



FOR IMMEDIATE RELEASE

Film at Lincoln Center and The Museum of Modern Art announce the complete lineup for the 51st edition of New Directors/New Films, April 20–May 1

Opening Night—Audrey Diwan’s *Happening*

Closing Night—Martine Syms’s *The African Desperate*

Presented in the FLC and MoMA cinemas

New York, NY (March 29, 2022) – Film at Lincoln Center and The Museum of Modern Art announce the 51st edition of New Directors/New Films (ND/NF), April 20–May 1. For more than half a century, the festival has celebrated filmmakers who speak to the present and anticipate the future of cinema, and whose bold work pushes the envelope in unexpected, striking ways. This year’s festival will introduce 26 features and 11 shorts, a total of 39 directors, 21 of whom are women, to filmgoers in theaters at both FLC and MoMA.

La Frances Hui, Curator, Department of Film, MoMA, and 2022 ND/NF co-chair observes, “Portraits of individuals and communities navigating uncertain and turbulent circumstances in pursuit of freedom, self-determination, and survival set a remarkably contemplative tone for the lineup. This year’s new directors look inward and draw on events past and present to reflect on our collective humanity. Together, these films reaffirm the creative power of cinema to see, critique, and inspire the way we live.”

Opening the festival is Audrey Diwan’s *Happening*, the winner of the 2021 Venice International Film Festival’s prestigious Golden Lion, a gripping portrait of a young woman’s attempts to secure an illegal

abortion in 1960s France. ND/NF will close with *The African Desperate*, a frantic, wildly engaging debut feature from Martine Syms, which rushes through 24 hours in the life of Palace (Syms's fellow visual artist Diamond Stingily) on a hazy, often hilarious, and occasionally surreal trip through those moments when one's life feels like it's teetering on the precipice. The rest of the lineup showcases work from a broad geographic range, with films from China, India, Norway, Argentina, Mexico, South Korea, France, and Rwanda; prizewinners from festivals in Berlin (*Robe of Gems*), Sundance (*Dos Estaciones*, *Nanny*), and Venice (*Pilgrims*, *Full Time*, *White Building*); and many feature debuts.

The complete 2022 New Directors/New Films lineup:

Features

The African Desperate dir. Martine Syms

Album for the Youth dir. Malena Solarz

The Apartment with Two Women dir. Kim Se-in

Blue Island dir. Chan Tze Woon

The Cathedral dir. Ricky D'Ambrose

Children of the Mist dir. Diễm Hà Lê

The City and the City dir. Christos Passalis and

Syllas Tzoumerkas

Dos Estaciones dir. Juan Pablo González

Father's Day dir. Kivu Ruhorahoza

Fire of Love dir. Sara Dosa

Full Time dir. Éric Gravel

Happening, dir. Audrey Diwan

Hot in Day, Cold at Night dir. Park Song-yeol

The Innocents dir. Eskil Vogt

Nanny dir. Nikyatu Jusu

Once upon a Time in Calcutta dir. Aditya Vikram Sengupta

Onoda – 10,000 Nights in the Jungle dir. Arthur Harari

Pilgrims dir. Laurynas Bareiša

Rehana dir. Abdullah Mohammad Saad

Riotville, USA dir. Sierra Pettengill

Robe of Gems dir. Natalia López Gallardo

Shankar's Fairies dir. Irfana Majumdar

Singing in the Wilderness dir. Dongnan Chen

Small, Slow but Steady dir. Shô Miyake

Talking about the Weather dir. Annika Pinske

White Building dir. Kavich Neang

Shorts

Astel dir. Ramata-Toulaye Sy

August Sky dir. Jasmin Tenucci

Crystalized Memory dir. Chonchanok Thanatteepong

The Eternal Melody dir. Niranjana Raj Bhetwal

Five Minutes Older dir. Sara Szymanska

Further and Further Away dir. Polen Ly

It's Raining Frogs Outside dir. Maria Estela Paiso

Lili Alone dir. Zou Jing

Madhu, dir. Tanmay Chowdhary and Tanvi Chowdhary

North Pole dir. Marija Apcevska

Suncatcher dir. Kim Torres

"This year's edition opens and closes with two memorable features, directed by Audrey Diwan and by Martine Syms, proving how essential cinema can still be, both as an art form and as a means to shake convictions on political, social, racial, and gender issues. The committee is thrilled to showcase these intense and brilliant portraits, conveying distinct and singular female experiences and keeping open dialogues between artist and audience," said Florence Almozini, FLC Senior Programmer at Large and 2022 New Directors/New Films co-chair.

ND/NF proves that there isn't just one way forward for young directors entering the vanguard of filmmaking. Directors who were presented to New York audiences in earlier ND/NF editions, some for the very first time, include Ryusuke Hamaguchi, Hou Hsiao-hsien, Kelly Reichardt, Pedro Almodóvar, Souleymane Cissé, Euzhan Palcy, Jia Zhangke, Spike Lee, Lynne Ramsay, Michael Haneke, Wong Kar Wai, Agnieszka Holland, Lino Brocka, Guillermo del Toro, Luca Guadagnino, and more than a thousand others. Although the program has grown in size and stature, ND/NF maintains its commitment to experimentation and sharing the gift of discovery with audiences.

The New Directors/New Films selection committee is made up of members from both presenting organizations. The 2022 feature committee comprises Florence Almozini (Co-Chair, FLC), La Frances Hui (Co-Chair, MoMA), Dennis Lim (FLC), Rajendra Roy (MoMA), Josh Siegel (MoMA), and Tyler Wilson (FLC), and the shorts were programmed by Brittany Shaw (MoMA) and Maddie Whittle (FLC).

Tickets will go on sale to the general public on Friday, April 8, at noon ET, with early-access opportunities for FLC and MoMA members on Tuesday, April 5, at noon. Tickets are \$17 for the general public; \$13 for students, seniors (62+), and persons with disabilities; and \$12 for FLC and MoMA members. Opening Night tickets are \$25 for the general public; \$22 for students, seniors (62+), and persons with disabilities; and \$20 for FLC and MoMA members.

See more and save with the purchase of three tickets; discount automatically applied in cart. A \$50 All-Access Student Pass (excludes Opening Night and Closing Night screenings) is also available in limited quantities. Complete your ND/NF experience with the purchase of the \$1,000 VIP Package (includes two tickets to every film, two tickets to Opening Night and the Opening Night Party, and an invitation to Filmmaker Brunch). Learn more at newdirectors.org.

New Directors/New Films is presented by Film at Lincoln Center and The Museum of Modern Art.

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Film Titles & Descriptions

*Films will screen at either the Film at Lincoln Center Walter Reade Theater (165 W. 65th Street)
or The Museum of Modern Art Titus 1 / Titus 2 Theaters (11 W. 53rd Street).*

Please note the screening location for each film below.

Opening Night

Happening

Audrey Diwan, 2021, France, 100m

French with English subtitles

Winner of the Venice International Film Festival's prestigious Golden Lion, Audrey Diwan's exceptionally well-observed breakthrough is an unsparing, gripping portrait of a young woman's attempts to secure an illegal abortion in 1960s France. A student of ambition and promise, hoping to leave her small town and embark on a professional life of the mind, Anne Duchesne (Anamaria Vartolomei, in a brave, overwhelming performance) finds her entire future thrown into doubt upon discovering that she's pregnant. Sure to be one of the most talked-about movies of the year, *Happening*, based on the semi-

autobiographical novel by acclaimed author Annie Ernaux, is a drama that incrementally builds in power, showing the step-by-step process by which an ordinary young woman attempts to establish her freedom and ownership of her body. An IFC Films release.

Wednesday, April 20

7:00pm, MoMA T1 (Q&A with Audrey Diwan and Anamaria Vartolomei)

7:30pm, MoMA T2 (Introduction by Audrey Diwan and Anamaria Vartolomei)

Thursday, April 21

3:30pm, FLC Walter Reade Theater

Closing Night

The African Desperate

Martine Syms, 2022, USA, 100m

World premiere

This frantic, wildly engaging debut feature from Martine Syms lunges through 24 crucial yet wayward hours in the life of Palace (Syms's fellow visual artist Diamond Stingily). Following a bizarre and blithely passive-aggressive final interview with her all-white faculty, Palace receives her MFA from an upstate New York art school. Rather than attend that night's graduation party with friends, she vows to relax and get out of Dodge, back to her hometown of Chicago. However, the night doesn't go as planned, and Syms takes Palace on a hazy, often hilarious, occasionally surreal trip through those moments when one's life feels balanced on a precipice. *The African Desperate* has its own singular momentum, fueled by Syms's cutting satire and aesthetic invention, and coasting on the rhythms of Stingily's sly, expertly deadpan comic performance.

Saturday, April 30

6:00pm, FLC Walter Reade Theater (Q&A with Martine Syms)

9:00pm, FLC Walter Reade Theater (Q&A with Martine Syms)

Sunday, May 1

2:45pm, MoMA T2 (Q&A with Martine Syms)

Album for the Youth

Malena Solarz, 2021, Argentina, 81m

Spanish with English subtitles

North American premiere

In her solo debut feature, director Malena Solarz takes a surprising, gentle, altogether gratifying approach to the coming-of-age genre. Encouraging naturalistic performances from her charming cast and using a rigorously unshowy visual approach, Solarz explores how young people navigate their creative impulses, focusing on Sol (Ariel Rausch) and Pedro (Santiago Canepari), who, during summer break after high school graduation, prepare for possible futures as, respectively, a musician and a playwright. Drifting through tiny, mundane moments of connection and personal growth, exam preparations and writing workshops, *Album for the Youth* eschews predictable narrative beats of revelation; rather than being exalted, artistic endeavor is treated as a natural part of the human condition.

Thursday, April 21

8:45pm, FLC Walter Reade Theater (Q&A with Malena Solarz)

Sunday, April 24

6:45pm, MoMA T2 (Q&A with Malena Solarz)

The Apartment with Two Women
Kim Se-in, 2021, South Korea, 139m
Korean with English subtitles
North American Premiere

Living together in a cramped city apartment, middle-aged single mother Su-kyung and her twentysomething daughter Yi-jung have long since settled into a relationship of simmering mutual resentment. Escalating frustrations in both of their lives—romantic, professional, and certainly domestic—drive them to a boiling point, and a shocking act allows Yi-jung to come to terms with the years of abuse she believes she has suffered. This nerve-jangling yet emotionally cleansing debut feature from Kim Se-in settles deep into the psychological folds of a parent and child caught in a vicious cycle of violence and dependency, and features a pair of lived-in, ruthlessly unsentimental performances by Lym Ji-ho and Yang Mal-bok.

Thursday, April 28

6:00pm, MoMA T2 (Q&A with Kim Se-in)

Saturday, April 30

12:00pm, FLC Walter Reade Theater (Q&A with Kim Se-in)

Blue Island

Chan Tze Woon, 2022, Hong Kong/Japan, 97m
Cantonese and Mandarin with English subtitles
US premiere

The large-scale 2019 pro-democracy protests in Hong Kong and the subsequent crackdown on freedoms provide the urgent anchoring point for this remarkable vision from HK filmmaker Chan Tze Woon, a genre-defying plunge into the political morass that has been ever-widening between the former colony and the controlling Chinese state. Taking a panoramic view of these fractures, and covering acts of resistance from 1967 to today, Chan mixes documentary footage and fictional recreations of the past starring contemporary student protestors (many awaiting prison sentencing for speaking out). *Blue Island* is an accomplishment of both political bravery and aesthetic daring, a film about the cyclical nature of history and the people who live within the folds of time, constantly on the edge of revolution. An Icarus Films release.

Saturday, April 30

4:00pm, MoMA T2 (Q&A with Chan Tze Woon)

Sunday, May 1

12:00pm, FLC Walter Reade Theater (Q&A with Chan Tze Woon)

The Cathedral

Ricky D'Ambrose, 2021, USA, 87m

A multigenerational family saga in extreme miniature, the new feature from singular American independent director Ricky D'Ambrose, whose *Notes on an Appearance* played at the festival in 2018, is his most refined, emotionally resonant work yet. Slicing across decades with impressionistic precision, *The Cathedral* tells the formally economical yet engrossing story of the Damrosch family, whose quiet rise and fall is seen through the eyes of its youngest member, Jesse, born in the late 1980s. Using

photographs and archival news footage to buttress his oblique drama, D'Ambrose shows how a family's financial and emotional wear and tear can subtly reflect a country's sociopolitical fortunes and follies.

Saturday, April 23

9:00pm, FLC Walter Reade Theater (Q&A with Ricky D'Ambrose)

Friday, April 29

8:00pm, MoMA T1 (Q&A with Ricky D'Ambrose)

Children of the Mist

Diễm Hà Lê, 2021, Vietnam, 90m

Hmong and Vietnamese with English subtitles

In her extraordinary feature debut, which resulted in a Best Directing award in the International Competition at IDFA 2021, Vietnamese filmmaker Diễm Hà Lê nestles her camera in with a family—members of the indigenous Hmong ethnic minority—living in the country's northern mountainous region. Here, cherubic 12-year-old Di plays with her friends among the mist-enshrouded hills and goes to school, one of her people's first generation with such access to education. However, the free-spirited Di is also forced to enter adulthood prematurely when she is subject to an unsettling matrimonial custom that creates rifts in her family and threatens to alter her future forever. Tender yet tough to shake, Diễm's documentary immerses the viewer in a traditional world teetering on the brink of modernity, privileging us to know a young woman caught in the middle.

Saturday, April 30

3:15pm, FLC Walter Reade Theater (Q&A with Diễm Hà Lê)

Sunday, May 1

12:00pm, MoMA T2 (Q&A with Diễm Hà Lê)

The City and the City

Christos Passalis and Syllas Tzoumerkas, 2022, Greece, 87m

Greek, Latin, French, German, Turkish, and Armenian with English subtitles

North American premiere

Using a radical, endlessly surprising narrative structure and a distinctive stylistic approach, Greek filmmakers Christos Passalis and Syllas Tzoumerkas tell of how the once-thriving Sephardic Jewish community in their native city of Thessaloniki was gradually decimated over the course of the violent 20th century. It's a properly disjointed and unsettled tale, zigzagging across time, and taking place on parallel contemporary and historical tracks, tracing moments of anti-Semitic persecution, the Nazi occupation of Greece, and lingering postwar trauma. Originating as an installation project, *The City and the City* is a film of devastating emotional clarity and relentless force.

Saturday, April 23

12:30pm, MoMA T2 (Q&A with Christos Passalis and Syllas Tzoumerkas)

Sunday, April 24

12:00pm, FLC Walter Reade Theater (Q&A with Christos Passalis and Syllas Tzoumerkas)

Dos Estaciones

Juan Pablo González, 2022, Mexico, 99m

Spanish with English subtitles

One is unlikely to forget the subtle expressivity of Teresa Sánchez, winner of Sundance Film Festival's Special Jury Award for Acting and mysterious camera subject of Juan Pablo González's absorbing, immersive fiction feature debut. Sánchez holds the screen as María, the taciturn yet fiercely committed owner of a troubled tequila factory in rural Jalisco. After taking a new financial administrator (Rafaela Fuentes) under her wing, María is forced to reckon with the difficult realities of her business, both economical and natural. González and Sánchez always leave us on the mesmerizing outside of her emotional state, while making room for unexpected divergences, including a mid-film digression following the life of her hairdresser, Tatín (Tatín Vera, in an exquisitely modulated performance). Shot with sun-dappled radiance, *Dos Estaciones* is a singular achievement: an interior portrait focused on the external processes of life and work.

Friday, April 29

9:00pm, FLC Walter Reade Theater (Q&A with Juan Pablo González)

Saturday, April 30

6:30pm, MoMA T2 (Q&A with Juan Pablo González)

Father's Day

Kivu Ruhorahoza, 2022, Rwanda, 108m

Kinyarwanda with English subtitles

North American premiere

Expertly weaving three seemingly disparate stories set in and around the city of Kigali, Rwandan filmmaker Kivu Ruhorahoza has constructed a rich, poignant story of loss and the various meanings of parentage. Zaninka (Médiatrice Kayitesi), a masseuse barely making ends meet in the COVID economy, is emotionally devastated by the accidental death of her teenage son, and her grief has begun to affect her marriage; Mukobwa (Aline Amike), caring for her ailing father, is conflicted over whether she should become an organ donor to save his life; and Karara (Yves Kijyana) is a small-time criminal who drags his impressionable young son into his increasingly violent schemes. Told with crystalline precision and escalating emotional intensity, *Father's Day* is a tough, humane inquiry into the ostensibly sacred bonds that form contemporary patriarchal culture.

Tuesday, April 26

8:15pm, MoMA T2 (Q&A with Kivu Ruhorahoza)

Wednesday, April 27

6:00pm, FLC Walter Reade Theater (Q&A with Kivu Ruhorahoza)

Fire of Love

Sara Dosa, 2022, USA/Canada, 93m

English and French with English subtitles

World-famous volcanologists and lovers Katia and Maurice Krafft fearlessly observed and studied volcanic eruptions up close across the globe; they were at once intrepid adventurers, committed scientists, and innate filmmakers, capturing destructive earth ruptures with surreal beauty and terror. Tragically, they were killed together at the eruption of Japan's Mount Unzen in June 1991. Using a trove of the couple's monumental, almost otherworldly 16mm footage, filmmaker Sara Dosa consummately constructs the narrative of their remarkable lives, making the Kraffts into both vivid movie stars and unknowable figures whose pursuits constantly put them on the crater's edge of existence. Evocatively

narrated by Miranda July, *Fire of Love* is a transporting work of genuine awe. A National Geographic Documentary Films release.

Wednesday, April 27

8:30pm, MoMA T1 (Q&A with Sara Dosa)

Thursday, April 28

6pm, FLC Walter Reade Theater (Q&A with Sara Dosa)

Full Time

Éric Gravel, 2021, France, 87m

French with English subtitles

US premiere

The everyday experiences of a divorced working mother desperately trying to make ends meet supply riveting, ferociously humane drama in Éric Gravel's marvel of economical storytelling. Living in a distant suburb of Paris, Julie (Laure Calamy) wakes each morning before dawn, rouses herself and her two small children, leaves the kids with an increasingly fed-up babysitter, and runs to catch the train into the city to start her agonizingly early day at a five-star hotel. When a general transportation strike cripples Paris, Julie finds her already tiring day entering the realm of the harrowing, especially considering the interview for the better, higher-paying job she can barely fit into her breathless schedule. Gravel's film of high-octane intensity, focused almost exclusively on Calamy's expressive, relatable weariness, positions the director as a major new voice in French cinema, evoking the work of the Dardenne brothers and Laurent Cantet.

Friday, April 22

8:30pm, MoMA T2 (Q&A with Éric Gravel)

Saturday, April 23

3:45pm, FLC Walter Reade Theater (Q&A with Éric Gravel)

Hot in Day, Cold at Night

Park Song-yeol, 2021, South Korea, 90m

Korean with English subtitles

North American premiere

An unemployed young couple spirals into ever-escalating economic precarity in Park Song-yeol's gripping, frequently amusing, and expertly written moral tale, fueled by the desperation of contemporary lower-middle-class living. *Hot in Day, Cold at Night* follows Young-tae and Jeong-hee, appealingly played by the director and his cowriter Won Hyang-ra, as they try to make ends meet, pursuing dead-end jobs, picking up random gigs, and making the occasional bad or even dangerous choice. Park's direct, unforced aesthetic, always focused on the minutest gestures and expressions of his characters, reflects the film's mundane tenor, creating a work that is at once charming, empathetic, and satirical, and builds to a surprising moment of redemption.

Monday, April 25

6:00pm, FLC Walter Reade Theater (Q&A with Park Song-yeol)

Wednesday, April 27

6:00pm, MoMA T2 (Q&A with Park Song-yeol)

The Innocents

Eskil Vogt, 2021, Norway, 118m

Norwegian with English subtitles

Perhaps best known as the co-screenwriter of acclaimed Norwegian director Joachim Trier (*The Worst Person in the World*), Eskil Vogt proves himself to be a filmmaker of astonishing skill and elemental force in his own right with this daring supernatural thriller. Set during the summer at an apartment complex surrounded by an ominous, fairy-tale-like forest, *The Innocents* follows the sinister, increasingly alarming interactions of a group of prepubescent children: Ida (Rakel Lenora Fløttum), feeling ignored next to her autistic older sister Anna (Alva Brynsmo Ramstad); the bullied Ben (Sam Ashraf); and the angelic Aisha (Mina Yasmin Bremseth Asheim), who appears to communicate telepathically—and feel through—the nonverbal Anna. With unforgettable, dark images and fleet visual storytelling, Vogt’s film pushes the “evil children” subgenre into more philosophical territory, creating a morally askew universe controlled by a child’s primitive understanding of the world. An IFC Midnight release.

Saturday, April 23

5:30pm, MoMA T2 (Q&A with Eskil Vogt)

Sunday, April 24

5:00pm, FLC Walter Reade Theater (Q&A with Eskil Vogt)

Nanny

Nikyatu Jusu, 2022, USA, 99m

English and Wolof with English subtitles

A riveting Anna Diop commands nearly every frame of director Nikyatu Jusu’s feature debut, a breakout at this year’s Sundance, where it won the Dramatic Grand Jury Prize. In this psychologically complex fable of displacement tinged with supernatural horror, Diop plays Aisha, a woman recently emigrated from Senegal who is hired to care for the adorable daughter of an affluent couple (Michelle Monaghan and Morgan Spector) living in New York’s Tribeca neighborhood. Increasingly unsettled by the family’s volatile home life, though desperate to make enough money to bring over her young son from Senegal, Aisha begins to unravel, finding her life in America to be more nightmare than dream. Mixing domestic melodrama with American genre elements and West African folklore, *Nanny* is a spellbinding experience that defies expectation. A Blumhouse-Amazon Prime Video release.

Friday, April 22

9:15pm, FLC Walter Reade Theater (Q&A with Nikyatu Jusu)

Saturday, April 23

8:15pm, MoMA T1 (Q&A with Nikyatu Jusu)

Once upon a Time in Calcutta

Aditya Vikram Sengupta, 2021, India/France/Norway, 133m

Bengali with English subtitles

The memory of Bengali poet, social reformer, and presiding artistic spirit Rabindranath Tagore looms over Aditya Vikram Sengupta’s sprawling yet intimate drama of contemporary urban life, an intricately constructed mosaic of people dealing with loss, economic disparity, industrial growth, and questions of basic human morality. Working with consummate Turkish cinematographer Gökhan Tiryaki (*Once upon a Time in Anatolia*), Sengupta employs an elegant compositional aesthetic to his story of a grieving mother and former actress (the magnetic Sreelekha Mitra, in a richly inhabited performance) whose attempts at

overcoming tragedy and moving on are consistently complicated by the needs of others in her orbit. Sengupta presents the irresolvable contradictions of modern life with clarity and invention, depicting a society in constant flux.

Saturday, April 30

1:00pm, MoMA T2

Sunday, May 1

3:00pm, FLC Walter Reade Theater

Onoda – 10,000 Nights in the Jungle

Arthur Harari, 2021, France/Japan, 165m

Japanese with English subtitles

In this absorbing epic, Arthur Harari immerses the viewer in the true story of Hiroo Onoda, a Japanese intelligence officer in the Imperial Army who was stationed on the Philippine island of Lubang during World War II, and, due to a combination of duty, nationalistic pride, and personal obstinacy, ended up marooned there for nearly 30 years, leading guerilla attacks and believing Japan was still at war. To tell this simultaneously absurd and poignant tale, Harari uses a classical narrative approach, punctuated by moments of meditative beauty, and anchored by the twin performances of Yûya Endô and Kanji Tsuda as Onoda. In dramatizing Onoda's extraordinary, isolated years on Lubang, Harari questions whether war and patriotism are entirely psychological states of being.

Saturday, April 23

12:00pm, FLC Walter Reade Theater (Q&A with Arthur Harari)

Sunday, April 24

12:15pm, MoMA T2 (Q&A with Arthur Harari)

Pilgrims

Laurynas Bareiša, 2021, Lithuania, 92m

Lithuanian with English subtitles

North American premiere

A young woman and man reunite for a mission of initially unknown origin and goal. Indre (Gabija Bargailaite) and Paulius (Giedrius Kiela) are connected by a violent tragedy that killed Matas—her boyfriend, his brother. Spurred on by Paulius's obsessive need to recount and relive the events that led to his death, they find themselves caught up in the past. Skillfully doling out narrative information piece by piece and layer upon layer in scenes marked by elegant, sinister single takes, Lithuanian filmmaker Laurynas Bareiša has created a foreboding yet ultimately hopeful portrait of people racked with trauma and unresolved anger. Winner of the Horizons Award at the 2021 Venice International Film Festival.

Thursday, April 21

8:15pm, MoMA T2

Thursday, April 28

8:45pm, FLC Walter Reade Theater

Rehana

Abdullah Mohammad Saad, 2021, Bangladesh, 107m

Bengali with English subtitles

This formally rigorous, breathlessly paced indictment of an abusive, protected patriarchal society is a tough-minded triumph from Bangladeshi filmmaker Abdullah Mohammad Saad. The title character,

played ferociously by Azmeri Haque Badhon, is an assistant professor at a university hospital; after she witnesses an instance of inappropriate sexual behavior between a male associate and a female student, she tries to do what she believes to be the right thing, only to be met with resistance on every level. Saad's galvanizing tale is deepened by a parallel narrative involving Rehana's young daughter, whose own burgeoning problems create a kind of mirror to her mother's plight. Saad's intense, claustrophobic filmmaking—keeping almost every shot indoors—adds to the sense of a world mired in a moral fog. A Grasshopper Film and Gratitude Films co-release.

Friday, April 29

6:15pm, FLC Walter Reade Theater

Sunday, May 1

5:45pm, MoMA T2

Riotsville, USA

Sierra Pettengill, 2022, USA, 91m

Meticulously conceived and masterfully constructed, filmmaker Sierra Pettengill's documentary exclusively employs archival footage to excavate the racist governmental crackdown on Black Americans in the late 1960s. The film's centerpiece is the astonishing, unsettling footage of police and National Guardsmen being trained in fake towns known as Riotsvilles, constructed on military bases and populated by participants "playing" rioters. Buoyed and complicated by philosophical voiceover narration written by critic Tobi Haslett, and precisely edited by Nels Bangerter, Pettengill's film is a trancelike yet politically urgent work of historical record-resetting, using a tumultuous era not to wall off the past but to clarify how little has changed in terms of the political scapegoating and violence the US government uses against its Black citizens.

Saturday, April 23rd

6:30pm, FLC Walter Reade Theater (Q&A with Sierra Pettengill)

Friday, April 29th

6:00pm, MoMA T2 (Q&A with Sierra Pettengill)

Robe of Gems

Natalia López Gallardo, 2022, Mexico/Argentina, 118m

Spanish with English subtitles

North American premiere

Deep in the Mexican countryside, a community is plagued by the constant threat of looming violence. Here, three women from different social classes—a maid, her wealthy employer, and a police officer—become tragically affected by a missing-person case related to organized crime. A work of accruing power and sinister depths simmering below a placid surface, *Robe of Gems* is the accomplished, unsettlingly oblique debut feature by Berlin Film Festival Silver Bear–winner Natalia López Gallardo (previously an editor for such filmmakers as Carlos Reygadas and Lisandro Alonso). Filled with unshakable images, *Robe of Gems* weaves an ever-expanding web of characters touched by violence, trauma, and daily rupture.

Friday, April 22

6:00pm, FLC Walter Reade Theater (Q&A with Natalia López Gallardo)

Saturday, April 23

3:00pm, MoMA T1 (Q&A with Natalia López Gallardo)

Shankar's Fairies

Irfana Majumdar, 2021, India, 93m

Hindi with English subtitles

In her delicately composed, heartrending debut fiction feature, Irfana Majumdar recreates the meticulous, cloistered world of a young girl growing up in a privileged household in India in the early 1960s. The sensitive child of a senior police official, Anjana (Shreeja Mishra) forges a close bond with her parents' servant, Shankar (Jaihind Kumar), who acts kindly toward her though he remains separated from his own daughter, who lives back in his village. Evoking her mother's childhood memories, Majumdar dramatizes intimate moments that quietly, persuasively speak to the country's deeply entrenched caste system and lingering colonialist mindset, while also using the camera to capture the beauty and tactility of the girl's physical world.

Thursday, April 21

6:00pm, MoMA T2

Sunday, May 1

6:30pm, FLC Walter Reade Theater

Singing in the Wilderness

Dongnan Chen, 2021, China, 98m

A-Hmao language and Mandarin with English subtitles

US premiere

The Miao people are a historically marginalized ethnic group living in the mountainous Southwest Chinese province of Yunnan. Many in the community have held deep-seated Christian beliefs for nearly a century, following the influence of Western missionaries. In her poignant and thought-provoking documentary, Dongnan Chen follows the rise to national prominence of a Christian choir from the Miao community. Taking the viewer from their home in Little Well Village, where they become tourist attractions, to their performances in Beijing and even a well-attended concert at New York's Lincoln Center, the director shows how the choir was co-opted for government party propaganda, while also following certain choristers' lives through personal trials and arranged marriages. *Singing in the Wilderness* is a contemplative work of nonfiction that raises crucial questions of faith, globalization, and identity.

Sunday, April 24

4:00pm, MoMA T2 (Q&A with Dongnan Chen)

Tuesday, April 26

6:00pm, FLC Walter Reade Theater (Q&A with Dongnan Chen)

Small, Slow But Steady

Shô Miyake, 2022, Japan/France, 99m

Japanese with English subtitles

Introverted, sullen, and wildly skilled, Keiko Ogawa (Yukino Kishii) is a semiprofessional boxer navigating a largely male environment; she's also been deaf since childhood, taking up the sport at an early age both to fend off bullies and to focus her attention on something tactile. Now in her twenties, and making ends meet as a chambermaid while living with her loving brother, she finds her greatest refuge in the economically struggling Tokyo gym where she trains with the aging Mr. Sasaki (Tomokazu Miura), whose

health is in decline. Keeping Keiko at arm's length, Shô Miyake's scrupulously studied portrait of one woman's life, shot and set during the COVID pandemic, is an entirely physical experience, punctuated by moments of pure feeling.

Sunday, April 24

8:00pm, FLC Walter Reade Theater

Tuesday, April 26

6:00pm, MoMA T2

Talking About the Weather

Annika Pinske, 2022, Germany, 89m

German with English subtitles

Diligently working toward a PhD in philosophy, Clara (Anne Schäfer) has arrived at a crossroads. About to turn 40 and divorced, she has entered into an affair with an arrogant student; has increasing difficulty navigating the cold, cutthroat world of academia in Berlin; is trying to connect with her teenage daughter, who lives with Clara's ex-husband; and feels estranged from her hausfrau mother, who still lives in the rural East German area where she was raised. In her absorbing and insightful feature debut, set largely over a few crucial days in Clara's life, Annika Pinske has created an acerbic drama about the interrelation of deep-seated class anxieties and personal neuroses, establishing herself as a figure to watch in the ever-expanding landscape of contemporary German cinema.

Sunday, April 24

2:30pm, FLC Walter Reade Theater (Q&A with Annika Pinske)

Monday, April 25

6:00pm, MoMA T2 (Q&A with Annika Pinske)

White Building

Kavich Neang, 2021, Cambodia/France/China/Qatar, 90m

Khmer with English subtitles

In this deeply affecting and precisely detailed study of the familial and psychological effects of rapid industrial change, first-time fiction feature director Kavich Neang creates a film of tactile vividness and otherworldly beauty set in his hometown of Phnom Penh. Twentyish Nang dreams of fame as a dancer and singer on *Cambodia's Next Superstar*, but his hopes for the future are constantly thwarted by the realities of day-to-day life, specifically the looming destruction of the apartment complex where he and his family live—and from which his parents refuse to be ejected and relocated. Moving between hushed realism and dreamlike interiority, *White Building* announces major new talents in both Neang and star Piseth Chhun, who won the 2021 Venice Film Festival's Horizons best actor award for a performance of finely balanced sensitivity and charisma. A KimStim release.

Thursday, April 21

6:00pm, FLC Walter Reade Theater (Q&A with Kavich Neang)

Friday, April 22

6:00pm, MoMA T2 (Q&A with Kavich Neang)

Shorts Program 1

TRT: 90m

Monday, April 25

8:30pm, MoMA T2

Tuesday, April 26

9:00pm, FLC Walter Reade Theater

Films are listed in the order that they will screen.

Five Minutes Older

Sara Szymańska, Poland, 2021, 6m

Polish with English subtitles

US premiere

Traversing a hilly, windmill-studded landscape by car en route to a lakeside picnic, sardonic twins Mela and Zenia bicker, snipe, and cajole the day away in this sensitive, vivid portrait of sisterly attachment.

North Pole

Marija Apcevska, Macedonia/Serbia, 2021, 15m

Macedonian with English subtitles

North American premiere

Thick, white mist drifts heavily over the small town where teenage Margo navigates feelings of alienation among her more self-assured peers—and strains to make sense of her own yearning to belong—in Marija Apcevska's understated character study.

Suncatcher

Kim Torres, Costa Rica/Mexico, 2021, 20m

Spanish with English subtitles

"I have a recurring dream / if I'm reborn one day I'll have the sun in my mouth / I'll be hot and gleamy oil and everything will feel ok. Lol," writes @lilaaa to @dream.bby. Director Kim Torres crafts an atmospheric world awash in blue, where Lila spends her isolated days yearning for something more.

Astel

Ramata-Toulaye Sy, France/Senegal, 2021, 25m

Fulfuldé with English subtitles

In Ramata-Toulaye Sy's tender coming-of-age vignette, set in the rural Fouta region of northern Senegal, 13-year-old Astel takes pride in the daily task of watching over the family's herd of cattle with her father, until a wordless encounter with a stranger in the fields threatens to upend life as she knows it.

Further and Further Away

Polen Ly, Cambodia, 2022, 24m

Bunong and Khmer with English subtitles

Siblings Neang and Phal prepare to leave their rural village for a new life in the city, but Neang is drawn back to the town of their childhood, now the site of a hydroelectric dam. She makes the trek, communing with place and time, raising questions of how space holds memory and what we leave behind.

Shorts Program 2

TRT: 95m

Wednesday, April 27

9:00pm, FLC Walter Reade Theater

Thursday, April 28

8:45pm, MoMA T2

Films are listed in the order that they will screen.

It's Raining Frogs Outside

Maria Estela Paiso, Philippines, 2022, 14m

English, Sambal, and Filipino with English subtitles

North American premiere

Ominous strangeness pervades the interiors of Maya's childhood home, where she shelters in solitude as catastrophe looms beyond. Director Maria Estela Paiso conjures an unsettling oneiric lyricism, juxtaposing surrealist animation with lush photography and a richly layered soundscape.

August Sky

Jasmin Tenucci, Brazil/Iceland, 2021, 15m

Portuguese with English subtitles

In São Paulo, the skies glow fiery orange and black as the rainforests burn. A pregnant nurse (a magnetic Badu Morais), anticipating new life but anxious for an uncertain future, surprises herself when she finds community in a Pentecostal church.

Lili Alone

Zou Jing, China/Hong Kong/Singapore, 2021, 22m

Mandarin with English subtitles

Lili trades the isolation of her rural town for the isolation of the big city when she leaves home to be a surrogate mother, with hopes of earning enough money to save her dying father.

Crystallized Memory

Chonchanok Thanatteepong, Thailand, 2021, 18m

Thai with English subtitles

US premiere

Director Chonchanok Thanatteepong casts his patient, searching gaze on an intimate natural setting in this delicate, finely textured meditation on loss, metaphysical longing, and making sense of what's left behind.

The Eternal Melody

Nirajan Raj Bhetwal, Nepal, 2022, 14m

Nepali with English subtitles

World premiere

When an elderly woman, living high in the mountains with her grown son, is visited in a dream by her late husband, mother and son go to great lengths to help ease his passage to the next world.

Madhu

Tanmay Chowdhary and Tanvi Chowdhary, India, 2022, 13m

Bengali with English subtitles

US premiere

Childhood friends, now in their twenties, reunite during a Durga Puja festival. Though this homecoming takes place in a bustling city, directors Tanmay and Tanvi Chowdhary create a world of intimacy over the course of one evening, as the girls hum, electric with possibility.

Films Schedule by Date and Venue

Wednesday, April 20th - Opening Night

MoMA

7:00pm, Happening, T1

7:30pm, Happening, T2

Thursday, April 21st

MoMA

6:00pm Shankar's Fairies, T2

8:15pm Pilgrims, T2

FLC

3:30pm Happening

6:00pm White Building

8:45pm Album for the Youth

Friday, April 22nd

MoMA

6:00pm White Building, T2

8:30pm Full Time, T2

FLC

6pm Robe of Gems

9:15pm Nanny

Saturday, April 23rd

MoMA

12:30pm The City and the City, T2

3pm Robe of Gems, T1

5:30pm The Innocents, T2

8:15pm Nanny, T1

FLC

12pm Onoda - 10000 Nights in the Jungle

3:45pm Full Time

6:30pm Riotsville, USA

9pm The Cathedral

Sunday, April 24th

MoMA

12:15pm Onoda - 10000 Nights in the Jungle, T2
4pm Singing in the Wilderness, T2
6:45pm Album for the Youth, T2

FLC

12pm The City and the City
2:30pm Talking about the Weather
5pm The Innocents
8pm Small, Slow But Steady

Monday, April 25th

MoMA

6pm Talking about the Weather, T2
8:30pm Shorts Program 1, T2

FLC

6pm Hot in Day, Cold at Night

Tuesday, April 26th

MoMA

6pm Small, Slow But Steady, T2
8:15pm Father's Day, T2

FLC

6pm Singing in the Wilderness
9pm Shorts Program 1

Wednesday, April 27th

MoMA

6pm Hot in Day, Cold at Night, T2
8:30pm Fire of Love, T1

FLC

6pm Father's Day
9pm Shorts Program 2

Thursday, April 28th

MoMA

6pm The Apartment with Two Women, T2
8:45pm Shorts Program 2, T2

FLC

6pm Fire of Love
8:45pm Pilgrims

Friday, April 29th

MoMA

6pm Riotsville, USA, T2
8pm The Cathedral, T1

FLC

6:15pm Rehana

9pm Dos Estaciones

Saturday, April 30th - Closing Night**MoMA**

1:00pm Once Upon a Time in Calcutta, T2

4:00pm Blue Island, T2

6:30pm Dos Estaciones, T2

FLC

12pm The Apartment with Two Women

3:15pm Children of the Mist

6pm Closing Night: The African Desperate

9pm Closing Night: The African Desperate

Sunday, May 1st**MoMA**

12pm Children of the Mist, T2

2:45pm The African Desperate, T2

5:45pm Rehana, T2

FLC

12pm Blue Island

3pm Once Upon a Time in Calcutta

6:30pm Shankar's Fairies

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*; and the presentation of podcasts, talks, special events, and artist initiatives. Since its founding in 1969, this nonprofit organization has brought the celebration of American and international film to the world-renowned Lincoln Center arts complex, 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, the New York State Council on the Arts with the support of the Office of the Governor 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](#) and [Instagram](#).

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."

Film at Lincoln Center PR contacts

John Kwiatkowski, Film at Lincoln Center, JKwiatkowski@filmlinc.org

Susan Engel, Rogers & Cowan PMK, Susan.Engel@rogersandcowanpmk.com

Nina Baron, Rogers & Cowan PMK, Nina.Baron@rogersandcowanpmk.com

Justin Solar, Rogers & Cowan PMK, Justin.Solar@rogersandcowanpmk.com

The Museum of Modern Art PR contact

Meg Montgoris, meg_montgoris@moma.org