

Whānau Mārama

New Zealand  
International Film  
Festival  
2023



Tāmaki Makaurau  
Auckland  
19 Jul  
– 6 Aug

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# 54th Auckland International Film Festival

Whānau Mārama: New Zealand  
International Film Festival 2023

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**Additional Artwork:** Francisca Bayers  
**Print Management:** PMT Limited

**Concept and Design:** Inhouse  
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## Key to Screenings Information

**CIV:** The Civic, Auckland

**AWT:** ASB Waterfront Theatre, Auckland

**ACA:** Academy

**RIA:** Rialto Newmarket

**BDG:** Bridgeway

**HWD:** Hollywood Avondale

# Nau mai, Haere Mai

Strap in and get ready for 18 jam-packed days! We're excited to be bringing NZIFF 2023 to six cinemas and venues with 129 films, and welcoming international guests coming from the USA, Denmark, Taiwan and Australia. PLUS Live Cinema is back with Charlie Chaplin's family-friendly *The Circus*.

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. We're delighted to be part of Elemental AKL and contribute to making Tāmaki Makaurau a vibrant city this winter.

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 NZIFF 2023.

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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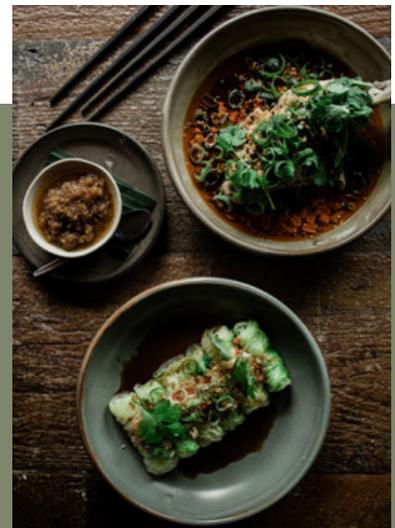
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Whānau Mārama  
New Zealand International  
Film Festival

# 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:

### Gold Star

Christine & Richard Didsbury, Matakana  
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### Festival Whānau

David North, Gore  
Anonymous (1)

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](https://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 Beaufils

**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.

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*

"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*

**Screenings**

A CIV Wed 19 Jul, 6.30 pm  
A CIV Sun 23 Jul, 11.45 am

 NZ classification TBC

# Kidnapped

Rapito

Centrepiece



**Director:** Marco Bellocchio

Italy/France/Germany 2023

125 mins

**Producers:** Beppe Caschetto,  
Simone Gattori

**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

Direct from Cannes this visually rich costume drama rips the jaw-dropping true story of the abduction of a young Jewish boy by the Catholic church from the pages of history.

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. Unbeknown to his parents, young Edgardo had been secretly baptised by his family's doting 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. A sinewy period piece, it uses the true story of a

young Jewish boy who was almost literally 'kidnapped' by the Vatican in the mid-19th century as a study in what happens when fragile human values come up against an autocratic system underpinned by immovable dogma.

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

There's also a dark vein of deadpan comedy in a film in which we see, at one point, a slightly dazed Christ descend from the cross and pad through the opulent halls of the Vatican, or an animated cartoon pope being chased by rabbis who want to circumcise him. Bellocchio knows how to dose these extravagant moments, weaving them into the story but also forcing 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*

"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*

## Screenings

A CIV Sun 30 Jul, 4.30 pm

B CIV Fri 4 Aug, 10.00 am

A BDG Sat 5 Aug, 7.30 pm



# 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.

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*

"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*

## Screenings

B CIV Thu 3 Aug, 10.15 am  
A CIV Sun 6 Aug, 7.00 pm

**M** Violence

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# The Circus

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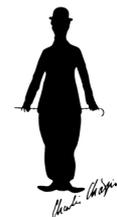
**Director, Producer,  
Screenplay, Editor:**  
**Charlie Chaplin**

USA 1928 | 75 mins

**Cinematography:** Roland Totheroh  
**Cast:** Charlie Chaplin, Merna Kennedy,  
Al Ernest Garcia, Henry Bergman

**Music:** Charlie Chaplin  
B&W Silent film with English intertitles

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Charlie Chaplin™ © Bubbles Incorporated S.A.



Roll up, roll up, the circus is in town. Live Cinema is back at NZIFF and what better way to celebrate than with the master himself—don't miss *The Circus* featuring the 1969 score written by Sir Charlie Chaplin, performed by the Auckland Philharmonia Orchestra and conducted by Vincent Hardaker.

Welcome back to Live Cinema in Auckland's mighty Civic with the Auckland Philharmonia Orchestra! It's been far too long since we've had this opportunity, and we're celebrating with Charlie Chaplin's cheeriest feature, which earned him a special award for writing, directing and starring at the inaugural Academy Awards in 1929.

Chaplin's Tramp stumbles into the circus arena as a lonely thief and exits transformed. As he walks a tightrope of love and loneliness, he dodges lions, mules, and a despicable ringmaster, who has only hired him because his mess-ups are much funnier than his deliberate attempts at humour.

In many ways, the film is a love-letter to the community of performers and an allegory for Chaplin's own showbiz journey, from struggling at the lowest levels of vaudeville to becoming the most famous person in the world. As a filmmaker, he relishes the details of his pocket world: the rickety caravans, the fortune teller's table, the magician's wardrobe. Chaplin's master cinematographer

Roland Totheroh is at the height of his powers: shadows loom over the circus grounds; foggy greys comfort our lonely protagonist; the spotlight transforms tatty props and dusty ground into a magical realm.

This enchanting film rose from the ashes of Chaplin's scandalous-at-the-time divorce from Hollywood starlet Lita Grey. Grey's lawyers halted the release, but this was not the most dramatic obstacle Chaplin faced. Gales, fire and theft ravaged the sets and props before and during shooting. His beloved mother died. And then the Internal Revenue Service came knocking. Despite challenges that made the arduous shoot of *The Gold Rush* look like a walk in the park, Chaplin persevered, and *The Circus* became an instant success upon its delayed release.

*The Circus* was one of the biggest films of the silent era and can only be fully appreciated on the enormous screen of a genuine picture palace, with live musical accompaniment. The Auckland Philharmonia Orchestra will perform Chaplin's own score, created for its 1969 re-release. Bring the

whole family for an unforgettable experience.

Live Cinema is back, bigger and better than ever! Come one, come all, dress up and join *The Circus!*  
— Lucy Goldsbro, Andrew Langridge

Conductor **Vincent Hardaker** steps up to the podium for the first time to conduct Live Cinema and says he is excited to be part of this special performance.

"I know how much the orchestra and Auckland loves this event and I'm delighted to be a part of it. Charlie Chaplin is a classic of the silent film era and this film is a unique opportunity for people of all ages to come along and experience the magic of cinema and live music from the APO."

A graduate of the New Zealand School of Music, until recently Vincent was the APO's Resident Conductor following a year as the orchestra's inaugural Assistant Conductor in Residence.

He has since conducted the New Zealand Symphony Orchestra and the Tasmanian Symphony Orchestra.

"Chaplin—a great cinema auteur—revealed his innermost feelings through his films. In *The Circus*, he fashioned a scenario that places The Tramp within the confines of a circus and, in so doing, documents, celebrates, and memorializes his own position as the greatest clown of his time. And, that accomplishment—beyond the wonderful comedy—ranks *The Circus* a major Chaplin film of considerable importance."

— Peter Debruge, *Variety*

## Screenings

📍 CIV Sun 6 Aug, 4.30 pm  
Special prices apply – see p80



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 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*

"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 Zacharek, *Time*

### 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

### Screenings

|       |                     |
|-------|---------------------|
| A BDG | Fri 21 Jul, 6.15 pm |
| A HWD | Wed 26 Jul, 8.30 pm |
| A CIV | Thu 27 Jul, 6.15 pm |
| B CIV | Wed 2 Aug, 4.00 pm  |

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

## Past Lives

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 syncopated 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, 12 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 12 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

**"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*

**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

**Q&A:** Celine Song\*

Presented in association with

## Metro

### Screenings

A CIV Wed 2 Aug, 6.15 pm\*  
B CIV Thu 3 Aug, 12.30 pm\*

**M** Offensive language

## 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*

"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*

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

— Guy Lodge, *Variety*

**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

### Screenings

B CIV Thu 20 Jul, 12.45 pm  
A CIV Sun 23 Jul, 6.00 pm  
A BDG Sun 6 Aug, 3.15 pm

**TBC** NZ classification TBC

## 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 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

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

—Patrice Witherspoon, *Screen Rant*

### 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, Kailen Miller, Kyle Miller, Tyzailan Roderick, Tyler Rockman Spencer

**Festivals:** Cannes (In Competition), Sydney 2023

### Screenings

|       |                     |
|-------|---------------------|
| A CIV | Sat 29 Jul, 6.00 pm |
| B CIV | Mon 31 Jul, 3.30 pm |
| A BDG | Sun 6 Aug, 5.45 pm  |

**M** Adult themes

## 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



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*

**"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*

### 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:** Sammy Burch. Based on a story by Sammy 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

### Screenings

|       |                     |
|-------|---------------------|
| A RIA | Sat 22 Jul, 8.15 pm |
| B CIV | Thu 3 Aug, 3.30 pm  |
| A CIV | Sat 5 Aug, 6.15 pm  |

**TBC** NZ classification TBC

## 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



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*

**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

### Screenings

A CIV Sat 22 Jul, 6:15 pm  
B CIV Fri 28 Jul, 3:45 pm

**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 suggests both ebb and flow, growth and retreat. Sakamoto's



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*

**Director, Editor:**

**Kore-eda Hirokazu**

Japan 2023 | 127 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

**TBC** *NZ classification TBC*

We bring back six favourite films, two of which have previously screened at NZIFF and played seminal roles in shaping the film festival as it is today. Included in this collection is the premiere of a new 4K restoration of New Zealand film *Bread and Roses* celebrating its 30th anniversary.

# Retrospective

## Detour

Presented in  
association with



**Director:** Edgar G. Ulmer  
USA 1945 | 69 mins  
**Producer:** Leon Fromkess  
**Screenplay:** Martin Goldsmith,  
Martin Mooney  
**Editor:** George McGuire  
**Costume Designer:** Mona Barry  
**Cast:** Tom Neal, Ann Savage,  
Claudia Drake  
4K Restoration

When nightclub pianist Al Roberts decides to hitch-hike across America to reunite with his girlfriend, he's on the road to his own destruction. This isn't a spoiler: Al's at the end of said road at the beginning of *Detour*, a dirty, broken shell of a man. It's getting there that's the tale, and while Al (Tom Neal, haunted like few can be) may be the architect of his own destruction, it's the arrival of a wrecking ball named Vera that begins those proceedings in excruciating slow motion. As frightening of a femme fatale as there ever was, Vera (Ann Savage, perhaps the most aptly named actress in cinema) leads Al down the path of no return, to an unforgettable and diabolical climax.

While director Edgar Ulmer's claim that *Detour* was shot in six days has been debunked, this potent and pungent Poverty Row film nonetheless vastly transcends its modest roots. Even after its

much-belated canonisation, its public domain status meant that most have only seen copies as dirty and broken as its leads. A recent 4K restoration finally gives Ulmer's classic the long-overdue audiovisual respect it deserves, but nothing could ever cleanse the grime from *Detour's* dark heart. — Doug Dillaman

### Screenings

A HWD Wed 2 Aug, 6.15 pm  
A AWT Sat 5 Aug, 2.00 pm



## The Munekata Sisters

*Munekata kyodai*



**Director:** Yasujiro Ozu  
Japan 1950 | 114 mins  
**Producers:** Hideo Koi,  
Hiroshi Higo  
**Screenplay:** Kogo Noda,  
Yasujiro Ozu. Based on the novel  
by Jiro Osaragi  
**Cast:** Kinuyo Tanaka, Hideko  
Takamine, Ken Uehara, Sanae  
Takasugi, Chishu Ryu  
**Language:** Japanese with  
English subtitles  
4K Restoration

Having been lured to make a film for Toho with a lucrative offer, *The Munekata Sisters* marks Yasujiro Ozu's first departure from his usual studio Shochiku, albeit with the caveat of agreeing to use the Toho's story and actors. It proved to be no impediment with the master filmmaker delivering an atmospheric drama in the best Ozu manner.

"Two of Japan's greatest actresses and several leading actors were assembled for this stunning 'prestige production,' which Ozu was commissioned to direct. The Munekata sisters—Setsuko (played by Mizoguchi veteran Kinuyo Tanaka) and Mariko (Naruse star Hideko Takamine)—reveal the two poles of postwar Japanese society. Feisty and modern, Mariko dresses in western attire and represents the liberated woman, while the placid and traditional Setsuko dresses in

kimonos. To emphasize the tensions between modernity and tradition, between the old Japan and the new, Ozu employs a series of picturesque settings such as the Moss Temple in Kyoto, a mountain villa in Hakone, and the Yakushiji Temple near Nara. Though more linear and elaborately mounted than any other Ozu film, *The Munekata Sisters* is typically rigorous and exquisitely composed. In the end Ozu manages to wrest profound emotion from convention." — Harvard Film Archive

### Screenings

A ACA Sun 23 Jul, 1.00 pm  
B ACA Wed 26 Jul, 11.30 am



NZ classification TBC

## 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 direction, but it's the epic of common experience she embodies that gives it such substance. Audiences may be startled into delighted acquaintance with a thousand nuances of an earlier New Zealand, but there's nothing conservative or nostalgic about this view of our past. A long time in the gestation, this is a richly developed, highly detailed and beautifully realised piece of work. — Bill Gosden

**“There is a fierce glow to Picot's performance that never lets us seriously question the truth of the life she is recreating or the integrity of the woman who lived it.”**

— Neil Jillett, *Melbourne Age*

**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

**Q&A: Gaylene Preston\***

### 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**  
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### Screenings

A AWT Sun 30 Jul, 1.15 pm\*  
B AWT Thu 3 Aug, 11.30 am

**PG** Violence

## 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...



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

**“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*

**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

4K Restoration

### Screenings

A CIV Sun 30 Jul, 7.45 pm  
B CIV Wed 2 Aug, 10.45 am

**PG** Supernatural themes

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## Chocolat

Beloved French filmmaker Claire Denis began her career working for Wim Wenders and Jim Jarmusch before going on to direct an incredibly diverse oeuvre (*Both Sides of the Blade* [NZIFF 2022]; *Stars At Noon* [NZIFF 2022]; *Beau Travail* [NZIFF 2021]; *High Life* [NZIFF 2019]; *Let the Sunshine In* [NZIFF 2017]; *White Material* [NZIFF 2010]; *35 Shots of Rum* [NZIFF 2009]; *The Intruder* [NZIFF 2005]; *Friday Night* [NZIFF 2003]; *Trouble Every Day* [NZIFF 2002]), receiving widespread acclaim for her elliptical narrative and visual style, inspiring cinephiles the world over from filmmakers Barry Jenkins (*Moonlight*) and Mati Diop (*Atlantics*) to long-time NZIFF Festival Director Bill Gosden, who programmed nearly every one of the auteur's films during his tenure. His love of Claire Denis' films can be traced all the way back to her debut, *Chocolat*.

"In her multi-layered, languorously absorbing feature debut, Claire Denis draws on her own childhood experiences growing up in colonial French Africa, exploring many of the themes that would recur throughout her work. Returning to the town where she grew up in Cameroon after many years living in France, a white woman (Mireille Perrier) reflects on her relationship with Protée (Isaach De Bankolé), a Black servant with whom she formed a friendship while not fully grasping the racial divides that governed their



worlds." — David Hudson, *Criterion*  
 "It's astonishing how early on in her career Denis had a handle on her distinct brand of visual composition. Hers is a genius for showing not telling, for laying out surfaces that are rich with implication and for conducting details until there is a heady picture that is minutely observant with a sweep that reaches from heaven to hell." — Sophie Monks Kaufman, *Little White Lies*

"[*Chocolat*] is about how racism can prevent two people from looking each other straight in the eyes, and how they punish each other for the pain that causes them."

— Roger Ebert

**Director:** Claire Denis

France 1988 | 104 mins

**Producers:** Alain Belmondo, Jean-Paul Belmondo, Gérard Crosnier

**Screenplay:** Claire Denis, Jean-Pol Fargeau

**Cinematography:** Robert Alazraki

**Editors:** Monica Coleman, Claudine Merlin, Sylvie Quester

**Production Designer:** Thierry Flamand

**Costume Designer:** Christian Gasc

**Cast:** Isaach De Bankolé, Giulia Boschi, François Cluzet

**Language:** French with English subtitles

**Festivals:** Cannes (In Competition), Toronto 1988; Rotterdam 1989; Auckland, Wellington 1990

4K Restoration

### Screenings

B CIV Fri 21 Jul, 10.30 am  
 A CIV Sat 22 Jul, 1.15 pm

PG

## Suzhou River

*Suzhou he*

One of the trademark films of the sixth generation, *Suzhou River* catapulted Chinese cinema into the next millennium as a rustic, radically sublime take on neo-noir and Hitchcockian obsession. This gorgeously grainy restoration harnesses the film's improvised energy, rekindling the excitement of renegade filmmaking at the turn of the new century.

Vibing off American crime capers, Wong Kar-wai love stories, and the evergreen influence of the French new wave, Lou Ye's restless direction spins like a carousel around a Shanghai videographer, whose impromptu images of urban decay depict the spread of post-Cultural Revolution alienation; a motorcycle courier entangled in a gangland plot; and their mysterious girlfriends, who may or may not be the same person. Originally banned for its rebellious spirit—Lou screened it internationally without State permission—*Suzhou River* still crackles with the same defiant, expressive cinematic fire decades later. — Tim Wong

"Regardless of what you think may be the answer(s) to the various riddles presented by *Suzhou River*, one thing is for certain: the entire film is lovely to look at. Originally shot on Super 16 film, the new restoration doesn't scrub away any of the grain from the original images, ensuring that the



film's gritty, underworld atmosphere remains intact and preserving a rich color palette that feels decidedly vintage despite having been shot only twenty-three years ago." — Lee Jutton, *Film Inquiry*

"Its radical indeterminacy, its abyss of unstable identities and unresolved mysteries, is at the heart of Lou's bold political diagnostics."

— Richard Brody, *New Yorker*

**Director:** Lou Ye

China 2000 | 79 mins

**Producers:** Nai An, Philippe Bober

**Screenplay:** Lou Ye

**Cinematography:** Wang Yu

**Editor:** Karl Riedl

**Production Designer:** Zhuoyi Li

**Cast:** Zhou Xun, Jia Hongsheng, Hua Zhongkai, Yao Anlian, Nai An

**Language:** Mandarin with English subtitles

4K Restoration

### Screenings

B ACA Tue 1 Aug, 12.30 pm  
 A ACA Sat 5 Aug, 6.30 pm

M

We proudly present a slate of powerful local films that illuminate and challenge our national character. Featuring nine World Premieres, 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.

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 *Bread and Roses* (p17) and *Billion Dollar Heist* (p61)

# 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  
**World Premiere**  
**Q&A: Michael Duignan\***

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

A HWD Sun 23 Jul, 6.30 pm\*  
B ACA Tue 25 Jul, 3.45 pm\*  
A ACA Wed 26 Jul, 8.15 pm\*

**TBC** 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  
**World Premiere**  
**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.

The camera tracks the scientist through both professional and personal life, following along on

innumerable media meetings and watching her household brace for impact. Things take a darker turn when the toxic messaging grows to include harassing phone calls, vitriolic video messages and publication of the family's home address.

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

A AWT Sun 23 Jul, 5.45 pm\*  
B AWT Mon 24 Jul, 1.15 pm\*

**E** 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 2023, *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 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*

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

— Jason Bailey, *The Playlist*

**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

**Q&A:** Alice Englert\*

Presented in association with

**FLICKS**

### Screenings

A CIV Fri 28 Jul, 6.15 pm\*  
B CIV Mon 31 Jul, 1.00 pm\*

**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 humour, 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.



"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

**Director, Screenplay:**  
**Tom Sainsbury**

Aotearoa NZ 2023 | 94 mins

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

**Cinematography:** Milon Tesiram

**Editor:** Gabriel Lunte

**Production Designer:** Madilyn Davidson

**Costume Designer:** Sacha Young

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

**World Premiere**

**Q&A:** Tom Sainsbury\*

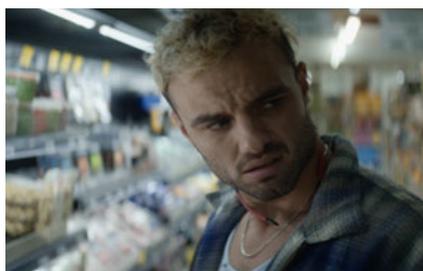
An audio-described screening will screen on **Sunday 6 August**. See p79 for details about Accessibility Screenings.

### Screenings

A CIV Fri 21 Jul, 8.30 pm\*  
A HWD Sat 22 Jul, 3.00 pm\*

**R16** Violence, offensive language and horror

# Home Kills



**Director, Screenplay, Editor: Haydn Butler**  
 Aotearoa NZ 2023 | 110 mins  
**Producers:** Matt Hicks, Pete Cameron, Josh McKenzie, Vanessa Arden-Wood, Haydn Butler  
**Cinematography:** Alex Jenkins  
**Cast:** Cameron Jones, Josh McKenzie, Mavournee Hazel, Dahnu Graham, Stefan Dennis  
**World Premiere**  
**Q&A: Haydn Butler\***

Times are tough in the rural town of Mata and nobody knows that better than brothers Tom (Cameron Jones) and Mark (Josh McKenzie) who, following the suspicious death of their father, have begrudgingly inherited the family “home kills” business. With his first child on the way and a loose-cannon of a sibling to deal with, Tom soon finds himself wrestling with some ghoulish ideas for business development.

Written with a stony realism and shot through with deadpan Kiwi humour, *Home Kills* presents a grim view of smalltown New Zealand that makes the ensuing macabre antics plausible enough to follow with a smirk. When the brothers haphazardly find themselves in the role of country hitmen, making the bodies of unpopular townsfolk disappear for a price, they remain sympathetic as bumbling victims of circumstance—until they’re not.

Director Haydn Butler slowly tightens the noose with the mischievous glee of a Coen brother as smalltown social claustrophobia starts to get the better of the butcher boys. Pursued (in very laid-back fashion) by the town cop, squeezed by a local gangster and his drunken goons, increasingly frustrated with his brother, and forced to keep dark secrets from his loved ones, Tom stoically trudges the gravel road towards an inevitably grizzly climax. — Adrian Hatwell

### Screenings

A HWD Thu 3 Aug, 6.15 pm\*  
 B ACA Fri 4 Aug, 3.45 pm\*

**TBC** NZ classification TBC

# Building Bridges: Bill Youren’s Vision of Peace



**Director, Cinematography, Editor: John Christoffels**  
 Aotearoa NZ 2023 | 83 mins  
**Producer:** Alexandra Porter  
**Screenplay:** James Beattie, Richard Bullen, Paul Millar  
**With:** Geoff Robinson, Kim Garrett, Paul Millar, Roy Montgomery  
**World Premiere**  
**Q&A: John Christoffels\***  
**Introduction\*\***

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.

*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 twenty-first century superpowers. The documentary also captures his growing disillusionment with the way leftist movements shifted over the course of the century. Director John Christoffels has compiled a gentle portrait of an ordinary man capturing extraordinary things. — Brannavan Gnanalingam

### Screenings

A AWT Sat 29 Jul, 11.30 am\*  
 B AWT Mon 31 Jul, 1.45 pm\*\*

**E** Documentary film exempt from NZ Classification labelling requirements

ON NOW

# EGYPT

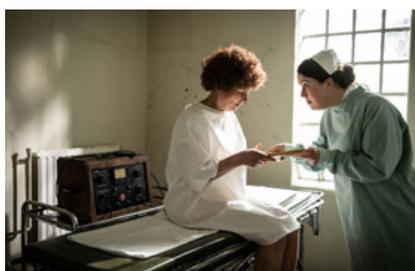
## IN THE TIME OF PHARAOHS

Journey back to a fascinating ancient world.  
**Exhibition at Auckland Museum.**

AM

Presented in partnership with Adventure World. Tāmaki Paenga Hira Auckland War Memorial Museum

# The Strangest of Angels



**Director, Producer: Rebecca Tansley**  
 Aotearoa NZ 2023 | 57 mins  
**Screenplay, Libretto:** Georgia Jamieson Emms  
**Music:** Kenneth Young with Anna Leese  
**Cast:** Anna Leese, Jayne Tankersley  
**Performed by:** the Christchurch Symphony Orchestra with conductor Kenneth Young  
**World Premiere**  
**Q&A: Rebecca Tansley\***

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 with 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.

Ending as Janet’s lobotomy is cancelled after she wins a literary prize, she is presented with a typewriter 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 the innovative directorship of Thomas de Mallet Burgess and with Tansley’s film, can be enjoyed by even more. Bravo. — Sally Woodfield

### Screenings

A AWT Wed 26 Jul, 6.15 pm\*  
 B AWT Thu 27 Jul, 11.45 am\*  
 A BDG Sun 30 Jul, 11.45 am\*

**M** Suicide references

## 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



“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*

**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

**World Premiere**

**World Premiere**

**Q&A:** Cushla Dillon & Andrew Moore\*

**Special Event:** Gig with Cash Guitar featuring Chris Heazlewood and special guests will follow the screening on **Friday 28 July** at Hollywood Avondale. Limited Film + Gig tickets available.

### Screenings

A HWD Fri 28 Jul, 8.30 pm\*  
A ACA Sun 30 Jul, 7.00 pm\*  
B ACA Mon 31 Jul, 3.45 pm\*

**E** Documentary film exempt from NZ Classification labelling requirements

## Grant Sheehan: Light, Ghosts & Dreams



**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\*

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. In this film Sheehan recounts his own exceptional career.

A prolific creative, the photographer has published more than twenty-four books, as well as having work in magazines, museums, and exhibitions around the globe. 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.

Not just a busy author of his own books, Sheehan has 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 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 delves into Sheehan’s extraordinary career the only way that makes sense—through his own unique lens and artistry.  
— Adrian Hatwell

### Screenings

B ACA Fri 4 Aug, 10.45 am\*  
A ACA Sat 5 Aug, 11.15 am\*

**E** Documentary film exempt from NZ Classification labelling requirements

## Red Mole: A Romance



Photo credit: Joe Bleakley

**Director:** Annie Goldson

Aotearoa NZ 2023 | 82 mins

**Cinematography:** Renke An, Daniel Guzmán, Peter Simpson

**Editors:** Annie Goldson, Cushla Dillon, Harry Ashley

**Music Producer:** Ewan Collins

**Original Composition:** Jean McAllister and Tony McMaster

**Motion Graphics:** Jon Baxter

**Archival Research:** Harry Ashley, Ben Goldson, Heather Wallace

**Q&A:** Annie Goldson\*

“Someday, all theatre will be like this.” The slogan on Red Mole posters was characteristically brash. For nearly thirty 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 greaspaint 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 troika whose talents and energy fuelled the momentum: stentorian-voiced Alan

Brunton, the tenacious performer Sally Rodwell, and the multi-media phenomenon Deborah Hunt.

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.  
— Chris Bourke

### Screenings

B AWT Fri 4 Aug, 1.00 pm\*  
A AWT Sat 5 Aug, 6.00 pm\*

**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 Wairoa Film Festival, and Craig Fasi (Niue), Director of Pollywood Film Festival.

Support these homegrown films and vote for your favourites at the screenings in Tāmaki Makaurau.

Films are listed in the order that they will screen. 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.



## Toulouna 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**

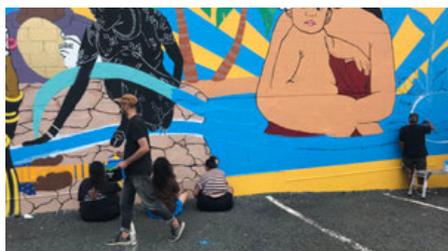
*“Visually confrontational with ritualistic connotations of an environment we may have never considered.” — CF*



## Kōkako

**Director, Screenplay:** Douglas Brooks (Te Ati Haunui-a-Pāpārangi, Ngāti Tuwharetoa, Ngāti Kahungunu, Ngāti Pākehā) | **Aotearoa NZ 2023** | **Producer:** Patsy Burke  
In 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 Siilotio-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**

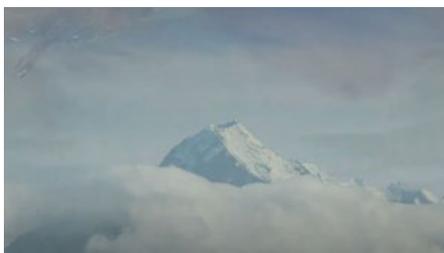
*“Mental, physical, emotional and spiritual challenges are essential to give perspective of who you are. Mako reflects on self-empowerment and the reward of uplifting others.” — CF*



## 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** | In 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) | **Cast:** Rickylee Russell-Waipuka, Mahutonga Hotere, Shavaughn Ruakere, Teone Kahu, Erina Daniels, Neila Kahu | **Aotearoa NZ 2023** | **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

A AWT Sat 22 Jul, 1.00 pm\*  
B AWT Mon 24 Jul, 4.00 pm\*\*

### Q&A: Filmmakers\*

### Introduction\*\*

# 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 by voting for your favourite at the screenings.

"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**

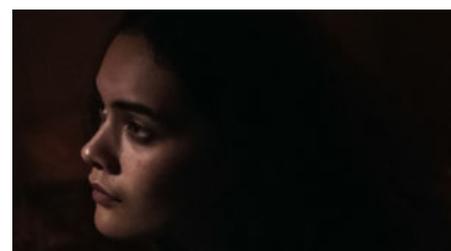
A fashion model navigates courtship amidst the day-to-day irritations and misconceptions of who she is.



## 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 **Cinematography:** Matt Henley  
**Editor:** Chloe Laing | **Music:** David Long | **Cast:** Luz-Eliana Folau-Vrown, Maurea Perez-Varea, Kasi Valu, Seiyon Thompson-Tonga, Brett Taefu, Vatesoni Filiikitonga, Matt Sutherland | 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 | **Cinematography:** 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:** Pulkit Arora | **Aotearoa NZ 2022**  
**Producers:** Rachel Fawcett, Shuchi Kothari  
**Cinematography:** 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

A AWT Sat 29 Jul, 6.00 pm\*  
B AWT Mon 31 Jul, 4.00 pm\*\*

Q&A + Awards: Filmmakers\*  
Introduction\*\*



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 encounters strained relationships, particularly with Gloria's son, César. Adjusting to her new surroundings, Cléo realises the demands on Gloria's attention, including familial obligations and a rekindled romance. Through these challenges, Cléo 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

A AWT Sun 23 Jul, 3.30 pm  
B AWT Mon 24 Jul, 11.15 am  
B ACA Thu 3 Aug, 10.45 am  
A BDG Sat 5 Aug, 5.45 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 fomented and paranoia grows. The situation is exacerbated by their "guest" Miguel who chafes at the strict rules of his confinement and the inferior state of living he is made to endure.

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

B CIV Fri 28 Jul, 1.15 pm  
A CIV Mon 31 Jul, 8.45 pm  
A HWD Fri 4 Aug, 6.15 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



“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*

**Director, Screenplay:**  
**Georgia Oakley**

UK 2022 | 97 mins

**Producer:** Héliène 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

### Screenings

|       |                     |
|-------|---------------------|
| B CIV | Fri 21 Jul, 3.45 pm |
| A HWD | Mon 24 Jul, 6.15 pm |
| A CIV | Thu 27 Jul, 8.30 pm |
| A RIA | Sat 5 Aug, 8.00 pm  |

**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



well-mounted, dreamlike moments of abstraction. The film has the feel of a passionate first-timer blazing their own path away from genre conventions. It is a musical with only a few, memorable, songs; it is a dance movie which wields its choreography as stylistic interludes from the action of the drama. Though this *Carmen* ultimately bears little resemblance to the specifics of Bizet’s masterwork, it remains a smouldering, tragic tale of passion that is guaranteed to leave its mark on audiences. — Tom Augustine

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

— Tomris Laffly, *The Wrap*

**Director, Choreography:**  
**Benjamin Millepied**

Australia/France 2022

116 mins

**Producers:** Dimitri Rassam, Rosemary Blight

**Screenplay:** Benjamin Millepied, Alex Dinclaris, Loïc Barrère

**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**

### Screenings

|       |                      |
|-------|----------------------|
| B AWT | Mon 31 Jul, 11.15 am |
| A AWT | Fri 4 Aug, 6.30 pm   |
| A BDG | Sat 5 Aug, 11.30 am  |
| A ACA | Sun 6 Aug, 4.45 pm   |

**R13** Violence, offensive language and sex scenes

## GAGA

Grandpa Ha-yong (Wilang Noming), the patriarch of an Indigenous Taiwanese Atayal family living in the highlands, has followed the tradition of gaga—a traditional values system—all his life, but the younger generations have little interest in keeping it alive. The family's last piece of land is being targeted by the mayor, and when Grandpa suddenly dies, his eldest son Pasang (Wilang Lalin) decides to run for mayor as a way to keep the land in the family. Between financial stress, an unwanted pregnancy and simmering family tensions, the three generations must learn the importance of their relationships and keeping their traditions alive as modern society continues to threaten their culture, heritage and way of life.

This charming, heart-warming family drama is an accomplished third feature from Laha Mebow, Taiwan's first female Indigenous director, the film is anchored by naturalistic and moving performances from its largely nonprofessional cast to tell a nuanced tale of Indigenous life in Taiwan. It was awarded Best Director and Best Supporting Actress at the prestigious Golden Horse Award in Taiwan, as well as Best Director at Singapore International Film Festival 2022 (Asian Feature Competition). — Vicci Ho



"GAGA continues to raise awareness for the plight of these defining aspects of Taiwan's identity, and offers a fascinating window into a way of life that is in serious danger of disappearing completely." — James Marsh, *South China Morning Post*

"An honest, compelling look at the ups and downs of life in a tight-knit community."

— Han Cheung, *Taipei Times*

**Director:** Laha Mebow

Taiwan 2022 | 112 mins

**Producers:** Eric Liang, Arthur Chu

**Screenplay:** Laha Mebow, Hsieh Hui Ching

**Cinematography:** Garvin Chan,

Aymerick Benjamin Pilarski

**Editor:** Chien Chih Chen

**Production Designer:** Yao Kuo-Chen

**Music:** Baobu Badulu

**Cast:** Wilang Noming, Kagaw Piling, Wilang Lalin, Ali Batu, Gaki Baunay, Esther Huang, Yasuy Silan, Yukan Losing, Buya Watan

**Languages:** Tayal, Mandarin and Hokkien, with English and Chinese subtitles

**Festivals:** Golden Horse, Singapore 2022; Sydney 2023

**Q&A:** Laha Mebow\*

### Screenings

A AWT Thu 3 Aug, 8.15 pm\*  
B AWT Fri 4 Aug, 3.30 pm\*

**TBC** NZ classification TBC

## 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* 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... The movie leaves an exceptional impression." — Sarah Manvel, *Critic's Notebook*

### Screenings

A RIA Fri 21 Jul, 6.15 pm  
A CIV Mon 24 Jul, 8.45 pm  
A BDG Sat 29 Jul, 8.15 pm  
B CIV Fri 4 Aug, 1.15 pm

**M** Offensive language & nudity

## Fremont



**Director, Editor:**

Babak Jalali

USA 2023 | 91 mins

**Screenplay:** Babak Jalali, Carolina Cavalli

**Cinematography:** Laura Valladao

**Music:** Mahmoud Schricker

**Cast:** Anaita Wali Zada, Gregg Turkington, Jeremy Allen White

**Languages:** English, Dari and Cantonese with English subtitles

**Festivals:** Sundance, SXSW, San Francisco 2023

"The fortune you're looking for is in another cookie," reads one of the many custom fortune cookie messages featured in *Fremont*, a lovely, low-budget mood piece with a hypnotically deadpan temperament... While Iranian filmmaker Babak Jalali's easygoing fable-like movie serves up such oracular tidbits in abundance, this one defines his central character best. She is Donya (real-life Afghan refugee Anaita Wali Zada), a lonesome and restless Afghan immigrant working at a family-owned fortune cookie factory in San Francisco by day, and enduring severe insomnia by night, in a Fremont apartment complex that also houses other immigrants from her motherland...

Shot in misty black-and-white and co-scripted by Jalali and Carolina Cavalli with a straight-faced sense of humor, *Fremont* is a quasi-comedy

that strikes a vibe akin to the films of Jim Jarmusch... In its final chapter, *Fremont* rewards the viewer with a splendid cameo: Jeremy Allen White (yes, everyone's favorite chef, thanks to *The Bear*) appears as a handsome and inquisitive mechanic who's helpful to Donya—and who might turn out to be something more. In its final moments, the potency of *Fremont* sneaks up on you. You go in reluctant and even skeptical, and come out wondering how and why you're moved to tears." — Tomris Laffly, *Variety*

### Screenings

B AWT Fri 21 Jul, 2.00 pm  
A AWT Wed 2 Aug, 8.45 pm  
A ACA Sun 6 Aug, 7.00 pm

**TBC** NZ classification TBC

## 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 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

**"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*

**Director:** Ali Abbasi  
Denmark/Germany/France/  
Sweden/Jordan/Italy 2022  
117 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

### Screenings

B CIV Mon 24 Jul, 3.30 pm  
A CIV Tue 25 Jul, 8.45 pm  
A HWD Sun 30 Jul, 7.15 pm

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

## I Like Movies



**Director, Screenplay:**  
Chandler Leveck

Canada 2022 | 99 mins

**Producers:** Chandler Leveck,  
Lindsay Blair Goeldner, Evan  
Dubinsky

**Cinematography:** Rico Moran

**Cast:** Isaiah Lehtinen,  
Romina D'iglo, Krista Bridges,  
Percy Hynes White

**Festivals:** Toronto 2022, Sydney  
2023

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 Sandler Brothers made it 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. Writer/Director Chandler Leveck 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 Leveck'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

A CIV Wed 26 Jul, 6.15 pm  
B CIV Thu 27 Jul, 3.45 pm  
A RIA Sat 29 Jul, 8.30 pm  
A HWD Mon 31 Jul, 6.15 pm

**M** Offensive language  
& sexual references

## If Only I Could Hibernate

*Baavgai bolohson*



**Director, Screenplay:**  
Zoljargal Purevdash

Mongolia/France/  
Switzerland/Qatar 2023

99 mins

**Music:** Johann Curtet

**Cast:** Battsooj Uurtsaikh,  
Nominjiguur Tsend,  
Tuguldur Batsaikhan

**Language:** Mongolian with  
English subtitles

**Festivals:** Cannes (Un Certain  
Regard) 2023

As the first Mongolian film to play in the Official Selection at Cannes, Zoljargal Purevdash's accomplished debut is a gentle and poignant look at the socioeconomic changes transforming modern-day Mongolia.

Ulzii (Battsooj Uurtsaikh), a poor 15-year-old who lives in a yurt with his mother and three siblings in the outskirts of Ulaanbaatar, is a talented physics student at school. Hoping to attend university one day, he is encouraged by his teacher to train for a national competition and win a scholarship to one of the best schools in the country. However, when his struggling alcoholic mother leaves to find work in the countryside, Ulzii must take care of his younger siblings while balancing his academic life. As the brutal Mongolian winter sets in and heating becomes more difficult, Ulzii, too proud to ask for help, begins to drift further away from his aspirations in a bid to survive.

With affecting and charming performances from its young cast, *If Only I Could Hibernate* is gentle in its pace but does not shy away from highlighting the devastation faced by a traditionally nomadic nation in the name of increasing "economic development", shining a spotlight on those left behind. — Vicci Ho

### Screenings

B ACA Tue 25 Jul, 11.30 am  
A ACA Wed 26 Jul, 6.15 pm  
A RIA Sat 5 Aug, 6.00 pm

**M** Offensive language

## 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,  
Eslam 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

A ACA Fri 28 Jul, 6.15 pm  
B RIA Wed 2 Aug, 2.00 pm  
A RIA Sat 5 Aug, 3.45 pm

**M** *Offensive language & adult themes*

## Inside



**Director:** Vasilis Katsoupis  
Greece/Germany/Belgium  
2023 | 105 mins  
**Producer:** Giorgos Karnavas,  
Konstantinos Kontovrakis,  
Marcos Kantis, Dries Phlypo  
**Screenplay:** Ben Hopkins  
**Art Curator:** Leonardo Bigazzi  
**Music:** Frederik Van De Moortel  
**Cast:** Willem Dafoe, Gene  
Bervoets, Eliza Stuyck  
**Festivals:** Berlin 2023

*Inside* follows Nemo (Willem Dafoe) as he's sent to steal some expensive artwork from the well-secured New York flat of an art collector. Unfortunately for Nemo, the apartment's security system goes haywire before he gets out with the loot, sealing every exit shut with unbreakable glass and thick metal locks... Nemo's support team abandons the thief as soon as things go south. And since the flat is more of a personal gallery than a living space, there's no way of telling when the apartment's owner might return. So, alone, trapped, and with no means of communicating with the outside, Nemo must figure out how to survive long enough so he can manage to escape.

It's easy to approach *Inside* as yet another pandemic-inspired film that shows the dangers of isolation. All the main elements of this growing subgenre are there, including Nemo's slow descent into madness as he's

deprived of any human contact. But it would be a mistake to condense the movie into a single note, as *Inside* is, above all, about the intrinsic connection between art and the human desire to exist beyond the confines of time...

*Inside* turns Nemo into the manifestation of human endurance, thrilling the audience as he beats the odds and keeps stretching his life, one day at a time." — Marco Vito Oddo, *Collider*

### Screenings

B RIA Fri 21 Jul, 4.15 pm  
A CIV Tue 1 Aug, 8.45 pm  
A RIA Fri 4 Aug, 8.30 pm

**TBC** *NZ classification TBC*

## Lost Love

*Lau soey lok faa*



**Director:** Ka Sing-Fung  
Hong Kong/China 2022  
92 mins  
**Producer:** Katherine Lee  
**Screenplay:** Lo Kim-Fei,  
Ka Sing-Fung  
**Cast:** Sammi Cheng Sau-man,  
Alan Luk, Hedwig Tam  
**Language:** Cantonese with  
English subtitles  
**Awards:** Best Actress (Sammi  
Cheng Sau-man), Hong Kong  
Film Awards 2023

A modest married couple, Mei (Sammi Cheng Sau-man) and Bun (Alan Luk), foster children to help subsidise their income, but it also allows them to take on parental responsibilities after the death of their three-year-old son. Mei, still grieving and resisting Bun's desires to have another child, devotes her energy to the children that come under their care throughout the years, causing Bun to feel increasingly disconnected from her. With their vastly different experiences and challenges, the foster children become a source of healing and love, their bonds forming a supportive family for one other.

Ka Sing-Fung delivers a touching and compassionate film, continuing the new wave of socially conscious films featuring Hong Kong society. Cheng, one of the biggest Hong Kong stars of her generation, gives a deeply moving and nuanced performance that won her Best

Actress at both Hong Kong Film Critics Society and the Hong Kong Film Awards. While never losing sight of the profoundly transformative weight of grief, *Lost Love* reveals the power of care and resilience in this impressive directorial debut.

— Vicci Ho

### Screenings

A RIA Mon 24 Jul, 5.45 pm  
B RIA Fri 28 Jul, 2.00 pm  
A ACA Sat 29 Jul, 3.45 pm

**M** *Adult themes*

## Midwives

*Sages-femmes*



**Director:** Léa Fehner  
France 2023 | 99 mins  
**Producer:** Grégoire Debailly  
**Screenplay:** Léa Fehner,  
Catherine Paillé  
**Cast:** Khadija Kouyaté, Héroïse  
Janjaud, Myriem Akheddiou,  
Quentin Vernelde, Tarik Kariouh,  
Lucie Mancipoz, Marine Gesbert,  
Fleur Fitoussi, Marushka Jury  
**Language:** French with English  
subtitles  
**Festivals:** Berlin, Sydney 2023

Plunging us into the maelstrom of a Toulouse maternity ward, understaffed, under-equipped and on the brink of collapse, this penetrating film pays vibrant homage to those who work the birthing frontlines. It is also a passionate outcry about the parlous state of the French health system, an impassioned cry that echoes far beyond that country's borders.

Best mates Louise and Sofia finally enter working life after training for five years to become midwives. Their first day on the job has little in common with their period of study, and they are quickly divested of their illusions and expectations as they are thrust into the frenetic pace of a maternity ward—and to assisting with their first deliveries (real childbirth scenes occur throughout the film, a testament to director Léa Fehner's finesse at establishing a safe setting and intimacy for these parents who become part of the narrative).

Chronic understaffing forces the midwives to juggle multiple labours simultaneously. Stress risks impacting their health and compromising their patients' wellbeing. Small wonder, in a place where life-or-death consequences are confronted on a daily basis, and when doing your utmost is barely good enough due to failing infrastructure and support, that some ponder their choice of vocation.

— Sandra Reid

### Screenings

A AWT Mon 24 Jul, 6.15 pm  
A RIA Wed 26 Jul, 6.15 pm  
B AWT Tue 1 Aug, 11.45 am

**M** *Offensive language & graphic medical procedures*

## 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*



“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*

“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*

**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 2023

**Q&A:** Elegance Bratton\*

### Screenings

A CIV Tue 25 Jul, 6.15 pm\*  
B CIV Wed 26 Jul, 1.15 pm\*  
A HWD Mon 31 Jul, 8.30 pm

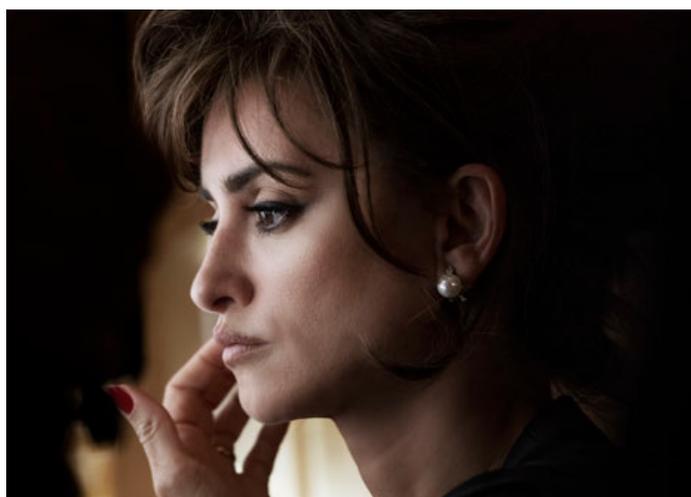
**R16** Violence, discrimination, sex scenes & offensive language

## L’immensità

A riveting Penélope Cruz (*Broken Embraces*, [NZIFF 2009]) copes with a disintegrating, loveless marriage and the shifting gender identity of one her three children, in this evocative family drama set in a sun-drenched 1970s Rome summer, and to the rhythms of Italian pop tunes.

Clara, a Spanish expat, suffers in her upper-class marriage to Felice, who cheats on and abuses her, but refuses to divorce. Despite the burdens of this dead-end situation, her exuberant personality occasionally finds release in games and escapades with her three young children. Twelve-year-old Adriana (a stunning turn from newcomer Luana Giuliani), the oldest, pictures Clara as a goddess on par with Sophia Loren—projecting both mother and child into fantasy musical sequences. Her mother’s wellbeing isn’t Adriana’s only concern; identifying as a boy, Adri changes her name to Andrea and begins to increasingly assert his trans state, to his father’s disapproval, and the incomprehension of his siblings and society at large. Straying through the tall reeds nearby the family’s affluent home, to a shantytown of makeshift lodgings, Andrea encounters teenage Sara and experiences his first crush, and outsider mother and child bond with more intensity.

Drawing from autobiographical elements, director Emanuele Crialese (*Respiro*, [NZIFF 2003], *Golden Door*, [NZIFF 2007]) delivers another indelible



portrait of a mother at odds with the rules and expectations of a world that societal norms force her to inhabit. Cruz is gorgeous, but the film also fully belongs to Luana Giuliani depicting Andrea’s journey, inviting us to accept the fantastical and the ordinary in equal measure. — Sandra Reid

“Italian filmmaker Emanuele Crialese’s brilliantly colorful and touching *L’immensità* revels in the weight that all of the smallest things in the world can hold.” — Sarah Williams, *In Review Online*

“Full of feeling and nostalgia for 1970s Italian pop culture... *L’immensità* gives life to a beautifully affirming mother-son relationship that endures onscreen.”

—Sarah-Tai Black, *LA Times*

**Director:**  
**Emanuele Crialese**

Italy/France 2022 | 97 mins

**Producers:** Mario Gianani, Lorenzo Gangarossa

**Screenplay:** Emanuele Crialese, Francesca Manieri, Vittorio Moroni

**Cinematography:** Gergely Pohárnok

**Editor:** Clelio Benevento

**Production Designer:** Dimitri Capuani

**Costume Designer:** Massimo Cantini Parrini

**Music:** Raelsson

**Cast:** Penélope Cruz, Vincenzo Amato, Luana Giuliani, Patrizio Francioni, Maria Chiara Goretti, Penelope Nieto Conti, Alvia Reale, India Santella, Mariangela Granelli, Carlo Gallo

**Language:** Italian with English subtitles

**Festivals:** Venice 2022; Sundance, San Francisco, Sydney 2023

### Screenings

A BDG Sat 22 Jul, 6.00 pm  
B CIV Thu 27 Jul, 10.45 am  
A CIV Thu 3 Aug, 6.15 pm

**M** Domestic violence & 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 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

**"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*

**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

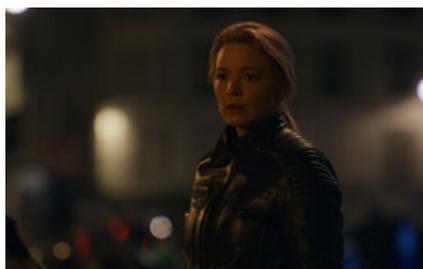
### Screenings

|       |                      |
|-------|----------------------|
| A CIV | Thu 20 Jul, 8.45 pm  |
| A BDG | Sat 22 Jul, 8.00 pm  |
| B CIV | Fri 28 Jul, 10.45 am |
| A RIA | Tue 1 Aug, 8.15 pm   |

**(R16)** Drug use, sex scenes & offensive language

## Paris Memories

*Revoir Paris*



**Director, Screenplay:** Alice Winocour

France 2022 | 105 mins

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

**Language:** French with English subtitles

**Festivals:** Cannes (Directors' Fortnight), Toronto 2022

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

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, Félícia (Nastya Golubeva Carax), all the while struggling to solve the mystery of her hazy recollection.

*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

|       |                     |
|-------|---------------------|
| B AWT | Thu 20 Jul, 4.00 pm |
| A RIA | Mon 24 Jul, 7.45 pm |
| B RIA | Tue 25 Jul, 4.15 pm |
| A AWT | Wed 2 Aug, 6.15 pm  |

**(M)** Violence & 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

|       |                     |
|-------|---------------------|
| B AWT | Fri 21 Jul, 4.00 pm |
| A HWD | Thu 27 Jul, 8.30 pm |
| A AWT | Sun 30 Jul, 8.45 pm |

**(TBC)** NZ classification TBC

## Passages

Franz Rogowski (*Transit* [NZIFF 2021], *Disco Boy* [NZIFF 2023]) plays Tomas, a narcissistic film director who sleeps with a young teacher Agathe (Adèle Exarchopoulos, *Sibyl* [NZIFF 2019]) after his film's wrap party. He confesses this marital blunder to his husband, graphic designer Martin (Ben Whishaw, *Bad Behaviour* [NZIFF 2023]), but continues the affair. Tomas darts between the two lovers at his whim with little thought for their hearts, and Agathe and Martin find themselves unable to escape his orbit. What ensues is an incisive study of restlessness, desire, entitlement and self-obsession.

Director Ira Sachs (*Love Is Strange* [NZIFF 2014], *Keep the Lights On* [NZIFF 2012]) returns to form here, charting the turbulent intricacies of romantic relationships to compelling effect. Sachs' keenly felt empathy for these characters, despite their destructive tendencies and dependencies, leads Rogowski, Exarchopoulos and Whishaw to deliver among the strongest performances of their respective careers. A must-see for selfish artists, chaotic bisexuals, restless narcissists, and those who have dared to enter a relationship with them. — Amanda Jane Robinson

"Having introduced us to emotionally rich New York landscapes... it's remarkable to [see Sachs] him take a turn for the Truffaut here and land it



with recognisably French elegance... Working with his regular co-writer Mauricio Zacharias, Sachs traces the collapse of multiple relationships with a deft hand. So much is said in where he locates his characters in the frame: who is obscured by whom when arguments rage, and in the wounded looks between his characters... Right down to a final shot that's scored joyously by a brass band, Sachs delivers an achingly beautiful film that's sexy, sad and so very French." — Stephen A. Russell, *Time Out*

**"A sharp, superbly played portrait of shifting power dynamics among people whose judgment, when it comes to relationships, ranges from defective to deranged."**

— Jon Frosch, *The Hollywood Reporter*

**Director:** Ira Sachs

France 2023 | 91 mins

**Producers:** Said Ben Said, Michel Merkt  
**Screenplay:** Ira Sachs, Mauricio Zacharias  
**Cinematography:** José Deshaies  
**Editor:** Sophie Reine  
**Production Designer:** Pascale Consigny  
**Costume Designer:** Khadija Zeggai  
**Cast:** Franz Rogowski, Ben Whishaw, Adèle Exarchopoulos, Erwan Kepoa Fale  
**Languages:** French and English with English subtitles

**Festivals:** Sundance, Berlin, Sydney 2023

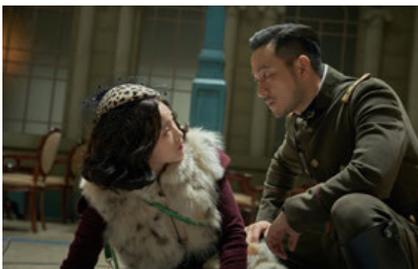
### Screenings

B CIV Mon 24 Jul, 1.15 pm  
 A CIV Wed 2 Aug, 9.00 pm

**R16** Sex scenes, offensive language & nudity

## Phantom

Yuryeong



**Director, Screenplay:** Lee Hae-young  
 South Korea 2023 | 133 mins  
**Screenplay:** Based on the novel *The Message* by Mai Jia  
**Cinematography:** Ju Sung-lim  
**Editor:** Yong Jin-mo  
**Cast:** Sol Kyung-gu, Lee Hanee, Park So-dam, Park Hae-soo, Seo Hyun-woo  
**Languages:** Korean and Japanese with English subtitles

A gripping spy action-thriller that will keep you guessing until the explosive finale, Lee Hae-young's *Phantom* is a stylish adaptation of Chinese novel *The Message* anchored by memorable characters and strong performances from the ensemble cast.

It's 1933 in Seoul, two decades after Korea was colonised and under the ruthless control of the Japanese Empire. A new Japanese resident-general arrives and is immediately targeted in an assassination attempt. Believing a spy code-named "Phantom" is within the colonial government and feeding information to the resistance, security chief Kaito (Park Hae-soo) rounds up five suspects and places them in an isolated seaside hotel.

The suspects—codebreaker Mr. Cheon (Suh Hyun-woo); Japanese-Korean police officer Murayama (Sol Kyung-gu); secretary to the deputy

governor-general Yuriko (Park So-dam); communications officer Park Cha-kyung (Lee Hanee) and office worker Baek-ho (Kim Dong-hee)—are given a deadline to confess or to find Phantom amongst them. Held captive with listening bugs everywhere and Kaito watching their every move, the suspects must play cat-and-mouse mind games with their captors—and each other—to survive, while Phantom must keep their identity secret at all costs and complete their mission. — Vicci Ho

### Screenings

A ACA Sat 22 Jul, 8.30 pm  
 A CIV Fri 4 Aug, 8.45 pm

**R16** Violence & cruelty

## Plan 75



**Director:** Chie Hayakawa  
 Japan 2022 | 112 mins  
**Producers:** Eiko Mizuno-Gray, Jason Gray, Frédéric Corvez  
**Screenplay:** Chie Hayakawa. Based on a story by Chie Hayakawa and Jason Gray  
**Cast:** Chieko Baisho, Hayato Isomura, Stefanie Arianne  
**Language:** Japanese with English subtitles  
**Festivals:** Cannes (Un Certain Regard), Melbourne, Toronto 2022

In this imagined near-future, Japan's aging society is seen as such a huge financial strain that the government introduces Plan 75—where anyone over the age of 75 is encouraged to help ease their burden on society through voluntary euthanasia. Michi (Chieko Baisho), a 78-year-old hotel maid lives an independent, fulfilling life, but is left to consider her options after losing her job. Meanwhile Hiromu (Hayato Isomura), a young Plan 75 recruiter, begins to question what this policy really means when his uncle signs up. Maria (Stefanie Arianne) is a Filipino caregiver who takes on a job with Plan 75 to make more money to send home.

Overwhelmed by loneliness and lured by the constant promotion of Plan 75, Michi builds a rapport with the young onboarding agent Yoko (Yuumi Kawai), and both are left wondering what humanity means when a life is only measured in economic terms.

Supported by a quietly devastating performance from Baisho and shot in a low-key realism that makes it even more chilling, *Plan 75* is a highly impressive debut. The film received a Special Mention for Camera d'Or at the Cannes Film Festival and represented Japan for Best Foreign Film at the 2023 Academy Awards. — Vicci Ho

### Screenings

A AWT Tue 25 Jul, 8.30 pm  
 B RIA Wed 26 Jul, 4.00 pm  
 A RIA Sat 5 Aug, 1.30 pm

**M** Euthanasia themes & suicide

## 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, *The Hollywood Reporter*

“Eugenio Derbez has never been better... He brings 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*

“*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*

**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 Solía, Danilo Guardiola

**Language:** Spanish with English subtitles

**Festivals:** Sundance, Sydney 2023

**Awards:** Festival Favorite Award, Sundance Film Festival 2023

### Screenings

|   |     |                      |
|---|-----|----------------------|
| A | RIA | Sun 23 Jul, 4.30 pm  |
| A | BDG | Sun 30 Jul, 5.30 pm  |
| B | CIV | Mon 31 Jul, 10.00 am |
| A | CIV | Sat 5 Aug, 12.30 pm  |

**TBC** NZ classification TBC

## 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.

As a teenage Dong-hyun (Ethan Hwang) finds a way to assimilate into

Canadian life, he struggles with his Korean heritage and is increasingly frustrated with his mother’s reluctance to talk about his father. 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

|   |     |                     |
|---|-----|---------------------|
| B | AWT | Wed 26 Jul, 3.45 pm |
| A | AWT | Fri 28 Jul, 6.15 pm |
| B | RIA | Mon 31 Jul, 3.15 pm |
| A | RIA | Sat 5 Aug, 11.00 am |

**M** Offensive language & sexual references

## 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

**Preceded by short film:**

*That Workman’s Arm*, 13 mins.

See p45

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. Theirs 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

“Bloomberg’s cruelly sharp dialogue is a pleasure to the ear, and Qualley and Abbott a sparring match worthy of the Broadway stage. We hang on their every word but more thrillingly, on their every thought.”

— Chuck Wilson, *Village Voice*

“[*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

|   |     |                     |
|---|-----|---------------------|
| A | HWD | Sat 22 Jul, 6.00 pm |
| B | CIV | Tue 1 Aug, 3.30 pm  |
| A | CIV | Thu 3 Aug, 8.45 pm  |
| A | ACA | Fri 4 Aug, 8.30 pm  |

**R16** Sex scenes, sexual references & offensive language

## 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 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*

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

— CJ Johnson, *ABC Radio*

**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, Aurélie Petit, Xavier Maly, Robert Cantarella, Salimata Kamate, Thomas de Pourquerey, 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

### Screenings

B CIV Thu 20 Jul, 3.30 pm  
A RIA Sat 22 Jul, 5.45 pm  
A BDG Fri 28 Jul, 8.00 pm  
A CIV Sat 5 Aug, 3.30 pm

**M** Sexual violence references & offensive language

## 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 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

"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*

**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

### Screenings

A CIV Fri 21 Jul, 6.15 pm  
B CIV Wed 26 Jul, 4.00 pm  
A RIA Thu 27 Jul, 8.30 pm  
A BDG Sun 30 Jul, 3.45 pm

**M** Adult themes

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## Sorcery

*Brujería*

This captivating tale of a young Huilliche girl's search for justice, after the violent and needless death of her father, morphs into a parallel journey of self-discovery. Cast out by her colonial employers, thirteen-year-old Rosa finds a place, and the possibility of redress, with her estranged indigenous community. Inspired by true tales of 19th century Chilean witchcraft trials, writer-director Christopher Murray and co-writer Pablo Paredes opt for narrative restraint, making use of the film's subtle supernatural elements to effectively convey a milieu of fear and misunderstanding. *Sorcery*'s critique of colonisation and colonial power dynamics is pointed in its delivery, adding a poignancy to young Rosa's journey.

Arresting cinematography immerses the viewer firmly in the rain soaked Chiloé Island setting, as well as in the inscrutable face of its young lead Valentina Véliz Caileo (impressing in her debut feature role). A muted colour palette and detailed sound design combine to sustain a mood of tension and mystery throughout. Successfully fusing the genre mechanics of a revenge thriller with elements of magical realism and a contemplative visual tone, *Sorcery* sits somewhere between the work of Robert Eggers and Andrei Tarkovsky as very much its own remarkable cinematic experience. — Jacob Powell



"Rosa's coming of age is a hero's journey for which she did not ask, but Caileo plays her with such subtlety and grace that the transformation is seamless. Likewise, the themes of female empowerment, grief, magic and mayhem all overlap smoothly, speaking to the complexity of acknowledging and rejecting one's colonial occupation." — Leila Latif, *Sight and Sound*

"A meditative tale of anticolonial vengeance that has its basis in fascinating true events in Chilote history, but that wears the skin of a dark fairytale."

— Jessica Kiang, *Variety*

**Director:**  
**Christopher Murray**  
Chile 2023 | 101 mins

**Producers:** Juan de Dios Larraín, Pablo Larraín, Rocío Jadue, Nicolás Celis  
**Screenplay:** Christopher Murray, Pablo Paredes

**Cinematography:** María Secco

**Editor:** Paloma López

**Production Designer:** Bernardita Baeza

**Costume Designer:** Tatiana Pimentel

**Music:** Leo Heiblum

**Cast:** Valentina Véliz Caileo, Daniel Antivilo, Sebastian Hülk, Daniel Muñoz, Neddriel Muñoz Millalongo

**Languages:** Spanish, Mapuche and German with English subtitles

**Festivals:** Sundance 2023

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### Screenings

B AWT Thu 27 Jul, 1.45 pm  
A AWT Fri 28 Jul, 9.00 pm  
A ACA Sat 5 Aug, 2.15 pm

**R13** Violence & content that may disturb

## The Settlers

*Les colons*

This brooding and brutal debut feature was a critical favourite at Cannes, where it won the critics' FIPRESCI Prize for Un Certain Regard.

"Gálvez, who co-wrote the film with Antonia Girardi, uses the template of a Western to tell his story, although it's a Western carried by a postcolonial critique that gradually takes on the viewpoint of its sole Indigenous character, Segundo (Camilo Arancibia).

When we first meet him, Segundo is laboring with other native-born on a fence the Spanish are erecting to separate the pampas of Chile from neighboring Argentina. The work is ruthless and overseen by cruel masters who have no qualms about killing the injured, so when Segundo's expert marksman skills get him recruited on a mission to clear grazing land all the way to the Pacific, it looks like he may be getting a better deal.

The mission has been commanded by José Menéndez (Alfredo Castro), a powerful player in Chile's emerging economy who's as merciless as Daniel Plainview. Indeed, there will be blood on a treacherous journey that takes Segundo, a war-torn Scottish lieutenant (Mark Stanley) and an American mercenary, Bill (Benjamin Westfall), who's been imported from Texas, over mountains and across ravines until they reach the sea...



Shot in the Academy format by Simone D'Arcangelo... the film looks like an artefact from an older time, slowly zooming and panning across the monumental landscapes where the journey takes place. Yet while its stylings are purposely retro, its aims are very much of the here and now. This is a film that digs deep into Chile's colonial past—especially during a closing section that transforms the story into one of historical reckoning." — Jordan Mintzer, *Hollywood Reporter*

"Felipe Gálvez's masterful debut offers an alternative artistic road map for dealing with historical horrors."

— Christian Blauvelt, *Indiewire*

**Director: Felipe Gálvez**  
Chile/Argentina/France/  
Taiwan/UK/Denmark/  
Sweden/Germany 2023  
97 mins

**Producers:** Giancarlo Nasi, Benjamín Doménech, Matías Roveda, Emily Morgan, Thierry Lenouvel, Stefano Centini

**Screenplay:** Felipe Gálvez, Antonia Girardi

**Cinematography:** Simone D'Arcangelo

**Editor:** Matthieu Taponier

**Production Designer:**

Sebastián Orgambide

**Costume Designer:** Muriel Parra

**Music:** Harry Allouche

**Cast:** Camilo Arancibia, Mark Stanley, Benjamin Westfall, Alfredo Castro, Marcelo Alonso, Sam Spruell, Mishell Guaña, Adriana Stiven, Mariano Llinás, Agustín Rittano, Luis Machín

**Languages:** English and Spanish with English subtitles

**Festivals:** Cannes (Un Certain Regard) 2023

**Awards:** FIPRESCI Prize Un Certain Regard, Cannes Film Festival 2023

### Screenings

A CIV Wed 26 Jul, 8.45 pm  
B RIA Thu 27 Jul, 4.15 pm  
A HWD Sat 5 Aug, 6.00 pm

**TBC** NZ classification TBC

This collection of nine films 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 the Retrospective collection (p 16-19), *EO* (p12), *Perfect Days* (p13), *The New Boy* (p14), *May December* (p14), *Asteroid City* (p15), *Monster* (p15) and *Pictures of Ghosts* (p56)

# Masters

## When the Waves Are Gone

*Kapag wala nang mga alon*



**Director, Screenplay, Editor, Production Designer: Lav Diaz**  
 Philippines 2022 | 187 mins  
**Cinematography:** Larry Manda  
**Cast:** John Lloyd Cruz, Ronnie Lazaro, Shamaine Buencamino, Don Melvin Boongaling  
**Language:** Tagalog with English subtitles  
**Festivals:** Venice, Busan 2022, Rotterdam, Sydney 2023

Turning heads with his crime and punishment epic *Norte, the End of History* (NZIFF 2013), Lav Diaz is a master of long-form cinema whose portraits of Philippine society are as potent as they are prolific. *When the Waves Are Gone* is made with consummate anger and despair, but also an allegorical surrealism that serves up bizarre humour and searing moral inquiry in equal measure.

Centred on Hermes, a maverick detective disgraced for his uncompromising anti-drug methods, the film charts his exile from crime-riddled Manila to the countryside against the revenge-obsessed Primo, a veteran police officer jailed for misconduct by Hermes a decade earlier. Primo's release from prison unfolds in strangely horrifying fashion, a botched baptism just one of his errors of judgment along the way to tracking down Hermes. Leading us on this

hypnotic journey into darkness, Diaz juxtaposes the absurd derangement of these characters with lengthy and poetic philosophising on a culture of fear and corruption, where the ominous horizons observed in Lauren Greenfield's outstanding documentary on Philippines politics, *The Kingmaker* (NZIFF 2020), are brought grimly into focus.  
 — Tim Wong

### Screenings

A ACA Sat 29 Jul, 7.45 pm  
 B ACA Thu 3 Aug, 12.45 pm

**M** Violence, nudity, offensive language & content that may disturb

## On The Adamant

*Sur l'Adamant*



**Director: 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

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 treacly 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

A AWT Thu 20 Jul, 6.15 pm  
 B RIA Mon 24 Jul, 3.30 pm  
 A RIA Sun 30 Jul, 5.15 pm  
 A BDG Sun 6 Aug, 1.00 pm

**E** Documentary film exempt from NZ Classification labelling requirements

## 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 Hélène 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 every time he ventures underground, trying it on for size, at least until he finds something to live for above the surface? Is trading in the currency of the past a way to distance himself from a lonesome present? Raffish and boyish at the same time—or switching between either mode as a cover for the other—O'Connor's deft, droll performance implies such possibilities without sentimentalizing them." — Guy Lodge, *Variety*

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

— Sophie Monks Kaufman, *Time Out*

**Director, Screenplay:**  
**Alice Rohrwacher**

Italy 2023 | 130 mins

**Producer:** Carlo Cresto-Dina

**Cinematography:** Hélène 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

### Screenings

A CIV Sun 23 Jul, 3.00 pm  
B CIV Tue 25 Jul, 10.15 am  
A BDG Sat 29 Jul, 3.15 pm

**M** *Offensive language*

## No Bears

*Khers nist*

"Town people have problems with authorities. We have problems with superstition."

Thus observes a village elder, who in one breath warns that it is unsafe to walk night paths alone due to danger from bears, then in another proclaims the bears "nonsense" made up to scare the villagers.

Dissident Iranian cine-maestro Jafar Panahi interleaves dual tales of tragic love. We follow the curious adventures of filmmaker "Jafar Panahi" (again playing a version of himself) ensconced in a parochial village, dangerously close to the border, involuntarily drawn into a scandal involving young lovers at odds with archaic local tradition. Concurrently, a beset urban couple seek to escape their political context in the film-within-the-film that Mr Panahi is attempting to direct remotely, in the face of government restrictions and increasingly unstable internet.

Each tale acts as an analogue for Panahi's own struggle to come to terms with love for a country whose various power structures suppress freedoms to live and create and provide a critical reflection on the political efficacy of art. *No Bears* thoughtful evocation of melancholy and creative frustration is buoyed by a strong vein of wry humour, making the film as engaging as it is incisive. — Jacob Powell



"It's a brilliant movie—an intricate and layered drama that somehow manages to be funny, angry, playful and despairing by turns. Panahi is as incisive a social critic as ever... But Panahi has also made a powerful and deeply pessimistic statement about the nature of cinema itself. The movies may be capable of magic, but here, he reminds us, they also have their limitations." — Justin Chang, *NPR*

**"A masterwork... Panahi once again uses his situation to produce something that's somehow life-affirming and deeply devastating."**

— David Fear, *Rolling Stone*

**Director, Screenplay, Producer:**  
**Jafar Panahi**

Iran 2022 | 107 mins

**Cinematography:** Amin Jafari

**Editor:** Amir Etminan

**Costume Designers:** Hasibe Seçil Kapor, Leyla Siyahi, Ülker Çetinkaya

**Cast:** Jafar Panahi, Naser Hashemi, Vahid Mobasheri, Bakhtiyar Panjei, Mina Kavani

**Languages:** Farsi, Azerbaijani and Turkish with English subtitles

**Festivals:** Venice, Toronto, London 2022

**Awards:** Special Jury Prize, Venice International Film Festival 2022

### Screenings

B CIV Wed 26 Jul, 10.45 am  
A CIV Mon 31 Jul, 6.15 pm  
A ACA Fri 4 Aug, 6.15 pm

**M** *Suicide references & content that may disturb*

# 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, Agnès 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



“Schubert is terrific as Leon, a potentially abrasive character that he makes soft and weak and vulnerable, even pathetic at times, but never contemptible... This is a deceptively simple and straightforward but emotionally layered film, nicely acted by the tight ensemble.” — David Rooney, *Hollywood Reporter*

“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*

**Director, Screenplay:**  
**Christian Petzold**

Germany 2022 | 102 mins

**Producers:** Florian Koerner von Gustorf,

Michael Weber, Anton Kaiser

**Cinematography:** Hans Fromm

**Editor:** Bettina Böhrer

**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

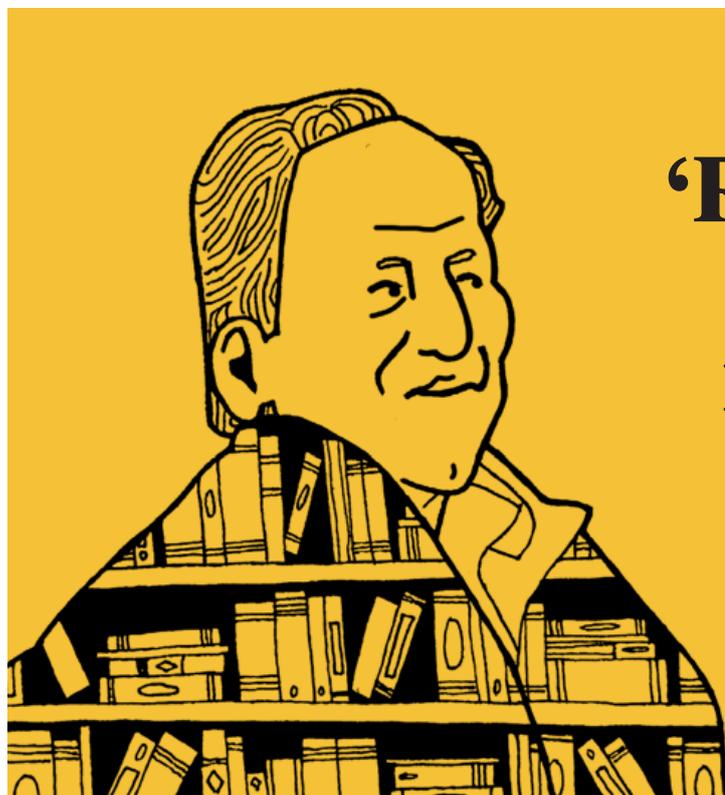
**Awards:** Grand Jury Prize, Berlin

International Film Festival 2023

## Screenings

|       |                     |
|-------|---------------------|
| A CIV | Thu 20 Jul, 6.15 pm |
| A BDG | Sat 22 Jul, 3.45 pm |
| A RIA | Fri 28 Jul, 6.15 pm |
| B CIV | Tue 1 Aug, 10.00 am |

**M** *Offensive language, sexual references & content that may disturb*



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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 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

“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.”

— Luke Buckmaster, *The Guardian*

**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

**Q&A:** Rolf de Heer\*

*The Survival of Kindness* on **Saturday 5 August** will screen with open captions. The Q&A will be NZSL-interpreted. See p79 for details about Accessibility Screenings.

### Screenings

A CIV Fri 4 Aug, 6.15 pm\*  
A AWT Sat 5 Aug, 11.00 am\*

**M** Violence

## 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.



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*

“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*

**Director: Catherine Breillat**

France 2023 | 104 mins

**Producer:** Said Ben Said

**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

### Screenings

A HWD Sun 23 Jul, 4.00 pm  
B CIV Tue 25 Jul, 1.15 pm  
A CIV Fri 28 Jul, 9.00 pm  
A AWT Sun 6 Aug, 1.00 pm

**TBC** NZ classification TBC

## Showing Up

“Williams plays Lizzy, an introverted sculptor in Portland, Oregon, who makes clay figures of women. She has a local show of her work coming up, and she’s racing to finish her sculptures in time. But the universe isn’t making it easy for her. She works full-time in the office at an art college, where her boss is none other than her mom, who, like almost everyone else, doesn’t take Lizzy’s creative pursuits too seriously. And so Lizzy has to do her sculpting in her spare time, in the apartment she rents out from her friend Jo, terrifically played by Hong Chau.

Jo is also an artist, and a more successful one: Her elaborate mixed-media installations have all the wow factor that Lizzy’s lovely but modest sculptures don’t. It only adds to the tension that Jo isn’t the most attentive landlord.

Reichardt’s movie is all about the challenge of finding the time, the space, the money and the energy to pursue your calling. It’s also about how making art can be both a joy and incredibly hard work... We get a lot of biopics about creative geniuses, but nothing like the richness of texture and insight that Reichardt gives us.”  
— Justin Chang, *NPR*

“Kelly Reichardt, one of the most exciting filmmakers working today, nails this insular vibe and the unspoken supersonic buzz of competition and envy... the



piercing specificity of Reichardt’s vision, and her insights into the dynamics of an art scene like the one in Portland, are spot on.”

— Sheila O’Malley, *Roger Ebert*

“This beautifully acted, expertly modulated film is a work of such enveloping gentleness that even the worst crises are simply absorbed into the fabric of life and work... We don’t deserve Kelly Reichardt.”

— David Rooney, *Hollywood Reporter*

**Director, Editor:**  
**Kelly Reichardt**

USA 2022 | 108 mins

**Producers:** Neil Kopp, Vincent Savino, Anish Savjani

**Screenplay:** Jon Raymond, Kelly Reichardt

**Cinematography:** Christopher Blauvelt

**Production Designer:** Anthony Gasparro

**Costume Designer:** April Napier

**Music:** Ethan Rose

**Cast:** Michelle Williams, Hong Chau, André Benjamin, Todd-o-Phonic Todd, Lauren Lakis, Denzel Rodriguez, Jean-Luc Boucherot, Ted Rooney, Maryann Plunkett

**Festivals:** Cannes (In Competition), New York 2022, Rotterdam 2023

### Screenings

B CIV Tue 25 Jul, 3.45 pm  
A CIV Tue 1 Aug, 6.15 pm  
A HWD Sat 5 Aug, 12.00 pm

**M** Nudity

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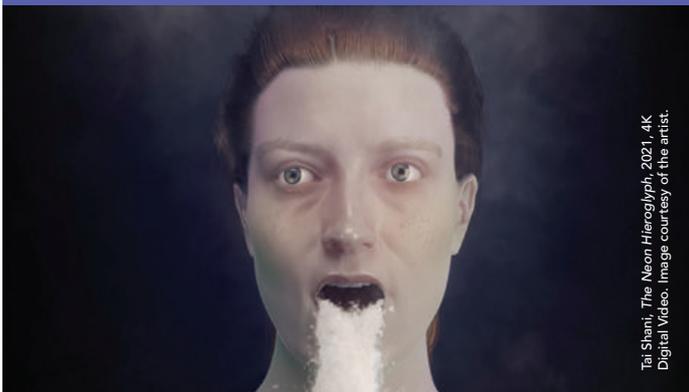
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## SHE COULD LIE ON HER BACK AND SINK

EXHIBITION

3 June – 26 August



Taji Shani, *The Neon Hieroglyph*, 2021, 4K Digital Video. Image courtesy of the artist.

## Pacifiction

*Tourment sur les îles*



**Director, Screenplay:**  
**Albert Serra**

France 2022 | 162 mins

**Cinematography:** Artur Tort

**Editors:** Albert Serra, Artur Tort, Ariadna Ribas

**Cast:** Benoît Magimel, Pahoia Mahagafanau, Marc Susini

**Language:** French with English subtitles

**Festivals:** Cannes, Toronto, San Sebastián 2022

Pushing against the grain of grand, exotic storytelling in strangely hypnotic ways, Catalan director Albert Serra has enhanced his unique cinematic résumé with a contemporary thriller echoing Graham Greene and John le Carré—but shaped in a sensuous form all of his own unconventional making.

Insidious in a tailored white suit and floral dress shirt, Benoît Magimel stars as De Roller, a shady high commissioner whose role in Tahiti is to rub shoulders with citizens and maintain relations, all the while serving his own dubious agenda.

As De Roller saunters around the island, flexing his bureaucratic muscle and leering at the locals like a modern-day Gauguin, there are even more sinister machinations afoot: comings and goings at a seamy nightclub, and in the nearby waters, a submarine, and rumours of nuclear testing.

New Zealand’s anti-nuclear protests need no elaboration regarding France and the Pacific, except to say Serra’s fictional film hits disturbingly close to home. The slow creep of *Pacifiction*’s commentary on imperial corruption and colonisation is deeply unnerving, while its mingling of prosaic documentary realism with vibrant widescreen visuals and deliberately opaque narrative—alongside occasional flourishes of chilling humour—is nothing short of uncanny. — Tim Wong

### Screenings

A AWT Sat 22 Jul, 8.45 pm  
B AWT Tue 25 Jul, 3.00 pm  
A RIA Sat 29 Jul, 1.00 pm

**M** Nudity & sexual content

# Schedule

ACA: Academy Cinemas  
AWT: ASB Waterfront Theatre

BDG: Bridgeway Cinemas  
CIV: The Civic

RIA: Rialto Cinemas Newmarket  
HWD: Hollywood Avondale

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|--------------------------|---------------------------------------|----|------|--|------|
| <b>Wednesday 19 July</b> |                                       |    |      |  |      |
| A 6.30 pm                | Anatomy of a Fall (CIV) 151           | 7  |      |  |      |
| <b>Thursday 20 July</b>  |                                       |    |      |  |      |
| B 11.15 am               | Tötem (AWT) 95                        | 50 |      |  |      |
| B 12.45 pm               | Perfect Days (CIV) 123                | 13 |      |  |      |
| B 1.45 pm                | Little Richard... (AWT) 101           | 67 |      |  |      |
| B 3.30 pm                | Saint Omer (CIV) 123                  | 35 |      |  |      |
| B 4.00 pm                | Paris Memories (AWT) 105              | 32 |      |  |      |
| A 6.15 pm                | On the Adamant (AWT) 109              | 38 |      |  |      |
| A 6.15 pm                | Afire (CIV) 102                       | 40 |      |  |      |
| A 8.45 pm                | War Pony (AWT) 115                    | 50 |      |  |      |
| A 8.45 pm                | Of an Age (CIV) 100                   | 32 |      |  |      |
| <b>Friday 21 July</b>    |                                       |    |      |  |      |
| B 10.30 am               | Chocolat (CIV) 104                    | 19 |      |  |      |
| B 11.45 am               | Animation Now! #1 (ACA) 79            | 72 |      |  |      |
| B 11.45 am               | Mutt (AWT) 87                         | 48 |      |  |      |
| B 12.15 pm               | Sweet As (RIA) 89                     | 50 |      |  |      |
| B 1.00 pm                | Beyond Utopia (CIV) 119               | 65 |      |  |      |
| B 1.30 pm                | Autobiography (ACA) 115               | 46 |      |  |      |
| B 2.00 pm                | Fremont (AWT) 91                      | 28 |      |  |      |
| B 2.15 pm                | Smoke Sauna Sisterhood (RIA) 92       | 57 |      |  |      |
| B 3.45 pm                | My Name Is Alfred Hitchcock (ACA) 120 | 68 |      |  |      |
| B 3.45 pm                | Blue Jean (CIV) 97                    | 27 |      |  |      |
| B 4.00 pm                | Only the River Flows (AWT) 101        | 32 |      |  |      |
| B 4.15 pm                | Inside (RIA) 105                      | 30 |      |  |      |
| A 6.15 pm                | Kokomo City (ACA) 73                  | 47 |      |  |      |
| A 6.15 pm                | Little Richard... (AWT) 101           | 67 |      |  |      |
| A 6.15 pm                | EO (BDG) 86                           | 12 |      |  |      |
| A 6.15 pm                | How to Blow Up a Pipeline (HWD) 103   | 51 |      |  |      |
| A 6.15 pm                | Disco Boy (RIA) 91                    | 28 |      |  |      |
| A 6.15 pm                | Reality (CIV) 85                      | 35 |      |  |      |
| A 8.00 pm                | Shin Ultraman (ACA) 113               | 75 |      |  |      |
| A 8.15 pm                | Nam June Paik (BDG) 110               | 70 |      |  |      |
| A 8.15 pm                | The Corridors of Power (RIA) 135      | 64 |      |  |      |
| A 8.30 pm                | Tiger Stripes (AWT) 95                | 51 |      |  |      |
| A 8.30 pm                | Loop Track (CIV) 94                   | 21 |      |  |      |
| A 8.45 pm                | Sisu (HWD) 91                         | 77 |      |  |      |
| <b>Saturday 22 July</b>  |                                       |    |      |  |      |
| A 10.00 am               | Ennio (CIV) 156                       | 67 |      |  |      |
| A 10.15 am               | Arnold Is a Model Student (ACA) 84    | 46 |      |  |      |
| A 11.00 am               | Pray For Our Sinners (AWT) 82         | 57 |      |  |      |
| A 11.30 am               | Hong Kong Mixtape (BDG) 87            | 62 |      |  |      |
| A 12.00 pm               | Even Hell Has Its Heroes (ACA) 110    | 66 |      |  |      |
| A 12.15 pm               | My Name Is Alfred Hitchcock (HWD) 120 | 68 |      |  |      |
| A 1.00 pm                | Ngā Whānaunga Māori... 2023 (AWT) 89  | 24 |      |  |      |
| A 1.15 pm                | Chocolat (CIV) 104                    | 19 |      |  |      |
| A 1.30 pm                | Tötem (BDG) 95                        | 50 |      |  |      |
| A 1.30 pm                | Total Trust (RIA) 97                  | 64 |      |  |      |
| A 2.15 pm                | The Tuba Thieves (ACA) 91             | 50 |      |  |      |
| A 3.00 pm                | Loop Track (HWD) 94                   | 21 |      |  |      |
| A 3.30 pm                | Are You There God?... (RIA) 106       | 53 |      |  |      |
| A 3.45 pm                | The Giants (AWT) 117                  | 61 |      |  |      |
| A 3.45 pm                | Afire (BDG) 102                       | 40 |      |  |      |
| A 3.45 pm                | Merkel (CIV) 99                       | 63 |      |  |      |
| A 4.15 pm                | Kim's Video (ACA) 88                  | 56 |      |  |      |
| A 5.45 pm                | Saint Omer (RIA) 123                  | 35 |      |  |      |
| A 6.00 pm                | L'immensità (BDG) 97                  | 31 |      |  |      |
| A 6.00 pm                | Sanctuary (HWD) 96                    | 34 |      |  |      |
| A 6.15 pm                | The Grab (ACA) 104                    | 65 |      |  |      |
| A 6.15 pm                | Sweet As (AWT) 89                     | 50 |      |  |      |
| A 6.15 pm                | Asteroid City (CIV) 104               | 15 |      |  |      |
| A 8.00 pm                | Of an Age (BDG) 100                   | 32 |      |  |      |
| A 8.15 pm                | May December (RIA) 113                | 14 |      |  |      |
| A 8.30 pm                | Phantom (ACA) 133                     | 33 |      |  |      |
| A 8.30 pm                | #Manhole (HWD) 99                     | 76 |      |  |      |
| A 8.45 pm                | Pacifiction (AWT) 162                 | 42 |      |  |      |
| A 8.45 pm                | Earth Mama (CIV) 97                   | 49 |      |  |      |
| <b>Sunday 23 July</b>    |                                       |    |      |  |      |
| A 10.00 am               | Animation for Kids 8+ (CIV) 65        | 55 |      |  |      |
| A 11.00 am               | Seven Winters in Tehran (ACA) 97      | 62 |      |  |      |
| A 11.00 am               | Space: The Longest Goodbye (AWT) 87   | 60 |      |  |      |
| A 11.45 am               | Dounia & The Princess... (BDG) 72     | 52 |      |  |      |
| A 11.45 am               | Anatomy of a Fall (CIV) 151           | 7  |      |  |      |
| A 1.00 pm                | The Munekata Sisters (ACA) 114        | 16 |      |  |      |
| A 1.00 pm                | Animation for Kids 4+ (RIA) 62        | 55 |      |  |      |
| A 1.15 pm                | Robot Dreams (AWT) 96                 | 53 |      |  |      |
| A 1.30 pm                | Salvatore (BDG) 109                   | 69 |      |  |      |
| A 2.00 pm                | Chop & Steele (HWD) 77                | 75 |      |  |      |
| A 2.30 pm                | Pictures of Ghosts (RIA) 93           | 56 |      |  |      |
| A 3.00 pm                | La Chimera (CIV) 130                  | 39 |      |  |      |
| A 3.15 pm                | Animation Now! #1 (ACA) 79            | 73 |      |  |      |
| A 3.30 pm                | Ama Gloria (AWT) 83                   | 26 |      |  |      |
| A 3.45 pm                | The Eternal Memory (BDG) 85           | 60 |      |  |      |
| A 4.00 pm                | Last Summer (HWD) 104                 | 41 |      |  |      |
| A 4.30 pm                | Radical (RIA) 127                     | 34 |      |  |      |
| A 5.00 pm                | The Delinquents (ACA) 180             | 47 |      |  |      |
| A 5.30 pm                | Monster (BDG) 127                     | 15 |      |  |      |
| A 5.45 pm                | Ms. Information (AWT) 100             | 20 |      |  |      |
| A 6.00 pm                | Perfect Days (CIV) 123                | 13 |      |  |      |
| A 6.30 pm                | The Paragon (HWD) 85                  | 20 |      |  |      |
| A 7.00 pm                | Autobiography (RIA) 115               | 46 |      |  |      |
| A 8.00 pm                | De Humani Corporis Fabrica (BDG) 122  | 61 |      |  |      |
| A 8.30 pm                | Good Boy (ACA) 76                     | 75 |      |  |      |
| A 8.45 pm                | The Corridors of Power (AWT) 135      | 64 |      |  |      |
| A 8.45 pm                | Sisu (CIV) 91                         | 77 |      |  |      |
| <b>Monday 24 July</b>    |                                       |    |      |  |      |
| B 11.15 am               | Ama Gloria (AWT) 83                   | 26 |      |  |      |
| B 11.15 am               | The Giants (RIA) 117                  | 61 |      |  |      |
| B 11.15 am               | Close to Vermeer (CIV) 75             | 71 |      |  |      |
| B 12.00 pm               | De Humani Corporis Fabrica (ACA) 122  | 61 |      |  |      |
| B 1.15 pm                | Ms. Information (AWT) 100             | 20 |      |  |      |
| B 1.15 pm                | Passages (CIV) 91                     | 33 |      |  |      |
| B 1.30 pm                | Total Trust (RIA) 97                  | 64 |      |  |      |
| B 2.30 pm                | The Tuba Thieves (ACA) 91             | 50 |      |  |      |
| B 3.30 pm                | On the Adamant (RIA) 109              | 38 |      |  |      |
| B 3.30 pm                | Holy Spider (CIV) 117                 | 29 |      |  |      |
| B 4.00 pm                | Ngā Whānaunga Māori... 2023 (AWT) 89  | 24 |      |  |      |
| B 4.30 pm                | Chop & Steele (ACA) 77                | 75 |      |  |      |
| B 5.45 pm                | Lost Love (RIA) 92                    | 30 |      |  |      |
| A 6.15 pm                | The Elephant 6 Recording Co. (ACA) 93 | 66 |      |  |      |
| A 6.15 pm                | Midwives (AWT) 99                     | 30 |      |  |      |
| A 6.15 pm                | Blue Jean (HWD) 97                    | 27 |      |  |      |
| A 6.15 pm                | Beyond Utopia (CIV) 119               | 65 |      |  |      |
| A 7.45 pm                | Paris Memories (RIA) 105              | 32 |      |  |      |
| A 8.15 pm                | Seven Winters in Tehran (ACA) 97      | 62 |      |  |      |
| A 8.30 pm                | Mutt (AWT) 87                         | 48 |      |  |      |
| A 8.30 pm                | Palm Trees and Power Lines (HWD) 110  | 47 |      |  |      |
| A 8.45 pm                | Disco Boy (CIV) 91                    | 28 |      |  |      |
| <b>Tuesday 25 July</b>   |                                       |    |      |  |      |
| B 10.15 am               | La Chimera (CIV) 130                  | 39 |      |  |      |
| B 11.30 am               | If Only I Could Hibernate (ACA) 99    | 29 |      |  |      |
| B 12.15 pm               | The Corridors of Power (AWT) 135      | 64 |      |  |      |
| B 12.30 pm               | Pray For Our Sinners (RIA) 82         | 57 |      |  |      |
| B 1.15 pm                | Last Summer (CIV) 104                 | 41 |      |  |      |
| B 1.30 pm                | Mami Wata (ACA) 107                   | 48 |      |  |      |
| B 2.15 pm                | Pictures of Ghosts (RIA) 93           | 56 |      |  |      |
| B 3.00 pm                | Pacifiction (AWT) 162                 | 42 |      |  |      |
| B 3.45 pm                | The Paragon (ACA) 85                  | 20 |      |  |      |
| B 3.45 pm                | Showing Up (CIV) 108                  | 42 |      |  |      |
| B 4.15 pm                | Paris Memories (RIA) 105              | 32 |      |  |      |
| A 6.15 pm                | Hong Kong Mixtape (ACA) 87            | 62 |      |  |      |
| A 6.15 pm                | Smoke Sauna Sisterhood (AWT) 92       | 57 |      |  |      |
| A 6.15 pm                | The Eternal Memory (HWD) 85           | 60 |      |  |      |
| A 6.15 pm                | Close to Vermeer (RIA) 75             | 71 |      |  |      |
| A 6.15 pm                | The Inspection (CIV) 95               | 31 |      |  |      |
| A 8.00 pm                | My Name Is Alfred Hitchcock (RIA) 120 | 68 |      |  |      |
| A 8.15 pm                | Hello Dankness (ACA) 70               | 77 |      |  |      |
| A 8.15 pm                | Tiger Stripes (HWD) 95                | 51 |      |  |      |
| A 8.30 pm                | Plan 75 (AWT) 112                     | 33 |      |  |      |
| A 8.45 pm                | Holy Spider (CIV) 117                 | 29 |      |  |      |
| <b>Wednesday 26 July</b> |                                       |    |      |  |      |
| B 10.45 am               | No Bears (CIV) 107                    | 39 |      |  |      |
| B 11.00 am               | Sweet As (AWT) 89                     | 50 |      |  |      |
| B 11.30 am               | The Munekata Sisters (ACA) 114        | 16 |      |  |      |
| B 11.45 am               | Are You There God?... (RIA) 106       | 53 |      |  |      |
| B 1.15 pm                | Nam June Paik (AWT) 110               | 70 |      |  |      |
| B 1.15 pm                | The Inspection (CIV) 95               | 31 |      |  |      |
| B 1.45 pm                | The Grab (ACA) 104                    | 65 |      |  |      |
| B 2.00 pm                | Seven Winters in Tehran (RIA) 97      | 62 |      |  |      |
| B 3.45 pm                | Riceboy Sleeps (AWT) 117              | 34 |      |  |      |
| B 4.00 pm                | Hello Dankness (ACA) 70               | 77 |      |  |      |
| B 4.00 pm                | Plan 75 (RIA) 112                     | 33 |      |  |      |
| B 4.00 pm                | Reality (CIV) 85                      | 35 |      |  |      |
| A 6.15 pm                | If Only I Could Hibernate (ACA) 99    | 29 |      |  |      |
| A 6.15 pm                | The Strangest of Angels (AWT) 57      | 22 |      |  |      |
| A 6.15 pm                | Little Richard... (HWD) 101           | 67 |      |  |      |
| A 6.15 pm                | Midwives (RIA) 99                     | 30 |      |  |      |
| A 6.15 pm                | I Like Movies (CIV) 99                | 29 |      |  |      |
| A 8.15 pm                | The Paragon (ACA) 85                  | 20 |      |  |      |
| A 8.15 pm                | Pray For Our Sinners (RIA) 82         | 57 |      |  |      |
| A 8.30 pm                | Pictures of Ghosts (AWT) 93           | 56 |      |  |      |
| A 8.30 pm                | EO (HWD) 86                           | 12 |      |  |      |
| A 8.45 pm                | The Settlers (CIV) 97                 | 37 |      |  |      |
| <b>Thursday 27 July</b>  |                                       |    |      |  |      |
| B 10.45 am               | L'immensità (CIV) 97                  | 31 |      |  |      |
| B 11.45 am               | The Strangest of Angels (AWT) 57      | 22 |      |  |      |
| B 12.15 pm               | Hong Kong Mixtape (ACA) 87            | 62 |      |  |      |
| B 1.15 pm                | Merkel (CIV) 99                       | 63 |      |  |      |
| B 1.45 pm                | Sorcery (AWT) 101                     | 37 |      |  |      |
| B 2.15 pm                | The Elephant 6 Recording Co. (ACA) 93 | 66 |      |  |      |
| B 2.15 pm                | Subject (RIA) 92                      | 57 |      |  |      |
| B 3.45 pm                | I Like Movies (CIV) 99                | 29 |      |  |      |
| B 4.00 pm                | Tiger Stripes (AWT) 95                | 51 |      |  |      |
| B 4.15 pm                | #Manhole (ACA) 99                     | 76 |      |  |      |
| B 4.15 pm                | The Settlers (RIA) 97                 | 37 |      |  |      |
| A 6.15 pm                | Autobiography (ACA) 115               | 46 |      |  |      |
| A 6.15 pm                | Banel & Adama (AWT) 87                | 48 |      |  |      |
| A 6.15 pm                | Hello Dankness (HWD) 70               | 77 |      |  |      |
| A 6.15 pm                | Sweet As (RIA) 89                     | 50 |      |  |      |
| A 6.15 pm                | EO (CIV) 86                           | 12 |      |  |      |
| A 8.30 pm                | Animation Now! #2 (ACA) 79            | 73 |      |  |      |
| A 8.30 pm                | Billion Dollar Heist (AWT) 90         | 61 |      |  |      |
| A 8.30 pm                | Only the River Flows (HWD) 101        | 32 |      |  |      |
| A 8.30 pm                | Reality (RIA) 85                      | 35 |      |  |      |
| A 8.30 pm                | Blue Jean (CIV) 97                    | 27 |      |  |      |
| <b>Friday 28 July</b>    |                                       |    |      |  |      |
| B 10.45 am               | Of an Age (CIV) 100                   | 32 |      |  |      |
| B 11.00 am               | The Eternal Memory (AWT) 85           | 60 |      |  |      |
| B 12.30 pm               | Bobi Wine (ACA) 114                   | 65 |      |  |      |
| B 1.00 pm                | Banel & Adama (AWT) 87                | 48 |      |  |      |
| B 1.15 pm                | Charcoal (CIV) 109                    | 26 |      |  |      |
| B 2.00 pm                | Lost Love (RIA) 92                    | 30 |      |  |      |
| B 2.45 pm                | Good Boy (ACA) 76                     | 75 |      |  |      |
| B 3.00 pm                | Ennio (AWT) 156                       | 67 |      |  |      |
| B 3.45 pm                | Asteroid City (CIV) 104               | 15 |      |  |      |
| B 4.00 pm                | Brainwashed (RIA) 107                 | 58 |      |  |      |
| B 4.30 pm                | Arnold Is a Model Student (ACA) 84    | 46 |      |  |      |
| A 6.00 pm                | Casa Susanna (BDG) 97                 | 61 |      |  |      |
| A 6.15 pm                | Inshallah a Boy (ACA) 116             | 30 |      |  |      |
| A 6.15 pm                | Riceboy Sleeps (AWT) 117              | 34 |      |  |      |
| A 6.15 pm                | Earth Mama (HWD) 97                   | 49 |      |  |      |
| A 6.15 pm                | Afire (RIA) 102                       | 40 |      |  |      |
| A 6.15 pm                | Bad Behaviour (CIV) 107               | 21 |      |  |      |
| A 8.00 pm                | Saint Omer (BDG) 123                  | 35 |      |  |      |
| A 8.15 pm                | Mutt (RIA) 87                         | 48 |      |  |      |

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| A 8.30 pm King Loser (HWD) 90   | 23   |
| A 8.45 pm #Manhole (ACA) 99     | 76   |
| A 9.00 pm Sorcery (AWT) 101     | 37   |
| A 9.00 pm Last Summer (CIV) 104 | 41   |

**Saturday 29 July**

|  |    |
|--|----|
| A 10.00 am Fantastic Machine (CIV) 88          | 59 |
| A 10.45 am The Giants (ACA) 117                | 61 |
| A 11.30 am Building Bridges (AWT) 83           | 22 |
| A 12.15 pm Rock Hudson (CIV) 106               | 68 |
| A 1.00 pm Bobi Wine (BDG) 114                  | 65 |
| A 1.00 pm Pacifiction (RIA) 162                | 42 |
| A 1.15 pm De Humani Corporis Fabrica (ACA) 122 | 61 |
| A 1.15 pm Space: The Longest Goodbye (HWD) 87  | 60 |
| A 2.15 pm The Delinquents (AWT) 180            | 47 |
| A 3.00 pm Monster (CIV) 127                    | 15 |
| A 3.15 pm La Chimera (BDG) 130                 | 39 |
| A 3.30 pm Robot Dreams (HWD) 96                | 53 |
| A 3.45 pm Lost Love (ACA) 92                   | 30 |
| A 4.15 pm Anselm 3D (RIA) 93                   | 69 |
| A 5.45 pm Mars Express (ACA) 87                | 76 |
| A 5.45 pm Beyond Utopia (BDG) 119              | 65 |
| A 6.00 pm New Zealand's Best 2023 (AWT) 82     | 25 |
| A 6.00 pm Squaring the Circle (HWD) 101        | 71 |
| A 6.00 pm The New Boy (CIV) 116                | 14 |
| A 6.15 pm Palm Trees and Power Lines (RIA) 110 | 47 |
| A 7.45 pm When the Waves Are Gone (ACA) 187    | 38 |
| A 8.15 pm Disco Boy (BDG) 91                   | 28 |
| A 8.30 pm Late Night with the Devil (HWD) 92   | 74 |
| A 8.30 pm I Like Movies (RIA) 99               | 29 |
| A 8.45 pm A Storm Foretold (AWT) 99            | 63 |
| A 8.45 pm How to Blow Up a Pipeline (CIV) 103  | 51 |

**Sunday 30 July**

|  |    |
|--|----|
| A 10.00 am Animation for Kids 4+ (CIV) 62        | 55 |
| A 10.15 am My Name Is Alfred Hitchcock (ACA) 120 | 68 |
| A 11.00 am Brainwashed (AWT) 107                 | 58 |
| A 11.45 am The Strangest of Angels (BDG) 57      | 22 |
| A 12.00 pm Close to Vermeer (CIV) 75             | 71 |
| A 12.45 pm A Storm Foretold (ACA) 99             | 63 |
| A 1.15 pm Bread and Roses (AWT) 202              | 17 |
| A 1.45 pm Billion Dollar Heist (BDG) 90          | 61 |
| A 1.45 pm Animation for Kids 8+ (RIA) 65         | 55 |
| A 2.00 pm Are You There God?... (CIV) 106        | 53 |
| A 2.30 pm Shin Ultraman (HWD) 113                | 75 |
| A 3.15 pm Kokomo City (ACA) 73                   | 47 |
| A 3.15 pm Seven Winters in Tehran (RIA) 97       | 62 |
| A 3.45 pm Reality (BDG) 85                       | 35 |
| A 4.30 pm Kidnapped (CIV) 125                    | 8  |
| A 5.00 pm River (ACA) 86                         | 74 |
| A 5.00 pm Kim's Video (HWD) 88                   | 56 |
| A 5.15 pm On the Adamant (RIA) 109               | 38 |
| A 5.30 pm Radical (BDG) 127                      | 34 |
| A 6.15 pm Salvatore (AWT) 109                    | 69 |
| A 7.00 pm King Loser (ACA) 90                    | 23 |
| A 7.15 pm Holy Spider (HWD) 117                  | 29 |
| A 7.30 pm Mami Wata (RIA) 107                    | 48 |
| A 7.45 pm The Innocents (CIV) 115                | 17 |
| A 8.00 pm How to Blow Up a Pipeline (BDG) 103    | 51 |
| A 8.45 pm Only the River Flows (AWT) 101         | 32 |
| A 9.30 pm Animation Now! #2 (ACA) 79             | 73 |

**Monday 31 July**

|                                     |    |
|-------------------------------------|----|
| B 10.00 am Radical (CIV) 127        | 34 |
| B 11.15 am Carmen (AWT) 116         | 27 |
| B 11.30 am Casa Susanna (ACA) 97    | 61 |
| B 1.00 pm Bad Behaviour (CIV) 107   | 21 |
| B 1.15 pm A Storm Foretold (RIA) 99 | 63 |
| B 1.30 pm Shin Ultraman (ACA) 113   | 75 |
| B 1.45 pm Building Bridges (AWT) 83 | 22 |
| B 3.15 pm Riceboy Sleeps (RIA) 117  | 34 |

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| B 3.30 pm The New Boy (CIV) 116                | 14   |
| B 3.45 pm King Loser (ACA) 90                  | 23   |
| B 4.00 pm New Zealand's Best 2023 (AWT) 82     | 25   |
| A 5.45 pm Merkel (RIA) 99                      | 63   |
| A 6.15 pm Nam June Paik (ACA) 110              | 70   |
| A 6.15 pm Is There Anybody Out There? (AWT) 91 | 59   |
| A 6.15 pm I Like Movies (HWD) 99               | 29   |
| A 6.15 pm No Bears (CIV) 107                   | 39   |
| A 7.45 pm The Giants (RIA) 117                 | 61   |
| A 8.30 pm Bobi Wine (ACA) 114                  | 65   |
| A 8.30 pm Palm Trees and Power Lines (AWT) 110 | 47   |
| A 8.30 pm The Inspection (HWD) 95              | 31   |
| A 8.45 pm Charcoal (CIV) 109                   | 26   |

**Tuesday 1 August**

|  |    |
|--|----|
| B 10.30 am Robot Dreams (ACA) 96               | 53 |
| B 11.45 am Midwives (AWT) 99                   | 30 |
| B 12.30 pm Suzhou River (ACA) 79               | 19 |
| B 12.30 pm Monster (CIV) 127                   | 15 |
| B 2.00 pm Smoke Sauna Sisterhood (AWT) 92      | 57 |
| B 2.15 pm Mars Express (ACA) 87                | 76 |
| B 2.15 pm Fantastic Machine (RIA) 88           | 59 |
| B 3.30 pm Sanctuary (CIV) 96                   | 34 |
| B 4.00 pm Billion Dollar Heist (AWT) 90        | 61 |
| B 4.00 pm Palm Trees and Power Lines (RIA) 110 | 47 |
| B 4.15 pm Kim's Video (ACA) 88                 | 56 |
| A 6.15 pm Total Trust (ACA) 97                 | 64 |
| A 6.15 pm Tótem (AWT) 95                       | 50 |
| A 6.15 pm Orlando, My Political... (HWD) 98    | 58 |
| A 6.15 pm Subject (RIA) 92                     | 57 |
| A 6.15 pm Showing Up (CIV) 108                 | 42 |
| A 8.15 pm Even Hell Has Its Heroes (ACA) 110   | 66 |
| A 8.15 pm Of an Age (RIA) 100                  | 32 |
| A 8.30 pm Omen (HWD) 90                        | 48 |
| A 8.45 pm Nam June Paik (AWT) 110              | 70 |
| A 8.45 pm Inside (CIV) 105                     | 30 |

**Wednesday 2 August**

|   |    |
|---|----|
| B 10.45 am The Innocents (CIV) 115              | 17 |
| B 11.30 am Salvatore (AWT) 109                  | 69 |
| B 12.15 pm Even Hell Has Its Heroes (ACA) 110   | 66 |
| B 1.30 pm Rock Hudson (CIV) 106                 | 68 |
| B 2.00 pm Orlando, My Political... (AWT) 98     | 58 |
| B 2.00 pm Inshallah a Boy (RIA) 116             | 30 |
| B 2.30 pm Late Night with the Devil (ACA) 92    | 74 |
| B 4.00 pm EO (CIV) 86                           | 12 |
| B 4.15 pm Omen (AWT) 90                         | 48 |
| B 4.15 pm Space: The Longest Goodbye (RIA) 87   | 60 |
| B 4.30 pm Animation Now! #3(ACA) 75             | 73 |
| A 6.15 pm War Pony (ACA) 115                    | 50 |
| A 6.15 pm Paris Memories (AWT) 105              | 32 |
| A 6.15 pm Detour (HWD) 69                       | 16 |
| A 6.15 pm Arnold Is a Model Student (RIA) 84    | 46 |
| A 6.15 pm Past Lives (CIV) 106                  | 13 |
| A 8.00 pm Bobi Wine(RIA) 114                    | 65 |
| A 8.15 pm The Elephant 6 Recording Co. (HWD) 93 | 66 |
| A 8.30 pm Chop & Steele (ACA) 77                | 75 |
| A 8.45 pm Fremont (AWT) 91                      | 28 |
| A 9.00 pm Passages (CIV) 91                     | 33 |

**Thursday 3 August**

|  |    |
|--|----|
| B 10.15 am Fallen Leaves (CIV) 81              | 9  |
| B 10.45 am Ama Gloria (ACA) 83                 | 26 |
| B 11.30 am Bread and Roses (AWT) 202           | 17 |
| B 12.30 pm Past Lives (CIV) 106                | 13 |
| B 12.45 pm When the Waves Are Gone (ACA) 187   | 38 |
| B 2.15 pm Is There Anybody Out There? (RIA) 91 | 59 |
| B 3.30 pm May December (CIV) 113               | 14 |
| B 3.45 pm War Pony (AWT) 115                   | 50 |
| B 4.15 pm River (ACA) 86                       | 74 |
| B 4.15 pm Total Trust (RIA) 97                 | 64 |

|   | Page |
|---|------|
| A 6.15 pm Mami Wata (ACA) 107                 | 48   |
| A 6.15 pm The Eternal Memory (AWT) 85         | 60   |
| A 6.15 pm Home Kills (HWD) 100                | 22   |
| A 6.15 pm Space: The Longest Goodbye (RIA) 87 | 60   |
| A 6.15 pm L'immensità (CIV) 97                | 31   |
| A 8.15 pm GAGA (AWT) 112                      | 28   |
| A 8.15 pm Brainwashed (RIA) 107               | 58   |
| A 8.30 pm Late Night with the Devil (ACA) 92  | 74   |
| A 8.45 pm Sanctuary (CIV) 96                  | 34   |
| A 9.00 pm Mars Express (HWD) 87               | 76   |

**Friday 4 August**

|   |    |
|---|----|
| B 10.00 am Kidnapped (CIV) 125                | 8  |
| B 10.45 am Grant Sheehan (ACA) 120            | 23 |
| B 11.00 am Pray For Our Sinners (AWT) 82      | 57 |
| B 1.00 pm Red Mole: A Romance (AWT) 88        | 23 |
| B 1.15 pm Disco Boy (CIV) 91                  | 28 |
| B 1.45 pm Sisu (ACA) 91                       | 77 |
| B 2.30 pm Billion Dollar Heist (RIA) 90       | 61 |
| B 3.30 pm GAGA (AWT) 112                      | 28 |
| B 3.45 pm Home Kills (ACA) 100                | 22 |
| B 3.45 pm How to Blow Up a Pipeline (CIV) 103 | 51 |
| B 4.15 pm Subject (RIA) 92                    | 57 |
| A 6.15 pm No Bears (ACA) 107                  | 39 |
| A 6.15 pm Banel & Adama (BDG) 87              | 48 |
| A 6.15 pm Charcoal (HWD) 109                  | 26 |
| A 6.15 pm Beyond Utopia (RIA) 119             | 65 |
| A 6.15 pm The Survival of Kindness (CIV) 96   | 41 |
| A 6.30 pm Carmen (AWT) 116                    | 27 |
| A 8.15 pm Merkel (BDG) 99                     | 63 |
| A 8.30 pm Sanctuary (ACA) 96                  | 34 |
| A 8.30 pm Inside (RIA) 105                    | 30 |
| A 8.45 pm Good Boy (HWD) 76                   | 75 |
| A 8.45 pm Phantom (CIV) 133                   | 33 |
| A 9.00 pm Orlando, My Political... (AWT) 98   | 58 |

**Saturday 5 August**

|  |    |
|--|----|
| A 10.00 am Salvatore (CIV) 109               | 69 |
| A 11.00 am Riceboy Sleeps (RIA) 117          | 34 |
| A 11.00 am The Survival of Kindness (AWT) 96 | 41 |
| A 11.15 am Grant Sheehan (ACA) 120           | 23 |
| A 11.30 am Carmen (BDG) 116                  | 27 |
| A 12.00 pm Showing Up (HWD) 108              | 42 |
| A 12.30 pm Radical (CIV) 127                 | 34 |
| A 1.30 pm Plan 75 (RIA) 112                  | 33 |
| A 2.00 pm Detour (AWT) 69                    | 16 |
| A 2.00 pm Close to Vermeer (BDG) 75          | 71 |
| A 2.15 pm Sorcery (ACA) 101                  | 37 |
| A 2.30 pm Ennio (HWD) 156                    | 67 |
| A 3.30 pm Saint Omer (CIV) 123               | 35 |
| A 3.45 pm Subject (AWT) 92                   | 57 |
| A 3.45 pm Robot Dreams (BDG) 96              | 53 |
| A 3.45 pm Inshallah a Boy (RIA) 116          | 30 |
| A 4.30 pm Casa Susanna (ACA) 97              | 61 |
| A 5.45 pm Ama Gloria (BDG) 83                | 26 |
| A 6.00 pm Red Mole: A Romance (AWT) 88       | 23 |
| A 6.00 pm The Settlers (HWD) 97              | 37 |
| A 6.00 pm If Only I Could Hibernate (RIA) 99 | 29 |
| A 6.15 pm May December (CIV) 113             | 14 |
| A 6.30 pm Suzhou River (ACA) 79              | 19 |
| A 7.30 pm Kidnapped (BDG) 125                | 8  |
| A 8.00 pm Blue Jean (RIA) 97                 | 27 |
| A 8.15 pm Animation Now! #3 (ACA) 75         | 73 |
| A 8.30 pm River (HWD) 86                     | 74 |
| A 8.45 pm Omen (AWT) 90                      | 48 |
| A 9.00 pm How to Have Sex (CIV) 88           | 49 |

|                                   | Page |                                 | Page |                        | Page |
|-----------------------------------|------|---------------------------------|------|------------------------|------|
| <b>Sunday 6 August</b>            |      |                                 |      |                        |      |
| A 10.30 am                        | 65   | A 1.00 pm                       | 53   | A 4.45 pm              | 27   |
| The Grab (ACA) 104                |      | Robot Dreams (RIA) 96           |      | Carmen (ACA) 116       |      |
| A 11.00 am                        | 52   | A 1.15 pm                       | 71   | ✱ 5.00 pm              | 69   |
| Dounia & The Princess... (AWT) 72 |      | Squaring the Circle (CIV) 101   |      | Anselm 3D (RIA) 93     |      |
| A 11.00 am                        | 67   | A 2.00 pm                       | 49   | A 5.45 pm              | 14   |
| Little Richard... (BDG) 101       |      | How to Have Sex (HWD) 88        |      | The New Boy (BDG) 116  |      |
| A 12.45 pm                        | 50   | A 2.45 pm                       | 57   | A 7.00 pm              | 28   |
| The Tuba Thieves (ACA) 91         |      | Smoke Sauna Sisterhood (ACA) 92 |      | Fremont (ACA) 91       |      |
| A 1.00 pm                         | 41   | A 3.00 pm                       | 59   | A 7.00 pm              | 67   |
| Last Summer (AWT) 104             |      | Fantastic Machine (RIA) 88      |      | Ennio (RIA) 156        |      |
| A 1.00 pm                         | 38   | A 3.15 pm                       | 13   | A 7.00 pm              | 9    |
| On the Adamant (BDG) 109          |      | Perfect Days (BDG) 123          |      | Fallen Leaves (CIV) 81 |      |
|                                   |      | ✱ 4.30 pm                       | 11   | A 8.15 pm              | 58   |
|                                   |      | The Circus (CIV) 75             |      | Brainwashed (BDG) 107  |      |

## Shorts Before Features

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



### Cetology

Aotearoa NZ 2023

**Director, Screenplay:** Catherine Bisley **Producer:** Aaron Watson **Cast:** Ruby Pledge, Johanna Nyberg Rydström, Isha Bhatnagar-Stewart, Nisha Jollifee, Madison Wade, Shervonne Grierson, Mojtaba Nazari  
13 mins | Rating TBC

Scientists recently documented that pods of orca hunt blue whales. Cetology uses this hunt to explore contemporary human brutality at a corporate wellness retreat.

Screening with *Disco Boy* (p28)



### Maunga Cassino

Aotearoa NZ 2022

**Director:** Paolo Rotondo | **Screenplay:** Rob Mokaraka, Paolo Rotondo | **Producers:** Andrew Marshall, Te Kohe Tuhaka, Luke Robinson **Cast:** Te Kohe Tuhaka, Paolo Rontondo  
B&W | Italian and te reo Māori with English subtitles  
15 mins | Rating TBC

A Māori warrior, an Italian deserter and a scrawny rooster are trapped behind enemy lines. What could possibly go wrong?

Screening with *Sweet As* (p50)



### That Workman's Arm

Aotearoa NZ 2022

**Director, Screenplay:** Simon London **Producers:** Simon London, Emma Mortimer | **Cast:** Matthew Sunderland, Donogh Rees, Erroll Shand  
13 mins | Rating TBC

Struggling to hold his own life together, a standover man is sent to collect from a woman in debt. His usual tactics fail him as he is thrown off-balance by her threadbare but rich existence and the two discover a connection that lays the foundation for hope.

Screening with *Sanctuary* (p34)



### Find Where I Belong

Aotearoa NZ 2023

**Director, Screenplay:** Kahu Kaiha | **Producer:** Carrisse Uta'i **Cast:** Kahu Kaiha, Steve Ciprian, Carrisse Uta'i, Jase Manumua  
14 mins | Rating TBC

Life on the streets of New Zealand for two homeless men: John, the older man, who seems to like this life and be at home here; and Elvis, the Marquesan, dreams of returning to his island.

Screening with *Tōtem* (p50)



### Sunshine City

USA/Aotearoa NZ 2023

**Director, Screenplay:** Arthur Elias Gay | **Producers:** Heather Francis, Celine Sutter | **Cast:** Amrita Newton, Garrett Silvey  
16 mins | Rating TBC

Siblings Stellar (23) and Max (17) are living out of their car and trying to get back on their feet. However, when Max makes a foolish mistake and puts their livelihood on the line, Stellar finds herself questioning how much longer she can support him.

Screening with *Mutt* (p48)

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

## Arnold Is a Model Student

*Arnon pen nakrian tuayang*



**Director, Screenplay:**  
**Sorayos Prapapan**  
Thailand 2022 | 84 mins  
**Producers:** Donsaron Kovitvanitcha, Sorayos Prapapan  
**Cinematography:** Teck Siang Lim  
**Editor:** Carlo Francisco Manatad  
**Cast:** Korndanai Marc Dautzenberg, Winyu Wongsurawat  
**Language:** Thai with English subtitles  
**Festivals:** Locarno, Busan, Singapore 2022; Rotterdam 2023

Teenage pressures to succeed are acutely made clear in Thai director Sorayos Prapapan's debut feature *Arnold Is a Model Student*. Arnold is a star pupil, who finds himself caught up in Thailand's "Bad Student" movement, in which students sought to push back at contemporary Thai teaching methods and the crushing barriers put in place.

Prapapan's black comedy highlights a schooling system that is captured by bribery and illusory success. Incessant standardised testing is used to open doors, but some students find themselves forced to consider "work arounds" through the form of cheating companies in order to get jobs or progress in their schooling. With its calm and detached pace, the film showcases the energy of its teenage protagonists, while also maintaining enough distance to highlight the corrupt and hypocritical schooling system.

The film ultimately focuses on Arnold's choice, whether to continue in a system where he is already successful, or to join his peers in rebelling against the status quo. Arnold's dilemma becomes existential: what does it mean to succeed in an environment where no-one actually wins? — Brannavan Gnanalingam

### Screenings

A ACA Sat 22 Jul, 10.15 am  
B ACA Fri 28 Jul, 4.30 pm  
A RIA Wed 2 Aug, 6.15 pm

**M** *Offensive language*

## Autobiography



**Director, Screenplay:**  
**Makbul Mubarak**  
Indonesia 2022 | 115 mins  
**Producer:** Yulia Evina Bhara  
**Cast:** Kevin Ardilova, Arswendy Bening Swara, Yusuf Mahardika  
**Language:** Indonesian with English subtitles  
**Festivals:** Venice, Toronto, Busan, London 2022  
**Awards:** FIPRESCI Prize Horizons, Venice International Film Festival 2022

Housekeeping in an opulent compound on the outskirts of a small Indonesian town, young Rakib (Kib) is surprised by the sudden return of the absent landlord. Retired military general, Purnawinata (Purna), returns home to run as a mayoral candidate, with Kib assuming the role of trusted assistant. The pair begin to form a surrogate father-son bond, but is "the General" really the father figure Kib is hoping for?

Purna's veneer of beneficence quickly recedes when his reputation is threatened and Kib witnesses a disturbing side to his would-be benefactor. Those Purna names "friend" are reminded in no uncertain terms the cost of that friendship, and Kib realises that his privileged position is no different. Unquestioning obedience is expected, personal unease swept aside; Kib is left questioning the choices he is willing to live with.

Inventive cinematography underscores themes of pretence and complicity in this tense morality tale. Visual obfuscation, via shots composed through windows, fences, tree branches, or using mirrors or mirrored surfaces, enhance a sense of psychological disconnection. Writer-director Makbul Mubarak obliquely critiques the violent history of his homeland, and the abuses of power at its centre, seeing *Autobiography* earn a FIPRESCI prize at the 2022 Venice Film Festival. — Jacob Powell

### Screenings

B ACA Fri 21 Jul, 1.30 pm  
A RIA Sun 23 Jul, 7.00 pm  
A ACA Thu 27 Jul, 6.15 pm

**M** *Violence & content that may disturb*

# The Delinquents

*Los delincuentes*

In what might be cinema's most facile bank robbery of all time, disaffected Morán (Daniel Elías) casually saunters out of the Buenos Aires bank at which he works with enough money to retire twice-over stuffed into his grubby backpack. In a delightful subversion of genre, the caper is a dawdle and getting away with it was never part of the working-class masterplan for *The Delinquents'* endearingly mundane criminals.

Making off with 600,000 pesos completely unnoticed by either bank or cops, the newly minted thief recruits fellow workaday rube Román (Esteban Bigliardi) to help safeguard the ill-gotten gains after Morán turns himself in. He's done the maths and is happy to cash in three-and-a-half years in prison for freedom from white-collar drudgery upon release. That's provided Román can keep the cash stashed safely and not succumb to the pressure of his own guilt and an unyielding insurance investigator until his partner's done his time.

The caper rapidly begins to unwind when jailhouse life proves more dire—and expensive—than Morán had bargained for, while Román is tempted to heed the call of Argentina's rustic wilds and the beautiful bohemians who inhabit it. Work sucks, but it's entirely possible these two drab rascals self-destruct before happening upon a better alternative. Alternating adventurously



in tone, the bemusing two-part narrative is anchored by a fascinating cast with consummate comic poise.

At three-hours long, the film moves lightly through its playful parable, musing on the duality of labour and leisure with inscrutable humour and moments of unexpected joy. From the echoed confines of 80s-hued office and prison to the beautifully lensed Córdoba countryside, *The Delinquents* is a laconic ramble through a beautifully realised world under Moreno's assured direction. — Adrian Hatwell

**“Wears its cleverness so lightly you barely realize how expertly Moreno is weaving together characters and themes.”**

— Jay Weissberg, *The Film Verdict*

**Director, Screenplay:**  
**Rodrigo Moreno**

Argentina/Luxembourg/  
Chile/Brazil 2023 | 180 mins

**Producer:** Ezequiel Borovinsky

**Cinematography:** Alejo Maglio,  
Inés Duacastella

**Editors:** Karen Akerman, Manuel Ferrari

**Production Designers:** Laura Caligiuri,  
Gonzalo Delgado

**Costume Designer:** Flora Caligiuri

**Cast:** Daniel Elías, Esteban Bigliardi,  
Margarita Molino, German De Silva,  
Laura Paredes, Marina Chaud,  
Cecilia Rainero, Javier Zoro Sutton,  
Gabriela Saidon

**Language:** Spanish with English subtitles

**Festivals:** Cannes (Un Certain Regard),  
Sydney 2023

## Screenings

A ACA Sun 23 Jul, 5.00 pm  
A AWT Sat 29 Jul, 2.15 pm

**M** *Nudity & sex scenes*

# 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

A HWD Mon 24 Jul, 8.30 pm  
A RIA Sat 29 Jul, 6.15 pm  
A AWT Mon 31 Jul, 8.30 pm  
B RIA Tue 1 Aug, 4.00 pm

**TBC** *NZ classification TBC*

# Kokomo City



**Director, Screenplay, Cinematography, Editor:**  
**D. Smith**

USA 2023 | 73 mins

**Producers:** D. Smith,  
Harris Doran, Bill Butler

**With:** Daniella Carter,  
Dominique Silver, Koko Da Doll

**Festivals:** Sundance, Berlin,  
SXSW 2023

**Awards:** NEXT Innovator Award &  
NEXT Audience Award, Sundance  
Film Festival 2023

“*Kokomo City* takes up a seemingly simple mantle—to present the stories of four Black transgender sex workers in New York and Georgia. Shot in striking black and white, the boldness of the facts of these women's lives and the earthshaking frankness they share complicate this enterprise, colliding the every day with cutting social commentary and the excavation of long-dormant truths. Sharing reflections on knotty desire, far-reaching taboo, identification in labor, and gender's many meanings, these women offer an unapologetic and cutting analysis of Black culture and society at large from a vantage point that is vibrating with energy, sex, challenge, and hard-earned wisdom.” — Sundance Film Festival

This Sundance and Berlin audience award-winning film has been made tragic by the recent murder of star Koko Da Doll who was shot and killed in April 2023. In a statement to Variety, director D. Smith said: “I created

*Kokomo City* because I wanted to show the fun, humanised, natural side of black trans women. I wanted to create images that didn't show the trauma or the statistics of murder of transgender lives. I wanted to create something fresh and inspiring. I did that. We did that! But here we are again. It's extremely difficult to process Koko's passing, but as a team we are more encouraged now than ever to inspire the world with her story. To show how beautiful and full of life she was. She will inspire generations to come and will never be forgotten.”

## Screenings

A ACA Fri 21 Jul, 6.15 pm  
A ACA Sun 30 Jul, 3.15 pm

**R16** *Sexual material, nudity, drug use & offensive language*

## Banel & Adama

*Banel et Adama*



**Director, Screenplay:** Ramata-Toulaye Sy  
Senegal/France/Mali 2023  
87 mins  
**Producers:** Eric Névé, Margaux Juvénal, Maud Leclair-Névé  
**Cinematography:** Amine Berrada  
**Cast:** Khady Mane, Mamadou Diallo, Binta Racine Sy  
**Language:** Pulaar with English subtitles  
**Festivals:** Cannes (In Competition) 2023

The only first-time director screening at this year's Cannes Competition, Ramata-Toulaye Sy reveals a powerful new voice in her dramatically arresting African fable about two star-crossed lovers.

Banel dreams of living with Adama in a house in the dunes. These dune houses are submerged in sand and progress to dig them out is Banel's measure of how close they are to happiness. Yet, traditions in this small Islamic village threaten to stall their scheme. Adama is next in line to be village chief. When he refuses the role and does not turn up to prayers, his failure to do so, and by extension his romance with Banel, is held responsible when a drought persists, causing livestock and, eventually, people to die.

The greatest accomplishment here is there is no primacy between one version of events or another.

Banel isn't so much an unreliable narrator as she is the star of a fever dream where symbolism and reality meld. This being so—perhaps the villagers are right, perhaps her relationship with Adama did prevent the rains from falling, perhaps love is a selfish force that puts one at a remove from collective needs. Sy does not provide a definitive interpretation, conducting her images at a level of opaque remove, letting the dramatic emotions and weather conditions set a temperature of their own mysterious making."

— Sophie Monks Kaufman, *Indiewire*

### Screenings

A AWT Thu 27 Jul, 6.15 pm  
B AWT Fri 28 Jul, 1.00 pm  
A BDG Fri 4 Aug, 6.15 pm

**TBC** NZ classification TBC

## Omen

*Augure*



**Director, Screenplay:** Baloji  
Belgium/Netherlands/DR Congo 2023 | 90 mins  
**Cast:** Marc Zinga, Lucie Debay, Elaine Umhure  
**Languages:** French, Swahili, Lingala and English with English subtitles  
**Festivals:** Cannes (Un Certain Regard) 2023  
**Awards:** Un Certain Regard New Voice Prize, Cannes Film Festival 2023

Within the first twenty minutes of Belgian rapper Baloji's energetic debut feature, protagonist Koffi is being berated and humiliated by his extended family, punishment for supposed spellcasting on his infant nephew, an unexpected nosebleed imparting signs of a devilish temperament... and you thought your family were tough to handle.

Koffi, an ostracised Congolese man returning to his homeland to seek his family's blessing before marrying his pregnant fiancé, is one of four characters throughout the film to be accused of witchcraft at one point or another, including his mother, Mujila, his sister, Tshala, and a young boy named Paco, the leader of a fierce group of fuchsia clad street wrestlers. In Swahili, "Baloji" means sorcerer, and the director pulls from personal experiences here to explore not only witchcraft, but the prejudices and

connotations that being associated with it entail.

At surface level, the eclectic palette of Joaquim Philippe's surreal cinematography and the simmering soundscape combine to create an eerie, trip of a film. But scratch beneath the phantasmagoria, and *Omen* is an engaging, enthralling examination of the struggle to break free from identities enforced and prejudices inflicted, no matter how fallacious they may be.

— Matt Bloomfield

### Screenings

A HWD Tue 1 Aug, 8.30 pm  
B AWT Wed 2 Aug, 4.15 pm  
A AWT Sat 5 Aug, 8.45 pm

**TBC** NZ classification TBC

## Mami Wata



**Director, Screenplay:** C.J. "Fiery" Obasi  
Nigeria 2023 | 107 mins  
**Cast:** Rita Edochie, Uzoamaka Aniunoh, Ily Juhen  
**Languages:** Nigerian Pidgin, Fon and English, with English subtitles  
**Festivals:** Sundance 2023  
**Awards:** Special Jury Award: Cinematography (World Cinema Dramatic), Sundance Film Festival 2023

"Set in a small village called Iyi, *Mami Wata* tells the tale of three women whose lives have been shaped by their people's devotion to a powerful goddess of water, wealth, and health. Through her priestess Mama Efe (Rita Edochie), Mami Wata is said to dole out protection, advice, and good fortune to the faithful who are willing to honor the deity's traditions that have been passed down through their culture for generations.

Because Efe is Mami Wata's anointed priestess, she and her biological daughter Zinwe (Uzoamaka Aniunoh) as well as her adoptive daughter Prisca (Evelyn Ily Juhen) all enjoy a certain revered status among their peers. But when a young boy suddenly falls ill and dies from a viral infection that Efe can't save him from, long-held murmurs of doubt about Mama Efe's connection to Mami Wata begin to

turn into shouts, and many of Iyi's people start to question whether the goddess is even real.

When the women take in a mysterious man called Jasper (Emeka Amakeze), who washes up on Iyi's beaches one day, an infectious revolutionary spirit begins to take hold of the village and reveals just how tenuous the balance of power there truly is."

— Charles Pulliam-Moore, *The Verge*

### Screenings

B ACA Tue 25 Jul, 1.30 pm  
A RIA Sun 30 Jul, 7.30 pm  
A ACA Thu 3 Aug, 6.15 pm

**TBC** NZ classification TBC

## Mutt



**Director, Screenplay:** Vuk Lungulov-Klotz  
USA 2023 | 87 mins  
**Editor:** Adam Dicterow  
**Cast:** Lío Mehiel, Cole Doman, Alejandro Goic  
**Language:** English and Spanish, with English subtitles  
**Festivals:** Berlin, Sundance, New Directors/New Films 2023  
**Preceded by short film:** *Sunshine City*, 16 mins. See p45

"A compelling character-based drama that reveals the interior life of a young trans man over roughly 24 hours in New York City, *Mutt* follows Feña (Lío Mehiel) as he tries to navigate a series of events that would be stressful for anyone. Piling on setbacks that specifically challenge someone still working out how to reintroduce himself to old friends and family members, writer-director Vuk Lungulov-Klotz—who is also trans—makes audiences acutely conscious of Feña's emotional state at every turn. *Mutt* which premiered at the Sundance Film Festival, sees the first-time director creatively using the medium to illustrate how small incidents can chip away at a trans person's self-confidence and the strength it takes to stay true to that identity." — Murtada Elfadl, *Variety*

"Vuk Lungulov-Klotz makes a solid debut with a personal story, shaping the standout moments with

an expressive attention to detail and a sensual edge. Executive produced by trailblazer of the genre Silas Howard, who along with Harry Dodge put the first trans-masculine character onscreen with their 2001 Sundance debut *By Hook or Crook*, *Mutt* signals an exciting evolution for contemporary trans cinema."

— Jude Dry, *Indiewire*

### Screenings

B AWT Fri 21 Jul, 11.45 am  
A AWT Mon 24 Jul, 8.30 pm  
A RIA Fri 28 Jul, 8.15 pm

**M** Drug use & offensive language

## How to Have Sex

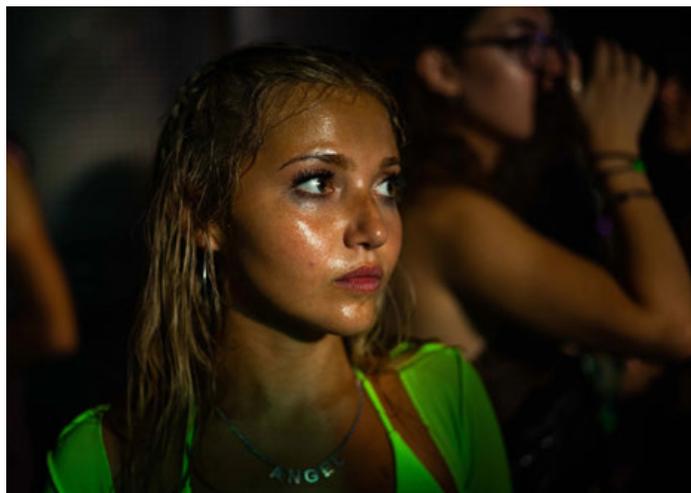
“The setting is the Greek town of Malia, where three teenage girls—Tara (Mia McKenna-Bruce), her sister Skye (Lara Peake) and their friend Em (Enva Lewis)—are taking their first unaccompanied holiday abroad while awaiting their exam results.

Em is a straight-A student, but Tara and Sky 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 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*

“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*

**Director, Screenplay:**  
**Molly Manning Walker**

UK 2023 | 88 mins

**Producers:** Ivana MacKinnon, Emily Leo, Konstantinos Kontovrakis

**Cinematography:** Nicolas Cannicconi

**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

### Screenings

A CIV Sat 5 Aug, 9.00 pm  
A HWD Sun 6 Aug, 2.00 pm

**TBC** NZ classification TBC

## Earth Mama

“A devastating and evocative portrait of motherhood refracted through the prisms of race and class, Savannah Leaf's auspicious debut feature (expanding upon her documentary short, *The Heart Still Hums* [2020]) is a deeply affecting work of cinematic humanism. Set in the Bay Area, the film follows Gia (portrayed with immense complexity by Oakland rapper Tia Nomore) as she contends with pregnancy and poverty while longing for her children (who have been placed in foster care) and dodging Child Protective Services in the fear that they'll take her soon-to-be-born baby from her as well.

Facing an impossible situation, Gia warms to the idea of giving her baby up for adoption, and connects with a well-meaning, middle-class couple (Sharon Duncan-Brewster and Bokeem Woodbine), who could potentially give the child a better life. But a constellation of factors—especially Gia's own sense of guilt—lays bare the fact that, for Gia, there is simply no way to win. Lensed in richly textured 16mm by Jody Lee Lipès, *Earth Mama* is both a heartrending film about a young woman grappling with the most fundamental questions of motherhood amid utterly hostile socioeconomic conditions, and a formally sophisticated work that suggests and conjures rather than facilely connecting the dots for us.”

— New Directors/New Films



“Any film tackling the petty and punishing bureaucracies of the foster care system risks wading into melodrama or cliché, but *Earth Mama* largely avoids those rookie traps, and with an unpredictable and fiercely focused actress at its roots.”

— Ryan Lattanzio, *Indiewire*

“*Earth Mama* is a quiet film, but it never once loosens its grip. Leaf's feature operates on an intimate register, a level that speaks to its characters instead of about them.”

— Lovia Gyarkye, *Hollywood Reporter*

**Director, Screenplay:**  
**Savanah Leaf**

USA 2023 | 97 mins

**Producers:** Cody Ryder, Shirley O'Connor, Medb Riordan, Sam Bisbee, Savannah Leaf

**Cinematography:** Jody Lee Lipès

**Editor:** George Cragg

**Production Designer:** Juliana Barreto Barreto

**Costume Designer:** Nastasha Hester

**Music:** Kelsey Lu

**Cast:** Tia Nomore, Erika Alexander, Doechii, Keta Price, Sharon Duncan Brewster, Dominic Fike, Bokeem Woodbine

**Festivals:** Sundance, New Directors/ New Films, San Francisco 2023

**Awards:** Best Narrative Feature Audience Award, San Francisco International Film Festival 2023

### Screenings

A CIV Sat 22 Jul, 8.45 pm  
A HWD Fri 28 Jul, 6.15 pm

**M** Offensive language, nudity, drug use & sexual references

## War Pony



**Directors:** Gina Gammell, Riley Keough  
 USA 2022 | 115 mins  
**Cinematography:** David Gallego  
**Cast:** Ashley Shelton, Robert Stover, LaDainian Crazy Thunder, Jojo Bapteste Whiting  
**Languages:** English and Sioux with English subtitles  
**Festivals:** Cannes 2022; SXSW 2023  
**Awards:** Camera d'Or, Cannes Film Festival 2022

A swirling mélange of hardship and resourcefulness, disappointment and hope. *War Pony* mines the experiences of Lakota scriptwriters Franklin Sioux Bob and Bill Reddy into the proximal journeys of twentysomething hustler Bill and school-aged runabout Matho, who live within a dog's bark of each other on the Pine Ridge Indian Reservation, South Dakota.

Bill (Jojo Bapteste Whiting) can barely support himself, let alone his two young children and their respective mothers, but he is committed to improving his situation, possessed of an infectious, creative optimism, such as a hare-brained scheme to breed poodles for big money. Matho (LaDainian Crazy Thunder) spends his time larking with friends, wooing his crush, and attempting to impress his volatile father until circumstances conspire to rob the youngster of his childhood freedoms.

Despite their difficulties, Bill and Matho display a natural warmth, mirrored in the film's visual tone. First-time directors Riley Keough and Gina Gammell, alongside their writing partners, paint a rich portrait of community, exploring the challenges of navigating life with splintered identities in a society engineered to disempower and exploit indigenous bodies and indigenous labour.

— Jacob Powell

### Screenings

A AWT Thu 20 Jul, 8.45 pm  
 A ACA Wed 2 Aug, 6.15 pm  
 B AWT Thu 3 Aug, 3.45 pm

**R16** Violence, domestic violence, drug use & offensive language

## The Tuba Thieves



**Director:** Alison O'Daniel  
 USA 2023 | 91 mins  
**Producers:** Rachel Nederveld, Alison O'Daniel, Su Kim, Maya E. Rudolph  
**Cast:** Nyeisha Prince, Geovanny Marroquin, Russell Harvard, Warren Snipe, Sam Quinones  
**Languages:** American Sign Language and English with English subtitles  
**Festivals:** Sundance, CPH:DOX, San Francisco, Seattle 2023

Alison O'Daniel's superb, adventurous *The Tuba Thieves* provides a feast of visual and aural delights as it bounces around in time and space, gradually coalescing around a group of friends in the Los Angeles deaf community, in particular the relationship between drummer Nyke and peripatetic poet Nature Boy.

Our journey takes in the 1952 premiere of John Cage's epochal '4'33"', in a beautiful sequence that eloquently conveys the idea behind the piece; the brief flourishing of San Francisco's Deaf Club as a punk rock venue in 1979, where upcoming bands and their cohort would go wild while middle-aged ladies placidly played cards in their midst; and, yes, the mysterious theft of instruments from various local school marching bands.

Even once you've tuned in to the associative rhythm of this remarkable film, it continues to surprise and delight from scene to scene thanks to the

gorgeous cinemascope photography and inventive sound design. A choir of plants, sonic booms, ice hockey, narcocorridos, wildfires, mushroom sex—you can never predict which way the movie might turn as it builds into a whimsical and enlightening meditation on sound and silence, signal and noise. — Andrew Langridge

*The Tuba Thieves* will be screened with open captions. An audio-described screening will screen on **Sunday 23 July**. See p79 for details about Accessibility Screenings.

### Screenings

A ACA Sat 22 Jul, 2.15 pm  
 B ACA Mon 24 Jul, 2.30 pm  
 A ACA Sun 6 Aug, 12.45 pm

**E** Documentary film exempt from NZ Classification labelling requirements

## Tótem



**Director, Screenplay:** Lila Avilés  
 Mexico 2023 | 95 mins  
**Cast:** Naima Senties, Montserrat Maraño, 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

**Preceded by short film:** *Find Where I Belong*, 14 mins. See p45

### Screenings

B AWT Thu 20 Jul, 11.15 am  
 A BDG Sat 22 Jul, 1.30 pm  
 A AWT Tue 1 Aug, 6.15 pm

**M** Offensive language

## 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

**Preceded by short film:** *Maunga Cassino*, 15 mins. See p45

An open captions screening will screen on **Saturday 22 July**. A low-sensory screening of *Sweet As* will screen on **Friday 28 July**. See p79 for details about Accessibility Screenings.

### Screenings

B RIA Fri 21 Jul, 12.15 pm  
 A AWT Sat 22 Jul, 6.15 pm  
 B AWT Wed 26 Jul, 11.00 am  
 A RIA Thu 27 Jul, 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 instructionals. 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 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

**“A fiercely watchable thriller which had me biting my nails down to the wrists.”**

— Peter Bradshaw, *The Guardian*

**Director: Daniel Goldhaber**  
USA 2022 | 103 mins

**Producers:** Isa Mazzei, Daniel Goldhaber, Ariela Barer, Adam Wyatt Tate, David Grove Churchill Viste, Alex Black, Alex Hughes

**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



### Screenings

|   |     |                     |
|---|-----|---------------------|
| A | HWD | Fri 21 Jul, 6.15 pm |
| A | CIV | Sat 29 Jul, 8.45 pm |
| A | BDG | Sun 30 Jul, 8.00 pm |
| B | CIV | Fri 4 Aug, 3.45 pm  |

**R16** Dangerous behaviour, drug use & offensive language

## Tiger Stripes

An unapologetic debut from Malaysian director Amanda Nell Eu, this art-horror film set in the jungles of Malaysia captures the intensity and terror that puberty can be for a young girl through a tale of mystical transformation.

Zaffan (Zafreen Zairizal) is a carefree and rebellious twelve-year-old who does TikTok dances with her friends and faces stern rebukes for her behaviour from adults. When she becomes the first among her friends to get her period, things begin to change. One of her old friends Farah (Deena Ezral) begins to turn the other classmates against her, while she realises in horror that her body is transforming into something primal. As she tries to hide what she is becoming and the bullying becomes more vicious, Zaffan becomes increasingly isolated, but the transformation imbues her with a power to push back against those who torment her and want to keep her in check. Will she embrace the raw strength within her that others see as monstrous?

Winner of the Grand Prize of Critics' Week at this year's Cannes Film Festival and the first Southeast Asian film to win in its history, *Tiger Stripes* hails the arrival of a truly original voice. — Vicci Ho

“Interested arthouse crowds... will find much that is surprisingly universal and true in this well-observed, fiercely female-centred coming-



of-age drama... it truly growls in its depiction of the brutal nature of girl friendship and the shock of the menstrual metamorphosis. Whatever constraints Eu was working under here, and that includes the Pandemic alongside funding and numerous co-production elements, they seem unlikely to recur as she goes forward with a career which should be as striking as her debut.” — Fionnuala Halligan, *Screendaily*

**“This latest addition to the monstrous feminine canon is a supple and engaging film that claws at your heart.”**

— Catherine Bray, *Film of the Week*

**Director, Screenplay:**

**Amanda Nell Eu**

Malaysia/Taiwan/Singapore, France/Germany/Netherlands/Indonesia/Qatar 2023 | 95 mins

**Producers:** Foo Fei Ling, Patrick Mao Huang, Fran Borgia, Juliette Lepoutre, Pierre Menahem, Jonas Weydemann, Ellen Havenith, Yulia Evina Bhara

**Cinematography:** Jimmy Gimferrer

**Editor:** Carlo Francisco Manatad

**Costume Designer:** Sharon Chin

**Music:** Gabber Modus Operandi

**Cast:** Zafreen Zairizal, Deena Ezral, Piqa, Shaheizy Sam, Jun Lojong, Khairunazwan Rodzy, Fatimah Abu Bakar

**Language:** Malay with English subtitles

**Festivals:** Cannes (Critics' Week) 2023

**Awards:** Critics' Week Grand Prize, Cannes Film Festival 2023

### Screenings

|   |     |                     |
|---|-----|---------------------|
| A | AWT | Fri 21 Jul, 8.30 pm |
| A | HWD | Tue 25 Jul, 8.15 pm |
| B | AWT | Thu 27 Jul, 4.00 pm |

**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 three full-length features—the much-anticipated film adaptation of Judy Blume’s ground-breaking novel *Are You There God? It’s Me Margaret*, Pablo Berge’s debut animated feature direct from Cannes, *Robot Dreams*, and the enchanting *Dounia & The Princess of Aleppo*.

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



## Dounia & The Princess of Aleppo

*Dounia et la princesse d'Alep*

“Bold of spirit and wild of hair, six-year-old Dounia lives joyfully with her family in Aleppo, where she spends her time traversing the bustling souks, or marketplaces, teeming with delicious ingredients just right for her grandmother’s amazing dishes. Life is filled with kind neighbours, shared stories, and music until a gradually intensifying conflict brings a growing troop of soldiers to town. When the family is forced to pack up and join the global ranks searching for a safer place to call home, Dounia’s grandmother stuffs rosewater sweets and other fresh-baked, homestyle delights into her bulging suitcase. But all Dounia takes with her is a handful of nigella seeds, known in Syrian lore to have magical properties. Her handful of hope just might bear rewards in the form of the legendary princess of Aleppo and her guidance as the group journeys across Syria, the dangerous sea, and the daunting borders of Europe.” — New York International Children’s Film Festival.

At its heart, *Dounia* is a geopolitical story told through the eyes of a child, in which mythology and reality meet. It’s also a touching love letter to the grandparents who help raise us. It’s her grandmothers cooking, the cherished recipes that connect Dounia and her family so deeply to their heritage and beloved city; and her grandfather’s love of music,



which offers moments of celebratory lightness, even in the most challenging of times which add much enchantment to the story.

Seamlessly blending the magic of childhood with the difficult reality of life in a war-torn country, this endearing story poetically and delicately addresses exile, migration and the plight of refugees, offering a timely and pertinent all-ages entry point to discussion around the importance of respect and understanding for all global citizens. — NM

“Recounting the pain of exile with poetry and lyricism, *Dounia & The Princess of Aleppo* is a magnificent ode to both storytelling and art as an escape from the harshness of reality.”

— *Le Bleu du Miroir*

**Directors:** André Kadi, Marya Zarif  
Canada/France 2022  
72 mins

**Producer:** Judith Beauregard

**Screenplay:** Marya Zarif

**Animation:** Marie-Michelle Laflamme

**Music:** Pierre Yves Drapeau

**Voices:** Rachaf Ataya, Elsa Mardorissian, Manuel Tadros, Raia Haidar, Marya Zarif, Naim Jeanbart, Mustapha Aramis, Houssam Ataya, Irland Côté

**Language:** French with English subtitles

**Festivals:** Annecy 2022; New York International Children’s 2023

Square Eyes Age Recommendation 8+

### Screenings

A BDG Sun 23 Jul, 11.45 am  
A AWT Sun 6 Aug, 11.00 am



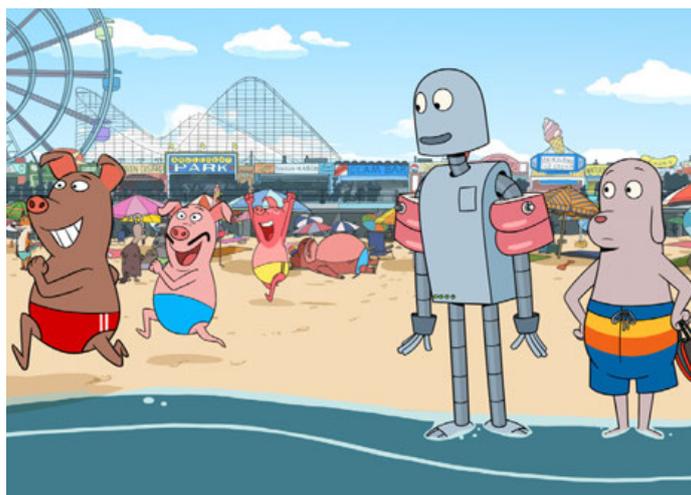
NZ classification TBC

## 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

"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*

"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*

**Director:** Pablo Berger  
Spain/France 2023 | 96 mins  
**Producers:** Ibon Cormenzana, Ignasi Estapé, Sandra Tapia, Pablo Berger, Àngel Durández  
**Screenplay:** Pablo Berger.  
Based on the graphic novel by Sara Varon  
**Animation:** Benoît Feroumont  
**Editor:** Fernando Franco  
**Music:** Alfonso De Vilallonga  
**Language:** No Dialogue  
**Festivals:** Cannes (Special Screenings) 2023  
Square Eyes Age Recommendation 12+

A low-sensory screening of *Robot Dreams* will screen on **Tuesday 1 August**. See p79 for details about Accessibility Screenings.

### Screenings

|   |     |                     |
|---|-----|---------------------|
| A | AWT | Sun 23 Jul, 1.15 pm |
| A | HWD | Sat 29 Jul, 3.30 pm |
| A | BDG | Sat 5 Aug, 3.45 pm  |
| A | RIA | Sun 6 Aug, 1.00 pm  |

**TBC** NZ classification TBC

## 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



"*Are You There God?* writer-director Kelly Fremon Craig's entry to the woefully underserved category of period dramas (make of that what you will), is destined to become a classic... an entertaining comedy that also happens to be a stunning evocation of the fear and yearning that come with standing on the precipice of adulthood." — Lauren Mechling, *The Guardian*

"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*

**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+

### Screenings

|   |     |                      |
|---|-----|----------------------|
| A | RIA | Sat 22 Jul, 3.30 pm  |
| B | RIA | Wed 26 Jul, 11.45 am |
| A | CIV | Sun 30 Jul, 2.00 pm  |

**PG** Sexual references

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## 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

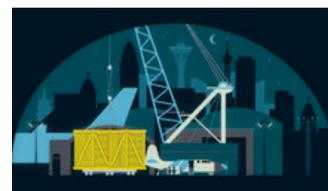
Unsurprisingly, the T-Rex is very bad at playing basketball.

### 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

A RIA Sun 23 Jul, 1.00 pm  
A CIV Sun 30 Jul, 10.00 am



NZ classification TBC

## 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: Atilla 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

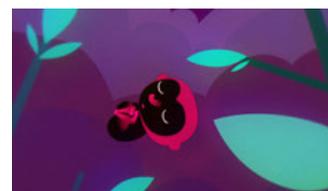
When it's time to drift off and we close our eyes, what do we see when we enter the realm of dreams?



Sunflower



Mall Stories: Attila the Grilla



Somni

### Screenings

A CIV Sun 23 Jul, 10.00 am  
A RIA Sun 30 Jul, 1.45 pm



NZ classification TBC

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* (p20), *Building Bridges: Bill Youren's Vision of Peace* (p22), *King Loser* (p23), *Grant Sheehan: Light, Ghosts & Dreams* (p23), *Red Mole: A Romance* (p23), *Kokomo City* (p47), *The Tuba Thieves* (p50) and the *Political States* (p62), *Music* (p66) and *Portrait of an Artist* (p68) collections.

# Framing Reality

## Kim's Video



**Directors, Screenplay, Editors: David Redmon, Ashley Sabin**  
USA 2023 | 88 mins  
**Cinematography:** David Redmon  
**With:** Isabel Gillies, Robert Greene, Eric Hynes  
**Languages:** English, Italian and Korean with English subtitles  
**Festivals:** Sundance, Sydney, Tribeca 2023

Those expecting nostalgic reveries for the death-of-the-VHS-store will be satisfied and surprised by *Kim's Video*, a documentary about the fate of a legendary New York rental operation improbably transplanted to Sicily in 2008.

Beginning as a personal film essay in the style of Ross McElwee, co-director David Redmon integrates his own story of cinematic obsession into that of Yongman Kim, a South Korean immigrant, experimental filmmaker and innovative entrepreneur, with a scant regard for copyright laws, whose video rental empire came unstuck in the digital era.

For New Zealand cineastes worried about the fate of Aro Video's physical collection, the tale will be both cautionary and celebratory, incorporating corruption and possible Mafia intrigue, becoming a wider meditation on the relationship between culture, crime and politics.

Redmon's and Ashley Sabin's playful use of film clips to illustrate or ironically commentate on the narrative gives way to some faux movie making of their own, the dividing line between fact and fiction becoming deliberately blurred.

The enigmatic Kim, tall and charismatic but not always forthcoming, and the evasive Vittorio Sgarbi, an art historian-cum-politician with ties to Berlusconi and a shady entourage, make for colourful leading players. — Richard Swainson

### Screenings

A ACA Sat 22 Jul, 4.15 pm  
A HWD Sun 30 Jul, 5.00 pm  
B ACA Tue 1 Aug, 4.15 pm

**E** Documentary film exempt from NZ Classification labelling requirements

## Pictures of Ghosts

*Retratos Fantomas*



**Director, Screenplay: Kleber Mendonça Filho**  
Brazil 2023 | 93 mins  
**Producer:** Emilie Lesclaux  
**Cinematography:** Pedro Sotero  
**Editor:** Matheus Farias  
**Additional Photography:** Kleber Mendonça Filho, Maira Iabrudi, Marcelo Lordello  
**Language:** Portuguese with English subtitles

**Festivals:** Cannes (Special Screenings) 2023

"As Baltimore is to John Waters, or Rome is to Federico Fellini, or Oregon is to Kelly Reichardt, that's what the sunny Brazilian city of Recife is to filmmaker Kleber Mendonça Filho, as proven in this completely charming cine-jaunt though the community's cinemas and the director's own family home...

The title alludes to a photograph that Mendonça Filho once took inside his living room which contained a blurred figure who most certainly wasn't standing in front of the camera when he clicked the shutter. Yet it also refers to the idea of ghostly structures, of places that once were teeming hubs of activity and excitement, and are now little more than over-sized tombstones littered on the landscape—a feast for the encroaching termite armies or, even worse, commercial developers." — David Jenkins, *Little White Lies*

"Shot over decades, the film cleverly intercuts archival and contemporary footage with scenes from *Neighbouring Sounds* and *Aquarius*. And then there's the ghost of course, and a curious cab driver with an unusual power. With a delightful, humorous narration by Mendonça Filho himself, *Pictures of Ghosts* is a glorious love letter to his historian mother Joselice, his neighbourhood and the films and cinemas that made him." — Sydney Film Festival

### Screenings

A RIA Sun 23 Jul, 2.30 pm  
B RIA Tue 25 Jul, 2.15 pm  
A AWT Wed 26 Jul, 8.30 pm

**E** Documentary film exempt from NZ Classification labelling requirements

## 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 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

**“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*

**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

Join us for a panel discussion with New Zealand documentary filmmakers and documentary subjects reflecting on the themes of this film. Visit [nziff.co.nz/discussions](http://nziff.co.nz/discussions) for details

### Screenings

|   |     |                     |
|---|-----|---------------------|
| B | RIA | Thu 27 Jul, 2.15 pm |
| A | RIA | Tue 1 Aug, 6.15 pm  |
| B | RIA | Fri 4 Aug, 4.15 pm  |
| A | AWT | Sat 5 Aug, 3.45 pm  |

**M** Violence, domestic violence themes & sexual abuse themes

## Pray for Our Sinners



**Director, Screenplay:** Sinéad O'Shea

Ireland 2022 | 82 mins

**Producers:** Maya Derrington, Sinéad O'Shea

**Cinematography:** Andrew Cummins, Brian Moore, Michael Lavelle, Enda O'Dowd

**Editor:** Enda O'Dowd

**Music:** George Brennan

**Festivals:** Toronto 2022; Sydney 2023

Irish filmmaker and journalist Sinéad O'Shea returns to her hometown of Navan in Co Meath to speak to those who stood up to the Catholic Church's maltreatment of women and children through the 60s and 70s. We meet women who fell pregnant and were forced through shame into brutal mother-and-baby houses and Magdalene Laundries as portrayed in films such as Stephen Frear's *Philomena* and Peter Mullan's *The Magdalene Sisters*; a doctor couple who established Ireland's first family planning clinic outside Dublin; a man who, as a child, was viciously beaten by his teacher for writing with his left hand, "the devil's hand"; and the town's complicated priest, a charismatic Kennedy type with a conservative streak. A revelatory look at the dignity of resistance and the impact individuals can have on an abusive system.

"Pulls no punches... A backward glance from a more enlightened, progressive time... powerfully documents what happened within living memory, the trauma still experienced by those who survived it and the inspiration from an often invisible resistance who helped to bring about change." — Allan Hunter, *ScreenDaily*

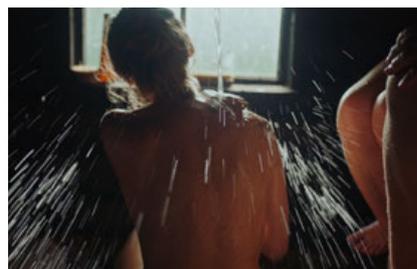
### Screenings

|   |     |                      |
|---|-----|----------------------|
| A | AWT | Sat 22 Jul, 11.00 am |
| B | RIA | Tue 25 Jul, 12.30 pm |
| A | RIA | Wed 26 Jul, 8.15 pm  |
| B | AWT | Fri 4 Aug, 11.00 am  |

**E** Documentary film exempt from NZ Classification labelling requirements

## Smoke Sauna Sisterhood

*Savvusanna sõsarad*



**Director, Screenplay:** Anna Hints

Estonia/France/Iceland 2023 | 92 mins

**Producer:** Marianne Ostrat

**Cinematography:** Ants Tammik

**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

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 small, smoky, steamy miracle of this film is how it creates something so intangible, so lyrical, from the absolutely elemental: fire, wood, water and lots of naked female flesh." — Jessica Kiang, *Variety*

### Screenings

|   |     |                     |
|---|-----|---------------------|
| B | RIA | Fri 21 Jul, 2.15 pm |
| A | AWT | Tue 25 Jul, 6.15 pm |
| B | AWT | Tue 1 Aug, 2.00 pm  |
| A | ACA | Sun 6 Aug, 2.45 pm  |

**E** Documentary film exempt from NZ Classification labelling requirements

## Brainwashed: Sex-Camera-Power



**Director, Screenplay:**  
**Nina Menkes**  
USA 2022 | 107 mins  
**Producers:** Nina Menkes,  
Dehanza Rogers (Atlanta segment)  
**Cinematography:** Shana Hagan  
**Editor:** Cecily Rhett  
**Production Designer:**  
Mengqing Yuan  
**With:** Rhiannon Aarons, Kathleen  
Antonia, Rosanna Arquette  
**Festivals:** Sundance, Berlin,  
CPH:DOX, London 2022

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.

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 cinematic masters, it is a searing look at how cinema has trained us to look at bodies, and in turn decide their value. — Kailey Carruthers

Join us for a panel discussion with New Zealand filmmakers reflecting on the themes of this film. Visit [nziff.co.nz/discussions](http://nziff.co.nz/discussions) for details

### Screenings

|       |                      |
|-------|----------------------|
| B RIA | Fri 28 Jul, 4.00 pm  |
| A AWT | Sun 30 Jul, 11.00 am |
| A RIA | Thu 3 Aug, 8.15 pm   |
| A BDG | Sun 6 Aug, 8.15 pm   |

**M** *Offensive language, sexual references & nudity*

## Orlando, My Political Biography

*Orlando, ma biographie politique*



**Director, Screenplay:**  
**Paul B. Preciado**  
France 2023 | 98 mins  
**Cast:** Paul B. Preciado, Oscar S Miller, Janis Sahraoui, Liz Christin, Elios Levy, Victor Marzouk  
**Languages:** French with English subtitles  
**Festivals:** Berlin, Sydney 2023  
**Awards:** Special Jury Prize Encounters & Teddy Award for Best Documentary, Berlin Film Festival 2023

In Virginia Woolf's novel *Orlando*, the titular protagonist changes gender midway through the story of their life, waking up in a woman's body. In his new documentary-film-essay response, Paul B. Preciado (*Testo Junkie*) expands this trans allegory, from Orlando's singular gender journey to a collective constellation of modern trans experiences. *Orlando, My Political Biography* features a cast of twenty-six contemporary trans and non-binary people, aged 8 to 70, who all play Orlando.

Spoken lines from the novel meld with personal stories of trans actors in a surprisingly seamless manner, Orlando's white ruff serving as an accompaniment to modern queer fashion. Sets are reconstructed while interviews take place, a bizarre disco-dance scene rallies as a call-to-arms, and the documentary is as much a film about the making of art as it is a compelling re-imagining of

history. Superbly experimental and deconstructionist, Preciado reclaims non-binary gender identities within the trans spectrum, and explores what happens when people don't fit within society's strict confines.

Coming at a time that is crucial for global trans rights, the film feels deeply and joyously made by trans people, for trans people: "Look, Virginia, what we have become. Do you want to come with us?", although wider audiences will be rewarded with numerous treasures nestled within this intelligent piece of art. — Emlou Lattimore

### Screenings

|       |                    |
|-------|--------------------|
| A HWD | Tue 1 Aug, 6.15 pm |
| B AWT | Wed 2 Aug, 2.00 pm |
| A AWT | Fri 4 Aug, 9.00 pm |

**E** *Documentary film exempt from NZ Classification labelling requirements*

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## 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



“*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*

“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*

**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

### Screenings

|       |                      |
|-------|----------------------|
| A CIV | Sat 29 Jul, 10.00 am |
| B RIA | Tue 1 Aug, 2.15 pm   |
| A RIA | Sun 6 Aug, 3.00 pm   |

**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



“[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*

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

— Amber Wilkinson, *Screendaily*

**Director: Ella Glendining**  
UK 2023 | 91 mins

**Producer:** Janine Marmot  
**Cinematography:** Annemarie Lean-Vercoe  
**Editor:** Rachel Roberts

**Festivals:** Sundance, SXSW, CPH:DOX, 2022, Sydney 2023

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

### Screenings

|       |                     |
|-------|---------------------|
| A AWT | Mon 31 Jul, 6.15 pm |
| B RIA | Thu 3 Aug, 2.15 pm  |

**E** Documentary film exempt from NZ Classification labelling requirements

## Space: The Longest Goodbye



**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

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.

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

### Screenings

|   |     |                      |
|---|-----|----------------------|
| A | AWT | Sun 23 Jul, 11.00 am |
| A | HWD | Sat 29 Jul, 1.15 pm  |
| B | RIA | Wed 2 Aug, 4.15 pm   |
| A | RIA | Thu 3 Aug, 6.15 pm   |

**E** Documentary Film exempt from NZ Classification labelling requirements

## The Eternal Memory

*La memoria infinita*



**Director, Screenplay:** Maite Alberdi  
Chile 2023 | 85 mins  
**Producers:** Maite Alberdi, Rocio Jadue, Juan de Dios Larrain, Pablo Larrain  
**Cinematography:** Pablo Valdés  
**Cast:** Augusto Góngora, Paulina Urrutia  
**Languages:** Spanish with English subtitles  
**Festivals:** Sundance, Berlin, CPH:DOX 2023

A deeply moving portrait of enduring love, *The Eternal Memory* invites us into the lives of the celebrated Chilean journalist and author Augusto Góngora and his wife, actor and Chilean Minister of Culture, 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. Seamlessly weaving archival footage of Góngora reporting on

the front lines of Pinochet's violent regime with home video and director Maite 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

### Screenings

|   |     |                      |
|---|-----|----------------------|
| A | BDG | Sun 23 Jul, 3.45 pm  |
| A | HWD | Tue 25 Jul, 6.15 pm  |
| B | AWT | Fri 28 Jul, 11.00 am |
| A | AWT | Thu 3 Aug, 6.15 pm   |

**E** Documentary Film exempt from NZ Classification labelling requirements



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## De Humani Corporis Fabrica



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

France 2022 | 122 mins

**Producers:** Pauline Gygax, Max Karli, Valentina Novati

**Languages:** French with English subtitles

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

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

A BDG Sun 23 Jul, 8.00 pm  
B ACA Mon 24 Jul, 12.00 pm  
A ACA Sat 29 Jul, 1.15 pm

**R16** Graphic surgical scenes & nudity

## Casa Susanna



**Director:** Sébastien Lifshitz  
France/USA 2022  
97 mins

**Producer:** Muriel Meynard  
**Cinematography:** Paul Guillaume

**Editor:** Tina Baz

**With:** Katherine Cummings, Diana Merry-Shapiro, Betsy Wollheim, Gregory Bagarozzy

**Festivals:** Venice, Toronto, London, DOC NYC 2022; CPH:DOX 2023

Casa Susanna was a bungalow camp in upstate New York that served as a safe space for cross-dressing men in the 1960s. In this documentary directed by Sébastien Lifshitz, two elderly women who visited Casa Susanna, Katherine Cummings and Diana Merry-Shapiro, return to the house and barn where the camp was based. They are joined by Gregory Bagarozzy, the grandson of Tito Valenti, who went by Susanna when dressed as a woman, and his wife Marie, who owned the camp.

Life at Casa Susanna was documented in a cache of Polaroid photographs discovered at a Manhattan flea market and published as a 2005 book. Casa Susanna was strictly for men and their wives. The film reveals that not everybody followed that path. The interviews and photographs are intercut with archival footage of queer and trans people from the period, most

famously Christine Jorgenson. *Casa Susanna* is a reminder of the courageous, everyday lives of trans people during a hostile time.

Lifshitz's gentle, understated approach, where the interviewer is never seen or heard, creates space for the characters to reminisce, culminating in a surprising, but beautiful denouement. — Paul Diamond

### Screenings

A BDG Fri 28 Jul, 6.00 pm  
B ACA Mon 31 Jul, 11.30 am  
A ACA Sat 5 Aug, 4.30 pm

**E** Documentary film exempt from NZ Classification labelling requirements

## Billion Dollar Heist



**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

**World Premiere**

**Q&A:** Matthew Metcalfe\*

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.

The thieves waited for almost a year after gaining initial access to the bank's servers before enacting their plan over Chinese New Year and a US Federal holiday, 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 the Rizal Commercial Banking Corporation in Manila. 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

### Screenings

A AWT Thu 27 Jul, 8.30 pm\*  
A BDG Sun 30 Jul, 1.45 pm  
B AWT Tue 1 Aug, 4.00 pm  
B RIA Fri 4 Aug, 2.30 pm

**E** Documentary film exempt from NZ Classification labelling requirements

## The Giants



**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

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 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*

An open captions screening will screen on **Sunday 30 July**. See p79 for details about Accessibility Screenings.

### Screenings

A AWT Sat 22 Jul, 3.45 pm  
B RIA Mon 24 Jul, 11.15 am  
A ACA Sat 29 Jul, 10.45 am  
A RIA Mon 31 Jul, 7.45 pm

**M** Offensive language

Films in this collection highlight the story of a woman who became one of the most powerful leaders in modern politics, delve into the alarming world of Trump's notorious (and now disgraced) "fixer", and explore stories of political power, documenting history and exposing the roots of our current geopolitical climate.

See also *Reality* (p35) and *Hello Dankness* (p77)

# Political States

## Seven Winters in Tehran

*Sieben Winter in Teheran*



**Director, Screenplay:** Steffi Niederzoll  
Germany/France 2023  
97 mins  
**Cinematography:** Julia Daschner  
**With:** Reyhaneh Jabbari, Shole Pakravan, Fereydoon Jabbari, Sharare Jabbari, Shahrzad Jabbari  
**Language:** Farsi with English subtitles  
**Festivals:** Berlin, CPH:DOX, Hot Docs 2023

In 2007, nineteen-year-old Reyhaneh Jabbari is attacked by a man trying to sexually assault her. She defends herself by stabbing him, and escapes. He dies, and she is arrested. It is revealed that he was a former intelligence agent. Reyhaneh Jabbari is convicted of his murder and sentenced to death.

During her seven years in prison, Jabbari is tortured and forced to confess to having premeditated the murder. Her family visits her often, secretly videoing their meetings. *Seven Winters in Tehran* is the result of that footage, smuggled illegally out of Iran and narrated with the letters Reyhaneh wrote from prison, intercut with candid interviews with Reyhaneh's parents and sisters. For seven years the Jabbari family fight for Reyhaneh's release, until they are told Reyhaneh could be pardoned on one condition—that she recants the sexual assault allegation.

This harrowing study of injustice is at once a brutal condemnation of Iran's corrupt, patriarchal legal system and a striking portrait of Reyhaneh Jabbari's enduring dignity. — Amanda Jane Robinson

### Screenings

A ACA Sun 23 Jul, 11.00 am  
A ACA Mon 24 Jul, 8.15 pm  
B RIA Wed 26 Jul, 2.00 pm  
A RIA Sun 30 Jul, 3.15 pm

**E** Documentary film exempt from NZ Classification labelling requirements

## Hong Kong Mixtape



**Director:** San San F. Young  
UK 2023 | 87 mins  
**Producers:** Nikki Parrott, San San F. Young  
**Screenplay:** Adam Thomas, San San F. Young  
**Cinematography:** San San F. Young, Ed Lee  
**Editor:** Adam Thomas  
**Music:** Arran Price  
**Languages:** Cantonese and English with English subtitles  
**Festivals:** Hot Docs 2023

Defeated or defiant? San San F. Young's bittersweet documentary asks what remains of the 2019 Hong Kong protest movement, and what can still be done after the implementation of the 2020 national security law. The film follows a number of artists in the city in the wake of the highly controversial law, which essentially criminalises any and all opposition to Beijing, anything deemed offensive enough "to endanger national security". If the crime seems vague, it's because it is. The penalty? Up to life imprisonment.

Interspersed with footage of the brutal crackdown in 2019, where protesters were beaten in the streets and dragged away by police, we're offered a window into the lives of the artists who still remain; perhaps the most-striking, the sculptors behind the HK Lady Liberty statuettes, who erect their creation in clandestine operations across the city.

Most of the subjects of *Hong Kong Mixtape* are barely out of high-school, with the exception of outspoken performance artist, Kacey Wong. Like the eccentric Uncle Ben of the protest movement, Wong muses, "with great limitations... so comes great creativity". Their art blossomed throughout times of turmoil, and even as some are forced into exile, they will not go quietly. — Matt Bloomfield

### Screenings

A BDG Sat 22 Jul, 11.30 am  
A ACA Tue 25 Jul, 6.15 pm  
B ACA Thu 27 Jul, 12.15 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



"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*

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

— Stephen Farber, *The Hollywood Reporter*

**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



**Screenings**

|       |                     |
|-------|---------------------|
| A CIV | Sat 22 Jul, 3.45 pm |
| B CIV | Thu 27 Jul, 1.15 pm |
| A RIA | Mon 31 Jul, 5.45 pm |
| A BDG | Fri 4 Aug, 8.15 pm  |

**E** Documentary film exempt from NZ Classification labelling requirements

## A Storm Foretold

Using Donald Trump's notorious political fixer Roger Stone as his focal character, Danish documentarist Christoffer Guldbrandsen unpicks the prehistory of the January 2021 insurrection in Washington D.C.

This is a classic case of right-time, right-place filmmaking, as Guldbrandsen began his project in 2018, before Stone was arrested and convicted for witness tampering and lying to congress, pardoned by the president, and quietly reinstated in time to orchestrate his "Stop the Steal" masterplan that led to the attempted coup. The film crew are there for the entire rollercoaster ride, up until the immediate, acrimonious, aftermath of January 6, and capture major players being astoundingly candid—or astoundingly reckless—on camera. As the title implies, it's all laid out in plain sight for months and years before the "unthinkable" happened, and the film also marshals copious broadcast footage of Stone and his presidential and Proud Boys cronies clearly or codedly announcing how far they are prepared to go to hold on to power. As far as Stone is concerned, the biggest surprise on the day is a last-minute snub that sends him into a paranoid panic, seasoned with bursts of seething, impotent rage.

Guldbrandsen's own journey is possibly even more eventful. He is frank about the mutual exploitation that underpins his relationship with



Stone and at one point is "fired" when his subject thinks he's got a better offer. Then, in the middle of the project, something happens that you've probably never seen in any other film (no spoilers here!). Despite constant ribbing from Stone as a "Commie", Guldbrandsen quietly holds his ground and accumulates his evidence. After a particularly unhinged and unprecedented telephone rant, Stone's last words to the camera are: "Obviously, if you use any of that I'll murder you." — Andrew Langridge

**"[This doco] captures the combination of toxicity and raffish charm, duplicity and candour that makes Stone such an influential (and to liberal minds at least) dangerous figure on the US political landscape."**

— Wendy Ide, *Screendaily*

**Director, Screenplay: Christoffer Guldbrandsen**

Denmark 2023 | 99 mins

**Producers:** Peter Engel, Christoffer Guldbrandsen, Henrik Veileborg

**Cinematography:** Frederik Marbell

**Editors:** Malene Lykke Dreyer, Andreas Jonsson Hay

**Music:** Kristian Eidnes

**With:** Roger Stone

**Festivals:** CPH:DOX, Sydney 2023

**Q&A: Christoffer Guldbrandsen\***

Presented with the generous support of Gold Star patrons John and Jo Gow

**Screenings**

|       |                       |
|-------|-----------------------|
| A AWT | Sat 29 Jul, 8.45 pm*  |
| A ACA | Sun 30 Jul, 12.45 pm* |
| B RIA | Mon 31 Jul, 1.15 pm   |

**E** Documentary film exempt from NZ Classification labelling requirements

# Total Trust



**Director, Screenplay:**  
**Jialing Zhang**  
 Germany/Netherlands 2023  
 97 mins  
**Producers:** Knut Jager, Michael Grotenhoff, Saskia Kress, Jialing Zhang, Iris Lammerstma  
**Editors:** Barbara Toennieshen, Anonymous  
**Language:** Mandarin with English subtitles  
**Festivals:** CPH:DOX, Hot Docs, Sydney 2023

Biometric tech, big data and a state intolerant of dissent have delivered China the Social Credit System, a tool to chart the trustworthiness of citizens. Though officials insist it is less centralised and invasive than claimed, *Total Trust* reveals a mesh—many millions of peering cameras, facial and vocal recognition—that appears much like Bentham’s panopticon, though made all-seeing by not one but trillions of eyes.

At its heart, however, this is a collection of personal stories, chronicling the courageous efforts of human rights lawyers and the implications for them and their families through legal battles, social denunciation, and ultimately incarceration. Jialing Zhang, who now lives in the US, unable to return to China after the release of her Sundance-winning *One Child Nation* (NZIFF 2019), shot the entire film remotely. She eschews

sweeping statements in favour of intimate scenes that paint agonising, everyday reality.

The film is “not just about China”, Zhang says. “We want the audience to look at their own countries.” Nor is it just about those whose heart-rending struggles are shown on screen. As one of the subjects in this chilling yet disarmingly tender film notes, the expectation of being watched is a censorship in itself. — Toby Manhire

### Screenings

- A RIA Sat 22 Jul, 1.30 pm
- B RIA Mon 24 Jul, 1.30 pm
- A ACA Tue 1 Aug, 6.15 pm
- B RIA Thu 3 Aug, 4.15 pm

**E** Documentary film exempt from NZ Classification labelling requirements

# 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

- A RIA Fri 21 Jul, 8.15 pm
- A AWT Sun 23 Jul, 8.45 pm
- B AWT Tue 25 Jul, 12.15 pm

**R18** Graphic depictions of genocide

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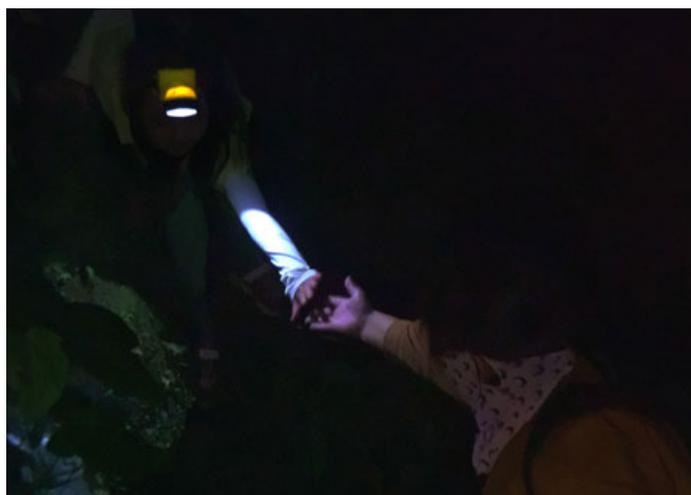
## Beyond Utopia

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 unlikelyst of espionage action heroes, a middle-aged pastor called Sengeun 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 ineffably 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 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*

### Screenings

|       |                     |
|-------|---------------------|
| B CIV | Fri 21 Jul, 1.00 pm |
| A CIV | Mon 24 Jul, 6.15 pm |
| A BDG | Sat 29 Jul, 5.45 pm |
| A RIA | Fri 4 Aug, 6.15 pm  |

**E** Documentary film exempt from NZ Classification labelling requirements

## 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” Siachitema

**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

|       |                     |
|-------|---------------------|
| A ACA | Sat 22 Jul, 6.15 pm |
| B ACA | Wed 26 Jul, 1.45 pm |
| A ACA | Sun 6 Aug, 10.30 am |

**E** Documentary film exempt from NZ Classification labelling requirements

## Bobi Wine: The People’s President



**Directors: Moses Bwayo, Christopher Sharp**

Uganda/UK/USA 2022

114 mins

**With:** Robert Kyagulanyi Ssentamu aka Bobi Wine, Barbara Itungo Kyagulanyi

**Languages:** English and Luganda with English subtitles

**Festivals:** Venice, Telluride, London, IDFA 2022; CPH:DOX, 2023

At once astonishing, exhilarating and deeply moving, *Bobi Wine: The People’s President* charts the remarkable rise of a pop star who becomes leader of the Ugandan opposition movement. Despite intimidation, imprisonment and vicious state violence, Bobi—real name Robert Kyagulanyi Ssentamu—inspires millions to join in defiance of Yoweri Museveni, who has gripped ruthlessly to power since seizing control in a 1986 coup.

The mass rallies on the campaign trail are breathtaking, propelled by a soundtrack of Bobi Wine’s afrobeat protest songs. Across more than five years in the leadup to the 2021 election, directors Christopher Sharp and Moses Bwayo take us to the heart of the exuberant, hazardous, indomitable action that surrounds the self-styled “ghetto president”. That proximity extends into the family home of Bobi, his inspirational wife Barbie Kyagulanyi, and their four children. Here the stakes

of the mission take on an achingly intimate dimension. — Toby Manhire

“In the scope of other 2022 political documentaries, *Bobi Wine* has the most in common with Daniel Roher’s *Navalny* (NZIFF 2022)... It has a similar, almost unbelievable, and powerful spirit of not giving in when governmental forces threaten you and rule with no control. This is a profile of unfathomable courage that deserves to be seen.” — Nick Allen, *The Playlist*

### Screenings

|       |                      |
|-------|----------------------|
| B ACA | Fri 28 Jul, 12.30 pm |
| A BDG | Sat 29 Jul, 1.00 pm  |
| A ACA | Mon 31 Jul, 8.30 pm  |
| A RIA | Wed 2 Aug, 8.00 pm   |

**E** Documentary film exempt from NZ Classification labelling requirements

Four films featuring very different music tastes—a memorial to one of the greatest film composers contrasts with a portrait of drone metal pioneer Dylan Carlson and his band Earth, along with portrait films of rock ‘n’ roll legend Little Richard and eclectic collective Elephant 6.

See also *The Strangest of Angels* (p22), *King Loser* (p23), and *Squaring the Circle (The Story of Hipgnosis)* (p71)

# Music

## The Elephant 6 Recording Co.



**Director, Cinematography, Sound Recordist:**

**C.B. Stockfleth**

USA 2023 | 93 mins

**With:** Bill Doss, Will Cullen Hart, Jeff Mangum, Robert Schneider

**Festivals:** DOC NYC 2022, CPH:DOX 2023

Early on in this spirited and sympathetic documentary, an interviewee, asked whether he can think of another scene that comes close, answers “absolutely not.” But audiences in New Zealand may be reminded of this country’s own legendary Flying Nun label, an equally do-it-yourself enterprise, which similarly combined pop and experimental sensibilities and flourished in apparent isolation.

With the sprawling nature of the collective and large number of interviewees—engagingly nerdy hipsters now approaching middle-age—it becomes hard to keep track of who did what in which band, especially as the line-ups frequently overlap. But there are four essential figures without whom there would be no story: The Apples in Stereo founder Robert Schneider; Bill Doss and Will Cullen Hart of the Olivia Tremor Control; and Neutral Milk

Hotel front man Jeff Mangum, who gave the collective its greatest hit before retreating from public view.

Film maker C.B. Stockfleth combines intimate interviews with VHS tape, old stills and home movie footage to tell the story of a community defined by strong artistic and personal bonds, though not without its tensions or its tragedies.

— Nick Bollinger

### Screenings

A ACA Mon 24 Jul, 6.15 pm  
B ACA Thu 27 Jul, 2.15 pm  
A HWD Wed 2 Aug, 8.15 pm

**E** Documentary film exempt from NZ Classification labelling requirements

## Even Hell Has Its Heroes



**Director, Editor:**

**Clyde Peterson**

USA 2023 | 110 mins

**Screenplay:** Clyde Peterson, Earth

**Cinematography:** Clyde Peterson, Benjamin Kasulke, Britta Jognson, Corey J. Brewer, Craig Murray, Rich Myers

**Music:** Earth, Dylan Carlson, Adrienne Davies, Mell Dettmer

**Festivals:** CPH:DOX, Seattle 2023

Eschewing more traditional rock doco trappings, Pacific Northwest artist Clyde Peterson has created a singular portrait of drone metal pioneer Dylan Carlson and his band Earth. The incredibly cinematic soundtrack produced by the band themselves demands a big screen sound system and pairs perfectly with atmospheric Super8 footage of the band and their Seattle environs.

“Since 1989, the slowest metal band on the planet has conjured some of music’s most striking tectonic changes. Not only did the band Earth create a glacially paced subgenre of metal and play a pivotal role in the popularization of grunge, but visionary leader Dylan Carlson also did it while battling small-town boredom, heroin addiction, and the tragic death of his roommate and best friend, Kurt Cobain.

Despite the high volume of its beloved and beautiful drone metal, Earth has rarely had much to say for itself. For the first time, in a moving saga that respects the music as much as the ragtag cast of eccentrics and surreal Pacific Northwest majesty that shaped it, Clyde Petersen gets to the core of the could-have-been-tragic triumph of Earth, the slow band that changed everything it touched.”

— Grayson Church

### Screenings

A ACA Sat 22 Jul, 12.00 pm  
A ACA Tue 1 Aug, 8.15 pm  
B ACA Wed 2 Aug, 12.15 pm

**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 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

**“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*

**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

### Screenings

A CIV Sat 22 Jul, 10.00 am  
B AWT Fri 28 Jul, 3.00 pm  
A HWD Sat 5 Aug, 2.30 pm  
A RIA Sun 6 Aug, 7.00 pm

**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



**“Lisa Cortés's richly enjoyable film examines the alter egos and queer theories surrounding a conflicted star who was way ahead of his time.”**  
— Mark Kermode, *The Guardian*

**“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*

**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, Sydney, CPH:DOX, 2023

### Screenings

B AWT Thu 20 Jul, 1.45 pm  
A AWT Fri 21 Jul, 6.15 pm  
A HWD Wed 26 Jul, 6.15 pm  
A BDG Sun 6 Aug, 11.00 am

**M** Offensive language, sexual references & drug references.

One of the world's greatest film directors, the famous painter Vermeer, a celebrated shoemaker and the designers of some of the most iconic album covers in rock history feature among this eclectic collection of seven films which bring artists into the frame.

See also *Grant Sheehan: Light, Ghosts & Dreams* (p23) and *Red Mole: A Romance* (p23)

# Portrait of an Artist

## Rock Hudson: All That Heaven Allowed



**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  
**With:** Doris Day, Linda Evans, Mark Griffith, Ross Hunter, Douglas Sirk, Illeana Douglas  
**Festivals:** Tribeca 2023

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. Hudson, born Roy Harold Scherer Jr, was a gay man, who spent much of his life in the closet, 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 footnote to a life spent simultaneously in the spotlight and behind the curtain.

Acclaimed filmmaker Stephen Kijak directs this illuminating portrait of the life and many 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. A stirring, heartbreaking tribute to one of the great stars of a bygone era. — Tom Augustine

### Screenings

A CIV Sat 29 Jul, 12.15 pm  
B CIV Wed 2 Aug, 1.30 pm

**E** Documentary film exempt from NZ Classification labelling requirements

## My Name Is Alfred Hitchcock



**Director, Screenplay, Cinematography:** Mark Cousins  
UK 2022 | 120 mins  
**Producer:** John Archer  
**Editor:** Timo Langer  
**Music:** Donna McKevitt  
**Narrator:** Alistair McGowan  
**Festivals:** Telluride 2022; San Francisco, Hong Kong 2023

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 imitation up his sleeve, to narrate the film from beyond the grave.

Extensively and intricately researched, *My Name is Alfred Hitchcock* weaves footage from virtually every film Hitchcock ever

made—over sixty films—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 one of cinema's most revered artists. — Tom Augustine

### Screenings

B ACA Fri 21 Jul, 3.45 pm  
A HWD Sat 22 Jul, 12.15 pm  
A RIA Tue 25 Jul, 8.00 pm  
A ACA Sun 30 Jul, 10.15 am

**M** Violence

# 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 it as a purely generative act, but Wenders carves out space to show how destruction can also be part of the artist's practice. We see Kiefer using flamethrowers to torch and distress his materials, and experience the brutal beauty of molten metal destroying the surfaces Kiefer ladles it onto. Plenty of terrible crimes against cinema have been committed in the name of 'immersive' art, but this focus on material helps *Anselm* to feel immersive in the best sense." — Catherine Bray, *Variety*

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

Damon Wise, *Deadline*

**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

### Screenings

- 📍 RIA Sat 29 Jul, 4.15 pm
- 📍 RIA Sun 6 Aug, 5.00 pm

Special ticket pricing applies, see p80

**E** Documentary film exempt from NZ Classification labelling requirements

# 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.



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.

**"It's a perfect summation of Ferragamo's career, a harmonious union of craftsmanship and showbiz."**

—Sandra Hall, *Sydney Morning Herald*

**Director: Luca Guadagnino**

Italy 2020 | 109 mins

**Producers:** Gabriele Moratti, Francesco Melzi d'Eril

**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 Naddoolman 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

Presented in association with

## SHOWROOM 22

### Screenings

- A BDG Sun 23 Jul, 1.30 pm
- A AWT Sun 30 Jul, 6.15 pm
- B AWT Wed 2 Aug, 11.30 am
- A CIV Sat 5 Aug, 10.00 am

**E** Documentary film exempt from NZ Classification labelling requirements

# 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 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

“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*

**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

### Screenings

|   |     |                     |
|---|-----|---------------------|
| A | BDG | Fri 21 Jul, 8.15 pm |
| B | AWT | Wed 26 Jul, 1.15 pm |
| A | ACA | Mon 31 Jul, 6.15 pm |
| A | AWT | Tue 1 Aug, 8.45 pm  |

**E** Documentary film exempt from NZ Classification labelling requirements



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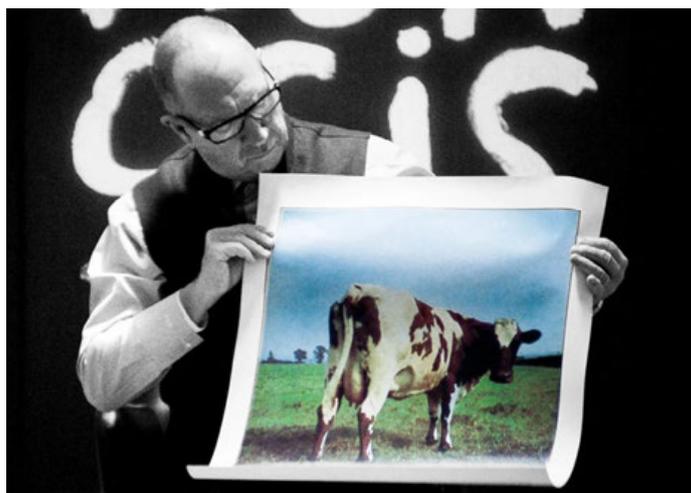


# Squaring the Circle (The Story of Hipgnosis)

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...

*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*

**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



### Screenings

A HWD Sat 29 Jul, 6.00 pm

A CIV Sun 6 Aug, 1.15 pm

**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

“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*

“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*

**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

### Screenings

B CIV Mon 24 Jul, 11.15 am

A RIA Tue 25 Jul, 6.15 pm

A CIV Sun 30 Jul, 12.00 pm

A BDG Sat 5 Aug, 2.00 pm

**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* (p53), *Dounia & The Princess of Aleppo* (p52) and *Mars Express* (p76)

# 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

### 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

### Screenings

B ACA Fri 21 Jul, 11.45 am  
A ACA Sun 23 Jul, 3.15 pm

## 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

A ACA Thu 27 Jul, 8.30 pm  
A ACA Sun 30 Jul, 9.30 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 unhoused 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 Bottos**

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 controls 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

B ACA Wed 2 Aug, 4.30 pm  
A ACA Sat 5 Aug, 8.15 pm

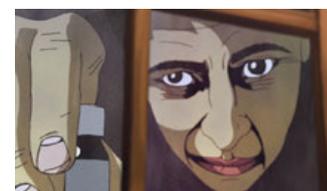
 NZ classification TBC



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

## River

*Ribā, nagarenaideyo*



**Director, Editor:**  
**Junta Yamaguchi**  
Japan 2023 | 86 mins  
**Producer:** Takahiro Otsuki  
**Screenplay:** Makoto Ueda  
**Cast:** Riko Fujitani, Yuki Torigoe, Munenori Nagano, Takashi Sumita, Yoshifumi Sakai, Masahi Suwa, Gota Ishida, Haruki Nakagawa, Kazunari Tosa, Kohei Morooka, Masahiro Kuroki  
**Language:** Japanese with English subtitles

This time-loop comedy heralds the sophomore effort of the talented filmmaker Yamaguchi and Kyoto-based theatre troupe “Europe Kikaku” whose *Beyond the Infinite Two Minutes* (NZIFF 2021) was a surprise NZIFF hit after wowing genre fans around the globe. Yamaguchi and Kikaku’s cinematic ethos strives for a fusion of inventive humour, a theatrical framework and original concepts deeply rooted in bona fide ingenuity.

Building on the premise of their previous collaboration, *River* centres on Mikoto, a waitress who works in a traditional hot springs hotel in Kyoto. Life suddenly trips into the twilight zone when Mikoto is called back to work by the owner while standing by the Kibune River situated behind the hotel. However, two minutes later, for some mysterious reason, she finds herself once again facing the river, as time seems to be

repeating itself every two minutes, a situation that is also experienced by her fellow waitresses, chefs and diners. Following each reset, time winds backward, propelling them back to their original locations, albeit with their memories intact. Some yearn to escape the repetitive loop, while others wish to remain, yet all grapple with their own predicaments demanding resolution. As Mikoto observes the collective effort to unearth the cause, an unsettling sense of isolation steadily envelops her. —AT

### Screenings

A ACA Sun 30 Jul, 5.00 pm  
B ACA Thu 3 Aug, 4.15 pm  
A HWD Sat 5 Aug, 8.30 pm



NZ classification TBC

## 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

A HWD Sat 29 Jul, 8.30 pm  
B ACA Wed 2 Aug, 2.30 pm  
A ACA Thu 3 Aug, 8.30 pm



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 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

**“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*

**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, Daki Arioka, Akari Hayami, Tetsushi Tanaka

**Language:** Japanese with English subtitles

**Festivals:** Fantasia, NY Asian, Fantastic Fest 2022; Sydney 2023

## Screenings

A ACA Fri 21 Jul, 8.00 pm  
A HWD Sun 30 Jul, 2.30 pm  
B ACA Mon 31 Jul, 1.30 pm

**PG** Violence

# Good Boy



**Director, Screenplay:** Viljar Bøe

Norway 2022 | 76 mins

**Producers:** Marie Waade Grønning, Ane Marie Sletten, Karl Oskar Åsli

**With:** Gard Løkke, Katrine Lovise Øpstad Fredriksen, Amalie Willoch Njaastad

**Language:** Norwegian with English subtitles

**Festivals:** Beyond Fest, Bergen 2022

Just when you think you've seen every aspect of nightmarish online dating encounters along comes this perverse Norwegian nugget. When Sigrid (Katrine Lovise Øpstad Fredriksen) meets too-good-to-be-true handsome wealthy bachelor Christian (Gard Løkke) for a date, she's slightly unprepared for what awaits her back at the mansion after they hookup.

This mysterious and sexually charged thriller kicks off like a loopy foreign *Fifty Shades of Grey* before discarding that template and introducing Frank—Christian's dog—a man in a weird dog costume who acts like a dog. Pressed for answers, Christian explains that Frank is a friend who suffered a breakdown of sorts and is role-playing as a dog to heal past trauma and cope with the harsh realities of normal life. Suspicious at first, Sigrid begins to open up to the idea

of this hairy third-party being part of an exciting new relationship. After numerous bad dates and less than desirable hookups, this handsome millionaire with a friend dressed as a dog suddenly begins to look appealing.

When a romantic getaway to a secluded house with a stranger and his dog is suggested, it lays the precarious foundation for a weekend of weirdness that does not disappoint fans of dark visceral experiences. — AT

## Screenings

A ACA Sun 23 Jul, 8.30 pm  
B ACA Fri 28 Jul, 2.45 pm  
A HWD Fri 4 Aug, 8.45 pm

**M** Violence & offensive language

# Chop & Steele



**Directors:** Ben Steinbauer, Berndt Mader

USA 2022 | 77 mins

**Editors:** Mike Saenz, Alex MacKenzie, Don Swaynos  
**With:** Joe Pickett, Nick Prueher, Albertina Rizzo, David Cross, Bobcat Goldthwait, The Yes Men, Reggie Watts, Kurt Braunohler, Davy Rothbart, John Lee, Alyson Levy

**Festivals:** Tribeca, Fantastic Fest 2022

Those with sturdy memories will recall the hit doco *Winnebago Man* (NZIFF 2009), a fave from eons ago. Filmmaker Ben Steinbauer was behind that hilarious portrayal, and graces us now with a funny and intimate study of Joe Pickett and Nick Prueher. After finding a discarded VHS tape these two pranksters created the now notorious Found Footage Festival, a roaming event that highlights the secret analogue world of VHS tapes found in second hand stores and other cultural recesses. *Chop & Steele* traces the journey of the dynamic duo taking their live-show on the road and the eventual toll on their friendship.

While on the road, the two amuse themselves by pranking breakfast television shows before parlaying their infamy and mounting legal pressure all the way to a now legendary (and blacklisted) performance on *America's Got Talent*.

Like *The Yes Men* but without any overt political chicanery, Pickett and Prueher are content with highlighting the banality of middle America and showcasing a country forever caught in a perpetual state of idiocracy. The doco is filled with fun interviews from those inspired by the duo's work—Bobcat Goldthwait, Howie Mandel and David Cross—alongside numerous jaw-dropping clips that built their reputation. — AT

## Screenings

A HWD Sun 23 Jul, 2.00 pm  
B ACA Mon 24 Jul, 4.30 pm  
A ACA Wed 2 Aug, 8.30 pm

**E** Documentary film exempt from NZ Classification labelling requirements

# #Manhole

Contained thrillers featuring trapped protagonists have always been popular with audiences, whether it's Colin Farrell holed up in *Phonebooth* or Ryan Reynolds six-foot under in *Buried*. The sub-genre's latest entry is *#Manhole*, a claustrophobic survival feature centred on the unfortunate predicament of handsome and charming Shunsuke, who drunkenly tumbles down a manhole on the way home from a surprise party. One second his friends and co-workers are celebrating his good fortune on the eve of becoming the apparent heir to his future father-in-law's real estate empire and in the next, he's waking up in an abandoned concrete shaft with a hangover from hell.

There's a great deal of cathartic entertainment in watching someone mine every available resource and problem-solve under ever increasing pressure. And for much of *#Manhole*'s runtime this is what unfolds as Shunsuke makes the most of a fully charged cell phone and items in his briefcase. That is until the film radically switches gears when Shunsuke finally turns to social media with a plan so-crazy-it-may-just-work—that is if the gas leaks, rising water, blood loss and poisonous foam don't seal his fate first. And just when you think you know how this plays out, the film delivers one final WTF twist that transforms everything you've just been watching. — AT



"*#Manhole* already stands apart from other confined escape thrillers by putting smartphone technology at the center of the plot. While thrillers and horror movies keep using the sudden lack of signal as a crutch to eliminate the complexities this brings to the table, this film is actually interested in exploring how dependent we are on our phones... While the collective knowledge of the internet can hold any kind of answer, the anonymity and speed of social media also allow people to make a bad situation worse." — Marco Vito Oddo, *Collider*

"An original single-location thriller, online cautionary tale and WTF ridiculousness to make for an enjoyable plunge into the unknown/unknowable."

— Jessica Kiang, *Variety*

**Director:**

**Kazuyoshi Kumakiri**

Japan 2023 | 99 mins

**Producers:** Tsuyoshi Matsushita, Hideki Hoshino

**Screenplay:** Michitaka Okada

**Cinematography:** Yuta Tsukinaga

**Editor:** Daisuke Imai

**Production Designer:** Norifumi Ataka

**Costume Designer:** Mari Miyamoto

**Music:** Takuma Watanabe

**Cast:** Yuto Nakajim, Nao, Kento Nagayama

**Language:** Japanese with English subtitles

**Festivals:** Berlin 2023

**Screenings**

- A HWD Sat 22 Jul, 8.30 pm
- B ACA Thu 27 Jul, 4.15 pm
- A ACA Fri 28 Jul, 8.45 pm

**TBC** NZ classification TBC

**Celebrating Creativity Since Forever**

# 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) hardline 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**

- A ACA Sat 29 Jul, 5.45 pm
- B ACA Tue 1 Aug, 2.15 pm
- A HWD Thu 3 Aug, 9.00 pm

**TBC** NZ classification TBC

## Hello Dankness

Dan and Dominique Angeloro—the creative duo known as Soda Jerk—are digital-anarchists and pioneers of new narrative alchemy. Their artistry involves complex storytelling and questionable fair-use sampling from all manner of pop culture, primarily raiding magical morsels from movies, songs, speeches and even infamous memes. Painstakingly developed over four years, this hysterical amalgamation of initially discordant and disconnected memorable material, transforms into a glorious loopy portrait of the torturous political period before and after the 2016 American elections.

In a digital wilderness, recognisable images are rejigged and recycled to express ideas that have real political consequences. Whether you lean right or left, no side of the divide is left unscathed in this virtuoso piece of frenzied collated filmmaking that demands audiences are net-savvy enough to know the difference between a Harambe and a Pepe. Incorporating “acquired” footage from movies like *The ‘Burbs*, *American Beauty*, *Wayne’s World*, *Zombieland*, *Robocop*, *Sausage Party*, *Teenage Mutant Ninja Turtles* and a treasure trove of deep internet lore, this experimental mind-fuck is a towering achievement that should be celebrated by film fanatics, fake news/bizarro conspiracy



rubberneckers and anyone interested in new media manipulation. Guaranteed to be unlike anything you’ve ever seen before and if studio lawyers have their say, unlike anything you’ll ever see again. — AT

“A glorious ode to the power re-editing has to change meaning and reorganize a story... You’ve never seen a film quite like this one before.”

— Mark Vito Otto, *Collider*

**Directors, Producers, Screenplay, Editors:**  
**Soda Jerk**

Australia 2022 | 70 mins

**Sound:** Soda Jerk, Sam Smith

**Festivals:** Adelaide 2022; Berlin, Sydney 2023

**Q&A:** Soda Jerk\*

### Screenings

A ACA Tue 25 Jul, 8.15 pm\*  
B ACA Wed 26 Jul, 4.00 pm\*  
A HWD Thu 27 Jul, 6.15 pm\*

**R13** *Offensive language, sexual references & drug use*

## 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 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

“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*

**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

### Screenings

A HWD Fri 21 Jul, 8.45 pm  
A CIV Sun 23 Jul, 8.45 pm  
B ACA Fri 4 Aug, 1.45 pm

**TBC** *NZ classification TBC*



Te Puna Ataata Aotearoa New Zealand Film Heritage Trust works proactively to ensure heritage New Zealand films remain available for future generations to enjoy by:

- partnering with Ngā Taonga Sound & Vision archives for film materials preservation
- having film materials created in digital formats
- managing the accessibility of films in our care for screenings

In 2023 we are proud to have funded the digitisation of *Bread & Roses* which is screening at this year's Whānau Mārama NZIFF.

We acknowledge our archival partner Ngā Taonga Sound & Vision, the work of Park Road Post and Images and Sound along with the generous support of Te Tumu Whakaata Taonga NZ Film Commission.

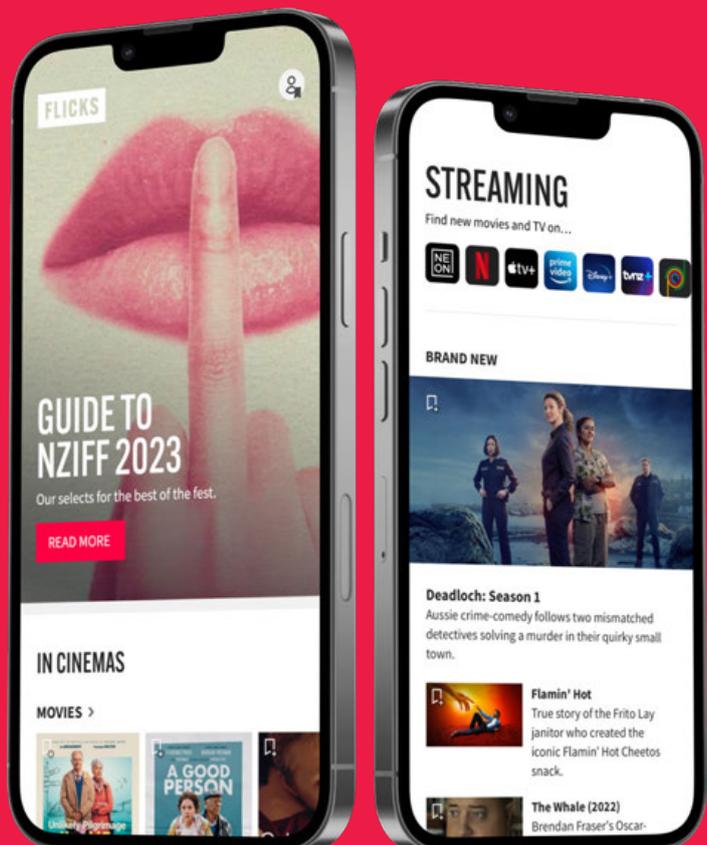
If you would like to know more about the Trust, please get in touch at:

[info@nzfilmheritagetrust.co.nz](mailto:info@nzfilmheritagetrust.co.nz)

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# 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. This year's **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.

**'Pay-It-Forward'** by adding a \$5 ticket donation for one school-aged child to attend NZIFF For Schools.

**'Pay-It-Forward' + Transport:** 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 both a ticket contribution, as well as charter bus return fare from school to the cinema.

When you complete your NZIFF ticketing transaction you'll be prompted to add your donation to your shopping cart. With every donation of \$5 or more you have the option to receive a tax-deductible receipt from NZFFT. Find out more at [nziff.co.nz/donations](https://nziff.co.nz/donations)

For information on booking a school group to our NZIFF For Schools screening, or to book school groups for any other NZIFF 2023 screening, please email [schools@nziff.co.nz](mailto:schools@nziff.co.nz) or head to our website [nziff.co.nz/schools](https://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 screenings for Deaf and/or disabled communities.

The inaugural NZIFF Access programme will provide greater accessibility to all members of the community.

### NZSL Interpretation and Open Captioning

- Three screenings with open captions displaying important audio information and dialogue on-screen
- Ushers competent in New Zealand Sign Language will be onsite
- NZSL-interpreted Q&A following Rolf de Heer's *The Survival of Kindness* at ASB Waterfront Theatre

#### **Sweet As (p50)**

Sat 22 Jul 11:00am: Rialto Cinemas Newmarket

#### **The Giants (p61)**

Sun 30 Jul 11:30am: Rialto Cinemas Newmarket

#### **The Survival of Kindness (p41)**

Sat 5 Aug 11:00am: ASB Waterfront Theatre (with Q&A)

**PLUS:** *The Tuba Thieves* (p50, in English and American sign language) and *Is There Anybody Out There* (p59) will both screen with open captions, and *Robot Dreams* (p53) is a dialogue-free film.

### Audio Described screenings

Three screenings with the audio-described soundtrack played through the cinema speakers

#### **The Tuba Thieves (p50)**

Sun 23 Jul 11:00am: Rialto Cinemas Newmarket

#### **Is There Anybody Out There? (p50)**

Sat 29 Jul 11:00am: Rialto Cinemas Newmarket

#### **Loop Track (p21)**

Sun 6 Aug 11:00am: Rialto Cinemas Newmarket

### Low-sensory screenings

- House lights will remain on at a low level
- Volume will be played at a lower level
- A more relaxed environment and patrons can move around as they need
- A breakout space will be available for use in the foyer area of the cinema

#### **Sweet As (p50)**

Sat 28 Jul 10:30am: Academy Cinemas

#### **Robot Dreams (p53)**

Tue 1 Aug 10:30am: Academy Cinemas

### 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](https://nziff.co.nz/access).

### Access screening tickets

Tickets for all NZIFF access screenings are available to purchase on request.

Please email [access@nziff.co.nz](mailto:access@nziff.co.nz) for details or call the Ticketmaster accessible seating line on 09 970 9711.

## Ticketing information

### Ticket prices

#### A Coded sessions

Weekdays after 5.00pm and weekends

|   |         |
|---|---------|
| » Early Bird (before 11.59pm, 18 July)                      | \$20.00 |
| » Full Price  | \$21.50 |
| » Student/Community Services Card/Film Society/Film Guilds* | \$18.00 |
| » Senior (65+)  | \$15.00 |
| » Child (15 and under)                                      | \$14.00 |
| » Group 20+   | \$17.50 |

#### B Coded sessions

Sessions starting before 5.00pm weekdays

|   |         |
|---|---------|
| » Full price/Student/Community Services Card/Film Society/Film Guilds | \$17.50 |
| » Group 20+   | \$14.00 |
| » Senior (65+) and Child (15 and under) at A Coded prices             |         |

#### Live Cinema: *The Circus*

|   |         |
|---|---------|
| » Full Price  | \$55.00 |
| » Student/Community Services Card/Film Society/Film Guilds* | \$50.00 |
| » Child (15 and under)                                      | \$45.00 |
| » Group 20+   | \$50.00 |

#### *King Loser: Film\* + Gig*

Friday 28 July 8.30pm

|   |         |
|---|---------|
| » Early Bird (before 11.59pm, 18 July)                      | \$30.00 |
| » Full Price  | \$31.00 |
| » Student/Community Services Card/Film Society/Film Guilds* | \$28.00 |
| » Senior (65+)  | \$25.00 |
| » Group 20+   | \$27.50 |

\*Standard prices apply for film only

#### *Anselm 3D film*

Both screenings – ticket price includes 3D glasses

|   |         |
|---|---------|
| » Early Bird (before 11.59pm, 18 July)                      | \$22.00 |
| » Full Price  | \$23.00 |
| » Student/Community Services Card/Film Society/Film Guilds* | \$20.00 |
| » Senior (65+)  | \$17.00 |
| » Child (15 and under)                                      | \$16.00 |
| » Group 20+   | \$19.50 |

#### *Animation for Kids 4+ and Animation for Kids 8+*

|               |         |
|---------------|---------|
| » All tickets | \$14.00 |
|---------------|---------|

#### All prices are GST inclusive and in NZD.

\* Discount available on presentation of current relevant ID/membership.

Service fee of \$2.00 is included in ticket price, but a booking fee of \$1.00 per ticket applies. Credit card fees apply.

#### 10-Trip Pass

|                |          |
|----------------|----------|
| » 10-Trip Pass | \$180.00 |
| » 5-Trip Pass  | \$97.50  |

Multi-trip passes consist of a unique barcode that can be used to purchase tickets to any screening, subject to seat availability (passes are not tickets and do not guarantee admission) and exclude Live Cinema and special presentations. Passes are flexible and can be used in any configuration up to the number of tickets (e.g you may wish to use your pass for 10 tickets to one film or 2 tickets for 5 films).

Multi-trip passes are available to purchase and redeem for tickets in advance online, via the phone or at the Aotea Centre or The Civic box offices for tickets (subject to availability). Passes can also be redeemed on the day at all venues, subject to seat availability. 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). Once all tickets have been redeemed, the barcode will expire.

Booking fee of \$2.00 is included in the price of the pass. Credit card fees apply.

**To redeem your pass online:** log in to your New Zealand International Film Festival account and from My Tickets you will exchange concession passes into events, either fully or partially. Alternatively you can redeem by phone or at the Aotea Centre Box Office.

### Buying your tickets

Tickets for all film screenings at NZIFF 2023 are **only** available through Ticketmaster and can be purchased in advance or at the relevant venues.

We recommend you book **early** to secure the best seats. Seats are allocated on the basis of best available at the time of booking. Please note that all advance bookings for The Civic and ASB Waterfront Theatre weekday daytime screenings up to 5.00 pm and Saturday and Sunday screenings up to 1.00 pm will be allocated in the Stalls first.

#### Online bookings

[ticketmaster.co.nz](https://www.ticketmaster.co.nz)

Tickets can be purchased online up until the time the session commences. You will need to either print your Print-at-Home tickets (not just the confirmation notice) for presentation at the venue or display them on your phone (ensure your ticket is loaded and ready for scanning before you arrive).

#### Mobile ticketing

Tickets can be purchased on your phone through Ticketmaster's mobile site.

#### Phone bookings

Freephone: 0800 111 999  
From mobile: 09 970 9700  
9.00am – 5.00pm

Telephone bookings can be accepted until the start of each screening time (subject to Ticketmaster telephone booking hours).

#### In-person bookings

Tickets are available from the Aotea Centre box office from when tickets go on sale.

#### Box office hours

**Aotea Centre:** 10.00am – 4.00pm, Monday to Friday

**The Civic:** The Civic box office will also be open from 10.00am on the opening day of the festival, Wednesday 19 July.

#### NZIFF for schools

For school group bookings for NZIFF For Schools screening (Thursday 20 July) and for school group bookings for other films, please email [schools@nziff.co.nz](mailto:schools@nziff.co.nz)

#### Accessibility screenings

Special ticketing conditions exist for the accessibility screenings. Please contact [access@nziff.co.nz](mailto:access@nziff.co.nz) for more information.

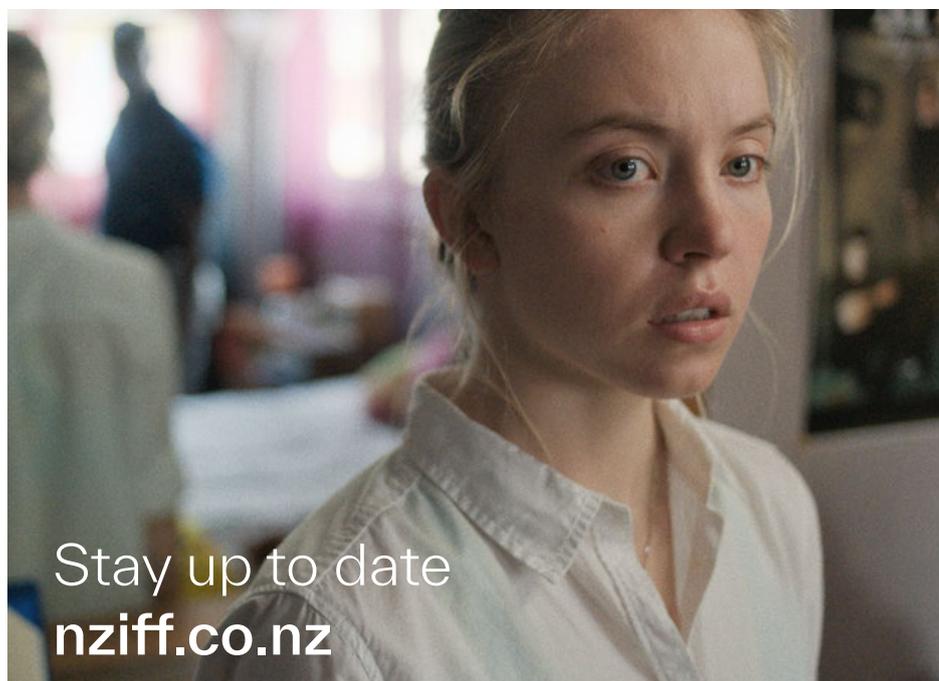
#### Ticket collection

If you have misplaced your Print at Home or mobile tickets, you can have them printed at the venue. Please allow plenty of time. If you used a credit card to purchase your tickets, this credit card must be presented to box office staff.

#### Day sales during NZIFF

**The Civic:** Tickets available for purchase from one hour prior to the first NZIFF screening that day until 15 minutes after the last screening commences.

**ASB Waterfront Theatre, Academy Cinemas, Rialto Cinemas Newmarket, Hollywood Avondale and Bridgeway Cinemas** Box offices open 30 minutes before each NZIFF session commences and close 15 minutes after each session starts.



Stay up to date  
[nziff.co.nz](https://www.nziff.co.nz)

## For answers to frequently asked questions visit [nziff.co.nz](https://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](https://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.

## AUCKLAND FILM SOCIETY

[aucklandfilmsociety.org.nz](https://aucklandfilmsociety.org.nz)  
[aucklandfilmsociety@gmail.com](mailto:aucklandfilmsociety@gmail.com)

### Our website has it all: [nziff.co.nz](https://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](https://facebook.com/nziffilmfestival)

Become a friend, watch trailers and take part in competitions and discussions.



[twitter.com/nziff](https://twitter.com/nziff)

Keep up to date with our Twitter feed.



[youtube.com/nzintfilmfestival](https://youtube.com/nzintfilmfestival)

Watch trailers, interviews and much more.



[instagram.com/nziff](https://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!**  
Buy a multi-trip pass (5-trip or 10-trip passes available) 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 Live Cinema *The Circus*, *King Loser* Film + Gig or *Anselm 3D*.
- **Buy early!**  
Early bird ticket prices for A coded sessions are available until 11.59pm Tuesday 18 July
- **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 (under 14), seniors (65+), film industry guild members, and Film Society members.
- **Grab your friends!**  
Groups of 20+ get a great discount across all sessions

## 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](https://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](mailto:tickets@nziff.co.nz)



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# Meet the Filmmakers

We are delighted to once again bring international filmmakers to New Zealand to present their films at selected screenings and answer questions following the sessions.



## Laha Mebow

**GAGA (p28)**

AWT Thu 3 Aug, 8.15pm  
AWT Fri 4 Aug, 3.30pm

Laha Mebow is the first female Indigenous film director in Taiwan. Her works focus mostly on the shared experience of indigenous peoples in Taiwan. Her previous feature film *Hang in There, Kids!* (2016) not only swept five Taipei Film Awards including best narrative feature, the grand prize and best director, but was also nominated for the Golden Horse Awards and selected as Taiwan's Oscar entry.



## Soda Jerk

**Hello Dankness (p77)**

ACA Tue 25 Jul, 8.15pm  
ACA Wed 26 Jul, 4.00pm  
HWD Thu 27 Jul, 6.15pm

Soda Jerk is an artist duo who make sample-based films with a rogue documentary impulse. They are fundamentally interested in the politics of images; how they circulate, whom they benefit and how they can be undone. Formed in Sydney in 2002, they've been in based in New York since 2012. They have exhibited extensively within the fields of art and experimental cinema.



## Elegance Bratton

**The Inspection (p31)**

CIV Tue 25 Jul, 6.15pm  
CIV Wed 26 Jul, 1.15pm

Elegance Bratton is an award-winning and boundary-breaking director, writer and producer. He began making films as a US Marine after spending a decade homeless. As a member of the LGBTQ+ community, his work captures stories untold with an intention to show the universal power of our shared humanity. Bratton's films have played in over 200 film festivals worldwide.



## Christoffer Guldbrandsen

**A Storm Foretold (p63)**

AWT Sat 29 Jul, 8.45pm  
ACA Sun 30 Jul 12.45pm

Christoffer Guldbrandsen's work is inspired by the observational style of the direct cinema movement. He trained as a journalist at universities in Denmark and the UK and his work has won several prizes, including the Peabody Award (USA) and The Danish Art Council's Grant. Guldbrandsen penetrates closed and secretive milieus like no other. His films are characterised by an expressive realism in structure, form, and content. In addition to his film work, Guldbrandsen has served as CEO for The Why Foundation, Commissioning Editor and Channel Controller for DR—The Danish Broadcasting Corporation.



## Rolf de Heer

**The Survival of Kindness (p41)**

CIV Fri 4 Aug, 6.15pm  
AWT 5 Aug, 11.00am\*

Rolf de Heer writes, produces and directs feature films. His works include *Ten Canoes*, *Dance Me To My Song*, *The Quiet Room* and *Charlie's Country* (all seen at Cannes), *The Tracker* and *Bad Boy Bobby* (both at Venice); *Alexandra's Project* (Berlin) and currently *The Survival of Kindness*, winner of the FIPRESCI Critics Award in Berlin 2023. NZIFF is one of his favourite film festivals.

\*Screening with open captions. Introduction and Q&A will be NZSL-interpreted

Filmmaker introductions and Q&As will take place for all New Zealand films as indicated on the individual film pages. Check [nziff.co.nz/aotearoaconnections](http://nziff.co.nz/aotearoaconnections) for details.

Entry to all Q&As is free. Q&As at The Civic take place in the Wintergarden.

As we go to print, we are hoping to confirm more international guests—stay up to date at [nziff.co.nz](http://nziff.co.nz)

## NZIFF Connect

Whānau Mārama: New Zealand International Film Festival provides New Zealand filmmakers with opportunities to broaden their knowledge and connect with each other and our visiting filmmakers.

As part of NZIFF 2023 we offer two key events for filmmakers.

### Masterclass with Rolf de Heer

Master filmmaker Rolf de Heer will take filmmakers inside his craft and uncover his filmmaking process from project to project.

Masterclass attendees are encouraged to see *The Survival of Kindness* beforehand.

### Saturday 5 August 2.00pm to 5.30pm

Wintergarden, The Civic, Cnr Queen and Wellesley Sts, Auckland CBD.

\$30 Full price / \$25 Industry guild concession

Tickets on sale 10 July.

Pre-register by emailing [masterclass@nziff.co.nz](mailto:masterclass@nziff.co.nz)

Limited to 50 participants.

### In Discussion with Soda Jerk

Find out more about the creative practice behind filmmakers and artist duo Soda Jerk. This informal conversation is an opportunity to ask Soda Jerk about their body of work and approach to experimental art and cinema.

Free entry, but registration recommended.

Details available at [nziff.co.nz/connect](http://nziff.co.nz/connect) from 3 July.

## NZIFF Engage

Join us at panel discussions to delve deeper into the themes of selected films in NZIFF 2023.

- **Sorcery (p37):** a discussion on sorcery, witchcraft and the figure of the witch in contemporary culture alongside the exhibition *She Could Be On Her Back and Sink* at Gus Fisher Gallery
- **Brainwashed: Sex-Camera-Power (p58):** New Zealand filmmakers and creatives discuss themes raised in Nina Menkes' film
- **Subject (p57):** New Zealand documentary filmmakers and documentary subjects reflect on the themes of this film

Panel discussions are free and details will be available at [nziff.co.nz/engage](http://nziff.co.nz/engage) from 3 July.

NZIFF Engage and NZIFF Connect are supported by

Artistic Development Partner



## Venues

### The Civic (CIV)

Cnr Queen & Wellesley Sts, Auckland CBD

**Box Office:** Located at the Wellesley St entrance. An additional Day Sales counter is located at the Theatre Bar on street level of The Civic during NZIFF.

**Information Desk:** The information desk is located at street level in The Civic foyer from 20 July, where you will find up-to-date information about classification, short films, session ending times and more.

**Accessibility:**

- There are 6 wheelchair spaces available.
- Venue fully accessible via ramps and lifts for those with difficulty using stairs. For assistance, please ask at the Information Desk.
- The Wintergarden (where events and Q&As are held) is fully accessible by lifts and ramps.
- Visually impaired patrons can call Ticketmaster at 09 970 9745 any time before 5pm on the day of the screening and they will make sure the front of house team is aware of your needs in advance. Guide dogs are welcome.
- Hearing loop available—contact Ticketmaster on 09 970 9700 for advice on best seats to book.

**Parents:** Please leave prams with staff.

**Meet Up Eat Up:** Theatre Bars at The Civic or Stark's Café and Bar for a variety of hot and cold drinks and cabinet food during the day.

### Academy Cinemas (ACA)

Central Library Building, 44 Lorne St, Auckland CBD

**Day Sales Box Office:** Located in cinema foyer.

**Accessibility:**

Lift access inside Auckland Central Library. During library hours please ask at the library reception to arrange the library security guard to escort you to the cinema. After library hours call the cinema on (09) 373 2761. An intercom is located at the top of the Academy entrance stairs for you to notify staff of your arrival.

**Meet Up Eat Up:** Licensed bar with range of hot and cold drinks. Snacks available.

### ASB Waterfront Theatre (AWT)

38 Halsey St, Wynyard Quarter

**Day Sales Box Office:** NZIFF sales desk located on ground floor.

**Accessibility:**

- Ground level lift accesses all levels of the theatre.
- Hearing loops available.
- Assistance dogs are welcome. Please contact the venue in advance in case you need staff to look after your dog during the screening.

**Parents:** Please leave collapsed buggies and pushchairs at coat check during screenings. Booster cushions are available, please speak to venue staff if required.

**Meet Up Eat Up:** Theatre bar/café offers range of hot and cold beverages, snacks and light bar meals. Some food offerings may be limited during the day.

### Rialto Cinemas Newmarket (RIA)

67–169 Broadway, Newmarket

**Day Sales Box Office:** Located in the cinema foyer on Level 1.

**Accessibility:**

- There are 2 wheelchair spaces available.
- Cinemas fully accessible via lifts.
- Hearing loops available.
- Please request a set of headphones from the cinema box office for infra-red facilities.

**Meet Up Eat Up:** Cinema offers barista coffee and is fully licensed with a selection of local wines and beer alongside hot food options and classic candy bar choices such as popcorn and choctops.

### Hollywood Avondale (HWD)

20 St Georges Rd, Avondale

**Day Sales Box Office:** Located in the foyer.

**Accessibility:**

- There are 3 wheelchair spaces available. Wheelchair access at side entrance and accessible bathroom available from courtyard.

**Parents:** Prams can be stored with staff.

**Meet Up Eat Up:** Vegan candy bar featuring range of beverages (hot and cold) along with snacks including pies, 'sausage' rolls and tapas.

### Bridgeway Cinemas (BDG)

122 Queen St, Northcote Point

**Day Sales Box Office:** Located in the foyer.

**Accessibility:**

- Wheelchair access via lifts.
- Assistive listening devices.

**Meet Up Eat Up:** Adjacent café serves meals. Snacks and variety of drinks available from cinema bar.

## Parking near NZIFF venues

For information on carpark locations, fees and opening hours, roadworks and disruptions, visit [www.at.govt.nz](http://www.at.govt.nz)

### CBD (The Civic, Academy Cinemas)

The Civic Carpark is located underground with entry from Greys Avenue or Mayoral Dr with 20 mobility parks available. Alternative parking buildings are situated nearby on Greys Ave, Albert St and Victoria St. There are disabled parking spaces available outside Academy Cinemas on Rutland St.

**Drop-off zones**

The Civic: Cnr Elliott St and Wellesley St West.

Academy Cinemas: Lorne St outside cinema

Note: There are extensive roadworks/closures in the CBD.

The bus stops located directly outside The Civic's main entrance on Queen St and Wellesley St West are for buses only and can be extremely busy during peak times.

### ASB Waterfront Theatre

Several car parks available at Wynyard Quarter including mobility parks. Visit [www.asbwaterfronttheatre.co.nz](http://www.asbwaterfronttheatre.co.nz) for details.

Mobility parking is available on Madden St, Jellicoe St and at the ANZ Viaduct Events Centre.

**Drop-off zone:** Outside theatre on Halsey St.

### Rialto Cinemas Newmarket

Tournament Parking at 9 Kent St (first two hours free) and Wilson Parking at 2–4 York St. Pay and display parking on Kent St, Teed St, Khyber Pass and York St. Mobility parking spaces are available behind the cinema on Kent St.

**Drop-off zone:** Along Osborne St and Teed St or on Broadway.

### Bridgeway

Street parking available.

**Drop-off zone:** In front of cinemas.

### Hollywood Avondale

Street parking only. No parking in 5 minute zone in front of dairy.

### Public transport & getting between CBD venues

For information on bus, train and ferry timetables and fares, visit [www.at.govt.nz](http://www.at.govt.nz)

The Auckland Transport Journey Planner will help you plan public transport across bus, train and ferry in Auckland.

**ON FOOT:**

**Academy Cinemas and The Civic:** 15 minutes walk from Britomart Transport Centre and the Ferry Terminal via Queen St

**ASB Waterfront Theatre:** 10 minutes walk along Quay St and over Te Wero Bridge.

**Rialto Newmarket:** 3 minutes walk from Newmarket railway station or 11 minutes walk from Grafton railway station. 5–10 minutes walk from bus stops along Broadway or Khyber Pass.

**Hollywood Avondale:** 5 minutes walk from Avondale train station and bus stops.

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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, Paul Diamond, Doug Dillaman, Doug Dillaman, Brannavan Gnanalingam, Libby Hakaraia, Adrian Hatwell, Tearepa Kahi, Andrew Langridge, Toby Manhire, Red Nicholson, Jacob Powell, Richard Swainson and Tim Wong also contributed notes. With thanks to proofreaders Rebecca McMillan and Cate Shave.

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