited land in the mountains. However, when Kermek steals from the wrong guys, he and his girlfriend – a hooker with a heart of gold and a working knowledge of cinema – become outlaws, careening across the Kazakhstan grasslands as they flee gangsters and corrupt cops.

It's a film that wears its references on its sleeve, not only in the characters' impressions of Alain Delon in *Le Samourai*, Gene Kelly in *Singin' in the Rain*, and Robert De Niro in both *Casino* and *Taxi Driver*, but in its soundtrack and visuals, too. Namely, Terrence Malick's 1973 classic *Badlands*. The film's blocking,

absurdist violence and deadpan humour at times seem to call on the Coen Brothers.

Yet it is cinematographer Yerkinbek Ptyraliyev's expert eye for stunning compositions and writer/director Adilkhan Yerzhanov's charming, enthusiastic misfits that elevate what could have been straight mimicry into something entirely singular. — Amanda Jane Robinson

Screenings

| | |
|-----|---------------------|
| CIT | Fri 5 Nov, 8.15 pm |
| LHC | Mon 15 Nov, 4.00 pm |
| LHC | Sat 20 Nov, 6.30 pm |

M Violence, sexual references & offensive language

FESTIVAL FILM FOREVER



Schedule

For A, B & C coded session information and pricing, see p98

CIT: City Gallery Wellington
DEL: Deluxe, Embassy Theatre
EMB: Embassy Theatre
LHC: Light House Cinema Cuba
LHP: Light House Cinema Petone

PEN: Penthouse Cinema
RCP: Reading Cinemas Porirua
RXY: Roxy Cinema
SPC: Space Place

Special booking information applies

| | Page | | Page | | Page |
|----------------------------|------|--|------|------------------------------|------|
| Thursday 4 November | | | | | |
| A 7.00 pm | 5 | The Power of the Dog (EMB) 125 | | A 6.15 pm | 59 |
| Friday 5 November | | | | | |
| B 11.30 am | 44 | Rosa's Wedding (PEN) 99 | | A 6.15 pm | 80 |
| B 11.45 am | 42 | Notturmo (LHC) 101 | | A 6.15 pm | 34 |
| B 11.45 am | 74 | Firestarter – The Story of... (RXY) 101 | | A 6.15 pm | 75 |
| B 12.00 pm | 83 | Who We Are: A Chronicle of... (CIT) 118 | | A 6.15 pm | 77 |
| B 1.45 pm | 59 | Nowhere Special (EMB) 96 + 16 | | A 6.30 pm | 42 |
| B 1.45 pm | 64 | The Return: Life after ISIS (PEN) 87 | | A 8.00 pm | 57 |
| B 2.00 pm | 59 | Hit the Road (LHC) 93 | | A 8.15 pm | 71 |
| B 2.00 pm | 49 | Wildland (RXY) 89 + 15 | | A 8.15 pm | 70 |
| B 2.30 pm | 79 | White Cube (CIT) 77 | | A 8.15 pm | 82 |
| B 3.45 pm | 55 | Tigers (PEN) 117 | | A 8.45 pm | 25 |
| B 4.00 pm | 69 | Beginning (DEL) 130 | | A 9.00 pm | 96 |
| B 4.00 pm | 40 | New Order (LHC) 88 + 18 | | Tuesday 9 November | |
| B 4.15 pm | 13 | Zola (EMB) 87 | | B 11.00 am | 73 |
| B 4.15 pm | 40 | Night of the Kings (CIT) 93 | | B 11.05 am | 83 |
| B 4.15 pm | 35 | Language Lessons (LHP) 92 | | B 11.15 am | 87 |
| B 4.15 pm | 97 | Cryptozoo (RXY) 91 | | B 12.05 pm | 24 |
| A 6.15 pm | 85 | Helmut Newton: The Bad... (CIT) 93 | | B 12.15 pm | 85 |
| A 6.15 pm | 65 | I'm Your Man (LHP) 100 | | B 1.30 pm | 17 |
| A 6.15 pm | 73 | Swan Song (PEN) 106 | | B 1.30 pm | 30 |
| A 6.15 pm | 75 | Night Raiders (LHC) 101 | | B 1.30 pm | 81 |
| A 6.15 pm | 57 | Murina (RXY) 92 | | B 2.05 pm | 33 |
| A 6.15 pm | 45 | Riders of Justice (RCP) 116 | | B 2.45 pm | 36 |
| A 6.30 pm | 13 | Undine (EMB) 90 | | B 3.00 pm | 75 |
| A 6.45 pm | 96 | Mandibles (DEL) 77 | | B 3.45 pm | 83 |
| A 8.15 pm | 49 | Yellow Cat (CIT) 90 + 13 | | B 4.15 pm | 34 |
| A 8.15 pm | 89 | Crock of Gold: A Few... (RXY) 124 | | B 4.15 pm | 57 |
| A 8.30 pm | 34 | Hand Rolled Cigarette (DEL) 101 | | B 4.45 pm | 95 |
| A 8.30 pm | 69 | Nine Days (LHP) 124 | | A 6.15 pm | 31 |
| A 8.30 pm | 44 | Preparations to Be Together... (PEN) 95 | | A 6.15 pm | 78 |
| A 8.30 pm | 33 | Escape from Mogadishu (LHC) 121 | | A 6.15 pm | 57 |
| A 8.45 pm | 95 | Censor (EMB) 84 | | A 6.15 pm | 48 |
| Saturday 6 November | | | | | |
| A 10.30 am | 78 | The Reason I Jump (DEL) 84 | | A 6.15 pm | 32 |
| A 10.45 am | 80 | River (EMB) 76 | | A 6.15 pm | 107 |
| A 11.00 am | 85 | Helmut Newton: The Bad... (LHC) 93 | | A 6.15 pm | 35 |
| A 11.15 am | 61 | After Love (PEN) 89 + 8 | | A 6.30 pm | 42 |
| A 11.45 am | 90 | Lily Topples the World (RXY) 91 | | A 8.00 pm | 56 |
| C 12.20 pm | 42 | OK Computer (DEL) 240 | | A 8.15 pm | 76 |
| A 12.45 pm | 23 | Signed, Theo Schoon (EMB) 100 | | A 8.30 pm | 66 |
| A 1.00 pm | 71 | I Carry You with Me (LHC) 112 | | A 8.30 pm | 81 |
| A 1.30 pm | 57 | Gagarine (PEN) 99 + 12 | | A 8.30 pm | 75 |
| A 1.45 pm | 74 | Firestarter – The Story of... (RXY) 101 | | A 8.45 pm | 33 |
| A 2.00 pm | 46 | Shiva Baby (LHP) 78 + 9 | | A 9.00 pm | 81 |
| A 3.15 pm | 33 | Fabian – Going to the Dogs (LHC) 186 | | Wednesday 10 November | |
| A 3.30 pm | 17 | Beau Travail (EMB) 93 | | B 11.00 am | 39 |
| A 3.55 pm | 47 | Sun Children (RXY) 99 | | B 11.00 am | 79 |
| A 4.00 pm | 11 | One Second (LHP) 104 | | B 11.15 am | 71 |
| A 4.00 pm | 90 | Calamity (PEN) 82 | | B 11.45 am | 61 |
| A 4.00 pm | 91 | Marona's Fantastic Tale (RCP) 91 | | B 12.20 pm | 78 |
| A 5.00 pm | 30 | Apples (DEL) 91 | | B 12.45 pm | 62 |
| A 6.00 pm | 10 | The French Dispatch (EMB) 103 | | B 1.15 pm | 45 |
| A 6.00 pm | 44 | Rosa's Wedding (PEN) 99 | | B 1.45 pm | 63 |
| A 6.00 pm | 71 | Great Freedom (RXY) 117 | | B 2.00 pm | 84 |
| A 6.00 pm | 73 | Summer of 85 (RCP) 101 | | B 2.20 pm | 74 |
| A 6.15 pm | 47 | Stray (CIT) 73 | | B 3.30 pm | 45 |
| A 6.15 pm | 35 | Language Lessons (LHP) 92 | | B 3.45 pm | 58 |
| A 6.45 pm | 34 | Hand Rolled Cigarette (LHC) 101 | | B 4.00 pm | 73 |
| A 7.00 pm | 49 | Wheel of Fortune and... (DEL) 122 | | B 4.00 pm | 32 |
| A 8.00 pm | 36 | Lingui, the Sacred Bonds (CIT) 87 | | B 4.00 pm | 47 |
| A 8.15 pm | 45 | Riders of Justice (LHP) 116 | | B 4.15 pm | 36 |
| A 8.15 pm | 38 | Miss Marx (PEN) 107 | | B 4.30 pm | 34 |
| A 8.15 pm | 75 | Night Raiders (RCP) 101 | | | |
| A 8.30 pm | 23 | Millie Lies Low (EMB) 100 | | | |
| A 8.30 pm | 97 | The Innocents (RXY) 117 | | | |
| A 9.00 pm | 40 | Never Gonna Snow Again (LHC) 113 | | | |
| A 9.30 pm | 89 | Poly Styrene: I Am a Cliché (DEL) 101 | | | |
| Sunday 7 November | | | | | |
| B 10.15 am | 91 | Animation for Kids (EMB) 65 | | | |
| A 11.00 am | 69 | Beginning (DEL) 130 | | | |
| A 11.00 am | 66 | Taming the Garden (CIT) 86 | | | |
| A 11.00 am | 84 | My Father and Me (PEN) 97 | | | |
| A 11.00 am | 70 | Wojnarowicz: Fuck You... (LHC) 108 | | | |
| A 11.05 am | 32 | El Planeta (RXY) 81 | | | |
| A 12.00 pm | 24 | Juliet Gerrard: Science... (EMB) 82 | | | |
| A 12.50 pm | 83 | President (RXY) 116 | | | |
| A 1.00 pm | 26 | Patul (CIT) 113 | | | |
| A 1.00 pm | 76 | Once Upon a Time in Calcutta (PEN) 131 | | | |
| A 1.15 pm | 38 | Miss Marx (LHC) 107 | | | |
| A 1.30 pm | 62 | The Painted Bird (DEL) 170 | | | |
| A 1.30 pm | 48 | The Truffle Hunters (LHP) 84 | | | |
| A 2.00 pm | 47 | Sun Children (RCP) 99 | | | |
| A 3.00 pm | 37 | Mass (EMB) 110 | | | |
| A 3.15 pm | 54 | To Chiara (RXY) 120 | | | |
| A 3.30 pm | 71 | Great Freedom (LHP) 117 | | | |
| A 3.30 pm | 42 | Notturmo (LHC) 101 | | | |
| A 3.45 pm | 38 | Mariner of the Mountains (PEN) 98 | | | |
| A 3.55 pm | 74 | Ablaze (CIT) 85 | | | |
| A 4.00 pm | 62 | Rehana Maryam Noor (RCP) 107 | | | |
| A 4.45 pm | 93 | Animation Now! #1... (DEL) 80 | | | |
| A 5.30 pm | 15 | The Bitter Tears of Petra... (EMB) 124 | | | |
| A 5.40 pm | 58 | The Employer and the... (LHC) 106 | | | |
| A 5.40 pm | 69 | Nine Days (RXY) 124 | | | |
| A 5.45 pm | 11 | Flee (LHP) 90 | | | |
| A 5.50 pm | 68 | Careless Crime (CIT) 134 | | | |
| A 6.00 pm | 35 | Language Lessons (PEN) 92 | | | |
| A 6.15 pm | 11 | One Second (RCP) 104 | | | |
| A 6.30 pm | 30 | Catch the Fair One (DEL) 85 | | | |
| A 7.45 pm | 67 | Memoria (LHP) 136 | | | |
| A 7.45 pm | 32 | Drive My Car (LHC) 179 | | | |
| A 8.00 pm | 71 | I Carry You with Me (PEN) 112 | | | |
| A 8.10 pm | 43 | Petrov's Flu (RXY) 146 | | | |
| A 8.15 pm | 97 | The Innocents (DEL) 117 | | | |
| A 8.30 pm | 44 | Pleasure (EMB) 109 | | | |
| A 8.35 pm | 81 | When a City Rises (CIT) 100 | | | |
| Monday 8 November | | | | | |
| B 11.00 am | 37 | Mass (EMB) 110 | | | |
| B 11.30 am | 85 | Helmut Newton: The Bad... (LHC) 93 | | | |
| B 11.45 am | 38 | Miss Marx (PEN) 107 | | | |
| B 12.00 pm | 68 | About Endlessness (CIT) 77 | | | |
| B 1.30 pm | 65 | I'm Your Man (EMB) 100 | | | |
| B 1.30 pm | 40 | Never Gonna Snow Again (LHC) 113 | | | |
| B 1.45 pm | 82 | 'Til Kingdom Come (CIT) 77 | | | |
| B 2.00 pm | 23 | Millie Lies Low (PEN) 100 | | | |
| B 3.30 pm | 68 | Careless Crime (CIT) 134 | | | |
| B 4.00 pm | 11 | Flee (EMB) 90 | | | |
| B 4.00 pm | 81 | All Light, Everywhere (LHC) 110 | | | |
| B 4.15 pm | 13 | Undine (LHP) 90 | | | |
| B 4.15 pm | 78 | The Reason I Jump (PEN) 84 | | | |
| B 4.45 pm | 96 | Mandibles (DEL) 77 | | | |
| A 6.15 pm | 75 | Night Raiders (EMB) 101 | | | |
| A 6.15 pm | 24 | Juliet Gerrard: Science... (CIT) 82 | | | |

| | Page | | Page | | Page | |
|-----------------------------|------|-----------------------------|------|----------------------------|-----------|----|
| A 6.15 pm | 29 | A 6.15 pm | 85 | A 3.15 pm | 88 | |
| A 6.15 pm | 77 | A 6.15 pm | 92 | A 3.30 pm | 97 | |
| A 6.15 pm | 13 | A 6.15 pm | 46 | A 3.30 pm | 46 | |
| A 6.15 pm | 64 | A 6.30 pm | 11 | A 3.45 pm | 31 | |
| A 6.15 pm | 61 | A 6.30 pm | 96 | A 3.45 pm | 71 | |
| A 6.15 pm | 49 | A 8.00 pm | 62 | A 4.00 pm | 79 | |
| A 6.15 pm | 57 | A 8.15 pm | 75 | A 4.20 pm | 40 | |
| A 6.30 pm | 88 | A 8.15 pm | 38 | A 5.00 pm | 34 | |
| A 8.15 pm | 55 | A 8.45 pm | 13 | A 5.30 pm | 93 | |
| A 8.15 pm | 54 | A 8.45 pm | 40 | A 5.30 pm | 69 | |
| A 8.15 pm | 24 | A 8.45 pm | 45 | A 5.45 pm | 39 | |
| A 8.30 pm | 95 | A 9.00 pm | 70 | A 6.00 pm | 22 | |
| A 8.35 pm | 40 | | | A 6.15 pm | 85 | |
| A 8.45 pm | 75 | Saturday 13 November | | | A 6.15 pm | 61 |
| A 8.45 pm | 93 | A 11.00 am | 43 | A 6.20 pm | 27 | |
| | | A 11.00 am | 76 | A 6.45 pm | 82 | |
| Thursday 11 November | | A 11.00 am | 90 | 🌀 7.00 pm | 67 | |
| B 11.15 am | 37 | A 11.25 am | 68 | A 7.15 pm | 95 | |
| B 11.45 am | 19 | A 11.30 am | 22 | A 8.00 pm | 62 | |
| B 11.45 am | 34 | A 11.30 am | 84 | A 8.00 pm | 55 | |
| B 12.00 pm | 87 | A 12.50 pm | 64 | A 8.15 pm | 30 | |
| B 1.15 pm | 24 | A 1.00 pm | 19 | A 8.30 pm | 85 | |
| B 1.45 pm | 84 | A 1.00 pm | 86 | A 8.30 pm | 58 | |
| B 1.45 pm | 38 | A 1.15 pm | 37 | A 8.55 pm | 96 | |
| B 2.00 pm | 77 | A 1.45 pm | 44 | A 9.00 pm | 34 | |
| B 2.15 pm | 80 | A 2.00 pm | 37 | | | |
| B 3.45 pm | 97 | A 2.00 pm | 35 | Monday 15 November | | |
| B 3.45 pm | 61 | A 2.10 pm | 88 | B 11.00 am | 48 | |
| B 3.45 pm | 69 | A 2.55 pm | 46 | B 11.30 am | 65 | |
| B 4.00 pm | 46 | A 3.30 pm | 54 | B 11.30 am | 71 | |
| B 4.00 pm | 29 | A 3.45 pm | 45 | B 1.00 pm | 25 | |
| B 4.00 pm | 49 | A 3.45 pm | 37 | B 1.35 pm | 22 | |
| B 4.00 pm | 75 | A 4.00 pm | 36 | B 1.45 pm | 44 | |
| A 6.15 pm | 9 | A 4.00 pm | 24 | B 1.45 pm | 63 | |
| A 6.15 pm | 18 | A 4.00 pm | 11 | B 3.15 pm | 67 | |
| A 6.15 pm | 59 | A 5.00 pm | 32 | B 3.45 pm | 54 | |
| A 6.15 pm | 61 | A 5.10 pm | 94 | B 4.00 pm | 49 | |
| A 6.15 pm | 34 | A 5.45 pm | 65 | B 4.15 pm | 46 | |
| A 6.15 pm | 89 | A 6.00 pm | 73 | B 4.15 pm | 81 | |
| A 6.15 pm | 45 | A 6.00 pm | 39 | B 4.30 pm | 47 | |
| A 6.30 pm | 46 | A 6.15 pm | 6 | B 6.15 pm | 73 | |
| A 8.15 pm | 48 | A 6.30 pm | 83 | A 6.15 pm | 84 | |
| A 8.25 pm | 95 | A 6.40 pm | 97 | A 6.15 pm | 61 | |
| A 8.30 pm | 81 | A 6.50 pm | 41 | A 6.15 pm | 34 | |
| A 8.30 pm | 13 | A 7.15 pm | 32 | A 6.15 pm | 66 | |
| A 8.30 pm | 71 | A 8.00 pm | 58 | A 6.15 pm | 58 | |
| A 8.45 pm | 55 | A 8.15 pm | 33 | A 6.30 pm | 94 | |
| A 9.00 pm | 94 | A 8.55 pm | 68 | A 8.00 pm | 47 | |
| | | A 9.00 pm | 97 | A 8.05 pm | 89 | |
| Friday 12 November | | A 9.00 pm | 63 | A 8.10 pm | 34 | |
| B 11.00 am | 9 | A 9.00 pm | 95 | A 8.15 pm | 76 | |
| B 11.15 am | 39 | A 9.15 pm | 45 | A 8.15 pm | 84 | |
| B 11.15 am | 89 | | | A 8.45 pm | 41 | |
| B 12.00 pm | 54 | Sunday 14 November | | | | |
| B 1.30 pm | 31 | A 10.00 am | 90 | Tuesday 16 November | | |
| B 1.30 pm | 73 | A 10.15 am | 91 | B 10.30 am | 6 | |
| B 1.45 pm | 66 | A 11.00 am | 24 | B 11.15 am | 45 | |
| B 2.00 pm | 18 | A 11.00 am | 19 | B 11.30 am | 24 | |
| B 2.45 pm | 47 | A 11.00 am | 88 | B 12.15 pm | 32 | |
| B 3.45 pm | 49 | A 11.25 am | 80 | B 1.15 pm | 31 | |
| B 3.45 pm | 33 | A 12.00 pm | 33 | B 1.30 pm | 49 | |
| B 3.45 pm | 57 | A 12.30 pm | 25 | B 1.30 pm | 58 | |
| B 4.00 pm | 34 | A 12.55 pm | 32 | B 2.00 pm | 89 | |
| B 4.15 pm | 13 | A 1.15 pm | 26 | B 2.05 pm | 84 | |
| B 4.15 pm | 41 | A 1.25 pm | 41 | B 3.30 pm | 33 | |
| B 4.30 pm | 87 | A 1.30 pm | 82 | B 4.00 pm | 42 | |
| A 6.15 pm | 58 | A 1.30 pm | 74 | B 4.00 pm | 62 | |
| A 6.15 pm | 22 | A 1.30 pm | 74 | B 4.00 pm | 44 | |
| A 6.15 pm | 47 | A 3.15 pm | 33 | B 4.00 pm | 56 | |

Becoming

Films that examine the experiences and influences that shape a life. Youthful explorations of identity, the nascent sexuality of young adults, stresses and successes in early careers, the first flexing of newfound liberation; the nations and situations these films survey may be diverse, but all depict potent elements of emerging identity.

Honey Cigar

Cigare au miel



Director: Kamir Aïnouz
France 2020 | 100 mins
Cast: Zoé Adjani, Amira Casar, Lyès Salem
Producers: Marie-Castille Mention-Schaar, Christine Rouxel
Screenplay: Kamir Aïnouz, Marc Syrigas
Editors: Albertine Lastera, Sarah Zaanoun
Language: In French with English subtitles
Festivals: Venice 2020

Borrowing from aspects of her own life as a French-Algerian woman growing up in Paris, director and writer Kamir Aïnouz (younger sister of renowned director Karim Aïnouz) crafts a striking drama about familial expectation and sexual awakening.

Selma (Zoé Adjani, niece of Isabel) is at odds with her two cultural identities – torn between embodying the French culture of her peers and upholding the Algerian traditions of her family. Aïnouz parallels this struggle for independence with the turbulent political climate of the 1993 Algerian Civil War. While her homeland grapples with resistance to radicalisation, she too desires to emancipate herself from societal expectations.

When she starts at a new university, Selma seeks acceptance from her sexually-experienced

classmates and discovers how liberating – yet disempowering – relationships can be. Aïnouz brings her lived experiences to the screen particularly authentically in these moments, in all their amusement, cringe and rage: the constant demand on Selma to defend her cultural authenticity will ring true for any child of immigrants. — Starsha Samarasinghe

Screenings

LHC Fri 12 Nov, 12.00 pm
PEN Sat 13 Nov, 3.30 pm
LHC Sun 21 Nov, 11.00 am

R16 Rape, sex scenes & offensive language

To Chiara

A Chiara



Director/Screenplay: Jonas Carpignano
Italy 2021 | 120 mins
Cast: Swamy Rotolo, Claudio Rotolo, Grecia Rotolo
Cinematography: Tim Curtin
Language: In Italian with English subtitles
Festivals: Cannes (Directors' Fortnight), Busan, New York 2021
Awards: Best European Film, Cannes Directors' Fortnight 2021

Italian-American director Jonas Carpignano's *To Chiara* works as a standalone feature that expands the world of his previous two films, *A Ciambra* (2017) and *Mediterranea* (2015), introducing us to eponymous heroine, Chiara, and her southern Italian home of Gioia Tauro, nestled into the coast of provincial Calabria.

Shortly after older sister Giulia's 18th birthday, the family car is blown up and father Claudio disappears into the night. What follows is a daughter's determined effort to unveil the truth about her missing father and his connection to the notorious 'Ndrangheta crime syndicate. Seen through the eyes of 15-year-old Chiara (remarkable newcomer Swamy Rotolo), *To Chiara* peeks into the family ties, hierarchies and loyalty that the 'Ndrangheta rely on – for what

wouldn't we do for our family?

Chiara bowls through her small town like a wrecking ball. Lived-in dynamics, brought to life by several members of the real Rotolo family, capture the love and domestic joys of large families. Carpignano avoids any easy moralising, instead offering an intimate, personal exploration of what it is like to let go of someone you love; for your favourite person to suddenly appear unrecognisable. — Rachael Rands

Screenings

RXY Sun 7 Nov, 3.15 pm
PEN Wed 10 Nov, 8.15 pm
PEN Mon 15 Nov, 3.45 pm

M Drug use & offensive language

Unclenching the Fists

Razzhimaya kulaki

“Set in the industrial town of Mizur in the North Caucasus, writer-director Kira Kovalenko’s *Unclenching the Fists* follows the trail of sorrow left behind by a young girl, Ada (Milana Aguzarova), trying to escape the grip of her domineering father (Alik Karaev). The ailing man hides Ada’s passport from her, forces her to keep her hair short, and mostly locks her inside their apartment with her younger brother, Dakko (Khetag Bibilov), who treats her as something between a mother and a love interest... the possibility of Ada’s escape rests, figuratively and literally, on the shoulders of her older brother, Akim (Soslan Khugaev), who’s managed to leave the household and find work in another town...” — Diego Semerene, *Slant*

“*Unclenching the Fists*... had a dream debut at July’s Cannes Film Festival, where it scored both a multi-territory distribution deal... and the top prize in the Un Certain Regard section. It’s not hard to see what may have drawn jury president Andrea Arnold to Kovalenko’s film — which, not unlike Arnold’s masterpiece *Fish Tank*, steers a young, release-seeking female protagonist with a restless mobile camera and a keen eye for light and beauty amid urban rubble...



Kovalenko’s... frank, unfiltered feminist perspective distinguishes it from output — as her camera cuts a kinetic, untidy path through a society of variously oppressive menfolk... Among the film’s many vivid images, it’s the glaring violet of her winter jacket that lingers, or the plasticky jewel tone of a rearview mirror ornament, dangling before a barren road to nowhere.” — Guy Lodge, *Variety*

“Kovalenko finds hope in a hopeless world.”

— Ryan Lattanzio, *Indiewire*



FESTIVAL DE CANNES

Director: Kira Kovalenko

Russia 2021 | 96 mins

Cast: Milana Aguzarova, Alik Karaev, Soslan Khugaev, Khetag Bibilov

Producers: Alexander Rodnyansky, Sergey Melkumov

Screenplay: Kira Kovalenko, Anton Yarush, Lyubov Mulmenko

Cinematography: Pavel Fomintsev

Editors: Mukharam Kabulova, Vincent Deyveaux

Languages: In Russian and Ossetian, with English subtitles

Festivals: Cannes (Un Certain Regard), Toronto, San Sebastián, Vancouver, New York 2021

Awards: Un Certain Regard Award, Cannes Film Festival 2021

Awards: Un Certain Regard Award, Cannes Film Festival 2021

Festivals: Cannes (Un Certain Regard), Toronto, San Sebastián, Vancouver, New York 2021

Awards: Un Certain Regard Award, Cannes Film Festival 2021

Awards: Un Certain Regard Award, Cannes Film Festival 2021

Awards: Un Certain Regard Award, Cannes Film Festival 2021

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Awards: Un Certain Regard Award, Cannes Film Festival 2021

Awards: Un Certain Regard Award, Cannes Film Festival 2021

Tigers

Tigrar

Swedish drama *Tigers* gives viewers a frank look into the ruthless world of European professional football, where only the best of the best is ever given the chance to try out. The film is based on the groundbreaking true story of Swedish footballer Martin Bengtsson who signed to glamorous Italian football club Inter Milan. Yet signing is only the beginning of a gruelling process for young players, where reward and adulation seem tantalisingly close but every move is micromanaged and scrutinised by the powerful clubs, leaving little room for emotion or self-doubt.

Fulfilling a life-long dream, Bengtsson joins Inter as a precocious teenager, quickly learning that to succeed he will have to approach everything with a kind of fascist discipline. His body must be terminally primed to deliver 90 minutes of physical perfection on the field.

The film plays out like a thriller, watching Bengtsson progress up the ladder at Inter. *Tigers* suggests that while the rewards are obvious, for many the costs will be too high. For every superstar footballer, there are hundreds of others who, having thrown their entire lives into “making it”, won’t even come close. — Brannavan Gnanalingam



“*[Tigers]* is about a ruthless billion-dollar industry that exploits young talents until they’re either rich and famous like Zlatan Ibrahimović... or like all the forgotten players who never make it that far and are deemed failures before they ever become adults.” — Jordan Mintzer, *Hollywood Reporter*

“A propulsive account of vulnerable young men flung into a world in which failure is a fate worse than death.”

— Wendy Ide, *Screendaily*



BUSAN International Film Festival

Director/Screenplay: Ronnie Sandahl

Sweden 2020 | 117 mins

Cast: Erik Enge, Alfred Enoch, Frida Gustavsson, Maurizio Lombardi, Lino Musella, Alberto Basaluzzo

Producers: Piodor Gustafsson, Lucia Nicolai, Marcello Paolillo, Birgitte Skov

Cinematography: Marek Septimus Wieser

Editor: Åsa Mossberg

Music: Jonas Colstrup

Languages: In English, Swedish and Italian, with English subtitles

Festivals: Busan 2020

Awards: Best Film (Flash Forward), Busan International Film Festival 2020

Awards: Best Film (Flash Forward), Busan International Film Festival 2020

Awards: Best Film (Flash Forward), Busan International Film Festival 2020

Awards: Best Film (Flash Forward), Busan International Film Festival 2020

Awards: Best Film (Flash Forward), Busan International Film Festival 2020

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Awards: Best Film (Flash Forward), Busan International Film Festival 2020

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Awards: Best Film (Flash Forward), Busan International Film Festival 2020

Awards: Best Film (Flash Forward), Busan International Film Festival 2020

Awards: Best Film (Flash Forward), Busan International Film Festival 2020

Awards: Best Film (Flash Forward), Busan International Film Festival 2020

Awards: Best Film (Flash Forward), Busan International Film Festival 2020

M Sex scenes, drug use, nudity & offensive language

Souad

An intimate portrait of a young Egyptian woman trying to find her place in the world – both temporal and digital – Ayten Amin's *Souad* is a delicately played triptych that deftly navigates the difficulty of growing up in a traditionalist environment in the age of social media.

When we meet Souad (Bassant Ahmed), it is clear she is living two distinct lives – one as a dutiful daughter, and another as a quick talking, self-assured firecracker. While socialising with friends – who are all on their phones comparing photos – we start to see how delicately Souad's two worlds are hanging in the balance. Distant from her peers and bored with the rigidity of her working-class home, she spends her nights participating in the fantasy of her dramatic on-again, off-again relationship with the dark, handsome content creator Ahmed (Hussein Ghanem).

As cracks begin to erode the façade of Souad's curated online life, her real relationships crumble as well, leaving her adrift to face the endless monotony of her conservative family. It's not long before her vivacious spirit is suffocated, and the contradictions of a conservative God-fearing life clash with constant online access to the very things she is meant to abstain from – and has little to no experience with.



Amin's heartfelt storytelling is complemented by Maged Nader's intimate and occasionally confrontational documentary style camerawork that pulls us into a world that we may, at times, recognise ourselves in. More of a call to kindness than a morality tale, *Souad* softly reminds us of the universal desire for real connection. — Kailey Carruthers

“A vibrant young woman north of Cairo is trapped between conflicting modes of comportment, with religion on one side and social media on the other.”

— Jay Weissberg, *Variety*



FESTIVAL DE CANNES

Director: Ayten Amin

Egypt 2020 | 96 mins

Cast: Bassant Ahmed, Basmala El Ghaiesh, Hussein Ghanem

Producer: Sameh Awad

Screenplay: Ayten Amin, Mahmoud Ezzat

Cinematography: Maged Nader

Editor: Khaled Moei

Language: In Arabic with English subtitles

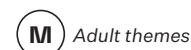
Festivals: Cannes (Official Selection) 2020; Berlin, Tribeca 2021

Screenings

PEN Tue 9 Nov, 8.00 pm

PEN Tue 16 Nov, 4.00 pm

CIT Sun 21 Nov, 5.30 pm



Adult themes

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Gagarine

Social realism combines with starry-eyed metaphysics and fiction, fabricated around a real event in this remarkable debut paralleling the destiny of a teenager abandoned by his mother with that of a massive, low-income housing estate abandoned by the state. Inaugurated in the 'communist' outskirts of Paris in 1963 by Soviet cosmonaut Yuri Gagarin, by 2014, the 370-flat 'Cité Gagarine' and its asbestos-ridden vision of modernity were marked for demolition. Alerted to the building's existence and its fate by architect friends, filmmakers Fanny Liatard and Jérémy Trouilh, who have a background in documentary, felt driven to "hold up a mirror to the beauty and complexity of the lives" of its inhabitants.

Sixteen-year-old Youri has grown up in Gagarine, and as though inspired by his namesake, he dreams of being an astronaut – no matter the unlikely of his wish ever coming true. He can already reach the stars: he's in the "celestial suburbs" and Gagarine is his "spaceship". Hence, when a six-month evacuation order is given prior to the building's demolition, Youri, with his boundless enthusiasm and imagination, goes all out to save it. — Sandra Reid

"Gagarine is dream built from debris, a rocketship made from rubble, and a touching tribute to stratospheric



aspirations thriving against the odds in even the most maligned and marginalized communities. We may be in the suburbs, but some of us are looking to the stars... [the] world... could use a little more of... its heartfelt reminder... that even the most notorious of places can be the repository of so much that's good, and of the debt of care we owe one another." — Jessica Kiang, *Variety*

"Gagarine manages to import a coming-of-age dynamic into a rich, historically significant milieu, which bemoans the end of one chapter in the country's history even as it finds some measure of hope in a new generation."

— Eric Kohn, *Indiewire*



FESTIVAL DE CANNES

Directors: Fanny Liatard, Jérémy Trouilh
France 2020 | 99 mins

Cast: Alseni Bathily, Lyna Khoudri, Jamil McCraven, Finnegan Oldfield, Farida Rahouadj
Producers: Julie Billy, Carole Scotta
Screenplay: Fanny Liatard, Jérémy Trouilh, Benjamin Charbit
Cinematography: Victor Seguin
Editor: Daniel Darmon
Music: Amin Bouhafa, Evgueni Galperine, Sacha Galperine
Language: In French with English subtitles
Festivals: Cannes (Selection), Busan 2020, Rotterdam 2021
Preceded by short film Peninsula, 12 mins. See p26

Presented in association with


AMBASSADE DE FRANCE EN NOUVELLE-ZÉLANDE, AUX ILES COOK ET AUX SAMOA
L'œuvre Égérie Fraternelle

Screenings

| | |
|-----|---------------------|
| PEN | Sat 6 Nov, 1.30 pm |
| PEN | Mon 8 Nov, 8.00 pm |
| LHP | Tue 9 Nov, 6.15 pm |
| RCP | Wed 10 Nov, 6.15 pm |
| PEN | Fri 12 Nov, 3.45 pm |

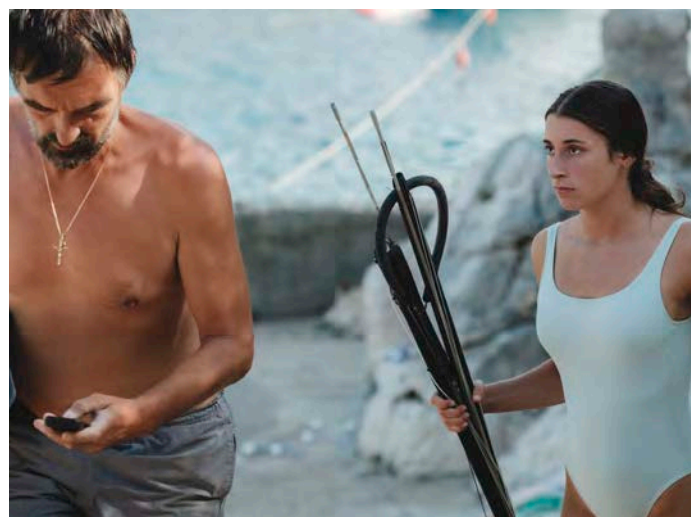
 **Drug use & offensive language**

Murina

Tension and hostility reign in Antoneta Alamat Kusijanović's first feature-length film, as a young woman begins to test the waters of rebellion, flirtation and freedom in this coming-of-age drama.

Julija (Gracija Filipović) and her mother Nela (Danica Čurčić) lead an isolated existence on a sun-soaked Croatian island, living under the thumb of the family's domineering patriarch Ante (Leon Lučev). Callous and single-minded, Ante is brutal with his words and cruel in his actions, grooming his wife and daughter to help him broker a deal with old friend and wealthy businessman Javier (Cliff Curtis). Javier's arrival brings lightness, ease and a warmth that throws Ante's cold, callous nature into sharp relief. As our heroine begins to push back against her father's control, she also starts to contemplate what life would be like if Javier took his place.

Murina invites audiences to join a secluded, intimate island weekend where frustration and desire seethe from all sides. Inspired by Kusijanović's 2017 short film *Into the Blue*, the Dubrovnik-born director captures the duality of the film's idyllic setting; a potential haven for some, a prison for others. The glimmering waters of the Adriatic Sea and the island's sun-bleached rock faces provide a mesmerising backdrop for the domestic drama that unfolds, as



each character dances dangerously close to their breaking point.

Anchored by a measured performance from Filipović, the film is centred on Julija's burgeoning desire for independence; Kusijanović's talent lies in keeping us in suspense as we anticipate the lengths she might go to get it. — Samantha Gianotti

"Murina is a superb study in sustained subliminal menace... Gracija Filipović [is] especially skilled playing a young woman learning how to utilise her sensuality to secure her freedom..."

— Tim Grierson, *Screendaily*



DIRECTORS' FORTNIGHT
CANNES 2021

Director: Antoneta Alamat Kusijanović
Croatia 2021 | 92 mins

Cast: Gracija Filipović, Danica Čurčić, Leon Lučev, Cliff Curtis
Producers: Danijel Pek, Rodrigo Teixeira
Screenplay: Antoneta Alamat Kusijanović, Frank Graziano
Cinematography: Hélène Louvart
Editor: Vladimir Gojun
Music: Evgueni Galperine, Sacha Galperine
Languages: In Croatian and English, with English subtitles
Festivals: Cannes (Directors' Fortnight), Toronto 2021
Awards: Caméra d'Or, Cannes Film Festival 2021

Screenings

| | |
|-----|---------------------|
| RXY | Fri 5 Nov, 6.15 pm |
| LHC | Tue 9 Nov, 4.15 pm |
| RXY | Thu 18 Nov, 4.15 pm |
| LHC | Sat 20 Nov, 4.30 pm |

 **Offensive language & domestic abuse themes**

Belonging

Few things are as strong as the ties that bind us to those we love, nor as devastating as when those ties break. Love, pets and responsibility hold families together as they struggle with the disruptions that would tear them apart, from immigration law and mental health issues to deceit and death. Throughout these gripping narratives the need to belong burns bright.

Blue Bayou



FESTIVAL DE CANNES

Director/Screenplay:

Justin Chon

USA 2021 | 119 mins

Cast: Justin Chon, Alicia Vikander, Mark O'Brien, Linh-Dan Pham, Sydney Kowalske

Producers: Charles D King, Kim Roth, Poppy Hanks, Justin Chon

Cinematography:

Matthew Chuang, Ante Cheng

Languages: In English and Vietnamese, with English subtitles

Festivals: Cannes (Un Certain Regard) 2021

"To New Orleans family man Antonio LeBlanc (Justin Chon) and everyone close to him, he's as American as the tattooed eagle spreading its wings defiantly across his throat... To ICE authorities, however, he's nothing more than a Korean immigrant with a criminal record and faulty paperwork, and they want him out.

...*Blue Bayou* holds little back as it rails against the cruelties and hypocrisies of American immigration law to stirring effect... Closer in tenor to his mannered third feature *Ms. Purple...* Chon's overwrought filmmaking stands in stark contrast to the bone-weary believability and restraint of his own lead performance... Chon is out to highlight the casual everyday prejudice that is endemic to the Asian-American experience.

Blue Bayou is best when it raises these issues through organic observation." — Guy Lodge, *Variety*

"[Alicia] Vikander, often acclaimed for roles that call for elegance and poise, has rarely been this forceful and immediate on-screen, and she and Chon achieve a portrait of a marriage that pulses with warmth, life and a ferocious mutual need." — Justin Chang, *LA Times*

Screenings

| | |
|-----|---------------------|
| PEN | Wed 10 Nov, 3.45 pm |
| DEL | Fri 12 Nov, 6.15 pm |
| PEN | Sat 13 Nov, 8.00 pm |
| LHC | Sun 14 Nov, 8.30 pm |
| RCP | Mon 15 Nov, 6.15 pm |
| LHC | Tue 16 Nov, 1.30 pm |

M Violence & offensive language

The Employer and the Employee

El empleado y el patrón



Director/Screenplay:

Manuel Nieto Zas

Uruguay 2021 | 106 mins

Cast: Nahuel Pérez Biscayart, Cristian Borges

Cinematography:

Arauco Hernández Holz

Editor: Pablo Riera

Languages: In Spanish, Portuguese and French, with English subtitles

Festivals: Cannes (Directors' Fortnight), San Sebastián 2021

Rodrigo (Nahuel Pérez Biscayart) and Carlos (Cristian Borges) are two young men from different social backgrounds. Rodrigo, the son of a wealthy farmer, is used to a life of leisure and mobility, whereas Carlos is accustomed only to the countryside, spending his days operating tractors and caring for horses. The only responsibility the two men have in common is the need to provide for their young families, leading Rodrigo to offer Carlos employment on his family's farm. A friendship based on mutual understanding and respect quickly develops between them. But when tragedy strikes, the ties that bind the two become strained, placing the future of both families in jeopardy.

Fresh from its premiere at Cannes' Directors' Fortnight, *The Employer and the Employee* is

the third feature from acclaimed Uruguayan writer/director Manuel Nieto Zas. Bolstered by layered performances from its talented cast, the film's seemingly contemplative narrative belies increasing levels of tension and dissatisfaction within the relationships at its centre, as it tests complicated ideas around family and work. — Barnaby McIntosh

Screenings

| | |
|-----|----------------------|
| LHC | Sun 7 Nov, 5.40 pm |
| CIT | Wed 17 Nov, 4.00 pm |
| CIT | Sat 20 Nov, 12.45 pm |

M Drug use & nudity

Hit the Road

Jadde khaki

“Crackling with energy and outbreaks of exuberant lip syncing, riotously funny at times and quietly devastating at others, the phenomenal feature debut from Panah Panahi looks set to be one of the major discoveries of this year’s Cannes. A road trip in a borrowed car: a father laid up with a leg in plaster, a mother laughing through tears, a young child rattling around the vehicle’s interior like an errant firework. And an adult son who says nothing, his eyes fixed on the road ahead. From these basic ingredients, Panahi crafts a vibrantly humane and utterly relatable portrait of a family at a crossroads...”

Panahi demonstrates a complete mastery of tricky tonal shifts: a very funny moment involving a cyclist is followed by a veiled heart to heart between the parents which gives some indication of the gravity of the journey; a breathtaking wide shot, in which the single most important and emotionally wrenching event of the film plays out, is followed by a wondrous moment of fantasy which combines an homage to *2001* with a comic riff about Batman’s bashed-up batmobile. Thrillingly inventive, satisfyingly textured and infused with warmth and humanity, this is a triumph.” — Wendy Ide, *Screendaily*



“With a touch on the pedal so light you don’t even feel the woosh, Panah Panahi... goes instantaneously from zero to 60 with his debut feature... its 93 minutes whip by so airily, it’s possible not to realize how much you’ve learned to love the family whose road trip you’ve shared in, until the credits roll and you immediately start to miss them.” — Jessica Kiang, *Variety*

“*Hit the Road* is damned near to being a masterpiece – if it isn’t simply one already... The wonderful cast inhabit their roles so fully it’s hard to believe this is not a bona fide family.”

— John Bleasdale, *CineVue*



Director/Screenplay:
Panah Panahi
Iran 2021 | 93 mins

Cast: Hassan Madjooi, Pantea Panahiha, Rayan Sarlak, Amin Simiar

Producers: Panah Panahi, Mastaneh Mohajer

Cinematography: Amin Jafari

Editors: Ashkan Mehri, Amir Etminan

Music: Payman Yazdani

Language: In Farsi with English subtitles

Festivals: Cannes (Directors’ Fortnight), Vancouver, New York, London 2021

Screenings

| | |
|-----|---------------------|
| LHC | Fri 5 Nov, 2.00 pm |
| LHP | Mon 8 Nov, 6.15 pm |
| LHC | Thu 18 Nov, 6.15 pm |
| EMB | Sun 21 Nov, 3.45 pm |

M Offensive language

Nowhere Special

When window cleaner John (James Norton) is given just a few months to live, he thinks only of his son, Michael, four years old and incredibly perceptive. With Michael’s mother out of the picture and no relatives to speak of, John sets out across Northern Ireland to find a replacement family for Michael, but soon realises he’s not even sure what ‘family’ means. Thinking it cruel to introduce Michael to the concept of death, John keeps the news from his son, instead prioritising spending time together: playing in the park, combing his hair for nits, reading bedtime stories.

Alongside preschool runs and playdates, John and Michael visit potential families who could take Michael in. Having grown up in the foster care system himself, John is determined to find the perfect match for Michael, but as time ticks on and social services grow impatient, John must make a decision – the greatest decision of his life.

Best known for his moody turns on British television (*Happy Valley*, *Grantchester*), James Norton is excellent here as John: a soulful, reticent type dealing with his own heartache.

Directed by Italian former film producer Uberto Pasolini, the film’s cinematography is particularly striking in its clever use of windows as a framing device. As John looks



through the windows he cleans, into homes and cafés, he sees both reflections and visions: past, present and potential futures he’ll miss out on.

This moving, tender odyssey grapples with what it means to be a good father, even in the most heartbreaking of circumstances. — Amanda Jane Robinson

“A tender story of a life which is ending and another which is beginning... Uberto Pasolini’s film turns this tiny Northern Ireland-set tale into an almost sensory experience.”

— Fionnuala Halligan, *Screendaily*



Venice Film Festival

Director/Screenplay:
Uberto Pasolini
Italy/UK 2020 | 96 mins

Cast: James Norton, Daniel Lamont, Eileen O’Higgins

Producers: Cristian Nicolescu, Roberto Sessa, Chris Martin, Uberto Pasolini

Cinematography: Marius Panduru

Editors: Masahiro Hirakubo, Saska Simpson

Music: Andrew Simon McAllister

Festivals: Venice, Busan 2020

Preceded by short film *Topping Out*, 16 mins. See p26

Presented in association with



Screenings

| | |
|-----|----------------------|
| EMB | Fri 5 Nov, 1.45 pm |
| LHP | Thu 11 Nov, 6.15 pm |
| PEN | Wed 17 Nov, 11.15 am |
| EMB | Sun 21 Nov, 1.00 pm |

M Offensive language

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After Love

Having converted to Islam as a young woman in order to marry her Pakistani sweetheart Ahmed (Nasser Memarzia), Mary (Joanna Scanlan) is content with their gentle, pious marriage. But when Ahmed dies suddenly and she finds in his wallet the ID card of an elegant French woman named Genevieve (Nathalie Richard), she discovers the man she thought she knew so well had been living a double life all along.

With the realism of a Dardenne brothers odyssey and the twisting, tangled web of one of Asghar Farhadi's domestic melodramas, *After Love* is an assured feature debut from English-Pakistani writer-director Aleem Khan. Khan himself notes that, at its core, the film questions what is left of yourself when you have changed so much for somebody else. "When that person leaves or dies, how do we begin to recalibrate and find our sense of self again?"

Lensed by *First Reformed* cinematographer Alexander Dynan and anchored by a quietly mesmerising Joanna Scanlan, *After Love* offers a restrained, sensitive portrayal of the loneliness and shame of having been deceived. — Amanda Jane Robinson

"*After Love* has the agony of a domestic tragedy and the tension of a Hitchcock thriller. Mary herself is the suspense; she is the ticking



bomb who could explode at any time. Scanlan shows how she has suffered a triple mortification. Ahmed is dead. So is the Ahmed she knew. And so, perhaps, is Mary herself. She is humiliated and horrified by what she is uncovering on a moment-by-moment basis." — Peter Bradshaw, *The Guardian*

"At [*After Love's*] heart is a constrained yet wonderfully expressive performance by the versatile Joanna Scanlan... here offering a masterclass in the dramatic power of understatement."

— Mark Kermode, *The Guardian*

SEMAINE DE LA CRITIQUE CANNES

Director/Screenplay:

Aleem Khan

UK 2020 | 89 mins

Cast: Joanna Scanlan, Nathalie Richard, Talid Ariss, Nasser Memarzia

Producer: Matthieu de Braconier

Cinematography: Alexander Dynan

Editor: Gareth C. Scales

Music: Chris Roe

Languages: In English, French and Urdu, with English subtitles

Festivals: Cannes (Critics' Week Selection), London 2020

Preceded by short film *Marieville*, 8 mins.
See p26

Presented in association with



Screenings

| | |
|-----|----------------------|
| PEN | Sat 6 Nov, 11.15 am |
| PEN | Wed 10 Nov, 11.45 am |
| PEN | Thu 11 Nov, 6.15 pm |
| RCP | Sun 14 Nov, 6.15 pm |
| LHP | Mon 15 Nov, 6.15 pm |
| LHP | Fri 19 Nov, 4.00 pm |

M *Offensive language*

The Restless

Les Intranquilles

Successful painter Damien seems to live an idyllic life in the south of France with his furniture restorer wife Leïla and their son Amine: all sun, surf and swimming pools. But we're not even through the first scene before the shadows start creeping in.

Damien's exuberant behaviour becomes more and more erratic, until he is hospitalised and diagnosed with bipolar disorder. We rejoin the family after his recovery, only to watch him steadily slip back into mania. This time around, his illness takes a much greater toll on his wife and child.

Seasoned festivalgoers will know Joachim Lafosse as a master of the uneasy family drama, and a superb director of actors, from his earlier films *Private Property* (NZIFF 2007) and *Our Children* (NZIFF 2012). With *The Restless*, his first film to play in the main competition at Cannes, he's again on top form, dealing with a volatile emotional cocktail of fear, shame and distrust that impacts each member of the family differently. Their responses to an impossible situation are explored with Lafosse's typical toughness, insight and empathy.

Much of the power of the film resides in its decision to focus on Damien's nerve-jangling manic episodes, allowing viewers to understand just how scary they can be to those around him – and how intertwined they are with his



creativity. Is it possible for him to walk the psychological and pharmacological tightrope of stability and continue with his work, while avoiding devastating collateral damage to those he loves? The film is smart enough to know that there are no easy answers.

— Andrew Langridge

"This tense but extremely tender two-hander is the first film by Lafosse to play Cannes' main competition, granting him the wider exposure he deserves."

— Jordan Mintzer, *Hollywood Reporter*



FESTIVAL DE CANNES

Director: Joachim Lafosse

France 2021 | 118 mins

Cast: Leïla Bekhti, Damien Bonnard, Gabriel Merz Chammah, Patrick Descamps

Producers: Anton Iffland Stettner, Eva Kuperman, Jani Thiltges

Screenplay: Joachim Lafosse, Juliette Goudot, Anne-Lise Morin, François Pirot, Chloé Léonil, Lou du Pontavice

Cinematography: Jean-François Hensgens

Editor: Marie-Hélène Dozo

Music: Ólafur Arnalds, Antoine Bodson

Language: In French with English subtitles

Festivals: Cannes (In Competition) 2021

Screenings

| | |
|-----|---------------------|
| LHC | Wed 10 Nov, 6.15 pm |
| PEN | Thu 11 Nov, 3.45 pm |
| PEN | Sat 20 Nov, 6.00 pm |

M *Offensive language & nudity*

Radical Empathy

To love your enemy may be divine but few could hope to reach the level of compassion towards the troubled and unloved evidenced in these films. From slut shaming and blind eyes turned to sexual assault through to terrorist sympathisers and tortured children, each film challenges the audience to park preconceptions and come to understand the humanity at the core of these problematic individuals.

The Painted Bird



Director/Producer:
Václav Marhoul
Czech Republic 2019
170 mins
Cast: Petr Kotlár, Udo Kier, Harvey Keitel, Barry Pepper
Screenplay: Václav Marhoul
Based on the novel by Jerzy Kosiński
Languages: In Czech, German and Russian, with English subtitles
Festivals: Venice, Toronto, London 2019

“Biblical-grade horror show *The Painted Bird* begins with a young boy being chased, beaten and forced to watch while his pet ferret is urinated on, set on fire and burned to death, and it gets increasingly gruesome from there... There is little mercy in this unspooling odyssey of debasement and degradation, a beautifully shot nightmare presenting the very worst of mankind.

Based on Polish-American Jerzy Kosiński’s 1965 novel, it is extraordinarily adapted and directed by the Czech Republic’s Václav Marhoul... There is no score and no sentimentality, Marhoul presenting a still, studied God’s-eye view which keeps us at bay while making the experience all the more bracing...

It is a beautiful piece of work. Vladimír Smutný is a multi-award-

winning cinematographer, and you can see why — this is an utterly gorgeous, black-and-white 35mm film, with lyrical shots and flawless use of light and shadows...

For all the horror, the film feels vital. *The Painted Bird* shames the human race, but the glimmers of hope, the glints of goodness that break through, are startling... It is entrancing all the way.”

— Alex Godfrey, *Empire*

Screenings

| | |
|-----|----------------------|
| DEL | Sun 7 Nov, 1.30 pm |
| LHC | Wed 10 Nov, 12.45 pm |
| LHC | Fri 12 Nov, 8.00 pm |

R18 Violence, cruelty, child sexual abuse, sexual violence & suicide

Rehana Maryam Noor



Director/Screenplay/Editor: Abdullah Mohammad Saad
Bangladesh 2021 | 107 mins
Cast: Azmeri Haque Badhon, Afia Jahin Jaima, Kazi Sami Hassan, Afia Tabassum Borno
Cinematography: Tuhin Tamijul
Sound: Sayba Talukder
Language: In Bengali with English subtitles
Festivals: Cannes (Un Certain Regard) 2021

Doctor Rehana Maryam Noor (Azmeri Haque Badhon) works tirelessly to balance the demands of her role as an associate professor with her responsibilities as a single mother, sister and daughter. The sole breadwinner for her family, Rehana spends long days that bleed into late nights at the medical college where she works; one evening while leaving her office, Rehana overhears a student being assaulted by her colleague (Kazi Sami Hassan). The fallout of this event sets Rehana on a path of retribution that slowly teeters into the realm of obsession.

Claustrophobic and compelling, Abdullah Mohammad Saad’s direction never allows Rehana – or the audience – to leave the halls of the medical college where she works. Azmeri Haque Badhon is mesmerising as

the film’s titular character, deftly conveying the rage that simmers beneath the surface as Rehana rails against a school, system and society that wants to turn a blind eye to the cruelty of powerful men. Rehana becomes increasingly desperate as the likelihood of punishment dims, leaving the audience to lie in wait as we anticipate what she will put on the line in her uncompromising pursuit of justice. — Samantha Gianotti

Screenings

| | |
|-----|---------------------|
| RCP | Sun 7 Nov, 4.00 pm |
| CIT | Sun 14 Nov, 8.00 pm |
| CIT | Tue 16 Nov, 4.00 pm |
| LHC | Thu 18 Nov, 8.15 pm |

M Sexual abuse themes

The Lost Daughter

Silencing audiences at the 2021 Venice Film Festival like they'd been struck by a plank to the head, Maggie Gyllenhaal might easily have chosen more palatable material for her directing debut – but it could not have been more searingly memorable than her adaptation of Elena Ferrante's novella on motherhood gone astray.

“Olivia Colman gives a powerhouse turn in *The Lost Daughter*, prickly and combustible as Leda Caruso, a middle-aged languages professor on a working holiday in Greece. In flight from her past, possibly from herself, she stares at the sea as though it's done her a great wrong and eats alone at the bar, repelling anyone who draws close. She haunts the resort like a ghost while other ghosts are haunting her.

...Gyllenhaal conjures [the novel] into humid, sensual cinema: a captivating miniature, full of telling details and little dramas writ large. The likes of Ed Harris, Dakota Johnson and Paul Mescal provide *The Lost Daughter* with an impressive Greek chorus. But this is Colman's stage and her tragedy. You can't take your eyes off her for a second.” — Xan Brooks, *The Guardian*

Gyllenhaal hides in plain sight, her intense curiosity channelled through the camera, capturing every conflicted nuance of Colman's astonishing performance as time and again Leda finds herself as puzzled and terrified



by her own behaviour, as much as the audience observing her are held in lock-step on her harrowing journey.

Winner of the Venice prize for Best Screenplay, Gyllenhaal and her glittering cast will undoubtedly and deservedly be appearing on many shortlists as the upcoming awards season gets underway.

— Marten Rabarts

“Maggie Gyllenhaal's uncannily accomplished, indefinably disturbing and deeply affecting directorial debut *The Lost Daughter*... [is] so electrically adapted for the screen... that it feels like it was born a movie...”

— Jessica Kiang, *Indiewire*



Venice Film Festival

Director:
Maggie Gyllenhaal
Greece/USA 2021 | 121 mins

Cast: Olivia Colman, Dakota Johnson, Peter Sarsgaard, Jessie Buckley, Paul Mescal, Oliver Jackson-Cohen

Producers: Charles Dorfman, Maggie Gyllenhaal, Osnat Handelsman-Keren, Talia Kleinhendler

Screenplay: Maggie Gyllenhaal
Based on the novel by Elena Ferrante

Cinematography: Hélène Louvart

Editor: Afonso Gonçalves

Music: Dickon Hinchliffe

Festivals: Venice, New York, London 2021

Awards: Best Screenplay, Venice International Film Festival 2021

Screenings

EMB Thu 18 Nov, 10.30 am
EMB Fri 19 Nov, 8.45 pm

(TBC) NZ Classification tbc

Bad Luck Banging or Loony Porn

Babardeală cu bucluc sau porno balamuc

It's no coincidence this blistering absurdist provocation from Romanian auteur Radu Jude was shot in Covid-outbreak Bucharest – the city where Eugene Ionesco, the father of the avant garde *Theatre of the Absurd*, came to manhood.

Bad Luck Banging or Loony Porn won the Berlin International Film Festival's Golden Bear Award for Best Film back in February perhaps in part because it captures the chaos in our global zeitgeist. What happens when a broken society unsteadily clawing its way back from the ravages of authoritarian dictatorship is then struck down by a global pandemic?

A cheerfully explicit homemade sex-tape, filmed by a robustly happy couple with a mild kink in their sex life, is the peep-show opener which sets the scene for the couple's life to unravel. The sex-tape quickly ends up on the internet and schoolteacher Emi is vilified – as much, it seems, for having such enthusiastic sex with her husband as for ending up on the net.

Radu Jude spins off the middle act into a joyously experimental realm of archive footage, contemplating fragments of the 20th century and diving down etymological rabbit holes pondering the power of the word. Jude returns us, in a powerhouse third act, to Emi's plight, where her community have placed her on trial; archetypes from mid-century



master Bertolt Brecht creep in from the wings, their protest placards left just off-camera but voices loud and strident. Under cross examination, Emi provides a voice of reason in the rising cacophony of hypocrisy, amid salacious demands for replaying of the 'evidence'.

Ionesco's Bald Prima Donna would find a kindred spirit in beleaguered Emi, while we might find too many echoes of modern life lurking just below the surface of the absurd. — Marten Rabarts

“It's a daring and hilarious cinematic gamble that gives a justifiable middle finger to the sheer inanity of the Western world – and it's also an unpredictable blast, and an angry editorial cartoon that invites us into its outrage.”

— Eric Kohn, *Indiewire*



Director/Screenplay:
Radu Jude
Romania 2021 | 107 mins

Cast: Katia Pascariu, Claudia Ieremia, Olimpia Mălai, Nicodim Ungureanu

Producer: Ada Solomon

Cinematography: Marius Panduru

Editor: Cătălin Cristuțiu

Music: Jura Ferina, Pavao Miholjević

Language: In Romanian with English subtitles

Festivals: Berlin, New York, London 2021

Awards: Best Film, Berlin International Film Festival 2021

Screenings

RXY Tue 9 Nov, 6.15 pm
RXY Wed 10 Nov, 1.45 pm
LHC Sat 13 Nov, 9.00 pm
LHC Mon 15 Nov, 1.45 pm

(R18) Explicit sex scenes & offensive language

The Return: Life after ISIS

This gripping documentary, directed by Alba Sotorra Clua, captures interviews with a group of so-called 'ISIS brides', women who once left everything behind to join ISIS in Syria – but are now desperate to return home.

Hailing from the UK, US, Canada, Germany and the Netherlands, the film's core cast of women are bound by circumstance, stripped of their citizenship, stateless and waiting in limbo in the Roj camp in northeast Syria while lawyers petition their governments to let them come home.

Of the women featured, one had noted rising Islamophobia at home and figured she would be safer in an Islamic State; another was an empty-nester who fell into correspondence with a jihadi online. All sought purpose and community, persuaded by propaganda, only to find themselves trapped in a hellish reality. The media has historically depicted these women as threatening militants who feel no remorse, particularly in the case of infamous UK teenager Shamima Begum, aged only 15 when she left London for Syria with two school friends. Now 19, Begum gives tragic context to her controversial 2019 pro-ISIS remarks and tells her story, for the first time, in her own words.

Crucially, the film also gives voice to the Kurdish social workers left burdened with caring for the Roj camp's 64,000 women and children,



even after having been relentlessly targeted by ISIS themselves. An intimate work of journalism, *The Return: Life After ISIS* is a searing examination of radicalisation, regret and responsibility. — Amanda Jane Robinson

"This film cuts through the stereotypes about Western women who joined ISIS and makes a compelling case for bringing them home."

— Human Rights Watch Film Festival



Director/Screenplay:
Alba Sotorra Clua
Spain/UK 2021 | 87 mins

With: Shamima Begum, Hoda Muthana
Producers: Alba Sotorra Clua, Vesna Cudic, Carles Torras
Cinematography: Lara Vilanova, Gris Jordana, Núria Roldós
Editors: Michael Nolle, Xavi Carrasco
Music: Mehmed Berazi, Josefina Rozenwasser Marin
Languages: In English, Arabic and Kurdish, with English subtitles
Festivals: SXSW, Hot Docs 2021

Screenings

PEN Fri 5 Nov, 1.45 pm
PEN Wed 10 Nov, 6.15 pm
CIT Fri 19 Nov, 6.15 pm

R16 Violence, cruelty & content that may disturb

The Most Beautiful Boy in the World

Världens vackraste pojke

London, 1971. Luchino Visconti premieres *Death in Venice* and introduces his young star, teenager Björn Andrésen, as "the most beautiful boy in the world". Half a century later, living in squalor and on the verge of eviction, Andrésen's youthful beauty is barely recognisable, but the vulnerability that made him a compelling screen presence and worldwide star remains overwhelming.

While *The Most Beautiful Boy in the World* paints an unflattering portrait of Visconti's treatment of Andrésen, it also tells the story of a talented but troubled boy whose trauma began long before Visconti – and whose exploitation continued long after *Venice* left cinemas. From Japan, where he became a pop idol, to Paris, where a string of men took interest in the "beautiful boy", Andrésen revisits the sites of his tragedy-filled life.

Filmed with grace and intimacy, and aided by a wealth of Super 8 behind-the-scenes footage of his youth, directors Kristina Lindström and Kristian Petri dodge sensationalism as Andrésen – most recently seen in an unforgettable, stomach-churning cameo in *Midsommar* (NZIFF 2019) – struggles with the burdens of his past. — Doug Dillaman



Image: Mario Tursi

"Andrésen's fraught past and complicated present merge into a single portrait of a man exposed to unimaginable grief and pain, so much of it care of a society that blithely consumes its most gentle citizens." — Kate Erbland, *Indiewire*

"A haunting, gut-wrenching exploration of a timeless idol and the weight of his success." — Robert Daniels, *RogerEbert.com*

"A constantly unfolding detective story, notable for great archive footage and a deep kindness towards its reticent yet wide-open subject."

— Gemma Gracewood, *Letterboxd*



Directors: Kristina Lindström, Kristian Petri
Sweden 2021 | 99 mins

With: Björn Andrésen, Annika Andresen, Silva Filmer, Riyoko Ikeda, Margareta Krantz, Ann Lagerström
Producer: Stina Gardell
Cinematography: Erik Vallsten
Editors: Dino Jonsäter, Hanna Lejonqvist
Music: Filip Leyman, Anna Von Hausswolff
Languages: In Swedish, English, French and Japanese, with English subtitles
Festivals: Sundance, Hot Docs, CPH:DOX 2021

Screenings

RXY Sat 13 Nov, 12.50 pm
CIT Thu 18 Nov, 8.25 pm
RXY Fri 19 Nov, 11.55 pm

M Sexual references & content that may disturb

I'm Your Man

Ich bin dein Mensch

In a deal to secure research funds, archaeologist Alma (Maren Eggert) reluctantly agrees to test-run humanoid love robot Tom (Dan Stevens), who has been tailored to her particular taste. The arrangements are made: Tom, who is still in development, will live with Alma for three weeks, during which she is tasked with taking him for a spin as her romantic partner. Alma, ever the cynic, is not enthused, but grins and bears the experiment for the sake of her studies. What ensues is a funny, poignant exploration of compatibility, trust and desire.

It's a classic romance premise of opposites – Alma has spent her life studying antiquities and here she is dating a robot – yet the film goes further, questioning the nature of traditional relationships, highlighting how those who fail to partner up by a certain age are often cast aside.

Written and directed by Maria Schrader, who most recently directed Netflix miniseries *Unorthodox*, the film tactfully juggles its romantic through-line with a multitude of subplots: Alma's strained relationship with her colleague-and-ex, her caretaking responsibilities for her ailing father struggling with late-stage dementia and her groundbreaking research into the Sumerian cuneiform writing system.

The film is never overly futuristic, the existence of a



humanoid love robot and a handful of holograms the only real difference from our present day. Maren Eggert (*Tatort*) is riveting as the highly-strung Alma and Dan Stevens (*Downton Abbey*) is brilliant as perfection-in-beta-mode Tom, the chemistry between the two particularly striking in the film's final sequence. — Amanda Jane Robinson

"A comedy that finds poetry in unexpected places... *I'm Your Man* asks if we really want our fantasies to come true, and what happens when we fall in love."

— Sheri Linden, *Hollywood Reporter*



Director: Maria Schrader
Germany 2021 | 100 mins

Cast: Dan Stevens, Maren Eggert, Sandra Hüller, Hans Löw
Producer: Lisa Blumenberg
Screenplay: Maria Schrader, Jan Schomburg
Cinematography: Benedict Neuenfels
Editor: Hansjörg Weißbrich
Music: Tobias Wagner
Language: In German with English subtitles
Festivals: Berlin, Toronto 2021
Awards: Best Leading Performance, Berlin International Film Festival 2021

Presented in association with



Screenings

| | |
|-----|----------------------|
| LHP | Fri 5 Nov, 6.15 pm |
| EMB | Mon 8 Nov, 1.30 pm |
| PEN | Sat 13 Nov, 5.45 pm |
| PEN | Mon 15 Nov, 11.30 am |
| EMB | Tue 16 Nov, 6.15 pm |

M Sex scenes, sexual references & offensive language

Ayukawa: The Weight of a Life

Ayukawa sits at the end of the Oshika peninsula, right on the edge of the Pacific Ocean. "A town that started and ended with whaling," in recent decades, work has dried up and Ayukawa's population steadily declined.

In this absorbing documentary by New Zealand directors Tu Rapana Neill and Jim Speers, aging citizens of various stripes (carpenters, flensers, hoteliers, gunners, Buddhist priests) open up about their personal experiences, explain their worldviews and fill in the history of the town and Japanese whaling.

Ayukawa was traditionally a remote fishing village best known as a way-station for pilgrims en route to the temple on Kinkasan Island. All of that changed at the end of the 19th century with the advent of whaling, christening Ayukawa as a boomtown in a new kind of goldrush. The population exploded, and the bay ran red with blood. The industry experienced a resurgence after WWII when whale meat was called upon to alleviate serious food shortages.

While the village's geography was key to its economic success, it was also key to its tragedy. During the war, it provided a landmark for American bombing missions and was subjected to deadly air raids, and in 2011 it was all but destroyed by the Tōhoku earthquake and tsunami, illustrated here with some



truly frightening footage. Despite the intrinsic violence woven throughout the history of Ayukawa, this complex and assured portrait is calm, contemplative and often extremely beautiful. — Andrew Langridge

"This is a profoundly humane work of cultural exploration; it may not change your mind, but it will certainly expand your horizons."

— Vancouver International Film Festival



Directors: Tu Rapana Neill, Jim Speers
New Zealand 2021 | 92 mins

With: Izumi Soichiro, Izumi Ichiko, Kawamura
Producers/Screenplay: Tu Rapana Neill, Jim Speers, Kentarō Yamada
Cinematography: Tu Rapana Neill, Jim Speers, Nobutaka Shirahana, Sho Fuji
Editor: Jenna Bowden
Music: Finn Andrews
Language: In Japanese with English subtitles
Festivals: Vancouver 2021
Q&A: Jim Speers*

Screenings

| | |
|-----|----------------------|
| LHC | Fri 19 Nov, 2.15 pm |
| CIT | Sun 21 Nov, 3.10 pm* |

E Documentary film exempt from NZ Classification labelling requirements

Visionary

The boundaries containing what we think of as cinema are mere illusion, as these penetrating films capably demonstrate. See worlds beyond human perception, listen to sounds both strange and exciting and discover new ways of knowing as these inventive features redefine the cinemagoing experience.

Ted K



“Tony Stone’s *Ted K* is an eerily plausible and unsettlingly mesmeric realisation of the inner world of Ted Kaczynski: that is, the private life of the “Unabomber”, America’s most notorious domestic terrorist who, working largely from his primitive cabin in the Montana wilderness, killed three people and injured 22 more in a mail-bombing campaign lasting from 1978 to 1995... The South African actor Sharlto Copley plays Ted: a fierce, gaunt, angry man, whose sharp and rather distinguished features are mostly blurred by a straggly beard. He is a former brilliant mathematician and college professor who turned away from academia in favour of a radical hermit existence...

Copley and Stone show how Kaczynski is driven by hate and revenge... The movie spends long

stretches of time alongside Kaczynski [as] he roams the forests of his mind, or haunts the desolate roadways and back-alleys, smugly awaiting a detonation... It is a riveting, dreamlike evocation of this man’s tortured, unhappy life, whose transient successes bring him no pleasure of any kind.” — Peter Bradshaw, *The Guardian*

Screenings

RXY Tue 9 Nov, 8.30pm
RXY Fri 12 Nov, 1.45 pm
DEL Thu 18 Nov, 6.30 pm

TBC NZ Classification tbc



Director: Tony Stone
USA 2021 | 120 mins
Cast: Sharlto Copley, Drew Powell, Amber Rose Mason
Producers: Matt Flanders, Tony Stone, Sharlto Copley
Screenplay: Gaddy Davis, John Rosenthal, Tony Stone
Cinematography: Nathan Corbin
Editors: Tony Stone, Brad Turner
Music: Blanck Mass
Festivals: Berlin 2021

Taming the Garden



Director/Screenplay: Salomé Jashi
Switzerland/Georgia 2021
86 mins
Producers: Salomé Jashi, Vadim Jendreyko, Martin Roelly
Cinematography: Salomé Jashi, Goga Devdariani
Editor: Chris Wright
Languages: In Georgian and Mingrelian, with English subtitles
Festivals: Sundance, Berlin, New Directors/New Films 2021

Once upon a time... there was a fabulously wealthy man who shall remain anonymous (a former prime minister of Georgia), whose hobby was to collect mature trees. He sent out his men to scour Georgia’s coastline in search of splendid specimens, in exchange for which new roads were paved – admittedly to permit tree transportation – or handsome sums paid – or at least, it’s a lot of money for the lucky villager who had the desired item in his back yard...

Transplanting ancient trees and their massive root systems intact, especially one that is 15-floors high, is understandably a mammoth undertaking. Captured in hypnotic still shots, the moving operation digs deep and wide, destroying many other trees and undermining the local habitat – flora, fauna and human – in

the process. While some feel no regret, only wishing that their trees could have been chosen so they could get rich like their neighbours, others ponder the loss of their natural and communal heritage, and of collective memory with it.

That magnificent tree’s surreal journey leads to a verdant paradise where nature is artfully maintained, blithe to the damage uprooting has left behind, somewhere far away. — Sandra Reid

Screenings

CIT Sun 7 Nov, 11.00 am
LHC Mon 15 Nov, 6.15 pm
LHC Thu 18 Nov, 11.45 am

E Documentary film exempt from NZ Classification labelling requirements

Memoria

Apichatpong Weerasethakul (*Uncle Boonmee Who Can Recall His Past Lives* NZIFF 2010) returns to feature filmmaking after six years with this singular metaphysical mystery.

Tilda Swinton stars as Jessica Holland, a foreigner in Colombia who finds herself pursued by a jarring sound of unknown origin. Western medicine, indigenous folklore and even heroic feats of sound engineering seem to offer no explanation. A series of encounters tantalise with tentative revelation: her sister has been hospitalised after investigating a reclusive Amazon tribe known as the Invisible People; an archaeologist met by chance shows her what has been found at an ancient burial site; a man she finds scaling fish in a small village claims to remember everything. But all these incidents only lead Jessica deeper into the mystery. Is she hallucinating or haunted? Or is there some even more esoteric supernatural explanation awaiting her out in the jungle?

Weerasethakul's distinctive way of unfurling his extraordinary stories in slow, dreamlike sequences that vault the viewer into new states of awareness – or daydream – remains intact, despite the transference into distant climes and two foreign languages.

We follow Jessica through a series of sharply imagined worlds as she stumbles towards an answer: a



hushed and eerie university campus, vast underground tunnels, the lulling calm of a riverside reverie.

Tilda Swinton has always excelled at playing the stranger in strange lands, so she is just the intrepid traveller to accompany Weerasethakul on his latest journey into *terra incognita*. — Andrew Langridge

"I'm not being facetious when I say that watching this film reminded me of when I was 17, hearing "Revolution 9" on *The White Album* for the first time. It left a residue of happiness in my heart."

— Peter Bradshaw, *The Guardian*



FESTIVAL DE CANNES

Director/Screenplay:
Apichatpong Weerasethakul
Thailand/Colombia 2021
136 mins

Cast: Tilda Swinton, Elkin Díaz, Jeanne Balibar, Juan Pablo Urrego, Daniel Giménez Cacho

Producers: Diana Bustamante, Julio Chavezmontes, Charles de Meaux, Simon Field

Cinematography: Sayombhu Mukdeeprom

Editor: Lee Chatametikool

Music: César López

Language: In Spanish and English, with English subtitles

Festivals: Cannes (In Competition) 2021

Awards: Jury Prize, Cannes Film Festival 2021

Screenings

LHP Sun 7 Nov, 7.45 pm
EMB Mon 15 Nov, 3.15 pm
EMB Thu 18 Nov, 8.30 pm

TBC NZ Classification tbc

Path 99

Using information discarded as "invalid data" by geoscientists, media artist Grayson Cooke and composer Dugal McKinnon concoct a full spectrum audio-visual experience of a continent's shifting weather systems in *Path 99*.

Geoscience Australia's "Digital Earth Australia" satellite-imaging platform uses satellite data to track environmental change over time, employing complex algorithms to filter clouds from the data and obtain a clear picture of the Earth from 700km into space. The filmmakers have taken that rejected cloud data, animated and presented it in time-lapse format, bolstered by a multi-channel electronic soundtrack, to be projected as an immersive full-dome planetarium show.

The result is a remarkable representation of the cloud layer of Australia down Path 99, an orbit of the Landsat 8 satellite that passes directly down the centre of the country. Rendered in near-infrared and shortwave infrared light, *Path 99* visualises atmospheric textures and phenomena invisible to the human eye. Roiling cloud systems, stormfronts, downpours and droughts are given life in a cinematic experience that goes beyond human perception.

At its simplest, *Path 99* is an art-science project about the astounding beauty of clouds. At



Image: Grayson Cooke

its most complex, an ingenious experiment and fitting tribute to the very systems that shelter our world and distribute the essentials for life across the planet. Combining the entrancing immersion of full-dome planetarium projection with a hypnotic electronic soundtrack, Cooke and McKinnon show how, now more than ever, it is crucial that we all have our heads in the clouds.

"[*Path 99*] is an ingenious experiment and fitting tribute to the very systems that shelter our world and distribute the essentials for life across the planet."

— Grayson Cooke

Directors: Grayson Cooke, Dugal McKinnon
New Zealand/Australia 2021
45 mins

Images: Grayson Cooke

Music: Dugal McKinnon

World Premiere

Screenings

SPC Sun 14 Nov, 7.00 pm
SPC Thu 18 Nov, 6.30 pm

Tickets for *Path 99* are at special prices. See p98

E Documentary film exempt from NZ Classification labelling requirements

Careless Crime

Jenayat-e bi deghat

Seldom has a “based on a true story” title card been more misleading. Shahram Mokri’s mind-bender takes a notorious historical event of the Iranian Revolution, when anti-Shah protesters set fire to the Cinema Rex in Abadan and hundreds of people died in the blaze, and subjects it to what might best be described as a kaleidoscopic, cubist analysis.

We approach the event from multiple angles without ever actually seeing it, but those angles are refracted through different levels of the narrative: films within films (including one also called *Careless Crime*, also directed by Shahram Mokri), flashbacks, a museum display, an American silent movie, disorienting dream states and, perhaps most ominously, what seems to be history repeating itself in the present day. As the film progresses, however, those levels get playfully scrambled, and characters end up inhabiting different time periods simultaneously, repeating encounters or interacting with characters from the film-within-the-film.

As delightfully confusing as it gets, the movie is held together by the gravitational force continually pulling us back towards that historic conflagration, the black hole the film can’t escape.

The filmmaking skill Mokri employs to pull off this storytelling magic trick is formidable, making



him one of the most exciting young filmmakers working today. Viewers who were lucky enough to see his astonishing single-shot, time-looping feature *Fish & Cat...* (NZIFF 2014) will have some idea what they’re in for. The rest of you: hold on tight, this is a wild ride! — Andrew Langridge

“With its surprising mix of fiction feature and essay, *Careless Crime* is one of modern cinema’s most surprising treatises on history and film – how one screening can shape collective memory.”

— International Film Festival Rotterdam



Venice Film Festival

Director/Editor:

Shahram Mokri

Iran 2020 | 134 mins

Cast: Babak Karimi, Razie Mansori, Abolfazl Kahani, Mohammad Sareban, Adel Yaraghi, Mahmoud Behraznia, Behzad Dorani

Producer: Negar Eskandarfar

Screenplay: Nasim Ahmadi, Shahram Mokri

Cinematography: Alireza Barazandeh

Music: Ehsan Sedigh

Language: In Farsi with English subtitles

Festivals: Venice 2020; Rotterdam 2021

Screenings

| | |
|-----|----------------------|
| CIT | Sun 7 Nov, 5.50 pm |
| CIT | Mon 8 Nov, 3.30 pm |
| DEL | Sat 13 Nov, 11.25 am |



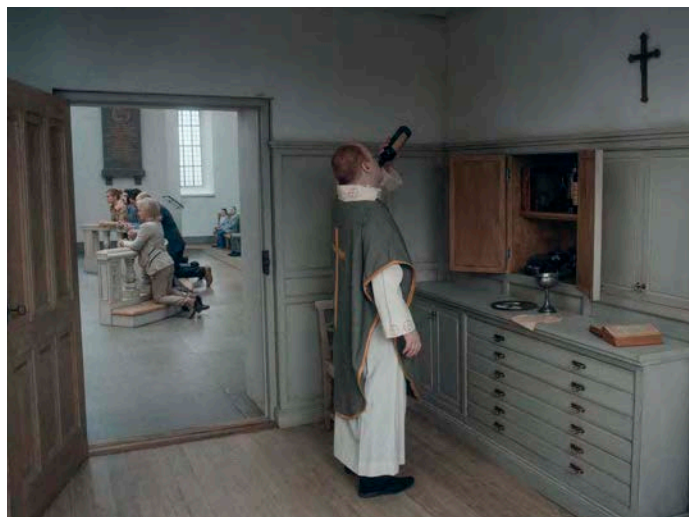
About Endlessness

Om det oändliga

A doubt-ridden priest. A distracted waiter. A tearful commuter. Adolf Hitler. Just four of the countless humans under the microscope in Roy Andersson’s soaring and poetic *About Endlessness*.

Echoing Wim Wenders’ majestic *Wings of Desire* (NZIFF 2018), a couple, embraced as they float in the clouds, look down on a Scandinavian town as its residents contend with the pettiest of grievances and the grimmest of catastrophes. From the quotidian to the surreal, Andersson grapples with existential questions and the loss of connection, floating through an awkward dentist visit, a murder scene, an impromptu roadside dance, among other collected scenarios.

With previous festival highlights such as *Songs from the Second Floor* (NZIFF 2000) and *You, the Living* (NZIFF 2007), Andersson honed his singular style. His latest feature earned him the Best Director award at Venice 2019, and while his dry humour is pared to near-homeopathic levels, his trademarks – stunning gargantuan studio sets, impeccable low-contrast design, deadpan performances – remain intact. A film about nothing and everything, *About Endlessness* is a gentle wisp, a merciless critique, a thoughtful enquiry and an emotional sledgehammer all in one. — Doug Dillaman



“In 77 concise minutes, *About Endlessness* is completely provocative and satisfying. Each sketch dramatises a random incident in a Scandinavian city. These scenes, styling the real and the imaginary, are light as air – capricious that go to the heart of human experience... Roy Andersson brings movies back, but not casual film-watching.” — Armond White, *National Review*

“At the age of 78, Andersson continues to make films that desire to capture no less than a grand sense of human existence – and that somehow achieve it. Here’s hoping this one isn’t his last.”

— Alison Willmore, *Vulture*



Venice Film Festival

Director/Screenplay:

Roy Andersson

Sweden 2019 | 77 mins

Cast: Jessica Louthander, Tatiana Delaunay, Anders Hellström, Bertil J. Nyberg

Producer: Johan Carlsson

Cinematography: Gergely Pálos

Editors: Johan Carlsson, Kalle Boman, Roy Andersson

Music: Henrik Skram

Language: In Swedish with English subtitles

Festivals: Venice, Toronto 2019;

Rotterdam 2020

Awards: Best Director, Venice International Film Festival 2019

Screenings

| | |
|-----|---------------------|
| CIT | Mon 8 Nov, 12.00 pm |
| CIT | Sat 13 Nov, 8.55 pm |
| LHC | Sat 20 Nov, 2.45 pm |



Violence

Nine Days

"We are born, we live, and we die. Before we can get on that particular merry-go-round, however, we must first be interviewed. The interrogator is tall, quiet, fastidious, well-dressed. Small granny spectacles perch on his nose as he asks questions of those who sit before him. And when he's not doing that, he's reviewing former 'vacancies' he has filled, watching on a bank of monitors displaying numerous lives in progress. If we are lucky, we are chosen to go forth, from cradle to grave. If not, perhaps the man will do what he can to give us one fleeting moment of happiness, before we disappear into the ether.

This is the premise of *Nine Days*, Edson Oda's odd, affecting portrait of a pre-life purgatory, a cross between a Gondry-esque chin-stroker and a Zen Buddhist tweak on *The Good Place*. A Japanese Brazilian filmmaker with a background in commercials, Oda is taking big philosophical swings with his debut: What is the nature of souls? Is a life something to be earned rather than gifted? Does the beauty of being human outweigh the pain of existence, or do these two elements symbiotically feed off each other, yin to yang? Who are we, before we are anything at all?

It's heavy, heady stuff, coming at you via a delivery system of catalogue-worthy set design, magic-hour cinematography, and



often tamped-down, deadpan performances. And somehow, it all works in harmony to create a ripple effect of feeling that reverberates strongly under its placid surface." — David Fear, *Rolling Stone*

"The strength of *Nine Days* is not so much the scenario... but the mood Oda sets, the clarity with which he establishes this world, how it operates, its rules and traditions."

— Sheila O'Malley, *RogerEbert.com*



Director/Screenplay:

Edson Oda

USA 2020 | 124 mins

Cast: Winston Duke, Zazie Beetz, Benedict Wong, Tony Hale, Jeffrey Hanson, David Rysdahl, Bill Skarsgård

Producers: Jason Michael Berman, Mette-Marie Kongsved, Matthew Lindner, Laura Tunstall, Datari Turner

Cinematography: Wyatt Garfield

Editors: Jeff Betancourt, Michael Taylor

Music: Antonio Pinto

Festivals: Sundance 2020

Awards: Waldo Salt Screenwriting Award (Dramatic), Sundance Film Festival 2020

Screenings

| | |
|-----|---------------------|
| LHP | Fri 5 Nov, 8.30 pm |
| RXY | Sun 7 Nov, 5.40 pm |
| RXY | Thu 11 Nov, 3.45 pm |
| LHP | Wed 17 Nov, 3.45 pm |
| CIT | Sat 20 Nov, 8.45 pm |

M Violence & offensive language

Beginning

Dasatskisi

"Georgian writer-director Dea Kulumbegashvili's fierce feature debut, about a Jehovah's Witness whose faith is tested, opens with an act of hostility. The camera observes from a fixed point at the back of a Kingdom Hall as the space fills and blinds are eventually drawn. Minutes into the service, someone throws a firebomb into the room. The camera continues to watch as flames start to spread.

Beginning centres on Yana (Ia Sukhitashvili), former actress and dutiful wife of congregation leader David (Rati Oneli, who co-wrote the film). Yana must navigate both her domineering husband and Alex (Kakha Kintsurashvili), a dangerous man who insists he is a police detective from Tbilisi. Kulumbegashvili draws parallels between the local contempt for Jehovah's Witnesses – a religious minority in the Georgian mountain town of Lagodekhi – and a broader patriarchal contempt for women. Sukhitashvili's subtle performance brings interiority to a character who might otherwise be defined entirely by her suffering.

The director favours a static camera and extended takes that give her compositions a holy quality. The length of certain scenes feels confrontational, not unlike Chantal Akerman's long takes in her 1975 feminist classic *Jeanne Dielman, 23,*



quai du Commerce, 1080 Bruxelles. Through this rigorous aesthetic, a distinctive point of view emerges." — Simran Hans, *The Guardian*

"With its fixed camera and long takes, as well as its interest in matters of marriage and faith, *Beginning* calls to mind the films of Carlos Reygadas – who, it turns out, serves as an executive producer." — Sheri Linden, *Hollywood Reporter*

"Rarely has a film made me so painfully, viscerally aware of the impotence of spectatorship – of the dubious remove from which we watch suffering."

— Devika Girish, *NY Times*



Director:

Dea Kulumbegashvili

Georgia 2020 | 130 mins

Cast: Ia Sukhitashvili, Rati Oneli, Kakha Kintsurashvili, Saba Gogichaishvili

Producers: Ilan Amoyal, Rati Oneli, David Zerat, Paul Rozenberg, Carlos Reygadas

Screenplay: Dea Kulumbegashvili, Rati Oneli

Cinematography: Arseni Khachatryan

Editor: Matthieu Taponier

Music: Nicolas Jaar

Language: In Georgian with English subtitles

Festivals: Cannes (Selection), Toronto, San Sebastián, New York 2020; Rotterdam 2021

Screenings

| | |
|-----|---------------------|
| DEL | Fri 5 Nov, 4.00 pm |
| DEL | Sun 7 Nov, 11.00 am |
| PEN | Sun 14 Nov, 5.30 pm |
| PEN | Wed 17 Nov, 1.45 pm |

R16 Rape, sexual references, offensive language & content that may disturb

Proud

There are no hollow corporate pride celebrations in this electrified line-up of films exploring realities past and present for Rainbow communities across the globe. Historic disenfranchisement and unjust tragedies sit alongside joyous sexual awakening and powerful self-expression to provide diverse and nuanced glimpses into the LGBTQI+ experience.

Wojnarowicz: Fuck You Faggot Fucker



TRIBECA

Director: Chris McKim
 USA 2020 | 108 mins
With: David Wojnarowicz, Fran Lebowitz, Alan Barrows
Producers: Fenton Bailey, Randy Barbato, Chris McKim
Cinematography: Jake Clennell
Editor: Dave Stanke
Music: 3 Teens Kill 4
Festivals: Tribeca, DOC NYC 2020

If only we could all have a statement as succinct and defining as “I’m not gay as in I love you, I’m queer as in fuck off” to sum us up. The sentiment is uttered midway through *Wojnarowicz: Fuck You Faggot Fucker*, a new documentary about David Wojnarowicz, one of the most famous artists and activists that the world lost during the height of the AIDS crisis.

Telling the story of Wojnarowicz’s life is no easy feat, given that he was a man whose life was as messy as his art. In the three decades since his passing, the hundreds of artworks that he made (including sculpture, installations, music, street art, film) continue to provoke and intrigue. Art, writings and Wojnarowicz’s archives form the basis of the film; the artist’s own voice, heard in taped recordings, animates and

provides just as much of a stirring reflection on his work as commentary from his contemporaries, like Fran Lebowitz, does.

Wojnarowicz: Fuck You Faggot Fucker is a gift: a moving reminder of what we’ve lost, but more importantly, who we’ve lost. The hundreds of works Wojnarowicz created are captured in great detail here, but we should have had thousands more. — Sam Brooks

Screenings

LHC Sun 7 Nov, 11.00 am
 LHC Thu 18 Nov, 1.30 pm
 CIT Sun 21 Nov, 7.50 pm

M Sex scenes, offensive language & drug use

Saint-Narcisse



Director: Bruce LaBruce
 Canada 2020 | 101 mins
Cast: Felix-Antoine Duval, Tania Kontoyanni, Alexandra Petrachuk
Producers: Nicolas Comeau, Paul Scherzer
Screenplay: Martin Girard, Bruce LaBruce
Cinematography: Michel La Veaux
Editor: Hubert Hayaud
Sound: Ryan Birnberg, Keith Elliott
Festivals: Venice, Vancouver, Busan 2020

A twisted brotherhood takes centre stage in *Saint-Narcisse*, the new film from queer iconoclast Bruce LaBruce. Set in 1972 Canada, *Saint-Narcisse* opens with a handsome young man named Dominic (played with gusto by newcomer Felix-Antoine Duval) who, after a comic sexual encounter, discovers the existence of his twin brother living in a monastery under the tyrannical control of a depraved priest. Dominic sets out to save and reunite with his brother, but they’re soon embroiled in a bizarre tapestry of sex, revenge and redemption.

Equal parts arthouse mystery and fervent melodrama, LaBruce (*L.A. Zombie*, *Hustler White*) pushes the myth of Narcissus through his own singular lens; energetic, raucous and joyously erotic. The film might be his most mainstream yet, balancing his

70s B-movie aesthetic with a depth and sophistication that only builds and twists on his ancient source material.

Saint-Narcisse asks an all-time question: What happens when our self-obsession turns outwards? LaBruce’s turgid tale of twincest, turmoil and treachery answers it in the only way he can: loudly, with vigour. — Sam Brooks

Screenings

CIT Mon 8 Nov, 8.15 pm
 DEL Fri 12 Nov, 9.00 pm
 CIT Fri 19 Nov, 4.00 pm

R18 Violence, sex scenes, nudity & content that may disturb

Great Freedom

Die Grosse Freiheit

More than 100,000 men were arrested by Nazis under Paragraph 175, a provision that made homosexual acts between men a crime. Unsurprisingly, many of those sent to concentration camps didn't survive, and those who did were often sent straight to prison to finish their sentences.

Hans is one such prisoner, literally scarred by his time in a camp and now forced to bunk with convicted murderer Viktor, who is disgusted to learn that his new cellmate is a '175er'. However, Viktor's homophobic repulsion soon gives way to sympathy when he realises what Hans has endured at the hands of the Nazis.

Hans' multiple incarcerations are depicted over two decades, emphasising the glacial pace of social change in a country still reckoning with the fallout of war. While he waits for a life free from the threat of persecution, Hans sorts through the wreckage of his past. His world is thrown into turmoil once more when a hook-up from the outside world winds up in the same prison.

A terrific Franz Rogowski deftly portrays Hans at varying stages of accepting his fate, for how do you hold on to the idea of freedom when so much has been taken from you?

Great Freedom doesn't moralise about the injustices that led to thousands of men being repeatedly



punished for being who they are. Instead, it focuses on an unlikely love story between Hans and Viktor, whose friendship becomes an ode to the power of resilience in the face of systemic adversity and trauma. — Chris Tse

"...Meise's film is an exquisite marriage of personal, political and sensual storytelling, its narrative and temporal drift tightened by another performance of quietly piercing vulnerability from Franz Rogowski."

— Guy Lodge, *Variety*



FESTIVAL DE CANNES

Director: Sebastian Meise

Austria 2021 | 117 mins

Cast: Franz Rogowski, Georg Friedrich, Anton von Lucke, Thomas Prenn

Producers: Benny Drechsel, Sabine Moser, Oliver Neumann

Screenplay: Sebastian Meise, Thomas Reider

Cinematography: Crystal Fournier

Editor: Joana Scrinzi

Music: Atanas Tcholakov

Language: In German with English subtitles

Festivals: Cannes (Un Certain Regard), Busan, London 2021

Awards: Jury Prize (Un Certain Regard), Cannes Film Festival 2021

Screenings

| | |
|-----|----------------------|
| RXY | Sat 6 Nov, 6.00 pm |
| LHP | Sun 7 Nov, 3.30 pm |
| RXY | Wed 10 Nov, 11.15 am |
| PEN | Thu 11 Nov, 8.30 pm |
| RCP | Sun 14 Nov, 3.45 pm |

(R18) Explicit sexual material, drug use & content that may disturb

I Carry You with Me

Te llevo conmigo

Making her narrative debut, Oscar-nominated documentary filmmaker Heidi Ewing (*Jesus Camp* NZIFF 2006) fictionalises the real-life story of an aspiring chef, Iván (Armando Espitia) and a teacher, Gerardo (Christian Vázquez), whose chance encounter sparks a love affair spanning decades. Iván has a child with a previous partner who he struggles to support financially, while Gerardo has a tense relationship with his traditional family of ranchers; both conceal their sexuality to varying degrees from the homophobia of 1990s Mexico. Their unstoppable attraction is complicated by the lure of a better life in America, prompting Iván to make a perilous journey across the border to the US.

Elements of Ewing's documentary foundations are evident – her narrative unfolds with a lived-in intimacy, as interested in grandiose emotions as it is on interiors, shared meals and idle conversation – but her knack for immersing viewers in Iván and Gerardo's swirling love affair through fluid camerawork and natural dialogue reveals a sharp instinct for dramatic storytelling. Tender and dreamlike, *I Carry You with Me* deftly explores complex issues of immigration and family separation through one absorbing love story, and is crystallised by a



third-act twist that will leave viewers breathless.

Rendered in a beautifully warm softness by cinematographer Juan Pablo Ramírez, Ewing's narrative pays as much attention to what we gain from leaps of faith as what we leave behind. Bolstered by powerfully emotive performances from Espitia and Vázquez, *I Carry You with Me* won both the NEXT Innovator and Audience Awards following its 2020 premiere at Sundance.

— George Fenwick

"A bittersweet queer romance... [that makes] you feel the intangible ache of being where you belong and far away from home at the same time."

— Katie Rife, *The AV Club*



Director: Heidi Ewing

USA/Mexico 2020 | 112 mins

Cast: Armando Espitia, Christian Vázquez, Michelle Rodríguez

Producers: Mynette Louie, Heidi Ewing, Gabriela Maire, Edher Campos

Screenplay: Heidi Ewing, Alan Page Arriaga

Cinematography: Juan Pablo Ramírez

Editor: Enat Sidi

Music: Jay Wadley

Languages: In Spanish and English, with English subtitles

Festivals: Sundance, Busan 2020; Tribeca 2021

Awards: Audience Award & Innovator Prize (NEXT), Sundance Film Festival 2020

Screenings

| | |
|-----|----------------------|
| LHC | Sat 6 Nov, 1.00 pm |
| PEN | Sun 7 Nov, 8.00 pm |
| LHP | Mon 8 Nov, 8.15 pm |
| LHC | Mon 15 Nov, 11.30 am |
| PEN | Thu 18 Nov, 3.45 pm |

(M) Violence, sexual references & offensive language

inhouse

Making the logo bigger since 1995

Summer of 85

Été 85

Call Me by Your Name meets *God's Own Country* (NZIFF 2017 favourites) in the north of France in *Summer of 85*, Ozon's adaptation of Aidan Chambers' classic 1982 novel, *Dance on My Grave*. The action shifts from Southend-on-Sea to Le Tréport, and centres on Alex (a febrile Félix Lefebvre), a moody teen caught in the ardour of another young man, the mercurial David (Benjamin Voisin). This romantic, coming-of-age drama plays out with the sensuality that Ozon is beloved for.

Where *Summer of 85* differs from the icons of queer cinema is that it shows us the thrill of young love as much as it does the cost of it. Ozon throws us deep into the head of Alex, alienated from the world that raised him, so that when we meet David, we understand why this boy would follow him into the ocean and keep on walking. As his mother (a brilliant Valeria Bruni-Tedeschi) says, almost as a warning, "My David needs a friend".

Summer of 85 is about more than just friends. It's about meeting that one person who opens you up and changes the entire trajectory of your life. The novel may be called *Dance on My Grave*, but *Summer of 85* is about dancing, and living, while you're here to enjoy it. — Sam Brooks



"*Summer of 85* is tender in its approach to Alex's delusional desires, stacked full of intense performances and emotional longing and set against a stunning French seaside backdrop. A reminder of the possibilities of summer, this film is a last chance to bathe in sunshine before winter arrives." — Emily Maskell, *NME*

"... the precocious and pétillant *Summer of 85* finds the prolific French auteur circling back to the kind of lurid, playful, and unapologetically queer psychodramas that first made him famous in the late '90s."

— David Ehrlich, *Indiewire*

tiff. toronto international film festival

Director: François Ozon

France 2020 | 101 mins

Cast: Félix Lefebvre, Benjamin Voisin, Philippine Velge, Valeria Bruni-Tedeschi
Producers: Eric Altmayer, Nicolas Altmayer
Screenplay: François Ozon

Based on the novel *Dance on My Grave* by Aidan Chambers

Cinematography: Hichame Alaouié

Editor: Laure Gardette

Music: Jean-Benoît Dunkel

Languages: In English and French, with English subtitles

Festivals: Toronto, San Sebastián, Busan 2020

Presented in association with

ex | YOUR
PRESS | LGBTQ+
VOICE

Screenings

RCP Sat 6 Nov, 6:00 pm
EMB Tue 9 Nov, 11:00 am
EMB Mon 15 Nov, 6:15 pm

R13 Suicide references, nudity & offensive language

Swan Song

Once one of Ohio's leading hairdressers, Pat Pitsenbarger's glory days seem long behind him. That's until a posthumous request from a former client spurs his escape from his rest home in a search for reconciliation, expired hair product and one last great party.

From *Blood for Dracula* to *Bacurau* (NZIFF 2019), Udo Kier has seared his way into the minds of cinephiles with decades of transgressive, menacing roles. But his first leading turn in 50 years defies expectations. Like Richard Farnsworth in *The Straight Story* or Harry Dean Stanton in *Lucky* (NZIFF 2018), Kier commands the screen in a role 'based on a true icon' and overwhelms our emotions as a character actor turned leading man, more fabulous than frightening, yet with eyes that carry a life of pain.

More than a star vehicle, this gently moving film is a testament to the gay men of the 20th century whose oft-hidden lives were the engine for social progress. Tenderly and lovingly rendered by Sandusky resident Todd Stephens — whose own coming-out was inspired by 'Mr Pat' — *Swan Song* is by turns a love letter, a history lesson and a reckoning with grief, all studded with moments of laughter and joy. — Doug Dillaman



"[A] tribute not only to the real-life Pat Pitsenbarger, but to the past generations of people like him who came out when it was unsafe to do so. The veteran actor Kier's performance as a formerly fancy figure is brilliantly understated... In the end, *Swan Song* is about legacy. Not just how we will be remembered by others, but how we will remember ourselves." — Brad Wheeler, *The Globe and Mail*

"Beautiful, smart, irreverent and really f*cking funny, [*Swan Song* is] a comedy that celebrates, condemns and champions, all with the extravagant attitude of a queen."

— Kristy Puchko, *Pajiba*

SXSW
SOUTH BY SOUTHWEST
FILM FESTIVAL

Director/Screenplay:

Todd Stephens

USA 2021 | 106 mins

Cast: Udo Kier, Jennifer Coolidge, Linda Evans, Ira Hawkins, Stephanie McVay, Michael Urie

Producers: Eric Eisenbrey, Stephen Israel, Tim Kaltenecker, Todd Stephens, Rhet Topham

Cinematography: Jackson Warner Lewis

Editors: Spencer Schilly, Santiago Figueira W.

Music: Chris Stephens

Festivals: SXSW 2021

Screenings

PEN Fri 5 Nov, 6:15 pm
LHP Wed 10 Nov, 4:00 pm
PEN Fri 12 Nov, 1:30 pm
LHP Sat 13 Nov, 6:00 pm
PEN Wed 17 Nov, 8:15 pm

M Offensive language & sexual references

Origins

Witness the continued growth of Indigenous film as native filmmakers from around the world push to decolonise the cinema. This collection presents a mix of powerful documentaries and feature films that reclaim whitewashed narratives of the past, examine Indigenous experiences of the present and subvert genre conventions in imagining the future.

Ablaze



MIFF Melbourne International Film Festival

Directors/Screenplay: Alec Morgan, Tiriki Onus
Australia 2021 | 85 mins

With: Tiriki Onus

Producer: Tom Zubrycki

Cinematography: Kathryn Millis, Rick Kickbush

Editor: Tony Stevens

Music: Jen Anderson

Festivals: Melbourne 2021

When Australian opera singer Tiriki Onus begins investigating the life of his grandfather Bill, he comes across a mysterious film that may have been directed by him – which would make it the earliest known film by an Aboriginal filmmaker.

As Tiriki sets out to find out more, his personal journey naturally unfolds into a fascinating biography of Bill Onus: actor, activist, impresario and one of the pioneers in the fight for Aboriginal rights. This layer, in turn, unfolds into a startling social history of Australia in the 20th century, a tale of slavery, segregation, surveillance and suppression, culminating in the 1967 referendum that finally recognised Indigenous Australians as citizens and granted them basic civil rights.

Tiriki Onus and co-director Alec Morgan pack their small film with rich context and detail, using archival footage (some shot by the Australian spy agency ASIO) and animation to tell a vast historical story in an intimate, accessible manner. The result is a memorable upbeat/downbeat mix: an exposé of the dark history of Australia that doubles as a celebration of a genuine national hero. — Andrew Langridge

Screenings

CIT Sun 7 Nov, 3.55 pm
CIT Wed 10 Nov, 2.20 pm
LHC Sun 14 Nov, 1.30 pm

E Documentary film exempt from NZ Classification labelling requirements

Firestarter – The Story of Bangarra



ADELAIDE FILM FESTIVAL

Directors: Wayne Blair, Nel Minchin

Australia 2020 | 101 mins

With: Stephen Page, David Page, Russell Page, Frances Rings, Wesley Enoch

Cinematography: Tyson Perkins, Ricky Schamburg, Andy Taylor, Peter Alton, Luke Peterson

Editors: Nick Meyers, Karen Johnson

Festivals: Adelaide 2020; Sydney, Hot Docs 2021

Rising from humble beginnings in a big, Aboriginal, suburban Brisbane family, there were once three beautiful brothers known as the holy trinity: Stephen, the responsible one; David, with the mischievous twinkle in his eye; and Russell, the mercurial, physical one. They became Sydney's darlings of the Australian contemporary dance scene in the 90s.

This documentary shares the language of urban blackfellas growing up in their creative backyard who discover that connection to culture and Country is not often innate. From the establishment of the National Aboriginal Islander Skills Development Association (NAISDA) in 1975 as a full-time training programme for Indigenous dancers to the formation of the renowned Bangarra Dance Theatre in 1989, art, dance and music

prove to be the perfect medicine, maintained and restructured by the brothers to keep their Dreaming alive.

Building bridges through dance allows trauma to carry beneath the mainstream stage. Their voices shake with grief, trapped in a cycle of repressing memories while sustaining cultural activism as fire in the belly. — Jack Gray

Screenings

RXY Fri 5 Nov, 11.45 am
RXY Sat 6 Nov, 1.45 pm
RCP Sun 14 Nov, 1.30 pm

M Offensive language

The Drover's Wife: The Legend of Molly Johnson



How far would you go to protect the life you've made? For writer, director and star Leah Purcell's fiery titular character, the limit does not exist. Set in the remote Snowy Mountains township in 1893, a heavily pregnant Molly Johnson maintains her modest home, caring for her four young children while her husband is away on the drove. A sure shot, no-nonsense frontierswoman, she is known to the locals as one who can handle her own. That is until escaped convict Yadaka (Rob Collins) arrives at her homestead carrying truths she thought she had buried deep and reopening wounds not long healed.

A reimagining of Henry Lawson's short story *The Drover's Wife*, there's much more to battle in Purcell's adaptation than a snake in the grass. Readers of the original text can rest assured that they do not know the whole story, especially in Purcell's brutal and perceptively detailed telling. Pulling from the histories of her own family, Leah Purcell's stage, novel and now film adaptation gives voice to the Indigenous experience in colonial Australia, both past and present.

Worthy of big screen viewing, *The Drover's Wife: The Legend of Molly Johnson* is a wonderfully immersive feature with beautiful costuming by Tess Schofield. The film moves at an incredible pace; you may find yourself holding your breath in the rare quiet moments. If, that is, Mark Wareham's skillful cinematography of the Australian



landscape, both beautiful and savage, has not taken your breath away. — Kailey Carruthers

"The past is never dead. It's not even past." — William Faulkner, *Requiem for a Nun*

"An unrelenting 19th century-set Western that delivers a new reckoning with many of the nation's familiar cinematic themes... with an unflinching Indigenous and feminist perspective."

— Sarah Ward, *Screendaily*

Director/Screenplay:

Leah Purcell

Australia 2021 | 104 mins

Cast: Leah Purcell, Rob Collins, Sam Reid, Jessica De Gouw, Benedict Hardie

Producers: Leah Purcell, Bain Stewart, David Jowsey, Angela Littlejohn, Greer Simpkin

Cinematography: Mark Wareham

Editor: Dany Cooper

Music: Salliana Seven Campbell

Festivals: SXSW 2021

Screenings

| | |
|-----|---------------------|
| EMB | Tue 9 Nov, 3.45 pm |
| EMB | Wed 10 Nov, 8.45 pm |
| LHP | Fri 12 Nov, 8.15 pm |
| RCP | Tue 16 Nov, 6.15 pm |

M Domestic violence, sexual violence & offensive language

Wild Indian



Director/Screenplay:

Lyle Mitchell Corbine Jr.

USA 2021 | 90 mins

Cast: Michael Greyeyes, Chaske Spencer, Jesse Eisenberg, Kate Bosworth

Producers: Thomas Mahoney, Lyle Mitchell Corbine Jr., Eric Tavitian

Cinematography: Eli Born
Editors: Ed Yonaitis, Lyle Mitchell Corbine Jr.

Festivals: Sundance, London 2021

"Set in the 1980s and the present day, with a prologue set centuries in the past, [*Wild Indian* is] about a couple of Ojibwe boys from a reservation who cover up the murder of a classmate, then carry guilt over their shared participation in that crime into adulthood.

[T]his intimate, unrelenting debut feature from Ojibwe writer/director Lyle Mitchell Corbine, Jr. takes the bold step of insisting we treat it as a story of a couple of men who share a terrible secret before we try to frame it as a story that's mainly "about" indigenous cultures... the characters stand alone as thorny individuals whose decisions remain mysterious though the last scene. In that sense, *Wild Indian* owes more to a violent, antihero-driven film like *Affliction* or *Taxi Driver* or *Menace*

ll Society than it does to a so-called "problem picture" that's intended to raise awareness of the plight of a group of people.

It seems clear that Corbine wanted to make a personal movie, not a history lesson or morality play aimed at hypothetical white viewers, and it's impossible to look at the finished product without feeling that he succeeded." — Matt Zoller Seitz, *RogerEbert.com*

Screenings

| | |
|-----|---------------------|
| LHC | Tue 16 Nov, 8.30 pm |
| LHC | Wed 17 Nov, 4.15 pm |
| CIT | Fri 19 Nov, 8.15 pm |

TBC NZ Classification tbc

Night Raiders

Presented in association with **Canada**



Director/Screenplay:

Danis Goulet

Canada/New Zealand 2021 | 101 mins

Cast: Elle-Máijá Tailfeathers
Languages: In English and Cree, with English subtitles

Festivals: Berlin, Toronto, Vancouver 2021

Introduction: Producer Ainsley Gardiner and Director's Assistant Kath Akuhata-Brown*

A Canada-New Zealand co-production written and directed by Cree-Métis filmmaker Danis Goulet, *Night Raiders* explores the consequences of colonialism in a fleet, tense dash through a future world on the brink of collapse.

A disastrous war has left North America in the throes of military occupation; children are forcibly adopted by the state, brainwashed into becoming soldiers for the oppressing army. Cree woman Niska (Elle-Máijá Tailfeathers, in a star-making performance of quiet desperation) must team up with the Night Raiders, a group of Indigenous radicals, after her daughter is taken by the occupation.

The film moves in the same sphere as *Children of Men* or *Logan*, its characters navigating despairing and dilapidated landscapes with an escalating sense of urgency. What gives

Night Raiders its spark is its refreshing Indigenous worldview, celebrating and making space for the continuance of a people decimated by colonial forces, incorporating pointed commentary about assimilation and the erasure of culture.

Sensitive, deeply-felt direction from debut filmmaker Goulet marks her as a real talent to watch in the burgeoning field of Indigenous genre filmmakers. — Tom Augustine

Screenings

| | |
|-----|---------------------|
| LHC | Fri 5 Nov, 6.15 pm* |
| RCP | Sat 6 Nov, 8.15 pm |
| EMB | Mon 8 Nov, 6.15 pm* |
| LHP | Tue 9 Nov, 8.30 pm |
| LHC | Thu 11 Nov, 4.00 pm |

M Violence & offensive language

Diwali Lights

Go beyond Bollywood and experience the vibrant lights of traditional and contemporary Indian culture as surveyed by contemporary filmmakers from the region and beyond. India's natural world, urban sprawl, political history and modern social fabric play important roles in this diverse collection, from personal transformation and artful expressionism to sober reportage.

A Night of Knowing Nothing

Toute une nuit sans savoir



Director: Payal Kapadia
India 2021 | 97 mins
With: Bhumisuta Das
Screenplay: Payal Kapadia, Himanshu Prajapati
Cinematography/Editor: Ranabir Das
Languages: In Hindi and Bengali, with English subtitles
Festivals: Cannes (Directors' Fortnight), Toronto, New York 2021
Awards: Golden Eye, Cannes Film Festival 2021

"One of the year's most electrifying debuts – and winner of the best documentary award at Cannes – Payal Kapadia's hybrid feature *A Night of Knowing Nothing* is a fever dream of impossible love tied to a broader reflection on contemporary India. Structured around letters from an unseen protagonist, L, directed to her estranged lover, K, Kapadia's film is at once grand and contained, weaving fragments of a romance and moments of domestic life with handheld documentary footage captured around the country over several years...

Both explicit and subtle in its invocation of great parallel cinema filmmakers like Ritwik Ghatak, Satyajit Ray, and Mrinal Sen, *A Night of Knowing Nothing* is far from an exercise in nostalgia. Instead, it updates those artists' oneiric visuals

and intellectual acumen to reflect on the current state of Kapadia's home nation – specifically the obstacles faced by its youth. A film of unexpected urgency that delivers on the exhilarating potential promised by Kapadia's breakthrough shorts, *A Night of Knowing Nothing* announces the arrival of an audacious cinematic talent." — Andréa Picard, Toronto International Film Festival

Screenings

| | |
|-----|----------------------|
| CIT | Tue 9 Nov, 8.15 pm |
| LHC | Sat 13 Nov, 11.00 am |
| LHC | Tue 16 Nov, 4.00 pm |

E Documentary film exempt from NZ Classification labelling requirements

Once Upon a Time in Calcutta



Director/Screenplay/Editor: Aditya Vikram Sengupta
India 2021 | 131 mins
Cast: Bratya Basu, Anirban Chakrabarti, Arindam Ghosh, Sreelekha Mitra
Cinematography: Gökhan Tiriyaki
Music: Minco Eggersman
Language: In Bengali with English subtitles
Festivals: Venice 2021

"Aditya Vikram Sengupta's *Once Upon a Time in Calcutta* opens with a death and ends with another. In between, the bustling metropolis... breathes and pulsates through a handful of characters that Sengupta's screenplay assembles on a vivid canvas...

Once Upon a Time in Calcutta is a portrait of a city not as an inanimate composite of its streets, hoods and buildings but as a giant living organism whose lifeblood are its denizens... Kolkata – the title opts for Calcutta to suggest continuum – assumes the form of a full-blown character that impacts, and is impacted by, the film's two principal figures. One is a former actress coming off the death of her daughter... and seeking to move on. The other is a depressive loner who

clings desperately to a moribund theatre that he owns but no longer has any use for...

In *Once Upon a Time in Calcutta*, people seek to cloak their remembrances, regrets and resentments in their pursuit of love, happiness and survival. Faceless and forgotten... these people sum up a metropolis that itself is forever in quest of sustained stability." — Saibal Chatterjee, NDTV.com

Screenings

| | |
|-----|---------------------|
| PEN | Sun 7 Nov, 1.00 pm |
| LHC | Tue 9 Nov, 1.30 pm |
| LHC | Mon 15 Nov, 8.15 pm |

M Offensive language

Godavari

“Nikhil Mahajan is a genre filmmaker who debuted with the Marathi film noir *Pune-52* (2013), and followed it up with the vigilante action film, *Baji* (2015). A graduate of the International Film School Sydney, he made the Netflix original series *Betaal* in 2020, which was produced by Blumhouse and Shah Rukh Khan. Nikhil returns to feature filmmaking after six years with *Godavari*, his most personal film yet...

Every month Nishikant walks through his town of Nashik, collecting rent for his family of landowners. Each repetition of the cycle only intensifies his bitterness and anger towards his tenants, his parents, his daughter, and the river that runs through the centre of Nashik, the Godavari. Just as his anger threatens to boil over, his family is confronted with a series of tragedies and revelations that shift their lives and their world into clearer focus.

With each new bombshell, the struggles and melancholy of a hard life are tested against the values of the past, all set along and resonant to the river itself, a mysterious object that may be irretrievably contaminated or eternally resilient, depending on who you ask – and when. What ensues is a film teeming with an energy of reinvigoration, given wings by its ensemble of complex characters and unforgettable leading performance by Jitendra Joshi as Nishikant. *Godavari* isn't only an intimate drama, it's a cleansing experience, one steeped in



the wisdom of tradition, compassion, and acceptance.” — Vancouver International Film Festival

“The river Godavari is referred to as the Ganges of the south. It originates near Nashik and holds tremendous importance in Hindu culture as a place for last rites for most of western and southern India.”

VIFF Vancouver International Film Festival

Director: Nikhil Mahajan
India 2021 | 110 mins

Cast: Jitendra Joshi, Sanjay Mone, Vikram Gokhale, Neena Kulkarni, Gauri Nalawade, Priyadarshan Jadhav
Producers: Nikhil Mahajan, Parag Mehta, Jitendra Joshi, Pavan Malu, Mitali Joshi
Screenplay: Nikhil Mahajan, Prajakt Deshmukh
Cinematography: Shamin Kulkarni
Editor: Hrishikesh Petwe
Music: AV Prafullachandra
Language: In Marathi with English subtitles
Festivals: Vancouver 2021

Screenings

CIT Wed 10 Nov, 6.15 pm
PEN Thu 18 Nov, 1.30 pm
PEN Sun 21 Nov, 3.30 pm

TBC NZ Classification tbc

Writing with Fire

The story of a fearless journalist devoted to exposing injustice is well-tread cinematic ground, yet it feels as fresh and riveting as ever in *Writing with Fire*, the debut feature from co-directors Sushmit Ghosh and Rintu Thomas.

The award-winning documentary tells the story of the women behind India's only all-female news network, *Khabar Lahariya*, or 'Waves of News'. The film follows unflinching chief reporter Meera Devi and her team as, having kept the newspaper going for 14 years, they begin a transition from print to digital in a determined effort to move with the times. For many of the women, all of whom belong to India's lowest caste – *Dalit* or 'untouchable' – this is the first time they've owned a cellphone.

Based in Uttar Pradesh, India's most populous state, the women of *Khabar Lahariya* are rigorous reporters, taking on stories ranging from police incompetence, protests and corruption to sexual assault and murder. Mocked and discouraged by everyone from their neighbours to their husbands, they are relentless in their conviction, and it's truly electrifying to watch this group of rural women prove all the men wrong.

Writing with Fire is an intimate and invigorating exploration of power, patriarchy and democracy in contemporary India. Traversing the



personal, political and professional, the film premiered at the 2021 Sundance Film Festival in the World Cinema Documentary Competition, where it won both the Audience Award and a Special Jury Award for Impact for Change. — Amanda Jane Robinson

“Armed with eagle-eyed filmmakers and compelling subjects, the film deftly blends the (inextricably linked) personal and professional sides of the journalists' work.”

— Kate Erbland, *Indiewire*

SUNDANCE FILM FESTIVAL

Directors/Producers: Rintu Thomas, Sushmit Ghosh
India 2021 | 92 mins

With: Meera Devi, Shyamkali Devi, Suneeta Prajapati
Cinematography: Sushmit Ghosh, Karan Thapliyal
Editors: Anne Fabini, Sushmit Ghosh, Rintu Thomas
Music: Ishaan Chhabra, Tajdar Junaid
Language: In Hindi with English subtitles
Festivals: Sundance, Hot Docs, CPH:DOX 2021
Awards: Audience Award & Special Jury Award (World Cinema Documentary), Sundance Film Festival 2021

Screenings

RCP Mon 8 Nov, 6.15 pm
CIT Thu 11 Nov, 2.00 pm
CIT Sat 20 Nov, 6.45 pm

E Documentary film exempt from NZ Classification labelling requirements

Mobilise

These incisive documentaries amplify the voices of those on the front lines of the struggle for social justice around the globe. Be it women rising against nuclear armament, citizens confronting police violence, individuals fighting social stigma or artists finding creative means to fight the power, all of these films reinforce the power of the individual to stand up and push for change.

All These Sons



TRIBECA

Directors/Cinematography: Joshua Altman, Bing Liu
USA 2020 | 91 mins

Producers: Joshua Altman, Bing Liu, Kelsey Carr, Zak Piper
Editors: Joshua Altman, Bing Liu, Joe Beshenkovsky, Jennifer Tiexiera

Music: Kris Bowers

Festivals: Tribeca 2021

Awards: Best Cinematography, Documentary Feature, Tribeca Film Festival 2021

In two of the most violent regions of Chicago, community self-help groups struggle desperately to stem the rising tide of shootings in their neighbourhoods. *All These Sons* offers audiences an on-the-street look at the lives of the young men most likely to be perpetrators and victims of gun violence in Chicago's notorious South and West sides.

Directors Bing Liu and Joshua Altman (*Minding the Gap* NZIFF 2018) present a non-judgmental examination of the complex factors contributing to the region's boggling crime stats. At the heart of the narrative are two older community workers struggling to keep the young men in their charge out of trouble through group work, providing housing and opportunities for employment. Life is a bittersweet blend of familial and neighbourhood

love shadowed by the ever-present threat of violence from rival gangs and police.

But at the core of the film is hope. Hope that not giving up on these young men can make a difference; hope that they can reject society's narrative of being 'irredeemable'; hope that structures will change if those they oppress can reclaim control of their lives.
— Adrian Hatwell

Screenings

| | |
|-----|----------------------|
| CIT | Tue 9 Nov, 6.15 pm |
| CIT | Wed 10 Nov, 12.20 pm |
| LHC | Sat 20 Nov, 12.45 pm |

E Documentary film exempt from NZ Classification labelling requirements

The Reason I Jump



Director: Jerry Rothwell
UK 2020 | 84 mins

Producers: Jeremy Dear, Stevie Lee, Al Morrow

Cinematography: Ruben Woodin Dechamps

Editor: David Charap

Music: Nainita Desai

Festivals: Sundance, London 2020

Awards: Audience Award (World Cinema Documentary), Sundance Film Festival 2020

In attempting to synthesise the way autistic and neurodivergent people might experience the world, the ambitious documentary *The Reason I Jump* is, in many moments, a sensory, visually stimulating experience.

Fan blades whir, sunlight refracts through a window, gravel jumps up under moving tyres, all intricately captured by filmmaker Jerry Rothwell. Using the memoir of 13-year-old autistic boy Naoki Higashida as a jumping off point, the film is a mix of direct address from the book, interviews with family members of autistic children around the world, and observant, patient sequences following the children as they go about their days in areas as far flung as Britain, India, Japan and Sierra Leone.

Much as the original *The Reason I Jump* served as a vital bridge between two worlds of understanding, the film serves an approximation of this experience – the intensity of details, the overwhelming sensory palette of the outside world, the soothing repetition of reliable tics – in a warm, gentle, profoundly illuminating way.
— Tom Augustine

Screenings

| | |
|-----|---------------------|
| DEL | Sat 6 Nov, 10.30 am |
| PEN | Mon 8 Nov, 4.15 pm |
| PEN | Sat 20 Nov, 1.00 pm |

E Documentary film exempt from NZ Classification labelling requirements

Mothers of the Revolution

In 1981, as their children played around the kitchen table, four mothers shared their fears about the prospect of nuclear war. Terrified for their children's future, they organised a 120-mile march from Cardiff to Berkshire to protest the impending arrival of US nuclear missiles at RAF Greenham Common.

UK media, preoccupied by a royal wedding, failed to take notice. Long before social media could launch global protests with the click of a button, the women's call for support inadvertently started one of the biggest and longest-running direct-action protests the world has seen.

Some 17,000 people answered their initial call and the Greenham Common Women's Peace Camp was established. During its 19 years, they reached thousands; we see their attempts to connect with the Moscow Group for Trust across the Iron Curtain, and show the impact Greenham women had in the Pacific. Their achievements changed the world – and the lives of those involved – with the roots of future global actions, like the Women's Marches of recent years, birthed in their success.

This extraordinary story shows how traditional ideas about mothering and womanhood were subverted as women faced down hostile Berkshire locals, police, military, media and, ultimately, global superpowers to take their protest worldwide. In this



absorbing documentary, narrated by Glenda Jackson and commemorating the 40th anniversary of the Greenham Common Women's March and Peace Camp, acclaimed New Zealand filmmaker Briar March (*Allie Eagle and Me* NZIFF 2004, *There Once Was an Island* NZIFF 2010, *The Coffin Club* NZIFF 2017) uses interviews, historical footage and recreations of events to tell their extraordinary and moving story. — Dionne Christian

“In a climate where the issues facing humanity can seem insurmountable, in a time when it can feel that we as individuals can't make a difference, the story of the mothers of the revolution is a powerful antidote.”

— *Mothers of the Revolution*

BFI LONDON FILM FESTIVAL

Director: Briar March
New Zealand 2021 | 102 mins

With: Titewhai Harawira, Julie Christie, Lucy Lawless, Rose McGowan, Glenda Jackson (narrator)
Producers: Matthew Metcalfe, Leela Menon
Screenplay: Matthew Metcalfe, Briar March
Cinematography: Maria Inés Manchego
Editors: Margot Francis, Simon Coldrick, John Gilbert, Tim Woodhouse
Music: Lachlan Anderson
Festivals: London 2021
Q&A: Briar Marsh*

Screenings

| | |
|-----|-----------------------|
| EMB | Sat 20 Nov, 12.30 pm* |
| PEN | Sun 21 Nov, 12.45 pm* |
| RCP | Sun 21 Nov, 4.00 pm |

E Documentary film exempt from NZ Classification labelling requirements

White Cube

Dutch artist Renzo Martens has a dream: to kickstart an indigenous art economy among Congolese plantation workers. This will supplant the modern slave labour of the multinational palm oil industry, where labourers break their backs for less than a dollar a day. The local community are intrigued by the plan, but sceptical that this is just the latest in an endless series of colonialist promises destined to be broken.

When his first attempt at a communal art workshop in 2011 is ruthlessly shut down by the plantation owners (Unilever, proud sponsors of the Tate Modern), it seems their reservations were well founded. Martens vows to be more strategic with his second.

In the abandoned Lusanga plantation, he sets up a sculpture workshop. The local work is scanned and reproduced in chocolate for European gallery audiences, with the proceeds from sales going directly back to the villagers.

A \$2000 windfall spurs the artists' ambitions and New York becomes the next port of call for the Cercle d'Art des Travailleurs de Plantation Congolaise (Art Circle of Congolese Plantation Workers), with representative Matthieu Kasiama along for the ride (and some mutual culture shock). Can Martens' access to the international art market create a sustainable way of life for the new



collective and allow them to recover a modicum of power, after more than a century of exploitation?

Martens' record of his experiences is a lucid, challenging and inspiring exploration, hinged on the possibility of an international art economy that benefits the working class that funded and built it. — Andrew Langridge

“The film has a heartfelt quality, and one can feel the sincerity with which Martens sets out to tie together the seemingly overly distant ends of these different worlds.”

— Chris Frieswijk, *Cineuropa*

idfa
International Documentary
Film Festival Amsterdam

Director/Screenplay:
Renzo Martens
Netherlands 2020 | 77 mins

With: Irène Knga, Matthieu Kasiama, René Ngongo
Producer: Pieter van Huystee
Cinematography: Remco Bikkers
Editors: Boaz van der Spek, Eric Vander Borgh, Jos de Putter, Jan de Coster
Sound: Ranko Paukovic
Languages: In English, French and Lingala, with English subtitles
Festivals: IDFA 2020

Screenings

| | |
|-----|---------------------|
| CIT | Fri 5 Nov, 2.30pm |
| LHC | Wed 10 Nov, 11.00am |
| CIT | Sun 14 Nov, 4pm |
| LHC | Sun 21 Nov, 7pm |

E Documentary film exempt from NZ Classification labelling requirements

River

“As we have learned to harness their power, have we also forgotten to revere them?” So asks Willem Dafoe in majestic tone-poem *River*, the latest documentary effort from Jennifer Peedom following her triumphant *Sherpa* (NZIFF 2015) and *Mountain* (NZIFF 2017). The subject: the waterways from which life sprang, but which are often an afterthought to the mighty oceans that they flow into.

In *River*, the ethereal and astonishing beauty of rivers all over the world is evoked through rapturous lensing, swooping and gliding down rushing waterfalls, descending into the depths alongside schools of fish, witnessing from above the uncanny patterns the waterways carve through the landscape. It is a reaffirmation of the beauty of the river, and an urgent call to protect them and to view them once again as the forces of nature that they are, not the commodities they have since become.

Guided by warm, gravelly narration from Dafoe and a heart-swelling score from the Australian Symphony Orchestra, the scale of *River* is enormous, a visual feast that demands the biggest screen possible. A jaw-dropping salute to the essential beauty of nature, *River* invites you to sit back and sink into the flow of rapturous images, letting them wash you away and come to the surface refreshed. — Tom Augustine



“*River* is a mesmerizing call to arms... Utilizing gorgeous footage of these rivers to their maximum effect, *River* will make you rethink your relationship to the natural world while also never being overbearing. Like its namesake, *River* changes you consistently, gradually, and permanently.” — Matt Goldberg, *Collider*

“A visually majestic, significantly airborne journey over a wide variety of rivers around the world. It is, on a moment-to-moment basis, stunning to behold...”

— Todd McCarthy, *Deadline*

Telluride
Film Festival

Director: Jennifer Peedom
Australia 2021 | 76 mins

Narrator: Willem Dafoe

Co-director: Joseph Nizeti

Producers: Jennifer Peedom, Jo-anne McGowan, John Smithson

Screenplay: Jennifer Peedom, Joseph Nizeti, Robert Mcfarlane

Cinematography: Yann Arthus-Bertrand, Sherpas Cinema, Ben Knight, Peter McBride, Renan Ozturk

Editor: Simon Njoo

Music: Richard Tognetti

Festivals: Telluride 2021

Screenings

| | |
|-----|---------------------|
| EMB | Sat 6 Nov, 10.45 am |
| PEN | Mon 8 Nov, 6.15 pm |
| EMB | Thu 11 Nov, 2.15 pm |
| PEN | Wed 17 Nov, 4.30 pm |

E Documentary film exempt from NZ Classification labelling requirements



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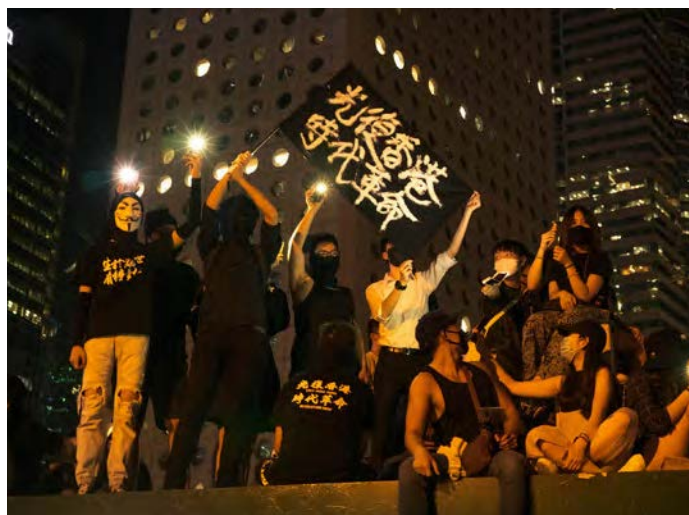
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When a City Rises

In June 2019, the Hong Kong government introduced an extradition bill that residents feared would further undermine the autonomy of the ex-British colony; millions marched peacefully against the proposal. Ignored by their unelected leader, some protestors escalated their action, leading to unaccountable police brutality that drove more Hong Kongers to the streets and resulted in the largest and most violent protest movement against authoritarian Chinese rule.

This gripping documentary provides a comprehensive overview of the unrest in Hong Kong and the subsequent crackdown by the Chinese government, following four protestors as they take on various roles during the movement: William and Eve, university students who provide 'support'; MJ, a 'moderate' young man who joins protests regularly to the chagrin of his girlfriend; and Tan, a young father and a 'frontliner'. These are the radicals.

As the filmmaking collective follows these protestors, we see a movement broadly supported by the residents who fought on many fronts: rallies, street battles and district council elections. However, the arrival of Covid-19 and the imposing of a draconian National Security Law stifled any opposition in 2020. This film is a testament to those in Hong



Kong who tried to fight for a better future. — Vicci Ho

"Exceptional access, a wealth of nerve-shredding footage and impressively nimble work... one of the most complete accounts of the Hong Kong pro-democracy protests to date... an unbearably tense picture which unfolds with urgency of a thriller." — Wendy Ide, *Screendaily*

"As a jury, we were awed by their bravery, their vision and their dedication."

— CPH:DOX Documentary Film Festival 2021 Jury

CPH:DOX [★]
COPENHAGEN
INTERNATIONAL
DOCUMENTARY
FILM FESTIVAL

Directors: Evie Cheung, Cathy Chu, Huang Yuk-kwok, Ip Kar Man, Iris Kwong, Jenn Lee, Han Yan Yuen

Hong Kong/China 2021
100 mins

Producers: Sinead Kirwan, Han Yan Yuen
Cinematography: Yuling Chow, Cathy Chu, Amy Ip, Sharon Yeung, Han Yan Yuen
Editors: Huang Yuk-kwok, Jenn Lee
Music: Adrian Leung
Languages: In English and Cantonese, with English subtitles

Festivals: CPH:DOX 2021

Awards: F:act Award, CPH:DOX Documentary Film Festival 2021

Screenings

CIT Sun 7 Nov, 8.35 pm
CIT Tue 9 Nov, 2.05 pm
DEL Sun 14 Nov, 11.25 am

E Documentary film exempt from NZ Classification labelling requirements

All Light, Everywhere



Director/Screenplay/Editor: Theo Anthony
USA 2021 | 110 mins

Producers: Jonna McKone, Sebastian Pardo, Riel Roch-Dexter
Cinematography: Corey Hughes
Festivals: Sundance, CPH:DOX, Hot Docs, New Directors/New Films 2021

Awards: Special Jury Award (US Documentary), Sundance Film Festival 2021

"All Light, Everywhere... uses the framework of surveillance technology to reveal the blind spots in our perception of the world, and the power structures that exploit them for their own agenda.

From the attempts to capture the Transit of Venus in the late 19th century and the integral role of firearm technology in the creation of the motion picture camera... to a grand tour of Axon International, the world's leading manufacturer of body cameras and tasers for law enforcement, with forays into the early development of 'talking pictures,' or mugshots, for photographic classification of criminals, which has evolved into massive databases of images and footage... *All Light, Everywhere* uncovers the limitations of trying to understand the natural order of the

world and to predict the future behavior of complex systems. For those blind spots, beginning with the optic nerve, sending the brain impulses to invent the world we see, to the instruments we utilize that erase the body behind the camera... the film reiterates that we are not reproducing the world, we are producing a new world. The act of observation obscures the observation, the act of seeing is an intervention into the world." — Josh Kupecki, *Austin Chronicle*

Screenings

LHC Mon 8 Nov, 4.00 pm
LHC Tue 9 Nov, 8.30 pm
CIT Thu 11 Nov, 8.30 pm

E Documentary film exempt from NZ Classification labelling requirements

The Monopoly of Violence

Un pays qui se tient sage



Director/Screenplay: David Dufresne
France 2020 | 89 mins

With: Arié Alimi, Myriam Ayad, Ludvine Bantigny, Benoît Barret
Producer: Bertrand Faivre
Cinematography: Edmond Carrère

Editors: Florent Mangeot, Théo Serron

Languages: In French and English, with English subtitles

Festivals: New York 2020

David Dufresne's smart and provocative examination of political violence, in the context of the *gilets jaunes* protests of 2018 and 2019, takes a novel approach to the 'talking heads' documentary. His interviewees (who include protestors, police and politicians to journalists and academics) are engaged in dialogue with one another, often in response to large-scale projections of covert smartphone footage of protests and police interventions, though they are not formally identified until the end of the film. Although some give away their sympathies in the course of discussion, for the most part we can only assess them on the strength of their arguments.

Those arguments are extremely wide-ranging, from the philosophy of Max Weber, to the increasing

politicisation of law enforcement, to stark personal testimony of police brutality. The events described may be rooted in the French experience, but the issues the film confronts are troublingly universal.

The Monopoly of Violence is a prime example of a filmmaker employing a simple, powerful template to allow the complexities of a thorny issue to surface naturally. — Andrew Langridge

Screenings

DEL Tue 9 Nov, 9.00 pm
CIT Mon 15 Nov, 4.15 pm
CIT Sat 20 Nov, 5.00 pm

E Documentary film exempt from NZ Classification labelling requirements

Political States

Films in this collection delve into the conflicted past of a nation, either documenting reality or dramatising history to explore the roots of our current geopolitical climate. Pervasive racism, corrupt elections, religious power and historical atrocities are among the ambitious subjects tackled in these compelling narratives.

Babi Yar. Context



Director/Screenplay: Sergei Loznitsa
Netherlands/Ukraine 2021
121 mins
Producers: Sergei Loznitsa, Maria Choustova
Language: In Ukrainian with English subtitles
Festivals: Cannes (Special Screenings) 2021
Awards: Golden Eye (Special Mention), Cannes Film Festival 2021

Sergei Loznitsa's latest exhumation of Soviet historical archives charts the course of a terrible humanitarian tragedy that unfolded at Kiev's Babi Yar ravine during World War II. Footage details the 1941 German invasion of Ukraine, the subsequent mass murder of Kiev's Jewish populace, recapture by Soviet forces in 1944, through to war-crimes trials and executions that followed.

A masterwork of selection and editing, *Babi Yar. Context* is unflinching in its portrayal of humanity at its worst. Bodies are callously flung into piles, or impassively regarded in snow-covered fields. Photo stills of execution bound individuals are held long, daring the audience to look away. Loznitsa is unsparing in his treatment of Ukrainian collusion with the Nazi occupiers; that some saw

Hitler as liberating them from Stalinist control is understandable, but such illusions were soon shattered.

Loznitsa's film holds a mirror to the dangers developing in our current geopolitical context – political polarisation, fast surfacing racism and scapegoating to justify extreme violence – and challenges us not to forget where we have been before. — Jacob Powell

Screenings

LHC Mon 8 Nov, 8.15 pm
CIT Sun 14 Nov, 1.30 pm

R13 Violence, cruelty & content that may disturb

'Til Kingdom Come

Ad Sof HaOlam



Director: Maya Zinshtein
Israel 2020 | 77 mins
With: Yael Eckstien, Boyd Bingham, William Bingham, Pat Robertson
Producers: John Battsek, Abraham Troen, Maya Zinshtein
Screenplay: Mark Monroe
Cinematography: Abraham Troen
Editor: Elan Golod
Music: Miriam Cutler
Languages: In English and Hebrew, with English subtitles
Festivals: IDFA, DOC NYC 2020

Have you ever met someone with a near obsessive passion for another's culture? *'Til Kingdom Come* dives deep into this discomforting experience as Israeli journalist-documentarian Maya Zinshtein attempts to fathom the whys-and-wherefores of the unusual bonds between fundamentalist American Evangelical Christians and Israeli Jews.

The film spends time with a small-town Kentucky pro-Israel church community (representative of a powerful United States voting bloc), in Israel with Christian-Jewish fellowships and hardline settler organisations, and with the politicians and lobbyists pushing their agendas.

The filmmakers provide a respectful space for each interviewee to share freely whilst maintaining firm editorial control over the film's

engaging narrative. The sifting and contrasting of various viewpoints reveals a strange symbiosis between groups who each derive significant benefits (political, financial, religious) from the other, whilst ignoring their ultimately oppositional aims. Without ever overwhelming, Zinshtein's position slowly but surely solidifies, shrewdly encapsulated in the film's final moments. — Jacob Powell

Screenings

CIT Mon 8 Nov, 1.45 pm
LHC Sun 14 Nov, 6.45 pm
CIT Wed 17 Nov, 6.15 pm

E Documentary film exempt from NZ Classification labelling requirements

President

A power vacuum emerged in Zimbabwe following the ousting of long-term president-cum-dictator Robert Mugabe. With the promise of the first genuinely democratic election in the country in decades, two primary challengers emerged – former vice president Emmerson Mnangagwa and the young, idealistic outsider Nelson Chamisa. In the early stages of Camilla Nielsson's documentary, a spiritual follow-up to her Zimbabwe-set feature *Democrats* (NZIFF 2014), Chamisa, an incredibly magnetic presence, drums up enormous grassroots support across the country, captured in vivid campaign rallies of enormous scale. Victory seems secure – until election night, when the forces of the established power begin to stir in the background.

Featuring remarkable on-the-ground access to Chamisa's dogged team and their campaign first for victory, then for justice, *President* moves to the tune of a classic political thriller, with the highest possible stakes. The film finds disturbing echoes of more highly publicised political crises unfolding around the world, but also profound hope in its portrait of unshakeable determination in the face of decades-long oppression. — Tom Augustine

"...it's the testimony of ordinary folk – the election monitor beaten over the head with an iron bar, for



example – that makes Nielsson's film so chilling. The casual violence, the stony, brazen-faced manipulation of truth in this African nation shows how difficult it is to get a foot on the ladder of democracy, and how tenuous that hold is – there and everywhere." — Fionnuala Halligan, *Screendaily*

"*President* may hit especially hard with... talk of stolen elections – as it depicts a scenario in which such accusations are backed by disturbing numeric discrepancies rather than wounded ego and bluster."

— Guy Lodge, *Variety*



Director: Camilla Nielsson
Denmark/USA/Norway 2021
116 mins

With: Nelson Chamisa, Thabani Mpofu, Nkululeko Sibanda

Producers: Joslyn Barnes, Signe Byrge Sørensen

Cinematography: Henrik Bohn Ipsen

Editor: Jeppe Bødskov

Music: Jonas Colstrup

Languages: In Shona and English, with English subtitles

Festivals: Sundance, CPH:DOX 2021

Awards: Special Jury Award (World Cinema Documentary), Sundance Film Festival 2021

Screenings

| | |
|-----|---------------------|
| RXY | Sun 7 Nov, 12.50 pm |
| RXY | Tue 9 Nov, 11.05 am |
| CIT | Sat 13 Nov, 6.30 pm |
| CIT | Thu 18 Nov, 3.45 pm |

E Documentary film exempt from NZ Classification labelling requirements

Who We Are: A Chronicle of Racism in America



"Who controls the past controls the future: who controls the present controls the past." — George Orwell, *1984*

Based on former ACLU Deputy Legal Director Jeffery Robinson's illuminating lecture on the history of US anti-Black racism, Emily and Sarah Kunstler's *Who We Are* builds upon the framework of his talk with a compelling blend of archival imagery, personal anecdotes (Memphian Robinson was 11 years old when Martin Luther King Jr. was assassinated and was one of the first Black students at an integrated school), plus interviews with key figures from recent watershed US race relations moments.

Robinson delivers a damning account of slavery and racism in the US, aiming to help break the country's repeating cycle of 'two steps forward, three steps back'. The quote from George Orwell's *1984* above speaks to false narratives that Robinson, and the film, seek to redress: the country was not founded on principles of freedom for all, rather white supremacy is enshrined in the very laws of the land.

Who We Are intentionally platforms voices who've known direct loss due to racism (on a personal or community scale), such as Eric Garner's mother and a 106-year-old survivor of the 1921 Tulsa Massacre. Robinson's open and well-reasoned approach belies a simmering anger and deep sadness within, which can't



help but seep out, lending a moving urgency to the film and its theses. — Jacob Powell

"Jeffery Robinson's guided tour through the past that anchors and divides his country is the best contextual primer for all those documentaries which came before." — Fionnuala Halligan, *Screendaily*

"If *An Inconvenient Truth* was an awareness campaign, then *Who We Are* is a rallying cry."

— Pat Mullen, *POV Magazine*

Directors: Emily Kunstler, Sarah Kunstler
USA 2021 | 118 mins

With: Jeffery Robinson, Josephine Bolling McCall, Gwen Carr, Tiffany Crutcher, Carolyn Payne

Producers: Emily Kunstler, Sarah Kunstler, Jeffery Robinson

Screenplay: Jeffery Robinson

Cinematography: Jesse Wakeman

Editor: Emily Kunstler

Music: Kathryn Bostic

Festivals: SXSW, Hot Docs 2021

Awards: Audience Award (Documentary Spotlight), SXSW Film Festival 2021

Screenings

| | |
|-----|---------------------|
| CIT | Fri 5 Nov, 12.00 pm |
| LHP | Tue 9 Nov, 3.45 pm |
| CIT | Tue 16 Nov, 8.10 pm |
| RCP | Thu 18 Nov, 6.15 pm |

M Content may disturb

Portraits

Individuals who have left an indelible mark on our world are the subjects of these insightful documentary profiles. Pioneers and iconoclasts, famed and unknown, living and departed, these diverse personalities have little in common but for the remarkable impact on the lives of those they touch.

Ailey



"In *Ailey* the body in motion serves as a canvas. Arms twisting, heads swaying, torsos rolling and feet tapping the floors conjure wells of emotion – pain, lust, sadness and joy. Directed by Jamila Wignot, this stunning documentary chronicles the rich life of Alvin Ailey, the American dance giant, choreographer and founder of the innovative Alvin Ailey American Dance Theater. Wignot handles details of the legend's tumultuous biography with great care, honoring his talents while acknowledging the toll they took on him. But perhaps the greatest gift of this tightly conceived and beautiful doc lies in its appreciation of the divinity of dance..."

Wignot animates the chronological telling of Ailey's story with videos of dance pieces that reflect different periods of his life... From an

early age, he possessed an acute awareness of and fascination with bodies in motion. He understood dance as a tool for expression, a vehicle for building community and a way to embody unfettered freedom...

Wignot outlines the success of Ailey's company and paints a delicate portrait of the artist's life... One walks away admiring not just the film's subject, but its director, too." — Lovia Gyarkye, *Hollywood Reporter*

Screenings

| | |
|-----|----------------------|
| PEN | Wed 10 Nov, 2.00 pm |
| PEN | Sat 13 Nov, 11.30 am |
| CIT | Mon 15 Nov, 6.15 pm |
| CIT | Tue 16 Nov, 2.05 pm |

E Documentary film exempt from NZ Classification labelling requirements



Director: Jamila Wignot
USA 2021 | 82 mins

With: Alvin Ailey, George Faison, Judith Jamison

Producers: Jamila Wignot, Lauren DeFilippo

Cinematography: Naiti Gámez
Editor: Annukka Lilja

Music: Daniel Bernard Roumain

Festivals: Sundance, CPH:DOX, Tribeca 2021

My Father and Me



Director: Nick Broomfield
UK 2019 | 97 mins

With: Maurice Broomfield, Nick Broomfield

Producers: Kyle Gibbon, Shani Hinton, Marc Hoferlin

Editors: Joe Siegal, Marc Hoferlin
Music: Nick Laird-Clowes

Festivals: New York, Vancouver 2019

Filmmaker Nick Broomfield has played a large role in popularising the self-reflective documentary subgenre, in which making the film is itself the subject of the film, over his four-decade career. In his latest feature, however, he stops chasing the powerful and dangerous to instead memorialise his photographer father, Maurice Broomfield.

Maurice is credited as being one of Britain's foremost photographers following the end of World War II, known for his elaborately staged scenes of industry, casting workers as the protagonists in England's industrial boom. With skillfully applied lighting, contrived scenes and posed employees, the photographer created beautiful, if artificial, records of the nation's industrial apex.

The father's approach to art is wholly different from the son's, and these ideological differences form the entry point of the documentary.

Warm and insightful, the film is as much about the ideas and actions that ruled the 20th century as it is the intricacies of life for a family of creatives. *My Father and Me* is a moving look at how the past shapes the present and how difference can breed respect. — Adrian Hatwell

Screenings

| | |
|-----|---------------------|
| PEN | Sun 7 Nov, 11.00 am |
| PEN | Thu 11 Nov, 1.45 pm |
| LHP | Mon 15 Nov, 8.15 pm |

E Documentary film exempt from NZ Classification labelling requirements

Roadrunner: A Film about Anthony Bourdain

To fans, Anthony Bourdain was a figure of relentless inquisitiveness, deeply committed to experiencing all this world had to offer. He seemed such a positive force in the mediascape that many were left completely blindsided by his suicide in 2018. *Roadrunner* has little to say in resolving Bourdain's tragic end, concerned instead with celebrating the way he lived – honest, adventurous and engaged.

Filmmaker Morgan Neville (*Won't You Be My Neighbor?*, *Best of Enemies* NZIFF 2015) concentrates this latest documentary on the period of Bourdain's life most familiar to the public, charting his rise to television stardom. When Bourdain's enjoyable tell-all about the inner workings of fancy restaurants, *Kitchen Confidential*, makes him an overnight success, he corrals newfound star power to become a travelling television personality with shows like *A Cook's Tour* and *Anthony Bourdain: Parts Unknown*.

At times the film does paint Bourdain as a frustratingly self-defeating character, but it isn't as interested in 'figuring out' the charismatic celebrity as it is exemplifying the sort of frank and spontaneous tribute Bourdain himself might have created.

There is no shortage of interesting people who have come into Bourdain's orbit, but the film



Image courtesy Park Circus/Universal

wisely eschews star power to prioritise interviewees with real intimacy and insight. *Roadrunner* is a suitably colourful and energetic tribute to a life thoroughly lived. — Adrian Hatwell

“Every celebrity projects an image, but Bourdain, the disarmingly literate bad-boy punk rock star of the restaurant world, was a compulsive truth-teller who scraped the fakery off every encounter.”

— Owen Gleiberman, *Variety*

TRIBECA
FILM
FESTIVAL

Director: Morgan Neville
USA 2021 | 118 mins

With: Anthony Bourdain, Ottavia Busia, Eric Ripert, Christopher Collins, Lydia Tenaglia, David Chang, Tom Vitale, John Lurie

Producers: Morgan Neville, Caitrin Rogers

Cinematography: Adam Beckman

Editors: Eileen Meyer, Aaron Wickenden

Music: Michael Andrews, Noveller, John Lurie, Queens of the Stone Age

Festivals: Tribeca 2021

Presented in association with

canvas

Screenings

PEN Tue 9 Nov, 12.15 pm
PEN Fri 12 Nov, 6.15 pm
EMB Sun 14 Nov, 8.30 pm
EMB Fri 19 Nov, 3.30 pm

M *Offensive language & deals with suicide*

Helmut Newton: The Bad and the Beautiful

Responsible for more than his share of controversy throughout the history of fashion photography, German shooter Helmut Newton and his legacy of boldly erotic imagery receives a venerated overview from those who worked and played with the artist. While many acclaimed fashion photographers now face a reckoning for their predatory behaviour, Newton is remembered fondly as a gentle genius with a childlike penchant for mischief.

Followers of fashion from the 60s onwards will be familiar with Newton's often imitated style: strong female figures in stylised scenes of eroticism, elements of the fetishistic pushing against social mores. Celebrities including Claudia Schiffer, Grace Jones and Charlotte Rampling recount the stories behind their famous images, describing a convivial artist whose true personality seems to run counter to the controversial persona generated by his works.

The documentary recounts Newton's early life in the decadent Weimar Republic before his Jewish family were forced to weather the rise of Nazism. In 1938 the family fled Germany, but not before the Aryan beauty standards and photography of Leni Riefenstahl left an indelible impression on the future artist. Eventually arriving in Australia where he would meet his longtime wife



Image: Alice Springs, Helmut Newton Estate, courtesy Helmut Newton Foundation

June, Newton takes the trauma of his upbringing and processes it through the confronting, sexy style that would make him a star.

There is a lot to be unpacked in Newton's practice and continuing influence on the photography industry, but that is not the film's primary concern. Instead, audiences are treated to an array of affectionate remembrances from the impressive women who best represent the ideals that so infatuated this audacious artist. — Adrian Hatwell

“Don't look poverty stricken. Look incredible!” he instructs a model. Newton himself looks as if he's just stepped off a yacht in the French Riviera... youthful... trim and tanned.”

— Cath Clarke, *The Guardian*

TRIBECA
FILM
FESTIVAL

Director/Screenplay: Gero von Boehm
Germany 2020 | 93 mins

With: Helmut Newton, June Newton

Producer: Felix von Boehm

Screenplay: Gero von Boehm

Cinematography: Pierre Nativel, Marcus Winterbauer, Alexander Hein, Sven Jakob-Engelmann, Uli Fischer, Pauline Pénichout

Editor: Tom Weichenhain

Sound: Markus Krohn

Languages: In English, French and German, with English subtitles

Festivals: Tribeca 2020

Presented in association with

VIVA

Screenings

CIT Fri 5 Nov, 6.15 pm
LHC Sat 6 Nov, 11.00 am
LHC Mon 8 Nov, 11.30 am
LHP Sun 14 Nov, 6.15 pm
LHC Fri 19 Nov, 4.15 pm

M *Nudity*

Mr Bachmann and His Class

Herr Bachmann und seine Klasse

Dieter Bachmann teaches music and maths, and whatever else might be required, in the small German town of Stadallendorf. Although the photogenic, bucolic setting seems like a throwback to simpler times, his class is anything but. The children are all from immigrant families who have settled here to work in the local factory. They come from all over: Turkey, Morocco, Bulgaria, Kazakhstan, Brazil, Russia, Sardinia. Some have fled persecution or destitution; some have almost no German. Nevertheless, Mr Bachmann slowly and patiently forges a bond with each student through understanding, engagement and validation. And the dumb, timeless power of "Smoke on the Water".

Director Maria Speth won the Silver Bear at the 2021 Berlin International Film Festival for this absorbing observational documentary in the style of Frederick Wiseman and Nicolas Philibert (this film could be seen as a sequel, of sorts, to Philibert's exquisite docu-drama, *To Be and To Have* NZIFF 2002).

The film is absorbing, rich and subtle. The nuances of shifting relationships are allowed to breathe as we move through the seasons of a year, and the history of the town – with its long-term reliance on migrant labour (including forced labour during the Nazi regime) – gradually emerges to provide a historical context for the current generations.



This is an assured, inspiring portrait of a micro-community forged from unlikely components and of the dedicated professional who made it happen: in the words of a parent, "a good, emotional teacher".
— Andrew Langridge

"Maria Speth's affectionate and inspiring portrait of an affectionate and inspiring man leaves little doubt that for a vast proportion of the students ... that name will be 'Herr Bachmann.'"

— Jessica Kiang, *Variety*



Director/Producer/Editor:
Maria Speth

Germany 2021 | 217 mins

With: Dieter Bachmann
Screenplay: Maria Speth, Reinhold Vorschneider
Cinematography: Reinhold Vorschneider
Language: In German with English subtitles
Festivals: Berlin 2021

Awards: Jury Prize, Berlin International Film Festival 2021

Presented in association with



Screenings

LHC Sat 13 Nov, 1.00 pm
LHC Sun 21 Nov, 1.00 pm

E Documentary film exempt from NZ Classification labelling requirements



HOW DYNAMIC IS GERMAN

Learn German before (or instead of) your next trip to Europe...



Reiten



Fechten



Handball



Tauchen



Seiltanzen



Segeln



Ski fahren

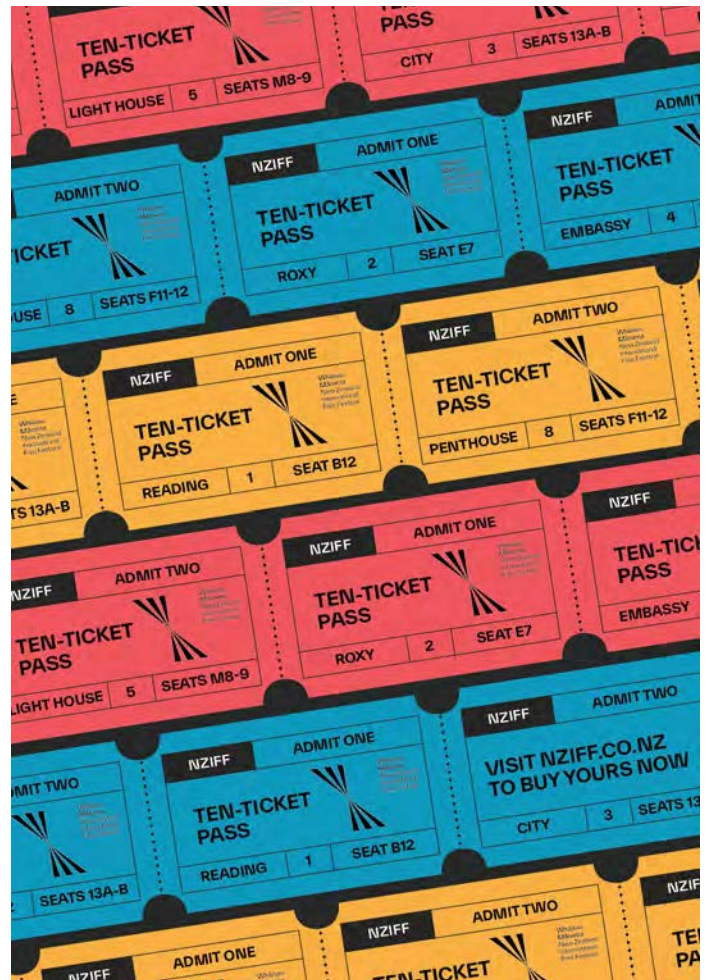


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My Name is Gulpilil

The great Aboriginal actor (and dancer, and singer, and painter) David Gulpilil has brought his intensity, dignity and authenticity to Australian cinema for half a century. Now battling lung cancer and looked after by a full-time carer, Mary, in this documentary he makes his final film testament: “My story of my story”, as he puts it.

Despite Gulpilil’s frailty, he retains every ounce of his electrifying screen presence as he talks viewers through his life and career, commencing with his discovery as a teenager by Nicolas Roeg, who cast him as the lead in the classic *Walkabout* (1971) and catapulted him from the Arnhem Land bush to the Cannes Film Festival and dinner with the Queen. Thus began the mixed blessing of “living in two worlds” that Gulpilil has been compelled to follow ever since. He speaks fondly of favourite roles (in such films as *Storm Boy* (1976), *Mad Dog Morgan* (1976), *Rabbit-Proof Fence* (2002), *The Tracker* (2002) and *Ten Canoes* NZIFF 2006) and explains his strategy of “making film into history” by using it to record his culture for posterity. He’s also arrestingly frank and fearless about his illness, the looming end of his life and the preparations for his funeral and return to his homeland.

The documentary is generously illustrated with film



extracts, archival footage and scenes from his autobiographical one-man show, but what audiences will really treasure is the present-day David Gulpilil, the seasoned storyteller, talking directly to us one last time. — Andrew Langridge

“Reynolds understands that Gulpilil isn’t just a great actor but a portal to a different way of thinking, a different way of being, even a different state of consciousness.”

— Luke Buckmaster, *The Guardian*



Director: Molly Reynolds
Australia 2021 | 106 mins

With: David Gulpilil, Mary Hood
Producers: Rolf de Heer, Peter Djigirr, David Gulpilil, Molly Reynolds
Cinematography: Maxx Corkindale, Miles Rowland
Editor: Tania M. Nehme
Music: Tom Heuzenroeder

Festivals: Adelaide 2021

Screenings

LHC Tue 9 Nov, 11.15 am
RXY Sat 20 Nov, 11.30 am
CIT Sun 21 Nov, 12.55 pm

M Violence & offensive language

Truman & Tennessee: An Intimate Conversation

Following her *Diana Vreeland: The Eye Has to Travel* (NZIFF 2012) and *Peggy Guggenheim: Art Addict* (NZIFF 2015) portraits, cine-biographer Lisa Immordino Vreeland turns her attention to two American literary giants.

Vreeland deftly and movingly reconstructs the long and entangled friendship/rivalry between Tennessee Williams and Truman Capote through their own writing, media appearances and excerpts from the film adaptations of their respective works. Two separate, astonishingly candid television interviews with David Frost, presented alongside each other, undergird the dialogue Vreeland concocts.

Truman and Tennessee shared much in common, from their Southern roots, traumatic childhoods, homosexuality, addiction and perceptive understanding of the human psyche, not to mention a talent for cultivating public raconteur personas.

Their professional trajectories and personal lives frequently intertwined; a fierce competitive spirit bruised their mutual respect. One suspects that, despite their ease with the cutting retort or bitchy appraisal of each other, the barbs must have stung two such sensitive men, who remained outsiders even when lavished with the glow of literary stardom. Watching and listening to their conversation, witnessing their affinities and contradictions, reveals what trailblazers they were, both as writers and as gay icons. — Sandra Reid



“[A]n edifying exploration of two men whose work was groundbreaking when they created it and continues to be essential in American literary history. Told together, their collective impact on the zeitgeist then and now is all the more undeniable.” — Lisa Trifone, *Third Coast Review*

“Immordino Vreeland... weaves her various themes — ambition and superstition, jealousy and acclaim, daddy issues and remembrances of their mothers — around a chronological account of their careers.”

— Peter Debruge, *Variety*



Director: Lisa Immordino Vreeland
USA 2020 | 81 mins

With: Truman Capote, Tennessee Williams
Producers: Jonathan Gray, John Northrup, Lisa Immordino Vreeland
Cinematography: Shane Sigler
Editor: Bernadine Colish
Festivals: Telluride 2020

Screenings

LHC Thu 11 Nov, 12.00 pm
CIT Fri 12 Nov, 4.30 pm
CIT Sat 20 Nov, 11.00 am
PEN Sun 21 Nov, 11.00 am

M Offensive language & sexual references

Beats

Explore the truth behind the musical legends with these insightful documentaries about the humanity behind the hits. From pioneers in punk and electronica to those who pushed past the boundaries of genre and gender, these films provide a privileged peek into personal realms of musical creativity.

Sisters with Transistors



CPH:DOX

Director/Screenplay:
Lisa Rovner

UK 2020 | 90 mins

With: Suzanne Ciani, Delia Derbyshire, Pauline Oliveros, Daphne Oram, Éleine Radigue, Laurie Spiegel, Clara Rockmore

Producer: Anna Lena Vaney

Cinematography: Bill Kirstein

Editors: Michael Aaglund, Mariko Montpetit, Kara Blake

Sound: Marta Salogni

Festivals: CPH:DOX 2020

Filmmaker Lisa Rovner blends archival footage and interviews with female electronic musicians in this fascinating documentary, including Clara Rockmore, a Theremin virtuoso who achieved fame performing with orchestras in the 1930s; Delia Derbyshire, co-creator of the *Doctor Who* theme and mathematician; and Buchla modular analog synthesiser diva Suzanne Ciani, the first woman to score a major Hollywood film, alongside founding her own electronic music record label and inventing the New Age genre.

There are many astounding moments in this film. Footage of Ciani caressing and coaxing sounds from her behemoth synthesiser is particularly touching, as is seeing French composer Éleine Radigue cry when she hears a decades-old work finally being performed. Pauline Oliveros, born in

1932 and openly gay from the dawn of her career, speaks of society's need for "a complete change of consciousness, throughout the musical field."

Sadly, these stories serve to highlight the lack of attention and recognition women receive in their field today. At its heart, *Sisters with Transistors* is not just about women electronic music pioneers, but of how little things have changed for them. — Jaimie Webster Haines

Screenings

| | |
|-----|----------------------|
| DEL | Wed 10 Nov, 6.30 pm |
| RXY | Sun 14 Nov, 11.00 am |
| RXY | Thu 18 Nov, 12.00 pm |
| CIT | Sat 20 Nov, 3.00 pm |

E Documentary film exempt from NZ Classification labelling requirements

Karen Dalton: In My Own Time



DOC NYC

Directors: Richard Peete, Robert Yapkowitz

USA 2020 | 86 mins

With: Karen Dalton, Nick Cave, Vanessa Carlton

Cinematography: Alex Gallitano, Sam Wootton, Kevin Phillips, Joe Anderson, Gabe Elder, Ryan Dickie

Editors: Lance Edmands, Robert Yapkowitz, Thomas Niles, Ed Yonaitis

Festivals: DOC NYC 2020

When Nick Cave first heard Karen Dalton's recording of "Something On Your Mind" he had to pull his car off the road and weep; not because it was sad – though it is – but because it was perfect. To Bob Dylan, who in the early 60s occasionally sang with Dalton in Greenwich Village coffee houses, she was the finest performer on the folk scene: "funky, lanky and sultry".

Yet great artistry is no guarantee of a great career as this intimate account of Dalton's singular, emotionally penetrating music and hard, short life amply illustrates. While film and recordings of Dalton are scant, directors Richard Peete and Robert Yapkowitz have created a deep and moving portrait, drawing on the testimonies of admirers such as Cave and the intimate memories

of Dalton's daughter Abbe, an ex-husband, a few lovers and number of close friends.

In addition, there are Dalton's own poetic ruminations, read from her notebooks by Angel Olsen, plus enough of her music to leave you wishing she had made a whole lot more. — Nick Bollinger

Screenings

| | |
|-----|----------------------|
| DEL | Sat 13 Nov, 2.10 pm |
| LHC | Sun 14 Nov, 3.15 pm |
| DEL | Thu 18 Nov, 4.30 pm |
| CIT | Sun 21 Nov, 11.00 am |

E Documentary film exempt from NZ Classification labelling requirements

Crock of Gold: A Few Rounds with Shane MacGowan Donatella Zinmella Festival de San Sebastián International Film Festival

The first inkling that this isn't just a music documentary is the glassy, drunken eyes of the 60-something Shane MacGowan. The contrast with the young MacGowan at the prime of his life, growling out the lyrics to "Fairytale of New York" at the start of this understated documentary, is stark. Director Julien Temple, himself considered punk rock royalty for his music documentaries including *Joe Strummer: The Future is Unwritten* (NZIFF 2006) and *Oil City Confidential* (NZIFF 2009), frames MacGowan's story as a quiet triumph, the triumph being that he is somehow still alive after a life of addiction. The portrait-like shots of MacGowan taken for the film echo out a warning about dependency.

This cautionary tale is also a one of Irish patriotism, the country's recent history at the fore. It's the tale of an incredible literary tradition in Ireland being continued by an unlikely punk rock musician. As the singer recounts his upbringing in rural Tipperary, his meteoric rise to fame in London and his descent into heroin addiction, he also charts Ireland's journey from The Great Hunger of the 1840s through to the Troubles in the latter half of the 20th century.

Shane MacGowan's folkloric story is swiftly layered with animated sequences of MacGowan's early life, archival footage of punk gigs, and casual, boozy interviews with



the wheezing, hissing MacGowan of today. Six decades of substance abuse have taken their toll on the frontman, but the poet who wrote such aching ballads as "A Rainy Night in Soho" and "The Broad Majestic Shannon" shines through his slurred words and vacant stare. "I'm just following the Irish way of life," he says. "Cram as much pleasure as you can into life and rail against the pain that you have to suffer as a result." — Steph Walker, Caitlin Abley

"You want Paddy? I'll give you f\$%king Paddy!"

— Shane MacGowan

Director: Julien Temple
UK/USA/Ireland 2020
124 mins

With: Shane MacGowan, The Pogues
Producers: Johnny Depp, Stephen Deuters, Stephen Malit, Julien Temple
Cinematography: Stephen Organ
Editor: Caroline Richards
Music: The Pogues

Festivals: San Sebastián, DOC NYC 2020

Awards: Special Jury Prize, San Sebastián International Film Festival 2020

Screenings

| | |
|-----|----------------------|
| RXY | Fri 5 Nov, 8.15 pm |
| RXY | Fri 12 Nov, 11.15 am |
| DEL | Mon 15 Nov, 8.05 pm |
| PEN | Tue 16 Nov, 8.30 pm |
| LHP | Wed 17 Nov, 8.15 pm |

R16 Violence, offensive language, drug use & sexual material

Poly Styrene: I Am a Cliché

Brought up in Brixton, Anglo-Somalian teenager Marianne Elliott-Said saw the Sex Pistols before they had made their first record and was inspired to form X-Ray Spex, one of the most vibrant and original bands to come out of punk's first wave.

In songs like "Identity" and "Oh Bondage Up Yours!" she addressed issues of consumerism and sexism in ways still pertinent today. As a woman of colour singing her mind, she lived and breathed the original punk ideals of non-conformity, anti-authoritarianism and doing-it-yourself.

But Poly's health battles, in addition to the misogyny and racism she experienced both within and outside the music business, led her to retreat from the spotlight at the height of her success, seeking solace in unexpected places. In her later years, the world she inhabited was one more often associated with hippies than punks.

Upon her death in 2011, daughter Celeste Bell "wasn't ready to be the caretaker of Poly Styrene's legacy" but, a decade on, she proves she is uniquely qualified to be just that, as narrator and co-director of this intimate and powerful documentary. Though there is plenty of music and footage of Poly Styrene in her performing prime, it is the relationship between the mother and daughter that sits at the heart of



Image: Falcon Stuart

this story, much more than just the rise and fall of a punk rock icon.
— Nick Bollinger

"My mother was a punk rock icon. People often ask me if she was a good mum. It's hard to know what to say. Sometimes I think of an answer she might have come up with. 'A good mum? How banal. How mundane.'"

— Celeste Bell

SXSW
SOUTH BY SOUTHWEST
FILM FESTIVAL

Directors: Paul Sng, Celeste Bell
UK 2021 | 101 mins

With: Poly Styrene, Ruth Negga, Margaret Emmons, Don Letts, Celeste Bell (narrator)

Producers: Rebecca Mark-Lawson, Matthew Silverman, Daria Nitsche

Screenplay: Zoë Howe, Celeste Bell

Cinematography: Nick Ward

Editor: Xanna Ward Dixon

Music: Marina Elderton

Festivals: SXSW, Rotterdam 2021

Screenings

| | |
|-----|----------------------|
| DEL | Sat 6 Nov, 9.30 pm |
| RXY | Thu 11 Nov, 6.15 pm |
| RXY | Tue 16 Nov, 2.00 pm |
| DEL | Sat 20 Nov, 11.55 am |

E Documentary film exempt from NZ Classification labelling requirements

Square Eyes

This collection has been curated especially for the youngest cinephiles in the family, along with those dedicated to staying young at heart. Short films cover the silly and serious, while animated features offer unique new role models and one special documentary introduces a young woman making waves in an unexpected arena.

Curated by **Nic Marshall** of Square Eyes Film Foundation, ardent promoters of international cinema to our youngest audiences and their movie-going companions.



Lily Topples the World



SXSW
2021
FILM FESTIVAL

Director/Editor:

Jeremy Workman

USA 2020 | 91 mins

With: Lily Hevesh

Cinematography: Jeremy Workman, Michael Lisnet

Festivals: SXSW, San Francisco 2021

Awards: Grand Jury Award (Documentary), SXSW Film Festival 2021

Recommended for ages 9+

Meet brilliant Lily Hevesh. Lily delights in creating spellbinding detailed designs with dominoes – temporary art installations that last just long enough to knock down. It's an interest and talent she discovered at age nine, introducing her Hevesh5 YouTube channel soon after to share her remarkable, colourful kinetic creations. Millions of subscribers, high-profile on-screen appearances, corporate events and various conventions later, Lily is now a shining Gen Z star and one of very few women in the field.

Generous, collaborative and quietly determined, Lily leads her gang of professional domino artists as they work with some of the biggest brands and personalities in the world – from LEGO, Pixar and Marvel to Jimmy Fallon, Katy Perry, Will Smith and YouTuber Casey Neistat.

Director Jeremy Workman allows Lily to gently share her story, revealing her passion, dedication and vulnerability. Lily's intricate artworks are undeniably incredible feats of both design and engineering, but the more important message she has to share is that each of us can – and should – find the thing that truly ignites and excites us. — NM

Screenings

RXY Sat 6 Nov, 11.45 pm
PEN Sun 14 Nov, 10.00 am

E Documentary film exempt from NZ Classification labelling requirements

Calamity

Calamity, une enfance de Martha Jane Cannary



Director: Rémi Chayé

France/Denmark 2020

82 mins

Voices: Salomé Boulven, Alexandra Lamy, Alexis Tomassian

Screenplay: Rémi Chayé, Fabrice de Costil, Sandra Tosello

Language: In French with English subtitles

Festivals: Annecy 2020

Awards: Best Feature, Annecy International Animation Film Festival 2020

Recommended for ages 6+

The great American frontierswoman Calamity Jane, renowned for her sharp-shooting skills, daredevil smarts and rejection of gender norms, has been immortalised in popular culture for decades. But before she become a legend, she was a fearless and feisty 12-year-old girl named Martha Jane Cannary.

This Annecy Award-winning, uniquely animated adventure picks up with young Martha Jane in 1863, as she's travelling with her family on the Oregon Trail. Along the way, her father is injured, leaving Martha Jane to take charge of her siblings and the family wagon. Tenacious and forthright, Martha Jane is far more comfortable wearing her dad's trousers, teaching herself to lasso and fighting with boys than following the rules and doing what she's told. But her unconventional

style and nerve doesn't sit well with the pioneer community, and when scandal hits, she must head into the gigantic wild and face danger in order to prove her innocence – and find her place in the world.

Full of rollicking encounters, sprawling plains, twangy tunes and a terrific spirit of defiance, *Calamity* is an empowering tale of a resilient and rebellious girl-hero who is bound to endear herself to audiences of all ages. — NM

Screenings

PEN Sat 6 Nov, 4.00 pm
RXY Sat 13 Nov, 11.00 am
RCP Sat 20 Nov, 4.00 pm

PG Violence

Marona's Fantastic Tale

L'extraordinaire voyage de Marona

A black-and-white pup, with a heart-shaped nose and a number of different names, lies mortally injured after a tragic car collision, as her dog-life flashes before her eyes. Told entirely from a puppy-perspective, we follow the youngest of a litter of nine as she is adopted, moving through temporary homes, garbage cans, alleyways and a series of eccentric owners – an acrobat, construction worker and finally a kid to call her very own.

A little dog's life isn't always easy, and through it all *Marona* endearingly and delicately explores themes of humanity, existence and relationships, sharing wise canine insights such as "Everyone has the right to love and a bone" along the way. Funny and painful, surprising and tender, *Marona's* circular journey encourages us to look at ourselves as the caregivers of others, then asks if we are offering the very best of ourselves, or if we could perhaps try a little harder, pay greater attention and move through our life thinking more of others.

Anca Damian, directing a screenplay written by her son Anghel Damian, has shaped an exquisitely imaginative animated world like no other, with an incredibly rich visual language and dazzlingly expressionistic sweeping designs, produced in part by acclaimed artist Brecht Evens and supported by Pablo



Pico's perfectly playful score.

Marona's heartwarming and bittersweet tale is a poetic and deeply affecting philosophical exploration of love, loyalty and the emotional impact of loss. It's a profound lesson in empathy anchored in compassion, reminding us, no matter our age, that happiness is a small thing. — NM

"Marona feels vibrant and upbeat even in moments of melancholy – like diving into an artistic child's sketchbook and watching the illustrations splash to life all around."

— Peter Debruge, *Variety*

INTERNATIONAL
FILM FESTIVAL
ROTTERDAM



Director: Anca Damian

France 2019 | 92 mins

Voices: Lizzie Brocheré, Bruno Salomone, Thierry Hancisse, Nathalie Boutefeu

Producers: Anca Damian, Ron Dyens, Tomas Leyers

Screenplay: Anghel Damian

Animation: Brecht Evens

Editor: Boubkar Benzabat

Music: Pablo Pico

Language: In French with English subtitles

Festivals: Annecy 2019; Rotterdam 2020

Recommended for ages 12+

Screenings

| | |
|-----|----------------------|
| RCP | Sat 6 Nov, 4.00 pm |
| EMB | Sun 14 Nov, 10.15 am |
| PEN | Sat 20 Nov, 11.00 am |

PG Adult themes

Animation For Kids

64 mins | Recommended for ages 6+

Come and spark little imaginations with us as we share ten terrific films, both silly and serious, made by dedicated artists all around the world who generously offer us their stylistically wonderful stories and diverse perspectives.

Tulip

Andrea Love, Phoebe Wahl
USA 2020 | 9 mins

Tulip, a tiny flower child, explores a wondrous needle-felted garden world in this little, *Thumbelina*-inspired story of acceptance.

Leaf

Aliona Baranova
Belarus/Czech Republic 2020 | 6 mins

Given a tiny red leaf, a larger-than-life sailor is reminded of home. He wonders what it would look like now.

Inkt

Joost Van den Bosch, Erik Verkerk
Netherlands 2020 | 3 mins

A neat-freak octopus uses all of his might trying to reach what he's aiming for.

A Stone in the Shoe

Éric Montchaud
France/Switzerland 2020 | 12 mins

Being different and fitting in is hard. Especially when your new classmates are rabbits and you're a frog.

Orgiastic Hyper-Plastic

Paul Bush
Denmark/UK 2020 | 7 mins

An animated extravaganza of plastic collected from beaches, roadsides, attics and junk shops.

The Pit

Markéta Kubátová Smolíková
Czech Republic 2019 | 9 mins

In a desolate cosmic landscape, a group of strange, extraterrestrial creatures are excavating a pit. But why?

The Silly Duck Wizard

Terry Ibele
Canada 2019 | 2 mins

A silly wizard only knows one spell about ducks.

Umbrellas

Jose Prats, Alvaro Robles
France/Spain 2020 | 13 mins

Safe and dry, Kyna has her Dad's love and protective umbrella-beard to carry her through... until one day her beloved dog needs rescuing.



Tulip

Bearing

Daniela Hýbnerová
Czech Republic 2019 | 2 mins

Keeping up with your Mama isn't always easy.

The Witch & the Baby

Evgenia Golubeva
UK/Russia 2020 | 5 mins

An ageing witch needs a baby for a spell that will make her young again. But when she brings home a little princess, things don't go quite as planned.

Screenings

| | |
|-----|----------------------|
| EMB | Sun 7 Nov, 10.15 am |
| RXY | Sun 21 Nov, 11.00 am |

TBC NZ Classification tbc

Animation NOW!

When it comes to animation, the only limit is a filmmaker's imagination and we have a selection of treasures and oddities from some of the most brazenly creative minds around the globe. One collection comprises shorts that will charm and inspire, another offers the kinds of frightful weirdness live-action just can't capture. Coming from some of the world's most prestigious animation schools, these programmes offer a varied look at the contemporary landscape of animated art.

This programme is curated by **Malcolm Turner**, animation programmer at NZIFF since 1988, and director of the Melbourne International Animation Festival.

See also: *Flee* (p11), *Ninjababy* (p41), *Sing a Bit of Harmony* (p46), *Calamity* (p90), *Marona's Fantastic Tale* (p91), and *Cryptozoo* (p97)

French Digital: Next Gen

76 mins approx.



3 Murs & Un Toit

For some time, Supinfocom (école SUPérieure d'INFORMATIQUE de COMMUNICATION) has been the dominant digital animation school in France. But there are some new kids on that block and, here at NZIFF's Animation Now! Department, we have been watching them go from strength to strength in recent years. Schools such as Pole3D, Brassart, École des Nouvelles Images, ArtFX, ESMA and Georges Méliès are sending us showreels that flaunt increasingly complex and fascinating films.

This programme showcases the best work from the next generation of French digital artists and animators. And as we always do,

we're looking for that essential blend of great technique, the power of the animator's vision and the most imaginative use of animation. — MT

Visit nziff.co.nz for full details on the 14 animated shorts in *French Digital: Next Gen*.

Screenings

LHC Fri 12 Nov, 6.15 pm
DEL Sat 20 Nov, 2.00 pm

TBC Classification tbc

Late Night Bizarre

Australia/Brazil/Canada/Estonia/France/Ireland/UK/USA | 74 mins approx.



Eating in the Dark

When you have to sit down and watch 4000 animated shorts a year, you come across some pretty wild stuff – stuff that usually works best late at night.

This is a haul of the juiciest, stickiest, most pungent pieces that have been slipped under our door in the last 12 months – the kind you wind up with when you dig that deep. So, sit down, put your hands where we can see them and take in the full-bodied aroma of *Late Night Bizarre* 2021.

— MT

Visit nziff.co.nz for full details on the 14 animated shorts in *Late Night Bizarre*.

Screenings

DEL Tue 16 Nov, 9.20 pm
LHC Sun 21 Nov, 8.45 pm

TBC NZ Classification tbc

Animation Now! #1: Into the Light

80 mins approx.

In the world of animation, anything is possible – the rules that bind theatre, literature or even live action film just don't apply. If you can imagine it, you can create it.

This creates infinite possibilities for stories that can't be told in any other form. It also helps that the audience for animation is usually up for the challenge.

Into the Light parades an eclectic group of charming animated films with a unique glaze, each telling its own inspiring and affecting story, often finding that glimmer of light in the most unexpected places. — MT

The Better Angels

Michael Cusack

Australia 2021 | 13 mins

A young soldier trying to escape the horrors of war finds an abandoned house. Within its walls, light shines on what might have been.

Push This Button If You Begin to Panic

Gabriël Böhmer

UK 2020 | 13 mins

Bartholomew Whisper's doctors are keen on experimental surgery, but the growing hole in his head is becoming quite beautiful...

Average Happiness

Maja Gehrig

Switzerland 2019 | 7 mins

A sensual world of statistics where pie charts melt, arrow diagrams twist and stock market curves merge with bar graphs for a collective climax.

Unraveled

Isabel Emily Katherine Wiegand, Asil Atay, Arden Colley, Kellie Fay

Spain 2020 | 4 mins

After a family separation, a young woman failed to provide the emotional support her mother needed. The woman relives this pivotal moment, wishing she could go back and say the things left unsaid.

About Love

Jelena Girlin, Mari-Liis Bassovskaja

Estonia 2020 | 10 mins

A forest, a fractured couple and an angel that may be able to lead their way meet at an opportune moment, when all choices seem possible.

The Stork

Morten Tšinakov, Lucija Mrzljak

Estonia 2020 | 16 mins

While smoking on a balcony, Citizen Stork is struck by a moment of clarity: in which he realises that he is a not a person but, rather, a bird.

My Galactic Twin Galaction

Sasha Svirsky

Russia 2020 | 7 mins

Good and evil, utopia and dystopia; narrative and post-narrative universes collide in a mortal battle to entertain the audience.

Nocturne

Alexander Dupuis

USA 2020 | 9 mins

Channelling stylings of sci-fi comics, op art and anime, a nameless character roams through a dream-logic journey in search of an elusive piano.

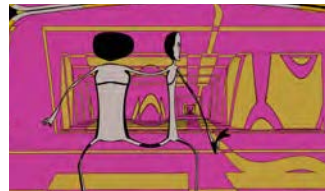
Screenings

DEL Sun 7 Nov, 4.45 pm
LHC Wed 17 Nov, 8.15 pm

TBC NZ Classification tbc



My Galactic Twin Galaction



Nocturne



The Stork

Animation Now! #2: Into the Dark

78 mins approx.

There is a deliciously seductive patina of menace and malevolence that purrs beneath the skin and directs the claws of so much fine animation.

Whether it is depicting the misshapen internal logic of the psychopath, recreating the darkest horrors no live-action camera could capture or Trojan-horsing a vision of darkness past the first line of our defences, animation is an artform perfectly suited for the purveyors of these dark visions. — MT

Clara With a Mustache

Illir Blakcori

Kosovo 2021 | 10 mins

Passed from hand to hand, a German banknote bears silent witness to the grim tango that is the life of those exiled by war.

Heart of Gold

Simon Filliot

France 2020 | 13 mins

In the exchange of flesh for gold, a mother and son discover the value of the deeper identity that glows beneath.

Family That Steals Dogs

John C. Kelley

USA 2020 | 6 mins

Witnessing his brother lead a canine abduction at a funeral pushes an artist into a quiet, melodic re-evaluation of his family... and all the pets he knew as a child.

Conversations With a Whale

Anna Samo

Germany 2020 | 9 mins

Part love letter, part shoulder-to-cry-on, one filmmaker attempts to reach through the curtain of festival rejection letters to locate a warmer space.

Goodnight Mr Ted

Sole Nicolas

Spain 2020 | 11 mins

Every night when the lights go out a valiant bodyguard made of the all the wrong stuff steps up to do what has to be done.

I, Barnabe

Jean-François Levesque

Canada 2020 | 15 mins

A priest haunted – or being chased – by his own demons has his life take a dramatic turn after an encounter with a mysterious rooster.

Vadim on a Walk

Sasha Svirsky

Russia 2021 | 9 mins

Vadim gathers his courage and leaves his narrow, familiar cube to stumble into an unknowable world.

Happiness

Andrey Zhidkov

Russia 2020 | 5 mins

In a cold and chaotic world a man is searching for true happiness, hoping that the simple things can transform into something blissful.

Screenings

LHC Wed 10 Nov, 8.45 pm
DEL Sun 14 Nov, 5.30 pm

M Official rating tbc



Heart of Gold



Conversations With a Whale



A Family That Steals Dogs

Incredibly Strange

Films selected to burrow into your mind, haunt your waking moments and ward off any chance of a peaceful night's sleep.

Too strange, deranged or dangerous for us to responsibly suggest, we've left this curation to the infamous **Ant Timpson**, founder of the legendary Incredibly Strange Film Festival.

Beyond the Infinite Two Minutes

Droste no hate de bokura



Fantasia
INTERNATIONAL FILM FESTIVAL

Director/Cinematography/

Editor: Junta Yamaguchi

Japan 2020 | 71 mins

Cast: Kazunari Tosa, Riko Fujitani, Gota Ishida, Masashi Suwa

Producers: Takahiro Otsuki, Kazuchika Yoshida

Screenplay: Makoto Ueda

Music: Koji Takimoto

Language: In Japanese with English subtitles

Festivals: Fantasia, Fantastic Fest 2021

Is it possible to be charmed to death from watching a movie? Well, this hilarious, heartfelt and joyous ode to the head-scratching wonderment of time travel could be considered the ultimate test of the theory. This highly inventive puzzlebox of a film, a seemingly one-take-shot-on-iPhone comic thriller has been hailed by festivals worldwide as a low-fi masterpiece of modern cinema.

Café owner Kato lives in an apartment above the business. One day he gets a message from himself two minutes into the future. The intricate script escalates this simple conceit with exponential returns until our protagonist is caught in a colossal cave of parallel timelines that would give Doc Brown and Marty McFly ulcers. At first Kato seems to have a handle on things, but when

well-meaning acquaintances become fascinated by the prospect of this ability to glimpse into the future, things start to spiral out of control.

Like an ingenious space-time-Rube-Goldberg piece, the film manages to deftly balance the complex ideas of predestination and free will alongside all the good-natured theatrics. — AT

Screenings

RXY Sat 13 Nov, 5.10 pm
DEL Mon 15 Nov, 6.30 pm
DEL Thu 18 Nov, 2.55 pm

PG Violence

John and the Hole



SUNDANCE
FILM FESTIVAL

Director: Pascual Sisto

USA 2020 | 103 mins

Cast: Charlie Shotwell, Michael C. Hall, Jennifer Ehle, Taissa Farmiga

Producers: Erika Portnoy, Alex Orlovsky, Michael Bowes

Screenplay: Nicolás Jacobone

Cinematography: Paul Özgür

Editor: Sara Shaw

Music: Caterina Barbieri

Festivals: Cannes (Selection) 2020; Sundance 2021

The Sundance Film Festival referred to Pascual Sisto's mesmerising debut as *Home Alone* by way of Michael Haneke, which gives an inkling to what this allegorical psychodrama has in store until the screenplay, penned by Academy Award-winning Nicolás Jacobone (*Birdman*, *The Revenant*), decides to subvert expectations as we peer into a comic abyss of teenage alienation.

Played with cool detachment by young Charlie Shotwell (*Captain Fantastic* NZIFF 2016), John is a 13-year-old enigma; coddled by loving parents Brad and Anna along with sister Laurie, we sense there's something off about the lad, even as the rest of his family are oblivious. Whether it's a fondness for faux-drowning or asking perplexingly strange questions, to total indifference for the nuclear family

surrounding him, something is not right in this suburban malaise. After receiving a new drone to play with, this awkward oddball discovers a bunker hidden in the woods near their home and it's not long before he's trapping his family inside. Free of the shackles of domestic imprisonment and with no parental restrictions, we're kept on edge waiting to find out what this teenage sociopath has planned for his trapped family and any guests who arrive unannounced. — AT

Screenings

DEL Thu 11 Nov, 9.00 pm
RXY Fri 19 Nov, 4.00 pm
RXY Sat 20 Nov, 8.15 pm
DEL Sun 21 Nov, 4.10 pm

R16 Offensive language & content that may disturb

Censor

In her bold, wildly accomplished debut feature, Welsh filmmaker Prano Bailey-Bond re-imagines the moral hysteria of the Thatcherite “video nasty” era as a deliciously meta, purposefully disturbing piece of psychological-horror.

It's the early 80s, and Enid (Niamh Algar) and her team of film censors spend their hours in dingy screening rooms, coolly scribbling down notes and assessing a litany of gut-churners before releasing them into the public. When a grisly murder occurs, supposedly mimicking a horror film that has slipped through their scissors, Enid finds herself at the center of an escalating media frenzy and questioning her role as a moral guardian. Meanwhile, repressed trauma from her past resurfaces, threatening to loosen her already-slippery grip on reality.

Awash in throbbing, seductive neon hues, *Censor* is a retro genre aesthete's dream, steeped in attentive period detail and atmosphere (lurid fake film titles, surreptitiously acquired, behind-the-counter VHS rentals). As with its closest sensory cousins, *Videodrome* and *Berberian Sound Studio*, this is sharply stylised film-within-a-film phantasmagoria of the highest order, with Algar's committed, unusually affecting performance grounding each heady detour into blood-spattered surrealism with empathetic force. — Aaron Yap



“This thrilling, dizzying debut... is a nostalgic treat for anyone old enough to remember the infamous ‘video nasties’ scare of the early 80s. Yet beneath the retro surface lies a more universal tale about the power of horror to confront our deepest fears – a timeless celebration of the liberating nature of the dark side.” — Mark Kermode, *The Guardian*

“Prano Bailey-Bond's *Censor* is a smart, delirious horror that, beyond its sheer gory playfulness, hits a rather tender nerve.”

— Ela Bittencourt, *Sight & Sound*



Director:
Prano Bailey-Bond
UK 2021 | 84 mins

Cast: Niamh Algar, Michael Smiley, Nicholas Burns, Vincent Franklin
Producer: Helen Jones
Executive producers: Andy Starke, Ant Timpson, Kim Newman, Naomi Wright, Lauren Dark, Ollie Madden, Daniel Battsek, Mark Burke, Kimberley Warner
Screenplay: Prano Bailey-Bond, Anthony Fletcher
Cinematography: Annika Summerson
Editor: Mark Towns
Music: Emilie Levienaise-Farrouch
Festivals: Sundance, Berlin, San Francisco 2021

Declaration of Interest

The staff and trustees of NZIFF congratulate Incredibly Strange programmer Ant Timpson on his involvement in this film as Executive Producer.

Screenings

EMB Fri 5 Nov, 8.45 pm
RXY Sat 13 Nov, 9.00 pm

R16 Horror, graphic violence & offensive language

The Sadness



Director/Screenplay/
Editor: Rob Jabbaz
Taiwan 2021 | 99 mins

Cast: Regina Lei, Berant Zhu, Ying-Ru Chen, Tzu-Chiang Wang, Lue-Keng Huang, Wei-Hua Lan, Ralf Yen-Hsiang Chiu, Chi-Min Chou
Cinematography: Jie-Li Bai
Music: Tzechar
Languages: In Mandarin and Hokkien, with English subtitles
Festivals: Locarno, Fantasia, Fantastic Fest 2021

Strap yourselves in folks, as things are about to get very messy and very nasty.

Rob Jabbaz's extremely transgressive Taiwanese splatter film *The Sadness*, a jarring, no-holds-barred manifesto on the disastrous mishandling of a viral pandemic, is leaving audiences both shattered and polarised. Some may find its unflinching excesses (every body part is defiled) and queasy dark humour simply too much to bear, but for those made of sterner stuff, this one-way trip to hell is one they won't want to miss.

A pandemic has spread throughout the world, but as Taipei reopens following a lockdown, the benign virus mutates, transforming citizens into homicidal rage-fuelled maniacs whose every deplorable hidden desire festers to the surface in an avalanche of unimaginable horror.

A young couple, Jim and Kat are separated and forced to confront the worst of humanity as they claw their way back through the city to reunite with each other.

Directing like he's on bath salts and adrenaline, Jabbaz steps on the gas when most filmmakers would choose to brake for fear of audience retribution – making this one ballsy fuck-you debut we can get behind. — AT

Screenings

DEL Wed 10 Nov, 8.30 pm
DEL Sat 20 Nov, 9.15 pm
RXY Sun 21 Nov, 8.45 pm

R18 Graphic violence, sexual violence, sex scenes, nudity & content that may disturb

The Scary of Sixty-First



Director: Dasha Nekrasova
USA 2021 | 81 mins

Cast: Betsey Brown, Madeline Quinn, Dasha Nekrasova, Mark Rapaportt
Screenplay: Dasha Nekrasova, Madeline Quinn
Cinematography: Hunter Zimny
Editor: Sophie Corra
Music: Eli Keszler

Festivals: Berlin, Vancouver 2021
Awards: Best First Feature, Berlin International Film Festival 2021

The 2021 Berlinale Best First Feature comes from actor and dirtbag politico-podcaster Dasha Nekrasova (*Red Scare*) who has dipped her pitch-black intellect and provocation into a sticky mess of shot-on-16mm paranormal psychosexual cinema.

When two 20-something women find a miraculously affordable high-end apartment on Manhattan's Upper East Side, the good news quickly turns sour when the previous owner is discovered to be none other than paedo-mogul Jeffrey Epstein. After moving in, the flatmates descend down separate rabbit holes: for Noelle, it's escalating Epstein conspiracy theories with a new girlfriend; for Addie, it's something even more disturbing, as a malevolent presence begins to invade their safe space.

Nekrasova's film takes no prisoners nor does it apologise for its borderline unlawful sense of bad taste – it's too busy creating an atmospheric and conflicted love letter to the works of DePalma and Polanski, while clutching a broken giallo mirror reflecting the lack of consequence for the systematic abuse by powerful evil men and unchecked capitalism. — AT

Screenings

DEL Tue 9 Nov, 4.45 pm
RXY Thu 11 Nov, 8.25 pm
DEL Sun 14 Nov, 7.15 pm
DEL Wed 17 Nov, 6.30 pm

R16 Violence, sex scenes, self-harm & offensive language

Earwig

The prior works of director Lucile Hadžihalilović, *Innocence* and *Evolution*, showcased her as a unique voice in the cinematic wilderness of xeroxes and copycats. Her latest, *Earwig*, has echoes of her previous films, intruding on similar territory of isolation, adolescence and mysterious individuals who wield some control of proceedings. Like cine-magician Lynch, Hadžihalilović sees and hears the world differently and finds ugly beauty in the quiet and dark recesses of everyday existence.

Set somewhere in post-WWII Europe, *Earwig* invites us to peer into the gothic habitat of Albert who tends to the very young Mia on a daily basis. Each day, like clockwork, Albert fits a set of intricate ice dentures on Mia – made from her own carefully extracted saliva, which is then frozen and cast into a new set of dentures. Mia is kept away from sunlight as much as possible, living a puzzling, trapped existence. Their cyclical routine includes silent dinners and spying on each other. Albert is guided by unseen figures that suddenly tell him to ready Mia for a trip to see someone important.

Hypnotic and at times confounding in its opaqueness and determination not to spell out everything, *Earwig* is a rare example of evoking that nightmarish quality of feeling like a peeping-tom, privy to someone else's dark dreams.
— AT



“Like a good surgeon, [Hadžihalilović] works at her own rhythm, administering gore and violence with extreme caution, killing us but doing it ever so softly. The knife cuts carefully but it cuts deep.” — Jordan Mintzer, *Hollywood Reporter*

“The threat of violence festers in the background, as the eldritch disquiet of Hadžihalilović’s imagery compounds itself without the catharsis of traditional scares.”

— David Ehrlich, *Indiewire*



Director:
Lucile Hadžihalilović
UK/France/Belgium 2021
114 mins

Cast: Paul Hilton, Romola Garai, Alex Lawther, Romane Hemelaers
Producers: Jean des Forêts, Amélie Jacquis, Andy Starke
Screenplay: Geoff Cox, Lucile Hadžihalilović
Based on the novel by Brian Catling
Cinematography: Jonathan Ricquebourg
Editor: Adam Finch
Music: Augustin Viard, Warren Ellis, Nicolas Becker
Festivals: Toronto, San Sebastián, London 2021

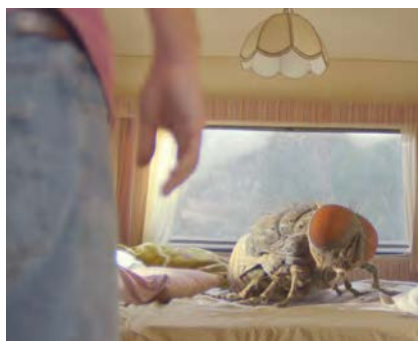
Screenings

RXY Sun 14 Nov, 8.55 pm
EMB Tue 16 Nov, 8.45 pm

TBC NZ Classification tbc

Mandibles

Mandibules



Director/Screenplay/ Cinematography/Editor:
Quentin Dupieux
France 2020 | 77 mins
Cast: Grégoire Ludig, David Marsais, Adèle Exarchopoulos, India Hair
Music: Metronomy
Language: In French with English subtitles
Festivals: Venice, Busan 2020; Rotterdam 2021

French absurdist Quentin Dupieux has formed a formidable body of comedic work since his international breakout, the sentient killer-tyre movie *Rubber*. *Mandibles*, the follow-up to his wild, obsessed-jacket movie *Deerskin* (NZFF 2019) may just be his most accessible and amiable excursion into asininity yet.

Manu and Jean-Gab are two nice-but-dim amateur crims on a dodgy errand when they discover that inside the boot of their stolen car is a gigantic housefly. You read the right. A two-foot insectoid behemoth; Sacre-buzzy-bleu! These geniuses decide the best way to capitalise on this remarkable discovery is to train the fly to perform and make them a fortune. Like a Gallic “Stupide et Stupider”, *Mandibles* rejoices in such pure idiocy that it becomes something delightful as we watch our two anti-hero doofuses stumble through various

encounters before running into Cécile, who mistakenly remembers Manu as a long ago one-nighter. She invites the two bozos to hang out with her brother Serge and friends Sandrine and Agnès at a stunning mansion.

As this absurd buddy-fly bromance movie escalates, Dupieux deceptively injects some tension into the oddball fuzziness by peppering the film with promises of unhinged psychodrama that never play out quite as expected. — AT

Screenings

DEL Fri 5 Nov, 6.45 pm
DEL Mon 8 Nov, 4.45 pm
RXY Fri 12 Nov, 6.30 pm
RXY Wed 17 Nov, 4.30 pm

M *Offensive language & sexual references*

Mother Schmuckers

Fils de plouc



Directors/Screenplay:
Lenny Guit, Harpo Guit
Belgium/Netherlands 2021
70 mins
Cast: Maxi Delmelle, Harpo Guit, Claire Bodson, Mathieu Amalric
Cinematography:
Sylvestre Vannoorenberghe
Language: In French with English subtitles
Festivals: Sundance, Fantasia, Fantastic Fest 2021

Not since the Pope of Trash himself John Waters asked Divine to eat real dog poop on film have filmmakers excreted something intended as pure cine-aggravation, backed by a similarly admirable commitment to infuriate the squares of the critical cinema establishment.

Hyper-maniac Belgian duo Harpo and Lenny Guit’s debased super-charged farce aims low at every goose-step. Yet amongst the rancid excesses on display, they manage to inject surprising moments of sweetness into the proceedings, making it one of the most refreshingly oddball cinematic cocktails to ever pollute the silver screen.

Issachar and Zabulon are a pair of unemployable imbecilic man-children who live in a tiny, cramped apartment with their mother, a sex

worker who clearly prefers her dog, January Jack, over her cretinous offspring. It’s no wonder that when the two lose her beloved pooch, we are taken along for cinema’s ultimate shaggy-dog quest, encountering the very worst Belgium has to offer along the way – from one excruciating anti-comedy set piece to the next. When stupidity is executed with such aplomb, it transforms into something truly sublime. Viva la Puke, *Mother Schmuckers!* — AT

Screenings

DEL Mon 8 Nov, 9.00 pm
RXY Thu 18 Nov, 9.00 pm
DEL Sun 21 Nov, 6.15 pm

R16 *Violence, offensive language, sexual material & nudity*

Cryptozoo

Filmmaker Dash Shaw and collaborator Jane Samborski seem to be in no great rush to tell a good tale; it took them six years to complete their animated feature debut and Sundance hit, *My Entire High School Sinking into the Sea*. After another long stint animating, the pair follow up that striking debut with a truly gonzo new concept.

A pair of new-agey lovers (voiced by Michael Cera and Louisa Kraus) mistakenly wander into the titular cryptozoo, a sanctuary of sorts where mythological creatures are housed à la *Jurassic Park*. Lauren Grey (Lake Bell) is a cryptozoologist hired by an heiress to capture cryptids and protect them from a warmonger intent on weaponising them against a burgeoning counterculture movement. Most powerful of all the creatures is the mystical Baku, a dream-eating chimera-elephant hybrid whose supernatural powers may just upset the very fabric of reality in the wrong hands.

Funny, surreal, sweet and wildly inventive, *Cryptozoo* is a spectacular display of old school visual techniques and styles. This anti-patriarchy toon is a smorgasbord of psychedelia that plays like some barmy fusion of *Yellow Submarine* and the illustrated world of *Métal Hurlant* magazine. — AT



“Adult Swim meets *Planet of the Apes* in this outrageous though deeply felt animated plea for acceptance and compassion... Employing a rudimentary hand-drawn visual style, director Dash Shaw’s delightfully offbeat creation is based in mythology yet grounded in reality.” — Todd Jorgenson, *Cinemalogue*

“For a film populated by unicorns and cute, Japanese dream-consuming anteaters, this is one bloody freakout.”

— Bob Strauss, *San Francisco Chronicle*



Director/Screenplay:

Dash Shaw

USA 2021 | 91 mins

Voices: Lake Bell, Michael Cera, Emily Davis, Alex Karpovsky

Producers: Tyler Davidson, Kyle Martin, Jane Samborski, Bill Way

Animation: Jane Samborski, Emily Wolver

Editors: Alex Abrahams, Lance Edmands

Music: John Carroll Kirby

Festivals: Sundance, Berlin 2021

Awards: Innovator Prize (NEXT), Sundance Film Festival 2021

Screenings

| | |
|-----|---------------------|
| RXY | Fri 5 Nov, 4.15 pm |
| DEL | Sat 13 Nov, 9.00 pm |
| DEL | Sun 14 Nov, 3.30 pm |
| RXY | Fri 19 Nov, 8.15 pm |

R16 Violence, nudity, sex scenes, offensive language & content that may disturb

The Innocents

A strong contender for the genre film of 2021, *The Innocents* comes from the uber-talented Eskil Vogt, known for his scripting duties with Joachim Trier on *Louder Than Bombs* and this year’s Cannes favourite, *The Worst Person in the World*, following on from his directorial debut *Blind*. A deliberately paced, electrifying, atmospheric Norwegian nail-chewer, *The Innocents* percolates into one heady brew of nightmare fuel.

Moody and unpredictable with a robust original conceit and terrific child performances to work from, *The Innocents* draws us into a troublesome world where lack of parental oversight gives way to full-blown pre-pubescent anger. Set in a housing estate of enormous tower blocks, playgrounds and nearby forests, the film is presented through the lens of the titular innocents, a group of young children who spend most of their summer playing together away from any adult supervision. The casual indifference and lack of morality that many kids display early on soon plays a major role as we discover that there’s something very special about these kids...

We meet nine-year-old Ida as she moves into one of these tower blocks with the rest of her family, Mum, Dad and an older autistic sister Anna, whom she treats with nonchalant cruelty. The long, aimless summer holiday sees Ida making



friends with the very young Aisha and local boy Ben who, along with a cruel streak, reveals he can telekinetically move objects. It isn’t too long before casual apathy turns nasty as this mini-tribe of youngsters turn on each other. — AT

“*The Innocents*... questions the nature of good and evil, pondering whether it is inherited, the work of the devil or something learned. Vogt’s ambiguous narrative makes all of these conclusions possible.”

— Kaleem Aftab, *Cineuropa*



FESTIVAL DE CANNES

Director/Screenplay:

Eskil Vogt

Norway 2021 | 117 mins

Cast: Raket Lenora Fløttum, Alva Brynsmo Ramstad, Sam Ashraf, Mina Yasmin Bremseth Asheim, Morten Svartveit

Producer: Maria Ekerhovd

Cinematography: Sturla Brandth Grøvlen

Editor: Jens Christian Fodstad

Music: Pessi Levanto

Language: In Norwegian with English subtitles

Festivals: Cannes (Un Certain Regard), Fantastic Fest 2021

Screenings

| | |
|-----|---------------------|
| RXY | Sat 6 Nov, 8.30 pm |
| DEL | Sun 7 Nov, 8.15 pm |
| DEL | Thu 11 Nov, 3.45 pm |
| DEL | Sat 13 Nov, 6.40 pm |
| DEL | Thu 18 Nov, 8.50 pm |

R16 Animal cruelty, violence, cruelty & content that may disturb

Ticket prices

A Coded sessions

Sessions starting after 5.00 pm weekdays and all weekend sessions (unless otherwise indicated)

| | |
|--|---------|
| » Full Price | \$20.50 |
| » Students/Community Services Card/Film Society /Film Industry Guilds* | \$17.00 |
| » Senior (65+) | \$14.50 |
| » Child (15 and under) | \$13.50 |

B Coded sessions

Sessions starting before 5.00 pm weekdays or of a shorter duration and others as indicated.

| | |
|--|---------|
| » Full Price | \$17.00 |
| » Students/Community Services Card/Film Society/ Film Industry Guilds* | \$17.00 |
| » Senior (65+) | \$14.50 |
| » Child (15 and under) | \$13.50 |

C OK Computer – Special Presentation | See p42

Session of *OK Computer* (Parts One and Two). Will screen with a short intermission.

| | |
|--|---------|
| » Full Price | \$30.00 |
| » Students/Community Services Card/Film Society/ Film Industry Guilds* | \$24.00 |
| » Senior (65+) | \$24.00 |
| » Child (15 and under) | \$22.00 |

♦ Path 99 at Space Place at Carter Observatory | See p67

Tickets can be purchased at the venue (Space Place: 40 Salamanca Road, Kelburn, Wellington 6012) or via the NZIFF website

| | |
|--|---------|
| » Full Price | \$20.50 |
| » Students/Community Services Card/Film Society/ Film Industry Guilds* | \$17.50 |
| » Senior (65+) | \$14.50 |
| » Child (15 and under) | \$13.50 |

Online discount

Purchase ten **Full Price** tickets or more in one online transaction and automatically receive a discount of \$2.00 per ticket (not additional to group discount).

Ten-Trip Pass

Valid for all sessions, subject to seat availability. Venue sales only.

| | |
|-----------------|----------|
| » Ten-Trip Pass | \$170.00 |
|-----------------|----------|

The Ten-Trip Pass can be purchased in advance from the NZIFF Presales box office (or from NZIFF venues during NZIFF dates). It can be used to book tickets in advance or on the day at NZIFF box offices for any session that is not sold out. The Ten-Trip Pass cannot be used for online, phone or mail bookings.

Ticketing fees

A \$1.00 per ticket transaction fee is already included in the price of the ticket. There are no additional service fees except for where a courier delivery is selected (\$5.50).

Concession discounts Students/Community Services Card/Film Society/Film Industry Guilds

Students, Community Services Card holders, Film Society members and Film Industry Guild members are entitled to purchase one ticket per session at the discount rate. Student/Membership or CSC ID is required – please ensure you bring it with you to the venue and have ready for presentation at the door; failure to do so will result in the full price being charged for attendance. Film Society 'Three Film Sampler' holders are not entitled to the concession discount.

Prices are GST inclusive and in NZD.

Buying tickets

Covid-19 Ticketing

Tickets will be available for purchase according to the Covid-19 Alert Level conditions at the time and our ticketing system will automatically apply physical distancing requirements. This may mean that tickets to some sessions are limited. We advise booking early. As Covid-19 Alert Levels change, additional tickets may be released. See Covid-19 Advice (p99) for further information.
Stay up-to-date: visit nziff.co.nz

Online nziff.co.nz

You have the option to select your own seats if you book online, using the 'CHANGE SEAT' button before you complete your purchase. Tickets purchased online will be emailed to you, allowing you to print them at home, or present them on a mobile device.

Printing tickets

Please ensure you print your ticket, not just your confirmation letter, and bring your ID if you have booked concession discount tickets.

Mobile

You may present your ticket on your mobile. Please ensure your ticket is loaded and ready for presentation (along with a concession ID).

In person before NZIFF Until Thursday 4 November

Advance tickets for all NZIFF screenings will be available at the NZIFF Presales box office at 100 Courtenay Place. 10.00 am – 6:00 pm Monday to Friday, 11.00 am – 4.00 pm Saturday and Sunday.

In person during NZIFF From Friday 5 November

Embassy, City Gallery, Penthouse Cinema, Roxy Cinema: From Friday 5 November tickets to all NZIFF screenings are available from the NZIFF box offices. Each box office opens 30 minutes before each NZIFF session commences and closes 15 minutes after the start of the final NZIFF session.

Light House Cinema Cuba, Light House Cinema Petone, Reading Cinemas Porirua: The box offices at these sites can only sell tickets for their own NZIFF screenings. The box office opens 30 minutes before each NZIFF session commences and closes 15 minutes after each session starts. Box offices may be closed between sessions.

Please note: Patrons buying tickets for sessions about to start may be given priority over patrons seeking advance bookings.

Mail bookings

A booking form can be found on the NZIFF website. Once printed and completed, post to: New Zealand International Film Festival, PO Box 9544, Marion Square, Wellington 6141. Alternatively, you can call (04) 801 6483 and we can post you a booking form.

Please note: We strongly recommend using online, phone or in-person options for booking tickets and NZIFF is not responsible for the loss or delay of booking forms using the postal service.

Telephone Please note that we have very limited phone booking services

Hours prior to NZIFF Until Thursday 4 November
10.00 am – 5.00 pm Monday to Friday, 11.00 am – 4.00 pm Saturday and Sunday.
Ph: (04) 802 4002

Hours during NZIFF From Friday 5 November to Sunday 21 November
11.00 am – 5.00 pm daily. **Ph:** (04) 802 4002

Schools and groups

For group bookings of 20 or more people contact the Audience Development Coordinator Cianna Canning: outreach@nziff.co.nz

Method of payment

Cash: Accepted for box office and venue bookings. | **EFTPOS:** Accepted for box office and venue bookings. | **Visa/Mastercard:** Accepted for all bookings. We can no longer accept cheques.

Ticket collection

For phone and mail bookings, tickets can be mailed or couriered out if booking is received at least 10 days prior to your first screening. Otherwise, tickets will be held for collection at the cinema box office of your first screening. Please bring your reference number and/or credit card and any concession ID as verification of your ticket purchase.

Refunds

Please note: NO REFUNDS will be given for tickets (either unused, uncollected or collected late) and Ten-Trip Passes (either in part or in full). Bookings once made cannot be altered. Please choose carefully as there are no seat swaps, exchanges or refunds, except as required by law. Please also refer to our Covid-19 Advice regarding Covid-19 related refunds.

For answers to frequently asked questions visit nziff.co.nz

NZIFF Wellington is scheduled to go ahead as planned in this programme catalogue, however changes to Covid-19 Alert Levels may impact on the ability to present screenings at the scheduled times or venues.

Visit nziff.co.nz for the most up to date information. We apologise for any inconvenience this may cause.

Information desk

The information desk is located on the ground floor of the Embassy Theatre from Friday 5 November where you will find up-to-date information about classification, short films, session ending times and more.

Wheelchair access

Please advise the ticket seller when purchasing your tickets if you would like to transfer to a seat or remain in your wheelchair, or if you have any special requirements. Wheelchair accessible seats can also be identified and purchased online.

Due to the main gallery entrance being closed, City Gallery Wellington is not wheelchair accessible via the Harris Street entrance in use for NZIFF 2021. We apologise for any inconvenience.

Hearing impaired

Please note that where films are indicated as having subtitles, this is not the same as full captioning for the hearing impaired. Please advise the ticket seller when purchasing your tickets if you have any special requirements.

See p100 for venue hearing loop support.

Programme changes

Information in this programme catalogue is correct at the time of printing. We reluctantly reserve the right to change the schedule by amending dates or replacing films. Any changes will be updated and communicated on NZIFF's website nziff.co.nz and in our daily newsletters.

Please arrive early

There are no advertising films or trailers at NZIFF. We reserve the right to ask latecomers to wait until the conclusion of any introductions or short films before they are seated, or to seat latecomers in seats other than those originally purchased, to minimise disturbance to other patrons. Session starting times will not be delayed in deference to late arrivals. If collecting tickets prior to a screening please allow extra time in case there are queues.

Mobile phones

Please ensure mobile phones and other electronic devices are switched off before entering the auditorium.

Classification

TBC – NZ classification pending

E – Documentary film exempt from NZ classification labelling requirements

G – Suitable for general audiences

PG – Parental guidance recommended for younger viewers

M – Unrestricted. Recommended as more suitable for mature audiences 16 years and over

RP13 – Restricted to persons 13 years and over, unless they are accompanied by a parent or guardian

RP16 – Restricted to persons 16 years and over, unless they are accompanied by a parent or guardian

R13 – Restricted to persons 13 years and over

R16 – Restricted to persons 16 years and over

R18 – Restricted to persons 18 years and over

Classifications are published on the NZIFF website and displayed at venue box offices. Children's tickets are available only for films classified G, PG and M.

Please note: At the time of printing, some films were yet to be classified.

These are marked TBC and classifications will be updated on the NZIFF website. Until they receive a classification rating, they are considered R18 (unless clearly aimed at children) and can only be purchased by and for people aged 18 and over.

Please note: ID may be requested for restricted films.

Sponsorship, brochure and website advertising

Contact: Sally Woodfield sally@nziff.co.nz

Further information

Contact us: info@nziff.co.nz, nziff.co.nz

General enquiries

Prior to NZIFF – Until 4 November

Ph: (04) 802 4001, 10.00 am – 5.00 pm Monday to Friday

During NZIFF – From 5 November – 21 November

Ph: (04) 802 4001, 11.00 am – 8.00 pm daily

Explore the programme online at nziff.co.nz

Find out more about the feature films and short film programmes we've selected for this year's NZIFF, access exclusive trailers and content, and curate your own shortlist and schedule of screenings to watch this winter.

- » **Films:** Explore films by theme, genre, country, language and more.
- » **Register:** Sign up to receive monthly news and daily session updates during NZIFF, and to create wishlists that you can share.
- » **Curate a wishlist:** Add any film to your own wishlist and then share your wishlist with friends (great for organising a crew), save sessions to your calendar, and create a handy shopping list to purchase from. You can even create a wishlist for every town and city where NZIFF screens.
- » **Schedule reminders:** Select the reminder on a film session to be alerted if tickets start selling fast, so you can book ASAP.
- » **News:** Read the latest film announcements, meet the filmmakers and peruse our guest profiles on the news section of the website.
- » **Galleries:** Browse NZIFF photos of special events, including world premieres, awards evenings and Q+As with leading filmmakers.

Follow us on social media

Follow us on Facebook, Instagram and Twitter for behind-the-scenes photos and footage, sneak peeks, trailer reveals and giveaways.



facebook.com/nziffilmfestival

Become a friend, watch trailers and take part in competitions and discussions.



twitter.com/nzff

Keep up to date with our Twitter feed.



youtube.com/nzintilmfestival

Watch trailers, interviews and much more.



instagram.com/nziff

Take a peek behind the scenes.

COVID-19 (Coronavirus) advice

At Whānau Mārama: New Zealand International Film Festival we have the health, safety and welfare of our audiences, filmmakers, staff and volunteers at the forefront of everything we do.

On the advice of the New Zealand Ministry of Health, and working with our partner venues and cinemas, we will be implementing health and safety procedures across the festival in line with Government regulations and venue requirements.

By entering a cinema or venue for a NZIFF screening, you agree to comply with the Covid-19 related requirements at the time. These requirements may vary from venue to venue and will include sign in (QR code scanning or manual sign in), and other measures such as physical distancing, mask wearing, and, if implemented, proof of Covid-19 vaccination. These requirements will be communicated on the NZIFF website and displayed at the venue.

Stay up-to-date: visit nziff.co.nz

NZIFF asks that you do not attend a NZIFF film screening if the following applies to you or any members of your group:

- You have Covid-19 or are awaiting the results of a Covid-19 test
- You have been in close contact with someone who is a known or suspected Covid-19 case and is being asked to self-isolate
- You have been asked to self-isolate
- You are feeling unwell with symptoms associated with Covid-19

For refunds due to Covid-19 related reasons, please email info@nziff.co.nz

In the event that Whānau Mārama: New Zealand International Film Festival (NZIFF) cancels a screening or screenings due to COVID-19, you will be entitled to a full refund.

Venue information

B Buses **T** Trains **C** Cable Car

Te Aro, Wellington

1 Embassy Theatre (EMB) & Embassy Deluxe (DEL)

10 Kent Tce, Mount Victoria
Ph (04) 802 4001

Embassy Deluxe is a 70-seat cinema downstairs at the Embassy.

2 City Gallery Wellington (CIT)

101 Wakefield Street
Te Ngākau Civic Square
Ph (04) 913 9032

City Gallery Wellington will be closed to the public and access to the Gallery's cinema will be via the Harris Street entry for the duration of NZIFF. The Harris Street entrance is stair-only access and is not wheelchair accessible. We apologise for any inconvenience.

There will be a limited selection of snacks and beverages available for purchase.

3 Light House Cinema Cuba (LHC)

29 Wigan St, Te Aro
Ph (04) 385 3337

All screenings this year will be held in Cinema 1.

Brooklyn

4 Penthouse Cinema (PEN)

205 Ohiro Rd, Brooklyn
Ph (04) 384 3157

Take buses 7 or 17 from Lambton Quay or Victoria Street. Check metlink.org.nz for timetables.

All screenings this year will be held in Cinema 3.

Petone

5 Light House Cinema Petone (LHP)

52 Beach St, Petone
Ph (04) 939 2061

Take the Hutt Valley train or buses 81 or 83 from Courtenay Place, or buses 110 or 130 from Lower Hutt.

Check metlink.org.nz for timetables.

Miramar

6 Roxy Cinema (RXY)

5 Park Rd, Miramar
Ph (04) 388 5555

Take buses 2, 12e, 30x or 31x from Courtenay Place to Miramar shops.

Check metlink.org.nz for timetables.

Porirua

7 Reading Cinemas Porirua (RCP)

North City Shopping Centre
2 Titahi Bay Rd, Porirua
Ph (04) 237 1070

Take Bus 60e or the KPL Train to Porirua Station. North City just a short two-minute walk across the road. Reading is located on the lower level with a free long-stay parking zone under the New World Carpark off Lyttleton Ave or off Hartham Place.

Kelburn

8 Space Place (SPC)

40 Salamanca Rd, Kelburn
Ph (04) 910 3140

Located at the top of the Cable Car, just a short stroll from the terminus, or take buses 18, 21 or 22 from the CBD to the top of Glasgow Street.

Wheelchair Access

City Gallery Wellington is not wheelchair accessible via the Harris Street entrance. We apologise for the inconvenience.

All other venues are accessible by wheelchair.

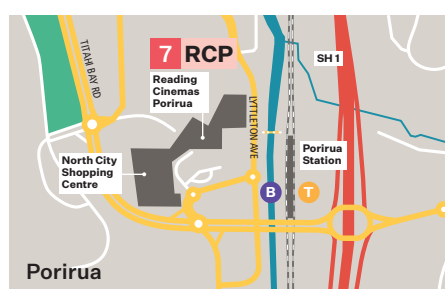
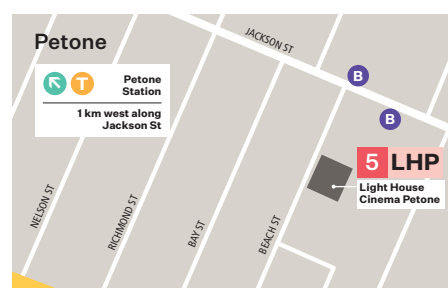
Hearing Impaired

The Embassy, City Gallery Wellington and Reading Cinemas Porirua are equipped with hearing loops that guests with hearing aids can tune into.

The City Gallery Wellington is the back three rows only.

Reading Cinemas is the middle of the middle row.

Light House Cinema Cuba, Light House Cinema Petone, Penthouse Cinema and Roxy Cinema have amplified infra-red headphones (used without hearing aids), which can be obtained from the box office.



Meet the Filmmakers

New Zealand filmmakers will be present at selected screenings in Wellington to introduce their films and answer questions following the sessions as indicated.

Information correct at time of printing. Please be aware that due to Covid-19 restrictions, some filmmakers may be unable to travel to Wellington for Q&A sessions. We apologise in advance for any inconvenience.



Annie Goldson

A Mild Touch of Cancer (p22)
CIT Fri 12 Nov, 6.15pm
CIT Sat 13 Nov, 11.30am

Annie Goldson is a NZIFF regular with several films including *He Toki Huna: NZ in Afghanistan* (2013), *Kim Dotcom: Caught in the Web* (2017), and *Brother Number One* (2011) previously featuring at NZIFF. *A Mild Touch of Cancer* is a departure for Annie, the first time she has tackled a science topic. Annie is a Professor in Media, Film and Television at the University of Auckland.



Jim Speers

Ayukawa: The Weight of a Life (p65)
CIT Sun 21 Nov, 3.10pm

Jim Speers came to documentary filmmaking through his work with Field Recordings, a collective of Chinese and New Zealand artists who've produced Chinese-language documentary artworks exhibited in galleries internationally. This is his first feature film working with Tu Neill. Jim is an Associate Professor at Elam School of Fine Arts at the University of Auckland.



Lula Cucchiara

Fiona Clark: Unafraid (p27)
Introduction only
CIT Fri 19 Nov, 1.45pm
EMB Thu 18 Nov, 6.15pm

Lula Cucchiara is a queer Latinx artist, photographer and director, originally from Argentina and now based in Auckland. Cucchiara is passionate about sharing stories and doing so with integrity and expertise, regardless of medium and scope.

Fiona Clark will join Lula to introduce the film.



Shirley Horrocks

Juliet Gerrard: Science in Dark Times (p24)
EMB Sun 7 Nov, 12.00pm

Director/producer **Shirley Horrocks** has been making documentaries for over 30 years and, as the late Bill Gosden would often point out, she is the New Zealand filmmaker whose work has most often been screened by the NZIFF. Notable documentaries include *Paul Callaghan: Dancing with Atoms* (2018) and *Peter Peryer: The Art of Seeing* (2019).



Peter Brook Bell

Mark Hunt: The Fight of His Life (p24)
RXY Wed 10 Nov, 8.15pm
RXY Thu 11 Nov, 1.15pm

Peter Brook Bell has worked as a director on television series including *Beyond the Darklands*, *Radar's Chequered Past* and *Grand Designs*. Peter also produced the recent *Origins* series about how Māori reached Aotearoa.



Amy Taylor & Chris Hurawai

MILKED (p25)
EMB Sun 14 Nov, 12.30pm

Amy Taylor's debut award-winning feature documentary *Soul in the Sea* premiered at NZIFF 2013. She has worked with environmental and social justice non-profit organisations for over 20 years.

Chris Hurawai (Ngāpuhi, Ngāti Porou, Te Ātiawa) is an animal rights activist and vegan advocate, co-founding animal rights project Aotearoa Liberation League.



Michelle Savill

Millie Lies Low (p23)
Introduction only
EMB Sat 6 Nov, 8.30pm
PEN Mon 8 Nov, 2.00pm

Michelle Savill is an award-winning writer and director of film, television and advertising. Savill's films have screened at prestigious international festivals including Rotterdam, Edinburgh and Melbourne. Her short film *Ellen is Leaving* won the Grand Jury Prize for Best Short Film at SXSW Film Festival.

Ana Scotney will join Michelle to introduce the film.



Briar March

Mothers of the Revolution (p79)
EMB Sat 20 Nov, 12.30pm
PEN Sun 21 Nov, 12.45pm

Briar March is an award-winning filmmaker and Fullbright scholar, whose first feature-length documentary, 2004's *Allie Eagle and Me*, premiered at NZIFF. Her other films include global warming documentary *There Once Was an Island* (NZIFF 2010) and the social housing documentary *A Place to Call Home*.



Ainsley Gardiner

Night Raiders (p75)
Introduction only
LHC Fri 5 Nov, 6.15pm
EMB Mon 8 Nov, 6.15pm

Ainsley Gardiner (Ngāti Awa, Te Whānau-a-Apanui, Ngāti Pikiao, Whakatōhea) has produced more than a dozen short and feature films, documentaries and television dramas including collaborating with Taika Waititi on his feature films *Eagle vs Shark* (NZIFF 2007) and *Boy* (2010).

Director's Assistant **Kath Akihata-Brown** will join Ainsley to introduce the film.



Kathleen Gallagher

Rohe Kōreporepo (p24)
CIT Sat 13 Nov, 4.00pm
CIT Sun 14 Nov, 11.00am

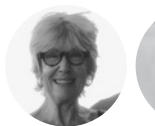
Kathleen Gallagher's *Seven Rivers Walking – Haere Mārire* featured at NZIFF 2017. Previously she directed internationally-acclaimed environmental documentary *Earth Whisperses Papatuanuku*.



Luit & Jan Bieringa

Signed, Theo Schoon (p23)
EMB Sat 6 Nov, 12.45pm
CIT Wed 17 Nov, 1.15pm

Luit Bieringa, the art historian, gallery director, curator and photography specialist, added filmmaking to his bow in 2006 and together with **Jan Bieringa** they have made five feature documentaries around art, education and culture. All of the films premiered at NZIFF and continue to be screened widely.



Aileen O'Sullivan & Toby Mills

Whetū Mārama: Bright Star (p22)
EMB Sun 14 Nov, 6.00pm
CIT Mon 15 Nov, 1.35pm

Aileen O'Sullivan set up Seannachie (Gaelic for Storyteller) Productions 30 years ago to tell stories connecting our past with our present. **Toby Mills** has worked extensively in film and television for more than 30 years with 25 mainstream documentaries to his credit as well as numerous series and other film projects.



Florian Habicht

Woodenhead (p27)
RXY Sun 14 Nov, 6.20pm

Florian Habicht is a NZIFF regular with seven of his films premiering at the Festival! Highlights include: *Kaikohe Demolition* (2004), *Love Story* (2011) and *Pulp: a Film about Life, Death & Supermarkets* (2014). Florian is a 2021 New Zealand Arts Foundation Laureate and the recipient of the Dame Gaylene Preston Award for Documentary Filmmakers 2021.

Tour Guide

| | Page | | Page | | Page | | Page |
|---|------|---------------------------------------|------|-------------------------------------|------|----------------------------------|------|
| Activism | | Mr Bachmann and His Class (Berlin) | 86 | Hit the Road | 59 | One Second | 11 |
| Ablaze | 74 | Murina (Cannes) | 57 | I'm Your Man | 65 | Pleasure | 44 |
| All These Sons | 78 | Natural Light (Berlin) | 39 | Limbo | 35 | Roadrunner... Anthony Bourdain | 85 |
| Firestarter – The Story of Bangarra | 74 | New Order (Venice) | 40 | Mandibles | 96 | Food and Beverage | |
| MILKED | 25 | Night of the Kings (Rotterdam) | 40 | Millie Lies Low | 23 | MILKED | 25 |
| The Monopoly of Violence | 81 | A Night of Knowing Nothing (Cannes) | 76 | Mother Schmuckers | 96 | Roadrunner... Anthony Bourdain | 85 |
| Mothers of the Revolution | 79 | Nine Days (Sundance) | 69 | My Salinger Year | 39 | The Truffle Hunters | 48 |
| Patu! | 26 | Ninjababy (SXSW) | 41 | Ninjababy | 41 | Futurism | |
| When a City Rises | 81 | Nitram (Cannes) | 41 | Nr. 10 | 42 | Apples | 30 |
| Who We Are: A Chronicle... | 83 | Notturmo (Venice) | 42 | OK Computer | 42 | Beyond the Infinite Two Minutes | 94 |
| Writing with Fire | 77 | Playground (Cannes) | 43 | Riders of Justice | 45 | I'm Your Man | 65 |
| | | The Power of the Dog (Venice) | 5 | Rosa's Wedding | 44 | Never Gonna Snow Again | 40 |
| Animals | | President (Sundance) | 83 | Shiva Baby | 46 | Night Raiders | 75 |
| Marona's Fantastic Tale | 91 | Quo Vadis, Aida? (Rotterdam) | 45 | Snakeskin | 21 | OK Computer | 42 |
| Stray | 47 | The Reason I Jump (Sundance) | 78 | Yellow Cat | 49 | Petrov's Flu | 43 |
| The Truffle Hunters | 48 | The Scary of Sixty-First (Berlin) | 95 | Zola | 13 | Sing a Bit of Harmony | 46 |
| | | Stray (Hot Docs) | 47 | Dance | | | |
| Animated | | Sun Children (Venice) | 47 | Ailey | 84 | High Tension | |
| Animation for Kids | 91 | There Is No Evil (Berlin) | 48 | Firestarter – The Story of Bangarra | 74 | Careless Crime | 68 |
| Animation Now! #1 | 93 | Tigers (Busan) | 55 | Environment | | Catch the Fair One | 30 |
| Animation Now! #2 | 93 | Titane (Cannes) | 7 | Ayukawa: The Weight of a Life | 65 | The Drover's Wife: The Legend... | 75 |
| Calamity | 90 | To Chiara (Cannes Critics' Week) | 54 | Fiona Clark: Unafraid | 27 | Escape from Mogadishu | 33 |
| Cryptozoo | 97 | Unclenching the Fists (Cannes) | 55 | Juliet Gerrard: Science in Dark... | 24 | Hand Rolled Cigarette | 34 |
| Flee | 11 | Undine (Berlin) | 13 | MILKED | 25 | A Hero | 33 |
| French Digital: Next Gen | 92 | Wheel of Fortune and Fantasy (Berlin) | 49 | Path 99 | 67 | The Innocents | 97 |
| Late Night Bizarre | 92 | Who We Are (SXSW) | 83 | River | 80 | John and the Hole 94 | 100 |
| Marona's Fantastic Tale | 91 | Writing with Fire (Sundance) | 77 | Rohe Kōreporepo – The Swamp... | 24 | La Civil | 36 |
| Ninjababy (incl. Animation) | 41 | | | Taming the Garden | 66 | Midnight | 38 |
| Sing a Bit of Harmony | 46 | Based on Books | | | | New Order | 40 |
| | | Compartment No. 6 | 31 | Family Lives | | Night Raiders | 75 |
| Artists | | Drive My Car | 32 | After Love | 61 | Playground | 43 |
| Path 99 | 67 | The Drover's Wife: The Legend... | 75 | Blue Bayou | 58 | Preparations to be Together... | 44 |
| Signed, Theo Schoon | 23 | Earwig | 96 | The Drover's Wife: The Legend... | 75 | Quo Vadis, Aida? | 45 |
| White Cube | 79 | Fabian – Going to the Dogs | 33 | The Employer and the Employee | 58 | Riders of Justice | 45 |
| Wojnarowicz: Fuck You Faggot... | 70 | Flowers of Shanghai | 19 | Flee | 11 | The Scary of Sixty-First | 95 |
| | | Happening | 9 | Godavari | 77 | Snakeskin | 21 |
| Award Winners | | The Lost Daughter | 63 | The Hand of God | 6 | Sun Children | 47 |
| About Endlessness (Venice) | 68 | My Salinger Year | 39 | Hit the Road | 59 | Sweat | 47 |
| All Light, Everywhere (Sundance) | 81 | Natural Light | 39 | The Killing of Two Lovers | 34 | Ted K | 66 |
| All These Sons (Tribeca) | 78 | Ninjababy | 41 | Lingui, the Sacred Bonds | 36 | To Chiara | 54 |
| Babi Yar. Context (Cannes) | 82 | The Painted Bird | 62 | Los Lobos | 37 | Wildland | 49 |
| Bad Luck Banging or Loony Porn (Berlin) | 63 | Petrov's Flu | 43 | Mass | 37 | | |
| Calamity (Annecy) | 90 | The Power of the Dog | 5 | My Father and Me | 84 | Historical | |
| Catch the Fair One (Tribeca) | 30 | The Reason I Jump | 78 | Nowhere Special | 59 | Babi Yar. Context | 82 |
| Compartment No. 6 (Cannes) | 31 | Summer of 85 | 73 | Once Upon a Time in Calcutta | 76 | Dear Comrades! | 31 |
| Crock of Gold (San Sebastián) | 89 | Belief | | The Power of the Dog | 5 | Fabian – Going to the Dogs | 33 |
| Cryptozoo (Sundance) | 97 | After Love | 61 | Rehana Maryam Noor | 62 | Flowers of Shanghai | 19 |
| Dear Comrades! (Venice) | 31 | Beginning | 69 | The Restless | 61 | Great Freedom | 71 |
| Drive My Car (Cannes) | 32 | The Eyes of Tammy Faye | 10 | Rosa's Wedding | 44 | Miss Marx | 38 |
| Flee (Sundance) | 11 | Godavari | 77 | To Chiara | 54 | Natural Light | 39 |
| Great Freedom (Cannes) | 71 | Lingui, the Sacred Bonds | 36 | Unclenching the Fists | 55 | One Second | 11 |
| The Hand of God (Venice) | 6 | Nine Days | 69 | Wildland | 49 | Small Body | 46 |
| Happening (Venice) | 9 | Souad | 56 | Films about Films | | Whetū Mārama – Bright Star | 22 |
| A Hero (Cannes) | 33 | There Is No Evil | 48 | Ablaze | 74 | Human Rights | |
| Hive (Sundance) | 34 | 'Til Kingdom Come | 82 | Bergman Island | 9 | Ablaze | 74 |
| I Carry You with Me (Sundance) | 71 | Comedy | | Careless Crime | 68 | All Light, Everywhere | 81 |
| I'm Your Man (Berlin) | 65 | Beyond the Infinite Two Minutes | 94 | Censor | 95 | All These Sons | 78 |
| La Civil (Cannes) | 36 | El Planeta | 32 | The Most Beautiful Boy in the World | 64 | Blue Bayou | 58 |
| Language Lessons (SXSW) | 35 | The Eyes of Tammy Faye | 10 | My Father and Me | 84 | Dear Comrades! | 31 |
| Lily Topples the World (SXSW) | 90 | The French Dispatch | 10 | My Name is Gulpill | 87 | Flee | 11 |
| Los Lobos (Berlin) | 37 | | | | | | |
| The Lost Daughter (Venice) | 63 | | | | | | |
| Memoria (Cannes) | 67 | | | | | | |

| | Page | | Page | | Page | | Page |
|-------------------------------------|------|--|------|------------------------------------|------|-------------------------------------|------|
| Hive | 34 | Undine | 13 | Sex and Sexuality | | Millie Lies Low | 23 |
| I Carry You with Me | 71 | Wheel of Fortune and Fantasy | 49 | Bad Luck Banging or Loony Porn | 63 | Miss Marx | 38 |
| Limbo | 35 | Written on the Wind | 21 | Beautiful Thing | 17 | Murina | 57 |
| The Monopoly of Violence | 81 | | | Drive My Car | 32 | Never Gonna Snow Again | 40 |
| A Night of Knowing Nothing | 76 | Masters | | Flowers of Shanghai | 19 | Night Raiders | 75 |
| Quo Vadis, Aida? | 45 | About Endlessness – Andersson | 68 | Honey Cigar | 54 | Ninjababy | 41 |
| Rehana Maryam Noor | 62 | Babi Yar. Context – Loznitsa | 82 | Pleasure | 44 | OK Computer | 42 |
| The Return: Life after ISIS | 64 | Dear Comrades! – Konchalovsky | 31 | Saint-Narcisse | 70 | Playground | 43 |
| There Is No Evil | 48 | The French Dispatch – Anderson | 10 | Summer of 85 | 73 | Pleasure | 44 |
| When a City Rises | 81 | In Front of Your Face – Hong Sang-soo | 34 | There Is No I in Threesome | 25 | The Power of the Dog | 5 |
| Who We Are: A Chronicle... | 83 | The Hand of God – Sorrentino | 6 | Titane | 7 | Preparations to Be Together... | 44 |
| Writing with Fire | 77 | A Hero – Farhadi | 33 | Zola | 13 | Quo Vadis, Aida? | 45 |
| | | A Hero – Farhadi | 33 | | | Rosa's Wedding | 44 |
| Incarcerated | | Memoria – Weerasethakul | 67 | Sports Life | | The Scary of Sixty-First | 95 |
| Great Freedom | 71 | One Second – Zhang Yimou | 11 | Catch the Fair One | 30 | Shiva Baby | 46 |
| A Hero | 33 | Paris, 13th District – Audiard | 12 | Mark Hunt: The Fight of His Life | 24 | Small Body | 46 |
| Night of the Kings | 40 | The Power of the Dog – Champion | 5 | Sweat | 47 | Snakeskin | 21 |
| The Return: Life after ISIS | 64 | Summer of 85 – Ozon | 73 | Tigers | 55 | Souad | 56 |
| There Is No Evil | 48 | | | | | Titane | 7 |
| | | Māori/Pacific | | Style | | Unclenching the Fists | 55 |
| Indigenous | | Millie Lies Low | 23 | The Bitter Tears of Petra von Kant | 15 | Wildland | 49 |
| See also Māori/Pacific | | New Zealand's Best 2021 | 29 | El Planeta | 32 | Zola | 13 |
| Ablaze | 74 | Ngā Whanaunga Māori... 2021 | 28 | Helmut Newton: The Bad and... | 85 | | |
| Catch the Fair One | 30 | Patu! | 26 | Swan Song | 73 | Women Make Docs | |
| The Drover's Wife: The Legend... | 75 | Rohe Kōreporepo – The Swamp... | 24 | Sweat | 47 | Fiona Clark: Unafraid | 27 |
| Firestarter – The Story of Bangarra | 74 | Whetū Mārama – Bright Star | 22 | | | Firestarter – The Story of Bangarra | 74 |
| My Name is Gulpilil | 87 | | | Travel | | Juliet Gerrard: Science in Dark... | 24 |
| Night Raiders | 75 | Migration | | Mariner of the Mountains | 38 | A Mild Touch of Cancer | 22 |
| Wild Indian | 75 | Flee | 11 | Path 99 | 67 | MILKED | 25 |
| | | I Carry You with Me | 71 | River | 80 | The Most Beautiful Boy... | 64 |
| Jewish | | Limbo | 35 | Roadrunner... Anthony Bourdain | 85 | Mothers of the Revolution | 79 |
| Babi Yar. Context | 82 | Notturmo | 42 | Taming the Garden | 66 | Mr Bachmann and His Class | 86 |
| The Painted Bird | 62 | The Return: Life after ISIS | 64 | The Truffle Hunters | 48 | My Name Is Gulpilil | 87 |
| Shiva Baby | 46 | | | | | A Night of Knowing Nothing | 76 |
| 'Til Kingdom Come | 82 | Music | | War Zones | | Patu! | 26 |
| | | Crock of Gold: A Few Rounds... | 89 | Babi Yar. Context | 82 | Poly Styrene: I Am A Cliché | 89 |
| LGBTQI+ | | Karen Dalton: In My Own Time | 88 | Escape from Mogadishu | 33 | President | 83 |
| After Love | 61 | Poly Styrene: I Am a Cliché | 89 | Natural Light | 39 | The Return: Life after ISIS | 64 |
| Ailey | 84 | Sisters with Transistors | 88 | Notturmo | 42 | River | 80 |
| Beautiful Thing | 17 | | | The Painted Bird | 62 | Rohe Kōreporepo... | 24 |
| The Bitter Tears of Petra von Kant | 15 | Photography | | Quo Vadis, Aida? | 45 | Sisters with Transistors | 88 |
| Fiona Clark: Unafraid | 27 | Fiona Clark: Unafraid | 27 | The Return: Life after ISIS | 64 | Stray | 47 |
| Flee | 11 | Helmut Newton: The Bad and... | 85 | | | Taming the Garden | 66 |
| Great Freedom | 71 | My Father and Me | 84 | Women Make Features | | 'Til Kingdom Come | 82 |
| I Carry You with Me | 71 | Signed, Theo Schoon | 23 | Beautiful Thing | 17 | Truman & Tennessee | 87 |
| The Power of the Dog | 5 | | | Beau Travail | 17 | When a City Rises | 81 |
| Saint-Narcisse | 70 | Retro | | Beginning | 69 | Whetu Marama - Bright Star | 22 |
| Shiva Baby | 46 | Beau Travail | 17 | Bergman Island | 9 | Who We Are: A Chronicle... | 83 |
| Signed, Theo Schoon | 23 | The Bitter Tears of Petra von Kant | 15 | Brief Encounters | 18 | Writing with Fire | 77 |
| Summer of 85 | 46 | Brief Encounters | 18 | Censor | 95 | | |
| Swan Song | 73 | The Emperor's Naked Army... | 19 | The Drover's Wife: The Legend... | 75 | Writers | |
| There Is No I in Threesome | 25 | Flowers of Shanghai | 19 | Earwig | 96 | Fabian – Going to the Dogs | 33 |
| Titane | 7 | Patu! | 26 | El Planeta | 32 | The French Dispatch | 10 |
| Truman & Tennessee... | 87 | Snakeskin | 21 | Gagarine | 57 | My Salinger Year | 39 |
| Wheel of Fortune and Fantasy | 49 | Written on the Wind | 21 | Happening | 9 | Roadrunner... Anthony Bourdain | 85 |
| Wojnarowicz: Fuck You Faggot... | 70 | Woodenhead | 27 | Hive | 34 | Truman & Tennessee... | 87 |
| | | | | Honey Cigar | 54 | | |
| Lovelife | | Science & Tech | | I Carry You with Me | 71 | WTF?! | |
| Beautiful Thing | 17 | All Light, Everywhere | 81 | I'm Your Man | 65 | Cryptozoo | 97 |
| Bergman Island | 9 | Juliet Gerrard: Science in Dark... | 24 | La Civil | 36 | Earwig | 96 |
| Compartment No. 6 | 31 | A Mild Touch of Cancer | 22 | Language Lessons | 35 | Late Night Bizarre | 92 |
| Great Freedom | 71 | Sisters with Transistors | 88 | The Lost Daughter | 63 | Mandibles | 96 |
| I Carry You with Me | 71 | | | Marona's Fantastic Tale | 91 | Mother Schmuckers | 96 |
| I'm Your Man | 65 | | | | | Titane | 7 |
| Paris, 13th District | 12 | | | | | | |
| Preparations to Be Together... | 44 | | | | | | |
| Summer of 85 | 73 | | | | | | |
| There Is No I in Threesome | 25 | | | | | | |

Index

| | Page | | Page | | Page | | Page |
|-------------------------------------|------|-------------------------------------|------|--------------------------------|------|---------------------------------|------|
| A | | G | | Mr Bachmann and His Class | 86 | Saint-Narcisse | 70 |
| Ablaze | 74 | Gagarine | 57 | Murina | 57 | The Scary of Sixty-First | 95 |
| About Endlessness | 68 | Godavari | 77 | My Father and Me | 84 | Shiva Baby | 46 |
| After Love | 61 | Great Freedom | 71 | My Name is Gulpilil | 87 | Shorts Before Features | 26 |
| Ailey | 84 | | | My Salinger Year | 39 | Signed, Theo Schoon | 23 |
| All Light, Everywhere | 81 | H | | | | Sing a Bit of Harmony | 46 |
| All These Sons | 78 | The Hand of God | 6 | N | | Sisters with Transistors | 88 |
| Animation For Kids | 91 | Hand Rolled Cigarette | 34 | Natural Light | 39 | Small Body | 46 |
| Animation Now! 1: Into the Light | 93 | Happening | 9 | Never Gonna Snow Again | 40 | Snakeskin | 21 |
| Animation Now! 2: Into the Dark | 93 | Helmut Newton: The Bad and... | 85 | New Order | 40 | Souad | 56 |
| Apples | 30 | A Hero | 33 | New Zealand's Best 2021 | 29 | Stray | 47 |
| Ayukawa: The Weight of a Life | 65 | Hit the Road | 59 | Ngā Whanaunga Māori...2021 | 28 | Summer of 85 | 73 |
| | | Hive | 34 | A Night of Knowing Nothing | 76 | Sun Children | 47 |
| B | | Honey Cigar | 54 | Night of the Kings | 40 | Swan Song | 73 |
| Babi Yar. Context | 82 | | | Night Raiders | 75 | Sweat | 47 |
| Bad Luck Banging or Loony Porn | 63 | I | | Nine Days | 69 | | |
| Beautiful Thing | 17 | I Carry You with Me | 71 | Ninjababy | 41 | T | |
| Beau Travail | 17 | I'm Your Man | 65 | Nitram | 41 | Taming the Garden | 66 |
| Beginning | 69 | In Front of Your Face | 34 | Notturmo | 42 | Ted K | 66 |
| Bergman Island | 9 | The Innocents | 97 | Nowhere Special | 59 | There Is No Evil | 48 |
| Beyond the Infinite Two Minutes | 94 | | | Nr. 10 | 42 | There Is No I in Threesome | 25 |
| The Bitter Tears of Petra von Kant | 15 | J | | | | Tigers | 55 |
| Blue Bayou | 58 | John and the Hole | 94 | O | | 'Til Kingdom Come | 82 |
| Brief Encounters | 18 | Juliet Gerrard: Science in Dark... | 24 | OK Computer | 42 | Titane | 7 |
| | | | | Once Upon a Time in Calcutta | 76 | To Chiara | 54 |
| C | | K | | One Second | 11 | The Truffle Hunters | 48 |
| Calamity | 90 | Karen Dalton: In My Own Time | 88 | | | Truman & Tennessee... | 87 |
| Careless Crime | 68 | The Killing of Two Lovers | 34 | P | | | |
| Catch the Fair One | 30 | | | The Painted Bird | 62 | U | |
| Censor | 95 | L | | Paris, 13th District | 12 | Unclenching the Fists | 55 |
| Compartment No. 6 | 31 | La Civil | 36 | Path 99 | 67 | Undine | 13 |
| Crock of Gold: A Few Rounds... | 89 | Language Lessons | 35 | Patu! | 26 | | |
| Cryptozoo | 97 | Late Night Bizarre | 92 | Petrov's Flu | 43 | W | |
| | | Lily Topples the World | 90 | Playground | 43 | Wheel of Fortune and Fantasy | 49 |
| D | | Limbo | 35 | Pleasure | 44 | When a City Rises | 81 |
| Dear Comrades! | 31 | Lingui, the Sacred Bonds | 36 | Poly Styrene: I Am a Cliché | 89 | Whetū Mārama – Bright Star | 22 |
| Drifting | 32 | Los Lobos | 37 | The Power of the Dog | 5 | White Cube | 79 |
| Drive My Car | 32 | The Lost Daughter | 63 | Preparations to Be Together... | 44 | Who We Are: A Chronicle... | 83 |
| The Drover's Wife: The Legend... | 75 | Luzzu | 37 | President | 83 | Wild Indian | 75 |
| | | M | | | | Wildland | 49 |
| E | | Mandibles | 96 | Q | | Wojnarowicz: Fuck You Faggot... | 70 |
| Earwig | 96 | Mariner of the Mountains | 38 | Quo Vadis, Aida? | 45 | Woodenhead | 27 |
| El Planeta | 32 | Mark Hunt: The Fight of His Life | 24 | | | Writing with Fire | 77 |
| The Emperor's Naked Army ... | 19 | Marona's Fantastic Tale | 91 | R | | Written on the Wind | 21 |
| The Employer and the Employee | 58 | Mass | 37 | The Reason I Jump | 78 | | |
| Escape from Mogadishu | 33 | Memoria | 67 | Rehana Maryam Noor | 62 | Y | |
| The Eyes of Tammy Faye | 10 | Midnight | 38 | The Restless | 61 | Yellow Cat | 49 |
| | | A Mild Touch of Cancer | 22 | The Return: Life after ISIS | 64 | | |
| F | | MILKED | 25 | Riders of Justice | 45 | Z | |
| Fabian – Going to the Dogs | 33 | Millie Lies Low | 23 | River | 80 | Zola | 13 |
| Fiona Clark: Unafraid | 27 | Miss Marx | 38 | Roadrunner... Anthony Bourdain | 85 | | |
| Firestarter – The Story of Bangarra | 74 | The Monopoly of Violence | 81 | Rohe Kōreporepo – The Swamp... | 24 | | |
| Flee | 11 | The Most Beautiful Boy in the World | 64 | Rosa's Wedding | 44 | | |
| Flowers of Shanghai | 19 | Mother Schmuckers | 96 | | | | |
| French Digital: Next Gen | 92 | Mothers of the Revolution | 79 | S | | | |
| The French Dispatch | 10 | | | The Sadness | 95 | | |

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Te Tumu Whakaata Taonga

Millie Lies Low with Ana Scotney. Director: Michelle Savill

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