

NZIFF NEW ZEALAND INTERNATIONAL FILM FESTIVAL

NELSON
7 – 28 AUGUST 2019
NZIFF.CO.NZ



TICKET PRICES

🎬 OPENING FILM – *La Belle Époque*

Doors open at 7.30 pm. Film starts at 8.00 pm.

» All tickets \$28.00

A CODED SESSIONS

Sessions starting after 5.00 pm weekdays and all weekend sessions.

» Adults \$17.50

» Film Society/Nurses/Students* \$14.00

» Senior Citizens (65+) \$12.50

» Children (15 and under) \$12.00

B CODED SESSIONS

Sessions starting before 5.00 pm weekdays.

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» Film Society/Nurses/Students* \$14.00

» Senior Citizens (65+) \$12.50

» Children (15 and under) \$12.00

*CONCESSION DISCOUNTS (Students/Nurses/Film Society)

Students, Nurses and Film Society members are entitled to purchase one ticket per session at the discount rate, only in person at the box office. Student/Staff/Membership ID is required – please ensure you bring it with you to the venue to present to staff on request; failure to do so will result in the full price being charged for attendance. The concession price is not available to those holding Film Society three-film sampler cards. This concession is not available after 5.00 pm on Friday and Saturday evenings. Prices are GST inclusive and in NZD.

BUYING TICKETS

TICKETS ON SALE NOW

Advance bookings are available for all NZIFF sessions. Seats are allocated on the basis of best available at the time of purchase. Book early to secure the best seats.

ONLINE suter.statecinemas.co.nz

IN PERSON

Bookings for all NZIFF sessions can be made in advance at State Cinemas box office or on the day at the Suter Theatre, 208 Bridge Street, Nelson.

PHONE State Cinemas Nelson: (03) 548 3885

METHODS OF PAYMENT

State Cinemas Movie Gift Cards/Cash/EFTPOS: Accepted for box office bookings only.

Credit card: Accepted for all bookings. Please note that State Cinemas (yellow) Free Vouchers and Hoyts Vouchers are not accepted.

TICKET COLLECTION

All advance bookings can be collected from the Self Ticketing Kiosks located in both the State Cinemas Nelson and Suter Art Gallery foyers.

REFUNDS

Please note that NO REFUNDS will be given for uncollected tickets or tickets collected late. Bookings once made cannot be altered. Please choose carefully as there are no exchanges or refunds except as required by law.

VENUE INFORMATION

All titles will be screened at the Suter Theatre, 208 Bridge Street, Nelson.

GENERAL INFORMATION

GENERAL ENQUIRIES

For daily screening times, visit suter.statecinemas.co.nz or phone the State Cinemas box office on (03) 548 3885.

CENSORSHIP CLASSIFICATION

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 will be displayed at the venue's box office. Children's tickets are available only for films classified G, PG and M. At the time of printing some films have not been rated. Until they receive a censor 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. Please note that ID may be requested for restricted films.

SPONSORSHIP, BROCHURE AND WEBSITE ADVERTISING

Contact: Sharon Byrne **Ph:** (04) 802 2570

NELSON PROGRAMME ADVERTISING

Contact: Richard Hadfield **Ph:** (03) 548 3885 ext 8

EXPLORE THE PROGRAMME ONLINE

www.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.

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Direct from the Competition and Croisette in the South of France, we bring you the movies making waves at the most famous film festival of them all.



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Films judged the best and brightest at A-list film festivals around the world, from Venice, to Berlin, to Sundance and Cannes.

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Notes in this brochure are written and compiled by the publications team (unsigned), programmers Michael McDonnell (MM), Sandra Reid (SR), Ant Timpson (AT), Nic Marshall (NM), and former director Bill Gosden (BG). Rebecca McMillan (RM), Judah Finnigan (JF), Tim Wong, Kailey Carruthers, Sibilla Paparatti, Toby Manhire, Nick Bollinger, Sarah Watt, Doug Dillaman, Jacob Powell, Catherine Bisley, Max Rashbrooke, Lana Lopesi, Sarah McMullan, James Croot, Lynda Hallinan, Yvonne Lorkin and Steve Newall also contributed notes. The brochure was edited and managed by Tim Wong with the assistance of a squadron of ace proofreaders who labour beyond the call of duty. Views expressed in the brochure do not necessarily represent the views of the staff or trustees of the New Zealand Film Festival Trust.

NZIFF

NEW ZEALAND
INTERNATIONAL
FILM FESTIVAL

CONTENTS

03
Big Nights

06
Aotearoa

10
World

20
Fresh

24
Framing
Reality

WELCOME

2019 brings a year of significant change to NZIFF. After 40 years of dedicated service, Director Bill Gosden handed in his keys and retired at the end of March. His legacy is monumental. Under his leadership, NZIFF has developed from its humble beginnings to the prominent cinema event it is today. In this period of transition, we have endeavoured to uphold the curatorial mission established during Bill's tenure: to celebrate, with New Zealanders, the best that world and homegrown cinema has to offer, and to ensure that our audience's appetite continues to be surprised, delighted, rewarded and challenged.

Our role is to be a conduit between filmmakers – through the stories their films recount – and the community NZIFF serves, and we cannot emphasise enough how NZIFF, being a non-profit enterprise, depends on you, the audience.

We would also like to acknowledge the generous support of our partners. The longstanding major sponsorship we receive from the New Zealand Film Commission is invaluable in allowing us to select, deliver and promote our choice of New Zealand work. Resene joins us for their sixth year as sponsors of another stellar selection of films from Aotearoa. Our media partners Flicks.co.nz, The Breeze, *NZ Herald* and *Metro* magazine ensure that our audience engage with, and delve into, the diverse films in our programme. Creative New Zealand joins us for the second year as our Artistic Development Partner. And this year we are delighted to welcome Green & Black's on board as our World strand partner. To these and all our partners, we say thank you.

Bill bowed out in style last year with the regions enjoying another stellar line-up of festival films. It has been a pleasure and a privilege to work alongside him. The team at NZIFF would like to dedicate this year's festival to Bill, in recognition of his inestimable contribution to film culture in New Zealand.

The NZIFF team

McCAHON

**CELEBRATING THE LEGACY
OF COLIN McCAHON AS AN
ARTIST AND TEACHER, AND
100 YEARS OF MODERN ART
IN AOTEAROA NEW ZEALAND**

100



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La Belle Époque

Opening Night

The perfect film to open NZIFF 2019 is also perfect for first dates, 40th anniversaries and solo filmgoers alike. *La Belle Époque* is that rarest of treats: a certified crowd-pleaser that cinephiles can shamelessly enjoy.

A 21st century riff on second chances at first love, *La Belle Époque* takes a giant conceit – an agency can grant you the chance to play the lead role in any point in history, with full cast and costume on an authentic set – and focuses on a sad, aging cartoonist (Daniel Auteuil, in a late career peak) who's feuding with his VR-obsessed wife (Fanny Ardant, equally terrific). Instead of drinking with Hemingway or fighting Nazis, he chooses to return to the happiest day of his life: 40 years prior, when a beautiful woman walked into a cafe...

La Belle Époque premiered out of competition at Cannes this year. Perhaps that designation led the press to overlook what seemed at a glance to be a forgettable crowd-pleasing comedy. They got 'crowd-pleasing' right, but in the stunningly assured hands of director Nicolas Bedos, this charming mix of *The Game*, *The Truman Show* and *After Life* commands respect, jumping effortlessly



and assuredly across timelines with tight scripting and clever editing while coaxing winning performances from its cast (also featuring Guillaume Canet and Doria Tillier).

In a year where three other French films took home prizes from Cannes, the omission of *La Belle Époque* from competition feels less like a slight and more like Gallic hospitality: it would have been rude to add such a sure-fire hit into the mix. — Doug Dillaman

"The very up-to-the-minute script pivots on a *Westworld*-like dramatic conceit... Everything clicks here, all the time."

— Todd McCarthy, *Variety*



Director/Screenplay: Nicolas Bedos
France 2019 | 115 mins

Producers: François Kraus, Denis Pineau-Valencienne
Photography: Nicolas Bolduc
Editors: Anny Danché, Florent Vassault
Music: Nicolas Bedos, Anne-Sophie Versnaeyen
With: Daniel Auteuil, Guillaume Canet, Doria Tillier, Fanny Ardant
Festivals: Cannes (Out of Competition) 2019
In French with English subtitles
M sex scenes, violence, drug use & offensive language

★ SUTER Wed 7 Aug, 8.00 pm
A SUTER Sun 11 Aug, 5.30 pm

Portrait of a Lady on Fire *Portrait de la jeune fille en feu*

Centrepiece

Between *Water Lilies*, *Tomboy* and *Girlhood*, outstanding French director Céline Sciamma has explored notions of gender and identity, especially for adolescent or younger girls, through a distinctively female prism. As diverse as her films have been, all of which have screened at NZIFF, none prefigured her ravishing and bewitching *Portrait of a Lady on Fire*, considered by many as the best film in competition at Cannes.

In a radical departure from her earlier work, Sciamma ventures back to the late 1700s and to majestic coastal Brittany to recount the tale of Marianne and Héloïse, and of the portrait that engenders their encounter. Marianne, an artist, has been commissioned by Héloïse's mother, a countess, to paint her daughter's portrait. Fresh out of the convent, Héloïse is already betrothed to a Milanese aristocrat, whom she's never met, and the portrait is destined for her future husband as testament to her charms. None too pleased with this custom or her situation, Héloïse has already refused to sit for another portraitist. The countess therefore demands subterfuge: Marianne must pose as a companion to Héloïse by day and capture her likeness on canvas from memory at night...



While alert to period detail and historical social mores, the film is no fusty academic reconstruction. It even allows for slight anachronism – the intermingling of classes seems from a more modern era. But this intricately composed work anchors its truth in poetic realms. Gazes intersect and behold, passions ignite, and desire etches the bodies, hearts and souls of lovers whom society's dictates will irrevocably force apart. — SR

"An exquisitely executed love story, formally adventurous and emotionally devastating."

— Leslie Felperin, *Hollywood Reporter*



Director/Screenplay: Céline Sciamma
France 2019 | 120 mins

Producer: Bénédicte Couvreur
Photography: Claire Mathon
Editor: Julien Lacheray
Music: Jean-Baptiste de Laubier, Arthur Simonini
With: Noémie Merlant, Adèle Haenel, Luana Bajrami, Valeria Golino
Festivals: Cannes (In Competition) 2019
Best Screenplay, Cannes Film Festival 2019
In French with English subtitles
M nudity

A SUTER Sat 17 Aug, 6.00 pm
B SUTER Tue 20 Aug, 11.30 am

The Whistlers

Closing Night

"Romanian director Corneliu Porumboiu makes playful movies with a lot to say. From the chatty historical inquiries of... *12:08 East of Bucharest* to the deadpan musings on the language of justice in *Police, Adjective*... Porumboiu has managed to mine compelling ideas out of slow-burn narrative techniques loaded with unpredictability... With his entertaining noir *The Whistlers*, a polished mashup of genre motifs that suggests what might happen if the *Ocean's 11* gang assembled on the Canary Islands... [Porumboiu] has made a bonafide commercial movie.

Middle-aged police inspector Cristi (Vlad Ivanov...) arrives on the island of La Gomera, where he intends to get a corrupt businessman out of prison. In order to do that, however, he must first master the whistling language of the island, which criminals have used to communicate for generations... There's the potential for a big score, the threat of police officers closing in, and even a love story... Before long, Cristi has been sat down by femme fatale Gilda (Catrinel Marlon, [a] dynamic screen presence...) for a lesson on the whistling language... Gilda... wields her sex appeal and shooting skills with equal determination as she draws Cristi



into a plan to steal some hidden loot while keeping her full agenda a secret.

The Whistlers could be ripe for an English-language remake... but that possibility carries a touch of irony, since [the film] is already a covert remake... It revisits the energy and wit of heist movies before it, as well as the filmmaker's own... sophistication of his previous works, and revitalizes both traditions in the process." — Eric Kohn, *Indiewire*

"[Porumboiu] amps up the entertainment, concocting something genuinely fresh from the familiar ingredients of the crime thriller. *The Whistlers* is just enormous fun."

— Phil de Semlyen, *Time Out*



Director/Screenplay:
Corneliu Porumboiu

Romania/France/Germany 2019
98 mins

Producers: Marcela Mindru Ursu, Patricia Poienaru, Sylvie Pialat, Benoît Quainon, Janine Jackowski, Jonas Dornbach, Maren Ade

Photography: Tudor Mircea

Editor: Roxana Szel

With: Vlad Ivanov, Catrinel Marlon, Rodica Lazar, Antonio Bul, Agusti Villaronga, Sabin Tambrea

Festivals: Cannes (In Competition) 2019
In Romanian, English and Spanish, with English subtitles

R16 violence & sex scenes

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Metro

B SUTER Tue 27 Aug, 2.00 pm
A SUTER Wed 28 Aug, 8.00 pm

Amazing Grace

Special Presentation

In 1972, 29-year-old Aretha Franklin, 'Queen of Soul', wishing to return to her gospel roots, chose to record an album live at the New Temple Missionary Baptist Church, a disused movie theatre, in Watts, Los Angeles. She was ably accompanied by the accomplished musicians of her regular touring band; the heavenly Southern California Community Choir, conducted by a rocking Alexander Hamilton; mighty Reverend James Cleveland, himself a gospel singer, songwriter and arranger, who taught Franklin piano; and her own father, the great preacher C.L. Franklin.

Warner Bros. brought in Sydney Pollack to shoot the recording, which took place over two nights and resulted in a double album that went on to become the highest-selling live gospel music album of all time. Technical hitches relating to the syncing of sound and image, later resolved by more modern technology, and Franklin's subsequent repudiation of the film — she claimed that the filmmakers didn't have the right to use her image — led to its shelving and mythical status for nearly half a century.

Neither concert film nor music documentary, *Amazing Grace* is an electrifying experience of being-



there-in-wonderment to be shared communally: Aretha, at the peak of her powers, is a spellbinding, incandescent presence. In a film crammed with high points, her extraordinary interpretation of the album's titular song soars for a soul-scorching eleven minutes: her voice transcends, taking the choir and congregation, both in the church and in the cinema, with it, making you want to rise to your feet, dance, holler and weep. Sublime. — SR

"As a document of an iconic musician's skills, the film is essential... it is a transcendent, spine-tingling, uplifting, utterly joyous experience."

— Anastasia Tsioulcas, *NPR*

Directors: Alan Elliott, Sydney Pollack
USA 2018 | 88 mins

Producers: Alan Elliott, Joe Boyd, Rob Johnson, Chiemi Karasawa, Sabrina V. Owens, Angie Seegers, Tirrell D. Whittley, Joseph Woolf

Editor: Jeff Buchanan

Music: Aretha Franklin, the Southern California Community Choir

With: Aretha Franklin, James Cleveland, the Southern California Community Choir, C.L. Franklin

Festivals: Berlin, SXSW 2019

G cert

A SUTER Sat 10 Aug, 6.00 pm
A SUTER Tue 13 Aug, 6.15 pm

Maiden

Special Presentation

After discovering a love of sailing in her teens, Tracy Edwards dreamed of circumnavigating the globe in yachting's most prestigious competition: the Whitbread Round the World Race (now the Ocean Race), a gruelling four-month journey of 32,018 nautical miles. Infuriated by the inherent sexism in the sport, Edwards was determined to enter the race on her own terms. Team Maiden Great Britain was born, and Edwards was to helm the first all-female crew to compete in the event in 1989–90. No easy feat: they had to first find a seaworthy boat.

The road to the Whitbread was an arduous trek, and as soon as Maiden crossed the starting line in Southampton, the press began taking bets on when the boat full of incompetent girls would drop out of the race. Unbeknownst to their critics, the crew were on course to become icons and inspire young sailors around the world, including those in New Zealand.

A testament to female strength, commitment and endurance, *Maiden* is this year's power ballad for feminism and being fearless, no matter the odds. Utilising exhilarating race footage alongside new interviews with the original crew, director Alex Holmes



weaves a story of hope, perseverance and lifelong friendships that were forged at sea. This stirring tale is sure to inspire every audience member – and to be greeted with the same rousing cheers that welcomed Maiden when she sailed into Auckland's harbour on a balmy night in January 1990. — Kailey Carruthers

"They just wanted to do what the men did, and it sure as hell didn't hurt that they did it better."

— Kate Erbland, *Indiewire*

Director/Screenplay: Alex Holmes
UK 2018 | 97 mins

Producers: Victoria Gregory, Alex Holmes
Photography: Chris Openshaw
Editor: Katie Bryer
Music: Rob Manning, Samuel Sim
With: Tracy Edwards
Festivals: Toronto, Amsterdam Documentary 2018; Sundance, Tribeca 2019
M offensive language

A SUTER Fri 9 Aug, 6.15 pm
B SUTER Thu 15 Aug, 4.15 pm

Sorry We Missed You

Special Presentation

Though conspicuously absent from the Cannes winners' podium, Ken Loach and screenwriter Paul Laverty left no stone unturned with their latest impassioned portrait of Britain's working class. This firecracker of a film – which many are calling better than 2016 Palme d'Or triumph *Daniel Blake* – tackles the ground level struggle of raising a family of four against the wall of zero-hour contracts and zero-benefits employment.

"*Sorry We Missed You* finds Loach at his most insightful and clear-eyed... Kris Hitchen plays Ricky Turner, a Newcastle father of two who turns to delivery driving in an attempt to scrape together a mortgage deposit. He and his wife Abby (Debbie Honeywood) were ready to buy a decade ago, but Northern Rock's collapse put paid to that, and they have been renting ever since..."

Ricky's supervisor at the depot, Maloney (Ross Brewster), talks a lot about choices and self-employment... But when work begins, everything looks suspiciously like old-fashioned factory-floor graft... The perks of employment – stability, comradeship, sane hours... time off in an emergency – are nowhere to be seen. Even Abby's work as a carer is on a zero-hours basis, which leaves



© JOSS BARRATT

her zig-zagging from dawn to dusk between... patients... while parenting by mobile phone. Parcel by parcel, client by client, the film reveals the regime to be a cup-and-ball con trick." — Robbie Collin, *The Telegraph*

"Fierce, open and angry, unironised and unadorned, about a vital contemporary issue whose implications you somehow don't hear on the news... This brilliant film will focus minds." — Peter Bradshaw, *The Guardian*

"Loach has... done it again. *Sorry We Missed You* is another intimate and powerful drama... A fraught, touching, and galvanizing movie."

— Owen Gleiberman, *Variety*



Director: Ken Loach
UK/France/Belgium 2019 | 101 mins

Producer: Rebecca O'Brien
Screenplay: Paul Laverty
Photography: Robbie Ryan
Editor: Jonathan Morris
Music: George Fenton
With: Kris Hitchen, Debbie Honeywood, Rhys Stone, Katie Proctor, Ross Brewster
Festivals: Cannes (In Competition) 2019
M violence & offensive language

B SUTER Thu 22 Aug, 10.00 am
A SUTER Sat 24 Aug, 6.00 pm

AOTEAROA

NEW ZEALAND FILMS AT NZIFF ARE
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the paint the professionals use

NZIFF is proud to provide big screen premieres for striking work made within our own shores.

Documentary filmmakers celebrate and remember remarkable Kiwis this year. We also welcome the New Zealand premiere screenings of Hamish Bennett's charming Northland drama *Bellbird*, and our two regular short film programmes, *New Zealand's Best* and *Ngā Whanaunga*.

For My Father's Kingdom



Directors: Ve'a Mafile'o,
Jeremiah Tauamiti
New Zealand 2019
97 mins

Producers: Sandra Kailahi,
Ve'a Mafile'o

Photography: Jeremiah Tauamiti

Editor: Margot Francis

Music: David Long, Briar Prastiti

Festivals: Berlin 2019

In English and Tongan,
with English subtitles

Aotearoa isn't always the land of milk and honey it promises to be. Throughout the life of Saia Mafile'o – a dad, a grandfather, a husband and a son – Aotearoa has given many fortunes and taken them away. But nothing has changed Saia's resounding faith in the church and his absolute love for his country – Tonga. Through creative ways to make money for the church, Saia is content knowing that what he gives reserves his place in heaven.

Having grown up straddling two worlds, Saia's adult children struggle to understand their father's unmovable Tongan ways of life – that is, until a trip to Tonga. A proud ex-head prefect of the prestigious Tupou College, Toloa, Saia takes them with him to a school

reunion which sees tradition, faith and feasting come into full view.

For My Father's Kingdom is a loving portrait of a father told from the perspective of his four kids. In trying to understand her father, director Ve'a Mafile'o and Jeremiah Tauamiti capture this moving story about generational difference, sacrifice, resilience and unconditional love. — Lana Lopesi

B	SUTER	Tue 20 Aug, 2.00 pm
A	SUTER	Sat 24 Aug, 4.00 pm

Peter Peryer: The Art of Seeing



Director/Producer:
Shirley Horrocks
New Zealand 2019
82 mins

Photography: Craig Wright

Additional photography:

David Paul, Adam Luxton,

Adrian Greshoff

Editor: Steven Mountjoy

82 minutes

Continuing her rich tradition of documenting Kiwi artists, Shirley Horrocks presents a comprehensive biopic of Peter Peryer, one of our most important photographers.

The access to Peryer at his home in Taranaki before his death in November 2018 makes this the most definitive documentary that will ever be produced on the artist. Clips from a 1994 TV doco add further depth to the richly told stories, but it is Horrocks' one-on-one time with Peryer amongst his vibrant gallery of work that beautifully frames the man and the artist. His home is alive with work past and future, with curiosities on every shelf and nature ready to inspire in every corner.

Peryer's well-known prints are richly illustrated on screen, including *Dead Steer*, the *Mars Hotel* series and the *Erika* portraits. Expert commentary from industry figures Jim Barr, Luit Bieringa and John McCormack access the importance of his photography in New Zealand's art history. Anyone unfamiliar with Peryer's work will become a ready convert through the course of the film. It is an essential homage to the great photographer's life-long dedication to seeing and creating works of art out of the everyday.— Rebecca McMillan

A	SUTER	Sat 17 Aug, 2.00 pm
B	SUTER	Mon 19 Aug, 2.30 pm

Capital in the 21st Century

A 700-page tome on the long-run effects of wealth inequality, Thomas Piketty's *Capital in the 21st Century* was an unlikely bestseller in 2014. Its account of how concentrated wealth shapes the world was so compelling that it went on to sell 1.5 million copies.

Brought to the big screen by New Zealand director Justin Pemberton, Piketty's thesis is crisply and engagingly presented in a documentary purposefully light on graphs and numbers, and heavy on top-notch talking heads (Nobel laureate Joseph Stiglitz, the FT's Gillian Tett, et al.), visuals of the rich and famous, and stylised historical recreations.

There is nothing inevitable about the march towards greater equality, argues Piketty. The normal order of things has been a world in which the wealthiest 1% owns around 70% of all assets. The 'golden age' of greater equality between 1950 and 1980 was an aberration. Pemberton relays this story in saturated, pop art-style colours. He also blends archival footage with film sequences, both old and new, into an almost hallucinatory cocktail, as if the bizarre excesses of wealth defied realistic description.



The film carries a warning too: that we could be rapidly reverting to Victorian-style levels of wealth inequality. But it also softens this prediction with a few key policy ideas. Piketty, whose classically Gallic charm and intensity make him the film's centrepiece, argues for greater taxation of wealth and wider ownership of it, too, so that we all enjoy its returns. That way, he suggests, we might avoid a 'pauperised' future.

— Max Rashbrooke

"An eye-opening journey through wealth and power."

— Sydney Film Festival

Director: Justin Pemberton
New Zealand 2019 | 103 mins

Producer: Matthew Metcalfe
Co-producers: Yann Le Prado, Catherine Madigan
Screenplay: Matthew Metcalfe, Justin Pemberton, Thomas Piketty. Based on the book by Thomas Piketty
Photography: Darryl Ward
Editor: Sandie Bompar
Music: Jean-Benoît Dunckel
With: Faiza Shaheen, Gillian Tett, Joseph Stiglitz
Festivals: Sydney 2019

A	SUTER	Sun 11 Aug, 3.15 pm
B	SUTER	Fri 16 Aug, 12.15 pm

Helen Kelly – Together

Brilliant, funny and indefatigable, Helen Kelly was a giant of social justice movements in New Zealand. When she was diagnosed with terminal cancer in 2015, she stood down as president of the Council of Trade Unions, but ploughed on in pursuing the causes and people she fought for: families of Pike River miners, families of forestry workers killed on the job, factory workers – pretty much anyone who could use her help.

For the last year of her life, filmmaker Tony Sutorius was granted extraordinary access to Kelly: as she underwent hospital treatment, at home, butting heads with the bureaucracy in Wellington, and on the road. On the West Coast she rallies the Pike River families – with whose help Sutorius has secured extraordinary footage from within the mine – who refuse to be palmed off. In Tokoroa, she helps Maryanne Butler-Finlay win justice for her husband, whose death on the job had been written off as accidental.

Along the way, Kelly finds herself an accidental flag-bearer for a change in the law around medical cannabis, something which became a palliative necessity as she underwent round after round of battering treatment. Kelly's lucid, experience-supported argument



played a substantial role in leading to next year's referendum.

Through it all, Sutorius – whose back-catalogue includes the sublime political documentary *Campaign* (NZIFF99) – captures the essence of Kelly: a commitment to listening to the most vulnerable and standing up to those in power. Combine that with staggering generosity, and you're left with a legacy that will long embolden people to fight back. — Toby Manhire

"I want people just to be kind. It would make a hell of a difference."

— Helen Kelly

Director/Photography: Tony Sutorius
New Zealand 2019 | 92 mins

Producers: Catherine Fitzgerald, Tony Sutorius
Editors: Paul Sutorius
Music: David Long with David Donaldson, Riki Gooch, Steve Roche
Sound: John McKay
With: Helen Kelly, Maryanne Finlay, Anna Osbourne, Sonya Rockhouse, Selina Eruera, Donna McMurtrie

A	SUTER	Sun 25 Aug, 2.45 pm
B	SUTER	Mon 26 Aug, 2.00 pm

A Seat at the Table

"Are we deserving of a seat at the table of the world's finest yet?" Filmmakers David Nash and Simon Mark-Brown pose the question in this vine-saturated visual feast of a documentary highlighting pivotal moments in our winescape, starting with a landmark blind tasting by the most influential wine writers in the UK. We see sauvignon blanc first arriving in Marlborough and watch the Cloudy Bay colossus open doors worldwide. We learn why Alan Brady (Gibbston Valley) planted pinot noir in the desert, how Clive Paton (Ata Rangi) based his vineyard on a mysterious clone taken from smuggled Burgundian cuttings destined for destruction, and how biodynamics has taken a firm hold downunder.

The warp-speed ascent of Kiwi wines to international recognition has hardly been a smooth road, but a series of sleekly shot (and sometimes snort-inducingly funny) interviews showcasing a smorgasbord of local wine pioneers and their French confrères pops the cork on how faith and fortune favour our brave fermenters. As Baroness Philippine de Rothschild offers, "Wine making is really quite a simple business. Only the first 200 years are difficult."



A Seat at the Table entertainingly explores Franco-Kiwi discussions comparing our key wine styles, the screwcap versus cork chestnut, New Zealand's growing wine identity and questions around whether we're really deserving of top-table status. With so much prime vino being tasted and celebrated, it also demands you have a glass or two at the ready to quench your thirst. Enter the cinema empty-handed at your own peril. — Yvonne Lorkin

Directors/Producers/Screenplay:
David Nash, Simon Mark-Brown
New Zealand 2019 | 101 mins

Photography/Editor: Bertrand Remaut

Music: Greg Johnson

With: Stephen Browett, Jancis Robinson, Michael Brajkovich, Bob Campbell

The definitive New Zealand wine story benchmarked against some of the greatest producers in the world.

A	SUTER	Sun 18 Aug, 6.00 pm
B	SUTER	Wed 21 Aug, 1.45 pm

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New Zealand's Best 2019

95 mins approx. | Censors rating tbc

A total of 91 films were submitted for this year's *New Zealand's Best* short film competition. NZIFF programmers Sandra Reid and Michael McDonnell and communications manager Rebecca McMillan viewed them all to draw up a shortlist of 12, from which director Jane Campion selected these six finalists. A jury of three will select the winner of the \$5,000 Madman Entertainment Best Short Film Award, the \$4,000 Creative New Zealand Emerging Talent Award, and the \$4,000 Auckland Live Spirit of The Civic Award. The winner of the audience vote takes away the Audience Choice Award, consisting of 25 percent of the box office from the main centre NZIFF screenings. Jane's comments on each film appear in italics.

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Nancy From Now On

NZ 2019 | Director/Screenplay: Keely Meehan
Producer: Alesha Adhar | **Photography:** Titus Sutherland | **Editor:** Peter Anderson | **With:** Bailey Poching, Wilson Downes, Taungaroa Emile | **20 mins**

A young man has a burning desire to be a drag queen. *I liked this film for its light-handed yet authentic expression of alt-sexuality and the unforgettable charm of the lead, Bailey Poching.*

Krystal

NZ 2018 | Director: Briar Grace-Smith | **Producers:** Jaimee Poipoi, Rosie Jones | **Screenplay:** Josephine Stewart-Te Whiu | **Photography:** Ginny Loane
Editor: Cushla Dillon | **With:** Darneen Christian, Kawakawa Fox-Reo | **14 mins**

A young woman is released from jail and goes straight to a party. *Distinguishes itself through Briar Grace-Smith's tenderly emotional eye on a young girl in fright. The world of her brother's 'cool' friends feels credible, fun and alive, but not wise, not kind.*



EGG CUP REQUIEM

Egg Cup Requiem

NZ 2019 | Directors/Producers: Prisca Bouchet, Nick Mayow | **Photography:** Prisca Bouchet
Editor: Nick Mayow | **12 mins**

A collector reveals the story behind his lifelong obsession. *This clever film builds a powerful and unexpected emotion, the likes of which felt new to me. There is not a wrong move in this exquisitely told portrait. It's a bold, true and quietly brilliant achievement.*

Golden Boy

NZ 2019 | Director/Screenplay/Editor: Alex Plumb
Producers: Alex Plumb, Gorjan Markovski
Photography: Eoin O'Liddigh | **With:** Jarred Blakiston
12 mins

A day in the life of a young man with a desire to be noticed. *I liked very much that Alex Plumb drew us into mysterious, existential territory, that he trusted the psyche over sense.*



OUR FATHER

Our Father

NZ 2019 | Director/Screenplay: Esther Mauga
Producer: Shani McLeod Bennett | **Photography:** Finn Bowman | **Editor:** River Ivatt | **With:** Samara Alofa, Leiataua 'Ma' Afega Si'ulepa, Foua Moimoi Kearns
19 mins

Two sisters are confronted by a dark history when their estranged father returns. *I appreciated the subtlety of this family drama, especially the standout performance of the elder sister played by Samara Alofa.*

Hinekura

NZ 2019 | Director/Screenplay: Becs Arachana
Producers: Sharlene George, Kathryn Akuhata-Brown
Photography: Simon Temple | **Editor:** Luke Evans
With: Amy Kahumako Rameka, Te Ohore Reneti, Mere Boynton | **18 mins**

In 1600s Aotearoa a young woman prepares for her destiny. *An irresistible tale of female empowerment told in an enchanted Māori world. A super-heroine story, alive and unforgettable. Makes me proud to be a woman.*



HINEKURA

Ngā Whanaunga Māori Pasifika Shorts 2019

90 mins approx. | Censors rating tbc | In English, Māori, Samoan and Pukapukan, with English subtitles

A collection of Māori and Pasifika short films curated by Leo Koziol (Ngāti Kahungunu, Ngāti Rakaipaaka), director of the Wairoa Māori Film Festival, with guest co-curator Craig Fasi (Niue), director of the Pollywood Film Festival. Curators' comments on each film appear in italics.

Our Atoll Speaks: Ko Talatala Mai Tō Mātou Wenua

USA 2019 | Director/Producer: Gemma Cubero del Barrio | **Screenplay:** Amelia Rachel Hokule'a Borofsky, Gemma Cubero del Barrio, Florence Ngatokorua 'Johnny' Tiane Frisbie | **14 mins**

A meditation on sustainability from the remote Pukapuka atoll in the Cook Islands. *A serenade of narrative and captivating imagery – a political cry for help.* — CF

Ani

NZ 2018 | Director/Screenplay: Josephine Stewart-Te Whiu (Ngāpuhi, Te Rarawa) | **Producer:** Sarah Cook | **12 mins**

A young Māori girl drifts into a world of make-believe when her mother leaves her – and her father – to fend for themselves. *A tribute to the realities of solo parenting – touching and insightful.* — CF



OUR ATOLL SPEAKS

Liliu

NZ 2018 | Director/Screenplay: Jeremiah Tauamiti (Samoan) | **Producer:** Ngaire Fuata (Rotuman) | **17 mins**

A court interpreter in colonial Samoa risks everything to help a wrongfully convicted chief. *In the time of King George VI, it was a time for guardianship of indigenous history as truth.* — LK

Ways to See

NZ 2018 | Director/Screenplay: Jessica Sanderson (Ngāti Kahungunu ki Heretaunga & Te Āti Awa) | **Producer:** Desray Armstrong (Te Aitanga-ā-Hauiti & Ngāti Porou) | **15 mins**

A young Māori girl attempts to use mystical powers to reconnect with her absent father. *A mysterious woman, beautiful and otherworldly, comes for a visit.* — CF



ANI

Rū

NZ 2019 | Director/Screenplay: Awanui Simich-Pene (Ngāpuhi, Ngāti Hauā, Ngāti Tuwharetoa, Ngāti Apakura) | **Producer:** Lindsay Gough | **Screenplay:** Awanui Simich-Pene, Sebastian Hurrell | **16 mins**

A pregnant woman must fight for her life when she inadvertently becomes the victim of a violent initiation. *A routine whānau errand turns dark in this unexpected native noir.* — LK

Yellow Roses

NZ 2019 | Director/Screenplay: Paula Whetu Jones (Whakatōhea, Te Aitanga ā Māhaki, Ngāti Porou) | **Producers:** Paula Whetu Jones, Anahera Parata (Ngāti Toa Rangatira) | **16 mins**

An elderly Māori woman who pines for the company of her husband enlists the services of a male escort. *Vicky Haughton shines in a story of lost love reawakened.* — LK



WAYS TO SEE

A SUTER Sat 10 Aug, 1.45 pm
B SUTER Mon 12 Aug, 2.00 pm

A SUTER Thu 15 Aug, 6.15 pm
B SUTER Fri 16 Aug, 2.30 pm

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Florianópolis Dream

Sueño Florianópolis



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Set in the 1990s in Florianópolis, a famed holiday destination in southern Brazil, Ana Katz's film is awash with glorious summer light, subtropical greens and white gold sand. Enter a chaotic Argentinian family of four in a clapped-out car that immediately runs out of petrol. The disorganisation, much of it stemming from skinflinty, continues. The family finds a beach bungalow thanks to Marco, a friendly local guy-on-the-make who spends much of the film in Speedos.

While relaxation and quality time are ostensibly the name of the game, rivers of tension run deep. Lucretia and Pedro are recently separated, nostalgic psychoanalysts with restless teenage kids. Everyone is searching

for a sense of independence. They talk it out, joyfully chase each other with flapping fish, and ride on a giant inflatable sausage-like raft. Featuring romantic dalliances and excellent beach wear, *Florianópolis Dream* is a gentle exploration of the way families come together and push apart, with deceptively simple observations that illuminate the female experience – experiences that actor-turned-director Katz has a sharp, unerring sense for.

B	SUTER	Mon 12 Aug, 11.45 am
A	SUTER	Wed 14 Aug, 6.15 pm

By the Grace of God

Grâce à Dieu



Director/Screenplay:
François Ozon
France 2019 | 138 mins

Producers: Eric Altmayer, Nicolas Altmayer

Photography: Manu Dacosse

With: Melvil Poupaud, Denis

Ménochet, Swann Arlaud

Festivals: Berlin 2019

Grand Jury Prize, Berlin Film Festival 2019

In French with English subtitles

M sexual abuse themes, sexual references & offensive language

Based on a true, still-developing story, François Ozon's *By the Grace of God* is a deeply humane dramatisation of a victim-led campaign to seek justice against a paedophile priest and the church structures that enabled his destructive behaviour. Adjacent to *Spotlight* (the 2015 Best Picture Oscar winner is sneakily referenced via a poster on a wall in one scene), the veteran French director's film focuses on the lives of three very different men facing down a powerful institution and decades of trauma, in an effort to find peace and effect societal change.

— Jacob Powell

"It's an admirably sober account of the often painful process for abuse victims of coming forward with

testimony after living for 30 years or more with their painful secrets... This is a social justice film made with purposeful conviction and a quiet, never strident, sense of indignation. It's persuasively acted, elegantly shot, subtly scored and briskly edited to keep the dense, procedural action moving forward as the narrative baton is passed among three adult men who take the difficult step of speaking out about their boyhood experiences." — David Rooney, *Hollywood Reporter*

A	SUTER	Sun 25 Aug, 7.45 pm
B	SUTER	Mon 26 Aug, 11.15 am

The Wild Goose Lake

Nan fang che zhan de ju hui

Director of the terrific, Berlinale-winning police procedural *Black Coal, Thin Ice* (NZIFF14), China's Diao Yinan wowed Cannes with this superlative film noir. Stacked with some of the most uniquely thrilling sequences you'll see in a cinema this year, his lauded follow-up centres on a rogue gangster (Hu Ge) who's wanted by the cops and the mob – and the opportunistic prostitute (Gwei Lun Mei) who may or may not give him up for the sizable bounty on his head.

"Diao... cements his status as a master filmmaker with another ingenious crime epic... *The Wild Goose Lake* is [an] assured, exhilarating tale of criminality and the havoc it wreaks on interpersonal connection, with everything impressive about its predecessor – attentive procedural detail, curious experiments with colour and shadow, action set pieces that'd make Michael Mann envious – raised to the Nth degree.

There's not a single false step in its two hours; every edit, every shot setup, every movement of the camera maximises the raw cinematic effect. There's power in Diao's more subdued passages, but when he really lets loose and the fists (or bullets, or strategically



concealed booby-traps) start flying, this film's greatness transforms from the kind that sneaks up on you to the kind that blows you away." — Charles Brameco, *Little White Lies*

"Diao... delivers a definitive Chinese crime noir, in which the ravishing style and inventive staging form the substance... [it] may just end up being the last word in Chinese crime noir, because it does not want (or need) to be anything else." — Jessica Kiang, *Variety*

"Diao Yinan's twisting and turning nocturnal noir is full of moody attitude and glorious cinematography... a film of tense atmosphere and endless eye-grabbing moments." — Dave Calhoun, *Time Out*



Director/Screenplay: Diao Yinan
China 2019 | 110 mins

Producer: Li Li
Photography: Dong Jinsong
Editors: Kong Jinlei, Matthieu Laclau
Music: B6
With: Hu Ge, Gwei Lun Mei, Liao Fan, Wan Qian, Qi Dao
Festivals: Cannes (In Competition) 2019
In Mandarin with English subtitles
R16 violence, cruelty & content that may disturb

B	SUTER	Mon 12 Aug, 4.00 pm
A	SUTER	Tue 13 Aug, 8.15 pm

Dilili in Paris

Dilili à Paris

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Director/Screenplay: Michel Ocelot
France/Belgium/Germany
2018 | 94 mins

Producers: Christophe Rossignon, Philip Boëffard
Editor: Patrick Ducruet
Music: Gabriel Yared
Voices: Prunelle Charles-Ambron, Enzo Ratsito, Natalie Dessay
Festivals: London 2018
In French with English subtitles
PG cert
Recommended for ages 9+

Offering staunch defence of just causes and a more than loveable main character, *Dilili in Paris* pays homage to the brightest moments of modernist Paris, while also shining a light on the emancipation and advancement of women and how we view and respect difference. — NM

"It's the turn of the century and Paris is a city of diversity, architecture, culture and home to Dilili, a Kanak girl who hails from a French territory in the South Pacific. With her new friend Orel, a delivery boy, Dilili investigates a mystery involving a dastardly plan devised by a secret society called The Master-Men. Their investigation, that soon finds them being followed, finds Dilili and Orel encountering

an unlikely but impressive rollcall of Parisian luminaries, from Marcel Proust, Claude Monet and Marie Curie to Louis Pasteur, Erik Satie and Sarah Bernhardt. Although there's an unsettling sting in the tale that could prove challenging for very young viewers, Ocelot's film employs his lovingly crafted trademark style, foregrounds the universal aspiration of good triumphing over evil, and features immensely likeable lead characters." — Justin Johnson, BFI

A	SUTER	Sun 11 Aug, 11.15 am
A	SUTER	Sun 25 Aug, 12.45 pm

Sibyl



Director: Justine Triet
France/Belgium 2019
100 mins

Screenplay: Justine Triet, Arthur Harari
Photography: Simon Beaufils
With: Virginie Efira, Adèle Exarchopoulos, Gaspard Ulliel, Sandra Hüller
Festivals: Cannes (In Competition) 2019
In French with English subtitles
CinemaScope | Censors rating tbc

Writer-director Justine Triet explores psychotherapy, boundaries and obsession in *Sibyl*, one of the four films in competition at Cannes this year directed by a woman.

"The Sibyl of the film's title, portrayed by Virginie Efira, is a psychologist weaning off her patients to return to her first love of writing fiction. She can't resist the lure of hysterical patient Margot (Adèle Exarchopoulos, perpetually weeping), an up-and-coming leading lady having an affair with the principal actor of her next project (Gaspard Ulliel), also the boyfriend of its director (Sandra Hüller). Unwittingly swept up into Margot's drama, Sibyl's own demons return to haunt her and challenge her sobriety

and the stability of her household." — Bradley Warren, *The Playlist*

"Triet manages to build a complex, multi-dimensional portrait of a talented woman... who wants to have it all – career, family, creative inspiration and a good sex life – and winds up falling victim to her own ambition... It's about as French as you can get... and Triet handles the material gracefully and altogether skilfully, directing star... Efira to one of her most impressive all-encompassing performances to date."

— Jordan Mintzer, *Hollywood Reporter*

A	SUTER	Tue 27 Aug, 6.15 pm
B	SUTER	Wed 28 Aug, 12.00 pm

Les Misérables

About as far from being a rousing stage musical as is possible, *Les Misérables*' exhilarating, engrossing portrait of war on the streets between a swaggering Anti-Crime Squad and the myriad gangs they are trying to police shared the Jury Prize at Cannes.

In sharp contrast to the opening scenes of a unified France celebrating its 2018 World Cup win on the Champs-Élysées, the film takes place in a troubled Paris suburb over the course of a tightly-wrought couple of days, recalling *Training Day* with its portrayal of compromised cops, the crossing of ethical lines and the conscience of a newcomer. But director Ladj Ly's rendition of the drug- and poverty-stricken *banlieues* of working-class France is less Hollywood and more naturalistic à la *The Wire*, with astonishing performances by everyone from his three lead thugs to the indignant crooks, beleaguered immigrant families and children caught in the crossfire.

Ly's 15-year career in documentary, focusing on sociopolitical issues arising from events such as the 2005 Paris riots, clearly informs his approach to this fictional, but all-too-relevant, tale. *Les Misérables* is his first dramatic feature, but his realist fingerprints



are all over it, notably in a key plot point which remarkably derives from autobiographical experience.

Complex in its morality, lacking judgement of its characters, *Les Misérables* is a high-energy, contemporary musing on the problems explored by Victor Hugo over 150 years ago. — Sarah Watt

"[*Les Misérables*] simmers with urgent anger... A buzzing, sunstruck street thriller." — Guy Lodge, *Variety*



Director: Ladj Ly
France 2019 | 104 mins

Producers: Toufik Ayadi, Christophe Barral
Screenplay: Ladj Ly, Giordano Gederlini, Alexis Manenti

Photography: Julien Poupard

Editor: Flora Volpelière

Music: Pink Noise

With: Damien Bonnard, Alexis Manenti, Djebri Zonga, Issa Perica, Al-Hassan Ly, Jeanne Balibar

Festivals: Cannes (In Competition) 2019

Jury Prize, Cannes Film Festival 2019

In French with English subtitles

CinemaScope | R13 violence, offensive language & sexual references

A	SUTER	Fri 9 Aug, 8.15 pm
A	SUTER	Mon 12 Aug, 8.15 pm



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Children of the Sea

Kaijū no kodomo

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Director:
Watanabe Ayumu
Japan 2019 | 111 mins

Producer: Tanaka Eiko

Screenplay: Based on the manga by Igarashi Daisuke

Animation director: Konishi Kenichi

Music: Joe Hisaishi

Voices: Ashida Mana, Ishibashi Hiro, Uragami Seishu, Morizaki Win, Inagaki Goro, Aoi Yu, Watanabe Toru, Tanaka Min, Fuji Sumiko

Festivals: Sydney, Annecy 2019
In Japanese with English subtitles
PG coarse language

Based on the exquisite manga of the same name, *Children of the Sea* draws on the talents of Japan's famed Studio 4°C (*Mind Game*, *Tekkinkreet*) and the mighty Joe Hisaishi, whose magical scores are the life force behind so many of Studio Ghibli's animated classics.

"This is one of the most beautifully animated films I've seen in years. *Children of the Sea* revolves around Ruka (Ashida Mana), a headstrong 14-year-old girl who lives in a coastal town near Tokyo... While wandering the town, she visits the aquarium... and witnesses something incredible: a boy swimming among the whales.

This boy, she learns, is named Umi... [and] he and his brother, Sora... were raised in the ocean by dugongs.

Ruka begins spending time with... the brothers [and] discovers that she shares an almost magical connection to the ocean. Meanwhile, a mysterious gathering of aquatic life off the coast seems imminent...

This is a film you experience on a deeper level, one that washes over you like a wave... It's hard to overstate what an atmospheric triumph Studio 4°C has pulled off here." — Matt Schley, *The Japan Times*

B	SUTER	Thu 8 Aug, 4.00 pm
A	SUTER	Sat 10 Aug, 3.45 pm

Who You Think I Am

Celle que vous croyez

Juliette Binoche delivers a sultry, complicated turn as a woman hiding behind a virtual alter ego in this haunting French psychodrama. Director and co-writer Safy Nebbou's tale, based on Camille Laurens' 2016 novel, opens with 50-something French literature lecturer Claire Millaud (Binoche) introducing herself to new psychologist Catherine (Nicole Garcia). Although initially reticent in her company, it doesn't take long for the divorced mother-of-two to launch into her sordid backstory.

After a messy breakup with her much younger boyfriend Ludo, and upset at his sudden disappearance, Claire decides to create a new, younger persona online, with the aim of reconnecting via Ludo's best friend Alex (François Civil). Posing as 24-year-old fashion intern Clara Antunes, Claire's online banter and photogenic looks soon have Alex hooked and desperate to meet her in real life. But something about Claire's story – and where she got Clara's image from – doesn't quite ring true.

While very much a reflection of modern-day mores (Claire describes social media as both "a shipwreck and a life raft" for her), there's also



a timeless aspect to what unfolds, mirrored in Claire's choice of reading material for her latest batch of students – *Les Liaisons dangereuses*. Binoche, superb as ever, grounds the film's riveting, sometimes surprising narrative turns with a performance to rival Isabelle Huppert's icy music conservatory professor in *The Piano Teacher* and Charlotte Rampling's repressed crime novelist in *Swimming Pool*. — James Croot

"For anyone who's ever been catfished... [this] evocation of exhilarated human connection and terrified self-sabotage is uncomfortably easy to empathize with."

— Guy Lodge, *Variety*

Director: Safy Nebbou
France 2019 | 102 mins

Producer: Michel Saint-Jean
Screenplay: Safy Nebbou, Julie Peyr.
Based on the novel by Camille Laurens
Photography: Gilles Porte
Editor: Stéphane Pereira
Music: Ibrahim Maalouf
With: Juliette Binoche, François Civil, Nicole Garcia, Marie-Ange Casta, Guillaume Gouix, Jules Houplain, Jules Gauzelin, Charles Berling, Claude Perron
Festivals: Berlin 2019
In French with English subtitles
M sex scenes & sexual references

A	SUTER	Wed 21 Aug, 6.15 pm
B	SUTER	Fri 23 Aug, 10.00 am

A White, White Day

Hvítur, Hvítur Dagur

This gritty Icelandic drama captures the growing obsession of a widowed ex-cop (Ingvar Sigurðsson, in an award-winning performance recognised at Cannes Critics' Week). Haunted by the tragedy of his wife's death, Ingimundur seeks solace in the simplicity of DIY renovations, but his grief fuels a suspicious sense of betrayal when he stumbles across evidence of his deceased spouse's infidelity. As his instincts to investigate and seek revenge take hold, the lawman begins to unravel.

"A taciturn former policeman in a small Icelandic enclave grows more complex before our eyes in the visually arresting and emotionally rewarding *A White, White Day*. Crusty widower Ingimundur... channels his grief into renovating a house whose isolated location shows off nature posing in a cycling-through-the-seasons medley of changing climate conditions in ever-exquisite light. Ingimundur loved his late wife unconditionally and has little patience for the grief counselor he is obliged to see once a week. But while going through a box of his wife's things, his cop instincts kick in and the already cranky man starts behaving erratically – although there's definitely a



startling method to his madness.

Writer-director Hlynur Pálmason (Locarno prize-winner *Winter Brothers*) delivers a leisurely but never boring tale of hidden feelings percolating in a splendidly varied landscape. From sharp straight cuts to uncomfortably long awkward moments, a perfectly controlled sense of place permeates every frame." — Lisa Nesselson, *Screendaily*

"Brings to mind a cinematic version of Edvard Munch's famous painting *The Scream*... [It's] grimly hypnotic... powerful and freshly thought out." — Todd McCarthy, *Hollywood Reporter*



Director/Screenplay: Hlynur Pálmason
Iceland/Denmark/Sweden 2019
109 mins

Producer: Anton Máni Svansson
Photography: Maria von Hausswolff
Editor: Julius Krebs Damsbo
Music: Edmund Finniss
With: Ingvar Sigurðsson, Ída Mekkin Hlynisdóttir, Hilmir Snær Guðnason, Sara Dögg Ásgeirsdóttir, Björn Ingi Hilmarsson
Festivals: Cannes (Critics' Week) 2019
In Icelandic with English subtitles
M violence, offensive language & nudity

A	SUTER	Thu 22 Aug, 8.30 pm
B	SUTER	Fri 23 Aug, 2.00 pm

Photograph

Ritesh Batra returns to the Mumbai streets of his festival favourite *The Lunchbox* with this delightful romance that doubles as a sensuous love letter to that bustling metropolis. The plot, in which a poor street photographer Rafi convinces a shy middle-class student Miloni to pose as his fiancée to fool his meddling grandmother Dadi, may sound like the stuff of Bollywood fantasy but Batra plays it with a graceful touch that proves deeply felt.

"The film, which deftly touches upon such big-picture themes as class, religion, tradition, family and happiness, features a wealth of delicately captivating moments and observations... Miloni's sensitive relationship with her family's humble maid, Rafi's interplay with his buoyant friends and roommates (as well as their kindness and respect toward Dadi) and Rafi's heartfelt pursuit of the defunct brand of cola Miloni loved as a child...

Batra... captures the bustling, workaday sides of Mumbai life with vigor and passion while also treating us to several leafier, more urbane views of the city. Kudos to cinematographers Timothy Gillis and Ben Kutchins for the film's many burnished, strikingly composed shots. It's a beautiful, resonant



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film." — Gary Goldstein, *LA Times*

"Nawazuddin Siddiqui is subtle yet dynamic as Rafi. Throughout, his eyes reveal the intense feelings he's sorting through: the longing for Miloni, the love for his grandmother and his sense of how limited his own future might be. Siddiqui, who played the trainee who ingratiates himself with Irrfan Khan's character in *The Lunchbox*, is a major screen presence." — Caryn James, *Hollywood Reporter*

Director/Screenplay: Ritesh Batra
India/Germany/USA 2019 | 108 mins

Producers: Neil Kopp, Vincent Savino, Anish Savjani, Ritesh Batra, Michael Weber, Viola Fügen, Michel Merkt

Photography: Ben Kutchins, Timothy Gillis

Editor: John F. Lyons

Music: Peter Raeburn

With: Nawazuddin Siddiqui, Sanya Malhotra, Farrukh Jaffar

Festivals: Sundance, Berlin 2019

In Hindi, Gujarati and English, with English subtitles
M cert

"Photograph entrances when it's swimming through the city with its star-crossed lovers."

— Fionnuala Halligan, *Screendaily*

B SUTER Fri 16 Aug, 10.00 am
A SUTER Sat 17 Aug, 3.45 pm



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Loro

Queasy and compelling in equal measure, Paolo Sorrentino's sprawling portrait of former Italian Prime Minister Silvio Berlusconi – played with oily charisma by the director's regular leading man, Toni Servillo (*The Great Beauty*) – is presented in its feature-length international version.

It's 2006. Berlusconi's third government has fallen, and his marriage is also about to collapse. Before meeting the man himself, we're introduced to Sergio (a magnetic and suave Riccardo Scamarcio) and his unscrupulous partner Tamara. From southern Italy, the pair want to become part of Berlusconi's closest circle in Rome, and they are ready to do whatever it takes. Enter Kira, a high-class hooker who encourages Sergio to rent a villa in Sardinia overlooking the former PM's and fill it with scantily clad models fuelled by mountains of drugs and alcohol. It doesn't take long before Berlusconi notices.

Until now his name has barely been spoken, and even his face has not yet been revealed. When he does at last appear, Berlusconi is in full make up, dressed as an odalisque attempting to impress his bored wife. Always in performance mode, he acts the



crooner, an emperor bestowing gifts to prostitutes and politicians alike and, in one of the film's best scenes, a salesman trying to close the deal on a non-existent apartment with a housewife fooled by his magic. The chameleonic Servillo is perfect as the orange, plastic surgery-addicted Berlusconi, his voice and mannerisms extraordinarily matching those of the Italian politician. It's impossible to take your eyes off that smiling, creepy face. — Sibilla Paparatti

“A compelling mixture of the whimsical and the sleazy, the hedonistic and the sad. The Trumpian parallels are also impossible to ignore.”

— Ian Freer, *Empire*

Director: Paolo Sorrentino
Italy/France 2018 | 151 mins

Producers: Nicola Giuliano, Francesca Cima, Carlotta Calori, Viola Prestieri
Screenplay: Paolo Sorrentino, Umberto Contarello
Photography: Luca Bigazzi
Editor: Cristiano Travaglioli
Music: Lele Marchitelli
With: Toni Servillo, Elena Sofia Ricci, Riccardo Scamarcio, Kasia Smutniak, Euridice Axen, Fabrizio Bentivoglio
Festivals: Toronto 2018; San Francisco 2019
In Italian with English subtitles
CinemaScope | R16 sex scenes, nudity, drug use & offensive language

A	SUTER	Sun 11 Aug, 7.45 pm
B	SUTER	Tue 13 Aug, 1.00 pm

Adam



Director: Maryam Touzani
Morocco/France/Belgium 2019 | 101 mins

Screenplay: Maryam Touzani, Nabil Ayouch
Photography: Virginie Surdej
Editor: Julie Naas
With: Lubna Azabal, Nisrin Erradi
Festivals: Cannes (Un Certain Regard) 2019
In Arabic with English subtitles
Censors rating tbc

Hardened hearts find kinship in writer-director's Maryam Touzani's quietly enthralling debut, a tale of female solidarity that never goes quite where seasoned filmgoers might expect. Keeping her condition hidden from her village family, Samia (Nisrin Erradi), unmarried and heavily pregnant, seeks work and refuge in Casablanca. Abba (Lubna Azabal) seems like the last person who might take her in. Bringing up a daughter alone and running a one-woman bakery business from her kitchen, Abba has more work than she can handle, and she intends to keep it that way. The evident happiness and security of Abba's daughter may be the only clue Samia needs that the older woman's bark is more severe than her

bite, but the mutual accommodation they reach develops incrementally, in sideways shifts. The performances suggest depths of experience, with Samia, in particular, registering as a young woman of substantial character, bravely negotiating a manifestly unfair social system. When the baby (the boy for whom this female-centric film is named) is born, the joy and pain of maternal connection blaze from the screen. — BG

B	SUTER	Fri 9 Aug, 11.15 am
A	SUTER	Sat 17 Aug, 12.00 pm

The Realm

El reino



Director: Rodrigo Sorogoyen
Spain/France 2018
131 mins

Screenplay: Isabel Peña, Rodrigo Sorogoyen
Photography: Álex de Pablo
With: Antonio de la Torre, Mónica López, José María Pou, Nacho Fresneda, Ana Wagener
Festivals: Toronto, San Sebastián, London 2018
In Spanish with English subtitles
CinemaScope | M violence, nudity, offensive language & content that may disturb

© JULIO VERGNE

For any viewers weary of *House of Cards*-style chicanery, this blistering new political thriller from Spanish director Rodrigo Sorogoyen should prove that there's still plenty of meat on the bone. The reliable Antonio de la Torre leads a cast of dirty politicians as Manuel Lopez Vidal, a fast-talking Spanish vice-secretary who enjoys a cushy lifestyle, courtesy of the kickbacks and embezzlement schemes he orchestrates with his colleagues. But when these dirty deeds come to light with the media, Manuel finds himself the party scapegoat and is forced to flip to whistle-blower to save himself.

Whatever familiarity this premise contains, the pace and pulse of the film never allow for a stale second,

with the final 30 minutes offering three outstanding sequences: a squirmy heist during a teen party, a high-octane car chase and a riveting head-to-head debate on live television. By the end, Sorogoyen has fired shots at his country's entire broken system, ending on a closing note of implication that has a damning universal sting. — JF

B	SUTER	Fri 9 Aug, 1.15 pm
A	SUTER	Sun 18 Aug, 8.15 pm

High Life

Robert Pattinson and Juliette Binoche are on a suicide mission to the stars in this startlingly original space thriller from French master Claire Denis. In the deepest reaches of the cosmos, a crying baby distracts lone astronaut Monte (Pattinson) as he tends to life-support systems on board a derelict vessel. Through unsettling recollections of the voyage from Earth, we learn where the child came from, what became of the crew and their role as convicts piloting a spacecraft towards a distant black hole. And then there's the ship's doctor – played by an astonishingly uninhibited Binoche – whose bizarre sex experiments unearth both latent desires and violent compulsions amongst the unstable prisoners.

Directing not only her first science-fiction movie – a badge of honour for every great auteur – but also her English-language debut, Denis distorts the genre in sharp and shocking ways by mining the exquisite tension between intimacy and horror that has distinguished her best films. Dark, unconventional and slippery with psychosexual energy, *High Life's* vision of humanity lost in the void is also unmistakably Denis's, delivered, true to form, on her own unique,



© CLAIRE DENIS

unapologetic terms. — Tim Wong

"A space odyssey of nightmarish resonance... [*High Life*] asks down-and-dirty questions about what really resides beneath thousands of years of human progress, a savage and haunting antidote to the high-minded idealism of movies like... *Interstellar* and... *The Martian*. It ends on a single sustained chord as intimate and sweeping as anything Denis has ever done." — Steve Macfarlane, *Slant*

"Denis reorients the sci-fi genre around bodies, babies, and black holes in her masterfully mystifying event-horizon nightmare."

— Jessica Kiang, *Variety*

Director: Claire Denis
UK/France/Germany/USA/Poland
2018 | 113 mins

Producers: Andrew Lauren, D.J. Gugenheim, Claudia Steffen, Christoph Friedel, Laurence Clerc, Olivier Th  ry Lapiney, Oliver Dungey, Klaudia Smieja

Screenplay: Claire Denis, Jean-Pol Fargeau, with the collaboration of Geoff Cox

Photography: Yorick Le Saux

Editor: Guy Lecomte

Music: Stuart A. Staples

With: Robert Pattinson, Juliette Binoche, Andr   Benjamin, Mia Goth, Agata Buzek, Lars Eidinger, Claire Tran

Festivals: Toronto, San Sebasti  n, New York, Busan 2018; Rotterdam 2019

R16 violence, rape, sex scenes & offensive language

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B	SUTER	Tue 13 Aug, 4.00 pm
A	SUTER	Thu 15 Aug, 8.15 pm

Mrs Lowry & Son

Having already played J.M.W. Turner to great acclaim, Timothy Spall takes on another English painter with equally compelling results. Laurence Stephen (L.S.) Lowry was a Lancashire artist whose depictions of industrial life only found an audience and admiration once he reached middle age.

Focusing on the mid-1930s, the period just before Lowry was discovered, theatre director Adrian Noble's film looks at the relationship between the then Pendlebury rent collector and his bed-ridden, domineering mother Elisabeth (Vanessa Redgrave). Struggling to pay off debts his father left behind, 'Laurie' also bears the brunt of his mum's fragile physical and emotional state. "I'm never cheerful, not since 1868," she opines, while grumbling about their working-class neighbours, her son's apparent lack of ambition and his 'hobby'. Seemingly taking delight in reading aloud a scathing review of one of his works in the local paper, she also casts doubt on the authenticity of a letter from London proposing an exhibition of his works. "Why can't you paint something picturesque, tasteful? What about a bowl of fruit?", Elisabeth chides.

Essentially a two-hander, *Mrs Lowry &*



Son is a terrific, slow-burning showcase for the acting skills of Redgrave and Spall. Their scenes together crackle with tension and barely repressed anger, as Laurie finds his attempts to evolve stymied by his almost maniacal mum. The svelte Spall is particularly impressive, whether with brush in hand, or using the canvas of his face to portray the flickers of an artist's pent-up emotions. — James Croot

"I paint what I see, I paint how I feel. I'm a man who paints, nothing more, nothing less."

— L.S. Lowry in *Mrs Lowry & Son*

Director: Adrian Noble
UK 2019 | 91 mins

Producer: Debbie Gray

Screenplay: Martyn Hesford

Photography: Josef M. Civit

Editor: Chris Gill

Music: Craig Armstrong

With: Vanessa Redgrave, Timothy Spall
PG nudity

A	SUTER	Sun 11 Aug, 1.15 pm
B	SUTER	Thu 15 Aug, 10.30 am

Peterloo

The latest from Mike Leigh is an epic portrayal of the events surrounding the infamous 1819 Peterloo Massacre when British government forces attacked the crowd at a peaceful pro-democracy rally in St Peter's Field in Manchester. Taking a wide scope that encompasses both the common citizens and their desire for fairer representation and the governmental players who are determined to block concessions by any means, Leigh delivers a multifaceted historical drama with unmistakable resonance for our current age.

"Leigh's achievement is to have made a period film with the same immediacy and sense of anger that runs through contemporary dramas like *Hillsborough* or *Bloody Sunday*. He has a huge ensemble cast but that exhaustive attention to detail and fascination with the eccentricities of human behaviour which has always characterised his work is still there..."

At 75, the British director is still clearly at the peak of his powers. Whatever else, his latest film will ensure that the bloody events in St Peter's Field nearly 200 years ago are put back on the radar of politicians, historians and cultural commentators alike." — Geoffroy Macnab, *The Independent*



"Against the backdrop of cinematographer Dick Pope's beautiful Manchester/Lancashire canvas, the film weaves multiple stories of everyday people into a socialist tapestry and depicts an act of police brutality with huge contemporary relevance. Warm, funny and incendiary, this is a major work of cinema." — Kate Taylor, London Film Festival

"With this richly intelligent, passionate movie, Mike Leigh has fought a brilliant rearguard action on history's political battlefield."

— Peter Bradshaw, *The Guardian*

Director/Screenplay: Mike Leigh
UK 2018 | 155 mins

Producer: Georgina Lowe

Photography: Dick Pope

Editor: Jon Gregory

Music: Gary Yershon

With: Rory Kinnear, Maxine Peake, Neil Bell, Philip Jackson, Pearce Quigley, Vincent Franklin, Karl Johnson, Tim McInnerny

Festivals: Venice, Toronto, London 2018

M violence

B	SUTER	Mon 19 Aug, 11.30 am
A	SUTER	Sun 25 Aug, 4.45 pm

Kind Hearts and Coronets

Celebrating its 70th birthday in a pristine digital restoration, director Robert Hamer's *Kind Hearts and Coronets* upholds its position as one of the funniest, most perfectly pitched black comedies ever made. Dennis Price is the living embodiment of wronged entitlement as Louis Mazzini, a young draper's assistant determined to avenge his mother's disinheritance by ascending to dukedom. Eight other scions of the D'Ascoyne family are all that stand in his way. The incomparable Alec Guinness plays each doty one of them, young and old, male and female.

Joan Greenwood savours every syllable as the taunting Sibella, who may or may not have a role in Louis' murderous project, while Valerie Hobson is surprisingly touching as the one pure heart abiding in Hamer's smouldering bonfire of vanities. — BG

"Secure in the knowledge that Guinness will return in another form, the audience suffers no regret as each abominable D'Ascoyne is coolly dispatched. And as the murderer takes us further into his confidence with each foul deed, we positively look forward to his next success." — Pauline Kael

"Robert Hamer's 1949 film is often cited as the definitive black, eccentric



British comedy, yet it's several cuts better than practically anything else in the genre... Hamer's direction is bracingly cool and clipped, yet he's able to draw something from his performers (Price has never been deeper, Guinness never more proficient, and Joan Greenwood never more softly, purringly cruel) that transcends the facile comedy of murder; there's lyricism, passion, and protest in it too." — Dave Kehr, *Chicago Reader*

"Kind Hearts and Coronets is, for me, the greatest of all screen comedies. Not even *Some Like It Hot* can touch it!" — Terence Davies

Director: Robert Hamer
UK 1949 | 106 mins

Producers: Michael Balcon, Michael Relph

Screenplay: Robert Hamer, John Dighton.

Based on the novel *Israel Rank: The Autobiography of a Criminal* by Roy Horniman

Photography: Douglas Slocombe

Editor: Peter Tanner

Music: Ernest Irving

With: Dennis Price, Alec Guinness, Valerie Hobson, Joan Greenwood

Festivals: Venice 1949

B&W | PG cert

A	SUTER	Sun 18 Aug, 1.30 pm
B	SUTER	Wed 21 Aug, 11.30 am

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Brittany Runs a Marathon

This charming debut feature from playwright Paul Downs Colaizzo features a winning performance from Jillian Bell as Brittany, a sharp-tongued, hard-partying twentysomething whose lifestyle choices are catching up with her. When a visit to a doctor to score drugs turns sour, she decides to take up running and pursue a wild dream of running the New York Marathon.

"An endearing and earnest comedy about self-acceptance and body positivity that sidesteps cheesy pitfalls, *Brittany Runs a Marathon* is based on the journey of a real-life friend of Colaizzo, whom Bell plays with a deft blend of sincerity and slapstick. Tired of being invisible and unable to afford a gym, Brittany decides to take it to the streets, running one city block at a time to build up her stamina... Along the way, she befriends Catherine (Michaela Watkins), a jogging obsessive, as well as fellow rookie Seth (Micah Stock), eventually persuading both to train with her for the annual 26-mile city marathon. Meanwhile, her new house-sitting gig introduces her to Jern (Utkarsh Ambudkar), a lovable troublemaker who convinces Brittany to move into the fancy digs they're supposed to be taking care of in shifts.



Colaizzo successfully walks a fine line between inspiration and caution, never presenting Brittany as a patronizing role model for weight loss, nor a clichéd case of inner beauty... His film delivers where other admirable efforts on body image like *I Feel Pretty* fall short, gifting a rare amount of empathy to anyone in an abusive relationship with their bathroom scale." — Tomris Laffly, *Time Out*

"The best kind of crowdpleaser... a whip-smart comedy with some real emotional depth."

— Dennis Harvey, *Variety*



Director/Screenplay:
Paul Downs Colaizzo
USA 2019 | 104 mins

Producers: Matthew Plouffe, Tobey Maguire, Margot Hand
Photography: Seamus Tierney
Editors: Casey Brooks, Peter Teschner
Music: Duncan Thum
With: Jillian Bell, Michaela Watkins, Utkarsh Ambudkar, Lil Rel Howery, Micah Stock, Alice Lee
Festivals: Sundance, Seattle, Sydney 2019
Audience Award, Sundance Film Festival 2019
M sex scenes, sexual references, drug references & offensive language

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A	SUTER	Thu 22 Aug, 6.15 pm
B	SUTER	Wed 28 Aug, 2.00 pm

American Woman



Director: Jake Scott
USA 2018 | 111 mins

Producers: Brad Feinstein, Ridley Scott, Kevin J. Walsh, Michael A. Pruss
Screenplay: Brad Ingelsby
Photography: John Mathieson
Editor: Joi McMillon
Music: Adam Wiltzie
With: Sienna Miller, Christina Hendricks, Aaron Paul, Amy Madigan, Pat Healy, Will Sasso
Festivals: Toronto 2018; Sydney 2019
Censors rating tbc

Sienna Miller is superb as a mother struggling to move on – and move through life – in this decade-spanning story of a missing teenager in working-class Pennsylvania. Focusing on both small and significant happenings in the Rust Belt, director Jake Scott lets the desperation of his characters speak through everyday drama – and provides Miller with a platform for one of the best performances of her career.

"Deb (Miller) was never shy about being the bad girl in her family. She had her daughter Bridget young, Bridget had her son Jesse young, and the three of them live a... happy life. Then one night Bridget goes out with her old boyfriend... and never returns. Deb's mother (Madigan) and sister

(Hendricks) join the entire community in a thorough search, but to no avail. Time passes... But just when her devastating loss seems far behind her, new truths come to light that change everything... Miller has never given a performance quite this lived-in and emotionally layered. Her character's pain is soul-piercing, but so are her resilience and survival skills." — Jane Schoettle, Toronto International Film Festival

A	SUTER	Thu 8 Aug, 6.15 pm
A	SUTER	Mon 26 Aug, 8.30 pm

Apocalypse Now: Final Cut

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TimeOut



Director/Producer:
Francis Ford Coppola
USA 1979–2019
182 mins

Screenplay: John Milius, Francis Ford Coppola
Photography: Vittorio Storaro
Editor: Richard Marks
With: Marlon Brando, Robert Duvall, Martin Sheen, Frederic Forrest, Albert Hall, Sam Bottoms, Laurence Fishburne, Dennis Hopper, Harrison Ford, Scott Glenn
Festivals: Tribeca 2019
CinemaScope | R16 violence, offensive language & drug use

Forty years after it almost killed him, Francis Ford Coppola returns to the jungle one last time. Both a complete restoration and a new cut, *Apocalypse Now: Final Cut* represents his fully realised vision. Whether or not you've seen his legendary, phantasmagoric journey into the heart of darkness, you've never seen it like this. — Doug Dillaman

"The troubled production of Coppola's psychedelic Vietnam war epic has already calcified into the stuff of industry myth: leading man Martin Sheen was nearly felled by a heart attack, second lead Marlon Brando showed up to set too overweight to believably portray a Green Beret, a monsoon seemingly sent by God

destroyed thousands of dollars in equipment... The just-right *Final Cut* splits the difference between the creative concessions of the original and the unwieldy sprawl of the *Redux*, a massive feat of film craft reined in to the general neighborhood of perfection... Coppola has at last gotten everything right where he wants it, which testifies to the real evolution of this project, as an insane risk that gradually vindicated everyone crazy enough to have believed in it." — Charles Brameco, *The Guardian*

A	SUTER	Sat 10 Aug, 8.00 pm
B	SUTER	Wed 14 Aug, 2.45 pm

FRESH

We line up the films that held our attention with 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 – though an encouraging number on the pages that follow are.

Aniara



Directors: Hugo Lilja, Pella Kågerman
 Sweden 2018 | 106 mins
Screenplay: Pella Kågerman, Hugo Lilja. Based on the novel by Harry Martinson
Photography: Sophie Winqvist Loggins
Editors: Björn Kessler, Pella Kågerman, Michal Leszczykowski
With: Emelie Jonsson, Arvin Kananian, Bianca Cruzeiro,
Festivals: Toronto 2018, San Francisco 2019
 In Swedish with English subtitles
 Censors rating tbc

Based on Harry Martinson's scarily prescient epic poem on intergalactic doom, *Aniara* imagines the existential crisis of a human race without a planet to call home. The alternative? A shopping mall in space. With stark similarities to Claire Denis' sensual and nightmarish *High Life* (p16), this eerie Swedish sci-fi odyssey is a stunningly realised vision of cosmic despair.

"[In] *Aniara*, a spacecraft designed to make the voyage from a ruined Earth to a colony on Mars hits both debris and disaster. The turbulence from the impact soon passes, allowing the ship... to stabilize. The film's plucky protagonist, MR (Emelie Jonsson), returns to her job with the crew – placating anxious passengers with

images of Earth before fires turned the blue marble brown. But once it becomes evident that the ship ejected its fuel... it is impossible to dream away brutal reality: Without fuel, the *Aniara* and its passengers are doomed to drift in the infinite emptiness of space."

— Teo Bugbee, *NY Times*

"A masterful example of smart, relevant sci-fi cinema" — Mark Hughes, *Forbes*

A SUTER	Thu 8 Aug, 8.30 pm
B SUTER	Wed 21 Aug, 4.00 pm

Beats

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Director: Brian Welsh
 UK/France 2019
 101 mins

Screenplay: Kieran Hurley, Brian Welsh. Based on a play by Kieran Hurley
Photography: Ben Kracun
Editor: Robin Hill
Music: Stephen Hindman, Penelope Trappes, JD Twitch
With: Cristian Ortega, Lorn Macdonald, Laura Fraser
Festivals: Rotterdam 2019
 Colour and B&W | R16 violence, offensive language & drug use

Dour reality meets its nemesis in 90s rave culture in this exuberant memoir of teenage bonding from Scotland. Cowed by his mother's allegiance to her super-straight new boyfriend, 15-year-old Johnno (Cristian Ortega) is persuaded to abscond by his genially unhinged mate Spanner (Lorn Macdonald). Their destination? An outdoor all-night rave newly rendered illegal by Britain's Criminal Justice Act, which authorised police to break up events where music was "wholly or predominantly characterised by the emission of a succession of repetitive beats." Truly.

"It feels superficial to compare *Beats* to *Trainspotting*: it's Scottish, it's the mid-90s, it's young tearaways,

it's drugs. But it's the sensory impact too – *Beats* bottles a very similar brand of lightning to Danny Boyle's film, consistently exploding with energy and emotion...

While never deviating from its brilliant young stars, *Beats* is a tribute to the rave revolution, communicating via its emotion, sounds and a hefty whack of psychedelic visuals exactly what it felt like... Its humanity is ageless, serving up an irresistible amount of thrills, spills and jaw-aches." — Alex Godfrey, *Time Out*

B SUTER	Fri 16 Aug, 4.15 pm
A SUTER	Sat 17 Aug, 8.30 pm

Animals

Australian director Sophie Hyde (52 *Tuesdays*, NZIFF14) explores friendship dynamics in an Irish setting in this refreshing look at what being female and thirtysomething feels like.

Alia Shawkat (*Arrested Development*) shines as wild child BFF to Holliday Grainger's more cautious yet still hedonistically inclined Laura, the struggling writer who's now 32 and may be on the cusp of 'growing up'. Dublin is their playground, but it could be any Antipodean city where happy hours are the beginning of a great night and those nights always run late. Laura's younger sister, once a fellow party animal, is pregnant and settling down. And Laura's just met a handsome pianist who's focused on his craft. Maybe she wants that too?

With echoes of *Bridesmaids* and *Girls*, it is in the empowered female sexuality, with the male roles playing second fiddle, that *Animals* truly shines. Hyde allows her characters to make mistakes with levity and without moral judgement. In this modern look at the complexity of friendships, heterosexuality is an option not a given, alcohol and drugs are a necessary part of the fun, and the reality of getting older is getting harder



to ignore. — Rebecca McMillan

"Hyde's [film]... deserves all the praise it can get... Refreshingly frank and non-autocratic about sex, drugs and the uniquely female desire to be free of judgment, *Animals* dares to love the pair of imperfect friends that lead the way into their messy and undeniably fun world of consequence-free hard-partying, where men can be disposable and things will just work out." — Tomris Laffly, *RogerEbert.com*

Director: Sophie Hyde
Australia/Ireland 2019
109 mins

Producers: Sarah Brocklehurst, Rebecca Summerton, Cormac Fox, Sophie Hyde
Screenplay: Emma Jane Unsworth.
Based on her novel
Photography/Editor: Bryan Mason
Music: Jed Palmer, Zoë Barry
With: Holliday Grainger, Alia Shawkat, Fra Fee, Dermot Murphy
Festivals: Sundance 2019
R16 sex scenes, nudity, drug use & offensive language

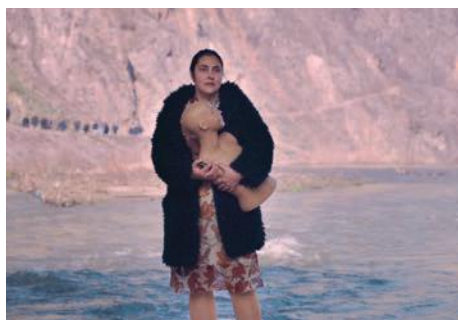
"Filled with remarkable insight and wit... a wonderful, utterly lived-in film about two women at a crossroads."

— Benjamin Lee, *The Guardian*

A	SUTER	Fri 23 Aug, 8.30 pm
B	SUTER	Mon 26 Aug, 4.00 pm

God Exists, Her Name Is Petrunya

Gospod postoi, imeto i' e Petrunija



Director: Teona Strugar Mitevska
North Macedonia 2019
100 mins

Screenplay: Elma Tataragić, Teona Strugar Mitevska
Photography: Virginie Saint Martin
Editor: Marie-Hélène Dozo
With: Zorica Nusheva, Labina Mitevska, Simeon Moni Damevski
Festivals: Berlin, Sydney 2019
In Macedonian with English subtitles
CinemaScope | M violence, offensive language, sexual references & nudity

32-year-old Petrunya (newcomer Zorica Nusheva) is not having a good day. On her way back home from a failed job interview and humiliated by a sleazy manager, she suddenly finds herself surrounded by a group of half-naked men. Ready to compete for a crucifix thrown into the river by a priest – a male-only Macedonian religious custom – Petrunya on a whim dives in and beats them to the prize. Chaos ensues and she is whisked off to the police station where cops, church authorities and men 'robbed' of their cross argue over this so-called crime. But Petrunya refuses to be bullied into submission and to give the cross up – which tradition says will bring her a year of good luck. Inspired

by a real-life incident, director Teona Strugar Mitevska's award-winning drama combines feminism, fury and biting social commentary to often hilarious effect.

"This isn't just an engaging tale of one woman challenging the male-dominated church and state, but a movie making a smart, impassioned statement against widely accepted subjugation in many forms." — Sarah Ward, *Screendaily*

A	SUTER	Mon 19 Aug, 8.15 pm
B	SUTER	Tue 27 Aug, 4.00 pm

Judy & Punch



Director/Screenplay: Mirrah Foulkes
Australia 2019 | 105 mins

Producers: Michele Bennett, Nash Edgerton, Danny Gabai
Photography: Stefan Duscio
Editor: Dany Cooper
Music: François Tétaz
With: Mia Wasikowska, Damon Herriman
Festivals: Sundance 2019
R16 violence, domestic violence, cruelty & content that may disturb

Actor-turned-filmmaker Mirrah Foulkes directs this highly original, endlessly inventive feminist spin on the classic puppet show. Mia Wasikowska and Damon Herriman represent the titular duo, reimagined as a puppeteering couple whose artistic quarrels – and Punch's mishandling of their baby – lead to an epic revenge fable awash with bloody satire and pitch-black comedy.

"It's the mid-17th century in the anarchic town Seaside... and The Enlightenment feels very far away indeed. Seaside has spiralled into violence, mob rule and God-fearing hysteria. Amongst the chaos, one glimmer of artistry remains: Punch and Judy's puppet theatre. Once a master puppeteer, the charismatic

Punch (Herriman) has fallen too much under the sway of whiskey, but his wife Judy (Wasikowska) is a puppeteering genius and ensures that their shows are a hit with the baying crowds. When a Punch bender goes disastrously and violently wrong, Judy decides to wreak vengeance on those who have wronged her and, as she discovers, many others... Taking cues from everything from Monty Python to *The Crucible* to *Kill Bill*, *Judy & Punch* is an ambitious film that finds its own singular path." — Sydney Film Festival

B	SUTER	Tue 20 Aug, 4.00 pm
A	SUTER	Sat 24 Aug, 8.15 pm

Ruben Brandt, Collector

Ruben Brandt, a gyűjtő

Art heist thriller, brooding neo-noir, bombastic action blockbuster and hallucinatory freak-out all at once, Milorad Krstić's dazzling, dizzying curiosity *Ruben Brandt, Collector* marks a welcome escalation for modern animation. After suffering repeat nightmares in which paintings by Warhol, Botticelli, Manet and Hopper (to name just a few) transform into malignant apparitions that attack him, renowned psychotherapist Ruben Brandt decides to undergo a unique method of self-treatment: stealing every painting that is afflicting him. The wild ride that follows is about as innovative, hypnotic and flat-out entertaining as animation for adults will get. — JF

"There are no unintentional strokes on Milorad Krstić's moving canvas *Ruben Brandt, Collector*, a 2D animated feature so densely ornate with auteur-adoring references and eye-popping design, a single viewing would only serve as an insufficient introduction to its bona fide one-of-a-kind panache...

Unbounded from all conventions of reality, shapes and colors roam free to form characters with a varying number of eyes, flat bodies, sharp-edged faces, and a potpourri of distorted features in unnatural shades...



[It's] a glorious cinephile's playlist and a graphic syllabus on art history encased in a thriller. As such, it merits being counted as one of the decade's best and most wildly original animated triumphs and one of this awards season's most unforgivable snubs. Time, the most reliable judge when it comes to art, will give Milorad Krstić his due praise."

— Carlos Aguilar, *The Playlist*

"A voluptuously trippy, wildly original art-theft romp... Defies easy categorization save inclusion on any adult animation fan's must-see list."

— Robert Abele, *LA Times*

Director: Milorad Krstić
Hungary 2018 | 94 mins

Animation directors: Milorad Krstić, Marcell László
Producers: Péter Miskolczi, János Kurdy-Fehér, Milorad Krstić, Hermina Roczkov, Radmila Roczkov
Screenplay: Milorad Krstić, Radmila Roczkov
Music: Tibor Cári
With: Iván Kamarás, Csaba 'Kor' Márton, Gabriella Hámosi
Festivals: Locarno 2018
In Hungarian and English, with English subtitles
M violence & offensive language

A	SUTER	Fri 23 Aug, 6.30 pm
B	SUTER	Wed 28 Aug, 4.15 pm



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Monos



Director:
Alejandro Landes
Colombia/Argentina
2019 | 103 mins

Festivals: Sundance, Berlin, New Directors/New Films 2019
Special Jury Award (World Cinema Dramatic), Sundance 2019
In English and Spanish, with English subtitles
CinemaScope | R13 violence, offensive language & content that may disturb

The *Guardian* called *Monos* "Apocalypse Now on shrooms" — a fitting description even if there isn't an actual scene in the movie depicting our young soldier protags being ambushed in the middle of a mushroom-induced trip. Such hypnotic detours are frequent in the ace new thriller from Alejandro Landes, which owes a debt to William Golding's *Lord of the Flies* in its feral portrait of corrupted innocence. Here, our ensemble are not castaways but teenage troops, posted on a remote mountaintop to safeguard both an American POW (Julianne Nicholson) and a milk cow named Shakira. Without a lot to do, the group engage in bizarre rituals, hook-ups and campfire raves — at least until a tragic accident triggers a

quick descent into chaos.

Director Landes offers little context about the surrounding conflict and largely avoids an overarching plot, instead springing unexpected relocations and role reversals on us at regular intervals. As a result, the film holds a clammy fever-dream quality, aided by DOP Jasper Wolf's sensory visuals and composer Mica Levi's superb score. This is one of the festival's most thrilling discoveries — a tense, off-kilter ride that never quite goes where you think it will. — JF

A	SUTER	Wed 21 Aug, 8.30 pm
B	SUTER	Fri 23 Aug, 4.15 pm

Working Woman

Isha Ovedet

Israeli director Michal Aviad turns her eye to a common issue facing working women today: harassment in the workplace. At the centre of this gripping film, Orna (Liron Ben Shlush) is a mother of three whose husband is struggling to support the family as his restaurant gets off the ground. To her surprise, she is hired by her former IDF commanding officer, who remembers her from her mandatory military service. Now a real estate developer, Benny (Menashe Noy) offers Orna advice on how to dress 'classy' and wear her hair in the most attractive way. His guidance is generous and Orna proves to be a talented salesperson.

Orna initially ignores his increasingly inappropriate behaviour. But a kiss is too far, and she firmly rebukes him. Doggedly choosing to believe there will be no more problems, Orna's promotion to sales manager is soon overshadowed by the dread of working with her boss. A trip to Paris triggers a Faustian battle of nerves. Can Orna stay the course, make the money and continue to provide for her children? Or will Benny's harassment ruin her career, reputation and family?

Aviad's ability to find the ambiguity in seemingly clear-cut situations is what



makes *Working Woman* exceptional. Benny may be a lecherous boss, but he's offering Orna the attention and professional respect her husband never has. Orna is an everywoman yet she's facing an ordeal every woman is told they should never have to deal with – though many watching will find themselves saying #MeToo.

Working Woman proves that there is no such thing as the same old story. — Sarah McMullan

"A story that's timely yet timeless... under Michal Aviad's sympathetic lens, it's one that stands out with a sense of urgency."

— Monica Castillo, *RogerEbert.com*

Director: Michal Aviad

Israel 2018 | 93 mins

Producers: Amir Harel, Ayelet Kait

Screenplay: Sharon Azulay Eyal, Michal Vinik, Michal Aviad

Photography: Daniel Miller

Editor: Nili Feller

With: Liron Ben Shlush, Menashe Noy, Oshri Cohen

Festivals: Toronto 2018
In Hebrew with English subtitles
M sexual violence

B	SUTER	Thu 15 Aug, 12.30 pm
A	SUTER	Mon 19 Aug, 6.15 pm

The Third Wife



Director/Screenplay:

Ash Mayfair

Vietnam 2018 | 96 mins

Photography: Chananun Chotrungraj

Editor: Julie Beziau

Music: Ton That An

With: Tran Nu Yen Khe, Mai Thu Huong 'Maya', Nguyen Phuong Tra My, Nguyen Nhu Quynh

Festivals: Toronto, San Sebastián, Busan 2018

In Vietnamese with English subtitles

M violence, sex scenes & content that may disturb

Arranged to be wed to a wealthy landowner in rural Vietnam, 14-year-old May becomes the third wife to Hung in a polygamous marriage struggling to produce male heirs. Understanding a successful pregnancy is her only way out, May grows increasingly desperate to provide Hung with a baby boy. But as time passes, illicit affairs, power struggles and May's sexual awakening threaten to tear her world apart.

The influence of artistic advisor and mentor Tran Anh Hung (*The Scent of Green Papaya*, *Norwegian Wood*) is felt throughout. The film quietly signals the passage of time – and May's growth – through the ongoing silk harvest. Assigned to their fate, the women move like spirits through the

luscious landscape that holds them captive. The evocative soundtrack is minimal – there is no dialogue in the first nine minutes – but hits all the right notes, revealing the dichotomy of an open yet oppressive environment.

Inspired by the life of her grandmother and great-grandmother, Ash Mayfield's directorial debut is a sensitive and passionate exploration of the reality of young women in situations beyond their control, past and present. — Kailey Carruthers

B	SUTER	Thu 22 Aug, 12.15 pm
A	SUTER	Sat 24 Aug, 11.45 am

Vivarium



Director: Lorcan Finnegan

Ireland/Belgium 2019

98 mins

Screenplay: Garret Shanley

Photography: MacGregor

Editor: Tony Cranstoun

Music: Kristian Eidnes Andersen

With: Jesse Eisenberg, Imogen Poots, Jonathan Aris, Eanna Hardwicke, Senan Jennings

Festivals: Cannes (Critics' Week) 2019

M violence, offensive language, sex scenes & nudity

A gripping dystopian nightmare to surpass the very best *Black Mirror* episodes, *Vivarium* centres on Gemma (Imogen Poots) and Tom (Jesse Eisenberg), a young couple who dream of purchasing a first home. After meeting Martin, a rather odd real estate agent, they agree to visit a surreal new housing development called 'Yonder'.

This ultimate version of suburbia takes a sinister turn when Gemma and Tom realise no matter how hard they try to leave, they keep returning to the same place. Soon, they discover they have no way of communicating with the outside world. All the other homes appear to be empty. Forced to act like real-life SIMs as their dream home becomes more prison-like with each

passing day, they eventually welcome someone – or something – else into their desperate situation.

Lorcan Finnegan's debut feature, *Without Name*, was an eye-catching ecological spook fest that never veered off into predictable Hollywood formula, and this impressive follow-up will only raise his stock as a director of superior genre cinema. Smart and unexpected, *Vivarium* is the logical antidote to the overblown drivel that big budget spandex studio tentpoles vomit on the apathetic public. — AT

A	SUTER	Fri 16 Aug, 8.30 pm
B	SUTER	Thu 22 Aug, 4.15 pm

FRAMING REALITY

The profusion of excellent documentaries submitted to us is staggering. We try to steer a course that favours formal sophistication and complexity, while allowing ourselves on occasion to fall for the most forthright advocacy or inspiring artist portrait.

You'll find more fine examples filling the Big Nights and Aotearoa strands, and almost everywhere else in the programme.

Ask Dr Ruth

PRESENTED IN
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THE BREEZE



Director: Ryan White
USA 2019 | 100 mins

Producers: Rafael Marmor, Ryan White, Jessica Hargrave, Christopher Leggett
Photography: David Paul Jacobson
Editor: Helen Kearns
Music: Blake Neely
With: Dr Ruth Westheimer
Festivals: Sundance, Hot Docs 2019

A mere four foot seven, but feeling six feet tall, Ruth Westheimer believes she has "an obligation to live long and make a dent in this world." There's no contesting that she has done both and continues to do so. She first came to the American public's attention in 1980 with a New York radio show, *Sexually Speaking*, a 15-minute programme airing at midnight on Sundays. Within a few years, its popularity led to it being syndicated nationwide as the *Dr Ruth Show* and to Westheimer becoming a household name. As spirited as its subject, this film allows us to encounter the remarkable woman behind the phenomenon known as Dr Ruth. — SR

"A feminist icon before the term crystallized in popular discourse,

Westheimer is perhaps best known as a media personality who frankly discussed sexual dynamics, AIDS, and women's pleasure at the height of the Reagan era. But producer-director Ryan White, who follows the busy and ebullient Westheimer as she nears her 90th birthday, provides ample space for the luminary to tell her full story."

— Leah Pickett, *Chicago Reader*

B	SUTER	Wed 14 Aug, 10.30 am
A	SUTER	Sun 18 Aug, 11.30 am

Celebration: Yves Saint Laurent

Célébration



Director: Olivier Meyrou
France 2007 | 73 mins

Producers: Bénédicte Couvreur, Christophe Girard
Photography: Jean-Marc Bouzou, Florian Bouchet
Editors: Cathie Dambel, Amrita David
Music: François-Eudes Chanfrault
With: Yves Saint Laurent, Pierre Bergé
Festivals: Berlin 2007
In French with English subtitles
Colour and B&W

Shot over two years between 1998 and 2001, just before Yves Saint Laurent retired from the world of fashion, this poignant, intimate film, shaped from a mere 18 hours of footage, captures the great couturier in his twilight, creating his last collection. The subsequent portrait of a physically diminished and jittery figure whose reign was coming to an end dismayed Pierre Bergé, Yves Saint Laurent's partner in business and, for a period, in life. Bergé initially prevented the film's release, as the behind-the-scenes observation of the apparently adrift, chain-smoking designer – and of puppet master Bergé lurking in the background orchestrating affairs – was not the image that he wanted the world to see.

Although unmasking the erstwhile fashion icon and, thereby dismantling the myth Bergé strived to create and protect (and for which he jealously sought credit), the film isn't a salacious exposé, but instead, a fascinating, almost anthropological account of a waning monarch and a label's celebration of its storied status. — SR

"A priceless addition to our understanding of how Yves Saint Laurent – the man, the myth, *la marque* – operated." — Peter Debruge, *Variety*

B	SUTER	Thu 15 Aug, 2.30 pm
A	SUTER	Sun 25 Aug, 11.00 am

The Biggest Little Farm

Who hasn't fantasised about ditching their city day job for a simpler life on the land? For John and Molly Chester, this journey begins with a barking dog, but you'll soon wonder if they're the ones who are barking mad. Faced with eviction from their Los Angeles apartment block because their rescue dog's incessant yapping is driving the neighbours to despair, Emmy Award-winning filmmaker John and his foodie wife Molly head for the foothills of California's Ventura County, where they acquire an 80-hectare avocado and citrus orchard with a history of bank foreclosures. Undeterred by the barren landscape at Apricot Lane Farms, these wannabe farmers set out to regenerate the depleted soil using traditional farming methods.

What follows is a fairy tale, of sorts, complete with evil rogues (murderous coyotes, gobbling gophers and a squadron of fruit-filching starlings) and a fairy godfather in self-proclaimed soil guru Alan York, a man who is either a biodynamic gardening genius or an idealistic crackpot with an evangelical belief in the powers of worm poo. Spoiler alert: he's smarter than he looks.

Eight years in the making, this is



a feel-good tale of the triumph of eco-philosophy over agri-practicality. With its gentle pace, captivating cinematography and an impossibly cute supporting cast of snail-scoffing ducks, fluffy sheep dogs and a very fertile sow named Emma, *The Biggest Little Farm* reminds us all that nature needs our nurture. A restorative pleasure, and one of the most delightful biggest little documentaries you'll see this year. — Lynda Hallinan

“[Will] revive your wonder at the weird but ultimately awe-inspiring ways in which humans can help nature do its work.”

— Glenn Kenny, *NY Times*

Director/Photography: John Chester
USA 2018 | 92 mins

Producers: Sandra Keats, John Chester
Screenplay: John Chester, Mark Monroe
Editor: Amy Overbeck
Music: Jeff Beal
With: John Chester, Molly Chester, Todd the dog
Festivals: Toronto 2018; Sundance, Berlin 2019

PRESENTED IN
ASSOCIATION WITH



A	SUTER	Sat 10 Aug, 11.45 am
A	SUTER	Mon 12 Aug, 6.15 pm

Hail Satan?

You would think an organisation named The Satanic Temple would be serious stuff, but these agitators are nothing like the devil worshippers portrayed in the media. Demanding true democracy, TST serves as a community for those willing to fight for the rights of every citizen in America, even if their approach seems a tad left-field.

Those familiar with Penny Lane's *Nuts!* (NZIFF16) will know her penchant for stories that are stranger than fiction, and *Hail Satan?* is no exception. A story of an actor, a believer and a divided organisation, Lane's dive into the inner workings of TST introduces us to its co-founder Lucien Greaves, who is embroiled in a lawsuit to allow the Temple to place a 2.6-metre-tall sculpture of Baphomet at the Oklahoma State Capitol to complement the existing Ten Commandments monument. The crowdfunded creation is only part of the story... and it's not even the strangest part.

Recalling 'satanic panic', the formation of Anton LeVay's Church of Satan and the American moral panic of the 50s, Greaves eloquently justifies the creation of the Temple as a place of sanity and social conscience. The film features interviews with current



members who have found a family in their local Temple group. It's no surprise that following production, Lane announced she felt "very aligned with/allied with TST's mission."

Through a wealth of archival footage and beautifully illustrated sequences, *Hail Satan?* explores the deep irony of America's religious zealots, while providing viewers with hope that TST will continue its good fight. — Kailey Carruthers

“A devilishly fun documentary... provocative, hilarious, and latently enraging.”

— David Ehrlich, *Indiewire*

Director: Penny Lane
USA 2019 | 95 mins

Producer: Gabriel Sedgwick
Photography: Naiti Gámez
Editors: Amy Foote, Aaron Wickenden
Music: Brian McOmber, Angel Deradoorian, Jordan Dykstra
Festivals: Sundance, Rotterdam 2019
M offensive language & nudity

A	SUTER	Wed 14 Aug, 8.30 pm
B	SUTER	Mon 19 Aug, 4.15 pm



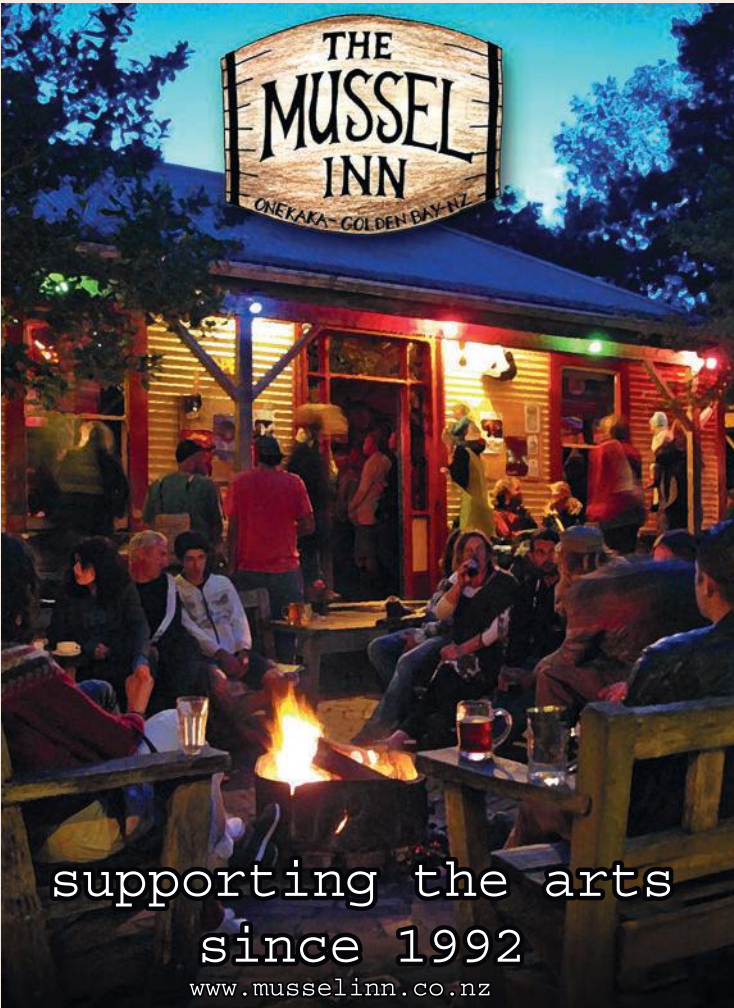
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Halston

In the year's most spectacular fashion documentary, writer-director Frédéric Tcheng (*Dior and I*, *Diana Vreeland: The Eye Has to Travel*) applies his discriminating enthusiast's eye to the rise and fall of American fashion legend Roy Halston Frowick. Halston, who as a milliner at Bergdorf Goodman gave Jackie Kennedy her signature pillbox hat, eschewed the countercultural look of the 1960s to establish a simpler, more dashing look that made New York the epicentre of women's fashion into the 1980s.

His brand expansion into perfumes, then – arguably fatally – into a \$1 billion licensing deal with J.C. Penney, was dizzying. Tcheng frames Halston's fall from grace as both personal tragedy and as a tale of business malfeasance to be investigated. Brimming with clips, music and testimony from those close to the action, *Halston* doubles as irresistible evocation of the glam ethos he was instrumental in shaping, and a classic tale of creative brilliance harnessed to a standstill by corporate ambition. — BG

"It's mildly astonishing that we've had to wait until now for a comprehensive assessment of the style revolution of Roy Halston Frowick –



his stratospheric ascent to become a business empire and the first bona fide American celebrity designer, his rejection by the fashion establishment after a misjudged venture, his sad decline and his indelible legacy. Frédéric Tcheng delivers all that in the succinctly titled *Halston*, a roller coaster of fabulousness and folly." — David Rooney, *Hollywood Reporter*

"His clothes danced with you." — Liza Minnelli

Director/Screenplay: Frédéric Tcheng
USA 2019 | 106 mins

Producers: Roland Ballester, Frédéric Tcheng, Stephanie Levy, Paul Dallas

Photography: Chris W. Johnson

Editors: Elia Gasull Balada, Frédéric Tcheng

Music: Stanley Clarke

With: Liza Minnelli, Marisa Berenson, Joel Schumacher, Gino Balsamo, Karen Bjornson, Pat Cleveland, Naem Khan

Festivals: Sundance, Tribeca, Sydney 2019
CinemaScope

PRESENTED IN
ASSOCIATION WITH

VIVA

B SUTER Wed 14 Aug, 12.30 pm
A SUTER Tue 20 Aug, 6.15 pm

Maria by Callas

The legendary opera singer, once described as "pure electricity" by Leonard Bernstein, eloquently recounts her life and career through interviews, unpublished letters, diaries and memoirs – and, especially, through her mesmerising performances – in a riveting self-portrait.

"By sifting through these materials four decades after Callas's death, the movie aims to correct a popular perception – spread by the news media and interpretive biographies (Terrence McNally's play *Master Class*) – that Callas was a diva offstage as well as on.

Whether the results qualify as a comprehensive portrayal is best debated by opera historians, but what is clear is that *Maria by Callas* provides an excellent introduction to Callas's artistry. The director, Tom Volf, allows several arias to play in full, so that it's possible to hear the astonishing sustained quality of her voice and to see, in performances of Bizet and Bellini, among others, what we are repeatedly told – that she was also a good actress.

The documentary runs, chronologically, through career highlights, including a ridiculed 1958 performance of *Norma* that was



canceled after one act (Callas had bronchitis) and her eyebrow-raising more-than-friendship with Aristotle Onassis, which began when both were married to others and ended, for a while anyway, after she learned, apparently from news reports, that he was marrying Jackie Kennedy... A documentary that revitalizes history through primary sources, to illuminating, at times enthralling effect." — Ben Kenigsberg, *NY Times*

"To me singing is not an act of pride, but rather an attempt to reach those heavens where all is perfect harmony."

— Maria Callas

Director/Screenplay: Tom Volf
France 2017 | 113 mins

Producers: Emmanuelle Lepers, Gaël Leibrang, Emmanuel Chain, Thierry Bizot, Tom Volf

Editor: Janice Jones

Narrator: Fanny Ardant

Voice: Joyce DiDonato

With: Maria Callas

Festivals: New York 2018

In English, French and Italian, with English subtitles
PG coarse language

B SUTER Thu 8 Aug, 11.45 am
A SUTER Sat 24 Aug, 1.45 pm



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Meeting Gorbachev

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TALK
magic



Directors/Screenplay:
Werner Herzog,
André Singer
UK/USA/Germany 2018
91 mins

Photography: Yuri Burak, Richard Blanshard

Editor: Michael Ellis

Narrator: Werner Herzog

Festivals: Toronto, Amsterdam
Documentary 2018; Tribeca 2019
In English, Russian, German and
Polish, with English subtitles
Colour and B&W

The unifying global vision of Mikhail S. Gorbachev, the last leader of the Soviet Union, brought unprecedented openness to government, put nuclear disarmament on the international agenda and allowed Eastern Europe to escape the stranglehold of Moscow without a fight. In late 1991, he was ousted and the dismantling of the empire fell into less scrupulous hands.

Interviewing a rueful and forthright Gorbachev at 87, retracing his rise and fall in vivid strokes, and seeking testimony from other key players, director Werner Herzog provides a moving portrait of his statesmanship, his humanity and his profound historical impact. — BG

"Consisting primarily of a sit-down

interview with the former Soviet leader, Werner Herzog's *Meeting Gorbachev* speeds through a vast stretch of the 20th century, explaining the decline of the Soviet Union and the Iron Curtain through the eyes of the man whose reforms precipitated much of it... *Meeting Gorbachev* is a hagiography, but it's unafraid to position itself as such; Herzog makes his case proudly and passionately." — Bilge Ebiri, *Vulture*

B	SUTER	Thu 8 Aug, 2.00 pm
A	SUTER	Tue 20 Aug, 8.30 pm

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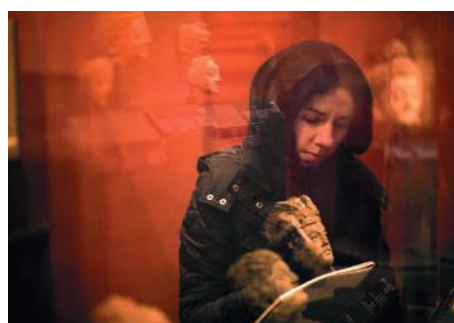
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PJ Harvey: A Dog Called Money



Director/Screenplay/
Photography:
Seamus Murphy
Ireland/UK 2019
94 mins

Producers: Isabel Davis, Katie Holly, James Wilson, Seamus Murphy

Editor: Sebastian Gollek

Music: PJ Harvey

With: PJ Harvey

Festivals: Berlin, Sydney 2019

Several years ago, curious members of the public were afforded the chance to watch Mercury Prize-winner PJ Harvey record in a specially constructed space – part studio, part art installation. They looked on as Harvey translated travel experiences into songs that make up *The Hope Six Demolition Project*.

A Dog Called Money captures the album's emergence at close range. The curious, ever-observant Harvey is depicted in war correspondent mode, journal never far from reach, as she seeks out sights to document, experiences to share and fragments of melody to meld with her own. The ruins of a bombed-out Afghanistan building, a chronicle of racial divide in the US, and encounters with unfamiliar

instrumentation are just some of the keenly observed moments that become song here. The journey these creative fragments take from origin to recorded destination is remarkable, as is the degree to which PJ Harvey alchemically combines patience, curiosity, experimentation, human connection, collaboration and surprising joviality in bringing her deeply affecting work to fruition. — Steve Newall

B	SUTER	Thu 22 Aug, 2.15 pm
A	SUTER	Tue 27 Aug, 8.30 pm

Marianne & Leonard: Words of Love

Nick Broomfield's evocative memoir traces the enduring relationship between Leonard Cohen and Marianne Ihlen, the inspiration behind such seminal songs in the folksinger's oeuvre as 'So Long, Marianne'. Traversing time, from the early 1960s when the pair first met on Hydra, a sun- and drug-drenched Greek island that attracted a coterie of expat artists, until their deaths three months apart in 2016, this documentary is rich with archival material and insider knowledge. Broomfield knew and was one of Ihlen's lovers back in the day, and he charts "a love story that had fifty chapters without being together." Essential viewing, whether you're a Cohen fan or not.

"There's a lot of great Cohen footage, much of it taken from the invaluable 1974 tour diary *Bird on a Wire*, and you get his journey from early scribbles to late-tour comeback. What makes this film unmissable... is the fact that we get Marianne's story more or less in full as well. It's a fleshing out of someone who was more than just a muse, more than just an object of affection for a famous man (and an infamous bastard)..."

We've heard the now-famous letter



that the musician wrote to her as she lay on her deathbed, of how he was 'right behind her' in terms of time running out. But to see that letter being read to her, and the run of emotions across her face as she processes her own 'so long,' is to feel that the narrative has been given back to her. Marianne is no longer just 'Leonard's muse.' She's a woman who's lived and loved and lost completely apart from the songs." — David Fear, *Rolling Stone*

"As much poetry as documentary – a gentle, rhapsodic film... and a moving portrait of a love that still resonates."

— Steve Pond, *The Wrap*

Director: Nick Broomfield
USA 2019 | 102 mins

Producers: Nick Broomfield, Marc Hoeferlin, Shani Hinton, Kyle Gibbon

Photography: Barney Broomfield

Editor: Marc Hoeferlin

Music: Leonard Cohen, Nick Laird-Clowes

With: Leonard Cohen, Marianne Ihlen

Festivals: Sundance 2019

In English and Norwegian, with English subtitles
Colour and B&W

B	SUTER	Fri 9 Aug, 4.00 pm
A	SUTER	Fri 16 Aug, 6.15 pm

Martha: A Picture Story

Meet Martha Cooper, the sprightly 75-year-old photographer and unlikely darling of the international graffiti scene. Selina Miles' charming doco will open your eyes to a whole subculture inspired by the work of one woman who documented an art form once considered a crime.

Martha turned her lens on New York subway trains in the late 70s and early 80s, creating a permanent record with the publication of *Subway Art*, her 1984 photo essay co-authored with Henry Chalfant. While a small print run didn't generate a profit, unknown to the authors it became a hot commodity among street artists (and shoplifters). Known as 'the bible', it influenced subcultures around the world.

The film chronicles Martha's early struggle as a female photographer with dreams of being a photojournalist, yet her ideas weren't taken seriously. It's a frustration that is echoed throughout her career. Her break came as the first female photographer at the *New York Post*, where the briefs varied from paparazzi assignments to news events across the five boroughs of New York.

We see glimpses of her international portfolio, but it is through her work back home documenting South Baltimore's



streets on the verge of gentrification that we see Martha's passion in action.

Her love for people is infectious and the resulting body of work astounding. Not since *Bill Cunningham New York* has a documentary about a photographer so readily made you fall in love with both the images and the person behind the camera. She may be in her seventies but there's no slowing down for Martha, a living legend who's 'still snappin'. — Rebecca McMillan

"Eighty of the happiest minutes documentary-lovers are likely to spend in a theater this year."

— John DeFore, *Hollywood Reporter*

Director/Screenplay: Selina Miles
USA 2019 | 84 mins

Producer: Daniel Joyce

Photography: Michael Latham

Editor: Simon Njoo

Music: Adit Gauchan, Vincent Goodyer

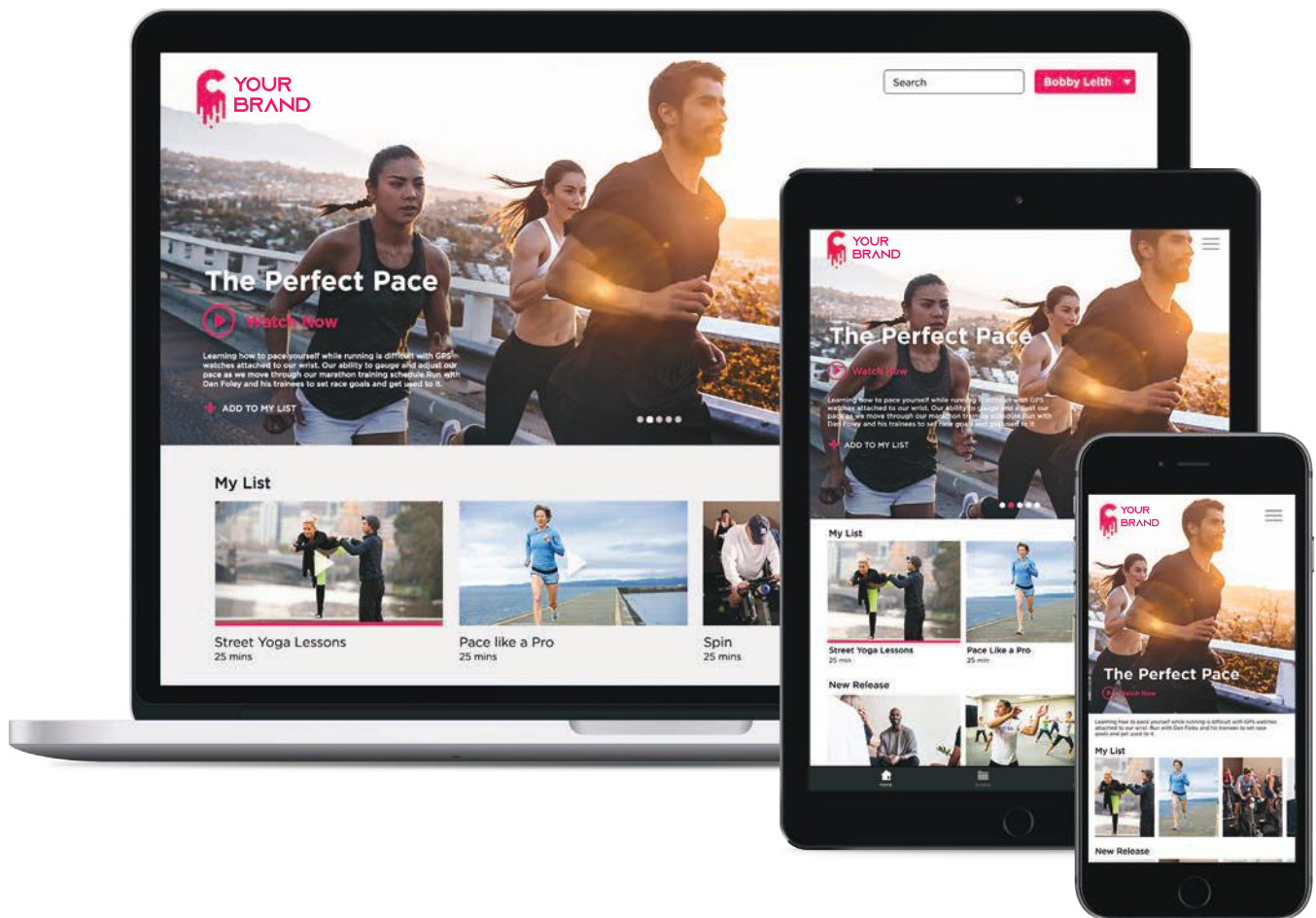
With: Martha Cooper

Festivals: Tribeca, Sydney 2019

B	SUTER	Fri 23 Aug, 12.15 pm
A	SUTER	Wed 28 Aug, 6.15 pm

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Walking on Water

Christo and his wife/creative partner Jeanne-Claude have long stunned the world with their monumental artworks – wrapping the Reichstag in fabric, dotting giant umbrellas across California, festooning Central Park with gates. Now, with the passing of both Jeanne-Claude and his long-time documentarian Albert Maysles, Christo takes on his first major solo work, *The Floating Piers*, a giant orange fabric walkway across Italy's Lake Iseo.

Working from 700 hours of footage shot by Christo's team, Bulgarian director Andrey Paounov focuses on Christo's relationship with his assistant/nephew/sparring partner Vladimir, and spirited shouting matches between the two provide many of the film's laugh-out-loud moments (along with the 20th-century artist trying to come to terms with 21st-century technology and selfie culture). As with any Christo project, the monumental construction feat is only half the battle. While the film stays relentlessly present tense, the fatal accident during his Umbrellas installation will resonate in some viewers' minds. Throughout, Christo remains feisty as ever, and while Paounov refuses to mine pathos, the artist's constant evocations of his late partner provide a heartfelt



testament to a life-long vision shared.

— Doug Dillaman

"The rollicking documentary... takes us through the process of the execution of *The Floating Piers*, revealing the many obstacles in the way of Christo and his team... [including] fights over construction materials, volatile weather, Brexit, and, in part due to local corruption, an overwhelming onslaught of visitors." — Mark Peranson, *Cinema Scope*

"[Christo] does battle with technology, bureaucracy, corruption and the elements, resulting in a... documentary that delights." — Jay Weissberg,

Variety

Director: Andrey M. Paounov
USA/Italy 2018 | 100 mins

Producers: Izabella Tzenkova, Valeria Giampietro
Editors: Anastas Petkov, Andrey M. Paounov
Music: Danny Bens, Saender Jurriaans
With: Christo, Vladimir Yavachev, Wolfgang Volz
Festivals: Locarno, Toronto 2018
In English and Italian, with English subtitles

A	SUTER	Mon 26 Aug, 6.15 pm
B	SUTER	Tue 27 Aug, 12.00 pm

Yuli

This adventurous depiction of the life and success of ballet superstar Carlos Acosta glides between childhood re-enactments and scenes of Acosta directing fellow dancers in artistically interpreted moments from his life. Director Icíar Bollain mixes crowd-pleasing biopic conventions with a range of clever filmmaking techniques, affording the real Acosta the stage to convey his own history, expressed indelibly through the language of movement.

"This energetic, emotionally reflective movie follows the rise of the Cuban dancer Carlos Acosta from scrappy juvenile tearaway to ballet superstar... Acosta even makes an appearance, playing himself now, in Cuba to put on a show about his life – a clever move by [screenwriter Paul] Laverty to include some electrifying performances..."

In a reverse of the *Billy Elliot* story, it's his dad Pedro (Santiago Alfonso), who drags Carlos kicking and screaming to Havana's state ballet school to get him off the streets – and gives him the nickname Yuli, a legendary warrior. The teachers instantly recognise this cocky kid's natural talent. But Carlos is not convinced – he'd rather be playing football than flouncing about in tights...



Ballet is his ticket out of poverty, but his loneliness at being separated from his family is agonising, even as he notches up accolades... What's perhaps surprising given the insider involvement from Acosta is the film's insight and emotional generosity... This isn't one of those biopics that rearranges a life to hide the ugly awkward bits." — Cath Clarke, *The Guardian*

"A consistently colorful hybrid: stirring when it leans into sentimental traditionalism, actively ravishing when it lets Acosta's physical artistry take over."

— Guy Lodge, *Variety*

Director: Icíar Bollain
Spain/UK/Germany 2018 | 111 mins

Producers: Andrea Calderwood, Juan Gordon
Screenplay: Paul Laverty. Based on Carlos Acosta's autobiography *No way home*
Photography: Álex Catalán
Editor: Nacho Ruiz Capillas
Choreography: María Rovira
Music: Alberto Iglesias
With: Carlos Acosta, Santiago Alfonso, Keyvin Martínez, Edilson Manuel Olbera Nuñez, Laura de la Uz
Festivals: San Sebastián 2018
In Spanish and English, with English subtitles
CinemaScope | M offensive language

B	SUTER	Tue 13 Aug, 10.45 am
A	SUTER	Sun 18 Aug, 3.45 pm

NELSON SCHEDULE

WEDNESDAY 7 AUGUST

8.00 pm	La Belle Époque (115)	3
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THURSDAY 8 AUGUST

B 11.45 am	Maria by Callas (113)	27
B 2.00 pm	Meeting Gorbachev (91)	28
B 4.00 pm	Children of the Sea (111)	12
A 6.15 pm	American Woman (111)	19
A 8.30 pm	Aniara (106)	20

FRIDAY 9 AUGUST

B 11.15 am	Adam (101)	15
B 1.15 pm	The Realm (131)	15
B 4.00 pm	Marianne & Leonard: Words of Love (102)	29
A 6.15 pm	Maiden (97)	5
A 8.15 pm	Les Misérables (104)	12

SATURDAY 10 AUGUST

A 11.45 am	The Biggest Little Farm (92)	25
A 1.45 pm	New Zealand's Best 2019 (95)	9
A 3.45 pm	Children of the Sea (111)	12
A 6.00 pm	Amazing Grace (88)	4
A 8.00 pm	Apocalypse Now: Final Cut (182)	19

SUNDAY 11 AUGUST

A 11.15 am	Dillili in Paris (94)	11
A 1.15 pm	Mrs Lowry & Son (91)	16
A 3.15 pm	Capital in the 21st Century (103)	7
A 5.30 pm	La Belle Époque (115)	3
A 7.45 pm	Loro (151)	15

MONDAY 12 AUGUST

B 11.45 am	Florianópolis Dream (107)	10
B 2.00 pm	New Zealand's Best 2019 (95)	9
B 4.00 pm	The Wild Goose Lake (110)	11
A 6.15 pm	The Biggest Little Farm (92)	25
A 8.15 pm	Les Misérables (104)	12

TUESDAY 13 AUGUST

B 10.45 am	Yuli (111)	31
B 1.00 pm	Loro (151)	15
B 4.00 pm	High Life (113)	16
A 6.15 pm	Amazing Grace (88)	4
A 8.15 pm	The Wild Goose Lake (110)	11

WEDNESDAY 14 AUGUST

B 10.30 am	Ask Dr Ruth (100)	24
B 12.30 pm	Halston (106)	27
B 2.45 pm	Apocalypse Now: Final Cut (182)	19
A 6.15 pm	Florianópolis Dream (107)	10
A 8.30 pm	Hail Satan? (95)	25

THURSDAY 15 AUGUST

B 10.30 am	Mrs Lowry & Son (91)	16
B 12.30 pm	Working Woman (93)	23
B 2.30 pm	Celebration: YSL (74)	24
B 4.15 pm	Maiden (97)	5
A 6.15 pm	Ngā Whanaunga 2019 (90)	9
A 8.15 pm	High Life (113)	16

FRIDAY 16 AUGUST

B 10.00 am	Photograph (108)	14
B 12.15 pm	Capital in the 21st Century (103)	7
B 2.30 pm	Ngā Whanaunga 2019 (90)	9
B 4.15 pm	Beats (101)	20
A 6.15 pm	Marianne & Leonard: Words of Love (102)	29
A 8.30 pm	Vivarium (98)	23

SATURDAY 17 AUGUST

A 12.00 pm	Adam (101)	15
A 2.00 pm	Peter Peryer: The Art of Seeing (82)	6
A 3.45 pm	Photograph (108)	14
A 6.00 pm	Portrait of a Lady on Fire (120)	3
A 8.30 pm	Beats (101)	20

SUNDAY 18 AUGUST

A 11.30 am	Ask Dr Ruth (100)	24
A 1.30 pm	Kind Hearts and Coronets (106)	17
A 3.45 pm	Yuli (111)	31
A 6.00 pm	A Seat at the Table (101)	8
A 8.15 pm	The Realm (131)	15

MONDAY 19 AUGUST

B 11.30 am	Peterloo (155)	17
B 2.30 pm	Peter Peryer: The Art of Seeing (82)	6
B 4.15 pm	Hail Satan? (95)	25
A 6.15 pm	Working Woman (93)	23
A 8.15 pm	God Exists, Her Name Is Petrunya (100)	21

TUESDAY 20 AUGUST

B 11.30 am	Portrait of a Lady on Fire (120)	3
B 2.00 pm	For My Father's Kingdom (97)	6
B 4.00 pm	Judy & Punch (105)	21
A 6.15 pm	Halston (106)	27
A 8.30 pm	Meeting Gorbachev (91)	28

WEDNESDAY 21 AUGUST

B 11.30 am	Kind Hearts and Coronets (106)	17
B 1.45 pm	A Seat at the Table (101)	8
B 4.00 pm	Aniara (106)	20
A 6.15 pm	Who You Think I Am (102)	13
A 8.30 pm	Monos (103)	22

THURSDAY 22 AUGUST

B 10.00 am	Sorry We Missed You (101)	5
B 12.15 pm	The Third Wife (96)	23
B 2.15 pm	PJ Harvey: A Dog Called Money (94)	28
B 4.15 pm	Vivarium (98)	23
A 6.15 pm	Brittany Runs a Marathon (104)	19
A 8.30 pm	A White, White Day (109)	13

FRIDAY 23 AUGUST

B 10.00 am	Who You Think I Am (102)	13
B 12.15 pm	Martha: A Picture Story (84)	29
B 2.00 pm	A White, White Day (109)	13
B 4.15 pm	Monos (103)	22
A 6.30 pm	Ruben Brandt, Collector (94)	22
A 8.30 pm	Animals (109)	21

SATURDAY 24 AUGUST

A 11.45 am	The Third Wife (96)	23
A 1.45 pm	Maria by Callas (113)	27
A 4.00 pm	For My Father's Kingdom (97)	6
A 6.00 pm	Sorry We Missed You (101)	5
A 8.15 pm	Judy & Punch (105)	21

SUNDAY 25 AUGUST

A 11.00 am	Celebration: YSL (74)	24
A 12.45 pm	Dillili in Paris (94)	11
A 2.45 pm	Helen Kelly – Together (92)	7
A 4.45 pm	Peterloo (155)	17
A 7.45 pm	By the Grace of God (138)	10

MONDAY 26 AUGUST

B 11.15 am	By the Grace of God (138)	10
B 2.00 pm	Helen Kelly – Together (92)	7
B 4.00 pm	Animals (109)	21
A 6.15 pm	Walking on Water (100)	31
A 8.30 pm	American Woman (111)	19

TUESDAY 27 AUGUST

B 12.00 pm	Walking on Water (100)	31
B 2.00 pm	The Whistlers (98)	4
B 4.00 pm	God Exists, Her Name Is Petrunya (100)	21
A 6.15 pm	Sibyl (100)	11
A 8.30 pm	PJ Harvey: A Dog Called Money (94)	28

WEDNESDAY 28 AUGUST

B 12.00 pm	Sibyl (100)	11
B 2.00 pm	Brittany Runs a Marathon (104)	19
B 4.15 pm	Ruben Brandt, Collector (94)	22
A 6.15 pm	Martha: A Picture Story (84)	29
A 8.00 pm	The Whistlers (98)	4

FEATURES FROM A TO Z

A

Adam	15
Amazing Grace	4
American Woman	19
Aniara	20
Animals	21
Apocalypse Now: Final Cut	19
Ask Dr Ruth	24

B

Beats	20
The Biggest Little Farm	25
Brittany Runs a Marathon	19
By the Grace of God	10

C

Capital in the 21st Century	7
Celebration: Yves Saint Laurent	24
Children of the Sea	12

D

Dillili in Paris	11
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F

Florianópolis Dream	10
For My Father's Kingdom	6

G

God Exists, Her Name Is Petrunya	21
----------------------------------	----

H

Hail Satan?	25
Halston	27
Helen Kelly – Together	7
High Life	16

J

Judy & Punch	21
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K

Kind Hearts and Coronets	17
--------------------------	----

L

La Belle Époque	3
Les Misérables	12
Loro	15

M

Maiden	5
Maria by Callas	27
Marianne & Leonard: Words of Love	29
Martha: A Picture Story	29
Meeting Gorbachev	28
Monos	22
Mrs Lowry & Son	16

N

New Zealand's Best 2019	9
Ngā Whanaunga 2019	9

P

Peterloo	17
Peter Peryer: The Art of Seeing	6
Photograph	14
PJ Harvey: A Dog Called Money	28
Portrait of a Lady on Fire	3

R

The Realm	15
-----------	----

Ruben Brandt, Collector	22
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S

A Seat at the Table	8
Sibyl	11
Sorry We Missed You	5

T

The Third Wife	23
----------------	----

V

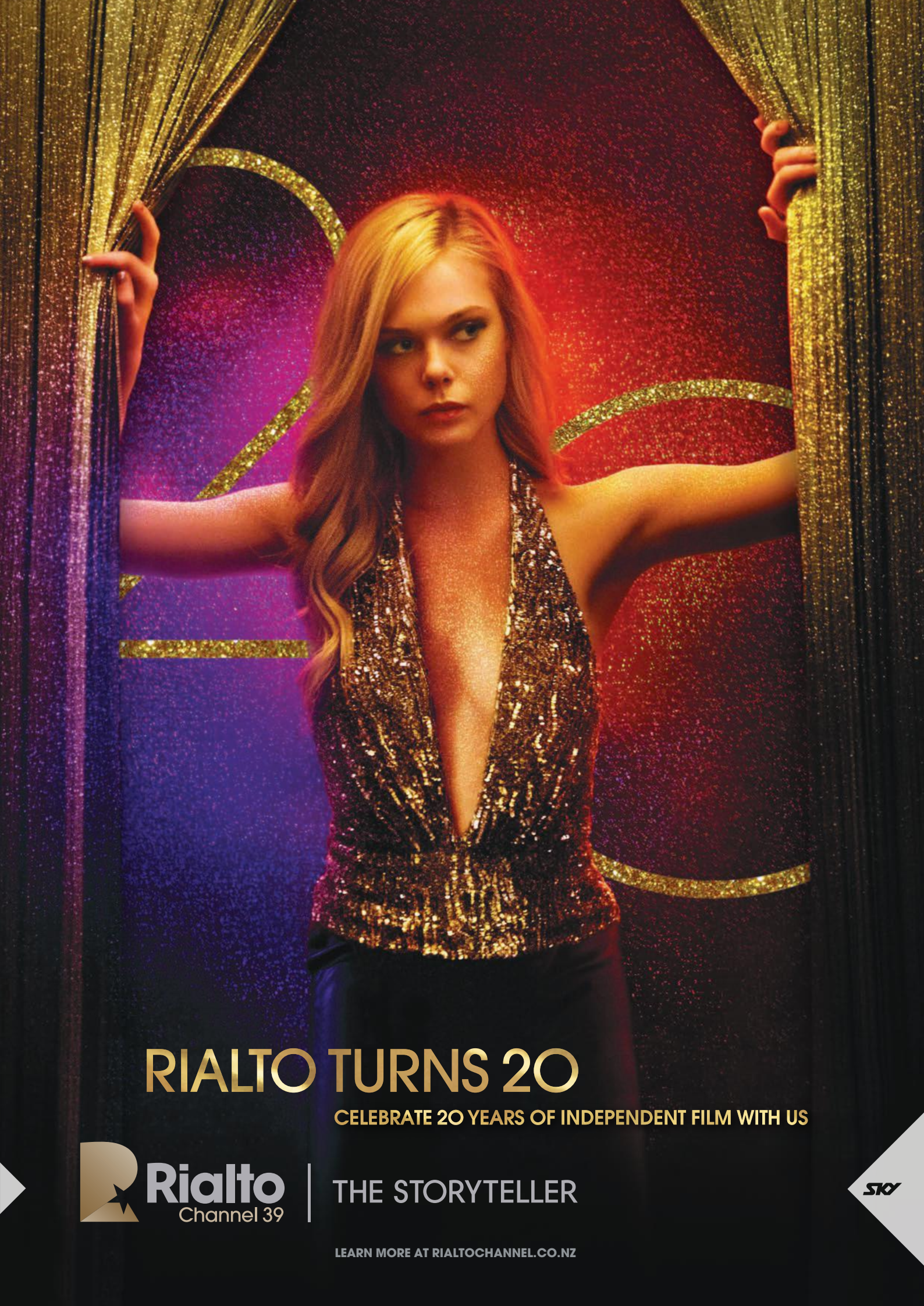
Vivarium	23
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W

Walking on Water	31
The Whistlers	4
A White, White Day	13
Who You Think I Am	13
The Wild Goose Lake	11
Working Woman	23

Y

Yuli	31
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