

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

FULL SCHEDULE AND PERSONAL APPEARANCES ANNOUNCED FOR 5th ANNUAL FIRST LOOK FESTIVAL

Tickets are now on sale at movingimage.us/firstlook

January 8–24, 2016

Astoria, New York, December 18, 2015—The schedule for The 5th annual First Look Festival, January 8 through 24, 2016, has been posted at movingimage.us/firstlook and tickets are available for purchase. The Festival opens with the U.S. Premiere of Alexander Sokurov's *Francofonia* accompanied by the short film *Capital Cuba*, followed by a reception, and will continue with nearly 50 films over three weekends. Chief Curator David Schwartz stated, "This year's edition is a true cinephile's feast, filled with works that reflect on the medium itself, that urge us to reconsider our intimate connection to the ways that we experience cinema. As always, the films in *First Look* cannot be easily defined. They are artisan works, expressing distinct personal visions, with a strong emphasis this year on avant-garde cinema. To engage in the new possibilities of an art form is also to engage with the past, and this edition of *First Look* contains an ongoing dialogue with film history, with a selection of older works in dialogue with the many premieres."

Since the [First Look lineup was announced](#) on December 4, the following films have been added:

- Two recent experimental works that engage directly with the physicality of celluloid film: *Spectrum Reverse Spectrum*, Margaret Honda's exploration of color and film to be shown in 70mm, and *Standard Gauge*, Morgan Fisher's uniquely personal memoir of celluloid film composed of a single continuous close-up of 35mm film pieces collected by the filmmaker
- U.S. premiere of *Lou Beth Xayma: What Eyes Are Pretending to See*, an animated short made by the artists from the art expression studio at a Senegalese psychiatric clinic (Piniang, Adboulaye Armin Kane, Sebastien Demeffe, Belgium/Senegal, 2014)
- *Night Train*, a new digital restoration of the 1959 Polish film directed by Jerzy Kawalerowicz, recently rediscovered and now considered one of the greatest Polish films; showing with *Pawel and Wawel*
- In the Ken Jacobs program on Jan. 10, *The Lackadaisical Speed of Light* (2015, 19mins., 3-D) will be shown instead of *Wet Streets*.

Among the filmmakers appearing in person are:

- **Ken Jacobs** with the world premieres of *I'm Telling You* and *Hydroelectric Dam*, the U.S. premiere of a new cut of *Orchard Street*, and *The Lackadaisical Speed of Light* (Jan. 10)
- **Dominic Gagnon** in person with the New York premiere of *Of the North* and a his earlier film *Pieces and Love All to Hell* (Jan. 10)
- **Léa Rinaldi** in person with the U.S. premiere of *This Is What It Is (Esto es lo que hay)*, her portrait of Cuban underground hip-hop band Los Aldeanos; and a duo of Jim Jarmusch behind-the-scenes documentaries *Traveling at Night with Jim Jarmusch* (New York premiere) and *Behind Jim Jarmusch* (Jan. 15 & 16)
- Cuban filmmaker **Carlos M. Quintela** with *The Project of the Century (La obra del siglo)* (Jan. 16)
- American experimental filmmakers **Margaret Honda** in person with the New York premiere of *Color Correction* and a rare showing of her earlier film *Spectrum Reverse Spectrum* (in 70mm) (Jan. 17); **Morgan Fisher** with *Standard Gauge* (Jan. 16)
- **Pia Borg** with the New York premiere of *Abandoned Goods*, co-directed with Edward Lawrenson and awarded the Golden Leopard for best international short at the Locarno Film Festival; and earlier film *Crystal World* (Jan. 17)
- **Jean-Jacques Martinod** and **Kyle Andrew Bell** with the New York premiere of *Ozoners* (Jan. 16)
- Argentine director **Jonathan Perel** with the U.S. premiere of *Toponymy* (Jan. 17)
- Polish director **Krzysztof Kaczmarek** in person with the New York premiere of *Pawel and Wawel* (Jan. 22)
- Austrian experimental filmmaker **Björn Kämmerer** in person with a selection of short films, making their New York debuts (Jan. 23)
- French critic and filmmaker **Louis Skorecki** in person with the U.S. premiere of *Le Juif de Lascaux* (Jan. 24)

First Look 2016 was programmed by Chief Curator David Schwartz and Associate Curator of Film Eric Hynes. The adventurous festival FIDMarseille, led by Jean-Pierre Rehm, is a programming partner for *First Look*, and guest programmers this year include Aliza Ma, program director of the Metrograph, and Mónica Savirón.

On Saturday, January 24, the final day of First Look Festival, Jean-Pierre Rehm, director of FIDMarseille, will be on hand for introductions and discussions of this wide-ranging selection of work from the 26th edition of the Festival, which took place in the summer of 2015.

Special thanks to the French Cultural Services of the French Embassy, New York, the Austrian Cultural Forum, and the Polish Cultural Institute New York.

SCHEDULE FOR 5TH ANNUAL FIRST LOOK FESTIVAL, JANUARY 8–24, 2016

All screenings take place in the Sumner M. Redstone Theater at Museum of the Moving Image, 36-01 35 Avenue in Astoria, New York. Except for opening night on January 8, tickets for First Look programs are \$12 adults (\$9 seniors and students / \$6 children 3–12) and free for Museum members at the Film Lover level and above. Advance tickets are available online at <http://movingimage.us>. Ticket purchase includes same-day admission to the Museum's galleries. **A First Look Festival pass, good for admission to all films, is available for \$40.**

OPENING NIGHT FILM

Francofonia

Followed by a reception

FRIDAY, JANUARY 8, 7:00 P.M.

Dir. Alexander Sokurov. France/Germany/Netherlands, 2015, 87 mins. **U.S. premiere.** In French, Russian, and German with English subtitles. With Louis-Do de Lencquesaing, Benjamin Utzerath. Taking as its starting point a portrait of the world-famous Louvre Museum, the new film by the great Russian director Alexander Sokurov (*Russian Ark*) is a freewheeling, speculative essay film with documentary and fiction elements as it considers the essential relationship between art, culture, and history. Preceded by ***Capital Cuba*** (Dir. Johann Lurf. Cuba/Austria, 2015, 12 mins., 35mm. **N.Y. premiere**) A syncopated visual study of the Cuban seascape in Old Havana and the town of Casa Blanca uses striking images and an intricate editing rhythm to look at the clash between industry and nature. A Music Box Films release; opens in theaters April 1.

Tickets: \$15 (\$9 members at the Film Lover, Dual and Family levels / free for Silver Screen members and above).

João Bénard da Costa—Others Will Love the Things I Have Loved (João Bénard da Costa: Outros amarão as coisas que eu amei)

SATURDAY, JANUARY 9, 1:30 P.M.

Dir. Manuel Mozos. Portugal, 2014, 76 mins. **U.S. premiere.** In his lyrical portrait of João Bénard da Costa (1935–2009) the beloved director of the Portuguese Film Museum, Manuel Mozos reveals the heart of a lifelong obsession with painting and movies. A love letter to cinema, art, and to Nicholas Ray's *Johnny Guitar*. Preceded by ***L'Oiseau de la nuit*** (Dir. Marie Losier. Portugal/France, 2015, 19 mins. **N.Y. premiere**) The latest delightful and extravagant portrait by Marie Losier, this is a shimmering, colorful, and mysterious look at Fernando, a.k.a. Deborah Krystal, who has been performing in glorious drag every night for 30 years in a Lisbon nightclub.

Johnny Guitar

SATURDAY, JANUARY 9, 4:00 P.M.

Dir. Nicholas Ray. U.S. 1954, 110 mins. 35mm. With Joan Crawford, Sterling Hayden, Mercedes McCambridge. This operatic western, with Joan Crawford as a gun-toting saloon owner, was beloved by European critics and filmmakers as a great example of a classic genre being reinvented by an idiosyncratic director, Nicholas Ray, who Eric Rohmer called "the poet of love and violence."

I Am the People (Je suis le peuple)

SATURDAY, JANUARY 9, 7:00 P.M.

Dir. Anna Roussillon. France/Egypt, 2014, 110 min. **N. Y. premiere.** Far from Cairo's Tahrir Square, where throngs of protesters agitate for sweeping political change, poor villagers in the Egyptian south monitor the situation on TV and in daily newspapers, unaffected by the tumult in every practical sense yet also keenly aware of what it could all mean. Intimate, engaging, and humorous, *I Am the People* finds wisdom and community where most films wouldn't even think to look for it.

New Films by Ken Jacobs

With Ken Jacobs in person

SUNDAY, JANUARY 10, 1:30 P.M.

Orchard Street (1955/2015, 27 mins., silent. **U.S. premiere**), ***I'm Telling You*** (2015, 12 mins., 3-D. **World premiere**), ***Hydroelectric Dam*** (2015, 25 mins., 3-D. **World premiere**), ***The Lackadaisical Speed of Light*** (2015, 19 mins., 3-D). Sixty years after making it, New York avant-garde pioneer Ken Jacobs restores his first film, *Orchard Street*, to its original 27-minute length; it is an indelible study of what was then an all-Jewish street. In his latest work, *Wet Streets*, "adding to the problems of small children learning their way through the world is the appearance upside-down and in 3-D of the world above as reflected in wet streets." *I'm Telling You* features two old men talking on the Lower East Side; one loudmouth, the other bizarrely amiable. *Hydroelectric Dam* is a powerful 3-D study of lunging waves. ***The Lackadaisical Speed of Light***. Hidden in a movie shot is an infinity of monsters. Pause and they show themselves (at their worst in 3-D). Note: Instead of the previously announced film *Wet Streets*, the film *The Lackadaisical Speed of Light* will be shown.

Of the North and Pieces and Love All to Hell

With Dominic Gagnon in person

SUNDAY, JANUARY 10, 4:00 P.M.

Of the North (Dir. Dominic Gagnon. Canada, 2015, 74 mins.) **N.Y. premiere.** Drawn entirely from amateur videos posted on YouTube, Dominic Gagnon's intricately and aggressively constructed films orient the art of the found footage montage as gonzo ethnography. In *Of the North*, a provocative mash-up of clips uploaded from Inuit regions, he mismatches sound and picture, exults in non-sequitur cuts, and confronts viewers with the limits and extremes of self-representation. And in the simultaneously hilarious and harrowing ***Pieces and Love All to Hell*** (Dir. Dominic Gagnon. Canada, 2011, 60 mins.), Gagnon collects self-made videos from an all-female cast of American right-wing conspiracy theorists who are as hard to pigeonhole as they are to believe.

This Is What It Is (Esto es lo que hay)

With Léa Rinaldi in person

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

Dir. Léa Rinaldi. Cuba/France, 2015, 100 mins. **U.S. premiere.** This vibrant film about Cuba's leading hip-hop band, Los Aldeanos, captures the country's complexity and contradictions. This is a rare music documentary that goes beyond its enthralling performances to take a close, candid look at the realities of daily life. Rinaldi's vision, like the music she captures, is at once political and poetic.

Standard Gauge

With Morgan Fisher in person

SATURDAY, JANUARY 16, 1:30 P.M.

Dir. Morgan Fisher. U.S. 1984, 35 mins. 16mm. *Standard Gauge* presents in a single continuous close-up a succession of pieces of 35mm film that the filmmaker collected for a few years starting in the late 1960s. His narration comments on almost all of them, creating a uniquely personal memoir of celluloid film, which is rapidly becoming a thing of the past.

Behind Jim Jarmusch and Traveling at Night with Jim Jarmusch

With Léa Rinaldi in person

SATURDAY, JANUARY 16, 2:30 P.M.

Behind Jim Jarmusch (Dir. Léa Rinaldi. U.S./France, 2009, 52 mins.) and ***Traveling at Night with Jim Jarmusch*** (Dir. Léa Rinaldi. U.S./France, 2014, 50 mins. **N.Y. premiere**) Léa Rinaldi proves herself to be a great observational filmmaker in this intimate duo of behind-the-scenes films, made on the sets of *The Limits of Control* and *Only Lovers Left Alive*. A blend of spontaneity and control is revealed in Jarmusch's collaboration with cinematographer Christopher Doyle in *Limits* and actors Tilda Swinton and Tom Hiddleston in *Only Lovers*.

The Limits of Control

SATURDAY, JANUARY 16, 5:00 P.M.

Dir. Jim Jarmusch. U.S., 2009, 116 mins., 35mm. With Isaach de Bankolé. At once his most enigmatic and exquisite film, with gorgeous cinematography by Wong Kar-wai's cameraman Christopher Doyle, Jim Jarmusch's *The Limits of Control* follows the wanderings of a mystery man on a mystery mission through Spain.

The Project of the Century (La obra del siglo)

With Carlos M. Quintela in person

SATURDAY, JANUARY 16, 7:30 P.M.

Dir. Carlos M. Quintela. Cuba, 2015, 100 mins. **N.Y. premiere.** The provincial Cuban town of Juragua, the planned home of a Soviet-backed nuclear plant, is now a ghost town with near-empty high-rise buildings. With starkly beautiful black-and-white compositions, a darkly comic family drama unfolds, intercut with archival TV footage celebrating the promise of the Communist era. Preceded by ***Ozoners*** (Dirs. Jean-Jacques Martinod, Kyle Andrew Bell. U.S./France, 2014, 19 mins. **N.Y. premiere. With Jean-Jacques Martinod and Kyle Andrew Bell in person**). The end of the line for two beloved forms, the drive-in movie theater and 35mm film projection, is beautifully and poignantly captured in this short, filmed in the American South.

Color Correction

With Margaret Honda in person

SUNDAY, JANUARY 17, 1:30 P.M.

Dir. Margaret Honda. U.S., 2015, 101 mins. 35mm. **N.Y. premiere.** A meditation on the essential nature of celluloid film as a filter, Margaret Honda's debut feature was made using timing tapes for a random Hollywood feature film and presents a succession of uniform fields of color, each a surprise.

Abandoned Goods and Crystal World

With Pia Borg in person

Preceded by *Spectrum Reverse Spectrum* by Margaret Honda

SUNDAY, JANUARY 17, 4:30 P.M.

Abandoned Goods (Dir. Pia Borg and Edward Lawrenson. U.K., 2014, 37 mins. **N.Y. premiere**) Years after a mental institution in England has shuttered, a discovery of thousands of artworks, created by patients both skilled and amateur, inspires an intricate cinematic haunting that is part documentary essay, part mournful rebuke from the beyond. Screening with ***Crystal World*** (Dir. Pia Borg. 2013, 12 mins.): Borg enacts a different kind of seance in this disquieting gloss on J.G. Ballard's novel, pairing stop-motion underwater photography with the ghosts of *The Night of the Hunter*. Preceded by ***Spectrum Reverse Spectrum*** (Dir. Margaret Honda, U.S., 2014, 21 mins., 70mm). *Spectrum Reverse Spectrum* presents a field of uniform color that gradually moves through the visible light spectrum from violet to red, then back to violet. The subjective effects of the film, enhanced by the size and brilliance of 70mm projection, remind you of the body you inhabit.

Toponymy (Toponimia)

With Jonathan Perel in person

SUNDAY, JANUARY 17, 7:00 P.M.

Dir. Jonathan Perel. Argentina, 2015, 82 mins. **U.S. premiere.** In 1974, shortly after Juan Peron's return to power, the misleadingly named "Operation Independence" went into effect, resulting in the creation of rigidly designed villages in northern Argentina arranged to thwart guerilla resistance. In his masterful structuralist study, made with no narration or dialogue, Jonathan Perel reveals the sinister politics behind the plan. "An elaborate memory puzzle whose dry, enigmatic humor would surely have tickled Perel's illustrious countryman Jose Luis Borges." (Neil Young, *The Hollywood Reporter*).

Pawel and Wawel (Pawel i Wawel) and Night Train

With Krzysztof Kaczmarek in person

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

Pawel and Wawel (Dir. Krzysztof Kaczmarek. Poland/Austria, 2014, 63 mins. In English. **N.Y. premiere.** This gently absurdist and minimalist road movie follows the filmmaker's cross-country tour through Iceland, where he presents Polish film classics. A Viking listening to Wagner, a choir of Polish nuns, beatboxers in the high season under the trees, and a singing dog are among the odd sights in this memorable short feature. Followed by ***Night Train*** (Dir. Jerzy Kawalerowicz. Poland, 1959, 99 mins. New digital restoration. With Lucyna Winnicka, Leon Niemczyk.) An overnight train to a Baltic sea resort carries a disparate cast of spurned lovers, misfits, and a murderer in this recently restored classic, now considered one of the greatest Polish films.

Films by Björn Kämmerer

With Björn Kämmerer in person

SATURDAY, JANUARY 23, 2:00 P.M.

Dir. Björn Kämmerer. Austria, 2004–2015, 35mm. Austrian filmmaker Björn Kämmerer makes sensuous yet rigorous visual studies in 35mm film, transforming photographed imagery into abstract patterns, with great attention to light and form. This 45-minute program includes ***Navigator, Trigger, Gyre, Turret, Torque, Escalator, Aim, Dawn, and Sicherheitsalarm.*** Organized by Aliza Ma, program director at the Metrograph.

Andrew Noren Memorial Screening

The Lighted Field

SATURDAY, JANUARY 23, 4:30 P.M.

Dir. Andrew Noren. U.S., 1987, 59 mins., 16mm. "I'm a light thief and a shadow bandit," said the late filmmaker Andrew Noren, who died in 2015. "The lovers, light and shadow, and their offspring space and time are my themes, working with their particularities is my passion and delight." A major yet neglected figure in American avant-garde filmmaking, one of his masterworks, *The Lighted Field* combines shimmering diaristic footage with flashes of archival footage.

A Matter of Visibility: International Avant-Garde and Artists' Cinema

Introduced by guest curator Mónica Savirón

SATURDAY, JANUARY 23, 6:30 P.M.

Various artists. 1978–2015, 85 min. program, 16mm film and video. Organized by guest curator Mónica Savirón, this program presents New York and American premieres of strong new, experimental work in conversation with rarely seen works by avant-garde masters such as Lis Rhodes and Chantal Akerman. These artistic views have the ability to enhance our perception through symbolism, transformation, and a keen sense of creative freedom. Works include: ***Reportage !*** (by Rei Hayama. Japan, 2015), ***Across*** (Cara Morton. Canada, 1997), ***Pixel Jungle*** (Klara Ravat. Spain/Germany, 2015), ***Cross Worlds*** (Cécile Fontaine. France, 2006), ***The Tower*** (Salomé Lamas. Portugal, 2015), ***Trois strophes sur le nom de Sacher*** (Chantal Akerman. France, 1989), ***Maschile, Roma*** (Friedl vom Gröller. Austria/Italy, 2015), ***Her Silent Seaming*** (Nazli Dinçel. U.S., 2014), ***Defenestration*** (Bea Haut. U.K., 2015), ***Nocturno*** (Naoko Sasaki. Canada, 2003), and ***Light Reading*** (Lis Rhodes. U.K., 1978).

FIDMarseille Day

SUNDAY, JANUARY 24

Jean-Pierre Rehm, director of FIDMarseille, will be on hand for introductions and discussions of this wide-ranging selection of work from the 26th edition of the Festival, which took place in the summer of 2015.

Maestà, The Visit, and Lou Beth Xayma: What Eyes Are Pretending to See

With Jean-Pierre Rehm in person

SUNDAY, JANUARY 24, 1:30 P.M.

Maestà (Dir. Andy Guérif. France, 2015, 62 mins. **N.Y. premiere**) An enormous multi-panel painting of the Passion, by Sienese master Duccio, comes to life, panel by panel, in this wondrous journey from 14th century painting to 21st century widescreen cinema. Preceded by ***The Visit (La Visite)*** (Dir. Pippo Delbono. France/Italy, 2015, 22 mins.) The great actors Michael Lonsdale and Bobo, in their 80s, wander the halls and grounds of Versailles by themselves, reflecting on history, art, and their lives. Also preceded by ***Lou Beth Xayma: What Eyes are Pretending to See*** (Dirs. Piniang, Abdoulaye Armin Kane, Sebastien Demeffe, Belgium/Senegal, 2014, 14 mins. **U.S. premiere**) An animated film comes to life in this lyrical record of a film workshop in Senegal.

Le Juif de Lascaux

With Louis Skorecki and Jean-Pierre Rehm in person

SUNDAY, JANUARY 24, 4:00 P.M.

Dir. Louis Skorecki. France, 2015, 52 mins. **U.S. premiere.** The well-known film critic and filmmaker Louis Skorecki has created a wonderfully offbeat and autobiographical enquiry into his Jewish identity. The film is a series of unexpected vignettes, and is filled with Yiddish expressions, culinary treats, variations on Adam and Eve, animal masks and more.

Meurtrière, Jet Lag, and Lenz Elegy

With Jean-Pierre Rehm in person

SUNDAY, JANUARY 24, 6:00 P.M.

Meurtrière (Dir. Philippe Grandrieux. France, 2015, 60 mins.) With “anxiety” as his stated subject, Philippe Grandrieux creates a slow-motion, mesmerizing study of a quartet of nude bodies, metamorphosing and gyrating in a fragmentary ballet, backed by an ominous bass-driven soundtrack. Preceded by ***Lenz Elegy (Lenx élégie)*** (Dir. Christophe Bisson. France, 2015, 22 mins. **U.S. premiere**) A loose adaptation from Georg Büchner’s novel *Lenz*, the film traces the winter wanderings through the woods of its hero, who lives on the edge of madness. Also preceded by ***Jet Lag*** (Dir. Eloy Domínguez Serén. Spain, 2014, 52 mins. **U.S. premiere**) A documentary crew films a quiet night at a remote gas station, in a scene evoking an Edward Hopper painting. But a surprise visit changes things, and the lines between documentary and fiction begin to blur.

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Images, preview screening links, and individual press kits are available for many of the films. Please send inquiries for above materials and interview requests for curators and filmmakers to Tomoko.

[FIRST LOOK PRESS AND INDUSTRY FESTIVAL PASS AVAILABLE. PLEASE REGISTER HERE.](#)

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 facilities—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: Wednesday-Thursday, 10:30 a.m. to 5:00 p.m. Friday, 10:30 to 8:00 p.m. Saturday-Sunday, 11:30 a.m. to 7:00 p.m. **Holiday hours:** The Museum will be open 10:30 a.m. to 5:00 p.m. on Mon., December 29; and Tues., December 30. The Museum will be closed on Thurs., November 27 (Thanksgiving); Wed., December 24; and Thurs., December 25.

Film Screenings: Friday evenings, Saturdays and Sundays, and as scheduled. Tickets for regular film screenings are included with paid Museum admission and are free for members at the Film Lover level and above.

Museum Admission: \$12.00 for adults; \$9.00 for persons over 65 and for students with ID; \$6.00 for children ages 3–12. Children under 3 and Museum members are admitted free. Admission to the galleries is free on Fridays, 4:00 to 8:00 p.m. Tickets for special screenings and events may be purchased in advance online at movingimage.us.

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 36 Avenue.

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

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

The Museum is housed in a building owned by the City of New York and located on the campus of Kaufman Astoria Studios. Its operations are made possible in part by public funds provided through the New York City Department of Cultural Affairs, the New York City Economic Development Corporation, the New York State Council on the Arts, the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum and Library Services, and the Natural Heritage Trust (administered by the New York State Office of Parks, Recreation, and Historic Preservation). The Museum also receives generous support from numerous corporations, foundations, and individuals. For more information, please visit movingimage.us.

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