

The Museum of Modern Art

Doc Fortnight 2020: MoMA's Festival of International Nonfiction Film and Media

February 5–19, 2020

Always a momentous occasion for lovers of nonfiction cinema, Doc Fortnight celebrates its 19th edition with some of the most formally innovative, thought-provoking documentary and hybrid films being made in the world today. This year's edition features 12 world premieres, 17 North American premieres, and 14 US premieres from 38 countries. Many of these films have won top prizes at other major international festivals, including Cannes, Sundance, Berlin, and Locarno. Among the many artists who will be presenting their new work are Michael Almereyda, Denis Côté, Catherine Gund, Jem Cohen, Sky Hopinka, Akosua Adoma Owusu, Ben Rivers, Kazuhiro Soda, and Roger Ross Williams.

Eclectic by design, *Doc Fortnight 2020* spans a range of subjects, from a pioneering upstate New York camp for disabled teens to a cross-dressing candidate for Japanese parliament; and from portraits of influential cultural figures (including Delphine Seyrig, Raymond Pettibon, Felix Kubin, Agnes Gund, and John Ashbery) to portraits of places as vibrant and varied as a supermarket in São Paulo, a radio station in Serbia, a hospitality school for aspiring waiters in Italy, an Icelandic village during the grim holiday season, and the world's largest retirement community, in Florida. Violence toward women, whether in war or at home, is an urgent theme in this year's selection, confronted in such films as *Sunless Shadows*, about Iranian teenage girls in prison for murdering their abusive male relatives; *Overseas*, about Filipina women learning to cope with virtual enslavement in their domestic jobs abroad; *La Mami*, about the wise but worn-down dressing-room attendant at a famous cabaret in Mexico City; and *That which Does Not Kill*, about the rape of a young Belgian woman seen through the prism of experiences of ordinary women and men from diverse backgrounds. African and African diaspora themes of exile, liberation, identity, and the legacy of colonialism are considered with breathtaking originality in the films of Lemohang Jeremiah Mosese, Terence Nance, Akosua Adoma Owusu, and Billy Woodberry. Compassionate approaches to mental illness are depicted in Kazuhiro Soda's *Zero*, the centerpiece of *Doc Fortnight 2020*, and Olivier Zabat's *Arguments*. And a special addition to this year's festival is Nonfiction+, a series of programs focusing on new trends in expanded and interactive media.

Organized by Joshua Siegel, Curator, with Stergios Dinopoulos, 12-Month Intern, Department of Film. The Nonfiction+ sidebar is organized by Kathy Brew, Consulting Curator.

Crip Camp. 2019. USA. Directed by James Lebrecht, Nicole Newnham. 102 min. New York premiere

Featured at this year's Sundance Film Festival, this coproduction of Netflix and the Obamas' Higher Ground Productions is a stirring and sometimes raunchy portrait of Camp Jened, a camp for disabled teenagers that thrived near Woodstock during the late 1960s and early 1970s—an inspiring time, captured in remarkably intimate video footage, for the campers who would go on to revolutionize the disability rights movement and fight for the eventual passage of the Americans with Disabilities Act in 1990. This Doc Fortnight opening-night screening is introduced by the film's codirectors and producers, Emmy Award-winning documentarian Nicole Newnham and James Lebrecht, an award-winning sound editor and

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mixer for film and theater who attended Camp Jened. Courtesy Netflix and Higher Ground Productions.

Wed, Feb 5, 7:00 (introduced by the filmmakers). T1

Echo. 2019. Iceland/France/Switzerland. Directed by Rúnar Rúnarsson. 79 min. New York premiere

Winner of prizes at Locarno and Valladolid, Rúnarsson's dark Icelandic comedy of yuletide celebrations is told in 56 vignettes, treating all manner of life and death—from the traditional holiday feast of rancid fermented shark to a haunting case of domestic violence—with a spry balance of sober reality and pure invention. Courtesy Jour2Fete. In Icelandic; English subtitles.

Thu, Feb 6, 4:00 (introduced by the filmmaker); Wed, Feb 12, 4:00. T1

Sunless Shadows. 2019. Iran/Norway. Directed by Mehrdad Oskouei. 74 min. North American premiere

As they serve time in a Tehran juvenile correction facility for the murder of their abusive fathers, husbands, and brothers-in-law—some of them abetted by their mothers, now on death row—a group of Iranian teenage girls share intimate, harrowing stories of the past and their adolescent dreams of the future. “It says everything that many of these long-mistreated young women finally find liberty in incarceration,” Guy Lodge writes in *Variety*. “The great grace of Oskouei’s subtly devastating film is that he doesn’t take it upon himself to say so.” Courtesy Dreamlab Films. In Farsi; English subtitles.

Thu, Feb 6, 4:30 (introduced by the filmmaker, T2); Mon, Feb 10, 7:30 (T1)

L'apprendistato (The Young Observant). 2019. Italy. Directed by Davide Maldì. 84 min. North American premiere

Lying somewhere between Jacques Tati, Milos Forman, and Harold Pinter, Davide Maldì's witheringly funny depiction of an overly starched Italian hospitality school for aspiring young waiters and maîtres d'hôtel finds its accidental class rebel in one Luca Tofano, a peasant boy of considerable charms—and gracelessness. Courtesy Slingshot Films. In Italian; English subtitles.

Sapphire Crystal. 2019. France. Directed by Virgil Vernier. 31 min. North American premiere
Journey with Virgil Vernier (*Sophia Antipolis*, *Mercuriales*), one of our finest chroniclers and inventors of false utopias, as he spends a coke-fueled, Stygian night with Geneva's *jeunesse dorée* in a gilded cage of their own making. In French; English subtitles.

Thu, Feb 6, 6.30 (introduced by Maldì); Mon, Feb 10, 4:00. T1

Shorts Program 1: Made for These Times

There's a familiar strangeness to these short films, a jarring sense of the uncanny, whether in portraying love lost and found, animals that cuddle and kill, or the threat of imminent disaster that pervades an isolated French village, a Palestinian refugee camp, a streetcorner in Hanoi, or the Delirious New York of a first-person shooter game. While a catatonic schizophrenic describes his otherworldly state of anamnesis in voiceover, the forlorn and transmogrified subject of Lucretia Martel's *AI* laments, “I am not completely like other people.” Program 109 min.

AI. 2019. Argentina/Austria. Directed by Lucretia Martel. 2 min. North American premiere. Courtesy sixpack film

John Was Trying to Contact Aliens. 2019. USA. Directed by Matthew Killip. 16 min. New York premiere.

Guisado on Sunset. 2019. USA. Directed by Terence Nance. 4 min. New York premiere.

Nachts Sind Alle Katzen Grau (All Cats Are Gray in the Dark). 2019. Germany/Switzerland. Directed by Lasse Linder. In German; English subtitles. 19 min.

Valerio's Day Out. 2019. USA. Directed by Michael Arcos. 8 min.

Excess Will Save Us. 2019. Sweden/France. Directed by Morgane Dziurla-Petit. In French; English subtitles. 14 min. Courtesy Vilda Bomben Film. New York premiere.

3 Logical Exits. 2019. Denmark/Great Britain/Lebanon. Directed by Mahdi Fleifel. In Arabic; English subtitles. 14 min. North American premiere.

Hãy tỉnh thức và sẵn sàng (Stay Awake, Be Ready). 2019. Vietnam/South Korea/USA. Directed by Pham Thien An. In Vietnamese; English subtitles. 14 min. New York premiere.

Operation Jane Walk. 2018. Austria. Directed by Leonhard Müllner, Robin Klengel. 16 min.

Thu, Feb 6, 7:00 (introduced by Kilip, Pham, and others); Sun, Feb 16, 1:30. T2

Aswang. 2019. Philippines/France/Norway/Qatar/Germany. Directed by Alyx Ayn Arumpac. 80 min. US premiere

Since President Rodrigo Duterte took office in 2016 and announced his campaign to rid the Philippines of drug addicts and dealers, as many as 20,000 Filipinos have been murdered—usually at night, often in their own homes, and always at the hands of vigilantes, hired assassins, and cops. In her unflinching documentary *Aswang* (whose title is drawn from a popular mythical term for evil spirits), Alyx Ayn Arumpac confronts these executions and their aftermath through the eyes of a coroner, a journalist, and several families that have been left without a father, a brother, or a son. Courtesy LevelK. In Tagalog; English subtitles.

Fri, Feb 7, 4:00 (introduced by the filmmaker); Sat, Feb 15, 1:00. T1

Arguments. 2019. France. Directed by Olivier Zabat. 108 min. US premiere

In Zabat's rigorous, compassionate documentary, people who hear voices candidly discuss their daily inner and social struggles with psychosis. Through a creative use of role play, counseling, and communal empathy they begin to develop ways of confronting their demons and differentiating among experiences of reality. Courtesy Andana Films.

Fri, Feb 7, 4:30 (introduced by the filmmaker); Mon, Feb 17, 4:30. T2

Felix in Wonderland. 2019. France/Germany. Directed by Marie Losier. 50 min. North American premiere

Following on her demented yet deeply affectionate collaborations with George Kuchar, Guy Maddin, Genesis P-Orridge, and Cassandra, the *Exotico!*, Marie Losier unveils her most recent portrait of an oddball creator, the German electronic musician Felix Kubin, which features footage from the live film shoot and concert they recorded during her 2018 retrospective at MoMA. Courtesy of Ecce Films. In German; English subtitles.

Raymond Pettibon: A Collection of Lines. 2019. USA. Directed by Spencer Leigh. 55 min. World premiere

Filmed over a period of 14 years, Spencer Leigh's unprecedented look at the prolific and elusive Raymond Pettibon shows the artist as he toils day and night in his Venice Beach studio on dozens of unfinished drawings, and ruminates on the risks involved in creating works of such stinging satire, erudition, and tenderness. Courtesy Spencer Leigh..

Fri, Feb 7, 7:00 (introduced by the filmmakers); Fri, Feb 14, 4:00. T1

La mami. 2019. Mexico/Spain. Directed by Laura Herrero Garvin. 82 min. North American premiere

"Men are only good for two things: for nothing, and for money," Mami warns the dancers and hostesses of Mexico City's famous Cabaret Barba Azu. In Laura Herrero Garvin's brilliant observational documentary, Doña Olga is the "Mami" of the film's title, keeping watch over the

dressing room while remaining a tough-loving confidante and vigilant protector of the girls themselves. Courtesy Dogwoof. In Spanish; English subtitles.

Sat, Feb 8, 2:00 (introduced by the filmmaker); Wed, Feb 12, 4:30 T2

Delphine & Carole. 2019. France/Switzerland. Directed by Callisto McNulty. 70 min. US premiere

Although she became famous as the star of films by Chantal Akerman, François Truffaut, Alain Resnais, and Luis Buñuel, Delphine Seyrig was also a powerful voice of the French feminist movement in the 1960s and 1970s, advocating for abortion and prostitution rights and the proto–Me Too struggles of women actresses. Callisto McNulty illustrates this unsung aspect of Seyrig’s career in her riveting and subversively funny new documentary, which comprises film clips, television interviews with misogynistic politicians and intellectuals, and excerpts from the radical protest videos that Seyrig made with fellow filmmaker-activist Carole Roussopoulos, videos like *Be Pretty and Shut Up!* and *Maso and Miso Go Boating* that featured stinging observations by Jane Fonda, Maria Schneider, and other Hollywood and French actresses. Courtesy MPM Film. In French; English subtitles.

Sol negro (Black Sun). 2019. Portugal/France. Directed by Maureen Fazendeiro. 8 min. US premiere

As the French New Wave actress Delphine Seyrig recites a poem by Henri Michaux, Maureen Fazendeiro observes the observers of a solar eclipse in Lisbon. Courtesy Agencia. In French; English subtitles.

Sat, Feb 8, 4:00 (introduced by McNulty); Thu, Feb 13, 4:00. T1

Akosua Adoma Owusu’s *Welcome to the Jungle*

This program features the US premiere of Ghanaian American artist Akosua Adoma Owusu’s trilogy *Welcome to the Jungle*, her corruscating and at times bitterly funny meditation on the complicated history, meaning, and appropriation of the Afro in American and European colonialist popular culture—her award-winning *White Afro*, the final film in the series, pieces together archival films instructing hairdressers on how to give perms and body wave services to their white women customers—and a celebration of the salons and barber shops run by, and for, blacks that have made kinky hair a source of pride and beauty. Films include *Me Broni Ba (My White Baby)* (2009, Ghana, 22 min.), *Split Ends, I Feel Wonderful* (2012, USA, 4 min.), and *White Afro* (2019, Ghana/USA, 6 min.). Films Courtesy Obibini Pictures.

A Salute to Barbara Hammer

Before she died of cancer in 2019, the legendary artist and filmmaker Barbara Hammer enlisted several of her friends, including Deborah Stratman, Lynne Sachs, and Mark Street, to draw upon her archive of abandoned projects and unused materials to make new work. The result is a testament to Hammer’s generosity, courage, and fierce, lifelong commitment to putting images of women, queer people, the aging, and the otherwise marginalized onto our movie screens and into our collective conscience.

Vever (for Barbara). 2019. Guatemala/USA. Directed by Deborah Stratman. 12 min. “Shot at the farthest point of a motorcycle trip Barbara Hammer took to Guatemala in 1975, and laced through with Maya Deren’s reflections of failure, encounter and initiation in 1950s Haiti” (Stratman).

A Month of Single Frames (for Barbara Hammer). 2019. USA. Directed by Lynne Sachs. 14 min. Sachs interweaves film footage, sound recordings, and a journal that Barbara Hammer kept during a 1998 artist’s residency in a shack without running water or electricity.

So Many Ideas Impossible To Do All. 2019. USA. Directed by Mark Street. 11 min. Street’s film is based on Barbara Hammer’s 1973–85 correspondence with Jane Brakhage, as well as outtakes from her 1974 film *Jane Brakhage*. Program 69 min.

Sat, Feb 8, 4:30 (introduced by Owusu, Sachs, Street). T2

I Am a Town. 2019. USA. Directed by Mischa Richter. 83 min. World premiere
Artist Mischa Richter (whose photograph of Amy Winehouse graced the cover of her album *Back to Black* before making its way into London's National Portrait Gallery) debuts his first documentary feature at MoMA, a poetic meditation on his native Provincetown, Massachusetts—the free-spirited community his artist family has called home for nearly 100 years—through conversations with its resilient and at times eccentric inhabitants, from pilgrims and fishermen to drag queens and spirit guides. Courtesy Mischa Richter.
Sat, Feb 8, 7:00 (introduced by the filmmaker, T2); Sat, Feb 15, 4:00 (T1)

Women Make Film: A New Road Movie through Cinema. 2018. Great Britain. Directed by Mark Cousins. Narrated by Tilda Swinton, Jane Fonda, Debra Winger, Adjoa Andoh, Kerry Fox, Thandie Newton, Sharmila Tagore. 14 hours; shown in five parts. New York premiere
Mark Cousins's personal journey through more than 120 years of filmmaking by women is not only a magisterial attempt to begin rectifying the wrongs of most history writing, but also a whirlwind celebration of forgotten or underappreciated visionaries like Sarah Maldoror from Angola, Binka Zhelyazkova from Bulgaria, and Margaret Tait from Scotland, told through mesmerizing scenes from their movies. Courtesy Cohen Media.
Part 1: Sun, Feb 9, 1:00 (introduced by the filmmaker). Part 2: Mon, Feb 10, 1:00. Part 3: Tue, Feb 11, 1:00. Part 4: Wed, Feb 12, 1:00. Part 5: Thu, Feb 13, 1:00. Parts 1–4 are each 180 min.; Part 5 is 120 min. T2

Shorts Program 2: I'm Looking through You.

After seeing these intimate, joyous portraits of the Argentine electroacoustic composer Beatriz Ferreira, the filmmaker Jonas Mekas, and the poet John Ashbery, you'll never hear a creaking door, listen to a spoken poem, or watch a movie in quite the same way again. Also on this bill of nonfiction shorts is a London avant-gardist's existential encounter with Ryanair's inflight safety instructions; an artist's wanderings among the revolutionary utopias of Ferdinand Cheval, William Morris, Robert Garcet, Niki de Saint Phalle, and Joan Patras; and a meditation on the volcanic terrain and turbulent history of Lanzarote. Program 115 min.

Hacer una diagonal con la musica (Making a Diagonal with Music). 2019. Great Britain. Directed by Aura Satz. 10 min. US premiere. In Spanish; English subtitles

Make shift (for Mekas). 2019. USA. Directed by Jem Cohen. 7 min. North American premiere

The Lonedale Operator. 2018. USA. Directed by Michael Almereyda. 15 min. World premiere

The Horrible Thirty: Me, My Father and Richard the Tiger. 2019. Taiwan. Directed by Rina Tsou. 20 min. US premiere

A State of Grace. 2019. Great Britain. Directed by John Smith. 3 min. New York premiere

A casa, a verdadeira e a seguinte, ainda está por fazer (The House Is Yet to Be Built). 2018. Portugal/USA/Austria. Directed by Sílvia das Fadas. 35 min. US premiere

De una isla. 2019. Spain. Directed by José Luis Guerin. Courtesy Los Films de Orfeo. 26 min. North American premiere

Sun, Feb 9, 1:30 (introduced by Satz, Cohen, Almereyda, T3); Sun, Feb 16, 4:30 (T2)

Mother, I Am Suffocating. This Is My Last Film About You. 2019. Lesotho. Written and directed by Lemohang Jeremiah Mosese. 76 min. US premiere
Shimmering with poetic images, sounds, and a sense of inchoate rage and longing, *Mother I Am Suffocating...* is Lemohang Jeremiah Mosese's self-described lamentation of exile both from his native Lesotho and his adopted Berlin, as well as his cutting response to the legacies of colonialism and Christianity in Africa. The self-taught filmmaker, who recently made his fiction feature debut at Sundance, is a powerful new voice in cinema. Courtesy Stray Dogs. In Sesotho; English subtitles.

A Story from Africa. 2018. Portugal. Directed by Billy Woodberry. 32 min. New York premiere

A key member of the famed LA Rebellion, Billy Woodberry confronts his own initial misreading of a photograph that was taken during the Portuguese pacification campaign in southern Angola in 1907, weaving together history and myth in his complex investigation of the ruthless colonialist impulse to divide and conquer. Courtesy Divina Comédia.

Sun, Feb 9, 4:30 (introduced by Mosese); Sat, Feb 15, 7:30. T2

Overseas. 2019. France/Belgium. Directed by Sung-a Yoon. 90 min.

Overseas is a disturbing look at a training center for Filipina women who are leaving their own young children and elderly parents to become domestic maids and nannies abroad, principally in Asia and the Middle East. Through role-playing exercises, the woman must confront the prospect of sexual assault, verbal abuse, and virtual enslavement in the homes where they will work. Courtesy Cat&Docs. In Tagalog, Ilonggo, English; English subtitles.

Umbilical. 2019. USA. Directed by Danski Tang. 7 min. New York premiere

In this honest yet tender animated film, Danski Tang considers how her mother's abusive marriage shaped her own experiences as a child at a boarding school in China. In Chinese; English subtitles.

Sun, Feb 9, 7:30 (introduced by Yoon); Thu, Feb 13, 4:30. T2

Every Pulse of the Heart Is Work. 2019. USA/India/France. Directed by Paweł Wojtasik. 86 min. North American premiere

Filming largely in India's ancient holy city of Varanasi, Paweł Wojtasik has created a hypnotic study of people at work—a street beggar, a surgeon, a weaver, a priest, a masseur, a tabla drum maker, and a crane operator: people who in their intense concentration and ritualized movements evoke the idea of human labor as an act of spiritual devotion and social interdependence. Courtesy Paweł Wojtasik. In Hindi/Malayalam; English subtitles.

Mon, Feb 10, 4:30 (introduced by the filmmaker, T2); Mon, Feb 17, 7:30 (T1)

Modern Mondays: An Evening with 13BC

Some four years ago, curator Vic Brooks, artist Lucy Raven, and writer Evan Calder Williams banded together to form the New York-based collective 13BC, dedicating themselves to the creation and study of moving images in theater and gallery settings and to their shared interest in the hidden histories and political uses of landscape, technology, and archives. This joint presentation of *Modern Mondays* and *Doc Fortnight 2020* features two of their most recent works: the US premiere of *Straight Flush* (2019, 64 min.) and its companion piece *Corpse Cleaner* (2016/19, 18 min.). In *Straight Flush*, three actors table-read the unlikely correspondence between Claude Eatherly, the Air Force pilot who gave the "all clear" to bomb Hiroshima and whose failed robbery attempts landed him in prisons and psychiatric hospitals after the war; and Günther Anders, the German anti-nuclear activist who admonished Eatherly not to authorize Bob Hope Productions to make a biopic of his life and crimes. Filmed in the barracks of the decommissioned Wendover Air Force Base, the split-screen *Straight Flush* sends us down a tantalizing rabbit hole of historical what-ifs and might-have-beens. In *Corpse Cleaner*, a single tracking shot through a movie prop house invites consideration of Anders's wartime job as a janitor at the Hollywood Custom Palace where, as an enemy alien, he became "history's corpse cleaner" by dusting off "the entire costume past of humanity." Courtesy 13BC

Program approx. 82 min.

Mon, Feb 10, 7:00 (introduced by the filmmakers). T2

The Earth Is as Blue as an Orange. 2019. Ukraine/Lithuania. Directed by Iryna Tsilyk. 70 min. New York premiere

Between 2014 and 2015, in a small Ukrainian town in the “red zone” of Donbas, a single mother and her four children took refuge in the cellar of their home while shells detonated over their heads. To cope with the terror of living in a war zone, and to find a creative outlet for their wondrous imaginations, the family made an “underground” film and hosted its premiere. Courtesy Cat&Docs. In Russian/Ukrainian; English subtitles.

Surematu (Immortal). 2019. Estonia/Latvia. Directed by Ksenia Okhapkina. 60 min. New York premiere

The Cold War rages on in the desolate Russian Arctic—shades of Aleksandr Solzhenitsyn’s *Gulag Archipelago*—where teenage boys and girls are drilled into submission through military training exercises and grueling ballet lessons. Courtesy Vesilind. In Russian; English subtitles.

Tue, Feb 11, 4:30 (introduced by the filmmakers, T2); Sat, Feb 15, 6:30 (T1)

Shadow Flowers. 2019. South Korea. Directed by Seung-Jun Yi. 109 min. North American premiere

Turning conventional (Western) wisdom on its head, Seung-jun Yi’s surprising documentary follows a North Korean woman who unwittingly ended up in South Korea in 2011 and has agonized for the past eight years in seeking permission to return to her beloved homeland and family. Courtesy Taskovski Films. In Korean; English subtitles.

Tue, Feb 11, 7:00 (introduced by the filmmaker, T1); Mon, Feb 17, 1:00 (T3)

Film About a Father Who. 2020. USA. Directed by Lynne Sachs. 74 min. New York premiere

Over a period of 35 years between 1984 and 2019, Lynne Sachs shot 8mm and 16mm film, videotape, and digital images with her father, Ira Sachs Sr., a bohemian businessman from Park City, Utah. For Sachs, her film “bears witness to the familial tensions that arose from my attempt to understand the web that connects a child to her parent and a sister to her siblings, some of whom I have known all their lives, others I only recently discovered.”

Tue, Feb 11, 8:00 (introduced by the filmmaker); Fri, Feb 14, 4:30. T2

Reiwa Uprising. 2019. Japan. Directed by Kazuo Hara. 248 min. US premiere

Returning to New York only months after his major MoMA retrospective, Kazuo Hara (*The Emperor’s Naked Army Marches On*) presents the US premiere of his newest film, a defiant and raucous portrait of Japanese democracy under siege. The filmmaker trails Ayumi Yasutomi, a cross-dressing Tokyo University professor, as she embarks on her national campaign for a seat in the Diet’s Upper House, championing the rights of the disabled and the marginalized. Courtesy Fukyo Films. In Japanese; English subtitles.

Wed, Feb 12, 6:15 (introduced by the filmmaker). T1

Fi al-thawra (During Revolution). 2018. Syria/Sweden. Directed by Maya Khoury. 144 min. US premiere

Filmed over a period of seven years by Maya Khoury and the anonymous Syrian artists of the Abounaddara Collective, *During Revolution* was conceived, in the words of producer Charif Kiwan, as “a way to resist the traditional narrative that reduces the revolution to one single place, Syria; one single political project, democracy against Islamism, or democracy against dictatorship; or one single figure, the hero, the good guy.” Of the many filmed records of the Syrian Civil War, *During Revolution* is distinguished by its sense of chaos and uncertainty, as well as its candid depiction of a revolutionary movement bitterly splintering into competing factions. Courtesy the Abounaddara Collective. In Arabic; English subtitles.

Wed, Feb 12, 7:00 (introduced by the filmmakers) T2; Mon, Feb 17, 4:00, T1.

Speak So I Can See You. 2019. Serbia/Croatia/Qatar. Directed by Marija Stojnić. 73 min. North American premiere

Told through a masterful soundscape of words, music, and effects, Marija Stojnić's documentary is a paean to Radio Belgrade, one of the oldest radio stations in Europe and the only surviving station in Serbia to offer rich cultural, scientific, and topical programming. Drawing upon 90 years of archival material, including radio dramas and news bulletins, the film evocatively recalls Yugoslavia's golden age of radio broadcasting even as it portends the public station's uncertain future in our increasingly authoritarian times. In Serbian; English subtitles. Courtesy Square Eyes.

Resonance. 2019. Germany/Israel. Directed by Itay Marom. 56 min. North American premiere

Marian Anderson once said that "a singer starts by having his instrument as a gift from God." What seems to follow, however, is an artistic life of striving and struggle. Rarely has the exquisite precision of opera singing been so mesmerizingly demonstrated on screen as it has in *Resonance*, the latest documentary by Israeli Itay Marom, which follows the private lessons of three eminent, and eminently demanding, German voice instructors and their students over the course of a semester. In English, German, and Serbo-Croatian; English subtitles. Courtesy Ruth Films.

Thu, Feb 13, 6:30 (introduced by the filmmakers); Sun, Feb 16, 4:00, T1

Sans frapper (That Which Does Not Kill). 2019. Belgium/France. Directed by Alexe Poukine. 83 min. US premiere

Belgian women and men of diverse backgrounds respond to the rape of a young woman by weaving their own personal experiences and reflections into her story, provoking the sort of collective introspection that Me Too has necessitated. Courtesy Andana Films. In French; English subtitles.

This Is an Address. 2019. USA. Directed by Sasha Wortzel. 17 min. US premiere

New York-based artist Sasha Wortzel reflects on a time in the 1970s when the piers at the end of Gansevoort Street were a popular place for cruising and celebrating gay male life, only to become a makeshift shelter in the 1990s for a community of homeless LGBTQ+ people, many of them HIV-positive (as documented in remarkable video interviews), and, more recently, an inhospitable space thanks to gentrification.

Thu, Feb 13, 7:00 (introduced by the filmmakers) T2; Tue, Feb 18, 1:00 T1

Zero. 2019. Japan. Directed by Kazuhiro Soda. 128 min. World premiere

As the centerpiece of *Doc Fortnight 2020*, MoMA presents the world premiere of *Zero*, a profoundly compassionate portrait of a doctor facing his own mortality from New York-based Japanese documentarian Kazuhiro Soda, whose previous award-winning films *Campaign* and *Inland Sea* were described as "calmly stunning, raw, and emotional" by no less an authority than Bong Joon-ho. In *Zero*, Soda returns to Chorale Okayama, the outpatient psychiatric clinic he so movingly observed in his 2008 film *Mental*. When Dr. Matsamoto Yamamoto, the clinic's beloved founder, announces his retirement, his patients—many of them afflicted with incurable mental disorders—must accept the loss of the man they've depended on for decades. Courtesy Laboratory X. In Japanese; English subtitles.

Fri, Feb 14, 7:00 (introduced by the filmmaker); Tue, Feb 18, 4:00. T1

Wilcox. 2019. Canada. Directed by Denis Côté. 66 min. US premiere

A provocateur from the Great White North, Denis Côté (*Curling*, *Bestiary*) has for more than a decade confounded truth and fiction in his award-winning films. His latest out of Locarno, *Wilcox*, wordlessly follows a mysterious man off the grid and along the abandoned byways and

desolate woodlands of Quebec, leaving us to deduce whether he's a "deserter, delinquent, or survivalist." Courtesy Inspiratrice & Commandant.

Ghost Strata. 2019. Great Britain. Directed by Ben Rivers. 45 min. US premiere.

One of cinema's most inquisitive and itinerant practitioners, Ben Rivers muses on the relationship between geological and film time in his latest genre-defying work, a scrapbook of encounters with cartomancers, artists, and scientists in Greece, Thailand, Brazil, Corsica, and England that lead one to wonder whether our days truly are numbered. Courtesy Ben Rivers.

Fri, Feb 14, 6:30 (introduced by the filmmaker); Mon, Feb 17, 1:30. T2

My Darling Supermarket. 2019. Brazil/Denmark. Directed by Tali Yankelevich. 80 min. North American premiere

Academy Award nominee Tali Yankelevich makes her documentary feature debut with this wise and witty portrait of the meat-counter butchers and cereal-box stackers at a supermarket in São Paulo, regarding their funny and often profound musings on first love and quantum physics as a way of coping with the drudgeries of low-wage labor. In Portuguese; English subtitles. Courtesy Elo Company.

Memoirs of Vegetation. 2020. USA. Directed by Jessica Oreck. 2 min. World premiere
MoMA favorite Jessica Oreck (*Beetle Queen Conquers Tokyo*) dedicates her pithy animation to the salubrious uses and nefarious misuses of castor beans throughout history.

Herz Schmerz. 2020. USA. Directed by Maira Kalman, Alex Kalman. 2 min. World premiere
Choreographer John Heginbotham transports part of the set of *Herz Schmerz* from 12th Street to the Baryshnikov Arts Center in this Dadaist poem. Courtesy of Sad Chicken Films and What Studio?

Sat, Feb 15, 1:30 (introduced by Yankelevich, Maira and Alex Kalman); Sun, Feb 16, 7:30. T2

Modern Mondays: An Evening with Basma alSharif and Sky Hopinka

For the first time in their flourishing careers as artists and filmmakers, Basma alSharif (Palestinian, resides in Egypt) and Sky Hopinka (Ho-Chunk Nation, resides in Vancouver) present a program of their moving-image work in dialogue. This special joint presentation of *Modern Mondays* and *Doc Fortnight 2020* features a rich array of Hopinka's and alSharif's videos spanning nine years, from 2011 to the present. Through this, we can appreciate the strangely fascinating affinities and tensions in their approaches to cinema. Despite coming from very different places and having very different biographies, alSharif and Hopinka nonetheless share an interest in the politics of storytelling and imagemaking; in palimpsests and erasures of history; in the uses and abuses of language and landscape; and in the experience of loss and longing that comes with exile and displacement. This call and response between their work is sure to create a gorgeously lush, even hypnagogic theatrical experience.

Farther Than the Eye Can See. 2012. United Arab Emirates. Directed by Basma alSharif. 13 min.

Kunjkága Remembers Red Banks. 2014. USA. Directed by Sky Hopinka. 9 min.

Trompe l'oeil. 2016. USA. Directed by Basma alSharif. 8 min.

When You're Lost in the Rain. 2019. USA. Directed by Sky Hopinka. 5 min.

The Story of Milk and Honey. 2011. Lebanon. Directed by Basma alSharif. 10 min.

Cloudless Blue Egress of Summer. 2019. USA. Directed by Sky Hopinka. 13 min.

Deep Sleep. 2014. Greece/Malta/The Gaza Strip. Directed by Basma alSharif. 13 min.

Lore. 2019. USA. Directed by Sky Hopinka. 10 min.

Program approx. 100 min.

Mon, Feb 17, 7:00 (introduced by the filmmakers) T2

Aggie. 2020. USA. Directed by Catherine Gund. 92 min. New York premiere
Now more than ever it doesn't hurt to be reminded, as Catherine Gund's funny and inspiring portrait of her famously camera-shy mother does, that MoMA trustee (and former president) Agnes Gund has spent her entire life fiercely committed to the public good: to bettering schools, enriching cultural institutions, reforming criminal justice, and advancing racial and gender equality. Courtesy Aubin Pictures.

Tue, Feb 18, 7:00 (introduced by the filmmaker). T1

Some Kind of Heaven. 2019. USA. Directed by Lance Oppenheim. 82 min. New York premiere
"It's *Spring Breakers* meets *Cocoon*," Lance Oppenheim observes of his tragicomical study of the Villages in central Florida, the world's largest retirement community, where some 130,000 mostly white residents live out their twilight years in a tropical utopia of canasta games and singles mixers. However, for the four protagonists of Oppenheim's documentary, struggling to find happiness and meaning, this "Disneyland for Retirees" is not the stuff that American Dreams are made of. Courtesy Los Angeles Media Fund.

Wed, Feb 19th, 7:00 (introduced by the filmmaker). T2

Nonfiction+

Nonfiction+, a special sidebar of this year's Doc Fortnight 2020, presents cutting-edge nonfiction filmmaking projects that go beyond the traditional cinematic experience.

Domesticating Reality: Caspar Sonnen on Interactive and Immersive Documentary Art

What happens when the art of capturing reality is allowed to move freely from documentary cinema into interactive media, digital technology, or immersive theater? How do virtual reality and artificial intelligence affect the way we tell documentary stories and create nonfiction art? How can artists disrupt the commercial hype-cycles of new media and successfully explore new perceptions of reality and challenge our most human behaviors? Join Caspar Sonnen, curator and head of New Media at the prestigious International Documentary Film Festival Amsterdam (IDFA), for an exclusive showcase of some of the world's best interactive and immersive documentary art. Sonnen showcases a variety of projects across myriad digital and physical platforms, from groundbreaking interactive art made in 2007 (when he founded the pioneering DocLab program at IDFA) to the emergence of virtual reality and artificial intelligence in immersive art installations.

Fri, Feb 7, 7:30 (introduced by Caspar Sonnen). T2

Taking the Horse to Eat Jalebis. 2018. India. Directed by Anamika Haksar. 122 min. New York premiere.

Acclaimed theater director and playwright Anamika Haksar spent years conversing with the residents of Old Delhi about their lives and aspirations in preparing for this film debut. The result is a powerful cinematic vision of the ancient city as told through the eyes of the working classes—and through a blend of documentary and animated magical realism. In Hindi; English subtitles.

Sat, Feb 8, 1:00 (introduced by the filmmaker). T3

Red Hero

A project devoted to the arts and culture of Mongolia, a region undergoing radical transformation since the collapse of the Soviet Union, *Red Hero* comprises a digital online platform of interviews and a research program involving multidisciplinary collaborations among international and Mongolian artists. In this special event, Red Hero founders Paolo

Rosso and Dulguun Batbold are joined by the New York-based artists Mark Dion and Dana Sherwood, as well as Tuguldur Yondonjamts, an artist from Ulaanbaatar, in a conversation about current projects on paleontology, herding culture and shamanism, Mongolian epic literature, and new avenues of discovery and interpretation within this unique region.

Sun, Feb 9, 4:00 (presented by Rosso, Batbold, Dion, Sherwood, Yondonjamts). T1

The Power of Unplugging One Day a Week: A Spoken Cinema Performance

This live cinematic essay-performance by Tiffany Shlain takes viewers on a journey across the past, present, and future of technology as seen through her decade-long practice of going screen-free one day a week. Incorporating moving images, original animations, spoken word, and an evocative soundscape, this call to arms against our 24/7 culture invites audiences to consider how technology can amplify or diminish our humanity and our efforts to live a good life.

Sat, Feb 15, 4:30, T2

Traveling While Black

Academy Award winner Roger Ross Williams's first foray into 360/VR cinema takes viewers into the real story of the Green Book with a visit to the famed Washington, DC, restaurant Ben's Chili Bowl, where African American diners reflect on their experiences of segregation under Jim Crow—while also forcing audiences to confront the realities of today.

Sun, Feb 16, 4 x 20 min screenings*. T3

1:00 First screening

1:20 – Q&A for first and second screening (20min)

1:40 – second screening

~30min break~

2:30 – Third screening

2:50 – Q&A for third and fourth screening (20 min)

3:10 – Fourth screening