

Whānau Mārama

New Zealand
International Film
Festival
2023

Ōtautahi
Christchurch
10 Aug
– 27 Aug

Ōtepoti
Dunedin
3 Aug
– 20 Aug

Whakatū
Nelson
23 Aug
– 10 Sep

Te Tihi-o-Maru
Timaru
24 Aug
– 3 Sep

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10th International Film Festival Timaru

Whānau Mārama: New Zealand
International Film Festival 2023

Presented by

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The New Zealand Film Festival Trust is proud to be associated with The Arts Foundation Te Tumu Toi Laureates and Dame Gaylene Preston Award for Documentary Filmmakers. We congratulate previous award recipients Pietra Brett Kelly (2019) and Florian Habicht (2021) and look forward to announcing the 2023 recipient. The award is made in partnership with The Arts Foundation, The New Zealand Film Commission and Vista Foundation.

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Film Festival Trust

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Key to Screenings Information

ITR: Isaac Theatre Royal, Christchurch

LUM: Lumière Cinemas, Christchurch

ALI: Alice Cinema, Christchurch

HOY: Hoyts EntX, Christchurch

REG: Regent Theatre, Dunedin

RIA: Rialto Cinemas, Dunedin

SUT: Pastorius-Waller Theatre at Suter Art Gallery, Nelson

MMX: Movie Max, Timaru

Nau mai, Haere Mai

Strap in and get ready to fill your winter days with fabulous films on the big screens! We're excited to be bringing NZIFF 2023 to cinemas and venues in Christchurch, Dunedin, Nelson and Timaru.

We're immensely proud of this year's programme. What better way to open than with Palme d'Or winner *Anatomy of a Fall*, followed by an incredible collection of films from around the globe. Get ready to be inspired, provoked, entertained, delighted and transformed by the stories which will unfold on the big screen during NZIFF 2023.

We love cinema, and we're passionate about the collective experience of watching films together—being in a room with others where individual stories contribute to a collective tapestry of life.

We're immersed in stories that transport us beyond our immediate reality; sharing laughter that ripples around the room, tears and sobs (and the rustle as your neighbour reaches for the tissues), and the gasps of astonishment that remind us of our capacity for wonder.

Coming together for the film festival connects us, transcending language, culture and backgrounds and bridges the gaps between us, erasing boundaries that often separate us in our daily lives—we share smiles, a nod or a gasp, and for a short time we are bound together.

Our striking imagery for 2023 (created by the talented team at Inhouse) highlights connection and a binding family of light as we cherish our place in the Pacific under the southern constellations and come together via the light of cinema in the depths of winter. Read more about the story behind the imagery and Whānau Mārama on page 5.

We thank our supporters— funders, sponsors and partners, along with the group of dedicated founding patrons who have signed up to our new NZIFF Patrons programme.

This year's festival line-up features a slew of filmmakers... revisit old favourites, see the latest from the masters, and discover the special gems which are part of the film festival experience.

A HUGE thanks to the dedicated band—our team and the New Zealand Film Festival Trust Board—who have pulled out every stop and worked tirelessly to bring you this year's festival.

And to YOU, our audience, this festival is for you. Come and embrace the magic of connection at NZIFF 2023.

*Sally, Michael and the
entire NZIFF team*



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 **Whānau Mārama**
New Zealand International
Film Festival



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Whānau Mārama
New Zealand International
Film Festival

Te Rerenga: The Journey

This year we are delighted to present special festival artwork created for Whānau Mārama: New Zealand International Film Festival 2023. Light artist Angus Muir and photographer Alistair Guthrie, together with Arch MacDonnell and the team at Inhouse have so strikingly visualised our name, **Whānau Mārama**.

Whānau Mārama describes the celestial bodies which light up the heavens—the moon, stars and sun, coupled with the double meaning of “family of light”; connecting us all via the light of cinema in the depths of Aotearoa winter.

Whānau Mārama also alludes to traditional star navigation, where we open each year beneath the starlit ceiling of The Civic in Auckland, where films from around the world light up our pathways and help us navigate these ever-changing times.

As **Whānau Mārama**, we cherish our place in the Pacific under the southern constellations and acknowledge the wonder of sharing the same sky with cultures from around the globe—a universally binding notion.

To us, **Whānau Mārama** represents the anticipation, of rushing in from the cold to the offering of a warm cinema, of sitting in the dark—alone yet together—and the feeling that comes from that first flicker of light of the screen, transporting us all to that new world. We look forward to sharing it with you this winter.

Tiramarama mai ngā whetū
Tūramamara mai ngā aorangi ki tua
Kei ngā pō atarau, kei ngā pō ahoroa
Ka here tonu ngā tangata ki te rangi
Te rangi ki te pito tāngata
E aro ki runga!
Te Whānau Mārama e!



Our Festival Patrons

In 2023 we launched the Whānau Mārama: New Zealand International Film Festival Patron Programme—an opportunity for those who love the festival to come on board and support us. In 2023 the NZIFF Patrons will be providing the Best Film Award for *New Zealand's Best 2023*. A HUGE thanks to our founding year patrons:

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Patrons are a special part of the film festival whānau and enjoy a range of benefits including an early preview of the festival programme and booking priority. Find out more about how you can be a festival patron at nziff.co.nz/patrons

The Sunday Session with Francesca Rudkin.

9AM – 12PM SUNDAY

A portrait of Francesca Rudkin, a woman with long, wavy, reddish-brown hair, smiling warmly. She is wearing a black, short-sleeved, V-neck top and a necklace. Her hands are clasped in front of her.

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Anatomy of a Fall

Anatomie d'une chute

Opening
Night



Director: Justine Triet

France 2023 | 151 mins

Producers: Marie-Ange Luciani,
David Thion

Screenplay: Justine Triet, Arthur Harari

Cinematography: Simon Beauflis

Editor: Laurent Sénéchal

Production Designer: Emmanuelle Duplay

Costume Designer: Isabelle Pannetier

Cast: Sandra Hüller, Swann Arlaud,
Milo Machado Graner, Antoine

Reinartz, Samuel Theis, Jehnny Beth,

Saadia Bantaieb, Camille Rutherford,

Anne Rotger, Sophie Fillières

Languages: French and English,
with English subtitles

Festivals: Cannes (In Competition) 2023

Awards: Palme d'Or, Cannes Film Festival
2023

This year's Palme d'Or winner launches our festival with a profound and galvanising reflection on truth, facts and fiction, pivoting around another extraordinary central performance from Sandra Hüller—familiar to audiences for her work in *Toni Erdmann* (NZIFF 2016) and *In the Aisles* (NZIFF 2018), among other terrific films.

“Part true crime legal thriller and part family drama, Triet's Palme d'Or winner is a thrilling story about perception, truth and ambition.”

— Therese Lacson, *Collider*

Director Justine Triet's sober courtroom procedural is a departure from the films honoured by Cannes' prestigious top award in the past two years—with which we closed NZIFF 2022 (*Triangle of Sadness*) and 2021 (*Titane*) and whose directors were respectively the Head and a Member of the Cannes' Competition Jury 2023. *Anatomy of a Fall* may not appear to share those two titles' raucous take-no-prisoners stance. But as it pries apart the intricacies of a relationship between successful writer wife and thwarted would-be writer husband, between parents and child, between stories told and reality lived, it proves to be as equally bold and engrossing. — Sandra Reid

“On the crisp snow outside his family's isolated chalet in the Alps, 11-year-old Daniel returns to find his father Samuel dead, blood trickling from his head, far below an open window; hearing Daniel's screams, his mother Sandra comes outside to the bad news, and the questions begin. First among them, the oldest one in the mystery playbook: did he jump or was he pushed? If the latter, Sandra is the only suspect; if the former, she's still under the microscope, as the underpinnings of

their seemingly comfortable marriage come in for scrutiny.

What we get... over an expansive but consistently riveting two-and-a-half-hour runtime, is a kind of emotional procedural, less concerned with cold facts than with multiple parties' fluid, permeable ideas of the truth and the ellipses between them.

Nobody holds all the cards here. Daniel, who is partially sighted, keeps adjusting his recollections of events—perhaps to protect his mother, perhaps to guard his own trauma. Sandra, at least, knows what she did and didn't do, but can't say the same about her husband; the more she argues her case in court, projecting convenient motivations onto a dead man, the more it sounds like she didn't really know him at all...

The filmmakers' fixation on untidy ambiguities is matched by Hüller's astonishing performance as a woman who would likely stand her ideological ground as intensely if she were guilty as if she were innocent. At a certain point in the trial, it feels she has to defend her right to an imperfect marriage more urgently than anything else...

Deliberate and elegant in form, but with a fast heartbeat under its serenity, *Anatomy of a Fall*

gives its audience plenty of space to breathe and gaze and ponder matters less immediate than simply whodunnit—though you may be arguing with yourself over that, too, for days to come.” — Guy Lodge, *Film of the Week*

“The film slowly peels apart its layers, exploring how truths and facts become fictions in the retellings, whether they're told in a courtroom or in a novel.” — Alissa Wilkinson, *Vox*

Screenings

Christchurch

A ITR Thu 10 Aug, 6.30 pm
A ALI Sun 13 Aug, 6.30 pm
B LUM Tue 15 Aug, 11.15 am

Dunedin

A REG Thu 3 Aug, 6.30 pm
B REG Tue 8 Aug, 10.30 am

Nelson

A SUT Wed 23 Aug, 6.30 pm
B SUT Fri 25 Aug, 11.00 am
A SUT Sun 27 Aug, 6.45 pm

Timaru

MMT Thu 24 Aug, 7.00 pm
MMT Thu 31 Aug, 12.15 pm



Past Lives



Celine Song's gorgeous, intensely bittersweet romance ruminates on the lives and loves of two childhood friends fleetingly reunited after decades apart. Don't miss this remarkable debut feature that was the talk of Sundance.

Shimmering with melancholic longing, *Past Lives* is a love story of self as much as one of human connection. It's a deeply moving tale of past and future desires, romantic or otherwise, with great affection for its synopacted characters.

Inseparable classmates in late 90s Seoul, Na Young and Hae Sung are already quite sure of their feelings for one another. But when Na Young's family abruptly emigrates to America, twelve years pass before Hae Sung, fresh off mandatory military service, is able to track down Na Young via Facebook, who now goes by Nora and is studying playwriting in New York. Skype dates trigger old memories and new sensations—filled with such tender curiosity, their long-distance interactions make us instantly forget the modern tedium of video calls—only for Nora to cut ties in order to focus on her artistic dreams.

It's another twelve years until Hae Sung books a flight to see Nora. The days spent walking and talking around Manhattan recall the excitement of *Before Sunrise*'s iconic meet cute, except with a depth of feeling that's more pensive and sensitive to the transience of the moment. A playwright herself, writer-director Song's screenplay

is a marvel of intuition in the way it holds emotional breathing space between its simple yet expressive passages of dialogue.

Although both its title and characters refer to "In Yun"—a Korean concept of fated connection between two people in a past life—Song's film gently eschews the true love clichés of destiny and circumstance, and with it any comparisons to K-melodrama. Instead, there's a softness to its slice-of-life exploration of migration and culture, everyday resentment and sorrow (or "Han", another Korean concept), aspiration and expectation, and most telling of all, individuality and choice. Its final scenes, pitch-perfect in their aching certainty, will have you grasping for air—and tissues, too. — Tim Wong

"It's rare to see a film so accurately capture the type of unplaceable, digitally inflected relationships most people know on some level: heavily mediated by screens, warped by distance, shored up by some level of a digital footprint. The depth of connection not commensurate with the frequency of direct contact. A level of offline feeling that's more soaring, bruising and flickering, than the words or drama on the page.

The film's climax, one that should be witnessed and not spoiled, is a measured and searing acceptance of that murkiness.

There was a different path, a different life, a singular connection whose formativeness rendered it irreplaceable and irradiating. It's the type of relationship that's hard to explain but beautiful to watch three adults handle as adults, and more than deserving of a film smart enough to earn its unsaid yearning."

— Adrian Horton, *The Guardian*

"Drawing from her own experience and a keen sense of psychology, Song writes clever, contained, jewel box conversations... [but] Song doesn't just choose her words carefully. Cinematographer Shabier Kirchner can open up the city, letting a quiet ferry ride breathe deeply of the wide sky, but excels at cramped compositions. One, as Hae Sung walks into Nora and Arthur's apartment, enhances one of the movie's best jokes. Up-and-coming composers Daniel Rossen and Christopher Bear (of Grizzly Bear) nudge and prod our tear ducts, as if they needed it. All the sweetness and pain is there in the words and in the distance, close and far, between Hae Sung and Nora." — Jacob Oller, *Paste Magazine*

Director: Celine Song

USA 2023 | 106 mins

Producers: David Hinojosa, Christine Vachon, Pamela Koffler

Cinematography: Shabier Kirchner

Editor: Keith Fraase

Music: Christopher Bear, Daniel Rossen

Cast: Greta Lee, Teo Yoo, John Magaro

Languages: English and Korean with English subtitles

Festivals: Sundance, Berlin, Sydney 2023

Presented in association with

Metro

"*Past Lives* is an exquisitely wistful drama that speaks with an honesty so affectingly crisp it will turn your conceptions of love, identity and fate on their head."

— Carlos Aguilar, *The Wrap*

Screenings

Christchurch

A LUM Fri 11 Aug, 6.15 pm
A ITR Sat 12 Aug, 5.30 pm

Dunedin

A REG Sat 12 Aug, 6.00 pm
B REG Tue 15 Aug, 11.15 am

Nelson

B SUT Thu 24 Aug, 11.45 am
A SUT Sat 26 Aug, 6.15 pm

Timaru

MMT Fri 25 Aug, 1.00 pm
MMT Sat 26 Aug, 5.45 pm

 Offensive language

Fallen Leaves

Kuolleet lehdet

Closing
Night



Director, Screenplay:

Aki Kaurismäki

Finland 2023 | 81 mins

Producers: Aki Kaurismäki, Misha Jaari, Mark Lwoff, Reinhard Brundig

Cinematography: Timo Salminen

Editor: Samu Heikkilä

Production Designer: Ville Grönroos

Costume Designer: Tiina Kaukanen

Music: Pietu Korhonen

Cast: Alma Pöysti, Jussi Vatanen, Janne Hyytiäinen, Nuppu Koivu, Matti Onnismaa, Simon Al-Bazoon, Martti Suosalu, Alma-Koira, Sakari Kuosmanen, Maria Heiskanen, Alina Tomnikov, Maustetytöt

Language: Finnish with English subtitles

Festivals: Cannes (In Competition), Sydney 2023

Awards: Jury Prize, Cannes Film Festival 2023

We close this year's festival with the most delightful film from Cannes. Finnish director Aki Kaurismäki returns with a deadpan romantic crowdpleaser about two lost souls on a bumpy road to finding each other.

"A film with a big heart, and absurd and cartoony as it may be, it fills you with a feelgood glow."

— Peter Bradshaw, *The Guardian*

Returning to the festival after a six-year absence the wry Finnish master Aki Kaurismäki, harkens back further with *Fallen Leaves*, jokingly pitched as a lost work from his early 90s heyday. A critical favourite at Cannes, where it picked up the Jury Prize and topped *Screendaily's* influential Cannes critics' poll, Kaurismäki's latest delivers an endearing romantic tale in his trademark deadpan style, cleverly incorporating some biting political commentary as well as plenty of cinematic in-jokes.

We're introduced to Ansa (Alma Pöysti), working in a supermarket on an exploitative zero-hours contract. Bristling against having to throw away perfectly good food at the end of the day, she is fired when caught handbagging an expired sandwich. Later in a karaoke bar, Ansa meets construction worker and fellow lonely soul Holappa (Jussi Vatanen) sparking an immediate connection. Their relationship blossoms during

a successful movie date, albeit one with questionable cinematic taste. Our hangdog lovers choose none other than the renowned disasterpiece *The Dead Don't Die* from fellow droll merchant Jim Jarmusch for their date night and perhaps the post-viewing exclamation by one "I've never laughed so much," is a clue to the true loneliness of their lives. A subsequent series of mishaps seems to imply that this budding romance could be doomed...

Kaurismäki punctuates events with radio news of the Russian invasion of Ukraine (no-one in the film seems to have a smartphone, much less a television), adding to the underlying tension and providing a canny reminder that the Finns share a border with Russia and have much more to lose from Russian expansionism than most.

"The director's characteristic heightened colour schemes and composed play with shadows and light give *Fallen Leaves*—shot as ever by Timo Salminen—that distinctive look of a fictional world sealed in on itself, yet carrying recognisable elements of the real Helsinki. The soundtrack is perhaps Kaurismäki's most diverse to date, with a bizarrely eclectic karaoke session featuring hard rock, stately Finnish tango and a Schubert serenade.

Fallen Leaves do indeed appear, in a lovely autumnal montage, but no less liberally scattered are the vintage movie posters seen throughout, with Kaurismäki as ever paying tribute to the great names—Ozu, Bresson and Chaplin only being the most obvious. Kaurismäki fans will note a fleeting cameo by long-term regular Sakari Kuosmanen and can be assured that sooner or later, the latest of a long line of lugubriously lovable screen dogs will get a look in."

— Jonathan Romney, *Screendaily*

Screenings

Christchurch

B ALI Fri 25 Aug, 12.15 pm
A LUM Sat 26 Aug, 8.00 pm
A HOY Sun 27 Aug, 8.00 pm

Dunedin

B REG Fri 18 Aug, 11.45 am
A REG Sun 20 Aug, 6.15 pm

Nelson

A SUT Thu 7 Sep, 6.15 pm
B SUT Fri 8 Sep, 11.45 am
A SUT Sun 10 Sep, 7.30 pm

Timaru

MMT Fri 1 Sep, 1.45 pm
MMT Sun 3 Sep, 7.45 pm

 Violence

Extraordinary films by the filmmakers influencing the state of contemporary cinema. Whether tackling important subjects or pushing boundaries of the craft, these films all display the hallmarks of pioneering artistry.

Spotlight

EO



One of 2022's least likely film trends was a focus on donkeys, from *Triangle of Sadness* to *The Banshees of Inisherin*. But just one film dared to place a donkey centre stage, boldly going where only Robert Bresson had gone before.

Anyone expecting the austerity of *Au Hasard*, *Balthazar*—an inspiration acknowledged by director Jerzy Skolimowski—will be roundly disabused by *EO*'s opening seconds, as red strobing lights bathe a circus performance. (Photosensitive viewers are cautioned). While much of *Balthazar* recurs in a remixed fashion—a drunken celebration, an aging château, beatings, gunshots, tender connection—this titular donkey's journey eschews the

allegorical for the experiential, taking us both deep into *EO*'s world and outwards to the cosmic.

Skolimowski (*Deep End*, *The Shout*) cut his teeth during the French New Wave, and that indelible sense of freedom pulses through *EO*'s journey, with hypnotic passages evoking Terrence Malick, Gaspar Noé, Michael Snow, and even the mesmeric trip beyond the infinite in *2001: A Space Odyssey*.

Lest this all seem too ethereal, *EO* returns to Earth in encounters with humans and their inevitable cruelties and kindnesses. But even Isabelle Huppert can't steal the limelight from the six donkeys playing *EO*. While no shortage of recent films (*Gunda*, *Cow*) have placed an animal

Screenings

Christchurch

B ITR Fri 11 Aug, 4.15 pm
A ITR Sun 13 Aug, 12.45 pm
B ALI Tue 15 Aug, 12.00 pm
A ALI Sat 19 Aug, 6.45 pm

Dunedin

A REG Fri 4 Aug, 6.30 pm
B REG Wed 9 Aug, 11.00 am

Nelson

A SUT Fri 1 Sep, 6.15 pm
A SUT Mon 4 Sep, 6.00 pm
B SUT Tue 5 Sep, 4.15 pm

Timaru

MMT Fri 25 Aug, 5.45 pm
MMT Wed 30 Aug, 1.30 pm

centre stage, none approach *EO*'s jaw dropping ambition. Underpinned by Pawel Mykietyn's stellar score, Cannes 2022's Jury Prize-winner is an essential big-screen experience. — Doug Dillaman

"Polish arthouse veteran Jerzy Skolimowski hasn't lost his edge down the years. He directs with endless compassion but zero sentimentality." — Philip De Semlyen, *Time Out*

Director:

Jerzy Skolimowski

Poland 2022 | 86 mins

Producers, Screenplay: Ewa Piaskowska, Jerzy Skolimowski

Cinematography: Michal Dymek

Editor: Agnieszka Glinska

Production Designers: Roberta Amodio, Miroslaw Koncewicz

Costume Designer: Katarzyna Lewinska

Music: Pawel Mykietyn

Cast: Sandra Drzymalska, Lorenzo Zurzolo, Mateusz Kosciukiewicz, Isabelle Huppert with Hola, Tako, Marietta, Ettore, Rocco, Mela as *EO*

Languages: English, French, Italian and Polish with English subtitles

Festivals: Cannes (In Competition), Melbourne, Toronto, Busan, London 2022; Rotterdam 2023

Awards: Jury Prize, Cannes Film Festival 2022

"There is no more beautiful-looking film this year... *EO* may be one of the greatest movies ever made about the spirit of animals, as much as we can know it."

— Stephanie Zacaharek, *Time*

R13 Violence, animal cruelty, offensive language & content that may disturb

Kidnapped

Rapito



Veteran director Marco Bellocchio returns to the festival with this rousing historical epic fresh from Cannes, based on the true story of Edgardo Mortara, a six-year-old Jewish boy who was abducted by the Catholic church in 19th-century Italy. Unbeknownst to his parents, young Edgardo had been secretly baptised by his family's dotting Catholic maid and, when the story is revealed, the fanatical church authorities take it as their cue to snatch the boy and whisk him away to the Vatican where he can be raised as a Catholic.

"Religious and political fanaticism, the abuse of power, emotional manipulation and blackmail: these subjects have always fascinated

Italian director Marco Bellocchio. His most passionate films centre on lives taken, warped or ruined in the service of a cause, and *Kidnapped* is no exception...

With its enjoyably over-the-top orchestral soundtrack, pin-sharp casting and old-school period-film production values, *Kidnapped* initially feels like a fairly conventional take on a remarkable historic cause célèbre... But once we enter the Vatican and meet the needy, imperious pope played with malevolent glee by Paolo Pierobon (a gifted theatrical actor still underused in the cinema) the film shifts gear. Melodrama curdles and turns acid, as a serpentine script (co-written with fellow director

Screenings

Christchurch

A ITR Sat 12 Aug, 2.45 pm
A LUM Tue 15 Aug, 7.45 pm
B ALI Thu 17 Aug, 11.45 am
B LUM Fri 18 Aug, 11.15 am

Dunedin

A REG Sat 12 Aug, 3.15 pm
B REG Mon 14 Aug, 11.00 am

Nelson

A SUT Tue 29 Aug, 8.15 pm
B SUT Fri 1 Sep, 1.45 pm
A SUT Sun 3 Sep, 5.15 pm

Timaru

MMT Sun 3 Sep, 5.15 pm

Susanna Nicchiarelli) takes our naive wish to see justice done, to see a shocking anti-Semitic wrong righted, and hangs it out to dry...

Bellocchio forces his audience to reflect on just how violent and cruel the image of the crucifixion must seem to a child brought up in a different faith—or how clichés and lies surrounding Judaism and Jewish 'conspiracies' did not end with the death of a 19th century pope."

— Lee Marshall, *Screendaily*

Director: Marco Bellocchio

Italy/France/Germany 2023

125 mins

Producers: Beppe Caschetto,

Simone Gattoni

Screenplay: Marco Bellocchio,

Susanna Nicchiarelli

Cinematography: Francesco Di Giacomo

Editors: Francesca Calvelli, Stefano Mariotti

Production Designer: Andrea Castorina

Costume Designers: Sergio Ballo,

Daria Calvelli

Music: Fabio Massimo Capogrosso

Cast: Paolo Pierobon, Fausto Russo

Alesi, Barbara Ronchi, Enea Sala,

Leonard Maltese, Filippo Timi,

Fabrizio Gifuni

Language: Italian with English subtitles

Festivals: Cannes (In Competition) 2023

"A gripping, heartbreaking true-political crime story from the pages of history. It is a full-tilt melodrama with the passionate vehemence of Victor Hugo or Charles Dickens."

— Peter Bradshaw, *The Guardian*



Perfect Days



"Hirayama rises from his bachelor futon, goes to work, cleans the city's conveniences with a dignified gusto, then relaxes in his spare time with a visit to the baths or a beer in his favorite bar. At night he reads, or sometimes he sorts through the many abstract photographs he takes while working his shifts... Once Hirayama's routine is established, Wim Wenders' small but wonderfully gentle drama starts to add random encounters that, while they don't exactly shake his world from its axis, interfere with his ascetic way of life.

Working with screenwriter Takuma Takasaki, Wenders is concerned with the simple pleasures of life and the ripples caused by small gestures. Hirayama's musical taste becomes key in this respect, and Wenders has

a lot of fun with a soundtrack to Hirayama's life that, one suspects, is actually the soundtrack to his own, with music from The Rolling Stones, The Animals, Nina Simone and—of course—Lou Reed, whose most famous song gives the film its title and appears in a lovely instrumental form.

The reason it works at all is down to the foxy, gracious Koji Yakusho, who commands the screen with a largely silent performance. His serenity is contagious, perfectly complementing Wenders' minor-key direction and adding unexpected profundity to the film's seemingly simple message: 'The world is made of many worlds. Some are connected, and some are not.' — Damon Wise, *Deadline*

Screenings

Christchurch

A ITR Sat 12 Aug, 12.00 pm
B ALI Mon 14 Aug, 12.00 pm
A LUM Mon 21 Aug, 7.30 pm
A LUM Sat 26 Aug, 6.00 pm

Dunedin

A REG Sun 13 Aug, 4.45 pm
B REG Thu 17 Aug, 1.15 pm

Nelson

A SUT Sat 2 Sep, 10.45 am
B SUT Wed 6 Sep, 1.30 pm
A SUT Sun 10 Sep, 2.30 pm

Timaru

MMT Wed 30 Aug, 3.15 pm
MMT Sat 2 Sep, 1.00 pm

"The real reward of *Perfect Days*... is the accumulation of tiny details, tenderly observed fragments of a life that on their own seem inconsequential. When pieced together, they create a poetic, deeply moving account of the unexpected peace, harmony and contentment that one man has worked hard and made difficult decisions to attain."

— David Rooney, *The Hollywood Reporter*

Director: Wim Wenders

Japan 2023 | 123 mins

Producers, Screenplay: Wim Wenders,

Takuma Takasaki

Cinematography: Franz Lustig

Editor: Toni Froschhammer

Production Designer: Towako Kuwajima

Costume Designer: Daisuke Iga

Cast: Koji Yakusho, Tokio Emoto,

Arisa Nakano, Aoi Yamada, Yumi Aso,

Sayuri Ishikawa, Tomokazu Miura,

Min Tanaka

Language: Japanese with English subtitles

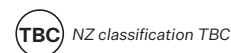
Festivals: Cannes (In Competition),

Sydney 2023

Awards: Best Actor, Cannes Film Festival 2023

"Wenders' film... is sincere and unassuming, and owns its sentimentality with good humor."

— Guy Lodge, *Variety*



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Theater Camp



“‘Theater kid’ can be a pejorative in Hollywood. Being a ‘theater kid’ means you’re too enthusiastic, too showboaty—in other words, not cool... *Theater Camp* has a lot of ‘theater kid’ energy and wears it proudly... This gem of a mockumentary comes from a group of dedicated grown-up theater kids. Molly Gordon directs alongside Nick Lieberman, and they co-wrote the script with their pals Noah Galvin and Ben Platt...

The plot kicks off at a middle school production of *Bye Bye Birdie* attended by Joan (Amy Sedaris), the beloved founder of the AdirondACTS summer camp. The unfortunate use of strobe lights gives Joan a stroke and puts her in a coma, forcing her bro-y, selfie-stick wielding son Troy (Jimmy

Tatro) to take over camp operations.

Troy loves Post Malone and doesn’t get what it means when campers call him a ‘music man,’ meaning he is not the right person to lead these divas-in-training... The instructors are equally stressed out by Troy’s presence, particularly Amos (Platt) and Rebecca-Diane (Gordon), two former campers who are attached at the hip and write and direct an original musical each year...

Tatro... has the bro act down pat, while Gordon and Platt are endearingly obnoxious as these overly serious thespians who have decided to pour all of their creative passion into teaching because the larger entertainment industry has failed them. Galvin, meanwhile, is

Screenings

Christchurch

A ITR Sun 13 Aug, 5.45 pm
B LUM Fri 18 Aug, 3.45 pm
A ALI Sat 19 Aug, 2.45 pm
A LUM Thu 24 Aug, 6.15 pm

Dunedin

B REG Fri 18 Aug, 4.15 pm
A REG Sun 20 Aug, 4.00 pm

Nelson

A SUT Fri 25 Aug, 6.15 pm
B SUT Mon 28 Aug, 4.15 pm

Timaru

MMT Sun 27 Aug, 5.30 pm

both the movie and the camp’s secret weapon as the do-it-all techie with a song in his heart...

With the adult actors playing zany characters, the kids’ genuine passion and skills ground the movie. Their performances make you believe in the mission of the camp, and may even have you wiping away tears.”

— Esther Zuckerman, *Vanity Fair*

Directors: Molly Gordon, Nick Lieberman

USA 2023 | 94 mins

Producers: Erik Feig, Samie Kim Falvey, Julia Hammer, Ryan Heller, Maria Zuckerman, Jessica Elbaum, Will Ferrell, Noah Galvin, Molly Gordon, Nick Lieberman, Ben Platt
Screenplay: Noah Galvin, Molly Gordon, Nick Lieberman, Ben Platt
Cinematography: Nate Hartsellers
Editor: Jon Philpot
Production Designers: Charlotte Royer, Jordan Janota
Costume Designer: Michelle Li
Music: James McAlister, Mark Sonnenblick
Cast: Noah Galvin, Molly Gordon, Ben Platt, Jimmy Tatro, Patti Harrison, Nathan Lee Graham, Ayo Edebiri, Owen Thiele, Caroline Aaron, Amy Sedaris
Festivals: Sundance, SXSW 2023

“Funny and smart and sweet stuff, a crowd pleaser for the misfit in all of us... packs so much fun and joy into its 94-minute running time.”

— Kate Erbland, *Indiewire*



May December



“In Todd Haynes’s dark comedy... Julianne Moore plays Gracie Atherton-Yoo, a former pet-store worker whose affair with an adolescent boy, Joe, created a media frenzy in her middle-class community in Savannah, Georgia. The story begins more than two decades after the scandal, as an indie film is to be made about Gracie and Joe, who’s now 36. The key events are quickly established by Haynes, either by including images of tabloid front-pages, or Gracie’s own telling—we discover the two dutifully married and Gracie had Joe’s baby in prison.

Natalie Portman plays Elizabeth Berry, the actress who’s to portray the younger Gracie. Elizabeth arrives at Gracie’s family home to shadow her

in her daily chores, to observe and later imitate her subject’s gestures, but also, increasingly, to probe the murkier depths of her affair and psyche—which turns out to be near impossible.

Fiction and fact, self-delusion and self-truth are given a dangerous edge in Haynes’s film, which, ultimately, isn’t so much about Gracie’s actions as it is about society’s appetite for demonstrations of compunction, even where none is felt. If society demands its martyrs, Gracie both dazzles and irritates by refusing to be one. With the choice of one fair, blonde actress, and another as a feistier brunette, Haynes invites comparisons to Bergman’s *Persona* (1966). But whereas there’s certainly

Screenings

Christchurch

A ITR Sat 12 Aug, 8.00 pm
A ALI Sun 20 Aug, 4.00 pm
B ALI Wed 23 Aug, 11.45 am
A LUM Fri 25 Aug, 6.15 pm

Dunedin

B REG Thu 17 Aug, 10.45 am
A REG Sat 19 Aug, 6.00 pm

Nelson

B SUT Wed 30 Aug, 2.00 pm
A SUT Sat 2 Sep, 6.15 pm
A SUT Tue 5 Sep, 8.15 pm

Timaru

MMT Tue 29 Aug, 3.30 pm
MMT Sat 2 Sep, 5.45 pm

a parasitic power play between the two women, in its edgy and satirical tone, the film’s more akin to Gus Van Sant’s *To Die For* (1995). It convincingly shows how a woman can be both prey to vicious societal impositions and wholesale fairytales of marital life, and in profound denial about her own predatory behaviour. The lines of what is truly moral are constantly crossed in *May December*, a film that resolutely prods media—and cinema’s—complicity in feeding the machinery of lies.”

— Ela Bittencourt, *Sight and Sound*

Director: Todd Haynes

USA 2023 | 113 mins

Producers: Natalie Portman, Sophie Mas, Christine Vachon, Pamela Koffler, Grant S. Johnson, Tyler W. Konney, Jessica Elbaum, Will Ferrell
Screenplay: Samy Burch. Based on a story by Samy Burch and Alex Mechanik
Cinematography: Christopher Blauvelt
Editor: Affonso Gonçalves
Production Designer: Sam Lisenco
Costume Designer: April Napier
Music: Marcelo Zavros
Cast: Natalie Portman, Julianne Moore, Charles Melton, Cory Michael Smith, Elizabeth Yu, Gabriel Chung, Piper Curda, D.W. Moffett, Lawrence Arancio
Festivals: Cannes (In Competition) 2023

“Todd Haynes unpacks America’s obsession with scandal and the impossibility of ever truly knowing what motivates others in this layered look at the actor’s process.”

— Peter Debruge, *Variety*



The New Boy



Warwick Thornton's mesmerising story of spirituality and survival finds a young Aboriginal boy (Aswan Reid) left in the middle of the night at a remote outback monastery run by Cate Blanchett's rule-breaking nun, Sister Eileen.

Taking him in, the seemingly kindly nun calms the unnamed "new boy" and he soon forms connections with Sister Mum (Deborah Mailman) and the farm manager George (Wayne Blair). With an attempt at bullying quashed, he finds an uneasy place with the other orphans at the monastery.

Unlike other orphans who are given an Anglo-Saxon name, the New Boy remains "the New Boy" and his "otherness" becomes more and

more apparent as his unusual powers are revealed—he cures wounds at a touch, handles snakes and magically conjures a shimmering light to comfort him in the darkest hours.

When a large carved crucifix arrives from Europe for safekeeping things begin to unravel: Sister Eileen's religious zeal intensifies as the, mostly wordless, New Boy develops a fascination and connection to the crucifix—he sees the eyes blink and the chest rise as if alive.

Thornton (*Samson and Delilah* [NZIFF 2009], *We Don't Need A Map* [NZIFF 2017]), sweeps the viewer into a battle of wills and faiths between the Aboriginal boy's spiritual connection to the land, and Sister

Screenings

Christchurch

A ALI Sun 13 Aug, 11.45 am
A LUM Sat 19 Aug, 6.00 pm
A LUM Wed 23 Aug, 6.15 pm
B LUM Thu 24 Aug, 4.00 pm

Dunedin

B REG Fri 11 Aug, 1.30 pm
A REG Thu 17 Aug, 6.15 pm

Nelson

B SUT Fri 8 Sep, 1.30 pm
A SUT Sun 10 Sep, 5.00 pm

Timaru

MMT Tue 29 Aug, 5.45 pm
MMT Fri 1 Sep, 3.30 pm

Eileen's Catholic faith, all blood and thorns, and tensions rise.

Intoxicating and mesmerising, Thornton matches concise storytelling with spectacular imagery and an incredible cast. Blanchett is compelling as the zealous nun who enjoys a regular swig of the communion wine, and the young actors playing the boys at the monastery are brilliant, but it is the extraordinary performance by Aswan Reid which makes this film magical. — Sally Woodfield

Director, Screenplay, Cinematography: Warwick Thornton

Australia 2023 | 116 mins

Producers: Kath Shelper, Andrew Upton, Cate Blanchett, Lorenzo De Maio

Editor: Nick Meyers

Production Designer: Amy Baker

Music: Nick Cave, Warren Ellis

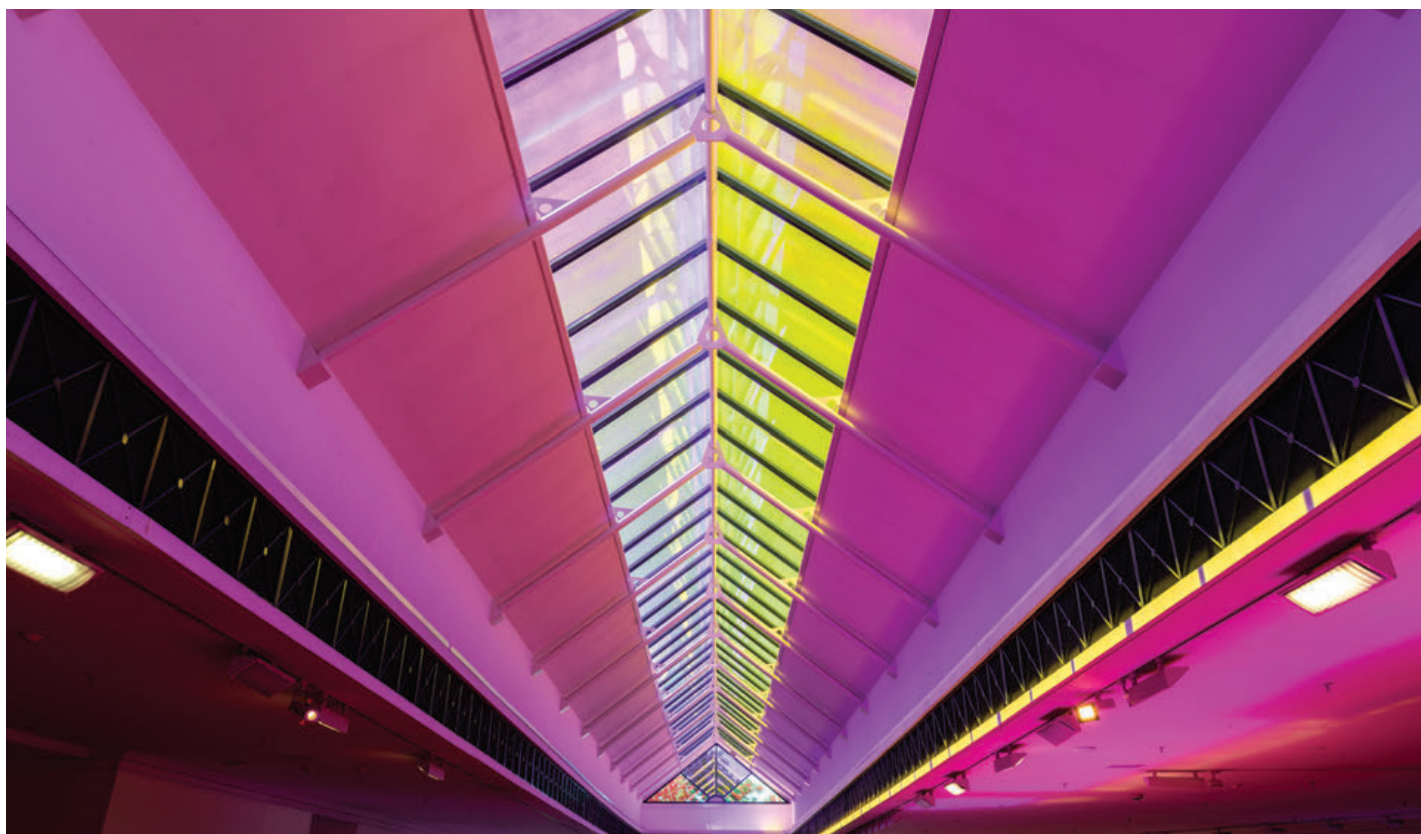
Cast: Aswan Reid, Cate Blanchett, Deborah Mailman, Wayne Blair, Shane McKenzie-Brady, Tyrique Brady, Laiken Beau Woolmington, Kailem Miller, Kyle Miller, Tyzailan Roderick, Tyler Rockman Spencer

Festivals: Cannes (In Competition), Sydney 2023

"An ethereal experience with transcendent performances from Cate Blanchett and Aswan Reid that will leave lasting impressions."

—Patrice Witherspoon, *Screen Rant*

M Adult themes



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Installation view, Dunedin Public
Art Gallery.
Photograph Alex Lovell-Smith

Asteroid City



The tiny desert town of Asteroid City (population 87) plays host to brilliant students and their parents as they gather for the 1955 Junior Stargazer/Space Cadet convention encouraging fellowship and scholarly competition. Amongst the parents are war and sports photographer Augustine (Schwartzman), who's avoiding dealing with a family crisis, and the glamorous film star Midge (Johansson). The students, while geniuses, have to overcome social awkwardness as they show off their incredible inventions. The inevitable flirtations and fledgling romances are rudely disrupted by a shocking world-changing event. As General Gibson (Jeffrey Wright) says to the kids: "If you wanted a nice quiet life,

you chose the wrong time to be born." Featuring a stacked cast including Steve Carrell, Maya Hawke, Tilda Swinton, Bryan Cranston, Margot Robbie, and many more!" — Sydney Film Festival

"To say that he's done it again—yet again—is going to mean something different to fans and non-fans. But I have to say the first category is the only place to be for what is simply a terrifically entertaining and lightly sophisticated new comedy from Wes Anderson, in his signature rectilinear, deadpan style, with primary-pastel colours and his all-star repertory ensemble cast. Regulars including Jason Schwartzman and Tilda Swinton are now joined by Scarlett Johansson

Screenings

Dunedin
A REG Sat 5 Aug, 6.00 pm

Director, Screenplay: Wes Anderson

USA 2023 | 104 mins

Producers: Wes Anderson, Jeremy Dawson, Steven Rales
Cinematography: Robert Yeoman
Editor: Barney Pilling
Production Designer: Adam Stockhausen
Costume Designer: Milena Canonero
Music: Alexandre Desplat
Cast: Jason Schwartzman, Scarlett Johansson, Tom Hanks, Jeffrey Wright, Tilda Swinton, Bryan Cranston, Edward Norton, Adrien Brody, Liev Schreiber, Hope Davis, Stephen Park, Rupert Friend, Maya Hawke, Steve Carell, Matt Dillon, Hong Chau, Willem Dafoe, Margot Robbie, Tony Revolori, Jake Ryan, Jeff Goldblum

Festivals: Cannes (In Competition), Sydney 2023

and Tom Hanks, who have been welcomed into the droll Anderson fold.

Asteroid City's eccentricity, its elegance, its gaiety, and its sheer profusion of detail within the tableau frame make it such a pleasure. So, too, does its dapper styling of classic American pop culture. With every new shot, your eyes dart around the screen, grabbing at all the painterly little jokes and embellishments, each getting a micro-laugh." — Peter Bradshaw, *The Guardian*

"Wes Anderson at his most mature and magical—and at his most singular, in a way no one else can capture."

—Isaac Feldberg, *Polygon*

M Nudity & suicide references

Monster

Kaibutsu



"The best of Kore-eda Hirokazu's films achieve a rare quality: a sublime everydayness, in which simple matters of life take on breathtaking, poetic shape... His new film, *Monster*, initially seems to be a simple, issue-driven movie designed to yank at heartstrings. Ando Sakura, so memorable in Kore-eda's Palme d'Or-winning *Shoplifters*, plays Saori, a dry cleaner in a small Japanese city whose son, tweenage Minato (Kurokawa Soya), is having some mental health difficulties. He's quiet and moody at home, he's acting out at school, and in one frightening instance he seems to have a propensity for self-harm.

Kore-eda sets this all up in such a way that we, the perhaps slightly

jaded audience, assume we know what's coming. The film will chronicle Saori's struggle to reach her son, and his journey toward betterment. Saori's husband has died at some indefinite point in the past, so it seems that grief will come to bear on this process of understanding and healing. But then Sakamoto Yuji's script leads us in unexpected directions... The film is essentially concerned with how a secret, closely held by private fear and societal demand, can affect far more people than just the one keeping it...

Scoring all this are compositions by the late Ryuichi Sakamoto, billows of pensive, poignant music that suggest both ebb and flow, growth and retreat. Sakamoto's

Screenings

Christchurch
A ITR Sun 13 Aug, 3.00 pm
B ALI Fri 18 Aug, 11.30 am
A LUM Sat 19 Aug, 5.30 pm

Dunedin
A REG Sun 6 Aug, 3.00 pm
B REG Thu 10 Aug, 10.45 am

Nelson
A SUT Sun 27 Aug, 4.15 pm
B SUT Tue 29 Aug, 3.45 pm
A SUT Sat 9 Sep, 5.30 pm

Timaru
MMT Fri 25 Aug, 7.30 pm
MMT Thu 31 Aug, 3.15 pm

Director, Editor: Kore-eda Hirokazu

Japan 2023 | 124 mins

Producers: Banse Megumi, Ito Taichi, Taguchi Hijiri
Screenplay: Sakamoto Yuji
Cinematography: Kondo Ryuto
Production Designer: Mitsumatsu Keiko
Costume Designer: Kurosawa Kazuko
Music: Ryuichi Sakamoto
Cast: Ando Sakura, Nagayama Eita, Kurokawa Soya, Hiiragi Hinata, Tanaka Yuko
Language: Japanese with English subtitles
Festivals: Cannes (In Competition) 2023
Awards: Best Screenplay, Cannes Film Festival 2023

melodies combine with Kore-eda's lush images—summery greens and pale blues, alternately crisp and bleary—to dazzling effect, creating a picture of life in all its hushed beauty, its gnawing ache. One comes to [Cannes] in search of at least one good cry, which *Monster* provides generously and without cynical manipulation. The film, at once warmly exuberant and carefully restrained, is... built with the compassion and inventiveness so signature to its creator."

— Richard Lawson, *Vanity Fair*

"This absorbing, ambiguously titled movie builds to a moving finish, one that reaffirms Kore-eda's peerless skill at directing young actors in particular."

— Justin Chang, *LA Times*

TBC NZ classification TBC

We proudly present a slate of powerful local films that illuminate and challenge our national character. The 2023 selection includes new documentaries which shine a light on artists, musicians (including a post-screening gig) and personalities, while feature dramas bring distinctly New Zealand stories to the screen. And we bring the new 4K restoration of Gaylene Preston's *Bread and Roses*, marking the film's 30th anniversary.

We continue to celebrate the short film format with two curated programmes collecting the best new shorts from Aotearoa and the Pacific community in *New Zealand's Best 2023* and *Ngā Whanaunga Māori Pasifika Shorts*.

See also *Billion Dollar Heist* (p44)

Aotearoa

The Paragon



Director, Screenplay, Cinematography, Editor:
Michael Duignan
Aotearoa NZ 2023 | 85 mins
Producers: Lissy Turner, Michael Duignan
Cast: Benedict Wall, Florence Noble, Shadon Meredith, Jess Grace-Smith, Michelle Ang, Jonny Brugh, Cameron Rhodes, Chloe White, Lucky Lee Morton
Contains strobe effects


This microbudget fantasy-comedy centres on an everyday schmo, Dutch (Benedict Wall), who is special in approximately one way—he recently died (for about six minutes). The victim of a hit and run, and now seriously injured, he's out for revenge, and seeks the help of mysterious psychic Lyra (Florence Noble) to teach him how to use telepathy to find the person who hit him. Turns out, it's the fact that Dutch has died that gives him access to an immense power which draws him into a reality-bending battle with Lyra's brother Haxan (Jonny Brugh), who seeks to use a mysterious crystal known as "The Paragon" to take over the world.

The Paragon is a testament to Kiwi ingenuity and can-do attitude, a phantasmagorical comedy that swings well above its weight class. Wall and Noble enjoy an easy chemistry, while supporting players like Brugh and Michelle Ang bring

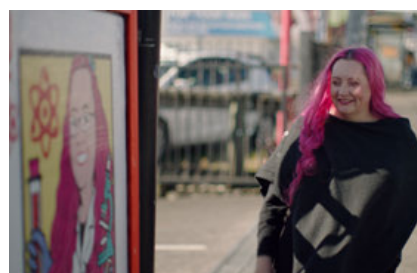
laughs and pathos to this story of psychic revenge. As written and directed by Duignan, *The Paragon's* clever, fleet story moves like a rocket, employing knowingly handmade special effects to give the film's telekinetic sequences a trippy, off-kilter feel. Duignan and his team make a lot out of a little, giving the film a wide scope while maintaining the spirit of low-budget New Zealand cinema in the footsteps of *Bad Taste*. — Tom Augustine

Screenings

Christchurch
A ALI Thu 24 Aug, 8.00 pm
A LUM Sat 26 Aug, 8.30 pm
Dunedin
A RIA Sun 6 Aug, 7.30 pm
B RIA Tue 8 Aug, 4.30 pm

 NZ classification TBC

Ms. Information



Director: Gwen Isaac
Aotearoa NZ 2023 | 100 mins
Producers: Alex Reed, Phillida Perry, Gwen Isaac
Cinematography: Gareth Moon
Editor: John Silvester
Animation: Ruben O'Hara
Music: David Long
With: Dr Siouxsie Wiles
Q&A: Gwen Isaac*

For much of the confined population, regular media appearances by scientist Siouxsie Wiles were a calming and enlightening presence amid the fear and confusion of Covid-19. While she was coolly urging the populace not to panic, Siouxsie herself was the target of hate and hysteria from certain groups who took issue with her work protecting the population's health.

"What is the world's problem with women like me?" the microbiologist wonders in this candid fly-on-the-wall documentary covering the pressure-filled two-year period from the first appearance of the virus. An influx of interviews establishes the unmistakable Siouxsie as a go-to expert, earning her the grateful admiration of a worried public along with the misogynistic online abuse from an unfortunate few.

There's anger, there's frustration and there's anguish as Siouxsie is victimised for nothing less than trying

to save lives. But through it all she laces up her great, glittery boots and presses forward with ferocity and heart. — Adrian Hatwell


Screenings

Christchurch
A LUM Sun 20 Aug, 4.15 pm*
B LUM Mon 21 Aug, 11.15 am*

Dunedin
B RIA Fri 18 Aug, 2.30 pm*
A RIA Sat 19 Aug, 4.00 pm*

Nelson
A SUT Sun 27 Aug, 2.00 pm
B SUT Mon 28 Aug, 12.00 pm

Timaru
MMT Sun 27 Aug, 3.30 pm

 Documentary film exempt from NZ Classification labelling requirements

Bad Behaviour



Jennifer Connelly stars as Lucy, a former child actress seeking enlightenment at a retreat led by spiritual leader Elon (Ben Whishaw, *Lilting* [NZIFF 2014]). Before turning her phone off for the duration of the retreat, Lucy calls her stunt performer daughter, Dylan (played by the film's writer and director, Alice Englert) who is in New Zealand working on set. The two have a fraught, codependent relationship, just as Lucy did with her own mother, only strained further when Lucy meets model, DJ and fellow retreat attendee Beverly (Dasha Nekrasova, *The Scary of Sixty-First* [NZIFF 2021]) who epitomises all the vanity and myopia Lucy couldn't tolerate in her own mother, daughter and self.

Having premiered at Sundance Film Festival this year, *Bad Behaviour* is the feature debut of Alice Englert. The film is stacked with New Zealanders in supporting roles; Ana Scotney (*Millie Lies Low* [NZIFF 2021]), Marlon Williams (*The Rehearsal* [NZIFF 2016]), Beulah Koale (*Dual* [NZIFF 2021]), Xana Tang (*Munkie* [NZIFF 2021]), Robbie Magasiva, and Tom Sainsbury (*Loop Track* [NZIFF 2023]). A darkly comic look at matrilineal dysfunction, *Bad Behaviour* paints a fascinating, whimsical picture of two complex women. — Amanda Jane Robinson

"Connelly and Whishaw sharply define their complicated characters, *Bad Behaviour* is... engaging, droll

Screenings

Christchurch

A ITR Sun 13 Aug, 8.00 pm
A LUM Fri 18 Aug, 6.15 pm

Dunedin

A REG Fri 11 Aug, 6.15 pm
B REG Mon 14 Aug, 3.45 pm

and shrewdly observed". — Caryn James, *The Hollywood Reporter*
"Funny, flinty, and intriguing... Connelly and Englert, already so good apart, do even better work when they're finally sharing the screen. Englert's cracking wit and ability to find humor and heart in all sorts of situations translate to her own performance, which is sneakily vulnerable." — Kate Erbland, *Indiewire*

Director, Screenplay: Alice Englert

Aotearoa NZ 2023 | 107 mins

Producers: Desray Armstrong, Molly Hallam

Cinematography: Matt Henley

Editor: Simon Price

Production Designer: Heather Hayward

Costume Designer: Kirsty Cameron

Hair and Makeup Designer: Stefan Knight

Cast: Jennifer Connelly, Ben Whishaw, Alice Englert, Ana Scotney, Dasha Nekrasova, Marlon Williams, Beulah Koale

Festivals: Sundance, Sydney 2023

Presented in association with

FLICKS

"*Bad Behavior* is strange, savage, and oddly beautiful, and it announces Alice Englert as one to watch."

— Jason Bailey, *The Playlist*

M Violence, offensive language & suicide references

Loop Track



A fitting follow-up to Tom Sainsbury's adventures in short filmmaking and 48Hours success, *Loop Track* synthesises everything we know and love about the cult entertainer into a full-scale suspense feature. As writer and director, Sainsbury is both faithful to the cinema of unease and committed to the genre thrills of watching people in peril—a riveting combination.

Also starring in the film, Sainsbury is perfectly self-cast as Ian, a pasty sweat-ball of a man who has rarely set foot on a treadmill, much less a four-day hiking trail. Convinced a solo tramp will calm his nerves, his solitude is short-lived when he crosses paths with the obnoxiously friendly Nicky and other

annoying specimens straight out of the Sainsbury canon. The immediate horror for Ian is having to socialise with these strangers, while his insomnia only serves to heighten his paranoia in their presence.

Taut and tense, with contrasting bursts of silliness and humor, Sainsbury's film holds its own as a colloquial potboiler of interpersonal fear and anxiety, until its explosive third act, a left-field swing that's hugely memorable—and best left to surprise.

Screenings

Christchurch

A LUM Sat 19 Aug, 8.00 pm*
A ALI Sun 20 Aug, 8.15 pm
B LUM Tue 22 Aug, 4.15 pm

Dunedin

B REG Thu 17 Aug, 3.45 pm*
A REG Fri 18 Aug, 8.15 pm*

Director, Screenplay: Tom Sainsbury

Aotearoa NZ 2023 | 94 mins

Producers: Gabriel Lunte, Jonathan Potton, Tom Sainsbury, Milon Tesiram

Co-Producer: Zac Johnson

Art Director: Madilyn Davidson

Cinematography: Milon Tesiram

Editor: Gabriel Lunte

Production Designer: Madilyn Davidson

Music: Mike Newport

Costume Designer: Sacha Young

Hair & Make-Up Designer: Jessica Hunt

Cast: Tom Sainsbury, Hayden J. Weal, Kate Simmonds, Tawanda Manyimo

Q&A: Tom Sainsbury*

"This film originated with a single image—someone on an isolated bush walk seeing a figure in the far distance. They can't make out exactly what they're looking at, but the figure's presence feels malevolent."

—Tom Sainsbury

R16 Violence, offensive language & horror

Building Bridges: Bill Youren's Vision of Peace



Farmer, family man, and—unlikely leftist organiser. Bill Youren gave up a career as a lawyer to live a traditional farmer life in the back-blocks of the Hawke's Bay. He was also a zealous supporter of freedom of speech in a political environment, with the backdrop of the Cold War and the 1951 Waterfront Strike, where anyone labelled a Communist was seen as an existential threat.

Youren documented much of his work via his trusty 8mm camera, including his travels around the world and his DIY approach to farming. Youren was convinced that barriers between peoples and cultures could be removed by open dialogue and mutual respect, and he set about living his life in a way that made such

dialogue possible. Youren became a champion for China in New Zealand, including exhibiting some of the cultural artefacts he obtained on his three trips to China (particularly notable in a period when people rarely travelled to China from New Zealand).

Building Bridges: Bill Youren's Vision of Peace is a fascinating account of a man who firmly supported many of the largest social movements in the twentieth century. The centrepiece of the documentary is Youren's footage from his trips to China in the 1950s. With each visit, he documents the subtle changes in how China transformed itself from the ruins of World War II and a brutal Civil War, into one of the dominant twentieth century

Screenings

Christchurch

A LUM Sat 12 Aug, 5.30 pm*
B LUM Mon 14 Aug, 3.45 pm*
A LUM Tue 22 Aug, 8.00 pm

Dunedin

B RIA Thu 17 Aug, 12.45 pm
A RIA Sun 20 Aug, 3.00 pm

Nelson

B SUT Thu 7 Sep, 4.30 pm
A SUT Sun 10 Sep, 10.30 am

Director, Cinematography, Editor: John Chrisstoffels

Aotearoa NZ 2023 | 83 mins

Producer: Alexandra Porter

Writers: James Beattie, Richard Bullen

With: Geoff Robinson, Kim Garrett, Paul Millar, Roy Montgomery

Q&A: John Chrisstoffels*

Bread and Roses



We are delighted to present a new restoration of Gaylene Preston's brilliant long-form biographical drama, originally presented in the 1993 festivals. We could not improve on Bill Gosden's original programme note, so here it is:

In a breathtakingly sustained act of imaginative identification, Gaylene Preston has created a tribute to her mother's generation of New Zealand women. Her superb adaptation of Sonja Davies' autobiography will ring resoundingly true—and disconcertingly truthful—for many New Zealanders. Much of its sharp eye for social history belongs to the women at its centre. An illegitimate child, the Davies of Preston's film

grew up with the middle class, but not of it, a watchful outsider looking for a safe haven. In Genevieve Picot's lucid and moving performance, the young Davies' pride in her own self-worth is never in doubt, but just how she is to live up to it is much less clear. Her outspoken recognition of the pressures wartime society places on women not only irritates her peers: it also fails to exempt her from the harsh experiences undergone by so many others. We see her fall in love with a GI, farewell him to war and disappear up country to bear an illegitimate child. We also witness the tuberculosis contracted while nursing, which almost killed her. Davies' consequent journey towards political activism gives the film its

Screenings

Christchurch

A LUM Sat 19 Aug, 1.30 pm
B ALI Mon 21 Aug, 1.30 pm

Dunedin

A REG Sun 13 Aug, 12.30 pm

Director, Associate

Producer: Gaylene Preston

New Zealand 1993 | 202 mins

Producer: Robin Laing

Screenplay:

Graeme Tetley with Gaylene Preston

Cinematography: Allen Guilford

Editor: Paul Sutorius

Music: John Charles

Cast: Genevieve Picot, Mick Rose

4K Restoration

Declaration of Interest

The staff and trustees of NZIFF congratulate NZFFT Board Member Robin Laing as Producer of *Bread and Roses*.

This 30th anniversary restoration has been made possible by the Aotearoa/ New Zealand Film Heritage Trust, in partnership with Ngā Taonga Sound and Vision and Park Road Post Production.



New Zealand Film
HERITAGE TRUST
Te Puna Ataata



Violence

Tiki Taane in Session with CSO



Fans of dub musician Tiki Taane are in for a treat with the film of his one-off 2021 concert extravaganza, 'Otautahi Proud'.

Filmed in front of a sold-out audience at the fully refurbished Christchurch Town Hall, Tiki Taane captures an emotional and explosive performance with Christchurch Symphony Orchestra. Stunningly shot and superbly mixed, Tiki has raised the bar with what can be achieved when collaborating with a fifty-piece orchestra.

More than just a filmed concert, the film is intercut with scenes from the rehearsal providing an insight into Taane's process and working with the orchestra. "I don't read sheet music, I just memorise it all and see it all

in my head as colours and sounds. The orchestration of 'Always On My Mind'... I'm used to a beat, but this is freeform, with strings," Taane said (*Stuff*).

With familial links to the CSO, and his very talented tamariki Charlie (12) and Karcia (9) joining him to perform on stage, there's no doubt this concert was very special for the multi-talented musician and now film festival audiences can experience Tiki at his very best. — Sally Woodfield

Screenings

Christchurch

A ITR Fri 11 Aug, 6.15 pm*
A LUM Tue 15 Aug, 6.15 pm
B ALI Thu 24 Aug, 1.15 pm

Dunedin

B RIA Thu 17 Aug, 4.45 pm
A RIA Fri 18 Aug, 7.00 pm

Director, Producer, Music: Tiki Taane

Aotearoa NZ 2023 | 68 mins

Cinematography, Editor: Mark Russell

Orchestral Arrangements:

Tom Rainey, Hamish Oliver, Ewan Clark, Reuben DeLautour

Featuring: Christchurch Symphony

Orchestra conducted by Tom Rainey

With: Tiki Taane, MC Tali, Big Sima and Tiki's tamariki—Karcia and Charlie

Q&A: Tiki Taane*

"Sometimes there are 40–50 people involved in playing the music, which takes it to another level—a level that is powerful, it's unforgettable, it's moving, it's emotional, it has so much depth to it and width to it. For me, it's the pinnacle."

— Tiki Taane speaking to *Newshub*

E Documentary film exempt from NZ Classification labelling requirements

The Strangest of Angels



Curled in bed, Janet Frame scribbles in a notebook before concealing it under her pillow. So opens the film *The Strangest of Angels*—an interpretation of the 2022 NZ Opera production performed in Christchurch and Dunedin.

Filmed opera is nothing new, but rather than filming a performance, Rebecca Tansley (*Crossing Rachmaninoff* [NZIFF 2015], *The Heart Dances—the journey of The Piano: the ballet*, [NZIFF 2018]) takes us inside the crumbling walls of the mental institution where Janet Frame is a patient awaiting a lobotomy.

The close quarters and moulding walls bring an immediacy and intimacy as we are caught up in the imagined relationship between patient

Janet Frame (Jayne Tankersley) and her (fictional) nurse Katherine Baillie (Anna Leese).

Nurse Baillie recognises Janet as a former classmate and is torn between duty (all starched superiority) and empathy, eventually revealing her own inner torment and we question who is the patient and who is the carer.

Ending as Janet's lobotomy is cancelled after she wins a literary prize, she is presented with a typewriter "they're allowing you to have this... it's a great privilege," sings Nurse Baillie — and we're given a glimpse of the future to come. Dramatically played and superbly sung, this contemporary opera was presented by NZ Opera under

Screenings

Christchurch

A LUM Mon 21 Aug, 6.15 pm
A ALI Sat 26 Aug, 5.15 pm

Dunedin

A RIA Sun 13 Aug, 6.15 pm
B RIA Wed 16 Aug, 3.30 pm

Director, Producer: Rebecca Tansley

Aotearoa NZ 2023 | 57 mins

Screenplay, Libretto:

Georgia Jamieson Emms

Editor: Thomas Gleeson

Cinematography: Jess Charlton

Line Producer: Rochelle Leef

Audio Engineer: Adrian Hollay

Music: Kenneth Young with Anna Leese

Music performed by: the Christchurch

Symphony Orchestra with conductor

Kenneth Young

Music Producer: Tim Dodd

Cast: Anna Leese, Jayne Tankersley

"I wouldn't write about any of this ... nobody will want to read it."

— Nurse Katherine Baillie to Janet Frame

the innovative directorship of Thomas de Mallet Burgess and with Tansley's film, can be enjoyed by even more. Bravo. — Sally Woodfield

M Suicide references

Grant Sheehan: Light, Ghosts & Dreams



For more than four decades, Wellington-based photographer Grant Sheehan has made his way in the world through images. Where many photographers find longevity in laser-focused speciality, he is one of the few that has managed to thrive by expanding his style ever wider. Spinning yarns as though to an acquaintance on the neighbouring barstool, Sheehan recounts his own exceptional career in this charming documentary.

A prolific creative, the photographer has published more than 24 books, as well as having work in magazines, museums, and exhibitions around the globe. He may not have the name recognition of those in the pantheon of great New

Zealand photographers, but there's a good chance many Kiwis have at some point enjoyed the photos of Grant Sheehan without realising it.

His style is characterised by a roving inquisitiveness. Whatever subject catches his eye—lighthouses, heritage architecture, penguins—becomes his world until the creative impulse is thoroughly satisfied.

In an increasingly digital world, Sheehan has doubled down in an area where physical media still holds dominance; the appreciation of art. Not just a busy author of his own books, he's established his own publishing house in Phantom House Books. But don't mistake print appreciation for intransigence, he's often ahead of the curve when

Screenings

Christchurch

B LUM Fri 25 Aug, 11.00 am**

A LUM Sat 26 Aug, 11.00 am*

Dunedin

A RIA Sun 13 Aug, 2.00 pm

B RIA Mon 14 Aug, 11.15 am

Nelson

A SUT Sun 3 Sep, 1.00 pm**

B SUT Mon 4 Sep, 2.00 pm**

Director: Robin Greenberg

Aotearoa NZ 2023 | 119 mins

Producers: Robin Greenberg, Vincent Burke, Marie Silberstein

Music: Rhian Sheehan, Tyaan Singh, Jim Kimo West

With: Grant Sheehan, Ian Anderson, Julie Bénard, Shelley-Maree Cassidy, Rosalind Clark, Mark Gee, Jeff Kennedy, David McGill, Geoff Marsland, Rhian Sheehan, Matt Wood

Q&A: Robin Greenberg*

Introduction**

it comes to change. Early adoption of drone photography and engaging with AI well before current day's panic reveal an artist both innovative and classic.

With the intimacy of a cosy camera club meetup, accompanied by a dynamic score, Greenberg's creative documentary tells Sheehan's extraordinary career the only way that makes sense—through his own unique lens and artistry. — Adrian Hatwell

E Documentary film exempt from NZ Classification labelling requirements



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We understand local nuances and the audiences our clients are trying to connect with, whether that's in the biggest cities or our smallest towns.

Hoake tātou! Let's GO!

www.gomedia.co.nz

What we do

We are an audience led provider of outdoor advertising solutions across all of Aotearoa.



King Loser



“We had a bit of an us against the world vibe... but also us against us, too.” King Loser’s first of fifteen drummers summarises their stunningly explosive (and impulsive) qualities midway through this unflinching yet affectionate portrait of the legendary 90s band. Driven by the “C&C Music Factory”—Chris Heazlewood and Celia Mancini—King Loser blended surf, lounge, psych and noise into a singular, swampy sound. A cyclone of chutzpah, cigarettes and impeccable fashion sense, the larger-than-life Mancini epitomised a notorious band that collapsed too soon but left a mark on all who encountered them—either at their transcendent best or catastrophic worst.

Perhaps the biggest surprise of *King Loser* is its universality. A rich archive poignantly contrasts the youthful rock and roll dream with the middle-age reality of the struggling musician, while present-day interviews acknowledge the cumulative challenges of addiction, physical and mental health issues, poverty and homelessness.

There may be plenty of details to satisfy scenesters (Triangle TV! Snapper!), but newcomers won’t need to know a note for King Loser—and *King Loser*—to leave its mark.
— Doug Dillaman

Screenings

Christchurch

A LUM Sat 12 Aug, 8.00 pm*
B ALI Thu 17 Aug, 4.30 pm
A LUM Wed 23 Aug, 8.30 pm

Dunedin

A REG Sat 19 Aug, 8.30 pm*

Nelson

B SUT Fri 8 Sep, 1.30 pm
A SUT Sun 10 Sep, 5.00 pm

Timaru

MMT Tue 29 Aug, 5.45 pm
MMT Fri 1 Sep, 3.30 pm

Special Events

Gig with Cash Guitar featuring Chris Heazlewood and special guests

Christchurch: Sat 12 Aug

Following screening, venue TBC
Entry: suggested koha \$10

Dunedin: Sat 19 Aug

Regent Theatre
Following screening
Special Film+Gig ticket price applies

Directors: Cushla Dillon, Andrew Moore

Aotearoa NZ 2023 | 90 mins

Producer: Derek Gehring
Cinematography: Andrew Moore, Amber de Boer, Stuart Page, Sarah Palmer
Editor: Cushla Dillon
Music: King Loser
With: Chris Heazlewood, Celia Mancini, Lance Strickland, Sean O’Reilly, Duane Zarakov

Introduction: Cushla Dillon & Andrew Moore*

Dunedin gig supported by



STRAWBERRY

“Between the shows was tough. No money, bad food and cramped conditions made for arguments and fighting. I felt bad filming it, but they never said cut, knowing this was just as much the story as the gigs, which were some of the best I’d ever seen.”

Andrew Moore, quoted in *The Spinoff*

E Documentary film exempt from NZ Classification labelling requirements

Red Mole: A Romance



Photo credit: Joe Bleakley

“Someday all theatre will be like this.” The slogan on Red Mole posters was characteristically brash. For nearly 30 years the flamboyant radical theatre troupe, which emerged out of New Zealand’s counterculture in the early 1970s, doggedly set out to make their vision come true. They performed wherever they could find an audience, from schools to strip clubs to opera houses, and their political cabaret was revolutionary in its Muldoon-era heyday and hugely popular among a leftist *cognoscenti*. Red Mole then set sail to take Manhattan, playing venues off-off-Broadway and on, while living more from the smell of the greasest than the roar of the crowds.

Annie Goldson subtitles her exhilarating, deeply moving documentary “A Romance”. Red Mole’s goals were romantic, and at the troupe’s centre was a trioka whose talents, energy and interpersonal dynamic fuelled the momentum: stentorian-voiced Alan Brunton, the tenacious performer Sally Rodwell, and the multi-media phenomenon Deborah Hunt.

Brunton and Rodwell died in the early 2000s, so Goldson turns to those left behind for the narrative. From inside the troupe, Hunt and cohorts Martin Edmond and John Davies relate the long-term impact—creatively and psychologically—the experience had on their lives. Ruby Brunton, daughter of Rodwell and

Screenings

Christchurch

A LUM Sun 13 Aug, 5.00 pm*
B LUM Mon 14 Aug, 11.45 am*
A ALI Thu 17 Aug, 6.15 pm

Dunedin

B RIA Fri 11 Aug, 2.15 pm*
A RIA Sat 12 Aug, 4.15 pm*

Director, Producer, Editor: Annie Goldson

Aotearoa NZ 2023 | 88 mins

Producer: Annie Goldson
Cinematography: Renke An, Daniel Guzmán, Peter Simpson
Additional Editing: Cushla Dillon, Harry Ashley
Composer: Ewan Collins
Music Consultants: Jean McAllister, Tony McMaster
Motion Graphics: Jon Baxter
Archival Research: Harry Ashley, Ben Goldson, Heather Wallace

Q&A: Annie Goldson*

“You keep going on and on. Why?” screams a stranger as my mother carries a suitcase full of theatre props onto a bus. She turns to the camera and says, “To keep the romance alive.”

— Ruby Brunton, *The Spinoff*

Brunton, travels between the US and New Zealand to explore the threads in her peripatetic, artistic upbringing.

Goldson’s assembly of support material; archival footage, photographs, scrapbooks, stage designs, posters, is extraordinarily rich. The documentary is like witnessing Red Mole during its triumphal season at Carmen’s Balcony, while experiencing the excitement and exhaustion of joining a dramatic, intellectual circus. As in the best theatre, there is laughter, and tears. — Chris Bourke

E Documentary film exempt from NZ Classification labelling requirements

Ngā Whanaunga Māori Pasifika Shorts 2023

89 mins approx.

Wellington UNESCO
City of Film Award

Letterboxd
Audience Award

Presented in
association with



This collection of eight Māori and Pasifika short films has been selected by co-curators Leo Koziol (Ngāti Kahungunu, Ngāti Rakaipaaka), Director of the Waioa Film Festival, and Craig Fasi (Niue), Director of Pollywood Film Festival.

Support these homegrown films.

Please note that if any films are classified with an R rating, children under the rating age will need to leave the screening for that film(s).

Notes on each film are provided by the curators.



Tulouna Le Lagi

Director, Screenplay: Pati Tyrell (Samoan) | **Aotearoa NZ 2023** | **Animation:** Tanu Gago | **With:** Jermaine Dean, Manu Vetenibua, Fili Tapa, Moe Laga, Falencie Filipo
Commissioned by CIRCUIT Artist Moving Image | **5 mins**

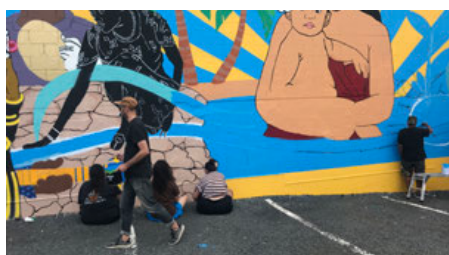
“Visually confrontational with ritualistic connotations of an environment we may have never considered.” — CF



Kōkako

Director, Screenplay: Douglas Brooks (Te Ati Haunui-a-Pāpārangi, Ngāti Tuwharetoa, Ngāti Kahungunu, Ngāti Pākehā) | **Aotearoa NZ 2023** | **Producer:** Patsy Burke English and te reo Māori with English subtitles | **13 mins**

“The underlying theme is dark and mournful, but this bounty of birds is a fantastical delight from start to finish, never will I think the same again when I visit my Ngāhere.” — LK



Whakaako kia Whakaora / Educate to Liberate

Director: Robert George (Kuki Airani, Ngāti Kea, Ngāti Tuara) **Aotearoa NZ 2022** | **Producers:** Chris McBride, Petrina Togi-Sa'ena | **Artists, Collaborators:** Huriana Kopeke-Te Aho, Numa McKenzie, Toa Sieke Taihia, Emory Douglas, Tigilau Ness, Chris McBride | **7 mins**

“50 years later the stand for the marginalised continues. Vigilance with purpose will sustain and cultivate the seed of equality.” — CF



The Last Sunday

Director, Screenplay: Saito Lilo (Samoan) | **Aotearoa NZ 2022** | **Producer:** Georgina Grey | **Cinematography:** Marino Evans-Vakatini | **Editors:** Marino Evans-Vakatini, Saito Lilo
Cast: Iavana Seuala, Haanz Fa'avae Jackson, Italia Hunt, Talayna Tuihaangana, Popo Lilo, Sekini Siiloto-Lilo | **13 mins**

“The burden of any form of responsibility will distort the true nature of simple intent. Would you make the ultimate sacrifice for family, religion and status?” — CF



Mako

Director: Mark Papalii (Samoan) | **Aotearoa NZ 2022**
Screenplay: Mark Papalii, April Philips, Amy Laura Jansen
Producer: Amy Laura Jansen | **Cast:** Koby Bryce, MikeyEse Daniel, Taofi Mose-Nehemi | **16 mins**

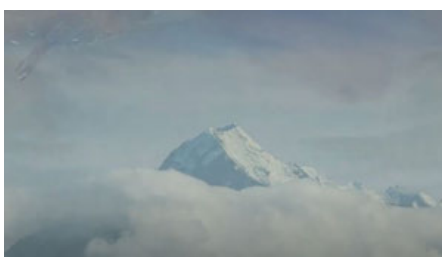
“Mental, physical, emotional and spiritual challenges are essential to give perspective of who you are. Mako reflects on self-empowerment and the reward of uplifting others.” — CF



Bringing Mere Home

Director: Keelan Walker (Rangitāne o Wairau, Ngāti Kuia, Ngāti Apa ki to Rā Tō) | **Aotearoa NZ 2022**
Screenplay: Keelan Walker, Frederick Pokai
Producers: Suzie Morrell, Phill Morell, Tyler Redmond, Keelan Walker | **Cast:** Frederick Pokai, Isis Bradley-Kiwi, Carleen Heemi | **15 mins**

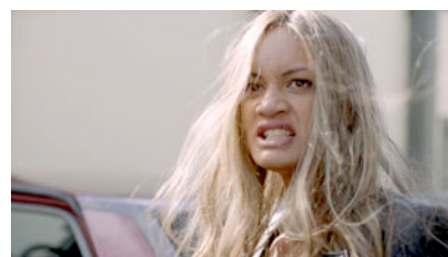
“A timely reminder of the cultural changes and social attitude changes that Māori have made towards alcohol, and the price we once paid.” — LK



He Pounamu Ko Āu

Director, Producer, Screenplay: Tia Barrett (Ngāi Tahu, Ngāti Mamoe, Te Rapuwai, Waitaha, Ngāti Maniapoto, Ngāti Tamainupō) | **Aotearoa NZ 2022** | Te reo Māori with English subtitles | **5 mins**

“A contemplation of heritage and spirituality in an endless journey of healing.” — CF



I Am Paradise

Director, Screenplay, Producer: Hiona Henare (Ngāi Tara, Muaupoko, Ngāti Huia) | **Aotearoa NZ 2023** | **Cast:** Rickylee Russell-Waipuka, Mahutonga Hotere, Shavaughn Ruakere, Teone Kahu, Erina Daniels, Neila Kahu | **17 mins**

“The dreamy, escapist fantasy feel of this film contrasts deeply with the reality of lived daily life for many Māori; yet aroha and hope remain and our tamariki keep us strong.” — LK

Screenings

Christchurch

B ALI Fri 25 Aug, 2.00 pm
A LUM Sun 27 Aug, 5.30 pm

Dunedin

A RIA Sat 12 Aug, 2.30 pm
B RIA Wed 16 Aug, 1.45 pm

Nelson

A SUT Sat 9 Sep, 1.15 pm

Timaru

MMT Sat 2 Sep, 11.15 am

New Zealand's Best 2023

82 mins approx.

A total of 81 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 Guest Selector Niki Caro selected the six finalists.

Show your support for the year's best Aotearoa New Zealand short films.

"This selection of short films features fresh perspectives, acts of resistance, and small, but powerful stories perfectly told. From a range of different voices, these films are tough and tender. It was wonderful to be reminded of the diversity of our people and our stories, our lack of sentiment, depth of feeling, sense of humour, sense of justice, and our curiously New Zealand perspective on universal themes."
— **Niki Caro**

A jury of three will select the winner of the \$7500 **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 Award, consisting of 25 percent of the box office from NZIFF screenings in Auckland, Wellington, Christchurch and Dunedin.

Notes on each film are provided by Niki Caro. Films are listed in the order that they will screen.

NZIFF Patrons
Best Film Award



Creative New Zealand
Emerging Talent Award



Auckland Live
Spirit of The Civic Award



Daughter of God

Director, Screenplay: Maza White | **Aotearoa NZ 2022** | **Producers:** Jen Huang, Maza White
Cinematography: Tammy Williams | **Editor:** Tim Ellis
Cast: Benjamin Amini, Farhad Art, Taraneh Khorshid
English and Farsi, with English subtitles | **11 mins**

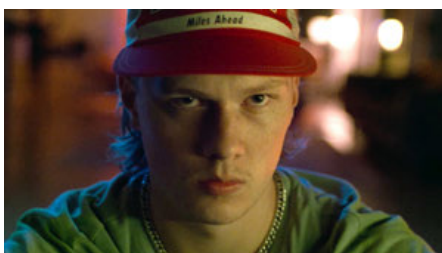
A simple and profound act of resistance against the cultural forces of family, tradition, and expectation.



My Eyes Are Up Here

Director: Nathan Morris | **Aotearoa NZ/UK 2022**
Screenplay: Aminder Virdee, Arthur Meek
Producers: Naomi Wallwork, Katie Dolan, Vanessa Muir
Cast: Jillian Mercado, Ben Cura | **14 mins**

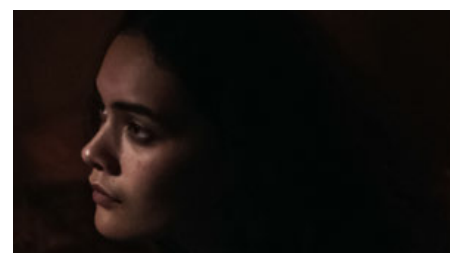
A fashion model navigates courtship amidst the day-to-day irritations and misconceptions of who she is.



Gate Crash

Director, Screenplay, Music: Paloma Schneideman
Aotearoa NZ 2022 | **Producers:** Vicky Pope, Thomas Coppell
Cinematography: Maria Ines Manchego | **Editor:** Cushla Dillon
Cast: Tabatha Killick, Rosalind Lay-Yazdani, Luka Piripi, Ethan Morse, Dylan Prasad Menon, Gideon Smith, Te Ani Solomon
18 mins

Tenderness, awkwardness, disquiet, and dread at a post-ball after-party. Deft shifts in tone and insight in the 'teen' genre.



Freedom Fighter

Director, Screenplay: Tusi Tamasese | **Aotearoa NZ 2022**
Producer: Catherine Fitzgerald
Cinematographer: Matt Henley
Editor: Chloe Laing | **Music:** David Long | **Cast:** Luz-Eliana Folau-Brown, Maurea Perez-Varea, Kasi Valu, Seiyon Thompson-Tonga, Brett Taefu, Uatesoni Filiikitonga, Matt Sunderland | English and Samoan, with English subtitles
16 mins

A young Samoan overstayer challenges the secrets behind her benign incarceration in 1970's Wellington.



Guest Selector: Niki Caro

Film director Niki Caro was born in Wellington, New Zealand. She is the director of the highly acclaimed *Whale Rider*, winner of 27 international awards, *North Country*, nominated for two Academy Awards, and Disney's live action *Mulan*, making Caro only the fourth woman in history to direct a movie with a budget of more than \$100M.

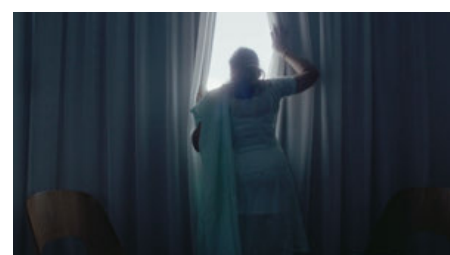
Caro's latest project is the epic global action movie, *The Mother*, starring Jennifer Lopez. Released on Mother's Day 2023, *The Mother* held the #1 spot globally in its first three weeks of release and is Netflix's most successful movie to date in 2023.



Hey Brainy Man

Directors: Jo Randerson, Loren Taylor | **Aotearoa NZ 2022**
Producers: Jaimee Poipoi, Olivia Shanks
Screenplay: Jo Randerson | **Cinematographer:** Adam Luxton
Editor: Paul Wedel | **Cast:** Jo Randerson, Ana Scotney, Cohen Holloway, Madeline McNamara, Geronimo Lahood | **10 mins**

An absurdist comedy. A warning to modern day homosapiens from a good-natured bunch of evolutionary losers.



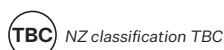
Anu

Director, Screenplay: Pulkit Arora | **Aotearoa NZ 2022**
Producer: Rachel Fawcett | **Executive Producer:** Shuchi Kothari | **Cinematographer, Colourist:** Adam Luxton
Editors: Lisa Greenfield, Jolin Lee | **Cast:** Prabha Ravi, Mansi Multani, Pulkit Arora, Auradha Duda Reddy, Jessie Lawrence, Bharat Bhushan, Rajneesh Mishra | English, Te Reo Māori and Hindi, with English subtitles | **13 mins**

Grief and loss and the practicalities of mourning, set against the cheerful hospitality of NZ managed isolation.

Screenings

Christchurch	Dunedin	Nelson	Timaru
A LUM Sun 13 Aug, 3.15 pm	A RIA Sat 5 Aug, 2.45 pm	A SUT Sat 26 Aug, 11.45 am	MMT Sun 27 Aug, 11.30 am
B ALI Mon 14 Aug, 2.30 pm	B RIA Wed 9 Aug, 2.15 pm		



A panorama of the best and brightest films that drew our attention on the world stage during our intense engagement with international cinema on the festival circuit this year.

We've had an incredibly wide palette to choose from this year, not the least is the selection from Cannes Film Festival, yielding some of our most exciting choices in the frantic week before we closed our schedule.

Widescreen

Àma Gloria



Director, Screenplay: Marie Amachoukeli
France 2023 | 83 mins
Producer: Bénédicte Couvreur
Editor: Suzana Pedro
Cast: Louise Mauroy-Panzani, Ilça Moreno Zego, Abnara Gomes Varela, Fredy Gomes Tavares,
Languages: French and Cape Verdean Creole, with English subtitles
Festivals: Cannes (Critics' Week) 2023

Àma Gloria is a heartwarming film that revolves around the relationship of Cléo, a spirited six-year-old girl residing in Paris, and her Cape Verdean nanny, Gloria.

Gloria provides Cléo with reciprocated love and care. However, when Gloria is compelled to return to Cape Verde following her mother's passing, Cléo grapples with the anguish of separation. To ease this heartache, Gloria proposes that Cléo spend the summer in Cape Verde. Despite initial reluctance, Cléo's father eventually permits the trip.

As Cléo embarks on her journey, she undergoes a profound internal shift, evolving from self-centeredness to a realisation that others have lives beyond her own.

"The considerable power of *Àma Gloria* lies not in its take on colonial conscience, nor even in its insights into the complex economical and emotional dynamics

of the child-nanny bond. It is in its unmatched portrait of one brave little heart, bruised but learning to beat on its own, after the painful revelation that to love someone completely is to want to set them free—even if that means freeing them from your love."
— Jessica Kiang, *Variety*

Screenings

Christchurch

A LUM Sun 13 Aug, 2.00 pm
A ALI Sun 20 Aug, 2.15 pm
A LUM Tue 22 Aug, 6.15 pm
B LUM Wed 23 Aug, 12.15 pm

Dunedin

A RIA Thu 10 Aug, 6.30 pm
B RIA Fri 11 Aug, 12.30 pm

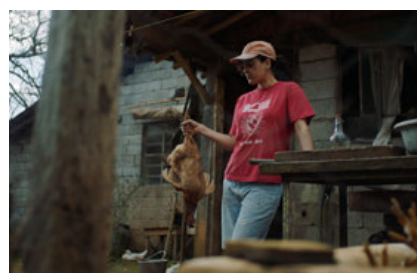
Nelson

A SUT Wed 30 Aug, 6.15 pm
B SUT Fri 1 Sep, 12.00 pm



Charcoal

Carvão



Director, Screenplay: Carolina Markowicz
Brazil/Argentina 2022
109 mins
Cinematography: Pepe Mendes
Cast: Maeve Jinkings, César Bordón, Jean Costa, Camila Márdila, Romulo Braga, Pedro Wagner, Aline Marta
Languages: Portuguese and Spanish, with English subtitles
Festivals: Toronto, San Sebastián 2022

"It will be good for your family... and someone else who is in need." So reasons nurse Juracy to a family of impoverished Brazilian charcoal burners, proposing they secretly euthanise and replace their bedridden patriarch with an on-the-lam Argentinian drug lord who needs to lay low before assuming a new life. But such fraught decisions exert a psychological weight. Irene, Jairo, and their young son Jean cannot help but manifest their internal struggles in social interactions, as guilt foment and paranoia grows.

Writer-director Carolina Markowicz shares narrative responsibility across her excellent ensemble: each character evincing discernible dimension and describing a provocative arc. Buoyed by a vein of dark humour, *Charcoal's* central "Sophie's Choice" dilemma, effectively critiques the wealth and class divide, and the impact of these factors on

autonomy. Markowicz's screenplay also takes aim at the socio-political power of religious institutions, underscored by some artfully inspired cinematography. Yet the film is equally concerned with exploring the personal, with macro issues applying pressure to the family's existing relational cracks. — Jacob Powell

Screenings

Christchurch

A ALI Thu 17 Aug, 8.00 pm
B LUM Fri 18 Aug, 4.00 pm
A LUM Sat 19 Aug, 8.15 pm
B LUM Mon 21 Aug, 3.15 pm

Dunedin

A RIA Fri 11 Aug, 8.15 pm
B RIA Mon 14 Aug, 3.15 pm



NZ classification TBC

Blue Jean



Jean (Rosy McEwan), a newly divorced PE secondary school teacher in Newcastle, is well-liked by her students and colleagues. At night, she hangs out with her girlfriend Viv (Kerrie Hayes) at the local lesbian bar with their friends, though Jean is still uncomfortable being seen with a “comfortably out” Viv.

Living in Margaret Thatcher’s Britain in 1988, where Section 28 had been passed prohibiting teachers from “promoting homosexuality”, the apolitical Jean is adamant about keeping her work and private lives separate. However, when Jean’s new student Lois (Lucy Halliday) spots her at the lesbian bar, her carefully constructed double life is suddenly under threat. Jean must

decide whether to continue to live in fear or make peace with her own queer identity in the face of rampant homophobia.

Georgia Oakley’s stunning debut, beautifully shot on 16mm, feels like an artefact from the 1980s with its colour palette and synth-rock soundtrack. McEwan gives a deeply moving and nuanced performance of a queer woman struggling to be herself when prejudice is encouraged by those in power, a past that feels all too familiar today. — Vicci Ho

Screenings

Christchurch

A LUM Fri 11 Aug, 8.30 pm
B LUM Mon 14 Aug, 2.15 pm
A LUM Wed 16 Aug, 6.30 pm
B ALI Wed 23 Aug, 4.00 pm

Dunedin

A REG Fri 4 Aug, 8.30 pm
B REG Mon 7 Aug, 4.00 pm

Nelson

B SUT Thu 24 Aug, 4.15 pm
A SUT Sat 26 Aug, 8.30 pm

Director, Screenplay:

Georgia Oakley
UK 2022 | 97 mins

Producer: H el ene Sifre

Cinematography: Victor Seguin

Editor: Izabella Curry

Production Designer: Soraya Gilanni Viljoen

Costume Designer: Kirsty Halliday

Cast: Rosy McEwan, Kerrie Hayes, Lucy Halliday

Festivals: Venice, London 2022

“A supremely accomplished debut feature from writer-director Georgia Oakley, *Blue Jean* captures a specific moment in British history with almost uncanny accuracy. The graininess of the photography, the well-chosen soundtrack of punchy 1980s electro-socialist pop anthems, the way that Jean’s costumes subtly shift as she crosses between the straight world and the gay one: it’s as persuasive as it is powerful.”

— Wendy Ide, *The Observer*

M Offensive language, sex scenes, sexual references & nudity

Carmen



Major up-and-coming stars Paul Mescal (Oscar-nominee for *Aftersun* [NZIFF 2022]) and Melissa Barrera (a highlight of Lin Manuel Miranda’s *In the Heights*) play star-crossed lovers from different sides of the US-Mexico border in the debut feature of choreographer Benjamin Millepied. *Carmen* (Barrera) is a steely young woman fleeing gang violence in the Mexican desert. Aidan (Mescal) is the moody and wayward ex-Marine who rescues her from the clutches of a violent American militia hunting illegal immigrants. On the run, the two fall into a steamy love affair as they try to make their way to Los Angeles. Millepied conjures fierce performances from his two stars, who showcase their musical and dancing

talents amidst a sweltering, tense drama that daringly reimagines Bizet’s tragic opera of the same name. Nicholas Britnell, composer of *Succession* and *Moonlight* fame, punctures the film with his emphatic and, yes, operatic score.

Shot in the Australian outback, the film features stunning photography from cinematographer Joerg Widmer, recalling modern desert classics like *No Country for Old Men* and *Birds of Passage* (NZIFF 2018). Millepied’s talent with rhythm and movement is well suited for frequent sequences of song and dance, but he proves to be a talent in the art of capturing a story in striking, well-defined imagery as well, frequently luring the viewer into

Screenings

Christchurch

A LUM Sun 13 Aug, 11.45 am
B ALI Thu 17 Aug, 2.15 pm
B LUM Fri 25 Aug, 12.15 pm
A LUM Sat 26 Aug, 5.45 pm

Dunedin

A REG Tue 8 Aug, 6.15 pm
B REG Thu 10 Aug, 1.30 pm

Nelson

B SUT Thu 7 Sep, 11.45 am
A SUT Sat 9 Sep, 8.00 pm

Timaru

MMT Sun 27 Aug, 1.15 pm

Director, Choreography:

Benjamin Millepied
Australia/France 2022

116 mins

Producers: Dimitri Rassam, Rosemary Blight

Screenplay: Benjamin Millepied, Alex Dinolaris, Loic Barr ere

Cinematography: Joerg Widmer

Editor: Dany Cooper

Production Designer: Steven Jones-Evans

Costume Designer: Emily Seresin

Music: Nicholas Britnell

Cast: Melissa Barrera, Paul Mescal, Rossy De Palma, Tracy “The D.O.C.” Curry, Benedict Hardie

Languages: English and Spanish with English subtitles

Festivals: Toronto 2022; Sydney 2023

Presented in association with

VIVA

“A beautiful, dreamlike and defiantly experimental film... Barrera and Mescal consistently burn the screen, and our foolish hearts.”

— Tomris Laffly, *The Wrap*

R13 Violence, offensive language & sex scenes

Holy Spider



Zar Amir-Ebrahimi deservedly won Best Actress honours at the Cannes Film Festival 2022 for her committed portrayal of an intrepid Iranian reporter who risks her own life to capture a serial killer targeting sex workers in Mashhad, Iran in this graphic, true-crime thriller that divided critics and gave rise to heated discussions among the NZIFF programming team.

Audiences familiar with director Ali Abbasi's ingenious, supernatural mind-bender *Border* (NZIFF 2018) are in for a whole different experience with his latest film. Although the notion of monsters is common to both, *Holy Spider's* ogre is both an individual and a society rife with misogyny. Based on a real-

life serial killer, Saeed Hanaei, an "upstanding" Muslim and family man, who strangled sixteen sex workers to death over two years during a self-appointed "cleansing" mission, the film is unflinching and visceral. It also introduces a fictional character, Rahimi, a Tehrani journalist hellbent on catching the killer, even if this involves her posing as a sex worker, and thereby putting her own life in danger.

While exposing the sordid underbelly and hypocrisy of a society that hallows religious purity, a stance which nevertheless apparently harbours, if not fosters, prostitution and a drug trade, the film's effective genre stylings and brutal shocks sometimes seem to indulge in what it

Screenings

Christchurch

A ALI Mon 14 Aug, 7.45 pm
B LUM Tue 15 Aug, 4.00 pm
A LUM Fri 18 Aug, 8.15 pm

Dunedin

A REG Sun 6 Aug, 8.15 pm
B REG Tue 8 Aug, 3.45 pm

purports to decry. Hanaei's gruesome killings—here depicted in prolonged and disturbing scenes—fascinated the media, and his pronouncements about his maniacal quest found support among hardliners. Abbasi certainly seems more captivated by the killer and his contradictions than his victims, so its left to Zar Amir-Ebrahimi and her terrific performance in dogged pursuit of a killer in the face of general contempt, to bring some hope. — Sandra Reid

Director: Ali Abbasi

Denmark/Germany/France/
Sweden/Jordan/Italy 2022
127 mins

Producers: Sol Bondy, Jacob Jarek, Ali Abbasi

Screenplay: Ali Abbasi, Afshin Kamran Bahrami

Cinematography: Nadim Carlsen

Editor: Olivia Neergaard-Holm

Production Designer: Linda Nordqvist

Costume Designer: Hanadi Khurma

Music: Martin Dirkov

Cast: Mehdi Bajestani, Zar Amir-Ebrahimi, Arash Ashtiani, Forouzan Jamshidnejad, Alice Rahimi, Sara Fazilat, Sina Parvaneh, Sara Fazilat, Nima Akbarpour, Mesbah Taleb

Language: Farsi with English subtitles

Festivals: Cannes (In Competition), Melbourne, Toronto, Vancouver, London, Busan 2022

Awards: Best Actress, Cannes Film Festival 2022

"An intensely stylish and appropriately troubling film, with stomach-churning murders and a pacy first half that's reminiscent of David Fincher's *Zodiac*."

— Kevin Maher, *The Times*

R18 Violence, sexual violence, sex scenes & content that may disturb

Disco Boy



Director, Screenplay: Giacomo Abbruzzese

France 2023 | 91 mins

Cast: Franz Rogowski, Morr Ndiaye, Laetitia Ky

Languages: English, French and Igbo with English subtitles

Festivals: Berlin, New Directors/New Films 2023

Awards: Outstanding Artistic Contribution (Hélène Louvart), Berlin International Film Festival 2023

Proudly wearing its *Beau Travail* (NZIFF 2000, 2021) influence on its sleeve, *Disco Boy* explores the identity and trauma of soldiers whose bodies clash in combat—and converge again, at least in spirit and soul, through the catharsis of dance. The always magnetic Franz Rogowski is Aleksei, a Belarusian migrant with *vive la France* dreams, who quickly makes rank in the Foreign Legion as a path towards citizenship. Dispatched to oil-rich Niger Delta, where militia are fighting colonial exploitation, Aleksei kills out of instinct and is haunted by his actions back in France, where nightclubs are the escape of choice. Moody and unpredictable, with trance-like images and startling use of infrared light, this is a film bursting with poetic intensity.

"Abbruzzese is wrestling with the profound, frightening topics of identity, colonialism, violence, tribalism and power; and the choice to underline all

this with dance and music elevates *Disco Boy* to something unusual... [Rogowski] has a compelling physical presence, with an incredible gift for being in the moment and paying attention, which means you literally can't tear your eyes away from Aleksei no matter what he's doing." — Sarah Manvel, *Critic's Notebook*

Preceded by short film: *Cetology*, 13 mins. See p61

Screenings

Christchurch

B LUM Fri 11 Aug, 12.00 pm
A LUM Tue 15 Aug, 8.30 pm
B LUM Tue 22 Aug, 1.00 pm
A ALI Sun 27 Aug, 5.00 pm

Dunedin

A RIA Fri 11 Aug, 6.15 pm
A REG Thu 17 Aug, 8.45 pm

M Offensive language & nudity

Inshallah a Boy

Inshallah walad



Director: Amjad Al Rasheed

Jordan/France/Saudi Arabia/Qatar 2023 | 116 mins

Screenplay: Amjad Al Rasheed, Rula Nasser, Delphine Agut

Cast: Mouna Hawa, Haitham Omari, Yumna Marwan, Salwa Nakkara, Mohammad Al Jizawi, Islam Al-Awadi, Celina Rababa

Language: Arabic with English subtitles

Festivals: Cannes (Critics' Week), Sydney 2023

"According to Jordan's laws, which are guided by Islamic Sharia jurisprudence, if a woman does not have a son, the husband's family is entitled to a share of the inheritance. Thus recently-widowed Nawal (Mouna Hawa) has no time to mourn: instead, she is embroiled in a legal battle with her brother-in-law, Rifqi (Haitham Omari), desperate to keep the only home she and her daughter know. Nawal lies about being pregnant, delaying court proceedings for nine months on the potential promise of a male heir.

Inspired by the real-life experiences of a close relative of director Amjad Al Rasheed, *Inshallah a Boy* delivers a social realist critique of Jordan's structural oppression of women and girls... Ultimately, there are no villains here: everyone suffers in this system of inequality where even someone who wants to take control of their own life can't.

At times, Nawal behaves irrationally, but, motivated by her stirring fight for independence, Mouna Hawa's sincere and gutsy performance will win audience favour. Pregnant or not, Nawal fights for future generations to inherit equality."

— Tara Judah, *Screendaily*

Screenings

Christchurch

A ALI Tue 22 Aug, 5.30 pm
B LUM Fri 25 Aug, 2.00 pm
A LUM Sun 27 Aug, 3.30 pm

Dunedin

B RIA Thu 10 Aug, 12.30 pm
A RIA Wed 16 Aug, 6.15 pm

M Offensive language & adult themes

I Like Movies



It's 2003, Netflix is still just a postal service, video stores are thriving, and the multiplex is king—what a time to be alive for teenage film buff, Lawrence Kweller.

Whilst the love language of his cohorts consists of sharing a Wendy's thick shake and fries, Lawrence's charm offensive involves waxing lyrical about the acting chops of Adam Sandler (*before* the Safdie Brothers made him cool). When his best friend attempts to steadily distance himself from the desperately uncool and defiantly uncouth young cinephile, Lawrence finds solace in his new job at the local video store, "Sequels".

Cue Lawrence becoming hopelessly attached to the store manager, Alana, several years his

senior, and in terms of emotional maturity, way out of his league. But the wannabe-wunderkind is undaunted, his pretension masking an endearing sensitivity while also making him deeply unpopular. Director/Writer Chandler Levack gives no free passes, and affectionately holds her protagonist to account throughout for his selfish tendencies and problematic views, not least those regarding women filmmakers.

Lawrence may be a delusional dork, but Levack's smart script and Isaiah Lehtinen's stellar performance allow his tender vulnerability to shine through, resulting in a heartfelt, neatly crafted coming-of-age film. — Matt Bloomfield

Screenings

Christchurch

A LUM Fri 11 Aug, 6.30 pm
B LUM Tue 15 Aug, 4.15 pm
A LUM Wed 16 Aug, 8.15 pm
A ALI Wed 23 Aug, 6.00 pm

Dunedin

A REG Wed 9 Aug, 8.30 pm
B REG Thu 10 Aug, 4.00 pm

Nelson

B SUT Fri 1 Sep, 4.15 pm
A SUT Tue 5 Sep, 6.15 pm

"Levack understands the limits of what she has to work with for her debut feature—this was an ultra-low budget project, with Levack citing a figure of \$125,000 in one recent interview out of TIFF—and wisely decides to work within them. Backed by strong writing and even stronger performances, the result is a film that is small but not slight, sweet but not cloying, and the kind of thing that can make even a cynical critic like movies again." — Katie Rife, *Indiewire*

Director, Screenplay: Chandler Levack

Canada 2022 | 99 mins

Producers: Chandler Levack, Lindsay Blair Goeldner, Evan Dubinsky

Cinematography: Rico Moran

Editor: Simone Smith

Production Designer: Claudia Dall'Orso

Costume Designer: Courtney Mitchell

Cast: Isaiah Lehtinen, Alex Ateah, Dan Beirne

Festivals: Toronto 2022; Sydney 2023

"Days after seeing it, I'm still in awe of the mental judo moves it pulled. It is just a perfectly executed piece of art from writer-director Chandler Levack."

— Andy Howell, *Film Threat*

M *Offensive language & sexual references*

The Inspection



In his brutal and visceral debut feature, filmmaker Elegance Bratton tells the true-to-life story of escaping homeless destitution to become a Marine, all while being queer in the "don't ask, don't tell" military era. Multi-talented Jeremy Pope plays the lead role, delivering a hard-hitting and heavy performance, shouldering the weight of this intense story. His journey in the military is not an easy one, and as he rises to shine in the light of his mother's eyes (a fierce Gabrielle Union), be warned—*The Inspection* has a sting in its tail, brutal in its honesty and truth. Look out for Raul Castillo in a strong supporting role as the commanding officer. — Leo Koziol

"This well-acted outsider's-eye view of the inner workings of the US armed forces is fiercely candid, in its condemnation of the brutality that is enmeshed in the training programme, and in its celebration of the bonds and brotherhood that grow between fellow cadets. The confidence that director Elegance Bratton shows in navigating this closed world comes from his own experience. Before he was the director of films such as *Pier Kids*, an award-winning documentary about the homeless LGBTQ+ community in New York, he too escaped a life on the street by serving in the Marines. Impressive stuff." — Wendy Ide, *The Guardian*

Screenings

Christchurch

B LUM Tue 15 Aug, 2.15 pm
A LUM Thu 17 Aug, 8.00 pm
A ALI Sat 26 Aug, 6.30 pm

Dunedin

A REG Tue 8 Aug, 8.45 pm
B REG Fri 11 Aug, 4.00 pm

"Elegance Bratton's superb autobiographical film explores the military's complex, natural, problematic, potentially liberating, unique and curious place in the United States in a way that words often fail to." — Violet Lucca, *Sight and Sound*

Director, Screenplay: Elegance Bratton

USA 2022 | 95 mins

Producers: Chester Algenal Gordon, Effie T. Brown

Cinematography: Lachlan Milne

Editor: Oriana Soddu

Production Designers: Tommy Love, Erik Louis Robert

Cast: Jeremy Pope, Gabrielle Union, Bokeem Woodbine

Festivals: Toronto, New York, London 2022

"An acutely personal drama shimmering with the raw pain, pride and hard-won elation of lived experience... One of the most stirring portraits of queer Black masculinity since *Moonlight*."

— David Rooney, *Hollywood Reporter*

R16 *Violence, discrimination, sex scenes & offensive language*

Of an Age



Macedonian-Australian director Goran Stolevski's latest film, *Of an Age* is a decidedly more romantic and heartfelt departure from last year's dark witch-horror *You Won't Be Alone* (NZIFF 2022). While *Of an Age* doesn't shy away from exploring the murky depths of casual racism and xenophobia, the story centres on a queer romance—or perhaps an *almost* romance—between Serbian-born high-school student Kol (Elias Anton) and his best friend's older brother Adam (Thom Green). Stolevski takes the queer coming-of-age genre and applies a deft hand, recalling the poor timing and first love yearnings of *Call Me by Your Name* (NZIFF 2017) but with more balanced power dynamics and

deeper observations on race, class and masculinity.

The chemistry between Kol and Adam unfolds in an hour-long road-trip to pick up Kol's hungover and stranded best friend—Adam's younger sister—Ebony (Hattie Hook). Full of smart jabs and flirty banter over favourite films and albums, the pair's interest in each other is a quiet spark, not yet acknowledged by the "straight" Kol. Kol recognises a freedom and worldliness in Adam, soon to head abroad to complete his studies, and Adam sees something of himself in the gentle, quick-witted Kol. However, the reality of Kol's situation—from his tense, homophobic home environment to the final dance examination he

Screenings

Christchurch

A LUM Tue 15 Aug, 6.30 pm
B ALI Wed 16 Aug, 12.00 pm
B LUM Fri 18 Aug, 2.00 pm
A LUM Fri 25 Aug, 8.30 pm

Dunedin

A REG Wed 9 Aug, 6.15 pm
B REG Wed 16 Aug, 2.00 pm

Nelson

A SUT Tue 29 Aug, 6.15 pm
B SUT Wed 30 Aug, 4.15 pm

Timaru

MMT Fri 1 Sep, 5.45 pm

Director, Screenplay, Editor: Goran Stolevski

Australia 2022 | 100 mins

Producers: Kristina Ceyton, Samantha Jennings

Cinematography: Matthew Chuang

Production Designer: Bethany Ryan

Cast: Elias Anton, Thom Green, Hattie Hook

Festivals: Melbourne 2022

"A warm-hearted gem, pulsating with lustful tenderness (and tender lust) as it sketches what first love can feel like, and asking whether it can ever endure."

— Manuel Betancourt, *Variety*

failed—reveals Kol's struggle to attain and even understand the freedom that he seeks.

Set against the changing social fabric of Y2K Melbourne, *Of an Age* is a slowly building drama that shows the powerful effect of what it means to be truly seen, taking a first crush and burying it deep within the memories of its protagonists for years to come. — Emlou Lattimore

R16 Drug use, sex scenes & offensive language

Only the River Flows

He bian de cuo wu



Director: Wei Shujun

China 2023 | 101 mins

Producers: Tang Xiaohui, Dorothy Zeng, Li Chan

Screenplay: Kang Chunlei, Wei Shujun. Based on the novel by Yu Hua

Cast: Zhu Yilong, Chloe Maayan, Hou Tianlai, Tong Linkai

Language: Mandarin with English subtitles

Festivals: Cannes (Un Certain Regard) 2023

"A film noir that's so vintage it comes wrapped in crackling celluloid and old cassette tapes, *Only the River Flows* follows one obsessive detective's long and elusive hunt for a serial killer in 1990s provincial China, and the effect it has on a small town with plenty of secrets lurking beneath the surface.

Written and directed by Shujun Wei, the movie is less a nail-biting thriller than a puzzle-like homage to the noir genre itself, with echoes of Jean-Pierre Melville, *Chinatown* and *Memories of Murder*. But even more so, it's a portrait of Chinese society before the recent economic boom and in the wake of the Tiananmen Square protests, at a time when citizens lead repressed lives of quiet desperation." — Jordan Mintzer, *Hollywood Reporter*

"Imagine the gleaming surfaces of Park Chan-wook's terrific *Decision to Leave* stripped of romance, all scuzzed-up and grimy. Imagine

drilling down through Diao Yinan's Berlin-winning *Black Coal, Thin Ice* and finding unexpected seams of absurdist dark comedy. You are now somewhere in the seamy offbeat world of *Only the River Flows* director Wei Shujun's inventive riff on Asian-noir that gives the expanding subgenre something its Chinese contributions often lack: a pitch-black sense of humour." — Jessica Kiang, *Variety*

Screenings

Christchurch

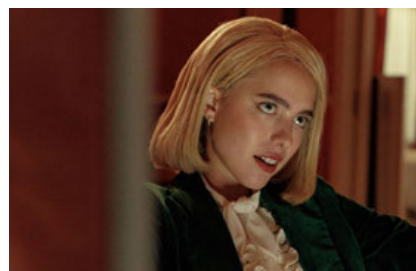
A LUM Wed 16 Aug, 8.30 pm
B ALI Thu 24 Aug, 2.45 pm
A ALI Fri 25 Aug, 8.15 pm

Dunedin

B RIA Fri 4 Aug, 4.30 pm
A RIA Sat 5 Aug, 8.00 pm

TBC NZ classification TBC

Sanctuary



Director: Zachary Wigon

USA 2022 | 96 mins

Producers: David Lancaster, Stephanie Wilcox, Ilya Stewart, Pavel Burian

Screenplay: Micah Bloomberg

Music: Ariel Marx

Cast: Christopher Abbott, Margaret Qualley

Festivals: Toronto 2022

Margaret Qualley (*Stars at Noon* [NZIFF 2022]) and Christopher Abbott (*Piercing* [NZIFF 2018]) star as Rebecca and Hal, a dominatrix and her long-time submissive. There is a connection founded on humiliation and degradation, so when Hal learns he is to become the CEO of his late father's luxury hotel chain he concludes that the time for indulging in his fantasies of submission is over. He attempts to end his working relationship with Rebecca, but she is unconvinced. When they met, he was meek, insecure—it is only because of her efforts that he now has the self-confidence to perform as CEO, and doesn't that surely entitle her to half his salary? Set over one night in one hotel room, what follows is an evening of quippy screwball tête-à-tête, blackmail and cat-and-mouse power plays. — Amanda Jane Robinson

"[*Sanctuary*] upends the romantic comedy genre's usual approach to relationships with a delightfully demented but surprisingly sweet tale about sex, power, and, most shocking of all, love. It's loads of sick fun—if that's what you're into." — Kimber Myers, *Crooked Marquee*

Screenings

Christchurch

A ALI Fri 11 Aug, 8.15 pm
A LUM Tue 22 Aug, 8.30 pm
B LUM Thu 24 Aug, 4.30 pm

Dunedin

A RIA Sat 12 Aug, 6.30 pm
A REG Wed 16 Aug, 8.45 pm

R16 Sex scenes, sexual references & offensive language

Paris Memories

Revoir Paris



In a performance that earned her the César Best Actress Award, Virginie Efira (*Benedetta*, *Sibyl*) plays Russian translator Mia as she attempts to piece together the night she survived a terror attack in a Paris bistro three months earlier. Retracing the events of that night, Mia speaks to other survivors and revisits the scene in an effort to disentangle her fractured memories. Her former life begins to unravel as she shuts out her husband Vincent (Grégoire Colin) and grows closer with injured Thomas (Benoît Magimel) and daughter of a killed couple, Félicia (Nastya Golubeva Carax), all the while struggling to track down the cook she hazily remembers hiding with during the attack.

Paris Memories was written and directed by Alice Winocour whose previous films have similarly concerned post-traumatic stress, including *Augustine*, *Disorder*, *Proxima* and co-writing the screenplay for Oscar-nominated drama *Mustang*. Drawing on her younger brother's experiences as a survivor of the November 2015 Paris Bataclan attacks that killed more than 130 people, Winocour sensitively portrays the disorienting fragmentation of memory that follows a traumatic event and the way shock can continue to reverberate throughout a lifetime. — Amanda Jane Robinson

Screenings

Christchurch

B LUM Fri 11 Aug, 4.15 pm
A LUM Sun 13 Aug, 3.45 pm
A ALI Sat 19 Aug, 11.00 am

Dunedin

A RIA Fri 4 Aug, 6.30 pm
A REG Mon 14 Aug, 8.30 pm

"*Paris Memories* is a mystery movie, with Mia, like Guy Pearce's character in *Memento*, following various leads and fractured memories to get to the truth. It's also a story of emotional renewal, chronicling the phases of recovery that follow in the wake of a major catastrophe, with all the ups and downs that entails." — Jordan Mintzer, *Hollywood Reporter*

Director, Screenplay:

Alice Winocour

France 2022 | 105 mins

Producers: Isabelle Madelaine, Ardavan Safaee and Emilie Tisné

Cinematography: Stéphane Fontaine

Editor: Julien Lacheray

Production Designers: Margaux Remaury and Florian Sanson

Costume Designer: Caroline Spieth

Cast: Virginie Efira, Benoît Magimel, Grégoire Colin, Maya Sansa, Amadou Mbow

Languages: French with English subtitles

Festivals: Cannes (Director's Fortnight), Toronto 2022

Awards: Best Actress (Virginie Efira), César Awards 2023

"A piercing examination of what it means to live through devastating violence... Alice Winocour brilliantly dramatizes the way trauma can render our fragments of memory into a puzzle."

— Toronto International Film Festival

M Violence & offensive language

Radical



Superstar Mexican actor and comedian Eugenio Derbez gives a big-hearted crowd-pleasing performance as an inspirational teacher in this uplifting Sundance favourite.

"Based on the remarkable true story of Sergio Juárez Correa, a teacher in the northeastern Mexican border town of Matamoros, the film was hatched by Christopher Zalla out of a *Wired* magazine article by Joshua Davis... It's set in 2011, an especially heated time in the drug wars, in a city plagued by violent crime, poverty and corruption, where the outlook is so grim that education beyond the basics is often viewed as a waste of time.

Derbez's Sergio is up against all that and more when he signs up to teach elementary-grade students at Escuela José Urbina López, informally known as 'The School of Punishment' and one of the least desirable teaching placements in Mexico. The gates are locked every day during school hours to protect the children from the city's criminal element, but their motivation to learn is dampened by jaded teachers and an institutional policy that emphasizes discipline and obedience over education." — David Rooney, *Hollywood Reporter*

"Eugenio Derbez has never been better... He brings

Screenings

Christchurch

A ALI Sat 12 Aug, 5.45 pm
B LUM Wed 16 Aug, 4.00 pm
B LUM Fri 18 Aug, 11.30 am
A LUM Sun 27 Aug, 3.00 pm

Dunedin

B REG Tue 15 Aug, 1.30 pm
A REG Sun 20 Aug, 1.15 pm

Nelson

B SUT Wed 6 Sep, 11.00 am
A SUT Thu 7 Sep, 8.00 pm

Timaru

MMT Sun 3 Sep, 2.45 pm

an unbridled enthusiasm and compassion that immediately makes you root for him, utilizing both his natural comedic skills and charm alongside his impressive dramatic chops. But he's not painted as this perfect character. Juárez doesn't have all the answers, but he's doing his best to lift these kids up and set them on a more promising path.

Radical doesn't reinvent the wheel when it comes to what we've come to expect from teaching dramas... but that doesn't keep this from being an uplifting story full of hope and heart." — Ethan Anderton, *Slash Film*

Director: Christopher Zalla

Mexico 2023 | 127 mins

Producers: Ben Odell, Eugenio Derbez, Joshua Davis

Screenplay: Christopher Zalla.

Based on an article by Joshua Davis

Cinematography: Mateo Londoño

Editor: Eugenio Richer

Production Designer: Juan Santiso

Costume Designer: Lupita Peckinpah

Music: Pascual Reyes, Juan Pablo Villa

Cast: Eugenio Derbez, Daniel Haddad, Jennifer Trejo, Mia Fernanda Solia, Danilo Guardiola

Language: Spanish with English subtitles

Festivals: Sundance, Sydney 2023

Awards: Festival Favorite Award, Sundance Film Festival 2023

"*Radical... balances optimism with a side of heartbreak for those kids who lack access to the right resources. It's a humane parting, hopeful and aching.*"

— Tomris Laffly, *Variety*

TBC NZ classification TBC

Reality



Sydney Sweeney delivers a performance of astonishing naturalism as unassuming yoga-teacher turned whistleblower Reality Winner in this assured debut from playwright Tina Satter. Adapted from Satter's own play *Is This a Room*, *Reality* offers a real-time reconstruction of the events of June 3, 2017, when 25-year-old Reality Winner, air force veteran and yoga instructor, is confronted by FBI agents at her home in Georgia. A part-time intelligence contractor, Winner leaked classified documents related to Russian interference in the American election of Donald Trump in 2016 to the press, an action that saw her prosecuted and which had a wide-ranging impact on American democracy.

Satter's film unfolds with chilling, low-key menace, as Winner is slowly coerced into revealing the truth to two agents (played with unsettling sliminess by *Eighth Grade*'s Josh Hamilton and Marchánt Davis) while other agents search her home. Though it is Winner whose home is being invaded, the surrealism of the affair is heightened by the geniality of her interactions with the agents, as they joke about pets and the gym in-between heavy-duty questioning. What elevates this exercise in simmering, slowly escalating panic (confined to practically one room for much of its action), is the way the film tracks almost imperceptible power shifts—a wayward glance, an offhand

Screenings

Christchurch

A ALI Wed 16 Aug, 8.15 pm
A LUM Thu 17 Aug, 6.15 pm
B LUM Wed 23 Aug, 2.00 pm
A LUM Fri 25 Aug, 6.30 pm

Dunedin

B REG Tue 15 Aug, 4.15 pm
A REG Fri 18 Aug, 6.15 pm

Nelson

B SUT Mon 4 Sep, 4.15 pm
A SUT Fri 8 Sep, 6.15 pm

Timaru

MMT Thu 31 Aug, 7.45 pm

statement dripping with menace, a change in body language that reveals the agents' true intentions. Satter makes great use of her clinical, invasive camera and sharp, unexpected moments of sound from outside the room punctuating the interrogation—a dog's bark, a door slamming. At the center of it all is Sweeney, tremors of terror registering in subtle ripples of emotion across her face. It's a performance of vanity-free dedication and control from the *Euphoria* and *The White Lotus* star, and one that is sure to generate awards conversation at year's end. — Tom Augustine

Director: Tina Satter

USA 2023 | 85 mins

Producers: Noah Stahl, Brad Becker-Parton, Riva Marker, Greg Nobile

Screenplay: Tina Satter, James Paul Dallas. Based on the play by Tina Satter

Cinematography: Paul Yee

Editors: Jennifer Vecchiarello, Ron Dulin

Production Designer: Tommy Love

Costume Designer: Enver Chakartash

Cast: Sydney Sweeney, Josh Hamilton, Marchánt Davis

Festivals: Berlin, Sydney 2023

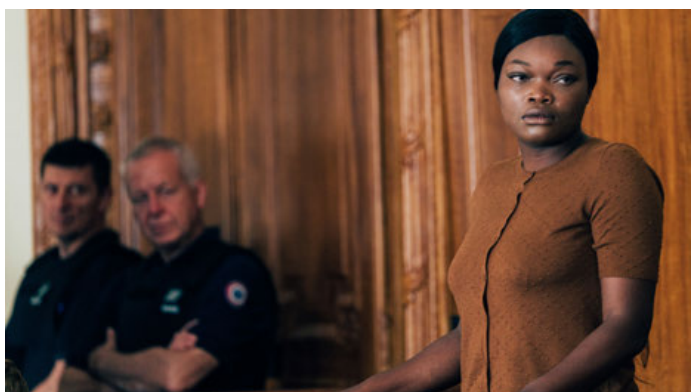
"This tense, mesmerizingly paced drama unfolds with a steady drip of mundane moments that gather walloping force as the minutes tick by."

— Ann Hornaday, *Washington Post*

M Adult themes



Saint Omer



It's 2016 in the small town of Saint Omer in north-eastern France. Laurence, a cultivated young Senegalese woman is on trial for infanticide. She doesn't deny the prosecution's version of events: despite being a loving mother, she consciously abandoned her 15-month-old daughter to the waves on a beach at night.

But to the court's general consternation, Laurence impassively refutes any guilt: her act was the result of sorcery meted out by her aunts back in Senegal.

Among the people attending the trial, Rama, a best-selling Parisian author and academic, also of Senegalese background, has come to document it. Her publishers expect

a juicy account, whereas Rama imagines integrating Laurence's story into the modern-day adaptation of Medea she is currently writing.

As the trial unfolds, revealing haunting details of Laurence's immigrant experience, the "truth" remains elusive. Laurence only becomes more opaque and her motivations confoundingly mysterious, while Rama is increasingly rattled by unsettling childhood memories and unease about her own impending motherhood. — Sandra Reid

"Quietly momentous. An hypnotically absorbing film that challenges accepted ideas of perspective, of subjectivity and objectivity—and

Screenings

Christchurch

A LUM Sat 12 Aug, 3.00 pm
B LUM Thu 17 Aug, 11.45 am
A LUM Sun 20 Aug, 6.00 pm
A ALI Sat 26 Aug, 11.15 am

Dunedin

A REG Sat 5 Aug, 3.15 pm
B REG Mon 7 Aug, 1.30 pm

Nelson

A SUT Sat 26 Aug, 3.45 pm
B SUT Wed 30 Aug, 11.30 am
A SUT Sun 3 Sep, 7.45 pm

Timaru

MMT Fri 25 Aug, 3.15 pm
MMT Wed 30 Aug, 5.45 pm

even of what cinema can be when it's framed by an intelligence that doesn't accept those accepted ideas. Extraordinary." — Jessica Kiang, *Variety*

"[An] intellectually charged, emotionally wrenching story about the inability of storytelling—literary, legal or cinematic—to do justice to the violence and strangeness of human experience." — A.O. Scott, *New York Times*

Director: Alice Diop

France 2022 | 123 mins

Producers: Toufik Ayadi, Christophe Barral
Screenplay: Alice Diop, Amrita David, Marie Ndiaye

Cinematography: Claire Mathon

Editor: Amrita David

Production Designer: Anna Le Model

Costume Designer: Annie Melza Tiburce

Cast: Kayije Kagame, Guslagie Malanda, Valérie Dréville, Aurélia Petit, Xavier Maly, Robert Cantarella, Salimata Kamate, Thomas de Pourquery, Adam Diallo Tamba, Mariam Diop, Dado Diop

Language: French with English subtitles

Festivals: Venice, Toronto, New York, Busan 2022; Rotterdam 2023

Awards: Grand Jury Prize, Venice International Film Festival 2022

"Pitch-perfect. Human drama of the most intimately devastating kind, building to a stunningly thought-provoking climax."

— CJ Johnson, *ABC Radio*

M Sexual violence references & offensive language

Riceboy Sleeps



Director, Screenplay, Editor: Anthony Shim

Canada 2022 | 117 mins

Producers: Bryan Demore, Anthony Shim, Andrea Agur

Cinematography: Christopher Lew

Cast: Choi Seung-yoon, Ethan Hwang, Dohyun Noel Hwang

Languages: English and Korean with English subtitles

Festivals: Toronto 2022; Sydney 2023

A stunning second feature from Canadian director Anthony Shim, this gorgeous coming-of-age tale of the immigrant experience has won numerous awards since its debut, winning the prestigious Platform Prize and Toronto Film Critics Association's Best Canadian Film Award.

After the death of her partner, So-young (Choi Seung-yoon) leaves Korea with her young son Dong-hyun (Dohyun Noel Hwang) and moves to suburban Canada in the 1990s. Immediately othered and bullied by his classmates, Dong-hyun gets little help from his school as casual racism runs rampant in the lily-white community. So-young makes a living in a menial job and is constantly on the receiving end of racist and sexist remarks, but despite her isolation in this new world, she strives to adapt to her new home and provide for her son.

When So-young receives unexpected news they make an unplanned trip back to Korea, providing mother and son an opportunity to reconcile the present by reconnecting with their roots. — Vicci Ho

Screenings

Christchurch

A LUM Mon 14 Aug, 8.00 pm
B LUM Wed 16 Aug, 2.00 pm
A LUM Sun 20 Aug, 3.45 pm
B ALI Mon 21 Aug, 11.15 am

Dunedin

B REG Wed 9 Aug, 3.45 pm
A REG Wed 16 Aug, 6.15 pm

Nelson

B SUT Thu 31 Aug, 11.45 am
A SUT Fri 1 Sep, 8.15 pm

M Offensive language & sexual references

Tótem



Director, Screenplay: Lila Avilés

Mexico 2023 | 95 mins

Cast: Naima Senties, Montserrat Marañón, Marisol Gasé, Saori Gurza, Mateo García Elizondo, Teresita Sánchez, Juan Francisco Maldonado, Iazua Larios, Alberto Amador

Language: Spanish with English subtitles

Festivals: Berlin, New Directors/ New Films 2023

Taking place over the course of a single day, *Tótem* is the story of a family navigating immense grief told from the perspective of seven-year-old Sol. While the matriarchs fret over preparations for that evening's party, Sol simply wants to see her father, Tona. Gently coaxed away by her family, she spends her time collecting snails, building pillow forts, and avoiding the growing tensions in the house. Almost in parallel, Tona is avoiding his family and the party being thrown in his honour.

Featuring sensitive, ardent performances by a cast of newcomers and mostly non-actors, lead Naima Senties delivers a heartbreaking performance of a young girl caught in-between. When Sol confides "sometimes I feel like my dad doesn't love me when he says he doesn't want to see me," to her father's nurse, it's as if she is noticed for the first time that day—a moment that will ring true

for anyone who has had to navigate loss in a familial setting. Packing an emotional punch with a searing finale, this semi-autobiographical sophomore feature from Lila Avilés is an intimate family portrait filled with hope. — Kailey Carruthers

Screenings

Christchurch

A ALI Sat 12 Aug, 1.45 pm
B LUM Tue 15 Aug, 11.45 am
A LUM Thu 17 Aug, 6.30 pm

Dunedin

A RIA Thu 17 Aug, 6.15 pm
B RIA Fri 18 Aug, 12.30 pm

M Offensive language

This collection of six films includes a classic retrospective screening of *The Innocents* and celebrates new films from the masters of filmmaking—those filmmakers whose work has lit up the screens for decades and whose careers we have followed for many years.

Also see *EO* (p10), *Perfect Days* (p11), *May December* (p13), *The New Boy* (p14), *Asteroid City* (p15) and *Monster* (p15)

Masters

The Innocents



Prim and proper Miss Giddens (a knockout performance from Deborah Kerr), a parson's daughter, is enlisted to take charge of two orphaned children, Miles and Flora, by their uncle. It's most unfortunate he's been saddled with the children's care, which gravely impacts on his bachelor lifestyle in London and abroad. Unfazed by such blunt honesty, Miss Giddens soon sets off to the remote country estate, where little Flora is being raised, while Miles is at boarding school. It's thoroughly enchanting, from the gardens and pond, alive with chirping birds, to the vast, turreted mansion and the homely housekeeper Mrs Grose. And Flora is a delightful, dizzying child.

It's therefore disconcerting when Miles is expelled from school due to his bad influence on the other boys. Surely the school authorities are mistaken, for young Miles is charming, if eerily mature. However, the siblings' complicity and peculiar behaviour begins to disturb their governess, increasingly unsettled by strange whisperings and sightings of a man and a woman, whose description fits the former governess Miss Jessel and gardener Peter Quint—both dead. Obsessed with what the children may have witnessed of this couple, and the power the latter may have exerted, Miss Giddens is determined to dig out the truth. But perhaps it is she who is the one possessed...

Screenings

Christchurch

A ALI Sun 13 Aug, 4.15 pm
A LUM Sat 26 Aug, 1.15 pm

Dunedin

A REG Sun 6 Aug, 5.45 pm
B REG Fri 11 Aug, 11.00 am

Director, Producer:

Jack Clayton

UK 1961 | 115 mins

Screenplay: William Archibald, Truman Capote. Based on the novella *The Turn of the Screw* by Henry James

Cinematography: Freddie Francis

Editor: James Clark

Production Designer: Wilfred Shingleton

Costume Designer: Motley

Music: Georges Auric

Cast: Deborah Kerr, Michael Redgrave, Megs Jenkins, Peter Wyngarde, Martin Stephens, Pamela Franklin, Isla Cameron, Clytie Jessop

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"If you've never seen Jack Clayton's 1961 adaptation of Henry James's *Turn of the Screw*, hurl yourself into a cinema ASAP!"

— Charlotte O'Sullivan, *London Evening Standard*

Shot in deep focus black and white, enhancing the intense contrasts of minimal lighting, actual candlelight and dark shadows, never has CinemaScope been so claustrophobic. The mansion, with its creaking staircases and nooks and crannies, becomes another character in its own right, and ups the ante in creepiness. Technical prowess is employed to marvellous effect, but the film's disturbing force lies as much in the mysteries it leaves unresolved. — Sandra Reid

La Chimera



"Alice Rohrwacher's new film a beguiling fantasy-comedy of lost love: garrulous, uproarious and celebratory in her absolutely distinctive style. It's a movie bustling and teeming with life, with characters fighting, singing, thieving and breaking the fourth wall to address us directly..."

The setting is Riparbella in Tuscany in the 1980s, and Josh O'Connor is tremendous as Arthur, a dishevelled Englishman in a grubby white suit sporting six-day stubble and a perennial cigarette. He is a former archaeological scholar who has assumed the morose, slouching gait and coiled style of a gangster... Using a dowsing rod, Arthur can tell where invaluable Etruscan antiquities

are buried and has teamed up with a bizarre homeless gang of grave-robbers to dig them out under cover of darkness." — Peter Bradshaw, *The Guardian*

"Shooting fluidly on multiple film formats—35mm, 16mm and Super 16—in the bleached sky blues and earth tones that have by now become a signature palette, Rohrwacher and her regular DP H  l  ne Louvart make a virtue of this skittering, literally shape-shifting visual quality, as the shifts in grain, light and frame dimensions from one sequence to the next denote the film's own transient sense of reality, and the states of earthy pragmatism and mournful reverie between which Arthur hovers. Is he sampling death

Screenings

Christchurch

B LUM Thu 17 Aug, 4.00 pm
A ALI Fri 18 Aug, 6.00 pm
A LUM Sun 20 Aug, 1.45 pm
B LUM Wed 23 Aug, 3.45 pm

Dunedin

B REG Wed 9 Aug, 1.00 pm
A REG Sat 19 Aug, 1.00 pm

Nelson

A SUT Sat 2 Sep, 3.30 pm
B SUT Mon 4 Sep, 11.30 am

Timaru

MMT Sat 26 Aug, 3.15 pm

Director, Screenplay: Alice Rohrwacher

Italy 2023 | 130 mins

Producer: Carlo Cresto-Dina

Cinematography: H  l  ne Louvart

Editor: Nelly Quettier

Production Designer: Emila Frigato

Costume Designer: Loredana Buscemi

Cast: Josh O'Connor, Carol Duarte, Isabella Rossellini, Alba Rohrwacher, Vincenzo Nemolato, Giuliano Mantovani, Melchiorre Pala, Gan Piero Capretto, Ramona Fiorini, Yile Vianello, Julia Pandolfo

Languages: English and Italian with English subtitles

Festivals: Cannes (In Competition) 2023

"Josh O'Connor steals the show in Alice Rohrwacher's giddy magical realist carnivalesque."

— Sophie Monks Kaufman, *Time Out*

M Offensive language

Afire

Roter Himmel



Two friends, insecure novelist Leon (Thomas Schubert) and photographer Felix (Langston Uibel), head to a holiday home in the woods near the Baltic Sea to work on their projects. When they arrive, however, they find the home already occupied by seasonal worker Nadja (Paula Beer) and her lifeguard lover Devid (Enno Trebs), who are anxious about the nearby forest fires. The four share the cottage, much to the chagrin of petulant Leon, who, while immediately attracted to Nadja, bitterly dismisses her and goes about denying himself summer's pleasures—romance, swimming, even friendship—in a futile attempt to gain traction on his latest manuscript. As the fires grow closer,

lust and resentment set in and heat rises between the housemates.

Awarded the Silver Bear Grand Jury Prize at the Berlin International Film Festival, *Afire* is the second film in a planned trilogy of features centering the elements of water, fire and earth. Directed by German filmmaker Christian Petzold (*Barbara* [NZIFF 2012], *Transit* [NZIFF 2018], *Undine* [NZIFF 2021]), the film wears its influences on its sleeve—Eric Rohmer, Agn  s Varda and Chekhov among them—yet is at once signature Petzold in all its modernist melodramatic romance, making for a darkly comic and equally tragic ensemble piece in the age of climate anxiety. — Amanda Jane Robinson

Screenings

Christchurch

B LUM Fri 11 Aug, 2.30 pm
A LUM Sat 12 Aug, 6.15 pm
A LUM Wed 16 Aug, 6.15 pm
B ALI Wed 23 Aug, 2.00 pm

Dunedin

B REG Fri 4 Aug, 11.45 am
A REG Thu 10 Aug, 6.15 pm

Nelson

A SUT Thu 24 Aug, 6.15 pm
B SUT Fri 25 Aug, 4.00 pm
A SUT Wed 30 Aug, 8.00 pm

Timaru

MMT Thu 31 Aug, 5.45 pm

Director, Screenplay: Christian Petzold

Germany 2022 | 102 mins

Producers: Florian Koerner von Gustorf, Michael Weber, Anton Kaiser

Cinematography: Hans Fromm

Editor: Bettina B  hler

Production Designer: Kade Gruber

Costume Designer: Katharina Ost

Cast: Thomas Schubert, Paula Beer, Enno Trebs, Langston Uibel, Matthias Brandt

Language: German with English subtitles

Festivals: Berlin, Sydney, Tribeca 2023

Awards: Grand Jury Prize, Berlin International Film Festival 2023

"Petzold's writing has never been this casually crisp or rawly funny... It's the film's great, disorienting structural risks, its humoring of human untidiness and confusion, that make it so subtly thrilling and moving."

— Guy Lodge, *Variety*

M Offensive language, sexual references & content that may disturb

On The Adamant

Sur l'Adamant



In Paris, you can find *l'Adamant*, a two-storey glass and wood structure festooned with plants, moored on the banks of the Seine. This facility, staffed by professionals, provides an unusual location for a voluntary yet vital service: offering those with mental health challenges a place to spend their days, lightly supervised and free to enjoy their preferred activities, from painting and cooking to music and reading, or simply enjoying a cup of coffee.

Films focusing on mental illness often struggle to avoid either wallowing in misery or indulging in treacherously uplift. Yet veteran documentarian Nicholas Philibert—most famous for his schoolroom classic *To Be and To Have* and most

recently seen at NZIFF in 2013's *The House of Radio*—expertly dodges both pitfalls. Using an observational style not dissimilar to the legendary Frederick Wiseman, but with a more personable touch, Philibert takes us aboard the Adamant with minimal introduction, allowing us to meet its daily visitors during their activities simply as fellow humans: never reduced to their diagnoses, never minimising their challenges.

A welcome antidote to turbo-charged issue documentaries, *On the Adamant* may superficially be an unlikely Golden Bear winner, but its uncommon sensitivity makes it a richly deserved one. — Doug Dillaman

Screenings

Christchurch

B LUM Fri 11 Aug, 2.00 pm
A ALI Sat 12 Aug, 11.30 am
A LUM Sun 13 Aug, 5.45 pm
B ALI Fri 18 Aug, 2.00 pm

Dunedin

B RIA Fri 4 Aug, 2.15 pm
A RIA Tue 8 Aug, 6.15 pm

Director, Screenplay, Cinematography, Editor: Nicholas Philibert

France 2023 | 109 mins

Producers: Céline Loiseau, Miléna Poylo

Language: French with English subtitles

Festivals: Berlin 2023

Awards: Best Film, Berlin International Film Festival, 2023

“The film unveils the creativity inherent in all individuals... A moving testament to what people are capable of, if they could just find the right place to do it.”

— Jordan Mintze, *Hollywood Reporter*

“There was real justice in Kristen Stewart’s Berlin jury awarding their top prize, the Golden Bear, to this excellent movie from the 72-year-old French director and lion of documentary film-making, Nicolas Philibert. His film is compassionate, intelligent and shrewdly observed... there is a gentle and very happy sense of freedom and possibility aboard the Adamant, and there is enormous warmth, sympathy and human curiosity in this film.”

— Peter Bradshaw, *The Guardian*

E Documentary film exempt from NZ Classification labelling requirements

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The Survival of Kindness



Sitting in The Civic in 2006, watching Rolf de Heer's *Ten Canoes* with my father, was like stepping off a cliff into a quiet stream on a piece of burnt bark calibrated perfectly to our collective weight. We looked at each other as the credits rolled, knowing we'd both been steered to a new place of possibility—sixty thousand years ago, uninterrupted. Seventeen years later, and almost a decade since his last film (*Charlie's Country*, [NZIFF 2014]), Rolf de Heer returns now with *The Survival of Kindness*, the recent past and future in his allegorical command.

Relationships, clarity of vision and an element of surrendering to dreamtime allow for these types of cinematic displays to come to

life without artifice. *The Survival of Kindness* is largely dialogue free and features a stunning and translucent performance by Mwajemi Hussein. Like *Ten Canoes*, there is a collaboration where a director's idea creates a frame, but Hussein wears the sun, commands rhythm of hand and breath against a neck manacle through the night, with only a throat cough to fuel her. Her name is BlackWoman, and what starts with the slicing up of territory cake, moves to BlackWoman's reality: a metal cage on sun-baked sand. She isn't a stranger in a strange land, but a woman surviving on her post-apocalyptic motherland.

Rolf de Heer has journeyed further than most, and in *The*

Screenings

Christchurch

A LUM Sun 13 Aug, 7.30 pm
B LUM Thu 17 Aug, 4.15 pm
A LUM Thu 24 Aug, 6.30 pm
A ALI Fri 25 Aug, 6.15 pm

Dunedin

A REG Sun 13 Aug, 7.30 pm
A RIA Sat 19 Aug, 6.30 pm

Nelson

A SUT Thu 24 Aug, 8.30 pm
B SUT Fri 25 Aug, 2.00 pm

Timaru

MMT Sat 2 Sep, 8.00 pm

Survival of Kindness he creates his fullest reverie of horror, resulting in industrial incursions, stream-trickled whispers between strangers and bone dust. A haunting diagnosis of the abeyance of kindness where land and stars bare silent witness, but their collective mourning is felt in every sequence. — Tearepa Kahi

Director, Screenplay: Rolf de Heer

Australia 2023 | 96 mins

Producers: Julie Byrne, Rolf de Heer

Cinematography: Maxx Corkindale

Editor: Isaac Coen Lindsay

Production Designer: Maya Coombs

Cast: Mwajemi Hussein, Deepthi Sharma, Darsan Sharma

Language: No Dialogue

Festivals: Berlin 2023

Award: FIPRESCI Prize, Berlin International Film Festival 2023

“For Indigenous people, and people of colour around the world, “dystopia” is not a concept relegated to sci-fi films or Orwellian novels, but a lived reality. There may be a stillness in the air, but the film itself is always moving... including and especially after the credits roll. It's richly meditative and burrows in deep.”

— Luke Buckmaster, *The Guardian*



Last Summer

L'été dernier



“It began in the son's room, when the father was away on business. *L'enfant* thought it was *l'amour*, but for her, 30-odd years his senior, the sex, lies and audiotape were a mistake. Wild at heart, she'd yielded to the taste of... oh, never mind. Competing for the Palme d'Or at Cannes, Catherine Breillat's *Last Summer* echoes films that have come before—most notably, 2019 Danish drama *Queen of Hearts*, on which it's based—but it proves most daring in the ways the film departs from its more conventionally moralistic source, and especially in Breillat's refusal to call either party a parasite.

Yes, the affair between a lawyer and her 17-year-old stepson is a

betrayal—of her marriage, of her parental responsibilities, of everything she stands for as an attorney—but that's nothing compared with how the 50-ish woman deals with it when word gets out in this thought-provoking domestic drama. In reviewing the original, *Variety*'s Guy Lodge wrote, “You can practically envisage a Robin Wright-starring U.S. remake”—which isn't far from the truth. Backed by fearless producer Said Ben Said (*Elle*), Breillat gives us the great Léa Drucker (who played far more responsible moms in *Close* [NZIFF 2022] and *Custody* [NZIFF 2017]) in the role of Anne, who's introduced representing an underage girl in a sex-crimes case.

Screenings

Christchurch

B ALI Tue 15 Aug, 1.45 pm
B LUM Mon 21 Aug, 2.00 pm
A LUM Thu 24 Aug, 8.15 pm
A LUM Sun 27 Aug, 5.45 pm

Dunedin

A REG Thu 10 Aug, 8.30 pm
B REG Mon 14 Aug, 1.30 pm

Nelson

B SUT Tue 5 Sep, 2.00 pm
A SUT Fri 8 Sep, 8.00 pm

Timaru

MMT Fri 1 Sep, 7.45 pm

The differences between *Last Summer* and its source material serve to reveal Breillat's fascinations as a filmmaker, especially in the latter scenes, when Anne's fellow adults consciously decide what they're willing to accept. In keeping with the controversial director's earlier work, the answer may well be: a lot more than most audiences.”

— Peter Debruge, *Variety*

Director: Catherine Breillat

France 2023 | 104 mins

Producer: Saïd Ben Saïd

Screenplay: Catherine Breillat, Pascal Bonitzer. Based on the film *Queen of Hearts* by Maren Louise Käehne and May El-Touhky

Cinematography: Jeanne Lapoirie

Editor: François Quiqueré

Production Designer: Sébastien Danos

Costume Designer: Khadija Zeggai

Music: Kim Gordon

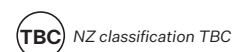
Cast: Léa Drucker, Samuel Kircher, Olivier Rabourdin, Clotilde Courau, Serena Hu, Angela Chen

Language: French with English subtitles

Festivals: Cannes (In Competition) 2023

“Catherine Breillat certainly hasn't pulled back from her vocation to dumbfound the bourgeoisie... Outrage is her weapon. In *Last Summer*, every shot finds its target.”

— Stephanie Bunbury, *Deadline*



We line up the films that caught our attention for their energy and originality in terms of subject, technique and sensibility.

Not every film that feels like a harbinger of the future is the work of a young filmmaker, although an encouraging number in this collection are.

Fresh

Palm Trees and Power Lines



Director: Jamie Dack
USA 2022 | 110 mins
Screenplay: Jamie Dack, Audrey Findlay
Cast: Lily McInerney, Gretchen Mol, Jonathan Tucker
Festivals: Sundance, San Francisco, Melbourne, London, Busan 2022
Awards: Directing Award (US Dramatic), Sundance Film Festival 2022

Set in a dreamy California summer, 17-year-old Lea fills her days sunbathing, hanging with friends, and wallowing in teen girl ennui. Living with her single mother—who is distracted by her own rotating roster of “friends”—Lea’s late nights out lead to an encounter with the charming Tom, a man that will irrevocably change the course of her young life. Playing the kind and thoughtful “good guy”, Tom’s subtle and persistent manipulation of Lea plays directly to her teenage naïveté, exploiting her loneliness and desire to be special.

Based on her 2018 short film of the same name, *Palm Trees and Power Lines* took home the U.S. Dramatic Competition Directing Award at Sundance last year. Dack’s graceful handling of the subject matter ensures Lea serves as more than eye candy, framing the film’s more harrowing scenes from an

uncomfortable distance to great effect. Audiences may well find themselves yelling to Lea through the screen, urging her to make a decision any sensible adult would. But this is where Dack’s writing and directing shines; portraying the world through Lea’s eyes, not those of the grown-ups in the room. — Kailey Carruthers

Screenings

Christchurch
A LUM Mon 14 Aug, 6.00 pm
B LUM Thu 17 Aug, 1.45 pm
A ALI Sat 27 Aug, 7.00 pm
Dunedin
B RIA Tue 15 Aug, 4.00 pm
A RIA Fri 18 Aug, 8.30 pm

TBC NZ classification TBC

Sweet As



Director: Jub Clerc
Australia 2022 | 89 mins
Cast: Shantae Barnes-Cowan, Mark Coles Smith, Ngaire Pigram, Carlos Sanson Jr, Pedrea Jackson
Festivals: Melbourne, Toronto 2022, Berlin, Māoriland 2023
Awards: Crystal Bear (Generation Kplus), Berlin International Film Festival 2023; People’s Choice Award for Best Feature Drama, Māoriland Film Festival 2023

Visually spectacular and rooted in Indigenous Australian understanding of Country, *Sweet As* is authentic storytelling at its best and no wonder as Nyul Nyul, Yawaru filmmaker Jub Clerc based her multi award-winning debut feature on her own lived experience.

The film follows 16-year-old Murra who is one step away from entering the child protection system when she is sent on a photography safari into remote Western Australia. Through her camera, Murra begins a deep cultural healing. Her inner journey is finely performed by emerging star Shantae Barnes-Cowan alongside a tight and engaging cast whose nuanced expressions of youth are both familiar and timeless.

Funny and poignant, *Sweet As* is a new Australian classic, which has been picking up awards since its premiere at last year’s Melbourne International. — Libby Hakaraia

Screenings

Christchurch
B LUM Fri 11 Aug, 4.30 pm
A LUM Mon 14 Aug, 6.15 pm
A ALI Sat 19 Aug, 1.00 pm
B LUM Tue 22 Aug, 4.45 pm
Dunedin
A REG Sat 5 Aug, 10.45 am
B RIA Mon 7 Aug, 2.15 pm
A RIA Tue 15 Aug, 6.15 pm

M Offensive language & sexual references

How to Blow Up a Pipeline



Setting a match to feelings of environmental pessimism, *How to Blow Up a Pipeline* assembles a motley crew of would-be saboteurs ready to take direct action and make good on the film's explosive title. Fed up with the glacial pace of pacifist social justice, agitators from diverse backgrounds come together around the thesis of the 2021 nonfiction book from which the film takes its name, which argues for property damage as a valid and effective form of climate activism.

The target is an oil pipeline in Texas, the squad are a bunch of everyday people with no experience in industrial demolition, and the method is a patchwork of stolen chemicals and internet instructional.

Nerve-jangling adventures in amateur explosives and spycraft are cut with a series of flashbacks that make each player's motivations clear. The indigenous youth watching his land invaded and exploited, the dying young woman poisoned by chemical exposure, the farmer evicted from his family's land—we may not agree on tactics, but it would be heartless not to sympathise with the anger.

Championing what many would label an act of terrorism is an ambitious prospect, but the film is more than happy to get down in the mud and argue points of historical precedent, systemic collusion and the need to inspire hope. Taking the polemic at the heart of his source material, Goldhaber applies the same

Screenings

Christchurch

B ALI Fri 11 Aug, 4.15 pm
A LUM Sat 12 Aug, 8.15 pm
B LUM Mon 14 Aug, 4.15 pm
A LUM Fri 18 Aug, 8.30 pm

Dunedin

B REG Fri 4 Aug, 4.15 pm
A REG Sat 5 Aug, 8.15 pm

Nelson

A SUT Mon 28 Aug, 8.00 pm
B SUT Thu 31 Aug, 2.15 pm
A SUT Sat 2 Sep, 8.30 pm

Timaru

MMT Sat 26 Aug, 8.00 pm

clever suspense that successfully elevated his previous techno-thriller, *Cam* (2018).

Following the recipe of a punchy caper film with flavours lifted from *The Anarchist Cookbook*, *How to Blow Up a Pipeline* provides the audience with a team of relatable anti-heroes it can happily invest environmental frustrations in. If they don't blow themselves up first. — Adrian Hatwell

Director: Daniel Goldhaber

USA 2022 | 103 mins

Producers: Isa Mazzei, Daniel Goldhaber, Ariela Barer, Adam Wyatt Tate, David Grove

Screenplay: Ariela Barer, Jordan Sjol, Daniel Goldhaber. Based on the book by Andreas Malm

Cinematography: Tehillah De Castro

Editor: Daniel Garber

Production Designer: Adri Siriawatt

Costume Designer: Eunice Jera Lee
Cast: Ariela Barer, Kristine Froseth, Lukas Gage, Forrest Goodluck, Sasha Lane, Jayme Lawson, Marcus Scribner, Jake Weary, Irene Bedard

Festivals: Toronto 2022; Sydney 2023

Presented in association with

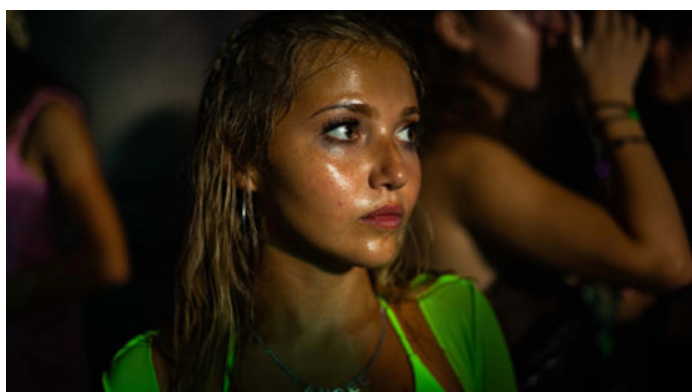


"A fiercely watchable thriller which had me biting my nails down to the wrists."

— Peter Bradshaw, *The Guardian*

R16 Dangerous behaviour, drug use & offensive language

How to Have Sex



"The setting is the Greek town of Malia, where three teenage girls—Tara (Mia McKenna-Bruce), her sister Skye (Lara Peake) and their friend Em (Enva Lewis)—are taking their first unaccompanied holiday abroad while awaiting their exam results.

Em is a straight-A student, but Tara and Skye aren't, and they don't seem to care too much. The focus of the trip is to have sex, and Tara bears a particular burden, being the only virgin of the trio. At the hotel resort, Tara strikes up a friendship with their neighbor, the funny, flirtatious, self-deprecating northerner Badger (Shaun Thomas), but soon finds herself drawn to his best friend Paddy (Sam Bottomley), a much more sharp and cynical player...

Molly Manning Walker's film is precisely about the fact that Tara looks and believes herself to be, older than she is. Everyone here, in a world without any adjacent adults and in true teenage fashion, feels themselves to be older and wiser than they really are, and the drama comes entirely from the tensions that arise whenever reality becomes too real to ignore.

Thankfully, there is more than a suggestion of hope here, and the supporting cast make what for anyone over 30 would be the holiday from hell into something surprisingly relatable and really quite moving."

— Damon Wise, *Deadline*

"*How to Have Sex* is equally likely to endure comparisons to

Screenings

Christchurch

A ITR Fri 11 Aug, 8.45 pm
A ALI Sat 26 Aug, 8.30 pm

Dunedin

A REG Sat 12 Aug, 8.30 pm
B REG Wed 16 Aug, 4.15 pm

Director, Screenplay: Molly Manning Walker

UK 2023 | 88 mins

Producers: Ivana MacKinnon, Emily Leo, Konstantinos Kontovrakis

Cinematography: Nicolas Canniccioni

Editor: Fin Oates

Production Designer: Luke Moran-Morris

Costume Designer: George Buxton

Music: James Jacob

Cast: Mia McKenna-Bruce, Lara Peake, Samuel Bottomley, Shaun Thomas, Enva Lewis, Laura Ambler

Festivals: Cannes (Un Certain Regard) 2023

Awards: Un Certain Regard Prize, Cannes Film Festival 2023

"With Walker's kinetic direction and appealing performances, particularly from lead Mia McKenna-Bruce... *How to Have Sex* is all too authentic and believable."

— Alissa Wilkinson, *Vox*

Charlotte Wells' *Aftersun* (NZIFF 2022) last year's great British debut about regimented package-tour fun bringing out the latent melancholy of troubled holidaymakers." — Guy Lodge, *Variety*

TBC NZ classification TBC

Curated especially for the youngest cinephiles in the whānau, along with all young-at-heart audiences across the motu.

Our animation collections (one curated for ages 4+ and the other for 8+) offer a selective slate of short films for our littlest film fans.

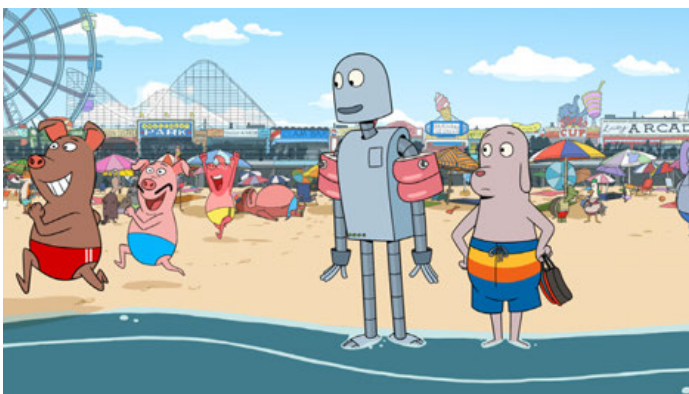
We also bring you two full-length features—the much-anticipated film adaptation of Judy Blume’s ground-breaking novel *Are You There God? It’s Me Margaret* and Pablo Berger’s debut animated feature direct from Cannes, *Robot Dreams*.

Curated by **Nic Marshall** of Square Eyes Film Foundation, ardent promoters of international cinema for our youngest audiences and their movie-going companions.

Square Eyes



Robot Dreams



Direct from this year’s Cannes Film Festival, Spanish writer-director Pablo Berger (*Blancanieves*, NZIFF 2012) adapts Sara Varon’s graphic novel, crafting a heartachingly brilliant dialogue-free animation that speaks to our universal need to find like-minded companions to share our days, as well as our ability to pick ourselves up, rebuild, and move on when life leaves us lonely.

Dog lives in a details-perfect illustrated version of early 80s New York City, the twin towers still framing the skyline—here is the home of anthropomorphised, bipedal animal residents of all kinds, going about their bustling Big Apple lives. Alone in his apartment, full of big-city meanderings and microwaved macaroni, Dog sees

an ad for an android companion. After assembling him from a kit he receives in the mail, Dog is invigorated by the presence of his new pal Robot, who quickly fills his life with unbridled joy, unconditional friendship and adventurous antics. But, time passes, seasons change, and tragedy looms large.

Earth, Wind & Fire’s dancefloor smash “September” gloriously underscores the film in various iterations, a sonic reminder of both closeness and abandonment. There’s a steady undercurrent of melancholy as we follow Dog’s attempts to make heart connections and the wistful dreams of Robot—there’s also beauty, hope and truth in these perfectly executed graphic frames. — NM

Screenings

Christchurch

A LUM	Sat 12 Aug, 1.00 pm
A ALI	Sat 19 Aug, 4.45 pm
A ALI	Mon 21 Aug, 5.30 pm
A LUM	Sun 27 Aug, 11.00 am

Dunedin

A RIA	Sat 12 Aug, 12.30 pm
A REG	Sat 19 Aug, 3.45 pm

Nelson

A SUT	Sun 3 Sep, 11.00 am
A SUT	Sat 9 Sep, 11.15 am

Timaru

MMT	Sun 3 Sep, 12.45 pm
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Director: Pablo Berger

Spain/France 2023 | 96 mins

Producers: Ibon Cormenzana, Ignasi Estapé, Sandra Tapia, Pablo Berger, Ángel Durández

Screenplay: Pablo Berger.

Based on the graphic novel by Sara Varon

Animation: Benoît Ferroumont

Editor: Fernando Franco

Music: Alfonso De Vilallonga

Language: No Dialogue

Festivals: Cannes (Special Screenings) 2023

Square Eyes Age Recommendation 12+

“Bolstered by the resilient spirit of New York City, this is one of the loveliest movies that you will see this year, animated or otherwise.”

— Tomris Laffly, *The Wrap*

“Now the fierce battle for the title of the best animated film of the year has a new strong contender... With its soulful tin heart, *Robot Dreams* moves us to appreciate the fortune of having a precious pal. Whether for a season or a lifetime.”
— Carlos Aguilar, *Indiewire*

Animation for Kids 4+

62 mins | Recommended for ages 4+

We've searched near and far, and high and low to collect this latest selection of short film delights, selected especially to charm and captivate our littlest film fans. — NM

Kiri And Lou: I'm a Rock

Harry Sinclair

Aotearoa NZ 2023 | English | 5 mins

Be the very first kiddos in the world to see the latest forest adventure of Kiri, a feisty little dinosaur, and Lou, her gentle and thoughtful best friend.

To Be Sisters

Anne-Sophie Gousset, Clément Céard

France 2022 | No Dialogue | 7 mins

Two sisters circle each other's orbits, laughing, shouting, playing and spinning each other in their own unique way.

What's in That Crate?

Bram Algoed, Pieter Gaudesaboos

Belgium 2023 | No Dialogue | 9 mins

Meet a pilot, a captain, a train driver, a van driver, a mailperson, a little girl... and one giant mysterious crate.

Spin & Ella

An Vrombaut

Belgium 2023 | No Dialogue | 7 mins

Ella the fairy and her eight-legged friend Spin weave the most whimsical webs, but only when they work together.

The Turnip

Piret Sigus, Silja Saarepuu

Estonia 2022 | No Dialogue | 7 mins

The age-old Slavic tale of The Enormous Turnip, this time told from the viewpoint of underground animals and insects.

Little Goat Man

Sheldon Lieberman

Australia 2021 | English | 2 mins

His mother was a mum and his father was a goat. Sing along now!

Pond

Lena von Döhren, Eva Rust

Switzerland 2023 | No Dialogue | 8 mins

When a little fish gets lost in a tidal pool, they must win over the various tricky sea creatures that dwell there.

Princess Aubergine

Dina Velikovskaya

Germany/Russia 2023 | No Dialogue | 8 mins

A king and queen have everything they could possibly want—love, castles, horses, gardens, pets... but something is missing.

T-Rex

Julia Ocker

Germany 2022 | No Dialogue | 4 mins

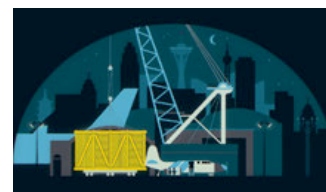
Unsurprisingly, the T-Rex is very bad at playing basketball.

Cat and Moth

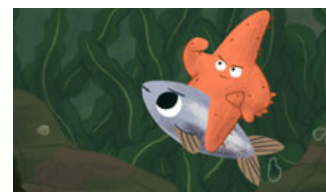
India Barnardo

UK/Canada 2021 | No Dialogue | 7 mins

A snoozy cat wants nothing more than to settle in the most comfortable spot in the room, but a sneaky little moth has their eye on it too. It's a cat chase moth world out there.



What's in That Crate?



Pond



Princess Aubergine

Screenings

Christchurch

A LUM Sun 13 Aug, 10.45 am
A ALI Sun 20 Aug, 10.30 am

Dunedin

A REG Sun 6 Aug, 10.00 am
A RIA Sun 20 Aug, 11.45 am

G

Animation for Kids 8+

65 mins | Recommended for ages 8+

Let your imagination be inspired by our latest eclectic collection of engaging animated short films. Curated for the curious, this is terrific viewing for inquisitive kids, budding animators, and indie-animation admiring adults alike. — NM

Sunflower

Natalia Chernysheva

France 2023 | No Dialogue | 4 mins

When a sunflower like no other decides to buck convention, they discover a whole new perspective.

Mall Stories: Atila the Grilla

Elizabeth Ito

USA 2022 | English | 7 mins

Any way you slice and dice this delightful anidoc, the girl-grill-boss and endearing staff of this food court eatery will win your hearts.

Paolo's Happiness

Thorsten Drössler, Manuel Schroeder

Czech Republic/Switzerland/Germany 2022
No Dialogue | 14 mins

Quiet Paolo loves to cry, but when his tears make him a local celebrity, life gets a little crowded.

Burry Man

Simon P Biggs

UK 2022 | English | 6 mins

Defying her father and his traditions, a teenage girl ventures out into the world in search of a mysterious figure who will bring spring to her family land.

You Sold My Rollerskates

Margaux Cazal, Jeanne Hammel, Louis Holmes, Sandy Lackhar, Agathe Leroux, Léa Rey-Mauzaize

France 2020 | French with English Subtitles
6 mins

Disaster! Lou's mum sold his beloved roller skates at the garage sale, leading to a series of strange and revealing encounters.

Shackle

Ainslie Henderson

UK 2023 | No Dialogue | 10 mins

Deep in the woods, in an alternative, time-lapsed world, Owl, Mammal and Reptile play out time-old archetypal human conflict.

Polar Bears Boredom

Yamamura Koji

Japan 2021 | Japanese and English | 7 mins

Even with an ocean of friends, a polar bear's got to bear some boredom sometimes.

The Queen of the Foxes

Marina Rosset

Switzerland 2022 | French with English subtitles | 9 mins

An ode to connection and the power of a great letter.

Sleepy

Rich Webber

UK 2022 | No Dialogue | 1 min

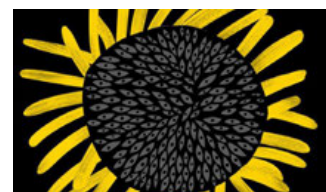
Hilarious things can happen when sleep catches up with you.

Somni

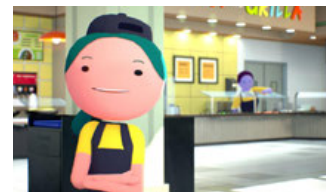
Sonja Rohleder

Germany 2023 | No Dialogue | 3 mins

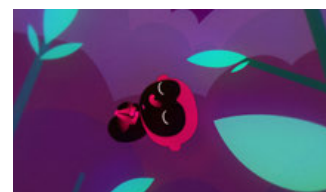
When it's time to drift off and we close our eyes, what do we see when we enter the realm of dreams?



Sunflower



Mall Stories: Atila the Grilla



Somni

Screenings

Christchurch

A LUM Sun 20 Aug, 12.15 pm
A ALI Sun 27 Aug, 11.00 am

Dunedin

A RIA Sun 6 Aug, 11.30 am
A REG Sun 13 Aug, 10.45 am



NZ classification TBC

inhouse

Making the logo bigger since 1995

Are You There God? It's Me, Margaret



Judy Blume's beloved novel about an 11-year-old girl praying to hit puberty has proven a beacon of solace, transcending five decades and speaking to generations. Its enduring power lies in a hugely relatable protagonist, wavering on the cusp between childhood and adolescence—and an unflinching depiction of the trials of growing up.

When Margaret (Abby Ryder Fortson) reluctantly moves to her new home in New Jersey from New York with her parents Barbara (Rachel McAdams) and Herb (Benny Safdie), she leaves behind her beloved firecracker of a grandmother, Sylvia (Kathy Bates) and a much-loved life in the big city.

After being recruited into a friendship clique by her worldly cool-girl neighbour, Margaret must now worry about boys, bras and periods, while wrestling with her parents' different religious backgrounds and her own place in these worlds. Framed in a 70s Polaroid haze, raw and expressive Abby Ryder Fortson is knock-out as the iconic Margaret. As are her tween pals, their friend group chemistry authentic and sparky.

A touching and tender adaptation of a book which means so much to so many, *Are You There?* shows us generational relationships that balance humour and heart in a film that, like Margaret, curiously asks the big questions. — NM

Screenings

Christchurch

B ITR Fri 11 Aug, 2.00 pm
 A ALI Sun 13 Aug, 2.00 pm
 B LUM Wed 23 Aug, 2.15 pm
 A LUM Sat 26 Aug, 3.45 pm

Dunedin

A RIA Sun 6 Aug, 3.15 pm
 A REG Sun 20 Aug, 11.00 am

Nelson

B SUT Thu 24 Aug, 2.00 pm
 A SUT Sat 26 Aug, 1.30 pm

Timaru

MMT Sat 2 Sep, 3.30 pm

Director:

Kelly Fremon Craig

USA 2023 | 106 mins

Producers: Julie Ansel, Judy Blume, Amy Brooks, James L. Brooks, Kelly Fremon Craig, Aldric La'auli Porter, Richard Sakai
Screenplay: Kelly Fremon Craig

Based on the book by Judy Blume

Photography: Tim Ives

Editors: Oona Flaherty, Nick Moore

Production Designer: Steve Saklad

Costume Designer: Ann Roth

Music: Hans Zimmer

Cast: Rachel McAdams, Abby Ryder Fortson, Elle Graham, Benny Safdie, Echo Kellum, Kathy Bates

Festivals: San Francisco 2023

Square Eyes Age Recommendation 10+

"By mining the timeless troubles of a girl wishing away her youth and yet unprepared for the perils of growing up, Fremon Craig delivers a film of disarming vulnerability and complexity."

— Beth Webb, *Empire*

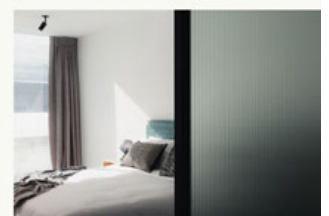
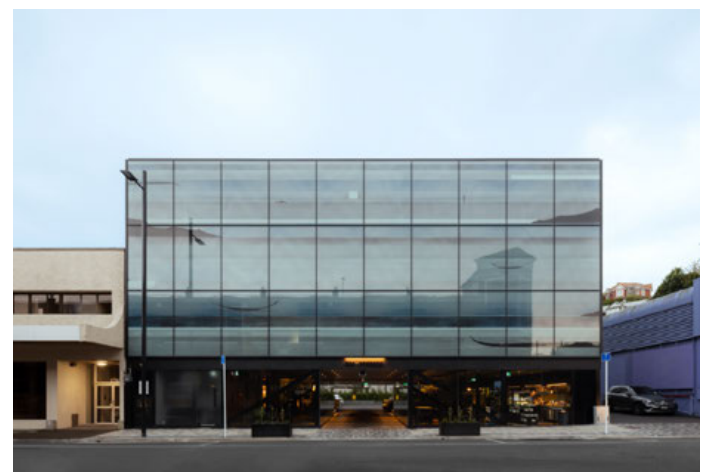
PG Sexual references

"CUT!"

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The profusion of excellent documentaries available to us is staggering and we've found these gems tackling topics as varied as the history of film, travel to Mars, and a fascinating look inside the human body.

See also *Ms. Information* (p16), *Building Bridges: Bill Youren's Vision of Peace* (p18), *Grant Sheehan: Light, Ghosts & Dreams* (p20), *King Loser* (p21), *Red Mole: A Romance* (p21) and the *Political States* (p48), *Music* (p50) and *Portrait of an Artist* (p52) collections.

Framing Reality

Brainwashed: Sex-Camera-Power



A masterclass on unpacking the ubiquitous male gaze, *Brainwashed: Sex-Camera-Power* examines the language of cinema to reframe our own lens on visual power and pleasure. Based on director Nina Menkes' 2018 lecture *Sex and Power, the Visual Language of Oppression*, her documentary is more informative than an extended Ted Talk. Featuring interviews with fellow directors, actors, and academics, and richly illustrated with clips from the history of the moving image, Menkes presents an accessible and engaging exploration of the insidious nature of cinematic tropes. NZIFF regulars are sure to recognise more than a few of the films mentioned.

In her landmark 1975 essay *Visual Pleasure and Narrative Cinema*, critic Laura Mulvey—who features in *Brainwashed*—proposed that sexual inequality is a controlling social force in the cinematic representations of women and men. In turn the male gaze, which is only concerned with the aesthetic pleasures of the heterosexual male viewer, works as a tool of patriarchy. In this documentary, Menkes is asking us to consider how far we've come since then, and what work remains.

Brainwashed is by no means an attack on the cinematic masters or their audiences, it is a searing look at how cinema has trained us to look at bodies, and in

Screenings

Christchurch

B LUM Wed 16 Aug, 1.45 pm
A ALI Tue 22 Aug, 7.45 pm
B LUM Thu 24 Aug, 12.30 pm
A LUM Sun 27 Aug, 10.45 am

Dunedin

A RIA Tue 15 Aug, 8.00 pm
B RIA Thu 17 Aug, 2.30 pm

Director, Screenplay, Producer: Nina Menkes

USA 2022 | 107 mins

Cinematography: Shana Hagan

Editor: Cecily Rhett

Production Designer: Mengqing Yuan

With: Nina Menkes, Rosanna Arquette, Julie Dash, Maria Giese, Catherine Hardwicke, Eliza Hittman, Laura Mulvey, Ita O'Brien, Penelope Spheeris, Charlyne Yi

Festivals: Sundance, Berlin, CPH:DOX, London 2022

“The film is accessible, engrossing, urgent, and horrifying. It should be shown at film festivals, in classrooms, in boardrooms.”

— Lena Wilson, *The Playlist*

turn decide their value. While the documentary does not explicitly depict queer or trans bodies, the perpetuation of this visual language energises the toxic perceptions of what it means to not be a heterosexual cis man, and who deserves bodily autonomy both in and outside of the frame.
— Kailey Carruthers

Subject



What happens to the subjects of documentaries after the film crews go home and their stories are launched into the public eye? What if the film becomes a huge hit? What if it becomes a cultural phenomenon? Did the release you signed explain that your life might never be the same?

This entertaining and thought-provoking survey of documentary ethics explores the experiences of people caught in the maelstrom of exposure and scrutiny that a hit documentary can generate. Margaret Ratliff (*The Staircase* [2004]) is expected to revisit the trauma of her mother's death on demand; Ahmed Hassan had to relocate to a different country after appearing in the activist documentary *The Square*

(2013). Arthur Agee, on the other hand, was able to translate the fame he attained in *Hoop Dreams* (1994) into new options after his basketball career failed to ignite. Even though *Capturing the Friedmans* (2003) ultimately led to Jesse Friedman's release from prison, he remains ambivalent about its fallout, and his mother Elaine still resents becoming collateral damage in its portrayal of family dysfunction.

The film also catches up with Mukunda Angulo, one of the brothers whose enforced isolation was exposed in *The Wolfpack* (2015), and whose subsequent process of socialisation was inextricable from that of publicising the film. Bing Liu relates how he ended up as one of

Screenings

Christchurch

A ALI Sat 12 Aug, 3.45 pm
B LUM Wed 16 Aug, 12.00 pm
A LUM Sun 20 Aug, 11.15 am
B LUM Wed 23 Aug, 4.30 pm

Dunedin

A RIA Sat 5 Aug, 12.45 pm
B RIA Tue 8 Aug, 2.30 pm

the subjects of his own film *Minding the Gap* (2018), and how exposing himself as a victim of abuse impacted on his relationship with his mother.

Camilla Hall and Jennifer Tiexiera pack a lot of thorny issues into a brisk hour and a half: How has streaming impacted on the non-fiction ecosystem? Should documentary subjects be paid? Should there be a budget line for therapy? *Subject* might just change how you look at non-fiction filmmaking. — Andrew Langridge

Directors: Jennifer Tiexiera, Camilla Hall

USA 2022 | 92 mins

Producers: Camilla Hall, Jennifer Tiexiera, Joe Caterini
Screenplay: Jennifer Tiexiera, Camilla Hall, Lauren Saffa

Cinematography: Zachary Shields
Music: Jonathan Kirkscey, Rafaël Leloup
Editor: Lauren Saffa
With: Arthur Agee, Ahmed Hassan, Michael Peterson, Mukunda Angulo, Jesse Friedman, Elaine Friedman, Susanne Reisenbichler

Festivals: Tribeca 2022; CPH:DOX 2023

“It’s thought-provoking stuff, which also explores our own role, as audience members, in the voracious demand for other people’s stories.”

— Wendy Ide, *The Observer*

M Violence, domestic violence themes & sexual abuse themes

De Humani Corporis Fabrica



To call *De Humani Corporis Fabrica*—named after 16th century anatomist Andreas Vesalius's ground-breaking text—a deep look into Parisian public hospitals is both strictly accurate and wildly misleading. At Cannes 2022, an unsuspecting audience intrigued by immersive, striking footage of subterranean parking lots and world-weary operating theatre conversations walked out in droves as the film turned to detailed intra-ocular surgery, an unflinching caesarean delivery, and a gruelling male urology procedure that leaves nothing to the imagination.

But while the latest film by *Leviathan* directors Véréna Paravel and Lucien Castaing-Taylor is decidedly not for the squeamish,

their aim is not to induce queasiness. Fearlessly dogged anthropologists, the duo shot 350 hours of footage over five years in an exploration of not just the titular “fabric of the human body” but also the labour of keeping said bodies alive and healthy. Members of Harvard's Sensory Ethnographic Lab (SEL), Paravel and Castaing-Taylor use their distinctive kinetic style to illuminate both our inner workings and unsettling realities: those who repair bodies brag, quarrel, and discuss property prices during your surgery, yet even the best struggle in a system with failings of its own. Like them, you may need a stiff drink afterwards. — Doug Dillaman

Screenings

Christchurch

B LUM Thu 17 Aug, 11.15 am
A LUM Sat 19 Aug, 1.15 pm
A ALI Mon 21 Aug, 7.30 pm
B LUM Thu 24 Aug, 1.30 pm

Dunedin

B RIA Wed 9 Aug, 4.00 pm
A RIA Wed 16 Aug, 8.30 pm

Directors, Screenplay, Cinematography, Editors: Véréna Paravel, Lucien Castaing-Taylor

France 2022 | 122 mins

Producer: Pauline Gygax, Max Karli, Valentina Novati

Languages: French with English subtitles

Festivals: Cannes (Directors' Fortnight), Toronto, New York 2022

“Through these directors’ eyes bodies look wondrous and unsettling, macabre and beautiful, and often uncannily unfamiliar... A phantasmagorical journey through color and texture.”

— Wendy Ide, *NY Times*

R16 Graphic surgical scenes & nudity

Billion Dollar Heist



Why post a letter, when you can send an email at the click of a button? Why write a cheque, when you can send a wire transfer instantaneously? Why rob a bank at gunpoint when you can do it from behind the safety of a computer screen?

Debates, elections, wars; they are won now as much in cyberspace as they are in the real world. *Billion Dollar Heist* looks at a particular instance of cyber activity in which a group of hackers known only as “The Lazarus Group” plotted to steal just shy of a billion dollars from the Bangladesh Central Bank, capitalising on the bank’s relatively lax security. The film sets out to retell the happenings of that fateful

weekend, whilst offering an extensive history of cybercrime and the chaos that it can, and potentially will, inflict. It’s a fascinating depiction of how humankind is becoming increasingly reliant on a complex web of online spaces to carry out the most essential of societal tasks.

The thieves waited for almost a year after gaining initial access to the bank’s servers before enacting their plan, an impeccably timed criminal masterstroke that essentially doubled their window of opportunity. Had they been able to hold their nerve a little longer, and not been scuppered by something as trivial as a spelling mistake, they would have gotten away with a lot more than the reported \$81 million that was funnelled through

Screenings

Christchurch

B LUM Tue 22 Aug, 3.00 pm
A LUM Wed 23 Aug, 8.15 pm

Dunedin

A RIA Tue 8 Aug, 8.30 pm
B RIA Mon 14 Aug, 1.30 pm

the Rizal Commercial Banking Corporation in Manila.

Video footage of the hapless security guards teeming over hours of footage to make sure no one had actually *gotten into* the bank is borderline farcical. That the theft took place across multiple banks in several different countries goes to prove the vulnerability of even the biggest of fish in the increasingly murky pond of cyberspace.

— Matt Bloomfield

Director: Daniel Gordon

Aotearoa NZ 2023 | 90 mins

Producer: Norman Merry, Matthew Metcalfe

Screenplay: Whetham Allpress, Tom Blackwell, Brendan Donovan, Bryn Evans, Matthew Metcalfe

Cinematography: Michael Timney

With: Eric Chien, Misha Glenny, Rafal Rohozinski

“I think we’ll see much more hostile cyber activity, much more cyber bank robberies, much more cyber espionage... in many ways, I think we’ve seen nothing yet”

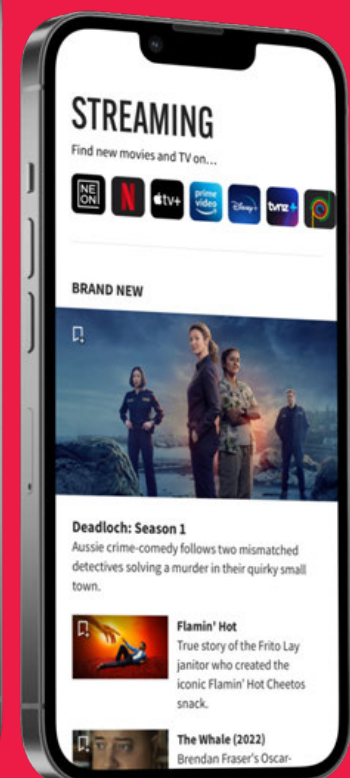
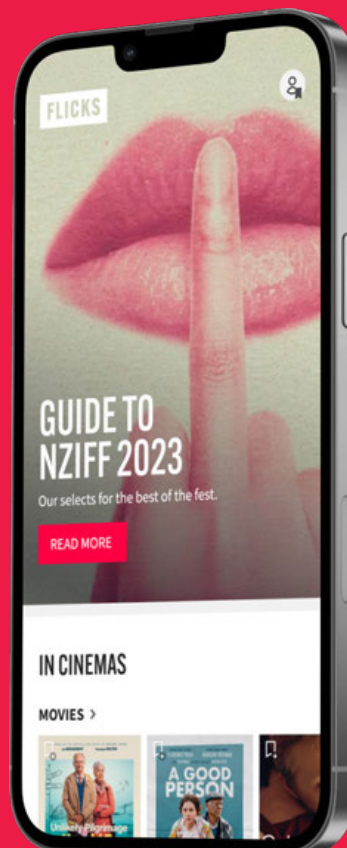
— Mikko Hypponen, Chief Research Officer at WithSecure

E Documentary film exempt from NZ Classification labelling requirements

FLICKS

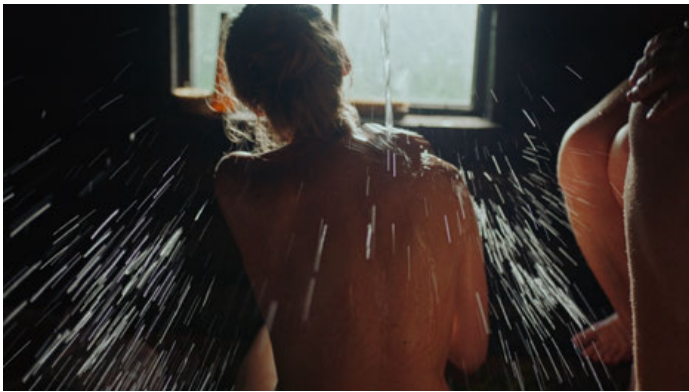
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Smoke Sauna Sisterhood

Savvusanna sõsarad



Within the sheltering and intimate confines of a traditional smoke sauna (inscribed on UNESCO's Intangible Cultural Heritage of Humanity list) deep in an Estonian forest, women cleanse body and soul throughout the seasons. Beautifully shot, often in intense close-up, the camera is at one with bodies, flesh, water, steam. It doesn't coldly observe, instead inviting us on a lyrical, abstract appreciation of this communal space and to participate in the rituals associated with it. Here women are free to just be, baring all. They expose themselves, and there is no prurience in the way that director Anna Hints documents them.

The women's conversations—providing the soundtrack—range

from the intensely personal to more banal social topics. They veer from the pungently funny (bad dick pics) to the profoundly moving and harrowing; this nurturing environment encourages innermost secrets to be revealed. The setting may be rural Estonia, but the experiences evoked are universal to women the world over. This immersive film is also a celebration of natural beauty in a myriad of forms. — Sandra Reid

"The magic of *Smoke Sauna Sisterhood* is... simply the way that Hints' film invites us to be part of this supportive, witty, sweaty collective, which feels like it operates on the most practical yet optimistic

Screenings

Christchurch

B ALI Fri 11 Aug, 2.15 pm
B LUM Tue 22 Aug, 2.15 pm
A LUM Wed 23 Aug, 6.30 pm
A LUM Sat 26 Aug, 11.15 am

Dunedin

B RIA Fri 4 Aug, 12.15 pm
A RIA Wed 9 Aug, 6.30 pm

of assumptions: that with the application of enough heat and fellowship, everything painful can be soothed and everything dirty can be made clean." — Jessica Kiang, *Variety*

"Hypnotic, intimate and blisteringly honest... No topic is off limits to these spiritual sisters as they sweat to cleanse their souls and bodies—filmed gracefully by Hints with a painterly touch of chiaroscuro—while also purifying the essence of their viewers." — Tomris Laffly, *Harper's Bazaar*

Director, Screenplay:

Anna Hints

Estonia/France/Iceland
2023 | 92 mins

Producer: Marianne Ostrat

Cinematography: Ants Tammik

Editors: Anna Hints, Hendrik Mägar, Tushar Prakash, Qutaiba Barhamji, Martin Männik

Music: Edvard Egilsson

Languages: Estonian, Seto and Võro, with English subtitles

Festivals: Sundance, CPH:DOX, San Francisco, Hot Docs 2023

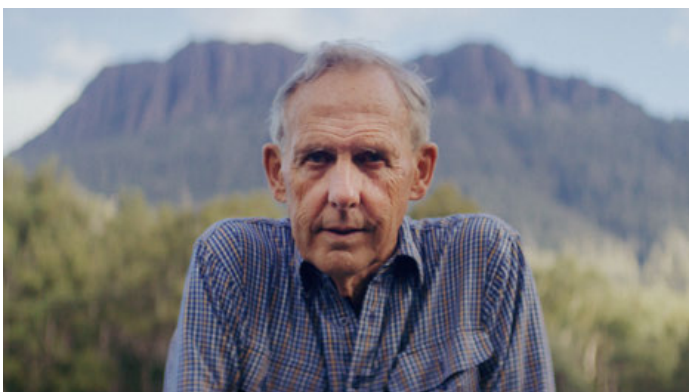
Awards: Directing Award (World Documentary), Sundance Film Festival 2023

"A gorgeously captured space carved out away from the world of men, and Hints's film renders it with lyrical intensity."

— Alissa Wilkinson, *Vox*

E Documentary film exempt from NZ Classification labelling requirements

The Giants



Laurence Billiet and Rachael Antony's richly cinematic portrait of Bob Brown, the co-founder of the Australian Greens and the first openly gay Australian MP, draws on 50 years of inspiring activism. From the 1970s campaign to save the Franklin, Tasmania's last wild river, which catapulted Brown into national politics to the current fight to save the Tarkine rainforest from logging, the film tells Brown's story in his own words. Interwoven throughout the film are also the stories of the ancient trees he wants to preserve, brought to life by cameras rigged high in the tree canopy, immersive animation and insight from environmentalist David Suzuki and biologist Merlin Sheldrake.

"We all know that old idiom 'can't see the forest for the trees'. Few people would accuse Brown of that; he always had his eyes on a larger prize. Similarly, the film-makers never lose sight of the most important things, using the natural world to wrap an ancient context around contemporary politics and individual narratives. Their meditative tone could have felt starry-eyed or heavy-handed but instead *The Giants* is beautifully balanced, ruminative and rousing." — Luke Buckmaster, *The Guardian*

"You can almost feel the damp floor beneath your feet and smell the leaf cover as engaging voices explain how trees drag moisture up through their trunks, how fungi

Screenings

Christchurch

A LUM Sat 12 Aug, 2.30 pm
B LUM Mon 14 Aug, 11.15 am
A ALI Sun 20 Aug, 12.00 pm
B LUM Mon 21 Aug, 1.00 pm

Dunedin

A RIA Sun 6 Aug, 1.00 pm
B RIA Wed 16 Aug, 11.30 am

reproduce, how the whole system is barely understood, how the trees may be communicating with each other." — Paul Byrnes, *Sydney Morning Herald*

Directors, Producers, Screenplay: Laurence Billiet, Rachael Antony

Australia 2022 | 117 mins

Cinematography: Sherwin Akbarzadeh

Editor: Daniel Wieckmann

Animator: Alex Le Guillou

Music: James Henry

With: Bob Brown

"You don't really need to tell people to act when you show how those who came before have achieved so much. That is a galvanising message—a demonstration that people can effect change."

— Paul Byrnes, *Sydney Morning Herald*

M Offensive language

Space: The Longest Goodbye



"I really miss the sound of rain," states a wistful astronaut at the opening of this heartfelt documentary. His forlorn journaling from the inky desolation of space neatly captures the hitch at the heart of *Space: The Longest Goodbye*. We may well be able to engineer the machinery to take us to Mars and back within the next decade, but will we ever be psychologically equipped to survive the trip?

Ido Mizrahy's engrossing documentary follows the work of Dr. Al Holland, a NASA psychologist charged with studying the loneliness of the long-distance astronaut. Using data gathered from astronauts doing months-long stints on the International Space Station in Earth's orbit, the scientist highlights the

profound toll isolation is likely to take on a proposed three-year round trip to Mars.

Footage recorded on-mission and retrospective interviews provide a look at the daily lives of astronauts the public rarely sees: confined to an environment of microgravity and artificial light, constantly surveilled and scrutinised by mission control, stuck in close quarters with a small crew of relative strangers. Maintaining a connection to family life back on Earth emerges as the best bet for maintaining a crew's sanity, but even the strongest bonds are tested over the gulf of Earth's atmosphere.

If life on the Space Station is hard, any theoretical mission to

Screenings

Christchurch

B LUM Fri 18 Aug, 1.45 pm
A LUM Sat 19 Aug, 11.15 am
A ALI Thu 24 Aug, 6.15 pm

Dunedin

A RIA Mon 14 Aug, 7.30 pm
A RIA Sun 20 Aug, 1.15 pm

Mars will be much more challenging, as real time communication with Earth won't be possible. After a landbound experiment simulating these conditions ends in abrupt failure, solutions straight out of sci-fi are explored, including VR home visits, hibernation chambers, and AI companions.

Forgoing hard science to focus on the soft, squishy human at the heart of mankind's grand galactic voyages, the documentary presents a poignant, caring, and complex look at the sacrifices that come with service in space. — Adrian Hatwell

Director: Ido Mizrahy

Israel/Canada 2023 | 87 mins

Producers: Ido Mizrahy, Nir Sa'ar, Paul Cadieux

Screenplay: Ido Mizrahy, Nir Sa'ar

Cinematography: Boaz Freund

Editor: Anouk Deschênes

Music: Ramachandra Borcar

Festivals: Sundance, Hot Docs 2023

"Mizrahy's film turns an impressively restrained and detailed lens on all the work that's being done to provide all kinds of support to astronauts on a mission to Mars."

— Ed Gonzalez, *Slant Magazine*

E Documentary film exempt from NZ Classification labelling requirements

The Eternal Memory

La memoria infinita



A deeply moving and human portrait of enduring love, *The Eternal Memory* invites us into the lives of the celebrated Chilean journalist and author Augusto Góngora and his wife, Paulina Urrutia. As one of Chile's greatest cultural commentators and archivists, Góngora dedicated his career to ensuring the reality of the Pinochet dictatorship was not erased from collective consciousness (keen-eyed viewers will spot the iconic *No* poster on the walls of their home). Following his Alzheimer's diagnosis in 2014, Urrutia took on the role of preservationist and began documenting their days together, capturing the joy and anguish of living with a neurodegenerative disease.

The well-deserved winner of this year's Sundance Festival, *The Eternal Memory* is far from the overwrought portrayals of scripted Alzheimer dramas. Director Maite Alberdi (*The Lifeguard*, NZIFF 2012; *The Mole Agent*, 2020) captures an unyielding tenderness between the couple—even in the throes of Góngora's worsening health. With her directorial hand invisible, Alberdi has crafted a slice-of-life documentary that has us feel as if we are guests or long-time friends of Góngora and Urrutia, watching, waiting, and hoping for the best.

Seamlessly weaving archival footage of Góngora reporting on the front lines of Pinochet's violent regime with 25 years of home

Screenings

Christchurch

B LUM Wed 16 Aug, 11.45 am
A LUM Mon 21 Aug, 5.30 pm
B ALI Tue 22 Aug, 2.00 pm
A ALI Sat 26 Aug, 1.45 pm

Dunedin

A RIA Sat 5 Aug, 11.00 am
A RIA Mon 7 Aug, 5.45 pm
B RIA Tue 8 Aug, 12.45 pm

video, and Alberdi's gentle and deft documentation of the couple's daily life, *The Eternal Memory* presents a rich tapestry of a life well worth remembering. — Kailey Carruthers

Director, Screenplay:

Maite Alberdi

Chile 2023 | 85 mins

Producers: Maite Alberdi, Rocío Jadue, Juan de Dios Larraín, Pablo Larraín

Cinematography: Pablo Valdés

Editor: Carolina Siraqyan

Music: Miguel Miranda and José Miguel Tobar

Cast: Augusto Góngora, Paulina Urrutia

Languages: Spanish with English subtitles

Festivals: Sundance, Berlin, CPH:DOX 2023

"Beautiful and genuine, this Sundance winner from Chile is an intimate account of a woman's deep love for her husband, who is slowly losing his memory... a contender for most beautiful love film of the year."

— CPH:DOX

E Documentary film exempt from NZ Classification labelling requirements

Fantastic Machine



Trawling the infinite moving image repository that is YouTube, filmmakers Axel Danielson and Maximilien Van Aertryck have assembled a perfectly succinct yet startling history of photography—a found-footage essay that holds a mirror up to humanity from the moment the camera was invented.

Given the acceleration of technology and the intensity of our media consumption, no film on this subject can adequately encapsulate the evolution of image making over the past 200 years. But in taking us from the wonders of camera obscura to the horrors of a chimpanzee being trained to scroll through Instagram, *Fantastic Machine* smartly and ironically defines what is glorious,

godawful, and terrifying about our ability to record and disseminate everything.

Citing powerful examples of the manipulation and commodification of imagery pre-digital era, the directors also tackle the age of the internet, content, monetisation and algorithms—no small feat, when literally billions of images are published and viewed daily. Matching Executive Producer Ruben Östlund’s pitch black sense of humour, there’s a gobsmacking absurdity to the reality—or sheer stupidity—of the situations compiled here that, depending on your view of the modern world, will either blow your mind or make you facepalm.

— Tim Wong

Screenings

Christchurch

B LUM Thu 24 Aug, 2.45 pm
B LUM Fri 25 Aug, 4.30 pm
A ALI Sat 26 Aug, 3.30 pm
A LUM Sun 27 Aug, 7.45 pm

Dunedin

A RIA Sat 5 Aug, 6.15 pm
B RIA Mon 7 Aug, 12.30 pm

“Fantastic Machine reflects on the manipulation of the truth in our present news landscape: Anyone with a mic, a camera, and a YouTube channel can call themselves a reporter. And anyone with a big enough mouth can shout ‘Fake News.’” — Robert Daniels, *Roger Ebert*

Directors, Producers, Cinematography:

Axel Danielson, Maximilien Van Aertryck
Sweden 2023 | 88 mins

Editors: Mikel Cee Karlsson, Axel Danielson, Maximilien Van Aertryck
With: Maximilien Van Aertryck
Languages: English, Swedish, French, German and Arabic with English subtitles

Festivals: Sundance, Berlin, CPH:DOX 2023

Awards: Special Jury Award (World Documentary), Sundance Film Festival 2023

“By avoiding an approach that doesn’t speak to viewers pedantically or didactically, the filmmakers remind us of the camera’s greatest gift: the ability to balance our desire to be entertained, inspired, and intellectually intrigued.”

— Nason Gorber, *POV Magazine*

E Documentary film exempt from NZ Classification labelling requirements

Is There Anybody Out There?



A gentle, intimate addition to the growing lexicon of disabled cinema, director and subject Ella Glendining’s search for another person with her rare disability unfolds over four years, the Covid-19 pandemic, and the birth of her son.

Employing a patchwork blend of home videos, selfie-cam confessionals and traditional interviews, the premise of the documentary centres upon Glendining’s yearning for connection with other similarly-disabled people. This simple setup ultimately serves as a springboard into a far more visceral interrogation of the medical lens through which society still sees disabled people: as people to be “fixed”, or as Glendining puts it, “[seeing] disability as a fate worse than death”.

While clearly fighting the narrative demands of nondisabled producers (she emphatically denounces demands for a “nondisabled hero”) Glendining largely holds her own, treating disabled audiences to a particularly luxurious third act where the narrative pretence is cast aside, and the cast simply revels in collective disability joy.

Less raucous than *Crip Camp*, and more circumspect than *I Didn’t See You There*, this is nonetheless an intimate and moving discovery of the joys of disabled kinship. A must-see for disabled and disability-adjacent audiences, and anyone who has ever wondered what ableism really looks like. — Red Nicholson

Screenings

Christchurch

A LUM Sat 12 Aug, 11.00 am
A ALI Mon 14 Aug, 6.00 pm
B LUM Wed 16 Aug, 4.15 pm
B LUM Fri 25 Aug, 2.30 pm

Dunedin

A RIA Sun 13 Aug, 12.15 pm
A RIA Mon 14 Aug, 5.30 pm

“[The film explores] the complicated question of socialized ableism and consent—where parents are asked whether they’ll subject their toddlers to procedures with substantial risks and long recoveries. Will these kids have happier lives post-procedure? More “normal” ones? Is it a question that comes down to the individual, or is there an element of community and culture that should be considered?”

— Jacob Oller, *Paste Magazine*

Director: Ella Glendining

UK 2023 | 91 mins

Producer: Janine Marmot

Cinematography: Annemarie Lean-Vercoe

Editor: Rachel Roberts

Festivals: Sundance, SXSW, CPH:DOX, Sydney 2023

Is There Anybody Out There? will be screened with open captions.

“Glendining isn’t scared to ask questions in her film, not just of those around her but also of herself.”

— Amber Wilkinson, *Screendaily*

E Documentary film exempt from NZ Classification labelling requirements

Films in this collection highlight the story of a woman who became one of the most powerful leaders in modern politics, and explore stories documenting history and exposing the roots of our current geopolitical climate.

See also *Reality* (p30)

Political States

The Corridors of Power



Director: Dror Moreh
 France 2022 | 135 mins
Producers: Vanessa Ciszewski, Estelle Fialon, Sol Goodman, Dror Moreh
Screenplay: Stephan Krumbiegel, Oron Adar, Dror Moreh
With: Colin Powell, Madeleine Albright, Hillary Clinton, Condoleezza Rice, Samantha Power, Henry Kissinger
Festivals: Telluride 2022; CPH:DOX 2023

Whether, when, how and for how long the United States should intervene beyond its borders remain the most contentious and consequential questions of international politics and human rights since the end of the Cold War. Here Dror Moreh (*The Gatekeepers*, *The Human Factor*) trains his camera on those at the centre of making such decisions. The cast list is astonishing. Among those who describe their motivations and experiences, recounting the tension and entanglement of moral imperative, practical consequences and expedient domestic political objectives are Hillary Clinton, Condoleezza Rice, Madeleine Albright, Colin Powell and Samantha Power.

Those perspectives come with a necessary and visceral juxtaposition. Spanning examples of action and inaction including the Balkans, Rwanda, Libya, Iraq and Syria, archival footage catalogues gruesome human

atrocities after atrocities—a visceral evocation of the challenge that Power, who would go on to become an adviser to President Barack Obama, explored in her Pulitzer winning book “*A Problem from Hell*”: *America and the Age of Genocide*. Moreh’s unflinching, engrossing documentary picks up that challenge and asks: can the “Never Again” mantra that followed the moral stain of the Holocaust truly be said to endure today? — Toby Manhire

Screenings

Christchurch

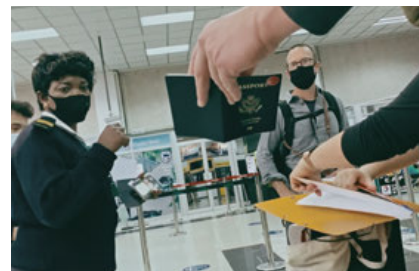
B ALI Fri 11 Aug, 11.45 am
 A ALI Tue 15 Aug, 7.30 pm
 A LUM Sun 20 Aug, 1.15 pm

Dunedin

B RIA Tue 15 Aug, 11.15 am
 A RIA Sun 20 Aug, 7.00 pm

R18 Graphic depictions of genocide

The Grab



Director, Screenplay: Gabriela Cowperthwaite
 USA 2022 | 104 mins
With: Nate Halverson, JoeBill Muñoz, Mallory Newman, David Ritscher, Emma C. Schwartz, Holly Irwin, Brigadier “Brig” Stachiterna
Languages: English, Russian, Ukrainian and Lala, with English subtitles
Festivals: Toronto, DOC NYC 2022; CPH:DOX 2023

Hailed after its Toronto premiere as “the ‘holy shit’ documentary of the year”, the new film from the director of *Blackfish* (NZIFF 2013) investigates the story of the increasingly rapid and ruthless contest for the planet’s water and food resources with the energy of a political thriller.

After unearthing the story of the Chinese government’s role in the acquisition of the world’s largest pork producer, the US Smithfield Foods, Nathan Halverson and his team at the Center for Investigative Reporting embark on an ambitious and sometimes dangerous project to join the dots between local disputes—from communities displaced in Zambia to wells running dry in Arizona—and the geopolitical currents that run beneath them.

The Grab shuttles from America to China, from the Arab World to Russia and the bludgeoned fields of Ukraine, laying bare the ways the demands of

developed and emerging economies reach far beyond territorial borders, hatching a new and frightening frontier of global conflict. The protagonists of this real-world drama are state and corporate forces, together with the middlemen who do their bidding. Such as Erik Prince, the founder of the shadowy mercenary contractor Blackwater, whose involvement is revealed in “the trove”, a massive cache of correspondence leaked to the investigators. — Toby Manhire

Screenings

Christchurch

A LUM Mon 14 Aug, 8.15 pm
 A ALI Wed 16 Aug, 6.15 pm

Dunedin

A RIA Wed 9 Aug, 8.30 pm
 B RIA Thu 10 Aug, 2.45 pm

E Documentary film exempt from NZ Classification labelling requirements

Merkel



Utilising a treasure trove of archival material, Eva Weber's documentary delivers an intimate portrait of the long-serving German chancellor who became the most powerful woman in the world.

"Eva Weber's engrossing documentary *Merkel* is the astonishing story of how a triple political outsider—a woman, a scientist, and an East German—became one of the most powerful politicians in the world.

For years Angela Merkel, the first female Chancellor of Germany, was Western Europe's most influential leader. Yet despite her historic 16-year Chancellorship of Germany, she remains something of an enigma. Clear-eyed, cool-headed,

diligent, and methodical, she put her policies first, keeping her personal life private.

From Merkel's upbringing in East Germany, and studies in quantum chemistry, to her surprising start in politics and fast ascent, this fascinating documentary creates a rich portrait using a vast array of archival material and revealing interviews from friends and colleagues, including journalists, political allies, and critics.

A thoughtful examination of Merkel's life and career, from the Academy Award-winning producers of *Searching for Sugar Man*, her story is told with humour, subtlety, and poignancy." — German Film Festival Australia

Screenings

Christchurch

B ITR Fri 11 Aug, 11.45 am
A LUM Sat 19 Aug, 11.30 am
A ALI Sun 20 Aug, 6.15 pm
A LUM Tue 22 Aug, 6.30 pm

Dunedin

A REG Mon 7 Aug, 6.15 pm
A REG Sat 19 Aug, 10.45 am

"Through interviews with journalists and former world leaders like Tony Blair and Hillary Clinton, coupled with clips from Merkel's favorite childhood music and films, filmmaker Eva Weber paints a more human portrait of the woman who would grow up to save democracy."

— Jude Dry, *Indiewire*

Director: Eva Weber

UK 2022 | 99 mins

Producers: Lizzie Gillett, Eva Weber, Sonja Henrici, Sigrid Dyekjaer
Cinematography: Reinhold Vorschneider, Konrad Waldmann

Editor: Daniel Greenway

Music: Jon Opstad

Cast: Angela Merkel, Tony Blair, Barack Obama, Hillary Clinton

Languages: German with English subtitles

Festivals: Telluride, IDFA 2022; CPH:DOX 2023

Presented in association with



Embassy
of the Federal Republic of Germany
Wellington



"Filmmaker Eva Weber has seized the challenge and created a thoughtful portrait of Merkel."

— Stephen Farber, *Hollywood Reporter*

E Documentary film exempt from NZ Classification labelling requirements

Beyond Utopia



In its third generation of dynastic dictatorship, North Korea remains one of the most impoverished, draconian, caged corners of the world. Across the border in Seoul, the unlikely of espionage action heroes, a middle-aged pastor called Seungeun Kim, has devoted his life to the near impossible: getting defectors out. *Beyond Utopia* chronicles first-hand the knife-edge attempts he plans and leads.

A mother who has escaped seeks to facilitate the exit of a son she has not seen for a decade. A family of five, with grandma and young daughters, embarks on a jaw-dropping journey over barbed wire, past watchtowers, crossing multiple rivers and mountain ranges, involving various "brokers" with various motives. To make it happen,

Pastor Kim risks his own life time after time, motivated by the story of his North Korean wife and the loss of a son.

The personal stories of resettled defectors, who recall the paradise narratives they were fed as children, together with commentary from experts, wraps a context around proceedings. But the escapes themselves are the engine and the heart—missions as intimate as they are intense, the camera right alongside the defectors on their inefably perilous, astonishing pursuit of freedom. — Toby Manhire

"When life hands you an opportunity to watch footage like this, you don't turn it down. From an 80-year-old

Screenings

Christchurch

B LUM Tue 15 Aug, 1.45 pm
A LUM Fri 18 Aug, 6.00 pm
B LUM Mon 21 Aug, 4.00 pm
A LUM Sun 27 Aug, 7.30 pm

Dunedin

A REG Mon 14 Aug, 6.00 pm
B REG Fri 18 Aug, 1.45 pm

Nelson

A SUT Fri 25 Aug, 8.15 pm
B SUT Mon 28 Aug, 2.00 pm

Timaru

MMT Sun 27 Aug, 7.30 pm

woman scaling a jungle-covered mountain in the dead of night while military dogs bark in the background to a mother tearing up as she shows her daughter fruits and flowers for the first time, *Beyond Utopia* is filled with the kind of 'holy shit how did they get this?' footage that the documentary medium exists to preserve. Films like *Beyond Utopia* are the same as people like Pastor Kim—their existence is a miracle, and we need to cherish every one we get."

— Christian Zilko, *Indiewire*

Director, Editor: Madeleine Gavin

USA 2022 | 119 mins

Producers: Jana Edelbaum, Rachel Cohen, Sue Mi Terry

Cinematography: Hyun Seok Kim

Music: Adam Taylor, Taylor Page

With: Pastor Seungeun Kim, Soyeon Lee, Hyuchang Wu

Languages: English and Korean with English subtitles

Festivals: Sundance, CPH:DOX, Sydney 2023

Awards: Audience Award (US Documentary), Sundance Film Festival 2023

"This is a film you haven't seen before from a place you'll never visit, a first-class example of bravery and reportage melding into a filmed testament."

— Fionnuala Halligan, *Screendaily*

E Documentary film exempt from NZ Classification labelling requirements

Three films featuring very different music tastes—a memorial to one of the greatest film composers a portrait film of rock ‘n’ roll legend Little Richard and and the story behind the designers of some of the most iconic album covers in rock history.

See also *Tiki Taane in Session* with CSO (p19), *The Strangest of Angels* (p19) and *King Loser* (p21)

Music

Squaring the Circle (The Story of Hipgnosis)



Photographer and designer Anton Corbijn (who directed the striking Joy Division drama *Control* [NZIFF 2007]) celebrates his forebears in this riotously enjoyable documentary about the amazing imagery produced by the legendary design studio Hipgnosis. The result is jam-packed with inside goss from the era of rock ‘n’ roll excess.

“Corbijn was responsible for... U2’s *The Joshua Tree* album cover, among many others. So it’s clear that the guy knows what he’s talking about—not that Corbijn himself does the talking in the film... Instead, he leaves the storytelling to the illustrious likes of Paul McCartney, Peter Gabriel, Led Zeppelin’s Robert

Plant and Jimmy Page, Pink Floyd’s Roger Waters, David Gilmour and Nick Mason, and many others. All of those luminaries crossed paths with the curious London-based design company Hipgnosis, which for a stretch from the late 1960s to the early ‘80s was the go-to agency for a bewildering variety of album covers that pretty much defined an era in rock.

Hipgnosis was responsible for the prism on Pink Floyd’s *The Dark Side of the Moon* along with most of that band’s other covers; the all-star jailbreak on McCartney and Wings’ *Band on the Run*; the naked kids climbing a mystical stone landscape for Led Zeppelin’s *Houses of the Holy*; Peter Gabriel’s first three solo albums, each a little weirder than the last; and lots more...

Screenings

Christchurch

A ALI Fri 11 Aug, 6.15 pm
B LUM Thu 17 Aug, 2.15 pm
A LUM Sun 27 Aug, 1.00 pm

Dunedin

B RIA Wed 9 Aug, 12.15 pm
A REG Fri 11 Aug, 8.45 pm
A RIA Sun 13 Aug, 4.15 pm

Nelson

A SUT Sat 2 Sep, 1.15 pm
A SUT Mon 4 Sep, 8.00 pm

Director: Anton Corbijn

UK 2022 | 101 mins

Producers: Ged Doherty, Trish D. Chetty, Colin Firth

Screenplay: Trish D. Chetty

Cinematography: Martin van Broekhuizen, Stuart Luck

Editor: Andrew Hulme

Animation: Matt Curtis

With: Aubrey “Po” Powell, Robert Plant, Jimmy Page, Roger Waters, David Gilmour, Nick Mason, Paul McCartney, Peter Gabriel, Noel Gallagher, Glen Matlock, Merck Mercuriadis

Festivals: Telluride 2022; Sundance 2023

Presented in association with



Squaring the Circle is a treat for anyone with a taste for rock, for rock imagery and for the glories that can be found in that piece of cardboard wrapped around a record.”
— Steve Pond, *The Wrap*

“Corbijn... is the perfect person to be telling this story... Dispatches from a time when no detail was unimportant and anything was possible. Even pigs could fly.”

— Christian Blauvelt, *Indiewire*

E Documentary film exempt from NZ Classification labelling requirements

Ennio



Some films demand the big screen for their images, and one cannot deny the pleasures of seeing excerpts from the likes of Sergio Leone's westerns, *The Mission*, and *The Untouchables* writ large. But it's the act of hearing Ennio Morricone's music at length through a cinema sound system that makes *Ennio* a truly essential filmgoing experience.

Blessedly filmed shortly before Morricone's passing in 2020 by *Cinema Paradiso* director Giuseppe Tornatore, *Ennio* captures the composer of 500 film scores in fine fettle, composing, conducting and guiding us through ninety years of life, from growing up the son of a musician (and classmate of Leone) through music school, the

record industry, and—oh, yes—his film scores. Morricone's stubborn, idiosyncratic approach shines through in anecdotes from a bevy of collaborators including Bernardo Bertolucci, the Taviani Brothers, Oliver Stone and, naturally, Tornatore himself. With such a sprawling career, there's more than a passing chance that one of your favourites will be overlooked—sorry, fans of *The Thing*—but lengthy dissections of the likes of *Investigation of a Citizen Under Suspicion* and *Once Upon a Time in America* are so rewarding that you'd have to be a pedant to care.

It's unsurprising that a veritable boatload of film and music luminaries, from Bruce Springsteen and Pat

Screenings

Christchurch

B LUM Fri 11 Aug, 11.30 am
A LUM Sun 13 Aug, 12.15 pm
A LUM Mon 21 Aug, 7.15 pm
B ALI Tue 22 Aug, 11.00 am

Dunedin

A SUT Sun 27 Aug, 11.00 am
B SUT Tue 29 Aug, 12.45 pm

Nelson

B SUT Tue 29 Aug, 12.45 pm

Metheny to Wong Kar-Wai, testify to Morricone's greatness. But *Ennio* knows when to let the music do the talking, and lengthy excerpts of Morricone's work luxuriate in the legend's impossibly rich and diverse compositions.

Victory laps have rarely been so richly deserved, and *Ennio* just may convince you of Quentin Tarantino's closing opinion that Morricone isn't just the best film composer—he's the best composer, full stop. — Doug Dillaman

Director, Screenplay: Giuseppe Tornatore

Italy 2021 | 156 mins

Producers: Gianni Russo, Gabriele Costa
Cinematography: Fabio Zamarion, Giancarlo Leggeri

Editors: Massimo Quaglia, Annalisa Schillaci

Music: Ennio Morricone

With: Ennio Morricone, Clint Eastwood, Quentin Tarantino, Oliver Stone, Hans Zimmer, Dario Argento, Bernardo Bertolucci, John Williams

Languages: English and Italian with English subtitles

Festivals: Venice, IDFA 2021; Melbourne 2022

"A beautiful portrait of iconic Italian composer... a successfully meandering exploration of Morricone's motivations, and the way in which his imagination works."

— Saskia Lloyd Gaiger, *Little White Lies*

M Violence & nudity

Little Richard: I Am Everything



Out of the raw materials of rhythm and blues, drag performance, gospel music and medicine show, Richard Penniman, better known as Little Richard, created the template for rock'n'roll. His first hit, 'Tutti Frutti', was released in 1955, the same year black teenager Emmett Till was lynched. He represented, as scholar Jason King puts it in the film, "a complete upheaval of the existing social system". He took "all of this post-war aching, yearning, teenage horniness and desire to be erotically free, and put it into a musical form that people could feel".

But his innovations would quickly be usurped and sanitised by a white-dominated music industry. "What would it do to the American mythology of rock music to say its pioneers

were black queer people?" asks ethnomusicologist Fredara Hadley. Director Lisa Cortés explores both the evidence and the answer in a rock documentary that takes a refreshingly African-American angle on the rock'n'roll myth.

Drawing on rich archives and fresh interviews, Cortés shows how Little Richard's electrifying synthesis came about and the impact it had, with plenty of footage of the artist in his prime. Cortés illustrates the effects of racism on his career and Richard's own conflicts around his queerness and religion, creating a complex story that is ultimately as much a tragedy as a triumph. — Nick Bollinger

Screenings

Christchurch

A ALI Tue 15 Aug, 5.30 pm
B LUM Fri 25 Aug, 4.15 pm
A LUM Sat 26 Aug, 1.45 pm

Dunedin

B REG Fri 4 Aug, 2.00 pm
A REG Tue 15 Aug, 6.15 pm

Nelson

B SUT Fri 8 Sep, 4.00 pm
A SUT Sun 10 Sep, 12.15 pm

"What devils there are come in the form of music contracts that robbed black artists of royalties—a battle in which Little Richard became a pathbreaker, fighting for his financial due. Harder won were the battles for recognition, with his famous 'And the winner is... me!' speech at the 1988 Grammys blending camp comedy and seething anger ('Y'all ain't never given me no Grammy, and I've been singing for years'). As for this doc, it does an impressive job of reminding us how much generations of rock stars, from Tom Jones to Mick Jagger, Elton John and Prince, have owed to Little Richard, and how radical his presence was in a world not yet ready to pay for his talent." — Mark Kermode, *The Guardian*

Director: Lisa Cortés

USA 2023 | 101 mins

Producers: Caryn Capotosto, Lisa Cortes, Robert Friedman, Liz Yale Marsh, Jarobi Moorhead

Cinematography: Keith Walker, Graham Willoughby

Editors: Nyneve Laura Minnear, Jake Hostetter

Music: Tamar-kali

With: John Waters, Billy Porter, Tom Jones, Mick Jagger, Paul McCartney, Pat Boone, Nile Rodgers, Nona Hendryx

Festivals: Sundance, SXSW, CPH:DOX, Sydney 2023

"Lisa Cortés's film, in perceiving Little Richard as a wild genius of Black and queer culture, sees him more clearly than ever."

— Owen Gleiberman, *Variety*

M Offensive language, sexual references & drug references.

One of the world's greatest film directors, the famous painter Vermeer, a celebrated shoemaker and a Hollywood icon, feature among this eclectic collection of six films which bring artists into the frame.

See also *Grant Sheehan: Light, Ghosts & Dreams* (p20) and *Red Mole: A Romance* (p21)

Portrait of an Artist

Nam June Paik: Moon Is the Oldest TV



"I make technology ridiculous". Yes, but pioneering video artist Nam June Paik did far more than that, changing the art world forever. Most visitors to international modern art museums will have seen somewhere between one and a thousand screens of Nam June Paik's artwork, from his many miniature *TV Buddhas* to the colossal *The More The Better*. Certainly, his canonisation is well deserved, and *Moon Is The Oldest TV* is as admirably thorough as a feature on such a major, complex and fecund artist could ever hope to be.

Paik's migration from Korea to Berlin to New York and his concurrent aesthetic explorations in music, action painting, and performance art en route to his revolutionary video art

are ably documented from Paik's writings (narrated by Steven Yeun). First-time director Amanda Kim conducts numerous interviews with academics, gallery owners, artists, and surviving confederates such as Peter Brötzmann, Mary Bauermeister and Ulysses Jenkins. Other key figures, from composer John Cage (whose necktie he famously sliced) and Fluxus compatriot Joseph Beuys to cellist/collaborator Charlotte Moorman and video artist (and wife) Shigeo Kubota, feature via copious and well-selected archive footage.

Through it all, Paik emerges as a contradictory and fascinating character, whimsical yet carrying deep historical trauma. The

Screenings

Christchurch

B LUM Mon 14 Aug, 1.30 pm
A LUM Sat 19 Aug, 3.45 pm
A ALI Wed 23 Aug, 8.00 pm

Dunedin

A RIA Thu 10 Aug, 8.15 pm
B RIA Tue 15 Aug, 1.45 pm

Director: Amanda Kim

USA 2023 | 110 mins

Producers: Jennifer Blei Stockman, David Koh, Amy Hobby, Jesse Wann, Mariko Munro

Cinematography: Nelson Walker

Editor: Taryn Gould

Visual Effects: Hyung Cho, Helen Niu

With: Nam June Paik

Languages: English, German and Korean with English subtitles

Festivals: Sundance, CPH:DOX, Sydney 2023

"There's a great deal of charm and humour to Paik's work, and to this film, but it's anchored by his perceptiveness and ability to contemplate weighty themes—and, yes, to anticipate the future."

— Fionnuala Halligan, *Screendaily*

enigmatic qualities of his work is reflected in quotes that show him capable of piercing cynicism ("I use technology in order to hate it properly") and wild optimism, best shown by 1984's *Good Morning, Mr. Orwell* (an international success, a catastrophic failure, or both, depending on who you ask). Paik's vision was stunningly prescient, and *Moon Is The Oldest TV* (named after one of his pieces and chosen as the film's title with the assistance of interviewee Marina Abramović in a hilarious mid-credit sequence) will leave novices and fans alike with plenty to contemplate. — Doug Dillaman

E Documentary film exempt from NZ Classification labelling requirements

Anselm 3D



Wim Wenders delivers a fascinating 3D portrait of German Artist Anselm Kiefer.

“*Anselm* is a documentary that serves as a uniquely captivating and moving retrospective of Kiefer’s life and body of work. When audiences consider 3D as a medium, the abiding image seems to be of items popping out from the screen—a limb here in *Jaws 3D*, a dildo there in *Jackass 3D*—and perhaps that is indeed how most filmmakers have used the medium. Not enough directors have capitalized on the ability of 3D to convey a sense of physical depth; fewer still have seized on the possibility of adding philosophical depth. Thank goodness, then, for Wim Wenders. The first of two new films by the German veteran

in this year’s Cannes official selection, *Anselm* is a tour-de-force 3D 6K portrait of the artist Anselm Kiefer, both rich in ideas and breathtaking in technical execution.

Though undoubtedly a powerful confrontation with some of the biggest themes art can tackle—mortality, permanence, being, nothingness, all the hits—*Anselm* remains an accessible experience, partly because of its manageable 93-minute runtime and partly because of its endlessly engaging imagery. There’s no reason any reasonably curious audience shouldn’t be able to switch on to its considerable pleasures.

It’s easy for films about the importance of creativity to present

Screenings

Christchurch

HOY Sun 27 Aug, 6.00 pm

Dunedin

RIA Sun 6 Aug, 5.30 pm

RIA Sat 19 Aug, 2.00 pm

Special ticket pricing applies

Director: Wim Wenders

Germany 2023 | 93 mins

Producer: Karsten Brünig

Cinematography: Franz Lustig

Editor: Maxine Goedicke

Music: Leonard Küssner

With: Anselm Kiefer, Daniel Kiefer,

Anton Wenders

Languages: German and English

with English and French subtitles

Festivals: Cannes (Special Screenings) 2023

“An extraordinary post-pandemic endeavor that succeeds in reminding viewers of the thrill of being in the presence of great art.”

Damon Wise, *Deadline*

E Documentary film exempt from NZ Classification labelling requirements

My Name is Alfred Hitchcock



Few filmmakers have been as revered, and mythologised, as Alfred Hitchcock. The director of such masterpieces as *Vertigo*, *Psycho*, *North by Northwest* and *Rear Window* continues to inspire and befuddle, a filmmaker with an impish sense of mischievous glee and a taste for the diabolical. The legend of Alfred Hitchcock has been told and retold in innumerable forms, but in Mark Cousins’ *My Name Is Alfred Hitchcock* we are given a masterclass in Hitchcockian technique in a method just twisted enough to raise the eyebrows of the master himself. Cousins’ has employed the talents of impressionist Alistair McGowan, who has a mighty Hitchcock impression up his sleeve, to narrate the film from beyond the grave. If that sounds somewhat ghoulish,

consider the subject—one suspects it’s just the type of profile of which he would heartily approve.

Extensively and intricately researched, *My Name is Alfred Hitchcock* weaves footage from virtually every film Hitchcock ever made—over sixty films, from *The Pleasure Garden* to *Family Plot*, from *The Farmer’s Wife* to *The Birds*—finding remarkable connections between the films and convincingly laying out the six key emotions that guided his filmic sense throughout his career. Film savants will delight in the way the film maps out, in incisive detail, the way Hitchcock could manipulate film language to maximum effect, while newbies will be given a peek under the hood of

Screenings

Christchurch

A LUM Sat 12 Aug, 12.15 pm

B LUM Wed 23 Aug, 12.00 pm

A ALI Sun 27 Aug, 12.30 pm

Dunedin

A RIA Mon 7 Aug, 7.30 pm

A RIA Sat 19 Aug, 11.45 am

Director, Screenplay, Cinematography:

Mark Cousins

UK 2022 | 120 mins

Producer: John Archer

Editor: Timo Langer

Music: Donna McKeivitt

Narrator: Alistair McGowan

Festivals: Telluride 2022; San Francisco, Hong Kong 2023

Presented in association with



one of cinema’s most revered artists. There are shades of Orson Welles’ classic essay film *F For Fake* in the way *My Name Is Alfred Hitchcock* seems to conjure the ghost of Hitch, all the while reminding us that what we’re watching, like all of cinema, is ultimately the work of fiction—or magic. — Tom Augustine

“For the Hitchcock-curious, Cousins’ film easily could serve as an introduction to his work. For others, it casts a new light on scenes you may have watched dozens of times...”

— Sheri Linden, *Hollywood Reporter*

M Violence

Salvatore: Shoemaker of Dreams



Italian glamour, the pursuit of the American dream and Hollywood glamour are key touchpoints underpinning the life of one of the most revered shoemakers of our times. Who knew the origins of the 1947 creation of the “invisible shoe” or the rainbow-coloured platform sandal once worn by Judy Garland in 1938, an early precursor to disco fashion of the 70s?

Ferragamo’s unrelenting passion is one stemmed from boyhood growing up poor in Bonito, Italy, when he first created shoes for his sisters’ holy communion. His journey to California in 1915 aged 16 was perilous, yet it didn’t take long for him to earn the sacred trust of Hollywood titans—including Cecil B. DeMille,

Joan Crawford, Mary Pickford and Rudolph Valentino. His attention to detail marked him as a design genius entrusted with famous feet the world over, creating shoes often referred to as works of art. His scientific approach to the foot leaves much to be admired. As he elucidates “a good foot—its muscles firm, its arch strong—is a delight to touch. A masterpiece of divine workmanship. My desire to work with feet was unrelenting.”

His return to Florence after 13 years in Hollywood is another fascinating look at this full-circle journey of taking Italian fashion to the world—then home again, redefining post-war glamour and asserting Italian-made luxury as one to be desired.

Screenings

Christchurch

B ALI Wed 16 Aug, 2.00 pm
 B LUM Thu 24 Aug, 11.15 am
 A LUM Sat 26 Aug, 3.30 pm
 A LUM Sun 27 Aug, 1.15 pm

Dunedin

A REG Sat 5 Aug, 12.45 pm
 B REG Tue 8 Aug, 1.30 pm

Nelson

B SUT Thu 7 Sep, 2.15 pm
 A SUT Sat 9 Sep, 3.15 pm

Timaru

MMT Sun 3 Sep, 10.30 am

Director Luca Guadagnino (*Call Me By Your Name* [NZIFF 2017], *I Am Love* [NZIFF 2010]), lets his unapologetic eye for beauty permeate this insightful documentary, bringing to life Ferragamo’s 1955 memoir of the same name with actor Michael Stuhlbarg’s soothing narration; and cameo interviews with film titan Martin Scorsese, fashion journalist Suzy Menkes, shoe designer Manolo Blahnik and fashion editor Grace Coddington further add to Ferragamo’s significant legacy.
 — Dan Ahwa.

Director: Luca Guadagnino

Italy 2020 | 109 mins

Producers: Gabriele Moratti, Francesco Melzi d’Eri

Screenplay: Dana Thomas

Cinematography: Clarissa Cappellani, Massimiliano Kuveiller

Editor: Walter Fasano

Narrator: Michael Stuhlbarg

Cast: Martin Scorsese, Manolo Blahnik, Christian Louboutin, Jay Weissberg, Todd McCarthy, Deborah Nadoolman Landis, Jerry Ferragamo, Antonello Ricci, Ginevra Visconti, Emanuele Visconti

Languages: Italian, English and French, with English subtitles

Festivals: Venice 2020; Melbourne, Telluride, Golden Horse 2022

“It’s a perfect summation of Ferragamo’s career, a harmonious union of craftsmanship and showbiz.”

— Sandra Hall, *Sydney Morning Herald*

E Documentary film exempt from NZ Classification labelling requirements

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Rock Hudson: All That Heaven Allowed



For a period of time in Hollywood, you couldn't find a sturdier paragon of old-school American masculinity than Rock Hudson. The chiselled and charismatic star of *All that Heaven Allows*, *Giant* and many other American classics enjoyed a meteoric rise to fame and the adoration of filmgoers around the world. Hudson, born Roy Harold Scherer Jr, was a gay man, who spent most of his life in the closet. An open secret in Hollywood, Hudson spent much of his time dodging the rumours and prying eyes of gossip columns and struggling with the bigoted social mores of the 1950s and 60s. Hudson was only ever outed after his death from AIDS in 1985, a tragic conclusion to a life spent simultaneously in the spotlight and behind the curtain. In

a moment, this relentlessly private man took the form of a trailblazer, a well-loved figure who became the embodiment of the essential humanity of the LGBTQ+ community, in death.

Acclaimed filmmaker Stephen Kijak directs this illuminating portrait of the life and loves of Rock Hudson, following his rise to fame and the terrible burden of having to hide his true self from the world. The story is constructed from unparalleled access to archival footage and imagery, as well as snatches of interviews from Hudson himself, his co-stars, handlers and lovers. All the while, Kijak weaves into the story clips from Hudson's films which take on a new meaning with the added context of the life Hudson led. By tracing

Screenings

Christchurch

A LUM Sun 20 Aug, 7.00 pm

Dunedin

A REG Sat 12 Aug, 11.00 am

Director: Stephen Kijak

USA 2023 | 106 mins

Producers: George Chignell, Will Clarke, Carolyne Jurriaans, Greg Berlanti, Sarah Schechter

Cinematography: Tim Flower, Brian Hubbard, Derek Wieseahn, Stuart Luck

Editor: Claire Didier

Music: Laura Karpman

With: Doris Day, Linda Evans, Mark Griffith, Ross Hunter, Douglas Sirk, Illeana Douglas

Festivals: Tribeca 2023

"[This film] confronts the systems that kept [Rock Hudson] closeted for so many years, asking if progress in Hollywood for queer representation has truly been made."

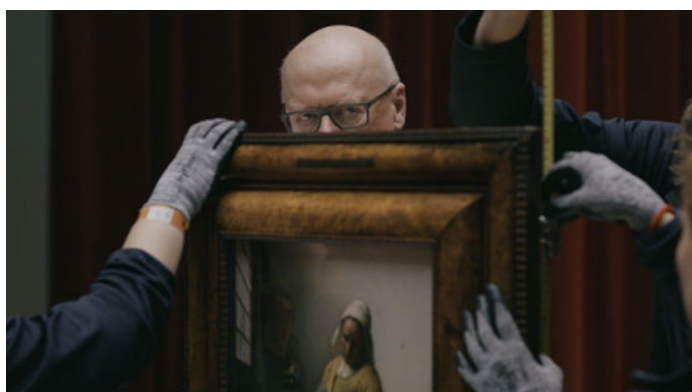
— Frederic Boyer, Tribeca Film Festival

the roots of queer representation in Hollywood, the film ultimately asks hard questions about how far we have come, and how far there still is to go. A stirring, heartbreaking tribute to one of the great stars of a bygone era. — Tom Augustine

"Kijak [allows] a ray of hope to shine through via one of Hudson's final interviews in which he shares he's not afraid of anything anymore... Kijak's film can remind a new generation that, despite seemingly insurmountable difficulties, some of our queer forebears could find a little slice of happiness, despite living in a world that told them they were not welcome." — Marya E Gates, *Roger Ebert*

E Documentary film exempt from NZ Classification labelling requirements

Close to Vermeer



The Rijksmuseum's blockbuster Vermeer retrospective, which sold out all tickets within a few days of going on sale in February, and closed on 4 June, was one of the art world's most revered events of 2023—or any year. This enthralling documentary explores the painstaking mounting of the exhibition, bringing together the Delft master's limited number of works (34 in all), treasured in museums, both major and minor, around the world, in the "largest Vermeer exhibition ever".

Negotiations are sometimes fraught. Backroom trade-offs are required. Deft diplomacy primordial. Impassioned experts and connoisseurs share their wonder, drawing us close to details and nuance, debate brushstrokes and depiction of light—

and whether certain hallowed Vermeer works are in fact the real deal, leading to fiery discussions. Always central to everything are the sublime paintings themselves and what they reveal about Vermeer, about whom little is known but speculation is rife.

Suzanne Raes (*The Rainbow Warriors of Waiheke Island*, [NZIFF 2010]; *The Successor of Kakiemon*, [NZIFF 2013]) offers an illuminating, forensic deep dive, more than compensating for the fact that most of us were deprived the privilege of beholding these bewitching, miniature masterpieces "for real"—and were therefore also spared of having to contend with the thronging hordes, and hence not actually "seeing" them at all. — Sandra Reid

Screenings

Christchurch

A ITR Sun 13 Aug, 10.45 am

A LUM Sun 20 Aug, 10.45 am

B LUM Tue 22 Aug, 12.45 pm

Dunedin

B REG Mon 7 Aug, 11.45 am

A REG Sat 12 Aug, 1.30 pm

Nelson

A SUT Mon 28 Aug, 6.15 pm

A SUT Sun 3 Sep, 3.30 pm

B SUT Tue 5 Sep, 12.15 pm

Timaru

MMT Sat 26 Aug, 1.30 pm

MMT Tue 29 Aug, 2.00 pm

Director, Screenplay:

Suzanne Raes

Netherlands 2023 | 75 mins

Producer: Ilja Roomans

Photography: Victor Horstink

Editor: Noud Holtman

Music: Alex Simu

With: Gregor Weber, Pieter Roelofs,

Abbie Vanivere, Anna Krekeler,

Jonathan Janson

Festivals: Hot Docs 2023

"Planning the world's most complete exhibition of the Dutch Golden Age master's work led to unexpected discoveries as well as art historical heartbreak."

— Sarah Cascone, *Artnet*

"In a world of 'hot takes' and uninformed 'takedowns,' where expertise is increasingly de-valued across the board, the experts in *Close to Vermeer* are a comforting bunch. They know a lot, they share what they know, and they help us to not just look at a Vermeer, but to see." — Sheila O'Malley, *Roger Ebert*

E Documentary film exempt from NZ Classification labelling requirements

When it comes to animation, there's no limit to imagination and our three Animation Now! programmes bring together a collection of treasures and oddities from some of the most brazenly creative minds around the globe. These programmes offer a varied look at the contemporary landscape of animated art.

Animation Now! is curated by **Malcolm Turner**, animation programmer at NZIFF for the past 35 years, and director of Melbourne International Animation Festival.

See also *Robot Dreams* (p38) and *Mars Express* (p58)

Animation Now!

Animation Now! #1 International Showcase

79 mins approx.

Drawn from more than 3,000 submissions, our annual International Showcase brings the infinitely eclectic domain of independent animation to the big screen, where it shines brightest. Here the unique properties of animation drive the very creative DNA of every character, every story and every environment—imagined into life by some of the most imaginative filmmakers in the world. From the ultra-cool, ultra-clean digitally realised style of Andrzej Jobczyk's *Airborne* to the roughly hewn, hands-on painterly new Elizabeth Hobbs film *The Debutante*, this programme is a snapshot of the world's best new animated work.
— MT

Screenings

Christchurch

A LUM Sat 12 Aug, 4.45 pm
B ALI Tue 15 Aug, 3.45 pm

Dunedin

A RIA Sat 5 Aug, 4.30 pm
B RIA Mon 7 Aug, 4.00 pm

Airborne

Andrzej Jobczyk

Poland 2021 | 8 mins

A surreal flight through a world blending nature and flying machines morphs into a psychedelic battle with no limits in which even aggression can be turned into love.

The Flying Sailor

Amanda Forbis, Wendy Tilby

Canada 2022 | 8 mins

When a nearby ship explodes, a sailor embarks on an unexpected near-death experience. Inspired by a real-life catastrophic Halifax explosion in 1917.

The Eastern Rain

Milly Yenchken

Estonia 2023 | 9 mins

If the rain were to fall indoors, where would we begin to look for shelter? The school bell would ring, but no one would hear it.

In the Upper Room

Alexander Gratzner

Austria 2022 | 8 mins

Every season a young mole visits his blind grandfather, and as the two grow older, their relationship becomes more intense and important questions arise.

Miles Davis - What's Love Got to Do with It

Irina Rubina

Germany 2022 | 5 mins

An astonishing "half abstract night-walk fantasy" based on drawings by the great Miles Davis backed by his interpretation of the Tina Turner classic.

Ana Morphose

Joao Rodrigues

Portugal 2023 | 10 mins

As a little girl reads herself to sleep, her physical world starts melting into an alternate reality where the contents of a book rule over the laws of physics.

Aleph

Slobodan Tomic

Croatia 2022 | 8 mins

Out there, somewhere, is a place where worlds touch and reengineer themselves over and over into a point of collective dissolution.

11

Vuk Jevremovic

Croatia 2022 | 6 mins

Three renowned masters of football, capable of the near-impossible on the field in the "beautiful game"—but what goes through their minds as they prepare to shoot for the goal?

Donks

Felix Colgrave

Australia 2023 | 7 mins

Ocean plastic, avatars and adaptive bottom feeders—the musical! The latest, over-oxygenated visual outburst from the master of the surreal.

The Debutante

Elizabeth Hobbs

UK 2021 | 8 mins

A spirited young woman persuades a hyena from London Zoo to take her place at a dinner dance being held in her honour.



Ana Morphose



The Debutante

Animation Now! #2 Late Night Bizarre

79 mins approx.

Animated shorts with BIG personalities! A dependably depraved screening of animated specimens from the wrong side of the tracks. Every year connoisseurs of the strange make the pilgrimage to NZIFF's annual altar of the outlandish and the outrageous. Fiery death by speed dating miscalculation, the cruel post-reality of growing up as a banana, life inside a dog, the vicious revenge of chickens wronged one time too many, goats on speed, hounds in cakes... this is a programme for those who can only handle a certain kind of truth. — MT



The Dog Apartment


Screenings

Christchurch

B ALI Fri 18 Aug, 4.15 pm
A LUM Sun 20 Aug, 8.30 pm

Dunedin

B RIA Thu 10 Aug, 4.45 pm
A RIA Sun 13 Aug, 7.30 pm

 NZ classification TBC

Alestorm – Shitboat (No Fans)

Simon Norton

Australia 2020 | 2 mins

Not your ordinary pirate ship... definitely not your ordinary pirate ship.

Honey Sweet

Inari Sirola

UK 2021 | 4 mins

A sticky, utterly lickable and mind-melting comment on a society dripping with nihilism and the addiction to capitalist baubles.

Speed

Ben Mitchell

UK 2021 | 2 mins

Speed dating is all about messaging and it's easy to get burned if you're not looking for the signals.

Little World Changers

Daniel Sweed

Israel 2021 | 4 mins

Three teens try to save the world from a giant butt who is threatening the world with a flood of pollution pouring from a huge magical pipe.

Krak

Stan Lievens

Belgium 2021 | 6 mins

A man crawls out of a banana and explains how he found himself inside this fruit in the first place—an unusual origin story (to say the least).

Juice

Mona Keil

Germany 2022 | 5 mins

In a musty, damp crevice a microcosm of fleshy creatures live in a dark, moist biome, exploring one another and continuously bathing in a seemingly nourishing viscous mucus.

The Dog Apartment

Priit Tender

Estonia 2022 | 14 mins

The strange life of a boozy ballet dancer living in a barking apartment trying to navigate the kind of world that could only be conjured up within the realm of animation.

Pussy Love

Linda Krauss

Germany 2023 | 4 mins

Cool Cat invites you to enjoy a show of lust and laziness. The claws are sharp, the soda is sparkling and the fur is getting wet.

Drunk

Nikita Meshcheryakov

Russia 2022 | 4 mins

An animated visual poem merging confessions of alcoholic remorse and the cubist art of Paul Klee.

Dessert Dachshund

Betina Bozek

Poland 2022 | 7 mins

A special dachshund, encased entirely within a wedding cake, bursts forth as a good luck talisman for the happy couple.

A Goat's Spell

Gerhard Funk

Germany 2022 | 9 mins

A conquest before breakfast, a clueless goat next to the house, a couple of promising airplanes far up in the sky... it's going to be an interesting day!

Le Sourire de la Courgette

Lucas Ansart

France 2020 | 8 mins

An imaginative love story of a girl in the desert who falls in love with a "cloud being" all the while trying to grow courgettes in the sand.

Scoundrels

Colin Estey White

USA 2021 | 3 mins

Three weirdos attempt a desperate and perverse get-rich-quick scheme that ends in savagely unfortunate consequences.

The Dip

Simona Mehandzhieva

UK 2020 | 5 mins

A dip, a shablam, a death drop is when a dancer strikes a pose and dramatically falls on their back.

The Poultry Punisher

Matt Bottons

Australia 2022 | 5 mins

It was always going to happen—one day the chickens were just going to get to the point where they've had enough. It's payback time.

Animation Now! #3 The Realm of Horror

75 mins approx.

Horror is an acid that burns the imagination before it goes to work on skin and bone—and there is no better vehicle to take you into the very middle of that invisible laceration than animation. Whether it is the darkly thoughtful noirishness of Mickey and Goofy strapping a deeply troubled Donald into a chair in Tom Bourgeois' caustic new film *Mickey's Descent into Madness* or the more gleefully deranged space zombie romp *Zombie Meteor* by Spanish dynamic duo Alfonso Fulgencio and Jose Luis Farias, if you have a taste for horror here is your cake, icing and dark cherry on top. — MT

Mickey's Descent into Madness

Tom Bourgeois

France 2021 | 18 mins

Vietnam vets Mickey, Donald and Goofy descend into a darkened post-ironic reckoning with all that that war brought them and the world they now inhabit.

Parallel

Sam Orti Marti

Spain 2022 | 9 mins

A man awakes dazed, disoriented, strapped to a stretcher and confronted by two strange creatures armed with lethal looking medical devices from a bygone era.

Beware of Trains

Emma Calder

UK 2022 | 13 mins

A woman with extreme anxiety is devoured by four major preoccupations—including the murder she dreams she has committed.

Scale

Joseph Pierce

UK 2022 | 15 mins

Driving along the motorway, Will loses his sense of scale. As his condition deepens, he struggles to unpick the sequence of events that led to this predicament, before he's lost forever.

Fury

Julia Studa

Poland 2021 | 5 mins

A bitter-sweet nightmare chronicling a gradually surging aura of frustration and aggression as our heroine loses control of her anger.

Zombie Meteor

Alfonso Fulgencio, Jose Luis Farias

Spain 2022 | 14 mins

Orbiting in deep space, two very different cosmonauts encounter a peculiar phenomena that rapidly moves the needle from comedy to eviscerate.


Screenings

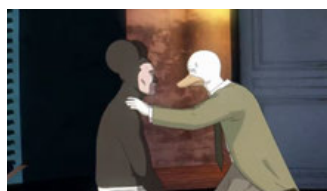
Christchurch

B ALI Thu 24 Aug, 4.45 pm
A LUM Fri 25 Aug, 8.15 pm

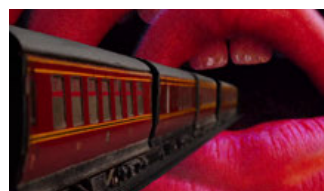
Dunedin

B RIA Wed 16 Aug, 4.45 pm
A RIA Thu 17 Aug, 8.15 pm

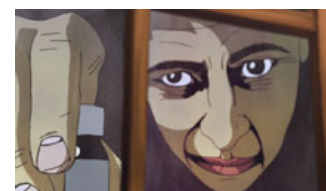
 NZ classification TBC



Mickey's Descent into Madness



Beware of Trains



Scale

For 30 years, **Ant Timpson**—founder of the notorious Incredibly Strange Film Festival—has annually curated a programme of cinema provocations from all quarters of the globe.

Incredibly Strange

Late Night with the Devil



Directors, Screenplay, Editors: Colin Cairnes, Cameron Cairnes

Australia/UAE 2023 | 92 mins
Producers: Derek Dauchy, Mat Govini, Steven Schneider, Roy Lee, Adam White, John Molloy
Cast: David Dastmalchian, Laura Godron, Fayssal Bazzi, Ian Bliss, Ingrid Torelli, Rhys Auteri, Josh Quong Tart, Georgina Haig

Festivals: SXSW, Sydney 2023

Directed by Aussie genre mavericks Cameron and Colin Cairnes (*100 Bloody Acres*, *Scare Campaign*), *Late Night with the Devil* delves into the spooky unpredictability of live broadcasts by offering a long-suppressed master tape of an infamous episode of American television. Set in the 1970s, the film follows charismatic late-night host Jack Delroy (genre iconoclast David Dastmalchian), who in an effort to boost the ratings of his once hugely popular “Night Owls”, has invited an eerie tableau of guests for his Hail Mary of an occult-focused Halloween broadcast. His guests include a spirit medium, an ex-magician turned sceptic and finally a parapsychologist and her infamous patient, the lone survivor of a satanic cult who claims to be intermittently possessed by the Devil.

The Cairnes bros skilfully recreate the aesthetics and atmosphere of 70s late night TV, immersing viewers in a bygone era of collective viewership,

interspersed with fourth wall breaks revealing behind-the-scenes theatrics and tension. Drawing inspiration from historical incidents like Christine Chubbuck’s live suicide and the BBC’s infamous *Ghostwatch*. Funny, scary and even poignant, the film expertly incorporates elements of the satanic panic, dark magic and the lingering influence of *The Exorcist*. It all culminates in creating one hell of an eerie midnight movie experience. — AT

Screenings

Christchurch

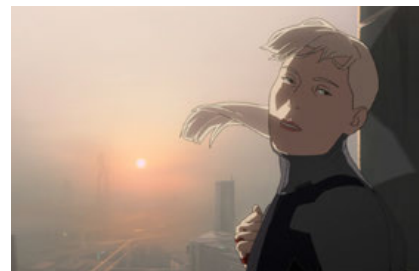
B ALI Wed 16 Aug, 4.15 pm
 A LUM Thu 17 Aug, 8.30 pm
 A ALI Fri 18 Aug, 8.30 pm

Dunedin

A RIA Fri 18 Aug, 5.00 pm
 A RIA Sat 19 Aug, 8.30 pm

TBC NZ classification TBC

Mars Express



Director: Jérémie Périn

France 2023 | 87 mins

Screenplay: Laurent Sarfati, Jérémie Périn

Artistic Director: Mikael Robert

Animation: Nils Robin, Hanne Galvex, Nicolas Galvez

Voices: Léa Drucker, Mathieu Amalric, Daniel Njo Lobé

Language: French with English subtitles

Festivals: Cannes (Cinéma de la Plage), Annecy 2023

At this year’s Cannes, the big discovery was this five-years-in-the-making, cyber-punk-noir animated feature from French director Jérémie Périn. This hard sci-fi creation of a colonised Mars shares genetic make-up in tandem with *Métal Hurlant Magazine*, *Ghost in the Shell*, *I, Robot*, *Robocop* and *Blade Runner* in a dystopian tale of a rogue code allowing androids to be jailbroken from their inbuilt (non-violent) headline directives. The two P.Is thrown into this matrix-miasma are Aline—a human—and Carlos who is a “backup”; an android replica of Aline’s deceased partner.

Both investigators go down a galactic rabbit hole in search of answers that start with a runaway cybernetics student who has discovered some strange coding while programming a robot. An ambitious space spectacle, features complex world-building (with input from

futurists, scientists and engineers) and attention to numerous clever details that will immediately immerse viewers and provide a rich hunting ground for repeat viewings. Noctis, the Martian capital, is a visual wonder of mecha-architecture and is the perfect environment for a clever script that intertwines a noir-ish robotic utopia alongside a tangled web of corrupt players at the highest echelon of Martian power. — AT

Screenings

Christchurch

A ALI Sat 12 Aug, 8.15 pm
 A LUM Sun 13 Aug, 8.00 pm
 B ALI Mon 14 Aug, 4.15 pm

Dunedin

B RIA Fri 11 Aug, 4.30 pm
 A RIA Sat 12 Aug, 8.30 pm

TBC NZ classification TBC

Shin Ultraman

Shin urutoraman



Ever since the success of the original *Godzilla* feature film in the 50s, Japan has witnessed a galactic explosion of the *tokusatsu* genre (live-action film/tv centred around special effects) with many *kaiju* aka giant monsters causing architectural chaos. *Shin Ultraman* is the follow-up collaboration between Shinji Higuchi (*Attack on Titan*) and Hideaki Anno (*Neon Genesis Evangelion*), reimagining the revered Ultraman franchise with contemporary sensibilities as the duo previously did with the popular reboot *Shin Godzilla*.

This mesmerising opus blends blockbuster spectacle with existential contemplation, inviting audiences to ponder their earthly insignificance within a universe brimming with

godlike beings. We follow S-Class Species Suppression Protocol (SSSP) as they battle colossal creatures while defying the government's destructive desire for nuclear weaponry. When the mysterious leviathan Neronga emerges and attacks Japan, the enigmatic Ultraman intervenes, leaving the SSSP to unravel the titular hero's secrets. Anchored by compelling performances, particularly by Hidetoshi Nishijima and Masami Nagasawa, *Shin Ultraman* captivates with breathtaking visuals that deftly pay homage to the franchise's origins. Anno's screenplay unfurls with breakneck velocity, employing narrative shorthand to acquaint audiences with an ensemble cast, emphasising their inherent vulnerability and ineptitude

Screenings

Christchurch

A LUM Thu 24 Aug, 8.30 pm
B ALI Fri 25 Aug, 4.00 pm
A ALI Sun 27 Aug, 2.45 pm

Dunedin

A REG Mon 7 Aug, 8.30 pm
A RIA Sun 20 Aug, 4.45 pm

in comprehending the intricate web of cosmic machinations. Propelled by an audacious narrative and thought-provoking themes, this irony-free mad monster mash transcends the confines of traditional blockbusters, offering an exhilarating nostalgia inducing chow-down while simultaneously being an intellectually profound cinematic experience. — AT

Director: Shinji Higuchi

Japan 2022 | 113 mins

Producers: Hideaki Anno, Kazutoshi Wadakura, Takehiko Aoki, Minami Ichikawa, Masaki Kawashima, Tomoya Nishino, Takayuki Tsukagoshi

Screenplay: Hideaki Anno

Cinematography: Osamu Ichikawa, Keizo Suzuki

Editors: Youhei Kurihara, Hideaki Anno,

Music: Kunio Miyauchi, Shiro Sagisu

Cast: Takumi Saitoh, Masami Nagasawa, Hidetoshi Nishijima, Daiki Arioka, Akari Hayami, Tetsushi Tanaka

Language: Japanese with English subtitles

Festivals: Fantasia, NY Asian, Fantastic Fest 2022; Sydney 2023

“Tongue-in-cheek but never campy, *Shin Ultraman* is an object lesson in how to reboot a superhero franchise for modern times.”

— Richard Kuipers, *Variety*



Sisu



Sisu is a Finnish concept that means stoic determination, tenacity of purpose, grit, bravery, resilience, and hardiness. It's also the title given to this cathartic and bloody WWII Finnish action film that'll give any Proud Boy a cinematic-aneurysm with its running time entirely made up of jaw-dropping and perversely funny methods for the dispatching of Nazis by a one-man army.

Director Jalmari Helander opens his deliriously gory war/western with Aatami Korpi, a lone mysterious Finnish miner discovering gold before being interrupted by a convoy of Nazis, favouring the scorched earth approach in their departure from the Lapland region. The whiff

of a fortune is enough for these war-weary fascists to pivot their plans and focus all attention on the golden meal ticket named Korpi. One extremely *scheiße bauen* decision. The Nazi commander is warned by a cohort that Korpi is “one mean motherfucker you don't want to mess with”, before ignoring this pertinent piece of intel and proceeding in an attempt to eliminate the Scandinavian version of John Wick (complete with dog). Don't come along expecting any clever deconstruction of action genre tropes or an avant-garde approach to familiar material—this isn't that movie. This movie's *raison d'être* is to fuck-up Nazis six ways to Sunday. With chapter headings

Screenings

Christchurch

A LUM Fri 11 Aug, 8.45 pm
A ALI Sat 19 Aug, 8.30 pm
B ALI Tue 22 Aug, 3.45 pm

Dunedin

A RIA Fri 4 Aug, 8.30 pm
A REG Tue 15 Aug, 8.30 pm

Nelson

A SUT Mon 28 Aug, 6.15 pm
A SUT Sun 3 Sep, 3.30 pm
B SUT Tue 5 Sep, 12.15 pm

like “Kill 'em All”, fans of demented violent action will be pleasantly surprised by the never-ending display of innovative ways a human body can be disassembled. — AT

Director, Screenplay:

Jalmari Helander

Finland 2022 | 91 mins

Producer: Petri Jokiranta

Cinematography: Kjell Lagerroos

Editor: Juho Virolainen

Production Designer: Otso Linnalaakso

Costume Designer: Anna Vilppunen

Music: Juri Seppä, Toumas Wainola

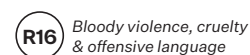
Cast: Jorma Tommila, Aksel Hennie, Jack Doolan, Mimosa Willamo, Onni Tommila

Languages: English and Finnish with English subtitles

Festivals: Toronto, Sitges 2022; Sydney 2023

“Serving up stone-cold multiplex mayhem, *Sisu* makes no bones about it—this is a film about one mad bastard killing a gazillion Nazis. It's almost impossible not to love it”.

— Alex Godfrey, *Empire*



NZIFF For Schools & NZIFF Access

Whānau Mārama: NZIFF for Schools

This year we're delighted to be back presenting our Whānau Mārama: NZIFF for Schools programme in-person. We're thrilled to welcome school groups back to four of Aotearoa's landmark theatres; The Civic (Auckland), The Embassy (Wellington), the Isaac Theatre Royal (Christchurch), The Regent (Dunedin), alongside our pilot programme partnership with the Len Lye Centre Cinema (New Plymouth).

Together with Square Eyes Film Foundation, we're providing an opportunity for tamariki and rangatahi to experience film on the big screen, see their own stories reflected, and engage with international cinema culture and the wider world. NZIFF for Schools is an animated short film programme carefully curated to engage and inspire those aged 5-12, showcasing a diverse selection of brilliantly original visual styles, characters, settings and themes.

NZIFF For Schools is generously supported by Gold Star patrons Christine and Richard Didsbury.

'Pay-It-Forward'

You can help us make film more accessible for children who may have never experienced the magic of a collective cinema experience. With your donation we can extend the already popular NZIFF For Schools screenings to tamariki from low-decile-high-priority communities.

Head to nziff.co.nz/donations to 'Pay-It-Forward' with a \$5 ticket donation for one school-aged child to attend NZIFF For Schools or 'Pay-It-Forward' + Transport to help make NZIFF even more accessible by adding a \$20 donation for one school-aged child to attend NZIFF For Schools, with transport. This donation covers a ticket contribution and a charter bus return fare from school to the cinema.

For information on booking a school group to our NZIFF For Schools screening or to other screenings please email schools@nziff.co.nz or visit nziff.co.nz/schools.

NZIFF Access

We want everyone to enjoy NZIFF 2023 and this year we have worked with filmmakers, distributors and venues to offer access community screenings in Auckland and Wellington. We hope to extend this further in the future. Meanwhile, the following screenings provide opportunities for Deaf and/or disabled communities to experience NZIFF 2023.

Is There Anybody Out There (p47) will screen with open captions.

Robot Dreams (p38) is a dialogue free fable.

Physical Access

We work across all our venues to ensure that accessibility information is readily available, including availability of wheelchair spaces, ramps, lift access and mobility parking. For more information on each venue, head to our venue page (p84) or nziff.co.nz/access.




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Meet the Filmmakers

We are delighted to host filmmakers to present their films at selected screenings and answer questions following the sessions.



Annie Goldson
Red Mole: A Romance (p21)

Christchurch

LUM Sun 13 Aug, 5.00pm
LUM Mon 14 Aug 11.45am

Dunedin

RIA Fri 11 Aug, 2.15pm
RIA Sat 12 Aug, 4.15pm

Annie Goldson is a documentary filmmaker, whose titles have shown widely internationally through festivals, broadcast and streaming and have won over 50 awards. Her best-known features include *A Mild Touch of Cancer*, *Kim Dotcom: Caught in the Web*, *Brother Number One*, *Georgie Girl* and *Punitive Damage*. Annie is a Professor at the University of Auckland and regularly publishes journal articles and book chapters. She received an ONZM for services to film, and the 2021 Aronui Medal from the Te Aparangi/Royal Society. This year, she became the DocEdge Festival's 'Documentary Superhero'.



Cushla Dillon & Andrew Moore
King Loser (p21)

Christchurch

LUM Sat 12 Aug, 8.00pm. Screening followed by gig. Venue TBC

Dunedin

REG Sat 19 Aug, 8.30pm. Screening followed by gig.

Cushla Dillon has been involved with many aspects of filmmaking for over four decades, but is probably best known for her editing work on NZ features and documentaries including *Shihad: Beautiful Machine*, *This Way of Life*, *Topless Women Talk About their Lives*, and *The Justice of Bunny King*. Back in the 90s, she directed music videos for King Loser and Able Tasmans, and is just as passionate about Aotearoa's alternative music scene as she is about independent cinema.

Andrew Moore is an independent filmmaker and musician. He started making skateboarding videos and fanzines in the early 90's and then moved onto directing music videos for bands such as the 3D's, Stereobus, Nothing At All!, the D4, Voom and Street Chant. He directed and produced the feature length documentary *No More Heroes* (NZIFF 2006). Andrew is currently the bass player for psychedelic rock band The New Existentialists.



Gwen Isaac
Ms. Information (p16)

Christchurch

LUM Sun 20 Aug, 4.15pm
LUM Mon 21 Aug 11.15am

Dunedin

RIA Sat 18 Aug, 2.30pm
RIA Sun 19 Aug, 4.00pm

Gwen Isaac has created and directed factual and documentary series for broadcasters NBC, BBC and ITV London. Her feature documentary *Where There is Life* was selected NZIFF 2017 and in 2021 her short documentaries *Tokyo Woman* and *Siouxsie & the Virus* won awards internationally. Gwen leads the factual major at Massey University's College of Creative Arts, Toi Rauwhāngi.



John Christoffels
Building Bridges: Bill Youren's Visions of Peace (p18)

Christchurch

LUM Sat 12 Aug, 5.30pm
LUM Mon 14 Aug, 3.45pm

John Christoffels has more than 30 years' experience as a cinematographer and filmmaker in Aotearoa NZ. He is known for his cinematography in the critically acclaimed New Zealand thriller *Human Traces* (2017), for which he received a New Zealand Cinematographers Society award. He was recognised for his work on the short films *Junk* and *Here be Monsters*, and he directed the short film *Black Spot* (NZIFF 1998). John is a Senior Lecturer at the University of Canterbury School of Fine Arts.



Robin Greenberg
Grant Sheehan: Light, Ghosts & Dreams (p20)

Christchurch

LUM Sat 26 Aug, 11.00am

Independent director and producer **Robin Greenberg's** enduring passion is for long-form documentaries. Filmed over a five year period, *Grant Sheehan: Light, Ghosts & Dreams* takes her back to her roots in experimental filmmaking. The film represents her eighth in-depth documentary to celebrate its World Premiere at NZIFF, starting with *TU TANGATA: Weaving for the People* (NZIFF 2000)—and her fifth full-length feature documentary.

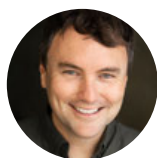


Tiki Taane
Tiki Taane in Session with CSO (p19)

Christchurch

ITR Fri 11 Aug, 6.15pm

One of the most well-known and diverse artists and producers in Aotearoa (New Zealand), **Tiki Taane** (Ngāti Maniapoto, MacDuff) is considered to be an influential element in the pioneering of Aotearoa's bass culture, as well as the country's most prolific genre-bending experimentalist. No matter the set he performs, or which country he performs in, the audience is always reminded of the sheer power of Tiki's ability to unify and connect as he seamlessly delivers a unique performance experience.



Tom Sainsbury
Loop Track (p17)

Christchurch

LUM Sat 19 Aug, 8.00pm
ALI Sun 20 Aug, 8.15pm

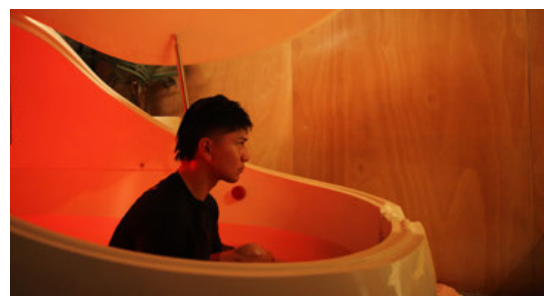
Dunedin

REG Thu 17 Aug, 3.45pm
REG Fri 18 Aug, 8.15pm

An Auckland-based writer/director/actor, **Tom Sainsbury** has performed in *Wellington Paranormal*, *Shortland Street*, *Under the Vines* and *Educators*. He has directed episodes of *Golden Boy* and *Abandonment Issues*. He rose to national prominence in 2017 for his social media videos where he satirised New Zealand politicians. His videos have since morphed into parodies of Kiwi culture. *Loop Track* is his directorial debut.

Shorts Before Features

Cetology



Director, Screenplay: Catherine Bisley
Aotearoa NZ 2023 | 13 mins

Producer: Aaron Watson

Cast: Ruby Pledge, Johanna Nyberg Rydstrom, Isha Bhatnagar-Stewart, Nisha Jollifee, Madison Wade, Shervonne Grierson, Mojtaba Nazari

Rating: TBC

Scientists recently documented that pods of orca hunt blue whales. *Cetology* uses this hunt to explore contemporary human brutality at a corpo6.375 pt rate wellness retreat.

Screening with *Disco Boy* (p26)

For answers to frequently asked questions visit nziff.co.nz

Programme Changes

Information in the 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.

Refunds

Please note that **NO REFUNDS will be given for tickets** (either unused, uncollected or collected late) except as required by law. **Bookings once made cannot be altered.** Please see below regarding COVID-19 related refunds.

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 disturbing other patrons.** Session starting times will not be delayed in deference to late arrivals. Any video recording is strictly prohibited. If collecting tickets prior to a screening 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 & M.

At the time of printing some films had not been rated. 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. For more information please visit the ticketing and venue information page on our website.

Child concession price tickets are not available for R13 films—student price applies.

Please note: ID may be requested for restricted films.

Our website has it all: 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/nziff

Keep up to date with our Twitter feed.



youtube.com/nzintfilmfestival

Watch trailers, interviews and much more.



instagram.com/nziff

Take a peek behind the scenes.

How to save

We want everyone to experience NZIFF 2023 and we work to keep our ticket prices as low as possible (your ticket price only covers 50% of the cost of presenting each film you attend).

Here's how YOU can save:

- **See more!**
In Christchurch and Dunedin, buy a 5-Trip pass and save! These are flexible and can be used in any configuration (choose films for yourself or share with friends). Note: Multi-trip passes are not valid for *King Loser* Film + Gig or *Anselm 3D*.
- **Catch a daytime film!**
All weekday daytime (before 5.00pm) sessions are at a reduced price.
- **Check for concessions!**
We offer concession prices for Students (with valid ID), children (age varies—check ticketing details), seniors (65+), film industry guild members, and Film Society members.

Covid-19 guidelines

By entering a cinema or venue for a NZIFF screening, you agree to comply with the COVID-19 related requirements at the time and any specific requirements of individual venues. These requirements may vary from venue to venue and 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 are currently isolating
 - You are feeling unwell with symptoms associated with Covid-19.

For refunds due to Covid-19 related reasons, please email tickets@nziff.co.nz

Christchurch

Information

Ticket prices

A Coded sessions

Weekdays after 5.00pm and weekends

» Full Price	• \$20.00 (ITR & Closing Night at HOY)
	• \$19.00 (LUM & ALI)
» Student/Community Services Card/Film Society/Film Guilds*	• \$18.00 (ITR & Closing Night at HOY)
	• \$17.00 (LUM & ALI)
» Senior (65+)/Child (15 and under)	• \$14.50 (ITR & Closing Night at HOY)
	• \$13.50 (LUM & ALI)

B Coded sessions

Sessions starting before 5.00pm weekdays

» Full Price/Student/Community Services Card/Film Society/Film Guilds*	• \$17.50 (ITR)
	• \$16.50 (LUM & ALI)
» Senior (65+)/Child (15 and under) at A Coded prices	

King Loser Gig

Saturday 12 August at VENUE TBC following film screening. Suggested koha entry \$10.00

Anselm 3D

Sunday 27 August 6.00pm at Hoyts EntX. 3D glasses included in ticket price.

» Full Price	\$22.00
» Student/Community Services Card/Film Society/Film Guilds*	\$19.00
» Senior (65+)/Child (15 and under)	\$16.50

Animation for Kids 4+ and Animation for Kids 8+

» All tickets	\$13.50
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Prices are GST inclusive and in NZD

Booking fees

Isaac Theatre Royal: A \$1.30 booking fee and a \$1.00 Heritage fee per ticket are included in the prices above for all Isaac Theatre Royal sessions.

Lumière Cinemas and Alice Cinema: A booking fee of \$1.50 applies for all sessions.

HOYs EntX: A booking fee of \$1.65 per ticket applies.

Credit card fees apply.

* Discount available on presentation of current relevant ID/membership.

5-Trip Pass

On sale at Isaac Theatre Royal, Lumière Cinemas and Alice Cinema. Valid for all sessions except *Anselm 3D*.

» 5-Trip Pass	\$80.00
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The Five-Trip Pass can be purchased in advance and can be redeemed for tickets in advance or on the day at the box offices for any session that is not sold out.

Passes are flexible and can be shared. They cannot be used for online or phone bookings.

A \$1.00 Heritage Levy is added to passes (\$81.00 total) purchased at the Isaac Theatre Royal box office. Passes cannot be refunded, either in part or in full. Tickets booked via a pass cannot be refunded if a particular film is cancelled but may be transferred to a different film (subject to availability).

Concessions

Special price tickets are available for A-coded sessions for students, seniors (65+), children, Community Service Cardholders, film industry guild members, and Film Society members.

Film Society 'Three Film Sampler' holders are not entitled to the concession discount.

Buying tickets

Online bookings

Isaac Theatre Royal (10–13 August only): ticketek.co.nz

Lumière Cinemas: lumierecinemas.co.nz

Alice Cinema: alice.co.nz

Hoyts EntX: hoyts.co.nz (select EntX Christchurch under Cinemas)

In-person bookings

Advance tickets are available for all sessions and can be purchased from the venue where the film is screening. These box offices are operated by the venues themselves and are not equipped to sell tickets for the other NZIFF venues.

Isaac Theatre Royal

10.00am – 5.00pm Tuesday to Friday. During NZIFF, the box office will be open from 1 hour prior to the first session of the day until 15 minutes after the last session commences.

Lumière Cinemas

The box office will be open from 30 minutes before the first session of the day until 30 minutes after the last session commences.

Alice Cinema

10.00am – 10.00pm daily

Hoyts EntX: 9.45am – 11.00pm daily

Phone bookings

Isaac Theatre Royal and Alice Cinema: Ph: 0800 TICKETEK (842 538) or (03) 366 6236

Alice Cinema: Ph: (03) 365 0615

Groups and schools

For group bookings of 20 or more people please email:

» **Milicent Ghosh** audiencedevelopment@nziff.co.nz

For school bookings please email:

» **Nic Marshall** schools@nziff.co.nz

Christchurch venues

Isaac Theatre Royal (ITR)

145 Gloucester St, Christchurch
Ph: (03) 366 6236
NZIFF screenings are only on 10–13 August

Accessibility:

- Fully accessible via lifts
- Accessible bathrooms
- 3 wheelchair spaces
- Hearing loop
- Drop-off zone outside venue

Meet Up Eat Up: A selection of hot and cold beverages, licensed bar and snacks available.

Parking: Limited pay per space parking in surrounding streets. Range of parking facilities nearby.

Lumière Cinemas (LUM)

Arts Centre, 26 Rolleston Ave, Christchurch
Phone: (03) 365 0066
NZIFF films screen in Lumière Cinemas' two boutique theatres, the Bernhardt and the Bardot.

Accessibility:

- Fully accessible via lifts
- Accessible bathrooms
- Wheelchair spaces available
- Hearing loop

Meet Up Eat Up: A selection of hot and cold beverages and traditional movie snacks available at the ticket counter while the Bijoux Lounge offers a selection of local craft beers and wines. Cheeseboards from Canterbury cheesemongers are a specialty and designed to take into the cinema on swivel tablets on each seat.

Parking: Limited on-street parking in vicinity. Four mobility parks outside venue on Rolleston Ave.

Alice Cinema (ALI)

209 Tuam St, Christchurch
Ph: (03) 365 0615
NZIFF films screen in the Wonderland

Alice Cinema also accepts bookings via email and Facebook messenger. Email info@alice.co.nz

Accessibility:

- Flat access and fully accessible
- Accessible bathrooms
- 2 wheelchair spaces
- Hearing loop
- Drop-off zone outside cinema

Meet Up Eat Up: A selection of hot and cold beverages, licensed bar (boutique wines, local craft beers and mulled wine) and traditional movie snacks available.

Parking: Pay per space parking in surrounding streets. Parking at Lichfield or The Crossing car parks. One mobility park outside venue.

Hoyts EntX (HOY)

617-649 Colombo St, Christchurch
Ph: (03) 742 7143
Only on Sunday 27 August for *Anselm 3D* and Closing Night Film: *Fallen Leaves*

Accessibility:

- Fully accessible via lifts
- Accessible bathrooms
- 3 wheelchair spaces

Meet Up Eat Up: A selection of hot and cold beverages, licensed bar and traditional movie snacks available.

Parking: Best options at Lichfield or The Crossing car parks.

Christchurch continued

Christchurch schedule

Thursday 10 August

A 6.30 pm Anatomy of a Fall (ITR) 151 7

Friday 11 August

B 11.30 am Ennio (LUM) 156 51
 B 11.45 am The Corridors of Power (ALI) 135 48
 B 11.45 am Merkel (ITR) 99 49
 B 12.00 pm Disco Boy (LUM) 91 26
 B 2.00 pm Are You There God? It's Me... (ITR) 106 41
 B 2.00 pm On the Adamant (LUM) 109 34
 B 2.15 pm Smoke Sauna Sisterhood (ALI) 92 45
 B 2.30 pm Afire (LUM) 102 33
 B 4.15 pm How to Blow Up a Pipeline (ALI) 103 37
 B 4.15 pm EO (ITR) 86 10
 B 4.15 pm Paris Memories (LUM) 105 29
 B 4.30 pm Sweet As (LUM) 89 36
 A 6.15 pm Squaring the Circle... (ALI) 101 50
 A 6.15 pm Tiki Taane in Session with CSO (ITR) 68 19
 A 6.15 pm Past Lives (LUM) 106 8
 A 6.30 pm I Like Movies (LUM) 99 27
 A 8.15 pm Sanctuary (ALI) 96 28
 A 8.30 pm Blue Jean (LUM) 97 25
 A 8.45 pm How to Have Sex (ITR) 88 37
 A 8.45 pm Sisu (LUM) 91 59

Saturday 12 August

A 11.00 am Is There Anybody Out There? (LUM) 91 47
 A 11.30 am On the Adamant (ALI) 109 34
 A 12.00 pm Perfect Days (ITR) 123 11
 A 12.15 pm My Name Is Alfred Hitchcock (LUM) 120 53
 A 1.00 pm Robot Dreams (LUM) 96 38
 A 1.45 pm Tótem (ALI) 95 31
 A 2.30 pm The Giants (LUM) 117 45
 A 2.45 pm Kidnapped (ITR) 125 11
 A 3.00 pm Saint Omer (LUM) 123 31
 A 3.45 pm Subject (ALI) 92 43
 A 4.45 pm Animation Now! #1 (LUM) 79 56
 A 5.30 pm Past Lives (ITR) 106 8
 A 5.30 pm Building Bridges... (LUM) 83 18
 A 5.45 pm Radical (ALI) 127 29
 A 6.15 pm Afire (LUM) 102 33
 A 8.00 pm May December (ITR) 113 13
 A 8.00 pm King Loser (LUM) 90 21
 A 8.15 pm Mars Express (ALI) 87 58
 A 8.15 pm How to Blow Up a Pipeline (LUM) 103 37

Sunday 13 August

A 10.45 am Close to Vermeer (ITR) 75 55
 A 10.45 am Animation for Kids 4+ (LUM) 62 39
 A 11.45 am The New Boy (ALI) 116 14
 A 11.45 am Carmen (LUM) 116 25
 A 12.15 pm Ennio (LUM) 156 51
 A 12.45 pm EO (ITR) 86 10
 A 2.00 pm Are You There God? It's Me... (ALI) 106 41
 A 2.00 pm Ama Gloria (LUM) 83 24
 A 3.00 pm Monster (ITR) 127 15
 A 3.15 pm New Zealand's Best 2023 (LUM) 82 23
 A 3.45 pm Paris Memories (LUM) 105 29
 A 4.15 pm The Innocents (ALI) 115 32
 A 5.00 pm Red Mole: A Romance (LUM) 88 21
 A 5.45 pm Theater Camp (ITR) 94 13
 A 5.45 pm On the Adamant (LUM) 109 34
 A 6.30 pm Anatomy of a Fall (ALI) 151 7
 A 7.30 pm The Survival of Kindness (LUM) 96 35
 A 8.00 pm Bad Behaviour (ITR) 107 17
 A 8.00 pm Mars Express (LUM) 87 58

Monday 14 August

B 11.15 am The Giants (LUM) 117 45
 B 11.45 am Red Mole: A Romance (LUM) 88 21
 B 12.00 pm Perfect Days (ALI) 123 11
 B 1.30 pm Nam June Paik... (LUM) 110 52
 B 2.15 pm Blue Jean (LUM) 97 25
 B 2.30 pm New Zealand's Best 2023 (ALI) 82 23
 B 3.45 pm Building Bridges... (LUM) 83 18
 B 4.15 pm Mars Express (ALI) 87 58
 B 4.15 pm How to Blow Up a Pipeline (LUM) 103 37
 B 4.15 pm Is There Anybody Out There? (ALI) 91 47
 A 6.00 pm Palm Trees and Power Lines (LUM) 110 36
 A 6.15 pm Sweet As (LUM) 89 36

A 7.45 pm Holy Spider (ALI) 117 26
 A 8.00 pm Riceboy Sleeps (LUM) 117 31
 A 8.15 pm The Grab (LUM) 104 48

Tuesday 15 August

B 11.15 am Anatomy of a Fall (LUM) 151 7
 B 11.45 am Tótem (LUM) 95 31
 B 12.00 pm EO (ALI) 86 10
 B 1.45 pm Last Summer (ALI) 104 35
 B 1.45 pm Beyond Utopia (LUM) 119 49
 B 2.15 pm The Inspection (LUM) 95 27
 B 3.45 pm Animation Now! #1 (ALI) 79 56
 B 4.00 pm Holy Spider (LUM) 117 26
 B 4.15 pm I Like Movies (LUM) 99 27
 A 5.30 pm Little Richard: I Am Everything (ALI) 101 51
 A 6.15 pm Tiki Taane in Session with CSO (LUM) 68 19
 A 6.30 pm Of an Age (LUM) 100 28
 A 7.30 pm The Corridors of Power (ALI) 135 48
 A 7.45 pm Kidnapped (LUM) 125 11
 A 8.30 pm Disco Boy (LUM) 91 26

Wednesday 16 August

B 11.45 am The Eternal Memory (LUM) 85 46
 B 12.00 pm Of an Age (ALI) 100 28
 B 12.00 pm Subject (LUM) 92 43
 B 1.45 pm Brainwashed... (LUM) 107 42
 B 2.00 pm Salvatore: Shoemaker... (ALI) 109 54
 B 2.00 pm Riceboy Sleeps (LUM) 117 31
 B 4.00 pm Radical (LUM) 127 29
 B 4.15 pm Late Night with the Devil (ALI) 92 58
 B 4.15 pm Is There Anybody Out There? (LUM) 91 47
 A 6.15 pm The Grab (ALI) 104 48
 A 6.15 pm Afire (LUM) 102 33
 A 6.30 pm Blue Jean (LUM) 97 25
 A 8.15 pm Reality (ALI) 85 30
 A 8.15 pm I Like Movies (LUM) 99 27
 A 8.30 pm Only the River Flows (LUM) 101 28

Thursday 17 August

B 11.15 am De Humani Corporis Fabrica (LUM) 122 43
 B 11.45 am Kidnapped (ALI) 125 11
 B 11.45 am Saint Omer (LUM) 123 31
 B 1.45 pm Palm Trees and Power Lines (LUM) 110 36
 B 2.15 pm Carmen (ALI) 116 25
 B 2.15 pm Squaring the Circle... (LUM) 101 50
 B 4.00 pm La Chimera (LUM) 130 33
 B 4.15 pm The Survival of Kindness (LUM) 96 35
 B 4.30 pm King Loser (ALI) 90 21
 A 6.15 pm Red Mole: A Romance (ALI) 88 21
 A 6.15 pm Reality (LUM) 85 30
 A 6.30 pm Tótem (LUM) 95 31
 A 8.00 pm Charcoal (ALI) 109 24
 A 8.00 pm The Inspection (LUM) 95 27
 A 8.30 pm Late Night with the Devil (LUM) 92 58

Friday 18 August

B 11.15 am Kidnapped (LUM) 125 11
 B 11.30 am Monster (ALI) 127 15
 B 11.30 am Radical (LUM) 127 29
 B 1.45 pm Space: The Longest Goodbye (LUM) 87 46
 B 2.00 pm On the Adamant (ALI) 109 34
 B 2.00 pm Of an Age (LUM) 100 28
 B 3.45 pm Theater Camp (LUM) 94 13
 B 4.00 pm Charcoal (LUM) 109 24
 B 4.15 pm Animation Now! #2 (ALI) 79 57
 A 6.00 pm La Chimera (ALI) 130 33
 A 6.00 pm Beyond Utopia (LUM) 119 49
 A 6.15 pm Bad Behaviour (LUM) 107 17
 A 8.15 pm Holy Spider (LUM) 117 26
 A 8.30 pm Late Night with the Devil (ALI) 92 58
 A 8.30 pm How to Blow Up a Pipeline (LUM) 103 37

Saturday 19 August

A 11.00 am Paris Memories (ALI) 105 29
 A 11.15 am Space: The Longest Goodbye (LUM) 87 46
 A 11.30 am Merkel (LUM) 99 49
 A 1.00 pm Sweet As (ALI) 89 36
 A 1.15 pm De Humani Corporis Fabrica (LUM) 122 43
 A 1.30 pm Bread and Roses (LUM) 202 18
 A 2.45 pm Theater Camp (ALI) 94 13
 A 3.45 pm Nam June Paik... (LUM) 110 52
 A 4.45 pm Robot Dreams (ALI) 96 38
 A 5.30 pm Monster (LUM) 127 15
 A 6.00 pm The New Boy (LUM) 116 14

A 6.45 pm EO (ALI) 86 10
 A 8.00 pm Loop Track (LUM) 94 17
 A 8.15 pm Charcoal (LUM) 109 24
 A 8.30 pm Sisu (ALI) 91 59

Sunday 20 August

A 10.30 am Animation for Kids 4+ (ALI) 62 39
 A 10.45 am Close to Vermeer (LUM) 75 55
 A 11.15 am Subject (LUM) 92 43
 A 12.00 pm The Giants (ALI) 117 45
 A 12.15 pm Animation for Kids 8+ (LUM) 65 39
 A 1.15 pm The Corridors of Power (LUM) 135 48
 A 1.45 pm La Chimera (LUM) 130 33
 A 2.15 pm Ama Gloria (ALI) 83 24
 A 3.45 pm Riceboy Sleeps (LUM) 117 31
 A 4.00 pm May December (ALI) 113 13
 A 4.15 pm Ms. Information (LUM) 100 16
 A 6.00 pm Saint Omer (LUM) 123 31
 A 6.15 pm Merkel (ALI) 99 49
 A 7.00 pm Rock Hudson... (LUM) 106 55
 A 8.15 pm Loop Track (ALI) 94 17
 A 8.30 pm Animation Now! #2 (LUM) 79 57

Monday 21 August

B 11.15 am Riceboy Sleeps (ALI) 117 31
 B 11.15 am Ms. Information (LUM) 100 16
 B 1.00 pm The Giants (LUM) 117 45
 B 1.30 pm Bread and Roses (ALI) 202 18
 B 2.00 pm Last Summer (LUM) 104 35
 B 3.15 pm Charcoal (LUM) 109 24
 B 4.00 pm Beyond Utopia (LUM) 119 49
 A 5.30 pm Robot Dreams (ALI) 96 38
 A 5.30 pm The Eternal Memory (LUM) 85 46
 A 6.15 pm The Strangest of Angels (LUM) 57 19
 A 7.15 pm Ennio (LUM) 156 51
 A 7.30 pm De Humani Corporis Fabrica (ALI) 122 43
 A 7.30 pm Perfect Days (LUM) 123 11

Tuesday 22 August

B 11.00 am Ennio (ALI) 156 51
 B 12.45 pm Close to Vermeer (LUM) 75 55
 B 1.00 pm Disco Boy (LUM) 91 26
 B 2.00 pm The Eternal Memory (ALI) 85 46
 B 2.15 pm Smoke Sauna Sisterhood (LUM) 92 45
 B 3.00 pm Billion Dollar Heist (LUM) 90 44
 B 3.45 pm Sisu (ALI) 91 59
 B 4.15 pm Loop Track (LUM) 94 17
 B 4.45 pm Sweet As (LUM) 89 36
 A 5.30 pm Inshallah a Boy (ALI) 116 26
 A 6.15 pm Ama Gloria (LUM) 83 24
 A 6.30 pm Merkel (LUM) 99 49
 A 7.45 pm Brainwashed... (ALI) 107 42
 A 8.00 pm Building Bridges... (LUM) 83 18
 A 8.30 pm Sanctuary (LUM) 96 28

Wednesday 23 August

B 11.15 am May December (ALI) 113 13
 B 12.00 pm My Name Is Alfred Hitchcock (LUM) 120 53
 B 12.15 pm Ama Gloria (LUM) 83 24
 B 2.00 pm Afire (ALI) 102 33
 B 2.00 pm Reality (LUM) 85 30
 B 2.15 pm Are You There God? It's Me... (LUM) 106 41
 B 3.45 pm La Chimera (LUM) 130 33
 B 4.00 pm Blue Jean (ALI) 97 25
 B 4.30 pm Subject (LUM) 92 43
 A 6.00 pm I Like Movies (ALI) 99 27
 A 6.15 pm The New Boy (LUM) 116 14
 A 6.30 pm Smoke Sauna Sisterhood (LUM) 92 45
 A 8.00 pm Nam June Paik... (ALI) 110 52
 A 8.15 pm Billion Dollar Heist (LUM) 90 44
 A 8.30 pm King Loser (LUM) 90 21

Thursday 24 August

B 11.15 am Salvatore: Shoemaker... (LUM) 109 54
 B 12.30 pm Brainwashed... (LUM) 107 42
 B 1.15 pm Tiki Taane in Session with CSO (ALI) 68 19
 B 1.30 pm De Humani Corporis Fabrica (LUM) 122 43
 B 2.45 pm Only the River Flows (ALI) 101 28
 B 2.45 pm Fantastic Machine (LUM) 88 47
 B 4.00 pm The New Boy (LUM) 116 14
 B 4.30 pm Sanctuary (LUM) 96 28
 B 4.45 pm Animation Now! #3 (ALI) 75 57
 A 6.15 pm Space: The Longest Goodbye (ALI) 87 46
 A 6.15 pm Theater Camp (LUM) 94 13

Dunedin

A	6.30 pm	The Survival of Kindness (LUM) 96	35
A	8.00 pm	The Paragon (ALI) 85	16
A	8.15 pm	Last Summer (LUM) 104	35
A	8.30 pm	Shin Ultraman (LUM) 113	59

Friday 25 August

B	11.00 am	Grant Sheehan... (LUM) 119	20
B	12.15 pm	Fallen Leaves (ALI) 81	9
B	12.15 pm	Carmen (LUM) 116	25
B	2.00 pm	Ngā Whanaunga Māori... 2023 (ALI) 89	22
B	2.00 pm	Inshallah a Boy (LUM) 116	26
B	2.30 pm	Is There Anybody Out There? (LUM) 91	47
B	4.00 pm	Shin Ultraman (ALI) 113	59
B	4.15 pm	Little Richard: I Am Everything (LUM) 101	51
B	4.30 pm	Fantastic Machine (LUM) 88	47
A	6.15 pm	The Survival of Kindness (ALI) 96	35
A	6.15 pm	May December (LUM) 113	13
A	6.30 pm	Reality (LUM) 85	30
A	8.15 pm	Only the River Flows (ALI) 101	28
A	8.15 pm	Animation Now! #3 (LUM) 75	57
A	8.30 pm	Of an Age (LUM) 100	28

Saturday 26 August

A	11.00 am	Grant Sheehan... (LUM) 119	20
A	11.15 am	Saint Omer (ALI) 123	31
A	11.15 am	Smoke Sauna Sisterhood (LUM) 92	45
A	1.15 pm	The Innocents (LUM) 115	32
A	1.45 pm	The Eternal Memory (ALI) 85	46
A	1.45 pm	Little Richard: I Am Everything (LUM) 101	51
A	3.30 pm	Fantastic Machine (ALI) 88	47
A	3.30 pm	Salvatore: Shoemaker... (LUM) 109	54
A	3.45 pm	Are You There God? It's Me... (LUM) 106	41
A	5.15 pm	The Strangest of Angels (ALI) 57	19
A	5.45 pm	Carmen (LUM) 116	25
A	6.00 pm	Perfect Days (LUM) 123	11
A	6.30 pm	The Inspection (ALI) 95	27
A	8.00 pm	Fallen Leaves (LUM) 81	9
A	8.30 pm	How to Have Sex (ALI) 88	37
A	8.30 pm	The Paragon (LUM) 85	16

Sunday 27 August

A	10.45 am	Brainwashed... (LUM) 107	42
A	11.00 am	Animation for Kids 8+ (ALI) 65	39
A	11.00 am	Robot Dreams (LUM) 96	38
A	12.30 pm	My Name Is Alfred Hitchcock (ALI) 120	53
A	1.00 pm	Squaring the Circle... (LUM) 101	50
A	1.15 pm	Salvatore: Shoemaker... (LUM) 109	54
A	2.45 pm	Shin Ultraman (ALI) 113	59
A	3.00 pm	Radical (LUM) 127	29
A	3.30 pm	Inshallah a Boy (LUM) 116	26
A	5.00 pm	Disco Boy (ALI) 91	26
A	5.30 pm	Ngā Whanaunga Māori... 2023 (LUM) 89	22
A	5.45 pm	Last Summer (LUM) 104	35
☉	6.00 pm	Anselm 3D (HOY) 93	53
A	7.00 pm	Palm Trees and Power Lines (ALI) 110	36
A	7.30 pm	Beyond Utopia (LUM) 119	49
A	7.45 pm	Fantastic Machine (LUM) 88	47
A	8.00 pm	Fallen Leaves (HOY) 81	9

Information

Ticket prices

A Coded sessions

Weekdays after 5.00pm and weekends

» Full Price	\$18.50
» Student/Community Services Card/ Film Society/Film Guilds*/Regent Theatre Friends	\$15.50
» Senior (65+)/Child (14 and under)	\$12.50

B Coded sessions

Sessions starting before 5.00pm weekdays

» Full Price	\$15.00
» Student/Community Services Card/Film Society/Film Guilds*	\$13.50
» Senior (65+)/Child (14 and under) at A Coded prices	

King Loser Film + Gig

Saturday 19 August 8.30pm

» Full Price	\$28.00
» Student/Community Services Card/ Film Society/Film Guilds*	\$25.00
» Senior (65+)	\$22.00

Anselm 3D

3D glasses additional \$1.00.

Available to book online or purchase at the cinema

» Full Price	\$20.50
» Student/Community Services Card/ Film Society/Film Guilds*	\$17.50
» Senior (65+)/Child (14 and under)	\$14.50

Animation for Kids 4+ and Animation for Kids 8+

» All tickets	\$12.50
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All prices are GST inclusive and in NZD

* Discount available on presentation of current relevant ID/membership.

5-Trip Pass

On sale at both venues. Valid for all sessions except *King Loser* film + gig and *Anselm 3D*

» 5-Trip Pass	\$75.00
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The Five-Trip Pass can be purchased in advance and can be redeemed for tickets in advance or on the day at the box offices for any session that is not sold out.

Passes are flexible and can be shared. They cannot be used for online or phone bookings. Passes cannot be refunded, either in part or in full. Tickets booked via a pass cannot be refunded if a particular film is cancelled but may be transferred to a different film (subject to availability).

Concessions

Special price tickets are available for A-coded sessions for students, seniors (65+), children, Community Service Cardholders, film industry guild members, and Film Society members.

Community Service Cardholder concession only available for tickets purchased in person at the box office with current relevant ID.

Film Society members, Film Industry Guild members and Regent Theatre Friends are entitled to purchase one ticket per session at the discounted rate (for sessions at The Regent Theatre only). Membership ID is required—please remember to bring it with you to the venue to present to staff on request otherwise full price will be charged.

Film Society 'Three Film Sampler' holders are not entitled to the concession discount.

Buying tickets

Online bookings

Regent Theatre: regenttheatre.co.nz

Booking fee of \$2.00 per ticket applies. Credit card fees apply.

Note: Additional fees apply for collection of hard copy tickets booked online

Rialto Cinemas: rialto.co.nz

Booking fee of \$1.65 per ticket applies. Credit card fees apply.

In-person bookings

Advance tickets are available for all sessions and can be purchased from the venue where the film is screening. These box offices are operated by the venues themselves and are not equipped to sell tickets for the other NZIFF venue.

Regent Theatre

9.00am – 5.00pm Monday to Friday

Additional hours during NZIFF: The box office will also be open will also be open on Saturdays and Sundays from on Saturdays and Sundays.

Rialto Cinemas

Open from 15 minutes before the first session of the day until 15 minutes after the last session commences.

Phone bookings

Available for Regent Theatre screenings only. Ph: (03) 477 8597

Booking fee of \$5.00 per ticket applies. Credit card fees apply.

Groups and schools

For group bookings of 20 or more people please email:

» **Milicent Ghosh**
audiencedevelopment@nziff.co.nz

For school bookings please email:

» **Nic Marshall** at schools@nziff.co.nz

Dunedin venues

Rialto Cinemas (RIA)

11 Moray Pl, Dunedin
Ph: (03) 474 2200

Accessibility:

- Fully accessible via lifts
- Accessible bathrooms
- 3 wheelchair spaces
- Hearing loop

Meet Up Eat Up: A selection of hot and cold beverages, licensed bar and traditional movie snacks available.

Parking: Limited pay per space parking in surrounding streets. Range of parking facilities nearby.

Regent Theatre (REG)

17 The Octagon, Dunedin
Ph: (03) 477 8597

Accessibility

- Drop off zone in front of theatre
- Flat access with lift to theatre stalls. Note: Circle is only accessible by stairs. Contact the box office if you have concerns about accessible seating.
- Accessible bathrooms
- A number of wheelchair spaces or alternative seating options available. Book by phoning box office.

Parents: Prams can be stored in theatre foyer

Meet Up Eat Up: A selection of cold beverages, licensed bar and snacks available. No hot food on site. The Regent Theatre is located in the heart of the city centre with a range of food and drink options adjacent.

Dunedin continued

Dunedin schedule

Thursday 3 August

A 6.30 pm Anatomy of a Fall (REG) 151 7

Friday 4 August

B 11.45 am Afire (REG) 102 33
 B 12.15 pm Smoke Sauna Sisterhood (RIA) 92 45
 B 2.00 pm Little Richard: I Am Everything (REG) 101 51
 B 2.15 pm On the Adamant (RIA) 109 34
 B 4.15 pm How to Blow Up a Pipeline (REG) 103 37
 B 4.30 pm Only the River Flows (RIA) 101 28
 A 6.30 pm EO (REG) 86 10
 A 6.30 pm Paris Memories (RIA) 105 29
 A 8.30 pm Blue Jean (REG) 97 25
 A 8.30 pm Sisu (RIA) 91 59

Saturday 5 August

A 10.45 am Sweet As (REG) 89 36
 A 11.00 am The Eternal Memory (RIA) 85 46
 A 12.45 pm Salvatore: Shoemaker... (REG) 109 54
 A 12.45 pm Subject (RIA) 92 43
 A 2.45 pm New Zealand's Best 2023 (RIA) 82 23
 A 3.15 pm Saint Omer (REG) 123 31
 A 4.30 pm Animation Now! #1 (RIA) 79 56
 A 6.00 pm Asteroid City (REG) 104 15
 A 6.15 pm Fantastic Machine (RIA) 88 47
 A 8.00 pm Only the River Flows (RIA) 101 28
 A 8.15 pm How to Blow Up a Pipeline (REG) 103 37

Sunday 6 August

A 10.00 am Animation for Kids 4+ (REG) 62 39
 A 11.30 am Animation for Kids 8+ (RIA) 65 39
 A 11.45 am Ennio (REG) 156 51
 A 1.00 pm The Giants (RIA) 117 45
 A 3.00 pm Monster (REG) 127 15
 A 3.15 pm Are You There God? It's Me... (RIA) 106 41
 A 5.30 pm Anselm 3D (RIA) 93 53
 A 5.45 pm The Innocents (REG) 115 32
 A 7.30 pm The Paragon (RIA) 85 16
 A 8.15 pm Holy Spider (REG) 117 26

Monday 7 August

B 11.45 am Close to Vermeer (REG) 75 55
 B 12.30 pm Fantastic Machine (RIA) 88 47
 B 1.30 pm Saint Omer (REG) 123 31
 B 2.15 pm Sweet As (RIA) 89 36
 B 4.00 pm Blue Jean (REG) 97 25
 B 4.00 pm Animation Now! #1 (RIA) 79 56
 A 5.45 pm The Eternal Memory (RIA) 85 46
 A 6.15 pm Merkel (REG) 99 49
 A 7.30 pm My Name Is Alfred Hitchcock (RIA) 120 53
 A 8.30 pm Shin Ultraman (REG) 113 59

Tuesday 8 August

B 10.30 am Anatomy of a Fall (REG) 151 7
 B 12.45 pm The Eternal Memory (RIA) 85 46
 B 1.30 pm Salvatore: Shoemaker... (REG) 109 54
 B 2.30 pm Subject (RIA) 92 43
 B 3.45 pm Holy Spider (REG) 117 26
 B 4.30 pm The Paragon (RIA) 85 16
 A 6.15 pm Carmen (REG) 116 25
 A 6.15 pm On the Adamant (RIA) 109 34
 A 8.30 pm Billion Dollar Heist (RIA) 90 44
 A 8.45 pm The Inspection (REG) 95 27

Wednesday 9 August

B 11.00 am EO (REG) 86 10
 B 12.15 pm Squaring the Circle... (RIA) 101 50
 B 1.00 pm La Chimera (REG) 130 33
 B 2.15 pm New Zealand's Best 2023 (RIA) 82 23
 B 3.45 pm Riceboy Sleeps (REG) 117 31
 B 4.00 pm De Humani Corporis Fabrica (RIA) 122 43
 A 6.15 pm Of an Age (REG) 100 28
 A 6.30 pm Smoke Sauna Sisterhood (RIA) 92 45
 A 8.30 pm I Like Movies (REG) 99 27
 A 8.30 pm The Grab (RIA) 104 48

Thursday 10 August

B 10.45 am Monster (REG) 127 15
 B 12.30 pm Inshallah a Boy (RIA) 116 26
 B 1.30 pm Carmen (REG) 116 25
 B 2.45 pm The Grab (RIA) 104 48

B 4.00 pm I Like Movies (REG) 99 27
 B 4.45 pm Animation Now! #2 (RIA) 79 57
 A 6.15 pm Afire (REG) 102 33
 A 6.30 pm Ama Gloria (RIA) 83 24
 A 8.15 pm Nam June Paik... (RIA) 110 52
 A 8.30 pm Last Summer (REG) 104 35

Friday 11 August

B 11.00 am The Innocents (REG) 115 32
 B 12.30 pm Ama Gloria (RIA) 83 24
 B 1.30 pm The New Boy (REG) 116 14
 B 2.15 pm Red Mole: A Romance (RIA) 88 21
 B 4.00 pm The Inspection (REG) 95 27
 B 4.30 pm Mars Express (RIA) 87 58
 A 6.15 pm Bad Behaviour (REG) 107 17
 A 6.15 pm Disco Boy (RIA) 91 26
 A 8.15 pm Charcoal (RIA) 109 24
 A 8.45 pm Squaring the Circle... (REG) 101 50

Saturday 12 August

A 11.00 am Rock Hudson... (REG) 106 55
 A 12.30 pm Robot Dreams (RIA) 96 38
 A 1.30 pm Close to Vermeer (REG) 75 55
 A 2.30 pm Ngā Whanaunga Māori... 2023 (RIA) 89 22
 A 3.15 pm Kidnapped (REG) 125 11
 A 4.15 pm Red Mole: A Romance (RIA) 88 21
 A 6.00 pm Past Lives (REG) 106 8
 A 6.30 pm Sanctuary (RIA) 96 28
 A 8.30 pm How to Have Sex (REG) 88 37
 A 8.30 pm Mars Express (RIA) 87 58

Sunday 13 August

A 10.45 am Animation for Kids 8+ (REG) 65 39
 A 12.15 pm Is There Anybody Out There? (RIA) 91 47
 A 12.30 pm Bread and Roses (REG) 202 18
 A 2.00 pm Grant Sheehan... (RIA) 119 21
 A 4.15 pm Squaring the Circle... (RIA) 101 50
 A 4.45 pm Perfect Days (REG) 123 11
 A 6.15 pm The Strangest of Angels (RIA) 57 19
 A 7.30 pm The Survival of Kindness (REG) 96 35
 A 7.30 pm Animation Now! #2 (RIA) 79 57

Monday 14 August

B 11.00 am Kidnapped (REG) 125 11
 B 11.15 am Grant Sheehan... (RIA) 119 20
 B 1.30 pm Last Summer (REG) 104 35
 B 1.30 pm Billion Dollar Heist (RIA) 90 44
 B 3.15 pm Charcoal (RIA) 109 24
 B 3.45 pm Bad Behaviour (REG) 107 17
 A 5.30 pm Is There Anybody Out There? (RIA) 91 47
 A 6.00 pm Beyond Utopia (REG) 119 49
 A 7.30 pm Space: The Longest Goodbye (RIA) 87 46
 A 8.30 pm Paris Memories (REG) 105 29

Tuesday 15 August

B 11.15 am Past Lives (REG) 106 8
 B 11.15 am The Corridors of Power (RIA) 135 48
 B 1.30 pm Radical (REG) 127 29
 B 1.45 pm Nam June Paik... (RIA) 110 52
 B 4.00 pm Palm Trees and Power Lines (RIA) 110 36
 B 4.15 pm Reality (REG) 85 30
 A 6.15 pm Little Richard: I Am Everything (REG) 101 51
 A 6.15 pm Sweet As (RIA) 89 36
 A 8.00 pm Brainwashed... (RIA) 107 42
 A 8.30 pm Sisu (REG) 91 59

Wednesday 16 August

B 11.00 am Ennio (REG) 156 51
 B 11.30 am The Giants (RIA) 117 45
 B 1.45 pm Ngā Whanaunga Māori... 2023 (RIA) 89 22
 B 2.00 pm Of an Age (REG) 100 28
 B 3.30 pm The Strangest of Angels (RIA) 57 19
 B 4.15 pm How to Have Sex (REG) 88 37
 B 4.45 pm Animation Now! #3 (RIA) 75 57
 A 6.15 pm Riceboy Sleeps (REG) 117 31
 A 6.15 pm Inshallah a Boy (RIA) 116 26
 A 8.30 pm De Humani Corporis Fabrica (RIA) 122 43
 A 8.45 pm Sanctuary (REG) 96 28

Thursday 17 August

B 10.45 am May December (REG) 113 13
 B 12.45 pm Building Bridges... (RIA) 83 18
 B 1.15 pm Perfect Days (REG) 123 11
 B 2.30 pm Brainwashed... (RIA) 107 42

B 3.45 pm Loop Track (REG) 94 17
 B 4.45 pm Tiki Taane in Session with CSO (RIA) 68 19
 A 6.15 pm The New Boy (REG) 116 14
 A 6.15 pm Tótem (RIA) 95 31
 A 8.15 pm Animation Now! #3 (RIA) 75 57
 A 8.45 pm Disco Boy (REG) 91 26

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B 11.45 am Fallen Leaves (REG) 81 9
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 B 1.45 pm Beyond Utopia (REG) 119 49
 B 2.30 pm Ms. Information (RIA) 100 16
 B 4.15 pm Theater Camp (REG) 94 13
 A 5.00 pm Late Night with the Devil (RIA) 92 58
 A 6.15 pm Reality (REG) 85 30
 A 7.00 pm Tiki Taane in Session with CSO (RIA) 68 19
 A 8.15 pm Loop Track (REG) 94 17
 A 8.30 pm Palm Trees and Power Lines (RIA) 110 36

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A 10.45 am Merkel (REG) 99 49
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 A 1.00 pm La Chimera (REG) 130 33
 A 2.00 pm Anselm 3D (RIA) 93 53
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 A 4.00 pm Ms. Information (RIA) 100 16
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 A 8.30 pm King Loser (REG) 90 21
 A 8.30 pm Late Night with the Devil (RIA) 92 58

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A 11.00 am Are You There God? It's Me... (REG) 106 41
 A 11.45 am Animation for Kids 4+ (RIA) 62 39
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 A 1.15 pm Space: The Longest Goodbye (RIA) 87 46
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 A 7.00 pm The Corridors of Power (RIA) 135 48

Nelson

Information

Ticket prices

A Coded sessions

Weekdays after 5.00pm and weekends

» Full Price	\$18.00
» Student/Community Services Card/ Film Society/Film Industry Guilds*	\$15.00
» Senior (65+)/Child (16 and under)*	\$13.00

B Coded sessions

Sessions starting before 5.00pm weekdays

» Full Price	\$15.00
» Student/Community Services Card/ Film Society/Film Industry Guilds*/ Senior Tickets at A Coded prices	

Prices are GST inclusive and in NZD

Booking fee of \$1.00 per ticket applies.

Credit card fees apply.

* Discount available on presentation of current relevant ID. Film Society concession price is not available to those holding Film Society three-film sampler cards.

Buying tickets

Online bookings

statecinemas.co.nz

In-person bookings

Advance tickets are available for all sessions during normal opening hours or on the day at the Suter Theatre box office during NZIFF dates and hours or at the State Cinema box office.

Ticket collection

All tickets booked in advance must be collected from the box office counter either at State Cinemas or at the Suter Theatre. Bookings may be collected at any time in advance of the session start time—early collection is strongly recommended.

Groups and schools

For group bookings of 20 or more people please email:

» **Milicent Ghosh**
audiencedevelopment@nziff.co.nz

For school bookings please email:

» **Nic Marshall** schools@nziff.co.nz

Nelson venue

The Pastorius-Waller Theatre at the Suter Art Gallery (SUT)

208 Bridge St, Nelson
Ph: (03) 548 3885

Accessibility:

- Fully accessible
- Accessible bathrooms
- 2 wheelchair spaces
- Assistive listening available

Meet Up Eat Up: A selection of cold beverages, licensed bar and traditional movie snacks available.

Parking: Limited pay per space parking in surrounding streets. Range of parking facilities nearby

Nelson Film Society

- nzfilmsociety.org.nz/nelson
- nelsonfilmsociety@gmail.com

Nelson schedule

Wednesday 23 August

A 6.30 pm Anatomy of a Fall (151) 7

Thursday 24 August

B 11.45 am Past Lives (106) 8
B 2.00 pm Are You There God? It's Me... (106) 41
B 4.15 pm Blue Jean (97) 25
A 6.15 pm Afire (102) 33
A 8.30 pm The Survival of Kindness (96) 35

Friday 25 August

B 11.00 am Anatomy of a Fall (151) 7
B 2.00 pm The Survival of Kindness (96) 35
B 4.00 pm Afire (102) 33
A 6.15 pm Theater Camp (94) 13
A 8.15 pm Beyond Utopia (119) 49

Saturday 26 August

A 11.45 am New Zealand's Best 2023 (82) 23
A 1.30 pm Are You There God? It's Me... (106) 41
A 3.45 pm Saint Omer (123) 31
A 6.15 pm Past Lives (106) 8
A 8.30 pm Blue Jean (97) 25

Sunday 27 August

A 11.00 am Ennio (156) 51
A 2.00 pm Ms. Information (100) 16
A 4.15 pm Monster (127) 15
A 6.45 pm Anatomy of a Fall (151) 7

Monday 28 August

B 12.00 pm Ms. Information (100) 16
B 2.00 pm Beyond Utopia (119) 49
B 4.15 pm Theater Camp (94) 13
A 6.15 pm Close to Vermeer (75) 55
A 8.00 pm How to Blow Up a Pipeline (103) 37

Tuesday 29 August

B 12.45 pm Ennio (156) 51
B 3.45 pm Monster (127) 15
A 6.15 pm Of an Age (100) 28
A 8.15 pm Kidnapped (125) 11

Wednesday 30 August

B 11.30 am Saint Omer (123) 31
B 2.00 pm May December (113) 13
B 4.15 pm Of an Age (100) 28
A 6.15 pm Ama Gloria (83) 24
A 8.00 pm Afire (102) 33

Thursday 31 August

B 11.45 am Riceboy Sleeps (117) 31
B 2.15 pm How to Blow Up a Pipeline (103) 37

Friday 1 September

B 12.00 pm Ama Gloria (83) 24
B 1.45 pm Kidnapped (125) 11
B 4.15 pm I Like Movies (99) 27
A 6.15 pm EO (86) 10
A 8.15 pm Riceboy Sleeps (117) 31

Saturday 2 September

A 10.45 am Perfect Days (123) 11
A 1.15 pm Squaring the Circle (101) 50
A 3.30 pm La Chimera (130) 33
A 6.15 pm May December (113) 13
A 8.30 pm How to Blow Up a Pipeline (103) 37

Sunday 3 September

A 11.00 am Robot Dreams (96) 38
A 1.00 pm Grant Sheehan... (119) 20
A 3.30 pm Close to Vermeer (75) 55
A 5.15 pm Kidnapped (125) 11
A 7.45 pm Saint Omer (123) 31

Monday 4 September

B 11.30 am La Chimera (130) 33
B 2.00 pm Grant Sheehan... (119) 20
B 4.15 pm Reality (85) 30
A 6.00 pm EO (86) 10
A 8.00 pm Squaring the Circle (101) 50

Tuesday 5 September

B 12.15 pm Close to Vermeer (75) 55
B 2.00 pm Last Summer (104) 35
B 4.15 pm EO (86) 10
A 6.15 pm I Like Movies (99) 27
A 8.15 pm May December (113) 13

Wednesday 6 September

B 11.00 am Radical (127) 29
B 1.30 pm Perfect Days (123) 11

Thursday 7 September

B 11.45 am Carmen (116) 25
B 2.15 pm Salvatore: Shoemaker of Dreams (109) 54
B 4.30 pm Building Bridges... (83) 18
A 6.15 pm Fallen Leaves (81) 9
A 8.00 pm Radical (127) 29

Friday 8 September

B 11.45 am Fallen Leaves (81) 9
B 1.30 pm The New Boy (116) 14
B 4.00 pm Little Richard: I Am Everything (101) 51
A 6.15 pm Reality (85) 30
A 8.00 pm Last Summer (104) 35

Saturday 9 September

A 11.15 am Robot Dreams (96) 38
A 1.15 pm Ngā Whanaunga Māori... 2023 (89) 22
A 3.15 pm Salvatore: Shoemaker of Dreams (109) 54
A 5.30 pm Monster (127) 15
A 8.00 pm Carmen (116) 25

Sunday 10 September

A 10.30 am Building Bridges... (83) 18
A 12.15 pm Little Richard: I Am Everything (101) 51
A 2.30 pm Perfect Days (123) 11
A 5.00 pm The New Boy (116) 14
A 7.30 pm Fallen Leaves (81) 9

Timaru

Information

Buying tickets

All sessions

» Full Price	\$17.00
» Student*	\$16.00
» Senior (60+)	\$14.00
» Child (15 and under)	\$10.00

Prices are GST inclusive and in NZD

Booking fee of \$1.20 per ticket applies to online ticket purchases. Credit card fees apply to online ticket purchases.

* Discount available on presentation of current relevant ID. Film Society concession price is not available to those holding Film Society three-film sampler cards.

Buying tickets

Online bookings: moviemaxdigital.co.nz

In-person bookings: Advance tickets are available for all sessions during normal opening hours or on the day at the Movie Max Cinemas box office during NZIFF dates and hours.

Ticket collection: All tickets booked in advance can be collected from the box office at Movie Max Cinemas counter.

Groups and schools: For group bookings of 20 or more people please contact:

» Milicent Ghosh
audiencedevelopment@nziff.co.nz

For school bookings please email:

» Nic Marshall schools@nziff.co.nz

Timaru venue

Movie Max Digital (MMT)

25 Canon St, Timaru | Phone: (03) 684 6987

- Fully accessible
- Accessible bathrooms
- 2 wheelchair spaces

Meet Up Eat Up: A selection of cold beverages and traditional movie snacks available.

Timaru Film Society

- nzfilmsociety.org.nz/timaru
- timarufilmsociety@gmail.com

Timaru schedule

Thursday 24 August

7.00 pm Anatomy of a Fall (151) 7

Friday 25 August

1.00 pm Past Lives (106) 8
 3.15 pm Saint Omer (123) 31
 5.45 pm EO (86) 10
 7.30 pm Monster (127) 15

Saturday 26 August

1.30 pm Close to Vermeer (75) 55
 3.15 pm La Chimera (130) 33
 5.45 pm Past Lives (106) 8
 8.00 pm How to Blow Up a Pipeline (103) 37

Sunday 27 August

11.30 am New Zealand's Best 2023 (82) 23
 1.15 pm Carmen (116) 25
 3.30 pm Ms. Information (100) 16
 5.30 pm Theater Camp (94) 13
 7.30 pm Beyond Utopia (119) 49

Tuesday 29 August

2.00 pm Close to Vermeer (75) 55
 3.30 pm May December (113) 13
 5.45 pm The New Boy (116) 14

Wednesday 30 August

1.30 pm EO (86) 10
 3.15 pm Perfect Days (123) 11
 5.45 pm Saint Omer (123) 31

Thursday 31 August

12.15 pm Anatomy of a Fall (151) 7
 3.15 pm Monster (127) 15
 5.45 pm Afire (102) 33
 7.45 pm Reality (85) 30

Friday 1 September

1.45 pm Fallen Leaves (81) 9
 3.30 pm The New Boy (116) 14
 5.45 pm Of an Age (100) 28
 7.45 pm Last Summer (104) 35

Saturday 2 September

11.15 am Ngā Whanaunga Māori...2023 (89) 22
 1.00 pm Perfect Days (123) 11
 3.30 pm Are You There God? It's Me... (106) 41
 5.45 pm May December (113) 13
 8.00 pm The Survival of Kindness (96) 35

Sunday 3 September

10.30 am Salvatore: Shoemaker of Dreams (109) 54
 12.45 pm Robot Dreams (96) 38
 2.45 pm Radical (127) 29
 5.15 pm Kidnapped (125) 11
 7.45 pm Fallen Leaves (81) 9

Gore

Due to substantial renovations at SBS St James Theatre, NZIFF 2023 will not be presented in Gore. We plan to return in 2024.

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How many donkeys play the role of EO in *EO*?*

Sunday 20 August Time and venue TBC
 Hosted by the Canterbury Film Society

*not necessarily a film quiz question

Find out the details at canterburyfilmsociety.org.nz

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Sweet As

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www.canterburyfilmsociety.org.nz

My Name is Alfred Hitchcock / UK 2022

CANTERBURY
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Notes in this brochure are written and compiled by members of the NZIFF promotions and publications teams, Head of Programming Michael McDonnell, Senior Programmer Sandra Reid, programmers Vicci Ho, Ant Timpson, Nic Marshall, Malcolm Turner, Leo Koziol and Craig Fasi. Dan Ahwa, Tom Augustine, Nick Bollinger, Chris Bourke, Kailey Carruthers, Doug Dillaman, Brannavan Gnanalingam, Libby Hakaraia, Adrian Hatwell, Tearepa Kahi, Andrew Langridge, Toby Manhire, Red Nicholson and Tim Wong also contributed notes. With thanks to proofreaders Rebecca McMillan and Cate Shave.

Views expressed in the brochure do not necessarily represent the views of the staff or trustees of the New Zealand Film Festival Trust.

Russell McVeagh

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Christchurch
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– 27 Aug

Ōtepoti
Dunedin
3 Aug
– 20 Aug

Whakatū
Nelson
23 Aug
– 10 Sep

Te Tihi-o-Maru
Timaru
24 Aug
– 3 Sep

nziff.co.nz



Whānau Mārama
New Zealand International
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