

NEW DIRECTORS

NEW FILMS



Film at
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MoMA

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Film at Lincoln Center and The Museum of Modern Art announce the return of the 49th annual New Directors/New Films, rescheduled from March for December 9-20

New York, NY, November 12, 2020 – Film at Lincoln Center and The Museum of Modern Art announce the return of the 49th annual New Directors/New Films (ND/NF), rescheduled from March for December 9-20. Throughout its rich, nearly half-century history, the festival has celebrated filmmakers who represent the present and anticipate the future of cinema, and whose daring work pushes the envelope in unexpected ways. This year's festival will introduce 24 features and 10 shorts virtually to audiences nationwide, with films scheduled over the course of 12 days and screening exclusively in the FLC Virtual Cinema.

La Frances Hui, Curator of Film at The Museum of Modern Art and 2020 New Directors/New Films Co-Chair, expands upon this year's ND/NF delay: "The year 2020 has been one of tremendous upheaval and loss. The COVID-19 pandemic has darkened our theaters—for now—but we are more in touch and in love with cinema than ever before. We are excited to take our festival virtual and celebrate this class of new directors who embody the innovative and nimble spirit essential for reinvigoration."

The 2020 lineup boasts numerous standouts from the international film festival circuit, showcasing top award-winners from Rotterdam, Locarno, Venice, and Sundance. Highlights from Rotterdam include Zheng Lu Xinyuan's debut feature *The Cloud in Her Room*, an autobiographical portrait of a young woman confronting her past (winner of this year's IFFR Tiger Award); Janis Rafa's *Kala azar* (IFFR Circle of Dutch Filmjournalists KNF Award), which provides a poignant vision of the relationship between humans and animals in its portrayal of a couple operating a crematorium service; and Arun Karthick's *Nasir* (IFFR Netpac Award for Best Asian Feature Film), an observational drama enveloped in looming violence that follows a Muslim man struggling to support his family in South India. At the 2019 Venice Film Festival, the

Orizzonti Prize was awarded to Valentyn Vasyanovych's remarkable debut, *Atlantis*, which captures a distressed ex-Ukrainian soldier as he navigates uninhabitable land in a near dystopian future. From Locarno, Maya Da-Rin's FIPRESCI Prize-winning debut feature *The Fever* is a heartrending look at the daily hardships of a father and daughter from Brazil's indigenous Desana tribe, and Senegalese filmmaker Mamadou Dia's *Nafi's Father*, a tragic tale about two brothers facing an increasing political and moral crisis, was awarded two Golden Leopards, including Best First Feature. And highlights from Sundance include Amanda McBaine and Jesse Moss's *Boys State*, which won the U.S. Grand Jury Prize for documentary and provides intriguing insight into a mock election program for Texas high school students; Fernanda Valadez's *Identifying Features*, which won the World Cinema Dramatic Audience Award and Best Screenplay Award, and follows a worried mother on a dangerous journey to find her son after he disappears on his trip across the Mexico-U.S. border; and Maite Alberdi's *The Mole Agent*, a noirish observational documentary that follows an octogenarian on his comedic first stint as an undercover spy at a Chilean nursing home. *Boys State* and *The Mole Agent* were previously selected as the Opening and Closing Nights, respectively.

Other debuts in this year's lineup include Carlos Lenin's *The Dove and the Wolf*, chronicling the struggles of a couple dealing with trauma; Nadège Trebal's fiction debut *Twelve Thousand*, which portrays a couple's economic misfortunes as they fight to keep their relationship equal; *Two of Us*, Filippo Meneghetti's story of a decades-old secret romance between two middle-aged women; Uruguayan poet and filmmaker Alex Piperno's *Window Boy Would Also Like to Have a Submarine*, which intertwines tales from seemingly unconnected worlds in a magical fantasy; and Robert Machoian's solo directorial debut *The Killing of Two Lovers*, which details a man's emotional breakdown as he and his wife confront a trial separation.

Additional highlights of the festival include Kazik Radwanski's *Anne at 13,000 Ft.*, starring Deragh Campbell as a woman on the verge of a quarter-life crisis; Romanian filmmaker Alexander Nanau's *Collective*, the astonishing true story of a 2015 Bucharest nightclub fire and its shocking aftermath; Camilo Restrepo's *Los conductos*, which follows a former criminal and cult member as he slowly reenters society; Teboho Edkins's documentary *Days of Cannibalism*, which juxtaposes African workers in Guangzhou with Chinese migrants in Lesotho in a gripping exploration of competitive global trade relationships; Anna Sofie Hartmann's *Giraffe*, an unexpected and spare love story relayed within the guise of ecological documentary; Catarina Vasconcelos's impressionistic documentary *The Metamorphosis of Birds*, which intertwines the cycles of life and nature while documenting the ancestry of the filmmaker; Lois Patiño's transfixing *Red Moon Tide*, a haunting story of a missing diver and the seaside community mourning his absence; Ivan Ostrochovský's tense morality tale *Servants*, capturing the inner conflict of Catholic seminary students as they contend with Communist Party orders to turn informant; Pushpendra Singh's *The Shepherdess and the Seven Songs*, a comedic feminist tale of a woman tied down by tradition while yearning to evolve; and Sandra Wollner's *The Trouble with Being Born*, a mysterious science-fiction tale involving a middle-aged man and his seemingly adolescent daughter that takes unexpected turns.

Rounding out the lineup are two short film programs comprising 10 films, featuring Sonia K. Hadad's Sundance Jury Prize-winner *Exam*, Rajee Samarasinghe's *The Eyes of Summer*, Steffen Goldkamp's *After Two Hours, Ten Minutes Had Passed*, Simon Liu's *Happy Valley*, Agustina Comedi's *Playback*, Arda Çiltipe's Locarno-winning *Black Sun*, Keisha Rae Witherspoon's *T*, Dorian Jespers's *Sun Dog* (winner of the IFFR Tiger Award for Short Film), Wong Ping's *Wong Ping's Fables 2*, and Agustina San Martin's *Monster God*, which received a Special Mention at the 2019 Cannes Film Festival.

"The New Directors/New Films selection is always international in scope, but I'm particularly struck by the sheer breadth of this year's lineup," said Film at Lincoln Center Director of Programming and 2020 New Directors/New Films Co-Chair Dennis Lim. "We have everything from speculative war films to intimate dramas, unnerving works of science fiction to political documentaries, hailing from countries often represented on screen as well as some seen less commonly. Collectively these films speak to the continued vibrancy and daring of world cinema in an age of political uncertainty and cultural sameness. They prove that cinema still has what it takes to reflect and enhance the moment we live in."

Boys State, *Collective*, and *The Mole Agent* will have opened before the festival's new dates and will be presented as special screenings, with details to be announced. *Babyteeth*, *Dwelling in the Fuchun Mountains*, and *Surge* were part of the original ND/NF lineup but are unavailable to screen in the rescheduled edition.

Press screenings will be held virtually in the FLC Virtual Cinema—details forthcoming.

The New Directors/New Films selection committee is made up of members from both presenting organizations. The 2020 feature committee comprised Dennis Lim (Co-Chair, FLC), La Frances Hui (Co-Chair, MoMA), Florence Almozini (FLC), Rajendra Roy (MoMA), Dan Sullivan (FLC), and Sophie Cavoulacos (MoMA), and the shorts were programmed by Tyler Wilson (FLC) and Brittany Shaw (MoMA).

Virtual tickets are \$12, and go on sale on Monday, November 23 at noon. Get the most access to this year's adventurous slate with ND/NF's full festival discounted bundle. Members of [Film at Lincoln Center](#) and [MoMA](#) and students save an additional 20% on individual rentals and the all-access bundle. Additional details about the festival and special screenings to be available on newdirectors.org.

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FILMS & DESCRIPTIONS

Anne at 13,000 Ft.

Kazik Radwanski, Canada, 2019, 75m

Actress Deragh Campbell has been building a repertoire of idiosyncratic, lived-in performances (including last year's ND/NF selection *MS Slavic 7*), but her rattling, interiorized portrait of a young woman in free-fall in *Anne at 13,000 Feet* sets new heights for her—as well as for its director, Kazik Radwanski (whose also tightly focused *Tower* was an ND/NF highlight in 2013). Here, the nimble Canadian filmmaker forces viewers to dive headlong into the daily struggles of Anne, a young daycare worker in Toronto whose seemingly steady life gives way to increasing anxiety and recklessness, her unpredictable behavior coinciding with a burgeoning romance with a well-meaning guy (Matt Johnson) wholly unprepared for her quarter-life crisis. Like John Cassavetes, Radwanski risks putting us in close proximity with a character we may bristle at, but the result is a cleansing emotional experience that coaxes our compassion. A Cinema Guild release.

Atlantis

Valentyn Vasyanovych, Ukraine, 2019, 106m

Ukrainian with English subtitles

A debut of remarkable formal precision, Valentyn Vasyanovych's *Atlantis* is an urgent yet highly controlled dispatch from the wartorn Donbass in Eastern Ukraine. Set five years into the future, this all-too-real dystopia uses a series of distanced, compositionally rigorous frames to follow Sergiy, a Ukrainian soldier suffering from PTSD as he tries to restart his life amidst these scourged, uninhabitable lands. Rather than foreground the in-the-moment battle between Russia and Ukraine, Vasyanovych instead powerfully depicts the inevitable aftermath, marked by economic and ecological degradation. Yet somehow, through a new volunteer job exhuming the dead, Sergiy finds an unexpected path back to humanity.

Boys State

Jesse Moss and Amanda McBaine, USA, 2020, 109m

The sensational winner of the Grand Jury Prize for documentary at this year's Sundance Film Festival is a wildly entertaining and continually revealing immersion into a week-long annual program in which a thousand Texas high school seniors gather for an elaborate mock exercise: building their own state government. Filmmakers Jesse Moss and Amanda McBaine closely track the escalating tensions that arise within a particularly riveting gubernatorial race, training

their cameras on unforgettable teenagers like Ben, a Reagan-loving arch-conservative who brims with confidence despite personal setbacks, and Steven, a progressive-minded child of Mexican immigrants who stands by his convictions amidst the sea of red. In the process, they have created a complex portrait of contemporary American masculinity, as well as a microcosm of our often dispiriting national political divisions that nevertheless manages to plant seeds of hope. An Apple release.

The Cloud in Her Room

Zheng Lu Xinyuan, China, 2020, 101m

Mandarin with English subtitles

Winner of the top prize at this year's International Film Festival Rotterdam, this mesmerizing debut feature from Chinese filmmaker Zheng Lu Xinyuan is an autobiographically tinged portrait of 22-year-old Muzi (Jin Jing), a young woman drifting through her days and nights after returning to her hometown to celebrate the New Year with her parents, and unable to let go of her past. With gorgeously monochrome photography, the director finds seemingly endless new ways to capture the dawns and twilights, the familiar pleasures and urban estrangement of the city of Hangzhou, where the director is from. Alternating between realist conversations between Muzi, family, and lovers; dreamlike interludes; and intermittent documentary sequences with local young people who are floating through their own discombobulating twenties, *The Cloud in Her Room* is an expressive depiction of the feeling of being transitory in one's time and place.

Collective

Alexander Nanau, Romania, 2019, 109m

Romanian with English subtitles

What begins as a seeming exposé into a tragic accident gradually turns into something deeper and more shocking in this heartrending and revelatory documentary about state neglect and corruption. In October 2015, a devastating fire broke out at the Bucharest nightclub Colectiv, killing 27 people that night; in the following weeks, while the country was still reeling, nearly 40 more people who had suffered burns and other injuries died in hospital. As the film begins, newspaper journalists are investigating the suspicious reasons how this could possibly have happened—the beginning of a search for truth that uncovers an increasing litany of misappropriations, malfeasance, and lies, from medical officials to corrupt pharmaceutical company owners. With astonishing access, director Alexander Nanau follows the trail of evidence along with the film's journalists and the newly installed Minister of Health, creating a universally relatable nonfiction thriller that uncovers the depths of governmental rot. A Magnolia Pictures release.

Los conductos

Camilo Restrepo, France/Colombia/Brazil, 2020, 70m

Spanish with English subtitles

A former criminal and cult member living under cloak of night in the crevices and corners of the Colombian city of Medellín makes his way back into civilization, yet is gripped by a shadowy past, in this fragmented first feature from Camilo Restrepo. After his memorable shorts *Cilaos* and *La bouche*, the director proves his mastery at economical yet expansive storytelling here,

taking a complex narrative about the possibility of regeneration within a society all too willing to discard its outcasts and boiling it down to a series of precise shots, sounds, and gestures of off-handed beauty. A Grasshopper Film release.

Days of Cannibalism

Teboho Edkins, France/South Africa/Netherlands, 2020, 78m

English, Sesotho, Fujianese, and Mandarin with English subtitles

South Africa-raised filmmaker Teboho Edkins's remarkable documentary begins in the Chinese port city of Guangzhou, following the daily movements of a young African man trying to make a living working in a hotel; soon the film moves to Lesotho, a mountainous, landlocked region in the middle of South Africa, where a group of Chinese migrants have recently settled seeking their own economic stability and are living uneasily beside the rural community's cattle ranchers. Edkins situates his subjects as though in a fictional narrative, privileging us to bear witness to their lives and minute interactions even as they become players in a story of an emerging and competitive global trade relationship. This expansive and immersive work of nonfiction redefines the rules of the "western" genre.

The Dove and the Wolf

Carlos Lenin, Mexico, 2019, 106m

Spanish with English subtitles

The terrors of the past haunt the present in the astonishing debut feature from Mexican filmmaker Carlos Lenin, in which trauma lurks beneath every meticulously composed shot. Factory workers Paloma (Paloma Petra) and Lobo (Armando Hernandez) share a tender, loving relationship, though as their story unfolds it grows ever clearer that something from long ago is obstructing their happiness, and that for their romance to survive they must confront it. Setting the memory of unspeakable violence against hushed tones and deceptively placid imagery, Lenin gradually reveals the source of their pain, constructing an essential drama of the people who become collateral to the rampant gang and cartel violence in contemporary Mexican society.

The Fever

Maya Da-Rin, Brazil, 2019, 98m

Portuguese with English subtitles

In her spellbinding first feature, Brazilian director Maya Da-Rin takes a delicate, metaphorical look at the fragile political state of her country from a perspective most moviegoers haven't seen. Da-Rin centers on the working and home lives of a father and daughter of indigenous Desana descent—middle-aged Justinio (a splendid, quietly expressive Regis Myrupu, who won Best Actor at the Locarno Film Festival) and Vanessa (Rosa Peixoto)—who have moved from their community to the northwestern city of Manaus. There, he works as a security guard in a massive warehouse; she has a position in a hospital and has recently been accepted to study medicine in Brasilia University. Trying to support his family, all the while dreaming of a soul-sustaining return to the Amazonian rainforest, Justinio must contend with encroaching obstacles, including casual racism, reports of a wild animal on the loose, and a mysterious

malaria-like illness. Da-Rin keeps the film at once realist and mythic, modern and spiritual, leading to a symbolic, emotional conclusion.

Giraffe

Anna Sofie Hartmann, Germany/Denmark, 2019, 87m

English, Norwegian, Danish, German, and Polish with English subtitles

A finely observed burgeoning romance is set against a rapidly changing landscape in Anna Sofie Hartmann's spare and humane portrait of the dissolving boundaries of our ever more globalized world. *Giraffe* follows an ethnologist in her late thirties (Lisa Loven Kongsli) who has come to the remote island of Lolland in the south of Denmark. She's here to study its inhabitants and record their traditions and objects before their homes are demolished to make way for a tunnel linking to Germany. Unexpectedly, she meets an attractive younger man (Jakub Gierszal), a laborer who's been hired from Poland. Their beautifully etched love affair functions as the fictional centerpiece of an otherwise documentary-like exploration of belonging, memory, and work, featuring the island's real inhabitants, whose way of life is about to change forever.

Identifying Features

Fernanda Valadez, Mexico/Spain, 2020, 94m

Spanish with English subtitles

Middle-aged Magdalena (Mercedes Hernandez) has lost contact with her son after he took off with a friend from their town of Guanajuato to cross the border into the U.S., hopeful to find work. Desperate to find out what happened to him—and to know whether or not he's even alive—she embarks on an ever-expanding and increasingly dangerous journey to discover the truth. At the same time, a young man named Miguel (David Illescas) has returned to Mexico after being deported from the U.S., and eventually his path converges with Magdalena's. From this simple but urgent premise, director Fernanda Valadez has crafted a lyrical, suspenseful slow burn, equally constructed of moments of beauty and horror, and which leads to a startling, shattering conclusion. Winner of the World Cinema Dramatic Audience and Screenplay Awards at this year's Sundance Film Festival. A Kino Lorber release.

Kala azar

Janis Rafa, Netherlands/Greece, 2020, 91m

Greek with English subtitles

Appropriately for a film about the unspoken connection between humans and animals, *Kala azar* seems to invent a new cinematic language. Set in a desolate, perhaps post-apocalyptic landscape in which people and their dogs, cats, and fish live together in a kind of liminal state, Greek director Janis Rafa's first film, a top prizewinner at this year's Rotterdam International Film Festival, surveys the grim but matter-of-fact day-to-day lives of a young, unfettered couple who work for a crematorium service. As they pay house calls to people who have lost their pets, helping to give their animals respectful send-offs, their own relationship begins to fracture. Rafa focuses on tactile surfaces and bodies rather than conventional narrative beats; her film is a sobering, poignant vision of the cohabitation of different species on our endangered planet.

The Killing of Two Lovers

Robert Machoian, USA, 2020, 84m

After a startling opening image of extreme tension, first-time solo director Robert Machoian's stark, slow-burn drama never quite goes where you expect. An evocative and atmospheric transmission from wintry Utah, *The Killing of Two Lovers* is a compact, economical portrait of a husband and father trying to keep it together while seething with rage during a trial separation from his wife. An interior drama set mostly outside, on the vast, lonely street where David (a knockout Clayne Crawford) stays with his ailing father just a few doors up from his wife Niki (Sepideh Moafi) and their four kids, Machoian's film compassionately depicts a family in crisis, while moving at the ominous pace of a thriller. A complex, brooding soundscape from Peter Albrechtsen that seems to emanate directly from the head of its disturbed protagonist, and a claustrophobic aspect ratio contribute to the powerful emotional register of this impressive new work of American independent cinema.

The Metamorphosis of Birds

Catarina Vasconcelos, Portugal, 2020, 101m

Portuguese with English subtitles

A highly unorthodox documentary that has the feel of a precious heirloom, this impressionistic yet emotionally rich film finds Portuguese filmmaker Catarina Vasconcelos sifting through the memories and dreams of her ancestors. In prismatic images, richly shot on 16mm film, we get the sense of a family's entire lineage, starting with her naval officer grandfather, Henrique, who married her grandmother, Beatriz, on her 21st birthday; he then spent extended periods at sea, leaving her with an expanding brood of children. This is the beginning of a generational saga, told in shards of memory and voiceover. *The Metamorphosis of Birds* achingly evokes the natural world—the changing seasons, the play of sunlight, the ever-flowing tides, and the plant and animal life—that counterbalances and nurtures human life cycles.

The Mole Agent

Maite Alberdi, Chile, 2020, 90m

Spanish with English subtitles

This clever, entirely unexpected delight weds a spy movie conceit to an observational documentary framework: Sergio is a dapper widower in his early eighties who gets hired by a private detective to go undercover in a nursing home to investigate whether a woman who lives there is being abused and robbed. Initially, Sergio, with his spy glasses and lack of tech savvy, cuts a conspicuous and amusing figure as he reports back to his no-nonsense boss. But like any great detective story, the solution to the mystery isn't as important as what's learned along the way, and Sergio forges poignant, sometimes heartbreaking bonds with an array of fascinating elderly women. Director Maite Alberdi's camera captures interactions with remarkable intimacy and compassion, resulting in a warm, funny work of nonfiction with an emotional power that sneaks up on you.

Nafi's Father

Mamadou Dia, Senegal, 2019, 109m

Fula with English subtitles

A personal conflict between brothers escalates into a political, religious, and moral crisis in the gripping debut from Senegalese filmmaker Mamadou Dia, winner of the Best First Feature award at the Locarno Film Festival. When Tierno (Alassane Sy), the acting imam of a small town, discovers that his daughter, Nafi (Aïcha Talla), has agreed to marry the son of his older brother, Ousmane (Saïkou Lo), he becomes desperate to find a way to stop the wedding, without getting in the way of his daughter's independence. The source of his alarm is Ousmane's growing affiliation with a fundamentalist form of Islam that believes in employing any means to prevail, even violence. As Ousmane's power in the town strengthens, his relationship with his more moderate brother becomes ever more fractured. Dia's compellingly told tragic drama brims with detail and is an eye-opening portrayal of a man trying to hold fast to his principles in a world of intolerance and greed.

Nasir

Arun Karthick, India, 2020, 80m

Tamil with English subtitles

A day-in-the-life portrait expands into something else entirely in this patient yet ultimately startling sophomore breakthrough from Tamil filmmaker Arun Karthick. Based on a short story by Dilip Kumar, *Nasir* takes place in Coimbatore, a town in Tamil Nadu, where a small Muslim community lives alongside the Hindu population. Nasir (Koumarane Valavane) is a Muslim family man struggling to make ends meet for his wife and their mentally challenged nephew who lives with them. He makes a small wage working at a Hindu sari shop, and is also a poetry lover whose verses we hear in lyrical passages. With placid, beautiful imagery of the everyday, Karthick brings us fully into Nasir's mundane world, but off-screen news reports and casual conversations remind us of the violence that hangs in the peripheries.

Red Moon Tide

Lois Patiño, Spain, 2020, 84m

Spanish with English subtitles

As he proved in his previous works, including *Coast of Death* and *Night Without Distance*, films that take place on borders between countries, or between life and death, Spanish filmmaker Lois Patiño is singularly brilliant at creating transfixing, ghostly images of enormous power. With *Red Moon Tide*, he has made his most haunting film yet, a journey into a phantom world, set on Spain's Galician coast, where Rubio, a diver who retrieved bodies from shipwrecks, has gone missing. The small seaside community, made up of both the living and the long deceased, mourn his absence, in a series of exquisitely composed tableaux that turn images of everyday lives into the mythical.

Servants

Ivan Ostrochovský, Slovakia/Romania/Czech Republic/Ireland, 2020, 80m

Slovak with English subtitles

Slovak filmmaker Ivan Ostrochovský turns a politically fraught moment in his nation's history into a spare, tense morality tale that moves like a thriller. Set in totalitarian Czechoslovakia in 1980, *Servants* takes place at a Catholic seminary that is being put under increasing pressure by the ruling Communist party to fall in line and for its students to essentially act as informants for any

nonconformist behavior; meanwhile its head priest has become an easy target for blackmail. Ostrochovský tells his story of mounting anxiety through the eyes of two conflicted novitiates just arrived at school, Michal (Samuel Polakovic) and Juraj (Samuel Skyva), and shoots in a pristine, high-contrast black-and-white that gives his film the sense of a constant waking nightmare.

The Shepherdess and the Seven Songs

Pushpendra Singh, India, 2020, 98m

Gujari and Hindi with English subtitles

A visually entrancing fable with a core of steel, Pushpendra Singh's *The Shepherdess and the Seven Songs* centers on the unforgettable Laila, a ferociously independent young Bakarwal woman from the politically fraught Indian state of Jammu and Kashmir. She moves with her new husband, the shepherd Tanvir, to a home in the forest, where her beauty and strength make her the obsession of a befuddled local police officer and the forest guard Mushtaq, whose attention she constantly, cleverly thwarts. All the while she tries to figure out her own, new identity. Structured around a series of local folk songs and poetic interludes, which function as Laila's interior monologues, this humorous and meditative feminist tale observes a woman who wants to be free to make her own decisions in a modernizing world, despite her connection to age-old traditions.

The Trouble with Being Born

Sandra Wollner, Austria/Germany, 2020, 94m

German with English subtitles

This eerily placid work of science fiction begins as though a summer idyll in an isolated house in the forest between a middle-aged man (Dominik Warta) and what appears to be his adolescent daughter (Lena Watson). As the languorous days wear on, instances of a stranger, more intimate relationship between the two emerge, and we discover not all is what it seems in this otherworldly yet earthy environment. The film then takes a turn when the girl drifts away into the woods. Austrian director Sandra Wollner's disturbing, unsentimental vision of the fracturing effects of technology on human life and memory is both compassionate and unsparing, and vivid in its hard-to-shake imagery.

Twelve Thousand

Nadège Trebal, France, 2019, 111m

French with English subtitles

In her fiction debut, which she also wrote and co-stars in, French documentary filmmaker Nadège Trebal masters a series of radical tonal shifts for a wildly entertaining, sexually unapologetic portrait of a couple contending with economic instability and the fight to maintain equality in their relationship. In a star-is-born performance, the magnetic Arieh Worthalter is down-on-his-luck charmer Frank, who, after being fired from his black-market scrapyards job, enters into an agreement with his partner, Maroussia (Trebal), to earn exactly 12,000 euros, the amount that would equal her annual income. Throughout Frank's journey, which is occasionally absurdist and fraught with perilous seductions, both financial and sexual, Trebal never loses sight of the very real pressures that capital puts on contemporary lives.

Two of Us

Filippo Meneghetti, France/Luxembourg/Belgium, 2019, 95m

French with English subtitles

In his intensely moving middle-aged queer romance, first-time feature filmmaker Filippo Meneghetti casts Martine Chevallier and the legendary Barbara Sukowa as Madeleine and Nina, two women who live in the same apartment building and have been carrying on a love affair in secret for decades. Now that Madeleine's husband has died, Nina encourages her to tell the truth about their relationship to her meddling, selfish grown children, hoping they can move to Rome together. As in any great melodrama (Sukowa's work with Fassbinder is here never far out of mind), the cruel vicissitudes of society and fate get in the way; yet as their romantic dreams become more distant, their desperate love grows ever stronger. A Magnolia Pictures release.

Window Boy Would Also Like to Have a Submarine

Alex Piperno, Uruguay/Argentina/Brazil/Netherlands/Philippines, 2019, 85m

Spanish and Tswana with English subtitles

Enter a world of the unexpected in this exceptional surrealist debut from Uruguayan poet and filmmaker Alex Piperno in which doors never lead to where they're supposed to and the world is a lot smaller than it appears. Melding together two inexplicably interconnected stories from wildly different settings, Piperno's vividly drawn dream movie initially follows a group of rural farmers in a Filipino village who come to believe a shack that has mysteriously appeared in a valley clearing contains evil properties they must exorcise; at the same time, a young janitor working on a bougie cruise ship discovers a portal that opens to somewhere else entirely. Touching upon ideas of global connectivity and economic inequality with a lightly fantastical touch, Piperno has made a delightful fantasia for our moment.

SHORTS PROGRAMS

Program 1

Exam

Sonia K. Hadad, Iran, 2019, 15m

Persian with English subtitles

This precisely calibrated nail-biter from Iranian filmmaker Sonia Hadad follows a teenage girl who reluctantly transports her father's cocaine on a school day. Enlivened by a gripping performance by Sadaf Asgari (who picked up the Special Jury Award for Acting at the 2020 Sundance Film Festival), *Exam* delivers genre thrills and serious social commentary.

Monster God

Agustina San Martin, Argentina, 2019, 10m

Spanish with English subtitles

Glowing red, an all-seeing power plant looms above a foggy town and seems to anticipate an unknown cataclysm while a punk teen longs to escape.

Wong Ping's Fables 2

Wong Ping, Hong Kong, 2019, 14m

Cantonese with English subtitles

Hong Kong animator Wong Ping renders social dynamics and economic anxieties through intersecting moral tales of an anthropomorphized cow and three sibling rabbits. Something like Memphis Design as envisioned through a video game, this candy-colored continuation of the award-winning *Wong Ping's Fables 1* builds upon the self-taught animator's bizarrely funny observations of contemporary society.

The Eyes of Summer

Rajee Samarasinghe, Sri Lanka/USA, 2020, 15m

A young girl communes with the spirit world around her in the aftermath of the Sri Lankan Civil War in this dialogue-free movie about ghosts and the pain of memory.

Sun Dog

Dorian Jaspers, Belgium/Russia, 2020, 21m

English and Russian with English subtitles

"The everlasting night is unbearable," laments the client of a young locksmith in a frozen city in northern Russia. He stumbles through the inky darkness, captured by a floating, roving camera evoking the delirium of deep winter. Will the sun ever rise?

Program 2

Playback

Agustina Comedi, Argentina, 2019, 14m

Spanish with English subtitles

This fiction-documentary hybrid is a tenderly crafted love letter to a group of Argentine drag queens and trans women as they lose their community to AIDS against the backdrop of an oppressive regime.

After Two Hours, Ten Minutes Had Passed

Steffen Goldkamp, Germany, 2019, 19m

German with English subtitles

Anonymous male inmates go about their daily routines in Germany's Hahnöfersand juvenile detention center. Questions of time, identity, and the realities of space convene in this quietly devastating documentary from Steffen Goldkamp, who captures a simultaneous sense of inertia and restless longing as it permeates the prison.

Happy Valley

Simon Liu, Hong Kong/USA, 2020, 13m

In Hong Kong, echoes of resistance and turmoil are sensitively captured on 16mm in this poetic rumination of public spaces and everyday life in a metropolis in upheaval.

Black Sun

Arda Çiltepe, Turkey/Germany, 2019, 20m

Turkish with English subtitles

A death in the family occasions a man's return to an Aegean Turkish island, where an impending storm puts his trip on a circuitous route. Winner of the Locarno Film Festival's Pardino d'Oro for Best International Short Film, Arda Ciltepe's *Black Sun* is a laconic, 16mm-shot road movie where fleeting encounters and the indefinite hold of grief take shape in vivid sensory detail.

T

Keisha Rae Witherspoon, USA, 2019, 14m

Keisha Rae Witherspoon's sui generis quasi-fiction follows three grieving participants of Miami's annual T Ball, a fabricated event where community members honor their dead by modeling wildly imaginative R.I.P. t-shirts. Combining elements of Afrofuturism and cinéma vérité, *T* is a powerful examination of mourning through the seen and unseen forces that influence our will to live.

FILM AT LINCOLN CENTER

Film at Lincoln Center is dedicated to supporting the art and elevating the craft of cinema and enriching film culture.

Film at Lincoln Center fulfills its mission through the programming of festivals, series, retrospectives, and new releases; the publication of Film Comment; the presentation of podcasts, talks, and special events; the creation and implementation of Artist Initiatives; and our Film in Education curriculum and screenings. Since its founding in 1969, this nonprofit organization has brought the celebration of American and international film to the world-renowned arts complex Lincoln Center, making the discussion and appreciation of cinema accessible to a broad audience, and ensuring that it remains an essential art form for years to come.

Film at Lincoln Center receives generous, year-round support from 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 Film at Lincoln Center. For more information, visit www.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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