



CRITERION CAST

TOP 10 FILMS OF 2022



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4. **The Unstable Object II**

Now this is my type of sequel. From director Daniel Eisenberg comes the follow-up to his 2005 film, *The Unstable Object*, *The Unstable Object II*. Ostensibly a collection of processes, *The Unstable Object II* thrusts viewers into three different places, all of which produce some sort of product or commodity. First there's a German prosthetics workshop, where viewers watch as a prosthetic limb is brought to life in something that resembles documentary cinema but feels strangely sci-fi. Next, viewers encounter a French workshop where custom gloves are made, with the final third of the film focusing on a jeans factory in Istanbul.

In each of these segments (vignettes is not the right word as the full film here is 204 minutes in length), director Eisenberg engages the viewer with similar questions, almost all of which are born not out of any direct line of questioning, but by a film where the duration is more or less the point. Well over three hours long, the film is an experiential work, using its duration to both embed the viewer within each of these worlds, and ask things ranging from workers rights and their experience to just what the market forces are that have made this item and these processes a requirement. We have moments of true, human transcendence like that of seeing a man begin jogging after getting fitted for a prosthetic leg, to the nightmarishly science-fiction experience of watching a mass production plant function. Each mode of production is examined with great depth and humanity, with the quiet, contemplative nature of its direction giving the film a decidedly anti-capitalist energy to the picture. Duration as political choice.