



BORDERLINES FILM FESTIVAL

SHOWING UP (12A)

Director: Kelly Reichardt

Starring: Michelle Williams, Hong Chau, Maryann Plunkett, John Magaro
US, 2022, 1 hour 48 minutes, English

Kelly Reichardt, one of the most exciting filmmakers working today, nails this insular vibe and the unspoken supersonic buzz of competition and envy. This is a reasonably story-heavy film for Reichardt, who primarily specializes in moody pieces about wanderers and seekers. Her last film, the celebrated *First Cow*, also featured more of a linear "story" than her others, and *Showing Up* continues in that direction, although on a smaller and quieter scale. The scenes of students working at the college, sculpting, working at looms, or dancing randomly in the grassy lawn, have a Utopian feel, a Utopia Lizzy is barred from. - **Roger Ebert**

Showing Up is the fourth movie that Kelly Reichardt and Michelle Williams have made together, and I hope there are many more to come. Their collaboration has given us some of Williams' most quietly memorable characters: a young drifter living out of her car in *Wendy and Lucy*, or a 19th-century pioneer heading west along the Oregon Trail in *Meek's Cutoff*. *Showing Up* is a lighter, funnier piece of work; it's pretty much the first Reichardt movie that could be described as a comedy. But like all her films, it's a model of indie realism, made with a level of rigorous observation and rueful insight you rarely see in American movies. - **NPR**

Showing Up is the first of [Reichardt's] films that includes a character whose persona is so closely related to Reichardt's own position as a filmmaker. There's no artistic mandate or necessity for filmmakers to mirror themselves or their experiences in their work, and doing so is no formula for making a good movie. What all great filmmakers have in common is a certain *contact* with the film, as with a sparkplug—it can be an idea, a style, or a method that yields the energizing spark. *Showing Up* depicts an experienced female artist at work, one who's struggling to make and sustain a place in the professional realm of her art, and, here, Reichardt makes the ethical and economic concerns of her earlier work catch aesthetic fire. - **The New Yorker**

Reichardt is interested in abstract ideas and everyday intangibles, but her filmmaking is precisely grounded in the material world, and so is Lizzy. If she has aesthetic principles, for instance, she doesn't voice them. Reichardt, though, speaks volumes about art and the artistic process in this movie, which focuses on Lizzy as she prepares for a fast-approaching exhibit — a quietly fraught few days filled with painstaking creative labor as well as testy and comic interactions. - **The New York Times**

Preview courtesy of Universal

Notes compiled by Holly Dennison

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