

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

MUSEUM OF THE MOVING IMAGE ANNOUNCES 30 TITLES FOR ITS ANNUAL CURATORS' CHOICE SERIES FEATURING FILMS RELEASED IN 2021

All works in Curators' Choice 2021 will screen at MoMI, including Barry Jenkins's ten-episode *The Underground Railroad* and a live presentation by Courtney Stephens of *Terra Femme*, with filmmakers in person for select titles

December 19, 2021–January 16, 2022

Astoria, New York, December 8, 2021 — Museum of the Moving Image's annual survey of some of the best films released in 2021, selected by Curator of Film Eric Hynes and Assistant Curator Edo Choi, returns with another rich harvest of cinema—and television. Curators' Choice 2021 features 30 works, including Barry Jenkins's ten-part series *The Underground Railroad*; all will be presented in the Museum's theaters from December 19 through January 16.

"The first iteration since 2019, following a pandemic-dictated hiatus, Curators' Choice 2021 evidences a year of stunning ambition, excellence, experimentation, irreverence, liberation, and fury. While 2021 was a challenging year for the movies, with Hollywood and audiences gradually returning to theaters, it's been a wildly exciting time for international, independent, and festival-oriented films," said Hynes.

From idiosyncratic musicals (*Annette*) to revisionist westerns (*The Power of the Dog*); from feminist noirs (*Preparations to Be Together for an Unknown Period of Time* and *Nina Wu*) to melodramas about deluded men (*The Tragedy of Macbeth*, *Red Rocket*); and from exuberant family fare (*The Mitchells vs. the Machines*) to masterful achievements in serial storytelling (*The Underground Railroad*), this year's Curators' Choice offers a wide-eyed, peripheral view of the current state of the cinematic arts. The series also offers the opportunity to revisit four films the Museum previously released in Virtual Cinema and present them in a theatrical setting: Shatara Michelle Ford's *Test Pattern* (with Ford in person), Midi Z's *Nina Wu*, Lili Horvát's *Preparations to Be Together for an Unknown Period of Time*, and Lemohang Jeremiah Mosese's *This Is Not a Burial, It's a Resurrection*.

Tickets are \$15 with discounts for seniors, students, youth and Museum members (\$7). Advance tickets are available online at movingimage.us/curatorschoice2021.

CURATORS' CHOICE 2021 SCHEDULE:

The American Sector

With Pacho Velez and Courtney Stephens in person

SUNDAY DECEMBER 19, 4:00 P.M.

Dir. Courtney Stephens, Pacho Velez. United States. 2020, 69 mins. After it was dismantled in 1989, pieces of the Berlin Wall were scattered around the world. Many sections were relocated to the United States. In this nimble nonfiction road movie, directors Courtney Stephens (*Terra Femme*) and Pacho Velez (*Manakamana*) travel to 75 locations throughout mainland America, from New York to Las Vegas, hotels to private homes, and corporate headquarters to metro stations. After establishing a formalist, objective vocabulary, the film gradually and subtly expands, capturing casual interactions, voices drifting from beyond the frame, glimpses of archival footage, all conveying a creeping, ominous sense of psychic and historical dislocation. A Grasshopper Film release.

Terra Femme

A live presentation by Courtney Stephens

SUNDAY, DECEMBER 19, 6:00 P.M.

Dir. Courtney Stephens. United States. 2021, approx 60 mins. Live performance with digital projection. With the emergence of cinema came the nascent phenomenon of amateur movies, which also coincided with the relative accessibility of international travel for the wealthier leisure class—a small subset of whom were women. Courtney Stephens's *Terra Femme* is comprised of archival footage from the first half of the 20th century, all shot by women in locations far from home. An essay film, a memoir, a post-colonial reckoning, *Terra Femme* is a work of live cinema that takes the form of a narrated travelogue, with Stephens taking the viewer on a deep dive into errant cinematic scrapbooks, seeking out the stories behind the images, and wondering after the women who captured and witnessed them.

What Do We See When We Look at the Sky?

SUNDAY, DECEMBER 26, 1:00 P.M.

Dir. Alexandre Koberidze. Georgia. 2021, 151 mins. DCP. In Georgian with English subtitles. In the Georgian riverside town of Kutaisi, summertime romance and World Cup fever are in the air. After a pair of chance encounters, pharmacist Lisa and soccer player Giorgi find their plans for a date undone when they both awaken magically transformed—with no way to recognize each other. Koberidze's second feature is a wholly original and thoroughly enchanting work of cinema, mixing romance with wry humor, naturalism with magical realism, exercising unbound artistry while remaining firmly grounded in place, time, and vibe. Winner of the FIPRESCI Prize at the 2021 Berlin International Film Festival and a Main Slate selection of the 2021 New York Film Festival. A MUBI release.

Preparations to Be Together for an Unknown Period of Time

SUNDAY, DECEMBER 26, 4:00 P.M.

Dir. Lili Horvát. Hungary. 2021, 95 mins. In Hungarian with English subtitles. With Natasa Stork, Viktor Bodó. Horvát's captivating second feature is a mysterious, cerebral romance starring the arresting Natasa Stork as a neurosurgeon who returns home to Budapest for a romantic rendezvous with a fellow doctor she met at a New Jersey medical conference. After he fails to show up at their assigned meeting place, she tracks him down, only to be told that they have never met. Horvát's masterful mind game, gorgeously photographed in 35mm, made its world premiere at the 2020 Venice Film Festival and was Hungary's Oscar entry for Best International Feature Film. A Greenwich Entertainment Release.

The Mitchells vs. the Machines

SUNDAY, DECEMBER 26, 4:00 P.M.

MONDAY, DECEMBER 27, 1:00 P.M AND 4:00 P.M.

TUESDAY, DECEMBER 28, 1:00 P.M AND 4:00 P.M.

WEDNESDAY, DECEMBER 29, 1:00 P.M AND 4:00 P.M.

THURSDAY, DECEMBER 30, 1:00 P.M AND 4:00 P.M.

SUNDAY, JANUARY 2, 12:30 P.M.

Dirs. Mike Rianda, Jeff Rowe. United States. 2021, 110 mins. DCP. With Abbi Jacobson, Danny McBride, Maya Rudolph, Mike Rianda, Eric André, Olivia Colman, Fred Armisen. In *The Mitchells vs. the Machines*, co-writers and co-directors Mike Rianda and Jeff Rowe (*Gravity Falls* alums) create a lovable family of misfits who become humanity's unlikely heroes after the robot apocalypse strikes. Partly taking on the point of view of the family's tech-savvy creative outsider Katie (Jacobson), this animated family adventure is both hilarious and heartfelt, visually melding a hand-crafted painterly look with riotous fast-paced action. Voted as Best Animated Feature of 2021 by the New York Film Critics Circle. A Netflix release. Rated PG. Recommended for ages 8+

The Underground Railroad: The Complete Series

DECEMBER 31, 2021 & JANUARY 1, 2022

Academy Award-winning director Barry Jenkins's mammoth adaptation of the Pulitzer Prize-winning novel by Colson Whitehead is an extraordinary work of American visual art that demands to be seen in a theater. Chronicling Cora Randall's desperate bid for freedom in the Antebellum South after she escapes a Georgia plantation for the rumored Underground Railroad, this ten-part saga all but reinvents the miniseries format, both expanding and compressing time in innovative fashion and employing expressionistic camera and editing that allows the viewer to experience the horrors of American history in frankly subjective ways. As in Whitehead's book, Cora discovers the Railroad is no mere metaphor, but an actual network of trains hidden beneath the soil, a daring conceit that Jenkins uses to launch a magnum opus of magical realism.

The Underground Railroad: Chapters 1–5

FRIDAY, DECEMBER 31, 12:30 P.M.

Dir. Barry Jenkins. United States. 2021, 305 mins. DCP. With Thuso Mbedu, Chase W. Dillon, Joel Edgerton, Fred Hechinger, Peter Mullan, Mychal-Bella Bowman, Sheila Atim.

Chapter 1: Georgia. When Caesar convinces Cora to escape from Randall Plantation in Georgia, their lives are irrevocably changed. They discover the impossible in an underground railroad, which takes them on an unexpected journey and reveals the true face of America.

Chapter 2: South Carolina. Griffin, South Carolina, is a seeming paradise of progress and racial harmony that hides dark secrets. Meanwhile, bounty hunter Arnold Ridgeway begins his pursuit of Cora.

Chapter 3: North Carolina. Cora reaches a dangerous small town in North Carolina where she must secret herself away in an abolitionist's attic while putting everyone's lives in danger.

Chapter 4: The Great Spirit. A young Ridgeway comes of age while testing his belief in The Great Spirit.

Chapter 5: Tennessee – Exodus. Captured by Ridgeway, Cora is forced to travel across the barren inferno of Tennessee. She shares the perilous journey with Jasper, a runaway filled with inner strength.

The Underground Railroad: Chapters 6–10

SATURDAY, JANUARY 1, 12:30 P.M.

Dir. Barry Jenkins. United States. 2021, 280 mins. DCP. With Thuso Mbedu, Chase W. Dillon, Joel Edgerton, Fred Hechinger, Peter Mullan, Mychal-Bella Bowman, Sheila Atim.

Chapter 6: Tennessee – Proverbs. For Arnold Ridgeway, a journey home reveals that "the past is not past." And a chance encounter with a freedman named Royal gives Cora new hope.

Chapter 7: Fanny Briggs. Let the fire burn.

Chapter 8: Indiana Autumn. Royal brings Cora to Valentine Farm, a thriving Black community and vineyard on the bountiful Indiana frontier. Carrying the scars of her journey, Cora struggles to find peace in this new home.

Chapter 9: Indiana Winter. Cora's presence as a fugitive ignites tensions amongst the Valentine community. Just as she was beginning to make this her home, chaos reigns.

Chapter 10: Mabel. In this tale of motherhood, the beginning is the end is the beginning for both mother and daughter.

Benedetta

FRIDAY, DECEMBER 31, 4:00 P.M.

SUNDAY, JANUARY 2, 3:00 P.M.

Dir. Paul Verhoeven. France/Netherlands. 2021, 131 mins. DCP. In French with English subtitles. With Virginie Efira, Lambert Wilson, Daphne Patakia, Olivier Rabourdin, Clotilde Courau, Charlotte Rampling. A 17th-century nun becomes entangled in a forbidden lesbian affair with a novice, but it is Benedetta's shocking religious visions that threaten to shake the Church to its core. In his controversy-courting latest, based on a true story, Verhoeven gleefully puts the hypocrisy of both Church and state under a microscope, while also weaving a wildly entertaining, fluidly told tale of manipulation, blasphemy, and eroticism. In the title role, the magnificent Efira is a wily shape-shifter, moving from angel to demon and back again, and Rampling is outstanding as a conflicted Mother Superior. An IFC Films release.

Presented with support from MUBI GO.

Bergman Island

SATURDAY, JANUARY 1, 1:00 P.M.

Dir. Mia Hansen-Løve. France/Sweden. 2021, 105 mins. DCP. With Vicky Krieps, Tim Roth, Mia Wasikowska, Anders Danielsen Lie. The latest film from Mia Hansen-Løve (*Things to Come*) follows a couple of American filmmakers, Chris (Krieps) and Tony (Roth), who retreat to the mythical Fårö Island for the summer. In this wild, breathtaking landscape, where Ingmar Bergman lived and shot his most celebrated pieces, they hope to find inspiration for their upcoming films. As days spent separately pass by, Chris grows inspired but also skeptical of her relationship, and souvenirs of her first love resurface. Lines between reality and fiction progressively blur, and Hansen-Løve introduces an entirely new story that takes over the narrative. Beautiful and complexly etched without ever seeming gimmicky or tricky, *Bergman Island* is a film about a woman who wrests both romantic and creative control back into her life. An IFC Films release.

Presented with support from MUBI GO.

The Souvenir & The Souvenir Part II

SATURDAY, JANUARY 1

MoMI is pleased to screen the remarkable British filmmaker Joanna Hogg's duo of autobiographical films, set in eighties England when she was a young film student.

The Souvenir

SATURDAY, JANUARY 1, 3:30 P.M.

Dir. Joanna Hogg. 2019, 119 mins. DCP. With Honor Swinton Byrne, Tom Burke, Tilda Swinton. A shy but ambitious film student (Swinton Byrne) begins to find her voice as an artist while navigating a turbulent courtship with a charismatic but troubled man (Burke). She defies her protective mother (Swinton) and concerned friends as she slips deeper and deeper into an intense, emotionally fraught romance that comes dangerously close to destroying her dreams. From acclaimed writer-director Joanna Hogg comes an enigmatic and autobiographical portrait of the artist as a young woman, brought to life through Swinton Byrne's fragile breakout performance. An A24 release.

The Souvenir, Part II

SATURDAY, JANUARY 1, 6:00 P.M.

Dir. Joanna Hogg. United Kingdom. 2021, 106 mins. DCP. With Honor Swinton Byrne, Tilda Swinton, Jaygann Ayeah, Richard Ayoade, Ariane Labed. Hogg continues her extraordinary diptych about creativity, loss, and coming into one's own as a person of the world. In the aftermath of her tumultuous relationship with a charismatic and manipulative older man, Julie begins to untangle her fraught love for him in making her graduation film, sorting fact from his elaborately constructed fiction. *The Souvenir Part II* transcends the halting particulars of everyday life to create a singular, alchemic mix of memoir and fantasy while remaining grounded in a very particular evocation of its maker's past. An A24 release.

Undine

SUNDAY, JANUARY 2, 1:00 P.M.

Dir. Christian Petzold. Germany/France. 2020, 90 mins. DCP. In German with English subtitles. With Paula Beer, Franz Rogowski. Modern master Christian Petzold (*Phoenix*, *Transit*) boldly reimagines the ancient myth of Undine in an unpredictable tale of romance and betrayal in modern-day Berlin. Undine (Beer) works as a historian lecturing on Berlin's urban development. But when the man she loves leaves her, the myth catches up with her. She has to kill the man who betrays her and return to the water. Will Undine defy fate when she meets a diver (Rogowski) offering her a chance at new love? Petzold once again spins a spellbinding tale about the overcoming of geographical and metaphorical boundaries without ever falling into cliché.

All About My Sisters

SUNDAY, JANUARY 2, 3:00 P.M.

Dir. Wang Qiong. China. 2021, 175 mins. In Mandarin with English subtitles. In her debut film, director Qiong Wang builds a riveting portrait of her family reckoning with the lasting impact of China's one-child policy. After giving birth to two daughters, Qiong's parents were desperate for a boy. When they learned that they were pregnant with a third daughter, the couple embarked on a path that would affect their family for generations to come. Filming for more than seven years, Wang courageously investigates her family's shocking history. Intimate, powerful interviews with the filmmaker's parents and siblings and a keen eye for detail create a never-before-seen view of the one-child policy at its peak and the echoes that still haunt a family and community today. An Icarus Films release.

Days

SUNDAY, JANUARY 2, 5:30 P.M.

Dir. Tsai Ming-liang. Taiwan. 2020, 127 mins. DCP. With Lee Kang-sheng, Anong Hounghuangsuy. Under the pain of illness and treatment, Kang (Lee) finds himself adrift. He meets Non (Anong) in a foreign land. They find consolation in each other before parting ways and carrying on with their days. The spellbinding, enormously moving latest from the great Tsai Ming-liang (*Goodbye Dragon Inn*, *Stray Dogs*), *Days* marks yet another masterwork in one of contemporary cinema's most extraordinary careers. A Grasshopper Film release.

The French Dispatch

FRIDAY, JANUARY 7, 4:00 P.M. AND 7:00 P.M.

Dir. Wes Anderson. United States. 2021, 103 mins. DCP. With Benicio del Toro, Adrien Brody, Tilda Swinton, Léa Seydoux, Frances McDormand, Timothée Chalamet, Lyna Khoudri, Jeffrey Wright, Bill Murray. Long operating at a level and in a league of his own, Wes Anderson outdoes himself with his latest, a virtuoso work celebrating the fading art of the longform print magazine. *The French Dispatch* brings to life a collection of stories from the final issue of an American magazine (*The Liberty, Kansas Evening Sun*) published in a fictional 20th-century French city (Ennui-sur-Blasé). When editor Arthur Howitzer Jr. (Murray) unexpectedly dies, his will decrees that the publication must cease after one final issue, which consists mainly of three previously published stories: "The Concrete Masterpiece," "Revisions to a Manifesto," and "The Private Dining Room of the Police Commissioner." Riffing on everything from *The New Yorker* to the French New Wave, Abstract Expressionism to James Baldwin, Anderson tops himself with a frantically entertaining film that might be his best yet. A Searchlight release.

Bad Luck Banging or Loony Porn

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

Dir. Radu Jude. Romania. 2021, 106 mins. DCP. In Romanian with English subtitles. With Katia Pascariu, Claudia Ieremia, Olimpia Mălai. In Radu Jude's wildly provocative Golden Bear-winning comedy, a schoolteacher finds her career and reputation under threat after a personal sex tape is leaked on the Internet. Yet this hardly begins to describe this unpredictable, experimental, and entirely entertaining satire on contemporary life, filmed during Bucharest's lockdown. *Bad Luck Banging or Loony Porn* delivers an incendiary mix of irreverent humor and scathing commentary, and gets to the rotten heart of the modern world's hypocrisy and prejudices. Romania's entry for Best International Feature Film at the 2021 Academy Awards leaves no one unscathed. A Magnolia Pictures release.

This Is Not a Burial, It's a Resurrection

SATURDAY, JANUARY 8, 3:00 P.M.

Dir. Lemohang Jeremiah Mosese. Lesotho/South Africa/Italy. 2019, 117 mins. In Sesotho with English subtitles. With Mary Twala Mhlongo, Jerry Mofokeng Wa Makhetha. In the devastating and hypnotic *This Is Not a Burial, It's a Resurrection*, the remarkable Mary Twala Mhlongo (*Black Is King*) gives a heartbreaking, career-capping performance as Mantoa, an 80-year-old woman who has lived in a small Lesotho village for her entire life. Preparing for her own death, she receives word that her only son was killed in an accident. When she discovers her community must relocate to make way for a nearby dam which would flood her family's burial ground, Mantoa draws a line in the sand and

becomes an unlikely political and spiritual leader. *This Is Not a Burial, It's a Resurrection* marks the introduction of a visionary new filmmaker, Lemohang Jeremiah Mosese, who was inspired by real-life events about his grandmother's village on the verge of displacement. Winner of the Special Jury Prize for Visionary Filmmaking at the 2020 Sundance Film Festival. A Dekanalog release.

Annette

SATURDAY, JANUARY 8, 4:00 P.M.

Dir. Leos Carax. 2021, 139 mins. With Adam Driver, Marion Cotillard, Simon Heiberg. Visionary filmmaker Leos Carax (*Holy Motors*) creates a spellbinding tale of love, passion, obsession, and regret in this operatic musical fable, featuring story and songs by Ron and Russell Mael of the band Sparks. Henry (Adam Driver) is a charismatic and audacious stand-up comedian; world-famous diva Ann (Cotillard) lends her ethereal soprano to classical music's most iconic roles. With their union the subject of intense speculation from the public and paparazzi, Henry and Ann hide away in a perfect, private bubble for themselves and their beloved daughter Annette—audaciously portrayed as a literal puppet. As Henry's career begins to falter and Ann's continues to soar, their privileged life breaks down into a cycle of rage, madness, and abuse. Carax's richly imagined tour de force creates a universe all its own, at once phantasmagorical and sadly real. An Amazon Studios release.

Nina Wu

SATURDAY, JANUARY 8, 6:00 P.M.

Dir. Midi Z. Taiwan, Malaysia, Myanmar. 2019, 103 mins. DCP. In Mandarin with English subtitles. With Wu Ke-Xi, Sung Yu-Hua, Hsia Yu-Chiao, Shih Ming-Shuai. After eight years toiling in bit parts, aspiring actress Nina Wu finally lands a leading role in a spy thriller set in the 1960s. The shoot is challenging—explicit sex scenes; an impatient and insensitive director—but the film proves to be a professional and critical breakthrough. Nevertheless, Nina's psychological resolve begins to crack. In light of two family crises, she rushes back to her family home, where she dreams of rekindling a close relationship with her childhood friend Kiki, while suffering from visions of a mysterious woman stalking and attacking her. As Nina clings to memories of happier times, she seems to be repressing one crucial memory. A Film Movement release.

The Power of the Dog

SATURDAY, JANUARY 8, 7:00 P.M.

Dir. Jane Campion. New Zealand/Australia/U.K./U.S. 2021, 126 mins. DCP. With Benedict Cumberbatch, Kirsten Dunst, Jesse Plemons, Kodi Smit-McPhee. After a 12-year absence from feature filmmaking, the great New Zealand director Jane Campion (*The Piano*) is back with an entirely unconventional western that surgically deconstructs the masculine mythos of this quintessentially American form. Charismatic rancher Phil Burbank (an extraordinarily immersed Cumberbatch) inspires fear and awe in those around him. When his brother (Plemons) brings home a new wife (Dunst), given to depression, and her mysterious, nonconformist son (Smit-McPhee), Phil torments them—though an unexpected friendship develops. Masterfully conceived and executed, Campion's film, adapted from a cult novel by Thomas Savage, is a mesmerizing, ambiguous, and very dark journey. A Netflix release.

Wheel of Fortune and Fantasy

SUNDAY, JANUARY 9, 1:00 P.M.

Dir. Ryūsuke Hamaguchi. Japan. 2021, 121 mins. DCP. In Japanese with English subtitles. With Kotone Furukawa, Ayumu Nakajima, Hyunri, Kiyohiko Shibukawa, Katsuki Mori, Shouma Kai, Fusako Urabe, Aoba Kawai. Acclaimed director Ryūsuke Hamaguchi (*Drive My Car*, *Asako I & II*) returns with an enchanting triptych of stories of chance and imagination, spinning mundane encounters into a world of infinite possibilities. In the first, a young woman is startled when she realizes that her best friend's new flame might be her ex; in the second, a disgruntled student plots an elaborate revenge on his college professor; and in the final story, a girl's college reunion leads to an unanticipated run-in that awakens long dormant feelings. Bound together by memory, regret, deception, and fate, Hamaguchi's film charts the ever-deepening mysteries of the human heart. A Film Movement release.

Drive My Car

SUNDAY, JANUARY 9, 3:30 P.M.

Dir. Ryūsuke Hamaguchi. Japan. 2021, 179 mins. DCP. In Japanese with English subtitles. With Hidetoshi Nishijima, Tōko Miura, Masaki Okada, Reika Kirishima, Park Yoo-rim, Jin Daeyeon, Sonia Yuan. Surprise Best Film winner of this year's New York Film Critics' Circle awards, *Drive My Car* is a haunting drama of love, loss, acceptance, and peace, adapted from a short story by Haruki Murakami. Two years after his wife's unexpected death, renowned stage actor and director Yusuke (Hidetoshi Nishijima) receives an offer to direct a production of Chekhov's *Uncle Vanya* in Hiroshima. There, he meets Misaki (Toko Miura), a taciturn young woman assigned by the festival to chauffeur him. Yusuke is at first resistant to her, yet he begins, with the help of his driver, to face the haunting mysteries his wife left behind. A Janus Films release.

Downstream to Kinshasa

SUNDAY, JANUARY 9, 3:00 P.M.

Dir. Dieudo Hamadi. Democratic Republic of the Congo/France/Belgium, 2020, 90 mins. In Lingala and Swahili with English subtitles. Decades ago, the armies of Uganda and Rwanda fought in Kisangani, a city in the Democratic Republic of the Congo and the birthplace of the director Dieudo Hamadi. The war resulted in thousands of deaths and injuries. Now, the members of the Association of Victims of the Six-Day War fight for the recognition of this bloody conflict and demand compensation for their losses. Tired of bureaucratic negotiations and unsuccessful pleas, the survivors decide to journey through the Congo River to the capital, Kinshasa, to voice their claims. In between documenting the protests, Hamadi showcases the spirited performances of Troupe les zombies de Kisangi, the theatrical troupe created by the same war victims. This powerful documentary represents the resilience and resistance of people who, according to Hamadi, have "an indomitable desire to live." Official Selection of the 2020 Cannes Film Festival and the 2020 Toronto Film Festival. An Icarus Films release.

The Tragedy of Macbeth

SUNDAY, JANUARY 9, 7:30 P.M.

Dir. Joel Coen. United States. 2021, 105 mins. DCP. With Denzel Washington, Frances McDormand, Kathryn Hunter, Corey Hawkins, Moses Ingram, Brendan Gleeson, Harry Melling, Bertie Carvel. This ruthlessly efficient adaptation of William Shakespeare's most ruthless tragedy strips bare its black and white canvas to foreground the Bard's rich poetic language. Washington and McDormand make a wonderfully wan and weary pair, advancing a portrait of the Thane and Lady of Glamis as an aging corporate power couple, mired for too long in the lower rungs of the Kingdom of Scotland. A

visually literate tribute to former adaptations by Welles and Kurosawa, Coen's *Macbeth* is a singularly contemporary adaptation, maniacally engineered for our power-mad age. An A24 release.

Notturmo

SATURDAY, JANUARY 15, 2:00 P.M.

Dir. Gianfranco Rosi. Italy/France/Germany. 2020, 100 mins. DCP. In Arabic and Kurdish with English subtitles. With each of his films, Gianfranco Rosi (the Academy Award–nominated *Fire at Sea*) has reconsidered what the cinematic image might accomplish. Never merely capturing, his camera is a consistently expressive tool. With his latest, the director takes what might be considered a fragmentary approach to documenting the border regions of Iraq, Kurdistan, Syria, and Lebanon. Yet his sequences arrive not tenuously connected by ellipses, but rather are full realizations. Filmed by Rosi himself over three years, *Notturmo* consists of astonishing, exactly rendered images of everyday life navigated along liminal lands: hunting grounds, military sites, refugee camps, prisons, and hospitals.

Ascension

With Jessica Kingdon in person

SATURDAY, JANUARY 15, 4:30 P.M.

Dir. Jessica Kingdon. United States. 2021, 78 mins. DCP. In Mandarin with English subtitles. *Ascension* reveals China's growing class divide through an impressionistic portrait of the country's industrial supply chain, offering staggering observations of labor, consumerism, and wealth. In traveling up the rungs of China's social ladder—from the workers running factory production, to the middle class training for and selling to aspirational consumers, to the elites reveling in a new level of hedonistic enjoyment—the film shows how each level supports and makes possible the next and acknowledges that the contemporary "Chinese Dream" remains an elusive fantasy for most.

Test Pattern

With Shatara Michelle Ford in person

SATURDAY, JANUARY 15, 5:00 P.M.

Dir. Shatara Michelle Ford. United States. 2020, 82 mins. With Brittany S. Hall, Will Brill, Gail Bean. Debut writer-director Ford has crafted a gripping narrative centered on the perspective of Renesha (the remarkable Brittany S. Hall), a successful Black woman who works at a nonprofit and lives with her white artist boyfriend in Texas. Using a hazy, muted color palette to capture Renesha's emotions and experiences, Ford dives deep into the dynamics of sex and power in contemporary society, revealing how effortlessly a man can violate a woman's body. *Test Pattern* is a meticulously visualized and powerfully conceived exploration of the effects of systemic, patriarchal injustice. Winner of Lionsgate/STARZ Producer Award at the 2019 BlackStar Film Festival. A Kino Lorber release.

Summer of Soul (...Or, When the Revolution Could Not Be Televised)

SATURDAY, JANUARY 15, 7:00 P.M.

Dir. Ahmir "Questlove" Thompson. United States. 2021, 117 mins. DCP. In his acclaimed filmmaking debut, Ahmir "Questlove" Thompson presents a powerful and transporting documentary—part music film, part historical record created around an epic event that celebrated Black history, culture, and fashion. Over the course of six weeks in the summer of 1969, just one hundred miles south of Woodstock, the Harlem Cultural Festival was filmed in Mount Morris Park (now Marcus Garvey

Park). The footage was then largely forgotten—until now. *Summer of Soul* shines a light on the importance of history to our spiritual well-being and stands as a testament to the healing power of music during times of unrest, both past and present. Includes mesmerizing concert performances by Stevie Wonder, Nina Simone, Sly & the Family Stone, Gladys Knight & the Pips, Mahalia Jackson, B.B. King, The 5th Dimension, and more. *Summer of Soul* won both the Grand Jury Prize and Audience Award at Sundance.

The Viewing Booth

SUNDAY, JANUARY 16, 2:00 P.M.

Dir. Ra'anana Alexandrowicz. U.S./Israel. 2020, 73 mins. DCP. What are we actually seeing when we look at images? To what degree do we believe our eyes, and what extrasensory factors define our doubts and investments in what is visible? Minimalist in approach yet far-reaching in its application and consequence, *The Viewing Booth* triangulates an on-screen director, an on-screen viewer, and the viewer in the audience, all reckoning with disputed images. In a lab-like editing suite, director Alexandrowicz invites a series of viewers to watch and comment upon videos portraying life in the occupied West Bank—some generated by Palestinian citizens, others by the Israeli government—before fixing on Maia, a young Jewish American woman whose responses prove compelling, thoughtful, varied, and disconcerting enough to warrant a repeat visit. Throughout, Alexandrowicz walks a razor-thin line of instigation and openness to his own process, allowing viewers to wrestle and identify with the issues that surface, echoing a worldwide media crisis in which measures of truth have been utterly destabilized.

Anne at 13,000 Ft.

SUNDAY, JANUARY 16, 4:30 P.M.

Dir. Kazik Radwanski. 2019, 75 mins. With Deragh Campbell, Dorothea Paas, Matt Johnson. While skydiving for her best friend Sara's bachelorette party, 27-year-old Anne felt focused, free, above it all. Back on the ground, the pressures of her daily life threaten to overwhelm her, and her daycare center coworkers constantly question how she connects with the children. At Sara's wedding, she meets a nice guy named Matt (Johnson), but she can't help bringing him into ever more awkward social situations. The latest from director Kazik Radwanski (*How Heavy This Hammer*, a First Look 2017 selection) is a detailed, emotionally nuanced portrait of a young woman under the influence of a profoundly mercurial temperament, fully embodied by the captivating Campbell. A Cinema Guild release.

Red Rocket

SUNDAY, JANUARY 16, 3:00 P.M.

Dir. Sean Baker. United States. 2021, 128 mins. DCP. With Simon Rex, Bree Elrod, Suzanna Son, Brenda Deiss, Judy Hill. The audacious new comedy from writer-director Sean Baker (*Tangerine*, *The Florida Project*) stars Simon Rex in a magnetic, live-wire performance as a uniquely American hustler who returns to the Texas hometown that barely tolerates him. With the 2016 presidential election as its humorous, ominous backdrop, *Red Rocket* functions as both an absurd evocation of a specific place and time, and a timeless, quick-witted dramatization of the kind of toxic machismo that destroys everything in its wake, especially the lives of women. Darkly funny and humane, *Red Rocket* is as charming and discomfiting as its main character. *Presented with support from MUBI GO.*

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Press contact: Tomoko Kawamoto, tkawamoto@movingimage.us or 718 777 6830.

[PRESS IMAGES ARE AVAILABLE HERE \(USER: *press* / PW: *images*\)](#)

Museum of the Moving Image (MoMI) is the only institution in the United States that deals comprehensively with the art, technology, enjoyment, and social impact of film, television, and digital media. In its acclaimed facility in Astoria, New York, the Museum presents exhibitions; screenings; discussion programs featuring actors, directors, and creative leaders; and education programs. It houses the nation's largest collection of moving image artifacts and screens over 500 films annually. Its exhibitions—including the core exhibition *Behind the Screen* and *The Jim Henson Exhibition*—are noted for their integration of material objects, interactive experiences, and audiovisual presentations. For more information about the MoMI, visit movingimage.us.

MUSEUM INFORMATION

Temporary Hours (through Dec. 19, 2021): Friday, 2:00–8:00 p.m. Saturday–Sunday, 12:00–6:00 p.m.

Holiday Hours: Dec. 24, 12:00–6:00 p.m. Dec. 25: Closed. Dec. 26–Jan. 2: 12:00–6:00 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.

Address : 36-01 35 Avenue (at 37 Street), Astoria (Queens), NY, 11106

Subway : M (weekdays only) or R to Steinway Street. W (weekdays only) or N to 36 Ave.

Program Information : Telephone: 718 777 6888; Website: movingimage.us

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

Film Screenings: Friday evenings, Saturdays and Sundays, and as scheduled. Unless noted, tickets are \$15 adults / \$11 students and seniors / \$9 youth (ages 3–17) / free or discounted for Museum members.

Advance online purchase is recommended.

[Please note safety protocols for visiting the Museum.](#)

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 the Governor 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.