

ZONE OF INTEREST

Ebert Review

Much has also been made of the banality of evil. The Höss family live next door to ongoing genocide yet never comment on the horrific screams or the smell of death nearby. Thus, there is an expected coldness which seeps into the film's lack of sentimentality.

<https://www.rogerebert.com/reviews/the-zone-of-interest-film-review-2023>

The Zone of Interest Is Much More Than a Holocaust Film

Jonathan Glazer's haunting new film *The Zone of Interest* follows the life of an Auschwitz commandant in 1943 as his family goes about their business with the horrors of the Holocaust just on the other side of a wall. It's mesmerizing and unsettling.

However, this isn't just a film about Nazis. This is a film about us. Surely that's obvious?

The sickening thing about this film is it's timely and it's always going to be timely until we can somehow evolve out of this cycle of violence that we perpetuate as human beings. And when will that happen? Not in our lifetime.

<https://jacobin.com/2024/02/zone-of-interest-holocaust-film>

Daily Telegraph, U.K.

‘Mass murder occurred over her garden wall’: the evil of Hedwig Höss, the Auschwitz commandant's wife.

She described the camp as a ‘paradise’ – but always claimed she knew nothing about what went on there. How credible was her defence?

<https://www.telegraph.co.uk/films/0/hedwig-hoss-the-zone-of-interest-auschwitz-holocaust-truth/>

THE GUARDIAN

The Zone of Interest invites us to face the Holocaust and ask: could we have done this?

That is, the crimes of the Holocaust were committed not just against individuals’ bodies, but against everybody’s morality; the mass murder of the 1940s could only have come about through a **“disabling of moral choices”**.

The Zone of Interest attempts something that the philosopher Gillian Rose had offered as a challenge in her 1990 essay The Future of Auschwitz, in which she noted that the visitor experience to the site of the horrors was focalised entirely through the “infinite pain of the victims”. **Could it not also find a way, she asked, “to engage in intense self-questioning: ‘Could I have done this?’”**

<https://www.theguardian.com/commentisfree/2024/feb/03/zone-of-interest-holocaust-auschwitz-banality-evil>

NEW YORK TIMES

The Zone of Interest’ Review: The Holocaust, Reduced to Background Noise

Jonathan Glazer has made a hollow, self-aggrandizing art-film exercise set in Auschwitz during the Holocaust.

<https://www.nytimes.com/2023/12/14/movies/the-zone-of-interest-review.html>

SF Chronicle

Review: 'The Zone of Interest' is a banal film about the banality of evil

"The Zone of Interest" is a dead film, but its heart is in the right place.

It's anti-Nazi, which these days isn't even a given, though in a World War II movie that should be par for the course. But it fails because it's less a movie than a misguided work of conceptual art. It has a story-free narrative that spends 105 minutes hammering home the same obvious, unremarkable point.

<https://datebook.sfchronicle.com/movies-tv/zone-of-interest-review-18596991>

NPR Review

Chilling 'Zone of Interest' imagines life next door to a death camp

...I should note that *The Zone of Interest* was loosely adapted from a 2014 novel by the late Martin Amis, which featured multiple subplots and characters, including a Jewish prisoner inside the camp. But Glazer has pared nearly all this away, to extraordinarily powerful effect. He's clearly thought a lot about the ethics of Holocaust representation, and he has no interest in staging or re-creating what we've already seen countless times before. What he leaves us with is a void, a sense of the terrible nothingness that the banality of evil has left behind...

<https://www.npr.org/2023/12/22/1220438850/the-zone-of-interest-review-auschwitz-holocaust>

VANITY FAIR

A Deep Dive Into *The Zone of Interest*'s Chilling Presentation of Evil

Jonathan Glazer reveals how he used AI, thermal photography, ambitious visual effects, and more to create a Holocaust film unlike any other.

<https://www.vanityfair.com/hollywood/zone-of-interest-jonathan-glazer-shot-list-awards-insider>



War, Peace, and Our Possible Futures: George Saunders on Storytelling the World's Fate and the Antidote to Media Manipulation

BY MARIA POPOVA

“All the goodness and the heroisms will rise up again, then be cut down again and rise up,” John Steinbeck wrote to his best friend at the peak of WWII. **“It isn’t that the evil thing wins — it never will — but that it doesn’t die.”**

This is a story many believe to be true — a story about human nature, written into the scripture of original sin, ensuring that we will go on perpetrating evil for as long as we keep telling and believing that story.