

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

MUSEUM OF THE MOVING IMAGE ANNOUNCES 'CURATORS' CHOICE,' FEATURING SOME OF THE BEST FILMS OF 2017

Seventeen-film series includes New York City independent films *Beach Rats*, *Menashe*, *Good Time*, and *Hermia & Helena*

December 15, 2017–January 1, 2018

Astoria, Queens, New York, December 6, 2017—Museum of the Moving Image announces the films in ***Curators' Choice***, an annual series presenting some of the best films of the past year, selected by Chief Curator David Schwartz and Associate Film Curator Eric Hynes. "This selection of some of the best movies of 2017 does not claim to be comprehensive," said Schwartz. "It favors idiosyncratic independent visions over mainstream movies, and films that speak—sometimes indirectly—to these perilous times." The series runs December 15, 2017 through January 1, 2018.

This was a great year for low-budget New York City filmmaking, from the Yiddish-language Brooklyn-set *Menashe* to the adrenaline-fueled odyssey through the underbelly of Queens in *Good Time*. Two of the year's boldest films, *Get Out* and *Mudbound*, boldly addressed racial tension while also providing great big-screen entertainment. Nonfiction standouts include *Strong Island*, *Dina*, *The Challenge*, and *The Work*—disparate subjects tackled by distinct artists yielding works as thrillingly unique as they are unforgettable. Seventeen films are included in the series; additional titles and special guests may still be added.

Tickets are \$15 with discounts for seniors and students. Tickets are free for Museum members at the Film Lover and MoMI Kids Premium levels. To find out about membership and to join, visit movingimage.us/membership.

Selections for *Curators' Choice* 2017:

Nocturama

FRIDAY, DECEMBER 15, 7:00 P.M.

Dir. Bertrand Bonello. 2017, 130 mins. DCP. With Finnegan Oldfield, Vincent Rottiers, Hamza Meziari, Manal Issa. In French with English subtitles. A group of Parisian youths perpetrate a series of spectacular terrorist bombings in the city, and then hide out in a

luxury shopping mall. Unfolding like a first-rate thriller, this equally stylish and unsettling provocation offers no easy answers. The film is both brazen and ravishing, and provocative—to say the least—in its refusal to simply condemn terrorism. In the second section of the film, after the bombing, Bonello's scope widens, and he takes aim at a consumerist culture that in some ways fosters alienation and anger. A Grasshopper Film release.

Menashe

SATURDAY, DECEMBER 16, 2:00 P.M.

Dir. Joshua Z Weinstein. 2017, 82 mins. Digital projection. With Menashe Lustig, Yoel Falkowitz, Ruben Niborski. An American independent film with Yiddish set within the New York Hasidic community in Borough Park, Brooklyn, *Menashe* follows a kind but hapless grocery store clerk trying to maintain custody of his son Rieven after his wife, Lea, passes away. Based largely on the real life of its Hasidic star Menashe Lustig, and shot in secret entirely within the Hasidic community depicted in the film, Joshua Weinstein's first dramatic feature after a decade in documentary exhibits an authenticity rarely seen on screen while still managing to tell a universal tale of personal struggle and parental love. An A24 release.

Beach Rats

SATURDAY, DECEMBER 16, 4:30 P.M.

Dir. Eliza Hittman. 2017, 98 mins. DCP. With Harris Dickinson, Madeline Weinstein, Kate Hodge. In the far reaches of south Brooklyn, Frankie (newcomer Dickinson), an aimless teenager, suffocates under the oppressive glare cast by his family and a group of carousing friends. Struggling with his own identity, Frankie starts a relationship with a young woman while simultaneously chatting with older men online, which soon leads to furtive hookups at a nearby cruising beach. Winner of the Sundance Jury Prize in Directing, Eliza Hittman's follow-up to the critically acclaimed *It Felt Like Love* is a wise and minutely observed character study, as well as an intoxicating and tactile admixture of picture and sound. A Neon release.

Good Time

SATURDAY, DECEMBER 16, 7:00 P.M.

Dirs. Josh and Benny Safdie. 2017, 100 mins. 35mm. With Robert Pattinson, Benny Safdie, Taliah Webster, Jennifer Jason Leigh, Barkhad Abdi. After a botched bank robbery lands his younger brother in prison, Constantine "Connie" Nikas (Robert Pattinson) embarks on a twisted odyssey through the city's underworld in a desperate and dangerous attempt to get his brother Nick (Benny Safdie) out of jail. Directors Josh and Benny Safdie (*Heaven Knows What, Daddy Longlegs*) set their latest New York story throughout Queens; hard workers come into conflict with hustlers, tract housing developments feel like a hall of mirrors, and matters of life and death are settled on the E train. Featuring a career performance by Robert Pattinson, a propulsive score by Oneohtrix Point Never, and arresting 35mm cinematography by

Sean Price Williams. "An Instant-classic crime drama for the Age of Trump" —Richard Brody, *The New Yorker*. An A24 release.

The Challenge

SUNDAY, DECEMBER 17, 2:00 P.M.

Dir. Yuri Ancarani. 2016, 69 mins. Digital projection. In Arabic with English subtitles. Italian visual artist Yuri Ancarani's jaw-dropping nonfiction reverie air-drops the viewer into the surreal world of wealthy, thrill-seeking Qatari sheikhs. Their opulence is on full display as the men race SUVs up and down sand dunes, fly prized falcons around on private jets, and take their pet cheetahs out for desert spins in their souped-up Ferraris. "Ravishing. Despite all the feathery swooping and gunning motors, the flashing gold and pounding sun, these immaculately framed, balanced and photographed images have a tableau-like quality, characterized by a stillness (perhaps cultural or situational) that suggests a memento mori."—Manohla Dargis, *The New York Times*. A Kino Lorber release.

Dina

SUNDAY, DECEMBER 17, 4:00 P.M.

Dirs. Antonio Santini, Dan Sickles. 2017, 103 mins. Digital projection. Dina, an outspoken and eccentric 49-year-old in suburban Philadelphia, invites her fiancé Scott, a Walmart door greeter, to move in with her. Having grown up neurologically diverse in a world blind to the value of their experience, the two are head-over-heels for one another, but shacking up poses a new challenge. This Sundance Grand Jury Prize-winning documentary achieves something near-miraculous—a respectful and loving portraiture that is also hilarious, moving, and entertaining. Somehow more than just wholly unique people trying to learn how to live and love together, Dina and Scott wind up being one of the most honest and awe-inspiring couples in recent movie history. An Orchard Films release.

Song to Song

SUNDAY, DECEMBER 17, 6:30 P.M.

Dir. Terrence Malick. 2017, 129 mins. DCP. With Ryan Gosling, Rooney Mara, Michael Fassbender, Natalie Portman, Cate Blanchett, Holly Hunter. Terrence Malick's latest kaleidoscopic rumination is set against the Austin, Texas music scene, where a love triangle between two struggling songwriters (Gosling and Mara) and a music mogul (Fassbender) takes shape and dissolves, leading to formations with new partners (Portman, Blanchett), new anxieties and revelations. Working in a mode and mindframe all his own, with Emmanuel Lubezki's fluid camera veering from interior to exterior, celebrity cameos to on-the-fly observation, Malick stretches the limits of cinematic form not to underscore his own mastery, but in order to pose the fragilest questions of human longing, desire, doubt, and impermanence. A Broad Green release.

Mudbound

FRIDAY, DECEMBER 22, 7:00 P.M.

Dir. Dee Rees. 2017, 134 mins. DCP. With Garrett Hedlund, Carey Mulligan, Jason Clarke, Rob Morgan, Jonathan Banks, Jason Mitchell, Mary J. Blige. Surpassing the promise of her debut feature *Pariah*, Dee Rees has made one of the year's most impressive and ambitious dramas, adapting Hillary Jordan's post-World War II novel about two families—one black, one white—who confront different levels of racism in WWII-era Mississippi. A thrillingly old-fashioned period film, *Mudbound*, which premiered at Sundance just after the inauguration this year, is achingly timely. A Netflix release.

The Human Surge

SATURDAY, DECEMBER 24, 2:00 P.M.

Dir. Eduardo Williams. 2016, 100 mins, Digital projection. With Sergio Morosini, Shine Marx, Domingos Marengula, Irene Doliente Paña. In Spanish, Portuguese, and Visayan with English subtitles. In filmmaker Eduardo Williams's audacious and freewheeling first feature, a young man named Exe in Buenos Aires has lost his job and is not looking for another one. Online, he meets Alf, a boy from Mozambique who is also bored with his job and who is about to follow Archie, another boy who has run away into the jungle. Through the dense vegetation of the forest, Archie tracks ants back to their nest. One of them wanders off course and comes across Chai, a Filipina who is sitting on a giant heap of earth and about to return to her strange, beautiful home town. The mysterious, humorous ways in which their adventures connect (or do not) fuels *The Human Surge*, a film of our present moment that boldly and wildly looks towards our future. A Grasshopper Film release.

Strong Island

With Yance Ford in person

SATURDAY, DECEMBER 23, 4:00 P.M.

Dir. Yance Ford. 2017, 103 mins, DCP. Winner of the 2017 Gotham Award for Best Documentary and the Sundance Jury Prize for Directing, *Strong Island* examines the violent death of the filmmaker's brother 25 years ago, and the judicial system that allowed his killer to go free. Ford leads us through the events that continue to haunt him and his family—in their hometown of Central Islip, Long Island, William Ford, Jr., a black man, was slain by a white man—while also challenging viewers' prejudices and inclinations toward reconciliation and easy meaning. Deeply personal and formally ingenious, *Strong Island* makes for one of the more involving and unshakable movie experiences of the year. A Netflix release.

Get Out

SATURDAY, DECEMBER 23, 7:00 P.M.

Dir. Jordan Peele. 2017, 104 mins. DCP. With Daniel Kaluuya, Allison Williams, Catherine Keener, Bradley Whitford. Masterfully combining elements of horror, satire, and social-problem film, comedian Jordan Peele's brilliant *Get Out*, about a young

black man's weekend with his white girlfriend's affluent closet-racist family is a reinvention of *Guess Who's Coming to Dinner* for the Trump era. The rave reviews have been matched by great box office success, as the \$5 million film has earned more than \$250 million so far in theaters. An NBC Universal release.

The Work

FRIDAY, DECEMBER 29, 7:30 P.M.

Dir. Jaius McLeary, co-dir. Gethin Aldous. 2017, 89 mins. DCP. Set inside a single room in Folsom Prison, *The Work* follows three men from outside as they participate in a four-day group therapy retreat with level-four convicts. What causes free men to voluntarily enter jail for four days is not at first apparent, but as each prisoner delves deep into his past, the raw and revealing process forces the outsiders to see themselves and the prisoners in unexpected ways. Their experience rhymes with that of the viewer, who, thanks to the filmmakers' unprecedented access, is thrust into the middle of some of the most riveting and transformative moments imaginable. "*The Work* knocks down a few preconceptions that viewers might hold about what it means to be a 'hardened' criminal, and whether people can truly change. Many of the men in the film have spent significant portions of their lives locked up, and they help a few visitors discover what it means to be free."—Sheri Linden, *The Hollywood Reporter*. **Winner Best Documentary at the 2017 SXSW Film Festival.** An Orchard Films release.

Hermia & Helena

SATURDAY, DECEMBER 30, 2:00 P.M.

Dir. Matías Piñeiro. 2016, 87 mins. Digital projection. With Agustina Muñoz, María Villar, Mati Diop, Keith Poulson. Shooting outside his native Argentina for the first time, New York-based Matias Piñeiro fashions a bittersweet comedy of coupling and uncoupling that doubles as a love letter to his adopted city. Working on a Spanish translation of *A Midsummer Night's Dream* during an artist residency, Camila (Muñoz) finds herself within a constellation of shifting relationships. Intermixing actors from the director's Buenos Aires repertory with recognizable faces from New York's independent scene, *Hermia & Helena* is itself an exhilarating blend of both here and there, tying together dead ends and new beginnings, navigating amorous detours across hemispheres and languages, and as has become Piñeiro's signature, interpolating the words of Shakespeare with the entanglements of modern life. A Kino Lorber release.

A Ghost Story

SATURDAY, DECEMBER 30, 4:30 P.M.

Dir. David Lowery. 2017, 92 mins, DCP. With Casey Affleck, Rooney Mara. After tragedy cleaves them apart, a man (Affleck) returns to his suburban home to console his bereft wife (Mara), only to discover that not only is he stuck in a spectral state, but that he has become unstuck in time, forced to watch passively as the life he knew and

the woman he loves slowly slip away. Increasingly unmoored, the ghost embarks on a cosmic journey through memory and history, confronting life's ineffable questions and the enormity of existence. "Suspenseful, dourly funny and at times piercingly emotional. It's like an old tale by Saki or Henry James read for the first time: hair-raising and clever, a tour de force of sensation and a triumph of craft."—A.O. Scott, *The New York Times*. An A24 release.

Personal Shopper

SATURDAY, DECEMBER 30, 7:00 P.M.

Dir. Olivier Assayas. 2016, 105 mins. DCP. In English, French and Swedish with English subtitles. With Kristen Stewart, Lars Eidinger, Sigrid Bouaziz, Anders Danielsen Lie. Olivier Assayas (Best Director, 2016 Cannes Film Festival) reteams with Kristen Stewart (*Clouds of Sils Maria*) for this stylish and cinematically singular supernatural thriller. Maureen is a young American in Paris who works as a personal shopper for a demanding celebrity. She is also a medium, like her recently deceased brother, whom she is preoccupied with contacting from the beyond. When she starts receiving mysterious text messages from an unknown source, she is uncertain if they are coming from her brother or from a less benevolent correspondent. An IFC Films release.

A Quiet Passion

SUNDAY, DECEMBER 31, 3:00 P.M.

Dir. Terence Davies. 2017, 126 mins. With Cynthia Nixon, Jennifer Ehle, Keith Carradine. In the latest masterwork from British director Terence Davies, Cynthia Nixon delivers a triumphant performance as Emily Dickinson, embodying the piercing wit, intellectual independence, and personal pathos of the poet whose genius only came to be recognized after her death. Davies (*House of Mirth*, *The Deep Blue Sea*) evokes Dickinson's deep attachment to her close-knit family along with the manners, mores, and spiritual convictions of her time that she struggled with and transcended in her poetry. Richard Brody in *The New Yorker* wrote that "*A Quiet Passion* will take its place as one of his finest creations, as one of the great movies of the time." A Music Box Films release.

Princess Cyd

MONDAY, JANUARY 1, 2:00 P.M.

Dir. Stephen Cone. 2017, 96 mins. Digital projection. With Rebecca Spence, Jessie Pinnick, Malic White. It is summertime, and sixteen-year-old Cyd (Pinnick) decides to take a break from her depressive single father and spend time in Chicago with her aunt Miranda (Spence), a well-known novelist. Soon after her arrival, Cyd encounters a young barista named Katie (White), and their low-key connection quickly becomes something more charged. As Cyd and Katie navigate their new attraction, Miranda sorts through her own complicated relationships, which are brought into higher contrast by Cyd's youthful curiosity and daring. Sensitive to the contradictions and

confusions of the ever-changing self, Stephen Cone's subtle and deeply felt film summons that distinct summer feeling when adolescence overlaps with adulthood, skin-exposing days beget soul-exposing nights, and everything feels potently and precariously alive. Wolfe Releasing.

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MUSEUM INFORMATION

Museum of the Moving Image (movingimage.us) advances the understanding, enjoyment, and appreciation of the art, history, technique, and technology of film, television, and digital media. In its stunning facility—acclaimed for both its accessibility and bold design—the Museum presents exhibitions; screenings of significant works; discussion programs featuring actors, directors, craftspeople, and business leaders; and education programs which serve more than 50,000 students each year. The Museum also houses a significant collection of moving-image artifacts.

Hours: Tuesday-Thursday, 10:30 a.m. to 5:00 p.m. Friday, 10:30 to 8:00 p.m. Saturday-Sunday, 10:30 a.m. to 6:00 p.m.

Holiday Hours: Closed December 25. Open Tuesday, December 26, and Monday, January 1 (New Year's Day), 10:30 a.m.–5:00 p.m. Modified hours: Sunday, December 24 (Christmas Eve), 10:30 a.m.–3:00 p.m.; Sunday, December 31 (New Year's Eve), 10:30 a.m.–4:00 p.m.

Museum Admission: \$15 adults (18+); \$11 senior citizens (65+) and students (18+) with ID; \$7 youth (ages 3–17). Children under 3 and Museum members are admitted free. Admission to the galleries is free on Fridays, 4:00 to 8:00 p.m.

Film Screenings: Friday evenings, Saturdays and Sundays, and as scheduled. Unless otherwise noted, ticket are \$15 adults / \$11 Standard members, seniors and students / \$7 youth 3–17 / Free for members at the Film Lover and Kids Premium levels and above. (Tickets for New Releases are discounted for Museum members.) Advance purchase is available online. Ticket purchase may be applied toward same-day admission to the Museum's galleries.

Location: 36-01 35 Avenue (at 37 Street) in Astoria.

Subway: M (weekdays only) or R to Steinway Street. Q (weekdays only) or N to Broadway.

Program Information: Telephone: 718 777 6888; Website: movingimage.us

Membership: <http://movingimage.us/support/membership> or 718 777 6877

Museum of the Moving Image is housed in a building owned by the City of New York and has received significant support from the following public agencies: New York City Department of Cultural Affairs; New York City Council; New York City Economic Development Corporation; New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; Institute of Museum and Library Services; National Endowment for the Humanities; National Endowment for the Arts; and Natural Heritage Trust (administered by the New York State Office of Parks, Recreation and Historic Preservation). For more information, please visit movingimage.us.