

FOR IMMEDIATE RELEASE
FEBRUARY 27, 2009

NEW DIRECTORS NEW FILMS '09

THE MUSEUM OF MODERN ART + THE FILM SOCIETY OF LINCOLN CENTER

NEW YORK—The 38th edition of **New Directors/New Films**, the longstanding collaboration between The Museum of Modern Art and The Film Society of Lincoln Center, hits screens at both venues, March 25 – April 5. The 2009 slate will premiere 25 feature films and six shorts from 24 countries and host numerous filmmakers and special guests on stage.

Cherien Dabis's debut feature "**Amreeka**," about a Ramallah family's move to the American Midwest, is the festival's Opening Night film. Ondi Timoner's "**We Live in Public**" will be honored as the Closing Night selection. An insider's view of '90s Manhattan and the rise and fall of Internet pioneer Josh Harris, the award-winning documentary moves from Harris's groundbreaking and highly controversial performance live-in "QUIET, We Live In Public" to his life in upstate New York more than a decade later. Timoner cuts together Harris's footage with her own vérité images to capture the innovative artist and his unique interpretations of technology-as-voyeur.

These portraits of America present and past bookend an adventurous international slate featuring the world premiere of Bob Byington's "**Harmony and Me**;" the U.S. premiere of James D. Stern and Adam Del Deo's "**Every Little Step**;" celebrated new titles including Sophie Barthes's "**Cold Souls**," Louie Psihoyos's "**The Cove**," and Sterlin Harjo "**Barking Water**;" and vital discoveries such as Claudia Llosa's "**The Milk of Sorrow**," Tatia Rosenthal's "**\$9.99**," and Vladimir Kott's "**The Fly**." Esther Rots's mesmerizing debut "**Can Go Through Skin**," about the effect of two violent events on the life of an Amsterdam woman, has been added to the slate.

New Directors/New Films hosts an annual roundtable of festival alumni and special guest directors and producers to explore aspects of the filmmaking process. This year, **Teaming Up: A Conversation** welcomes filmmaking team Ryan Fleck and Anna Boden, whose short film "Gowanus, Brooklyn," resulting Oscar-nominated feature "Half Nelson," and documentary "Young Rebels" have all screened in the festival. They will join audience members in a discussion of their personal process and the advantages and difficulties of teaming up to make a dream film a reality at the Frieda and Roy Furman Gallery, adjacent to The Film Society of Lincoln Center's Walter Reade Theater, Sunday, April 5, at noon.

The festival also salutes 75 years of the New York Film Critics Circle with the matinee series **Critic's Choice**. Featuring five groundbreaking titles—"Big Night," "Frozen River," "Half Nelson," "In the Company of Men," and "Metropolitan"—the

series looks back at New Directors/New Films premieres that went on to receive the Best New Director Prize from the nation's first and most prestigious film critics organization. Each screening in this week long special event will be introduced by a current NYFCC member and held at The Film Society's Walter Reade Theater at 3:00 p.m.

Finally, with an eye to feature filmmaking's horizon, six innovative short films from as many countries round out this year's offerings: Mads Matthiesen's "**Cathrine**;" Nicolas Engel's "**Copy of Coralie**;" Kei Ishikawa's "**It's All in the Fingers**;" Adam Leon and Jack Pettibone Riccobono's "**Killer**;" Bastian Caspar, Sebastian Natto, and Denis Trümbach's "**Relevé**;" and Kimi Takesue's "**Suspended**." They screen with select features throughout the slate.

Single screening tickets for New Directors/New Films 2009 are \$12; \$10 for MoMA and Film Society members; \$10 for students; and \$10 day-of rush (available at venue box office only and subject to availability).

The ND/NF Series Pass allows a moviegoer access to any five ND/NF screenings (excluding Opening and Closing Nights) for \$45; \$35 for MoMA and Film Society members; and \$35 for students (available at the box offices only).

Tickets to Teaming Up: A Panel Discussion are free with proof of purchase of any ND/NF film ticket or the ND/NF Series Pass, or \$8; \$6 for MoMA and Film Society members; and \$6 for students.

Except where noted, ND/NF tickets can be purchased online at filmlinc.com, moma.org, or at the box offices at The Film Society of Lincoln Center (Walter Reade Theater, 165 W. 65th St., near Amsterdam Avenue) and The Museum of Modern Art (11 W. 53rd Street).

Tickets will go on sale Friday, March 13.

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 2009 slate was chosen by Jytte Jensen, Laurence Kardish, Rajendra Roy of The Museum of Modern Art and Marian Masone, Joanna Ney, and Richard Peña of The Film Society of Lincoln Center.

The series is presented by The Museum of Modern Art and The Film Society of Lincoln Center and is supported by Kenneth Kuchin, The Junior Associates of The Museum of Modern Art, and The Film Society of Lincoln Center Young Friends of Film.

The work of The Film Society of Lincoln Center is made possible by the generous support of the Irene Diamond Fund, 42 Below, Stella Artois, Illy, and public funds from the New York State Council on the Arts, a State Agency, and the National Endowment for the Arts, which believes that a great nation deserves great art.

The Museum of Modern Art's film programs are made possible with public funds from the New York State Council on the Arts, a State Agency; and the New York City

Department of Cultural Affairs.

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Password: press

New Directors/New Films 2009, March 25 – April 5

Press Screening Schedule

Screening Venues:

The Film Society of Lincoln Center – Walter Reade Theater
165 W 65th St. between Broadway & Amsterdam, upper level

MoMA – Titus 1
11 West 53rd Street

RSVP to:

Press: Oleg Dubson, odubson@filmlinc.com or 212-875-5578

Industry: Steve Grenyo, sgrenyo@filmlinc.com or 212-875-5206

Wednesday, Mar. 4

10:30 a.m. – 12:06 p.m.:

Amreeka

Cherien Dabis, USA/Canada/Kuwait, 2009; 96m

Venue: FSLC Walter Reade Theater

1:30 p.m. – 3:03 p.m.:

Stay the Same Never Change

Laurel Nakadate, USA, 2009; 93m

Venue: FSLC Walter Reade Theater

Thursday, Mar. 5

10:30 a.m. – 12:55 p.m.:

Barking Water

Sterlin Harjo, USA, 2009; 85m

Venue: MoMA Titus 1

Friday, Mar. 6

10:30 a.m. – 12:17 p.m.:

The Fly / Mukha

Vladimir Kott, Russia, 2008; 107m

Venue: MoMA Titus 1

PLEASE NOTE: This film will be press screened on Digibeta. It will be shown to the public on a 35mm print.

1:30 p.m. – 3:06 p.m.:

Every Little Step

Adam Del Deo and James D. Stern, USA, 2008; 96m

Venue: MoMA Titus 1

Monday, Mar. 9

10:30 a.m. – 12:05 p.m.:

The Maid / La Nana

Sebastián Silva, Chile, 2009; 95m

Venue: MoMA Titus 1

PLEASE NOTE: This film will be press screened on HDCAM. It will be shown to the public on a 35mm print.

1:30 p.m. – 2:59 p.m.:

Treeless Mountain

So Yong Kim, USA/South Korea, 2008; 89m

Venue: MoMA Titus 1

Tuesday, Mar. 10

10:30 a.m. – 12:11 p.m.:

Cold Souls

Sophie Barthes, USA/Russia, 2008; 101m

Venue: MoMA Titus 1

1:30 p.m. – 3:17 p.m.:

The Shaft / Dixia de tiankong

Zhang Chi, China, 2008; 98m

screening with

Suspended

Kimi Takesue, USA, 2009; 9m

Venue: MoMA Titus 1

Wednesday, Mar. 11

10:30 a.m. – 12:25 p.m.:

Unmade Beds

Alexis Dos Santos, UK, 2008; 93m

screening with

Copy of Coralie / La Copie de Coralie

Nicolas Engel, France, 2008; 22m

Venue: FSLC Walter Reade Theater

Thursday, Mar. 12

10:30 a.m. – 12:04 p.m.:

Ordinary Boys / Chicos normales

Daniel Hernández, Spain, 2008; 85m

screening with

Killer

Adam Leon and Jack Pettibone Riccobono, USA, 2009; 9m

Venue: FSLC Walter Reade Theater

Friday, Mar. 13

TENTATIVE

10:30 a.m. – 12:00 Noon:

Louise-Michel

Gustave de Kervern and Benoît Delépine, France, 2008; 90m

Venue: MoMA Titus 1

1:00 p.m. – 2:18 p.m.:

\$9.99

Tatia Rosenthal, Israel/Australia, 2008; 78m

Venue: MoMA Titus 1

2:30 p.m. – 4:04 p.m.:

The Cove

Louie Psihoyos, USA, 2009; 94m

Venue: MoMA Titus 1

Monday, Mar. 16

10:30 a.m. – 12:18 p.m.:

Birdwatchers / La terra degli uomini rossi

Marco Bechis, Italy/Brazil, 2008; 108m

Venue: MoMA Titus 1

1:30 p.m. – 3:05 p.m.:

Home

Ursula Meier, Switzerland/France/Belgium, 2008; 95m

Venue: MoMA Titus 1

Tuesday, Mar. 17

10:30 a.m. – 12:10 p.m.:

The Milk of Sorrow / La teta asustada

Claudia Llosa, Spain/Peru, 2008; 100m

Venue: FSLC Walter Reade Theater

1:30 p.m. – 3:09 p.m.:

Autumn / Sonbahar

Özcan Alper, Germany/Turkey, 2008; 99m

Venue: FSLC Walter Reade Theater

3:30 p.m. – 5:09 p.m.:

Mid-August Lunch / Pranzo di ferragosto

Gianni Di Gregorio, Italy, 2008; 75m

screening with

Cathrin

Mads Matthiesen, Denmark, 2009; 24m

Venue: FSLC Walter Reade Theater

Wednesday, Mar. 18

TENTATIVE

10:30 a.m. – 11:58 a.m.:

Give Me Your Hand / Donne-moi la main

Pascal-Alex Vincent, France/Germany, 2008; 79m

screening with

Relevé

Bastian Caspar, Sebastian Natto, and Denis Trümbach, Germany, 2007; 9m

Venue: MoMA Titus 1

1:30 p.m. – 3:00 p.m.:

We Live in Public

Ondi Timoner, USA, 2008; 90m

Venue: MoMA Titus 1

PLEASE NOTE: This film will be press screened on Digibeta. It will be shown to the public on a HDCAM.

Thursday, Mar. 19

10:30 a.m. – 12:28 p.m.:

Paper Soldier / Bumaznyj soldat

Aleksei German Jr., Russia, 2008; 118m

Venue: FSLC Walter Reade Theater

1:00 p.m. – 2:26 p.m.:

Parque Vía

Enrique Rivero, Mexico, 2008; 86m

Venue: FSLC Walter Reade Theater

Friday, Mar. 20

10:30 a.m. – 11:55 p.m.:

Harmony and Me

Bob Byington, USA, 2009; 75m

screening with

It's All in the Fingers

Kei Ishikawa, Poland/Japan, 2009; 10m

Venue: MoMA Titus 1

1:30 p.m. – 3:04 p.m.

Can Go Through Skin / Kan door huid heen

Esther Rots, Netherlands, 2009; 94m

Venue: MoMA Titus 1

New Directors/New Films 2009, March 25 – April 5

Public Screening Schedule

Wednesday, March 25

7:00 Amreeka (The Museum of Modern Art)

Thursday, March 26

6:15 Amreeka (The Film Society of Lincoln Center)

6:15 Stay the Same Never Change (MoMA)

9:00 Barking Water (FSLC)

9:00 The Fly (MoMA)

Friday, March 27

6:15 Every Little Step (FSLC)

6:15 The Maid (MoMA)

9:00 Treeless Mountain (FSLC)

9:00 Cold Souls (MoMA)

Saturday, March 28

3:00 Barking Water (MoMA)

3:30 Stay the Same Never Change (FSLC)

6:00 Unmade Beds,
with Copy of Coralie (FSLC)

6:00 Paper Soldier (MoMA)

9:00 Louise-Michel (FSLC)

9:00 The Cove (MoMA)

Sunday, March 29

2:00 The Fly (FSLC)

2:00 Treeless Mountain (MoMA)

4:30 Every Little Step (MoMA)

5:00 Cold Souls (FSLC)

7:00 \$9.99 (MoMA)

8:00 The Maid (FSLC)

Monday, March 30

3:00 Big Night (Critic's Choice, FSLC)

6:15 Louise-Michel (MoMA)

9:00 Unmade Beds,
with Copy of Coralie (MoMA)

Tuesday, March 31

3:00 Frozen River (Critic's Choice, FSLC)

6:15 The Cove (FSLC)

9:00 Paper Soldier (FSLC)

Wednesday, April 1

3:00 Metropolitan (Critic's Choice, FSLC)

6:15 The Shaft,
with Suspended (FSLC)

6:15 The Milk of Sorrow (MoMA)

9:00 \$9.99 (FSLC)

9:00 Birdwatchers (MoMA)

Thursday, April 2

3:00 In the Company of Men (Critic's Choice, FSLC)

6:15 Birdwatchers (FSLC)

6:15 Autumn (MoMA)

9:00 Home (FSLC)

9:00 The Shaft,
with Suspended (MoMA)

Friday, April 3

3:00 Half Nelson (Critic's Choice, FSLC)

6:15 Mid-August Lunch,
with Cathrine (FSLC)

6:15 Harmony and Me,
with It's All in the Fingers (MoMA)

9:00 The Milk of Sorrow (FSLC)

9:00 Can Go Through Skin (MoMA)

Saturday, April 4

1:15 Autumn (FSLC)

3:45 Mid-August Lunch,
with Cathrine (MoMA)

4:00 Can Go Through Skin (FSLC)

6:30 Ordinary Boys,
with Killer (FSLC)

6:30 Home (MoMA)

9:00 Give Me Your Hand,
with Relevé (FSLC)

9:00 Parque vía (MoMA)

Sunday, April 5

12:00 Teaming Up: A Conversation (FSLC)

1:30 Parque vía (FSLC)

- 1:30 Ordinary Boys,
with Killer (MoMA)
4:00 Harmony and Me,
with It's All in the Fingers (FSLC)
4:00 Give Me Your Hand,
with Relevé (MoMA)
7:00 We Live in Public (MoMA)
7:30 We Live in Public (MoMA)

all times p.m.

New Directors/New Films 2009, March 25 – April 5

Film Descriptions

OPENING NIGHT

Amreeka

Cherien Dabis, USA/Canada/Kuwait, 2009; 96m

New York-based filmmaker Cherien Dabis's miraculous first feature is a humanist drama inflected with humor. **Amreeka** chronicles a bittersweet adjustment to a multicultural way of life after Muna, a single mother from Ramallah, and Fadi, her teenage son, move to Middle America. The problem is their timing: they arrive in the U.S. just as the U.S. enters Baghdad. How mother and son cope with each other and adjust to the "American" relatives who welcome them is as much the revelatory subject of **Amreeka** as their reactions to the strange behavior of ordinary people in this land of liberty. **Amreeka** neatly describes the Palestinian Diaspora in terms of non-belonging and introduces American audiences to the marvelous, Haifa-trained actress Nisreen Faour in a fearless performance.

Wed Mar 25: 7:00pm (MoMA)

Thu Mar 26: 6:15pm (FSLC)

CLOSING NIGHT

We Live in Public

Ondi Timoner, USA, 2008; 90m

Irreverent, insightful, and authentic, Ondi Timoner's Sundance Grand Jury Prize-winner is a boundlessly resourceful insider's view of the rise and fall of Internet pioneer Josh Harris, the "Warhol of the Web," and a totally entertaining view of heady times in the art and technology vortex of 1990s Downtown Manhattan. Mirroring the excitement, innovation, and imaginative creativity that made the technology we live with today, the documentary captures the performance live-in "QUIET, We Live In Public," Josh Harris's millennium bunker that brought more than a hundred of the art and technology world's well-knowns together to live out their fantasies and fears under 24-hour surveillance. It then takes the viewer on a true rollercoaster ride oscillating between repulsion and fascination, from the birth of the web to how it today turns on itself and becomes a cautionary tale about the way we employ and embrace technology.

Sun Apr 5: 7:00pm and 7:30pm (MoMA)

\$9.99

Tatia Rosenthal, Israel/Australia, 2008; 78m

Dave Peck is an almost-30, out-of-work dreamer living in urban anonymity with his father. He fantasizes about discovering the meaning of life, and when he hears of a book offering to reveal that mystery for “the low price of \$9.99,” he believes the answers may be at hand. Though the scope of his world is limited to the neighbors in his building (a widower with a cranky guardian angel; a down-on-his-luck magician; a seductive woman; a newly single man; and a rebellious little boy), he quickly discovers that the complexities of life can’t be arranged in the pages of a discount book. An astonishing work of stop-motion animation, **\$9.99** is both visually compelling and timely in its exploration of urban disillusionment and dreams deferred.

A Regent Releasing release.

Sun Mar 29: 7:00pm (MoMA)

Wed Apr 1: 9:00pm (FSLC)

Autumn / Sonbahar

Özcan Alper, Germany/Turkey, 2008; 99m

This stunning elegy to lost youth and lost ideals follows Yusuf, just released from prison and headed to the majestic mountains of the eastern Black Sea region where he grew up. Without any friends or community left from his politically involved youth spent in the big city, he moves back into his mother’s small shack on the mountainside and tries to reconnect to the landscape of his childhood. Sick and dispirited yet eager to believe in the possibilities of the future, he forges a tentative bond with a young local boy and an emotionally powerful connection with another outsider, a Georgian prostitute whose life is also waylaid by the shattered dreams of Socialist utopia. Özcan Alper’s debut is a powerfully realized inner journey that evinces an especially profound talent for the lyrical use of landscape to express belief in the human spirit.

Thu Apr 2: 6:15pm (MoMA)

Sat Apr 4: 1:15pm (FSLC)

Barking Water

Sterlin Harjo, USA, 2009; 85m

Native American filmmaker Sterlin Harjo traces the impromptu journey taken by weathered, handsome couple Frankie and Irene as they visit the stations of their fractured relationship. Though their history has been frequently interrupted, they mean everything to one another, and this wise second feature affectionately travels Oklahoma’s roads, stopping now and then to reveal itself as one of American cinema’s most moving love stories—adult and unsentimental—to have appeared in a long time. Harjo, with his absorbing shooting rhythms, keen eye for landscape and drama, and two remarkable stars, Richard Ray Whitman and Casey Camp-Horinek, reinvigorates the notion of a road movie, investing the genre with emotion both plangent and deep.

Thu Mar 26: 9:00pm (FSLC)

Sat Mar 28: 3:00pm (MoMA)

Birdwatchers / BirdWatchers – La terra degli uomini rossi

Marco Bechis, Italy/Brazil, 2008; 108m

The initial scene in this ferociously perceptive docudrama expertly sets up the insurmountable schism of Them and Us: the indigenous Guarani Indians playact a tourist

version of themselves to be gawked at by boating eco-tourists brought to the Amazon by wealthy Brazilian ranchers to enrich their already full coffers. This is one of the countless ways the Indians are humiliated and exploited, so when they are once more displaced, their shaman decides that it's time they re-inhabit their ancestral land, which has been deforested and made into fields for the resident white landowner. As the myths and realities of daily life are brought devastatingly to life and highlighted by striking visual contrasts of vast cultivated fields and lush forests and riverbeds, the two irreconcilable sides engage in metaphorical and actual war fueled by poverty and fear.

An IFC Films release.

Wed Apr 1: 9:00pm (MoMA)

Thu Apr 2: 6:15pm (FSLC)

Can Go Through Skin / Kan door huid heen

Esther Rots, Netherlands, 2009; 94m

Marieke's carefree life in Amsterdam is dealt two body blows in quick succession: her boyfriend breaks up with her, leaving her wallowing in misery, and a deliveryman breaks into her apartment and assaults her. She escapes to a house in the country, hoping to forget all that has happened. But she will never be the same. The remoteness of the location leaves her alone with only her thoughts, which, rather than help her focus, make her paranoid and fearful of everything and everyone, including helpful neighbor John. Esther Rots, whose two short films have been featured in the New York Film Festival, makes a stunning feature debut with ***Can Go Through Skin***, a hypnotic exploration of the battles that can occur between the subconscious and reality.

Fri Apr 3: 9:00pm (MoMA)

Sat Apr 4: 4:00pm (FSLC)

Cold Souls

Sophie Barthes, USA/Russia, 2008; 101m

In Sophie Barthes's trippy, existential comedy thriller ***Cold Souls***, Paul Giamatti plays a version of himself: an actor in crisis, wracked with anxiety during rehearsals for a highly anticipated production of "Uncle Vanya." Enter Dr. Flintstein (a delightfully nutty David Strathairn), whose high-tech company guarantees to alleviate psychic pain through a simple new procedure. All Paul has to do is have his soul extracted and deep-frozen for later retrieval, and the show can go on! But life as an empty vessel is not all it's cracked up to be, especially when Paul discovers a mysterious, soul-trafficking Russian agent (the alluring Dina Korzun) has transported his famous soul to St. Petersburg to be used by her boss's wife, a no-talent soap opera actress. Writer/director Barthes invents a uniquely absurd and melancholy universe for the great Giamatti to travel through on this metaphysical quest.

A Samuel Goldwyn release.

Fri Mar 27: 9:00pm (MoMA)

Sun Mar 29: 5:00pm (FSLC)

The Cove

Louie Psihoyos, USA, 2009; 94m

Each year millions thrill to the astounding feats of dolphins in aquatic parks all over the globe. Many of those dolphins come from Taiji, Japan, a proud, oceanside village that harbors a dark, deeply unsettling secret. On a magnificent, cliff-lined shore is a seemingly

tranquil inlet in which many thousands of these extraordinary creatures meet brutal, completely unnecessary ends. Now award-winning National Geographic photographer Louis Psihoyos and an amazing band of professional filmmakers and environmental activists including Richard O'Barry, the man who trained Flipper, go undercover and underwater to reveal the terrible truth of Taiji's dolphin industry. Winner of the Audience Award for documentary at the 2009 Sundance Film Festival, **The Cove** brings the environmental film to astounding new levels of beauty, drama, and urgency.

Sat Mar 28: 9:00pm (MoMA)

Tue Mar 31: 6:15pm (FSLC)

Every Little Step

James D. Stern and Adam Del Deo, USA, 2008; 96m

"God, I hope I get it." Don't we all? The classic musical "A Chorus Line" speaks and sings to the hopes, dreams, and insecurities of many, but especially of young dancers looking for a break. James D. Stern and Adam Del Deo's high-kicking documentary about casting the 2006 Broadway revival goes backstage and into the lives of the artists auditioning for the new production, and shows how their stories connect with the experiences of the original cast members including Donna McKechnie, captured on tape by Michael Bennett, the show's creator. The confessional tone of these recordings is a touching reminder of the struggles and euphoria of a life in the theater. You'll laugh, you'll cry, you'll want to dance! A Sony Pictures Classics release.

Fri Mar 27: 6:15pm (FSLC)

Sun Mar 29: 4:30pm (MoMA)

The Fly / Mukha

Vladimir Kott, Russia, 2008; 107m

Fedor Mukhin (the excellent Aleksei Kravchenko) is a macho trucker with scant interest in anything but casual sex, vodka, and a life on the road. When he gets a letter from a woman with whom he had a brief fling many years ago, he discovers that he may have a 16-year-old daughter who is living on her own in a dismal Russian town and being threatened with jail. As he tries to win her love — or at least her respect — the girl, Vera (the brilliant Alexandra Tyuftey), turns out to be every father's nightmare, an incorrigible delinquent given to burning down houses when riled. Yet she takes responsibility for a younger boy she protects from schoolyard bullies and spends her spare time in a boxing gym. Vladimir Kott's marvelous post-perestroika drama explores its two main characters with sympathy, delicious humor, and a total absence of sentimentality.

Thu Mar 26: 9:00pm (MoMA)

Sun Mar 29: 2:00pm (FSLC)

Give Me Your Hand / Donne-moi la main

Pascal-Alex Vincent, France/Germany, 2008; 79m

Twins Antoine and Quentin hitchhike to their mother's funeral in Spain, but what begins as a buoyant, innocent escapade grows emotionally darker as the journey progresses. Pascal-Alex Vincent's debut feature is an ode to brotherly love and loathing, rivalry and intimacy, as the twin's symbiotic relationship borders on the obsessive and is defined by their shared and separate experiences. The palpable beauty of the physical world mirrors the character's internal states and is observed by a director who has the eye of an Impressionist painter. Opening with an animated sequence, the film's visual language

recalls Japanese anime as well as the palette of Vincent Van Gogh. ***Give Me Your Hand*** is a startlingly original piece of work, in which choreographed images contain secrets that make the minimal dialogue even more meaningful.

A Strand Releasing release.

screening with

Relevé

Bastian Caspar, Sebastian Natto, and Denis Trümbach, Germany, 2007; 9m

Sometimes it takes a weirdo to make a dance for the camera that breaks your heart.

Sat Apr 4: 9:00pm (FSLC)

Sun Apr 5: 4:00pm (MoMA)

Harmony and Me

Bob Byington, USA, 2009; 75m

Bob Byington's deadpan and hilarious slacker movie for the cell phone generation is straight out of that independent film capital, Austin, Texas, where a voluble young lyricist named Harmony refuses to let go of the heartbreak caused when his girlfriend became his ex. He remains stubbornly unhappy, perhaps for musical inspiration or perhaps that is just the way he is. Although his depression annoys his tough mom, Harmony's friends, as oddball and eccentric as he, seem perfectly cool with his cultivation of misery. Starring musician Justin Rice as motor mouth Harmony and Kevin Corrigan as his companion Carlos, Byington's film presents a goofy portrait of a bright guy and his buddies (women included) running in place.

screening with

It's All in the Fingers

Kei Ishikawa, Poland/Japan, 2009; 10m

Those traveling digits get into surprising places in this jocular treat.

Fri Apr 3: 6:15pm (MoMA)

Sun Apr 5: 4:00pm (FSLC)

Home

Ursula Meier, Switzerland/France/Belgium, 2008; 95m

An ordinary middle class family lives an ordinary life in their ordinary house that sits next to an unused highway. With no neighbors or cars for miles, they live a typical day-to-day existence. Michel (Olivier Gourmet) goes to work by getting into his car on the other side of the empty stretch of road that seems to lead nowhere. Marthe (Isabelle Huppert) maintains a calm household while her teenage daughter listens to music and suns herself next to the guardrails. Life is good — or at least average. But when the highway is suddenly opened and cars whizzing by become the norm, the family's dynamic changes: dad's stressed, mom's freaking out, and things spiral out of control. Director Ursula Meier (***Strong Shoulders***, ND/NF 2003) keeps an even hand on the proceedings with just the right touches of farce and drama.

Thu Apr 2: 9:00pm (FSLC)

Sat Apr 4: 6:30pm (MoMA)

Louise-Michel

Gustave de Kervern and Benoît Delépine, France, 2008; 90m

The day after a group of women industrial workers are assured of their company's stability, they are blindsided by management's relocation of the factory. Everything's gone,

including management, and they are left with a pittance in severance pay. As they console one another, their very odd and illiterate colleague Louise (Yolande Moreau) suggests they pool their tiny resources and hire a hit man, the even odder Michel (Bouli Lanners), to take care of business. Part cinema of the absurd, part politically incorrect farce, filmmakers Benoit Delépine and Gustave de Kervern's comedy creates a bizarre social satire as the two misfits try to find the bosses and a way to do away with them. Darkly twisted, **Louise-Michel** hits all the right and wrong buttons in digging through to life's perverse core.

Sat Mar 28: 9:00pm (FSLC)

Mon Mar 30: 6:15pm (MoMA)

The Maid / La Nana

Sebastián Silva, Chile, 2009; 95m

This sharply etched portrait of a tightly wound domestic servant and her passive-aggressive relationship to her middle-class family is given tremendous force and tragicomic relief in the remarkable, prizewinning lead performance by Catalina Saavedra. Somewhat intimidating to her mistress, barely recognized by the master, loved and feared by the children, her 23 years of live-in service have her believing that she's part of the family, although her behavior belies her own powers of self-deception. Her resistance to change, however, is fierce and childlike, until another maid comes along to help her untie her inner knots and look outside the family plot. Skillfully upping the dramatic temperature through accumulated details until he lets loose in later scenes, Sebastián Silva's impeccably directed sophomore feature is appropriately claustrophobic and terribly funny.

Fri Mar 27: 6:15pm (MoMA)

Sun Mar 29: 8:00pm (FSLC)

Mid-August Lunch / Pranzo di ferragosto

Gianni Di Gregorio, Italy, 2008; 75m

One of Italy's leading scriptwriters, 59-year-old Gianni Di Gregorio (screenwriter of **Gomorra**), stars in his utterly charming directorial debut as the money-troubled Giovanni, who spends his days caring for his elderly mother. Giovanni discovers that some of his back rent will be forgotten if he also takes in his landlord's elderly mother for a few days during the traditional mid-August holiday. But when the landlord arrives, he has both his mother and aunt in tow. Then Giovanni's friend Luigi shows up with a similar caretaking request for his own aged mother. Winner of multiple festival awards including Venice's Isverma Award for best first film and London's Satyajit Ray Award, **Mid-August Lunch** has a wonderfully loose, almost improvised feel in which Di Gregorio focuses on following the natural rhythms of his houseguests' interactions with each other rather than a set storyline.

screening with

Cathrine

Mads Matthiesen, Denmark, 2009; 24m

Sixteen years old and in love with a much older man, Cathrine must find her own way into life.

Fri Apr 3: 6:15pm (FSLC)

Sat Apr 4: 3:45pm (MoMA)

The Milk of Sorrow / La teta asustada

Claudia Llosa, Spain/Peru, 2008; 100m

Fausta, the only daughter of an aged indigenous Peruvian mother, is said to have been nursed on “the milk of sorrow.” This accursed designation is bestowed on the children of victims of the former terrorist regime. Fausta has learned of her mother’s past and her own pre-supposed fate through invented song, which is both an art form and oral history tradition. Upon her mother’s death, she must venture beyond the safety of her uncle’s home and choose whether or not to lend her gift of song to pay for a proper burial. Magaly Solier is a revelation as the tortured and ultimately triumphant Fausta, bringing her incomprehensible inherited pain and discovery of inner-power to the screen with dignity and grace. Winner of the Golden Bear for best film at the 2009 Berlin Film Festival.

Wed Apr 1: 6:15pm (MoMA)

Fri Apr 3: 9:00pm (FSLC)

Ordinary Boys / Chicos normales

Daniel Hernández, Spain, 2008; 85m

In a small Moroccan village that was home to many of those responsible for Spain’s 2004 terrorist attacks, two young men and a young woman struggle to make ends meet. Although Rabia studied law, her only work option is as a seamstress, which she hopes to parlay into owning her own shop. Khader is an aspiring actor who pals around with Youseff, a small-time crook with a bum leg and a missing brother. While they try to figure out ways to get some cash, Youseff searches for clues to his brother’s whereabouts. Documentary filmmaker Daniel Hernández’s slice-of-life drama paints a portrait of regular people with simple desires and examines how the specter of infamy casts a pall over simple dreams and aspirations.

screening with

Killer

Adam Leon and Jack Pettibone Riccobono, USA, 2009; 9m

Doc or not? All-night stakeouts, the rush of adrenaline, and the recklessness of adolescence define an urban right of passage.

Sat Apr 4: 6:30pm (FSLC)

Sun Apr 5: 1:30pm (MoMA)

Paper Soldier / Bumaznyj soldat

Alexey German Jr., Russia, 2008; 118m

Definitely not a documentary, this fanciful, impressionistic story of the early days of the Soviet space program is part drama and part essay writ large. Danya, a doctor working with the young cosmonauts is troubled by recurring nightmares. And why not? In addition to the space cadets, he’s got his wife, his girlfriend, and the Soviet liberal experiment of the ’60s to worry about. Director Alexey German Jr. looks back at a lost time while paying homage to classic Russian cinema, the plays of Anton Chekhov, and the era of Khrushchev. Against strikingly barren yet beautiful landscapes that are practically characters in their own right, Danya and his fellow liberal intellectuals debate the meaning of life in a new era

Sat Mar 28: 6:00pm (MoMA)

Thu Mar 31: 9:00pm (FSLC)

Parque vía

Enrique Rivero, Mexico, 2008; 86m

Beto is a fit elderly gentleman who lives in an elegant urban villa in Mexico City. Surrounded by high walls, with no family to look after, he ensconces himself in the luxurious solitude of his home. But this house does not belong to him. In fact he is merely the caretaker of a vacant property that has been on the market for ten years. "La Senora," the owner and one of his only two outside contacts (the other being his sweetly dedicated, over-the-hill call girl Lupe), announces that she has sold the only space on earth where Beto feels whole. This impending abandonment leads to stunning consequences. Director Enrique Rivero won the Golden Leopard at the Locarno Film Festival for this quiet debut that reverberates long after viewing.

Sat Apr 4: 9:00pm (MoMA)

Sun Apr 5: 1:30pm (FSLC)

The Shaft / Dixia de tiankong

Zhang Chi, China, 2008; 98m

Accomplished newcomer Zhang Chi charts the profound changes in a tightly knit family over a critical year in three separate, inter-related, and pitch-perfect stories. Set in a small town in western China, *The Shaft's* precise and beautiful sense of place is virtually palpable. Ding Baogen, about to retire, has worked in the mines all his life. His daughter Jingshui has to make a choice that would separate her from her father and brother Jingsheng. He is rebellious, a little star struck, and determined not to live the life of his old man. And although their mother is missing, she is a presence. In its quietly powerful way, Zhang Chi's first theatrical feature is a wiry and calibrated tale of change and hope.

screening with

Suspended

Kimi Takesue, USA, 2009; 9m

The world refracted, bisected, multiplied, and made extraordinary.

Wed Apr 1: 6:15pm (FSLC)

Thu Apr 2: 9:00pm (MoMA)

Stay the Same Never Change

Laurel Nakadate, USA, 2009; 93m

Artist and director Laurel Nakadate takes us beyond the pre-packaged and sanitized world of The Jonas Brothers and Hannah Montana to the true heartland of America and the tween-aged girls that inhabit it. In Kansas City, pop culture is something to be twisted and reshaped, relationships are either non-existent or re-fabricated, time is unstructured and teasing. At the heart of these girls' lives and this innovative work of cinema is a quest for understanding and a sense of place. The risks run and solutions posed engender both laughs and tears. The film's amateur actors and non-linear narrative bring an unnerving, utterly human face to the challenges of young-womanhood in a world that would prefer our girls watch the Disney Channel.

Thu Mar 26: 6:15pm (MoMA)

Sat Mar 28: 3:30pm (FSLC)

Treeless Mountain

So Yong Kim, USA/South Korea, 2008; 89m

Unable to cope with the responsibility of raising her children alone, a woman parks six-year-old Jin and her younger sister Bin with her alcoholic older sister while she goes off to find her estranged husband. "Big Aunt" isn't a bad woman, just completely self-centered.

But when a letter arrives saying that the mother won't be back for a while, Big Aunt takes the girls to live with their grandparents far off in the countryside. Few recent films have been less sentimental yet more perceptive of childhood experience than ***Treeless Mountain***. Aply aided by cinematographer Anne Misawa, director So Yong Kim (***In Between Days***) effectively brings us into the world of her two young subjects, allowing us to feel their fear and even pain while also sharing moments of joy and extraordinary resilience as they learn to adapt to whatever comes their way.

An Oscilloscope Pictures release.

Fri Mar 27: 9:00pm (FSLC)

Sun Mar 29: 2:00pm (MoMA)

Unmade Beds

Alexis Dos Santos, UK, 2008; 93m

Few if any directors can capture the world of Bohemian youth with the dead-on aim and exuberance of Alex Dos Santos (***Glue***, ND/NF 2007). When wide-eyed Spaniard Axl comes to London, ostensibly to find the father who abandoned him, he lands in the middle of a creative hotbed of polyglot youth. Girls and boys from different countries congregate in an underground squat, coming and going as the spirit moves them. Axl finds an ally in Vera, a Belgian girl newly dumped by her boyfriend, and they both find romance with a handsome, elusive stranger. The rhythm of this perfectly titled second film vibrates with soulful energy enhanced by a musical score that suits the story's shifting mood from slapstick to yearning. Dos Santos finds a startlingly original language, both visual and sonic, to tell his story of these irreverent and irresistible searchers.

screening with

Copy of Coralie / La Copie de Coralie

Nicolas Engel, France, 2008; 22m

The ins and outs of love, memory, and illusion are imaginatively explored in a totally original, offbeat musical.

Sat Mar 28: 6:00pm (FSLC)

Mon Mar 30: 9:00pm (MoMA)

Teaming Up: A Conversation

There is no one formula for getting a film made. So much depends on luck, stamina, and the quality of creative partnerships. Even then, no filmmaker has a guarantee of success. But when the project and the process click, the result may be a masterpiece—or, at the very least, a film to be proud of.

For the past three years, New Directors/New Films has hosted a roundtable with festival alumni and special guest directors and producers to explore various aspects of the filmmaking process. This year the focus is on the filmmaking team of Ryan Fleck and Anna Boden, whose success has been both auspicious and notably swift. Their short film ***Gowanus, Brooklyn***, which screened in New Directors/New Films 2004, became the basis of their acclaimed, Oscar-nominated feature ***Half Nelson*** (ND/NF 2007). They have also succeeded in the documentary world with ***Young Rebels*** (ND/NF 2005). Their latest feature, ***Sugar***, will open in New York on Friday, April 3.

Join this remarkable young creative duo on Sunday, April 5, at The Film Society's Furman Gallery, as they discuss the way their work moves from screenplay to screen and the advantages and difficulties of teaming up to make your dream film a reality.

Sun Apr 5: 12:00pm (FSLC)

Critic's Choice

New Directors/New Films looks back at several of its premieres that went on to success and acclaim from the New York Film Critics Circle, the nation's first and most prestigious film critics organization.

Big Night

Stanley Tucci and Campbell Scott, USA, 1996; 107m

Introduced by Marshall Fine, Star Magazine

Two brothers struggle to maintain their restaurant without sacrificing the fierce integrity of the kitchen. ND/NF 1996

Mon Mar 30: 3:00pm (FSLC)

Frozen River

Courtney Hunt, USA, 2008; 97m

Introduced by Lisa Schwarzbaum, Entertainment Weekly

Two women in upstate New York need money fast, and become unlikely, uneasy, and even unwilling partners in a perilous and illegal enterprise. ND/NF 2008.

Tue Mar 31: 3:00pm (FSLC)

Metropolitan

Whit Stillman, USA, 1989; 98m

Introduced by Armond White, New York Press

A drawing-room comedy about the offspring of that dinosaur class, New York's Park Avenue elite. ND/NF 1990

Wed Apr 1: 3:00pm (FSLC)

In the Company of Men

Neil LaBute, Canada/USA, 1997; 97m

Introduced by Peter Travers, Rolling Stone

Two junior execs devise a heinous scheme to avenge themselves on every woman who ever did them dirt. ND/NF 1997

Thu Apr 2: 3:00pm (FSLC)

Half Nelson

Ryan Fleck, USA, 2006; 106m

Introduced by David Fear, Time Out New York

A committed teacher embarks on a turbulent journey with one of his students through the temptations of their separate worlds. ND/NF 2006

Fri Apr 3: 3:00pm (FSLC)

About MoMA and The Film Society of Lincoln Center

The Museum of Modern Art's Department of Film was established as the Film Library in 1935 and presented its first series as circulating exhibitions in 1936. In 1979 the Academy of Motion Picture Arts and Sciences bestowed on the Department of Film an Honorary Academy Award in recognition of its "ongoing program of film preservation and its continuing support of the motion picture as an art form." The department has an extensive archive of over 22,000 film and media works, including the world's largest institutional collections of the works of D.W. Griffith, Andy Warhol, and Stan Brakhage. The Department's programming is presented six days a week (closed on Tuesdays) in three state-of-the-art theaters. In addition, the Department's Film Study Center, which makes available to researchers and scholars many of the moving image works and paper materials from the collection, utilizes the Time Warner Screening Room and the Mayer Screening Room. Rajendra Roy is the current Celeste Bartos Chief Curator of Film, appointed in May, 2007.

The Film Society of Lincoln Center was founded in 1969 to celebrate American and international cinema, to recognize and support new directors, and to enhance the awareness, accessibility and understanding of film. Advancing this mandate today, The Film Society hosts two world-renowned festivals — The New York Film Festival and New Directors/New Films — as well as the annual Gala Tribute, which has honored an actor or director who has revolutionized cinema and distinguished the medium as an art form since the celebration for Charlie Chaplin in 1972. Under the leadership of Executive Director Mara Manus and Program Director Richard Peña, The Film Society's dynamic and groundbreaking film programming runs year-round at its Walter Reade Theater. It also offers definitive examinations of essential films and artists to a worldwide audience through Film Comment magazine.

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