



FOR IMMEDIATE RELEASE

**The Film Society of Lincoln Center and
The Museum of Modern Art announce the complete lineup for
the 47th annual New Directors/New Films, March 28–April 8**

**Stephen Loveridge’s *Matangi/Maya/M.I.A.* selected for
Opening Night and RaMell Ross’s *Hale County This Morning,
This Evening* to close the festival**

New York, NY (February 22, 2018) – The Film Society of Lincoln Center and The Museum of Modern Art announce the complete lineup for the 47th annual New Directors/New Films (ND/NF), March 28–April 8. Throughout its rich, nearly half-century history, the festival celebrates filmmakers who represent the present and anticipate the future of cinema, daring artists whose work pushes the envelope in unexpected ways. This year’s festival will introduce 25 features and 10 short films to New York audiences.

“The purpose of New Directors/New Films is to seek out emerging filmmakers who are working at the vanguard of cinema,” said Film Society Director of Programming Dennis Lim. “This is as diverse and wide-ranging a lineup as we’ve assembled in years: full of pleasures and provocations and, above all, surprises—proof that film remains a medium ripe for reinvention in ways big and small.”

Josh Siegel, Curator of the Department of Film at The Museum of Modern Art said: “The filmmakers in this year’s New Directors are as imaginative, daring and restless as any we’ve seen, whether observing a world-famous rapper fighting injustices in Sri Lanka or prostitutes and holy men in Jamaica, a coal peddler in the Congo or a credit-card scammer in Switzerland.”

The opening and closing night selections are the New York premieres of two Sundance award-winning documentaries: Stephen Loveridge’s *Matangi/Maya/M.I.A.*, an intimate portrait of the global rap sensation via the artist’s own video diaries, which won the festival’s World Cinema Documentary Special Jury Award; and RaMell Ross’s *Hale County This Morning, This Evening*, a visionary and poetic look at resilient African American families in the titular Alabama region, winner of the U.S. Documentary Special Jury Award for Creative Vision.

This year's lineup boasts features and shorts from 29 countries across five continents, with 10 North American premieres, 13 films directed or co-directed by women, and 14 works by first-time feature filmmakers. Highlights include Pedro Pinho's surprising three-hour epic *The Nothing Factory*, which was voted #1 on *Film Comment* magazine's Best Undistributed Films of 2017 list; the late Hu Bo's epic feature debut *An Elephant Sitting Still*, a masterpiece sure to be remembered a landmark of modern Chinese cinema; New York-based filmmaker Ricky D'Ambrose's dark, minimalist pseudo-detective tale *Notes on an Appearance*; Gustav Möller's emergency call center thriller *The Guilty*, which won prizes at Rotterdam and Sundance; *Our House*, an evocative examination of female friendship by first-time Japanese filmmaker Yui Kiyohara; acclaimed documentarian Emmanuel Gras's Cannes prizewinner *Makala*, which follows the monumental efforts of a young Congolese charcoal-maker at work; Khalik Allah's stylistically rich *Black Mother*, a close look at Jamaica via its holy men and prostitutes; Locarno prizewinner *Milla*, Valérie Massadian's moving, visually striking meditation on young motherhood; and many more exciting discoveries.

Press screenings will be held at MoMA and FSLC the weeks of March 12 and 19, respectively—full information will be announced in the coming weeks.

The New Directors/New Films selection committee is made up of members from both presenting organizations. The 2018 feature committee was comprised of Dennis Lim (Co-Chair, FSLC), Josh Siegel (Co-Chair, MoMA), Florence Almozini (FSLC), Sophie Cavoulacos (MoMA), La Frances Hui (MoMA), and Dan Sullivan (FSLC), and the shorts were programmed by Brittany Shaw (MoMA) and Tyler Wilson (FSLC).

Tickets go on sale to the general public on Friday, March 16 at noon. Film Society and MoMA members receive an early access purchasing period starting on Monday, March 12 at noon. To become a member of the Film Society or MoMA, please visit filmlinc.org or MoMA.org, respectively. Plus, see more and save with a 3+ film discount package or brand new VIP All-Access Pass (quantities are limited).

New Directors/New Films is presented by the Film Society of Lincoln Center and The Museum of Modern Art and is supported by the Annual Film Fund of The Museum of Modern Art, Film Society's New Wave, *The New York Times*, American Airlines, The Village Voice, Shutterstock, and Hudson Hotel.

FILMS & DESCRIPTIONS

All films are digitally projected unless otherwise noted

OPENING NIGHT

Matangi/Maya/M.I.A.

Stephen Loveridge, Sri Lanka/United Kingdom/USA, 2018, 95m

In English and Tamil with English subtitles

New York Premiere

Before rapper M.I.A. became a global sensation, known for her musical daring and tireless political activism for the Tamil people in her native Sri Lanka, she was an aspiring filmmaker, having made countless video diaries chronicling her youth and private life. First-time documentarian Stephen Lovridge, who attended art school in London with M.I.A. in the nineties, uses this first-hand material to craft a nuanced and intimate portrait of a woman finding her roots, voice, and stardom, and a deeply personal statement from a pop star yearning to express herself.

Wednesday, March 28, 7:00 & 7:30pm [MoMA]

Thursday, March 29, 6:30pm [FSLC]

CLOSING NIGHT

Hale County This Morning, This Evening

RaMell Ross, USA, 2018, 76m

New York Premiere

“The American stranger knows Blackness as a fact—even though it is fiction,” says writer-director RaMell Ross. For his visionary and political debut feature, which premiered to great acclaim at Sundance in 2018, Ross spent five years intimately observing African American families living in Hale County, Alabama. It’s a region made unforgettable by Walker Evans and James Agee’s landmark 1941 photographic essay *Let Us Now Praise Famous Men*, which documented the impoverished lives of white sharecropper families in Alabama’s Dust Bowl during the Great Depression. Ross’s poetic return to this place shows changed demographics, and depicts people resilient in the face of adversity and invisibility. *Hale County This Morning, This Evening* introduces a distinct and powerful new voice in American filmmaking.

Saturday, April 7, 8:30pm [FSLC]

Sunday, April 8, 2:00pm [MoMA]

3/4

Ilian Metev, Bulgaria, 2017, 82m

Bulgarian with English subtitles

New York Premiere

3/4 evokes the intimacies, joys, and tensions of a contemporary Bulgarian family facing an uncertain future; the father is an astrophysicist with his head in the clouds, his son a waywardly antic teenager, his daughter a gifted but anxious pianist. Ilian Metev (whose previous film was the gripping documentary *Sofia’s Last Ambulance*) won the Filmmakers of the Present prize at the 2017 Locarno Festival for this fiction feature debut, a gracefully shot, uncommonly tender character study that plays like an exquisite piece of chamber music.

Thursday, March 29, 6:00pm [MoMA]

Saturday, March 31, 1:00pm [FSLC]

Ava

Sadaf Foroughi, Iran/Canada/Qatar, 2017, 103m

Farsi with English subtitles

New York Premiere

Adolescence creates intense pressure for any girl, but it's particularly strong for 17-year-old Ava, buffeted by the harsh strictures of home and school in contemporary Tehran. Iranian writer-director Sadaf Foroughi won the jury prize at the Toronto International Film Festival for her intimate and intensely dramatic portrait of a young woman whose private longings drive her to rebellion and lead to public shaming. A Grasshopper Film release.

Thursday, March 29, 8:30pm [MoMA]

Sunday, April 1, 7:30pm [FSLC]

Azougue Nazaré

Tiago Melo, Brazil, 2017, 80m

Portuguese with English subtitles

North American Premiere

No measure of hellfire preaching can quell the boisterous and bawdy passions of Maracatu, an Afro-Brazilian burlesque carnival tradition with roots in slavery that takes place in the northeast state of Pernambuco. As the Falstaffian character Tiao, Valmir do Coco leads a nonprofessional cast of authentic Maracatu practitioners in a tale told through dance, music, and the supernatural, set in the sugarcane fields outside Recife. The fabulous—and fabulist—*Azougue Nazaré* is the first film by Tiago Melo, who worked on such recent celebrated Brazilian films as Kleber Mendonça Filho's *Aquarius* (NYFF 2016) and Gabriel Mascaro's *Neon Bull* (ND/NF 2016), and who was awarded the Bright Future prize at this year's Rotterdam International Film Festival.

Friday, March 30, 6:30pm [FSLC]

Saturday, March 31, 7:30pm [MoMA]

Black Mother

Khalik Allah, USA, 2018, 75m

New York Premiere

The second feature by filmmaker and photographer Khalik Allah is a kind of documentary tone poem, a polyphonic work rich in atmosphere and intimate portraiture. Allah immerses us in Jamaica's neighboring worlds of charismatic holy men and equally charismatic prostitutes, the sacred and the profane alike. Allah captures them and their environments with a haunting visual style and absorbing sense of rhythm entirely his own, their testimonies flooding the soundtrack with reflections on everyday survival and hopes for the future. Seamlessly switching from Super-8mm to HD video, *Black Mother* affirms its maker as one of the great stylists in documentary cinema today.

Wednesday, April 4, 6:00pm [MoMA]

Saturday, April 7, 6:00pm [FSLC]

Closeness / Tesnota

Kantemir Balagov, Russia, 2017, 118m

Russian with English subtitles

New York Premiere

A young woman is trapped in a tight-knit Jewish community in the Kabardino-Balkar Republic, located in Russia's North Caucasus, that demands her total dedication but provides her with

little protection from the perpetual violence encompassing all aspects of life. Shot mostly in interior spaces, *Closeness* conjures a world of darkness and claustrophobia as the heroine quietly revolts yet succumbs to her bleak existence. This debut feature by Kantemir Balagov feels more beholden to the social realism of the Dardenne brothers than to the transcendental flair of his mentor, Russian auteur Alexander Sokurov (a producer on this film). *Warning: this film contains a scene featuring images of documented violence that viewers may find upsetting.*

Saturday, March 31, 4:30pm [MoMA]

Sunday, April 1, 4:30pm [FSLC]

Cocote

Nelson Carlo de los Santos Arias, Dominican Republic/Brazil/Argentina, 2017, 107m

Spanish with English subtitles

New York Premiere

This format-mixing, formally eclectic opus is at once a profound film about religion and a unique tale of revenge. Upon learning that his father has been murdered by a powerful local figure, Dominican private gardener Alberto travels from Santo Domingo back to his hometown to participate in his funeral rites—a mixture of Catholicism and West African mysticism that flies in the face of Alberto's own evangelicalism. But Alberto's family has vengeance in mind, and he finds himself at a spiritual and existential crossroads. Boldly synthesizing ethnographic documentary and scripted drama, *Cocote* is a visually resplendent and stylistically audacious work that evokes the films of Glauber Rocha and the fiction of Roberto Bolaño. A Grasshopper Film release.

Tuesday, April 3, 6:15pm [FSLC]

Wednesday, April 4, 8:15pm [MoMA]

Djon África

João Miller Guerra and Filipa Reis, Portugal/Brazil/Cape Verde, 2018, 95m

In Portuguese with English subtitles

North American Premiere

Documentarians João Miller Guerra and Filipa Reis turn the subject of their previous film into the central character of their debut fiction work. A Cape Verdean in Portugal, Miguel Moreira, also known as Djon África, travels back home to look for his birth father. This hopefully soul-searching journey quickly gets derailed as he comes across beautiful women, colorful parties, and the local liquor known as *grogue*. Written by Pedro Pinho, director of *The Nothing Factory*, also playing in this festival, this woozily intoxicating road movie is as youthful, charming, and adventurous as its title character.

Wednesday, April 4, 9:15pm [FSLC]

Friday, April 6, 6:00pm [MoMA]

Drift

Helena Wittmann, Germany, 2017, 96m

German with English subtitles

U.S. Premiere

Filmmaker-artist Helena Wittmann's subtly audacious first feature follows friends Theresa, a German, and Josefina, an Argentinian, as they spend a weekend together on the North Sea, taking long walks on the beach and stopping at snack stands. Eventually they separate—Josefina eventually returns to her family in Argentina and Theresa crosses the Atlantic for the Caribbean—and the film gives way to a transfixing and delicate meditation on the poetics of space. Self-consciously evoking the work of Michael Snow and masterfully lensed by Wittmann herself, *Drift* is by turns cosmic and intimate.

Thursday, April 5, 6:30pm [FSLC]

Saturday, April 7, 4:00pm [MoMA]

An Elephant Sitting Still

Hu Bo, China, 2018, 234m

Mandarin with English subtitles

North American Premiere

Sure to be remembered as a landmark in Chinese cinema, this intensely felt epic marks a career cut tragically short: its debut director Hu Bo took his own life last October, at the age of 29. The protagonist of this modern reworking of the tale of Jason and the Argonauts is teenage Wei Bu, who critically injures a school bully by accident. Over a single, eventful day, he crosses paths with a classmate, an elderly neighbor, and the bully's older brother, all of them bearing their own individual burdens, and all drawn as if by gravity to the city of Manzhouli, where a mythical elephant is said to sit, indifferent to a cruel world. Full of moody close-ups and virtuosic tracking shots, *An Elephant Sitting Still* is nothing short of a masterpiece.

Sunday, April 1, 6:30pm [MoMA]

Sunday, April 8, 6:00pm [FSLC]

Good Manners / As Boas Maneiras

Marco Dutra & Juliana Rojas, Brazil/France, 2017, 135m

Portuguese with English subtitles

New York Premiere

An immaculately stylized twist on the monster movie, Dutra and Rojas's second collaboration (following the acclaimed *Hard Labor*) inventively engages matters of race, class, and desire. Set in São Paulo, the narrative initially concerns the curious relationship between rich, white, pregnant socialite Ana (Marjorie Estiano) and her new housemaid Clara (Isabél Zuaa). As the two women grow closer, their rapport turns first sexual then shockingly macabre. *Good Manners* evolves into a werewolf movie unlike any other, a delirious and compulsively watchable cross between Disney and Jacques Tourneur.

Thursday, April 5, 8:30pm [MoMA]

Friday, April 6, 8:45pm [FSLC]

The Great Buddha +

Huang Hsin-yao, Taiwan, 2017, 104m

Taiwanese and Mandarin with English subtitles

New York Premiere

Provincial friends Pickle and Belly Button idle away their nights in the security booth of a Buddha statue factory, where Pickle works as a guard. One evening, when the TV is on the fritz, they put on video from the boss's dashcam—only to discover illicit trysts and a mysterious act of violence. Expanded from a short, Huang Hsin-yao's fiction feature debut *The Great Buddha +* (the plus sign cheekily nodding to the smartphone model) is a stylish, rip-roaring satire on class and corruption in contemporary Taiwanese society.

Tuesday, April 3, 8:45pm [MoMA]

Wednesday, April 4, 6:30pm [FSLC]

The Guilty

Gustav Möller, Denmark, 2017, 85m

Danish with English subtitles

New York Premiere

In this pulsating crime thriller set entirely inside a claustrophobic emergency call center, police officer Asger is assigned to dispatcher duty following a fatal incident. An initially slow evening takes a sharp turn when he receives a mysterious call for help, and Asger must spring into action, embarking on a hair-raising journey—on the phone—to bring the caller to safety. Debut feature filmmaker Gustav Möller keeps the tension and the viewer's imagination alive in this chamber piece that won audience awards at the Rotterdam and Sundance film festivals.

Friday, March 30, 6:00pm [MoMA]

Saturday, March 31, 6:30pm [FSLC]

Makala

Emmanuel Gras, France, 2017, 96m

French and Swahili with English subtitles

New York Premiere

Gras's transfixing road movie and Cannes Film Festival prizewinner follows a young Congolese man named Kabwita through the making, transporting, and selling of charcoal—from the felling of a tree to pushing a teetering bicycle weighed down with bulging sacks along treacherous dirt roads to contending with motorists, extortionists, and potential customers. As Gras observes Kabwita's perilous trade, he derives beauty from the monumental efforts that go into his day-to-day existence. *Makala* is a documentary that resembles a neorealist parable, locating an epic dimension in the humblest of existences. A Kino Lorber release.

Sunday, April 1, 2:00pm [FSLC]

Monday, April 2, 8:45pm [MoMA]

Milla

Valérie Massadian, France/Portugal, 2017, 128m

French with English subtitles

New York Premiere

Following up her acclaimed 2011 debut *Nana*, Valérie Massadian has made a moving, visually striking meditation on young motherhood and the vagaries of growing up. Severine Jonckere turns in a remarkably subtle performance as the titular 17-year-old; just as her youthful romance with Leo (Luc Chessel) seems ready to cross the threshold into teenage parenthood, Massadian

performs a radical formal gesture that both complicates Milla's predicament and evokes the beauty and cruelty of time's passage. A prizewinner at the 2017 Locarno Film Festival, *Milla* audaciously eschews conventional melodrama, searching instead for a complex, truthful reflection of life itself. A Grasshopper Film release.

Sunday, April 1, 3:30pm [MoMA]

Monday, April 2, 9:00pm [FSLC]

Nervous Translation

Shireen Seno, Philippines, 2018, 90m

Filipino with English subtitles

North American Premiere

Informed by filmmaker Shireen Seno's childhood in the Filipino diaspora and her dual training in film and architecture, this sophomore work is a stylized evocation of a child's fanciful interpretation of the world around her. Eight-year-old Yael, left to her own devices after school, secretly plays and replays audio cassettes her father sends home to her mother while working overseas; pursues happiness as communicated to her via a TV advertisement; and, in fanciful scenes that evoke the work of American artist Laurie Simmons, enters the meditative, immersive world of her dollhouse's kitchen. Seno offers fleeting clues from the late-eighties outside world, hinting at societal turmoil following Ferdinand Marcos's ouster and complicated adult relations, but these never overshadow her film's touching depiction of childhood imagination.

Saturday, April 7, 8:45pm [MoMA]

Sunday, April 8, 1:00pm [FSLC]

Notes on an Appearance

Ricky D'Ambrose, USA, 2018, 60m

North American Premiere

Ricky D'Ambrose's debut feature follows a quiet young man (Bingham Bryant) who mysteriously disappears soon after starting a new life in Brooklyn's artistic circles. Distraught friends (including Keith Poulson and Tallie Medel) search for him with the help of notebooks, letters, postcards, and other tiny clues; meanwhile, a parallel story about an elusive and controversial philosopher provides a rather sinister backdrop to their pursuit. This dark, minimalist pseudo-detective tale offers plenty of humor and displays a distinctive aesthetic. Following a series of remarkable shorts, D'Ambrose has clearly defined himself as a talent to watch.

Preceded by:

Young Girls Vanish / Des jeunes filles disparaissent

Clément Pinteaux, France, 2017, 16m

French with English subtitles

North American premiere

Clément Pinteaux explores the echoes of violence in Essonne, France, where dozens of girls were killed by wolves in the 1600s. Centuries later, young women begin disappearing again.

Friday, April 6, 6:30pm [FSLC]

Saturday, April 7, 6:30pm [MoMA]

The Nothing Factory / A Fábrica de Nada

Pedro Pinho, Portugal, 2017, 177m

Portuguese and French with English subtitles

New York Premiere

A rich and formally surprising film of ideas, beautifully shot on 16mm, and featuring one of recent cinema's most memorable musical numbers, Portuguese director Pedro Pinho's nearly three-hour epic concerns the occupation of an elevator plant by its workers. They are stirred to action when the factory's machinery is removed in the middle of the night by the owners; they rapidly organize, kick out the brass who have arrived offering buyouts, and discuss the feasibility of managing the facility themselves—all the while a Marxist theorist exerts ideological influence from the sidelines. *The Nothing Factory* is a serious and singular look at the meaning of work today, further developing Pinho's interest in the status of labor amid his country's financial crisis.

Saturday, April 7, 2:00pm [FSLC]

Sunday, April 8, 4:30pm [MoMA]

Our House / Watashitachi no ie

Yui Kiyohara, Japan, 2017, 80m

Japanese with English subtitles

North American Premiere

This feature debut is an evocative and surprising exploration of female friendship, parallel realities, and the mysteries of everyday life. An adolescent girl named Seri lives with her mother in an old house in a coastal town. Seemingly in the very same house, amnesiac Sana is taken in by Toko, a young woman who harbors secrets of her own. As the parallel stories unfold, the boundaries between these two worlds grow increasingly porous... Inspired by the fugues of Bach and recalling the films of Jacques Rivette, Kiyoshi Kurosawa, and David Lynch, *Our House* announces Yui Kiyohara as an exciting new voice in Japanese cinema.

Friday, April 6, 8:30pm [MoMA]

Sunday, April 8, 3:30pm [FSLC]

Scary Mother / Sashishi Deda

Ana Urushadze, Georgia/Estonia, 2018, 107m

Georgian with English subtitles

New York Premiere

In Georgian filmmaker Ana Urushadze's gripping and bleakly comic feature debut, *Manana*, a 50-year-old Tbilisi mother abandons her duties as a wife and mother to pursue an obsessive and hermetic life of writing poetry. In a performance of coiled fear and rage that recalls the best of Isabelle Huppert, Nato Murvanidze plunges into *Manana*'s feverish imagination. *Scary Mother*, which won awards at film festivals around the world, is a haunting, singular new vision.

Saturday, March 31, 9:00pm [FSLC]

Monday, April 2, 6:00pm [MoMA]

Those Who Are Fine / Dene wos guet geit

Cyril Schäublin, Switzerland, 2017, 71m

German with English subtitles

North American Premiere

This dark comic study of an alienated contemporary Zurich begins by following an impassive twenty-something, a call center worker by day who initiates phone scams targeting elderly workers after hours. The film then spirals out to incorporate into its narrative city residents—police, bank tellers, reporters—obliquely linked to this swindle. Swiss filmmaker Cyril Schäublin's feature debut (following a half-dozen short films to his name, including *Stampede*, ND/NF 2013) is a razor-sharp, formalist satire, using the city's grey concrete architecture; clipped, digit-dominated exchanges between urbanites (phone numbers, Wi-Fi passwords, credit cards); and even a dash of sci-fi-esque atmospherics to portray a fractured, contemporary dystopia.

Thursday, April 5, 9:00pm [FSLC]

Saturday, April 7, 1:45pm [MoMA]

Until the Birds Return / En attendant les hirondelles

Karim Moussaoui, Algeria/France/Germany, 2017, 113m

Arabic and French with English subtitles

New York Premiere

A property developer is witness to random street violence. A pair of secret lovers make their way across the desert. A doctor is accused of having a criminal past. In these three interconnected tales, exciting newcomer Karim Moussaoui—whom critics at Cannes compared to Abbas Kiarostami and Leos Carax—takes the pulse of modern-day Algiers, a country once riven by colonial occupation and sectarian warfare yet still abundant in beauty and promise.

Friday, March 30, 8:30pm [MoMA]

Saturday, March 31, 3:30pm [FSLC]

A Violent Life / Une Vie Violente

Thierry de Peretti, France, 2017, 107m

French with English subtitles

New York Premiere

Stéphane returns to Corsica for the funeral of a childhood friend and gang member, despite having a target on his back. Through flashbacks, this sophomore feature by Corsican filmmaker Thierry de Peretti tensely unspools as a coming-of-age tale dashed with crime, political radicalism, and youthful idealism born of the island's separatist movement. Loosely based on actual events and cast with local actors, *A Violent Life* resonates with regional folklore and crafts a poignant portrait of a marginalized generation. A Distrib Films release.

Monday, April 2, 6:15pm [FSLC]

Tuesday, April 3, 6:00pm [MoMA]

Winter Brothers / Vinterbrødre

Hlynur Pálmason, Denmark/Iceland, 2017, 100m

English and Danish with English subtitles

New York Premiere

This debut feature from Hlynur Pálmason, an Icelandic visual artist/filmmaker based in Denmark, is an immersive sensory experience set in a desolate Danish limestone mining community. A landscape covered in indistinguishable white ash and snow masks the darkness enveloping Emil, a lonely and eccentric young man who works in the mine with his much more sociable brother. Few notice Emil until he is suspected of causing a co-worker's grave illness, which leads to his ostracization. A relentless industrial soundscape accompanies this portrait of a man trapped in unforgiving isolation. A KimStim release.

Thursday, March 29, 9:00pm [FSLC]

Saturday, March 31, 2:00pm [MoMA]

Shorts Program 1 (TRT: 98m)

From an atmospheric thriller set in Iran, uncanny and moving sketches of displaced people, to a musical documentary and an atypical dance film, these five bold shorts evoke the struggles and joys of communities from around the world.

City of Tales

Arash Nassiri, France/USA, 2018, 20m

Farsi with English subtitles

North American Premiere

Los Angeles plays Tehran in Arash Nassiri's uncanny, nocturnal meditation on memory and place, which follows a group of people during Nowruz, the 13-night celebration of the Iranian New Year.

Rupture

Yassmina Karajah, Jordan/Canada, 2017, 18m

Arabic with English subtitles

New York premiere

Unable to communicate with the world around them, young Arab teenagers attempt to navigate their new town on a sticky summer day, in search of comfort and a public swimming pool.

Palenque

Sebastián Pinzón Silva, Colombia/USA, 2017, 25m

Spanish/Palenquero with English subtitles.

New York Premiere

Sebastián Pinzón Silva's ambulant, melodic documentary is set in San Basilio de Palenque, evoking the rich musical history and collective memory of the first freed slave settlement in the Americas.

Gaze / Negah

Farnoosh Samadi, Iran/Italy, 2017, 14m

Persian with English subtitles

New York Premiere

A woman witnesses a crime and must decide whether to speak up in Farnoosh Samadi's taut and tense film.

Home Exercises

Sarah Friedland, USA, 2017, 21m

New York Premiere

Sarah Friedland's nonfiction dance portrait of the gestural habits of elderly people in their homes is a sweet, droll, and precisely observed study of the subtle movements and choreographies of domesticity.

Friday, March 30, 9:00pm [FSLC]

Sunday, April 1, 1:00pm [MoMA]

Shorts Program 2 (TRT: 80m)

The irreverent, melancholic, and transgressive impulses of youth collide in this program of four films, each set within their own fully realized hermetic world.

Copa-Loca

Christos Massalas, Greece, 2017, 14m

Greek with English subtitles

New York Premiere

Teeming with sensational images and absurd dialogue, Christos Massalas's irreverent coming-of-age story follows a young woman eluding adulthood at an abandoned Greek resort.

After School Knife Fight

Caroline Poggi & Jonathan Vinel, France, 2017, 21m

French with English subtitles

New York Premiere

Four bandmates prepare for the departure of their lead singer in this melancholy 16mm snapshot of youthful longing.

Möbius

Sam Kuhn, USA, 2017, 15m

New York Premiere

Following the death of her boyfriend, a teenage girl drifts through her days in a haze of memory in this eerie and atmospheric high school tale.

Bad Bunny / Coelho Mau

Carlos Conceição, Portugal/France, 2017, 30m

Portuguese with English subtitles

North American Premiere

This impeccably crafted, fabulist work—a beguiling cross between bestiary and family drama—concerns a voyeuristic young man's plot to punish his mother's lover and satisfy a forbidden urge.

Tuesday, April 3, 9:00pm [FSLC]

Thursday, April 5, 6:00pm [MoMA]

ABOUT NEW DIRECTORS/NEW FILMS

Dedicated to the discovery and support of emerging artists, New Directors/New Films has earned an international reputation as the premier festival for works that break or re-cast the cinematic mold. The New Directors/New Films selection committee is made up of members from both presenting organizations: from The Museum of Modern Art, Josh Siegel, La Frances Hui, Sophie Cavoulacos, and Brittany Shaw, and from the Film Society of Lincoln Center, Dennis Lim, Florence Almozini, Dan Sullivan, and Tyler Wilson. For more information about the festival, visit newdirectors.org and follow the festival on Facebook (facebook.com/newdirectors) and Twitter (@NDNF, #NDNF).

FILM SOCIETY OF LINCOLN CENTER

The Film Society of Lincoln Center is devoted to supporting the art and elevating the craft of cinema. The only branch of the world-renowned arts complex Lincoln Center to shine a light on the everlasting yet evolving importance of the moving image, this nonprofit organization was founded in 1969 to celebrate American and international film. Via year-round programming and discussions; its annual New York Film Festival; and its publications, including *Film Comment*, the U.S.'s premier magazine about films and film culture, the Film Society endeavors to make the discussion and appreciation of cinema accessible to a broader audience, as well as to ensure that it will remain an essential art form for years to come.

The Film Society receives generous, year-round support from Shutterstock, the National Endowment for the Arts, and the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature. American Airlines is the Official Airline of the Film Society of Lincoln Center. For more information, visit filmlinc.org and follow @filmlinc on Twitter.

THE MUSEUM OF MODERN ART

The Museum of Modern Art's Department of Film marked its 80th anniversary in 2015. Originally founded in 1935 as the Film Library, the Department of Film is a dedicated champion of cinema past, present, and future. With one of the strongest international collections of motion pictures in the world—totaling more than 30,000 films between the permanent and study collections—the Department of Film is a leader in film preservation and a discoverer of emerging talent. Through The Celeste Bartos Film Preservation Center, a state-of-the-art storage facility in Hamlin, Pennsylvania, MoMA restores and preserves films that are shown across the world and in many of the Museum's diverse programs, most notably in To Save and Project: The Annual MoMA International Festival of Film Preservation. The Department of Film engages with current cinema by honoring films and filmmakers that will have a lasting historical significance through its annual Film Benefit, which raises funds for the continued maintenance and growth of the collection, and The Contenders series, an annual series of the year's best movies, as selected by MoMA Film curators from major studio releases and top film festivals. Always looking to the future, the Department of Film is constantly unearthing emerging talent and providing a venue for young filmmakers through programs such as New Directors/New Films and Documentary Fortnight. Playing an essential role in MoMA's mission to collect, preserve, and exhibit modern and contemporary art, the department was awarded an Honorary Academy Award in 1978 "for the contribution it has made to the public's perception of movies as an art form."

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