

The Power of the Dog
New Zealand / Australia 2021



Whānau
Mārama
New Zealand
International
Film Festival
2021

Ōtautahi
Christchurch
5 Nov – 21 Nov

Te Tihi-o-Maru
Timaru
11 Nov – 21 Nov

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Marten Rabarts

Director — Kaiwhakatere



Nau mai, Haere Mai

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

On one hand, our much-anticipated return to cinemas and live venues will give you, our dedicated audiences, what you clearly told us you want most; an experience of films on big screens surrounded by other movie lovers.

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

We've selected a world-tour of films that will take you to unknown places or to those you know well, revealed afresh through a new lens.

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

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

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

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

Strap yourselves in and enjoy the ride.

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



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Know now

The Power of the Dog

Opening
Night



Director: Jane Campion
New Zealand/Australia 2021
125 mins

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

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

Screenplay: Jane Campion
Based on the novel by Thomas Savage

Cinematography: Ari Wegner

Production Design: Grant Major

Editor: Peter Scibberas

Music: Jonny Greenwood

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

Awards: Best Director, Venice International Film Festival 2021

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

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

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

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

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

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

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

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

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

— Kirsty Griffin, *Indiewire*

Screenings

ITR Fri 5 Nov, 7.00 pm

R13 Animal cruelty & content that may disturb

The Hand of God

È stata la mano di Dio

Centrepiece



Venice Film Festival

Director/Screenplay:

Paolo Sorrentino

Italy 2021 | 130 mins

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

Producers: Lorenzo Mieli, Paolo Sorrentino

Cinematography: Daria D'Antonio

Editor: Cristiano Travaglioli

Music: Lele Marchitelli

Language: In Italian with English subtitles

Festivals: Venice, London, Busan 2021

Awards: Grand Jury Prize, Best New Young Actor – Filippo Scotti, Venice International Film Festival 2021



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

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

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

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

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

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

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

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

— Rodrigo Perez, *The Playlist*

Screenings

ITR Sat 13 Nov, 6.15 pm
ITR Wed 17 Nov, 10.45 am

R16 Violence, domestic violence, sexual material & offensive language

Titane

Closing
Night

FESTIVAL DE CANNES

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

France/Belgium 2021

108 mins

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

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

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

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

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

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

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

Screenings

ITR Thu 18 Nov, 1.30 pm
 ITR Sat 20 Nov, 8.45 pm
 MM Timaru Sun 21 Nov, 7.30 pm



NZ Classification tbc



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Happening

L'événement

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

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

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



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

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

— Guy Lodge, *Variety*



Director: Audrey Diwan
France 2021 | 100 mins

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

Producers: Édouard Weil, Alice Girard

Screenplay: Audrey Diwan, Marcia Romano, Anne Berest

Based on the novel by Annie Ernaux

Cinematography: Laurent Tangy

Editor: Géraldine Mangenot

Music: Evgueni Galperine, Sacha Galperine

Language: In French with English subtitles

Festivals: Venice 2021

Awards: Best Film, Venice International Film Festival 2021

Screenings

LUM	Wed 17 Nov, 3.30 pm
ITR	Thu 18 Nov, 8.30 pm
LUM	Sat 20 Nov, 6.30 pm

(R16) Sex scenes, nudity, cruelty & content that may disturb

Bergman Island

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

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



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

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

— Owen Gleiberman, *Variety*



FESTIVAL DE CANNES

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

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

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

Cinematography: Denis Lenoir

Editor: Marion Monnier

Music: Raphaël Hamburger

Festivals: Cannes (In Competition), Toronto 2021

Screenings

ITR	Thu 11 Nov, 6.15 pm
ITR	Mon 15 Nov, 10.30 am
MM Timaru	Thu 11 Nov, 3.45 pm
MM Timaru	Sat 13 Nov, 8.00 pm

(M) Sex scenes, offensive language & nudity

The Eyes of Tammy Faye

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

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



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

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

— Pete Hammond, *Deadline*

tiff. toronto international film festival

Director: Michael Showalter
USA 2021 | 126 mins

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

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

Screenplay: Abe Sylvia

Cinematography: Michael Gioulakis

Editors: Mary Jo Markey, Andrew Weisblum

Music: Theodore Shapiro

Festivals: Toronto, San Sebastián 2021

Presented in association with

NewstalkZB

Screenings

ITR Sat 20 Nov, 5.45 pm

M Drug use & sex scenes

Flee

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

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

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

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



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

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

— Benjamin Lee, *The Guardian*



FESTIVAL DE CANNES

Director: Jonas Poher Rasmussen

Denmark 2020 | 90 mins

With: Rashid Aitouganov

Producers: Signe Byrge Sørensen, Michelle Hellerström

Screenplay: Jonas Poher Rasmussen, Amin

Animation: Michael Helmuth Hansen

Editor: Jonus Billeskov Jonsen

Music: Uno Helmersso

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

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

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

Presented in association with

Metro

Screenings

ITR Tue 16 Nov, 1.45 pm

ITR Fri 19 Nov, 6.15 pm

MM Timaru Sat 13 Nov, 6.00 pm

M Offensive language

One Second

Yi miao zhong

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

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

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

One Second was abruptly withdrawn from its planned 2019 debut



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

— Christopher Smol

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

— David Ehrlich, *Indiewire*

tiff. toronto international film festival

Director/Screenplay:

Zhang Yimou

China 2020 | 104 mins

Cast: Zhang Yi, Fan Wei, Liu Haocun

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

Cinematography: Zhao Xiaoding

Editor: Yuan Du

Music: Loudboy

Language: In Mandarin with English subtitles

Festivals: Toronto, San Sebastián, Vancouver, Busan 2021

Screenings

ITR	Wed 17 Nov, 1.30 pm
ITR	Fri 19 Nov, 3.45 pm
MM Timaru	Wed 10 Nov, 5.45 pm
MM Timaru	Fri 12 Nov, 2.00 pm

M Violence & offensive language

Paris, 13th District

Les Olympiades

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

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



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

— Andrew Langridge

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

— Boyd van Hoeij, *Hollywood Reporter*



FESTIVAL DE CANNES

Director: Jacques Audiard

France 2021 | 104 mins

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

Producers: Jacques Audiard, Valérie Schermann

Screenplay: Jacques Audiard, Céline Sciamma, Léa Mysius

Cinematography: Paul Guillaume

Editors: Juliette Welfling, Paul Machliss, Jonathan Amos

Music: Rone

Languages: In French and Mandarin, with English subtitles

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

Screenings

ITR	Fri 12 Nov, 8.30 pm
ITR	Tue 16 Nov, 3.45 pm
MM Timaru	Fri 19 Nov, 3.45 pm
MM Timaru	Sat 20 Nov, 8.00 pm

R16 Sex scenes, nudity, drug use & offensive language

The French Dispatch

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

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

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



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

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

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

— Peter Bradshaw, *The Guardian*



FESTIVAL DE CANNES

Director/Screenplay:

Wes Anderson

USA 2021 | 103 mins

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

Producers: Wes Anderson, Steven Rales, Jeremy Dawson

Cinematography: Robert Yeoman

Editor: Andrew Weisblum

Music: Alexandre Desplat

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

Screenings

IITR Sat 20 Nov, 3.15 pm



Offensive language, nudity, drug use & sexual references

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Undine

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

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

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



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

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

— Justin Chang, *LA Times*



Director/Screenplay:
Christian Petzold
Germany 2020 | 90 mins

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

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

Screenings

ITR	Sat 6 Nov, 6.00 pm
ITR	Mon 8 Nov, 11.15 am
MM Timaru	Fri 12 Nov, 6.00 pm
MM Timaru	Tue 16 Nov, 1.45 pm

M Violence & sex scenes

Zola

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

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

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



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

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

—Chris Evangelista, *Slashfilm*



Director: Janicza Bravo
USA 2020 | 87 mins

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

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Screenings

ITR	Sat 6 Nov, 8.15 pm
ITR	Fri 12 Nov, 4.00 pm

R16 Violence, nudity, sex scenes & offensive language

Bill Gosden
1953 – 2020

Bill Gosden Tribute



Image: Michael Jeong

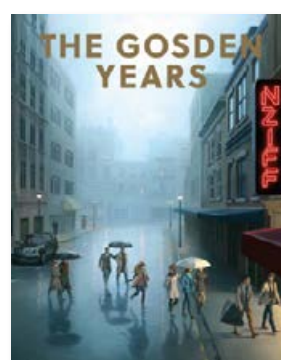
This very special retrospective pays tribute to the late Bill Gosden, ONZM (1953–2020), NZIFF's director and public face for nearly 40 years. While it can in no way do justice to the breadth and diversity of his vision and personal film taste, we hope this modest collection of past Festival highlights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

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

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

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

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



THE GOSDEN YEARS
non-fiction
\$50.00

Edited by
Gaylene Preston
& Tim Wong
Foreword by Tim Wong
Available to order at
nziff.co.nz

The tribute to Bill Gosden during NZIFF 2021 also includes the launch of the new book *The Gosden Years*, published by Victoria University Press.

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

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

Beau Travail

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

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

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

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



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

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

— Peter Bradshaw, *The Guardian*

Director: Claire Denis
France 1999 | 93 mins

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

Screenings

ITR Sat 6 Nov, 1.00 pm
ITR Wed 10 Nov, 1.15 pm

M Low level offensive language

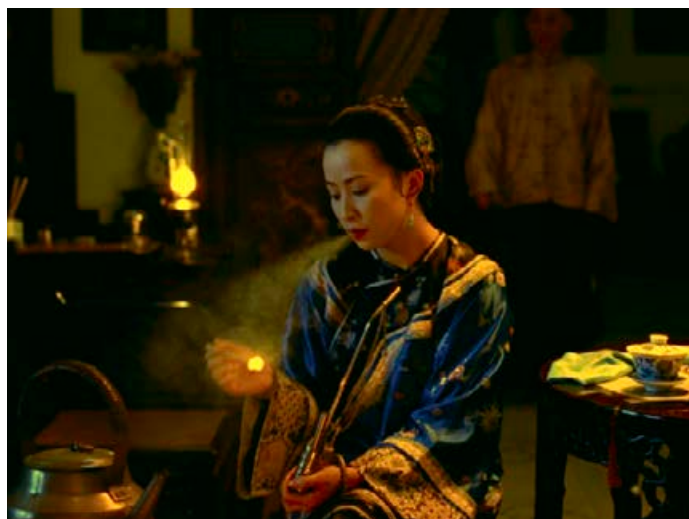
Flowers of Shanghai

Hai shang hua

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

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

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



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

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

— Criterion Collection

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

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

Screenings

LUM Tue 9 Nov, 6.00 pm
ITR Sun 14 Nov, 12.30 pm

PG Sexual references

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Snakeskin

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

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

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



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

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

— *NZ Herald*, 2001

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

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

DCP courtesy of New Zealand Film Commission

Screenings

ITR Sun 7 Nov, 12.45 pm
LUM Tue 16 Nov, 4.00 pm

R16 Violence, offensive language, drug use and sex scenes

Written on the Wind

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

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



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

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

— Richard Brody, *The New Yorker*

Director: Douglas Sirk
USA 1956 | 99 mins

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

Screenings

ITR Fri 19 Nov, 10.45 am
LUM Sun 21 Nov, 10.45 am

R16

Aotearoa

New Zealand films at NZIFF are proudly supported by



the paint the professionals use

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

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

See also *The Power of the Dog* (p5), *Night Raiders* (p53) and *Mothers of the Revolution* (p55)

Mark Hunt: The Fight of His Life



Director: Peter Brook Bell
New Zealand 2021 | 84 mins
With: Mark Hunt, Julie Hunt, Michael Shiavello, Jon Anik, Ariel Helwani, Lucy Tui, Peter Graham, Ray Sefo, Lolo Heimuli
Producer: Bettina Hollings
Cinematography: Mark Chamberlin
Editor: Gary Sims
World Premiere

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

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

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

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

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

Screenings

LUM Wed 17 Nov, 8.45 pm
LUM Thu 18 Nov, 2.00 pm

E Documentary film exempt from NZ Classification labelling requirements

Signed, Theo Schoon



Director/Screenplay: Luit Bieringa
New Zealand 2021 | 100 mins
With: Theo Schoon
Creative Producer: Jan Bieringa
Cinematography: Scott Mouatt, Bruce Foster, Joseph Kelly, David Paul
Editor: Lala Rolls
Music: Gareth Farr
Q&A: Luit & Jan Bieringa*

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

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

Schoon crossed paths with the likes of Rita Angus, Colin McCahon, Len Castle, Helen Mason and, significantly, Gordon Walters, but his most powerful encounters were with Māori culture. From his work to preserve historic cave paintings, to his exploration of koru and kowhaiwhai, he unapologetically traced a maverick path towards a legacy that remains controversial and relevant today. — Andrew Clifford

Screenings

LUM Wed 17 Nov, 6.00 pm*
LUM Thu 18 Nov, 11.15 am*
MM Timaru Sun 21 Nov, 12.00 pm

E Documentary film exempt from NZ Classification labelling requirements

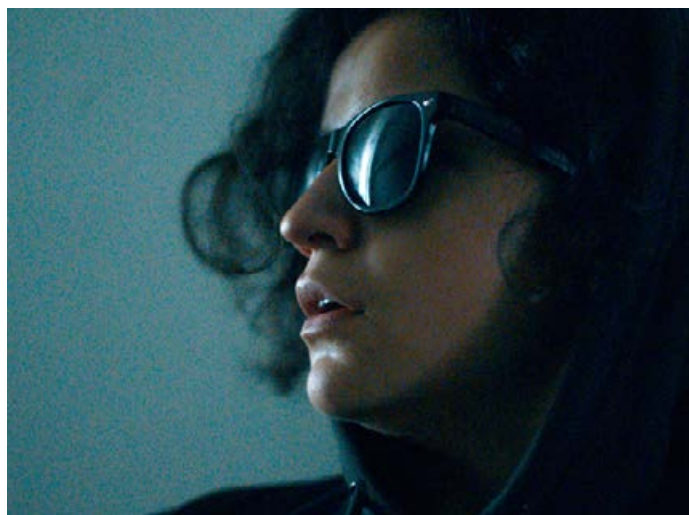
Millie Lies Low

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

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

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

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



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

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

— Michelle Savill

Director: Michelle Savill
New Zealand 2021 | 100 mins

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

World Premiere

Screenings

ITR Wed 10 Nov, 6.15 pm
ITR Thu 11 Nov, 11.00 am

M Sex scenes, offensive language, nudity & drug use

Rohe Kōreporepo – The Swamp, the Sacred Place

"If your forest is healthy, then your bird life is healthy, if your bird life is healthy, then we are healthy."

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

In *Rohe Kōreporepo – The Swamp, the Sacred Place* we are introduced to the diversity of Aotearoa's wetlands through aerial footage and the tangata whenua, landowners, government agencies and army of volunteers who are using mātauranga Māori and scientific knowledge to restore them. Willows are being removed, drains re-dug and native species planted in a series of local restoration projects. Wetlands aren't just a vital component of the natural environment, to tangata whenua wetlands are a place for resource gathering and mahinga kai: vital habitat for waterfowl and tuna [eels], raupō and harakeke.



In these days of eco-anxiety and climate anxiety, we need positive stories to show us the way forward. There's more good news: restoring wetlands will pull carbon from the atmosphere – thereby helping to mitigate against further climate change – and can protect the land from flooding caused by the heavy rainfall events and sea-level rise that are an inevitable consequence of our warming climate. — Rebecca Priestley

"The species that fed our tūpuna over centuries is now... crying out to us. 'We fed you over many years, now it is your turn to look after us.'"

— Russ Parai, Ngāti Koata

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

With: 60 kaitiaki (repo guardians)
Producer: Kathleen Gallagher
Screenplay: Kathleen Gallagher, Dylan Pyle
Cinematography: Dave Perry
Editor: Jack Bayliss
Music: Lisa Tui, Mahina-ina Kingi-Kauai, Geoff Low, Nicole Reddington
Languages: In English and Māori, with English subtitles

World Premiere

Q&A: Kathleen Gallagher*

Screenings

ITR Sat 6 Nov, 3.15 pm*

E Documentary film exempt from NZ Classification labelling requirements

There Is No I in Threesome



Director: Jan Oliver Lucks
New Zealand 2021 | 87 mins
Cast: Natalie Medlock, Simon London, Jan Oliver Lucks
Producers: Alex Behse, Alex Reed
Screenplay: Jan Oliver Lucks, Natalie Medlock
Editor: Francis Glenday
Music: Jack Northover
World Premiere (Theatrical)

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

Just as he and his girlfriend get engaged, then move to different ends of New Zealand for professional reasons, sleeping with lots of other people before their wedding 12 months hence seems like the smart thing to do... until it isn’t. Lucks’ filming of this thoroughly modern experiment becomes itself a third wheel in the relationship, the camera a handy confessional for the

often-endearing missteps both partners make along the way to oneness.

The kind of young, urban film which could easily be set in New York, London or Berlin (if only it weren’t a locally made documentary), *There is No I in Threesome* is one of the freshest, bravest and most original films to come out of Aotearoa in quite some time. — Marten Rabarts

Screenings

LUM Thu 18 Nov, 6.00 pm
LUM Fri 19 Nov, 3.30 pm

R16 *Nudity, offensive language & sexual content*

Whetū Mārama – Bright Star



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

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

“Toby Mills and Aileen O’Sullivan’s stirring documentary *Whetū Mārama – Bright Star* depicts this extraordinary journey: Sir Hek’s

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

Screenings

ITR Sat 20 Nov, 1.00 pm

E *Documentary film exempt from NZ Classification labelling requirements*

Shorts Before Features

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

The Girls

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

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

Screening with *Shiva Baby* (p37)

Marieville

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

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

Screening with *After Love* (p45)

The Meek

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

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

Screening with *New Order* (p32)



Topping Out

Peninsula

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

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

Screening with *Gagarine* (p43)

Topping Out

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

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

Screening with *Nowhere Special* (p44)

MILKED

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

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

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

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



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

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

— Adrian Hatwell

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

— James Cameron

Director/Cinematography:

Amy Taylor

New Zealand 2021 | 90 mins

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

Producers: Amy Taylor, Chris Huriwai

Editors: Amy Taylor, Debbie Matthews

Music: xTrue Naturex

World Premiere

Q&A: Amy Taylor & Chris Huriwai*

Screenings

ITR Sat 13 Nov, 12.45 pm*

LUM Tue 16 Nov, 11.00 am

MM Timaru Sun 14 Nov, 12.00 pm

E Documentary film exempt from NZ Classification labelling requirements

Patu!

40th anniversary restoration film provided by



Director/Producer:

Merata Mita

New Zealand 1983 | 113 mins

Cinematography: Barry Harbert, Waka Attewell, Alistair Barry, Alun Bollinger, Roger Donaldson, Euan Frizzell, Richard Long, Rod Prosser, Chris Barrett, James Bartle, Paul Carvell, Chris Ghent

Editors: Annie Collins, C. Bowles, S. Maloney

Sound: Gerd Pohlmann, Brian Shennan

Festivals: Wellington 1983

Q&A: John Minto*

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

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

instead showing the disgust at apartheid and dissatisfaction with New Zealand race relations felt by its subjects.

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

Screenings

LUM Sun 14 Nov, 1.30 pm*



A Mild Touch of Cancer



Director/Producer:

Annie Goldson

New Zealand 2021 | 76 mins

With: David Downs, Kirsty Horgan, Mile Nafatali

Q&A: Annie Goldson*

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

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

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

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

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

Screenings

LUM Fri 12 Nov, 6.00 pm*

LUM Sat 13 Nov, 11.15 am*

E Documentary film exempt from NZ Classification labelling requirements

Ngā Whanaunga Māori Pasifika Shorts 2021

74 mins approx.

Wellington UNESCO
City of Film Award



Letterboxd
Audience Award



Presented in
association with



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

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

Films are listed in the order that they will screen.

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

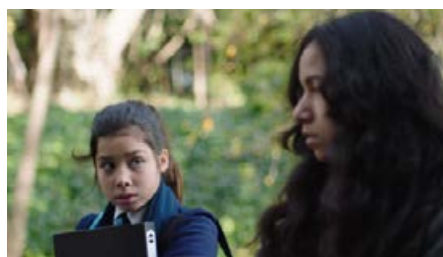


Disrupt

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

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

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



Sista

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

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

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



fire in the water, fire in the sky

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

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

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



Disconnected

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

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

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



True Love

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

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

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

Screenings

LUM Thu 11 Nov, 2.45 pm
LUM Sat 20 Nov, 4.45 pm

M Violence, offensive language
& drug use

New Zealand's Best 2021

93 mins approx.



Guest Curator:
Kerry Fox

A total of 117 films were submitted for this year's *New Zealand's Best* short film competition. NZIFF Head of Programming, Michael McDonnell, and Senior Programmer Sandra Reid viewed them all to draw up a shortlist of 12, from which award-winning actress and filmmaker Kerry Fox selected these six finalists.

Vista Group
Best Short Film Award



Creative New Zealand
Emerging Talent Award



Auckland Live
Spirit of The Civic Award



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

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

Films are listed in the order that they will screen.



Washday

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

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



Only F**ks Pat Me on the Head

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

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



Hot Mother

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

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



Tūi

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

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



When We Were Kids

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

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



Datsun

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

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

Screenings

LUM Sun 14 Nov, 11.30 am
LUM Tue 16 Nov, 1.15 pm
MM Timaru Sat 20 Nov, 1.30 pm

R16 *Nudity, drug use, offensive language, sexual themes & content that may disturb*

Widescreen

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

Apples

Mila



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

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

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

directives? Is a New Identity what he really needs?

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

Screenings

LUM	Sat 6 Nov, 6.00 pm
LUM	Mon 15 Nov, 3.30 pm
LUM	Tue 16 Nov, 6.00 pm
LUM	Sun 21 Nov, 1.00 pm

M Sexualised imagery

Catch the Fair One



TR|BECA

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

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

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

Screenings

LUM	Mon 8 Nov, 4.15 pm
LUM	Tue 9 Nov, 8.15 pm
LUM	Sat 20 Nov, 8.15 pm

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

Compartment No. 6

Hytti Nro 6

“Between Moscow and Murmansk, Laura (Seidi Haarla), a Finnish archaeology student at the dwindling end of a love affair with worldly Muscovite Irina (Dinara Drukarova), must share her second-class bunk compartment with tough-looking Russian guy Ljoha (Yuriy Borisov).

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

As Ljoha, Borisov buries his soulfulness under a restless, constant physicality – he even seems to sleep tensely. And Haarla, the protagonist, is even more subtle, magnificent in her lank-haired, sensible-sweated normalcy, her almost palpable insecurity constantly in flux with her quiet self-worth. Separately – for they are lonely individuals – the actors are wonderful in conveying the smallest of changes in chemistry between the characters, and together, there is not a moment of their relationship that



you do not believe. Love is supposed to blossom, but theirs is nothing as fragile as a flower; it's a trainyard weed, scrubby and unlikely, but harder than the pretty red roses of other people's affections.” — Jessica Kiang, *Variety*

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

— Dave Calhoun, *Time Out*



FESTIVAL DE CANNES

Director: Juho Kuosmanen
Finland/Russia 2021
107 mins

Cast: Yuriy Borisov, Seidi Haarla
Producers: Emilia Haukka, Jussi Rantamäki
Screenplay: Andris Feldmanis, Livia Ulman, Juho Kuosmanen
Cinematography: Jani-Petteri Passi
Editor: Jussi Rautaniemi
Music: Pietu Korhonen
Languages: In Russian and Finnish, with English subtitles

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

Awards: Grand Prix, Cannes Film Festival 2021

Screenings

LUM	Thu 11 Nov, 4.15 pm
LUM	Sun 14 Nov, 6.15 pm
ITR	Mon 15 Nov, 6.15 pm
MM Timaru	Tue 16 Nov, 5.45 pm

M Offensive language

Dear Comrades!

Dorogie tovarishchi!

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

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

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



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

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

— Peter Bradshaw, *The Guardian*



Venice Film Festival

Director: Andrei Konchalovsky
Russia 2020 | 121 mins

Cast: Yuliya Vysotskaya, Vladislav Komarov, Andrey Gusev, Yuliya Burova, Sergei Erlich, Alexander Maskelyne
Producers: Olesya Gidrat, Andrei Konchalovsky, Alisher Usmanov
Screenplay: Andrei Konchalovsky, Elena Kiseleva
Cinematography: Andrey Naydenov
Editors: Karolina Maciejewska, Sergei Taraskin

Language: In Russian with English subtitles
Festivals: Venice, Busan 2020; Rotterdam 2021

Awards: Special Jury Prize, Venice International Film Festival 2020

Screenings

ITR	Mon 8 Nov, 1.15 pm
ITR	Thu 11 Nov, 8.45 pm
MM Timaru	Sun 14 Nov, 6.30 pm

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

Drive My Car

Doraibu mai kā

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

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

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



building to a gently revelatory climax.
— Tom Augustine

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

— David Jenkins, *Little White Lies*

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

— Guy Lodge, *Variety*



FESTIVAL DE CANNES

Director:

Ryusuke Hamaguchi

Japan 2021 | 179 mins

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

Producer: Teruhisa Yamamoto

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

Cinematography: Hidetoshi Shinomiya

Editor: Azusa Yamazaki

Music: Eiko Ishibashi

Languages: In Japanese and Korean, with English subtitles

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

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

Screenings

LUM	Sun 7 Nov, 12.30 pm
LUM	Mon 8 Nov, 11.00 am
LUM	Thu 11 Nov, 7.30 pm



Nudity & sex scenes

Escape from Mogadishu

Mogadisyu

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

Ryoo's tightly constructed screenplay paints a concise picture of mounting civil unrest in the Somali capital and the daunting task facing South Korean ambassador Han Shing-sung (Kim Yoon-seok)...

The pressure on Han to get results intensifies with the arrival of Kang Dae-jin (Jo In-sung), a cocky KCIA officer with a chip on his shoulder as large as the Korean peninsula...

What follows is a terrific mix of action-thriller excitement and riveting drama. It's great to watch Han and Rim reject the paranoia-fueled protests of their respective intelligence officers and choose to instead find common ground... It's not all deadly serious. Amusing gallows humor is added in scenes such as a group meal where fears of poisoned food hover before dining finally begins.



Even though the outcome is never in doubt, the execution of this survival run is genuinely thrilling... The private mutual respect between Han and Rim delivers a hopeful message about the dream many hold for peaceful Korean reunification, but once they're in public view it's strictly business as usual." — Richard Kuipers, *Variety*

"... a tense look at how sly political maneuvering, power games and spycraft, when mixed with a disregard for the local citizens among whom they work, can devolve into a political horror..."

— Cary Darling, *San Francisco Chronicle*



Director: Ryoo Seung-wan

South Korea 2021 | 121 mins

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

Producers: Kang Hye-jeong, Kim Yong-hwa

Screenplay: Lee Gi-Cheol, Ryoo Seung-wan

Cinematography: Choi Young-hwan

Editor: Lee Gang-hee

Music: Bang Jun-seok

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

Festivals: NY Asian 2021

Screenings

LUM	Fri 5 Nov, 8.00 pm
ITR	Sun 14 Nov, 8.30 pm
LUM	Wed 17 Nov, 4.00 pm



Violence & content that may disturb

A Hero

Ghahreman

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

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

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



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

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

— Lee Marshall, *Screendaily*



FESTIVAL DE CANNES

Director/Screenplay:

Asghar Farhadi

Iran 2021 | 127 mins

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

Producers: Alexandre Mallet-Guy, Asghar Farhadi

Cinematography: Ali Ghazi

Editor: Hayedeh Safiyari

Music: Mohammad Reza Delpak

Language: In Farsi with English subtitles

Festivals: Cannes (In Competition), Toronto 2021

Awards: Grand Prix, Cannes Film Festival 2021

Screenings

ITR	Wed 10 Nov, 3.30 pm
ITR	Sun 14 Nov, 3.00 pm
MM Timaru	Thu 18 Nov, 3.30 pm
MM Timaru	Sun 21 Nov, 4.45 pm

(M) *Suicide references*

El Planeta



Director/Screenplay:
Amalia Ulman

Spain/USA 2020 | 81 mins

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

Cinematography:

Carlos Rigo Bellver

Editors: Katharine McQuerrey, Anthony Valdez

Language: In Spanish with English subtitles

Festivals: Sundance, New Directors/New Films 2021

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

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

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

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

Screenings

LUM	Mon 8 Nov, 2.00 pm
LUM	Fri 19 Nov, 12.45 pm
LUM	Sat 20 Nov, 4.15 pm

(M) *Offensive language & sexual references*

Hive

Zgjoj



Director/Screenplay:
Blerita Basholli

Kosovo 2021 | 84 mins

Cast: Yllka Gashi, Çun Lajçi, Aurita Agushi

Cinematography: Alex Bloom

Language: In Albanian with English subtitles

Festivals: Sundance, Busan 2021

Awards: Grand Jury Prize, Directing Award & Audience Award (World Cinema Dramatic), Sundance Film Festival 2021



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

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

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

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

Screenings

LUM	Sun 7 Nov, 6.15 pm
LUM	Thu 11 Nov, 11.00 am
LUM	Wed 17 Nov, 12.00 pm
LUM	Sat 20 Nov, 1.00 pm

(M) *Adult themes*

Limbo

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

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

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

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



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

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

— Roxana Hadadi, *The AV Club*



FESTIVAL DE CANNES

Director/Screenplay:

Ben Sharrock

UK 2020 | 104 mins

Cast: Amir El-Masry, Sidse Babett Knudsen, Kenneth Collard, Vikash Bhai
Producers: Irune Gurtubai, Angus Lamont
Cinematography: Nick Cooke
Editors: Karel Dolak, Lucia Zucchetti
Music: Hutch Demouilpied
Languages: In English and Arabic, with English subtitles
Festivals: Cannes (Official Selection), Toronto 2020

Screenings

ITR Mon 8 Nov, 6.15 pm
 ITR Wed 17 Nov, 3.45 pm
 MM Timaru Tue 16 Nov, 8.00 pm

M *Offensive language*

The Killing of Two Lovers



Director/Screenplay/Editor: Robert Machoian
 USA 2020 | 85 mins

Cast: Clayne Crawford, Sepideh Moafi, Chris Coy, Avery Pizzuto
Producers: Clayne Crawford, Scott Christopherson, Robert Machoian
Cinematography: Oscar Ignacio Jiménez

Festivals: Sundance, New Directors/New Films 2020

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

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

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

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

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

Screenings

LUM Mon 8 Nov, 2.30 pm
 LUM Sat 13 Nov, 9.15 pm
 LUM Fri 19 Nov, 6.00 pm

M *Violence & offensive language*

Lingui, the Sacred Bonds

Lingui



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

Cast: Achouackh Abakar Souleyman, Rihane Khalil Alio
Producer: Florence Stern
Cinematography: Mathieu Giombini
Editor: Marie-Hélène Dozo
Music: Wasis Diop
Languages: In French and Arabic, with English subtitles

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

"The dilemma of a poor 15-year-old girl seeking an abortion in an Islamic African country where the practice is both taboo and illegal is dramatized with understated compassion in *Lingui, the Sacred Bonds*...

Set in a colorful, dusty district outside the city of N'djamena, the tale centers on Anima (Achouackh Abakar Souleyman) and her daughter Maria (Rihane Khalil Alio), with the mom squeaking by making baskets while her daughter attends an Islamic-based girls' school.

When the truth of Maria's situation becomes known, she makes it clear that she does not want to keep the baby... the opposition she faces is absolute in a community where all official power is held by men.

...Veteran Chadian director Mahamat-Saleh Haroun lays out the

tale in a steady manner that maintains an appealing natural rhythm rather than an imposed melodramatic one...

The gentle nature of the film stands in stark contrast to the fierce passions, combative legalese and issue-driven melodrama that marks most stories involving abortion rights, so it's both disarming and refreshing to encounter a change-of-pace coming from a relatively unlikely source." — Todd McCarthy, *Deadline*

Screenings

LUM Sun 7 Nov, 1.30 pm
 LUM Wed 10 Nov, 11.00 am
 LUM Wed 17 Nov, 6.30 pm

M *Rape themes, violence & content that may disturb*

Language Lessons

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

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

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



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

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

— Mae Addulbaki, *Screen Rant*



Director: Natalie Morales

USA 2021 | 92 mins

Cast/Screenplay: Mark Duplass, Natalie Morales

Producer: Mel Eslyn

Cinematography: Jeremy Mackie

Editor: Aleshka Ferrero

Music: Gaby Moreno

Languages: In English and Spanish, with English subtitles

Festivals: Berlin, SXSW, London 2021

Award: Audience Award (Narrative Spotlight), SXSW 2021

Screenings

LUM	Sat 6 Nov, 1.45 pm
LUM	Fri 12 Nov, 11.15 am
LUM	Sun 14 Nov, 4.15 pm
LUM	Tue 16 Nov, 6.30 pm
MM Timaru	Wed 10 Nov, 1.45 pm
MM Timaru	Fri 19 Nov, 6.00 pm

M *Offensive language*

Mass

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

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

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

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



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

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

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

— David Rooney, *Hollywood Reporter*



Director/Screenplay:

Fran Kranz

USA 2021 | 110 mins

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

Producers: Fran Kranz, Dylan Matlock, Casey Wilder Mott, J.P. Ouellette

Cinematography: Ryan Jackson-Healy

Editor: Yang Hua Hu

Music: Darren Morze

Festivals: Sundance, San Sebastián, Busan, London 2021

Screenings

ITR	Thu 11 Nov, 1.00 pm
ITR	Sun 14 Nov, 6.00 pm
MM Timaru	Sun 14 Nov, 2.00 pm
MM Timaru	Tue 16 Nov, 3.30 pm

M *Suicide references & content that may disturb*

Miss Marx

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

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

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

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



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

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

— Jonathan Romney, *The Observer*



Venice Film Festival

Director/Screenplay:
Susanna Nicchiarelli
Italy 2020 | 107 mins

Cast: Romola Garai, Patrick Kennedy, John Gordon Sinclair

Producers: Gregorio Paonessa, Marta Sonzelli

Cinematography: Crystel Fournier
Editor: Stefano Cravero

Music: Gatto Ciliegia Contro il Grande Freddo, Downtown Boys

Languages: In English and German, with English subtitles

Festivals: Venice, San Sebastián 2020

Screenings

LUM	Mon 8 Nov, 6.30 pm
LUM	Wed 10 Nov, 11.30 am
LUM	Sun 14 Nov, 8.30 pm

Drug use

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My Salinger Year

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

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

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



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

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

— Tomris Laffly, *RogerEbert.com*



Director:
Philippe Falardeau
Canada/Ireland 2020 |
102 mins

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

Producers: Luc Déry, Kim McCraw

Screenplay: Philippe Falardeau

Based on the memoir by Joanna Rakoff

Cinematography: Sara Mishara

Editor: Mary Finlay

Music: Martin Léon

Festivals: Berlin 2020

Screenings

ITR Fri 5 Nov, 10.30 am

ITR Tue 16 Nov, 6.15 pm

MM Timaru Wed 10 Nov, 3.45 pm

MM Timaru Sun 14 Nov, 4.15 pm

M *Offensive language & sexual references*

Never Gonna Snow Again

Śniegu już nigdy nie będzie

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

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

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



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

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

— Anna Smith, *Deadline*



Venice Film Festival

Directors/Screenplay:
Małgorzata Szumowska,
Michał Englert
Poland 2020 | 113 mins

Cast: Alec Utgoff, Maja Ostaszewska, Agata Kulesza, Weronika Rosati, Katarzyna Figura, Andrzej Chyra, Łukasz Simlat

Producers: Agnieszka Wasiak, Mariusz Włodarski, Małgorzata Szumowska, Michał Englert, Viola Fügen, Michael Weber

Cinematography: Michał Englert

Editors: Jarosław Kamiński, Agata Cierniak

Music: Anna Bilińska, Jakub Krukowski, Małgorzata Przedpełska-Bieniek, Dorota Suske, Halina Wójcik

Languages: In Polish, Russian and French, with English subtitles

Festivals: Venice, London 2020

Screenings

LUM Tue 16 Nov, 11.30 am

LUM Thu 18 Nov, 8.30 pm

LUM Sat 20 Nov, 8.45 pm

M *Sex scenes, sexual references & offensive language*

New Order

Nuevo orden

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

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

But while *New Order*'s unsentimental portrait of uprising may chafe, much of its most charged imagery undeniably echoes modern life: detention centres like Guantanamo Bay, 2019's Paris riots, checkpoints in Palestine. With bold colour design referencing the Mexican flag, Franco's dystopia may be grounded in the specifics of his home country, but feels uncomfortably close to unfolding tomorrow, almost anywhere. — Doug Dillaman



"Mexican writer-director Michel Franco wields the story like a scalpel in *New Order*, his diabolically imaginative dystopian fever dream of modern-day inequality and corruption... With elegant camera movements and sharp, emphatic editing, Franco constructs a world... a nanosecond removed from the chaos and moral decay that ensues..." — Ann Hornaday, *Washington Post*

"*New Order* is a relentless and blood-soaked study of social injustice, gripping to watch despite its graphic and escalating brutality."

— Tomris Laffly, *RogerEbert.com*



Venice Film Festival

Director/Screenplay:

Michel Franco

Mexico/France 2020 | 88 mins

Cast: Naïan González Norvind, Fernando Cuautle, Diego Boneta

Producers: Michel Franco, Eréndira Núñez Larios, Cristina Velasco

Cinematography: Yves Cape

Editors: Oscar Figueroa, Michel Franco

Music: Mauricio Gonzalo Arroyo, Cormac Roth

Language: In Spanish with English subtitles

Festivals: Venice, Toronto, San Sebastián 2020

Awards: Grand Jury Prize, Venice International Film Festival 2020

Preceded by short film *The Meek*, 19 mins. See p20

Screenings

LUM Fri 5 Nov, 4.15 pm
LUM Mon 8 Nov, 8.45 pm

R18 Violence, sexual violence, cruelty & offensive language

Night of the Kings

La nuit des rois

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

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

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



"With his sophomore feature, writer-director Philippe Lacôte refuses all genre expectations, flowing between a prison drama and visually stunning sequences that depict Roman's elaborate tale... *Night of the Kings* is a mesmerising meditation on the art of storytelling and its role in survival." — Kiva Reardon, Toronto International Film Festival

"An assured, energetic piece of epic filmmaking, one that celebrates how storytelling, oration and folklore teach us about our past so we might change our present."

— Robert Daniels, *RogerEbert.com*



Venice Film Festival

Director: Philippe Lacôte

Côte d'Ivoire 2020 | 93 mins

Cast: Bakary Koné, Steve Tientcheu, Jean Cyrille Digbeu, Rasmané Ouédraogo, Issaka Sawadogo, Denis Lavant

Producers: Delphine Jaquet, Ernest Konan, Yanick Létourneau, Yoro Mbaye

Screenplay: Philippe Lacôte, Delphine Jaquet

Cinematography: Tobie Marier-Robitaille

Editor: Aube Foglia

Music: Olivier Alary

Languages: In French and Dyula, with English subtitles

Festivals: Venice, Toronto 2020; Sundance, Rotterdam 2021

Awards: Youth Jury Award, International Film Festival Rotterdam 2021

Screenings

LUM Thu 11 Nov, 12.45 pm
LUM Fri 19 Nov, 4.30 pm

M Violence, offensive language & nudity

Nitram

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

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

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



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

"Nitram is an uncommonly tough, taxing film with an aftershock that's hard to shake."

— David Rooney, *Hollywood Reporter*



FESTIVAL DE CANNES

Director: Justin Kurzel
Australia 2021 | 112 mins

Cast: Caleb Landry Jones, Judy Davis, Essie Davis, Anthony LaPaglia
Producers: Nick Batzias, Justin Kurzel, Shaun Grant, Virginia Whitwell
Screenplay: Shaun Grant
Cinematography: Germain McMicking
Editor: Nick Fenton
Music: Jed Kurzel

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

Awards: Best Actor, Cannes Film Festival 2021

Screenings

ITR Mon 15 Nov, 3.45 pm
ITR Wed 17 Nov, 8.45 pm

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

Notturmo

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

The film adopts a fresco approach, accumulating resonance by moving back and forth between a series of micro-narratives focusing on the everyday lives of people impacted by war: a child hunts birds in a thunderstorm; a team of female soldiers conduct night raids on buildings they hope have been abandoned; patients in an asylum rehearse a patriotic political drama. At the film's emotional heart, orphans draw for their therapist images of their horrific treatment by ISIS. There are other moments of heightened drama in the film, but Rosi doesn't exploit them for sentimental effect, giving them a similar weight to scenes simply observing a routine mealtime or a mysterious twilight journey by canoe.

Rosi shot *Notturmo* over the course of three years in Syria, Iraq, Kurdistan and Lebanon. Like his previous film, *Fire at Sea* (NZIFF 2016), which looked at the impact of the refugee crisis on the small Sicilian island of Lampedusa, *Notturmo*



tackles thorny geopolitical issues obliquely, by documenting the impact of catastrophic international events on the lives of ordinary people. In doing so, he fashions a war movie where the war is off-screen, and the resilience of its victims front and centre. — Andrew Langridge

"Gianfranco Rosi's... beautifully shot documentary movingly observes people and places across Syria, Iraq, Lebanon and Kurdistan in the aftermath of war."

— Nicolas Rapold, *NY Times*



Venice Film Festival

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

With: Naian González Norvind, Fernando Cuautle, Diego Boneta
Producers: Paolo Del Brocco, Camille Laemlé, Donatella Palermo, Eva-Maria Weerts, Gianfranco Rosi, Serge Lalou, Orwa Nyrabia

Editors: Jacopo Quadri, Fabrizio Federico
Languages: In Arabic and Kurdish, with English subtitles

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

Awards: UNICEF Award, Venice International Film Festival 2020

Screenings

LUM Thu 11 Nov, 1.45 pm
LUM Sun 14 Nov, 5.45 pm
LUM Thu 18 Nov, 9.00 pm

E Documentary film exempt from NZ Classification labelling requirements

Rosa's Wedding

La boda de Rosa

A film brimming with joy, laughter, and a touch of drama, *Rosa's Wedding* is the gentle escape to the Spanish seaside we all need.

Proving once again they are the golden duo, director Icíar Bollaín (*Yuli* NZIFF 2019) teases out a heartfelt and genuine performance in lead Candela Peña (*Kiki, Love to Love* NZIFF 2017). Embodying our heroine Rosa – a 40-something costume designer overrun by the outrageous expectations of her job, siblings and life in general – Peña's performance is an authentic and compassionate portrayal of a woman trying to excel in an untenable situation. At the end of her tether, Rosa hits the nuclear button in order to (re)start from scratch, boldly placing herself front and centre in a gorgeous, grandiose gesture of self-love. Avoiding the smarmy self-help tropes of lesser films, *Rosa's Wedding* is a sparkling ray of sunshine. — Kailey Carruthers

"What is *Rosa's Wedding* about? Better not to read the plot and let yourself be surprised, allowing the story to flow smoothly and immersing yourself in Candela's majestic nailing of a challenging role, which very few actresses could better. Suffice it to say that the film cries out to one's own happiness, loving oneself, fighting for one's dreams, taking control of one's life, not having unrealistic and self-



indulgent expectations of others and throwing damned self-imposed and unnecessary ballast (whether from family life, social life or work) overboard. Above all it is a cry for freedom, but with a healthy dose of humour, rather than intensity and drama." — Alfonso Rivera, *Cineuropa*

"*Rosa's Wedding* is a feel-good film par excellence, made with irreproachable political conviction from stalwart Spanish director Icíar Bollaín."

— Jonathan Romney, *Screen International*



Director: Icíar Bollaín
Spain 2020 | 99 mins

Cast: Candela Peña, Xavo Giménez, Sergi López, Paloma Vida
Producers: Cristina Zumárraga, Pablo Bossi, Lina Badenes, Fernanda del Nido, Alexandra Lebret
Screenplay: Icíar Bollaín, Alicia Luna
Cinematography: Sergi Gallardo, Beatriz Sastre
Editor: Nacho Ruiz Capillas
Music: Vanessa Garde
Language: In Spanish with English subtitles

Festivals: San Sebastián 2020

Presented in association with



Screenings

ITR	Sun 7 Nov, 10.30 am
LUM	Tue 9 Nov, 11.45 am
LUM	Wed 10 Nov, 6.30 pm
LUM	Wed 17 Nov, 11.00 am
MM Timaru	Sat 13 Nov, 2.00 pm
MM Timaru	Thu 18 Nov, 1.30 pm

M Offensive language



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Quo Vadis, Aida?

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

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

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



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

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

— Jessica Kiang, *Variety*



Venice Film Festival

Director/Screenplay:
Jasmila Žbanić

Bosnia and Herzegovina
2020 | 105 mins

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

Cinematography: Christine A Maier

Editor: Jarosław Kamiński

Music: Antoni Łazarkiewicz

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

Festivals: Venice, Toronto, Busan 2020; Rotterdam 2021

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

Screenings

ITR Fri 5 Nov, 3.00 pm
ITR Sat 13 Nov, 3.45 pm
MM Timaru Wed 17 Nov, 8.00 pm

M Violence & offensive language

Riders of Justice

Retfærdighedens ryttere

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

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

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

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

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



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

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

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

— Leonard Maltin

INTERNATIONAL
FILM FESTIVAL
ROTTERDAM



Director/Screenplay:
Anders Thomas Jensen
Denmark 2020 | 116 mins

Cast: Mads Mikkelsen, Nikolaj Lie Kaas, Andrea Heick Gadeberg, Lars Brygmann, Nicolas Bro, Gustav Lindh, Roland Møller
Producers: Sisse Graum Jørgensen, Sidsel Hybschmann

Cinematography: Kasper Tuxen

Editors: Anders Albjerg Kristiansen, Nicolaj Monberg

Music: Jeppe Kaas

Language: In Danish with English subtitles

Festivals: Rotterdam 2021

Presented in association with

FLICKS

Screenings

ITR Tue 9 Nov, 3.30 pm
ITR Sat 13 Nov, 9.00 pm

R16 Violence, offensive language & sexual material

Sing a Bit of Harmony

Ai no utagoe o kikasete

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

Satomi is a classic loner, keeping to herself at school and looking after the house while her mother works late at a robotics lab. Her fortunes takes a turn when popular new student Shion arrives at school with a big secret and a penchant for breaking into song.

Unbeknownst to the rest of the school, Shion is a human-like AI developed by Satomi's mother, being put through an unauthorised test to see if she can pass as human among local school kids. But it soon becomes clear Shion has no intention of blending in, instead becoming something of a high-tech fairy godmother, hacking the school's gadgetry to help her fellow teens with various romantic woes.

Japanese creator and director Yasuhiro Yoshiura give age-old tropes (the mean popular girl, the overlooked geek) the *Mary Poppins*-meets-replicant treatment, solving classic teen dilemmas through this winsome, songbird AI. Fun, joyous and gorgeous to look at – and offering a compelling vision of an environmentally-conscious, technology-rich future – one particularly memorable set piece fashions a musical number against a backdrop of spinning wind turbines



aglow with neon lights, Satomi dancing amid a huge field of solar panels reflecting the starry sky above.

Sci-fi with a big heart and rare optimism for the near-future, *Sing a Bit of Harmony* treats the small problems of its adolescent cast with just as much gravity as its existential ponderings on an AI-driven future.

— Adrian Hatwell, Eleonora Mignacca

“Get ready for the heartwarming story of a not quite market-ready AI and her classmates!”

— Funimation

Director: Yasuhiro Yoshiura

Japan 2021 | 109 mins

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

Screenplay: Yasuhiro Yoshiura, Ichirō Ōkouchi

Music: Ryō Takahashi

Languages: In Japanese with English subtitles

Screenings

LUM	Wed 10 Nov, 1.15 pm
LUM	Sat 13 Nov, 1.45 pm
LUM	Sun 14 Nov, 8.00 pm
LUM	Sat 20 Nov, 6.00 pm

PG Coarse language

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Shiva Baby

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

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



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

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

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

— Lisa Mullen, *BFI*

SXSW
SOUTH BY SOUTHWEST
FILM FESTIVAL

Director/Screenplay:

Emma Seligman

USA 2020 | 78 mins

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

Producers: Kieran Altmann, Katie Schiller, Lizzie Shapiro

Cinematography: Maria Rusche

Editor: Hanna Park

Music: Ariel Marx

Festivals: SXSW, Toronto 2020

Preceded by short film *The Girls*, 10 mins
See p20

Screenings

ITR Fri 12 Nov, 6.15 pm

ITR Thu 18 Nov, 4.00 pm

M Sex scenes & offensive language

Sweat

Magdalena Kolesnik is magnetic in her debut lead role as a woman on the verge, in this clever take on the exhausting toll of social media stardom.

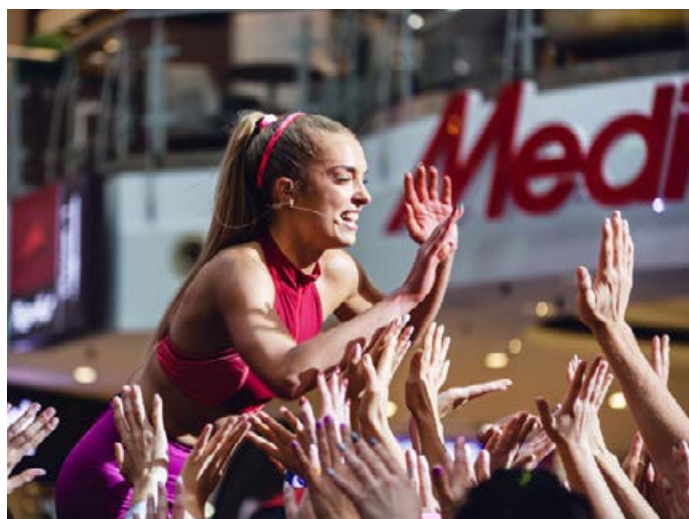
The Polish-Swedish character study, written and directed by Magnus von Horn, follows 72 hours in the life of fitness influencer Sylwia Zając, a social media celebrity with 600,000 followers whose confident, energetic brand begins to crack as she grows more and more isolated by her fame.

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

Despite her seemingly perfect online persona, she tearfully revealed to her loyal fans that she is hopelessly lonely, yearning for a boyfriend and for love. In the aftermath of this unfiltered display of vulnerability, her endorsement deals and brand partnerships start to slip away, and the film takes a sobering turn as Sylwia begins to suspect one of her followers is stalking her.

What ensues is a poignant descent into the way social media wields insecurity, self-doubt, and authenticity in a world where every moment is expected to be turned into content.

With handheld camera movements reminiscent of documentary filmmaking, *Sweat* quickly pulls the viewer into Sylwia's orbit, transfixed until the credits roll. — Amanda Jane Robinson



"*Sweat* describes social media as a cult-like world of self-improvement, self-commodification and self-punishment, bound together by collective belief but full of contradictions." — Steve Rose, *The Guardian*

"Don't let the bubbly energy of its opening scene fool you, *Sweat* is a character-driven drama with its fair share of cold, dark turns."

— Whitney Spencer, *RogerEbert.com*



FESTIVAL DE CANNES

Director/Screenplay:

Magnus von Horn

Poland/Sweden 2020

106 mins

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

Producer: Mariusz Włodarski

Cinematography: Michał Dymek

Editor: Agnieszka Glińska

Music: Piotr Kurek

Languages: In Polish and English, with English subtitles

Festivals: Cannes (Selection) 2020; Rotterdam 2021

Screenings

LUM Tue 9 Nov, 1.45 pm

LUM Fri 12 Nov, 6.30 pm

LUM Sun 21 Nov, 8.15 pm

R16 Violence, offensive language and sexual material

Stray



TRIBECA

**Director/Producer/
Screenplay/Cinematography/
Editor:** Elizabeth Lo
USA 2020 | 73 mins

Music: Ali Helnwein
Language: In Turkish with English subtitles

Festivals: Tribeca, Hot Docs, London 2020

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

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

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

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

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

Screenings

LUM	Tue 9 Nov, 11.15 am
LUM	Thu 11 Nov, 6.00 pm
LUM	Fri 19 Nov, 10.45 am

M *Offensive language*

Sun Children

Khorshid



Director: Majid Majidi
Iran 2020 | 99 mins

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

Screenplay: Majid Majidi, Nima Javidi

Language: In Farsi with English subtitles

Festivals: Venice, Busan 2020

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

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

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

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

Screenings

LUM	Fri 5 Nov, 2.15 pm
LUM	Sun 7 Nov, 11.30 am
LUM	Sat 20 Nov, 2.45 pm

PG *Violence, coarse language & drug references*

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There Is No Evil

Sheytan vojud nadarad

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

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

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

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



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

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

— Ben Kenigsberg, *NY Times*



Director/Screenplay:
Mohammad Rasoulof
Iran 2020 | 152 mins

Cast: Ehsan Mirhosseini, Shaghayegh Shourian, Kaveh Ahangar

Producers: Mohammad Rasoulof, Kaveh Farnam, Farzad Pak

Cinematography: Ashkan Ashkani

Editors: Mohammadreza Muini, Meysam Muini

Music: Amir Molookpour

Language: In Farsi with English subtitles

Festivals: Berlin 2020

Awards: Best Film, Berlin International Film Festival 2020

Screenings

LUM Sat 6 Nov, 3.45 pm
LUM Mon 15 Nov, 1.00 pm

M Violence & content that may disturb

The Truffle Hunters

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

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

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

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



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

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

— Ann Hornaday, *Washington Post*



Directors/Producers/Screenplay/ Cinematography:

Michael Dweck, Gregory Kershaw

USA/Italy 2020 | 84 mins

With: Carlo Gonella, Aurelio Conterno, Angelo Gagliardi

Editor: Charlotte Munch Bengtson

Music: Ed Côrtes

Language: In Italian with English subtitles

Festivals: Sundance, Toronto, New York 2020

Presented in association with

travel

Screenings

ITR Wed 10 Nov, 11.15 am
ITR Sat 20 Nov, 10.45 am
MM Timaru Thu 11 Nov, 1.45 pm
MM Timaru Sat 13 Nov, 4.00 pm

E Documentary film exempt from NZ Classification labelling requirements

inhouse

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Wheel of Fortune and Fantasy

Gûzen to sôzô

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

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

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

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



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

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

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

— Chuck Bowen, *Slant*



Director/Screenplay:
Ryusuke Hamaguchi
Japan 2021 | 122 mins

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

Festivals: Berlin, San Sebastián, New York 2021

Awards: Grand Jury Prize, Berlin International Film Festival 2021

Screenings

LUM Mon 15 Nov, 8.45 pm
LUM Tue 16 Nov, 3.30 pm
LUM Sat 20 Nov, 11.15 am

M Sexual references

Animation For Kids

64 mins | Recommended for ages 7+

This selection of animated shorts is especially for the youngest cinephiles in the family, along with those dedicated to staying young at heart. Curated by **Nic Marshall** of Square Eyes Film Foundation, ardent promoters of international cinema to our youngest audiences and their movie-going companions.

Come and spark little imaginations with us as we share ten terrific films, both silly and serious, made by dedicated artists all around the world who generously offer us their stylistically wonderful stories and diverse perspectives.

Tulip

Andrea Love, Phoebe Wahl
USA 2020 | 9 mins

Tulip, a tiny flower child, explores a wondrous needle-felted garden world in this little, *Thumbelina*-inspired story of acceptance.

Leaf

Aliona Baranova
Belarus/Czech Republic 2020 | 6 mins

Given a tiny red leaf, a larger-than-life sailor is reminded of home. He wonders what it would look like now.

Inkt

Joost Van den Bosch, Erik Verkerk
Netherlands 2020 | 3 mins

A neat-freak octopus uses all of his might trying to reach what he’s aiming for.

A Stone in the Shoe

Éric Montchaud
France/Switzerland 2020 | 12 mins

Being different and fitting in is hard. Especially when your new classmates are rabbits and you’re a frog.

Orgiastic Hyper-Plastic

Paul Bush
Denmark/UK 2020 | 7 mins

An animated extravaganza of plastic collected from beaches, roadsides, attics and junk shops.

The Pit

Markéta Kubátová Smolková
Czech Republic 2019 | 9 mins

In a desolate cosmic landscape, a group of strange, extraterrestrial creatures are excavating a pit. But why?

The Silly Duck Wizard

Terry Ibele
Canada 2019 | 2 mins

A silly wizard only knows one spell about ducks.



Tulip

Umbrellas

Jose Prats, Alvaro Robles
France/Spain 2020 | 13 mins

Safe and dry, Kyna has her Dad’s love and protective umbrella-beard to carry her through... until one day her beloved dog needs rescuing.

Bearing

Daniela Hýbnerová
Czech Republic 2019 | 2 mins

Keeping up with your Mama isn’t always easy.

The Witch & the Baby

Evgenia Golubeva
UK/Russia 2020 | 5 mins

An ageing witch needs a baby for a spell that will make her young again. But when she brings home a little princess, things don’t go quite as planned.

Screenings

LUM Sun 7 Nov, 11.00 am
ITR Sun 14 Nov, 10.30 am

PG

Presented in association with



Becoming

Films that examine the experiences and influences that shape a life. Youthful explorations of stresses and successes in early careers, the situations these films survey may be diverse, but all depict potent elements of emerging identity.

Tigers

Tigrar



BUSAN
International Film Festival

Director/Screenplay:

Ronnie Sandahl

Sweden 2020 | 117 mins

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

Cinematography:

Marek Septimus Wieser

Languages: In English, Swedish and Italian with English subtitles

Festivals: Busan 2020

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

Swedish drama *Tigers* gives viewers a frank look into the ruthless world of European professional football, where only the best of the best is ever given the chance to try out.

The film is based on the ground-breaking true story of Swedish footballer Martin Bengtsson who signed to glamorous Italian football club Inter Milan. Yet signing is only the beginning of a gruelling process for young players, where reward and adulation seem tantalisingly close but every move is micromanaged and scrutinised by the powerful clubs, leaving little room for emotion or self-doubt.

Fulfilling a life-long dream, Bengtsson joins Inter as a precocious teenager, quickly learning that to succeed he will have to approach everything with a kind of fascistic

discipline. His body must be terminally primed to deliver 90 minutes of physical perfection on the field.

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

Screenings

LUM	Thu 11 Nov, 11.30 am
LUM	Sat 13 Nov, 6.45 pm
LUM	Tue 16 Nov, 8.00 pm
LUM	Sat 20 Nov, 1.45 pm

M Sex scenes, drug use, nudity & offensive language

To Chiara

A Chiara



equinoxe
CANNES 2021

Director/Screenplay:

Jonas Carpignano

Italy 2021 | 120 mins

Cast: Swamy Rotolo, Claudio Rotolo, Grecia Rotolo

Cinematography: Tim Curtin

Language: In Italian with English subtitles

Festivals: Cannes (Directors' Fortnight), Busan, New York 2021

Awards: Best European Film, Cannes Directors' Fortnight 2021

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

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

wouldn't we do for our family?

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

Screenings

LUM	Fri 12 Nov, 3.30 pm
LUM	Sat 13 Nov, 2.15 pm
LUM	Sun 21 Nov, 6.00 pm

M Drug use & offensive language

Gagarine

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

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

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



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

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

— Eric Kohn, *Indiewire*



FESTIVAL DE CANNES

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

Cast: Alseni Bathily, Lyna Khoudri, Jamil McCraven, Finnegan Oldfield, Farida Rahouadj
Producers: Julie Billy, Carole Scotta
Screenplay: Fanny Liatard, Jérémy Trouilh, Benjamin Charbit
Cinematography: Victor Seguin
Editor: Daniel Darmon
Music: Amin Bouhafa, Evgueni Galperine, Sacha Galperine
Language: In French with English subtitles
Festivals: Cannes (Selection), Busan 2020, Rotterdam 2021
Preceded by short film Peninsula, 12 mins. See p20

Presented in association with



AMBASSADE
DE FRANCE
EN NOUVELLE-ZÉLANDE,
AUX ILES COOK
ET AUX SAMOA

Liberté
Égalité
Fraternité

Screenings

LUM	Fri 5 Nov, 11.30 am
LUM	Sat 6 Nov, 3.15 pm
LUM	Thu 18 Nov, 6.30 pm
MM Timaru	Thu 11 Nov, 6.00 pm



Drug use & offensive language

Murina

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

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

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



each character dances dangerously close to their breaking point.

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

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

— Tim Grierson, *Screendaily*



Director: Antoneta Alamat Kusijanović
Croatia 2021 | 92 mins

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

Screenings

LUM	Sat 6 Nov, 6.45 pm
LUM	Tue 9 Nov, 2.45 pm
LUM	Thu 11 Nov, 8.45 pm



Offensive language & domestic abuse themes

Belonging

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

Blue Bayou



FESTIVAL DE CANNES

Director/Screenplay:

Justin Chon

USA 2021 | 119 mins

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

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

Cinematography:

Matthew Chuang, Ante Cheng

Languages: In English and Vietnamese, with English subtitles

Festivals: Cannes (Un Certain Regard) 2021

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

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

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

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

Screenings

LUM	Tue 9 Nov, 8.45 pm
LUM	Wed 10 Nov, 4.00 pm
LUM	Sat 13 Nov, 8.45 pm
LUM	Fri 19 Nov, 6.30 pm

M Violence & offensive language

Nowhere Special

Presented in association with

Coast



Director/Screenplay:

Uberto Pasolini

Italy/UK 2020 | 96 mins

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

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

Cinematography:

Marius Panduru

Festivals: Venice, Busan 2020

Preceded by short film *Topping Out*, 16 mins. See p20 for details

When window cleaner John (James Norton) is given just a few months to live, he thinks only of his son, Michael, four years old and incredibly perceptive. With Michael's mother out of the picture and no relatives to speak of, John sets out across Northern Ireland to find a replacement family for Michael, but soon realises he's not even sure what 'family' means. Having grown up in the foster care system himself, John is determined to find the perfect match for Michael, but as time ticks on and social services grow impatient, John must make a decision – the greatest decision of his life.

Best known for his moody turns on British television (*Happy Valley*, *Grantchester*), James Norton is excellent here as John:

a soulful, reticent type dealing with his own heartache. Directed by Italian film producer Uberto Pasolini, this moving, tender odyssey grapples with what it means to be a good father, even in the most heartbreaking of circumstances. — Amanda Jane Robinson

Screenings

ITR	Thu 11 Nov, 10.30 am
ITR	Fri 19 Nov, 1.00 pm

M Offensive language

Hit the Road

Jadde khaki

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

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



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

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

— John Bleasdale, *CineVue*



Director/Screenplay:
Panah Panahi
Iran 2021 | 93 mins

Cast: Hassan Madjooi, Pantea Panahiha, Rayan Sarlak, Amin Simiar
Producers: Panah Panahi, Mastaneh Mohajer
Cinematography: Amin Jafari
Editors: Ashkan Mehri, Amir Etminan
Music: Payman Yazdanian
Language: In Farsi with English subtitles
Festivals: Cannes (Directors’ Fortnight), Vancouver, New York, London 2021

Screenings

LUM Tue 9 Nov, 6.30 pm
LUM Wed 17 Nov, 1.15 pm
LUM Sun 21 Nov, 1.45 pm
MM Timaru Thu 11 Nov, 8.00 pm

M Offensive language

After Love

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

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

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

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



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

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

— Mark Kermode, *The Guardian*



Director/Screenplay:
Aleem Khan
UK 2020 | 89 mins

Cast: Joanna Scanlan, Nathalie Richard, Talid Ariss, Nasser Memarzia
Producer: Matthieu de Braconier
Cinematography: Alexander Dynan
Editor: Gareth C. Scales
Music: Chris Roe
Languages: In English, French and Urdu, with English subtitles
Festivals: Cannes (Critics’ Week Selection), London 2020
Preceded by short film *Marieville*, 8 mins.
See p20

Presented in association with



Screenings

ITR Tue 9 Nov, 10.30 am
ITR Thu 18 Nov, 6.15 pm
MM Timaru Wed 17 Nov, 5.45 pm
MM Timaru Fri 19 Nov, 1.30 pm

M Offensive language

Radical Empathy

To love your enemy may be divine but few could hope to reach the level of compassion towards the troubled and unloved evidenced in these films. From slut shaming and blind eyes turned to sexual assault through to terrorist sympathisers and tortured children, each film challenges the audience to park preconceptions and come to understand the humanity at the core of these problematic individuals.

The Painted Bird



Director/Producer:
Václav Marhouľ
Czech Republic 2019
170 mins
Cast: Petr Kotlár, Udo Kier, Harvey Keitel, Barry Pepper
Screenplay: Václav Marhouľ
Based on the novel by Jerzy Kosiński
Languages: In Czech, German and Russian, with English subtitles
Festivals: Venice, Toronto, London 2019

“Biblical-grade horror show *The Painted Bird* begins with a young boy being chased, beaten and forced to watch while his pet ferret is urinated on, set on fire and burned to death, and it gets increasingly gruesome from there... There is little mercy in this unspooling odyssey of debasement and degradation, a beautifully shot nightmare presenting the very worst of mankind.

Based on Polish-American Jerzy Kosiński’s 1965 novel, it is extraordinarily adapted and directed by the Czech Republic’s Václav Marhouľ... There is no score and no sentimentality, Marhouľ presenting a still, studied God’s-eye view which keeps us at bay while making the experience all the more bracing...

It is a beautiful piece of work. Vladimír Smutný is a multi-award-

winning cinematographer, and you can see why — this is an utterly gorgeous, black-and-white 35mm film, with lyrical shots and flawless use of light and shadows...

For all the horror, the film feels vital. *The Painted Bird* shames the human race, but the glimmers of hope, the glints of goodness that break through, are startling... It is entrancing all the way.”

— Alex Godfrey, *Empire*

Screenings

LUM	Sat 6 Nov, 8.00 pm
LUM	Mon 15 Nov, 12.15 pm
LUM	Sun 21 Nov, 3.00 pm

R18 Violence, cruelty, child sexual abuse, sexual violence & suicide

Bad Luck Banging or Loony Porn

Babardeală cu bucluc sau porno balamuc



Director/Screenplay:
Radu Jude
Romania 2021 | 107 mins
Cast: Katia Pascariu, Claudia Ieremia, Olimpia Mălai, Nicodim Ungureanu
Cinematography: Marius Panduru
Language: In Romanian with English subtitles
Festivals: Berlin, New York, London 2021
Awards: Best Film, Berlin International Film Festival 2021

Bad Luck Banging or Loony Porn won the Berlin International Film Festival’s Golden Bear Award for Best Film back in February perhaps in part because it captures the chaos in our global zeitgeist. What happens when a broken society unsteadily clawing its way back from the ravages of authoritarian dictatorship is then struck down by a global pandemic?

A cheerfully explicit homemade sex-tape, filmed by a robustly happy couple with a mild kink in their sex life, is the peep-show opener which sets the scene for the couple’s life to unravel. The sex-tape quickly ends up on the internet and schoolteacher Emi is vilified – as much, it seems, for having such enthusiastic sex with her husband as for ending up on the net.

Radu Jude spins off the middle act into a joyously experimental realm

of archive footage, contemplating fragments of the 20th century and diving down etymological rabbit holes pondering the power of the word.

Ionesco’s *Bald Prima Donna* would find a kindred spirit in beleaguered Emi, while we might find too many echoes of modern life lurking just below the surface of the absurd. — Marten Rabarts

Screenings

LUM	Mon 8 Nov, 3.45 pm
LUM	Wed 10 Nov, 8.30 pm
LUM	Sat 13 Nov, 4.00 pm

R18 Explicit sex scenes & offensive language

The Lost Daughter

Silencing audiences at the 2021 Venice Film Festival like they'd been struck by a plank to the head, Maggie Gyllenhaal might easily have chosen more palatable material for her directing debut – but it could not have been more searingly memorable than her adaptation of Elena Ferrante's novella on motherhood gone astray.

“Olivia Colman gives a powerhouse turn in *The Lost Daughter*, prickly and combustible as Leda Caruso, a middle-aged languages professor on a working holiday in Greece. In flight from her past, possibly from herself, she stares at the sea as though it's done her a great wrong and eats alone at the bar, repelling anyone who draws close. She haunts the resort like a ghost while other ghosts are haunting her.

...Gyllenhaal conjures [the novel] into humid, sensual cinema: a captivating miniature, full of telling details and little dramas writ large. The likes of Ed Harris, Dakota Johnson and Paul Mescal provide *The Lost Daughter* with an impressive Greek chorus. But this is Colman's stage and her tragedy. You can't take your eyes off her for a second.” — Xan Brooks, *The Guardian*

Gyllenhaal hides in plain sight, her intense curiosity channelled through the camera, capturing every conflicted nuance of Colman's astonishing performance as time and again Leda finds herself as puzzled



and terrified by her own behaviour, as much as the audience observing her are held in lock-step on her harrowing journey.

Winner of the Venice prize for Best Screenplay, Gyllenhaal and her glittering cast will undoubtedly and deservedly be appearing on many shortlists as the upcoming awards season gets underway. — Marten Rabarts

“Maggie Gyllenhaal's uncannily accomplished, indefinably disturbing and deeply affecting directorial debut *The Lost Daughter*... [is] so electrically adapted for the screen... that it feels like it was born a movie...”

— Jessica Kiang, *Indiewire*



Director:
Maggie Gyllenhaal
Greece/USA 2021 | 121 mins

Cast: Olivia Colman, Dakota Johnson, Peter Sarsgaard, Jessie Buckley, Paul Mescal, Oliver Jackson-Cohen
Producers: Charles Dorfman, Maggie Gyllenhaal, Osnat Handelsman-Keren, Talia Kleinhendler
Screenplay: Maggie Gyllenhaal
Based on the novel by Elena Ferrante
Cinematography: Hélène Louvart
Editor: Afonso Gonçalves
Music: Dickon Hinchliffe

Festivals: Venice, New York, London 2021

Awards: Best Screenplay, Venice International Film Festival 2021

Screenings

ITR Tue 16 Nov, 11.00 am
ITR Fri 19 Nov, 8.30 pm

M Sex scenes, offensive language & content that may disturb

I'm Your Man

Ich bin dein Mensch

In a deal to secure research funds, archaeologist Alma (Maren Eggert) reluctantly agrees to test-run humanoid love robot Tom (Dan Stevens), who has been tailored to her particular taste. The arrangements are made: Tom, who is still in development, will live with Alma for three weeks, during which she is tasked with taking him for a spin as her romantic partner. Alma, ever the cynic, is not enthused, but grins and bears the experiment for the sake of her studies. What ensues is a funny, poignant exploration of compatibility, trust and desire.

It's a classic romance premise of opposites – Alma has spent her life studying antiquities and here she is dating a robot – yet the film goes further, questioning the nature of traditional relationships, highlighting how those who fail to partner up by a certain age are often cast aside.

Written and directed by Maria Schrader, who most recently directed Netflix miniseries *Unorthodox*, the film tactfully juggles its romantic through-line with a multitude of subplots: Alma's strained relationship with her colleague-and-ex, her caretaking responsibilities for her ailing father struggling with late-stage dementia and her groundbreaking research into the Sumerian cuneiform writing system.



The film is never overly futuristic, the existence of a humanoid love robot and a handful of holograms the only real difference from our present day. Maren Eggert (*Tatort*) is riveting as the highly-strung Alma and Dan Stevens (*Downton Abbey*) is brilliant as perfection-in-beta-mode Tom, the chemistry between the two particularly striking in the film's final sequence. — Amanda Jane Robinson

“A comedy that finds poetry in unexpected places... *I'm Your Man* asks if we really want our fantasies to come true, and what happens when we fall in love.”

— Sheri Linden, *Hollywood Reporter*



Director: Maria Schrader
Germany 2021 | 100 mins

Cast: Dan Stevens, Maren Eggert, Sandra Hüller, Hans Löw
Producer: Lisa Blumenberg
Screenplay: Maria Schrader, Jan Schomburg
Cinematography: Benedict Neuenfels
Editor: Hansjörg Weißbrich
Music: Tobias Wagner
Language: In German with English subtitles

Festivals: Berlin, Toronto 2021

Awards: Best Leading Performance, Berlin International Film Festival 2021

Presented in association with



Screenings

ITR Wed 10 Nov, 6.15 pm
ITR Fri 12 Nov, 11.45 am
MM Timaru Wed 17 Nov, 1.30 pm
MM Timaru Sat 20 Nov, 5.45 pm

M Sex scenes, sexual references & offensive language

Visionary

The boundaries containing what we think of as cinema are mere illusion, as these penetrating films capably demonstrate. See worlds beyond human perception, listen to sounds both strange and exciting and discover new ways of knowing as these inventive features redefine the cinemagoing experience.

Ted K



Director: Tony Stone
USA 2021 | 120 mins
Cast: Sharlto Copley, Drew Powell, Amber Rose Mason
Producers: Matt Flanders, Tony Stone, Sharlto Copley
Screenplay: Gaddy Davis, John Rosenthal, Tony Stone
Cinematography: Nathan Corbin
Editors: Tony Stone, Brad Turner
Music: Blanck Mass
Festivals: Berlin 2021

“Tony Stone’s *Ted K* is an eerily plausible and unsettlingly mesmeric realisation of the inner world of Ted Kaczynski: that is, the private life of the “Unabomber”, America’s most notorious domestic terrorist who, working largely from his primitive cabin in the Montana wilderness, killed three people and injured 22 more in a mail-bombing campaign lasting from 1978 to 1995... The South African actor Sharlto Copley plays Ted: a fierce, gaunt, angry man, whose sharp and rather distinguished features are mostly blurred by a straggly beard. He is a former brilliant mathematician and college professor who turned away from academia in favour of a radical hermit existence...

Copley and Stone show how Kaczynski is driven by hate and revenge... The movie spends long

stretches of time alongside Kaczynski [as] he roams the forests of his mind, or haunts the desolate roadways and back-alleys, smugly awaiting a detonation... It is a riveting, dreamlike evocation of this man’s tortured, unhappy life, whose transient successes bring him no pleasure of any kind.” — Peter Bradshaw, *The Guardian*

Screenings

LUM Sun 7 Nov, 7.30 pm
LUM Wed 10 Nov, 3.30 pm
LUM Fri 12 Nov, 9.00 pm

M Violence, offensive language, nudity & suicide references

Beginning

Dasatskisi



Director: Dea Kulumbegashvili
Georgia 2020 | 130 mins
Cast: Ia Sukhitashvili, Rati Oneli, Kakha Kintsurashvili
Screenplay: Dea Kulumbegashvili, Rati Oneli
Cinematography: Arseni Khachaturan
Language: In Georgian with English subtitles
Festivals: Cannes (Selection), Toronto, San Sebastián, New York 2020; Rotterdam 2021

“Georgian writer-director Dea Kulumbegashvili’s fierce feature debut, about a Jehovah’s Witness whose faith is tested, opens with an act of hostility. The camera observes from a fixed point at the back of a Kingdom Hall as the space fills and blinds are eventually drawn. Minutes into the service, someone throws a firebomb into the room. The camera continues to watch as flames start to spread.

Beginning centres on Yana (Ia Sukhitashvili), former actress and dutiful wife of congregation leader David (Rati Oneli, who co-wrote the film). Yana must navigate both her domineering husband and Alex (Kakha Kintsurashvili), a dangerous man who insists he is a police detective from Tbilisi. Kulumbegashvili draws parallels between the local contempt for Jehovah’s Witnesses – a religious

minority in the Georgian mountain town of Lagodekhi – and a broader patriarchal contempt for women. Sukhitashvili’s subtle performance brings interiority to a character who might otherwise be defined entirely by her suffering. The director favours a static camera and extended takes that give her compositions a holy quality... Through this rigorous aesthetic, a distinctive point of view emerges.” — Simran Hans, *The Guardian*

Screenings

LUM Mon 8 Nov, 7.45 pm
LUM Sun 14 Nov, 3.15 pm
LUM Thu 18 Nov, 12.15 pm

R16 Rape, sexual references, offensive language & content that may disturb

Memoria

Apichatpong Weerasethakul (*Uncle Boonmee Who Can Recall His Past Lives* NZIFF 2010) returns to feature filmmaking after six years with this singular metaphysical mystery.

Tilda Swinton stars as Jessica Holland, a foreigner in Colombia who finds herself pursued by a jarring sound of unknown origin. Western medicine, indigenous folklore and even heroic feats of sound engineering seem to offer no explanation. A series of encounters tantalise with tentative revelation: her sister has been hospitalised after investigating a reclusive Amazon tribe known as the Invisible People; an archaeologist met by chance shows her what has been found at an ancient burial site; a man she finds scaling fish in a small village claims to remember everything. But all these incidents only lead Jessica deeper into the mystery. Is she hallucinating or haunted? Or is there some even more esoteric supernatural explanation awaiting her out in the jungle?

Weerasethakul's distinctive way of unfurling his extraordinary stories in slow, dreamlike sequences that vault the viewer into new states of awareness – or daydream – remains intact, despite the transference into distant climes and two foreign languages.

We follow Jessica through a series of sharply imagined worlds as she stumbles towards an answer: a



hushed and eerie university campus, vast underground tunnels, the lulling calm of a riverside reverie.

Tilda Swinton has always excelled at playing the stranger in strange lands, so she is just the intrepid traveller to accompany Weerasethakul on his latest journey into *terra incognita*. — Andrew Langridge

"I'm not being facetious when I say that watching this film reminded me of when I was 17, hearing "Revolution 9" on *The White Album* for the first time. It left a residue of happiness in my heart."

— Peter Bradshaw, *The Guardian*



FESTIVAL DE CANNES

Director/Screenplay:
Apichatpong Weerasethakul
Thailand/Colombia 2021
136 mins

Cast: Tilda Swinton, Elkin Díaz, Jeanne Balibar, Juan Pablo Urrego, Daniel Giménez Cacho

Producers: Diana Bustamante, Julio Chavezmontes, Charles de Meaux, Simon Field

Cinematography: Sayombhu Mukdeeprom

Editor: Lee Chatametikool

Music: César López

Language: In Spanish and English, with English subtitles

Festivals: Cannes (In Competition) 2021

Awards: Jury Prize, Cannes Film Festival 2021

Screenings

ITR Tue 9 Nov, 12.45 pm

ITR Tue 16 Nov, 8.30 pm

MM Timaru Thu 18 Nov, 7.45 pm



Nine Days

"We are born, we live, and we die. Before we can get on that particular merry-go-round, however, we must first be interviewed. The interrogator is tall, quiet, fastidious, well-dressed. Small granny spectacles perch on his nose as he asks questions of those who sit before him. And when he's not doing that, he's reviewing former 'vacancies' he has filled, watching on a bank of monitors displaying numerous lives in progress. If we are lucky, we are chosen to go forth, from cradle to grave. If not, perhaps the man will do what he can to give us one fleeting moment of happiness, before we disappear into the ether.

This is the premise of *Nine Days*, Edson Oda's odd, affecting portrait of a pre-life purgatory, a cross between a Gondry-esque chin-stroker and a Zen Buddhist tweak on *The Good Place*. A Japanese Brazilian filmmaker with a background in commercials, Oda is taking big philosophical swings with his debut: What is the nature of souls? Is a life something to be earned rather than gifted? Does the beauty of being human outweigh the pain of existence, or do these two elements symbiotically feed off each other, yin to yang? Who are we, before we are anything at all?

It's heavy, heady stuff, coming at you via a delivery system of catalogue-worthy set design, magic-hour cinematography, and



often tamped-down, deadpan performances. And somehow, it all works in harmony to create a ripple effect of feeling that reverberates strongly under its placid surface."

— David Fear, *Rolling Stone*

"The strength of *Nine Days* is not so much the scenario... but the mood Oda sets, the clarity with which he establishes this world, how it operates, its rules and traditions."

— Sheila O'Malley, *RogerEbert.com*



Director/Screenplay:
Edson Oda
USA 2020 | 124 mins

Cast: Winston Duke, Zazie Beetz, Benedict Wong, Tony Hale, Jeffrey Hanson, David Rysdahl, Bill Skarsgård

Producers: Jason Michael Berman, Mette-Marie Kongsved, Matthew Lindner, Laura Tunstall, Datari Turner

Cinematography: Wyatt Garfield

Editors: Jeff Betancourt, Michael Taylor

Music: Antonio Pinto

Festivals: Sundance 2020

Awards: Waldo Salt Screenwriting Award (Dramatic), Sundance Film Festival 2020

Screenings

ITR Tue 9 Nov, 8.30 pm

ITR Mon 15 Nov, 1.00 pm



Violence & offensive language

Proud

There are no hollow corporate pride celebrations in this electrified line-up of films exploring realities past and present for Rainbow communities across the globe. Historic disenfranchisement and unjust tragedies sit alongside joyous sexual awakening and powerful self-expression to provide diverse and nuanced glimpses into the LGBTQI+ experience.

I Carry You with Me

Te llevo conmigo



Director: Heidi Ewing
USA/Mexico 2021 | 112 mins
Cast: Armando Espitia, Christian Vázquez, Michelle Rodríguez
Screenplay: Heidi Ewing, Alan Page Arriaga
Languages: In Spanish and English, with English subtitles
Festivals: Sundance, New York, Busan 2020; Tribeca 2021
Awards: Audience Award & Innovator Prize (NEXT), Sundance Film Festival 2020

Making her narrative debut, Oscar-nominated documentary filmmaker Heidi Ewing (*Jesus Camp* NZIFF 2006) fictionalises the real-life story of an aspiring chef, Iván (Armando Espitia) and a teacher, Gerardo (Christian Vázquez), whose chance encounter sparks a love affair spanning decades. Iván has a child with a previous partner who he struggles to support financially, while Gerardo has a tense relationship with his traditional family of ranchers; both conceal their sexuality to varying degrees from the homophobia of 1990s Mexico. Their unstoppable attraction is complicated by the lure of a better life in America, prompting Iván to make a perilous journey across the border to the US.

Elements of Ewing's documentary foundations are evident

– her narrative unfolds with a lived-in intimacy, as interested in grandiose emotions as it is on interiors, shared meals and idle conversation – but her knack for immersing viewers in Iván and Gerardo's swirling love affair through fluid camerawork and natural dialogue reveals a sharp instinct for dramatic storytelling. *I Carry You with Me* deftly explores complex issues of immigration and family separation in tender, dreamlike fashion. — George Fenwick

Screenings

LUM	Thu 11 Nov, 6.30 pm
LUM	Fri 12 Nov, 1.15 pm
LUM	Sun 14 Nov, 1.00 pm
LUM	Tue 16 Nov, 8.30 pm

M Violence, sexual references & offensive language

Swan Song



Director/Screenplay: Todd Stephens
USA 2021 | 106 mins
Cast: Udo Kier, Jennifer Coolidge, Linda Evans, Ira Hawkins
Producers: Eric Eisenbrey, Stephen Israel, Tim Kaltenecker, Todd Stephens, Rhet Topham
Cinematography: Jackson Warner Lewis
Editors: Spencer Schilly, Santiago Figueira W.
Festivals: SXSW 2021

Once one of Ohio's leading hairdressers, Pat Pitsenbarger's glory days seem long behind him. That's until a posthumous request from a former client spurs his escape from his rest home in a search for reconciliation, expired hair product and one last great party.

From *Blood for Dracula* to *Bacurau* (NZIFF 2019), Udo Kier has seared his way into the minds of cinephiles with decades of transgressive, menacing roles. But his first leading turn in 50 years defies expectations. Like Richard Farnsworth in *The Straight Story* or Harry Dean Stanton in *Lucky* (NZIFF 2018), Kier commands the screen in a role 'based on a true icon' and overwhelms our emotions as a character actor turned leading man, more fabulous than frightening, yet

with eyes that carry a life of pain.

More than a star vehicle, this gently moving film is a testament to the gay men of the 20th century whose oft-hidden lives were the engine for social progress. Tenderly and lovingly rendered by Sandusky resident Todd Stephens – whose own coming-out was inspired by 'Mr Pat' – *Swan Song* is by turns a love letter, a history lesson and a reckoning with grief, all studded with moments of laughter and joy. — Doug Dillaman

Screenings

LUM	Fri 5 Nov, 6.30 pm
LUM	Sun 7 Nov, 4.00 pm
LUM	Wed 10 Nov, 1.45 pm

M Offensive language & sexual references

Great Freedom

Die Grosse Freiheit

More than 100,000 men were arrested by Nazis under Paragraph 175, a provision that made homosexual acts between men a crime. Unsurprisingly, many of those sent to concentration camps didn't survive, and those who did were often sent straight to prison to finish their sentences.

Hans is one such prisoner, literally scarred by his time in a camp and now forced to bunk with convicted murderer Viktor, who is disgusted to learn that his new cellmate is a '175er'. However, Viktor's homophobic repulsion soon gives way to sympathy when he realises what Hans has endured at the hands of the Nazis.

Hans' multiple incarcerations are depicted over two decades, emphasising the glacial pace of social change in a country still reckoning with the fallout of war. While he waits for a life free from the threat of persecution, Hans sorts through the wreckage of his past. His world is thrown into turmoil once more when a hook-up from the outside world winds up in the same prison.

A terrific Franz Rogowski deftly portrays Hans at varying stages of accepting his fate, for how do you hold on to the idea of freedom when so much has been taken from you?

Great Freedom doesn't moralise about the injustices that led to thousands of men being repeatedly



punished for being who they are. Instead, it focuses on an unlikely love story between Hans and Viktor, whose friendship becomes an ode to the power of resilience in the face of systemic adversity and trauma. — Chris Tse

"... Meise's film is an exquisite marriage of personal, political and sensual storytelling, its narrative and temporal drift tightened by another performance of quietly piercing vulnerability from Franz Rogowski."

— Guy Lodge, *Variety*



FESTIVAL DE CANNES

Director: Sebastian Meise

Austria 2021 | 117 mins

Cast: Franz Rogowski, Georg Friedrich, Anton von Lucke, Thomas Prenn

Producers: Benny Drechsel, Sabine Moser, Oliver Neumann

Screenplay: Sebastian Meise, Thomas Reider

Cinematography: Crystal Fournier

Editor: Joana Scrinzi

Music: Atanas Tcholakov

Language: In German with English subtitles

Festivals: Cannes (Un Certain Regard), Busan, London 2021

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

Screenings

LUM Mon 8 Nov, 11.45 am
LUM Sat 13 Nov, 6.15 pm
LUM Sun 21 Nov, 3.45 pm

(R18) *Explicit sexual material, drug use & content that may disturb*

Summer of 85

Été 85

Call Me by Your Name meets *God's Own Country* (NZIFF 2017 favourites) in the north of France in *Summer of 85*, Ozon's adaptation of Aidan Chambers' classic 1982 novel, *Dance on My Grave*. The action shifts from Southend-on-Sea to Le Tréport, and centres on Alex (a febrile Félix Lefebvre), a moody teen caught in the ardour of another young man, the mercurial David (Benjamin Voisin). This romantic, coming-of-age drama plays out with the sensuality that Ozon is beloved for.

Where *Summer of 85* differs from the icons of queer cinema is that it shows us the thrill of young love as much as it does the cost of it. Ozon throws us deep into the head of Alex, alienated from the world that raised him, so that when we meet David, we understand why this boy would follow him into the ocean and keep on walking. As his mother (a brilliant Valeria Bruni-Tedeschi) says, almost as a warning, "My David needs a friend".

Summer of 85 is about more than just friends. It's about meeting that one person who opens you up and changes the entire trajectory of your life. The novel may be called *Dance on My Grave*, but *Summer of 85* is about dancing, and living, while you're here to enjoy it. — Sam Brooks



"*Summer of 85* is tender in its approach to Alex's delusional desires, stacked full of intense performances and emotional longing and set against a stunning French seaside backdrop. A reminder of the possibilities of summer, this film is a last chance to bathe in sunshine before winter arrives." — Emily Maskell, *NME*

"... the precocious and pétillant *Summer of 85* finds the prolific French auteur circling back to the kind of lurid, playful, and unapologetically queer psychodramas that first made him famous in the late '90s."

— David Ehrlich, *Indiewire*



Director: François Ozon

France 2020 | 101 mins

Cast: Félix Lefebvre, Benjamin Voisin, Philippine Velge, Valeria Bruni-Tedeschi

Producers: Eric Altmayer, Nicolas Altmayer

Screenplay: François Ozon

Based on the novel *Dance on My Grave* by Aidan Chambers

Cinematography: Hichame Alaouié

Editor: Laure Gardette

Music: Jean-Benoît Dunckel

Languages: In English and French, with English subtitles

Festivals: Toronto, San Sebastián, Busan 2020

Presented in association with



Screenings

ITR Fri 5 Nov, 12.45 pm
ITR Tue 9 Nov, 6.15 pm
MM Timaru Fri 19 Nov, 8.00 pm

(R13) *Suicide references, nudity & offensive language*

Origins

Witness the continued growth of Indigenous film as native filmmakers from around the world push to decolonise the cinema. This collection presents a mix of powerful documentaries and feature films that reclaim whitewashed narratives of the past, examine Indigenous experiences of the present and subvert genre conventions in imagining the future.

My Name is Gulpilil



ADELAIDE
FILM
FESTIVAL

Director: Molly Reynolds
Australia 2021 | 106 mins
With: David Gulpilil, Mary Hood
Producers: Rolf de Heer, Peter Djigirr, David Gulpilil, Molly Reynolds
Cinematography: Maxx Corkindale, Miles Rowland
Editor: Tania M. Nehme
Music: Tom Heuzenroeder
Festivals: Adelaide 2021

The great Aboriginal actor (and dancer, and singer, and painter) David Gulpilil has brought his intensity, dignity and authenticity to Australian cinema for half a century. Now battling lung cancer, in this documentary he makes his final film testament: “My story of my story”, as he puts it.

Despite Gulpilil’s frailty, he retains every ounce of his electrifying screen presence as he talks viewers through his life and career, commencing with his discovery as a teenager by Nicolas Roeg, who cast him as the lead in the classic *Walkabout* (1971) and catapulted him from the Arnhem Land bush to the Cannes Film Festival. Thus began the mixed blessing of “living in two worlds” that Gulpilil has been compelled to follow ever since. He speaks fondly of favourite roles (in

such films as *Storm Boy*, *Rabbit Proof Fence*, *The Tracker* and *Ten Canoes* NZIFF 2006) and explains his strategy of “making film into history” by using it to record his culture for posterity. He’s also arrestingly frank and fearless about his illness, the looming end of his life and the preparations for his funeral and return to his homeland.

Here is the present-day David Gulpilil, the seasoned storyteller, talking directly to us one last time.
— Andrew Langridge

Screenings

LUM	Sat 6 Nov, 10.45 am
LUM	Mon 15 Nov, 6.00 pm
LUM	Wed 17 Nov, 1.45 pm

M Violence & offensive language

Firestarter – The Story of Bangarra



ADELAIDE
FILM
FESTIVAL

Directors: Wayne Blair, Nel Minchin
Australia 2020 | 101 mins
With: Stephen Page, David Page, Russell Page, Frances Rings, Wesley Enoch
Cinematography: Tyson Perkins, Ricky Schamburg, Andy Taylor, Peter Alton, Luke Peterson
Editors: Nick Meyers, Karen Johnson
Festivals: Adelaide 2020; Sydney, Hot Docs 2021

Rising from humble beginnings in a big, Aboriginal, suburban Brisbane family, there were once three beautiful brothers known as the holy trinity: Stephen, the responsible one; David, with the mischievous twinkle in his eye; and Russell, the mercurial, physical one. They became Sydney’s darlings of the Australian contemporary dance scene in the 90s.

This documentary shares the language of urban blackfellas growing up in their creative backyard who discover that connection to culture and Country is not often innate. From the establishment of the National Aboriginal Islander Skills Development Association (NAISDA) in 1975 as a full-time training programme for Indigenous dancers to the formation of the renowned Bangarra Dance Theatre in 1989, art, dance and music

prove to be the perfect medicine, maintained and restructured by the brothers to keep their Dreaming alive.

Building bridges through dance allows trauma to carry beneath the mainstream stage. Their voices shake with grief, trapped in a cycle of repressing memories while sustaining cultural activism as fire in the belly. — Jack Gray

Screenings

LUM	Sun 7 Nov, 5.30 pm
LUM	Fri 12 Nov, 2.30 pm
ITR	Sat 13 Nov, 10.30 am

M Offensive language

Night Raiders

A Canada-New Zealand co-production written and directed by Cree-Métis filmmaker Danis Goulet, *Night Raiders* explores the consequences of colonialism in a fleet, tense dash through a future world on the brink of collapse.

A disastrous war has left North America in the throes of military occupation; children are forcibly adopted by the state, brainwashed into becoming soldiers for the oppressing army. Cree woman Niska (Elle-Máijá Tailfeathers, in a star-making performance of quiet desperation) must team up with the Night Raiders, a group of Indigenous radicals, after her daughter is taken by the occupation.

The film moves in the same sphere as *Children of Men* or *Logan*, its characters navigating despairing and dilapidated landscapes with an escalating sense of urgency. What gives *Night Raiders* its spark is its refreshing Indigenous worldview, at once celebrating and making space for the continuance of a people decimated by colonial forces, incorporating pointed commentary about assimilation and the erasure of culture.

Sensitive, deeply-felt direction from debut filmmaker Goulet marks her as a real talent to watch in the burgeoning field of Indigenous genre filmmakers. — Tom Augustine



"Goulet gives us a world of dilapidated high rises, grey clouds and war-torn despair as robot drones relentlessly patrol the skies looking for children... [The film] uses our awareness of its genre conventions to raise awareness of the oppression and destruction of indigenous people that has been orchestrated for centuries – long before dystopian fiction like *Night Raiders* became fashionable." — Tim Grierson, *Screendaily*

"... *Night Raiders* is an exciting addition to the rising body of indigenous genre films, firmly establishing Goulet as a thrilling – and skillful – storyteller."

— Josefine Algieri, *One Room With a View*



Director/Screenplay:
Danis Goulet

Canada/New Zealand 2021 | 101 mins

Cast: Elle-Máijá Tailfeathers, Brooklyn Letexier-Hart, Alex Tarrant, Amanda Plummer, Shaun Sipos, Violet Nelson, Gail Maurice, Suzanne Cyr, Pamela Matthews
Producers: Georgina Allison Conder, Paul Barkin, Ainsley Gardiner, Eva Thomas, Chelsea Winstanley, Tara Woodbury
Cinematography: Daniel Grant
Editor: Jorge Weisz
Music: Moniker
Languages: In English and Cree, with English subtitles

Festivals: Berlin, Toronto, Vancouver 2021

Presented in association with

Canada

Screenings

ITR	Mon 15 Nov, 8.45 pm
LUM	Thu 18 Nov, 2.45 pm
LUM	Fri 19 Nov, 7.45 pm

M Violence & offensive language

The Drover's Wife: The Legend of Molly Johnson

How far would you go to protect the life you've made? For writer, director and star Leah Purcell's fiery titular character, the limit does not exist. Set in the remote Snowy Mountains township in 1893, a heavily pregnant Molly Johnson maintains her modest home, caring for her four young children while her husband is away on the drove. A sure shot, no-nonsense frontierswoman, she is known to the locals as one who can handle her own. That is until escaped convict Yadaka (Rob Collins) arrives at her homestead carrying truths she thought she had buried deep and reopening wounds not long healed.

A reimagining of Henry Lawson's short story *The Drover's Wife*, there's much more to battle in Purcell's adaptation than a snake in the grass. Readers of the original text can rest assured that they do not know the whole story, especially in Purcell's brutal and perceptively detailed telling. Pulling from the histories of her own family, Leah Purcell's stage, novel and now film adaptation gives voice to the Indigenous experience in colonial Australia, both past and present.

Worthy of big screen viewing, *The Drover's Wife: The Legend of Molly Johnson* is a wonderfully immersive feature with beautiful costuming by Tess Schofield. The film moves at an incredible pace; you may find yourself holding your breath in the rare quiet moments. If, that is, Mark Wareham's skillful cinematography of the Australian



landscape, both beautiful and savage, has not taken your breath away. — Kailey Carruthers

"The past is never dead. It's not even past." — William Faulkner, *Requiem for a Nun*

"An unrelenting 19th century-set Western that delivers a new reckoning with many of the nation's familiar cinematic themes... with an unflinching Indigenous and feminist perspective."

— Sarah Ward, *Screendaily*



Director/Screenplay:
Leah Purcell

Australia 2021 | 104 mins

Cast: Leah Purcell, Rob Collins, Sam Reid, Jessica De Gouw, Benedict Hardie
Producers: Leah Purcell, Bain Stewart, David Jowsey, Angela Littlejohn, Greer Simpkin
Cinematography: Mark Wareham
Editor: Dany Cooper
Music: Salliana Seven Campbell

Festivals: SXSW 2021

Screenings

ITR	Mon 8 Nov, 3.45 pm
ITR	Wed 10 Nov, 8.30 pm
MM Timaru	Wed 10 Nov, 8.00 pm
MM Timaru	Wed 17 Nov, 3.30 pm

M Domestic violence, sexual violence & offensive language

Mobilise

These incisive documentaries amplify the voices of those on the front lines of the struggle for social justice around the globe. Be it women rising against nuclear armament, citizens confronting police violence, individuals fighting social stigma or artists finding creative means to fight the power, all of these films reinforce the power of the individual to stand up and push for change.

'Til Kingdom Come

Ad Sof HaOlam



idfa
International
Documentary
Film Festival
Amsterdam

Director: Maya Zinshtein
Israel 2020 | 77 mins
With: Yael Eckstien, Boyd Bingham, William Bingham, Pat Robertson
Producers: John Battsek, Abraham Troen, Maya Zinshtein
Screenplay: Mark Monroe
Cinematography: Abraham Troen
Editor: Elan Golod
Music: Miriam Cutler
Languages: In English and Hebrew, with English subtitles
Festivals: IDFA, DOC NYC 2020

Have you ever met someone with a near obsessive passion for another's culture? *'Til Kingdom Come* dives deep into this discomfiting experience as Israeli journalist-documentarian Maya Zinshtein attempts to fathom the whys-and-wherefores of the unusual bonds between fundamentalist American Evangelical Christians and Israeli Jews.

The film spends time with a small-town Kentucky pro-Israel church community (representative of a powerful United States voting bloc), in Israel with Christian-Jewish fellowships and hardline settler organisations, and with the politicians and lobbyists pushing their agendas.

The filmmakers provide a respectful space for each interviewee to share freely whilst maintaining firm editorial control over the film's

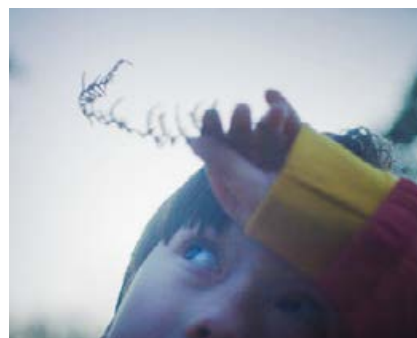
engaging narrative. The sifting and contrasting of various viewpoints reveals a strange symbiosis between groups who each derive significant benefits (political, financial, religious) from the other, whilst ignoring their ultimately oppositional aims. Without ever overwhelming, Zinshtein's position slowly but surely solidifies, shrewdly encapsulated in the film's final moments. — Jacob Powell

Screenings

LUM Fri 5 Nov, 1.45 pm
LUM Mon 8 Nov, 6.00 pm
LUM Sat 13 Nov, 12.30 pm

E Documentary film exempt from NZ Classification labelling requirements

The Reason I Jump



SUNDANCE
FILM FESTIVAL

Director: Jerry Rothwell
UK 2020 | 84 mins
Producers: Jeremy Dear, Stevie Lee, Al Morrow
Cinematography: Ruben Woodin Dechamps
Editor: David Charap
Music: Nainita Desai
Festivals: Sundance, London 2020
Awards: Audience Award (World Cinema Documentary), Sundance Film Festival 2020

In attempting to synthesise the way autistic and neurodivergent people might experience the world, the ambitious documentary *The Reason I Jump* is, in many moments, a sensory, visually stimulating experience.

Fan blades whir, sunlight refracts through a window, gravel jumps up under moving tyres, all intricately captured by filmmaker Jerry Rothwell. Using the memoir of 13-year-old autistic boy Naoki Higashida as a jumping off point, the film is a mix of direct address from the book, interviews with family members of autistic children around the world, and observant, patient sequences following the children as they go about their days in areas as far flung as Britain, India, Japan and Sierra Leone.

Much as the original *The Reason I Jump* served as a vital bridge between two worlds of understanding, the film serves an approximation of this experience – the intensity of details, the overwhelming sensory palette of the outside world, the soothing repetition of reliable tics – in a warm, gentle, profoundly illuminating way. — Tom Augustine

Screenings

LUM Mon 15 Nov, 11.15 am
LUM Fri 19 Nov, 1.45 pm
LUM Sat 20 Nov, 10.45 am

E Documentary film exempt from NZ Classification labelling requirements

Mothers of the Revolution

In 1981, as their children played around the kitchen table, four mothers shared their fears about the prospect of nuclear war. Terrified for their children's future, they organised a 120-mile march from Cardiff to Berkshire to protest the impending arrival of US nuclear missiles at RAF Greenham Common.

UK media, preoccupied by a royal wedding, failed to take notice. Long before social media could launch global protests with the click of a button, the women's call for support inadvertently started one of the biggest and longest-running direct-action protests the world has seen.

Some 17,000 people answered their initial call and the Greenham Common Women's Peace Camp was established. During its 19 years, they reached thousands; we see their attempts to connect with the Moscow Group for Trust across the Iron Curtain, and show the impact Greenham women had in the Pacific. Their achievements changed the world – and the lives of those involved – with the roots of future global actions, like the Women's Marches of recent years, birthed in their success.

This extraordinary story shows how traditional ideas about mothering and womanhood were subverted as women faced down hostile Berkshire locals, police, military, media and, ultimately, global superpowers to take their protest worldwide. In this



absorbing documentary, narrated by Glenda Jackson and commemorating the 40th anniversary of the Greenham Common Women's March and Peace Camp, acclaimed New Zealand filmmaker Briar March (*Allie Eagle and Me* NZIFF 2004, *There Once Was an Island* NZIFF 2010, *The Coffin Club* NZIFF 2017) uses interviews, historical footage and recreations of events to tell their extraordinary and moving story. — Dionne Christian

“In a climate where the issues facing humanity can seem insurmountable, in a time when it can feel that we as individuals can't make a difference, the story of the mothers of the revolution is a powerful antidote.”

— *Mothers of the Revolution*

BFI LONDON FILM FESTIVAL

Director: Briar March
New Zealand 2021 | 102 mins

With: Titewhai Harawira, Julie Christie, Lucy Lawless, Rose McGowan, Glenda Jackson (narrator)
Producers: Matthew Metcalfe, Leela Menon
Screenplay: Matthew Metcalfe, Briar March
Cinematography: Maria Inés Manchego
Editors: Margot Francis, Simon Coldrick, John Gilbert, Tim Woodhouse
Music: Lachlan Anderson
Festivals: London 2021
Q&A: Briar Marsh*

Screenings

LUM Mon 15 Nov, 6.30 pm
LUM Sun 21 Nov, 11.30 am

E Documentary film exempt from NZ Classification labelling requirements

President

A power vacuum emerged in Zimbabwe following the ousting of long-term president-cum-dictator Robert Mugabe. With the promise of the first genuinely democratic election in the country in decades, two primary challengers emerged – former vice president Emmerson Mnangagwa and the young, idealistic outsider Nelson Chamisa. In the early stages of Camilla Nielsson's documentary, a spiritual follow-up to her Zimbabwe-set feature *Democrats* (NZIFF 2014), Chamisa, an incredibly magnetic presence, drums up enormous grassroots support across the country, captured in vivid campaign rallies of enormous scale. Victory seems secure – until election night, when the forces of the established power begin to stir in the background.

Featuring remarkable on-the-ground access to Chamisa's dogged team and their campaign first for victory, then for justice, *President* moves to the tune of a classic political thriller, with the highest possible stakes. The film finds disturbing echoes of more highly publicised political crises unfolding around the world, but also profound hope in its portrait of unshakeable determination in the face of decades-long oppression. — Tom Augustine

“... it's the testimony of ordinary folk – the election monitor beaten over the head with an iron bar, for



example – that makes Nielsson's film so chilling. The casual violence, the stony, brazen-faced manipulation of truth in this African nation shows how difficult it is to get a foot on the ladder of democracy, and how tenuous that hold is – there and everywhere.” — Fionnuala Halligan, *Screendaily*

“President may hit especially hard with... talk of stolen elections – as it depicts a scenario in which such accusations are backed by disturbing numeric discrepancies rather than wounded ego and bluster.”

— Guy Lodge, *Variety*

SUNDANCE FILM FESTIVAL

Director: Camilla Nielsson
Denmark/USA/Norway 2021
116 mins

With: Nelson Chamisa, Thabani Mpofu, Nkululeko Sibanda
Producers: Joslyn Barnes, Signe Byrge Sørensen
Cinematography: Henrik Bohn Ipsen
Editor: Jeppe Bødskov
Music: Jonas Colstrup
Languages: In Shona and English, with English subtitles

Festivals: Sundance, CPH:DOX 2021

Awards: Special Jury Award (World Cinema Documentary), Sundance Film Festival 2021

Screenings

ITR Mon 8 Nov, 8.30 pm
LUM Sat 13 Nov, 4.30 pm
LUM Tue 16 Nov, 1.45 pm
MM Timaru Sat 20 Nov, 3.30 pm

E Documentary film exempt from NZ Classification labelling requirements

River

“As we have learned to harness their power, have we also forgotten to revere them?” So asks Willem Dafoe in majestic tone-poem *River*, the latest documentary effort from Jennifer Peedom following her triumphant *Sherpa* (NZIFF 2015) and *Mountain* (NZIFF 2017). The subject: the waterways from which life sprang, but which are often an afterthought to the mighty oceans that they flow into.

In *River*, the ethereal and astonishing beauty of rivers all over the world is evoked through rapturous lensing, swooping and gliding down rushing waterfalls, descending into the depths alongside schools of fish, witnessing from above the uncanny patterns the waterways carve through the landscape. It is a reaffirmation of the beauty of the river, and an urgent call to protect them and to view them once again as the forces of nature that they are, not the commodities they have since become.

Guided by warm, gravelly narration from Dafoe and a heart-swelling score from the Australian Symphony Orchestra, the scale of *River* is enormous, a visual feast that demands the biggest screen possible. A jaw-dropping salute to the essential beauty of nature, *River* invites you to sit back and sink into the flow of rapturous images, letting them wash you away and come to the surface refreshed. — Tom Augustine



“*River* is a mesmerizing call to arms... Utilizing gorgeous footage of these rivers to their maximum effect, *River* will make you rethink your relationship to the natural world while also never being overbearing. Like its namesake, *River* changes you consistently, gradually, and permanently.” — Matt Goldberg, *Collider*

“A visually majestic, significantly airborne journey over a wide variety of rivers around the world. It is, on a moment-to-moment basis, stunning to behold...”

— Todd McCarthy, *Deadline*

Telluride
Film Festival

Director: Jennifer Peedom
Australia 2021 | 76 mins

Narrator: Willem Dafoe

Co-director: Joseph Nizeti

Producers: Jennifer Peedom, Jo-anne McGowan, John Smithson

Screenplay: Jennifer Peedom, Joseph Nizeti, Robert Mcfarlane

Cinematography: Yann Arthus-Bertrand, Sherpas Cinema, Ben Knight, Peter McBride, Renan Ozturk

Editor: Simon Njoo

Music: Richard Tognetti

Festivals: Telluride 2021

Screenings

ITR	Sun 7 Nov, 5.45 pm
ITR	Fri 12 Nov, 2.00 pm
MM Timaru	Fri 12 Nov, 4.15 pm
MM Timaru	Thu 18 Nov, 6.00 pm

E Documentary film exempt from NZ Classification labelling requirements

FLICKS

PROUDLY SUPPORTING WHĀNAU MĀRAMA:
NEW ZEALAND INTERNATIONAL FILM FESTIVAL

(AND EVERYTHING GOOD TO SEE IN CINEMAS
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Writing with Fire

The story of a fearless journalist devoted to exposing injustice is well-tread cinematic ground, yet it feels as fresh and riveting as ever in *Writing with Fire*, the debut feature from co-directors Sushmit Ghosh and Rintu Thomas.

The award-winning documentary tells the story of the women behind India's only all-female news network, *Khabar Lahariya*, or 'Waves of News'. The film follows unflinching chief reporter Meera Devi and her team as, having kept the newspaper going for 14 years, they begin a transition from print to digital in a determined effort to move with the times. For many of the women, all of whom belong to India's lowest caste – *Dalit* or 'untouchable' – this is the first time they've owned a cellphone.

Based in Uttar Pradesh, India's most populous state, the women of *Khabar Lahariya* are rigorous reporters, taking on stories ranging from police incompetence, protests and corruption to sexual assault and murder. Mocked and discouraged by everyone from their neighbours to their husbands, they are relentless in their conviction, and it's truly electrifying to watch this group of rural women prove all the men wrong.

Writing with Fire is an intimate and invigorating exploration of power, patriarchy and democracy in contemporary India. Traversing the



personal, political and professional, the film premiered at the 2021 Sundance Film Festival in the World Cinema Documentary Competition, where it won both the Audience Award and a Special Jury Award for Impact for Change. — Amanda Jane Robinson

“Armed with eagle-eyed filmmakers and compelling subjects, the film deftly blends the (inextricably linked) personal and professional sides of the journalists’ work.”

— Kate Erbland, *Indiewire*



Directors/Producers: Rintu Thomas, Sushmit Ghosh
India 2021 | 92 mins

With: Meera Devi, Shyamkali Devi, Suneeta Prajapati

Cinematography: Sushmit Ghosh, Karan Thapliyal

Editors: Anne Fabini, Sushmit Ghosh, Rintu Thomas

Music: Ishaan Chhabra, Tajdar Junaid

Language: In Hindi with English subtitles

Festivals: Sundance, Hot Docs, CPH:DOX 2021

Awards: Audience Award & Special Jury Award (World Cinema Documentary), Sundance Film Festival 2021

Screenings

LUM	Fri 5 Nov, 12.15 pm
LUM	Sun 14 Nov, 11.00 am
LUM	Fri 19 Nov, 2.30 pm

E Documentary film exempt from NZ Classification labelling requirements

Who We Are: A Chronicle of Racism in America



“Who controls the past controls the future: who controls the present controls the past.” — George Orwell, *1984*

Based on former ACLU Deputy Legal Director Jeffery Robinson's illuminating lecture on the history of US anti-Black racism, Emily and Sarah Kunstler's *Who We Are* builds upon the framework of his talk with a compelling blend of archival imagery, personal anecdotes (Memphian Robinson was 11 years old when Martin Luther King Jr. was assassinated and was one of the first Black students at an integrated school), plus interviews with key figures from recent watershed US race relations moments.

Robinson delivers a damning account of slavery and racism in the US, aiming to help break the country's repeating cycle of 'two steps forward, three steps back'. The quote from George Orwell's *1984* above speaks to false narratives that Robinson, and the film, seek to redress: the country was not founded on principles of freedom for all, rather white supremacy is enshrined in the very laws of the land.

Who We Are intentionally platforms voices who've known direct loss due to racism (on a personal or community scale), such as Eric Garner's mother and a 106-year-old survivor of the 1921 Tulsa Massacre. Robinson's open and well-reasoned approach belies a simmering anger and deep sadness within, which can't



help but seep out, lending a moving urgency to the film and its theses. — Jacob Powell

“Jeffery Robinson's guided tour through the past that anchors and divides his country is the best contextual primer for all those documentaries which came before.” — Fionnuala Halligan, *Screendaily*

“If *An Inconvenient Truth* was an awareness campaign, then *Who We Are* is a rallying cry.”

— Pat Mullen, *POV Magazine*

Directors: Emily Kunstler, Sarah Kunstler
USA 2021 | 118 mins

With: Jeffery Robinson, Josephine Bolling McCall, Gwen Carr, Tiffany Crutcher, Carolyn Payne

Producers: Emily Kunstler, Sarah Kunstler, Jeffery Robinson

Screenplay: Jeffery Robinson

Cinematography: Jesse Wakeman

Editor: Emily Kunstler

Music: Kathryn Bostic

Festivals: SXSW, Hot Docs 2021

Awards: Audience Award (Documentary Spotlight), SXSW Film Festival 2021

Screenings

LUM	Sat 6 Nov, 11.15 am
LUM	Mon 15 Nov, 4.00 pm
LUM	Fri 19 Nov, 11.15 am
MM Timaru	Sun 21 Nov, 2.15 pm

M Content may disturb

Portraits

Individuals who have left an indelible mark on our world are the subjects of these insightful documentary profiles. Pioneers and iconoclasts, famed and unknown, living and departed, these diverse personalities have little in common but for the remarkable impact on the lives of those they touch.

The Most Beautiful Boy in the World

Världens vackraste pojke



Directors: Kristina Lindström, Kristian Petri
Sweden 2021 | 99 mins
With: Björn Andrésen, Annike Andresen, Silva Filmer
Cinematography: Erik Vallsten
Editors: Dino Jonsäter, Hanna Lejonqvist
Languages: In Swedish, English, French and Japanese, with English subtitles
Festivals: Sundance, Hot Docs, CPH:DOX 2021

London, 1971. Luchino Visconti premieres *Death in Venice* and introduces his young star, teenager Björn Andrésen, as “the most beautiful boy in the world”. Half a century later, living in squalor and on the verge of eviction, Andrésen’s youthful beauty is barely recognisable, but the vulnerability that made him a compelling screen presence and worldwide star remains overwhelming.

While *The Most Beautiful Boy in the World* paints an unflattering portrait of Visconti’s treatment of Andrésen, it also tells the story of a talented but troubled boy whose trauma began long before Visconti – and whose exploitation continued long after *Venice* left cinemas. From Japan, where he became a pop idol, to Paris, where a string of men

took interest in the “beautiful boy”, Andrésen revisits the sites of his tragedy-filled life.

Filed with grace and intimacy, and aided by Super 8 footage of his youth, directors Kristina Lindström and Kristian Petri dodge sensationalism as Andrésen – most recently seen in an unforgettable, stomach-churning cameo in *Midsommar* (NZIFF 2019) – struggles with the burdens of his past. — Doug Dillaman

Screenings

LUM	Fri 5 Nov, 6.00 pm
LUM	Sat 6 Nov, 1.00 pm
LUM	Tue 9 Nov, 4.00 pm
LUM	Mon 15 Nov, 8.15 pm

M Sexual references & content that may disturb

My Father and Me



Director: Nick Broomfield
UK 2019 | 97 mins
With: Maurice Broomfield, Nick Broomfield
Producers: Kyle Gibbon, Shani Hinton, Marc Hoferlin
Editors: Joe Siegal, Marc Hoferlin
Music: Nick Laird-Clowes
Festivals: New York, Vancouver 2019

Filmmaker Nick Broomfield has played a large role in popularising the self-reflective documentary subgenre, in which making the film is itself the subject of the film, over his four-decade career. In his latest feature, however, he stops chasing the powerful and dangerous to instead memorialise his photographer father, Maurice Broomfield.

Maurice is credited as being one of Britain’s foremost photographers following the end of World War II, known for his elaborately staged scenes of industry, casting workers as the protagonists in England’s industrial boom. With skillfully applied lighting, contrived scenes and posed employees, the photographer created beautiful, if artificial, records of the nation’s industrial apex.

The father’s approach to art is wholly different from the son’s, and these ideological differences form the entry point of the documentary.

Warm and insightful, the film is as much about the ideas and actions that ruled the 20th century as it is the intricacies of life for a family of creatives. *My Father and Me* is a moving look at how the past shapes the present and how difference can breed respect. — Adrian Hatwell

Screenings

ITR	Sat 6 Nov, 10.45 am
LUM	Tue 9 Nov, 12.45 pm
LUM	Wed 10 Nov, 6.00 pm
LUM	Fri 12 Nov, 12.15 pm

E Documentary film exempt from NZ Classification labelling requirements

Roadrunner: A Film about Anthony Bourdain

TRIBECA
FILM
FESTIVAL

To fans, Anthony Bourdain was a figure of relentless inquisitiveness, deeply committed to experiencing all this world had to offer. He seemed such a positive force in the mediascape that many were left completely blindsided by his suicide in 2018. *Roadrunner* has little to say in resolving Bourdain's tragic end, concerned instead with celebrating the way he lived – honest, adventurous and engaged.

Filmmaker Morgan Neville (*Won't You Be My Neighbor?*, *Best of Enemies* NZIFF 2015) concentrates this latest documentary on the period of Bourdain's life most familiar to the public, charting his rise to television stardom. When Bourdain's enjoyable tell-all about the inner workings of fancy restaurants, *Kitchen Confidential*, makes him an overnight success, he corrals newfound star power to become a travelling television personality with shows like *A Cook's Tour* and *Anthony Bourdain: Parts Unknown*.

At times the film does paint Bourdain as a frustratingly self-defeating character, but it isn't as interested in 'figuring out' the charismatic celebrity as it is exemplifying the sort of frank and spontaneous tribute Bourdain himself might have created.

There is no shortage of interesting people who have come into Bourdain's orbit, but the film



Image courtesy Park Circus/Universal

wisely eschews star power to prioritise interviewees with real intimacy and insight. *Roadrunner* is a suitably colourful and energetic tribute to a life thoroughly lived. — Adrian Hatwell

“Every celebrity projects an image, but Bourdain, the disarmingly literate bad-boy punk rock star of the restaurant world, was a compulsive truth-teller who scraped the fakery off every encounter.”

— Owen Gleiberman, *Variety*

Director: Morgan Neville
USA 2021 | 118 mins

With: Anthony Bourdain, Ottavia Busia, Eric Ripert, Christopher Collins, Lydia Tenaglia, David Chang, Tom Vitale, John Lurie
Producers: Morgan Neville, Caitrin Rogers
Cinematography: Adam Beckman
Editors: Eileen Meyer, Aaron Wickenden
Music: Michael Andrews, Noveller, John Lurie, Queens of the Stone Age
Festivals: Tribeca 2021

Presented in association with

canvas

Screenings

ITR Sun 7 Nov, 3.00 pm
ITR Thu 11 Nov, 3.30 pm

M *Offensive language & deals with suicide*

Crock of Gold: A Few Rounds with Shane MacGowan

SSIFF

The first inkling that this isn't just a music documentary is the glassy, drunken eyes of the 60-something Shane MacGowan. The contrast with the young MacGowan at the prime of his life, growling out the lyrics to “Fairytale of New York” at the start of this understated documentary, is stark. Director Julien Temple, himself considered punk rock royalty for his music documentaries including *Joe Strummer: The Future is Unwritten* (NZIFF 2006) and *Oil City Confidential* (NZIFF 2009), frames MacGowan's story as a quiet triumph, the triumph being that he is somehow still alive after a life of addiction. The portrait-like shots of MacGowan taken for the film echo out a warning about dependency.

This cautionary tale is also a one of Irish patriotism, the country's recent history at the fore. It's the tale of an incredible literary tradition in Ireland being continued by an unlikely punk rock musician. As the singer recounts his upbringing in rural Tipperary, his meteoric rise to fame in London and his descent into heroin addiction, he also charts Ireland's journey from The Great Hunger of the 1840s through to the Troubles in the latter half of the 20th century.

Shane MacGowan's folkloric story is swiftly layered with animated sequences of MacGowan's early life, archival footage of punk gigs, and casual, boozy interviews with



the wheezing, hissing MacGowan of today. Six decades of substance abuse have taken their toll on the frontman, but the poet who wrote such aching ballads as “A Rainy Night in Soho” and “The Broad Majestic Shannon” shines through his slurred words and vacant stare. “I'm just following the Irish way of life,” he says. “Cram as much pleasure as you can into life and rail against the pain that you have to suffer as a result.” — Steph Walker, Caitlin Abley

“You want Paddy? I'll give you f\$%king Paddy!”

— Shane MacGowan

Director: Julien Temple
UK/USA/Ireland 2020
124 mins

With: Shane MacGowan, The Pogues
Producers: Johnny Depp, Stephen Deuters, Stephen Malit, Julien Temple
Cinematography: Stephen Organ
Editor: Caroline Richards
Music: The Pogues
Festivals: San Sebastián, DOC NYC 2020
Awards: Special Jury Prize, San Sebastián International Film Festival 2020

Screenings

LUM Fri 5 Nov, 3.30 pm
ITR Sun 7 Nov, 7.45 pm
LUM Wed 10 Nov, 8.00 pm
MM Timaru Fri 12 Nov, 8.00 pm

R16 *Violence, offensive language, drug use & sexual material*

FESTIVAL FILM
FOREVER



Animation Now! #1: Into the Light

80 mins approx.

When it comes to animation, the only limit is a filmmaker's imagination and we have a selection of treasures and oddities from some of the most brazenly creative minds around the globe. These two collections of animated shorts are curated by **Malcolm Turner**, animation programmer at NZIFF since 1988, and director of the Melbourne International Animation Festival.

The Better Angels

Michael Cusack

Australia 2021 | 13 mins

A young soldier trying to escape the horrors of war finds an abandoned house. Within its walls, light shines on what might have been.

Push This Button If You Begin to Panic

Gabriël Böhmer

UK 2020 | 13 mins

Bartholomew Whisper's doctors are keen on experimental surgery, but the growing hole in his head is becoming quite beautiful...

Average Happiness

Maja Gehrig

Switzerland 2019 | 7 mins

A sensual world of statistics where pie charts melt, arrow diagrams twist and stock market curves merge with bar graphs for a collective climax.

Unraveled

Isabel Emily Katherine Wiegand, Asil Atay, Arden Colley, Kellie Fay

Spain 2020 | 4 mins

After a family separation, a young woman failed to provide the emotional support her mother needed. The woman relives this pivotal moment, wishing she could go back and say the things left unsaid.

About Love

Jelena Girlin, Mari-Liis Bassovskaja

Estonia 2020 | 10 mins

A forest, a fractured couple and an angel that may be able to lead their way meet at an opportune moment, when all choices seem possible.

The Stork

Morten Tšinakov, Lucija Mrzljak

Estonia 2020 | 16 mins

While smoking on a balcony, Citizen Stork is struck by a moment of clarity: in which he realises that he is a not a person but, rather, a bird.

My Galactic Twin Galaction

Sasha Svirsky

Russia 2020 | 7 mins

Good and evil, utopia and dystopia; narrative and post-narrative universes collide in a mortal battle to entertain the audience.

Nocturne

Alexander Dupuis

USA 2020 | 9 mins

Channelling stylings of sci-fi comics, op art and anime, a nameless character roams through a dream-logic journey in search of an elusive piano.

Screenings

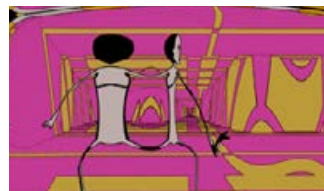
LUM Sun 7 Nov, 3.30 pm
LUM Thu 18 Nov, 4.45 pm



Violence, nudity & some scenes may disturb



My Galactic Twin Galaction



Nocturne



The Stork

Animation Now! #2: Into the Dark

78 mins approx.

There is a deliciously seductive patina of menace and malevolence that purrs beneath the skin and directs the claws of so much fine animation.

Whether it is depicting the misshapen internal logic of the psychopath, recreating the darkest horrors no live-action camera could capture or Trojan-horsing a vision of darkness past the first line of our defences, animation is an artform perfectly suited for the purveyors of these dark visions. — MT

Clara With a Mustache

Illir Blakcori

Kosovo 2021 | 10 mins

Passed from hand to hand, a German banknote bears silent witness to the grim tango that is the life of those exiled by war.

Heart of Gold

Simon Filliot

France 2020 | 13 mins

In the exchange of flesh for gold, a mother and son discover the value of the deeper identity that glows beneath.

Family That Steals Dogs

John C. Kelley

USA 2020 | 6 mins

Witnessing his brother lead a canine abduction at a funeral pushes an artist into a quiet, melodic re-evaluation of his family... and all the pets he knew as a child.

Conversations With a Whale

Anna Samo

Germany 2020 | 9 mins

Part love letter, part shoulder-to-cry-on, one filmmaker attempts to reach through the curtain of festival rejection letters to locate a warmer space.

Goodnight Mr Ted

Sole Nicolas

Spain 2020 | 11 mins

Every night when the lights go out a valiant bodyguard made of the all the wrong stuff steps up to do what has to be done.

I, Barnabe

Jean-François Levesque

Canada 2020 | 15 mins

A priest haunted – or being chased – by his own demons has his life take a dramatic turn after an encounter with a mysterious rooster.

Vadim on a Walk

Sasha Svirsky

Russia 2021 | 9 mins

Vadim gathers his courage and leaves his narrow, familiar cube to stumble into an unknowable world.

Happiness

Andrey Zhidkov

Russia 2020 | 5 mins

In a cold and chaotic world a man is searching for true happiness, hoping that the simple things can transform into something blissful.

Screenings

LUM Thu 11 Nov, 3.45 pm
LUM Sun 21 Nov, 6.30 pm



Violence, nudity & some scenes may disturb



Heart of Gold



Conversations With a Whale



A Family That Steals Dogs

Incredibly Strange

Films selected to burrow into your mind, haunt your waking moments and ward off any chance of a peaceful night's sleep.

Too strange, deranged or dangerous for us to responsibly suggest, we've left this curation to the infamous **Ant Timpson**, founder of the legendary Incredibly Strange Film Festival.

Cryptozoo

Filmmaker Dash Shaw and collaborator Jane Samborski seem to be in no great rush to tell a good tale; it took them six years to complete their animated feature debut and Sundance hit, *My Entire High School Sinking into the Sea*. After another long stint animating, the pair follow up that striking debut with a truly gonzo new concept.

A pair of new-agey lovers (voiced by Michael Cera and Louisa Kraus) mistakenly wander into the titular cryptozoo, a sanctuary of sorts where mythological creatures are housed à la *Jurassic Park*. Lauren Grey (Lake Bell) is a cryptozoologist hired by an heiress to capture cryptids and protect them from a warmonger intent on weaponising them against a burgeoning counterculture movement. Most powerful of all the creatures is the mystical Baku, a dream-eating chimera-elephant hybrid whose supernatural powers may just upset the very fabric of reality in the wrong hands.

Funny, surreal, sweet and wildly inventive, *Cryptozoo* is a spectacular display of old school visual techniques and styles. This anti-patriarchy toon is a smorgasbord of psychedelia that plays like some barmy fusion of *Yellow Submarine* and the illustrated world of *Métal Hurlant* magazine. — AT



“Adult Swim meets *Planet of the Apes* in this outrageous though deeply felt animated plea for acceptance and compassion... Employing a rudimentary hand-drawn visual style, director Dash Shaw’s delightfully offbeat creation is based in mythology yet grounded in reality.” — Todd Jorgenson, *Cinemalogue*

“For a film populated by unicorns and cute, Japanese dream-consuming anteaters, this is one bloody freakout.”

— Bob Strauss, *San Francisco Chronicle*



Director/Screenplay:

Dash Shaw

USA 2021 | 91 mins

Voices: Lake Bell, Michael Cera, Emily Davis, Alex Karpovsky

Producers: Tyler Davidson, Kyle Martin, Jane Samborski, Bill Way

Animation: Jane Samborski, Emily Wolver

Editors: Alex Abrahams, Lance Edmands

Music: John Carroll Kirby

Festivals: Sundance, Berlin 2021

Awards: Innovator Prize (NEXT), Sundance Film Festival 2021

Screenings

LUM Fri 5 Nov, 8.45 pm

LUM Fri 12 Nov, 4.30 pm

LUM Wed 17 Nov, 8.15 pm

R16 Violence, nudity, sex scenes, offensive language & content that may disturb

The Innocents

A strong contender for the genre film of 2021, *The Innocents* comes from the uber-talented Eskil Vogt, known for his scripting duties with Joachim Trier on *Louder Than Bombs* and this year's Cannes favourite, *The Worst Person in the World*, following on from his directorial debut *Blind*. A deliberately paced, electrifying, atmospheric Norwegian nail-chewer, *The Innocents* percolates into one heady brew of nightmare fuel.

Moody and unpredictable with a robust original conceit and terrific child performances to work from, *The Innocents* draws us into a troublesome world where lack of parental oversight gives way to full-blown pre-pubescent anger. Set in a housing estate of enormous tower blocks, playgrounds and nearby forests, the film is presented through the lens of the titular innocents, a group of young children who spend most of their summer playing together away from any adult supervision. The casual indifference and lack of morality that many kids display early on soon plays a major role as we discover that there's something very special about these kids...

We meet nine-year-old Ida as she moves into one of these tower blocks with the rest of her family, Mum, Dad and an older autistic sister Anna, whom she treats with nonchalant cruelty. The long, aimless summer holiday sees Ida making



friends with the very young Aisha and local boy Ben who, along with a cruel streak, reveals he can telekinetically move objects. It isn't too long before casual apathy turns nasty as this mini-tribe of youngsters turn on each other. — AT

"The Innocents... questions the nature of good and evil, pondering whether it is inherited, the work of the devil or something learned. Vogt's ambiguous narrative makes all of these conclusions possible."

— Kaleem Aftab, *Cineuropa*



FESTIVAL DE CANNES

Director/Screenplay:
Eskil Vogt
Norway 2021 | 117 mins

Cast: Raket Lenora Fløttum, Alva Brynsmo Ramstad, Sam Ashraf, Mina Yasmin Bremseth Asheim, Morten Svartveit

Producer: Maria Ekerhovd

Cinematography: Sturla Brandth Grøvlen

Editor: Jens Christian Fodstad

Music: Pessi Levanto

Language: In Norwegian with English subtitles

Festivals: Cannes (Un Certain Regard), Fantastic Fest 2021

Screenings

LUM	Sun 7 Nov, 8.00 pm
LUM	Fri 12 Nov, 8.30 pm
LUM	Thu 18 Nov, 3.45 pm

(R16) *Animal cruelty, violence, cruelty & content that may disturb*

Mandibles

Mandibles

French absurdist Quentin Dupieux has formed a formidable body of comedic work since his international breakout, the sentient killer-tyre movie *Rubber*. *Mandibles*, the follow-up to his wild, obsessed-jacket movie *Deerskin* (NZFF 2019) may just be his most accessible and amiable excursion into asininity yet.

Manu and Jean-Gab are two nice-but-dim amateur crims on a dodgy errand when they discover that inside the boot of their stolen car is a gigantic housefly. You read the right. A two-foot insectoid behemoth; Sacre-buzzy-bleu! These geniuses decide the best way to capitalise on this remarkable discovery is to train the fly to perform and make them a fortune. Like a Gallic "Stupide et Stupider", *Mandibles* rejoices in such pure idiocy that it becomes something delightful as we watch our two anti-hero doofuses stumble through various encounters before running into Cécile, who mistakenly remembers Manu as a long ago one-nighter. She invites the two bozos to hang out with her brother Serge and friends Sandrine and Agnès at a stunning mansion.

As this absurd buddy-fly bromance movie escalates, Dupieux deceptively injects some tension into the oddball fuzziness by peppering the film with promises of unhinged psychodrama that never play out quite as expected. — AT



"Though Dupieux's films have never shied away from violence and destruction, *Mandibles* preserves the filmmaker's penchant for perplexity while asserting that life is a glorious thing – even in its distasteful weirdness." — Natalia Keogan, *Paste*

"[Dupieux] takes something [stupid] and leans into its stupidity with the passion of an artist, transforming it into something – well, still stupid, but majestically so."

— Michael O'Sullivan, *Washington Post*



Venice Film Festival

Director/Screenplay/ Cinematography/Editor:
Quentin Dupieux
France 2020 | 77 mins

Cast: Grégoire Ludig, David Marsais, Adèle Exarchopoulos, India Hair

Producers: Hugo Selnac, Vincent Mazel

Music: Metronomy

Language: In French with English subtitles

Festivals: Venice, Busan 2020; Rotterdam 2021

Screenings

LUM	Sat 6 Nov, 8.45 pm
LUM	Tue 9 Nov, 4.45 pm
LUM	Fri 19 Nov, 9.00 pm

(M) *Offensive language & sexual references*

For answers to frequently asked questions visit nziff.co.nz

NZIFF 2021 in Christchurch and Timaru is scheduled to go ahead as planned in this programme catalogue, however changes to Covid-19 Alert Levels may impact on the ability to present screenings at the scheduled times or venues.

Visit nziff.co.nz for the most up to date information. We apologise for any inconvenience this may cause.

Programme changes

Information in this programme catalogue is correct at the time of printing. We reluctantly reserve the right to change the schedule by amending dates or replacing films. Any changes will be updated and communicated on NZIFF's website nziff.co.nz and in our daily newsletters.

Please arrive early

There are no advertising films or trailers at NZIFF. We reserve the right to ask latecomers to wait until the conclusion of any introductions or short films before they are seated, or to seat latecomers in seats other than those originally purchased, to minimise disturbance to other patrons. Session starting times will not be delayed in deference to late arrivals. If collecting tickets prior to a screening please allow extra time in case there are queues.

Mobile phones

Please ensure mobile phones and other electronic devices are switched off before entering the auditorium.

Censorship classification

TBC – NZ classification pending

E – Documentary film exempt from NZ classification labelling requirements

G – Suitable for general audiences

PG – Parental guidance recommended for younger viewers

M – Unrestricted. Recommended as more suitable for mature audiences 16 years and over

RP13 – Restricted to persons 13 years and over, unless they are accompanied by a parent or guardian

RP16 – Restricted to persons 16 years and over, unless they are accompanied by a parent or guardian

R13 – Restricted to persons 13 years and over

R16 – Restricted to persons 16 years and over

R18 – Restricted to persons 18 years and over

Classifications will be published on the NZIFF website and displayed at venue box offices. Children's tickets are available only for films classified G, PG and M.

Please note: At the time of printing some films have not been classified.

These are marked TBC and classifications will be updated on the NZIFF website. Until they receive a classification rating, they are considered R18 (unless clearly aimed at children) and can only be purchased by and for people aged 18 and over.

Please note: ID may be requested for restricted films.

Explore the programme online at nziff.co.nz

Find out more about the feature films and short film programmes we've selected for this year's NZIFF, access exclusive trailers and content, and curate your own shortlist and schedule of screenings to watch this winter.

- » **Films:** Explore films by theme, genre, country, language and more.
- » **Register:** Sign up to receive monthly news and daily session updates during NZIFF, and to create wishlists that you can share.
- » **Curate a wishlist:** Add any film to your own wishlist and then share your wishlist with friends (great for organising a crew), save sessions to your calendar, and create a handy shopping list to purchase from. You can even create a wishlist for every town and city where NZIFF screens.
- » **Schedule reminders:** Select the reminder on a film session to be alerted if tickets start selling fast, so you can book ASAP.
- » **News:** Read the latest film announcements, meet the filmmakers and peruse our guest profiles on the news section of the website.
- » **Galleries:** Browse NZIFF photos of special events, including world premieres, awards evenings and Q+As with leading filmmakers.

Follow us on social media

Follow us on Facebook, Instagram and Twitter for behind-the-scenes photos and footage, sneak peeks, trailer reveals and giveaways.



facebook.com/nziffilmfestival

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



twitter.com/nzff

Keep up to date with our Twitter feed.



youtube.com/nzintfilmfestival

Watch trailers, interviews and much more.



instagram.com/nziff

Take a peek behind the scenes.

Covid-19 (Coronavirus) advice

At Whānau Mārama: New Zealand International Film Festival we have the health, safety and welfare of our audiences, filmmakers, staff and volunteers at the forefront of everything we do.

On the advice of the New Zealand Ministry of Health, and working with our partner venues and cinemas, we will be implementing health and safety procedures across the festival in line with Government regulations and venue requirements.

By entering a cinema or venue for a NZIFF screening, you agree to comply with the Covid-19 related requirements at the time. These requirements may vary from venue to venue and will include sign in (QR code scanning or manual sign in), and other measures such as physical distancing, mask wearing, and, if implemented, proof of Covid-19 vaccination. These requirements will be communicated on the NZIFF website and displayed at the venue.

Stay up-to-date: visit nziff.co.nz

NZIFF asks that you do not attend a NZIFF film screening if the following applies to you or any members of your group:

- You have Covid-19 or are awaiting the results of a Covid-19 test
- You have been in close contact with someone who is a known or suspected Covid-19 case and is being asked to self-isolate
- You have been asked to self-isolate
- You are feeling unwell with symptoms associated with Covid-19

For refunds due to Covid-19 related reasons, please email info@nziff.co.nz. In the event that Whānau Mārama: New Zealand International Film Festival (NZIFF) cancels a screening or screenings due to Covid-19, you will be entitled to a full refund.

Ticket prices

A Coded sessions

Sessions starting after 5.00 pm weekdays and all weekend sessions.

	LUMIÈRE	ITR
» Full Price	\$19.00	\$20.00
» Student/Community Services Card/ Film Society/Film Industry Guilds*	\$17.00	\$18.00
» Senior (65+)	\$13.50	\$14.50
» Child (15 and under)	\$13.00	\$14.00

B Coded sessions

Sessions starting before 5.00 pm weekdays and others as indicated.

	LUMIÈRE	ITR
» Full Price	\$16.50	\$17.50
» Senior (65+)	\$13.50	\$14.50
» Child (15 and under)	\$13.00	\$14.00

Five-Trip Pass

On sale at both venues. Valid for all sessions.

» Five-Trip Pass	\$80.00
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The Five Trip Pass can be purchased in advance and used to book tickets in advance or on the day at the venue box offices only for any NZIFF session that is not sold out. Passes can be shared and used at both venues. They cannot be used online. No refunds will be given for lost passes or passes not fully redeemed during NZIFF.

A \$1.00 Heritage Levy is added to passes (\$81.00 total) purchased at the Isaac Theatre Royal box office. No levy is charged for passes purchased at Lumière Cinemas.

Concession discounts

Student/Community Services Card/Canterbury Film Society/Film Industry Guilds

*Full-time students, Community Services Card holders, and members of the Canterbury Film Society and Film Industry Guilds are entitled to purchase one ticket per session at the discount rate. Student/Membership/CSC 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.

Prices are GST inclusive and in NZD.

Ticketing agency & Heritage Levy fees

A \$1.00 booking fee and \$1.00 Heritage Levy per ticket is included in the prices shown above for all Isaac Theatre Royal sessions.

Prices are GST inclusive and in NZD.

Buying tickets

Covid-19 Ticketing

Advance bookings are available for all NZIFF sessions.

Isaac Theatre Royal: Due to Covid-19 restrictions and guidelines, seats for the ITR will be sold on a general admission basis, rather than reserved seating. This is to manage distancing between bubbles, and adapt quickly should levels change.

Lumière Cinemas: Seats are allocated on the basis of best available at the time of purchase. Book early to secure the best seats.

See Covid-19 Advice (p64) for further information.

Stay up-to-date: visit nziff.co.nz

Online

Lumière Cinemas: lumierecinemas.co.nz (Lumière Cinemas screenings only)

Booking fee: \$1.50 per ticket. Tickets must be collected from the venue.

Isaac Theatre Royal: ticketek.co.nz (Isaac Theatre Royal screenings only)

A booking fee is already included in the price of the ticket. You may print your ticket or present it on your mobile. A delivery transaction fee applies only when postal or courier delivery options are selected (\$2.00 regular mail; \$5.00 courier; \$6.00 rural delivery courier).

In person

Advance tickets are available for all sessions and can be purchased from the venue where the film is screening. These box offices are operated for NZIFF by the venues themselves and are not equipped to sell tickets for the other NZIFF venue.

Lumière Cinemas: The box office will be open from 30 minutes prior to the first session until 30 minutes after the last session commences.

Isaac Theatre Royal: 10.00 am – 5.00 pm Monday to Friday. From 8 August the box office will be open from 1 hour prior to the first session of the day until 15 minutes after the last session commences.

Telephone

Isaac Theatre Royal screenings only. No phone bookings at Lumière Cinemas.

Ph: 0800 TICKETEK (842 538) or (03) 260 5260

A booking fee is already included in the price of the ticket. A delivery transaction fee applies only when postal or courier delivery options are selected (\$2.00 regular mail; \$5.00 courier; \$6.00 rural delivery courier).

Methods of payment

Cash/EFTPOS: Accepted for box office and venue bookings.

Visa/Mastercard/Amex: Accepted for all bookings.

Refunds

Please note: NO REFUNDS will be given for tickets (either unused, uncollected or collected late) and Five-Trip Passes (either in part or in full). Bookings once made cannot be altered. Please choose carefully as there are no seat swaps, exchanges or refunds, except as required by law. Please also refer to our Covid-19 Advice regarding Covid-19 related refunds.

Venues

Isaac Theatre Royal

145 Gloucester Street
Ph (03) 366 6326

We are honoured and delighted to be amongst the cultural organisations presenting at the Isaac Theatre Royal since its fabulous restoration was completed in 2014 – and we remain grateful to the numerous individuals and organisations who supported our campaign to raise the \$262,000 required to install state-of-the-art digital cinema and sound at what is primarily a live performance venue.

Visit isaactheatreroyal.co.nz for more information.

Lumière Cinemas

26 Rolleston Ave
Ph (03) 365 0066

NZIFF is delighted to return to the Lumière Cinemas. Located in the Arts Centre's West Lecture building, Lumière has two boutique theatres featuring state-of-the-art technology with vintage ambiance and luxurious seating.

Visit lumierecinemas.co.nz for more information.

Parking near NZIFF venues

Isaac Theatre Royal: There are several parking locations within walking distance, including 24/7 Wilson carparks nearby at 140 and 170 Gloucester Street and 50 Cathedral Square.

Lumière Cinemas: Located in the Arts Centre's West Lecture building.

On-street metered parking is available near the Arts Centre. There are also a number of Christchurch City Council and Wilson off-street car parks.

Visit wilsonparking.co.nz or ccc.govt.nz for more information.

Public transport

For information on bus timetables, fares and routes that service the CBD, visit metroinfo.co.nz

Wheelchair access/special requirements

All venues are accessible by wheelchair and are equipped with hearing loops. Please note that where films are indicated as having subtitles, this is not the same as full captioning for the hearing impaired. Please advise the ticket seller when purchasing your tickets if you have any special requirements.

Visit nziff.co.nz for venue specific information.

Christchurch schedule

LUM: Lumière Cinemas
ITR: Isaac Theatre Royal

	Page		Page		Page
Friday 5 November					
B 10.30 am	31	A 8.45 pm	32	A 6.00 pm	21
B 11.30 am	43	Tuesday 9 November			
B 12.15 pm	57	B 10.30 am	45	A 6.15 pm	37
B 12.45 pm	51	B 11.15 am	38	A 6.30 pm	38
B 1.45 pm	54	B 11.45 am	36	A 8.30 pm	11
B 2.15 pm	38	B 12.45 pm	49	A 8.30 pm	63
B 3.00 pm	35	B 12.45 pm	58	A 9.00 pm	48
B 3.30 pm	59	B 1.45 pm	38	Saturday 13 November	
B 4.15 pm	32	B 2.45 pm	43	A 10.30 am	52
A 6.00 pm	58	B 3.30 pm	35	A 11.15 am	21
A 6.30 pm	50	B 4.00 pm	58	A 12.30 pm	54
A 7.00 pm	5	B 4.45 pm	63	A 12.45 pm	21
A 8.00 pm	26	A 6.00 pm	15	A 1.45 pm	37
A 8.45 pm	62	A 6.15 pm	51	A 2.15 pm	42
Saturday 6 November					
A 10.45 am	58	A 6.30 pm	45	A 3.45 pm	35
A 10.45 am	52	A 8.15 pm	24	A 4.00 pm	46
A 11.15 am	57	A 8.30 pm	49	A 4.30 pm	55
A 1.00 pm	15	A 8.45 pm	44	A 6.15 pm	6
A 1.00 pm	58	Wednesday 10 November			
A 1.45 pm	29	B 11.00 am	28	A 6.15 pm	51
A 3.15 pm	19	B 11.15 am	39	A 6.30 pm	45
A 3.15 pm	43	B 11.30 am	30	A 8.15 pm	24
A 3.45 pm	39	B 1.15 pm	15	A 8.30 pm	49
A 6.00 pm	13	B 1.15 pm	37	A 8.45 pm	44
A 6.00 pm	24	B 1.45 pm	50	Thursday 11 November	
A 6.45 pm	43	B 3.30 pm	27	B 10.30 am	44
A 8.00 pm	46	B 3.30 pm	48	B 11.00 am	27
A 8.15 pm	13	B 4.00 pm	44	B 11.30 am	42
A 8.45 pm	63	A 6.00 pm	58	B 12.45 pm	32
Sunday 7 November					
A 10.30 am	36	A 6.15 pm	47	B 1.00 pm	29
B 11.00 am	41	A 6.30 pm	36	B 1.45 pm	33
A 11.30 am	38	A 8.00 pm	59	B 2.45 pm	22
A 12.30 pm	26	A 8.30 pm	53	B 3.30 pm	59
A 12.45 pm	17	A 8.30 pm	46	B 3.45 pm	61
A 1.30 pm	28	Friday 12 November			
A 3.00 pm	59	B 11.15 am	29	B 11.15 am	29
A 3.30 pm	61	B 11.30 am	42	B 11.45 am	47
A 4.00 pm	50	B 12.45 pm	32	B 12.15 pm	58
A 5.30 pm	52	B 1.00 pm	29	B 1.15 pm	50
A 5.45 pm	56	B 1.45 pm	33	B 2.00 pm	56
A 6.15 pm	27	B 2.45 pm	22	B 2.30 pm	52
A 7.30 pm	48	B 3.30 pm	59	B 3.30 pm	42
A 7.45 pm	59	B 3.45 pm	61	B 4.00 pm	13
A 8.00 pm	63	B 4.15 pm	25	B 4.30 pm	62
Monday 8 November					
B 11.00 am	26	A 6.00 pm	38	Saturday 14 November	
B 11.15 am	13	A 6.15 pm	9	B 10.30 am	41
B 11.45 am	51	A 6.30 pm	50	A 11.00 am	57
B 1.15 pm	25	A 7.30 pm	26	A 11.30 am	23
B 2.00 pm	27	A 8.45 pm	25	A 12.30 pm	15
B 2.30 pm	28	A 8.45 pm	43	A 1.00 pm	50
B 3.45 pm	53	Monday 15 November			
B 3.45 pm	46	B 10.30 am	9	A 1.30 pm	21
B 4.15 pm	24	B 11.15 am	54	A 3.00 pm	27
A 6.00 pm	54	B 12.15 pm	46	A 3.15 pm	48
A 6.15 pm	28	B 1.00 pm	49	A 3.15 pm	48
A 6.30 pm	30	B 1.00 pm	39	A 4.15 pm	29
A 7.45 pm	48	B 3.30 pm	24	A 5.45 pm	33
A 8.30 pm	55	B 3.45 pm	33	A 6.00 pm	29
Monday 9 November					
B 10.30 am	31	B 4.00 pm	57	A 6.15 pm	25
B 11.15 am	38	A 6.00 pm	52	A 6.30 pm	55
B 11.45 am	36	A 6.15 pm	25	A 8.15 pm	58
B 12.45 pm	49	A 6.30 pm	25	A 8.45 pm	53
B 12.45 pm	58	A 6.30 pm	55	A 8.45 pm	41
B 1.45 pm	38	A 8.15 pm	24	Tuesday 16 November	
B 2.45 pm	43	A 8.30 pm	49	B 11.00 am	47
B 3.30 pm	35	A 8.45 pm	44	B 11.00 am	21
B 4.00 pm	58	Wednesday 13 November			
B 4.45 pm	63	B 11.30 am	30	B 11.30 am	31
A 6.00 pm	15	B 1.15 pm	15	B 1.15 pm	23
A 6.15 pm	51	B 1.45 pm	50	B 1.45 pm	10
A 6.30 pm	45	B 3.30 pm	27	B 1.45 pm	55
A 8.15 pm	24	B 4.00 pm	44	B 3.30 pm	41
A 8.30 pm	49	A 6.00 pm	58	Thursday 14 November	
A 8.45 pm	44	A 6.15 pm	47	B 10.30 am	44
Friday 11 November					
B 10.30 am	44	A 6.30 pm	36	B 11.00 am	27
B 11.00 am	27	A 8.00 pm	59	B 11.30 am	42
B 11.30 am	42	A 8.30 pm	53	B 12.45 pm	32
B 12.45 pm	32	A 8.30 pm	46	B 1.00 pm	29
B 1.00 pm	29	Saturday 15 November			
B 1.45 pm	33	B 10.30 am	9	B 11.15 am	54
B 2.45 pm	22	B 11.15 am	54	B 12.15 pm	46
B 3.30 pm	59	B 12.15 pm	46	B 1.00 pm	49
B 3.45 pm	61	B 1.00 pm	39	B 1.00 pm	39
B 4.15 pm	25	B 3.30 pm	24	B 3.30 pm	24
A 6.00 pm	38	B 3.45 pm	33	B 4.15 pm	25
A 6.15 pm	9	B 4.00 pm	57	B 4.15 pm	25
A 6.30 pm	50	A 6.00 pm	52	B 2.00 pm	27
A 7.30 pm	26	A 6.15 pm	25	B 2.30 pm	28
A 8.45 pm	25	A 6.30 pm	55	B 3.45 pm	53
A 8.45 pm	43	A 8.15 pm	58	B 3.45 pm	46
Sunday 12 November					
B 11.15 am	29	A 8.45 pm	53	B 4.15 pm	24
B 11.45 am	47	A 8.45 pm	41	A 6.00 pm	54
B 12.15 pm	58	Monday 16 November			
B 1.15 pm	50	B 11.00 am	47	B 11.00 am	21
B 2.00 pm	56	B 11.00 am	21	B 11.30 am	31
B 2.30 pm	52	B 11.30 am	31	B 1.15 pm	23
B 3.30 pm	42	B 1.15 pm	23	B 1.45 pm	10
B 4.00 pm	13	B 1.45 pm	55	B 1.45 pm	55
B 4.30 pm	62	B 3.30 pm	41	B 3.30 pm	41

	Page		Page		Page
B 3.45 pm	11	B 1.30 pm	7	Saturday 20 November	
B 4.00 pm	17	B 2.00 pm	18	A 10.45 am	39
A 6.00 pm	24	B 2.45 pm	53	A 10.45 am	54
A 6.15 pm	31	B 3.45 pm	63	A 11.15 am	41
A 6.30 pm	29	B 4.00 pm	37	A 1.00 pm	20
A 8.00 pm	42	B 4.45 pm	61	A 1.00 pm	27
A 8.30 pm	49	A 6.00 pm	20	A 1.45 pm	42
A 8.30 pm	50	A 6.15 pm	45	A 2.45 pm	38
Wednesday 17 November		A 6.30 pm	43	A 3.15 pm	12
B 10.45 am	6	A 8.30 pm	9	A 4.15 pm	27
B 11.00 am	36	A 8.30 pm	31	A 4.45 pm	22
B 12.00 pm	27	A 9.00 pm	33	A 5.45 pm	10
B 1.15 pm	45	Friday 19 November		A 6.00 pm	37
B 1.30 pm	11	B 10.45 am	17	A 6.30 pm	9
B 1.45 pm	52	B 10.45 am	38	A 8.15 pm	24
B 3.30 pm	9	B 11.15 am	57	A 8.45 pm	7
B 3.45 pm	28	B 12.45 pm	27	A 8.45 pm	31
B 4.00 pm	26	B 1.00 pm	44	Sunday 21 November	
A 6.00 pm	18	B 1.45 pm	54	A 10.45 am	17
A 6.15 pm	19	B 2.30 pm	57	A 11.30 am	55
A 6.30 pm	28	B 3.30 pm	20	A 1.00 pm	24
A 8.15 pm	62	B 3.45 pm	11	A 1.45 pm	45
A 8.45 pm	33	B 4.30 pm	32	A 3.00 pm	46
A 8.45 pm	18	A 6.00 pm	28	A 3.45 pm	51
Thursday 18 November		A 6.15 pm	10	A 6.00 pm	42
B 11.00 am	19	A 6.30 pm	44	A 6.30 pm	61
B 11.15 am	18	A 7.45 pm	53	A 8.15 pm	38
B 12.15 pm	48	A 8.30 pm	47		
		A 9.00 pm	63		



Love & Anarchy, 1973

Meet the Filmmakers

New Zealand filmmakers will be present at selected screenings in Christchurch to introduce their films and answer questions following the sessions as indicated.

Information correct at time of printing. Please be aware that due to Covid-19 restrictions, some filmmakers may be unable to travel to Christchurch for Q&A sessions. We apologise in advance for any inconvenience.



Annie Goldson

A Mild Touch of Cancer (p21)
LUM Fri 12 Nov, 6.00pm
LUM Sat 13 Nov, 11.15am

Annie Goldson is a NZIFF regular with several films including *He Toki Huna: NZ in Afghanistan* (2013), *Kim Dotcom: Caught in the Web* (2017), and *Brother Number One* (2011) previously featuring at NZIFF. *A Mild Touch of Cancer* is a departure for Annie, the first time she has tackled a science topic. Annie is a Professor in Media, Film and Television at the University of Auckland.



Amy Taylor & Chris Hurawai

MILKED (p21)
ITR Sat 13 Nov, 12.45pm

Amy Taylor's debut feature documentary *Soul in the Sea* premiered at NZIFF 2013, won awards internationally, and was nominated at the prestigious Jackson Wild Film Festival. Amy is the owner of Ahimsa Films and has worked with non-profit organisations involved in environmental and social justice movements for more than 20 years.

Chris Hurawai (Ngāpuhi, Ngati Porou, Te Ātiawa) is an animal rights activist and vegan advocate. He's the co-founder of the animal rights project Aotearoa Liberation League, and is passionate about te ao Māori and using veganism as a decolonial tool.



Kathleen Gallagher

Rohe Kōreporepo (p19)
ITR Sat 6 Nov, 3.15pm

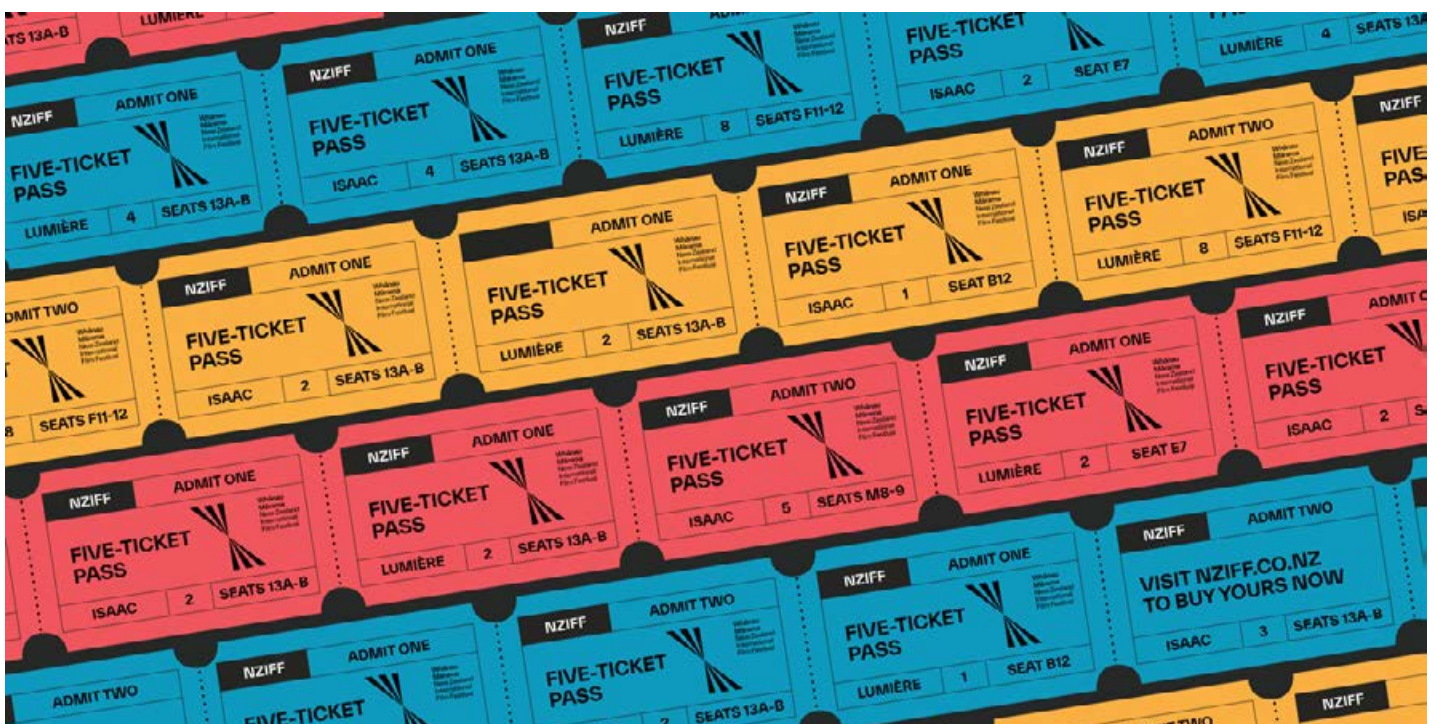
Kathleen Gallagher's *Seven Rivers Walking – Haere Māire* featured at NZIFF 2017. Previously she directed internationally-acclaimed environmental documentary *Earth Whisperers Papatuanuku*.



Luit & Jan Bieringa

Signed, Theo Schoon (p18)
LUM Wed 17 Nov, 6.00pm
LUM Thu 18 Nov, 11.15am

Luit Bieringa, the art historian, gallery director, curator and photography specialist, added filmmaking to his bow in 2006 and together with **Jan Bieringa** they have made five feature documentaries around art, education and culture. All of the films premiered at NZIFF and continue to be screened widely.



Ticket prices

All sessions

» Full Price/Student	\$15.00
» Senior (60+)	\$12.00
» Child (15 and under)	\$10.00

Prices are GST inclusive and in NZD.

Buying tickets

Covid-19 Ticketing

Tickets will be available for purchase according to the Covid-19 Alert Level conditions at the time and ticketing systems will automatically apply physical distancing requirements. This may mean that tickets to some sessions are limited. We advise booking early. As Covid-19 Alert Levels change, additional tickets may be released. See Covid-19 Advice (p64) for further information.

Stay up-to-date: visit nziff.co.nz

Advance bookings are available for all NZIFF sessions.

Online

moviemaxdigital.co.nz

Booking fee: \$1.20 per ticket.

Methods of payment

Cash/EFTPOS: Accepted for box office and venue bookings.

Visa/Mastercard/Amex: Accepted for all bookings.

Refunds

Please note: 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. Please also refer to our Covid-19 Advice regarding Covid-19 related refunds.

Venue information

For answers to frequently asked questions visit nziff.co.nz

Movie Max Digital

25 Canon St, Timaru
Ph (03) 684 6987

Wheelchair access/special requirements

Please advise the ticket seller when purchasing your tickets if you have difficulty with stairs or have any special requirements.



Timaru schedule

MM Timaru: Movie Max Digital

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Wednesday 10 November

B	1.45 pm	Language Lessons (92)	29
B	3.45 pm	My Salinger Year (102)	31
A	5.45 pm	One Second (104)	11
A	8.00 pm	The Drover's Wife... (104)	53

Thursday 11 November

B	1.45 pm	The Truffle Hunters (84)	39
B	3.45 pm	Bergman Island (113)	9
A	6.00 pm	Gagarine (99)	43
A	8.00 pm	Hit the Road (93)	45

Friday 12 November

B	2.00 pm	One Second (104)	11
B	4.15 pm	River (76)	56
A	6.00 pm	Undine (90)	8
A	8.00 pm	Crock of Gold: A Few... (124)	59

Saturday 13 November

A	2.00 pm	Rosa's Wedding (99)	36
A	4.00 pm	The Truffle Hunters (84)	39
A	6.00 pm	Flee (90)	10
A	8.00 pm	Bergman Island (113)	9

Sunday 14 November

A	12.00 pm	MILKED (90)	21
A	2.00 pm	Mass (110)	29
A	4.15 pm	My Salinger Year (102)	31
A	6.30 pm	Dear Comrades! (121)	25

Tuesday 16 November

B	1.45 pm	Undine (90)	8
B	3.30 pm	Mass (110)	29
A	5.45 pm	Compartment No. 6 (107)	25
A	8.00 pm	Limbo (104)	28

Wednesday 17 November

B	1.30 pm	I'm Your Man (100)	47
B	3.30 pm	The Drover's Wife...(104)	53
A	5.45 pm	After Love (89 + 8)	45
A	8.00 pm	Quo Vadis, Aida? (105)	35

Thursday 18 November

B	1.30 pm	Rosa's Wedding (99)	36
B	3.30 pm	A Hero (127)	27
A	6.00 pm	River (76)	56
A	7.45 pm	Memoria (136)	49

Friday 19 November

B	1.30 pm	After Love (89 + 8)	45
B	3.45 pm	Paris, 13th District (104)	11
A	6.00 pm	Language Lessons (92)	29
A	8.00 pm	Summer of 85 (101)	51

Saturday 20 November

A	1.30 pm	New Zealand's Best 2021 (93)	23
A	3.30 pm	President (116)	55
A	5.45 pm	I'm Your Man (100)	47
A	8.00 pm	Paris, 13th District (104)	11

Sunday 21 November

A	12.00 pm	Signed, Theo Schoon (100)	18
A	2.15 pm	Who We Are: A Chronicle... (118)	57
A	4.45 pm	A Hero (127)	27
A	7.30 pm	Titane (108)	7

“Kumeu Village is my
house Chardonnay”

- Bob Campbell MW



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

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Te Tumu Whakaata Taonga

Millie Lies Low with Ana Scotney. Director: Michelle Savill

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