

LUXOR

PRESS REVIEW AND QUOTES

TRADES

VARIETY – 27/01/20

“An American indie feel suffuses this accessibly elliptical, beautifully played story in which a woman tries to get to grips with life following the trauma of field work in a war zone.”

“The film plays with the headiness of the ancient past, so vivid in Luxor and environs, using it as a counterbalance to the oppressiveness of Hana’s barely spoken trauma. What’s ancient offers succor, a recognition of something greater than ourselves, something mystical.”

<https://variety.com/2020/film/reviews/luxor-review-1203482042/>

CINEUROPA – 29/01/20

“Luxor centres on an evocative performance by the impressive Andrea Riseborough.”

“As with her debut film, ‘The Imperialists are Still Alive!’, Durra’s dialogue tries to reflect the reality of middle-class lives, and also the search for deeper meaning in life.”

<https://www.cineuropa.org/en/newsdetail/384402>

DEADLINE – INTERVIEW ANDREA RISEBOROUGH & KARIM SALEH – 27/01/20

Andrea Riseborough : “LUXOR is about connecting—or reconnecting—with the past and the future, and getting the perspective that there is so much more to come. Hana and Sultan have a similarity: they’re both reclaiming something that is timeless.”

<https://deadline.com/2020/01/andrea-riseborough-karim-saleh-interview-luxor-sundance-1202843287/>

CANADA

REVIEWS

LET THE MOVIE MOVE US – 28/01/20

“In the end, “Luxor” is a solid melodrama about the past and the future, happiness and sadness, poor choices and its aftermath.”

“There is a lot can be said about it but I would rather have you arrive at this point after seeing the movie in the right mindset so that you could fully enjoy it the way I did.”

<https://moviemovesme.com/2020/01/28/sundance-2020-review-luxor-2020-%e2%98%85%e2%98%85%e2%98%85/>

EGYPT

REVIEWS

SCOOP EMPIRE – 03/02/20

<https://scoopempire.com/indie-movie-luxor-is-making-waves-at-sundance-and-zeina-durra-is-the-woman-behind-the-magic/>

UK

REVIEWS

TAKE ONE – 31/01/20

“The film captures the musing on one’s life that happens in the situations similar to the one Hana finds herself in. She is deeply familiar with her surroundings, yet it is not a return to a home, it is a return to a lapsed one.”

<http://takeonecinema.net/2020/luxor/>

USA

REVIEWS

THE PLAYLIST – 27/01/20

“Durra’s film does have an artistic ceiling, being so focused and specific in its aesthetic, walking over some well-worn art house emblems, featuring shades of “Certified Copy,” or the ‘Before’ trilogy, a mock phone call scene perhaps being a purposeful homage to Richard Linklater’s seminal romance. ”

“A ray of divine sunlight shines through, and what once felt like an eternal absence is illuminated as a tunnel that can be crawled out of with the aid of a deeply personal connection.”

“Luxor, moves at the deliberate, leisurely pace of a deep breathing exercise meant to alleviate stress.”

<https://theplaylist.net/luxor-sundance-review-20200127/>

MOVEABLEFEST – 27/01/20

“The Past Reveals the Present in the Beguiling Luxor.”

“Riseborough is exquisite in the central role and gives the film the weight and gentility that summon the spirit of both the emotional and physical place she’s in, and while Hana tries her best to forget throughout Luxor, the film is one to remember.”

<http://moveablefest.com/luxor-review/>

SLUGMAN – 03/02/20

“An interesting and recurrent element is the way spirituality and the mystical air of the city of Luxor crop up in Hana’s journey.”

“The elusive plot and lush scenery make you want to go to Egypt to do some quiet introspection yourself.”

<https://www.slugmag.com/arts/film-arts/film-reviews/sundance-film-review-luxor/>

THE HOLLYWOOD REPORTER – 04/02/20

<https://www.hollywoodreporter.com/review/luxor-1276179>

THE KNOCKTURNAL – 10/02/20

<https://theknockturnal.com/film-review-luxor-directed-by-zeina-durra/>

INTERVIEWS

VARIETY – INTERVIEW ANDREA RISEBOROUGH – 27/01/20

<https://variety.com/2020/film/news/clare-dunne-andrea-riseborough-sundance-1203482017/>

UPI – INTERVIEW ANDREA RISEBOROUGH – 29/01/20

https://www.upi.com/Entertainment_News/Movies/2020/01/29/Andrea-Riseborough-navigates-insane-schedule-to-make-Luxor/2741580241568/

PRESS REVIEWS LUXOR



THE HOLLYWOOD REPORTER - Inkoo Kang

"...*Luxor* is about something much more special, at least in the movies, than love."

"...Riseborough, who delivers a subtle and fully inhabited performance"

"Durra peels away at her lead character to reveal the desperation of Hana's belief that *Luxor* can glue her back together. Her hope pierces."



VARIETY - Jay Weissberg

"An American indie feel suffuses this accessibly elliptical, beautifully played story in which a woman tries to get to grips with life following the trauma of field work in a war zone."

"The film plays with the headiness of the ancient past, so vivid in *Luxor* and environs, using it as a counterbalance to the oppressiveness of Hana's barely spoken trauma. What's ancient offers succor, a recognition of something greater than ourselves, something mystical."

"...the leads have enough subtle power that it really doesn't matter. Saleh has a solid résumé in international productions including TV, and he's well-paired with Riseborough in the way he exudes a gentle solidity that Hana needs yet also partly resists, unsure if she can cope with any more emotional attachments. Camerawork by Zelmira Gainza is respectfully discreet, supple in the way it moves through space and around characters, knowing when to maintain a distance. Using the great singer Asmahan's "Ya Habibi Taala" to open and close the film was inspired."



THE PLAYLIST - Andrew Bundy

"*Luxor*, moves at the deliberate, leisurely pace of a deep breathing exercise meant to alleviate stress."

"Durra isn't particularly interested in using fancy film techniques to draw viewers in, but rather, create an atmosphere that encapsulates the double-edged sword of isolated loneliness ability to move an individual closer to enlightenment. To alleviate the downer state, Durra playfully implements a clever chapter card device, almost as if she's chopping the narrative up into thematic interludes, referencing cultural icons and marking location settings that enhance the motifs."

"Durra's film does have an artistic ceiling, being so focused and specific in its aesthetic, walking over some well-worn art house emblems, featuring shades of "Certified Copy," or the 'Before' trilogy, a mock phone call scene perhaps being a purposeful homage to Richard Linklater's seminal romance. But if that kind of movie is your bag, you'll find a lot to love about "Luxor," a picture not so dissimilar from the symbol of an ankh, as afflictions are excavated, a ray of divine sunlight shines through, and what once felt like an eternal absence is illuminated as a tunnel that can be crawled out of with the aid of a deeply personal connection."



MOVEABLEFEST.COM - Stephen Saito

"The Past Reveals the Present in the Beguiling *Luxor*"

"Riseborough is exquisite in the central role and gives the film the weight and gentility that summon the spirit of both the emotional and physical place she's in, and while Hana tries her best to forget throughout *Luxor*, the film is one to remember."



THEKNOCKTURNAL.COM - Dania Hammad

"*LUXOR* is truly bewitching with the onscreen chemistry between Andrea Riseborough's and Karim Saleh's as well as the scenic backdrop that Egypt provides."