Critical Acclaim For
‘THE LOOK OF SILENCE’
By Joshua Oppenheimer

“A painful, profoundly empathetic work of moral reckoning.”

“A shocking and significant film, a further illumination of one of recent history’s great horrors, a documentary that will make a difference in the world.”
—Kenneth Turan, Los Angeles Times

“In a way, I wish I’d never seen The Look of Silence, because now I won’t be able to forget it. But that’s the point.”
—Joe Morgenstern, The Wall Street Journal

“Profoundly shattering.”
—Stephanie Merry, The Washington Post

“Painful and unforgettable.”
—Michael Phillips, Chicago Tribune

“Piercingly and authentically horrifying. . . . a must see. . . . arresting and important filmmaking.”
—Peter Bradshaw, The Guardian

“Powerful.”
—Newsday

“Over and over in The Look of Silence, we hear people tell the filmmakers, ‘The past is past.’ The wound is healed, they say, and if you don’t want trouble, don’t reopen it. The movie itself proves otherwise.”
—Ty Burr, The Boston Globe

“Stunning. . . . a high-wire achievement. . . . [with] crushing emotional impact. . . . The film reveals Oppenheimer to be a documentary stylist of evolving grace and sophistication.”
—Guy Lodge, Variety

“Every scene weighs on the audience. But Oppenheimer and [subject] Adi manage to locate a lightness as well that lessens the burden.”
—Lenika Cruz, The Atlantic

“The Look of Silence is perhaps even more riveting for focusing on one man’s personal search for answers as he bravely confronts his brother’s killers. . . . In the end, the real value of [The Act of Killing and The Look of Silence] is the anguish new light they cast on the darkest reaches of human evil.”
—Deborah Young, The Hollywood Reporter
“Manages to burrow deep into your soul... and your nightmares.”
—Chris Nashawaty, Entertainment Weekly
“One of the best films of the year. . . . a genuine work of art.”
—Michael Giltz, The Huffington Post

“A reminder that the architects of a massive tragedy remain present and unrepentant, the personification of the evil men do and a warning that it could happen again.”
—Bill Goodykoontz, Arizona Republic

“A powerful gesture of political rebellion, one whose boldest action isn’t damning mass murderers to their faces, but being willing to believe that their stranglehold on country and history could be broken.”
—A. A. Dowd, The A.V. Club

“A movie about all of us—our capacity for both breathtaking evil and, occasionally, profound bravery.”
—Bilge Ebiri, New York Magazine (Vulture)

“A powerful piece about memory and impunity.”
—Steve Pond, The Wrap

“Simply, this is a story that needs to be told. . . . an unassailably essential and necessary film.”
—Mike Scott, New Orleans Times-Picayune

“Gripping.”
—Lee Marshall, Screen Daily

“Spellbinding. . . . Oppenheimer’s skill as a storyteller seems boundless.”
—Jessica Kiang, Indiewire’s The Playlist

“One of the best films of the year. . . . a genuine work of art.”
—Michael Giltz, The Huffington Post

“Remarkable.”
—Tom Brook, BBC

“A masterpiece.”
—Howie Movshovitz, NPR/Colorado Public Radio

“Essential. . . . A superior work of confrontational boldness.”
—Joshua Rothkopf, Time Out New York

“A jaw-dropping work of nonfiction storytelling.”
—Matt Goldberg, Collider

“The film is all the more potent for its restraint, as constant on the mind as the cicadas that sound throughout the unyielding night.”
—Peter Howell, Toronto Star

“Brilliant.”
—Tomas Hachard, Slant Magazine

“Jaw-dropping and unconventional.”
—Dan Lybarger, Arkansas Democrat Gazette