



My name is Zoë Boe and I am a 23 year old Butchulla (K'Gari) and Burmese woman, living in Gadigal country (Sydney).

I've had a passion for acting since I was 8, when I played a small part in a film that was selected to close the 2010 Cannes Film Festival: *The Tree* with Charlotte Gainsbourg.

<https://www.imdb.com/title/tt1496005/>

This small role ignited my interest in acting and film and I have undertaken study as to the broader aspects of filmmaking at Griffith Film School however acting is my first passion.

I am the youngest daughter of six of a fairly socio-political family, having grown up with my father as a human rights lawyer, and my mother being the first Indigenous magistrate in Queensland. My sister, Mia Boe, is a political artist, whose work recovers the inheritance, or rather 'disinheritance' of both my family's cultures.

I identify strongly with my Burmese and Indigenous ancestry however that does not fully encapsulate my identity or the work I wish to pursue as an actor. I do not want to be defined only as culturally interesting or to pursue earnest endeavours, rather, I want to excel as a story-teller through acting which are not limited to my identity.

Over the past two years, I have had the opportunity to explore some junior roles in productions, including an attachment in the post-production team on the NITV children's series, *Barrumbi Kids*. In 2023, I worked as a production assistant at See Saw Films under Samantha Lang. Following that, I was granted a First Nations Screen Australia Producer Attachment under *Blackfella Films* Managing Director, Darren Dale, on the ABC's third and final series of *Total Control*.

It is important to me to better understand the full breadth of filmmaking, not only as an actor, and so I am grateful to have extended my skills in production prior to acting. I was especially thankful to have witnessed Indigenous actors speak to Indigenous stories about social justice and the adverse impact of colonial laws upon Indigenous peoples. Darren gave me an opportunity to be a part of a bigger conversation, and to introduce me to all aspects of filmmaking.

Most recently, I was cast as the lead female role in the Stan Original series, *Critical Incident*. The opportunity provided by the role in *Critical Incident* as Dalia, a 17 year old, let down by the juvenile

justice system in Australia, was an ideal role for me to not be defined only by my ancestry, but to interrogate the broader conversation of class in contemporary Australia. I was 22 years old at the time which was challenging as she is a character I recognise but did not experience at that age. The role provided me the opportunity to play a role bigger than myself, and the tropes that might limit those who look like me. I am grateful to have worked with the current 'new wave' of writing (Sarah Bassiuni) and directing (Neil Sharma) talent in Australia with the commercial support of established production companies such as Stan and Matchbox Pictures.

For me, my identity is a topic I struggle to completely understand but yearn to explore. Because of this, I want to use my privilege to speak and as a young Indigenous/Burmese woman, my desire to be a part of the conversation is impacted by the urge to work with other people from diverse backgrounds and to better understand the human condition.

Links to interview:

<https://harpersbazaar.com.au/critical-incident-zoe-boe-interview/>

<https://www.nine.com.au/entertainment/latest/stan-critical-incident-zoe-boe-dalia-interview-how-to-watch-australia/955dfe78-c5cc-442d-b6ef-16c08656a420>