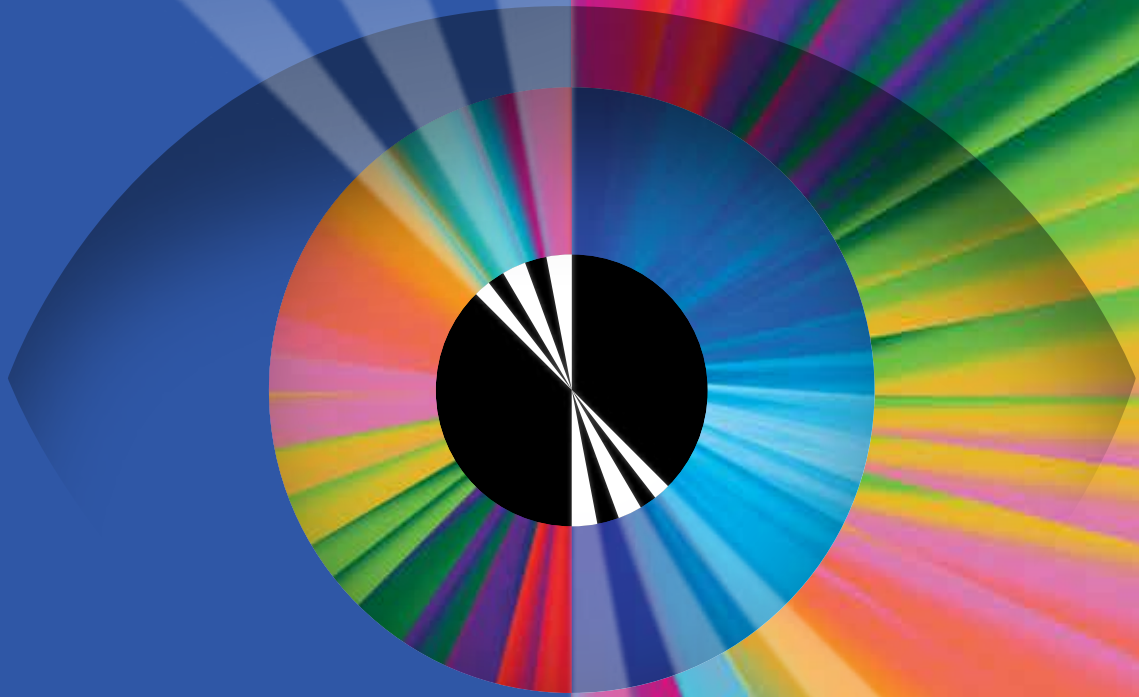


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New Zealand International
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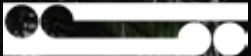


NZIFF.CO.NZ

A photograph of a film set in a tropical forest. Tall palm trees frame the scene, with sunlight filtering through the canopy. In the foreground, a man in a cap and a woman are visible near film equipment like tripods and cameras. The overall mood is cinematic and serene.

Filmmakers are taonga.

**New Zealand
FILM COMMISSION**


Te Tumu Whakaata Taonga

**That's the long
and the short of it.**

New Zealand Film Commission congratulates every person who has worked on every feature and short film selected to show in the 2025 Whānau Marama New Zealand International Film Festival.

Taonga: a treasured gift, cultural treasure, or something precious.

Presented by
The New Zealand Film Festival Trust
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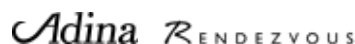
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Ngā Ihirangi – Contents

Big Nights	5
Meet the Filmmakers	9
Māhutonga	10
Ngā Whanaunga Aotearoa 2025	15
Fresh Competition	18
Frames Competition	24
Portraits	26
Widescreen	32
Nocturnal	40
Rhythms	44
Visions	48
Journeys	58
Treasures	62
Information & Schedules	67
Index	72

As New Zealand’s home of entertainment, **SkyCity** is proud to partner with **Whānau Mārama: New Zealand International Film Festival** to celebrate the power of storytelling through both global and local cinema.

We are committed to supporting the arts and nurturing cultural experiences that inspire, connect, and entertain communities across Aotearoa New Zealand.

We look forward to sharing in the magic of cinema with audiences at the SkyCity Theatre.

Jason Walbridge – Chief Executive Officer,
SkyCity Entertainment Group

Nau mai, Haere mai

Cinema is a miracle. It is a healing force that overcomes traumas, bringing comfort and hope. Looking back at the more than 100 films that shape the line up of Whānau Mārama: New Zealand International Film Festival 2025, I vividly feel a positive flow seeping through the major works that we are bringing to our audiences.

There is drama in life and in cinema this year, but there is also plenty of laughter and love – as filmmakers use irony and empathy to resolve the conflicts they stage. Both in Jafar Panahi’s Palme d’Or winner and NZIFF opener *It Was Just An Accident* and in the Turkish debut *One of Those Days When Hemme Dies* paths of revenge become awakenings of compassion.

In *Young Mothers*, the Dardenne brothers address the plight of teenage pregnancy, while Carla Simon looks back at the HIV epidemic in *Romería*: in both films, the filmmakers empower their young protagonists with the anticipation of a brighter future.

The vital relation between cinema and its audience ignites Bi Gan’s imaginative and sprawling *Resurrection*, while its healing force is at the core of our closing film *Sentimental Value*. The moving exchange of gazes at the end of Joachim Trier’s family drama will be the last sequence in the cinematic journey that we invite our audiences to share. It will offer the perfect illustration of the miraculous light that cinema still brings into our lives.

Paolo Bertolin - Artistic Director

Bigger.

Bolder.

Accessible.

Those were the promises we made.

You said you want more films, you got it!

You said you want us to be bolder about the films we exhibit, this year our Artistic Director and his team went after the best films in world cinema.

You said you want better access, so we increased the number of venues and exhibition times while keeping the prices down.

Thank you to the many Film Society members from around New Zealand who joined the programming team in our new Audience Panels. Thank you to our long-standing strategic partners and welcome to our new partners joining this year.

And, thank YOU for trusting us to build the Festival you want. You inspired us to build the 2025 Whānau Mārama New Zealand International Film Festival.

We hope we made you proud.

Tūngia te ururua kia tupu whakaritorito te tupu o te harakeke.

Kaine Thompson – New Zealand Film Festival Trust Chair



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McVeagh

Delivering expertise for changing legal landscapes

As a long-time supporter and legal partner of the Whānau Mārama: New Zealand International Film Festival, we are proud to play a role in helping others to share and appreciate outstanding stories and culture through films.

Auckland

Level 30, Vero Centre, 48 Shortland Street

Wellington

Level 24, NTT Tower, 157 Lambton Quay

russellmcveagh.com

Queenstown

Level 1, The Mountaineer, 32 Rees Street

It Was Just an Accident

Yek tasadef sadeh

Opening Night



Director, Screenplay:

Jafar Panahi

Iran/France/Luxembourg

2025 | 102mins

Producers: Jafar Panahi, Philippe Martin

Cinematography: Amin Jafari

Editor: Amir Etminan

Costume Designer: Leila Naghdi

Cast: Vahid Mobasseri, Maryam Afshari, Ebrahim Azizi, Hadis Pakbaten, Majid Panahi

Languages: Farsi with English subtitles

Festivals: Cannes (In Competition), Sydney 2025

Awards: Palme d'Or, Cannes Film Festival 2025

Introduction*

Jafar Panahi is one of the greatest artists of contemporary cinema and one of its most empathetic and committed humanists. Winning the Palme d'Or at Cannes 2025, the Iranian cineaste joined Michelangelo Antonioni and Robert Altman as one of just three directors to receive the highest accolades at the three major European film festivals: Cannes, Berlin and Venice.

Beyond the acclaim and the awards, what makes Panahi's 11th feature memorable is the balance it strikes between deep compassion and open criticism of the Iranian regime.

The film opens with a man driving at night, along with his pregnant wife and daughter, when suddenly, the car hits something and quickly breaks down. This may be the accident referred to in the title. But when the limping father seeks help at a warehouse, the squeak of his prosthetic leg is heard by worker Vahid, who was once imprisoned, blindfolded and tortured by the regime. He recognises the sound as the same as that made by his torturer, and decides to take action, rounding up other former prisoners to help him, none of whom ever saw the face of their tormentor.

In the last two decades, Panahi has faced his share of problems with the regime: banned from filmmaking, he has twice been sentenced and imprisoned. With *It Was Just an Accident*, he addresses the violence of the regime and its officials head-on, as well as its victims intense desire for revenge. Nevertheless, Panahi tempers the anger with irony as his characters embark on a journey punctuated by dramatic turns and unexpected twists. Perhaps we can stay human only by seeking truth and justice rather than vengeance. And yet, the finale seems to suggest, evil may always be just one step behind...

— Paolo Bertolin

“Subtly plotted like a good thriller... slowly but surely builds into a stark condemnation of abusive power and its long-lasting effects.”

— Jordan Mintzer, *Hollywood Reporter*

Screenings

Christchurch

LUM Fri 8 Aug, 6:15pm (two screens)*

LUM Sat 16 Aug, 11:00am

LUM Tue 19 Aug, 2:00pm

Dunedin

REG Fri 15 Aug, 7:00pm

REG Wed 20 Aug, 3:45pm

Nelson

STA Thu 28 Aug, 7:00pm

STA Tue 2 Sep, 11:00am



NZ Classification TBC

Prime Minister

Centrepiece



Directors: Michelle Walshe, Lindsay Utz
USA/New Zealand 2025
102 mins

Producers: Cass Avery, Leon Kirkbeck, Gigi Pritzker, Rachel Shane, Katie Peck, Clarke Gayford

Cinematography: Thorstein Thielow, Clarke Gayford, Leon Kirkbeck

Editors: Grace Zahrah, Enat Sidi

Music: Sofia Degli Alessandri

With: Jacinda Ardern

Festivals: Sundance, Sydney 2025

The uncharted highs and crashing lows of Jacinda Ardern's time at the helm of Aotearoa get their due in an intimate-access international documentary about state power and human vulnerability.

"I had two goals in Covid: to save people's lives and keep everyone together. And I did one. But I didn't manage to quite do the other." In Jacinda Ardern's reflections on her prime ministership of New Zealand from 2017 to 2023, the pressure to respond to the pandemic looms large. Labour Party policy goals on climate change and child poverty reduction were disrupted by a string of unprecedented crises. The 2019 Christchurch mosque shootings were followed by the Whakaari / White Island eruption. And then Covid-19 arrived. The government's "go hard, go early" strategy was to become deeply divisive.

This was not a normal stint in office for Labour – nor was Ardern a typical leader. In their documentary, popular at Sundance, Lindsay Utz and Michelle Walshe frame her as a reluctant prime minister, who grappled with imposter syndrome and anxiety. At 37, and pregnant, she took over as party leader only seven weeks before a general election, with no time to carefully design her image. But she was an

international media sensation, her public embrace of motherhood and appeal to kindness in stark contrast to a rise in strongarm personas. Home videos recorded by Ardern's partner Clarke Gayford, and audio from the Alexander Turnbull Library's Political Diary Oral History project, offer exceptionally personal insight.

The darker turn New Zealand's political landscape took in the lead-up to Ardern's bombshell resignation is reckoned with, as American conspiracy movements gained sway through the gateway of social media, and anti-vax protesters occupied Parliament grounds. As a virulent domestic backlash bit, it was the figure of Ernest Shackleton, the Antarctic explorer that kept his crew alive for two years after their ship became stuck in ice, that Ardern kept returning to – a model of collectivist optimism that preceded our era of digital outrage.

— Carmen Gray

"World leaders have rarely been captured with as much intimacy... As a portrait of struggles in the seat of power, the film presses all the right emotional buttons."

— Siddhant Adlakha, *Variety*

Screenings

Christchurch
LUM Sat 16 Aug, 6:00pm (two screens)

Dunedin
REG Sat 23 Aug, 6:00pm

Nelson
STA Sat 30 Aug, 6:00pm



Documentary film exempt from NZ
Classification labelling requirements

Sentimental Value

Affeksjonsverdi

Closing Night



Director: Joachim Trier
Norway/France/Denmark/
Germany 2025 | 135 mins

Producers: Maria Ekerhovd, Andrea
Berentsen Ottmar

Screenplay: Eskil Vogt

Cinematography: Kasper Tuxen

Editor: Olivier Bugge Coutté

Production Designer: Jørgen Stangebye
Larsen

Costume Designer: Ellen Ystehede

Music: Hania Rani

Cast: Renate Reinsve, Stellan Skarsgård,
Inga Ibsdotter Lilleaas, Elle Fanning

Languages: Norwegian and English, with
English subtitles

Festivals: Cannes (In Competition),
Sydney 2025

Awards: Grand Prix, Cannes Film Festival
2025

“Sentimental Value is about art and history and emotional openness, but it’s more than anything a playful but also wondrously frank exploration of what it actually means to be family.”

— Alison Willmore, *Vulture*

We close with Joachim Trier’s follow-up to his arthouse hit *The Worst Person in the World*. This piercing and ecstatically moving reflection on family and memory stars Renate Reinsve, Stellan Skarsgård, and Elle Fanning.

“An exuberant, garrulous, self-aware picture about an ageing and egomaniac film director and his two grownup daughters... it’s a movie of daddy issues and cinematic adventures in the manner of Fellini and Bergman.

Stellan Skarsgård plays preening auteur Gustav Borg, whose career is on the slide; many years ago, he left his wife and two young daughters, abandoning the family home – the house where Gustav himself was brought up. Now their mother has died, and just as the two daughters are sorting through the house’s contents for things of sentimental value they might want to keep before selling the house, they are stunned to realise that the insufferable Gustav actually still has legal rights to the property and now wants to use it as a location for a biopic about his mother, who took her own life there due to the trauma of being tortured by the Nazis during the war.

To add insult to injury, Gustav begs now famous screen actor daughter Nora (Renate Reinsve) to take the lead role of her own

grandmother, expecting that Nora, whom he neglected for most of her life, will use her stage fame to revive his flagging career. After Nora angrily refuses, the part is taken by Hollywood superstar Rachel Kemp (Elle Fanning), who has fallen for Gustav’s rascally charm.”

— Peter Bradshaw, *The Guardian*

“The sensitive sixth feature from Norway’s director Joachim Trier. On its surface, the film may touch on the familiar theme of how artists draw from their own lives, but Renate Reinsve and Stellan Skarsgård bring incredible tenderness to a story that is ultimately about what children and parents never say to one another – and whether those lifelong silences can ever be broken.

Collaborating again with frequent co-writer Eskil Vogt (now also a successful director), Trier fashions a nuanced look at both a troubled family and a dysfunctional film industry. (Gustav’s comeback project will be distributed through Netflix, and the divisive streamer is the target of a couple of the

screenplay’s better barbs.) Much of *Sentimental Value* takes place in the Borg family’s home, and an efficient flashback, framed as an essay Nora wrote as a girl, explains how they have lived in the house for generations... That slightly fading family home becomes an apt metaphor for the weathered bond Nora, Agnes and Gustav share, although Reinsve’s fragile performance articulates the festering resentment she feels toward her absent father.

Trier’s third picture to screen at Cannes, after 2021’s *The Worst Person in the World*’s breakout lead Reinsve won Best Actress, the reunion of director and star will entice arthouse crowds... and those seeking a smart, thoughtful tearjerker should be pleased with this sentimental but far-from-mawkish film.”

— Tom Grierson, *Screen Daily*

Screenings

Christchurch

LUM Sun 24 Aug, 8:00pm (two screens)

Dunedin

REG Sun 24 Aug, 6:45pm

Nelson

STA Sun 7 Sep, 7:50pm



NZ Classification TBC



Aotearoa Filmmaker Focus

Over 50 Q&A
sessions nationwide,
as well as panels,
workshops and
masterclasses

Whānau Mārama NZIFF proudly champions the best and brightest in New Zealand cinema, shining a light on local talent through our Aotearoa Film Focus. It's a chance to lift the curtain for audiences – fostering connection, collaboration, and conversation with the community, while engaging with filmmakers and learning from the very best in the industry.

In 2024, the “festival within a festival” was concentrated across four days, in one venue in Tāmaki Makaurau.

This year, our film focus is spread across the mōtu, with Q&As, panel discussions, workshops and masterclasses from Tāmaki all the way down to Ōtepoti. Local and international filmmakers will be on hand to present their films, with over 50 Q&A sessions nationwide.

Looking for local features? Check out the Māhutonga strand, and keep your eyes peeled across the programme for even more New Zealand titles. Keen to celebrate Kiwi voices through short-form storytelling? Head to page 15 for our newly revamped shorts competition, *Ngā Whanaunga: Aotearoa New Zealand's Best*.

As for our panels, workshops and masterclasses – visit nziff.co.nz/engage.

Meet the Filmmakers

We are delighted to have New Zealand and international filmmakers presenting their films at selected screenings during NZIFF 2025. For a complete list of filmmakers appearing at this year's festival, see nziff.co.nz/engage



Leela Varghese

Lesbian Space Princess, p41

Leela Varghese (she/her) is a writer/director known for telling joyful, impactful stories. Her debut feature *Lesbian Space Princess* won the 2025 Berlinale Teddy Award. Her short *I'm the Most Racist Person I Know* premiered at SXSW 2025, where it won the Special Jury Award.



Samuel Van Grinsven

Went Up The Hill, p15

Samuel Van Grinsven is an Aotearoa New Zealand-born screenwriter and director based in Sydney, Australia. His sophomore feature *Went Up the Hill* world premiered at the 2024 Toronto International Film Festival as a Special Presentation. Samuel's debut feature *Sequin in a Blue Room* premiered at the 2019 Sydney Film Festival where it won the Audience Award for Best Feature.



Emma Hough Hobbs

Lesbian Space Princess, p41

Emma Hough Hobbs (she/they) is a queer filmmaker, animator, and production designer from Adelaide. She co-wrote/co-directed the Teddy Award-winning *Lesbian Space Princess* (Berlinale 2025), and her short *On Film* screened at SXSW Sydney 2023 and won Best Animation at the SA Screen Awards.



Margaret Gordon

Life in One Chord, p46

Margaret Gordon started her career in student radio and regional TV. Her first solo feature 2014 documentary *Into the Void* was a breakout hit, and has become a staple in the NZ music underground. Presented by Madman, *Life in One Chord*, is her second documentary and follows the life of lauded New Zealand musician Shayne Carter.



Alexandre O. Philippe

Chain Reactions, p63

A three-time Sundance Film Festival alum, Alexandre O. Philippe has developed his own brand of "cinema essay," exploring the art of filmmaking and its practitioners. Most of his films take on the role of unpacking the most influential works of master filmmakers, and dissecting seminal screen moments. His latest, *Chain Reactions*, won the prestigious Venice Classics Lion at the 2024 Venice Film Festival. Alexandre is currently working on multiple feature documentaries about cinema, and *Kim Novak's Vertigo* is set to premiere in Venice in August.

NZIFF Engage

We invite New Zealand audiences and filmmakers to learn and connect with film festival fans, visiting filmmakers and industry professionals. Details for all NZIFF Engage events available at nziff.co.nz/engage

Taumata Kōrero – Masterclasses

Join us for a peek behind the curtain into the process behind some of the world's foremost filmmakers. **Alexandre O. Philippe** (*Chain Reactions, p63*) will present in **Wellington** and **Dunedin**.

Pou Kōrero – Workshops

Leela Varghese and **Emma Hough Hobbs** (*Lesbian Space Princess, p41*) join us hot off the heels of wowing audiences at the Berlinale to present this special animation-focused workshop. Workshops available in **Auckland** and **Christchurch**.

Pae Kōrero – Panel Discussions

Join us for panel discussions to delve deeper into the themes of selected films in **Auckland** and **Wellington**.

To book sessions and for further details head to nziff.co.nz/engage

Film Quizzes

Can you tell your **Roy Andersson** from your **Wes Anderson**? Your **Kiarostami** from your **Kaurismäki**?

Get your team together and join us for the annual NZIFF Film Quiz in **Auckland**, **Wellington**, **Christchurch**, **Dunedin** and **Hamilton**.

For registrations and further info visit nziff.co.nz/filmquiz

NZIFF After Dark

Space princess costume parties, post-punk p*ss ups, themed cocktails, spot prizes, late-night horror and midnight mayhem... we've got it all this year at **NZIFF After Dark**.

Your chance to run riot with fellow festival fans and get amongst a bit of festive fun.

Visit nziff.co.nz/afterdark for details of all After Dark events.



Māhutonga, or the Southern Cross, is the place for our storytellers from Aotearoa and the South Pacific to shine. In addition to our full length features, Ngā Whanaunga: Aotearoa will screen 6 of our finest local short films in one highlight programme.

Māhutonga

Grace: A Prayer for Peace



A slice-of-life portrait of one of Aotearoa's greatest living artists by one of our greatest documentary filmmakers. You should expect something special, and that's what you get.

Dame Robin White may well be one of New Zealand's most significant living artists, but Dame Gaylene Preston resists that kind of overbearing narrative in her new film. The nearest she comes might be a scene when the seventy-something artist considers one of her iconic 1970s paintings, the kind that sells well as a framed print in public gallery gift shops. "This is me as a young painter

trying to figure out how to paint," she muses.

Surrounding that moment are scenes shot in recent years in Aotearoa, Japan and Kiribati, where White lived for many years. We see her as she is now, working at the height of her artistic powers, still energetically moving her practice forward, often with artistic collaborators from other cultures and artistic traditions. We gain an insight into her Bahá'í faith-driven belief in peace and shared humanity. This is a masterclass in less-is-more story telling.

— Chris Brown

Screenings

Christchurch

LUM Sun 10 Aug, 12:00pm
LUM Thu 14 Aug, 1:15pm

Dunedin

RIA Sat 30 Aug, 6:00pm

Nelson

STA Sun 31 Aug, 2:15pm

Director, Producer:

Gaylene Preston

New Zealand 2025 | 95 mins

Co-Producers: Danny Bultitude, Susana Lei'ataua, Catherine Madigan

Cinematography: Alun Bollinger, Stephanie Damm, Raymond Edwards, Bruce Foster, Jake Mokomoko, Gaylene Preston, Robin Probyn

Editors: Paul Sutorius, Lala Rolls

Music: Jan Preston

With: Robin White

Preston's gentle portrait of Dame Robin White will lift your spirits.



Documentary film exempt from NZ Classification labelling requirements

Notes from a Fish



Leroy (Emilio Mancilla) is battling to get his debut novel completed, struggling through a bout of writer's block while house sitting for a friend. He finds his creative breakthrough in the eyes of the iridescent fish, Kirby, that has been left in his care, who seems to have unlocked something in Leroy's mind.

Before he can take full advantage of his maritime muse, the writer wakes to find Kirby missing, presumably fish-napped. This kicks off a comic odyssey through the underbelly of Auckland's rare fish black market and the cruel vagaries of the local literary scene. Joined in his

quest by Charlie (Romy Hooper), an unstable nautical private eye, Leroy is pushed well out of his comfort zone as he confronts a series of kooks and misfits in search of his psychic fish.

Part crime caper, part screwball comedy, *Notes from a Fish* delights in making its hapless characters run the gauntlet of truly unfortunate events. Directors Tom Levesque and Romy Hooper each make distinct contributions – Levesque brings the paranoid obsession of his earlier feature *Shut Eye*, while Hooper provides deft comic chops in front of and behind the camera.

— Adrian Hatwell

Screenings

Christchurch

LUM Wed 20 Aug, 6:30pm

Dunedin

RIA Mon 25 Aug, 6:00pm

Directors: Tom Levesque, Romy Hooper
New Zealand 2025 | 82 mins

Producer: Eva Trebilco

Screenplay, Cinematography, Editor: Tom Levesque

Production Designers: Eva Trebilco, Tom Levesque, Romy Hooper

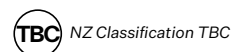
Animator: Zayd Nasir

Sound: Angus Webb

Music: Sonya Ishimnikova

Cast: Romy Hooper, Emilio Mancilla, Tom Sainsbury, Arlo Gibson, Yvette Parsons, John Leigh, Mark Mitchinson, Daniel Watterson.

A darkly absurd romp through the mean-ish streets of Auckland's inner suburbs.



The Weed Eaters



Jules (Alice May Connolly) is on a New Year's Eve trip with her new boyfriend and his two stoner friends in the wops of North Canterbury when they stumble across a long-abandoned stash in an old shed. After a quick session and an accidental murder, the marijuana turns them into enthusiastic cannibals. To cover the evidence of their murder, they decide to keep toking so they can devour the body. What will happen when the meat runs out? Who will be the next victim?

The Weed Eaters is another entry into the beloved kiwi horror comedy canon. Shot on a deceptively low budget raised through crowdfunding

and featuring appearances from Delaney Davidson, The Bats' Paul Kean and comedian David Correos playing it straight. For a film about cannibalism, subtle effects keep the goriness to a minimum, so it's safe for all but the most squeamish. As with the best horror flicks, the true terror comes in the form of paranoia and the growing mistrust between friends. And like many other gruesome faves, it is not without social commentary as it explores New Zealand's relationship with drugs and how it affects friendships.

— Jordan Salomen

Screenings

Christchurch

LUM Wed 13 Aug, 4:45pm

LUM Fri 22 Aug, 9:00pm

Dunedin

RIA Fri 22 Aug, 8:15pm

Director, Editor: Callum Devlin

New Zealand 2025 | 80 mins

Producers: Callum Devlin, Annabel Kean, Finnius Teppett, Alice May Connolly

Executive Producers: Kristina Ceyton, Samantha Jennings, Gemma Gracewood

Screenplay: Finnius Teppett.

Based on a story by: Callum Devlin, Annabel Kean, Finnius Teppett, Alice May Connolly.

Cinematography: Samuel Austin

Production, Costume Designer:

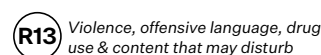
Annabel Kean

Music: Callum Passells

Cast: Alice May Connolly, Annabel Kean, Finnius Teppett, Samuel Austin, Paul Kean, Jordan Mooney, Ella Gilbert, David Correos, Delaney Davidson

"It's got social horror, fuck-the-world nihilistic hedonism, and Boomer murder."

— Alice, Finn, Annabel, and Callum



TOITŪ Visual Sovereignty



Toi Tū Toi Ora: Contemporary Māori Art was the largest Māori exhibition in the history of Auckland Art Gallery and attracted attendance levels not seen by the gallery since 1989. But its triumph masked a deeper tension.

Chelsea Winstanley's documentary follows curator Nigel Borell as he navigates between institutional authority and Māori self-determination. Borell's curatorial vision is clear – Māori art must be authored, not simply advocated for. For the artists, this represents a chance to be seen on their own terms – an initiative that ultimately leads some to the global stage of the Venice Biennale.

But as the scale of the exhibition grows, so does institutional resistance. The result is a reckoning: whose story is being told, and who holds the pen? With many of the artworks exploring the legacy of colonialism, the making of the exhibition becomes a living reflection of that very struggle. Through rarely filmed behind-the-scenes conversations, *TOITŪ Visual Sovereignty* lifts the curtain on the inner workings of an institution and examines the cost of visibility without control – and the quiet power of walking away.

— Heperi Mita

Screenings

Christchurch

LUM Sun 17 Aug, 12:30pm

LUM Thu 21 Aug, 2:00pm

Dunedin

RIA Sun 24 Aug, 3:45pm

Director:

Chelsea Winstanley

New Zealand 2025 | 101 mins

Producers: Desray Armstrong, Chelsea Winstanley

Cinematography: Mike Jonathan, Darryl Ward

Editors: Huhana Ruri-Panapa, Cushla Dillon, Brendon Chan

Music: Maree Sheehan

With: Nigel Borell and featured contemporary Māori artists; Shane Cotton, Emily Karaka, Brett Graham, Taika Waititi, Charlotte Graham, Rueben Paterson, Shona Rapira-Davies, Elizabeth Ellis, Mere Lodge, Ani Iiti, Maureen Landeer and Mataaho Collective – Sarah Hudson, Terri Te Tau, Erena Baker, Bridget Reweti

An unprecedented insight into the struggle for Māori artistic sovereignty in our cultural institutions.



Documentary film exempt from NZ Classification labelling requirements

Went Up the Hill



In an icy, shadow-stricken Christchurch, the unexpected suicide of Elizabeth has left her wife Jill (Vicky Krieps) a hollowed-out shell – that is, until the mysterious arrival of Elizabeth's long-absent son, Jack (Dacre Montgomery). He stays the night at Jill and Elizabeth's oppressive mountain abode, and it quickly becomes clear that the spirit of Elizabeth has not yet departed. Instead, she has gained the ability to possess both wife and son, utilising this ability to linger. What initially seems to be a gift from beyond, however, begins to sour when long-hidden secrets of the

past emerge, and lines between the two begin to be crossed.

Samuel Van Grinsven's sophomore effort is a wintry, gothic affair that tracks the trajectory of two people adrift and the spirit between them – from unexpected refuge, to joy, to dread – with a purposeful, drip-fed escalation of tension. Questions of control, abuse and the lingering weight of past scars take hold, all while the usually pleasantly scenic Christchurch landscape is transformed into a claustrophobic ice prison.

— Tom Augustine

Screenings

Christchurch

LUM Fri 8 Aug, 8:15pm*

LUM Sat 9 Aug, 10:00am*

LUM Tue 12 Aug, 2:15pm

Dunedin

RIA Thu 21 Aug, 6:00pm

Nelson

STA Thu 4 Sep, 7:45pm

Director: Samuel Van Grinsven

New Zealand/Australia 2024
100 mins

Producers: Vicky Pope, Samantha Jennings, Kristina Ceyton

Screenplay: Samuel Van Grinsven, Jory Anast

Cinematography: Tyson Perkins

Editor: Dany Cooper

Production Designer: Sherree Philips

Costume Designer: Kirsty Cameron

Music: Hanan Townshend

Cast: Vicky Krieps, Dacre Montgomery, Sarah Peirse

Festivals: Toronto, Adelaide 2024; Sydney 2025

Q&A*

“A ghost story... shaped in a fresh and artful way by a director who, in his second film, already has the control of a master.”

— Caryn James, *Hollywood Reporter*



Domestic violence, sex scenes and deals with suicide

Workmates



What is the age cap for a 'coming-of-age' movie? This is a question that circles *Workmates*, the superb new romantic dramedy from the dynamic creative team of Sophie Henderson and Curtis Vowell, drawing on Henderson's own experiences in the vibrant, ever-precarious theatre scene. Henderson is Lucy, co-manager of the struggling, structurally unsound Crystal Ballroom (the Basement Theatre, playing itself especially well). Essentially penniless and living in the upstairs of the theatre, she is kept in check by long-term co-manager Tom (Matt Whelan). A gentle, unfulfilled longing bubbles

between them, despite Tom being in a committed relationship with Nina (Zoë Robins).

Lucy is stuck in a semi-permanent state of arrested development, unable (or unwilling) to make long-term plans for herself. Tom, meanwhile, finds himself slowly drawn away from the theatre, prompting Lucy to go all out to lure him back. The energetic, lively push-pull of the relationship is rendered vividly in the film's clever scripting, and in the dynamic chemistry of the two leads.

— Tom Augustine

Screenings

Christchurch

LUM Sun 10 Aug, 6:45pm

LUM Mon 11 Aug, 2:15pm

Dunedin

REG Mon 18 Aug, 6:00pm

Director: Curtis Vowell

New Zealand 2025

102 mins

Producers: Morgan Leigh Stewart, Sam Snedden

Screenplay: Sophie Henderson

Cinematography: Tim Flower

Editor: Richard Shaw

Production Designer: Dan Williams

Costume Designer: Sacha Young

Music: Peter Van Der Fluit

Cast: Sophie Henderson, Matt Whelan, Arlo Green, Aki Munroe, Chris Parker, Zoë Robins, Cameron Rhodes

A delightful and nuanced romantic dramedy set to become a Kiwi classic.



Drug use and offensive language

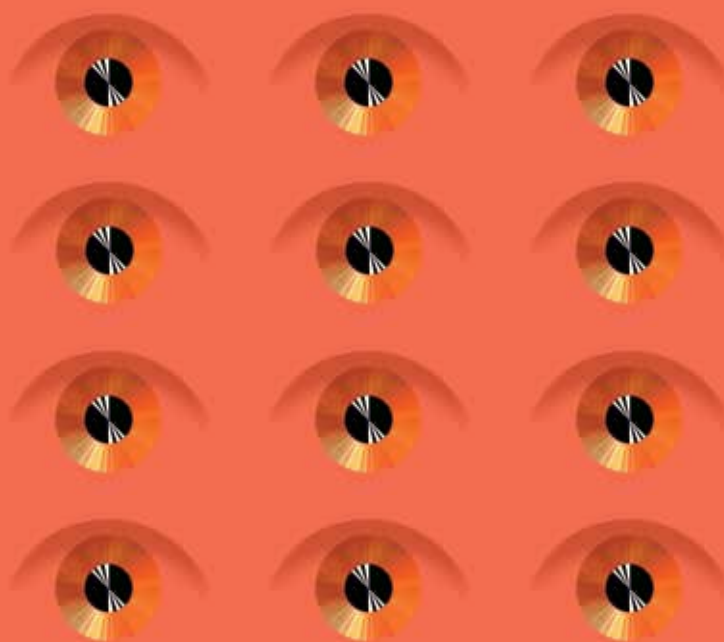
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**TOITŪ Visual
Sovereignty**



**The Weed
Eaters**



**Anchor Me – The Don
McGlashan Story**



Picking Crew



Life in One Chord

The Arts Foundation Te Tumu Toi proudly congratulates our awarded artists whose stories and creativity take centre stage at this year's New Zealand International Film Festival. Their work doesn't just appear on screen – it shapes the culture of Aotearoa.



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Auckland Live Spirit
of the Civic Award

Wellington UNESCO
Creative City of Film
Emerging Talent Award

Letterboxd Māori
Pasifika Talent Award

UMBRELLA



Our newly revamped shorts competition celebrates Kiwi voices in short-form storytelling. Enjoy a highlight programme of the six best finalists.

Ngā Whanaunga: Aotearoa New Zealand's Best 2025

Since 2012, the Wairoa Māori Film Festival and Pollywood have been part of NZIFF, curating the annual Ngā Whanaunga Māori Pasifika short film programme. The name "Ngā Whanaunga" was gifted by Huia Kaporangi Koziol, who described it as meaning relatedness and connectedness between peoples. Māori are part of the great Pasifika whānau; our Polynesian peoples journeyed on the same waka from Hawaiiki, and are related by culture, language and blood and in wairuatanga (soulfulness) across our vast sea Moana-nui-a-kiwa. From the beginning, screening Māori works alongside Pasifika was symbolic of whānau and connectedness.

In 2025, we now evolve into Ngā Whanaunga: Aotearoa New Zealand's Best, with the best of Māori and Pasifika filmmaking now alongside the best films made by everyone in Aotearoa. Wairoa Māori Film Festival founder Leo Koziol (Ngāti Kahungunu, Ngāti Rakaipaaka) and Pollywood Film Festival founder Craig Fasi (Niue) continue their role in short film programming, focusing their lens upon

Indigenous talent in their role as co-curators. Artistic Director Paolo Bertolin, Programme Manager Michael McDonnell and programmers Carmen Gray and Huia Haupapa (Te Ātiawa, Ngāti Mutunga) round out the selection committee. Notes on each film are provided by the selection committee.

A total of 88 films were submitted for this year's competition, with 13 finalists chosen by the selectors. A jury of three will select the winner of the \$5000 **Umbrella Entertainment Best Short Film Award**, the \$4000 **Spirit of the Civic Award**, the \$2000 **Wellington UNESCO Creative City of Film Emerging Talent Award**, and the \$2000 **Letterboxd Award for Māori Pasifika Talent**.

The winner of the audience vote takes away the coveted **Audience Award**, consisting of 25% of the box office from NZIFF screenings in Auckland, Wellington, Christchurch and Dunedin.

Presented in association with:

Pollywood Pasifika Film
Festival



Wairoa Māori
Film Festival



Ngā Whanaunga: Aotearoa New Zealand's Best 2025



When the Geese Flew

Director: Arthur Gay | **NZ 2025** | **Producer:** Laura Ganotis | **Screenplay:** Arthur Gay, Rali Chaouni | **Cast:** Tom Kerr, Lee-Ann Dirks, Jack Parker, Jono Martin | **Festivals:** Cannes (Directors' Fortnight) 2025 | **19 mins**

A sullen teenager hopes recovering his sister's stolen dirtbike will change her mind about leaving their remote small town. This Cannes' selected short brings arthouse nihilism to Godzone. — MM



Stage Challenge

Director, Screenplay: Stella Reid | **NZ 2024** | **Producer:** Kate Goodwin | **Cast:** Kimiora Honeycombe, Izzie Newton-Cross, Paris Tuimaseve-Fox | **17 mins**

Shy Ali joins a group of zealous schoolgirls creating a stage challenge concept that will both wow audiences and distract the girls from their concerns for the future. — HH



Chrysanthemum

Director, Screenplay: Jolin Lee | **NZ 2024** | **Producer:** Rachel Fawcett | **Cast:** Katlyn Wong, Sandy Zhang, Dylan Thuraisingham | **12 mins**

Gardening – peaceful, pleasant, intrusive, sad... Grief distracts confrontation, and blame is the only reality. — CF



Picking Crew

Director, Screenplay, Editor: Tanu Gago | **NZ 2024** | **Producer:** Nicole Horan | **Cast:** Henry Auva'a, Joe Malu Folau, Kurt Uta'i-Laurenson | **12 mins**

A subtle and poignant exploration of Pasifika masculinity and its queer-tinged boundaries. — LK



Our Party

Director: Joshua Prendeville | **NZ 2025** | **Producers:** Jill Macnab, Joshua Prendeville | **Screenplay:** Joshua Prendeville, Minka Bleakley. Based on the short story "The Garden Party" by Katherine Mansfield | **Cast:** Davida McKenzie, Thomasin McKenzie, Michael Hurst, Alison Bruce | **20 mins**

Katherine Mansfield's *The Garden Party* is modernised in this contemplative short, following teenage Laura as she hosts a party up the road from a mourning family. — HH



Wild Nights, Wild Nights!

Director, Screenplay, Editor: Alex Farley | **NZ 2024** | **Producers:** Melissa Shao, Tayla Sutton | **Cast:** Brit O'Rourke, Eden Hart | **16 mins**

Ollie's girlfriend has a shiny new ring on her finger, but it ain't from Ollie. Shades of Chappell Roan in this sapphic not-quite-love story. — LK

A highlight selection of the best films from the year's finalists, including all award winners, will screen across the South Island.

Programme will be announced 4 August on NZIFF.co.nz

Screenings:

Christchurch

LUM Sun 17 Aug, 10:30am

Dunedin

RIA Sun 24 Aug, 10:45am

Nelson

STA Sat 30 Aug, 10:40am



Mirumiru

Director, Screenplay, Editor: Allan George | **NZ 2025** | **Producer:** Jason Taylor | **Animation:** Mukpuddy Studio | **12 mins**

In this captivating animation, a koro leads a desperate chase after the mirumiru (bubbles) of memories that escape his deteriorating wife before they're gone forever. — HH



Nausea

Director, Screenplay, Editor: Elliott Louis McKee | **NZ 2025** | **Producers:** Elliott Louis McKee, Ryan A. Lloyd | **Cast:** Mick Innes, Jack Sergeant-Shadbolt, Chloë Lewer | **11 mins**

Two isolated strangers find an unexpected connection in this pungent short. Immersive handheld camerawork draws us into a world of rural desolation before dropping the hammer blow. — MM



I Am Not Your Dusky Maiden

Director: Vea Mafie'o | **NZ 2025** | **Producers:** Nora Aati, Seuta'afili Dr Patrick Thomsen, Jazz Dos Santos | **Screenplay:** Nora Aati | **Cast:** Nora Aati, Michael Kolo'i, Carrisse Utai | **Language:** In English and Samoan with English subtitles | **16 mins**

Exceptional as the many; each guide shares the same journey – forcing you to choose a path. — CF



Puti

Director, Screenplay: Aroha Awarau | **NZ 2024** | **Producer:** Louisa Tipene Opetaitia | **Cast:** Mia Van Oyen, Tuakoi Ohia, Cale Silich, Kael Munro-Nonoa | **15 mins**

It is a hard life on the street for Puti; perhaps she best not follow her mother's footsteps. With hope, there is another journey, another possibility. — LK



Growing Still

Director: Alyx Duncan | **NZ 2024** | **Producers:** Lani-Rain Feltham, Michele Powles | **Screenplay:** Michele Powles | **Cast:** Helen Moulder, Renee Lyons, Bryony Skillington, Paul Lewis | **13 mins**

An elderly woman wilting away in a retirement home longs to commune with the vibrant natural world outside. This magical short offers a positive spin on our impending mortality. — MM



Womb

Director, Screenplay: Ira Hetaraka | **NZ 2024** | **Producer:** Amanda Jane Robinson | **Cast:** Pounamu Hetaraka, Te Arohanui Korewha, Ngātai Hita | **Language:** Te Reo Māori with English subtitles | **Festivals:** Tribeca, Sydney 2025 | **15 mins**

A young Māori girl struggles to break free in this absurd and wildly original fable, starkly reminding us of the past dehumanisation of Indigenous whānau. — LK



Let's Settle This

Director, Screenplay, Editor: Jack Woon | **NZ 2024** | **Producers:** Abba-Rose Vaiaoga-loasa, Stallone Vaiaoga-loasa | **Cast:** Bridget Wong, Wilson Sze | **Language:** English and Cantonese, with English subtitles | **13 mins**

Two kung fu masters meet in a Chinese diner via a dating app and turn to the art to settle scores. — CG

A section for bold and daring debut films from the best new voices in international cinema.

Fresh Competition

Cactus Pears

Sabar bonda



Cactus Pears was the first Indian film to win the prestigious World Cinema Dramatic Competition at Sundance. Rohan Parashuram Kanawade's film centers on Anand, an unmarried 30-something living in Mumbai with his parents. Upon his beloved father's death, he travels with his mother to inland Maharashtra, to mourn with the rest of the family. In this rural setting, Anand meets his childhood friend Balya. Under a vaulting, starry sky or the rustling branches of a tree, their fond memories of the past lead them to realise that they want to share their future together bravely.

Shot with meticulous precision, *Cactus Pears* offers a fascinating stylistic approach. The chapter detailing the funeral ritual is a deep immersion in specific cultural practices, yet it also provides Kanawade with the pretext to explore family dynamics. When the focus shifts to the discovery of mutual feelings between Anand and Balya, the mise en scene acquires a delicately sensuous panache that is quite unseen in Indian cinema, making *Cactus Pears* a deeply affecting, memorable debut.

— Paolo Bertolin

Screenings

Christchurch

LUM Mon 11 Aug, 6:00pm*
LUM Tue 12 Aug, 11:30am*

Director, Screenplay, Editor: Rohan Parashuram Kanawade

India/UK/Canada 2025
112 mins

Producers: Neeraj Churi, Mohamed Khaki, Kaushik Ray, Naren Chandavarkar, Sidharth Meer, Hareesh Reddypalli, Rohan Parashuram Kanawade

Cinematography: Vikas Urs

Production Designer: Tejashree Kapadne

Cast: Bhushaan Manoj, Suraj Suman, Jayshri Jagtap

Languages: Marathi with English subtitles

Festivals: Sundance, New Directors/ New Films, San Francisco 2025

Awards: Grand Jury Prize (World Cinema Dramatic), Sundance Film Festival 2025

Q&A*

"A sensual, tender queer romance... *Cactus Pears* sees love grow from death... Its rolling rhythm offers a delightfully sweet love story rendered with the heat of the heart."

— Robert Daniels, *RogerEbert.com*



NZ Classification TBC

Familiar Touch



This apparently unassuming, yet beautifully framed debut was a major winner at last year's Venice Film Festival, scooping the Award for Best Debut Film, as well as directing and performance kudos in the Horizons Competition. Director Sarah Friedland teamed up with her mother, actress Kathleen Chalfant, to passionately portray the hurdles of an octogenarian woman affected by Alzheimer's disease.

Ruth lives alone and seems to be independent. Yet, when her loving son Steve pays her a visit, in an opening scene deceptively staged as a date, we realise

that her cognition is failing. As she moves into a care facility, Ruth stubbornly tries to retain control on her life and her mind, leading to hilarious and touching confrontations with her caregivers.

Without ever indulging in easy sentimentality, Friedland delivers a precise minimalist and deeply emotional character study. Chalfant is simply sublime, in a career-defining performance.

— Paolo Bertolin

Screenings

Christchurch
LUM Sun 10 Aug, 10:00am

Director, Screenplay:

Sarah Friedland

USA 2024 | 91 mins

Producers: Alexandra Byer, Sarah Friedland, Matthew Thurm

Cinematography: Gabe C. Elder

Editors: Aacheree "Ohm" Ungsriwong, Kate Abernathy

Production Designer: Stephanie Osin Cohen

Costume Designer: Nan Zhou

Cast: Kathleen Chalfant, Carolyn Michelle, Andy McQueen, H. Jon Benjamin

Festivals: Venice, Vancouver, London, Tallinn Black Nights 2024; New Directors/New Films 2025

Awards: Best Debut Film, Best Actress & Best Director Horizons, Venice Film Festival 2024

"A stunning, sensory-forward portrait of a woman with dementia adapting to life in an assisted living facility... radical in its quiet honesty, and breathtaking in its dignified compassion."

— Hannah Strong, *Little White Lies*



NZ Classification TBC

Happyend



Few narrative debuts feel as self-assured as Neo Sora's *Happyend*. While it's a high-school coming-of-age drama set in the near future, it's similarly steeped in looming anxieties about what comes next.

Sora's richly conceived teen characters exist on the precipice of adulthood... After a practical joke aimed at the wealthy, possibly corrupt principal is branded an act of terrorism, a state-of-the-art surveillance system is installed, forcing an uneasy magnification of the students' backgrounds.

Sora establishes the dramatic parameters of his totalitarian world: a quietly dystopian Tokyo in which everything from advertisements

projected on clouds to casual racism is widely accepted. There's a nihilistic streak... between the menace of natural disaster and the welcomed authoritarianism of their principal.

Two stories play out in parallel: the student body's reaction to surveillance and shifting dynamics within the friend group. Sora's methodical visual approach allows not just observation, but rumination... As the characters gradually recognize and oppose these forces, affection and mutual understanding begin to guide the movie's moral compass.

— Siddhant Adlakha, *Joysauce.com*

Screenings

Christchurch
LUM Wed 13 Aug, 6:30pm
LUM Thu 21 Aug, 11:45am

Dunedin
RIA Thu 28 Aug, 6:00pm

Director, Screenplay:

Neo Sora

Japan/USA 2024 | 113 mins

Producers: Albert Tholen, Aiko Masubuchi, Eric Nyari, Alex C. Lo, Anthony Chen

Cinematography: Bill Kirstein

Editor: Albert Tholen

Production Designer: Norifumi Ataka

Costume Designer: Juni Kurita

Music: Lia Ouyang Rusli

Cast: Hayato Kurihara, Yukito Hidaka, Yuta Hayashi, Shina Peng, ARAZI, Kilala Inori

Languages: Japanese with English subtitles

Festivals: Venice, Toronto, Vancouver, New York, Busan, London 2024; San Francisco, Sydney 2025

"Sora's deft cocktail of teen angst and invasive technology... feels ripped from both today's headlines and the pages of a bestselling manga."

James Marsh

— *South China Morning Post*



NZ Classification TBC

Little Trouble Girls

Kaj ti je deklica



The intersection between Catholicism and overheated adolescent hormones has long been a rich source of inspiration for filmmakers. But with her terrific feature debut, Slovenian director Urška Djukić digs deep into this fertile terrain and finds something fresh.

Gauche and naïve 16-year-old Lucija (Jara Sofija Ostan) joins a Catholic high school choir and is unsettled by discoveries about herself and the dynamics between the other girls. Djukić's coming of age drama is heady with intertwined sensual and religious symbolism; the first-rate score and sound design teases out the

tangled, conflicting impulses towards Catholic devotion and erotic abandon...

Lucija is an introverted, withdrawn girl who is prone to drifting off into daydreams...Key among these distractions are the vividly painted lips of Ana-Marija (Mina Svajger), a confident, popular senior who, like Lucija, sings Alto. One of several new girls in the choir, Lucija finds herself standing between Ana-Marija and her friend Klara (Stasa Popovic) and is caught up in the slipstream of their racy gossip and scandalous confidences.

— Wendy Ide, *Screen Daily*

Screenings

Christchurch
LUM Sat 16 Aug, 1:00pm

Director: Urška Djukić

Slovenia/Italy/Croatia/Serbia
2025 | 89 mins

Producers: Jožko Rutar, Miha Černec
Screenplay: Urška Djukić, Maria Bohr
Cinematography: Lev Predan Kowarski
Editor: Vlado Gojun
Production Designer: Vasja Kokelj
Costume Designer: Gilda Venturini
Music: Kranjčan Lojze
Cast: Jara Sofija Ostan, Mina Svajger, Saša Tabaković, Nataša Burger, Staša Popović
Languages: Slovenian with English subtitles

Festivals: Berlin, Tribeca, Sydney 2025

“There’s an airy delicacy here that invites comparisons to early Céline Sciamma, but with its own raw, restless edge.”

— Guy Lodge, *Variety*



NZ Classification TBC

My Father's Shadow



The first Nigerian film to screen in the Cannes official selection transports us into the chaos of Lagos and delivers one of this year's most acclaimed debuts earning a Special Mention from the Caméra d'Or jury.

Set in 1993 during the nation's first election after a decade of military rule. Two boys, played by real life brothers Godwin Egbo and Chibuike Marvellous Egbo, travel to the thriving metropolis with their father on a day when political tensions are reaching boiling point. Showing events from the point of view of the children, *My Father's Shadow* filters the father's actions through a lens of mystery

and innocence. Şopé Dirisù gives an intense performance as the simultaneously stern, troubled and loving Folarin, the titular father navigating the city chaos trying to collect a debt before it is too late while also trying to keep his young sons in check.

Based on a semi-autobiographical script written by Akinola Davies Jr. and his brother, Wale Davies, this feature length directorial debut reminds us that we never know how precious a memory is until after the subject of the memory is gone.

— Jordan Salomen

Screenings

Christchurch
LUM Sun 17 Aug, 6:00pm

Director: Akinola Davies Jr

UK/Nigeria 2025 | 94 mins

Producers: Rachel Darvagal, Funmbi Ogunbanwo
Screenplay: Wale Davies, Akinola Davies Jr
Cinematography: Jermaine Edwards
Editor: Omar Guzmán Castro
Production Designers: Jennifer Anti, Pablo Anti
Costume Designer: PC Williams
Music: Duval Timoty, CJ Mirra
Cast: Şopé Dirisù, Chibuike Marvellous Egbo, Godwin Egbo, Akerele David

Festivals: Cannes (Un Certain Regard) 2025

Awards: Caméra d'Or Special Mention, Cannes Film Festival 2025

“A rich, heartfelt and rewarding movie. British-Nigerian filmmaker Akinola Davies Jr makes a strong directorial debut with this deft and intriguing tale.”

— Peter Bradshaw, *The Guardian*



NZ Classification TBC

Peacock



Peacock or Chameleon – one or the other, at the same time, or both at different times? That is the dilemma faced by Matthias (Albrecht Schuch) in his job at a Rent-a-Friend agency, 'The Good Companion'. Here, he has mastered the art of impersonation and is happy to oblige anyone.

Over time, Matthias is unable to distinguish between his real life and the dictates of his work, leading to a breakdown in his relationship with Sophia (Julia Franz Richter). In spite of this, Matthias is incapable of seeing that he has lost his nature, personality and connection with feelings and eliminated all emotions.

On one level a comedy, on another a satire, Peacock draws the viewer into a journey of introspection, reflection and questioning of who they really are. These all combine to redefine the fine line between fiction and reality. Where does one draw this line?

— Mutale Kampuni,
Film Ireland Magazine

Screenings

Christchurch

LUM Sat 9 Aug, 10:30am
LUM Sun 17 Aug, 2:30pm
LUM Fri 22 Aug, 4:15pm

Dunedin

REG Sun 17 Aug, 12:45pm
REG Fri 22 Aug, 3:45pm

Nelson

STA Fri 29 Aug, 6:10pm
STA Thu 4 Sep, 3:30pm

Director, Screenplay:
Bernhard Wenger
Austria/Germany 2024
102 mins

Producers: Michael Kitzberger, Wolfgang Widerhofer, Markus Glaser, Nikolaus Geyrhalter

Cinematography: Albin Wildner

Editor: Rupert Höller

Production Designer: Katharina Haring

Costume Designer: Gitti Fuchs

Music: Lukas Lauermann

Cast: Albrecht Schuch, Julia Franz Richter, Anton Noori, Theresa Frostad Eggesbø

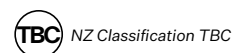
Languages: German and English, with English subtitles

Festivals: Venice 2024

Awards: Critics' Week Award, Venice Film Festival 2024

It's stunning work that's wonderfully acted and full of ample thematic nutrition."

— Calum Cooper,
In Their Own League



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Reedland

Reitland



Premiering in the Critics' Week section of the 2025 Cannes Film Festival, this existential thriller marks the feature debut of Dutch writer-director Sven Bresser.

The story centers on 60-something reed cutter Johan (Gerrit Knobbe), who lives and works in a small, rural town in the IJsselmeer district in Holland. When he discovers the body of a young woman on his land, Johan sets out to investigate her murder, driven by an ambiguous motivation that could be guilt or something else entirely.

Johan's suspicions quickly fall on the motorbike-riding son of a rival farmer, but his

somewhat clumsy attempts to investigate – sneaking into their barn to look for the motorbike – escalate preexisting tensions to a dangerous degree.

Bresser's central theme echoes David Lynch's work in that it excavates the evil that lurks beneath the surface of small-town suburbia. This is an accomplished debut for Bresser, a superbly acted and beautifully shot mystery thriller with a strong sense of place and some satisfyingly Lynchian undertones.

— Matthew Turner, *Next Best Picture*

Screenings

Christchurch

LUM Sun 10 Aug, 4:00pm*

LUM Mon 11 Aug, 1:00pm*

Director, Screenplay: Sven Bresser

Netherlands/Belgium 2025
111 mins

Producer: Marleen Slot

Cinematography: Sam du Pon

Editor: Lot Rossmark

Production Designers: Clara Bragdon, Liz Kooji

Costume Designer: Robin Burlage

Music: Mitchel van Dinther, Lyckle de Jong

Cast: Gerrit Knobbe, Lois Reinders

Languages: Dutch with English subtitles

Festivals: Cannes (Critics' Week) 2025

Q&A*

“An atmospheric horror film that showcases the roots and shoots of evil in an eerie Dutch landscape, where silence doesn't actually bestow peace.”

— Niikhiil Akhiil, *Film Fest Report*

Presented in association with



Kingdom of the Netherlands



NZ Classification TBC

A Useful Ghost

Pee chai dai ka



There's a ghost in the machine in writer/director Ratchapoom Boonbunchachoke's humorous and haunting gem of a feature debut *A Useful Ghost*. However, this is no mere twisty supernatural horror to be forced into neat genre classifications.

It all begins with a simple yet revealing shot of dust floating in the air. It's this dust pollution that kills Nat (Davika Hoorne) and leaves her husband March (Wisarat Himmarat) mourning her without much sympathy from his family. When she returns as a vacuum, March is overjoyed as he is just happy to have his

love back with him. His family, on the other hand, is disapproving and considers the relationship unnatural. Thus, Nat attempts to prove her worth by cleansing their factory of any other ghosts that haunt it.

The result is a film as wryly funny as it is thoughtfully, profoundly and boldly whimsical. It proves Boonbunchachoke is not just an exciting new voice... but one who finds distinct beauty he brings to joyous life.

— Chase Hutchison, *The Wrap*

Screenings

Auckland

Christchurch

LUM Thu 14 Aug, 6:15pm*

LUM Fri 15 Aug, 11:00am*

Director, Screenplay: Ratchapoom Boonbunchachoke

Thailand/France/Singapore/Germany 2025 | 130 mins

Producers: Cattleya Paosrijaroen, Soros Sukhum

Cinematography: Pasit Tandraechanurat

Editor: Chonlasit Upanikit

Production Designer: Rasiguet Sookkarn

Costume Designers: Phim Umari, Chatree Tengha

Music: Chaibovon Seelukwa

Cast: Davika Hoorne, Witsarut Himmarat, Apasiri Chantrasmi, Wanlop Rungkumjad

Languages: Thai with English subtitles

Festivals: Cannes (Critics' Week) 2025

Awards: Critics' Week Grand Prize, Cannes Film Festival 2025

Q&A*

“This all works because there's something oddly refined about the vacuum cleaner's performance, despite the inherently comic premise.”

— Catherine Bray, *Variety*

Presented in association with



Royal Thai Embassy



NZ Classification TBC

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Cutting Through Rocks

Ozak ulalar



The first elected councilwoman in her conservative Iranian village, Sara Shahverdi is a landowner, wears men's clothing under her *abaya*, and rides a motorcycle. Having beaten the odds, she is a role model to young girls in the village and living proof that child marriage is not the only option for them. However, not everyone is happy with her modern views – many villagers adhere to traditional gender role expectations and believe that women have no place holding positions of power.

Shahverdi's compassionate determination in the pursuit of equality shines through as she

addresses infrastructural concerns that have long been ignored and implores her male constituents to share property ownership with their wives. Despite accentuating her strength, the documentary doesn't shy away from Shahverdi's vulnerability, particularly when the opposition threatens her through intimately personal attacks.

Cutting Through Rocks offers a succinct glimpse into an area rarely portrayed from a female's point-of-view and emphasises Shahverdi's courageous resistance to authoritarianism in the fight for female empowerment.

— Madison Marshall

Screenings

Christchurch

LUM Sat 9 Aug, 12:30pm

LUM Tue 19 Aug, 2:30pm

Directors, Producers,

**Editors: Sara Khaki,
Mohammadreza Eyni**

Iran/Germany/USA/
Netherlands/Qatar/Chile/
Canada 2025 | 94 mins

Cinematography: Mohammadreza Eyni

Music: Karim Sebastien Elias

Languages: Azerbaijani and Farsi, with English subtitles

Festivals: Sundance, San Francisco, Hot Docs, Sydney 2025

Awards: Grand Jury Prize (World Cinema Documentary), Sundance Film Festival 2025

“Shahverdi is a remarkable woman... Khaki and Eyni wisely choose to portray her as a flawed but passionate, tough, and resilient human being – the rock-cutter of the title.”

— Jonathan Holland, *Screen Daily*



Documentary film exempt from NZ
Classification labelling requirements

Endless Cookie



Two Canadian half-brothers – one white and one indigenous – collaborate in this wildly inventive animated documentary that brings oral history to magnificent life. Nearly a decade in the making, the film documents its own creation too. Filled with generous asides and diversions, it enlightens audiences about the realities of First Nations life in a unique and colourful way.

With funding secured, animator Seth Scriver flies north to Shattawab in northern Manitoba to record stories for the film. His half-brother Pete lives in this remote Cree community,

together with a massive extended family. Pete proves to be a natural storyteller who can spin a simple story about setting a trap or getting a photo ID into a zany adventure.

Animated in the wild, psychedelic style of an *Adult Swim* cartoon, all the characters have a distinct, idiosyncratic look. The film is also packed with visual references to its antecedents, such as underground comic artists Robert Crumb and Kim Dietch. *Endless Cookie* is a never-ending treat for animation junkies as well as an indictment of colonial attitudes that persist to this day.

— Michael McDonnell

Screenings

Christchurch

LUM Sat 23 Aug, 12:45pm

Director, Screenplay:

Seth Scriver, Peter Scriver

Canada 2025 | 97 mins

Producers: Daniel Bekerman, Chris Yurkovich, Alex Ordanis, Jason Ryle, Seth Scriver

Editor: Sydney Cowper

Voices: Seth Scriver, Peter Scriver

Languages: English, Cree, French and Russian, with English subtitles

Festivals: Sundance, San Francisco, Hot Docs 2025

“The goal is to make something funny, beautiful, spiritual, political, complex, simple, and true. That should be easy, right?”

— Seth Scriver



Documentary film exempt from NZ Classification labelling requirements

Mistress Dispeller



When a heartbroken wife suspects her husband of cheating, she decides not to confront him and instead hires a “mistress dispeller” – a specialist in ending extra-marital affairs. For a fee that can start at tens of thousands of dollars, this professional will adopt a false identity and involve themselves in the social circle of the client’s husband and his lover, eventually befriending the mistress and influencing her to end the affair of her own accord. As economic and cultural norms have shifted in China, this occupation is just one facet of a burgeoning new “love industry”

where all manner of relational services can be outsourced.

This compassionate character study follows one such quadratic entanglement with remarkable access, capturing private conversations on love and loneliness rarely put to screen. By following wife, husband, mistress and mistress dispeller in equal measure, director Elizabeth Lo (*Stray*, NZIFF 2021) paints a strikingly intimate portrait of marriage, connection and communication in the 21st century.

— Amanda Jane Robinson

Screenings

Christchurch

LUM Tue 12 Aug, 2:00pm

LUM Sat 23 Aug, 10:15am

Dunedin

RIA Sun 31 Aug, 10:30am

Nelson

STA Tue 9 Sep, 5:50pm

Director, Cinematography:

Elizabeth Lo

China/USA 2024 | 94 mins

Producers: Elizabeth Lo, Emma D Miller, Maggie Li

Editors: Charlotte Munch Bengsten, Elizabeth Lo

Music: Brian McOmber

Languages: Mandarin with English subtitles

Festivals: Venice, Toronto, DOC NYC 2024; CPH:DOX 2025

“An emotional rollercoaster... a conversation starter for audiences anywhere in the world.”

— Thom Powers, Toronto International Film Festival



Documentary film exempt from NZ Classification labelling requirements

Exploring what it is to be human, Portraits is for character-driven tales about the lives of ordinary and extraordinary people.

Portraits

Bati



Screenings

Christchurch

LUM Sun 17 Aug, 2:15pm

LUM Fri 22 Aug, 12:15pm

Director, Screenplay,

Editor: Andrew John

Fakaua Ponton

Fiji/Tuvalu 2025 | 83 mins

Producers: Andrew John Fakaua Ponton, Sophie Behaneck

Cinematography: Damien Light

Sound: Mário Di Poi, Rafael Benvenuti

Music: Kevin Croner

Cast: James Rabuatoka, Jedidiah Tuinasavusavu, Asesela Ravuvu, Naibuka Qarau

Languages: English and Fijian, with English subtitles

The first ever Fijian feature film selected for Whanau Marama NZIFF. Beautifully filmed in Suva and the highlands of Namosi, with a Fijian cast and crew. Congratulations are due to the *Bati* team.

Young couple Sam (James Rabuatoka) and Rachel (Jedidiah Tuinasavusavu) leave their village life for independence and an opportunity to build a life together. But the realities of life in the comparatively bustling city of Suva are problematic. When humble work as a security guard isn't enough to pay bills and cover the rent, Sam decides to pursue his dreams of

becoming a professional boxer to support his struggling family. Can resilience and boxing be the source of personal alignment and recalibration?

Professional and insightful, *Bati* is an honest and relatable story offering a vivid snapshot of Fijian life, framed with the enchanting beauty of the island landscapes, unique culture and beautiful people. With a soundtrack featuring local artists such as InsideOut, Sailasa Tora, Matanibola and the Viwalu Family Gospel, *Bati's* distinctly Fijian spirit makes it a must see.

— Craig Fasi

“I wanted to create a boxing sports drama feature film with Pacific Island heart and warmth, driven by a conflicted protagonist and an unstoppable antagonist.”

— Andrew John Fakaua Ponton



Blue Moon



The best thing Lorenz Hart (Ethan Hawke) ever wrote was the song “Blue Moon”, a timeless standard – and he hates it, resenting the tossed-off, gorgeous simplicity of his work most embraced by the public. His former composing partner Richard Rodgers (Andrew Scott) has moved on to work with Oscar Hammerstein. Their first work together, *Oklahoma!*, was the kind of breakout hit Rodgers and Hart always chased but never achieved. Opening night, 1943, only months before his untimely death, and the short, balding Hart is losing himself in a bottle at famed Broadway hotspot Sardi’s, waiting for the newly

minted megahit pair to make their entrance to the afterparty.

Blue Moon is a display of director Richard Linklater’s masterful management of tone, rhythm and tension, ensuring that the film remains enthrallingly cinematic even as the action largely plays out in a single space. Through it all, an exceptional Hawke rivets us to the screen. Exasperating, exhausting, heartbreaking, funny, catty; the quiet devastation of Hart’s lonely decline simmers beneath, made all the tougher by the man’s own awareness of his forthcoming doom.

— Tom Augustine

Screenings

Christchurch

LUM Sat 9 Aug, 6:15pm
LUM Thu 14 Aug, 11:15am
LUM Tue 19 Aug, 8:45pm

Dunedin

REG Tue 19 Aug, 6:00pm
REG Fri 22 Aug, 1:30pm

Nelson

STA Fri 29 Aug, 12:15pm
STA Sat 6 Sep, 6:00pm

Director:

Richard Linklater

USA/Ireland 2025 | 100 mins

Producers: Mike Blizzard, John Sloss, Richard Linklater

Screenplay: Robert Kaplow

Cinematography: Shane F Kelly

Editor: Sandra Adair

Production Designer: Susie Cullen

Costume Designer: Consolata Boyle

Music: Graham Reynolds

Cast: Ethan Hawke, Margaret Qualley, Bobby Cannavale, Andrew Scott

Festivals: Berlin, Sydney 2025

Awards: Best Supporting Performance (Andrew Scott), Berlin International Film Festival 2025

“Beautifully executed and fascinatingly nuanced...

It’s another satisfying and characteristically idiosyncratic entry in the fruitful Hawke and Linklater collaboration.”

— David Rooney, *Hollywood Reporter*



Deaf

Sorda



Based on the award-winning short of the same name, Spanish filmmaker Eva Libertad’s debut follows couple Ángela and Héctor as they make the transition into parenthood. Ángela is deaf. Héctor is not. When she tells them she’s pregnant, her own parents can’t hide their shock – loving but concerned that their daughter will be unable to tackle the task of motherhood. Will the baby be born deaf? Uncertainty abounds as the due date draws closer, and it’s not just Ángela’s parents who are beginning to have doubts.

The foundations for the film’s narrative derive from the personal experiences of first-time

actor Miriam Garlo, Libertad’s own sister, as she began to contemplate motherhood as a deaf woman. When surrounded by her other deaf friends, Ángela is comfortable, alive, vibrant within a community that supports her. Around the local mums in the park, or her husband’s friends, isolation sets in with a painful immediacy that anyone who has ever struggled to understand the language in a foreign country will know all too well. A poignant story bound by the chemistry of its leads, deafness is woven into the film as a lived experience, not a defining label.

— Matt Bloomfield

Screenings

Christchurch

LUM Sun 10 Aug, 1:30pm
LUM Mon 18 Aug, 12:00pm
LUM Thu 21 Aug, 6:30pm

Dunedin

REG Mon 18 Aug, 1:30pm
RIA Sat 23 Aug, 5:45pm

Nelson

STA Fri 5 Sep, 3:50pm
STA Sun 7 Sep, 12:00pm

Director, Screenplay:

Eva Libertad

Spain 2025 | 99 mins

Producers: Miriam Porté, Nuria Muñoz Ortín, Adolfo Blanco

Cinematography: Gina Ferrer García

Editor: Marta Velasco

Production Designer: Anna Auquer

Costume Designers: Desirée Guirao, Angélica Muñoz

Music: Aránzazu Calleja

Cast: Miriam Garlo, Álvaro Cervantes, Elena Irureta, Joaquín Notario

Languages: Spanish and Spanish Sign Language, with English subtitles

Festivals: Berlin 2025

Awards: Panorama Audience Award, Berlin International Film Festival 2025

“Authentically explores the challenges faced by deaf individuals in a hearing world.”

— Jonathan Holland, *Screen Daily*



Enzo



In idyllic Southern France, mason's apprentice Enzo (Eloy Pohnu) is a constant screw-up, to the ongoing aggravation of the older workmen. It's not until we reach Enzo's palatial home that we understand the peculiar dynamic at play: Enzo comes from money, the other workmen do not. A rebel without a cause, Enzo shirks the comforts of the bourgeois lifestyle afforded him by his wealthy parents, finding himself astride two worlds, not fitting into either. Soon, he is inexorably, painfully drawn to the handsome, older Ukrainian workman Vlad (Maksym Slivinskyi), who himself is rebelling against the call to return home to

join the fight against Putin.

Easily calling to mind the dreamy longeurs of *Call Me by Your Name*, Robin Campillo's *Enzo* follows his breakout *BPM (Beats Per Minute)* with a poetic, devastating tale of infatuation and teen discovery, shot through with a subtle modern-day urgency. Starting the project as a co-writer, Campillo stepped in after the passing in pre-production of original filmmaker Laurent Cantet. The lingering spectre of Cantet accompanies Campillo's elegiac, warm direction, offering another shade to this deeply affecting portrait of youthful longing.

— Tom Augustine

Screenings

Christchurch

LUM Tue 12 Aug, 8:30pm

LUM Thu 14 Aug, 4:15pm

LUM Sat 23 Aug, 6:15pm

Dunedin

REG Sat 16 Aug, 1:15pm

Nelson

STA Mon 8 Sep, 5:50pm

STA Tue 9 Sep, 11:00am

Directors: Laurent Cantet, Robin Campillo

France 2025 | 102 mins

Producer: Marie-Ange Luciani

Screenplay: Laurent Cantet, Robin Campillo, Gilles Marchand

Cinematography: Jeanne Lapoirie

Editor: Robin Campillo

Production Designer: Mélissa Artur Ponturo

Costume Designer: Isabelle Pannetier

Cast: Eloy Pohnu, Pierfrancesco Favino, Elodie Bouchez, Maksym Slivinskyi

Languages: French with English subtitles

Festivals: Cannes (Directors' Fortnight) 2025

"Another powerful, absorbing picture from Campillo and a fitting swan song for Laurent Cantet."

— Peter Bradshaw, *The Guardian*

M Offensive language, sexual references & content that may disturb

Not Only Fred Dagg



When satirist John Clarke died in 2017, the world mourned an icon. A defining comedic voice who wrote and appeared in numerous films and TV productions, and who – in a beloved double act with Bryan Dawe – skewered political hypocrisy for almost 30 years on current affairs shows, he gave away very little about his own life. At home, by contrast, he was an open book. In a remarkable series of recorded conversations between John and his daughter, writer/director Lorin Clarke, he traces his steadfast resistance to authority back to his childhood and offers delightful insights

into his four decades in the entertainment industry.

Weaving together personal anecdotes, a rich television archive, tales from international comedy greats and riches from more than 200 boxes of Clarke's work and letters, this MIFF Premiere Fund-supported documentary is a deeply personal insight into a legend of the antipodean screen, and a tribute to the disruptive power of creativity.

— Melbourne International Film Festival

Screenings

Christchurch

LUM Sun 24 Aug, 5:45pm

(two screens)

Dunedin

REG Sun 24 Aug, 4:30pm

Nelson

STA Sun 7 Sep, 5:50pm

MIFF@NZIFF

Director, Screenplay: Lorin Clarke

Australia 2025 | 103 mins

Producer: Richard Keddle

Editor: Aleck Morton

Music: David Hirschfelder

With: John Clarke

Not Only Fred Dagg screens at NZIFF courtesy of our good friends at

MIFF Melbourne International Film Festival

E Documentary film exempt from NZ Classification labelling requirements

Plainclothes



Inspired by true events, *Plainclothes* is set in upstate New York in 1997 and follows Lucas (Tom Blyth), an undercover cop tasked with luring and apprehending gay men in public bathrooms. Professionally and personally, Lucas is expected to adhere to a conventional masculinity that society has prescribed him, but the security and privilege that comes with this persona is threatened when he forms a romantic attachment to one of his targets.

Writer-director Carmen Emmi transports the audience back to a previous era by using a nostalgic

4:3 aspect ratio, while the grainy camcorder cinematography is intimate and contributes to the emotional depth of the story. As Lucas struggles with the demands of his toxic work environment, he finds solace in Andrew (Russell Tovey), a similarly closeted man with his own secrets and doubts.

Plainclothes examines ways gender role expectations can affect self-worth, and will resonate with anyone who has ever felt the need to hide an inherent part of their identity. A heartfelt, brutal and necessary watch.

— Madison Marshall

Screenings

Christchurch

LUM Mon 11 Aug, 8:45pm

Dunedin

RIA Sun 24 Aug, 7:45pm

Director, Screenplay:

Carmen Emmi

USA 2025 | 95 mins

Producers: Colby Cote, Arthur Landon, Eric Podwall, Vanessa Pantley

Cinematography: Ethan Palmer

Editor: Erik Vogt-Nilsen

Production Designer: Roxy Martinez-Michaud

Costume Designer: Kaden O'Keefe

Music: Emily Wells

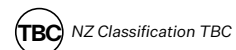
Cast: Tom Blyth, Russell Tovey, Maria Dizzia, Christian Cooke, Gabe Fazio, Amy Forsyth

Festivals: Sundance 2025

Awards: Special Jury Award (US Dramatic), Sundance Film Festival 2025

“An intricately crafted romantic thriller that is brimming with intoxicating longing, fear, and tension that never lets up.”

— Mae Abdulbaki, *Screen Rant*



A Poet

Un poeta



Oscar Restrepo (Ubeimar Rios) is not an ordinary man. As a poet, he preaches about poetry in the forgotten corners of the world – places where progress never comes. With a failing career and an estranged father, all Oscar wants is to be a successful poet – not for gold or fame, but to pour his devotion into the art, even if it gives nothing back and ruins him.

On this self-destructive journey, he encounters a young girl, Yurlady (Rebeca Andrade), who writes soulful poems that awaken him. As he brings her into his world of poetry – and as she tries to mold herself into a

biased art form devoid of meaning – a collision of serendipity and destruction begins, leading to a chaotic discovery.

Simón Mesa Soto's *A Poet* is an artsy, mind-bending, yet profoundly effective satire. It carves out something fresh amid chaotic battles of misguided passion and manipulative ambition, anchored by Ubeimar Rios's deeply satisfying, career-defining performance.

— Niikhiil Akhiil, *Film Fest Report*

Screenings

Christchurch

LUM Tue 19 Aug, 6:15pm

Director, Screenplay:

Simón Mesa Soto

Colombia/Germany/Sweden 2025 | 120 mins

Producers: Juan Sarmiento G., Manuel Ruiz Montealegre, Simón Mesa Soto

Cinematography: Juan Sarmiento

Editor: Ricardo Saravia

Production Designer: Camila Agudelo

Music: Matti Bye, Trio Ramberget

Cast: Ubeimar Rios, Rebeca Andrade, Guillermo Cardona, Allison Correa

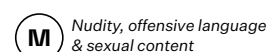
Languages: Spanish with English subtitles

Festivals: Cannes (Un Certain Regard) 2025

Awards: Un Certain Regard Jury Prize, Cannes Film Festival 2025

“Can a good poet be a good person? It's a fascinating question that weaves through Soto's smart film.”

— Brian Tallerico, *RogerEbert.com*



Riefenstahl



Leni Riefenstahl lived a controversial life, existing as both a trailblazing female filmmaker and a key part of the Nazi propaganda machine. She directed the notorious paean to Nazism, *Triumph of the Will*, and the documentary ode to athletic prowess, *Olympia* – while despised for their content, they are still studied in film schools around the world to this day for their innovative technique. Following the war, she downplayed any connections with Hitler and Goebbels and denied any knowledge of the Third Reich's atrocities.

When Riefenstahl died,

she left behind a huge archive covering every aspect of her life. Director Andres Veiel delves into these archives and copious other footage from a life lived in the limelight, in an attempt to set the record straight on her legacy. *Riefenstahl* doesn't just give us a glimpse of its main subject, it also looks at the times she lived through. Like a chameleon, she changes her stories to suit. Through archival footage, we get these same stories firsthand and through letters sent during the Nazi regime, we see these stories torn apart. The result is a fascinating overview of a tainted legacy.

— Jordan Salomen

Screenings

Christchurch

LUM Mon 18 Aug, 4:15pm

LUM Sun 24 Aug, 10:30am

Director, Screenplay:

Andres Veiel

Germany 2024 | 115 mins

Producer: Sandra Maischberger

Cinematography: Toby Kornish

Editors: Stephan Krumbiegel, Olaf

Voigtländer, Alfredo Castro

Music: Freya Arde

Narrator: Andrew Bird

Languages: German, English and French, with English subtitles

Festivals: Venice, Telluride, Tallinn Black Nights 2024

“Extraordinary deep-dive documentary about the original cancelled artist.”

— Xan Brooks, *The Guardian*

E Documentary film exempt from NZ Classification labelling requirements

Sorry, Baby



Bad things will happen – and they can sweep through a life like a cyclone. Comedian and internet personality Eva Victor's debut feature is an acerbically funny, deeply human exploration of this inevitability, the precarity of safety in the world for women, and their solidarity as an antidote to despair. Victor stars as Agnes, a star English lit grad student at a college in rural New England, whose sense of self is totally derailed when her thesis supervisor sexually assaults her.

The film, which has *Moonlight* director Barry Jenkins as a producer, is fragmented into sections occurring years apart.

It's concerned less with the day in question than with its aftermath, and is a disarmingly honest portrait (joining the lineage of shows like *Fleabag* or *I May Destroy You*) of the way trauma can make a person stuck, their future obscured. Agnes spirals into evermore eccentric coping mechanisms, even as she stays high-functioning in her career and gains a tenured teaching post. Her friend Lydie (Naomi Ackie) persists as a steady anchor, amid the alienating reactions of others.

— Carmen Gray

Screenings

Christchurch

LUM Fri 8 Aug, 4:15pm

LUM Fri 15 Aug, 6:30pm

Dunedin

REG Thu 21 Aug, 8:15pm

Director, Screenplay:

Eva Victor

USA 2025 | 103 mins

Producers: Adele Romanski, Mark

Ceryak, Barry Jenkins

Cinematography: Mia Cioffi Henry

Editors: Alex O'Flinn, Randi Atkins

Production Designer:

Caity Birmingham

Costume Designer: Emily Costantino

Music: Lia Ouyang Rusli

Cast: Eva Victor, Naomi Ackie, Lucas Hedges, John Carroll Lynch, Louis Cancelmi

Festivals: Sundance, Cannes (Directors' Fortnight), Sydney 2025

Awards: Screenwriting Award (US Dramatic), Sundance Film Festival 2025

“Eva Victor's darkly funny and enormously tender drama announces her as a filmmaking talent to watch.”

— Kate Erbland, *Indiewire*

M Offensive language, sex scenes & sexual violence references

What Marielle Knows

Was Marielle weiß



Germany has a thorny history with mass intelligence gathering, and a continued vigilance around data privacy – and anxiety. Director Frédéric Hambalek taps into it with satirical, ribald flair and a twist of the fantastical in a sharp domestic parable for a new era of global surveillance paranoia.

Julia (Julia Jentsch) is precariously close to a full-blown affair with the workmate she flirts with on smoking breaks. Her husband Tobias (Felix Kramer) dreams of getting even with a publishing house colleague who undercuts his authority in editorial design meetings. When their teenager Marielle (Laeni Geiseler)

is slapped by a school friend over an insult, the impact leaves her with the sudden telepathic ability to see everything her parents do throughout the day – a development that spells disaster for the household, as dishonesty can no longer sustain the veneer of stable marital contentment.

As the family descends into a desperate, riotous war of manipulation, they must experiment with new moral codes. Is radical honesty and defiance the best course of action, or should they stifle egos and instincts in line with their preferred image? Better yet, can Marielle's new powers be curbed? — Carmen Gray

Screenings

Christchurch

LUM Tue 12 Aug, 6:15pm
LUM Sat 16 Aug, 10:30am
LUM Fri 22 Aug, 10:30am

Dunedin

REG Thu 21 Aug, 1:30pm
RIA Wed 27 Aug, 6:00pm

Nelson

STA Tue 2 Sep, 3:50pm
STA Thu 4 Sep, 5:50pm

Director, Screenplay: Frédéric Hambalek

Germany 2024 | 86 mins

Producers: Philipp Worm, Tobias Walker

Cinematography: Alexander Griesser

Editor: Anne Fabini

Production Designer: Bartholomäus Martin Kleppek

Costume Designer: Mara Laibacher

Cast: Julia Jentsch, Felix Kramer, Laeni Geiseler, Mehmet Ateşçi, Moritz Treuenfels

Languages: German and French, with English subtitles

Festivals: Berlin, Tribeca 2025

“Conceivably the most uproarious German comedy since *Toni Erdmann*... pulls off an impressive balance of insight and playful provocation.”

— Sam Wigley, *Sight & Sound*



Sex scenes, sexual references & offensive language

Urchin



This raw, engaging directorial debut feature from rising star, Harris Dickinson (*Babygirl*, *Triangle of Sadness*), offers a sympathetic portrait of a homeless drug addict. Mike (Frank Dillane) has hit rock bottom and is trying to put his life back together after a stint in prison. Through a freewheeling narrative, *Urchin* effectively captures the rollercoaster of emotions and setbacks that come with addiction, a declining mental state and dealing with a world that at times can lack empathy for the mentally ill.

Frank Dillane's performance is the highlight as he carries

the character through repeated incidents of self-destruction followed by attempts to claw his way back into the rat race. At times hilarious and other times terrifying, Mike is someone you've seen before, someone that you see on the street causing drama, the prospective employee coming to job interviews with big gaps in their CV, your friend that is sweet and outgoing but also an expert on self-sabotage.

While the film doesn't offer any answers, it paints a realistic portrait that wants to help others understand the trap of poverty and addiction.

— Jordan Salomen

Screenings

Christchurch

LUM Tue 12 Aug, 4:00pm
LUM Wed 20 Aug, 8:30pm
LUM Sat 23 Aug, 6:00pm

Dunedin

RIA Sun 31 Aug, 5:30pm

Nelson

STA Mon 8 Sep, 8:00pm
STA Wed 10 Sep, 3:20pm

Director, Screenplay: Harris Dickinson

UK 2025 | 99 mins

Producers: Archie Pearce, Scott O'Donnell

Cinematography: Josée Deshaies

Editor: Rafael Torres Calderón

Production Designer: Anna Rhodes

Costume Designer: Cobbie Yates

Music: Alan Myson

Cast: Frank Dillane, Megan Northam, Karyna Khymchuk, Harris Dickinson

Festivals: Cannes (Un Certain Regard) 2025

Awards: Un Certain Regard Best Actor (Frank Dillane), Cannes Film Festival 2025

“A terrifically impressive debut... engaging, sympathetically acted and layered with genuinely funny moments, mysterious and hallucinatory set-pieces.”

— Peter Bradshaw, *The Guardian*



NZ Classification TBC

Vibrant, immersive and engaging, Widescreen is for films that offer snapshots of reality from around the globe.

Widescreen

2000 Metres to Andriivka

2000 metriv do Andriivky



Familiar locations and the stretches between them can seem warped in surreal ways during wartime. The Ukrainian fighters of the 3rd Assault Brigade can only inch through the few thousand metres remaining to retake a village, measuring the distance by pauses between explosions and enemy trenches.

Mstyslav Chernov, a multifaceted journalist whose prior documentary *20 Days in Mariupol* won an Academy Award, has chronicled Russia's full-scale invasion of Ukraine since it began. He joins frontline troops in their perilous 2023 counteroffensive push to fly the blue and yellow

flag over Andriivka – if, amid the widespread destruction, there is any brick remaining to raise it from.

Reclaiming the village's name is considered enough, in a struggle that is as much for self-determination as it is for territory. Battle footage from helmet cameras makes for a queasily immersive experience in a film also haunted by reflections, as men who say they never wanted to become soldiers discuss their lives through a lens of uncertain survival. This is not a trumpet for glory, but a demonstration of resilience in the face of impossibility. — Carmen Gray

Screenings

Christchurch

LUM Sun 17 Aug, 10:00am
LUM Mon 18 Aug, 4:00pm
LUM Sat 23 Aug, 4:00pm

Dunedin

RIA Sat 30 Aug, 10:30am

Director, Cinematography:

Mstyslav Chernov

Ukraine/USA 2025

107 mins

Producers: Mstyslav Chernov, Michelle Mizner, Raney Aronson-Rath

Editor: Michelle Mizner

Music: Sam Slater

Languages: Ukrainian and English, with English Subtitles

Festivals: Sundance, CPH:DOX, Hot Docs, Sydney 2025

“One of the most visceral, experiential depictions of combat ever captured in a documentary... Shows the numbing futility of combat like nothing else viewers may have ever seen.”

— Christian Blauvelt, *Indiewire*



Documentary film exempt from NZ Classification labelling requirements

Homebound



Childhood friends Chandaan (Vishal Jethwa), a Dalit, and Shoaib (Ishaan Khatter), a Muslim, dream of joining the police. They believe that in doing so, the poverty and discrimination they endure based on caste and faith will be behind them. However, when only Chandaan is selected, their friendship is put to the test.

Spanning several years and culminating during the Covid-19 pandemic, the film depicts the impossible realities many marginalised youths face in India, while illustrating the deeply entrenched stigmas held by those in power. As university, a sales job, and even a game of cricket pose

challenges, Chandaan and Shoaib overcome these obstacles with an unwavering determination.

Inspired by a true story and thematically personal to writer-director Neeraj Ghaywan, *Homebound* gives a voice to some of India's most oppressed communities. The film never shies away from the circumstances Chandaan and Shoaib have little control over, while their refusal to be defined by antiquated ideologies is emblematic of today's youth. As both young men strive to better their lives for themselves and their families, their enduring spirits are nothing short of remarkable. — Madison Marshall

Screenings

Christchurch

LUM Wed 13 Aug, 4:00pm

LUM Mon 18 Aug, 11:45am

LUM Fri 22 Aug, 6:30pm

Dunedin

RIA Sat 30 Aug, 8:00pm

Director: Neeraj Ghaywan

India 2025 | 119 mins

Producers: Karan Johar, Adar Poonawalla, Apoorva Mehta, Somen Mishra

Screenplay: Neeraj Ghaywan. Based on the *NY Times* article "A Friendship, a Pandemic and a Death Beside the Highway" by Basharat Peer

Cinematography: Pratik Shah

Editor: Nitin Bald

Production Designer: Khyatee Kanchan

Costume Designer: Rohit Chaturvedi

Music: Naren Chandavarkar, Benedict Taylor

Cast: Ishaan Khatter, Vishal Jethwa, Jhanvi Kapoor

Languages: Hindi with English subtitles

Festivals: Cannes (Un Certain Regard) 2025

"The first time in ages that a mainstream Hindi-language production has felt vital... both a moving character piece, as well as a searing indictment of modern India."

— Siddhant Adlakha, *Variety*



Hysteria



Recreating the scene of a racist firebombing of the recent past, an independent film production pushes the limits of vérité as a real Qur'an is burnt up with the set. The arty filmmakers are satisfied in capturing the honest reactions of their Islamic extras – pain, fury, disbelief – but they've also lit the fuse to a conspiracy that will enact the public debate between freedom of expression and religious respect in an intimate, paranoid mystery.

Production grinds to a halt when a saboteur appears to be working against the film in an act of spiritual retaliation. Caught in the centre of a web of secrets and lies is young intern

Elif (Devrim Lingnau), her dream job turning nightmare scenario as the workplace conflict spills across lines of race and class. Scrambling to appease her wealthy benefactors, advocate for beleaguered workmates, and keep her own secrets hidden, Elif grows increasingly worried about how far the mysterious perpetrator is willing to go.

Director and screenwriter Mehmet Akif Büyükcatalay turns up the heat as his characters simmer in the anxieties of modern society. Lies, recriminations and prejudices come to the surface as tensions reach boiling point.

— Adrian Hatwell

Screenings

Christchurch

LUM Fri 8 Aug, 12:15pm

LUM Wed 13 Aug, 8:45pm

LUM Wed 20 Aug, 2:00pm

Dunedin

RIA Fri 29 Aug, 8:15pm

Director, Screenplay: Mehmet Akif Büyükcatalay

Germany 2025 | 104 mins

Producers: Mehmet Akif Büyükcatalay, Claus Herzog-Reichel

Cinematography: Christian Kochmann

Editors: Denys Darahan, Andreas Menn

Production Designer: Mayte Hellenthal

Costume Designer: Marisa Lattmann

Music: Marvin Miller

Cast: Devrim Lingnau, Mehdi Meskar, Serkan Kaya, Nicolette Krebitz, Aziz Çapkurt

Languages: German, Turkish, Kurdish, Arabic and English, with English subtitles

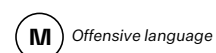
Festivals: Berlin 2025

Q&A*

"A cleverly plotted whodunnit... Imagine *Knives Out* meets François Truffaut's *Day for Night*, but set in a present-day Germany rife with tensions about immigration and Islam."

— Jordan Mintzer, *Hollywood Reporter*

Presented in association with



Late Shift

Heldin



"I'm so sorry, it's just the two of us today." This is nurse Floria's constant refrain as she darts from one emergency to the next, understaffed for an evening in which the ward is already bulging at capacity. It's a manic peek behind the hospital curtain of a particularly busy day of nursing life.

Clocking in with Floria at the beginning of the shift and never leaving her for a second, the camera shuttles through a hectic flurry of bodily fluids, uncooperative patients, fastidious procedures, impatient colleagues, small victories, and painful failings.

Leonie Benesch (*The Teachers' Lounge* NZIFF 2024) brings nurse

Floria alive with a sensitive balance of brusque professionalism and guarded compassion. Zipping through complex processes, organising resources on the fly, fielding patient questions from all angles – it's clear the nurse is extremely good at what she does. It's equally clear that she's being asked to do far too much.

Director and screenwriter Petra Volpe (*The Divine Order*) invests the story with equal parts clinical exactness and tender generosity. The most belligerent of patients finds space to be vulnerable, saintly healthcare workers are given the grace to make mistakes.

— Adrian Hatwell

Screenings

Christchurch

LUM Tue 12 Aug, 4:15pm
LUM Thu 14 Aug, 8:45pm
LUM Wed 20 Aug, 12:45pm

Dunedin

RIA Thu 28 Aug, 8:15pm

Nelson

STA Mon 1 Sep, 8:00pm
STA Tue 9 Sep, 3:50pm

Director, Screenplay: Petra Volpe

Switzerland/Germany 2025
92 mins

Producers: Reto Schaerli, Lukas Hobi

Cinematography: Judith Kaufmann

Editor: Hansjörg Weissbrich

Production Designer: Beatrice Schultz

Costume Designer: Linda Harper

Music: Emilie Levienaise-Farrouch

Cast: Leonie Benesch, Sonja Riesen, Alireza Bayram, Selma Jamal Aldin, Urs Bihler

Languages: German with English subtitles

Festivals: Berlin, Sydney 2025

"Volpe's script is stacked with various disparate narrative matters of literal life and death, but it's Benesch's presence that gives the film much of its tension."

— Guy Lodge, *Variety*



M Offensive language & content that may disturb

A Little Something Extra

Un p'tit truc en plus



Following a jewel heist, two criminals, Lucien (Clovis Cornillac) and Paulo (Artus), are on the run when opportunity strikes – they are mistakenly escorted onto a bus going to a summer camp for young adults with disabilities. To keep a low profile, Paulo assumes the role of an intellectually disabled camper with Lucien assuming the role of his caregiver. His fellow campmates see through his act immediately but are more than happy to go along with the ruse. Soon our two loveable crims warm to their situation and start to learn that there's more to life than a quick score.

A massive box office hit in France, it became the top ticket seller of 2024 and one of the highest grossing French films of all time. This cheerful, feel-good comedy is filled with almost non-stop gags and, while it doesn't shy away from being politically incorrect, the casting of non-professional actors from the disabled community gives this big-hearted film its emotional core.

Reminiscent of riotous French comedies such as *Welcome to the Sticks*, *A Little Something Extra* is sure to have the whole cinema in hysterics.

— Jordan Salomen

Screenings

Christchurch

LUM Fri 8 Aug, 10:15am
LUM Sun 10 Aug, 2:00pm
LUM Thu 21 Aug, 4:00pm

Dunedin

REG Wed 20 Aug, 1:30pm
REG Sun 24 Aug, 12:00pm

Nelson

STA Fri 29 Aug, 2:20pm
STA Sat 6 Sep, 3:50pm
STA Wed 10 Sep, 11:00am

Director: Artus

France 2024 | 99 mins

Producers: Pierre Forette, Thierry Wong

Screenplay: Artus, Clément Marchand, Milan Mauger

Cinematography: Jean-Marie Dreujou

Editor: Jean-François Elie

Production Designer: Audric Kaloustian

Costume Designer: Léa Peixoto

Cast: Artus, Clovis Cornillac, Alice Belaïdi, Marc Riso, Céline Groussard

Languages: French with English subtitles

"*A Little Something Extra* has stormed the French box office. It's not only [2024's] biggest hit so far, but the highest grossing French movie since the pandemic."

— Elsa Keslassy, *Variety*



M Offensive language & nudity

Maya, Give Me a Title

Maya, donne-moi un autre titre



Screenings

Christchurch

LUM Sat 9 Aug, 12:30pm

Director, Screenplay,
Animation: Michel Gondry
France 2024 | 62 mins

Producer: Georges Bermann

Cinematography: Laurent Brunet

Editor: Elise Fievet

Music: Jean-Michel Bernard

Voices: Maya Gondry, Pierre Niney

Languages: French with English subtitles

Festivals: Berlin 2025

Michel Gondry (*Eternal Sunshine of the Spotless Mind*) works ocean away from his daughter but finds a creative way to keep in touch with her, making cut out stop motion animations from little ideas that she has, with her as the main character. *Maya, Give Me a Title* collects several of these whimsical, wild, and surreal animations that are sure to charm cinephiles of any age group with English subtitles cleverly displayed in an easy-to-read graphical style. The father and daughter duo whip up unpredictable stories about mermaids, the ocean turning into ketchup, thieving cats

and volcanic eruptions and let the narrative go anywhere and everywhere turning them into charming, nonsensical epics.

Maya, Give Me a Title not only serves as a way of connection with his daughter but it also demonstrates Gondry's unique sense of vision and by using shorter narratives, reminiscent of his fantastic music video work for artists like Bjork and Daft Punk. As they were originally conceived with the entertainment of one person in mind, you can feel Gondry's fatherly love projected onto these shorts.

— Jordan Salomen

"Brimming, inspired and liberating... [Michel Gondry] offers a delicious mélange of the surreal and the silly for all ages."

— Sheri Linden, *Hollywood Reporter*



NZ Classification TBC

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The New Year That Never Came

Anul nou care n-a fost



The chaotic unravelling of Romania's 1989 Revolution and the fall of Ceaușescu and its Communist regime has been given the cinematic treatment before, notably in Corneliu Porumboiu's *12:08 East of Bucharest* (NZIFF 2006). Nearly 20 years later, writer-director Bogdan Mureșanu revisits the events leading up to that historical moment in his finely crafted feature debut.

Unfolding over the two fateful December days that precede the start of the Revolution, Mureșanu's deftly written script weaves together the stories of six citizens navigating the machinery of state surveillance in full swing.

A desperate TV director casts an actress solely on the basis of looks, after the star of his New Year special defects to the West. Meanwhile, his teenage son who is planning to cross the border illegally is monitored by an agent of the secret police, who also happens to be overseeing his mother's relocation to a new apartment.

Mureșanu orchestrates his cast through a cavalcade of complications and coincidences, culminating in a tragicomic portrait of a country on the brink of change, unwittingly marching into history.

— Andrei Tanasescu

Screenings

Dunedin

RIA Sat 23 Aug, 3:00pm

Director, Screenplay,

Producer:

Bogdan Mureșanu

Romania/Serbia 2024

138 mins

Cinematography: Boroka Biro, Tudor Platon

Editors: Vanja Kovačević, Mircea Lăcătuș

Production Designers: Iulia Negoescu, Victor Fulicea

Costume Designer: Dana Anghel

Cast: Adrian Văncică, Nicoleta Hâncu, Emilia Dobrin, Iulian Postelnicu

Languages: Romanian with English subtitles

Festivals: Venice 2024

Awards: Best Film Horizons, Venice Film Festival 2024

"A confident and savagely funny work which... captures the exhilarating impact of history in the making."

— Wendy Ide, *Screen Daily*

TBC NZ Classification TBC

Predators



Screenings

Christchurch

LUM Sun 10 Aug, 8:45pm

LUM Sat 16 Aug, 8:15pm

LUM Fri 22 Aug, 2:00pm

Director, Cinematography:

David Osit

USA 2025 | 96 mins

Producers: Jamie Gonçalves, Kellen Quinn, David Osit

Editors: David Osit, Nicolás Nørgaard Staffolani

Music: Tim Hecker

Festivals: Sundance, CPH:DOX, Sydney 2025

On air from 2004 until 2007, *To Catch a Predator* was news magazine show *Dateline*'s most popular recurring segment. In a typical episode, a "decoy" – an actor posing as a minor, usually aged between 12 and 15 – would lure adult men in chat rooms to a sting house after confirming their intent to have sex, only to be met by host Chris Hansen, who would emerge from another room with a camera crew, ambushing the would-be perpetrator and exposing their shame to the world as spectacle.

Though it was never broadcast in this part of the world, the show's impact spread far and wide thanks

to the formative meme culture of the times. Across its three year run it courted controversy, particularly around potential violation of entrapment laws once the production began collaborating with law enforcement. In *Predators*, director David Osit (*Mayor* NZIFF 2020) re-examines the series, investigating the audience hunger for punishment and public shaming that continues to power the true crime media landscape today.

A riveting work of documentary that interrogates what justice really looks like.

— Amanda Jane Robinson

"A powerful indictment of the lens through which we've since been conditioned to see everything."

— David Ehrlich, *Indiewire*

M Sexual abuse themes & suicide references

The President's Cake

Mamlaket al-Qasab



Nine-year-old Lamia (Banin Ahmad Nayef in a spectacular debut) lives with her grandmother and beloved rooster in the impoverished but tranquil Iraqi Marshes. Despite barely being able to feed themselves due to crippling food shortages caused by international sanctions, the family is randomly selected to prepare a cake as part of the forced national spectacle observing Saddam Hussein's birthday.

From bucolic wetlands to bustling city streets, Lamia embarks on an ingredient-hunting odyssey that mixes equal parts sweet absurdity and bitter reality. Bartering with hawkers,

dodging authorities, and begging the kindness of strangers, the young girl encounters the full gamut of humanity, from good to grotesque, as she approaches her ludicrous mission with innocent determination.

Director Hasan Hadi deftly evokes humour and open heartedness against a bleak background of oppression and war. Cinematographer Tudor Vladimir Panduru summons rich texture from the gorgeous locations, beautifully backed by a flowing soundtrack of traditional strings.

— Adrian Hatwell

Screenings

Christchurch

LUM Sat 9 Aug, 2:00pm
LUM Tue 19 Aug, 6:30pm
LUM Thu 21 Aug, 11:30am

Dunedin

REG Tue 19 Aug, 1:30pm
REG Sat 23 Aug, 10:00am

Nelson

STA Tue 2 Sep, 1:30pm
STA Sat 6 Sep, 1:45pm

Director, Screenplay:

Hasan Hadi

Iraq/USA/Qatar 2025
102 mins

Producer: Leah Chen Baker

Cinematography: Tudor Vladimir Panduru

Editor: Andu Radu

Production Designer: Anamaria Tecu

Cast: Baneen Ahmed Nayyef, Sajad Mohamad Qasem, Waheed Thabet Khreibat, Rahim Alhaj

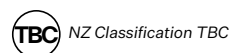
Languages: Arabic with English subtitles

Festivals: Cannes (Directors' Fortnight) 2025

Awards: Caméra d'Or and Directors' Fortnight Audience Award, Cannes Film Festival 2025

"An exceptional screen debut, as perceptive as it is kinetic and, with one eye on the bombers overhead, brimming with life."

— Sheri Linden, *Hollywood Reporter*



Put Your Soul on Your Hand and Walk



An intimate look at the war on Gaza through the unwavering spirit of photojournalist Fatma Hassona. With dreams of traveling the world and a sharp eye for photography, Hassona's optimistic nature is inspirational. Despite living through incessant oppression and insurmountable loss, her enthusiasm for living provides a unique perspective on life in Gaza.

Intercut with news footage and photographs to emphasise the devastation, Farsi records her video conversations with Hassona with a second phone, as levels of distance become increasingly apparent between them.

Hassona dreams of someday enjoying chicken and chocolate again, and a bag of chips as a rare treat. Yet there is no sense of self-pity even as she acknowledges that death lurks in every corner.

Recorded over one year, Farsi and Hassona's relationship deepened into a mutual respect and friendship. However, the women will never meet, as a mere day after the documentary was selected for Cannes, Hassona was killed in an Israeli airstrike. Farsi's film is a testament to the resilience of Gazans and a tribute to Hassona's memory.

— Madison Marshall

Screenings

Christchurch

LUM Wed 13 Aug, 10:45am
LUM Mon 18 Aug, 6:30pm

Director, Cinematography:

Sepideh Farsi

France/Palestine/Iran 2024
110 mins

Producer: Javad Djavahery

Editors: Sepideh Farsi, Farahnaz Sharifi

Music: Cinna Peyghamy

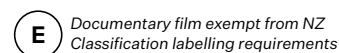
With: Fatma Hassona

Languages: English and Arabic, with English subtitles

Festivals: Cannes (L'ACID)

"Stirring in its capacity for hope against all odds, while also placing on full display... the lives and dreams dashed by war."

— Siddhant Adlakha, *Variety*



Splitsville



An open marriage opens a can of worms in this winning indie comedy from filmmaking duo Kyle Marvin and Michael Angelo Covino that gives Dakota Johnson and Adria Arjona a welcome opportunity to flex their comedic chops.

A drive to their friends' seaside villa takes a turn for the worse when Ashley (Arjona) tells Carey (Marvin) that she wants to break up with him. Stranding the would-be divorcee on the side of the road Carey continues onto the beach house where best bud Paul (Covino) and his happily married wife Julie (Johnson) divulge the

shocking secret to their lasting relationship...

"An opening scene dick joke literally had me rolling in the aisles of a usually stuffy Debussy cinema here in Cannes... The pace of the film and the laugh-out-loud moments didn't stop there either, with the comedy thrown at you thick and fast for the remaining 90 minutes. A fight scene in the first reel is a notable stand-out, Covino and Marvin going at each other for an absolute age – and just when you think it is going to stop, it carries on. And on."

— Paul Health, *The Hollywood News*

Screenings

Christchurch

LUM Sat 16 Aug, 8:15pm
(two screens)

Dunedin

REG Fri 22 Aug, 6:00pm

Director:

Michael Angelo Covino
USA 2025 | 100 mins

Producers: Michael Angelo Covino, Ro Donnelly, Ryan Heller, Dakota Johnson, Emily Korteweg, Kyle Marvin, Samantha Racanelli

Screenplay: Michael Angelo Covino, Kyle Marvin

Cinematography: Adam Newport-Berra

Editor: Sara Shaw

Production Designer: Stephen Phelps

Costume Designer: Callan Stokes

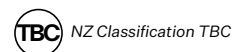
Music: Dabney Morris, David Wingo

Cast: Kyle Marvin, Dakota Johnson, Adria Arjona, Michael Angelo Covino, Nicholas Braun

Festivals: Cannes (Premiere), Sydney 2025

"Dakota Johnson and Adria Arjona are hilarious in an energetic and sexy film that'll make you feel like comedies are back."

— Patrice Witherspoon, *Screen Rant*



The Teacher Who Promised the Sea

El maestro que prometió el mar



Catalan filmmaker Patricia Font takes us to 1930s Spain by way of real-life educator Antonio Benaiges, assigned to teach in the small village of Bañuelos de Bureba. Intertwined with these flashback sequences are scenes from present day Catalonia and Burgos where Ariadna, the granddaughter of one of Antonio's pupils, seeks to locate ancestral remains at the mass graves of La Pedraja.

Antonio's leftist leanings and critiques of the new Francoist government anger the more conservative townsfolk, particularly the town mayor. This is despite his daughter being one of the pupils benefiting most from

the free expression encouraged by Antonio's Freinet method teachings. Meanwhile, Ariadna teeters between hope and despair in her search for closure – a human vessel embodying the plight of a nation still wrestling with the consequences of a brutal conflict.

The closing credits remark that the remains of 12,000 people have been exhumed across the country. Like Ariadna, the film attempts to seek answers from the horrors of a war that took place almost a century ago – one driven by political sentiments that feel unsettlingly familiar as some of today's most powerful nations shift towards fascism.

— Matt Bloomfield

Screenings

Christchurch

LUM Tue 12 Aug, 6:30pm
LUM Mon 18 Aug, 2:00pm
LUM Sun 24 Aug, 11:00am

Dunedin

REG Thu 21 Aug, 11:15am
RIA Fri 29 Aug, 6:00pm

Nelson

STA Sun 31 Aug, 4:15pm
STA Thu 4 Sep, 1:15pm

Director, Screenplay:

Patricia Font
Spain 2023 | 105 mins

Producers: Francesc Escribano, Tono Folguera, Carlos Fernández, Laura Fernández Brites, David Felani

Screenplay: Albert Val. Based on the novel by Francesc Escribano

Cinematography: David Valldépeze

Editor: Dani Arregui

Production Designer: Josep Rosell

Costume Designer: Maria Armengol

Music: Natasha Arizu

Cast: Enric Auquer, Laia Costa, Luisa Gavasa, Ramón Agirre, Gael Aparicio

Languages: Spanish and Catalan, with English subtitles

"A film full of beautiful moments that puts the history smack bang in our faces and asks us not to look away."

— Stephen Romei, *The Australian*



Twinless



When his brother is suddenly killed in a car accident, estranged sibling Roman (Dylan O'Brien) suffers the unique pain of being permanently severed from his twin. Inseparable in childhood, the brothers drifted apart as adults, brother Rocky (also O'Brien) living out and proud in Portland while Roman lived a (decidedly hetero) tradie life in hometown Idaho. It seems he'll never have the chance to work through his complicated feelings towards his twin until stumbling upon a bereavement group for just such a purpose.

There he meets Dennis (James Sweeney). Neurotic, sarcastic, gay, he's the opposite that attracts

as the pair bond over trauma and a deep need for attachment. They quickly become each other's emotional support twin-surrogate, on call for late night grocery trips, afterwork bitch sessions, and road trip singalongs. But odd couple bliss can't last, as Dennis has more than friendship in mind, Roman grapples with explosive anger issues, and dark secrets inevitably come to light.

Sweeney's sophomore effort as writer, director, and co-star walks an entertaining balance between discomfort and hilarity. With finely calibrated performances from both leads, *Twinless* is witty, warped, and surprisingly warmhearted.

— Adrian Hatwell

Screenings

Christchurch

LUM Mon 11 Aug, 11:00am

LUM Fri 15 Aug, 1:45pm

LUM Thu 21 Aug, 8:15pm

Dunedin

RIA Mon 25 Aug, 7:45pm

Nelson

STA Wed 3 Sep, 8:00pm

STA Mon 8 Sep, 1:30pm

Director, Screenplay:

James Sweeney

USA 2025 | 100 mins

Producers: David Permut, James Sweeney

Cinematography: Greg Cotten

Editor: Nik Boyanov

Production Designer: Priscilla Elliott

Costume Designer: Erin Aldridge Orr

Music: Jung Jae-il

Cast: Dylan O'Brien, James Sweeney, Lauren Graham, Aisling Franciosi, Tasha Smith

Festivals: Sundance, Sydney, Tribeca 2025

Awards: Special Jury Award for Acting & Audience Award (US Dramatic), Sundance Film Festival 2025

"James Sweeney's tightrope-mastering mix of genres and tones is an incredibly effective feat, veering from funny to creepy to devastatingly sad."

— Benjamin Lee, *The Guardian*

TBC NZ Classification TBC

AroVision is proud to supplement the festival presentation of *I've Heard the Mermaids Singing* with three restored works by director Patricia Rozema, streaming exclusively from **31 July 2025**.



White Room

Canada 1990 | 93m

Rozema's follow up to *I've Heard The Mermaids Singing* follows Norman, an aspiring writer with writer's block, who peeps on his neighbours, witnesses a murder and encounters a woman connected to the victim whom he discovers pays nightly visits to a secret room. A twisted urban fairytale with a tragic-euphoric double ending.



When Night Is Falling

Canada 1995 | 94m

Celebrating its 30th Anniversary, this sensuous Canadian classic is considered a pivotal addition to the LGBTQ+ canon. Camille, a professor at a Protestant college, meets Petra, a flamboyant performer in a Felliniesque circus troupe, throwing her conservative life and engagement to another minister into disarray.



Mouthpiece

Canada 2018 | 91m

Rozema's latest film is a bold adaptation of the play by actors Amy Nostbakken and Norah Sadava, who together portray two sides of the same woman – an aspiring writer who comes to discover that her own rebelliousness is as much a response to the male gaze as her late mother's conformity.



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Whether it's kooky, frightening, awe-inspiring or simply undefinable, Nocturnal is for films that are the stuff of dreams – or nightmares.

Nocturnal

Bring Them Down



This thriller about two rival farming families in Ireland turns neighbours from hell up to the max. Michael (Christopher Abbott) is a sheep farmer living with his disabled father and still reeling from the guilt of causing the car accident that killed his mother. He lives a life of isolation and is devoted to working the farm. When two of his rams turn up dead on an adjacent property he has reason to believe that his neighbour's son, Jack (Barry Keoghan), has something to do with it. When Michael finds Jack trying to sell a pair of, very much alive, rams, Jack denies they are Michael's, which leads to a

series of escalations and revenge threatening the downfall of both families.

What follows is a gripping portrait of what happens when a refusal to back down gets in the way of real communication and violence is seen as the only option. The leads both deliver performances that prove that they are two of the best young actors of their generation.

Events unfold in a non-linear fashion, delving deeper into the motivations of both families, while never letting up the momentum.

— Jordan Salomen

Screenings

Christchurch

LUM Fri 15 Aug, 8:45pm

LUM Wed 20 Aug, 4:00pm

Dunedin

RIA Wed 27 Aug, 8:00pm

Nelson

STA Sat 30 Aug, 8:10pm

STA Wed 3 Sep, 1:30pm

Director:

Christopher Andrews

Ireland/UK/Belgium 2024
106 mins

Producers: Ivana MacKinnon, Julianne Forde, Jacob Swan Hyam

Screenplay: Christopher Andrews, Jonathan Hourigan

Cinematography: Nick Cooke

Editor: George Cragg

Music: Hannah Peel

Cast: Christopher Abbott, Barry Keoghan, Colm Meany, Nora-Jane Noone, Paul Ready

Languages: English and Irish, with English subtitles

Festivals: Toronto, Fantastic Fest, Beyond Fest, London 2024; Sydney 2025

Awards: Best Picture, Fantastic Fest 2024

“Shaped like a crime thriller yet has the sharp ache of tragedy. It unfurls across a landscape beautifully lensed by cinematographer Nick Cooke.”

— Clarisse Loughrey,
The Independent



Animal cruelty, violence, offensive language & drug use

Ebony and Ivory



Once upon a time Stevie Wonder rowed across the ocean to visit Paul McCartney in his Scottish cottage to collaborate on a catchy pop ditty espousing the virtues of racial harmony. *Ebony and Ivory* may not be the true story of the creation of the eponymous 80s classic by two musical legends, but it has to be the more exciting version of events. Instead of creating a traditional biopic, Jim Hosking (*The Greasy Strangler*, NZIFF 2016), reimagines this historic collaboration as a brain melting comedy that will surely be one of the wildest film trips of this year, or any year. Sky Escobar plays Paul as an overly

accommodating host with an obsession for readymade vegetarian snacks, while Gil Gex plays Stevie as a perpetually angry and unstable man that seems to hate everything that Paul does.

Combining the incredibly bad taste of classic John Waters films, with the delirious absurdity and horror of classic Tim & Eric skits, *Ebony and Ivory* takes comedy to a cliff and pushes it off. A place that will either be a heavenly and humorous fever dream or your worst nightmare.

— Jordan Salomen

Screenings

Christchurch

LUM Fri 8 Aug, 8:30pm

Dunedin

RIA Tue 26 Aug, 8:15pm

Director, Screenplay:

Jim Hosking

UK/USA 2024 | 88 mins

Producers: Jim Hosking, Denzil Monk, Ant Timpson

Cinematography: Mårten Tedin

Editors: Nick Armstrong, Mark Burnett

Production Designer: Felicity Hickson

Costume Designer: Christina Blackaller

Music: Andrew Hung

Cast: Sky Elobar, Gil Gex

Festivals: Fantastic Fest 2024

“Paul and Stevie feed each other veggie nuggets and smoke Doobie Woobie... in a work of mad beauty that could have been a feature length *I Think You Should Leave* sketch.”

— Christian Zilko, *Indiewire*



NZ Classification TBC

Lesbian Space Princess



Dumped on her 23rd birthday for being too clingy, anxious Princess Saira (Shabana Azeez) may yet again endure the humiliation of standing in the Singles Zone at the annual Lesbian Ball. The young space princess has led a sheltered life and even holds the title of Most Boring Royal in the History of Clitopolis, where she lives with her glamorous Queen mums. But when a trio of Straight White Malians kidnaps her ex, Kiki (Bernie Van Tiel), Saira must leave the safety of gay space to rescue her by bringing the Malians the most powerful weapon known to lesbian

kind, the Royal Labrys. However, there is a slight problem... she doesn't have it.

Travelling in a bigoted spaceship from the 21st century, Saira's inter-gay-lactic quest is a laugh-out-loud, kinky adventure.

Fans of *Adventure Time* and *Steven Universe* will adore the vibrant animation and captivating characters in this rip-roaring debut feature, which won top LGBTQIA+ honours at Berlin this year.

— Madison Marshall

Screenings

Christchurch

LUM Sat 9 Aug, 8:15pm*

LUM Mon 18 Aug, 8:45pm

Dunedin

REG Sat 23 Aug, 8:15pm

Nelson

STA Fri 5 Sep, 8:00pm

Directors, Screenplay:

Emma Hough Hobbs,

Leela Varghese

Australia 2024 | 87 mins

Producer: Tom Phillips

Editor: Ben Fernandez

Animator: Emma Hough Hobbs

Music: Michael Darren

Voices: Shabana Azeez, Gemma Chua Tran, Richard Roxburgh, Bernie Van Tiel

Festivals: Adelaide 2024; Berlin, Sydney 2025

Awards: Audience Award, Adelaide Film Festival 2024; Teddy Award, Berlin International Film Festival 2025

Q&A*

“Fun, fruity and fuelled by a wickedly smart script... A cheeky, politically sharp yet emotion-packed sci-fi romp for the queer community and beyond.”

— Lily Ford, *Hollywood Reporter*

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Violence, offensive language
& sexual material

Lurker



Screenings

Christchurch

LUM Fri 15 Aug, 8:30pm

LUM Wed 20 Aug, 4:30pm

Dunedin

REG Tue 19 Aug, 8:15pm

Director, Screenplay:

Alex Russell

USA 2025 | 100 mins

Producers: Alex Orlovsky, Duncan Montgomery, Galen Core, Francesco Melzi D'Eril, Jack Selby, Marc Marrie, Charlie McDowell, Archie Madekwe, Olmo Schnabel

Cinematography: Pat Scola

Editor: David Kashevaroff

Production Designer: Miranda Lorenz

Costume Designer: Megan Gray

Music: Kenneth Blume

Cast: Théodore Pellerin, Archie Madekwe, Havana Rose Liu, Sunny Suljic, Zack Fox, Daniel Zolghadri

Festivals: Sundance, Berlin, New Directors/New Films, Sydney 2025

There's something remarkably assured about Alex Russell's attention-demanding thriller... It's a contemporary pop-culture riff on an obsessive psycho-thriller, the kind we were flooded with in the 90s in which an outlier enters the life of someone who has something they want, recalling *Single White Female* and *The Talented Mr Ripley*...

The lurker is Matthew (Théodore Pellerin), a twentysomething retail worker who insinuates himself into the inner circle of rising music star Oliver (*Saltburn* survivor Archie Madekwe) by pretending not to be a fawning superfan. Matthew, living with his grandmother and

seemingly lacking a social life of his own, has to work hard to make his way deeper inside, cleaning dishes and putting up with insults from Oliver's entourage of laddish yes men, a believably off-putting and juvenile world new to some of us...

Lurker is a film of easy targets, but Russell avoids obvious jabs. While there's a cynicism that clearly comes from someone who has done his time in both Los Angeles and the industry, it's ultimately about something more human, and more unsettling, than just Hollywood. There are, after all, lurkers everywhere.

— Benjamin Lee, *The Guardian*

"A tight, nifty, and unsettling little parable of the pathology of fame in our time."

— Owen Gleiberman, *Variety*



NZ Classification TBC

OBEX



Screenings

Christchurch

LUM Fri 22 Aug, 8:30pm

Director: Albert Birney

USA 2025 | 90 mins

Producers: Emma Hannaway, Albert Birney, James Belfer, Pete Ohs
Screenplay, Editors: Albert Birney, Pete Ohs

Cinematography: Pete Ohs

Music: Josh Dibb aka Deakin

Cast: Albert Birney, Callie Hernandez, Paisley Isaacs, Frank Mosley, Tyler Davis

Festivals: Sundance, Sydney 2025

Taking equal influence from the dreamlike atmospherics of *Eraserhead* and the comforting lo-fi imagery of retro gaming, comes a film that is as hard to categorise as it is to forget. Melding horror, comedy and sci-fi into its genre cauldron, it delivers psychedelic and surreal imagery that will haunt your dreams and inspire your imagination.

When the beloved dog of the quiet and reclusive Conor, (played by director, co-writer and editor, Albert Birney) goes missing, he must travel into a mysterious game world to go on a rescue mission, encountering maidens and battling monsters with weapons

he finds along the way. All set to a retrowave soundtrack composed by Deakin of Animal Collective fame and shot in gorgeous black and white.

Set in 1987 and romanticising tech and video game imagery from the era, *OBEX* is a treat for viewers who remember a time before TVs were flat, when we had to rewind our movies and when 8-bit graphics were the pinnacle of quality. A heady dose of nostalgia gets tweaked until it becomes an analog nightmare making this required viewing for anyone enamored with 80s aesthetics.

— Jordan Salomen

"One of those inventive indie films that feels like a true discovery for any cinephile who appreciates the charm of low-budget, avant-garde cinema"

— Louisa Moore, *Screen Zealots*



NZ Classification TBC

The Shrouds



Body horror maestro David Cronenberg created this funereal film – a capstone to a remarkable career – after the loss of his wife Carolyn to a particularly ravaging fight with cancer. Autobiographical elements have wormed their way into the story; the lead character Karsh Relikh (Vincent Cassell), clearly styled to look like Cronenberg, mourns the death of his wife Becca (Diane Kruger), who has been taken by a cancer that routinely required painful amputations. In his terrible grief, the sleek and sophisticated Karsh has founded GraveTech, a bizarre new technological frontier whose

products are the titular “shrouds”, which reproduce the body in the grave as a 3D model that mourners can watch decompose remotely via a smartphone app.

The Shrouds is a clinically executed, withering work of self-assessment, interweaving morbid conspiracies with Cronenberg’s trademark affinity for the macabre, the bleakly humorous, and the blithely erotic. Alongside Cassell and Kruger, Guy Pearce shines as Karsh’s twitchy brother-in-law. A telling thread of delicate sadness runs through this examination of loss and longing that withholds nothing. — Tom Augustine

Screenings

Christchurch

LUM Wed 13 Aug, 8:00pm

LUM Thu 14 Aug, 12:00pm

LUM Thu 21 Aug, 4:15pm

Dunedin

REG Mon 18 Aug, 8:15pm

Director/Screenplay:

David Cronenberg

Canada/France 2024

119 mins

Producers: Saïd Ben Saïd, Anthony Vaccarello, Martin Katz

Cinematography: Douglas Koch

Editor: Christopher Donaldson

Production Designer: Carol Spier

Costume Designer: Anne Dixon

Music: Howard Shore

Cast: Vincent Cassel, Diane Kruger, Guy Pearce, Sandrine Holt, Elizabeth Saunders

Festivals: Cannes (In Competition), Melbourne, Toronto, New York 2024; Rotterdam 2025

“A brilliantly cerebral thriller about the physicality of grief... Subtle but enormously rewarding.”

— David Ehrlich, *Indiewire*



NZ Classification TBC



A section celebrating music, its makers, and their stories.

Rhythms

Anchor Me – The Don McGlashan Story



Whether through his influential bands, legendary act Front Lawn, or compositions for film and television, the songs of Don McGlashan are well known to the Kiwi ear. Less familiar is the story of the man behind the music, but that's about to change thanks to acclaimed cultural documentarian Shirley Horrocks (*Peter Dinklage: The Art of Seeing*, *Paul Callaghan: Dancing with Atoms*).

The couch-crashing, student flat-playing days of the early 80s with post-punk band Blam Blam Blam gave rise to counterculture classics like 'There is No Depression in New Zealand', while as frontman of The Mutton Birds, Don helped define the sound of rock in the 90s

with international hits like 'Anchor Me', 'Nature,' and 'Dominion Road'.

This probing documentary catches the highs and lows of a singular career, revelling in tales of backstage antics and unearthing the deeply personal stories behind chart-topping anthems. Famous colleagues like Neil Finn, Toa Fraser and other luminaries describe McGlashan's artistry, while interviews with family provide insights into a unique creative personality.

From New York City to provincial town halls, the film paints a portrait of an artist who never fails to leave his soul on the stage.

— Adrian Hatwell

Screenings

Christchurch

LUM Sun 17 Aug, 4:45pm

LUM Wed 20 Aug, 2:45pm

Dunedin

REG Fri 22 Aug, 8:15pm

Nelson

STA Fri 5 Sep, 6:00pm

Director: Shirley Horrocks

New Zealand 2025 | 88 mins

Producers: Shirley Horrocks, Lani-rain Feltham

Cinematography: Craig Wright, Nina Wells, Mark Lapwood

Editor: Steve Mountjoy

Music: Don McGlashan

With: Don McGlashan, Neil Finn, Harry Sinclair, David Long, Sean Donnelly, Shona McCullagh

A long-overdue tribute to one of the nation's best-loved songwriters.



Documentary film exempt from NZ Classification labelling requirements

DJ Ahmet



Still reeling from the death of their mother and wife, Ahmet's family is broken. His father, struggling to come to terms with being sole provider and caretaker for the family, pulls Ahmet from school so he can care for their flock of sheep; meanwhile, his younger brother has become non-verbal since their mother's death. Music is both medicine and matchmaker for young Ahmet, who escapes his grief and the grim mundanity of life under his oppressive father by blasting beats from the world's jankiest stereo system to impress local girl Aya, back from Germany to be betrothed to an older man.

In this modern-day *Romeo and Juliet*, the Yuruk mountain village of Kodzalia takes the place of Verona, while the Montagues and Capulets make way for an eclectic support cast, with a technophobic imam, a souped-up tractor and a fluorescent pink sheep all taking the stage. If music be the food of love, then *DJ Ahmet* is a feast of thumping electro and dance-floor anthems that spur on the teenage protagonist as he fumbles through the throes of his first romance. A jubilant first feature and a real charmer.

— Matt Bloomfield

Screenings

Christchurch

LUM Sun 10 Aug, 5:45pm

LUM Thu 14 Aug, 2:15pm

LUM Mon 18 Aug, 2:15pm

Dunedin

REG Mon 18 Aug, 3:45pm

RIA Sat 23 Aug, 10:30am

Nelson

STA Mon 1 Sep, 5:50pm

STA Thu 4 Sep, 11:00am

Director, Screenplay:

Georgi M Unkovski

North Macedonia/Czech Republic/Serbia/Croatia 2025 | 99 mins

Producers: Ivan Unkovski, Ivana Shekutkoska

Cinematography: Naum Doksevski

Editor: Michal Reich

Music: Alen Sinkauz, Nenad Sinkauz

Cast: Arif Jakup, Agush Agushev,

Dora Akan Zlatanova, Aksel Mehmet

Languages: Turkish and Macedonian, with English subtitles

Festivals: Sundance, Sydney 2025

Awards: Audience Award & Special Jury Award (World Cinema Dramatic), Sundance Film Festival 2025

“Delightfully humorous and unpretentiously stylish... seamlessly straddles the line between laugh-out-loud crowd-pleaser and art-house gem with affecting gravitas.”

— Carlos Aguilar, *Variety*



The Ballad of Wallis Island



Charles (Tim Key) is lonely – an eccentric widower who lives on a remote and picturesque Welsh island. Having won the lottery (twice!), he invites his favourite band, the former folk duo, McGwyer Mortimer, to the island to play for a very small audience. The trouble is, one-time lovers, Herb (Tom Basden) and Nell (Carey Mulligan), haven't spoken in years, and each has no idea the other is coming. Things get especially awkward for Herb when Nell brings her new husband along.

The Ballad of Wallis Island is a melancholic, whimsical story about addressing and moving on from the past. Graced with original

songs by Basden, and lashings of comic wordplay by Key, both UK comedy veterans, its heart belongs to Charles, whose overzealous, garrulous nature hints at sadness beneath the surface.

As the characters grapple with loneliness and fear and the uncertainty of the future, the highs and lows that come with love are kept in delicate balance. Subtle, wise and generous of spirit, this is an unsentimental but truly sweet treat.

— Madison Marshall

Screenings

Christchurch

LUM Fri 15 Aug, 11:45am

LUM Wed 20 Aug, 6:15pm

LUM Sat 23 Aug, 10:45am

Dunedin

REG Wed 20 Aug, 6:00pm

REG Fri 22 Aug, 11:15am

Nelson

STA Sun 31 Aug, 6:20pm

STA Wed 3 Sep, 3:50pm

Director: James Griffiths

UK 2025 | 99 mins

Producer: Rupert Majendie

Screenplay: Tom Basden, Tim Key

Cinematography: G. Magni Ágústsson

Editor: Quin Williams

Production Designer: Alexandra Toomey

Costume Designer: Gabriela Yiaxis

Music: Tom Basden, Adem Ilhan

Cast: Tom Basden, Tim Key,

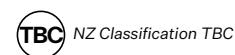
Sian Clifford, Akemnji Ndiforinyen,

Carey Mulligan

Festivals: Sundance, SXSW, Sydney 2025

“The best kind of crowd-pleaser: disarming, joyful and full of compassion for its oddball characters. This Sundance charmer doesn't hit a false note.”

— Tomris Laffly, *Variety*



Life in One Chord



Dunedin may seem like an unlikely location for a musical revolution, yet it became the locus of an indie music movement that was heard around the world. Riding the wave of the Dunedin Sound was Shayne Carter a loudmouthed teenage punk whose scrappy devil-may-care attitude is perfectly mirrored by Margaret Gordon’s cheeky and incredibly entertaining rockumentary.

Early on Carter objects to having to narrate the film from his droll memoir and blithely suggests bringing in broadcaster Carol Hirschfeld to perform the task instead, which is exactly what Gordon does. We get taken on a self-deprecating tour of some of

Dunedin’s less desirable suburbs allowing Carter to reminisce about his schooldays, including a sister-traumatising first gig in the school hall.

Gordon’s film also acts as a bit of a primer on the Dunedin Sound with scene bigwigs like The Clean and The Verlaines at first surpassing Carter’s teenage punk ambitions until Straitjacket Fits is born out of tragedy and international stardom awaits. Carter is still living the punk life, and still performs as Dimmer, making now as good a time as any to celebrate a *Life in One Chord*.

— Michael McDonnell

Screenings

Christchurch
LUM Tue 19 Aug, 4:30pm
LUM Sat 23 Aug, 8:00pm
Dunedin
REG Sat 16 Aug, 6:15pm*
REG Tue 19 Aug, 3:45pm
Nelson
STA Wed 10 Sep, 8:00pm

Director: Margaret Gordon
New Zealand/Australia 2025
93 mins
Producer: Rick Harvie
Cinematography: James Ellis
Editor: Patrick McCabe
Music: Jackson Harry
Narrator: Carol Hirschfeld
With: Shayne Carter

World Premiere

Q&A*

“The film, like the music, often has a DIY flavour, and I think this lends it authenticity as well as a sense of whimsy and fun.”
— Margaret Gordon

E

 Documentary film exempt from NZ Classification labelling requirements

One to One: John & Yoko



Escaping the backlash from the dramatic breakup of The Beatles, John Lennon and Yoko Ono relocated to New York in 1971. They moved into a tiny Greenwich Village apartment with a massive TV propped at the end of their bed. Lennon exclaims that TV is his “window to the world” and filmmaker Kevin Macdonald picks up the cue, channel surfing through a dazzling array of early 70s archival material, home movies and audio recordings. From the Vietnam War to The Price Is Right, from Coca-Cola to the Attica Prison riots, the result is an absorbing portrait of an era of radical change and counter-culture.

But Macdonald also focuses on more domestic matters such as

Yoko’s custody battle over her first child Kyoko, and in a running joke we hear her exasperated assistants trying to find flies for one of her performance pieces.

Interspersed throughout the film is beautifully restored footage from the couple’s 1972 One to One benefit concert at Madison Square Garden. It was the only full-length concert John Lennon ever performed after leaving The Beatles and it’s a joy to experience barnstorming renditions of such flower power classics as ‘Come Together’ and ‘Instant Karma’. At a time when the world feels like it will erupt at any moment, Lennon’s plea to give peace a chance is more urgent than ever.

— Michael McDonnell

Screenings

Christchurch
LUM Tue 12 Aug, 8:15pm
LUM Fri 22 Aug, 12:00pm
LUM Sat 23 Aug, 12:15pm
Dunedin
REG Mon 18 Aug, 11:00am
REG Sat 23 Aug, 12:15pm
Nelson
STA Sat 30 Aug, 12:30pm
STA Fri 5 Sep, 11:15am

Director: Kevin Macdonald
UK 2024 | 100 mins
Producers: Peter Worsley, Kevin Macdonald, Alice Webb
Co-Director, Editor: Sam Rice-Edwards
Cinematography: David Katznelson
Music: John Lennon, Yoko Ono, Plastic Ono Band with Elephant’s Memory

Festivals: Venice, London, IDFA 2024; Sundance, Sydney 2025

Preceded by
War Is Over | USA 2023
11 mins

Director: Dave Mullins
Screenplay: Dave Mullins, Sean Lennon
Inspired by the music of John and Yoko, this Academy Award winning animated short delivers a moving message.

M

 Offensive language & content that may disturb



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filmmakers and emerging talent.

Visions

Dreams (Sex Love)

Drømmer



Dag Johan Haugerud originally intended *Dreams* to be the second chapter of his trilogy and while released in Norway as such, it ended up premiering internationally as the last. It became his crowning achievement on winning the Best Film at the 2025 Berlinale, introducing Haugerud to the ranks of world-class auteurs.

Dreams emanates from two of Haugerud's passions: literature, as he first gained prominence in his homeland as writer, and the cinema of French master Éric Rohmer, full of sentimental skirmishes and finely written dialogue.

The film's protagonist and narrator is Johanne, a 17-year-old student who falls for her new French teacher. This chronicle of first love is told in a voiceover reflecting the journal Johanne writes about her experience – meaning that things may or may not have happened as she says. She shares the memoir with her mother and grandmother, who applaud her literary talent and provide a layer of irony and melancholy to a lucid and tender chronicle of the universal and unforgettable experience of first love.

— Paolo Bertolin

Christchurch

LUM Sat 9 Aug, 4:00pm
LUM Wed 13 Aug, 12:30pm
LUM Tue 19 Aug, 11:45am

Dunedin

REG Sun 17 Aug, 3:00pm

Nelson

STA Mon 1 Sep, 3:15pm
STA Sat 6 Sep, 8:00pm

Director, Screenplay:

Dag Johan Haugerud

Norway 2024 | 110 mins

Producers: Yngve Sæther, Hege Hauff
Hvattum

Cinematography: Cecilie Semec

Editor: Jens Christian Fodstad

Production Designer: Tuva Hølmekbakk

Costume Designer: Ida Toft

Music: Anna Berg

Cast: Ella Øverbye, Selome Emnetu,

Ane Dahl Torp, Andrine Sæther

Languages: Norwegian with English subtitles

Festivals: Berlin 2025

Awards: Best Film, Berlin International Film Festival 2025

“Captures the disorienting bifocal lens of first love, where on the one hand, the world around you becomes a hormonal haze, while on the other, you see more clearly into yourself than ever before.”

— Guy Lodge, *Variety*



NZ Classification TBC

Love

Kjærlighet



What is love? The age-old question finds a contemporary and adult declination in Dag Johan Haugerud's final chapter to his *Sex Dreams Love* trilogy, premiered to universal acclaim at the Venice Film Festival 2024.

Long, bright Oslo summer days form the backdrop as two medical colleagues, one straight, the other gay, follow parallel trajectories in the games of love, attraction, sex and empathy. Meeting by chance on a ferry, the two describe their searches for intimacy. Marianne is into dating and is looking for love, Tor is looking for sex – by cruising for men on dating apps as he rides to and fro on the ferries.

Through Haugerud's effortlessly unpredictable writing, the ferry turns into a magic vessel where the destinies of these two take unexpected turns...

With *Love*, Haugerud questions conventions with detached humor, yet he always treats his characters with profound compassion, delivering an eloquent and moving masterpiece on human relationships in the 21st century.

— Paolo Bertolin

Screenings

Christchurch

LUM Tue 12 Aug, 11:45am
LUM Fri 15 Aug, 6:15pm
LUM Wed 20 Aug, 8:15pm

Dunedin

RIA Sat 30 Aug, 3:30pm

Nelson

STA Sun 31 Aug, 8:20pm
STA Wed 3 Sep, 11:00am
STA Tue 9 Sep, 1:15pm

Director, Screenplay:

Dag Johan Haugerud

Norway 2024 | 119 mins

Producers: Yngve Sæther, Hege Hauff
Hvattum

Cinematography: Ceceilie Semec

Editor: Jens Christian Fodstad

Production Designer: Tuva Hølmekbakk

Costume Designer: Ida Toft

Music: Peder Kjellsby

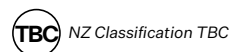
Cast: Andrea Bræin Hovig, Tayo Cittadella Jacobsen, Marte Engebretsen

Languages: Norwegian with English subtitles

Festivals: Venice 2024

"A refreshing delight... Honest, thoughtful, and daringly talky as it observes modern dating customs in the age of apps."

— Leslie Felperin,
Hollywood Reporter



Sex



There has hardly been any investigation of contemporary male identity and sexuality as candid, insightful and hilarious as Norwegian auteur Dag Johan Haugerud's *Sex*. After winning all major laurels in Nordic cinema with his impressive fresco *Beware of Children* (2019), the acclaimed director and author embarks on an Oslo-set trilogy simply called *Sex Dreams Love*.

The first instalment opens on one of the most tantalising and unexpected preludes in recent cinema. Two chimney sweeps open up to each other on a coffee break in their office: the first reveals that he dreamt of being intensely looked at by

none other than David Bowie, the other confesses that he recently accepted the sexual advances of a male customer who asked him to have sex with him. But both men are "straight" and married to women. The deft tone of the film and rules of the game are set.

The Norwegian writer-director infuses each of his elegantly composed tableaux with irony, depth and compassion, depicting how these two men cope with the turmoil these experiences bring. Featuring some of the brightest and funniest dialogue of 2024, *Sex* is a real eye-opener.

— Paolo Bertolin

Screenings

Christchurch

LUM Mon 11 Aug, 12:00pm
LUM Mon 18 Aug, 8:30pm
LUM Thu 21 Aug, 1:30pm

Dunedin

RIA Sat 23 Aug, 12:30pm

Nelson

STA Tue 2 Sep, 7:50pm

Director, Screenplay:

Dag Johan Haugerud

Norway 2024 | 118 mins

Producers: Yngve Sæther, Hege Hauff
Hvattum

Cinematography: Cecilie Semec

Editor: Jens Christian Fodstad

Production Designer: Tuva Hølmekbakk

Costume Designer: Ida Toft

Music: Peder Kjellsby

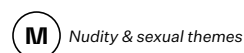
Cast: Jan Gunnar Røise, Thorbjørn Harr, Siri Forberg, Birgitte Larsen

Languages: Norwegian with English subtitles

Festivals: Berlin, Sydney, NZIFF, London 2024

"Sex offers a thought-provoking reflection on identity, sexuality and freedom sparked by a simple conversation between two male colleagues."

— Alan Hunter, *Screen Daily*



Eddington



Joaquin Phoenix and Pedro Pascal square off in Ari Aster's brazenly provocative Western thriller set during the pandemic that made America lose its mind... capturing the creeping unreality of what America's become.

The film is set in the desert city of Eddington, New Mexico, during the Covid summer of 2020, and the first indication that it's going to offer a major tweak of conventional wisdom is that the protagonist, Joe Cross (Phoenix), who's the city sheriff, is just about the only person in town who refuses to wear a face mask...

Not long into the film, the George Floyd murder occurs, and

triggers a small local movement of anti-racist youth. The film is unambiguous about portraying them as a pack of deluded narcissists whose conception of themselves exemplifies the very privilege they're out to overthrow... but the real point is that moralistic self-righteousness has become a kind of addiction in America... Aster is dead serious about dramatizing what he views as the looking glass that America passed through during the pandemic era... [Eddington] puts its finger on a kind of madness you'll recognize with a tremor.

— Owen Gleiberman, *Variety*

Screenings

Christchurch

LUM Sun 10 Aug, 7:45pm

LUM Sun 17 Aug, 8:15pm

Dunedin

REG Sun 17 Aug, 5:15pm

Presented in association with



Director: Ari Aster

USA 2025 | 145 mins

Producers: Lars Knudsen, Ari Aster, Ann Ruarik

Cinematography: Darius Khondji

Editor: Lucian Johnston

Production Designer: Elliott Hostetter

Costume Designer: Anna Terrazas

Music: Bobby Krlic, Daniel Pemberton

Cast: Joaquin Phoenix, Pedro Pascal, Luke Grimes, Michael Ward, Austin Butler, Emma Stone

Festivals: Cannes (In Competition), Sydney 2025

"Excoriating and exhilarating in equal measure, it is the first truly great movie to deal explicitly with the unique madness and malice that the global pandemic revealed."

— Jason Gorber, *Paste Magazine*



NZ Classification TBC

Kokuho



The world of Kabuki, the elaborately stylised, male Japanese theatrical tradition, is the setting for director Sang-il Lee's epic melodrama of artistic ambition, rivalry and betrayal. It is an adaptation of a Japanese bestseller by Shuichi Yoshida, and weaves in stunning stagings of classic Kabuki tales that wowed audiences at this year's Cannes edition.

In 1960s Nagasaki, after the death of his yakuza father, gifted teenager Kikuo (Ryo Yoshizawa) is taken under the wing of famed Kabuki actor Hanjiro Hanai, even though the great performer already has a son, Shunsuke, who has dedicated his life to the

art. Together, they train to master renditions in which unrequited love as painful as a bleeding wound runs. In Sagi Musume (Heron Maiden), a heron-girl in the snow is consumed by rage, and in Fuji Musume (Wisteria Maiden), a wisteria branch smitten by a passing man makes a futile exit from a painting, through multiple kimono-changes. Over fifty years, the relationship of the two disciples entwines and twists, and their hearts suffer as much yearning, glory and downfall as their on-stage alter-egos.

— Carmen Gray

Screenings

Christchurch

LUM Sat 16 Aug, 12:15pm

Dunedin

RIA Sun 31 Aug, 2:15pm

Director: Sang-il Lee

Japan 2025 | 174 mins

Producer: Shinzo Matsuhashi

Screenplay: Satoko Okudera. Based on the novel by Shuichi Yoshida

Cinematography: Sofian El Fani

Editors: Tsuyoshi Imai

Production Designer: Yohei Taneda

Costume Designers: Kumiko Ogawa

Music: Marihiko Hara

Cast: Ryō Yoshizawa, Ryusei Yokohama, Soya Kurokawa, Keitatsu Koshiyama

Languages: Japanese with English subtitles

Festivals: Cannes (Directors' Fortnight) 2025

"There is a timeless quality to *onnagata* [male actors who play female characters]. They're in a class of their own. They're sensual in a sophisticated way and if I may say...the sensuality strikes you unexpectedly."

— Sang-il Lee



NZ Classification TBC

The Love That Remains

Ástin sem eftir er



For Hlynur Pálmason, nature and drama are closely intertwined — his previous works, including the operatically vast *Godland*, set their stories against beautiful but cosmically uninterested landscapes, which would eventually swallow all things, from the grandest cathedrals to the lowliest peasants. The environment is of central concern, but to different ends, in *The Love That Remains*, a deeply harmonious, lightly surreal portrait of a family adrift in the wake of a parental separation, and the natural world they're in constant communion with.

The story is simple, yet exacting: the focus is on mother Anna (Saga Garðarsdóttir),

a struggling artist whose work utilises rusting metals exposed to the elements. Hangdog husband Magnús (Sverrir Gudnason), lingers about, unable to accept that the relationship has already wilted. Their three offspring (played by Pálmason's own children) bear witness and are all affected differently by the slow decomposition of the family unit.

A warm sense of melancholy pervades the gentle unfolding of *The Love That Remains'* gossamer-thin narrative, even as it begins to fragment into surreal abstractions, always accompanied by rapturous imagery of the Icelandic surrounds.

— Tom Augustine

Screenings

Christchurch

LUM Sat 9 Aug, 2:30pm
LUM Thu 14 Aug, 6:30pm
LUM Fri 22 Aug, 2:15pm

Dunedin

RIA Fri 22 Aug, 6:00pm

Director, Screenplay, Cinematography: Hlynur Pálmason

Iceland/Denmark/Sweden/
France 2025 | 109 mins

Producer: Anton Máni Svansson, Katrín Þors

Editor: Julius Krebs Damsbo

Production Designer: Frosti Friðriksson

Costume Designer: Nina Grönlund

Music: Harry Hunt

Cast: Saga Garðarsdóttir, Sverrir

Guðnason, Ída Mekkín Hlynisdóttir,

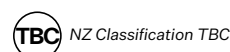
Grimur Hlynsson, Þorgils Hlynsson

Languages: Icelandic, English, Swedish and French, with English subtitles

Festivals: Cannes (Premiere) 2025

“There’s an undertow of melancholy certainly, but also a light, buoyant quality to a film that cherishes its moments of humour and absurdity.”

— Wendy Ide, *Screen Daily*



Mirrors No. 3

Miroirs No. 3



Laura and Betty seem to be poles apart. Laura, a young, city dwelling music student, lives in an apartment with her boyfriend; Betty has an adult son and lives alone in rural Germany. Their lives are thrown together after a car accident leaves Laura in the care of the older woman. Despite ostensible differences, each recognises a familiar melancholy in the other. As a tentative trust grows, the women find something unlocking within themselves, even as complicating factors emerge, in the form of Betty's opaque family situation.

Master dramatist Christian Petzold reunites with frequent acting collaborator Paula Beer

(*Transit*, *Undine*, *Afire*) and regular Director of Photography Hans Fromm, turning his pen and camera to a smaller scale domestic drama. *Mirrors No. 3* (named for a Ravel piano piece played within) makes visual and thematic echoes back to Petzold's previous work: from extended bike rides down rural lanes (*Barbara*), to the centrality of a piano (*Phoenix*), as well as the thread of mysterious tension that underlies them all.

The film revels in the messy, stimulating complexities of human relationships, exploring the way that sometimes even questionable motivations can affect positive outcomes.

— Jacob Powell

Screenings

Christchurch

LUM Fri 8 Aug, 1:45pm
LUM Sat 9 Aug, 4:45pm
LUM Thu 21 Aug, 8:30pm

Dunedin

RIA Sun 24 Aug, 5:45pm

Nelson

STA Tue 2 Sep, 6:00pm
STA Mon 8 Sep, 3:50pm

Director, Screenplay: Christian Petzold

Germany 2025 | 86 mins

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

Cinematography: Hans Fromm

Editor: Bettina Böhrer

Production Designer: K.D. Gruber

Costume Designer: Katharina Ost

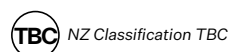
Cast: Paula Beer, Barbara Auer, Matthias Brandt, Enno Trebs

Languages: German with English subtitles

Festivals: Cannes (Directors' Fortnight), Sydney 2025

“As compact as a novella, as ephemeral in its emotion, as delicate in register as one of the Chopin or Ravel pieces that float through it”

— Ryan Lattanzio, *Indiewire*



Misericordia

Miséricorde



This coolly eccentric new film from Alain Guiraudie (*Stranger by the Lake*, NZIFF 2013) drops into the provincial French community of Saint-Martial, where the return of the boyish Jérémie (Félix Kysyl) awakens repressed, feral desires.

Ostensibly in the village to pay respects to the recently-passed baker, Jérémie is an alluring presence, bouncing from the houses of the baker's intimidating son Vincent (Jean-Baptiste Durand), his cougar-ish mother Martine (Catherine Frot), portly recluse Walter (David Ayala) and agonised local priest Father Philippe (Jacques Develay), who is alarmed by the need Jérémie

inflames within him. A brutal murder in the fecund, mushroom-rich woods that surround the town thickens the plot, as this motley crew circles the moral drain.

Pulsating with drip-fed Hitchcockian menace, this novelistic thriller merges the metaphysical with the hilariously parochial concerns of small-town France. All the while, Guiraudie retains a strident queer frankness, both ominous and sensual. Unsettlingly malicious and perversely offbeat, *Misericordia* cements his position as a morbid storyteller of the highest order.

— Tom Augustine

Screenings

Christchurch

LUM Mon 11 Aug, 3:45pm

LUM Sun 17 Aug, 4:00pm

Dunedin

RIA Thu 21 Aug, 8:00pm

Director, Screenplay: Alain Guiraudie

France/Spain/Portugal 2024
| 104 mins

Producers: Charles Gillibert

Cinematography: Claire Mathon

Editor: Jean-Christophe Hym

Production Designer: Emmanuelle Duplay

Costume Designer: Khadija Zeggai

Music: Marc Verdaguer

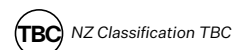
Cast: Félix Kysyl, Catherine Frot, Jean Baptiste Durand, Jacques Develay

Languages: French with English subtitles

Festivals: Cannes (Premiere), Telluride, Toronto, New York, London 2024; Rotterdam 2025

“A slippery, changeable parable about a particularly amoral cuckoo looking to feather a new nest.”

— Jessica Kiang, *Variety*



Orwell: 2+2=5



British writer George Orwell recognised that organised lying is a key tool for those who prop up authoritarian systems – the kind of people that will insist that two and two make five and force others to agree, if it allows them to cling to power and privilege. The ideas of his 1940s dystopian novels *Animal Farm* and *1984*, which grew out of his own shame for participating firsthand in India's imperial police machinery in Burma, had such an impact that “Orwellian” is now another word for repressive state control.

Haitian filmmaker Raoul Peck (*I Am Not Your Negro*, NZIFF 2017) traces Orwell's life and the

evolution of his thought in a bold and confronting assemblage of movie clips and news footage that serves as a stark warning. The MAGA ideology of Donald Trump, his track record of demonstrably false claims and the January 6 storming of the Capitol, are astutely set in the wider context of murderous regimes throughout history and their similar warping of perceptions through language. Alongside the rise of social media at the hands of entrepreneurs with little regard for factchecking or AI regulation, Peck contends that truth is more fragile than ever and “Orwellian” the climate of the present.

— Carmen Gray

Screenings

Christchurch

LUM Fri 8 Aug, 11:30am

LUM Sat 16 Aug, 3:30pm

LUM Wed 20 Aug, 10:30am

Dunedin

REG Sat 16 Aug, 10:45am

REG Thu 21 Aug, 3:30pm

Nelson

STA Sun 31 Aug, 12:00pm

STA Wed 10 Sep, 1:00pm

Director: Raoul Peck

USA/France 2025 | 119 mins

Producers: Raoul Peck, Alex Gibney, George Chignell, Nick Shumaker

Cinematography: Julian Schwanitz, Ben Bloodwell, Stuart Luck

Editor: Alexandra Strauss

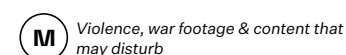
Music: Alexei Aïgui

Narrator: Damian Lewis

Festivals: Cannes (Premiere), Sydney 2025

“A vital film... Peck offers a sobering reminder of what's at stake in this technology-defined age of doublethink and thoughtcrime, the world that Orwell foresaw and we occupy.”

— Sheri Linden, *Hollywood Reporter*



Resurrection

Kuang ye shi dai



With just two feature films, *Kaili Blues* (2015) and *Long Day's Journey Into Night* (2018), Chinese filmmaker Bi Gan established himself as one of the great innovators of contemporary cinema.

With *Resurrection*, which premiered (and was awarded) at Cannes 2025, he's upped the ante even further with a work of huge ambition and formal prowess. A sci-fi future where humans don't dream anymore, and the one dreamer left is reduced to a pitiful state of shunned monstrosity, provides Bi Gan with a pretext that doubles as narrative trigger

and political statement: cinema is the Art of dreams, feeding on the imagination of filmmakers and nurturing the fantasy of the audiences. As he invites us on a wild ride through the ages of cinema and its styles (hold your breath for the one-shot romance/crime drama set at the cusp of the new millennium), Bi Gan celebrates the magic ray of light that illuminates the screen of movie theaters and the lives of all audiences.

— Paolo Bertolin

Screenings

Christchurch

LUM Sun 17 Aug, 6:45pm

LUM Sun 24 Aug, 2:45pm

Dunedin

REG Sun 17 Aug, 8:00pm

Director: Bi Gan

China/France 2025

160 mins

Producers: Shan Zuolong, Yang Lele, Charles Gillibert

Screenplay: Bi Gan, Zhai Xiaohui

Cinematography: Dong Jingsong

Editors: Bi Gan, Bai Xue

Production Designer: Nan Tu

Costume Designer: Hwang Wern-ying

Music: M83

Cast: Jackson Yee, Shu Qi, Mark Chao, Li Gengxi, Huang Jue, Chen Yongzhong

Languages: Mandarin with English subtitles

Festivals: Cannes (In Competition) 2025

Awards: Special Prize, Cannes Film Festival 2025

“Narratively and stylistically chameleonic, it's a sci-fi-flavored, century-spanning cinematic collage and profound invitation to dream.”

— Zhuo-Ning Su, *The Film Stage*

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TBC NZ Classification TBC

Romería



After winning the Best Film in Berlin with *Alcarràs* (2022), Spanish director Carla Simón looks back into her own memories and heals pains from the past with her spellbinding third feature film *Romería*.

Eighteen-year-old Marina is an aspiring film student who sets out to trace the fate of her biological parents – who both died during the HIV epidemic of the late 1980s, early 1990s. Raised in Barcelona by her maternal grandparents, Marina visits her paternal family in Galicia, in order to obtain the paternity recognition documents that would allow her to apply for a scholarship. Guided on her journey

by the pages of her mother's diary, Marina revisits her parents' story of love and addiction...

Simón brushes with delicate touches the dynamics of a difficult family reconciliation and the motions of post-adolescent desire (the attraction between Marina and her cousin). While she initially draws from the tropes of summertime family dramas, Simón then turns *Romería* into a dreamlike fable where the past comes alive through the present thanks to the simple, yet enchanting true magic of cinema.

— Paolo Bertolin

Screenings

Christchurch

LUM Fri 15 Aug, 4:15pm

LUM Tue 19 Aug, 12:15pm

LUM Thu 21 Aug, 6:00pm

Dunedin

REG Sat 16 Aug, 3:30pm

Nelson

STA Fri 5 Sep, 1:30pm

Director, Screenplay:

Carla Simón

Spain/Germany 2025

114 mins

Producer: María Zamora

Cinematography: Hélène Louvart

Editors: Sergio Jiménez, Ana Pfaff

Production Designer: Mónica Bernuy

Costume Designer: Anna Aguilà

Music: Ernest Pipó

Cast: Lúcia García, Mitch, Tristán Ulloa, Alberto García, Miryam Gallego, Janet Novás

Languages: Spanish, Catalan and French, with English subtitles

Festivals: Cannes (In Competition) 2025, Sydney Film Festival

“*Romería* is a vibrant film about all the scandals, divides, and connections that can be contained within families.”

— Robert Daniels, *RogerEbert.com*

Presented in association with

AUCKLAND FILM SOCIETY

TBC NZ Classification TBC

Sirât



The latest from director Oliver Laxe, *Sirât* is the proverbial long, strange trip. Part adventure, part mystic-existential odyssey, it is the boldest enterprise to date from a filmmaker who has a taste for grappling with the challenges of the real – as witnessed in the flame-steeped vistas of his last film, 2019's *Fire Will Come*, set in Galicia. In Cannes Competition title *Sirât*, he teams Catalan actor Sergi López with a cast of non-professionals exuding pungent 'real thing' vibes, in a travelogue drama that raises the ante on his previous Moroccan venture, 2016's *Mimosas*.

The film begins with hefty speaker cabinets hauled into place for a rave somewhere in the Moroccan desert. Amid the partying crowds of crusties, freaks and neo-hippies is a middle-aged man, Luis (López), accompanied by his young son Estebán (Bruno Nuñez) and their gentle-natured terrier Pipa. Luis is searching for his daughter, whom he hasn't seen for five months. But the rave is broken up by soldiers who evacuate the area, announcing that a state of emergency has been declared...

— Jonathan Romney,
Screen Daily

Screenings

Christchurch

LUM Mon 11 Aug, 4:15pm
LUM Wed 20 Aug, 11:45am
LUM Fri 22 Aug, 6:15pm

Dunedin

REG Wed 20 Aug, 8:15pm

Nelson

STA Tue 9 Sep, 7:45pm

Director: Oliver Laxe

Spain/France 2025 | 115 mins

Producers: Esther García, Agustín

Almodóvar, Pedro Almodóvar, Xavi Font, Oliver Laxe, Domingo Corral, Oriol Maymó, Mani Mortazavi, Andrea Queralt

Screenplay: Santiago Fillol, Oliver Laxe

Cinematography: Mauro Herce

Editor: Cristóbal Fernández

Production Designer: Laia Ateca

Costume Designer: Nadia Acimi

Music: Kangding Ray

Cast: Sergi López, Bruno Nuñez, Stefania Gadda, Joshua Liam Henderson, Tonin Janvier

Languages: Spanish and French, with English subtitles

Festivals: Cannes (In Competition), Sydney 2025

Awards: Jury Prize, Cannes Film Festival 2025

It draws you out of your seat with a mighty succession of sonic rumbles, then promptly knocks you back into it with the most jolting of tragedies.

— Justin Chang, *New Yorker*



NZ Classification TBC

Sound of Falling

In die Sonne schauen



The cataclysms and cruelties of the last century in Germany had such a psychic impact they can feel like they still haunt the walls. It's this mysterious sense of collapsed time and Gothic dread that imbues the world of director Mascha Schilinski's poetic second feature, which won the Jury Prize at Cannes, and saw her heralded as German cinema's most exciting new voice.

"Phantom pains" refer to the sensation of an amputee bed-ridden in an old farmhouse in the north of the country, but they could just as easily be describing the daily existence of the four

generations of women who pass through the home over a span of decades, and are subject to the violence and inherited trauma that have blighted the society through its darkest, authoritarian turns and divisions.

The lives of Alma, Erika, Angelika, and Lenka mirror one another in cumulative and surprising ways, as we follow the evolution and hidden abuses of the household through a mesmeric, smudged lens of candlelit gloom and glimmers of blue – a silent, collective scream for a nation in which death has been all too close to life.

— Carmen Gray

Screenings

Christchurch

LUM Wed 13 Aug, 1:00pm
LUM Sat 16 Aug, 2:45pm

Dunedin

RIA Sun 24 Aug, 12:45pm

Director: Mascha Schilinski

Germany 2025 | 149 mins

Producers: Maren Schmitt, Licas Schmidt

Screenplay: Mascha Schilinski, Louise Peter

Cinematography: Fabian Gamper

Editor: Evelyn Rack

Production Designer: Cosima Vellenzer

Costume Designer: Sabrina Krämer

Music: Michael Fiedler, Eike Hosenfeld

Cast: Hanna Heckt, Greta Krämer, Filip Schnack, Helena Lüer, Anastasia Cherepakha

Languages: German with English subtitles

Festivals: Cannes (In Competition) 2025

Awards: Jury Prize, Cannes Film Festival 2025

"It's an astonishing work, twining together the lives of four generations of families with an intricacy and intimacy that feels like an act of psychic transmission."

— Alison Willmore, *Vulture*



NZ Classification TBC

The Mastermind



The abject non-hero of Kelly Reichardt's engrossingly downbeat heist movie, set in 1970s Massachusetts, is weak, vain and utterly clueless. By the end, he's a weirdly Updikean figure, though without the self-awareness: going on the run with no money and without a change of clothes, to escape from the grotesque mess he has made for himself and his family.

James, played with hangdog near-charm by Josh O'Connor; is an art school dropout and would-be architectural designer... Having established the lax security measures at a local art gallery, he plans to pay two tough guys

and a getaway driver to steal four paintings by American artist Arthur Dove and hide them at a nearby farmhouse...

Obviously, you wouldn't expect the quietist, realist movie art of Kelly Reichardt to give us anything like *Ocean's Eleven* or *Reservoir Dogs*. But the very fact of its ostentatiously unadorned reality makes the extraordinary events real and startling, shot, as always with Reichardt, with an earth-tones colour palette in a cold, clear daylight in her unflavoured, unaccented style... Reichardt has unerringly located the unglamour in the heist.

— Peter Bradshaw,
The Guardian

Screenings

Christchurch

LUM Mon 18 Aug, 6:15pm

Dunedin

REG Thu 21 Aug, 6:00pm

**Director, Screenplay,
Editor: Kelly Reichardt**
USA/UK 2025 | 110 mins

Producers: Neil Kopp, Vincent Savino,
Anish Savjani

Cinematography: Christopher Blauvelt

Production Designer: Anthony Gasparro

Costume Designer: Amy Roth

Music: Rob Mazurek

Cast: Josh O'Connor, Sterling Thompson,
Alana Haim, Jasper Thompson, Bill Camp

Festivals: Cannes (In Competition),
Sydney 2025

"The fallout from the mediocre robbery of a minor-league museum leads to a steadily deepening character study that ruminates on what's really at stake, and who exactly we're rooting for."

— Nicolas Rapold, *Sight & Sound*

TBC NZ Classification TBC

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Hard Boiled
Dir. John Woo

Two Prosecutors

Dva prokurora



It's 1937 in the Soviet Union, at the height of Stalin's Great Purge. Commitment to the truth is a deadly professional risk for anyone working in the justice system, where made-up accusations are leveraged to oust the idealistic and replace them with the loyal incompetents needed to shore up brute power. Letters written in jail are routinely censored and burnt inside its walls. But a missive by a political prisoner requesting an ear over systematic maltreatment and attempts to extract false confessions miraculously reaches the desk of the new prosecutor, Kornev, who travels to meet with its desperate author.

Ukrainian director Sergei Loznitsa has long been adept at portraying the grim dances of state repression and civic resistance. This icily precise, impressively acted dissection of "communist justice," which comes first for its most stubborn believers and leaves just the rotten from top to bottom, has a touch of the grotesque wit of Kafka, and won rave reviews at Cannes. Based on a novella by Georgy Demidov, himself imprisoned for fourteen years, this newly relevant story is impeccably lensed as a queasy tunnel of slow-burn, claustrophobic inevitability.

— Carmen Gray

Screenings

Christchurch

LUM Sun 10 Aug, 3:30pm

LUM Fri 15 Aug, 2:00pm

Dunedin

RIA Tue 26 Aug, 5:45pm

Director: Sergei Loznitsa

France/Germany/
Netherlands/Latvia/
Romania/Lithuania 2025
118 mins

Producer: Kevin Chneiweiss

Screenplay: Sergei Loznitsa. Based on a story by Georgy Demidov

Cinematography: Oleg Mutu

Editor: Danielius Kokanauskis

Production Designers: Jurij Grigorovič, Aldis Meinerts

Costume Designer: Dorota Roqueplo

Music: Christiaan Verbeek

Cast: Aleksandr Kuznetsov, Alexander Filippenko, Anatoli Belyi, Andris Keišs, Vytautas Kaniušonis

Languages: Russian with English subtitles

Festivals: Cannes (In Competition), Sydney 2025

"Impeccably directed and impressively acted, this slow-burn story of political injustice is filled to the brim with atmosphere."

— Jordan Mintzer,
Hollywood Reporter



NZ Classification TBC

Young Mothers

Jeunes mères



Young Mothers examines the lives of underprivileged teenagers as they come to terms with motherhood for the first time. Living together temporarily in a group home, they are taught how to care for their babies, while grappling with very different personal circumstances. The Dardenne brothers treat the characters with delicate respect while humanising the tumultuous reality that often comes with teenage motherhood.

Jessica, raised in an orphanage, cannot imagine abandoning her child and desperately seeks closure from her birth mother.

Julie considers giving up her daughter for adoption, yet her own troubled mother wishes to raise the child to atone for her past mistakes. Brought up by an alcoholic mother, Perla dreams of a stable family, but her delinquent boyfriend wants nothing to do with her or their child. While Ariane has the privilege of a loving partner, both are recovering drug addicts which presents its own challenges.

This is a story of hope told through characters looking for a future free from their past.

— Madison Marshall

Screenings

Christchurch

LUM Mo 11 Aug, 6:30pm

LUM Tue 19 Aug, 4:00pm

LUM Sun 24 Aug, 3:45pm

Dunedin

REG Wed 20 Aug, 11:15am

REG Sun 24 Aug, 2:15pm

Nelson

STA Mon 1 Sep, 12:45pm

STA Sun 7 Sep, 3:45pm

Director, Screenplay:

Jean-Pierre Dardenne,
Luc Dardenne
Belgium/France 2024
104 mins

Producers: Jean-Pierre Dardenne, Luc Dardenne, Delphine Tomson, Denis Freyd

Cinematography: Benoît Dervaux

Editor: Marie-Hélène Dozo

Production Designer: Igor Gabriel

Costume Designer: Dorothée Guiraud

Cast: Babette Verbeek, Elsa Houben, Janaina Halloy Fokan, Lucie Laruelle, Samia Hilmi

Languages: French with English subtitles

Festivals: Cannes (In Competition), Sydney 2025

Awards: Best Screenplay, Cannes Film Festival 2025

"There is such simplicity and clarity here, an honest apportioning of dignity and intelligence to everyone on screen: every scene and every character portrait is unforced and unembellished."

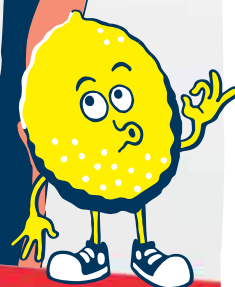
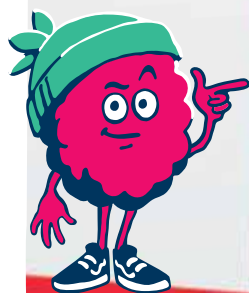
— Peter Bradshaw, *The Guardian*



Domestic abuse themes & drug references



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Journeys

Stranger Eyes

Mò shì lù



Screenings

Christchurch

LUM Fri 8 Aug, 3:30pm

LUM Mon 11 Aug, 8:30pm

Dunedin

RIA Sat 23 Aug, 7:45pm

Director, Screenplay:

Yeo Siew Hua

Singapore/Taiwan/France/
USA 2024 | 126 mins

Producers: Fran Borgia, Stefano Centini,
Jean-Laurent Csinidis, Alex C Lo

Cinematography: Hideho Urata

Editor: Jean-Christophe Bouzy

Production Designer: James Page

Costume Designer: Meredith Lee

Music: Thomas Foguene

Cast: Wu Chien-Ho, Lee Kang-Sheng,
Anicca Panna, Vera Chen, Pete Teo,
Xenia Tan

Languages: Mandarin with English
subtitles

Festivals: Venice, New York, London
2024; Sydney 2025*

When their baby is kidnapped with no immediate leads, Junyang (Wu Chien-Ho) and Peiying (Anicca Panna) are understandably distraught. Things become even more intense when DVDs start to land on their doorstep, with footage of them shot from a handheld camera. They start to suspect their neighbour of stalking them and being the kidnapper of their child, then to uncover secrets – about the neighbour and each other – that lead to unforeseen consequences. But will these revelations lead them any closer to the whereabouts of their child?

Classic surveillance-themed thrillers such as *Lost Highway* and *Sliver* get an update as director Yeo Siew Hua uses modern technology to create an unrivalled atmosphere of paranoia and unease. In an era where social media and personal branding has replaced community and bonds with our actual neighbours, *Stranger Eyes* calls the culture of the camera into question.

— Jordan Salomen

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“Comments thoughtfully on a collective eradication of private life via sundry screens and lenses, and a fraying of the social fabric as a result.”

— Guy Lodge, *Variety*



Violence, sex scenes & nudity

Baby



Wellington (João Pedro Mariano) gets out of a youth detention centre, only to find that his parents have moved away and he is now homeless and resourceless. His father, a policeman, had never fully accepted having a gay son. Wellington reconnects, instead, with his old crew of friends on the streets of São Paulo.

At a late-night porn cinema, where they have gone to pickpocket phones, Wellington meets the older Ronaldo (Ricardo Teodoro), who has been earning money through sex work and low-level drug dealing. The two are soon eking out a living together.

The contours of their relationship are not clearly defined, but a bond as tender as it is complex grows between them. Tensions erupt and trust is fragile, with Wellington unsettled in his rootless uncertainty, searching for an elusive sense of security.

Brazilian director Marcelo Caetano captures São Paulo in all its grit and vibrancy as a place of both peril and possibility, where fortunes can turn in a split second, but a great thirst for life gleams through the night unabated.

— Carmen Gray

Screenings
Christchurch
LUM Fri 8 Aug, 2:15pm
LUM Tue 19 Aug, 8:30pm

Director: Marcelo Caetano
Brazil/France/Netherlands
2024 | 106 mins

Producers: Beto Tibiriçá, Ivan Melo, Marcelo Caetano
Screenplay: Marcelo Caetano, Gabriel Domingues
Cinematography: Joana Luz, Pedro Sotero
Editor: Fabian Remy
Production Designer: Thales Junqueira
Costume Designer: Gabriela Campos
Music: Bruno Prado, Caê Rolfsen
Cast: João Pedro Mariano, Ricardo Teodoro, Ana Flavia Cavalcanti, Bruna Linzmeyer
Languages: Portuguese with English subtitles

Festivals: Cannes (Critics' Week), London 2024

“Streetwise and full of heart... Embodying resilience with a bracing sweetness, Mariano is superb as a teen who has no choice but to grow up fast.”

— Sheri Linden, *Hollywood Reporter*

(R16) Sex scenes, nudity, drug use & offensive language

R1 STREAMING
LIVE STREAMING 24/7

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R1 STREAMING
LIVE STREAMING 24/7

R1 STREAMING
LIVE STREAMING 24/7

The Blue Trail

O último azul



In a dystopian Brazil of the near future, senior citizens are asked by the authoritarian government to “voluntarily” retire to a colony removed from the rest of the society.

Indomitable 77-year-old Tereza has no intention of complying with the draconian law and embarks on a clandestine journey through the waters of the Amazon River. Her adventurous escape is punctuated by surreal, hilarious and transformative meetings along the banks of the vast river and the mystical forests surrounding it.

Gabriel Mascaro’s fifth and most accomplished feature deservedly won the Grand Jury Prize at the Berlin International Film Festival. Steered by a terrific and endearing performance from Denise Weinberg, *The Blue Trail* is a poetic and earthy ode to the irrepressible will to live – and misbehave – and reminds us there’s no age limit on taking control of your life. Gently subversive, Mascaro’s film is an invigorating gem that will that will have you leaving the cinema wanting to follow Tereza’s (blue) trail... — Paolo Bertolin

Screenings

Christchurch

LUM Wed 13 Aug, 6:15pm
LUM Sun 17 Aug, 12:15pm
LUM Tue 19 Aug, 10:30am
LUM Fri 22 Aug, 4:30pm

Dunedin

REG Tue 19 Aug, 11:30am
REG Sun 24 Aug, 10:00am

Nelson

STA Fri 29 Aug, 4:20pm
STA Sun 7 Sep, 2:00pm

Director: Gabriel Mascaro
Brazil/Mexico/Netherlands/
Chile 2025 | 86 mins

Producers: Rachel Daisy Ellis, Sandino Saravia Vinay

Screenplay: Gabriel Mascaro, Tibério Azul

Cinematography: Guillermo Garza

Editors: Sebastian Sepúlveda, Omar Guzmán

Production Designer: Dayse Barreto

Costume Designer: Gabriella Marra

Music: Memo Guerra

Cast: Denis Weinberg, Rodrigo Santoro, Miriam Socarrás, Adanilo

Languages: Portuguese with English subtitles

Festivals: Berlin, Sydney 2025

Awards: Grand Jury Prize, Berlin International Film Festival 2025

“A balmy riverboat ride into the unknown – as well as a bolshy protest against ageism and a warning about possible authoritarian futures, in Brazil and elsewhere.”

— Jonathan Romney, *Screen Daily*



The Secret Agent

O agente secreto



Following up his incendiary crowd-pleaser *Bacarau* and haunting cinema memory piece *Pictures of Ghosts*, iconoclastic Brazilian director Kleber Mendonça Filho scored the Best Director prize at Cannes with this rousing political thriller. An extensive, deeply immersive recreation of the Brazilian dictatorship years through the eyes of a laconic, drifting secret agent holed up in Recife, the film ripples and shimmers with vibrant colour, action and innumerable absurd tangents, yet is constantly grounded by Wagner Moura’s soulful performance which earned him Best Actor at Cannes.

The scars of dictatorship are everywhere in *The Secret Agent*, as is the hovering spectre of political violence; as the film unfolds with the sprawl and confidence of a great novel, and said violence draws ever closer, the mystery of just who Moura’s Marcelo actually is, slowly comes into focus.

To watch *The Secret Agent* is to be fully drawn into this carefully recreated time, rendered deeply cinematic by Filho’s customary visual trickery and wonderfully eclectic soundtrack. It may be Mendonça Filho’s most staggering statement yet.

— Tom Augustine

Screenings

Christchurch

LUM Sun 10 Aug, 10:15am
LUM Thu 14 Aug, 3:15pm
LUM Sat 23 Aug, 2:45pm

Dunedin

REG Sat 23 Aug, 2:45pm

Nelson

STA Sat 30 Aug, 2:45pm

Director, Screenplay: Kleber Mendonça Filho
Brazil/France/Netherlands/
Germany 2025 | 160 mins

Producer: Emilie Lesclaux

Cinematography: Evgenia Alexandrova

Editors: Eduardo Serrano, Matheus Farias

Production Designer: Thales Junqueira

Costume Designer: Rita Azevedo

Music: Tomaz Alves Souza, Mateus Alves

Cast: Wagner Moura, Maria Fernanda

Candido, Gabriel Leone, Carlos Francisco

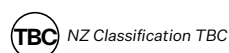
Languages: Portuguese with English subtitles

Festivals: Cannes (In Competition) 2025

Awards: Best Actor (Wagner Moura) and Best Director, Cannes Film Festival 2025

“Wagner Moura makes a stunning return to Brazilian cinema in Kleber Mendonça Filho’s masterful period political thriller... Sure to be one of the best films of the year.”

— David Rooney, *Hollywood Reporter*



See it in full spectrum.



parrotdog.co.nz

Nice.

A curated selection of cinema classics and recently restored films.

Treasures

Angel's Egg

Tenshi no tamago



In a desolate and seemingly abandoned cityscape, an unnamed girl with an egg that she believes will hatch into an angel meets an unnamed boy who has lost all hope and meaning in life. Together, they traverse the ruined landscape, with its wrecked buildings, hidden bodies of water and uncovered fossils, in an introspective adventure where perspectives collide. Allegory and symbolism abound, and audiences around the world have debated what it all means for decades.

A collaboration between Mamoru Oshii and Yoshitaka Amano, the aesthetic of *Angel's*

Egg combines the cyberpunk dystopia of Oshii's *Ghost in the Shell* and *Jin-Roh: The Wolf Brigade* with the gothic feel of Amano's illustrations for the *Vampire Hunter D* novels, creating a unique entry in the anime canon.

Angel's Egg is an experimental masterpiece that is not easily explained. A flop in Japan on first release, and confusing to Western audiences, it has garnered a cult following over the years. Now a 4K restoration gives this retro gem a chance to shine, and reach a new generation of adventurous filmgoers.

— Jordan Salomen

Screenings

Christchurch

LUM Sat 23 Aug, 2:30pm

Director, Screenplay:

Mamoru Oshii

Japan 1985 | 71 mins

Producers: Hiroshi Hasegawa, Masao Kobayashi, Kōki Miura, Yutaka Wada

Cinematography: Shigeo Sugimura

Editor: Seiji Morita

Animators: Yoshitaka Amano, Yasuhiro Nakura

Music: Yoshihiro Kanno

Voices: Mako Hyōdō, Jinpachi Nezu

Languages: Japanese with English subtitles

Festivals: Cannes (Cinéma de la Plage), Sydney 2025

4K Restoration

“Feels like the kind of dream that lingers in the back of your mind for weeks... Hailed as one of the great artistic achievements of both anime and symbolist filmmaking.”

— Meg Shields, *Film School Rejects*



Scary scenes

The Texas Chain Saw Massacre



Even 50 years on, the creeping, sacrilegious aura emanating from *The Texas Chain Saw Massacre* is impossible to replicate: grimy and shudder-inducing, as if beaming in from Hell itself. Director Tobe Hooper, with a budget of just \$140,000, created a work as influential and purely cinematic as anything the horror genre would go on to produce, a lean and brutal descent into madness and violence. Loosely drawing on the murders of serial killer Ed Gein (though its claims to be “a true story” were demonstrably false), the film follows five teenagers who stumble upon a household full of deranged

cannibals in the Texas backwoods, including the immense, inhuman Leatherface (Gunnar Hansen) whose weapon of choice is the titular piece of forestry equipment. Hooper channelled an America transformed by the televisual horrors of the Vietnam War to completely refurbish the language of horror cinema, at times approaching the avant-garde in his terrifying montages of meat, humidity and decay. The film’s transgressive approach to violence and sadism saw it banned in territories the world over, adding to the notorious sheen of a film experience unlike any other.

— Tom Augustine

Screenings

Christchurch

LUM Sat 9 Aug, 8:30pm
LUM Thu 14 Aug, 9:15pm

Dunedin

REG Sat 16 Aug, 9:00pm

Nelson

STA Fri 29 Aug, 8:15pm

Director, Producer:

Tobe Hooper

USA 1974 | 83 mins

Screenplay: Kim Henkel, Tobe Hooper

Cinematography: Daniel Pearl

Editor: Larry Carroll

Production Designer: Robert A Burns

Music: Wayne Bell, Tobe Hooper

Cast: Marilyn Burns, Allen Danziger, Paul A Partain, William Vail, Gunnar Hansen

4K Restoration

“The ultimate horror movie. It has a brutal beauty, an energy that is absolutely raw.”

— Guillermo Del Toro



Chain Reactions



Banned from these shores for many years, yet hailed as the greatest horror film ever made, *The Texas Chain Saw Massacre* allows few to walk away from it unscathed. Alexandre O. Philippe, who has previously explored subjects such as David Lynch, *The Exorcist* and *The Shining*, gathers five iconic artists to discuss their interpretations of Tobe Hooper’s masterwork. Among the admirers are legendary horror writer Stephen King, filmmakers Takashi Miike (*Audition*, *Ichii the Killer*) and Karyn Kusama (*Jennifer’s Body*, *Destroyer*), actor and comedian Patton Oswalt and critic

Alexandra Heller-Nicholas. What emerges is a portrait of *Chain Saw* that emphasises, like all great art, the flexibility and fluidity of interpretation. As the creatives narrate, scenes from the film are played and replayed, sometimes intercut with deleted or behind-the-scenes footage, sometimes textured differently according to the print they were copied from – a nod to the many bootleg formats that extensive censorship ensured were circulating for decades. All interpretations are welcome in *Chain Reactions*, because no single one is definitive.

— Tom Augustine

Screenings

Christchurch

LUM Sat 9 Aug, 6:30pm
LUM Wed 13 Aug, 2:45pm

Dunedin

REG Sun 17 Aug, 10:00am*

Director:

Alexandre O. Philippe

USA 2024 | 103 mins

Producer: Kerry Deignan Roy

Cinematography: Robert Muratore

Editor: David Lawrence

Music: Jon Hegel

With: Patton Oswalt, Takashi Miike, Alexandra Heller-Nicholas, Stephen King, Karyn Kusama

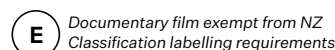
Languages: English and Japanese, with English subtitles

Festivals: Venice, Beyond Fest, London, Tokyo 2024; Sydney 2025

Q&A*

“A love letter to horror, art, influence, and how Tobe Hooper and *The Texas Chain Saw Massacre* changed cinema forever, whether you can stomach it or not.”

— Emma Kiely, *Collider*



Hard Boiled

Lat sau san taam



One of the most iconic films in the history of not only Hong Kong cinema, but in the history of action cinema in general, *Hard Boiled* heavily inspired modern action films such as the John Wick franchise. It is still as enjoyable and entertaining as it was when it originally reached international audiences in the early 90s. Chow Yun-fat having a gun fight with gangsters in an exploding hospital while carrying a baby and singing a lullaby simultaneously is something that must be seen to be believed.

Hard Boiled was legendary action director John Woo's last film before decamping to Hollywood.

Here, he is at the peak of his powers. With a cast featuring Chow Yun-fat (*Crouching Tiger, Hidden Dragon*) as Tequila, the rule bending police officer that is too trigger happy for his own good and Tony Leung (*In the Mood for Love*) as Andy, the undercover cop deep in the triad's inner circle. The group go up against a gang of arms smugglers in a ruthless gun-fu bullet ballet with no boundaries in sight.

— Jordan Salomen

Screenings

Christchurch

LUM Fri 15 Aug, 3:45pm

LUM Sat 23 Aug, 8:15pm

Dunedin

RIA Sun 31 Aug, 7:30pm

Director: John Woo

Hong Kong 1992 | 128 mins

Producers: Linda Kuk, Terrance Chang

Screenplay: Barry Wong, John Woo

Cinematography: Wang Wing-heng

Editors: John Woo, David Wu, Kai Kit-wai, Jack Ah

Production Designer: James Leung

Costume Designers: Janet Chun, Bruce Yu

Music: Michael Gibbs

Cast: Chow Yun-fat, Tony Leung, Teresa Mo, Philip Chan, Philip Kwok, Anthony Wong

Languages: Cantonese with English subtitles

Festivals: Cannes (Classics) 2025

4K Restoration

"The seamless gun choreography is hypnotic in its fluidity, more akin to dance sequences than deadly shoot-outs – never was the phrase 'bullet ballet' more accurately applied."

— Ahmed Peerbux, *The Guardian*



NZ Classification TBC

War Stories Our Mothers Never Told Us



When young New Zealanders were mobilised as soldiers and sent across the globe to join the frontlines of Britain's fight against Nazi Germany, the turbulence of the Second World War travelled back into South Pacific living rooms. Distance and death became everyday realities for Kiwis at home – and caused griefs that were at times taboo and suppressed.

Dame Gaylene Preston frames seven women, including her own mother, against a black background that creates a stage for their candid, unadorned and surprisingly intimate wartime recollections, as they look back from the 90s in interviews conducted by

oral historian Judith Fyfe. The acclaimed documentary, which combines these shared testimonies with personal photographs and newsreel clips, conveys the immense pressure to be stoic and sacrifice for the cause, and reveals rarely seen layers of resilience.

Marriages in the first flush of romance were cut short, pregnancies navigated alone, conscientious objectors ostracised and American servicemen scorned, in a nation united around support of the boys overseas – a time when women were granted little voice, as they took on more labour, and absorbed life-changing losses.

— Carmen Gray

Screenings

Christchurch

LUM Thu 14 Aug, 10:00am

LUM Sun 24 Aug, 12:45pm

Dunedin

RIA Sun 31 Aug, 12:25pm

Nelson

STA Sat 6 Sep, 11:45am

Director, Producer:

Gaylene Preston

New Zealand 1995 | 94 mins

Cinematography: Alun Bollinger

Editor: Paul Sutorius

Interviewer: Judith Fyfe

Music: Jonathan Besser

With: Pamela Quill, Flo Small, Tui Preston, Jean Andrews, Neva Clarke McKenna, Rita Graham, Mabel Waititi

Festivals: Venice, Toronto, Sydney 1995; Sundance 1996

Awards: Best Film, NZ Film and Television Awards 1995

"Takes a simple idea and turns it into a rich, universal experience... full of alternately warm, romantic, harrowing and tragic tales."

— Kevin Thomas, *LA Times*



Werckmeister Harmonies

Werckmeister harmóniák



If there is a worthy screen prophet for today's anxious era, when existential dread has returned to a Europe trapped in endless cycles of revolution and societal breakdown, it would have to be Hungarian auteur Béla Tarr. His mysterious, storm-pelted visions, in black-and-white long shots of sad beauty and slow time, take us inside desolated outposts that seem to be the last stop-off spots on reason's inexorable and hellish descent.

It is winter when we enter the unnamed and poorly maintained town that is the setting of *Werckmeister Harmonies*, one of his best-loved masterpieces,

co-directed with his longtime collaborator Ágnes Hranitzky and based on a 1989 novel by László Krasznahorkai. Tavern drunks hint at something amiss in the planetary spheres, before a ragtag circus carting a stuffed whale carcass arrives, along with a shadowy demagogue whose enigmatic presence is enough to stir up the discontented locals to riot. The violent unrest is observed by János (Lars Rudolph), a mail carrier and dreamer obsessed with musical theory, who is at a loss to fully grasp the group hysteria as it takes hold – or to plan an easy escape. — Carmen Gray

Screenings

Christchurch

LUM Sun 24 Aug, 1:00pm

Dunedin

RIA Sat 30 Aug, 12:45pm

Directors: Béla Tarr, Ágnes Hranitzky
Hungary/France/Germany/Italy 2000 | 145 mins

Producers: Franz Goëss, Paul Saadoun, Miklós Szita, Joachim von Vietinghoff

Screenplay: László Krasznahorkai, Béla Tarr. Based on the novel *The Melancholy of Resistance* by Krasznahorkai

Cinematography: Patrick de Ranter, Miklós Gurbán

Editor: Ágnes Hranitzky

Music: Mihály Vig

Cast: Lars Rudolph, Peter Fitz, Hanna Schygulla, János Derzsi, Djoko Rossich

Languages: Hungarian with English subtitles

Festivals: Toronto 2022

4K Restoration

“Its eerie power has only grown in a time of rising fascism... *Werckmeister Harmonies* may be Tarr's masterpiece.”

— Peter Bradshaw, *The Guardian*



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For answers to frequently asked questions, visit nziff.co.nz

Programme Changes

Information in the programme catalogue is correct at the time of printing. We reluctantly reserve the right to change the schedule by amending dates or replacing films. Any changes will be updated and communicated on NZIFF's website nziff.co.nz and in our daily newsletters.

Buying Tickets

Ticket prices and information on buying tickets for each venue can be found in the following pages together with specific information on booking fees. Fees vary from venue to venue. Ticketing links can also be found on the NZIFF website once tickets for each venue go on sale. Book early to ensure you don't miss out.

Concessions

Special price tickets are available for A-priced films for students, seniors (65+), children, film industry guild members, and Film Society members in relevant centres. Other centre-specific discounts may apply. Student/Membership/CSC ID may be required at the time of purchase, when collecting tickets or when entering the venues. Film Society "Three Film Sampler" holders are not entitled to the concession discount. Child concession price tickets are not available for R13 films – student price applies.

Multipasses

Ten-trip passes are available in Auckland and Wellington, and five-trip passes are available in Auckland, Wellington, Christchurch and Dunedin. Five-trip student passes are available in Auckland, Wellington, Christchurch and Dunedin. Information on pass prices and redeeming passes can be found on the following pages.

Refunds

Please note that NO REFUNDS will be given for tickets (either unused, uncollected or collected late) except as required by law. Bookings once made cannot be altered. Please see below re: Covid-19 related refunds.

Classification

Classifications are published on the NZIFF website and displayed at venue box offices. Children's tickets are available only for films classified G, PG & M. At the time of printing some films had not been rated. Until they receive a classification rating, they are considered R18 (unless clearly aimed at children) and can only be purchased by and for people aged 18 and over. For more information please visit the ticketing and venue information page on our website.

Please note: ID may be requested for restricted films.

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

INFORMATION & SCHEDULE

Ōtautahi Christchurch

Ngā Tiketi – Tickets

All sessions

Full price	\$22.00
Student/Community Services Card/Film Society/Film Industry Guilds/Senior (65+) *	\$18.00
Child (15 and under)	\$16.50

All prices are GST inclusive and in NZD

Lumière Cinemas: A booking fee of \$1.50 per ticket applies for all sessions. Credit card fees apply.

* Discount available on presentation of current relevant ID/membership

Multipasses

Available online at nziff.co.nz or from Lumière Cinemas

Valid for all NZIFF sessions at Lumière Cinemas

Five-Trip Pass	\$85.00
Five-Trip Student Pass	\$80.00

The Five-Trip Pass can be purchased in advance and can be redeemed for tickets in advance or on the day at the box offices for any session that is not sold out.

Passes are flexible and can be shared. They cannot be used for online or phone bookings.

Passes cannot be refunded, either in part or in full. Tickets booked via a pass cannot be refunded if a particular film is cancelled but may be transferred to a different film (subject to availability).

Buying your tickets

Online bookings

lumierecinemas.co.nz

In-person bookings

Advance tickets are available for all sessions and can be purchased from the box office. The Lumière box office will be open from 30 minutes before the first session of the day until 30 minutes after the last session commences.

Whare Kiriata – Venue

Lumière Cinemas (LUM)

Arts Centre, 26 Rolleston Ave, Christchurch
Phone: (03) 365 0066

NZIFF films screen in Lumière Cinemas' two boutique theatres, the Bernhardt and the Bardot.

Accessibility

Fully accessible via lifts. Accessible bathrooms. Wheelchair spaces and hearing loop available.

Christchurch schedule

FRIDAY 8 AUGUST

B 10:15am	A Little Something...	LUM	34
B 11:30am	Orwell: 2+2=5	LUM	52
B 12:15pm	Hysteria	LUM	33
B 1:45pm	Mirrors No. 3	LUM	51
B 2:15pm	Baby	LUM	59
B 3:30pm	Stranger Eyes	LUM	58
B 4:15pm	Sorry, Baby	LUM	30
A 6:15pm	It Was Just an...	LUM	5
A 8:15pm	Went Up the Hill	LUM	12
A 8:30pm	Ebony and Ivory	LUM	41

SATURDAY 9 AUGUST

A 10:00am	Went Up the Hill	LUM	12
A 10:30am	Peacock	LUM	21
A 12:30pm	Cutting Through...	LUM	24
A 12:30pm	Maya, Give Me a...	LUM	35
A 2:00pm	The President's...	LUM	37
A 2:30pm	The Love That...	LUM	51
A 4:00pm	Dreams (Sex Love)	LUM	48
A 4:45pm	Mirrors No. 3	LUM	51
A 6:15pm	Blue Moon	LUM	27
A 6:30pm	Chain Reactions	LUM	63
A 8:15pm	Lesbian Space...	LUM	41
A 8:30pm	The Texas Chain...	LUM	63

SUNDAY 10 AUGUST

A 10:00am	Familiar Touch	LUM	19
A 10:15am	The Secret Agent	LUM	60
A 12:00pm	Grace: A Prayer for...	LUM	10
A 1:30pm	Deaf	LUM	27
A 2:00pm	A Little Something...	LUM	34
A 3:30pm	Two Prosecutors	LUM	56
A 4:00pm	Reedland	LUM	22
A 5:45pm	DJ Ahmet	LUM	45
A 6:45pm	Workmates	LUM	13
A 7:45pm	Eddington	LUM	50
A 8:45pm	Predators	LUM	36

MONDAY 11 AUGUST

B 11:00am	Twinless	LUM	39
B 12:00pm	Sex	LUM	49
B 1:00pm	Reedland	LUM	22
B 2:15pm	Workmates	LUM	13
B 3:45pm	Misericordia	LUM	52
B 4:15pm	Sirāt	LUM	54
A 6:00pm	Cactus Pears	LUM	18
A 6:30pm	Young Mothers	LUM	56
A 8:30pm	Stranger Eyes	LUM	58
A 8:45pm	Plainclothes	LUM	29

TUESDAY 12 AUGUST

B 11:30am	Cactus Pears	LUM	18
B 11:45am	Love	LUM	49
B 2:00pm	Mistress Dispeller	LUM	25
B 2:15pm	Went Up the Hill	LUM	12
B 4:00pm	Urchin	LUM	31
B 4:15pm	Late Shift	LUM	34
A 6:15pm	What Marielle Knows	LUM	31
A 6:30pm	The Teacher Who...	LUM	38
A 8:15pm	One to One: John &...	LUM	46
A 8:30pm	Enzo	LUM	28

WEDNESDAY 13 AUGUST

B 10:45am	Put Your Soul on...	LUM	37
B 12:30pm	Dreams (Sex Love)	LUM	48
B 1:00pm	Sound of Falling	LUM	54
B 2:45pm	Chain Reactions	LUM	63
B 4:00pm	Homebound	LUM	33
B 4:45pm	The Weed Eaters	LUM	11
A 6:15pm	The Blue Trail	LUM	60
A 6:30pm	Happyend	LUM	19
A 8:00pm	The Shrouds	LUM	43
A 8:45pm	Hysteria	LUM	33

THURSDAY 14 AUGUST

B 10:00am	War Stories Our...	LUM	64
B 11:15am	Blue Moon	LUM	27
B 12:00pm	The Shrouds	LUM	43
B 1:15pm	Grace: A Prayer for...	LUM	10
B 2:15pm	DJ Ahmet	LUM	45
B 3:15pm	The Secret Agent	LUM	60
B 4:15pm	Enzo	LUM	28
A 6:15pm	A Useful Ghost	LUM	22
A 6:30pm	The Love That...	LUM	51
A 8:45pm	Late Shift	LUM	34
A 9:15pm	The Texas Chain...	LUM	63

FRIDAY 15 AUGUST

B 11:00am	A Useful Ghost	LUM	22
B 11:45am	The Ballad of Walli...	LUM	45
B 1:45pm	Twinless	LUM	39
B 2:00pm	Two Prosecutors	LUM	56
B 3:45pm	Hard Boiled 4K	LUM	64
B 4:15pm	Romería	LUM	53
A 6:15pm	Love	LUM	49
A 6:30pm	Sorry, Baby	LUM	30
A 8:30pm	Lurker	LUM	42
A 8:45pm	Bring Them Down	LUM	40

SATURDAY 16 AUGUST

A 10:30am	What Marielle Knows	LUM	31
A 11:00am	It Was Just an...	LUM	5
A 12:15pm	Kokuho	LUM	49
A 1:00pm	Little Trouble Girls	LUM	20
A 2:45pm	Sound of Falling	LUM	54
A 3:30pm	Orwell: 2+2=5	LUM	52
A 6:00pm	Prime Minister	LUM	6
A 8:15pm	Splitsville	LUM	38

SUNDAY 17 AUGUST

A 10:00am	2000 Meters to...	LUM	32
A 10:30am	Ngā Whanaunga...	LUM	15
A 12:15pm	The Blue Trail	LUM	60
A 12:30pm	TOITŪ Visual...	LUM	12
A 2:15pm	Bati	LUM	26
A 2:30pm	Peacock	LUM	21
A 4:00pm	Misericordia	LUM	52
A 4:45pm	Anchor Me - The...	LUM	44
A 6:00pm	My Father's Shadow	LUM	20
A 6:45pm	Resurrection	LUM	53
A 8:15pm	Eddington	LUM	50

MONDAY 18 AUGUST

B 11:45am	Homebound	LUM	33
B 12:00pm	Deaf	LUM	27
B 2:00pm	The Teacher Who...	LUM	38
B 2:15pm	DJ Ahmet	LUM	45
B 4:00pm	2000 Meters to...	LUM	32
B 4:15pm	Riefenstahl	LUM	30
A 6:15pm	The Mastermind	LUM	55
A 6:30pm	Put Your Soul on...	LUM	37
A 8:30pm	Sex	LUM	49
A 8:45pm	Lesbian Space...	LUM	41

TUESDAY 19 AUGUST

B 10:30am	The Blue Trail	LUM	60
B 11:45am	Dreams (Sex Love)	LUM	48
B 12:15pm	Romería	LUM	53
B 2:00pm	It Was Just an...	LUM	5
B 2:30pm	Cutting Through...	LUM	24
B 4:00pm	Young Mothers	LUM	56
B 4:30pm	Life in One Chord	LUM	46
A 6:15pm	A Poet	LUM	29
A 6:30pm	The President's...	LUM	37
A 8:30pm	Baby	LUM	59
A 8:45pm	Blue Moon	LUM	27

WEDNESDAY 20 AUGUST

B 10:30am	Orwell: 2+2=5	LUM	52
B 11:45am	Sirāt	LUM	54
B 12:45pm	Late Shift	LUM	34
B 2:00pm	Hysteria	LUM	33
B 2:45pm	Anchor Me - The...	LUM	44
B 4:00pm	Bring Them Down	LUM	40
B 4:30pm	Lurker	LUM	42
A 6:15pm	The Ballad of Walli...	LUM	45
A 6:30pm	Notes from a Fish	LUM	11
A 8:15pm	Love	LUM	49
A 8:30pm	Urchin	LUM	31

THURSDAY 21 AUGUST

B 11:30am	The President's...	LUM	37
B 11:45am	Happyend	LUM	19
B 1:30pm	Sex	LUM	49
B 2:00pm	TOITŪ Visual...	LUM	12
B 4:00pm	A Little Something...	LUM	34
B 4:15pm	The Shrouds	LUM	43
A 6:00pm	Romería	LUM	53
A 6:30pm	Deaf	LUM	27
A 8:15pm	Twinless	LUM	39
A 8:30pm	Mirrors No. 3	LUM	51

FRIDAY 22 AUGUST

B 10:30am	What Marielle Knows	LUM	31
B 12:00pm	One to One: John &...	LUM	46
B 12:15pm	Bati	LUM	26
B 2:00pm	Predators	LUM	36
B 2:15pm	The Love That...	LUM	51
B 4:15pm	Peacock	LUM	21
B 4:30pm	The Blue Trail	LUM	60
A 6:15pm	Sirāt	LUM	54
A 6:30pm	Homebound	LUM	33
A 8:30pm	OBEX	LUM	42
A 9:00pm	The Weed Eaters	LUM	11

Ōtepoti Dunedin

SATURDAY 23 AUGUST

A 10:15am	Mistress Dispeller	LUM	25
A 10:45am	The Ballad of Walli...	LUM	45
A 12:15pm	One to One: John &...	LUM	46
A 12:45pm	Endless Cookie	LUM	25
A 2:30pm	Angel's Egg	LUM	62
A 2:45pm	The Secret Agent	LUM	60
A 4:00pm	2000 Meters to...	LUM	32
A 6:00pm	Urchin	LUM	31
A 6:15pm	Enzo	LUM	28
A 8:00pm	Life in One Chord	LUM	46
A 8:15pm	Hard Boiled 4K	LUM	64

SUNDAY 24 AUGUST

A 10:30am	Riefenstahl	LUM	30
A 11:00am	The Teacher Who...	LUM	38
A 12:45pm	War Stories Our...	LUM	64
A 1:00pm	Werckmeister...	LUM	65
A 2:45pm	Resurrection	LUM	53
A 3:45pm	Young Mothers	LUM	56
A 5:45pm	Not Only Fred Dagg	LUM	28
A 8:00pm	Sentimental Value	LUM	7

Ngā Tiketi - Tickets

Full price	\$21.00
Student/Community Services Card/Film Society/Film Industry Guilds/Senior (65+) *	\$18.00
Child (15 and under)	\$16.00

All prices are GST inclusive and in NZD.

Booking fee of \$1.00 per ticket applies.

Credit card fees apply.

*Discount available on presentation of current relevant ID/membership

Multipass

Available online at nziff.co.nz or from the Box Office at Regent Theatre and Rialto Cinemas.

5-Trip Pass	\$79.00
5-Trip Student Pass	\$75.00

The Five-Trip Multipass can be purchased in advance and can be redeemed for tickets in advance or on the day at the box offices for any session that is not sold out.

Passes are flexible and can be shared. They cannot be used for online or phone bookings.

Passes cannot be refunded, either in part or in full. Tickets booked via a pass cannot be refunded if a particular film is cancelled but may be transferred to a different film (subject to availability).

Buying your tickets

Online bookings

Regent Theatre: regenttheatre.co.nz

Booking fee of \$2.00 per ticket applies.
Credit card fees apply.

Note: Additional fees apply for collection of hard copy tickets booked online

Rialto Cinemas: rialto.co.nz

Booking fee of \$1.70 per ticket applies.
(Booking fee may be changed without notice).

Credit card fees apply.

In-person bookings

Advance tickets are available for all sessions and can be purchased from the venue where the film is screening. These box offices are operated by the venues themselves and are not equipped to sell tickets for the other NZIFF venue.

Regent Theatre

11.00am – 5.00pm Tuesday to Friday

Additional hours during NZIFF: The box office will also be open one hour prior to first screening and will also be open on Saturdays and Sundays during festival.

Rialto Cinemas

Open from 15 minutes before the first session of the day until 15 minutes after the last session commences.

Phone bookings

Available for Regent Theatre screenings only.
Ph: (03) 477 8597

Booking fee of \$5.00 per ticket applies.

Credit card fees apply.

Groups and schools

For group bookings of 20 or more people please email: audiencedevelopment@nziff.co.nz

Whare Kiriata – Venues

Rialto Cinemas (RIA)

11 Moray Pl, Dunedin

Ph: (03) 474 2200

Accessibility

The venue is fully accessible, with lift access, accessible bathrooms, wheelchair spaces, and a hearing loop available.

Parking

Limited pay per space parking in surrounding streets. Range of parking facilities nearby.

Regent Theatre (REG)

17 The Octagon, Dunedin

Ph: (03) 477 8597

Accessibility

There is a drop-off zone in front of the theatre, with flat access and a lift to the stalls (please note the circle is only accessible by stairs). Accessible bathrooms and several wheelchair or alternative seating options are available—these must be booked by calling the box office.

Dunedin schedule

FRIDAY 15 AUGUST

A 7:00pm **It Was Just an...** REG 5

SATURDAY 16 AUGUST

A 10:45am **Orwell: 2+2=5** REG 52

A 1:15pm **Enzo** REG 28

A 3:30pm **Romería** REG 53

A 6:15pm **Life in One Chord** REG 46

A 9:00pm **The Texas Chain...** REG 63

SUNDAY 17 AUGUST

A 10:00am **Chain Reactions** REG 63

A 12:45pm **Peacock** REG 21

A 3:00pm **Dreams (Sex Love)** REG 48

A 5:15pm **Eddington** REG 50

A 8:00pm **Resurrection** REG 53

MONDAY 18 AUGUST

B 11:00am **One to One: John &...** REG 46

B 1:30pm **Deaf** REG 27

B 3:45pm **DJ Ahmet** REG 45

A 6:00pm **Workmates** REG 13

A 8:15pm **The Shrouds** REG 43

TUESDAY 19 AUGUST

B 11:30am **The Blue Trail** REG 60

B 1:30pm **The President's Cake** REG 37

B 3:45pm **Life in One Chord** REG 46

A 6:00pm **Blue Moon** REG 27

A 8:15pm **Lurker** REG 42

WEDNESDAY 20 AUGUST

B 11:15am **Young Mothers** REG 56

B 1:30pm **A Little Something...** REG 34

B 3:45pm **It Was Just an...** REG 5

A 6:00pm **The Ballad of Wallis...** REG 45

A 8:15pm **Sirāt** REG 54

THURSDAY 21 AUGUST

B 11:15am **The Teacher Who...** REG 38

B 1:30pm **What Marielle Knows** REG 31

B 3:30pm **Orwell: 2+2=5** REG 52

A 6:00pm **Went Up the Hill** RIA 12

A 6:00pm **The Mastermind** REG 55

A 8:00pm **Misericordia** RIA 52

A 8:15pm **Sorry, Baby** REG 30

FRIDAY 22 AUGUST

B 11:15am **The Ballad of Wallis...** REG 45

B 1:30pm **Blue Moon** REG 27

B 3:45pm **Peacock** REG 21

A 6:00pm **The Love That...** RIA 51

A 6:00pm **Splitsville** REG 38

A 8:15pm **The Weed Eaters** RIA 11

A 8:15pm **Anchor Me - The...** REG 44

SATURDAY 23 AUGUST

A 10:00am **The President's Cake** REG 37

A 10:30am **DJ Ahmet** RIA 45

A 12:15pm **One to One: John &...** REG 46

A 12:30pm **Sex** RIA 53

A 2:45pm **The Secret Agent** REG 60

A 3:00pm **The New Year That...** RIA 36

A 5:45pm **Deaf** RIA 27

A 6:00pm **Prime Minister** REG 6

A 7:45pm **Stranger Eyes** RIA 58

A 8:15pm **Lesbian Space...** REG 41

SUNDAY 24 AUGUST

A 10:00am **The Blue Trail** REG 60

A 10:45am **Ngā Whanaunga...** RIA 15

A 12:00pm **A Little Something...** REG 34

A 12:45pm **Sound of Falling** RIA 54

A 2:15pm **Young Mothers** REG 56

A 3:45pm **TOITŪ Visual...** RIA 12

A 4:30pm **Not Only Fred Dagg** REG 28

A 5:45pm **Mirrors No. 3** RIA 51

A 6:45pm **Sentimental Value** REG 7

A 7:45pm **Plainclothes** RIA 29

MONDAY 25 AUGUST

A 6:00pm **Notes from a Fish** RIA 11

A 7:45pm **Twinless** RIA 39

TUESDAY 26 AUGUST

A 5:45pm **Two Prosecutors** RIA 56

A 8:15pm **Ebony and Ivory** RIA 41

WEDNESDAY 27 AUGUST

A 6:00pm **What Marielle Knows** RIA 31

A 8:00pm **Bring Them Down** RIA 40

THURSDAY 28 AUGUST

A 6:00pm **Happyend** RIA 19

A 8:15pm **Late Shift** RIA 34

FRIDAY 29 AUGUST

A 6:00pm **The Teacher Who...** RIA 38

A 8:15pm **Hysteria** RIA 33

SATURDAY 30 AUGUST

A 10:30am **2000 Meters to...** RIA 32

A 12:45pm **Werckmeister...** RIA 65

A 3:30pm **Love** RIA 49

A 6:00pm **Grace: A Prayer for...** RIA 10

A 8:00pm **Homebound** RIA 33

SUNDAY 31 AUGUST

A 10:30am **Mistress Dispeller** RIA 25

A 12:25pm **War Stories Our...** RIA 64

A 2:15pm **Kokuho** RIA 49

A 5:30pm **Urchin** RIA 31

A 7:30pm **Hard Boiled 4K** RIA 64

Whakatū Nelson

Ngā Tiketi - Tickets

A-priced sessions

Weekdays after 5.00pm and weekends

Full price	\$21.00
Student/Film Industry Guilds*	\$19.00
Senior (65+)/Child (16 and under)	\$15.00

B-priced sessions

Sessions starting before 5.00pm weekdays

Full price/ Student/Film Industry Guilds*	\$19.00
Senior (65+)/Child (16 and under)	\$15.00

All prices are GST inclusive and in NZD.

Booking fee of \$1.00 per ticket applies.

Credit card fees apply.

*Discount available on presentation of current relevant ID

Buying your tickets

Online bookings

statecinemas.co.nz

In-person bookings

Advance tickets are available for all sessions during normal opening hours or on the day at the State Cinema box office.

Ticket Collection

All tickets booked in advance must be collected from the box office counter at State Cinemas. Bookings may be collected at any time in advance of the session start time – early collection is strongly recommended.

Group bookings

Special ticket prices apply for school groups and other groups of 20 or more. Please email audiencedevelopment@nziff.co.nz for details.

Whare Kiriata – Venue

State Cinemas (STA)

91 Trafalgar Street, Nelson (03) 548 3885

Accessibility

Fully accessible. Accessible bathrooms, two wheelchair spaces, assistive listening available.

Nelson schedule

THURSDAY 28 AUGUST

A 7:00pm **It Was Just an...** STA 5

FRIDAY 29 AUGUST

B 12:15pm **Blue Moon** STA 27

B 2:20pm **A Little Something...** STA 34

B 4:20pm **The Blue Trail** STA 60

A 6:10pm **Peacock** STA 21

A 8:15pm **The Texas Chain...** STA 63

SATURDAY 30 AUGUST

A 10:40am **Ngā Whanaunga...** STA 15

A 12:30pm **One to One: John &...** STA 46

A 2:45pm **The Secret Agent** STA 60

A 6:00pm **Prime Minister** STA 6

A 8:10pm **Bring Them Down** STA 40

SUNDAY 31 AUGUST

A 12:00pm **Orwell: 2+2=5** STA 52

A 2:15pm **Grace: A Prayer for...** STA 10

A 4:15pm **The Teacher Who...** STA 38

A 6:20pm **The Ballad of Wallis...** STA 45

A 8:20pm **Love** STA 49

MONDAY 1 SEPTEMBER

B 12:45pm **Young Mothers** STA 56

B 3:15pm **Dreams (Sex Love)** STA 48

A 5:50pm **DJ Ahmet** STA 45

A 8:00pm **Late Shift** STA 34

TUESDAY 2 SEPTEMBER

B 11:00am **It Was Just an...** STA 5

B 1:30pm **The President's Cake** STA 37

B 3:50pm **What Marielle Knows** STA 31

A 6:00pm **Mirrors No. 3** STA 51

A 7:50pm **Sex** STA 49

WEDNESDAY 3 SEPTEMBER

B 11:00am **Love** STA 49

B 1:30pm **Bring Them Down** STA 40

B 3:50pm **The Ballad of Wallis...** STA 45

A 8:00pm **Twinless** STA 39

THURSDAY 4 SEPTEMBER

B 11:00am **DJ Ahmet** STA 45

B 1:15pm **The Teacher Who...** STA 38

B 3:30pm **Peacock** STA 21

A 5:50pm **What Marielle Knows** STA 31

A 7:45pm **Went Up the Hill** STA 12

FRIDAY 5 SEPTEMBER

B 11:15am **One to One: John &...** STA 46

B 1:30pm **Romería** STA 53

B 3:50pm **Deaf** STA 27

A 6:00pm **Anchor Me - The...** STA 44

A 8:00pm **Lesbian Space...** STA 41

SATURDAY 6 SEPTEMBER

A 11:45am **War Stories Our...** STA 64

A 1:45pm **The President's Cake** STA 37

A 3:50pm **A Little Something...** STA 34

A 6:00pm **Blue Moon** STA 27

A 8:00pm **Dreams (Sex Love)** STA 48

SUNDAY 7 SEPTEMBER

A 12:00pm **Deaf** STA 27

A 2:00pm **The Blue Trail** STA 60

A 3:45pm **Young Mothers** STA 56

A 5:50pm **Not Only Fred Dagg** STA 28

A 7:50pm **Sentimental Value** STA 7

MONDAY 8 SEPTEMBER

B 1:30pm **Twinless** STA 39

B 3:50pm **Mirrors No. 3** STA 51

A 5:50pm **Enzo** STA 28

A 8:00pm **Urchin** STA 31

TUESDAY 9 SEPTEMBER

B 11:00am **Enzo** STA 28

B 1:15pm **Love** STA 49

B 3:50pm **Late Shift** STA 34

A 5:50pm **Mistress Dispeller** STA 25

A 7:45pm **Sirāt** STA 54

WEDNESDAY 10 SEPTEMBER

B 11:00am **A Little Something...** STA 34

B 1:00pm **Orwell: 2+2=5** STA 52

B 3:20pm **Urchin** STA 31

A 8:00pm **Life in One Chord** STA 46

Kuputohu – Index

2000 Metres to Andriivka 32

A

Anchor Me - The Don McGlashan
Story 44
Angel's Egg 62

B

Baby 59
The Ballad of Wallis Island 45
Bati 26
Blue Moon 27
The Blue Trail 60
Bring Them Down 40

C

Cactus Pears 18
Chain Reactions 63
Cutting Through Rocks 24

D

Deaf 27
DJ Ahmet 45
Dreams (Sex Love) 48

E

Ebony and Ivory 41
Eddington 50
Endless Cookie 25
Enzo 28

F

Familiar Touch 19

G

Grace: A Prayer for Peace 10

H

Happyend 19
Hard Boiled 4K 64
Homebound 33
Hysteria 33

I

It Was Just an Accident 5

K

Kokuho 50

L

Late Shift 34
Lesbian Space Princess 41
Life in One Chord 46
A Little Something Extra 34
Little Trouble Girls 20
Love 49
The Love That Remains 51
Lurker 42

M

Maya, Give Me a Title 35
Mirrors No. 3 51
Misericordia 52
Mistress Dispeller 25
My Father's Shadow 20

N

The New Year That Never Came 36
Ngā Whanaunga: Aotearoa
New Zealand's Best 15
Not Only Fred Dagg 28
Notes from a Fish 11

O

OBEX 42
One to One: John & Yoko 46
Orwell: 2+2=5 52

P

Peacock 21
Plainclothes 29
A Poet 29
Predators 36
The President's Cake 37
Prime Minister 6
Put Your Soul on Your Hand and Walk 37

R

Reedland 22
Resurrection 53
Riefenstahl 30
Romeria 53

S

Sentimental Value 7
Sex 49
The Shrouds 43
Sirāt 54
Sorry, Baby 30
Sound of Falling 54
Splitsville 38
Stranger Eyes 58

T

The Teacher Who Promised the Sea 38
The Texas Chain Saw Massacre 63
The Mastermind 55
The Secret Agent 60
TOITŪ Visual Sovereignty 12
Twinless 39
Two Prosecutors 56

U

Urchin 31
A Useful Ghost 22

W

War is Over - Short Film 46
War Stories Our Mothers Never Told Us 64
The Weed Eaters 11
Went Up the Hill 12
Werckmeister Harmonies 4K 65
What Marielle Knows 31
Workmates 13

Y

Young Mothers 56

Film blurbs in this brochure are written and compiled by members of the festival team including Artistic Director Paolo Bertolin, Programme Manager Michael McDonnell, Festival Manager Matt Bloomfield, Programmers Amanda Jane Robinson, Carmen Gray, Craig Fasi, Jordan Salomen, Heperi Mita, Huia Haupapa and Leo Koziol. Adrian Hatwell, Andrei Tanasescu, Jacob Powell, Joe Fahim, Madison Marshall and Tom Augustine also contributed notes. With thanks to proofreaders Robin Laing and Jane McKenzie.

The views expressed in this brochure are those of the authors and do not necessarily reflect the views of the staff or trustees of The New Zealand Film Festival Trust.

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Set & Costume Design **Tracy Grant Lord**
Lighting Design **Jon Buswell**
Projections **POW Studios**
Conductor **Hamish McKeich**

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Nelson
28 August — 10 September