



THE LOVE WITCH, a film written, produced, and

directed by **Anna Biller** starring **Samantha Robinson, Laura Waddell, Jeffrey Vincent Parise, Gian**

Keys, Jared Sanford, Robert Seeley and Jennifer Ingrum is an astonishingly lush, entrancing marvel that debuted at the Rotterdam Film Festival.

Oscilloscope Laboratories is scheduled to release *THE LOVE WITCH* in 35mm in Los Angeles at the Nuart on November 11th and in New York on November 18th, with additional screenings at select theaters across the country.

Biller is known for her use of classic and outdated film genres to talk about female roles within culture, coding feminist ideas within cinematic aesthetics and visual pleasure. She creates all of her own costumes and set designs, making many of the props and paintings as well as composing and scoring for her films. *THE LOVE WITCH*, was made using only traditional film processes.

Elaine (Samantha Robinson), a beautiful young witch, is determined to find a man to love her. In her gothic Victorian apartment she makes spells and potions, and then picks up men and seduces them. However, her spells work too well, leaving her with a string of hapless victims. When she finally meets the man of her dreams, her desperation to be loved will drive her to the brink of insanity and murder.

With a visual style that pays tribute to Technicolor thrillers of the '60s, *THE LOVE WITCH* explores female fantasy and the repercussions of pathological narcissism.

Here's what leading critics are saying about *THE LOVE WITCH*:

Extravagantly fulfills the filmmaker's intention to create visual pleasure for women.

Steve Dollar, *THE WALL STREET JOURNAL*

Biller shot it, ravishingly, on 35mm and furnished every frame with uncanny precision; the result really could pass as a relic of the era. That it's quite funny and charming seems almost beside the point.

Calum Marsh, *THE VILLAGE VOICE*

Sex, death, Satanic rituals, God-level costume design, and cinema's greatest tampon joke ensue, as Biller spins an arch but hyper-sincere story about the true price of patriarchy. A spellbinding homage to old pulp paperbacks and the Technicolor melodramas of the 1960s, Anna Biller's *THE LOVE WITCH* is a throwback that's told with the kind of perverse conviction and studied expertise that would make Quentin Tarantino blush.

David Ehrlich, *INDIEWIRE*

â??A metaphysical astonishment. The costumes and furnishings, Billerâ??s own handmade versions of the eraâ??s candy-coated extravagances, are as exquisitely arch and theatrical as the performances and the action, whichâ??for all their comic exaggerationâ??echo with an uncanny symbolic power.â?•

Richard Brody, THE NEW YORKER

Check back for a full review coming soon!;

See you at the movies!

(Excerpt from The Love Witch press materials courtesy of Marina Bailey PR)

Category

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