



BORDERLINES FILM FESTIVAL

ALL THE BEAUTY AND THE BLOODSHED (18)

Director: Laura Poitras

US, 2022, 1 hour 56 minutes

Laura Poitras weaves together an extraordinarily intimate documentary about Nan Goldin's life, her family, her art and her activism – they all come together.

'[Laura] goes really deep in her interviews. I would not have been talking to her if I didn't trust her and I would not have been talking like that if I didn't know that I would have some control over what was used. She talks about me as a collaborator and it has come to be true. It's not just a straight documentary made about someone. It's something we worked on together.' Nan Goldin interview, **Little White Lies**

'I think this story is an important story, not just for me, but for society.' - Nan Goldin.

'Renowned photographer Nan Goldin and her advocacy group P.A.I.N* stage a die-in at the Metropolitan Museum of art—where art and a corporation-made epidemic clash in the Sackler Wing of the museum.

'While based in New York, P.A.I.N's protests and activist interventions are held all over the world with the goal to stop museums from accepting donations from the Sackler family. Closer to home Tate, British Museum, the formerly-named Serpentine Sackler Gallery (now called the Serpentine North Gallery, as a direct result of Goldin and P.A.I.N's activism)' are a number of the cultural venues and organisations which have received sizable donations from the Sackler family.

'Once hailed in the art world for their charitable donations and thanked for their generosity with museum and gallery wings named after them—the Sackler family were also the owners of Purdue Pharmaceuticals and responsible for the first (and continued) wave of the US opioid epidemic in the 1990s. Having made a fortune pushing addictive OxyContin as safe pain management the Sackler family's so called philanthropy is—thanks to P.A.I.N's activism finally recognised as an attempt to charity wash the unfathomable profit made and for the public to associate the Sackler name with art and culture instead of addiction and overdoses.

'A clear distinction is to be made—P.A.I.N, like Nan, are not anti-opioid but they are anti-big pharma. This is not the first time Nan has sought to understand the harm of conformity and to speak up against the hauntings of stigma. In this case, those whose pain and dependency are used as pawns in the big-pharma profit machine. The process of documenting the protests and mission of P.A.I.N had already begun when American documentary film director and producer Laura Poitras volunteered to help Nan with telling the story.' From **Reclaim the Frame** Programme notes

The trailer leaves me feeling wanting to know more about the subject and about Nan Goldin's practice.

From a Feminist perspective, I really like this film because of the chosen perspectives, hues and tones and how it deals with politics. Whilst studying my Bachelor's Degree in Fine Art at the Hereford College of Arts, I came across Goldin's work and I was immediately struck by its unique aesthetic.

* Prescription Addiction Intervention Now – Nan Goldin is a founding member.

Notes compiled by Gemma Moore