

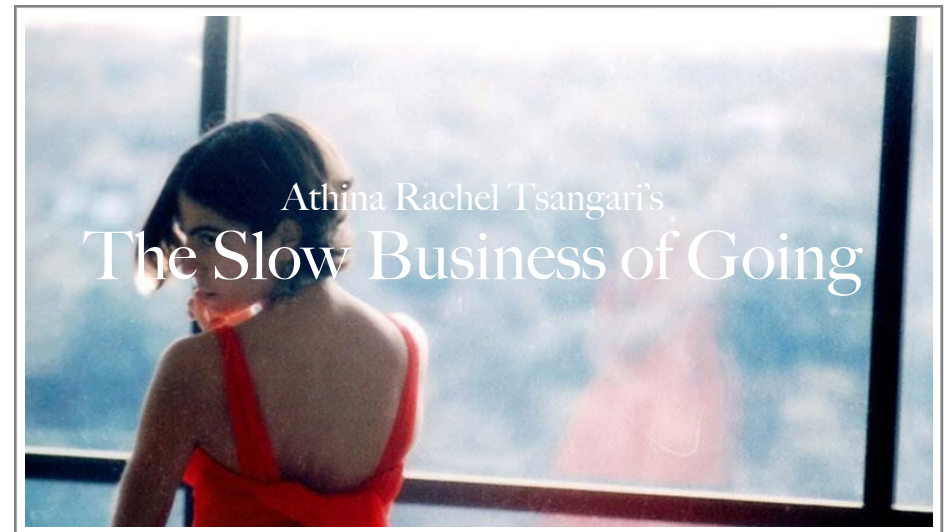
that there are still people who believe that making a film can also be a playground, and that filmic materials have the consistency of plasticine, is a relief.

Seeing the film, one feels the playfulness and good vibes that went into making it. This is appropriate, because *The Slow Business of Going* marks a 'before' and 'after' for those to whom it speaks. Thanks to this film, I realised that cinema can be made in another, more intimate way, more self-referential – not because of its documentary or autobiographical nature, but rather because it speaks of its own way of making and organising its game. It took five years to make. Imagine how natural this process was: they didn't only keep the project up and running; it needed those years in order to grow, to really be. And this naturalness is what makes one leave the auditorium more refreshed after seeing it. ♦

### Coming soon to Acropolis:

- *Attenberg + Chevalier* (Dir. Athina Rachel Tsangari, 2010/2015)—May 6 at Los Feliz 3
- *Trigonometry* (Dir. Athina Rachel Tsangari, 2020)—May 16 at Vidiots
- Short Films by Athina Rachel Tsangari (1993-2013)—May 17 at Vidiots
- *Two Seasons, Two Strangers* (Dir. Sho Miyake, 2025)—Los Angeles premiere, May 28 at 2220 Arts + Archives

## Acropolis Cinema presents:



April 29, 2026 – 2220 Arts + Archives

# ABOUT THE FILM

William Gibson meets Samuel Beckett in Tsangari's feature directorial debut, an exhilarating, shape-shifting work set mostly in the indeterminate spaces of hotel rooms and aboard a barge in Texas, as Global Nomad Project representative Petra Going (Lizzie Curry Martinez) travels the world, generating and transmitting memories back to the Experience Data Agency. Audaciously stylized and charming in its singular brand of lo-fi sci-fi, *The Slow Business of Going* radically changes forms (and, frequently, formats) with each strange situation Petra finds herself in. The result is a fast and funny ode to life without a home base and a stimulating exploration of human consciousness between the real and the virtual. *Co-presented by MUBI.*

Screening to be followed by a Q&A moderated by Julie Delpy

TRT: 101 min

In person: Athina Rachel Tsangari and Julie Delpy

## Slowbiz by Nicolas Pedrero-Setzer

*The following article was originally published by Le Cinéma Club, September 27, 2024*

The Greek filmmaker Athina Rachel Tsangari has developed a distinct mode of filmmaking through her repeated focus on questions of body language, geography, and identity. With her new film *Harvest*, a period piece about the division of land starring Caleb Landry Jones and shot beautifully by Sean Price Williams, playing at the 62nd New York Film Festival, we're looking back at her singular feature debut: *The Slow Business of Going*.

For a while, Tsangari believed *The Slow Business of Going* (or *Slowbiz*, as she refers to it) was the only film she'd ever direct. It was her student thesis film at the University of Texas and she made sure to incorporate everything she wanted to say about the world in it, in addition to including footage she shot all over the globe on Super-8 and mini-DV. The result — a zigzagging assessment of globalization at the turn of the millennium — is as anarchic in its blend of genres as it is exacting in its philosophical commentary, proving Tsangari was adept at toying with form and narrative from the get-go.

*"I did not 'decide' to make this movie. It sort of happened on its own, sometimes despite myself and itself! Throughout the five years of its making, it ended up being more like a quilt, a patchwork of autobiographies, geographies and genres." —ATHINA RACHEL TSANGARI*

The inevitable quality of *Slowbiz* also owes its origins to Tsangari's influences: a list of filmmakers who worked in a largely improvisational and collaborative manner such as John Cassavetes, Robert Altman, and Jean Luc-Godard. Then, there's the sci-fi elements of the film, which concern a cyborg traveling across continents for the Global Nomad Project, and her creeping realization that so much of the world has begun to look the same. At the time, with the collapse of the Soviet Union and economic globalization on the rise, Tsangari became interested in "the Ikea colonization of space." Her diagnosis — a smart, funny, and accurate short-hand for the homogenizing effect globalization dealt the world — reflects her style as a filmmaker who is unafraid of mixing high- and low-brow instincts to interrogate long-standing social norms from unseen perspectives.

Athina Rachel Tsangari was born in Athens, Greece, in 1966. She studied philosophy at the Aristotle University of Thessaloniki, earned an MA in performance studies from New York University's Tisch School of the Arts, and an MFA in film directing from the University of Texas in Austin. Her feature debut was the winner of the Best Narrative Feature Award at the New York Underground Film Festival in 2002 and her follow-up, *Attenberg*, won her multiple awards at FICUNAM, AFI Fest, Thessaloniki Film Festival, and the Venice Film Festival. She also produced Yorgos Lanthimos's first three features (*Kinetta*, *Dogtooth*, *Alps*) and Richard Linklater's *Before Midnight* (2013). Her most recent effort, *Harvest*, was based on a script that Joslyn Barnes (producer of *Nickel Boys* and *Zama*, among other great films) adapted from Jim Crace's celebrated novel of the same name. ♦

## A Permanent Erection for the Eye by Domitila Bedel

*The following is an excerpt of an article originally published by Senses of Cinema, Nov. 2001*

If I had to describe what I felt watching *Slowbiz*, I would appropriate this phrase: "a permanent erection for the eye". Not for its erotic content; its beauty, intensity of images and content provoked this reaction in me.

Athina constructs and deconstructs many textures on a visual level, and she has an individual way of dealing with each episode (divided by cities). This patchwork has some crocheted squares, others embroidered and some simply stitched. On the narrative level (if one wants to be clinical) there are some problems. There is a basic story – Petra Going (Lizzie Martínez), a young nomad who is part of a project and has orders to travel ceaselessly, accumulating audiovisual material in a camera that has been incorporated into her eyes (if this isn't a definition of a cineaste, what is?) – but this plot gets a little lost. Firstly, because it is not really in-depth, and secondly because the script was an interactive one in which various people participated. This aspect of the pre-production seems to me very worthwhile, very playful. Today, when it comes to making films, there is an eagerness to have a serious set-up which is almost industrial, scientific. Finding out