

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

MUSEUM OF THE MOVING IMAGE ANNOUNCES 36 FILMS IN ITS ANNUAL CURATORS' CHOICE SERIES

Highlights include a rare theatrical presentation of Beyoncé's Homecoming and special guests including Ari Aster, Brett Story, Kent Jones, Alex Ross Perry, Julia Reichert and Steve Bognar, and others

December 20, 2019–January 12, 2020

Astoria, New York, December 10, 2019—Museum of the Moving Image will present 36 films in **Curators' Choice**, an annual series showcasing some of the best films of the past year and favorite films as selected by Curator of Film Eric Hynes and Assistant Curator of Film Edo Choi, from December 20 through January 12. The series also serves as a celebration of the vibrancy and elasticity of the cinematic arts.

Eric Hynes noted, "From January festival premieres through holiday releases, 2019 was among the best film years in memory. This year's *Curators' Choice* series includes an abundance of titles—the most we've ever shown. From festival favorites like *The Souvenir*, *American Factory*, *Rafiki*, *Black Mother*, and *The Hottest August*, to direct-to-streaming releases such as *Homecoming: A Film by Beyoncé* and *Cutting My Mother*, to theatrical hits like *Midsommar: Director's Cut*, *Ad Astra*, and *The Lighthouse*, to underappreciated masterstrokes such as *Peterloo* and *Our Time*, a multiplicity of forms and formats nevertheless witnessed a commonality of high quality."

The 2019 edition of *Curators' Choice* also includes personal appearances by filmmakers **Ari Aster** with *Midsommar: Director's Cut*, **Alex Ross Perry** with *Her Smell*, **Kent Jones** with *Diane*, which stars Mary Kay Place, winner of Best Actress, Los Angeles Critic's Association; **Penny Lane** with *Hail Satan?*, **Brett Story** with *The Hottest August*, **Julia Reichert**, **Steve Bognar**, and **Jeff Reichert** with *American Factory*, and with more to be announced soon. The series kicks off with a week-long 35mm engagement of Quentin Tarantino's *Once Upon a Time...in Hollywood*. See full schedule below or online at movingimage.us/curatorschoice

Tickets are \$15 (\$11 seniors and students / free or discounted for Museum members). To find out about membership and to join, visit movingimage.us/membership.

SCHEDULE FOR 'CURATORS' CHOICE,' DECEMBER 20, 2019–JANUARY 12, 2020

All screenings take place in the Sumner M. Redstone Theater or the Celeste Armand Bartos Screening Room at Museum of the Moving Image, 36-01 35 Ave, Astoria, New York, 11106. Ticket purchase includes same-day admission to the Museum. Unless stated, tickets are \$15

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(\$11 seniors and students / \$9 youth ages 3–17 / Free or discounted for Museum members).
Advance tickets are available online at movingimage.us

Once Upon a Time... in Hollywood

FRIDAY, DECEMBER 20, 7:00 P.M.

SATURDAY, DECEMBER 21, 1:00 P.M.

SUNDAY, DECEMBER 22, 7:00 P.M.

THURSDAY, DECEMBER 26, 2:00 P.M.

FRIDAY, DECEMBER 27, 3:30 P.M.

SATURDAY, DECEMBER 28, 1:00 P.M.

SUNDAY, DECEMBER 29, 1:00 P.M.

Dir. Quentin Tarantino. 2019, 161 mins. 35mm. With Leonardo DiCaprio, Brad Pitt, Margot Robbie, Emile Hirsch, Margaret Qualley, Timothy Olyphant, Julia Butters, Mike Moh, Al Pacino. The ninth film from Quentin Tarantino revisits Los Angeles at the tail end of the 1960s, when the Hollywood studio system was fading and hippie subversion was ascendant. Enter past-his-prime TV star Rick Dalton (a self-effacing DiCaprio) and his under-employed stunt double Cliff Booth (a never-more-charismatic Pitt), two walking anachronisms wading through the muddy waters of B-moviemaking, spaghetti westerns, hot-shot European auteurs, Bruce Lee and Charles Manson. Informed by a melancholic nostalgia new to Tarantino's work, *Once Upon a Time...In Hollywood* ambles along deliciously until a vicious, hyper-violent climax yanks proceedings into darker territories, poignantly resorting to ahistoricism in order to reclaim and redeem a fallen culture.

What You Gonna Do When the World's On Fire?

FRIDAY, DECEMBER 20, 7:30 P.M.

Dir. Roberto Minervini. 2018, 123 mins. Digital projection. Summer 2017, a string of brutal police killings of young African American men has sent shockwaves throughout the country. Centered around the charismatic and fiercely honest Judy Hill, a bar owner in Treme, New Orleans, and two young brothers vigilantly looking out for each other, a tight-knit community tries to cope with the lingering effects of the past and navigate their place in a country that is not on their side. Meanwhile in Jackson, Mississippi, the Black Panthers prepare a large-scale protest against police brutality. The latest collaborative documentary from Roberto Minervini (*The Other Side*) is a blistering meditation on the state of race in America.

Ad Astra

SATURDAY, DECEMBER 21, 4:30 P.M.

SUNDAY, DECEMBER 22, 4:30 P.M.

Dir. James Gray. 2019, 124 mins. DCP. With Brad Pitt, Tommy Lee Jones, Ruth Negga, Liv Tyler, Donald Sutherland. In this meditative, lovingly crafted, and quite unusual Hollywood sci-fi, Brad Pitt gives a magnetically internalized performance as Major Roy McBride, summoned by U.S. Space Command to go on a complicated mission to Neptune in search of his long-missing father, who may be responsible for dangerous power surges that are threatening life back on Earth. Mysterious, quietly spectacular, and always very human, *Ad Astra* is an emotional film in which the bonds of family transcends space and time.

Diane

With Kent Jones in person

SATURDAY, DECEMBER 21, 7:00 P.M.

Dir. Kent Jones. 2018, 95 mins. DCP. With Mary Kay Place, Jake Lacy, Andrea Martin, Estelle Parsons, Deirdre O'Connell. For Diane (Mary Kay Place), everyone else comes first. Generous but with little patience for self-pity, she spends her days checking in on sick friends, volunteering at her local soup kitchen, and trying valiantly to save her troubled, drug-addicted adult son (Jake Lacy) from himself. But beneath her relentless routine of self-sacrifice, Diane is fighting a desperate internal battle, haunted by a past she can't forget, which threatens to tear her increasingly chaotic world apart. Built around an extraordinary, fearless performance from Mary Kay Place, the narrative debut from Kent Jones (*Hitchcock/Truffaut*) is a profound, beautifully human portrait of a woman rifling through the wreckage of her life in search of redemption.

Our Time

SUNDAY, DECEMBER 22, 6:30 P.M.

Dir. Carlos Reygadas. 2018, 174 mins. Digital projection. In Spanish and English with English subtitles. With Natalia López, Phil Burgers, Carlos Reygadas. The newest film by Carlos Reygadas is an epic of intimacy, a journey within and without, expansive and achingly personal. A family lives in the Mexican countryside raising fighting bulls. Ester is in charge of running the ranch, while her husband Juan, a world-renowned poet, raises and selects the beasts. Experimenting with an open marriage, their relationship starts to crumble when Ester begins an affair with an American horsebreaker and Juan is unable to control his jealousy. Reygadas and his real-life partner, film editor Natalia López, play the couple in crisis, but that's only one of many reminders of the wider, wilder world beyond the frame.

The Irishman

Free screening sponsored by Netflix

MONDAY, DECEMBER 23, 7:00 P.M.

Dir. Martin Scorsese. 2019, 209 mins. DCP. With Robert De Niro, Al Pacino, Joe Pesci, Harvey Keitel, Ray Romano, Bobby Canavale, Anna Paquin, Stephen Graham. An epic saga of organized crime in post-war America told through the eyes of World War II veteran Frank Sheeran, a hustler and hitman who worked alongside some of the most notorious figures of the 20th century. Spanning decades, the film chronicles one of the greatest unsolved mysteries in American history, the disappearance of legendary union boss Jimmy Hoffa, and offers a monumental journey through the hidden corridors of organized crime: its inner workings, rivalries and connections to mainstream politics.

The Lighthouse

FRIDAY, DECEMBER 27, 7:00 P.M.

Dir. Robert Eggers. 2019, 110 mins. DCP. With Willem Dafoe, Robert Pattinson. Set on a remote island off the coast of New England, two lighthouse keepers (Dafoe and Pattinson), trapped and isolated due to a seemingly never-ending storm, engage in an escalating battle of wills, as tensions boil over and mysterious forces (which may or may not be real) loom all around them. In this follow-up to his breakthrough debut *The Witch*, writer-director Robert Eggers doubles down on spooky period film Americana, borrowing

heavily from Herman Melville, New England ghost stories and seafaring legends, and makes excellent use of two very game actors with faces made for cinematographer Jarin Blaschke's woodcut-worthy black and white imagery. Eggers's *The Lighthouse* is a wild, visceral descent into madness, a spare two-hander with ideas and images to spare.

Rafiki

FRIDAY, DECEMBER 27, 7:30 P.M.

Dir. Wanuri Kahiu. 2018, 82 mins. Digital projection. In English and Swahili with English subtitles. With Samantha Mugatsia, Sheila Munyiva. Bursting with the colorful street style and music of Nairobi's vibrant youth culture, *Rafiki* is a tender love story between two young women in a country that still criminalizes homosexuality. Kena and Ziki have long been told that "good Kenyan girls become good Kenyan wives"—but they yearn for something more. Initially banned in Kenya for its positive portrayal of queer romance, *Rafiki* won a landmark supreme court case chipping away at Kenyan anti-LGBT legislation.

The Farewell

SATURDAY, DECEMBER 28, 2:00 P.M.

Dir. Lulu Wang. 2019, 100 mins. DCP. In English and Chinese (Mandarin) with English subtitles. With Awkwafina, Tzi Ma, Diana Lin, Zhao Shuzhen, Lu Hond, Jiang Yongbo. A true tale based on an actual lie, Chinese-born, American-raised Billi (Awkwafina) reluctantly returns to her hometown of Changchun to find that, although her family knows their beloved matriarch, Nai Nai, has mere weeks to live, everyone has decided not to tell Nai Nai herself. To assure her happiness, they gather under the joyful guise of an expedited wedding, uniting family members scattered abroad. As Billi navigates a minefield of family expectations and proprieties, she finds much to celebrate: a chance to rediscover the country she left as a child, her grandmother's wondrous spirit, and the ties that keep on binding even when much is left unspoken. Writer-director Lulu Wang's semi-autobiographical film has an unhurried confidence that is rare in today's cinema, reminiscent of a previous generation of independent filmmakers that favored specificity and humanity over strained universality. *The Farewell* is poignant and hilarious, and was an art house hit this year, and yet it succeeds without attempting to sell itself beyond the community and culture it explores.

The Souvenir

SATURDAY, DECEMBER 28, 4:00 P.M.

Dir. Joanna Hogg. 2019, 119 mins. DCP. With Honor Swinton Byrne, Tom Burke, Tilda Swinton. A shy but ambitious film student (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 relationship 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 Honor Swinton Byrne's breakout performance.

Black Mother

SATURDAY, DECEMBER 28, 4:30 P.M.

Dir. Khalik Allah. 2018, 77 mins. Digital projection. Part film, part baptism, *Black Mother*

brings us on a spiritual journey through Jamaica. Soaking up its bustling metropolises and tranquil countryside, director Khalik Allah (Field Niggas) introduces us to a succession of vividly rendered souls who call this island home. Their candid testimonies create a polyphonic symphony, set against a visual prayer of indelible portraiture. Thoroughly immersed in both the sacred and profane, *Black Mother* channels rebellion and reverence into a deeply personal ode informed by Jamaica's turbulent history yet existing in the urgent present.

Midsommar: Director's Cut

With Ari Aster in person

SATURDAY, DECEMBER 28, 6:30 P.M.

Dir. Ari Aster. 2019, 171 mins. DCP. With Florence Pugh, Jack Reynor, Vilhelm Blomgren. Dani and Christian are a young American couple whose relationship is on the brink of falling apart. But after a family tragedy keeps them together, a grieving Dani invites herself along on a trip with Christian and his friends to a once-in-a-lifetime midsummer festival in a remote Swedish village. What begins as a carefree summer holiday in a land of eternal sunlight takes a sinister turn when the insular villagers invite their guests to partake in festivities that render the pastoral paradise increasingly unnerving and viscerally disturbing. The latest film by emerging genre auteur Ari Aster (*Hereditary*) is a dread-soaked cinematic fairy tale where a world of darkness unfolds in broad daylight. Recently released, the Director's Cut contains nearly 30 minutes of previously unseen footage.

The Image Book

SUNDAY, DECEMBER 29, 2:00 P.M.

Dir. Jean-Luc Godard. 2018, 85 mins. DCP. In French with English subtitles. The legendary Jean-Luc Godard embellishes his legacy yet further with this daring collagist film essay, an inquiry into the history of the moving image and a commentary on the contemporary world. Akin to the director's monumental *Histoire(s) du Cinema* project, *The Image Book* is composed of fragments and clips from classic films which Godard digitally alters, bleaches, and washes, creating juxtapositions and connections that reflect what and how he sees in both the images and the world around him. Moving from film history to the horrors of Hiroshima and Auschwitz to contemporary questions about orientalism and the Arab world, the film reckons with the power of images and their relationship to reality. Godard's own voice guides us through associative musings on time, space, meaning, and violence, a commanding yet tenuous poet-narrator whose mortality lurks at the edge of every frame and cut.

Long Day's Journey into Night

SUNDAY, DECEMBER 29, 4:00 P.M.

Dir. Bi Gan. 2018, 140 mins. 3-D DCP. In Chinese (Mandarin) with English subtitles. With Wei Tang, Jue Huang, Sylvia Chang, Hong-Chi Lee, Yongzhong Chen. Bi Gan follows up his knockout debut, *Kaili Blues*, with a stylized, color-drunk noir about a lost soul (Jue Huang) on a quest to find a missing woman from his past (Wei Tang). Following leads across Guizhou province, he crosses paths with a series of colorful characters, among them a prickly hairdresser played by Taiwanese superstar Sylvia Chang. When the search leads him to a dingy movie theater, the film launches into an hour-long, gravity-defying 3-D

sequence that plunges its protagonist—and us—into a labyrinthine cityscape.

Peterloo

SUNDAY, DECEMBER 29, 6:45 P.M.

Dir. Mike Leigh. 2018, 154 mins. Digital projection. With Rory Kinnear, Maxine Peake, Neil Bell. Mike Leigh's latest film is an epic portrayal of the events surrounding the infamous 1819 Peterloo Massacre, where a peaceful pro-democracy rally at St. Peter's Field in Manchester, England, turned into one of the bloodiest and most notorious episodes in British history. The massacre saw British government forces fatally charge into a crowd of over 60,000 that had gathered to demand political reform after generations of rising poverty. Leigh's scope is wide, both narratively and visually, telling a story that encompasses both government players and common citizens, domestic and battle scenes, capturing a moment of both emerging resistance and terrifying repression, mass communication and back-room corruption. One of Leigh's most ambitious works, *Peterloo* dives deep into the past to tell a story that unmistakably resonates with our present.

Atlantics

SUNDAY, DECEMBER 29, 7:00 P.M.

Dir. Mati Diop. 2019, 104 mins. DCP. In French and Wolof with English subtitles. With Mama Sané, Amadou Mbow, Ibrahima Traoré. Arranged to marry a wealthy man in a suburb of Dakar, Senegal, young Ada (Sané) is heartbroken when her true love, a migratory laborer seeking opportunities abroad, goes missing at sea. But that is only the first in a series of vanishings and hauntings, which besiege Ada and confound a local detective, and manifest the community's anger, frustration, and deepest desires. The latest film from emerging auteur Mati Diop (*A Thousand Suns*) is a sui generis, genre-crossed, uncompromising work of cinema that is as formally dexterous as it is politically acute. Winner of the 2019 Cannes Grand Prix.

Homecoming: A Film by Beyoncé

FRIDAY, JANUARY 3, 7:00 P.M.

Dir. Beyoncé Knowles-Carter. 2019, 137 mins. A kaleidoscopic, multi-sourced document of Beyoncé's instantly legendary 2018 Coachella performance, *Homecoming: A Film by Beyoncé* was a streaming sensation (and is nominated for three Cinema Eye Honors) but emphatically merits re-discovering on the big screen. The artist's blistering, meticulously choreographed performances are interspersed with behind-the-scenes and process-oriented preparatory footage, with cameos by Jay-Z and Blue Ivy. Written, directed, and produced by Beyoncé, *Homecoming* is a volcanic document of creation, expression, control, and ambition. "*Homecoming* is directed and performed with exacting precision, but it's freewheeling too, its star favoring spliced and inventive arrangements of her hits, the totality of which make the film feel more like a pinnacle than a pilgrimage."—Jake Nevins, *The Guardian*

Aquarela

SATURDAY, JANUARY 4, 1:30 P.M.

Dir. Victor Kossakovsky. 2018, 89 mins. DCP. Visionary Russian filmmaker Victor Kossakovsky (*iVivan Las Antipodas*.) returns with his most ambitious documentary yet: a deeply cinematic journey through the transformative beauty and raw power of water.

Captured at a rare 96 frames-per-second, the film is a visceral wake-up call that humans are no match for the sheer force and capricious will of Earth's most precious element. From the precarious frozen waters of Russia's Lake Baikal to Miami in the throes of Hurricane Irma to Venezuela's mighty Angel Falls, water is *Aquarela's* main character, with Kossakovsky capturing its many facets with startling visual clarity and enveloping, even thunderous sound design.

Too Late to Die Young

SATURDAY, JANUARY 4, 2:00 P.M.

Dir. Dominga Sotomayor. 2018, 110 mins. Digital projection. In Spanish with English subtitles. With Demian Hernández, Antar Machado, Magdalena Tótoro, Matías Oviedo. In the summer of 1990, mere months after Chile's transition to democracy, a group of artists and their families have formed a makeshift commune nestled in the Andean foothills outside Santiago. Adolescents Sofía and Lucas, and 10-year-old Clara, struggle mutely with their broken or distant parents, first loves and infatuations, and the yearning to escape their situation, as preparations are made for a wistful New Year's Eve gathering. A coming-of-age story shot through with nostalgia and yet pitched at a precisely oblique distance from its historical moment, *Too Late to Die Young* explores the unspoken desires and unregarded pains of young people with a form that simultaneously evokes Richard Linklater's existential hangouts and Lucrecia Martel's enigmatic studies of class delusion.

Apollo 11

SATURDAY, JANUARY 4, 3:30 P.M.

Dir. Todd Douglas Miller. 2019, 93 mins. DCP. From director Todd Douglas Miller (*Dinosaur 13*) comes a cinematic event 50 years in the making. Crafted from a newly discovered trove of 65mm footage, and more than 11,000 hours of uncatalogued audio recordings, *Apollo 11* takes us straight to the heart of NASA's most celebrated mission—the one that first put men on the moon, and forever made Neil Armstrong and Buzz Aldrin into household names. Immersed in the perspectives of the astronauts, the team in Mission Control, and the millions of spectators on the ground, we vividly experience those momentous days and hours in 1969 when humankind took a giant leap into the future.

Asako I & II

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

Dir. Ryusuke Hamaguchi. 2018, 119 mins. Digital projection. In Japanese with English subtitles. With Erika Karata, Masahiro Higashide, Koji Seto, Rio Yamashita, Sairi Ito, Daichi Watanabe. A mysterious and intoxicating pop romance, Ryusuke Hamaguchi's follow-up to his critically acclaimed *Happy Hour* (Curators' Choice 2016) centers around Asako, a young woman who meets and falls madly in love with a handsome drifter, Baku, who one day vanishes from her life. Two years later she encounters Baku again—or, rather, a young, solid businessman named Ryohei who bears a striking resemblance to her old flame. They begin building a happy life together until traces of Asako's past begin to resurface.

Ash Is Purest White

SATURDAY, JANUARY 4, 7:00 P.M.

Dir. Jia Zhangke. 2018, 136 mins. Digital projection. With Zhao Tao, Liao Fan. In Chinese

(Mandarin) with English subtitles. With his modern-day wuxia *A Touch of Sin* (2013), mainland Chinese auteur Jia Zhangke abruptly changed lanes from the realist aesthetics that had established his bonafides, in works such as *Platform* and *Still Life*, to a more mixed mode where realism infuses and enlivens the traditional structures of genre and melodrama. *Ash Is Purest White* represents the third, and perhaps finest film in this register, a saga of love and betrayal among the Triads that becomes a historical epic of the birth of 21st-century China. Rendered with the plaintive sweep of a classical Chinese landscape and built around a ferocious performance from Zhao Tao, Jia's long-time leading lady, *Ash Is Purest White* reaffirms its director's place at the forefront of world cinema.

Honeyland

SUNDAY, JANUARY 5, 1:30 P.M.

Dir. Tamara Kotevska. 2019, 90 mins. DCP. In Macedonian and Turkish with English subtitles. Nestled in an isolated mountain village deep in the Balkans, Hatidze Muratova lives with her ailing mother. She is the last in a long line of Macedonian wild beekeepers, eking out a living farming honey in small batches. Hatidze's peaceful existence is thrown into upheaval by the arrival of an itinerant family, with their roaring engines, seven rambunctious children and herd of cattle. This debut from Ljubo Stefanov and Tamara Kotevska was filmed in glorious widescreen over three years, capturing a rapidly disappearing way of life, illustrating the delicate balance between humankind and nature, and serving as an unforgettable testament to folk resilience. Winner of three prizes at the 2019 Sundance Film Festival, including Best Feature in the World Cinema Documentary Competition, awarded Best Documentary by the New York Film Critics Circle, and nominated for three Cinema Eye Honors.

Two by Hong Sang-soo: *Grass* and *Hotel by the River*

SUNDAY, JANUARY 5, 3:00 P.M.

Grass. Dir. Hong Sang-soo. 2018, 66 mins. Digital projection. In Korean with English subtitles. With Kim Min-hee, Jung Jin-young, Ki Joo-bong, Seo Young-hwa, Kim Sae-byuk
Hotel by the River. Dir. Hong Sang-soo. 2018, 96 mins. Digital projection. In Korean with English subtitles. With Ki Joo-bong, Kim Min-hee, Song-Seon Mi, Kwon Hae-Hyo, Yu Jun-sang.

This lovely, black-and-white diptych from Hong Sang-soo finds Kim Min-hee returning as Hong's recurring heroine Ah-reum in two tragicomic tales of love, delusion, chance meetings, and drinking rituals, as well as the nature of storytelling itself. In *Grass*, Kim's Ah-reum sits at a cafe attempting to write a story, while the customers around her enact now stock scenarios of male and female antagonism from Hong films past. In *Hotel by the River*, an aging poet summons his two estranged sons to a solitary hotel beside the Han River to tell them he is dying, only to meet Ah-reum and a female friend in search of solace and reconciliation of their own.

American Factory

With Julia Reichert, Steve Bognar, and Jeff Reichert in person

SUNDAY, JANUARY 5, 4:00 P.M.

Dirs. Steven Bognar, Julia Reichert. 2019, 110 mins. DCP. In English and Chinese with English subtitles. In 2014, a Chinese billionaire opened a Fuyao factory in a shuttered

General Motors plant in Dayton, Ohio. For thousands of locals, the arrival of this multinational car-glass manufacturer meant regaining their jobs—and dignity—after the recession left them high and dry. Direct cinema legends Steven Bognar and Julia Reichert unfurl a story of economic globalization captured over many years from both the perspective of the American workers and their newly arrived Chinese managers and employers. Careful not to reduce their perspective too narrowly to matters of culture clash or anti-capitalist critique, Reichert and Bognar paint a multi-layered picture where no solution arrives without its own problems. Winner, Best Director in the 2019 Sundance Film Festival U.S. Documentary Competition, named Best Documentary at the 2019 Gotham Awards, and nominated for five Cinema Eye Honors.

This Is America: Three Short Films from RaMell Ross, Bassam Tariq, and Garrett Bradley
SUNDAY, JANUARY 5, 6:30 P.M.

Easter Snap. Dir. RaMell Ross. 2019, 14 mins. Digital projection. Five Alabama men resurrect the homestead ritual of hog processing in the Deep South under the guidance of Johnny Blackmon in the latest film from Academy Award–nominated filmmaker RaMell Ross (*Hale County This Morning, This Evening*).

Ghosts of Sugar Land. Dir. Bassam Tariq. 2019, 21 mins. Digital projection. In Sugar Land, Texas, a group of young Muslim American men ponder the disappearance of their friend “Mark,” who is suspected of joining ISIS. “*Ghosts of Sugar Land* is only 21 minutes long, yet it’s somehow more capacious, evocative, challenging, and complex than many films five times its length. Sugar Land is alive with smart choices.”—K. Austin Collins, *Vanity Fair*

America. Dir. Garrett Bradley. 2019, 30 mins. Digital projection. In this revelatory short film, Garrett Bradley does nothing less than construct a joyous alternative history of African American representation on screen, offering a unique prism through which to consider the past, present, and future of the construction of Blackness in the United States.

Her Smell

With Alex Ross Perry in person

FRIDAY, JANUARY 10, 7:00 P.M.

Dir. Alex Ross Perry. 2018, 135 mins. DCP. With Elisabeth Moss, Cara Delevingne, Dan Stevens, Agyness Deyn, Gayle Rankin, Ashley Benson, Eric Stoltz, Amber Heard. In her third collaboration with director Alex Ross Perry (*Listen Up Philip*), Elisabeth Moss goes all-in as Becky Something, a '90s rock superstar who once filled arenas with her pop-punk band Something She. When her excesses derail a national tour, she is forced to reckon with her past while recapturing the inspiration that led her band to success. Told in five swirling chapters, spanning six years but each unfolding in real time, *Her Smell* showcases an artist who is hard to love and impossible to ignore, and a burning star around which her bandmates (Delevingne, Deyn, and Rankin), friends, lovers, and family have little choice but to orbit.

Hail Satan?

SATURDAY, JANUARY 11, 2:00 P.M.

Dir. Penny Lane. 2019, 95 mins. Digital projection. When media-savvy members of the Satanic Temple organize a series of public actions designed to advocate for religious

freedom and challenge corrupt authority, they prove that with little more than a clever idea, a mischievous sense of humor, and a few rebellious friends, you can speak truth to power in some truly profound ways. As charming and funny as it is thought-provoking, *Hail Satan?* offers a timely look at a group of often misunderstood outsiders whose unwavering commitment to social and political justice has empowered thousands of people around the world. An inspiring and entertaining new feature documentary from acclaimed director Penny Lane (*Nuts!*, *Our Nixon*).

Pain and Glory

SATURDAY, JANUARY 11, 4:30 P.M.

Dir. Pedro Almodovar. 2019, 113 mins. DCP. In Spanish with English subtitles. With Antonio Banderas, Asier Etxeandia, Leonardo Sbaraglia, Nora Navas, Julieta Serrano, Penélope Cruz. An aging film director enduring physical decline and spiritual crises, Salvador Mallo (Banderas) has come to a crossroads in his life and career. Recollections of his childhood in the 1960s, when he emigrated with his parents to a village in Valencia are interwoven with a present-day reunion with his first adult love, whom he met in the Madrid of the '80s, and with attempts to reconcile with the star of one of his most acclaimed films, a junkie whose strategies of self-medicating suddenly seem as valid as any of the above-board attempts at addressing his myriad pains. Depressed, creatively blocked, and a bit out of control, Salvador is Almodovar's provocatively semi-autobiographical creation, given life thanks to Antonio Banderas's uncanny, immeasurably moving, Cannes-winning portrayal.

High Life

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

Dir. Claire Denis. 2018, 110 mins. DCP. With Robert Pattinson, Juliette Binoche, André Benjamin, Mia Goth. Marooned on a failing spaceship, a weary young man (Pattinson) tends to a newborn baby, sustained only by the fruits of an artificial greenhouse and accompanied only by the dead bodies of his former comrades. So begins visionary filmmaker Claire Denis's *High Life*, perhaps the most perverse space odyssey ever made. Unfolding in a stream of flashbacks, the film gradually reveals how the ship's crew, death-row convicts on a suicide run to a black hole, implode under the mental and physical strain of their circumstances, leaving only this man caring for this baby, the spawn of kinky fertility experiments. Imbued with a concentration of time and action rarely achieved in cinema, Denis's film dispenses with the speculative themes of nearly all science-fiction since Kubrick's 2001—the march of technological progress, the conquest of terrestrial limits, the search for God—in favor of concerns at once more primal and physical: the imprisoning of the body, the regulation of its functions and desires, and the formation of relationships of kith and kin between prisoners.

Cutting My Mother

With Nathan Silver, Cindy Silver, and producer/cinematographer Jarred Alterman in person

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

Dir. Nathan Silver. 2019, approximately 60 mins. Digital projection. Independent filmmaker Nathan Silver has been casting his mother, Cindy, in his independent feature films since 2012. And though Cindy always insists she is “not an actress—I'm just your

mother,” when Nathan cuts almost all her scenes from one of his movies, Cindy’s disappointment goes beyond a matter of simple creative differences. In this four-part documentary series, produced and presented by Topic, we follow Nathan and Cindy as they try to repair their relationship over the dinner table, at the synagogue, and, finally, on the set of a film where Nathan cedes the director’s chair to a promising new talent: his own mother.

The Hottest August

With Brett Story in person

SUNDAY, JANUARY 12, 4:30 P.M.

Dir. Brett Story. 2019, 94 mins. Digital projection. A complex portrait of a city and its inhabitants, *The Hottest August* offers a window into the collective consciousness of the present. The film’s point of departure is one city over one month, canvassing the five boroughs of New York City during August 2017. It’s a month heavy with the tension of a new President, heightened anxiety over everything from rising rents to marching white nationalists, and recurring news reports of wildfires and hurricanes along the coasts. Brett Story (*The Prison in Twelve Landscapes*), her camera and crew survey the community, asking (sometimes explicitly, other times implicitly) what the future looks like from where they are standing, knowing all along that not everyone stands in the same place. *The Hottest August* offers a mirror onto a society on the verge of catastrophe, registering the anxieties, distractions, and survival strategies that preoccupy ordinary lives. “This collection of interactions with ordinary people is a cinematic gift both simple and multilayered, an intellectual challenge and an emotional adventure.”—Glenn Kenny, *The New York Times*, Critic’s Pick

Portrait of a Lady on Fire

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

Dir. Céline Sciamma. 2019, 120 mins. DCP. In French with English subtitles. With Noémie Merlant, Adèle Haenel, Luàna Bajrami, Valeria Golino. In pre-revolutionary France, Marianne (Merlant) is commissioned to paint the wedding portrait of Héloïse (Haenel), a young lady about to be married to an Italian nobleman. Instructed by the lady’s mother to assume the guise of a walking companion, Marianne observes Héloïse by day while secretly painting her at night. As the two women orbit one another, a sense of intimacy grows between them, until the composition of the portrait itself becomes a collaborative act, an unspoken testament to secret love. Winner of a Grand Jury prize at the 2019 Cannes Film Festival for its screenplay, *Portrait of a Lady on Fire* cements Céline Sciamma (*Girlhood*, *Water Lilies*) as among the finest filmmakers working today.

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MUSEUM INFORMATION

Museum of the Moving Image (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.

New Release screenings are \$15 (discounted for Museum members, seniors and students)

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

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.