



**Film at Lincoln Center and The Museum of Modern Art Announce the  
Lineup for the 55th edition of  
New Directors/New Films, April 8–19, 2026**

**Opening Night—Adrian Chiarella’s *Leviticus***

**Closing Night—Rosanne Pel’s *Donkey Days***

**Presented in FLC and MoMA theaters**

**New York, NY (March 10, 2026)** – Film at Lincoln Center and The Museum of Modern Art today announced the 55th edition of New Directors/New Films (ND/NF), taking place from April 8 through April 19, 2026, with filmmakers scheduled to attend in person. With a focus on innovative cinema that sets the stage for the future of film, the festival champions filmmakers with distinctive visions and bold new ideas that push the artform into new terrain. This year’s selection will introduce 24 features and 10 shorts, including one world premiere, 17 North American premieres, four US premieres, and 12 New York premieres.

The festival opens with the New York premiere of *Leviticus*, Adrian Chiarella’s chilling directorial debut (which premiered in the Midnight section of the 2026 Sundance Film Festival) about a small Australian town haunted by religious fanatics set on “curing” local boys of their queer urges. The festival will close with the US premiere of Rosanne Pel’s *Donkey Days* (which debuted at the 2025 Locarno Film Festival), a darkly comic, lacerating portrait of two adult women relentlessly competing for their mother’s withheld affection.

**La Frances Hui, Curator, Department of Film, MoMA, and 2026 ND/NF Co-chair**, observes, “We are thrilled to spotlight two distinctive new directors whose compelling works bookend this year’s festival. In *Leviticus*, Adrian Chiarella harnesses horror’s visceral power to confront homophobia with intelligence and imaginative flair, transforming a story of young love under siege into a gripping, urgent debut. In bold counterpoint, Rosanne Pel’s *Donkey Days* is a darkly comic exploration of family dynamics, ingeniously blending Dogme-inspired naturalism with flashes of surrealism to create a work that is at once caustic and unexpectedly tender. Startlingly different in tone yet united in emotional candor and fearlessness, these two films exemplify the diverse, unflinching, and defiant spirit of this year’s lineup.”

**Dan Sullivan, Programmer, Film at Lincoln Center, and 2026 ND/NF Co-Chair**, says, “The lineup for this year’s edition of New Directors/New Films is replete with artists who—to paraphrase Jean-Luc Godard—aren’t afraid to make political films nor to make films politically. Their curiosity and courage offer us something like a guiding light in our present darkness. Cinema has borne witness to most of recent history’s worst moments, and there’s something—maybe not comfort, but something like it—in knowing that the filmmakers of today and tomorrow won’t shy away from this immense responsibility.”

Thematically diverse, ND/NF celebrates emerging visionaries for their inventiveness and varying approaches to a wide range of connecting topics. Migration and displacement are central issues in Sanju Surendran’s *If on a Winter’s Night*, which follows a Malayali couple dealing with the economic and linguistic challenges of living in Delhi, and Clemente Castor’s *Cold Metal*, an entrancing modernist narrative of geographic devastation and land extraction. Spirituality and religion animate Ique Langa’s *The Prophet*, a tale of black magic clashing with Christian faith, and Tenzin Phuntsog’s *Next Life*, which follows a Tibetan-American family preparing for the death of its patriarch. Explorations of personal desire at odds with social conventions include *Erupcja*, which follows a party girl facing the impending commitments of her thirties, and stars Charli XCX and Jeremy O. Harris; and Lorenzo Ferro and Lucas A. Vignale’s feature debut *The River Train*, in which a nine-year-old aspiring dancer runs away to Buenos Aires to escape his rigorously controlling, uncompromising father.

Highlighting work from more than 25 countries, the 55th ND/NF showcases premieres and prizewinners from the world’s leading film festivals. Sho Miyake’s *Two Seasons, Two Strangers*, a tranquil meditation on human connection, won the Golden Leopard at the Locarno Film Festival. Acclaimed selections from the Berlin Film Festival include *Forest High*, winner of a Special Mention by the Perspectives section jury; Xinyang Zhang’s *Panda*; Viv Li’s *Two Mountains Weighing Down My Chest*; and Kai Stänicke’s *Trial of Hein*, which won the Teddy Jury Award in the Perspectives section. Standouts from the International Film Festival Rotterdam are Kevin Walker and Jack Auen’s *Chronovisor*, which tracks a Columbia scholar’s investigation into a time-travel device rumored to have been suppressed by the Vatican; and Jason Jacobs and Devon Delmar’s *Variations on a Theme*, winner of the Tiger Award, IFFR’s top prize. Also featured are celebrated works from the Venice Film Festival, including Giulio Bertelli’s *Agon*, winner of the FIPRESCI Prize at Venice Critics’ Week; Vladlena Sandu’s *Memory*, the opening night selection of Venice Days; Jaume Claret Muxart’s *Strange River*, which premiered in the Orizzonti section; and Lana Daher’s *Do You Love Me*, a Venice Days special event. Rounding out the slate, from the 2025 Cannes

Film Festival, are Alexe Poukine's *Kika*, presented in Critics' Week, and Yuiga Danzuka's *Brand New Landscape*, which screened in the Directors' Fortnight.

Further festival highlights include Irati Gorostidi Agirretxe's *Aro Berria*, which follows the residents of a Basque commune as it splits in the aftermath of Francisco Franco's death; *Fantasy*, Isabel Pagliai's shape-shifting docu-fiction about a young girl's roiling inner life which won the First Film Award at FIDMarseille; and John Early's wry yet tender feature debut *Maddie's Secret*, starring Early as Maddie, which balances the trauma of a reemerging eating disorder with a scathing roast of social media.

Over 55 festivals, ND/NF has continued to spotlight daring new filmmakers and cultivate a spirit of discovery among audiences. Directors showcased in past festivals include Pedro Almodóvar, Souleymane Cissé, Luca Guadagnino, Ryûsuke Hamaguchi, Agnieszka Holland, Hou Hsiao-hsien, Jia Zhangke, Yorgos Lanthimos, Spike Lee, Richard Linklater, Julia Loktev, Kelly Reichardt, Steven Spielberg, Denis Villeneuve, Wong Kar Wai, and hundreds more. [Explore the history of the festival.](#)

### The complete 2026 New Directors/New Films lineup

#### Features

**Agon** dir. Giulio Bertelli

**Aro Berria** dir. Irati Gorostidi Agirretxe

**Brand New Landscape** dir. Yuiga Danzuka

**Chronovisor** dirs. Kevin Walker, Jack Auen

**Cold Metal** dir. Clemente Castor

**Do You Love Me** dir. Lana Daher

**Donkey Days** dir. Rosanne Pel

**Erupcja** dir. Pete Ohs

**Fantasy** dir. Isabel Pagliai

**Forest High** dir. Manon Coubia

**If on a Winter's Night** dir. Sanju Surendran

**Kika** dir. Alexe Poukine

**Leviticus** dir. Adrian Chiarella

**Maddie's Secret** dir. John Early

**Memory** dir. Vladlena Sandu

**Next Life** dir. Tenzin Phuntsog

**Panda** dir. Xinyang Zang

**The Prophet** dir. Ique Langa

**The River Train** dirs. Lorenzo Ferro, Lucas A. Vignale

**Strange River** dir. Jaume Claret Muxart

**Trial of Hein** dir. Kai Stănicke

**Two Mountains Weighing Down My Chest** dir. Viv Li

**Two Seasons, Two Strangers** dir. Sho Miyake

**Variations on a Theme** dirs. Jason Jacobs, Devon Delmar

#### Shorts

**Bleat!** dir. Ananth Subramaniam

**Buckskin** dir. Mars Verrone

**Division** dir. Paul Dallas

**The Following Day** dir. Conor Fay

**Marseille, 14th July** dir. El Mahdi L. Youbi

**Only Angels** dir. Clément Pinteaux

**Sabura** dir. Falcão Nhaga

**Time to Go** dir. Renzo Cozza

**Taxi Moto** dir. Gaël Kamilindi

**Unleaded 95** dirs. Emma Hütt, Tina Muffler

The New Directors/New Films selection committee is made up of members from both presenting organizations. The 2026 feature committee comprises Dan Sullivan (Co-Chair, FLC), Tyler Wilson (FLC),

Maddie Whittle (FLC), La Frances Hui (Co-Chair, MoMA), Rajendra Roy (MoMA), and Josh Siegel (MoMA), and the shorts were programmed by Katie Zwick (FLC) and Francisco Valente (MoMA).

Tickets will go on sale to the general public on Friday, March 13, at noon ET, with early-access opportunities for FLC and MoMA members on Wednesday, March 11, at noon ET. Tickets are \$19 for the general public; \$16 for students, seniors (62+), and persons with disabilities; and \$14 for MoMA and FLC members. Tickets for Opening Night film *Leviticus* 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 3+ Film Package: \$17 for GP; \$14 for students, seniors (62+), and persons with disabilities; and \$12 for FLC Members; excludes Opening Night film *Leviticus*. Complete your ND/NF experience with a VIP Pass, which includes one ticket to every film, including the Opening Night film and party and Closing Night film, for \$250 for the general public and \$200 for FLC and MoMA members. Learn more at [newdirectors.org](http://newdirectors.org).

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

Film at Lincoln Center funding for New Directors/New Films is provided in part by 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.

Film at MoMA is made possible by CHANEL. Additional support is provided by the Annual Film Fund. Leadership support for the Annual Film Fund is provided by The Contemporary Arts Council of The Museum of Modern Art, Agnes Gund through The International Council of The Museum of Modern Art, the Association of Independent Commercial Producers (AICP), and The Young Patrons Council of The Museum of Modern Art.

### **Film Titles and Descriptions**

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

*Please note the screening location for each film below.  
All scheduled filmmaker appearances are subject to change.*

#### **Opening Night**

##### **Leviticus**

**Adrian Chiarella, 2026, Australia, 88m**

##### **New York premiere**

Sundance favorite *Leviticus* expounds daringly on the horror-movie truism that sexual desire makes you vulnerable—notably, to gruesome death. Named for the book of the Old Testament used to justify homophobia, the wrenching and terrifying feature debut from Adrian Chiarella begins with Niam (Joe

Bird) and Ryan (Stacy Clausen) breaking into an abandoned mill, their matey horseplay soon surrendering to its powerful homoerotic subtext. Fans of *Heated Rivalry* will appreciate how Chiarella draws out the intuitive connections that form beneath the show of machismo that the young men take pains to maintain for their traditional community—in this case, the provincial Australian town where Niam’s mother (Mia Wasikowska in a complex, calibrated performance) has relocated them, dragging him along to a local church’s praise meetings in search of fellowship. Gothic iconography lurks in Chiarella’s oppressive and foreboding widescreen compositions, and soon, after Ryan and another boy are subjected to a disturbing exorcism intended to cure them of their urges, the community’s queer youths, already picked on, begin to be picked off by a spectral killer that appears to them in the form of their forbidden love objects. Ingeniously complicating the deep interrelation between teen sexuality and slasher movie iconography, and staging his set pieces with chilling precision, Chiarella announces himself as a new Aussie horror auteur to stand alongside Jennifer Kent and the Philippos. A NEON release

**Wednesday, April 8**

**7:00pm at MoMA, Titus Theater 1 – Q&A with Adrian Chiarella**

**Wednesday, April 8**

**7:30pm at MoMA, Titus Theater 2 – Introduction by Adrian Chiarella**

**Thursday, April 9**

**6:00pm at FLC, Walter Reade Theater – Q&A with Adrian Chiarella**

### **Closing Night**

#### **Donkey Days**

**Rosanne Pel, 2025, Netherlands/Germany, 107m**

**German and English with English subtitles**

**US premiere**

Having strong-willed, carelessly manipulative Ines (Hildegard Schmahl) for a mother has driven adult sisters Anna (Jil Krammer) and Charlotte (Susanne Wolff) further apart, not closer together. Anna feels judged and unloved for being overweight, to the point of alienating her girlfriend by sulking through a night of lesbian performance art, while Charlotte is polished, cold, brittle. Festering wounds come to a head when Ines throws them one final curveball—it has to do with the film’s title, the meaning of which Dutch director Rosanne Pel is confident enough to hold back until a late, bizarre reveal. Shot in Hamburg with a German cast, the film’s cinematography, with Dogme 95–esque handheld camera and delicately pictorial 16mm, is a hint that *Donkey Days* will have the subtle savagery of Thomas Vinterberg’s unhappy-family sagas, and the cutting barbs, tending inexorably to farce, of Kristoffer Borgli’s post-politeness domestic satires. Unresolved surrealist flourishes itch at the edges of a narrative that tightens or slackens with the unpredictable tension of a family dinner—in fact, the daughters’ issues around food are at the heart of the movie, and Pel films meals with an uncomfortable intimacy, shooting haute cuisine and improvised snacks alike with a queasy eye evocative of burgeoning adolescent neurosis. It’s one of many touches in *Donkey Days*, Pel’s follow-up to her award-winning 2018 debut *Light as Feathers*, that reveal her as a visceral, instinctive sketch artist.

**Saturday, April 18**

**6:00pm at FLC, Walter Reade Theater – Q&A with Rosanne Pel**

**Saturday, April 18**

**8:45pm at FLC, Walter Reade Theater – Introduction by Rosanne Pel**

**Sunday, April 19**

**5:30pm at MoMA, Titus Theater 2 – Q&A with Rosanne Pel**

### **Agon**

**Giulio Bertelli, 2025, Italy/US/France, 100m**

**Italian and English with English subtitles**

**North American premiere**

Forget the John Williams fanfare, the AI advertisements, the kiss-and-cry reaction shots and the Snoop Dogg interludes: *Agon* is an Italian Olympic story straight out of the muscular nationalism that birthed the modern games at the turn of the 20th century. Set during the run-up to the fictional Ludoj Olympics of 2024 (“ludoj” is Esperanto for “games”), it follows three competitors in conspicuously martial sports: shooting, fencing, and judo. They’re played by Sofija Zobina and Yile Vianello, both recently seen in Alice Rohrwacher’s *La Chimera*, and real-life judoka Alice Bellandi, reigning world and Olympic champion in the women’s -78 kg class. Following the classical and psychoanalytic implications of its title, *Agon* is concerned with the essence of competition in the abstract, following the athletes through their mostly solitary, frequently punishing training in process-oriented sequences that take on the air of ritual. First-time feature director Giulio Bertelli shows how the athletes’ preparation is dominated by technologies, from arthroscopic surgery footage to simulators to video games, suggesting the dehumanization of vulnerable bodies inside the global behemoth that is modern organized sport. Winner of the FIPRESCI Prize and Luciano Sovenia Award for best independent production at Venice Critics’ Week

**Sunday, April 12**

**4:00pm at MoMA, Titus Theater 2 – Q&A with Giulio Bertelli**

**Tuesday, April 14**

**8:45pm at FLC, Walter Reade Theater – Q&A with Giulio Bertelli**

### **Aro Berria**

**Irati Gorostidi Agirretxe, 2025, Spain, 102m**

**Basque and Spanish with English subtitles**

**North American premiere**

*Aro Berria*—Basque for “new age”—resurrects a largely overwritten episode in the story of Spain’s transition to democracy, observing with sensitivity as idealists test the limits of the moment’s radical possibilities. This heady and intricate ensemble drama begins in San Sebastián in 1978, where the union representing the metalworkers at the water-meter factory has just negotiated a contract that leaves its most extreme members disillusioned. Several leftists decamp to one of the alternative communities then springing up in rural areas, in Spain as elsewhere, and take up new spiritual and sexual practices (*Sirāt* director Oliver Laxe memorably pops up as a Tantric guru), hoping to follow their egalitarian principles all the way to a total reinvention of private property and the family. Basque writer-director Irati Gorostidi Agirretxe, whose own parents lived in an alternative community before her birth, mixes

nimble intellectual discourse with a loving tactility in her debut feature, lingering over the process of screen-printing leaflets and baking bread as she recreates an inflection point in the history of the counterculture. Special Jury Mention, San Sebastián Film Festival

**Thursday, April 9**

**8:15pm at MoMA, Titus Theater 2 – Q&A with Irati Gorostidi Agirretxe**

**Friday, April 10**

**6:00pm at FLC, Walter Reade Theater – Q&A with Irati Gorostidi Agirretxe**

**Brand New Landscape / 見はらし世代**

**Yuiga Danzuka, 2025, Japan, 115m**

**Japanese with English subtitles**

**New York premiere**

Adult siblings Ren (Kodai Kurosaki) and Emi (Mai Kiryu) have recovered, more or less, from the family tragedy that marked their childhood: Ren now drifts through life as a flower deliveryman, and Emi is engaged, though she privately doubts her suitability for long-term commitment. Their fragile equilibrium is shaken when they reunite with their father, Hajimi (Kenichi Endo), a starchitect who has taken control of a controversial new urban-redevelopment project in Shibuya that will displace the neighborhood's unhoused population. As in their childhood, when he left the family after their mother's sudden death, Hajimi is willing to take a bulldozer to the past to make room for the future. In his debut feature, which premiered at Cannes Directors' Fortnight, writer-director Yuiga Danzuka (son of renowned earthscape designer Eiki Danzuka, whose Miyashita Park stands in for Hajimi's project in the film) casts a calm gaze over Tokyo's "brand-new landscape" of modern architecture—and over the architecture of modernity and its discontents. Opening with a shot of a fast-food family meal, the film picks up where Edward Yang left off in *Yi Yi*, taking a domestic drama and seeding it with an ambitious commentary on how the structure of capitalism shapes and distorts our most intimate relationships.

**Wednesday, April 15**

**6:00pm at MoMA, Titus Theater 2 – Q&A with Yuiga Danzuka**

**Thursday, April 16**

**8:45pm at FLC, Walter Reade Theater – Q&A with Yuiga Danzuka**

**Chronovisor**

**Kevin Walker, Jack Auen, 2026, US, 100m**

**French, English, German, and Italian with English subtitles**

**North American premiere**

Father Pellegrino Ernetti, a Benedictine monk who died in 1994, claimed to have invented, alongside Enrico Fermi and Wernher von Braun, a device called the Chronovisor, capable of transmitting events of the past as if live on TV. He professed to have witnessed orations by Cicero and the Crucifixion, though the evidence he provided—reported in the Italian press—was later shown to be faked. Taking this as their jumping-off point, filmmakers Kevin Walker (*ND/NF 2025* shorts alum) and Jack Auen engage in a form of time travel as well, following Columbia scholar Béatrice Courte (real-life professor Anne-Laure

Sellier), who comes across the Chronovisor while researching an unrelated topic, and then, like countless hyperlink- or microfiche-surfing grad students before her, gets lost on an academic side quest. Traveling deeper and deeper into a stubbornly analog archive, she unearths an elaborate web of conjecture and conspiracy reaching all the way up to the highest echelons of the Vatican. Dense with onscreen text from real primary sources, scored to music by Gustav Holst, and shot on 16mm in the pooling shadows of many of New York City's historic libraries, *Chronovisor* is a witty literary mystery about one of the many secrets that still hide out in libraries, waiting for someone with time, curiosity, and a JSTOR login to come along and disturb the dusty stacks.

**Friday, April 10**

**8:45pm at FLC, Walter Reade Theater – Q&A with Kevin Walker, Jack Auen**

**Saturday, April 11**

**5:30pm at MoMA, Titus Theater 2 – Q&A with Kevin Walker, Jack Auen**

**Cold Metal / Frío metal**

**Clemente Castor, 2025, Mexico, 102m**

**Spanish with English subtitles**

**US premiere**

Óscar (Óscar Hernández) has escaped from rehab, while his brother Mario (Mario Banderas) is afflicted and confounded by “images that don’t belong to him.” One has disappeared physically, the other mentally, and both wander through the folds of Clemente Castor’s shape-shifting second feature, an entrancing modernist narrative whose drifting, nonlinear structure hints at the latent violence of displacement. In recurrent scenes shot with an ominous Lynchian sound design and tenebrous lighting, Mario explores a warren of underground caverns, before the narrative emerges, like a soul from limbo, into low-key neorealist vignettes depicting adolescent languor in the cramped interiors and sprawling streetscape of the working-class Mexico City suburb of Iztapalapa. Games and signs are a constant in the film from its opening scene of a carnival roulette game, the wheel spinning and the arrow pointing. Like Rivette, Castor rewrites his own rules and redraws his own map anew with every scene. Winner of the Prix Georges de Beauregard at FIDMarseille

**Wednesday, April 15**

**6:00pm at FLC, Walter Reade Theater – Q&A with Clemente Castor**

**Thursday, April 16**

**8:45pm at MoMA, Titus Theater 2 – Q&A with Clemente Castor**

**Do You Love Me**

**Lana Daher, 2025, France/Lebanon/Germany/Qatar, 76m**

**French, Arabic, and English with English subtitles**

**New York premiere**

“In Lebanon, contemporary history is not taught in schools.” So proclaims the opening title card in *Do You Love Me*, multidisciplinary artist Lana Daher’s assemblage-style documentary, which premiered as a Venice Days special event. In the absence of a centralized national audiovisual archive, Daher works

from a trove of sources—including fiction films, documentaries, newsreels, art installations, home movies, television shows, still photographs, and pop songs—as rich and variegated as the pluralistic nation’s history (among the notable works included are films by Jocelyne Saab and ND/NF alum Nadine Labaki). Moving fluidly across time and between genres, the associative editing, reminiscent of Christian Marclay’s *The Clock*, weaves together the political and the ephemeral. Images of war—the long-roiling civil war, the current Israeli bombardment—give way to images of weddings in a reverie that doubles as a statement of hard-won national pride. To accompany the film, Daher has created a website, [doyouloveme.film](http://doyouloveme.film), which serves as an annotated index of her sources. An Icarus Films release

**Friday, April 10**

**8:30pm at MoMA, Titus Theater 2 – Q&A with Lana Daher**

**Saturday, April 11**

**1:00pm at FLC, Walter Reade Theater – Q&A with Lana Daher**

**Erupcja**

**Pete Ohs, 2025, Poland/US, 71m**

**Polish and English with English subtitles**

**New York premiere**

Charli XCX stars as party girl Bethany, who touches down in Warsaw with her slightly sappy boyfriend Rob (Will Madden), declaring that the Polish capital is more romantic than Paris. But what she really means is that she’s hoping her return will occasion a reunion with her friend Nel (Lena Góra), with whom every meeting going back to Bethany’s teen years has been charged with ambiguous intimacy and chaotic energy. Reminiscent of Rossellini’s *Voyage to Italy*, *Erupcja* updates the couples-in-trouble vacation movie for an era of budget airlines and Airbnb city breaks, as millennial characters aging out of their carefree study-abroad years face up to the impending commitments of their thirties. Director Pete Ohs also works as his own DP and sound recordist, shooting chronologically from scenarios developed in real time collaboratively with his actors (also including Jeremy O. Harris). In a film shot just before the Brat tour, Charli XCX announces herself as a resourceful and substantive actor, translating the ambivalent hedonism of her lyrics into an everyday register with real-life stakes. A 1-2 Special release

**Saturday, April 11**

**8:15pm at MoMA, Titus Theater 1 – Q&A with Pete Ohs**

**Sunday, April 12**

**6:30pm at FLC, Walter Reade Theater – Q&A with Pete Ohs**

**Fantasy**

**Isabel Pagliai, 2025, France, 79m**

**French with English subtitles**

**North American premiere**

Director Isabel Pagliai, an ND/NF 2016 alum whose previous shorts blended the mental spaces of childhood and mythology, creates a beguiling and very free act of psychological portraiture for her first feature, which won the First Film Award at FIDMarseille. What starts as a documentary profile of Louise,

a young French girl whom director Isabel Pagliai met by chance, shifts shape and genre, evoking the protean depths of the subconscious. The film begins with Isabel's journey, found and read aloud by an initially unseen narrator. We meet Louise, and learn her anxieties, in low-resolution video diaries and semi-staged vignettes, chiaroscuro portraits of a restless, sometimes depressive adolescent listening to music, playing with her calico cat, reading news items, or watching videos on her phone in the dark in an empty house that is almost like a doll's house. And then, what has thus far been a study of a young person's banal exterior and roiling inner life changes radically, as Louise wakes to find herself in the woods, where she and the narrator—his face now revealed—begin to externalize her psyche in a symbolically fraught setting of play and contested innocence.

**Thursday April 9**

**6:00pm at MoMA, Titus Theater 2 – Q&A with Isabel Pagliai**

**Saturday, April 11**

**3:15pm at FLC, Walter Reade Theater – Q&A with Isabel Pagliai**

**Forest High / Forêt Ivre**

**Manon Coubia, 2026, Belgium/France, 102m**

**French with English subtitles**

**North American Premiere**

A film about the effect that solitude has on the caretakers of a remote mountain lodge, *Forest High* is about as different from *The Shining* as any movie with that description could possibly be—it's almost closer to a Japanese *iyashikei*, a genre intended to have a healing or soothing effect on the audience. Across four seasons, three women—thirtysomething Anna (Salomé Richard), middle-aged Hélène (Aurélia Petit), and empty nester Suzanne (Anne Coesens)—serve in turn as the seasonal caretaker for an Alpine hut, keeping up the space and tending to the basic needs of the hardy hikers who come through on offseason treks or summer tours. The guests come and go, but the caretakers remain. Director Manon Coubia remains attuned not to the passing dramas nor comedies of leisure, but to these women and their labor, delicately allowing their histories, and their reasons for choosing to live alone, to emerge. Shooting her debut feature with a tiny crew in a real mountain hut, Coubia did double duty as filmmaker and manager of the hut, which was open to the public during the production. A lengthy location shoot open to serendipitous occurrences, and 16mm film stock, allowed the filmmaker and her cast to commune with the natural world with which each woman coexists, and upon which the modern world continues to encroach. Winner of a Special Mention by the Perspectives section jury at the 2026 Berlinale

**Thursday, April 16**

**6:00pm at FLC, Walter Reade Theater**

**Friday, April 17**

**8:45pm at MoMA, Titus Theater 2**

**If on a Winter's Night / Khidki Gaav**

**Sanju Surendran, 2025, India, 100m**

**Malayalam and Hindi with English subtitles**

**North American premiere**

*All We Imagine as Light* director Payal Kapadia is executive producer on another film about the insecurities of Malayali internal migrants from Kerala in a Hindi-speaking metropolis—in this case Delhi, where loving young couple Sarah (Bhanu Priyamvada) and Abhi (Roshan Abdool Rahoof) have moved. Escaping Sarah's overbearing and patriarchal family—but only up to a point—they find themselves facing a different kind of scrutiny as outsiders in the big city, struggling to keep up in a language they don't understand, with their every flick of a light switch monitored by an overbearing landlady. Abhi is an artist whose plans for an exhibition keep getting deferred, while Sarah works brutal, thankless hours as seasonal support staff at an international film festival. Sarah and Abhi's dream of cosmopolitan reinvention crumbles alongside their romantic images of themselves and each other in Sanju Surendran's closely observed and propulsively edited drama, which mercilessly maps a chasm between two people as it's driven open by economic stress.

**Tuesday, April 14**

**6:00pm at FLC, Walter Reade Theater**

**Wednesday, April 15**

**9:00pm at MoMA, Titus Theater 2**

**Kika**

**Alexe Poukine, 2025, Belgium/France, 104m**

**French with English subtitles**

**New York premiere**

Brussels social worker Kika (Manon Clavel) starts out as a rom-com ingénue, blowing up her life for a shot at happiness with a new man, before a personal tragedy turns her into a Dardennes heroine, a single mother scrabbling for the money to provide for her young daughter. Soon enough she's making her living as a novice dominatrix, while still maintaining a middle-class domestic life—a dual existence of respectability and precarity common to many people hustling, in one way or another, to fill the gaps in an inadequate social safety net. In her first fiction feature, which premiered at Cannes Critics' Week, Alexe Poukine retains the naturalism and psychological acuity of her previous documentaries that dealt with trauma and recovery, as she shows us the world of sex work through newcomer Kika's eyes. The film is inquisitive and tonally flexible, acknowledging the awkward comedy as Kika navigates new kinks, while mounting a serious exploration of the contested border between consent and economic necessity. A nuanced study of the personal and political, *Kika* showcases one woman's journey into new realms of self-knowledge and social consciousness, conveyed with brilliant subtlety in a fearless performance from Clavel, who earned a César Award nomination for Best Female Newcomer.

**Friday, April 17**

**6:00pm at MoMA, Titus Theater 2 – Q&A with Alexe Poukine**

**Sunday, April 19**

**6:00pm at FLC, Walter Reade Theater – Q&A with Alexe Poukine**

## **Maddie's Secret**

**John Early, 2025, US, 98m**

**New York premiere**

In his feature directorial debut, Emmy-nominated writer-actor-comedian John Early uses high-concept comic conceits to uncover deep social and interpersonal insights. Early himself plays Maddie Ralph, a content creator at “Gourmaybe”—which is definitely *not* the *Bon Appétit* Test Kitchen—whose childhood struggle with bulimia resurfaces just as videos of her eggplant smashburgers start to rack up hits. On one level, *Maddie's Secret* is like the '80s and '90s “movies of the week,” which despite their down-market status and campy infelicities were among the only films of the era to take women's issues such as eating disorders seriously. (The title is a nod to 1986's *Kate's Secret*, starring Meredith Baxter as a bulimic housewife.) But the gauzy colors, rapid dollies, and emphatic scoring also evoke the knowing, neoclassical women's pictures of John Waters and Todd Haynes. Never winking from beneath his wig, Early gives us a Maddie inspired by the high-femme sincerity of Elizabeth Berkeley in *Showgirls*, and uses the heightened language of melodrama to evoke a manicured, image-conscious Los Angeles where everyone is a potential influencer. A supporting cast full of Early's fellow alt-comedy icons, including Kate Berlant and Conner O'Malley, underlines the absurdity even as the raw psychodrama pushes toward aching catharsis. A Magnolia Pictures release

**Sunday, April 12**

**8:45pm at FLC, Walter Reade Theater – Q&A with John Early**

**Monday, April 13**

**6:00pm at MoMA, Titus Theater 1 – Q&A with John Early**

## **Memory**

**Vladlena Sandu, 2025, France/Netherlands, 98m**

**Russian with English subtitles**

**North American premiere**

When she was six years old, Vladlena Sandu was sent to live in Grozny, the capital of Chechnya, with her tyrannical grandfather, who would whip her when she received bad marks for miswriting Lenin's name on a school assignment. She was still living there a few years later when the Soviet Union collapsed, Lenin's portraits came down in the classroom, and Chechnya's war of independence brought different forms of violence to her door. Initially resulting in a degree of autonomy for the Chechens, their revolution was a humiliation for post-Soviet Russia, which retook the republic and leveled Grozny in a second conflict, fueling Vladimir Putin's ascent to power. These historical currents are the unsteady backdrop of Sandu's autobiographical first feature, which restages moments from her childhood as jewel-like 16mm vignettes with the saturated colors of Parajanov, the metaphoric imagery of Tarkovsky, and the handcrafted stage-magic resourcefulness of *Fanny and Alexander*. The traumas of war and family separation are transmuted into flashes of sense memory, as Sandu filters a searingly relevant recent history through a child's imagination.

**Thursday, April 16**

**6:00pm at MoMA, Titus Theater 2 – Q&A with Vladlena Sandu**

**Friday, April 17**

**6:00pm at FLC, Walter Reade Theater – Q&A with Vladlena Sandu**

**Next Life**

**Tenzin Phuntsog, US/Mexico, 2025, 73m**

**English and Tibetan with English subtitles**

**New York premiere**

Multiple films—including Adrian Lyne’s *Jacob’s Ladder* and Gaspar Noé’s *Enter the Void*—have drawn inspiration from *The Tibetan Book of the Dead*, a classic text that functions as a guide to the unsettling and turbulent states experienced shortly before and after death, until the consciousness moves toward rebirth in a new form. Whereas those works depict death as a hallucinatory passage, multimedia artist Tenzin Phuntsog’s fiction debut, which was executive produced by Carlos Reygadas (*Silent Light*), offers a markedly different vision: a calm, serene, and documentary-like voyage captured on 35mm film. A Tibetan American family in Northern California prepares for the impending death of its patriarch, who hopes to be reincarnated as a bird. Their preparations include a frustrating attempt to secure a Chinese visa that would permit him to make one final return to his birthplace in Tibet. Shot in the director’s family home in Fairfield, California, and juxtaposing traditional Buddhist rituals with the American built environment, *Next Life* achieves a profound emotional clarity in its exploration of grief, longing, and spirituality. A Lunette Films release

**Monday, April 13**

**8:15pm at FLC, Walter Reade Theater – Q&A with Tenzin Phuntsog**

**Tuesday, April 14**

**6:00pm at MoMA, Titus Theater 2 – Q&A with Tenzin Phuntsog**

**Panda / 傷寒雜病論**

**Xinyang Zhang, 2026, Singapore/Hong Kong, 146m**

**Nanjing dialect and Mandarin with English subtitles**

**North American premiere**

Xinyang Zhang, a past winner of Jia Zhangke’s Next Talent Project scholarship, arrives with one of the most exciting Chinese debuts of recent times, a grimy and glorious epic set along the banks of the Yangtze River. A recent Berlinale premiere, *Panda* follows the wanderings of four characters: a poet with a gift for connection, a drifter obsessed with dragons, a man grieving the loss of his wife (and of his finger), and a lost young woman. Liminal figures in multiple senses, social outcasts lost in their memories, each is seeking salvation, perhaps in mythic terms. Two and a half hours of tenacious and hardscrabble veracity, conveyed in magisterial compositions, steeped in classical Chinese themes, and enlivened by a protean formal imagination, *Panda* has the beguiling vastness of a multithreaded magical-realist novel.

**Saturday, April 11**

**2:00pm at MoMA, Titus Theater 2 – Q&A with Xinyang Zhang**

**Sunday, April 12**

**12:45pm at FLC, Walter Reade Theater – Q&A with Xinyang Zhang**

**The Prophet / O Profeta**

**Ique Langa, 2026, Mozambique/South Africa/Qatar, 94m**

**Portuguese and Changana with English subtitles**

**New York premiere**

Christian doctrine and black magic clash in this tale from Mozambique, shot over the course of nine years in the rural village of Manjacaze, hometown of filmmaker Ique Langa's father. Leading the nonprofessional cast of local residents, Admiro De Laura Munguambe plays Hélder, a pastor tending to a dwindling congregation and weathering a crisis of faith. A journey through the wilderness leads him to a local witch, whose sorcery refreshes his spirit and yields material rewards: Hélder gains healing powers and new followers, but maintaining his growing reputation as a holy man demands greater and greater sacrifices. Photographed on film in stark and shimmering black and white (at times in a radically constricted aspect ratio), Langa's haunting and deliberate feature debut—which premiered at the 2026 International Film Festival Rotterdam—draws inspiration from the masters of transcendental style, from Dreyer to Schrader, to unfurl a parable of faith, temptation, and ambition.

**Thursday, April 9**

**8:30pm at FLC, Walter Reade Theater – Q&A with Ique Langa**

**Friday, April 10**

**6:00pm at MoMA, Titus Theater 2 – Q&A with Ique Langa**

**The River Train / El tren fluvial**

**Lorenzo Ferro, Lucas A. Vignale, 2026, Argentina, 75m**

**Spanish with English subtitles**

**North American premiere**

Newcomer Milo Barría is remarkable—serious, inquiring, even a little withholding—as Milo, a nine-year-old from Argentina's rural provinces who trains day and night at the Malambo under the demanding and disapproving eye of his father. Milo is a prodigy at the gaucho folk dance, with its whipcrack footwork and machismo, but one night, he slips a mickey into the family dinner and heads off by rail for adventures in Buenos Aires. Seeing through his eyes, writer-directors Lorenzo Ferro and Lucas A. Vignale conjure a big city full of small curiosities: a poetry-spouting train engineer, street vendors hawking wind-up toys, and a ravishing experimental theater maker who opens Milo's eyes to the thrilling flux of identity. At once naturalistic and fanciful, with a sparkle of mischief animating nearly every scene, this debut feature is guided by a rambunctious spirit that exhausts itself only as the end credits roll.

**Monday, April 13**

**6:00pm at FLC, Walter Reade Theater – Q&A with Lorenzo Ferro, Lucas A. Vignale**

**Tuesday, April 14**

**8:15pm at MoMA, Titus Theater 2 – Q&A with Lorenzo Ferro, Lucas A. Vignale**

### **Strange River / Estrany Riu**

**Jaume Claret Muxart, 2025, Spain/Germany, 105m**

**Catalan, German, and English with English subtitles**

**New York premiere**

Drawing on his own memories of riverside campsites, overstuffed bike bags, stifling tents, and the buzz of cicadas, Catalan writer-director Jaume Claret Muxart drops us amongst a family of three boys on a summer holiday along the Danube. Amid the brothers' bickering and detours into one parent's love of Bauhaus architecture and the other's affinity for Romantic poetry, Muxart zeroes in on the more intuitive and inchoate passions of 16-year-old Dídac (dazzling newcomer Jan Monter, nominated for best new actor at both the Goya and Gaudí Awards). The oldest of the boys, Dídac is perhaps taking his last family vacation as a child, with all the moodiness and confusion that implies. Swimming in the Danube, Dídac is the only one to see a skinny-dipper—a lithe young man about his own age—and he keeps seeing him throughout the trip in ambiguous sequences, possibly fantasies, that plumb the romantic depths of the indolent adolescent imagination. Shooting on 16mm and scoring scenes with the Penguin Cafe Orchestra and Ravel, Muxart conjures up a sun-kissed daydream in his acclaimed feature debut.

**Saturday, April 11**

**8:30pm at FLC, Walter Reade Theater – Q&A with Jaume Claret Muxart**

**Sunday, April 12**

**6:45pm at MoMA, Titus Theater 2 – Q&A with Jaume Claret Muxart**

### **Trial of Hein / Der Heimatlose**

**Kai Stänicke, 2026, Germany, 122m**

**German with English subtitles**

**North American premiere**

After 14 years away, a wary Heinrich (Paul Boche) returns to his hometown, a gray and windblown fishing village on an isolated island (perhaps one of the Frisian Islands off the North Sea coast of Germany, though the geography is pointedly undefined). Its people are self-reliant and closed-off to the world, and hardly welcome Hein home with open arms: So suspicious are they of the outsider that they hold a trial to determine his identity. Hein is challenged to recall incidents from his childhood, which he seems to remember quite differently from his community—especially from his childhood best friend (Philip Froissant), whose once-close bond with Hein may have occasioned his departure from their oppressive hometown. A classic folk-legend melodrama in the vein of *The Return of Martin Guerre*, Kai Stänicke's feature debut is directed daringly, with a restricted color palette similar to *Sound of Falling* and a rustic production design that resists easy historicizing. The location is constructed like a stage set, with only one or two walls enclosing each cottage—a Brechtian device in the tradition of *Dogville*, apt for this grand allegory of memory, identity, community, and belonging. Winner of the Teddy Jury Award in the Perspectives section at the 2026 Berlinale

**Saturday, April 11**

**5:30pm at FLC, Walter Reade Theater – Q&A with Kai Stänicke**

**Sunday, April 12**

**1:00pm at MoMA, Titus Theater 2**

**Two Mountains Weighing Down My Chest / 东山飘雨西山晴**

**Viv Li, 2026, Germany/Netherlands, 85m**

**English, Chinese, and German with English subtitles**

**North American premiere**

Immersed in Berlin's body-positive, gender-nonconforming, multilingual alternative art scene, Beijing-born artist Viv Li is feeling her way through new and rules and norms around social restrictions and physical touch when she returns for a visit to her more conservative home country—a bout of whiplash exacerbated by the world's strictest COVID-19 lockdown protocols. As unclassifiable in genre as its subjects are by gender, nationality, or any other identity, *Two Mountains Weighing Down My Chest* leaps back and forth between twin peeks at Europe and China in film-diary entries and snippets of documentary that come at the audience rapid-fire. Li jumps between continents and tones at an unpredictable rhythm that evokes the often hilarious dislocations and disconnections of globalism and the freedom of personal reinvention, with each scene radically open to self-deprecating humor, defiant awkwardness, sidelong pathos, and the electric feeling of discovery.

**Saturday, April 18**

**5:45pm at MoMA, Titus Theater 2**

**Sunday, April 19**

**8:45pm at FLC, Walter Reade Theater – Q&A with Viv Li**

**Two Seasons, Two Strangers / 旅と日々**

**Sho Miyake, 2025, Japan, 89m**

**Japanese with English subtitles**

**North American premiere**

A tale of cinema with a bifurcated film-within-a-film structure reminiscent of Hong Sangsoo, *Two Seasons, Two Strangers* begins in a seaside town, where tourist Nagisa (Yuumi Kawai) and local Natsuo (Mansaku Takada) fall into a lush summer romance, all deep-sea blues and wind-whipped sundresses. It then yanks us out of this story to show its screenwriter, Li (Eun-kyung Shim, a former Korean child star who also acts in Japan), ducking questions and musing on her own creative block at a deliciously awkward post-screening Q&A (“I don’t have much talent”). In need of a creative and personal refresh, Li heads off to a snowy resort, where she meets the divorced innkeeper Benzo (Shinichi Tsutsumi). The two soon form the kind of relationship that a filmmaker without “much talent” would struggle to make compelling. But not Sho Miyake, who builds his story—adapted from two manga by the legendary Yoshiharu Tsuge—on a foundation of shimmering, serendipitous images, at once cozy and profound, like the way the steam off a bowl of noodles fogs up a pair of glasses, or the revelation of a landscape as a train emerges from a tunnel. Miyake's *Small, Slow But Steady* was one of the highlights of the 2022 Berlinale, and Locarno Golden Leopard winner *Two Seasons, Two Strangers* further confirms his status as a master of deceptively placid, sensitive, and witty studies of surprising human connection. A Several Futures release

**Friday, April 17**

**8:45pm at FLC, Walter Reade Theater – Q&A with Sho Miyake**

**Sunday, April 19**

**3:00pm at MoMA, Titus Theater 2 – Q&A with Sho Miyake**

**Variations on a Theme / Variasies op 'n Tema**

**Jason Jacobs, Devon Delmar, 2026, South Africa/Netherlands/Qatar, 65m**

**Afrikaans with English subtitles**

**North American premiere**

A scam purporting to offer long-deferred reparations to the descendants of Black veterans of the Second World War calls up memories in an elderly goatherd in *Variations on a Theme*, the top prize winner at Rotterdam this year. Hettie (Hettie Farmer) is the daughter of one such soldier, who after four years in the Native Military Corps was sent back home with a bicycle and a new pair of boots. Decades on, the inequities of apartheid still shape the contours of life in the village of Kharkams, as is revealed to us in droll and unassuming snapshots of daily life, filmed in widescreen compositions dripping with saturated color. The film casts its eye across the village, taking in its eccentrics, its dreamers, and its survivors, but returns again and again to Hettie. Her husband long dead, her body bowed, and her family pressuring her to move away, Hettie persists with quiet endurance. As she minds her goats and prepares for her 80th birthday celebration, an eloquent, ironic voice-over narration read by co-director Jason Jacobs (Farmer's grandson) evokes her rich inner life. It's a gesture typical of the film's porous, unassuming realism, in which past and present, human and animal, quotidian and cosmic all exist on equal footing.

**Saturday, April 18**

**8:00pm at MoMA, Titus Theater 2 – Q&A with Jason Jacobs, Devon Delmar**

**Sunday, April 19**

**1:30pm at FLC, Walter Reade Theater – Q&A with Jason Jacobs, Devon Delmar**

**ND/NF Shorts Program I**

**81m**

This program includes El Mahdi L Youbi's *Marseille, 14th July*, James Paul Dallas's *Division*, Conor Fay's *The Following Day*, Renzo Cozza's *Time To Go*, and Emma Hütt and Tina Muffler's *Unleaded 95*.

**Marseille, 14th July / Marseille, 14 Juillet**

**El Mahdi L Youbi, 2025, France/Morocco, 9m**

**French with English subtitles**

**North American premiere**

Celebrations break out in Marseille on Bastille Day, 2019, after Algeria defeats Nigeria in the semifinal of the Africa Cup of Nations. Scenes of collective joy and state violence, soundtracked by an archival broadcast from 1974, echo France's colonial past amid a night of pride.

**Division****James Paul Dallas, 2026, US, 15m****US premiere**

Spring 2025. Brooklyn, New York. One chapter closes and another begins.

**The Following Day****Conor Fay, 2026, US, 12m****World premiere**

It's a sweltering summer in New York. Morgan, a soft-spoken young woman prone to daydreaming, finds refuge inside the cinema where the boundaries between fantasy and reality blur, on screen and off.

**Time To Go / La hora de irse****Renzo Cozza, 2026, Argentina, 20m****Spanish with English subtitles****North American premiere**

Patricio has been working for his sisters for...centuries. Trapped in a bloody family business, he is torn between loyalty to his family and a life of his own, one where daylight love is more than a mere dream. One night, a sweet melody tells him it might be time to let go.

**Unleaded 95 / Bleifrei 95****Emma Hütt, Tina Muffler, 2025, Germany/Austria, 25m****German with English subtitles****New York premiere**

Three friends unite to celebrate a bachelorette party and end up navigating their friendship and confronting its secrets by transforming male-dominated spaces—gas stations, their restrooms, the highway—into queer places fed by anonymous sex, inebriated arguments, and a celebration of unpredictable freedom.

**Sunday, April 12****4:15pm at FLC, Walter Reade Theater – Q&A with Renzo Cozza, Paul Dallas, Conor Fay, Emma Hütt, Tina Muffler****Monday, April 13****8:30pm at MoMA, Titus Theater 2 – Q&A with Renzo Cozza, Paul Dallas, Conor Fay, Emma Hütt, Tina Muffler****ND/NF Shorts Program II****100m**

This program includes Ananth Subramaniam's *Bleat!*, Gaël Kamilindi's *Taxi Moto*, Mars Verrone's *Buckskin*, Clément Pinteaux's *Only Angels*, and Falcão Nhaga's *Sabura*.

**Bleat! / கத்து!**

**Ananth Subramaniam, 2025, Malaysia/Philippines, 15m**

**Tamil with English subtitles**

**New York Premiere**

An elderly Malaysian-Tamil couple is giving away their male goat for an upcoming ceremonial slaughter. One night, they discover it is pregnant. Unsure what to do, they consider whether to get rid of it or find out how local deities will receive it.

**Taxi Moto**

**Gaël Kamilindi, 2026, Switzerland/France, 20m**

**French with English subtitles**

**North American premiere**

A film director has to rethink his project after he is unable to shoot a love story between two men in the Democratic Republic of Congo, his home country. In a new location, he meets another actor and walks him through the story as they consider what to show and explore in a new testament to freedom.

**Buckskin**

**Mars Verrone, 2026, US, 17m**

**New York premiere**

Mars Verrone turns the camera on their grandfather Carroll B. Williams Jr., a Black pioneer in the natural sciences, whose reflections on facing institutional discrimination throughout an accomplished career offer a template for resilience and survival for future generations.

**Only Angels / Seuls les anges**

**Clément Pinteaux, 2026, France, 22m**

**Ukrainian and Russian with English subtitles**

**North American premiere**

Five tales of immigration, spurred by Russia's invasion of Ukraine in 2022, converge in the industrial French port town of Saint-Nazaire.

**Sabura**

**Falcão Nhaga, 2025, Portugal, 26m**

**Guinea-Bissau Creole, Fula, Hindi, and Portuguese with English subtitles**

**US premiere**

A young African couple finally reunites in Portugal after a young woman immigrates to Lisbon, where her lover has been working in construction. After settling into a house shared with other immigrants, their future is upended when she shares news of a personal opportunity in another European country.

**Saturday, April 18**

**3:00pm at MoMA, Titus Theater 2 – Q&A with Clément Pinteaux, Ananth Subramaniam, Mars Verrone**

**Sunday, April 19**

**3:30pm at FLC, Walter Reade Theater – Q&A with Clément Pinteaux, Ananth Subramaniam, Mars Verrone**

## **THE MUSEUM OF MODERN ART**

The Museum of Modern Art's Department of Film marked its 90th anniversary in 2025. 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 Doc 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 MoMA is made possible by CHANEL. Additional support is provided by the Annual Film Fund. Leadership support for the Annual Film Fund is provided by The Contemporary Arts Council of The Museum of Modern Art, Agnes Gund through The International Council of The Museum of Modern Art, the Association of Independent Commercial Producers (AICP), and The Young Patrons Council of The Museum of Modern Art. For more information, visit [moma.org](http://moma.org) and follow @MoMAFilm and @MuseumModernArt on X and @themuseumofmodernart on Instagram.

## **FILM AT LINCOLN CENTER**

Film at Lincoln Center (FLC) is a nonprofit organization that celebrates cinema as an essential art form and fosters a vibrant home for film culture to thrive. FLC presents premier film festivals, retrospectives, new releases, and restorations year-round in state-of-the-art theaters at New York's Lincoln Center for the Performing Arts. FLC offers audiences the opportunity to discover works from established and emerging directors from around the world with a passionate community of film lovers at marquee events including the New York Film Festival and New Directors/New Films.

Founded in 1969, FLC is committed to preserving the excitement of the theatrical experience for all audiences, advancing high-quality film journalism through the publication of *Film Comment*, cultivating the next generation of film industry professionals through our FLC Academies, and enriching the lives of all who engage with our programs.

Film at Lincoln Center receives generous, year-round support from 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 [filmlinc.org](http://filmlinc.org) and follow us [here](#) for updates.

**For press inquiries regarding The Museum of Modern Art, please contact:**

**[Polskin Arts, MoMA@finnpartners.com](mailto:PolskinArts@finnpartners.com)**

**Jack Spielsinger, MoMA, [jack\\_spielsinger@moma.org](mailto:jack_spielsinger@moma.org)**

**MoMA Press Office, [pressoffice@moma.org](mailto:pressoffice@moma.org)**

**For press inquiries regarding Film at Lincoln Center, please contact:**

**John Kwiatkowski, Film at Lincoln Center, [JKwiatkowski@filmlinc.org](mailto:JKwiatkowski@filmlinc.org)**

**Eva Tooley, Film at Lincoln Center, [ETooley@filmlinc.org](mailto:ETooley@filmlinc.org)**