

The Zone of Interest (film)

The Zone of Interest is a 2023 historical drama film written and directed by Jonathan Glazer, co-produced among the United Kingdom, the United States, and Poland. Loosely based on the 2014 novel by Martin Amis, the film focuses on the life of Auschwitz commandant Rudolf Höss and his wife Hedwig, who live with their family in a home in the "Zone of Interest" next to the concentration camp. Christian Friedel stars as Rudolf Höss alongside Sandra Hüller as Hedwig Höss.^[3]

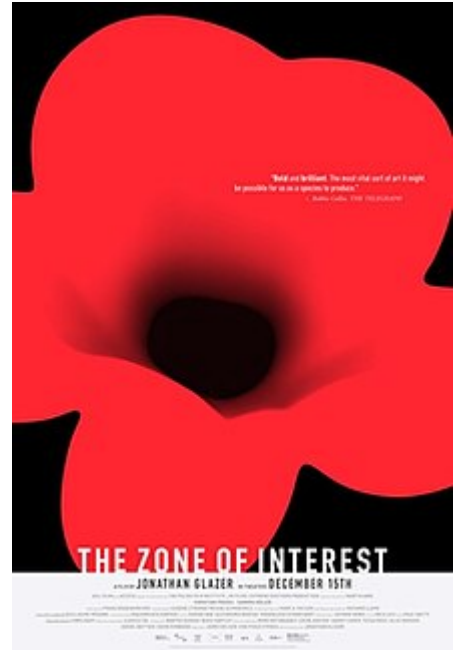
Development of the film began in 2014 around the publication of the Amis novel, which is itself based partially on real events. Glazer opted to tell the story of the Hösses rather than the characters they inspired and conducted extensive research into the family, as he sought to make a film that demystifies the perpetrators of the Holocaust as "mythologically evil". The project was formally announced in 2019, with A24 confirmed to distribute the film. Filming took place primarily in Oświęcim, around KL Auschwitz in summer 2021. Additional shots were taken in Jelenia Góra in January 2022.^[8]

The Zone of Interest premiered at the 76th Cannes Film Festival on 19 May 2023 and was theatrically released in the United States on 15 December 2023. The film received critical acclaim with praise towards Glazer's direction and script, the minimalist use of music, sound design, cinematography, experimental narrative and atmosphere. Among its accolades, *The Zone of Interest* received five nominations (including Best Picture) at the 96th Academy Awards, winning two: Best International Feature (the first for a non-English British film) and Best Sound.^[9] The film also won the Grand Prix at Cannes and three British Academy Film Awards, including Best Film Not in the English Language.^[10] received three nominations at the Golden Globe Awards; and was named one of the top five international films of 2023 by the National Board of Review.

Plot

In 1943, Rudolf Höss, commandant of the Auschwitz concentration camp, lives with his wife Hedwig and their five children in an idyllic home next to the camp. Höss takes the children out to swim and fish, and Hedwig spends time tending

The Zone of Interest



U.S. theatrical release poster

Directed by	<u>Jonathan Glazer</u>
Written by	<u>Jonathan Glazer</u>
Based on	<i><u>The Zone of Interest</u></i> by <u>Martin Amis</u>
Produced by	<u>James Wilson</u> <u>Ewa Puszczyńska</u>
Starring	<u>Christian Friedel</u> <u>Sandra Hüller</u>
Cinematography	<u>Łukasz Żal</u>
Edited by	<u>Paul Watts</u>
Music by	<u>Mica Levi</u>
Production companies	<u>Film4</u> <u>Access</u> <u>Polish Film Institute</u> <u>JW Films</u> <u>Extreme Emotions</u>

the garden. Locals handle the chores, and the murdered Jews' belongings are given to the family. Beyond the garden wall, gunshots, shouting, and the sounds of trains and furnaces are audible.

Höss approves the design of a new crematorium created by Topf and Sons. One day, he notices human remains in the river and gets his children out of the water where they have been playing. He also sends a message to SS personnel, chastising them for their carelessness in “picking lilacs”, causing “bleeding”. At night, while Höss reads the German fairytale of "Hansel and Gretel" to his daughters, a Polish girl sneaks out and hides food at the prisoners' work sites.

Hedwig's mother comes to stay, and Höss receives word that he is being promoted to deputy inspector of concentration camps and must move to Oranienburg, near Berlin. He objects, and withholds the news from Hedwig for several days. Hedwig asks him to convince his superiors to let her and the children remain in their home; the request is approved. Before Höss leaves, a woman comes to his office and prepares herself for sex. Meanwhile, the Polish girl finds sheet music composed by a prisoner, which she plays on the piano at her home. Hedwig's mother departs unannounced after seeing the burning crematorium at night. She leaves a note that upsets Hedwig.

Distributed by	<u>A24</u> (United States and United Kingdom) Gutek Film (Poland) ^[1]
Release dates	19 May 2023 (<u>Cannes</u>) 15 December 2023 (United States) 2 February 2024 (United Kingdom) 9 February 2024 (Poland)
Running time	105 minutes ^[2]
Countries	United Kingdom ^[3] Poland ^[4] United States ^{[3][5]}
Languages	German Polish Yiddish
Box office	\$49 million ^{[6][7]}

In Berlin, in recognition of his work, Höss is tasked by Oswald Pohl with heading an operation named after him that will transport 700,000 Hungarian Jews to work at the camps or to be killed. This will allow him to move back to Auschwitz and reunite with his family. He vacantly attends a party organised by the SS Main Economic and Administrative Office. Afterwards, he tells Hedwig over the phone that he spent his time at the party thinking about the most efficient way to gas the attendees.

As Höss leaves his Berlin office and descends a stairway, he stops, retches repeatedly and stares into the darkness of the building corridors. In the present day, a group of janitors cleans the Auschwitz-Birkenau State Museum. Back in 1944, Höss continues downstairs, descending into darkness.

Cast

- Christian Friedel as Rudolf Höss
- Sandra Hüller as Hedwig Höss
- Johann Karthaus as Klaus Höss
- Luis Noah Witte as Hans Höss
- Nele Ahrensmeier as Inge-Brigit Höss
- Lilli Falk as Heidetraut Höss
- Anastazja Drobniak, Cecylia Pekala and Kalman Wilson as Annegret Höss
- Medusa Knopf as Elfryda
- Maximilian Beck as Schwarzer

- Andrey Isaev as Bronek
- Stephanie Petrowitz as Sophie
- Martyna Poznanski as Marta
- Zuzanna Kobiela as Aniela
- Marie Rosa Tietjen as Hedwig's friend
- Imogen Kogge as Hedwig's mother
- Ralph Herforth as Oswald Pohl
- Daniel Holzberg as Gerhard Maurer
- Freya Kreutzkam as Eleonore Pohl
- Sascha Maaz as Arthur Liebehenschel
- Julia Polaczek as Aleksandra Bystroń-Kołodziejczyk
- Wolfgang Lampl as Hans Burger

Production

Development



Clockwise: writer-director Jonathan Glazer, novelist Martin Amis, and actors Sandra Hüller and Christian Friedel

Development of *The Zone of Interest* began in 2014.^[11] After completing *Under the Skin*, Glazer came across a newspaper preview of the then-upcoming Martin Amis novel *The Zone of Interest* and became intrigued. He optioned the novel after reading it. Paul and Hannah Doll, the novel's two main characters, were loosely based on Rudolf Höss, the longest-serving commandant of Auschwitz concentration camp, and his wife Hedwig. Glazer opted to use the historical figures instead and conducted two years of extensive research into the Hösses.^[12] He made several visits to Oświęcim and Auschwitz Museum and was profoundly affected by the sight of the Höss residence, which was separated from the camp by a mere

garden wall.^[13] He collaborated with the Auschwitz Museum and other organisations, and obtained special permission to access the archives, where he examined testimonies provided by survivors and individuals who had been employed in the Höss household. By piecing together these testimonies, Glazer gradually constructed a detailed portrayal of the individuals connected to the events.^{[14][15]} He also consulted historian Timothy Snyder's 2015 book *Black Earth: The Holocaust as History and Warning* during his research.^[12]

Glazer wished to make a film that demystifies the perpetrators of the Holocaust, which he noted are often portrayed as "almost mythologically evil". He sought to tell the story of the Holocaust not "as something safely in the past", but "a story of the here and now".^{[11][16]} He compared his approach to the writing of philosopher Gillian Rose, who envisioned a film "that could make us feel 'unsafe', by showing how we're emotionally and politically closer to the perpetrator culture than we'd like to think" and a film seen through the "dry eyes of grief" that is unsentimental and "forensic".^[17]

Glazer confirmed development of the project in 2019, with A24, Film4, Access Entertainment and House Productions co-financing and producing.^{[18][19]} Friedel first met Glazer and producer James Wilson in London in 2019 for the role of Rudolf Höss. Despite his own unwillingness to play Nazi figures, he was intrigued by Glazer's approach, which aimed to "give this monstrous person a human face".

Friedel recommended Hüller for the role of Rudolf's wife Hedwig, having first met her in 2013 while acting together in the historical drama *Amour Fou*.^{[16][20]} Hüller was first sent an excerpt of the script, an argument between Rudolf and Hedwig presented out of context, before learning the project's nature as a film about the Holocaust. Although she had resolved never to play a Nazi, Hüller was convinced after reading the full script and meeting with Glazer, believing that he shared and addressed her concerns about how to properly depict Nazism on screen. Hüller's own dog, a black Weimeraner, plays Dilla, the Höss family dog in the film.^[21]

The young Polish girl in the film is inspired by Aleksandra Bystron-Kolodziejczyk, whom Glazer met during his research. As a 12-year-old member of the Polish Home Army, she used to cycle to the camp to leave apples for the starving prisoners. As in the film, she discovered a piece of music written by a prisoner. The prisoner, Joseph Wulf, worked at Auschwitz III–Monowitz. He survived the camp and was one of the first people to document the atrocities of the Holocaust, a cause to which he dedicated his life. Bystron-Kolodziejczyk died shortly after she met Glazer. The bike the film uses and the dress the actress wears both belonged to her.^{[11][22]} Glazer dedicated the film to her while accepting the award for Best International Feature Film at the 96th Academy Awards.^[23]

Filming

The original Höss house has been a private residence since the end of the war.^[12] Wear and tear in the subsequent eight decades made it a poor location for the shoot, which required the house to appear brand new. Production designer Chris Oddy ultimately chose a derelict building a few hundred yards away, built after the war but in a similar architectural style.^[16] He spent several months converting the home into a replica of the Höss residence, and started planting the garden in April 2021 so that it would be in bloom when filming began.^[12] As the camp buildings have aged significantly over the years, they were recreated through the use of computer-generated graphics.^[24] Principal photography began in Oświęcim, next to KL Auschwitz in summer 2021 and lasted approximately 55 days.^{[12][13]} Additional filming took place in Jelenia Góra in January 2022.^[8]



Front façade of the former house of Rudolf Höß at Oświęcim, next to KL Auschwitz (photo taken in 2012).

The film was shot on Sony Venice digital cameras equipped with Leica lenses.^[25] Glazer and cinematographer Łukasz Żal embedded up to 10 cameras in and around the house and kept them running simultaneously, with no crew on set. Żal and his team were stationed in the basement, while Glazer and the rest of the crew were in a container on the other side of the wall, away from the actors. Each take would last 10 minutes. The approach, which Glazer dubbed "Big Brother in the Nazi house", allowed the actors to improvise and experiment extensively during filming.^{[12][13][15][16]} Glazer and Żal aimed for a modern look and did not wish to "aesthetize" Auschwitz. As a result, only practical and natural lighting was used.^[26] The nighttime sequences involving the Polish girl, where there was no natural light available, were shot using a forward-looking infrared camera provided by the Polish military. The low-resolution thermal imagery was then upscaled using AI during post-production.^{[22][16]}

Glazer did not want the atrocities occurring inside the camp to be seen, only heard. He described the film's sound as "the other film" and "arguably, *the* film".^[13] To that end, sound designer Johnnie Burn compiled a 600-page document containing relevant events at Auschwitz, testimonies from witnesses, and a large map of the camp so that the distance and echoes of the sounds could be properly determined.^[27] He spent a year building a sound library before filming began, which included sounds of manufacturing machinery, crematoria, furnaces, boots, period-accurate gunfire and human sounds of pain. He continued building the library well into the shoot and post-production.^{[28][29]} As many of the new arrivals at Auschwitz at the time were French, Burn sourced their voices from protests and riots in Paris in 2022. The sounds of drunken Auschwitz guards were sourced at the Reeperbahn in Hamburg.^[30]



The former house of Rudolf Höß at Oświęcim (next to KL Auschwitz). This side entrance gives onto the gate leading to the camp (photo taken in 2024).

English musician Mica Levi wrote a score, most of which was ultimately cut as Glazer and Burn did not want to have the film sweetened or dramatized by it. The sound collages Levi wrote for the prologue and the epilogue remained, as did soundscapes created for the sequences involving the Polish girl.^[31] The compositions combine human voices with a synthesizer, which Levi described as a pairing of "the oldest, most primordial instrument" with "the most modern".^[16]

Release

The Zone of Interest was selected to compete for the Palme d'Or at the 2023 Cannes Film Festival,^[32] where it had its world premiere on 19 May,^[33] and received a six-minute standing ovation.^[34] It won the Grand Prix, the Cannes Soundtrack Award, and the FIPRESCI Prize.^{[35][36][37]}

The North American premiere was held on 1 September 2023, at the 50th Telluride Film Festival.^{[38][39]} *The Zone of Interest* was also screened at the 2023 Toronto International Film Festival.^[40] In the US, after being delayed from its initial release date of 8 December,^[41] *The Zone of Interest* had a limited theatrical release on 15 December.^[42] It was released in the UK on 2 February 2024,^[43] and released in Poland a week later on 9 February.^[44] It was released for digital platforms on February 20.^[45]



The cast and team at the film's Gala Premiere at the 2023 BFI London Film Festival.

Jonathan Glazer's acceptance speech at the 96th Academy Awards

The film's release coincided with the ongoing 2023 Israeli invasion of Gaza, leading to its director, producer and other commentators to draw analogies between them. In his Oscar acceptance speech at the 96th Academy Awards, Glazer said *The Zone of Interest* shows where dehumanisation leads at its worst, stating that: "Right now, we stand here as men who refute their Jewishness and the Holocaust being hijacked by an occupation which has led to conflict for so many innocent people". He expressed criticism, as a Jewish person, by referring to the dehumanisation of both the "victims of October the 7th in Israel" and "the ongoing attack on Gaza".^{[46][47]}

Glazer's speech led to a significant reaction in the news media, especially due to a widely circulated misquotation which stated that Glazer had simply refuted his Jewishness, rather than refuting said Jewishness "being hijacked by an occupation."^[48] Producer James Wilson said at the British Academy Film Awards: "I had a friend that texted me the other day, he said he couldn't stop thinking about the walls we build in our daily lives that we don't choose... There's obviously things going on in the world, in Gaza, that remind us starkly of the sort of selective empathy, that there seems to be groups of innocent people being killed that we care about less than other innocent people."^[49] Critic David Klon wrote that watching the film "...as U.S.-made bombs rained down on civilian neighborhoods in Gaza, I couldn't help but dwell on the banal acceptance of these mass civilian casualties that I've witnessed closer to home."^[50]

On March 18, an open letter denouncing the speech as blood libel signed by more than 450 "Jewish creatives, executives and Hollywood professionals" including Amy Pascal, Jennifer Jason Leigh, Gary Gilbert, Rod Lurie and Michael Rapaport was released.^[51]

On April 5, weeks after the denouncement letter was released, a second open letter in defence and praise of Glazer was signed by over 150 Jewish creatives in the film industry. Eventually, over 450 Jewish creatives signed this letter. Among them were Joaquin Phoenix, Joel Coen, David Cross, Boots Riley, Elliott Gould, Chloe Fineman, Hari Nef, and Wallace Shawn.^[52] Playwrights Tony Kushner and Zoe Kazan were among the speech's earlier supporters.^{[53][54][55]}

Reception

Box office

As of March 25, 2024, *The Zone of Interest* has grossed \$8.6 million in the United States and Canada, and \$31.8 million in other territories, for a total worldwide gross of \$40.3 million.^{[6][7]}

In its opening weekend in the United States, the film made \$124,000 from four theatres.^[56] Following its five Oscar nominations, it expanded from 215 theatres to 333 in its seventh week of release and made \$1.08 million, an increase of 141% from the previous weekend, and a running total of \$3 million.^[57]

Critical response

The Zone of Interest premiered to critical acclaim.^[a] On the review aggregator website *Rotten Tomatoes*, 93% of 333 reviews are positive, with an average rating of 8.7/10. The website's critics consensus states, "Dispassionately examining the ordinary existence of people complicit in horrific crimes, *The Zone of Interest* forces us to take a cold look at the mundanity behind an unforgivable brutality."^[65] On *Metacritic*, the film has a weighted average score of 92 out of 100, based on 58 critic reviews, indicating "universal acclaim".^[66]

Kevin Maher of *The Times* called it a "landmark movie, hugely important, that's unafraid of difficult ideas".^[67] David Rooney of *The Hollywood Reporter* called it a "devastating Holocaust drama like no other, which demonstrates with startling effectiveness [director Jonathan Glazer]'s unerring control of tonal and visual storytelling".^[68] Donald Clarke of *The Irish Times* wrote, "Glazer may yet get in some trouble for taking such a formal approach to sensitive material. But, if anything, that self-imposed discipline – and utter lack of sentimentality – speaks to the profound respect he has for the subject."^[69] Raphael Abraham of the *Financial Times* wrote, "Glazer has achieved something much greater than just making the monstrous mundane — by rendering such extreme inhumanity ordinary he reawakens us to its true horror."^[70] Jonathan Romney of *Screen International* wrote that the film "eschews false rhetoric, leaving maximum space for the audience's imaginative and emotional response".^[71]

David Ehrlich of *IndieWire* praised Glazer's camera process for instilling "a flattening evenness into a film where the lack of drama becomes deeply sickening unto itself".^[72] Robbie Collin of *The Daily Telegraph* wrote, "Through painstaking framing and sound design, its horrors gnaw at the edge of every shot."^[73] In a four-star review, Peter Bradshaw of *The Guardian* called it "a film which for all its artistry is perhaps not entirely in control of its (intentional) bad taste", while also praising the "superb score by Mica Levi and sound design by Johnnie Burn".^[74]

Writing for *Worldcrunch*, the German critic Hanns-Georg Rodek wrote: "Here's the first question *The Zone of Interest* doesn't answer: [is it a film that showcases] ignorance? Of course it isn't. [Does it show] conscious approval based on racist and nationalist delusion? I'm sure it [does]. Is it longing for an idyll in the midst of a situation perceived as threatening? Without a doubt. There are many attempts at an explanation, but they don't really interest Jonathan Glazer. Glazer describes the situation in what is possibly more oppressive than anything we've seen in Holocaust films before. It concentrates in one garden the attitude of an entire nation that wanted to know nothing."^[75]

Conversely, the Italian film critic Davide Abbatescianni's review published by *Cineuropa* was less positive. He criticised the film for its disturbing atmosphere, which he found to be well-crafted but monotonous, and for the performances, which he felt could not bring any change to the concept presented in a film that he thought lacked variety and remained stagnant for two hours.^[76] Richard Brody from *The New Yorker* wrote "the movie is an extreme form of *Holokitsch*; it's this year's *Jojo Rabbit*."^[77] Among the other rare negative reviews, *Les Cahiers du Cinéma*, found, "The problem is not only the weakness of (the film's) formal lurches, which are much more derisory than those of *Under The Skin*, and remain here at the stage of mannerisms (why dispense them in such a furtive manner, if not to frustrate needlessly?). It's also that this

fantastic idea of off-camera poisoning the frame without ever showing the forbidden image ends up running empty and looking at itself."^[78] "After largely ecstatic reviews in the English-speaking world, German audiences have been more ambivalent about Jonathan Glazer's film", commented *The Irish Times*.^[79] Writing for the *Frankfurter Allgemeine Zeitung*, however, Andreas Klib stated that "Here the camera repeatedly jumps over the axis between the characters -a deadly sin in illusion cinema- to show the back of the event. Because we are not supposed to take part in it, but rather pay attention to details: the clouds of steam from a locomotive on the horizon. The smoke rising from the crematorium into the evening air. The reddish glow of the night sky. The ash that fertilizes the rose beds. At Cannes, where "The Zone of Interest" won the Grand Jury Prize, some critics criticized the film for its lack of storytelling. But that's exactly the point of Glazer's film: it doesn't paint a story, but a world."^[80]

Additional reactions

The film was publicly praised by many filmmakers, including Steven Spielberg who said *The Zone of Interest* was the best film about the Holocaust since his film *Schindler's List* (1993), "It's doing a lot of good work in raising awareness, especially about the banality of evil."^{[81][82]} Alfonso Cuarón described *The Zone of Interest* as "probably the most important film in this century."^[83]

In a *Variety* essay expressing his admiration for the film Todd Field wrote:

"For those familiar with Glazer's films it's no surprise his approach here is unencumbered by tropes, genre conceits, or the cinematic shorthand we often take for granted. Over his twenty-four-year career as one of our finest filmmakers, Glazer has consistently executed high-wire interpretations of genre, and in the process completely reinvented them: crime (*Sexy Beast*), the paranormal (*Birth*), science fiction (*Under the Skin*). His pictures within these frames are mind-blowingly unique, as if he'd never seen anything that had been done before. *The Zone of Interest* is just as enigmatic and urgent. For we live in a time fraught with all kinds of walls used to ghettoize the *other*. A paradise from which it feels harder and harder to escape. Glazer's art drives us to a place where we have no choice but to try."^[84]

Upon its release in Japan on 24 May 2024, video game designer Hideo Kojima hailed the work, "The sounds that plead to the audience through the wall and the torture of deliberately not showing anything at all are used to draw images from the audience's minds. The film tests your 'zone of interest' and paradoxically questions the present's fading memory of the Holocaust."^[85]

Accolades

Award	Date of ceremony	Category	Recipient(s)	Result	Ref.
<u>AARP Movies for Grownups Awards</u>	<u>17 January 2024</u>	<u>Best Foreign Language Film</u>	<i>The Zone of Interest</i>	Won	^[86] ^[87]
<u>Academy Awards</u>	<u>10 March 2024</u>	<u>Best Picture</u>	James Wilson	Nominated	^[88]
		<u>Best Director</u>	<u>Jonathan Glazer</u>	Nominated	
		<u>Best Adapted Screenplay</u>		Nominated	
		<u>Best International Feature Film</u>	<u>United Kingdom</u>	Won	
		<u>Best Sound</u>	<u>Tam Willers and Johnnie Burn</u>	Won	
<u>Alliance of Women Film Journalists</u>	<u>4 January 2024</u>	<u>Best Film</u>	<i>The Zone of Interest</i>	Won	^[89]
		<u>Best Director</u>	Jonathan Glazer	Nominated	
		<u>Best Actress in a Supporting Role</u>	<u>Sandra Hüller</u>	Nominated	
		<u>Most Daring Performance</u>		Nominated	
		<u>Best Screenplay, Adapted</u>	Jonathan Glazer	Nominated	
		<u>Best Cinematography</u>	Lukasz Zal	Nominated	
		<u>Best Editing</u>	Paul Watts	Nominated	
		<u>Best Non-English-Language Film</u>	<i>The Zone of Interest</i>	Won	
<u>Astra Film Awards</u>	<u>6 January 2024</u>	<u>Best International Feature</u>	<i>The Zone of Interest</i>	Nominated	^[90]
		<u>Best International Filmmaker</u>	Jonathan Glazer	Nominated	
		<u>Best International Actor</u>	Christian Friedel	Nominated	
<u>Austin Film Critics Association Awards</u>	<u>10 January 2024</u>	<u>Best International Film</u>	<i>The Zone of Interest</i>	Nominated	^[91]
<u>British Academy Film Awards</u>	<u>18 February 2024</u>	<u>Outstanding British Film</u>		Won	^[92]
		<u>Best Film Not in the English Language</u>		Won	
		<u>Best Director</u>	Jonathan Glazer	Nominated	

		<u>Best Adapted Screenplay</u>		Nominated	
		<u>Best Actress in a Supporting Role</u>	Sandra Hüller	Nominated	
		<u>Best Cinematography</u>	Lukasz Zal	Nominated	
		<u>Best Editing</u>	Paul Watts	Nominated	
		<u>Best Production Design</u>	Chris Oddy	Nominated	
		<u>Best Sound</u>	Johnnie Burn & Tarn Willers	Won	
<u>Boston Society of Film Critics Awards</u>	<u>10 December 2023</u>	<u>Best Film</u>	<i>The Zone of Interest</i>	Runner-up	[93]
		<u>Best Director</u>	Jonathan Glazer	Won	
		<u>Best Adapted Screenplay</u>		Won	
		<u>Best Original Score</u>	Mica Levi	Runner-up	
		<u>Best Foreign Language Film</u>	<i>The Zone of Interest</i>	Won	
<u>Camerimage</u>	<u>18 November 2023</u>	FIPRESCI Award		Won	[94]
<u>Cannes Film Festival</u>	<u>27 May 2023</u>	<u>Palme d'Or</u>	Jonathan Glazer	Nominated	[32]
		<u>Grand Prix</u>		Won	[35]
		<u>FIPRESCI Prize</u>		Won	[37]
		<u>Soundtrack Award</u>	Mica Levi	Won	[36]
		<u>CST Artist-Technician Award</u>	Johnnie Burn	Won	[95]
<u>Chicago Film Critics Association Awards</u>	<u>12 December 2023</u>	<u>Best Supporting Actress</u>	Sandra Hüller	Nominated	[96]
		<u>Best Adapted Screenplay</u>	Jonathan Glazer	Nominated	
		<u>Best Original Score</u>	Mica Levi	Nominated	
		<u>Best Cinematography</u>	Łukasz Żal	Nominated	
		<u>Best Foreign Language Film</u>	<i>The Zone of Interest</i>	Won	
<u>Critics' Choice Movie Awards</u>	<u>14 January 2024</u>	<u>Best Foreign Language Film</u>		Nominated	[97]
<u>Dallas–Fort Worth Film Critics Association</u>	<u>December 18, 2023</u>	<u>Best Foreign Language Film</u>		Second	[98]
		<u>Russell Smith Award</u>		Won	
<u>Denver Film Critics Society</u>	<u>12 January 2024</u>	<u>Best Original Score</u>	Mica Levi	Nominated	[99]
		<u>Best Non-English Language Feature</u>	<i>The Zone of Interest</i>	Won ^[b]	
<u>European Film Awards</u>	<u>9 December 2023</u>	<u>Best European Film</u>	Jonathan Glazer	Nominated	[100]
		<u>Best European</u>		Nominated	

		<u>Director</u>		Nominated	
		<u>Best European Screenwriter</u>			
		<u>Best European Actor</u>	<u>Christian Friedel</u>		
		<u>Best European Actress</u>	Sandra Hüller		
		<u>Best European Sound Designer</u>	<u>Johnnie Burn & Tarn Willers</u>	Won	
<u>Florida Film Critics Circle Awards</u>	<u>December 21, 2023</u>	<u>Best Director</u>	Jonathan Glazer	Nominated	[102] [103]
		<u>Best Foreign Language Film</u>	<i>The Zone of Interest</i>	Runner-up	
		<u>Best Art Direction / Production Design</u>		Nominated	
		<u>Best Cinematography</u>	Łukasz Żal	Nominated	
<u>Cinema for Peace Awards</u>	<u>February 19, 2024</u>	<u>Most Valuable Film of the Year 2024</u>	Jonathan Glazer	Won	[104]
<u>Georgia Film Critics Association Awards</u>	<u>5 January 2024</u>	<u>Best Original Score</u>	Mica Levi	Nominated	[105]
		<u>Best International Film</u>	<i>The Zone of Interest</i>	Nominated	[106]
<u>Golden Globe Awards</u>	<u>7 January 2024</u>	<u>Best Motion Picture – Drama</u>		Nominated	[107]
		<u>Best Picture – Non-English Language</u>		Nominated	
		<u>Best Original Score</u>	Mica Levi	Nominated	
<u>Golden Reel Awards</u>	<u>3 March 2024</u>	<u>Outstanding Achievement in Sound Editing – Foreign Language Feature</u>	Johnnie Burn, Simon Carroll, Max Behrens, Joe Mount, Brendan Feeney, Ewa Mazurkiewicz, Natalia Lubowiecka, Dawid Konecki, Kamil Kwiatkowski	Nominated	[108]
<u>Gotham Independent Film Awards</u>	<u>27 November 2023</u>	<u>Best International Feature</u>	<i>The Zone of Interest</i>	Nominated	[109]
		<u>Best Screenplay</u>	Jonathan Glazer	Nominated	
		<u>Outstanding Supporting Performance</u>	Sandra Hüller	Nominated	
<u>Hollywood Music in Media Awards</u>	<u>15 November 2023</u>	<u>Best Original Score — Independent Film</u>	Mica Levi	Won	[110]
<u>Houston Film Critics Society</u>	<u>22 January 2024</u>	<u>Best Foreign Language Feature</u>	<i>The Zone of Interest</i>	Won	[111] [112]
<u>Independent Spirit Awards</u>	<u>25 February 2024</u>	<u>Best International Film</u>		Nominated	[113]
<u>Indiana Film Journalists Association</u>	<u>17 December 2023</u>	<u>Best Foreign Language Film</u>		Won	[114]
		<u>Best Cinematography</u>	Łukasz Żal	Nominated	[115]

<u>IndieWire Critics Poll</u>	December 11, 2023	Best Film	<i>The Zone of Interest</i>	6th Place	[116]
		Best Director	Jonathan Glazer	3rd Place	
		Best Screenplay		9th Place ^[c]	
		Best Cinematography	Łukasz Żal	4th Place	
		Best International Film	<i>The Zone of Interest</i>	2nd Place	
<u>Kansas City Film Critics Circle</u>	27 January 2024	Best Foreign Language Film		Runner-up	[117]
<u>Las Vegas Film Critics Society</u>	13 December 2023	Best International Film		Nominated	[118]
<u>Los Angeles Film Critics Association Awards</u>	10 December 2023	Best Film		Won	[119]
		Best Director	Jonathan Glazer	Won	
		Best Lead Performance	Sandra Hüller	Won ^[d]	
		Best Music	Mica Levi	Won	
<u>Montclair Film Festival</u>	29 October 2023	Breakthrough Performer Award	Christian Friedel	Won	[121]
<u>National Board of Review</u>	6 December 2023	Top Five International Films	<i>The Zone of Interest</i>	Won ^[e]	[122] [123]
<u>National Society of Film Critics</u>	6 January 2024	Best Director	Jonathan Glazer	Won	[124]
		Best Actress	Sandra Hüller	Won ^[f]	[124]
		Best Film	<i>The Zone of Interest</i>	Runner-up	[124]
		Best Cinematography	Łukasz Żal	Runner-up	[124]
<u>North Texas Film Critics Association</u>	18 December 2023	Best Foreign Language Film	<i>The Zone of Interest</i>	Nominated	[125]
<u>Oklahoma Film Critics Circle</u>	January 3, 2024	Top 10 Films		6th Place	[126]
		Best Foreign Language Film		Won	
		Best Body of Work	Sandra Hüller	Won ^[f]	
<u>Producers Guild of America Awards</u>	25 February 2024	Outstanding Producer of Theatrical Motion Pictures	<i>The Zone of Interest</i>	Nominated	[127]
<u>San Diego Film Critics Society</u>	19 December 2023	Best Supporting Actress	Sandra Hüller	Nominated	[128]
		Best Adapted Screenplay	Jonathan Glazer	Nominated	
		Best Foreign Language Film	<i>The Zone of Interest</i>	Runner-up ^[g]	
		Best Sound Design		Won	
<u>San Francisco Bay Area Film</u>	January 9, 2024	Best Film	Jonathan Glazer	Nominated	[129]
		Best Director		Won	

<u>Critics Circle Awards</u>		<u>Best Supporting Actress</u>	Sandra Hüller	Nominated	
		<u>Best Adapted</u>	Jonathan Glazer	Nominated	
		<u>Best International Feature Film</u>	<i>The Zone of Interest</i>	Won	
		<u>Best Cinematography</u>	Łukasz Żal	Nominated	
		<u>Best Film Editing</u>	Paul Watts	Won	
		<u>Best Original Score</u>	Mica Levi	Nominated	
<u>Satellite Awards</u>	<u>18 February 2024</u>	<u>Best Director</u>	Jonathan Glazer	Nominated	[130]
		<u>Best Screenplay, Adapted</u>	Jonathan Glazer and <u>Martin Amis</u>	Nominated	
		<u>Best Motion Picture – International</u>	<i>The Zone of Interest</i>	Won	
<u>Seattle Film Critics Society Awards</u>	<u>8 January 2024</u>	<u>Best Picture of the Year</u>		Nominated	[131]
		<u>Best Actress in a Supporting Role</u>	Sandra Hüller	Nominated	
		<u>Best International Film</u>	<i>The Zone of Interest</i>	Nominated	
		<u>Best Cinematography</u>	Łukasz Żal	Nominated	
		<u>Best Original Score</u>	Mica Levi	Nominated	
<u>Society of Composers & Lyricists</u>	<u>23 February 2024</u>	<u>Outstanding Original Score for an Independent Film</u>	Mica Levi	Nominated	[132]
<u>Southeastern Film Critics Association</u>	<u>December 18, 2023</u>	<u>Top 10 Films</u>	<i>The Zone of Interest</i>	10th Place	[133]
<u>St. Louis Film Critics Association</u>	<u>17 December 2023</u>	<u>Best Film</u>	<i>The Zone of Interest</i>	Nominated	[134]
		<u>Best International Film</u>		Runner-up	
		<u>Best Adapted Screenplay</u>	Jonathan Glazer	Nominated	
		<u>Best Cinematography</u>	Łukasz Żal	Nominated	
		<u>Best Score</u>	Mica Levi	Nominated	
<u>Vancouver Film Critics Circle</u>	<u>12 February 2024</u>	<u>Best Picture</u>	<i>The Zone of Interest</i>	Nominated	[135]
		<u>Best Director</u>	Jonathan Glazer	Nominated	
		<u>Best International Film in a Non-English Language</u>	<i>The Zone of Interest</i>	Won	
<u>Toronto Film Critics Association</u>	<u>17 December 2023</u>	<u>Best Picture</u>		Won	[136]
		<u>Best Director</u>	Jonathan Glazer	Won	
		<u>Best International Feature</u>	<i>The Zone of Interest</i>	Runner-up ^[h]	
<u>Washington D.C. Area Film Critics Association Awards</u>	<u>10 December 2023</u>	<u>Best Foreign Language Film</u>		Nominated	[137]

See also

- [List of submissions to the 96th Academy Awards for Best International Feature Film](#)
- [List of British submissions for the Academy Award for Best International Feature Film](#)
- [Minimalist film](#)

Notes

- Attributed to multiple references:^{[58][59][60][61][62][63][64]}
- Tied with *Godzilla Minus One*.
- Tied with [Greta Gerwig](#) and [Noah Baumbach](#) for *Barbie*.
- Awarded for both *The Zone of Interest* and *Anatomy of a Fall*. Shared with Emma Stone for *Poor Things*.^[120]
- This award does not have a single winner, but recognizes multiple films.
- Also for *Anatomy of a Fall*.
- Shared with *Godzilla Minus One*.
- Shared with *Anatomy of a Fall*.

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External links

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- Hipes, Patrick (9 January 2024). "'The Zone Of Interest': Read The Screenplay For Jonathan Glazer's Searing Holocaust Drama About Humans' Capacity For Evil" (<https://deadline.com/2024/01/the-zone-of-interest-screenplay-read-jonathan-glazer-script-holocaust-drama-1235699128/>). *Deadline*.
- The Sound of Cruelty - a podcast episode about the Oscar-winning sound design for the film on The Atlantic's official YouTube channel (<https://www.youtube.com/watch?v=jidffnGzlQQ>)

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