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**FESTIVALS &
EVENTS**

NEW DIRECTORS/
NEW FILMS

LUCRECIA MARTEL

JIRI TRNKA

ART OF THE REAL

NEW RELEASES

GRACE JONES:
BLOODLIGHT
AND BAM!

ZAMA

LET THE
SUNSHINE IN

ELINOR BUNIN MUNROE FILM CENTER 144 WEST 65TH STREET

WALTER READE THEATER 165 WEST 65TH STREET

FILMLINC.ORG

New Directors/New Films

MARCH 28–APRIL 8 Celebrating its 47th edition, the New Directors/New Films festival introduces New York audiences to emerging filmmakers from around the world. Throughout its nearly half-century history, New Directors has featured previously little-known talents like Pedro Almodóvar, Chantal Akerman, Hou Hsiao-hsien, Spike Lee, Christopher Nolan, Laura Poitras, and Kelly Reichardt. We hope you'll join us in celebrating a group of filmmakers who represent the present and anticipate the future of cinema: daring artists whose work pushes the envelope and is never what you'd expect. Presented by the Film Society of Lincoln Center and the Museum of Modern Art.

See more and save with the 3+ film package and new \$50 Student All-Access Pass! For the most festival access, check out the VIP Pass (quantities are limited).

OPENING NIGHT · NEW YORK PREMIERE

Matangi/Maya/M.I.A.

Stephen Loveridge, Sri Lanka/United Kingdom/USA, 2018, 95m Before rapper M.I.A. became a global sensation, she was an aspiring filmmaker, having made countless personal video diaries. These eventually find their way into this intimate portrait constructed by first-time documentarian Stephen Loveridge. **Thursday, March 29, 6:30pm** [P](#)

CLOSING NIGHT · NEW YORK PREMIERE

Hale County This Morning, This Evening

RaMell Ross, USA, 2018, 76m For his visionary and political debut feature, which premiered to great acclaim at Sundance in 2018, writer-director RaMell Ross spent five years intimately observing African American families living in Hale County, Alabama. This film introduces a distinct and powerful new voice in American filmmaking. **Saturday, April 7, 8:30pm** [P](#)

NEW YORK PREMIERE

3/4

Ilian Metev, Bulgaria, 2017, 82m The gracefully shot, uncommonly tender 3/4 evokes the intimacies, joys, and tensions of a contemporary Bulgarian family facing an uncertain future; the father is an astrophysicist with his head in the clouds, his son a waywardly antic teenager, his daughter a gifted but anxious pianist. **Saturday, March 31, 1:00pm** [P](#)

NEW YORK PREMIERE

Ava

Sadaf Foroughi, Iran/Canada/Qatar, 2017, 103m Adolescence creates intense pressure for any girl, but it's particularly strong for 17-year-old Ava, buffeted by the harsh

strictures of home and school in contemporary Tehran. A Grasshopper Film release. **Sunday, April 1, 7:30pm** [P](#)

NORTH AMERICAN PREMIERE

Azougue Nazaré

Tiago Melo, Brazil, 2017, 80m In Melo's fabulous—and fabulist—*Azougue Nazaré*, no measure of hellfire preaching can quell the boisterous and bawdy passions of Maracatu, an Afro-Brazilian burlesque carnival tradition with roots in slavery that takes place in the northwest state of Pernambuco. **Friday, March 30, 6:30pm** [P](#)

NEW YORK PREMIERE

Black Mother

Khalik Allah, USA, 2018, 77m The second feature by filmmaker and photographer Khalik Allah immerses us in Jamaica's neighboring worlds of charismatic holy men and equally charismatic prostitutes, the sacred and the profane alike. **Saturday, April 7, 6:00pm** [P](#)

NEW YORK PREMIERE

Closeness

Kantemir Balagov, Russia, 2017, 118m A young woman is trapped in a tight-knit Jewish community in the Kabardino-Balkar Republic that demands her total dedication but provides her with little protection from the perpetual violence encompassing all aspects of life. **Sunday, April 1, 4:30pm**

NEW YORK PREMIERE

Cocote

Nelson Carlo de los Santos Arias, Dominican Republic/Brazil/Argentina, 2017, 107m This stylistically audacious opus, about an evangelical gardener returning home for his father's funeral

rites, is at once a profound film about spirituality and a unique tale of revenge. A Grasshopper Film release. **Tuesday, April 3, 6:15pm** [P](#)

U.S. PREMIERE

Djon África

João Miller Guerra and Filipa Reis, Portugal/Brazil/Cape Verde, 2018, 95m A Cape Verdean in Portugal travels back home to look for his birth father. This soul-searching journey quickly gets derailed as he comes across beautiful women, colorful parties, and the local liquor grogue. **Wednesday, April 4, 9:15pm** [P](#)

U.S. PREMIERE

Drift

Helena Wittmann, Germany, 2017, 96m Filmmaker-artist Wittmann's cosmic yet intimate first feature follows two women spending a weekend together on the North Sea before giving way to a transfixing meditation on the poetics of space. **Thursday, April 5, 6:30pm** [P](#)

NORTH AMERICAN PREMIERE

An Elephant Sitting Still

Hu Bo, China, 2018, 234m The late Hu Bo's epic feature debut—a modern reworking of the tale of Jason and the Argonauts—is a masterpiece that will be remembered as a landmark in Chinese cinema. **Sunday, April 8, 6:00pm**

NEW YORK PREMIERE

Good Manners

Marco Dutra & Juliana Rojas, Brazil/France, 2017, 135m Dutra and Rojas's second collaboration follows the relationship between a pregnant socialite and her new housemaid before transforming into a werewolf movie unlike any other. A Distrib Films US release. **Friday, April 6, 8:45pm** [P](#)

NEW YORK PREMIERE

The Great Buddha +

Huang Hsin-yao, Taiwan, 2017, 104m

Huang Hsin-yao's fiction feature debut is a stylish, rip-roaring satire on class and corruption in contemporary Taiwanese society about two provincial friends who idle away their nights in the security booth of a Buddha statue factory. A Cheng Cheng Films release.

Wednesday, April 4, 6:30pm [P](#)

NEW YORK PREMIERE

The Guilty

Gustav Möller, Denmark, 2017, 85m

In this pulsating crime thriller from debut feature filmmaker Möller, set entirely inside a claustrophobic emergency call center, a police officer must bring a caller to safety. A Magnolia Pictures release.

Saturday, March 31, 6:30pm [P](#)

NEW YORK PREMIERE

Makala

Emmanuel Gras, France, 2017, 96m The latest by acclaimed French documentarian Gras follows the monumental efforts of a young Congolese man who makes a living producing, transporting, and selling charcoal. A Kino Lorber release..

Sunday, April 1, 2:00pm [P](#)

NEW YORK PREMIERE

Milla

Valérie Massadian, France/Portugal, 2017,

128m Following up her acclaimed debut *Nana*, Massadian has made a moving, visually striking meditation on young motherhood and the vagaries of growing up. A Grasshopper Film release. **Monday, April 2, 9:00pm** [P](#)

NORTH AMERICAN PREMIERE

Nervous Translation

Shireen Seno, Philippines, 2018, 90m

Informed by filmmaker Seno's childhood in the Filipino diaspora and her dual training in film and architecture, this sophomore work is a stylized evocation of a child's fanciful interpretation of the world around her.

Sunday, April 8, 1:00pm

NORTH AMERICAN PREMIERE

Notes on an Appearance

Ricky D'Ambrose, USA, 2018, 60m

D'Ambrose's dark, minimalist pseudo-detective debut feature follows a young man (Bingham Bryant) who mysteriously disappears after starting a new life in Brooklyn's artistic circles. Preceded by: *Young Girls Vanish*

Clément Pinteaux, France, 2017, 16m

Friday, April 6, 6:30pm [P](#)



NEW YORK PREMIERE

The Nothing Factory

Pedro Pinho, Portugal, 2017, 177m A rich and formally surprising film of ideas, beautifully shot on 16mm, and featuring one of recent cinema's most memorable musical numbers, this nearly three-hour epic concerns workers' occupation of an elevator plant. **Saturday, April 7, 2:00pm** [P](#)

NORTH AMERICAN PREMIERE

Our House

Yui Kiyohara, Japan, 2017, 80m This debut by one of Japanese cinema's most exciting new voices is an evocative exploration of female friendship, parallel realities, and the mysteries of everyday life. **Sunday, April 8, 3:30pm** [P](#)

NEW YORK PREMIERE

Scary Mother

Ana Urushadze, Georgia/Estonia, 2018, 107m

In this gripping and bleakly comic debut, a 50-year-old Tbilisi mother abandons her family to pursue a feverishly obsessive and hermetic life writing poetry. **Saturday, March 31, 9:00pm** [P](#)

NORTH AMERICAN PREMIERE

Those Who Are Fine

Cyril Schäublin, Switzerland, 2017, 71m

This feature debut revels in dark comedy in a dystopic but formally playful study of an alienated society. **Thursday, April 5, 9:00pm** [P](#)

NEW YORK PREMIERE

Until the Birds Return

Karim Moussaoui, Algeria/France/Germany,

2017, 113m In three tales, Moussaoui takes the pulse of modern-day Algiers, a country once riven by colonial occupation and sectarian warfare yet still abundant in beauty and promise. A KimStim release. **Saturday, March 31, 3:30pm** [P](#)

NEW YORK PREMIERE

A Violent Life

Thierry de Peretti, France, 2017, 107m This sophomore feature by Corsican filmmaker Peretti tensely unspools as a poignant regional portrait and coming-of-age tale dashed with crime, political radicalism, and youthful idealism. A Distrib Films US release. **Monday, April 2, 6:15pm** [P](#)

NEW YORK PREMIERE

Winter Brothers

Hlynur Pálmason, Denmark/Iceland, 2017,

100m This immersive sensory experience, set in a desolate Danish limestone community, is a portrait of a young man trapped in unforgiving isolation. A KimStim release. **Thursday, March 29, 9:00pm** [P](#)

Shorts Program 1

TRT: 98m From an atmospheric thriller set in Iran, to uncanny and moving sketches of displaced people, to a musical documentary and an atypical dance film, these five bold shorts evoke the struggles and joys of communities from around the world. **Friday, March 30, 9:00pm** [P](#)

Shorts Program 2

TRT: 80m The irreverent, melancholic, and transgressive impulses of youth collide in this program of four films, each set within its own fully realized, hermetic world. **Tuesday, April 3, 9:00pm** [P](#)

New Directors/New Films is presented by the Film Society of Lincoln Center and The Museum of Modern Art and is supported by the Annual Film Fund of The Museum of Modern Art, Film Society's New Wave, The New York Times, American Airlines, The Village Voice, Shutterstock, and Hudson Hotel.

SERIES

Lucrecia Martel *Appearing in person!*

APRIL 10–15 Few contemporary directors have left more of a mark on world cinema than Lucrecia Martel. She combines a formal mastery with a sensibility entirely her own, defined by atmosphere, mystery, and caustic humor, alongside provocative critiques of class and patriarchy in Argentine society. To coincide with the U.S. release of *Zama*, the Film Society revisits the work of one of cinema's truly brilliant minds.

See all films in the series and save with a discount package!

La Ciénaga

Argentina/France, 2001, 35mm, 103m

Unfolding during a stifling Argentine summer, Martel's mesmerizing debut feature is a portrait of a decaying privileged class, unanchored from religion, nature, and marital or blood ties.

Tuesday, April 10, 6:15pm [👉](#)

The Holy Girl

Argentina/Italy, 2004, 35mm, 106m Inflamed by warped love and curiosity, a parochial student stalks her molester with a clammy ardor in Martel's provocative second feature.

Preceded by: *Dead King*

Argentina, 1995, 12m

Tuesday, April 10, 9:15pm [👉](#)

The Headless Woman

Argentina/France/Italy/Spain, 2008, 35mm,

87m Martel's excitingly splintered third feature is a masterful cinematic mosaic that follows a woman in a state of phenomenological distress following a mysterious road accident. 35mm print courtesy of UCLA Film & Television Archive.

Preceded by: *Muta*

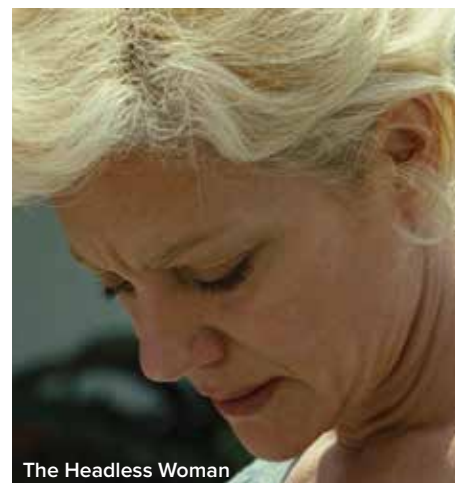
Italy/Argentina, 2011, 7m

Wednesday, April 11, 9:15pm [👉](#)

SNEAK PREVIEW ON APRIL 11

Zama

Argentina/Brazil/Spain, 2017, 115m Martel's intoxicating adaptation of Antonio di Benedetto's 1956 classic of Argentinean literature follows an



The Headless Woman

officer of the Spanish crown in late-18th-century Paraguay succumbing to lust and paranoia.

Sneak Preview: Wednesday, April 11, 6:15pm [👉](#)

Opens April 13; Martel Q&A at 7:00pm (see p. 7)

Light Years (Free screenings)

Manuel Abramovich, Argentina/Brazil/Spain,

2018, 75m A stunningly photographed documentary about the making of *Zama*, *Light Years* is as much an intimate portrait of an artist at work as it is an attempt to evoke the oblique, transcendental tendencies that pervade Martel's films.

Saturday, April 14, 5:00pm (Amphitheater) ·

Sunday, April 15, 7:00pm (Amphitheater)

Organized by Dennis Lim and Dan Sullivan

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Photos by (l-r): Giles Keyte, Peter Baryshnikov, Steve Grantz, Marc Bryan-Brown, Marco Grob

FOR TICKETS VISIT FILMLINC.ORG

The Puppet Master: The Complete Jiri Trnka

APRIL 20–25 The Film Society of Lincoln Center is pleased to present the U.S.'s first complete retrospective of the works of Czech animation master Jiri Trnka (1912-1969). With 18 short and six feature-length animated films, Trnka was rivaled only by Walt Disney Studios in output. Revered as the pioneer of a new genre of animation that utilized puppets, Trnka conveyed the drama and psychology of his characters through his figures' body language, expressive lighting, and camera movement. This prolific artist, book illustrator, and author inspired the careers of generations of filmmakers around the globe. Produced by Comeback Company. *See more and save with the 3+ film package or All-Access Pass!*

The Czech Year

Czechoslovakia, 1947, 78m Trnka established his reputation with his Venice prize-winning first feature, a kinetic visual symphony bursting with music and dance that celebrates the customs and folklore of the Czech people. **Friday, April 20, 6:30pm** [P](#) · **Sunday, April 22, 8:30pm**

The Emperor's Nightingale

Jiří Trnka & Milos Makovec, Czechoslovakia, 1948, 35mm, 72m Trnka's Hans Christian Andersen adaptation—about a Chinese emperor ensorcelled by the song of a mechanical nightingale—is an animated jewel box awash in hallucinatory storybook imagery. Preceded by: The Devil's Mill **Czechoslovakia, 1949, 20m** **Saturday, April 21, 2:30pm** [P](#) · **Wednesday, April 25, 4:30pm**

Bayaya

Czechoslovakia, 1950, 75m A young peasant embarks on a quest to free his mother's soul from purgatory and save three princesses from a host of hydra-headed dragons. Preceded by: Song of the Prairie **Czechoslovakia, 1949, 20m** **Sunday, April 22, 2:30pm** [P](#) · **Tuesday, April 24, 4:30pm**

Old Czech Legends

Czechoslovakia, 1952, 91m A treasure trove of Bohemian myths are brought to life by Trnka's magical puppet work in this folkloric hymn to the Czech land, history, and people. **Friday, April 20, 4:00pm** · **Saturday, April 21, 9:30pm** [P](#)

The Good Soldier Svejk, Parts I-III

Czechoslovakia, 1954, 74m This riotous anti-authoritarian satire charts the exploits of a

hapless World War I infantryman with biting wit.

Preceded by: The Two Frosts

Czechoslovakia, 1954, 12m

Friday, April 20, 2:00pm · **Sunday, April 22, 4:30pm** [P](#)

A Midsummer Night's Dream

Czechoslovakia, 1959, 35mm, 72m Richard Burton narrates this bewitching Shakespeare adaptation, a masterpiece of surpassing, balletic beauty that plays out amid a pastel dreamscape. Preceded by: Why UNESCO? **Czechoslovakia, 1958, 10m** **Saturday, April 21, 7:30pm** [P](#) · **Wednesday, April 25, 6:30pm**

SHORTS PROGRAMS

A Star from the Start

TRT: 74m Trnka proved himself a master animator from the beginning, as evidenced by the formally inventive, wittily offbeat works in this program, which includes the filmmaker's earliest experiments in the art form. **Friday, April 20, 8:15pm** [P](#) · **Tuesday, April 24, 8:30pm**

Tales and Collaborations

TRT: 93m Silly circuses, classic fairy tales, and toy trains come to life through magical stop-motion, puppet, and hand-drawn animation in shorts that showcase Trnka's fruitful collaborations with fellow artists, animators, and puppeteers. **Saturday, April 21, 12:30pm** [P](#) · **Sunday, April 22, 12:30pm**

Mature Mastery

TRT: 84m In the 1960s, Trnka turned to increasingly dark, surreal, satirical, and politically defiant subject matter. The result was a string of visually innovative, modernist masterpieces. **Sunday, April 22, 6:30pm** [P](#) · **Wednesday, April 25, 8:30pm**



TRIBUTE TO JIRI BRDECKA

Jiri Brdecka (1917-1982) was one of the founders of Czech animation, exploring its potential as a serious art form as early as the 1940s.

Lemonade Joe

Oldrich Lipsky, Czechoslovakia, 1964, 99m This relentless and hilarious musical send-up of the American Western written by Brdecka is one of the most popular works in Czech film history. **Tuesday, April 24, 6:30pm** [P](#)

Jiri Brdecka's Animated Shorts

TRT: 100m This program of nine animated shorts by Brdecka spans his directing career and showcases his collaborations with important Czech artists and animators, such as Jiri Trnka and Eva Svankmajerova. **Saturday, April 21, 4:30pm** [P](#)

Organized by Irena Kovarova with Florence Almozini and Tyler Wilson. Brdecka tribute organized by Limonadovy Joe, s.r.o., in partnership with Czech Centres.

Art of the Real

APRIL 26–MAY 6 The usual movie categories don't apply here. Celebrating its fifth year, the Art of the Real festival offers a survey of the most vital and innovative voices in nonfiction and hybrid filmmaking. Past editions have featured titles from Mati Diop, Agnès Varda, Derek Jarman, Corneliu Porumboiu, Robert Greene, Thom Andersen, Harun Farocki, Jem Cohen, and Michael Glawogger; this year's slate promises a host of works from new filmmakers as well as exciting artist spotlights. Art of the Real is documentary redefined.

See more and save with the 3+ film package or All-Access Pass! Screenings below for April 26–30.



Inland Sea

OPENING NIGHT

NORTH AMERICAN PREMIERE

John McEnroe: In the Realm of Perfection

Julien Faraut, France, 2018, 95m Faraut's witty found-footage ode to tennis legend John McEnroe is an essayistic investigation into the poetics of athletics, taking as its point of departure Jean-Luc Godard's maxim, "Cinema lies, sports doesn't." An Oscilloscope release.

Thursday, April 26, 7:00pm [P](#)

U.S. PREMIERE

Baronesa

Juliana Antunes, Brazil, 2017, 70m With its almost exclusively female crew and nonprofessional cast, *Baronesa* is structurally simple yet multilayered in its resonance, recalling the films of Pedro Costa as it establishes Antunes as a formidable new voice in Brazilian cinema.

Sunday, April 29, 8:00pm [P](#)

U.S. PREMIERE

Braguino

Clément Cogitore, France, 2017, 49m The director of *Neither Heaven Nor Earth* looks

at the conflict between two families of "Old Believers" living in an extremely remote region of the Siberian taiga, uninterested in anyone's rules but their own.

Preceded by: *Divieto 2* (World Premiere)

Alex Tyson, USA/Italy, 2018, 12m

Thursday, April 26, 9:30pm [P](#)

NORTH AMERICAN PREMIERE

Inland Sea

Kazuhiro Soda, Japan/USA, 2017, 122m

Mrs. Koso, an elderly fishmonger, and Mr. Murata, an 86-year-old fisherman who still takes his boat out daily, are vividly captured in this vérité-inflected black and white documentary. **Saturday, April 28, 8:30pm** [P](#)

NEW YORK PREMIERE

Milford Graves Full Mantis

Jake Meginsky & Neil Cloaca Young, USA, 2018, 91m

An experimental jazz icon who has played with Albert Ayler, Giuseppe Logan, and Sonny Sharrock, Milford Graves is now the subject of a documentary as radical as his music. **Friday, April 27, 9:00pm** [P](#)

NEW YORK PREMIERE

Once There Was Brasília

Adirley Queirós, Brazil/Portugal, 2017, 99m

This witty and visually dazzling Afrofuturist docufiction takes on Brazil's structural racism and the 2016 presidential coup. **Friday, April 27, 6:30pm** [P](#)

NORTH AMERICAN PREMIERE

One or Two Questions

Kristina Konrad, Germany/Uruguay, 2018, 237m

Swiss documentarian Konrad's epic document of Uruguay's 1989 amnesty referendum is an engrossing, powerful and frequently funny look at democracy in action. **Monday, April 30, 7:00pm**

NEW YORK PREMIERE

Such a Morning

Amar Kanwar, India, 2017, 84m A well-off math professor gives everything up to live in a train car in this minimalist meditation on modern existence. **Saturday, April 28, 6:30pm** [P](#)

Artist Spotlight: Amar Kanwar

Approx. 90m Artist and filmmaker Kanwar chronicles India's political shifts and the dramatic changes to its landscape, focusing on those most vulnerable to the effects. Here he presents two works from his ongoing series *The Sovereign Forest*, followed by a discussion.

Sunday, April 29, 4:15pm [P](#)

Artist Spotlight: Steffani Jemison

Approx. 90m This program spotlights the urgent and sublime work of the multimedia artist, whose videos, performances, scores, and installations seamlessly merge politics, poetics, and aesthetics. **Saturday, April 28, 4:30pm** [P](#)

Artist Lecture: Nicolás Pereda's The Private Property Trilogy

Approx. 40m + Q&A In this interactive performance, Nicolás Pereda will explain his relationship to C.B., an amateur archaeologist, activist, artist, and the creator of the *Mining Museum in La Unión*, as interview footage plays behind him.

Sunday, April 29, 6:30pm [P](#)

Shorts Program

TRT: 73m Francisco Rodriguez's impressionistic exploration into the final moments of four Chinese workers who died at sea; Laura Huertas Millán's astute observation of indigenous weavers who use a pre-Spanish loom; and Deborah Stratman's multilayered portrait of the residents of Dawson City. **Sunday, April 29, 2:00pm** [P](#)

Organized by Dennis Lim and Rachael Rakes

Special Thanks: NYLO-NYC

Playing This Month

Showtimes at filmlinc.org. Members save \$5 on all tickets!



"Brilliantly and beautifully engaged in the present. A sparkling example of how to document our icons."

—Daisy Jones, *VICE*

Grace Jones: Bloodlight and Bami

Sophie Fiennes, Ireland/UK, 2017, 115m

As stylish and unconventional as its subject, *Grace Jones: Bloodlight and Bami* alternates between the public and private spheres of the pop-culture mega-icon of the title. Contrasting thrilling musical sequences with intimate personal footage, director Sophie Fiennes (*The Pervert's Guide to Cinema*) follows Jones to her Jamaican hometown, into the studio with longtime collaborators Sly & Robbie, and on the various stages of her sexually charged, cutting-edge live shows—featuring performances of such songs as "Slave to the Rhythm," "Pull Up to the Bumper," and "Love Is the Drug."

A Kino Lorber release. **Opens April 13**

👉 **Grace Jones and director Sophie Fiennes in person on Saturday, April 14 at 7:15pm**



"Beautiful, hypnotic, mysterious, and elliptical...a lacerating, often surprisingly comic evisceration of colonialism and patriarchy."

—Manohla Dargis, *New York Times*

Zama

Lucrecia Martel, Argentina/Brazil/Spain, 2017, 115m

The great Lucrecia Martel ventures into the realm of historical fiction and makes the genre entirely her own in this adaptation of Antonio di Benedetto's 1956 classic of Argentinean literature. In the late 18th century, in a far-flung corner of what seems to be Paraguay, the title character, an officer of the Spanish crown (Daniel Giménez Cacho) born in the Americas, waits in vain for a transfer to a more prestigious location. Martel renders Zama's daily world as absurd and mysterious, and he increasingly succumbs to lust and paranoia. Thick with atmosphere, *Zama* is a singular and intoxicating experience. An NYFF55 Main Slate selection. A Strand Releasing release. **Opens April 13**

👉 **Lucrecia Martel in person at 7:00pm**



"A sophisticated delight...carried by a wonderfully smart and emotionally generous performance by Juliette Binoche."

—Peter Bradshaw, *The Guardian*

Let the Sunshine In

Claire Denis, France, 2017, 95m

Juliette Binoche is both incandescent and emotionally raw in Claire Denis's extraordinary new film as Isabelle, a middle-aged Parisian artist in search of definitive love. The action moves elliptically, as though set to some mysterious biorhythm, from one romantic/emotional attachment to another: from boorish married lover (Xavier Beauvois) to subtly histrionic actor (Nicolas Duvauchelle); from a dreamboat hairdresser (Paul Blain) to a gentle man (Alex Descas) not quite ready for commitment to... a mysterious fortune-teller. *Let the Sunshine In* feels like it's been lit from within; it was lit from without by Denis's longtime cinematographer Agnès Godard. An NYFF55 Main Slate selection. A Sundance Selects release. **Opens April 27**

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"*NY Times* Critic's Pick! It's a fantastic movie. Quote me in the ads, with exclamation points if you must!" —A.O. Scott, *New York Times*

A Fantastic Woman

Sebastián Lelio, Chile/Germany/Spain/USA, 2017, 104m Newcomer Daniela Vega delivers a poised and intense turn as a transgender waitress and aspiring singer coping with the untimely death of her boyfriend as she faces scrutiny from authorities and family members. This is a stylish, intelligent drama from the Chilean director of 2013's acclaimed *Gloria* and a watershed film for Vega. A Sony Pictures Classics release.

HELD OVER!

"Flush with stylistic elegance and brio. Desplechin manages each narrative thread through grounding innovation." —Scout Tafoya, *RogerEbert.com*

Ismael's Ghosts

Arnaud Desplechin, France, 2017, 132m A filmmaker (Mathieu Amalric) in the throes of writing a spy thriller sees his life upended after the return of his wife Carlotta (Marion Cotillard), a fragile, Hitchcockian femme fatale, who disappeared twenty years earlier. *Ismael's Ghosts* is about the process of creating a work of art and all the madness that requires. A Magnolia Pictures Release.

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This project is supported in part by an award from the National Endowment for the Arts. New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

APRIL 2018 AT THE FILM SOCIETY

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8 1:00 Nervous Translation 3:30 ♪ Our House 6:00 ♪ An Elephant Sitting Still	9 12:00 Met Live in HD Encore: Così Fan Tutte 5:00 Met Live in HD Encore: Così Fan Tutte	10 6:15 ♪ La Ciénaga 9:15 ♪ The Holy Girl	11 6:15 ♪ Sneak Screening Zama 9:15 ♪ The Headless Woman	12 New Releases screen at the Film Society every day! Showtimes at filmlinc.org	13 Opens Today <i>Grace Jones: Bloodlight and Bami</i> Opens Today <i>Zama</i> Screening daily!	14 12:30 Met Live in HD: Luisa Miller 5:00 Free Screening Light Years
15 7:00 Free Screening Light Years	16 1:00 Met Live in HD Encore: Luisa Miller	17 New Releases screen at the Film Society every day! Showtimes at filmlinc.org	18 New Releases screen at the Film Society every day! Showtimes at filmlinc.org	19 New Releases screen at the Film Society every day! Showtimes at filmlinc.org	20 2:00 The Good Soldier Svejik Part I, II, III 4:00 Old Czech Legends 6:30 ♪ The Czech Year 8:15 ♪ Shorts Program 1: A Star from the Start	21 12:30 ♪ Shorts Program 2: Tales and Collaborations 2:30 ♪ The Emperor's Nightingale 4:30 ♪ Jiri Brdecka's Animated Shorts 7:30 ♪ A Midsummer Night's Dream 9:30 ♪ Old Czech Legends
22 12:30 ♪ Shorts Program 2: Tales and Collaborations 2:30 ♪ Bayaya 4:30 ♪ The Good Soldier Svejik Part I, II, III 6:30 ♪ Shorts Program 3: Mature Mastery 8:30 The Czech Year	23 New Releases screen at the Film Society every day! Showtimes at filmlinc.org	24 4:30 Bayaya 6:30 ♪ Lemonade Joe 8:30 ♪ Shorts Program 1: A Star from the Start	25 4:30 ♪ The Emperor's Nightingale 6:30 ♪ A Midsummer Night's Dream 8:30 ♪ Shorts Program 3: Mature Mastery	26 7:00 ♪ John McEnroe: In the Realm of Perfection 9:30 ♪ Braguino	27 Opens Today <i>Let the Sunshine In</i> Screening daily! Showtimes at filmlinc.org 6:30 ♪ Once There Was Brasília 9:00 ♪ Milford Graves Full Mantis	28 4:30 ♪ Artist Spotlight: Steffani Jemison 6:30 ♪ Such a Morning 8:30 ♪ Inland Sea
29 2:00 ♪ Shorts Program 1 4:15 ♪ Artist Spotlight: Amar Kanwar 6:30 ♪ Artist Lecture: Nicolás Pereda's The Private Property Trilogy 8:00 ♪ Baronesa	30 7:00 One or Two Questions	<p>New Directors/New Films (WRT March 28–April 8) · Lucrecia Martel (WRT and EBM April 10–15) The Puppet Master: Jiri Trnka (WRT April 20–25) · Art of the Real (EBM and WRT April 26–May 6) Special Events (WRT) · New Releases (EBM and WRT)</p> <p>♪ In-Person Appearance</p> <p>BUY TICKETS</p> <p>Online at filmlinc.org or via the Film Society App · In-person at FSLC box offices \$10 Film Society Members · \$12 Students & Seniors (62+) · \$15 General Public Note: Special pricing applies to select series and events.</p>				

