

# MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

## MoMI ANNOUNCES FULL LINEUP FOR EIGHTH EDITION OF FIRST LOOK FESTIVAL WITH 40 FILMS

**Sergei Loznitsa in person with *Donbass* to open the Festival; Claire Simon in person with *Young Solitude* to close**

**First Look Festival runs January 11–21, 2019**

Astoria, New York, December 14, 2018 (Updated Dec 21)—The eighth edition of **First Look**, the Museum's acclaimed festival of innovative new international cinema, returns January 11 through 21. The Festival will include more than two dozen programs, featuring formally inventive new works that seek to redefine the art form while engaging in a wide range of subjects and styles. It opens with the New York premiere of **Sergei Loznitsa's *Donbass*** on Friday, January 11, a surrealistic journey into the eastern region of Ukraine based on actual events. Loznitsa, who won the Un Certain Regard Award for Best Director at the Cannes Film Festival for this film, will appear in person at the screening as well as for the U.S. premiere of his latest documentary, the archival-based ***The Trial***, screening on Saturday, January 12.

The Festival's Closing Night film will be the New York premiere of **Claire Simon's *Young Solitude***. The latest film from the celebrated French director (*Le Concours*), *Young Solitude* is a candid and uniquely collaborative group portrait of high school students at a suburban Parisian school. Simon will appear in person with the screening, and also with her 1998 film ***Récréations***, which reveals the eye-opening drama of kindergartners in a schoolyard.

Notable among this year's slate are a number of works that manage to be both outwardly and inwardly oriented, tethering interrogations of society and history to more personal explorations. Films such as **Talena Sanders's *Between My Flesh and the World's Fingers***, **Edward Lawrenson's *Uppland***, **Miles Lagoze's *Combat Obscura***, and the shorts of **Joe Callander** and **Sophy Romvari** all traverse along this line. Also notable are the number of works rooted in collaboration, be they products of art collectives (***The Disappearance of Goya***), artistic partnerships (***The Disappeared, Las Cruces***, **Joe Bini and Maya Hawke's *Little Ethiopia***), academic departments (the shorts from the **Jonathan B. Murray Center**), training programs (the shorts from ***Ambulante Mas Alla***), or teacher-student team-ups (Claire Simon's *Young Solitude*). The full lineup features both documentary and narrative works, features and shorts, live

performances and artist talks, with work hailing from countries including China, South Korea, Taiwan, Ukraine, Slovenia, Denmark, France, Israel, Pakistan, Mexico, Canada, Belgium, United Kingdom, the United States, and beyond.

Tickets: A full **Festival Pass**, good for admission to all films (with the exception of invitation-only Sundance Institute work-in-progress screenings), is available for \$45. Opening night is \$20 (discounted for Museum members). Unless noted, all other program tickets are \$15 (with discounts for seniors and students and free for Museum members at the Film Lover and MoMI Kids Premium levels and above). For tickets and schedule, visit [www.movingimage.us/firstlook](http://www.movingimage.us/firstlook)

First Look is organized by Curator of Film Eric Hynes and festival founder David Schwartz.

## **#firstlookfest**

*The eighth edition of First Look Festival is presented with support from the Jonathan B. Murray Center for Documentary Journalism at the Missouri School of Journalism; the Harriman Institute and its Ukrainian Studies Program at Columbia University; and in collaboration with the French Cultural Services of the French Embassy, New York and UnionDocs (New York).*

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## SCHEDULE FOR FIRST LOOK FESTIVAL, JANUARY 11–21, 2019

### OPENING NIGHT FILM

#### ***Donbass***

#### **New York Premiere with Sergei Loznitsa in person**

FRIDAY, JANUARY 11, 7:00 P.M.

Dir. Sergei Loznitsa. 2018. 121 mins. DCP. With Tamara Yatsenko, Liudmila Smorodina, Olesya Zhurakovskaya, Boris Kamorzin, Sergei Russkin, Petro Panchuk. In the Donbass region of Ukraine, a territory bordering Russia to the east, war has been festering and raging since 2014. Based on actual events, and comprised of loosely connected vignettes, Donbass is a surrealistic

journey into the dissolution of a society still staggering from a century of war, Soviet rule, and collapse. Along with the great cinematographer Oleg Mutu, world-renowned director Sergei Loznitsa (*My Joy, Maidan*) orchestrates an experience unlike any other, teasing absurdist humor alongside mortal horror, intertwining high style with journalistic attention to detail, and crafting a cinematic achievement for the ages that has the urgency of a news dispatch. **New York premiere.** \$20 (\$15 Museum members / Free for Silver Screen members and above)

***The Pure Necessity + All Voices Are Mine***

SATURDAY, JANUARY 12, 2:00 P.M.

Dir. David Claerbout. Belgium. 2016, 50 mins. Beguiling and beautiful, artist David Claerbout's *The Pure Necessity* is the result of a simple premise whose execution required painstaking labor. Claerbout and his team redrew frames for the 1967 Disney animated feature *The Jungle Book*, removing the narrative, dialogue, and anthropomorphized animals. Instead, he focuses on the wildlife, and on natural sounds. The film playfully reminds us of the gulf between the real world and the fantasy world of movies, and it also draws our attention to the physical beauty that normally exists as background. Preceded by *All Voices Are Mine* (Basir Mahmood. Pakistan. 2018, 20 mins.) Artist Basir Mahmood addresses notions of an emerging Pakistani film industry by celebrating the once vibrant but now dormant Lahore-based studio system, using a fragment of a song written by his father as the basis for sketchy, stilted tableaux, kabuki-like mythopoetic homages to a film that never got made. The effect is dreamlike, disarming, and slyly humorous. **North American premiere.**

***The Trial***

**With Sergei Loznitsa in person**

SATURDAY, JANUARY 12, 4:00 P.M.

Dir. Sergei Loznitsa. Ukraine. 2018, 127 mins. In Russian with English subtitles. Sergei Loznitsa's latest found footage documentary is comprised of painstakingly researched and restored black-and-white footage from one of Joseph Stalin's first show trials, recorded in 1930 in Moscow. The trial and its consequences are real, while the crime is fake—a spectacle concocted by Stalin's government to buoy his political intentions and cement his standing. All charged with seeking to sabotage the USSR at the behest of French Prime Minister Raymond Poincaré and other Western leaders, one accused man after another confesses to crimes they never actually committed. Furthermore they do so convincingly, dutifully playing the part of traitors for an audience of their fellow citizens—also occasionally seen subjected to the harsh glare of lighting and the de facto surveillance of the camera. Without ever leaving 1930, Loznitsa has made a film that is also entirely about today. **U.S. premiere.**

**What I Did Last Summer: Spotlight on Brett Story (Co-presented with Sundance Institute's Art of Nonfiction)**

**With Brett Story in person**

SATURDAY, JANUARY 12, 4:00 P.M.

A conversation and multimedia presentation with filmmaker and author Brett Story (*The Prison in Twelve Landscapes*) about her practice, her ideas and influences, and her evolving process as it is incorporated in shorts, features, academic research, and writing. Special attention will be paid to the creation of her upcoming feature, *The Hottest August*. Filmed entirely over the course of one month, in one city, *The Hottest August* offers an evocative and empathetic mirror onto a

society on the verge of catastrophe, registering the anxieties, distractions, and survival strategies that preoccupy ordinary lives. **This event is for Museum members at the Director's level and above, and invited guests.** Festival passes are not valid for this event.

**First Sight: Award-winning shorts from the Jonathan B. Murray Center for Documentary Journalism**

**With Wyatt Wu, Bella Graves, Laura Harris, and Beatriz Costa Lima in person**

SATURDAY, JANUARY 12, 6:30 P.M.

Jury award-winning student films from the Jonathan B. Murray Center for Documentary Journalism at the Missouri School of Journalism, originally presented at the second annual Stronger Than Fiction Film Festival in Columbia, Missouri. Jurors: RaMell Ross, Lana Wilson, Eric Hynes. New York premieres.

***Ulisses.*** Dir. Beatriz Costa Lima. 2018, 22 mins. The small beach town of Majorlandia is a place where time passes slowly and adventure comes quietly. *Ulisses* is a poetic observational documentary that follows the lives of a community of "jangadeiros" — fishermen typical to the dune-lined northeastern coast of Brazil.

***The Sit Down.*** Dir. Laura Harris. 2018, 12 mins. This intimate nonfiction examination of mental health captures a reveal that leaves a young woman wondering where she stands with her family.

***Roxana.*** Dir. Bella Graves. 2018, 21 mins. The film follows a young mother's visit to the juvenile detention center where she was once incarcerated, returning this time as a trained somatic therapist. Through an intimate look into the lives of incarcerated youth, Roxana shows us the consequences of childhood trauma.

***Nai Nai (奶奶).*** Dir. Wyatt Wu. 2018, 22 mins. *Nai Nai* follows the story of a Chinese immigrant grandmother, Chu-Ming Wu. Known as "Nai Nai," Chu-Ming has always been a woman of control. But her grasp of reality and the control of her own mind is slipping away. Told through the lens of her grandson, the film focuses on her pain and struggles in the last chapters of her life.

***Putin's Witnesses***

**With Vitaly Mansky in person**

SATURDAY, JANUARY 12, 7:00 P.M.

Dir. Vitaly Mansky. Latvia/Switzerland/Czech Republic. 2018, 102 mins. In Russian with English subtitles. It is the year 2000, and filmmaker Vitaly Mansky is hired to make a movie about Russian presidential candidate Vladimir Putin. In the wake of Boris Yeltsin's surprise resignation, in which he named the recently appointed Prime Minister his successor, a special election is scheduled to happen. And it was Mansky's job to go behind the scenes and present the real Putin to the world. Eighteen years later, Mansky returns to the footage he shot during this time, reconsidering it, questioning his own participation in it, and looking for clues to explain what would happen in the ensuing two decades of Putin's regime. Along the way, Mansky transforms what had been functional, vaguely propagandistic footage into a font of constant revelation. **New York premiere.**

***Turtle Rock***

SUNDAY, JANUARY 13, 1:30 P.M.

Dir. Xiao Xiao. China. 2017, 101 mins. In Chinese with English subtitles. Filmed in woodcut-worthy black and white, Xiao Xiao's attentive, meditative film tracks four seasons of a family in Turtle Rock, a remote village in China named after the resemblance of a local rock formation. For the

past century, the village has been home to just seven families, all of whom moved to this mountainous region to escape war to forge a very simple traditional life. Native son Xiao observes the residents as they work the land and cook food, and carry giant bamboo trunks across steep terrain. Exquisitely made and intimately observed, *Turtle Rock* is the debut effort of a major new talent. **New York premiere.**

### **Going Beyond: New Films from Ambulante Más Allá**

**With *Caress* producer Eréndira Hernández and festival director Meghan Monsour in person**

SUNDAY, JANUARY 13, 2:00 P.M.

An offshoot of the annual Ambulante traveling film festival, Ambulante Más Allá, (aka Ambulante Beyond) is a program for documentary production aiming to train new filmmakers coming from different corners of Mexico and Central America who have limited access to the tools needed to share their stories with a wide audience. Through workshops, Ambulante Más Allá promotes independent filmmaking to get these stories to be told from within a community's own cultural and aesthetic perspective, not arising from the imposition of conventional film parameters. Ambulante allows communities to recover and strengthen their identity, claim their rights, as well as break stereotypes. These films represent a selection of recent works by Ambulante filmmakers, presented by Programming Director Meghan Monsour. All New York premieres.

***Weck: Words Are My Voice (Weck: la palabra es mi voz)***. Dir. Aldo Arellanes Antonio. Mexico. 2018, 24 mins. In Spanish with English subtitles. Weck, an urban artist, decides to organize Rap Awareness—an event he hopes will reclaim hip-hop culture in Pinotepa Nacional, Oaxaca. Weck and his friends face many challenges as they work to fulfill their dreams in a town mostly indifferent to their need for creative expression.

***The Sound of Waves (El sonar de las olas)***. Dir. Vanessa Ishel Castillo Ortega. Mexico. 2018, 15 mins. In Spanish with English subtitles. Elida is an enthusiastic teenager with many passions, including playing the violin and spending time with her friends on the beach. But what she really loves is surfing—she's known to her friends as “Candy Surfer.” She surfs in defiance of her mother, who considers it too dangerous; not only because Elida is fifteen, but because she is missing her right hand.

***Caress (Caricia)***. Dir. David Montes Bernal. Mexico. 2016, 20 mins. In Spanish with English subtitles. Caricia, a trans woman from the Costa Chica region in Guerrero, never thought she would become a hairdresser. But after overcoming a relationship with a violent man, Caricia decided to go back to her hometown and start her own business. La Paloma de Paris (Paris's Dove) is a modest—yet liberating—beauty parlor, where other trans women can feel at ease.

***Magda, or the Fish Folk***. Oaxaca, Isthmus region. 2016, 30 mins. In Spanish with English subtitles. Magda, a 23-year-old midwife trainee, follows a message she received in her dreams: helping to combat the violence that surrounds the women of her town, San Mateo del Mar, a fishing community.

### ***The Disappeared + Uppland***

**With Gilad Baram, Adam Kaplan, and Edward Lawrenson in person**

SUNDAY, JANUARY 13, 4:00 P.M.

Dir. Gilad Baram, Adam Kaplan. Germany/Israel. 2018, 46 mins. In Hebrew with English subtitles. In 2000, the Israeli Army endeavored to produce a mainstream action movie, with a million dollar budget, cast of Israeli film stars, and hundreds of extras, all in an effort to address

the rising number of soldier suicides. But soon after its completion, the film—meant to be called “The Disappeared”—itself disappeared, blocked by government censors just weeks before its scheduled release. Using audio interviews with key members of the cast and crew and servicemembers, audio clips from the film, and an ambitious soundscape, artists Gilad Baram and Adam Kaplan construct a work of nonfiction in which the visual element has been effectively removed—an evocative representation of a film that cannot be seen.

Preceded by: ***Uppland*** (Dir. Edward Lawrenson. 2018, 29 mins.) An architect and filmmaker from Europe visit Yekepa, a town in the remote highlands of Liberia, once a thriving mining community, now decaying and desolate: a concrete ruin in the West African bush. Exploring Yekepa, they discover promises of prosperity and forgotten injustices. Edward Lawrenson (*Abandoned Goods*, First Look 2016) returns with a film that explores the remnants of colonialism within architecture, as well as within his own documentary impulse and project. The result is a sharp, rigorous, reflective work. **North American premiere (for both films).**

### ***The Pluto Moment***

SUNDAY, JANUARY 13, 4:00 P.M.

Dir. Zhang Ming. China. 2017, 110 mins. In Chinese with English subtitles. Original-language title: *Ming Wang Xing Shi Re*. Wang Zhun is a respected filmmaker who is struggling to finance projects that are not sure-fire hits in the mainstream marketplace. Buoyed by the possibility of governmental support, he travels from Shanghai to the deep mountains to start pre-production on the film *The Pluto Moment*, collecting folk songs with his savvy producer, a handsome young actor, a cinematographer, and a fixer. Strange dynamics start to take shape the deeper they travel into the woods, and the less certain they feel about the direction and purpose of their mission. Zhang Ming's sleeper standout from Cannes Directors' Fortnight is a consistently entertaining and deft piece of storytelling, critiquing the artistic process on macro and micro levels while remaining true to its complex characters. **North American premiere.**

### ***The Family with Druzina: Spotlight on Rok Biček's Progressive Portraiture***

SUNDAY, JANUARY 13, 6:30 P.M.

Dir. Rok Biček. Slovenia/Austria. 2007/2017. Total runtime: 142 mins. In Slovenian with English subtitles. Starting with *Druzina* (2007, 36 mins), a film shot when the director was in film school, and continuing with the feature *The Family* (2017, 106 mins.), Slovenian filmmaker Rok Biček followed the members of the Rajk family for over ten years. We meet Matej at age 14 as, a young man living in a small Slovenian village who is isolated from his peers and struggling to manage as the only member of his family not living with special needs or intellectual disabilities. Eager to break free, first he pursues internet entrepreneurship, then becomes a father himself at 20. But the past, and the ways that it shaped him, prove hard to escape.

### ***Rojo***

SUNDAY, JANUARY 13, 7:00 P.M.

Dir. Benjamin Naishtat. Argentina/Brazil. 2018, 100 mins. DCP. In Spanish with English subtitles. With Dario Grandinetti, Andrea Frigerio, Alfredo Castro, Diego Cremonesi. In its audacious opening scene, as absurdly funny as it is brutal, a middle-aged lawyer out for a quiet meal is verbally assaulted in a restaurant by a stranger. Violence and mystery escalate quickly, a private detective shows up, and secrets become unearthed in a sleepy, remote town. Set during the period of the Dirty War that followed the fall of Peron, *Rojo* is a noir-like thriller featuring a

Spaghetti-western widescreen canvas and a playfully complex narrative style that meshes perfectly with its darkly satirical view of Argentine society. One of the most talked-about films at the 2018 Toronto International Film Festival, where it had its world premiere, *Rojo* confirms its abundantly talented young director as a rising star. **U.S. premiere.**

***Combat Obscura + Practice***

**With Miles Lagoze and Iyabo Kwayana in person**

FRIDAY, JANUARY 18, 7:00 P.M.

Dir. Miles Lagoze. United States. 2018, 67 mins. DCP courtesy Oscilloscope. Miles Lagoze was a Marine combat cameraman who filmed in Afghanistan in 2011 and 2012, gathering footage for the Pentagon. Compiling his footage, and footage shot by fellow Marines, Lagoze has made an astonishingly candid film that captures the banality, humor, confusion, and violence of war in an unprecedented manner. The film is unflinching, but also non-judgemental, an ambivalent study in restless masculine energy that Kubrick would have envied; imagine *Full Metal Jacket* as directed by Private Joker. **New York premiere.** Preceded by *Practice* (Dir. Iyabo Kwayana. China/United States. 2017, 10 mins. In Mandarin with English subtitles.) Filmed near a Shaolin temple in Henan, China, *Practice* captures and amplifies mesmerizing visual choreography where hundreds of people dance like one. **New York premiere.**

**Super Succinct and Radically Direct: Joe Callander + Sophy Romvari Shorts Showcase**

**With Joe Callander and Sophy Romvari in person**

FRIDAY, JANUARY 18, 7:30 P.M.

There is an art to making concise works of cinema, much as there is an art to working on a large scale, or episodically. Yet too often short films are considering stepping stones, mere test runs, toward making features. So it is exhilarating to discover filmmakers who are not just adept at the short form, but committed to exploring it as an ongoing practice. Filmmakers Joe Callander and Sophy Romvari come at the short from different angles, but nevertheless share an ability to express complex ideas and emotions in an exceptionally short span of time, as well as a willingness to train their cameras on the people and environments closest to them. From Callander's deadpan sincerity to Romvari's snapshots of Akermanian intimacy, they are two of the form's most innovative new explorers. Approximate runtime: 60 mins.

***Pumpkin Movie*** (Dir. Sophy Romvari. 2017. 10 mins.) When two long-time friends call each other over Skype to continue their annual Halloween tradition of carving pumpkins together, they swap stories of negative encounters with men, both first- and secondhand, in this frank window into the pervasive nature of gender inequality.

***Norman Norman*** (Dir. Sophy Romvari. Canada. 2018, 7 mins.) A young woman grapples with the declining health of her beloved dog in this film about mortality, cloning, and Barbra Streisand. New York premiere.

***Grandma*** (Dir. Sophy Romvari. Canada. 2019, 2 mins.) Upon traveling to Budapest to meet her extended family for the first time, filmmaker Sophy Romvari attempts to document her late grandmother's apartment through images of the past and present. World premiere.

***Tina Delivers a Goat*** (Dir. Joe Callander. 2013. 2 mins.) Tina completes the delivery of a goat.

***Tim and Susan Have Matching Handguns*** (Dir. Joe Callander. 2014. 2 mins.) In which we discover that Tim and Susan have matching handguns.

***The God of 400 People on Drugs, or The Autobiography of Joe Callander\**** (Dir. Joe Callander. 2016, 5 mins) American filmmaker Joe Callander takes his Facebook friendship with

Australian DJ Joe Callander to the next level.

***Late December*** (Dir. Joe Callander, 2016. 8 mins.) The story of one man's unbroken devotion to his wife of 63 years, even as Alzheimer's has steadily eroded her mind and memory over the past eight years.

***Three Forgivable Failures of an Incurable Dreamer*** (Dir. Joe Callander. 2019. 12 mins.) Somewhere deep in the frozen blue light of a Vermont winter, an incurable dreamer ruminates on three things that just did not turn out quite right. World premiere.

### ***Paul Est Mort***

#### **With Antoni Collot in person**

SATURDAY, JANUARY 19, 1:30 P.M.

Dir. Antoni Collot. France. 2018, 88 mins. Digital projection. In French with English subtitles. The philosophy of "modal realism," propounded by David Kellogg Lewis, stipulates that all possible worlds are real in the same way as the actual world. This idea lies at the heart of Antoni Collot's beguiling and beautifully mystifying film about a young man who visits the partner of his father, the recently deceased philosopher Paul Eichmann. The partner, Brune, lives with their three-year-old daughter, Madeleine. The daughter's Proustian name is a key to the film's time-traveling style, as the story takes a series of inexplicable turns, including the reappearance the late philosopher. Exquisitely made, the film is as emotionally engaging as it is intellectually adventurous. **North American premiere.**

### ***Watching the Detectives***

#### **With Chris Kennedy in person**

SATURDAY, JANUARY 19, 2:00 P.M.

Dir. Chris Kennedy. Canada. 2017, 37 mins. Silent. 16mm. The "detectives" in Chris Kennedy's mesmerizing and extremely timely film include online trolls and conspiracy theorists who take to discussion groups like Reddit and 4chan to commandeer the conversation about controversial current events. With his 16mm camera focused on a computer screen, Kennedy monitors the discussion that spread online immediately after the Boston Marathon Bombing. The self-appointed detectives scoured through photographs and videos to come to conclusions (usually misguided, frequently racist) about the culprit. By allowing us to watch the detectives, Kennedy's film raises vital questions for our age of misinformation. **New York premiere.**

Preceded by ***Lasting Marks*** (Dir. Charlie Lyne. United Kingdom. 2018, 14 mins.) Sixteen men were put on trial for sadomasochism in the dying days of Thatcher's Britain, ignorantly scapegoated and shamed by those wishing to score points off the acts of consenting adults. First Look veteran Charlie Lyne crafts a potent corrective by pairing slides of archival documents with a candid audio interview with one of the condemned men reflecting upon these events and their consequences. **North American premiere.**

### ***Possible Faces***

SATURDAY, JANUARY 19, 4:00 P.M.

Dir. Lee Kang-hyun. South Korea. 2017, 132 mins. In Korean with English subtitles. Original-language title: Eol-gul-deul. A high school administrator develops an interest in a student who is on the soccer team. A young woman quits her job to help her mother open a restaurant. A local delivery man becomes a link between the different characters in Lee Kang-hyun's deceptively gentle narrative, a Korean narrative debut that announces the arrival of a significant new talent.

A study in the obsession and longing as they are experienced in daily life, this sharply observed film is filled with a quiet naturalism that may reflect director Lee's roots in documentary. **North American premiere.**

### ***Going South***

**With Dominic Gagnon in person**

SATURDAY, JANUARY 19, 4:00 P.M.

Dir. Dominic Gagnon. 2018. 104 mins. Canada. The second part of a planned tetralogy exploring the cardinal points of the internet in the post-truth era, *Going South* sees Dominic Gagnon sifting through the arcana of YouTube and riffing on notions mortal and ephemeral, geographical southerliness and metaphorical descents, and everything in between. Visit with Flat Earth theorists, thrill-seeking vacationers, tropical cataclysms, ardent Vloggers, career exhibitionists, and dystopian PR campaigns on a journey ingeniously scored with sonic overlaps and spillage for maximum mesmerizing disorientation. **New York premiere.**

### **Little Ethiopia: A Live Story Development Exercise with Joe Bini and Maya Hawke (Co-presented with Sundance Institute's Art of Nonfiction)**

**With Joe Bini and Maya Hawke in person**

SATURDAY, JANUARY 19, 6:30 P.M.

In this live cinema performance, Maya Hawke and Joe Bini use personal videos and photographs, archival film clips, and repurposed excerpts from feature films they have edited, to enter into a dialogue with each other using film as their common language. Using a significant day in their lives as a launching point, the piece explores the intersection of art and life, looks into the creative process of developing an idea for a film, and touches on themes of love, sexuality, and the distrust between women and men in the #metoo era. **This event is for Museum members at the Silver Screen level and above, and invited guests.** Festival passes are not valid for this event.

### ***Carwash (Braquer Poitiers)***

SATURDAY, JANUARY 19, 7:00 P.M.

Dir. Claude Schmitz. France. 2018, 59 mins. DCP. In French with English subtitles. A pair of hapless friends, the pettiest of thieves, kidnap the owner of a car wash, seriously overestimating his wealth. They are also surprised to find him take kindly to the kidnapping, relieved at the change in scenery and glad for some new companions. The thieves' girlfriends arrive, and the stage is set for the leisurely yet assured unfolding of a delightfully screwy comedy that is also a warmly human study of friendships and relationships. **North American premiere.**

### ***Turning 18***

SUNDAY, JANUARY 20, 1:30 P.M.

Dir. Ho Chao-ti. Taiwan. 2018, 86 mins. In Mandarin with English subtitles. Born into a legacy of classism, poverty, and institutional racism, two native Taiwanese girls meet at a vocational training program, hoping for a better future. Filming over several years, Ho Chao-ti chronicles two different paths for these children of broken homes: Pei tries to build a life out of a loving relationship, while Chen struggles to extricate herself from her family's troubles and syndromes. Sensitive, revealing, and deeply moving, *Turning 18* is a dual portrait of young women fighting harder than most will ever have to, just to come of age. **North American premiere.**

***The Disappearance of Goya***

SUNDAY, JANUARY 20, 3:00 P.M.

Dir. Toni Geitani. Lebanon. 2017, 55 mins. In Arabic with English subtitles. A generation too young to have lived through war tries to make sense of its echoes in this nimble and expansive experiment in national and cultural inheritance. A collective of artists born after the end of Lebanon's Mountain War of 1983 make various attempts at exhuming, representing, and understanding events that have nevertheless shaped their lives. Archival images are projected onto a modern dancer, artists discuss history and politics in deliberately performative tableaux, and a masked figure traverses the landscape accompanied by confessions from a propaganda photographer, who recounts the deadly staging of an image inspired by a Goya painting. Imprecision is the point and the power of Toni Geitani's playful and haunting debut feature. **U.S. premiere.**

***The Night We Fell + Between My Flesh and the World's Fingers***  
**With Talena Sanders in person**

SUNDAY, JANUARY 20, 4:00 P.M.

Dir. Cille Hannibal. Denmark. 2018, 43 mins. In Danish with English subtitles. When her photographer stepfather dies in an unexpected accident, the filmmaker trains her camera on her mother as she processes her grief and goes through her late husband's belongings. As her stepfather's boxes are slowly opened and packed away, the heartbreak takes on different forms. Yet the loss also begins to strengthen the bond between the women left behind. Mother and daughter mourn together and separately, with the filmmaking process simultaneously bringing them closer together while also affording Hannibal an observational distance. This debut film is a poetic and beautifully sound-scaped portrait of mourners who refuse self-pity, a film that captivates in its refusal to give grief a narrative. **U.S. premiere.**

Preceded by: ***Between My Flesh and the World's Fingers*** (Dir. Talena Sanders. 2018, 31 mins.) Inspired by queer proto-feminist turn of the century writer Mary MacLane, director Talena Sanders creates a dreamy, incantatory essay film. A tactile collage of MacLane's still bold diary entries, archival material, recreation, and contemporary landscape photography of MacLane's Butte, Montana, the film melds past and present, biography and autobiography, iconoclasm and experimentalism. **New York premiere.**

Preceded by: ***That Time in Hawai'i*** (Dir. Jeff Reichert. United States. 2018, 3 mins.) A Hawaiian snorkeling trip makes for a disjunctive cine-poem, contrasting a lush pastel undersea-cape with sounds of breathing and swimming, and creating a delicate tension between consciousness and immersion. **World premiere.**

***Las Cruces***

**With Carlos Vasquez Mendez and Terese Arredondo Lugon in person**

SUNDAY, JANUARY 20, 4:30 P.M.

Dirs. Carlos Vasquez Mendez, Terese Arredondo Lugon. Chile. 2018, 80 mins. Digital projection. In Spanish with English subtitles. Both an inventive approach to political history, and a rigorously structured work of cinema, *Las Cruces* excavates the ghosts of a haunted landscape. Shortly after the violent coup against the Allende government on September 11, 1973, a group of nineteen union members who worked at the same paper factory were arrested and not seen again, until their corpses were found in a cemetery six years later. As we hear actors read

testimony from the family members of the victims and confessions by police involved in the massacre, the filmmakers train their camera on the forest landscape where the events took place. The effect is both illuminating and cathartic, a clear-eyed study of a state-controlled crime that evokes the films Claude Lanzmann, but with a roughly hewn 16mm aesthetic. **North American premiere.**

### ***Récréations***

#### **With Claire Simon in person**

SUNDAY, JANUARY 20, 5:30 P.M.

Dir. Claire Simon. France. 1998. 54 mins. In French with English subtitles. In a schoolyard in France, kindergartners explode into recess. Their free time takes on epic dimensions, with dramas of violence, love, jealousy, betrayal, and resentment unfolding in every corner. Filming in her daughter's schoolyard, Claire Simon's eye-opening *Récréations* shows the origins of human society metastasizing in the laboratory of children at play.

CLOSING NIGHT FILM

### ***Young Solitude (Premières solitudes)***

#### **With Claire Simon in person**

SUNDAY, JANUARY 20, 7:00 P.M.

Dir. Claire Simon. 2018. 100 mins. In French with English subtitles. The latest film from acclaimed French filmmaker Claire Simon is a candid and uniquely collaborative group portrait of high school students at a suburban Parisian school. Simon facilitates a series of conversations between eleventh-grade students at a lycée in Ivry, south of Paris, covering topics that range from family histories to views of the world, first loves, and dreams of the future. Some of the teens are already close friends, others are getting to know each other in front of the camera, which fosters a fascinating tension between collegial self-awareness and spontaneous yet willing disclosure. What results is a film that is revealing of how teenagers talk to each other and think about the modern world, while also being a modest but subtly radical model for how all young people deserve to be seen and heard. **New York premiere.**

### **First Look Shorts I**

MONDAY, JANUARY 21, 4:00 P.M.

Program of shorts premiering at the 2019 First Look festival. Approximate running time: 70 mins. Featuring: ***That Time in Hawai'i*** (Dir. Jeff Reichert. USA. 2018, 3 mins.), ***Norman Norman*** (Dir. Sophy Romvari. Canada. 2018, 7 mins.), ***Grandma*** (Dir. Sophy Romvari. Canada. 2019, 2 mins.), ***Three Forgivable Failures of an Incurable Dreamer*** (Dir. Joe Callander. 2019. 12 mins.), ***Nai Nai (奶奶)*** (Dir. Wyatt Wu. 2018. 22 mins.), ***Practice*** (Dir. Iyabo Kwayana. China/USA. 2017, 10 mins. In Mandarin with English subtitles.), ***Lasting Marks*** (Dir. Charlie Lyne. United Kingdom. 2018, 14 mins.)

### **First Look Shorts II**

MONDAY, JANUARY 21, 4:00 P.M.

Program of shorts premiering at the 2019 First Look festival. Approximate running time: 80 mins. Featuring: ***Uppland*** (Dir. Edward Lawrenson. 2018, 29 mins.), ***Between My Flesh and the World's Fingers*** (Dir. Talena Sanders. 2018, 31 mins.), ***All Voices Are Mine*** (Basir Mahmood. Pakistan. 2018, 20 mins.)

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TOMOKO.

### **MUSEUM INFORMATION**

**Museum of the Moving Image** ([movingimage.us](http://movingimage.us)) advances the understanding, enjoyment, and appreciation of the art, history, technique, and technology of film, television, and digital media. In its stunning facility—acclaimed for both its accessibility and bold design—the Museum presents exhibitions; screenings of significant works; discussion programs featuring actors, directors, craftspeople, and business leaders; and education programs which serve more than 50,000 students each year. The Museum also houses a significant collection of moving-image artifacts.

Hours: Wed–Thurs, 10:30 a.m.–5:00 p.m. Fri, 10:30 a.m.–8:00 p.m. Sat–Sun, 10:30 a.m.–6:00 p.m.

Museum Admission: \$15 adults; \$11 senior citizens (ages 65+) and students (ages 18+) with ID; \$9 youth (ages 3–17). Children under 3 and Museum members are admitted free. Admission to the galleries is free on Fridays, 4:00 to 8:00 p.m.

Film Screenings: Fridays, Saturdays, and Sundays, and as scheduled. Unless otherwise noted, tickets: \$15 adults, \$11 students and seniors, \$9 youth (ages 3–17), free or discounted for Museum members (depending on level of membership). Advance purchase is available online. Ticket purchase may be applied toward same-day admission to the Museum's galleries.

Location: 36-01 35 Avenue (at 37 Street) in Astoria.

Subway: M or R to Steinway Street. N or W to 36 Ave or Broadway.

Program Information: Telephone: 718 777 6888; Website: [movingimage.us](http://movingimage.us)

Membership: <http://movingimage.us/support/membership> or 718 777 6877

Museum of the Moving Image is housed in a building owned by the City of New York and has received significant support from the following public agencies: New York City Department of Cultural Affairs; New York City Council; New York City Economic Development Corporation; New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; Institute of Museum and Library Services; National Endowment for the Humanities; National Endowment for the Arts; and Natural Heritage Trust (administered by the New York State Office of Parks, Recreation and Historic Preservation). For more information, please visit [movingimage.us](http://movingimage.us).