



**BORDERLINES  
FILM FESTIVAL**

**IN CAMERA (15)**

Director: Naqqash Khalid

Starring: Nabhaan Rizwan, Amir El-Masry, Rory Fleck Byrne

UK, 2023, 1 hour 36 minutes, English

"The myriad absurdities and pressures of modern life are on full display in Naqqash Khalid's debut feature – a bold and inventive drama that centres on the experiences of Aden (Nabhaan Rizwan), a young actor trying to make it in the harsh world of film and television." **Hannah Strong, Little White Lies**

"I wanted to write a fairy tale and direct a fairy tale about identity... the actor felt like the easiest vehicle to do that. [...] I was really interested in artwork that felt cyclical, tessellations and repeating patterns, I used as inspiration for the structure of the film. *Willy Wonka and the Chocolate Factory* and *Klute*, both released in 1971, are both go-to references. [...] What Jane Fonda is doing in *Klute* is very contemporary [...] how she dissects identity and performance. I love how dark *Willy Wonka and the Chocolate Factory* is. On the surface it is a family movie. But there's real violence in that movie, real evil.

"You look at the themes and ideas and it risks being a didactic move, like trying to teach a lesson [...] I wanted playful engagement with the audience, having them feel active... active participants in something that feels funny and strange.

"Discomfort and comedy are the most political tools as a writer director.

"This was conceived as a mixtape – the style of the film takes on the role of an actor – we're in our film, then we're in a thriller, or a teen drama [...] I was inspired by the feeling of pop music, the film transforms as Nabhan transforms... his character". **BIFA – British Independent Film Awards – Talking Film interview, YouTube, Dec 2023**

"...while many of the performances around him are sharpened to a cutting point, Rizwan remains extraordinarily subtle as Aden, which is especially remarkable, given the span of his dramatic arc. It's such a finely honed performance that we can't see the joins, we don't notice the moment when Aden crosses the line from sympathetic, put-upon striver to something more closely resembling sociopathy. But then again, there is no line – that's the point of the jagged, erratic but frequently inspired *In Camera*, a debut as fully ambitious and as dubiously moral as its hero: when you know the game is rigged, playing dirty is the only way to win." **BFI Review, Jessica Kiang, July 2023**

Preview courtesy of Conic

Notes compiled by Matthew Evans