

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

‘FIRST LOOK’ ATTENDING FILMMAKERS AND 2018 SCHEDULE

Filmmakers in attendance include Blake Williams (*PROTOTYPE*, opening night), Ken Jacobs (*Shelley Duvall Is Olive Oyl*), James Benning (*Readers*), Daniela Thomas (*Vazante*), Anna Zamecka (*Communion*), Hendrick Dusollier (*Last Days of Shibati*), Pierre Creton (*Va, Toto!*), Marcelo Novais Teles (*The Exiled*), Pawel Lozinski (*You Have No Idea How Much I Love You*), more

January 5–15, 2018

Astoria, New York, December 29, 2017 (updated)—Museum of the Moving Image will present the seventh edition of [First Look](#), its acclaimed festival of innovative new international cinema, from January 5 through 15, 2018. The festival will include more than two dozen programs, featuring formally inventive new works that seek to redefine the art form while engaging in a wide range of subjects and styles. The festival, which was organized by Chief Curator David Schwartz and Associate Film Curator Eric Hynes, will open on Friday, January 5 with Toronto-based experimental filmmaker **Blake Williams’s *PROTOTYPE***, a unique 3-D sci-fi–influenced film that immerses us in the aftermath of the devastating 1900 Galveston, Texas hurricane to fashion a haunting essay on technology, cinema, and the medium’s future. Williams will appear in person and the program will be followed by a reception. Like *PROTOTYPE*, many other films in First Look invent their own hybrid forms, exploding and combining genres. The full lineup features films from Brazil, Canada, Croatia, France, Georgia, Germany, Indonesia, Lebanon, Norway, Palestine, Poland, Portugal, Syria, Thailand, the United Kingdom, and the United States.

“This is an exceptionally strong edition of *First Look*,” said Schwartz. “The films are at once remarkably assured yet boldly experimental. There is a sense of discovery to all of the works, whether they are by established masters or bold new talents.”

In addition to feature-length and short films, there are works in *First Look* that go beyond the traditional screen presentations, such as **Daniel Cockburn’s quasi-film lecture *All the Mistakes I’ve Made (Part 2)***; a new program of **Radio Atlas** short works comprised solely of audio recordings and projected subtitles; and even a work being produced during the festival, an update of Wim Wenders’s documentary *Room 666*—in which filmmakers talk about the state of the art form.

Three of the films have been nominated for Cinema Eye Honors, the annual awards recognizing and honoring exemplary craft and innovation in nonfiction film: **Anna Zamecka's *Communion***, **Ziad Kalthoum's *Taste of Cement***, and **Pawel Lozinski's *You Have No Idea How Much I Love You***.

For the fourth year in a row, the Festival will continue its programming partnership with FIDMarseille, the pioneering French cinema festival, with screenings during the second weekend of First Look featuring five films that premiered at FID, and with Festival Director Jean-Pierre Rehm appearing in person. This edition will also see the beginning of new partnerships. In conjunction with the University of Missouri's Jonathan B. Murray Center for Documentary Journalism, the Museum will present the New York premieres of four award-winning student shorts. And in an initiative that promises to take the festival even deeper into the realm of discovery, the Museum will host a work-in-progress screening of a film supported by and co-presented with Sundance Institute's Documentary Film Program.

For their assistance with First Look, the Museum wishes to thank the Consulate General of Brazil in New York, French Cultural Services of the French Embassy, New York; UnionDocs (New York); the Polish Cultural Institute New York; and the Jonathan B. Murray Center for Documentary Journalism at the Missouri School of Journalism. LaGunitas provided beer for the opening reception.

First Look 2018 Schedule, January 5–15, 2018

PROTOTYPE

With Blake Williams in person

Opening Night Film and Reception

FRIDAY, JANUARY 5, 7:30 P.M.

Dir. Blake Williams. Canada. 2017, 63 mins. 3-D DCP. As a major storm strikes Texas in 1900, a mysterious televisual device is built and tested. Blake Williams's experimental 3-D sci-fi film immerses us in the aftermath of the Galveston disaster, combining archival material with various optical manipulations and imagist surfaces to fashion a haunting treatise on technology, cinema, and the medium's future. A Grasshopper Film release. **U.S. premiere.**

Preceded by ***1207*** (Subtitled audio presentation by Eleanor McDowall and Radio Atlas, from a radio piece produced by Matthias Hellemans. Belgium. 2017, 2 mins.); ***No Attempt Was Made to Reattach*** (Dir. Joe Callander. U.S.A. 2016, 2 mins) A man looks back at an ill-fated day at work; and ***The Argument (with annotations)*** (Dir. Daniel Cockburn. Canada/UK. 2017, 20 mins), a free-associative interrogation and exemplification of metaphors and their meanings. Beer for reception provided by LaGunitas.

Tickets: \$20 / \$15 Museum members at the Film Lover, Dual, MoMI Kids Premium levels / free for Silver Screen members and above.

Tongue Cutters

SATURDAY, JANUARY 6, 1:00 P.M.

Dir. Solveig Melkeraen. Norway. 2017, 85 mins. In Norwegian with English subtitles. This exuberant and wildly entertaining coming-of-age film documents the journey of Ylva, a nine-year-old girl from Oslo, to her grandparents' northern Norwegian fishing village to learn the ancient art of codfish tongue cutting—the gateway task for children being trained as fisherpeople. Over the course of her trip, Ylva pals around with her friend Tobias, snips a whole lot of tongues, and by conquering some real fears, becomes the brave heroine of her own developing story. **U.S premiere.**

All the Mistakes I've Made (Part 2)

With Daniel Cockburn in person

SATURDAY, JANUARY 6, 3:00 P.M.

Dir. Daniel Cockburn. Canada/Netherlands. 2015, 70 mins. Daniel Cockburn's exuberantly cerebral, filmically deconstructionist work defies easy categorization, and this multimedia presentation is no exception. At the intersection of filmmaking, criticism, academia, performance art, and personal confession comes this live deconstruction of two postmodern 1994 horror films, *John Carpenter's In the Mouth of Madness* and *Wes Craven's New Nightmare*, by way of illuminating both the redemptive and destructive powers of storytelling. Preceded by ***Pattern Recognition*** (Dir. Daniel Cockburn. 2017, 9 mins), which isolates abstractly familiar noises from Hollywood thrillers and horror films to deftly explore the power of sound to terrify and unsettle. **U.S. premieres.**

Ghost Hunting

SATURDAY, JANUARY 6, 3:00 P.M.

Dir. Raed Andoni. France/Palestine/Qatar/Switzerland. 2017, 94 mins. DCP. In Arabic with English subtitles. In Raed Andoni's formally bold and psychologically rigorous gloss on the theater of the oppressed, former inmates of Jerusalem's Al-Moskobiya interrogation center come together to reconstruct the site and events of their trauma. Under Andoni's provocative and forceful direction, they perform both scripted and improvised scenes to dramatize their experiences of torture, dehumanizing and isolation. Their collaboration strives to wrest control of each of their intolerable memories, but sometimes their playacting proves all too real, and it's hard to know the difference between a breakthrough and pushing too far. **New York City premiere.**

Communion

With Anna Zamecka in person

SATURDAY, JANUARY 6, 5:00 P.M.

Dir. Anna Zamecka. Poland. 2016, 72 mins. DCP. In Polish with English subtitles. Living amid domestic instability and teenaged volatility, a sister and brother play out their lives on camera. At fourteen, Ola is already functioning as the woman of the house, cooking and cleaning for her lethargic father and helping her energetic autistic brother,

Nikodem, prepare for first communion. Throughout, she longs for her mother, whose absence is never explained, yet always deeply felt. Anna Zamecka's debut is a quiet marvel, gazing with both affection and sobriety at a family trying to keep it together, and offering one of the most complex cinematic portraits of young womanhood in recent memory. The latest in the storied tradition of Polish hybrid filmmaking, *Communion* is nominated for the 2017 Cinema Eye Spotlight Award. **New York premiere.**

First Sight: Award-winning shorts from the Jonathan B. Murray Center for Documentary Journalism at the Missouri School of Journalism
With Jordan Inman, Alex Watkins, Marc Nemcik, and Adam Dietrich in person

SATURDAY, JANUARY 6, 6:30 P.M.

MONDAY, JANUARY 15, 2:00 P.M.

Jury award-winning student films from the Murray Center's inaugural Stronger Than Fiction Film Festival. **New York premieres.**

Lost Paradise (Dir. Marc Nemcik. 2017, 25 mins.) This nonfiction meditative drama follows a learned man to the heart of Kansas as he enters the Survival Condo Project, an Atlas "F" missile silo turned luxury condominium. Built to house a nuclear warhead from 1961 to 1965, the site now serves as a survival bunker for the ultra-wealthy. Imagining life as the last man on earth, the man contemplates doomsday and the enduring spirit of humanity.

A Conversation Between Parents (Dir. Adam Dietrich. 2017, 18 mins.) Thadd and Shannon begin a long-distance relationship after a weekend trip with some mutual friends. After traveling to each other's hometowns a handful of times Shannon becomes pregnant. With plans to have the baby and start a family together, Shannon moves from central Illinois to Columbia, Missouri to live with Thadd. As the couple struggles to make things work for their new family, the threads begin to come undone and uncertainty sets in. Eighteen months of their lives culminate in one conversation.

Send (Dir. Alex Watkins. 2017, 31 mins.) A crew of teenage boys attempts to satisfy and perform in a world of high expectations as they prepare mentally and physically for competition. Shot through the lens of an older sister, this intimate nonfiction portrait observes the interplay of the boys with their carefully controlled world.

Last of the Last Days (Dir. Jordan Inman. 2017, 20 mins.) This personal and experimental film juxtaposes scenes of home video recordings with letters from the director's mother sent 20 years later. The director's decision to leave the family's faith results in an ultimatum from her mother, a devout Jehovah's Witness: either return to Jehovah or never see her again. As the choices are revealed, the film discovers what has been lost and questions why subsequent generations often repeat the past.

Marlina the Murderer in Four Acts

SATURDAY, JANUARY 6, 7:00 P.M.

Dir. Mouly Surya. Indonesia/France/Malaysia/Thailand. 2017, 95 mins. DCP. In Indonesian with English subtitles. With Egy Fedly, Dea Panendra, Yoga Pratama,

Havdar Salishz. Mouly Surya's visually stunning, tonally singular Indonesian western follows the recently widowed Marlina as she is visited by a stranger and his posse of marauders, goes on the run with a very pregnant woman, carries around a sack containing a severed head, and plots her revenge. "At once tightly controlled and simmering with righteous fury, it's gorgeously lensed, atmospherically scored and moves inexorably toward a gratifying payoff."—Maggie Lee, *Variety*. A KimStim release. **New York premiere.**

Colo

SUNDAY, JANUARY 7, 1:00 P.M.

Dir. Teresa Villaverde. Portugal. 2017, 136 mins. In Portuguese with English subtitles. With Joao Pedro Vaz, Alice Albergaria Borges, Beatriz Batarda. On the outskirts of Lisbon, in a well-outfitted apartment, a family is falling apart from the economic strain. An unemployed father spends his days on the roof gazing at the horizon which no longer offers him a future; the mother returns home exhausted from working double shifts; their adolescent daughter keeps her secrets to herself and wonders if there is enough money to pay her bus fare to school. And yet what at first seems like stasis is actually a trio going through seismic, relationship and identity-altering changes. **North American premiere.**

Taste of Cement

Followed by live video discussion with cinematographer Talal Khoury

SUNDAY, JANUARY 7, 2:00 P.M.

Dir. Ziad Kalthoum. Syria/Lebanon. 2017, 85 mins. In Arabic with English subtitles. Ziad Kalthoum's award-winning, cinematically audacious documentary explores the days and nights of Syrian refugees employed as construction workers in post-Civil War Beirut. Laboring to erect a towering skyscraper by day, they spend their nights in curfew, relegated to the cavernous basement of the site, haunted by memories of a homeland left in ruins, hoping for a chance to rebuild. Nominated for the 2017 Cinema Eye Spotlight Award. **New York premiere.**

Preceded by ***Mediterranean*** (Dir. Talal Khoury. Lebanon. 2017, 7 mins.) It takes four to six minutes for a human to drown. *Taste of Cement* cinematographer Talal Khoury's film immerses us in the waters of the Mediterranean for this same duration, asking us to meditate on those who have been lost at sea seeking a better life.

Last Days in Shibati and The Lives of Therese

SUNDAY, JANUARY 7, 4:00 P.M.

***Last Days in Shibati* with Hendrick Dusollier in person**

Dir. Hendrick Dusollier. France. 2017, 60 mins. In Cantonese with English subtitles. Every few months for over a year, French documentary filmmaker Hendrick Dusollier visited the rapidly industrializing Chinese city of Chongqing to witness the gradual dismantling of its last standing pre-modern hutong. Rather than hide his own status as an interloping foreigner, Dusollier placed it front and center to illuminate both the limits

of his understanding and the personalities of the people he comes to know—people faced with the dissolution of their homes and an entire way of life. **North American premiere.**

AND

The Lives of Therese Dir. Sebastien Lifshitz. France. 2016, 55 mins. In French with English subtitles. DCP. Diagnosed with a terminal disease, iconic French feminist Thérèse Clerc asks director and friend Sebastien Lifshitz to document her final days. The result is a brave, ceaselessly curious document that alternates between Clerc and her family candidly reckoning with her vanishing present and joyously revisiting her journey from obscure housewife to one of the most influential activists of her time. **U.S. premiere.**

CINEMA CIRCLE EVENT FOR MUSEUM MEMBERS

Sundance Institute Documentary Film Program Work-In-Progress Screening:
Blowin' Up

With director Stephanie Wang-Breal in conversation with Tabitha Jackson, Director, Sundance Institute Documentary Film Program

SUNDAY, JANUARY 7, 4:00 P.M.

An inaugural event co-presented with Sundance Institute's Documentary Film Program, this is a special advance look at a feature-length artistic work currently in post production. We kindly ask that attendees refrain from commenting on social media or mentioning the film in press coverage.

Dir. Stephanie Wang-Breal. 2017. 94 mins. Digital projection. Produced by Carrie Weprin. Photographed by Erik Shirai. Edited by Jonathan Oppenheim. *Blowin' Up* takes us inside the walls of an experimental courtroom in Queens, New York, that attempts to redress the way women and young girls arrested for prostitution are shuffled through the criminal justice system. **Work in Progress.**

This event is for Museum members at the Director's level and above, and invited guests. Festival passes may not be used to redeem tickets.

Vazante

With director Daniela Thomas in person

SUNDAY, JANUARY 7, 6:30 P.M.

Dir. Daniela Thomas. Brazil/Portugal. 2017, 116 mins. DCP. In Portuguese with English subtitles. With Adriano Carvalho, Luana Nastas, Sandra Corveloni. Forced to marry a slave trader and live on his decaying farmhouse in the Brazilian mountains, young Beatriz faces physical and emotional unrest beyond her years in this lyrical and nuanced historical mood piece from director Daniela Thomas. A Music Box Films release. **New York premiere.**

Va, Toto!

Introduced by FIDMarseille Festival Director Jean-Pierre Rehm, followed by discussion with director Pierre Creton and subject Vincent Barre in person

FRIDAY, JANUARY 12, 7:00 P.M.

Dir. Pierre Creton. France. 2017, 94 mins. Digital projection. In French with English subtitles. Filmmaker and agricultural laborer Pierre Creton devises a work unlike any other, combining unadorned observational documentary with florid allegory, collaborative performance, first-person storytelling, and group portraiture. At the center is Toto, an adolescent wild boar found on a doorstep by Madeleine, an older woman who has adopted the beast as her last, and most beloved child. Screened at FIDMarseille. **North American premiere.**

Radio Atlas: Intimacy and Distance

With Eleanor McDowall and Sayre Quevedo in person

FRIDAY, JANUARY 12, 7:30 P.M.

United Kingdom, 2017, 60 min. Program. Digital projection. Vanguard radio producer Eleanor McDowall returns with a new batch of subtitled audio documentaries, presented theatrically to subtly redefine both auditory and cinematic spaces. The program is comprised of pieces that speak to the power of sound and voice to both bring us closer and articulate distance.

The Last Act (Produced by Sindre Leganger. Norway. 2016, 27 mins.) International Premiere

Wait (Produced by Sayre Quevedo. U.S.A. 2017, 14 mins.) International Premiere

1207 (Produced by Matthias Hellemans. Belgium. 2017, 2 mins.)

Man in Beer Cafe (Produced by Susanne Björkman. Sweden. 1974, 6 mins.) U.S. Premiere

FREE SCREENING

New Work by Ken Jacobs

With Ken Jacobs in person

SATURDAY, JANUARY 13, 1:00 P.M.

Four beautiful kinetic New York City portraits from avant-garde master Ken Jacobs: ***Shelley Duvall Is Olive Oyl*** (2017, 23 mins.), a series of colorful GIF-like animations of NY street life; ***Get Up and Go*** (2017, 2 mins.), a James Joyce-inspired expansion of a moment in Chinatown, as a woman rises from a bench; ***A Spin Through Night City*** (4 mins.), a dazzling collection of nocturnal images; and ***Along the Elevated*** (2017, 10 mins.), a dynamic study of city architecture in which Jacobs's camera follows a speedy lunch wagon. All digital projection. **World premieres.**

Tinselwood

With Marie Voignier in person

SATURDAY, JANUARY 13, 2:00 P.M.

Dir. Marie Voignier. France. 2017, 82 mins. DCP. In French with English subtitles. Employing everything from re-enactments and interviews to sensuous photography, Marie Voignier immerses us into a tropical forest in Cameroon once coveted by both German and French colonial powers, where sorcerers perform votive rituals,

lumberjacks work with chainsaws and trucks, and a mysterious enshrouded graveyard awaits. Screened at FIDMarseille. **International premiere.**

The Exiled

With Marcelo Novais Teles in person

SATURDAY, JANUARY 13, 4:30 P.M.

Dir. Marcelo Novais Teles. Brazil/France/Ireland/Portugal. 2017, 90 mins. DCP. In French with English subtitles. With Marcelo Novais Teles, Mathieu Amalric, Olivier Broche, Isabelle Ungaro. Marcelo Novais Teles, a young Brazilian, moves to Paris to find work as an actor. Amidst the personal tumult and revelations, he makes home movies of the people and events of his life—dinner parties, rehearsals, encounters with friends (including Mathieu Amalric, who serves as the film’s producer), late-night conversations, and journeys around the continent. *The Exiled* is a self-portrait that becomes a portrait of a generation. Screened at FIDMarseille. **North American premiere.**

You Have No Idea How Much I Love You

With Pawel Lozinski in person

SATURDAY, JANUARY 13, 4:30 P.M.

Dir. Pawel Lozinski. Poland. 2016, 80 mins. In Polish with English subtitles. Polish filmmaker Pawel Lozinski’s unwaveringly intimate work documents a triangular psychotherapeutic encounter between a daughter, Hania, a mother, Ewa, and a therapist, Bogdan. Focused on one face at a time, mining every utterance for revelation, and every expression for what lurks behind the words, Lozinski witnesses resistance and progress, trauma and enduring love. Nominated for the 2017 Cinema Eye Heterodox Award. U.S. premiere.

Missing Episode and other episodes

With Charlie Lyne in person

SATURDAY, JANUARY 13, 6:30 P.M.

Dir. Charlie Lyne. 2017, 75 min. program. Filmmaker Charlie Lyne presents an evening of recent essay films that use popular television as a springboard for personal exploration and philosophical inquiry. Lyne will debut a film created specifically for this program, alongside his latest, **Missing Episode** (2017, 30 mins. North American premiere), a one-take audio-visual poem in which artist Ross Sutherland revisits a twenty-year-old episode of the popular English soap opera EastEnders as a form of self-reckoning.

Let the Summer Never Come Again

With Alexandre Koberidze in person

SATURDAY, JANUARY 13, 7:00 P.M.

Dir. Alexandre Koberidze. Germany. 2017, 202 mins. DCP. In Georgian with English subtitles. This simple love story and road movie is an astonishing work, filled with an

endless sense of visual surprise that emerges through its daring ultra-low-resolution style. "This first film is quite striking in its propensity to create uninterrupted wonders and charms, never ceasing to let elementary fiction be nourished with documentary realities gleaned while shooting," wrote Jean-Pierre Rehm, director of the festival FIDMarseille, which awarded the film its grand prize. **North American premiere.**

Three Works by James Benning

SUNDAY, JANUARY 14

James Benning has been making contemplative, structurally rigorous, drily humorous, and beautiful films for more than 40 years. Three of his latest works will have their New York premieres.

L. Cohen and measuring change

With James Benning in person

SUNDAY, JANUARY 14, 1:00 P.M.

Dir. James Benning. U.S. A. 2012-2016. 108 min. program. DCP. *Measuring change* (2016, 60 mins.) hypnotically contemplates Robert Smithson's colossal Utah land-sculpture Spiral Jetty, and the people who walk on and around its gargantuan coils. *L. Cohen* (2012, 48 mins.) is a view of an Oregon farm field, observing the passing moon and a sunset, and incorporating a Leonard Cohen song. **New York premieres.**

Readers

With James Benning in person

SUNDAY, JANUARY 14, 4:00 P.M.

Dir. James Benning. U.S.A. 2017, 108 mins. Composed of just four shots, in which the subjects read quietly to themselves, *Readers* becomes a mirror for its viewers, who perform a parallel stillness. **New York premiere.**

Playing Men

SUNDAY, JANUARY 14, 2:00 P.M.

Dir. Matjaž Ivanišin. Croatia. 2017, 60 mins. In Serbian, Croatian, and Italian with English subtitles. This seriously playful and unpredictable essay film takes us into a strictly male world, observing the games that men play. What starts as an inventory of manly activities and their ancient roots within remote corners of the Mediterranean soon becomes something brazenly unconventional, shamelessly comedic, and genuinely provocative. Screened at FIDMarseille. New York premiere.

Preceded by two short films: ***No Attempt Was Made to Reattach*** (Dir. Joe Callander. 2016, 2 mins) A man looks back at an ill-fated day at work. ***The God of 400 People on Drugs, or The Autobiography of Joe Callander**** (Dir. Joe Callander. 2016, 5 mins.) American filmmaker Joe Callander takes his Facebook friendship with Australian DJ Joe Callander to the next level.

Railway Sleepers

SUNDAY, JANUARY 14, 4:30 P.M.

Dir. Sompot Chidgasornpongse. Thailand. 2016, 102 mins. Shot over eight years on every active line of the Thai railway system, Sompot Chidgasornpongse's transfixing debut seamlessly collapses footage to simulate a two-day, two-night journey through the landscape, and among a diversity of characters, sensations, and classes. A Grasshopper Film release. **New York premiere.**

Sending Out an SOS: First Look Shorts

MONDAY, JANUARY 15, 4:00 P.M.

Program duration: 92 mins.

Mediterranean (Dir. Talal Khoury. Lebanon. 2017, 7 mins.) It takes four to six minutes for a human to drown. Talal Khoury's film immerses us in the waters of the Mediterranean for this same duration, asking us to meditate on those who've been lost at sea seeking a better life.

Welcome to Normal (Dir. Kellan Hayley Marvin. U.S.A. 2017, 28 mins) After the town of Normal, Illinois alienates her over her spiritual beliefs, a woman turns inward to cope with the tragic loss of her best friend and regain the life she pictures for herself.

No Attempt Was Made to Reattach (Dir. Joe Callander. U.S.A. 2016, 2 mins.) A man looks back at an ill-fated day at work.

The God of 400 People on Drugs, or The Autobiography of Joe Callander* (Dir. Joe Callander. U.S.A. 2016, 5 mins.) American filmmaker Joe Callander takes his Facebook friendship with Australian DJ Joe Callander to the next level.

The Argument (with annotations) (Dir. Daniel Cockburn. Canada/UK. 2017, 20 mins.) A free-associative interrogation and exemplification of metaphors and their meanings.

Missing Episode (Dir. Charlie Lyne. U.K. 2017, 30 mins.), a one-take audio-visual poem in which artist Ross Sutherland revisits a twenty-year-old episode of the popular English soap opera EastEnders as a form of self-reckoning.

Room H.264

JANUARY 5–15

An open-ended homage to Wim Wenders's documentary *Room 666*, in which filmmakers are sequestered alone with a camera in a hotel room to answer anew a question originally posed by Wenders: "Is cinema a dead language, an art which is already in the process of decline?" In addition to a film created from footage recorded out of BAMcinemafest in June 2016, an entirely new film will be shot, edited, finished, and screened all within the dates of First Look 2018. The production process will be accompanied by a gallery installation featuring raw footage that will be updated throughout the festival.

ROOM H.264: Brooklyn, NY, June 2016

With Jeff Reichert and Damon Smith in person

SUNDAY, JANUARY 7, 6:00 P.M.

Dirs. Jeff Reichert, Damon Smith, Eric Hynes. 2018, 60 mins, Digital projection. With Kirsten Johnson, Sean Price Williams, Andrew Ahn, Andrew Neel, Tim Sutton, Zach Clark, Sierra Pettengill, Robert Greene, Elisabeth Subrin, Kyle Smith, Fariyah Zaman, Pacho Velez, Daniel Patrick Carbone, John Wilson, Caitlin Mae Burke, Luke Meyer. Made from footage captured at Brooklyn's BAMcinemafest in June 2016 in which filmmakers were left alone in a hotel with a camera and a question: "Is cinema a dead language, an art which is already in the process of decline?" An homage to Wim Wenders's documentary *Room 666*, in which the same question was posed to directors such as Steven Spielberg, Jean-Luc Godard, and Rainer Werner Fassbinder, *ROOM H.264: Brooklyn, NY, June 2016* serves as a revealing document about the current state of American independent film, as well as a provocative rumination about how we see and experience the world. World premiere. Preceded by ***Room 666*** (Dir. Wim Wenders, 1982, 45 mins, Digital projection)

ROOM H.264: Astoria, NY, January 2018

With Jeff Reichert and Damon Smith in person

SUNDAY, JANUARY 14, 7:00 P.M.

Dirs. Jeff Reichert, Damon Smith, Eric Hynes. 2018, approximately 45 mins, Digital projection. This film, to be shot, edited, finished, and screened all within the dates of the First Look festival, is an open-ended homage to Wim Wenders's documentary *Room 666*. As in Wenders's original, visiting filmmakers, alone with a camera in a hotel room, will answer the question "Is cinema a dead language, an art which is already in the process of decline?" Participants will include an international selection of filmmakers visiting for First Look 2018. **World premiere.**

Tickets: The full schedule is posted online at movingimage.us/firstlook2018. Unless noted, tickets are \$15 (with discounts for seniors and students and free for Museum members at the Film Lover and MoMI Kids Premium levels and above). A Festival pass, good for admission to all First Look films (with the exception of the Sundance Institute work-in-progress program), is available for \$45.

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Preview coverage welcome. Press screeners are available for a selection of titles; additional press screenings to be announced.

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.

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.