

NIFFF



NEUCHÂTEL
INTERNATIONAL
FANTASTIC FILM FESTIVAL

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NIFFF 2024: EAT THE RICH – ELITE MELTDOWN!

The Neuchâtel International Fantastic Film Festival (NIFFF) is thrilled to unveil **EAT THE RICH**, a retrospective focused on how elites are portrayed in genre cinema. Scheduled for the festival's 23rd edition from July 5-13, this unique series offers a varied and in-depth look at a century of fantastic cinema. It aims to trace the complex, intersectional evolution of this theme through about twenty feature films. The program will also include a roundtable discussion.

INJUSTICES, PRIVILÈGES ET DÉCADENCE

“When the people shall have nothing more to eat, they will eat the rich” attributed to Jean-Jacques Rousseau, epitomizes the working classes’ resentment towards the social, political, and intellectual elites. Its relevance resonates strongly today, gaining an even more subversive edge in genre cinema. In a world where exploitation is rampant and the distribution of natural and economic resources increasingly inequitable, the growing divide between classes intensifies the urge to portray these disparities. This has inspired a variety of narrative styles and aesthetic approaches.

Like our previous retrospectives, **SCREAM QUEER** and **FEMALE TROUBLE**, **EAT THE RICH** highlights systemic oppression and injustice, probing the political and social dynamics involved, and the fantasies they spawn. Genre films, always reflective of their era, address contemporary societal issues directly and with a wide range of representations—from the overtly literal to the deeply metaphorical.

In **EL ÁNGEL EXTERMINADOR** (1962), Luis Buñuel pushes the bourgeoisie’s polite facade to the edge, creating a feverish and claustrophobic film that explores what remains when social norms evaporate. Brian Yuzna adopts a similarly critical, yet more pop-influenced approach in **SOCIETY** (1989), gleefully exposing the corruption and secret depravity of affluent, materialistic North American society. Mamoru Oshii’s **GHOST IN THE SHELL** (1995) presents a complete dystopia where power is critiqued under a totalitarian regime amidst humans and cyborgs. In George A. Romero’s **LAND OF THE DEAD** (2005), the rich are literally consumed by starving zombies, symbolizing the marginalized of a declining North America. **SNOWPIERCER** (2013), directed by Bong Joon-ho, visually represents the protagonist’s harsh social climb through his journey on an unstoppable train. Finally, Jenna Cato Bass’s **GOOD MADAM** (2021) connects the personal with the political, highlighting that domestic exploitation is closely linked to racial exploitation.

FIRST TITLES

EL ÁNGEL EXTERMINADOR
Luis Buñuel, MX, 1962

SOCIETY
Brian Yuzna, US/JP, 1989

GHOST IN THE SHELL
Mamoru Oshii, JP, 1995

LAND OF THE DEAD
George A. Romero, US/CA/FR, 2005

SNOWPIERCER
Bong Joon-ho, KR/CZ, 2013

GOOD MADAM
Jenna Cato Bass, ZA, 2021

LES VENDREDIS DE LA PEUR AT THE CINÉMATHÈQUE SUISSE

Join us for a dose of dread at the **VENDREDIS DE LA PEUR** events, where NIFFF teams up with **Cinémathèque suisse** for a frightfully good time with two special screenings. Kick off the chills on April 26 with **THE EXORCIST** (William Friedkin, 1973, Director's cut), a tribute to William Friedkin who passed last year.

Then, whet your appetite for the **EAT THE RICH** program on May 31 with **THE WICKER MAN** (Robin Hardy, 1973). Dive into this British folk horror gem that spins the retrospective's theme with a twist of cruel pagan rites.

THE EXORCIST

William Friedkin, US, 1973

Friday, April 26, 9 p.m.

THE WICKER MAN

Robin Hardy, UK, 1973

Friday, May 31, 9 p.m.

CONTACT

Yael Golan | Head of Press

yael.golan@niff.ch | T: +41 32 730 50 33