Jean-Luc Godard at the 28th New York Film Festival

Photo: David Godlis
RAISING A TOAST TO
60 YEARS OF
NEW YORK FILM FESTIVAL

CAMPARI

TABLE OF CONTENTS
Welcome........................................................................................................... 2
Tickets & Venues..........................................................................................6
Schedule......................................................................................................... 8
Main Slate..................................................................................................... 25
Spotlight....................................................................................................... 45
Currents........................................................................................................ 52
Currents Shorts........................................................................................... 62
Revivals........................................................................................................ 66
Board & Staff................................................................................................ 76

NEW YORK FILM FESTIVAL

Eugene Hernandez, Executive Director of NYFF
Dennis Lim, Artistic Director of NYFF
Matthew Bolish, Producer of NYFF

Main Slate/Spotlight Selection Committee
Dennis Lim (Chair) • Florence Almozini • Eugene Hernandez
K. Austin Collins • Rachel Rosen

Currents
Dennis Lim (Chair) • Florence Almozini • Aily Nash
Rachael Rakes • Tyler Wilson

Head Shorts Programmers
Aily Nash • Tyler Wilson

Shorts Programming Assistants
Shelby Shaw • Madeline Whittle

Revivals
Florence Almozini • Dan Sullivan

Talks
Madeline Whittle • Devika Girish

Please enjoy responsibly.
Howdy! Welcome to the New York Film Festival!

In many ways, this 60th edition of NYFF has been three years in the making. In early 2020, we streamlined our structure and explored how to embrace our event as “New York’s film festival.” Yet, in the wake of the growing pandemic, we had to find new ways to engage audiences outside of Lincoln Center, with drive-ins around the city and virtual screenings nationwide. Last year, as we returned to Lincoln Center and more venues around New York, we were overwhelmed by your outpouring of joy in the communal experience of cinema!

For 60 years, the New York Film Festival has celebrated the motion picture arts by showcasing a tightly curated selection. Both returning and new audiences re-connected with our films and filmmakers in creative ways back in 2020. Since then, we’ve continued to build on the bond between art and audience at NYFF, carrying on the tradition that has emerged here at Lincoln Center since 1963.

It’s a continuation of the work of NYFF’s founders and revered leaders: Amos Vogel, Richard Roud, Joanne Koch, Richard Peña, Wendy Keys, and others. We celebrate those efforts more than ever in this special anniversary year.

Each autumn, for just two weeks, we transform Alice Tully Hall at Lincoln Center into the city’s greatest cinema. Alongside our Walter Reade Theater and venues at the Elinor Bunin Munroe Film Center, West 65th Street comes alive with screenings, conversations, celebrations, and community. This year, we’re building on our recent work by taking NYFF to all five boroughs, embracing New York and its deep connection with this sixty-year-old tradition.

Thank you to our Artistic Director Dennis Lim, our NYFF Producer Matt Bolish, Film at Lincoln Center President Lesli Klainberg, the entire FLC & NYFF team, and to all the filmmakers and distributors, our Board, sponsors, Members, and supporters. But, of course, most importantly, thanks to you, our audience, for joining us again in person at the New York Film Festival!

Eugene Hernandez
Executive Director, NYFF
Sr. Vice President, FLC
Publisher, Film Comment
Six decades ago, the very first New York Film Festival unveiled a lineup that included new films by Luis Buñuel, Robert Bresson, and Yasujirō Ozu. It goes without saying that a lot has changed since then, and it has occurred to me more than once in this anniversary year that one of our main tasks as NYFF programmers is to reflect and respond to those changes, while staying true to an identity that has defined this festival from the start.

The most visible change is that the festival is larger than it used to be. While the number of Main Slate titles has historically averaged in the mid 20s, we now usually land closer to 30. And while the Main Slate remains the core of the festival, it is supplemented with three substantial sections. Currents, a counterpoint and complement to the Main Slate, is a showcase of all that is adventurous and forward-looking in cinema today. Spotlight is our home for some of the season’s highest-profile attractions, as well as for anniversary screenings and special events. With the Revivals program, we seek not just to celebrate the cinematic canon but to challenge and expand it. I believe it is no longer possible to arrive at a meaningful summary of the state-of-the-art by putting forth a pantheon of 25 or so films. In other words, the festival has grown not for the sake of growth, but to better capture the multiplicity of contemporary film culture.

In many ways, though, the principles of the NYFF are unchanged. We remain a festival without a competition and a marketplace; what matters here are not prizes or premiere statuses but the art of film. There is, for me, one question that lies at the heart of our curatorial process: if we are to make a case for cinema as a vibrant, essential art form at this moment in time, which films would we marshall as evidence? Different answers and different takeaways suggest themselves each year. Fittingly for an edition that finds us taking stock even as we look ahead, this program strikes me above all as testament to cinema’s limitless capacity for renewal, and it is inspiring to see just how many forms this renewal takes: breathtaking debuts, veterans pulling off new tricks, filmmakers of all stripes seeking new and surprising forms of expression and representation.

While the lineup was completed several weeks ago, we know that the work of programming only comes alive during the 17 days of the festival, as a communal experience, through the special alchemy that is possible only in the cinema. Thank you for being with us at the 60th NYFF.

Dennis Lim
Artistic Director, NYFF
Tickets

HOW TO BUY TICKETS

Online See all available tickets at filmlinc.org

In Person Tickets are available to purchase at the corresponding venue's box office in advance of the screening or the day-of, subject to ticket availability.

TICKET PRICES

Main Slate and Spotlight
$25 Members & Students • $30 General Public

Currents and Revivals
$12 Members & Students • $17 General Public

Opening Night (ATH)
$85 Members & Students • $125 General Public

Opening Night (WRT and EBM)
$35 Members & Students • $40 General Public

Centerpiece and Closing Night (ATH)
$65 Members & Students • $80 General Public

FREE EVENTS

Free tickets for NYFF60 Talks will be distributed on a first-come, first-served basis beginning one hour prior to each event at the corresponding venue. Tickets are limited to one per person, subject to availability. Visit filmlinc.org/nyff for lineup.

Ticket Policy: All ticket prices are subject to change; special pricing may apply to select programs and events. No refunds or exchanges. There is a $2.50 fee per ticket for online orders. Tickets can be picked up at the corresponding venue’s box office for a $10 fee per order.

Rush Tickets: Discounted tickets to select screenings will be available throughout NYFF and will be announced via the website, NYFF Daily Newsletter, and on @TheNYFF social channels. Tickets are limited and will be available at the corresponding venue’s box office starting one hour before showtime.

Standby Tickets: In the event that advance tickets are no longer available, tickets will be issued on a standby basis. Standby lines form one hour before showtime at the corresponding venue. Regular ticket pricing applies. Limit one ticket per person.

To Donate Tickets: Please email ticketing@filmlinc.org with your order and ticket number, or visit the ATH box office.

Venues

LINCOLN CENTER

ATH Alice Tully Hall*
West 65th Street at Broadway
Reserved seat house

EBM Elinor Bunin Munroe Film Center
144 West 65th Street
Amphitheater (AMP)

FBT Francesca Beale Theater

HGT Howard Gilman Theater
General admission

WRT Walter Reade Theater
165 West 65th Street, Plaza level

FUR Frieda and Roy Furman Gallery
General admission

NYFF60 PARTNER VENUES

ADC Alamo Drafthouse Cinema
2636 Hylan Blvd, Staten Island
Reserved seat house

BAM BAM
30 Lafayette Avenue, Brooklyn
General admission

BMA The Bronx Museum of the Arts
1040 Grand Concourse, The Bronx
General admission

MDC Maysles Documentary Center
343 Lenox Avenue/Malcolm X Boulevard, Manhattan
General admission

MOMI Museum of the Moving Image
36-01 35th Ave, Queens
General admission

*Due to increased security at Alice Tully Hall, we recommend that you arrive at least a half-hour early for your NYFF screenings and that you keep bags to a minimum.
Schedule of Events

Friday, September 30

<table>
<thead>
<tr>
<th>Time</th>
<th>ATH</th>
<th>WRT</th>
<th>FBT</th>
<th>HGT</th>
</tr>
</thead>
<tbody>
<tr>
<td>6pm</td>
<td>6:00 Main Slate White Noise</td>
<td>6:15 Main Slate White Noise</td>
<td>6:30 Main Slate White Noise</td>
<td>6:45 Main Slate White Noise</td>
</tr>
<tr>
<td>7pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9pm</td>
<td>9:30 Main Slate White Noise</td>
<td>9:45 Main Slate White Noise</td>
<td>9:30 Main Slate White Noise</td>
<td></td>
</tr>
<tr>
<td>10pm</td>
<td>6:00 Main Slate White Noise</td>
<td></td>
<td>9:15 Main Slate White Noise</td>
<td></td>
</tr>
<tr>
<td>11pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Top left: White Noise, courtesy of Netflix; top right: All the Beauty and the Bloodshed, courtesy of Nan Goldin; bottom left: The Inspection, courtesy of A24; bottom right: Armageddon Time, courtesy of Anne Joyce/Focus Features
### Saturday, October 1

<table>
<thead>
<tr>
<th>Time</th>
<th>ATH</th>
<th>WRT</th>
<th>FBT</th>
<th>HGT</th>
</tr>
</thead>
<tbody>
<tr>
<td>12pm</td>
<td><strong>12:00</strong></td>
<td><strong>Corsage</strong></td>
<td></td>
<td><strong>12:15</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Main Slate</strong></td>
<td></td>
<td><strong>Currents</strong></td>
<td><strong>Triangles of Sadness</strong></td>
</tr>
<tr>
<td>1pm</td>
<td></td>
<td></td>
<td><strong>Queens of the Qing Dynasty</strong></td>
<td></td>
</tr>
<tr>
<td>2pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3pm</td>
<td><strong>3:00</strong></td>
<td><strong>Master Gardener</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4pm</td>
<td></td>
<td><strong>3:30</strong></td>
<td><strong>The Dam</strong></td>
<td></td>
</tr>
<tr>
<td>5pm</td>
<td></td>
<td><strong>4:30</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6pm</td>
<td><strong>5:45</strong></td>
<td><strong>Till</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7pm</td>
<td></td>
<td><strong>6:00</strong></td>
<td><strong>The Unstable Object II</strong></td>
<td></td>
</tr>
<tr>
<td>8pm</td>
<td></td>
<td><strong>6:45</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9pm</td>
<td><strong>9:00</strong></td>
<td><strong>Corsage</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Sunday, October 2

<table>
<thead>
<tr>
<th>Time</th>
<th>ATH</th>
<th>WRT</th>
<th>FBT</th>
<th>HGT</th>
</tr>
</thead>
<tbody>
<tr>
<td>11am</td>
<td><strong>11:00</strong></td>
<td><strong>Spotlight</strong></td>
<td></td>
<td><strong>12:00</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Till</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1pm</td>
<td><strong>12:45</strong></td>
<td><strong>Revivals</strong></td>
<td></td>
<td><strong>12:30</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Drylongso</strong></td>
<td></td>
<td><strong>Coma</strong></td>
<td></td>
</tr>
<tr>
<td>2pm</td>
<td><strong>2:15</strong></td>
<td><strong>Main Slate</strong></td>
<td></td>
<td><strong>1:00</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Triangle of Sadness</strong></td>
<td></td>
<td><strong>A Couple</strong></td>
<td></td>
</tr>
<tr>
<td>3pm</td>
<td><strong>3:15</strong></td>
<td><strong>Main Slate</strong></td>
<td></td>
<td><strong>3:00</strong></td>
</tr>
<tr>
<td></td>
<td><strong>3:15</strong></td>
<td><strong>Triangles of Sadness</strong></td>
<td></td>
<td><strong>Currents</strong></td>
</tr>
<tr>
<td>4pm</td>
<td></td>
<td></td>
<td><strong>3:45</strong></td>
<td><strong>Revivals</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>Canyon Passage</strong></td>
<td></td>
</tr>
<tr>
<td>5pm</td>
<td></td>
<td></td>
<td><strong>4:30</strong></td>
<td><strong>Currents</strong></td>
</tr>
<tr>
<td>6pm</td>
<td><strong>5:45</strong></td>
<td><strong>Revivals</strong></td>
<td></td>
<td><strong>5:45</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Le Damier preceded by The Potemkinists</strong></td>
<td></td>
<td><strong>Currents</strong></td>
<td><strong>Behind the Wisp</strong></td>
</tr>
<tr>
<td>7pm</td>
<td></td>
<td><strong>6:00</strong></td>
<td></td>
<td><strong>6:15</strong></td>
</tr>
<tr>
<td>8pm</td>
<td></td>
<td><strong>6:45</strong></td>
<td></td>
<td><strong>6:15</strong></td>
</tr>
<tr>
<td>9pm</td>
<td><strong>9:00</strong></td>
<td><strong>Main Slate</strong></td>
<td></td>
<td><strong>9:00</strong></td>
</tr>
<tr>
<td>10pm</td>
<td></td>
<td><strong>9:00</strong></td>
<td><strong>Corsage</strong></td>
<td></td>
</tr>
<tr>
<td>11pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Monday, October 3

<table>
<thead>
<tr>
<th>Time</th>
<th>ATH</th>
<th>WRT</th>
<th>FBT</th>
<th>HGT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6pm</td>
<td>5:30</td>
<td>Main Slate</td>
<td>TÁR</td>
<td></td>
</tr>
<tr>
<td>7pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8pm</td>
<td>9:00</td>
<td>Main Slate</td>
<td>Stars at Noon</td>
<td></td>
</tr>
<tr>
<td>9pm</td>
<td>9:00</td>
<td>Main Slate</td>
<td>TÁR</td>
<td></td>
</tr>
<tr>
<td>10pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Tuesday, October 4

<table>
<thead>
<tr>
<th>Time</th>
<th>ATH</th>
<th>WRT</th>
<th>FBT</th>
<th>HGT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6pm</td>
<td>5:45</td>
<td>Main Slate</td>
<td>Scarlet</td>
<td></td>
</tr>
<tr>
<td>7pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8pm</td>
<td>8:30</td>
<td>Main Slate</td>
<td>De Humani Corporis Fabrica</td>
<td></td>
</tr>
<tr>
<td>9pm</td>
<td>9:15</td>
<td>Revivals</td>
<td>Eight Deadly Shots</td>
<td></td>
</tr>
<tr>
<td>10pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Left: Stars at Noon, courtesy of A24; right: Eight Deadly Shots, courtesy of Janus Films

Left: Saint Omer, courtesy of Laurent Le Crabe; right: Tales of the Purple House, courtesy of Nour Ballouk Co.
### Wednesday, October 5

<table>
<thead>
<tr>
<th>Time</th>
<th>ATH</th>
<th>WRT</th>
<th>FBT</th>
<th>HGT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Revivals
- 5:30 Main Slate: Pacification
- 6:15 Revivals: The Mother and the Whore
- 5:45 Spotlight: Exterior Night
- 6:00 Revivals: Eight Deadly Shots

#### Main Slate
- 6:15 Main Slate: Scarlet
- 9:15 Main Slate: Showing Up

### Thursday, October 6

<table>
<thead>
<tr>
<th>Time</th>
<th>ATH</th>
<th>WRT</th>
<th>FBT</th>
<th>HGT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Revivals
- 3:00 Spotlight: Till
- 3:15 Main Slate: Descendant
- 6:30 Revivals: The Mother and the Whore

#### Main Slate
- 6:15 Main Slate: Alcarràs
- 9:00 Main Slate: Pacifiction
- 9:00 Revivals: Bones and All
- 9:15 Revivals: Pacification

#### Spotlight
- 5:45 Spotlight: Exterior Night
- 6:00 Main Slate: Alcarràs
- 9:00 Main Slate: Pacifiction
- 9:15 Revivals: Four Films by Edward Owens

Left: Pacification, courtesy of Grasshopper Film; right: Showing Up, courtesy of A24

Left: Scarlet, courtesy of Kino Lorber; right: Till, © Orian Pictures Releasing LLC. All rights reserved.
### Friday, October 7

<table>
<thead>
<tr>
<th>Time</th>
<th>ATH</th>
<th>WRT</th>
<th>FBT</th>
<th>HGT</th>
</tr>
</thead>
<tbody>
<tr>
<td>12pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6pm</td>
<td>6:00 Main Slate</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:30</td>
<td>Spotlight</td>
<td>A Cooler Climate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:30</td>
<td>Revivals</td>
<td>Beirut the Encounter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:15</td>
<td>Currents</td>
<td>Currents Program 3: Action Figures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9pm</td>
<td>9:00 Main Slate</td>
<td>The Novelist’s Film</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:15</td>
<td>Currents</td>
<td>You Have to Come and See It preceded by Becoming Male in the Middle Ages</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Saturday, October 8

<table>
<thead>
<tr>
<th>Time</th>
<th>ATH</th>
<th>WRT</th>
<th>FBT</th>
<th>HGT</th>
</tr>
</thead>
<tbody>
<tr>
<td>12pm</td>
<td>12:00 Main Slate</td>
<td>Aftersun</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:15</td>
<td>Currents</td>
<td>The Kingdom</td>
<td>Exodus</td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td>Currents</td>
<td>Currents Program 6: Inside Voices</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:15</td>
<td>Currents</td>
<td>Currents Program 1: Field Trips</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:45</td>
<td>Currents</td>
<td>Currents Program 7: Ordinary Devotion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td>Currents</td>
<td>Currents Program 2: Field Trips</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:30</td>
<td>Currents</td>
<td>Currents Program 2: Fault Lines</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6pm</td>
<td>6:15 Main Slate</td>
<td>One Fine Morning</td>
<td>6:30 Main Slate</td>
<td>Enys Men</td>
</tr>
<tr>
<td>6:15</td>
<td>Currents</td>
<td>Currents Program 5: After Utopia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:15</td>
<td>Currents</td>
<td>Currents Program 8: Time Out of Mind</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9pm</td>
<td>9:00 Main Slate</td>
<td>Decision to Leave</td>
<td>9:00 Currents</td>
<td>Slaughter-houses of Modernity</td>
</tr>
<tr>
<td>9:00</td>
<td>Currents</td>
<td>Rewind &amp; Play preceded by Maria Schneider, 1983</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:15</td>
<td>Main Slate</td>
<td>Walk Up</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Sunday, October 9

<table>
<thead>
<tr>
<th>Time</th>
<th>ATH</th>
<th>WRT</th>
<th>FBT</th>
<th>HGT</th>
</tr>
</thead>
<tbody>
<tr>
<td>12pm</td>
<td>12:00 Main Slate</td>
<td>12:00 Main Slate</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>No Bears</td>
<td>One Fine Morning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3pm</td>
<td>2:45 Main Slate</td>
<td>3:00 Main Slate</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Decision to Leave</td>
<td>Unrest</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5pm</td>
<td>5:30 Spotlight</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Is That Black Enough for You?!?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6pm</td>
<td>6:00 Main Slate</td>
<td>6:00 Currents</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>R.M.N.</td>
<td>Currents Program 6:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Inside Voices</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9pm</td>
<td>9:00 Main Slate</td>
<td>8:45 Main Slate</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Aftersun</td>
<td>Dry Ground Burning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Monday, October 10

<table>
<thead>
<tr>
<th>Time</th>
<th>ATH</th>
<th>WRT</th>
<th>FBT</th>
<th>HGT</th>
</tr>
</thead>
<tbody>
<tr>
<td>12pm</td>
<td>12:00 Main Slate</td>
<td>12:00 Main Slate</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>R.M.N.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3pm</td>
<td>3:00 Spotlight</td>
<td>2:45 Currents</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>“Sr.”</td>
<td>Currents Program 8:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Time Out of Mind</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5pm</td>
<td>5:45 Revivals</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Black God, White Devil</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6pm</td>
<td>6:15 Spotlight</td>
<td>6:30 Currents</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Women Talking</td>
<td>Currents Program 3:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Action Figures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8pm</td>
<td>8:15 Main Slate</td>
<td>8:30 Currents</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Stonewalling</td>
<td>Dry Ground Burning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9pm</td>
<td>9:00 Main Slate</td>
<td>8:45 Currents</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Eternal Daughter</td>
<td>Rewind &amp; Play preceded by Maria Schneider, 1983</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Tuesday, October 11

<table>
<thead>
<tr>
<th>Time</th>
<th>ATH</th>
<th>WRT</th>
<th>FBT</th>
<th>HGT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3:00 Spotlight “Sr.”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3:45 Spotlight Women Talking</td>
<td>5:15 Currents Tales of the Purple House</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5:30 Main Slate Stonewalling</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6pm</td>
<td></td>
<td></td>
<td>6:15 Main Slate The Eternal Daughter</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6:30 Main Slate All That Breathes</td>
<td>6:30 Main Slate Stonewalling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9pm</td>
<td></td>
<td></td>
<td>9:00 Main Slate EO</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9:00 Main Slate Trenque Lauquen, Part 1</td>
<td>9:00 Spotlight The Super 8 Years</td>
<td>9:15 Currents Human Flowers of Flesh</td>
<td></td>
</tr>
<tr>
<td>10pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Wednesday, October 12

<table>
<thead>
<tr>
<th>Time</th>
<th>ATH</th>
<th>WRT</th>
<th>FBT</th>
<th>HGT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3:30 Main Slate Alcarràs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4:00 Revivals The Day of Despair</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5pm</td>
<td></td>
<td></td>
<td>5:15 Currents Tales of the Purple House</td>
<td></td>
</tr>
<tr>
<td>6pm</td>
<td></td>
<td></td>
<td>6:00 Main Slate Armageddon Time</td>
<td></td>
</tr>
<tr>
<td>7pm</td>
<td></td>
<td></td>
<td>7:00 Currents Personality Crisis: One Night Only</td>
<td>7:00 Main Slate Trenque Lauquen, Part 2</td>
</tr>
<tr>
<td>8pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9pm</td>
<td>9:00 Spotlight Personality Crisis: One Night Only</td>
<td>9:00 Main Slate Trenque Lauquen, Part 1</td>
<td>9:15 Currents The Adventures of Gigi the Law</td>
<td></td>
</tr>
<tr>
<td>10pm</td>
<td>9:00 Main Slate EO</td>
<td>9:00 Main Slate Trenque Lauquen, Part 2</td>
<td>9:00 Main Slate All That Breathes</td>
<td></td>
</tr>
<tr>
<td>11pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Left: Trenque Lauquen, courtesy of El Pampero Cine; right: All That Breathes, courtesy of Sideshow, Submarine Deluxe, HBO Documentary Films.
## Thursday, October 13

<table>
<thead>
<tr>
<th>Time</th>
<th>ATH</th>
<th>WRT</th>
<th>FBT</th>
<th>HGT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:15</td>
<td>Main Slate</td>
<td>No Bears</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:30</td>
<td>Spotlight</td>
<td>Is That Black Enough for You?!?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6pm</td>
<td>6:00</td>
<td>Spotlight</td>
<td>She Said</td>
<td></td>
</tr>
<tr>
<td>6:15</td>
<td>Main Slate</td>
<td>Return to Seoul</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:45</td>
<td>Main Slate</td>
<td>E0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9pm</td>
<td>9:00</td>
<td>Main Slate</td>
<td>Armageddon Time</td>
<td></td>
</tr>
<tr>
<td>9:15</td>
<td>Revivals</td>
<td>A Confucian Confusion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:15</td>
<td>Currents</td>
<td>Three Tidy Tigers Tied a Tie Tighter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00</td>
<td>Currents</td>
<td>Remote preceded by A Short Story</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Friday, October 14

<table>
<thead>
<tr>
<th>Time</th>
<th>ATH</th>
<th>WRT</th>
<th>FBT</th>
<th>HGT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00</td>
<td>Revivals</td>
<td>The Passion of Remembrance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:45</td>
<td>Currents</td>
<td>Three Tidy Tigers Tied a Tie Tighter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6pm</td>
<td>6:00</td>
<td>Main Slate</td>
<td>The Inspection</td>
<td></td>
</tr>
<tr>
<td>6:00</td>
<td>Spotlight</td>
<td>Personality Crisis: One Night Only</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:45</td>
<td>Revivals</td>
<td>A Confucian Confusion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:15</td>
<td>Main Slate</td>
<td>Trenque Lauquen, Parts 1 &amp; 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9pm</td>
<td>9:00</td>
<td>Main Slate</td>
<td>The Inspection</td>
<td></td>
</tr>
<tr>
<td>9:00</td>
<td>Spotlight</td>
<td>She Said</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

For updates on Encore screenings on October 15 & 16 follow @TheNYFF on Instagram or Twitter or visit filmlinc.org.

Left: The Adventures of Gigi the Law, courtesy of Egle Cepaite; right: Three Tidy Tigers Tied a Tie Tighter, courtesy of Carneiro Verde Filmes and Joey Fauerso
WHAT MAKES CLEVELAND, OHIO GREATER?

30% Refundable tax incentive including above and below the line with no minimum shoot days required

Low cost of production and an experienced local crew base

Flat to mountainous topography, architecture ranging from 1800s to modern, and a great lake all in a 30-mile radius

Cleveland Film
Greater Cleveland Film Commission

www.clevelandfilm.com

Scan to browse thousands of untapped locations and learn how you can film in Northeast Ohio

Main Slate
32 of the most exciting new feature films from around the world.

Opening Night
White Noise

Centerpiece
All the Beauty and the Bloodshed

Closing Night
The Inspection

NYFF 60th Anniversary Celebration
Armageddon Time

Aftersun
Alcarràs
All That Breathes
Corsage
A Couple
De Humani Corporis Fabrica
Decision to Leave
Descendant
Enys Men
EO
The Eternal Daughter
Master Gardener
No Bears
The Novelist’s Film
One Fine Morning
Pacification
R.M.N.
Return to Seoul
Saint Omer
Scarf
Showing Up
Stars at Noon
Stonewalling
TÁR
Trenque Lauquen
Triangle of Sadness
Unrest
Walk Up
Armageddon Time
James Gray
USA • 2022 • 114m
The most personal film yet from James Gray (The Immigrant, The Lost City of Z) is also one of his greatest, an exquisitely detailed coming-of-age drama that follows Paul Graff (Banks Repeta), a sixth grader who dreams of becoming an artist. Also starring Anthony Hopkins, Jeremy Strong, Anne Hathaway, and Jaylin Webb.

White Noise
Noah Baumbach
USA • 2022 • 136m
In one of the year’s most gratifyingly ambitious American films, Noah Baumbach adapts Don DeLillo’s epochal postmodern 1985 novel, long perceived as unfilmable, into a richly layered, entirely unexpected work of contemporary satire.

The Inspection
Elegance Bratton
USA • 2022 • 93m
Filmmaker and photographer Elegance Bratton makes his ambitious narrative debut with The Inspection, a knockout drama based on his own experiences as a gay man in Marine Corps basic training following a decade of living on the streets.

All the Beauty and the Bloodshed
Laura Poitras
USA • 2022 • 113m
In her essential, urgent, and arrestingly structured new documentary, Academy Award–winning filmmaker Laura Poitras weaves two narratives: the fabled life and career of era-defining artist Nan Goldin and the downfall of the Sackler family, the pharmaceutical dynasty.

Sponsored by HBO

NYFF 60TH ANNIVERSARY CELEBRATION
Wednesday, Oct 12
6:00pm (ATH)
Thursday, Oct 13
9:00pm (ATH)

CLOSING NIGHT
U.S. PREMIERE
Friday, Oct 14
6:00pm (ATH)
9:00pm (ATH)

OPENING NIGHT
NORTH AMERICAN PREMIERE
Friday, Sep 30
6:00, 9:30pm (ATH)
6:15, 9:45pm (WRT)
6:30, 9:15pm (FBT)
6:45, 9:30pm (HGT)
Main Slate

Alcarràs
Carla Simón
Spain/Italy • 2022 • 120m • Catalan and Spanish with English subtitles
Winner of the Golden Bear at this year’s Berlin Film Festival, Carla Simón’s follow-up to her acclaimed childhood drama Summer 1993 is a ruminative, lived-in portrait of a rural family in present-day Catalonia whose way of life is rapidly changing.

Aftersun
Charlotte Wells
UK • 2022 • 98m
In one of the most assured and spellbinding feature debuts in years, Scottish director Charlotte Wells has fashioned a textured memory piece inspired by her relationship with her dad, starring Paul Mescal and Francesca Corio as a divorced father and his daughter whose close bond is quietly shaken during a brooding weekend at a coastal resort in Turkey.

Corsage
Marie Kreutzer
Austria • 2022 • 113m • German with English subtitles
In a perceptive, nuanced performance, Vicky Krieps (Phantom Thread) quietly dominates the screen as Empress Elizabeth of Austria, who begins to see her life of royal privilege as a prison as she reaches her fortieth birthday. Marie Kreutzer boldly imagines her cloistered world with both realism and fanciful imagination.

All That Breathes
Shaunak Sen
India/UK/USA • 2022 • 94m • Hindi with English subtitles
In this hypnotic, poignant, and beautifully crafted documentary, New Delhi–based filmmaker Shaunak Sen immerses himself with two brothers who for years have been taking it upon themselves to save the black kite, their city’s endangered birds of prey, which the general population largely sees as nuisances despite their essential role in the city’s ecosystem.

NORTH AMERICAN PREMIERE
Thursday, Oct 6
6:00pm (WRT)
Friday, Oct 7
8:45pm (HGT)
Wednesday, Oct 12
3:30pm (HGT)

U.S. PREMIERE
Saturday, Oct 1
12:00pm (ATH)
Sunday, Oct 2
6:00pm (WRT)
Wednesday, Oct 5
3:00pm (HGT)

Tuesday, Oct 11
6:30pm (WRT)
Wednesday, Oct 12
9:00pm (HGT)
De Humani Corporis Fabrica
Vérona Paravel and Lucien Castaing-Taylor
France/Switzerland/USA • 2022 • 117m • French with English subtitles
In their thrilling new work of nonfiction exploration, Vérona Paravel and Lucien Castaing-Taylor (Leviathan) burrow deeper than ever, using microscopic cameras and specially designed recording devices to survey the wondrous landscape of the human body.

A Couple
Frederick Wiseman
USA • 2022 • 63m • French with English subtitles
Legendary American documentarian Frederick Wiseman has made a film based on the diaries of Sophia Tolstoy, structured as a series of monologues delivered with magnificent poise and gathering intensity by star and co-writer Nathalie Boutefeu—a captivating one-woman portrait of a remarkably contemporary rendering of a marriage.
Decision to Leave
Park Chan-wook
South Korea • 2022 • 138m • Korean and Chinese with English subtitles
A Busan detective is increasingly obsessed with a murder suspect in a puzzling new case: a middle-aged businessman has mysteriously fallen to his death and his wife might be to blame. Park Chan-wook won the Cannes Best Director award for this twisting Hitchcockian detective thriller, one of his most enveloping and accomplished films.

Descendant
Margaret Brown
USA • 2022 • 109m
A southern U.S. town’s submerged history symbolizes an entire nation’s forgotten atrocities in this poignant and cathartic documentary from nonfiction film veteran Margaret Brown, which reckons with the legacy of the Clotilda, a slave ship that brought more than one hundred people to Alabama from Africa in 1860, decades after the practice was made illegal.

Enys Men
Mark Jenkin
UK • 2022 • 91m
In this eerie, texturally rich experience from Cornish filmmaker Mark Jenkin, an isolated middle-aged woman spends her days in enigmatic environmental study on an uninhabited, windswept, rocky island off the coast of Cornwall in southwest England, yet she’s also increasingly haunted by her own nightmarish visitations.

EO
Jerzy Skolimowski
Poland/Italy • 2022 • 86m • Polish, Italian, English, French with English subtitles
At age 84, legendary director Jerzy Skolimowski has directed one of his spryest, most visually inventive films yet, following the travels of a peripatetic donkey named EO who begins as a circus performer before escaping on a pastoral trek across the Polish and Italian countryside.
The Eternal Daughter
Joanna Hogg
UK/USA • 2022 • 96m
A middle-aged filmmaker and her elderly mother take an eerie, emotional trip to the past when they stay at a fog-enshrouded hotel in the English countryside. The great Joanna Hogg (The Souvenir) uses this Victorian gothic scenario for an entirely surprising, impeccably crafted excavation of a parent-child relationship starring Tilda Swinton in a performance of rich, endless surprise.

Master Gardener
Paul Schrader
USA • 2022 • 107m
Following First Reformed and The Card Counter, Paul Schrader continues his dramatic renaissance with an equally effective, startling tale about dormant violence and the possibility of regeneration, centering on a horticulturist (Joel Edgerton) who works for the imperious owner (Sigourney Weaver) of a wealthy estate.
No Bears
Jafar Panahi
Iran • 2022 • 107m • Farsi, Azerbaijani, Turkish with English subtitles
Jafar Panahi’s risk-taking output has never slowed down even amidst his internationally condemned treatment by the Iranian government. In No Bears, another virtuosic sleight of hand, the director appears as himself, relocated to a rural border town to remotely oversee the making of a new film in Turkey, the story of which comes to sharply parallel disturbing events that begin to occur around him.

The Novelist’s Film
Hong Sangsoo
South Korea • 2022 • 92m • Korean with English subtitles
For his playful and gently thought-provoking 27th feature, Hong Sangsoo takes on the perspective of a prickly middle-aged novelist, Junhee (Lee Hye-young), whose dormant creativity is stoked following a chance encounter with a famous actress (Kim Min-hee).

One Fine Morning
Mia Hansen-Løve
France • 2022 • 112m • French with English subtitles
The intensely poignant and deeply personal latest drama from Mia Hansen-Løve (Bergman Island) stars Léa Seydoux as Sandra, a professional translator and single mother at a crossroads, torn between the romantic desire she feels for a married man (Melvil Poupaud) and her obligation towards her sick father (Pascal Greggory).

Pacifiction
Albert Serra
France/Spain/Germany/Portugal • 2022 • 162m • French with English subtitles
Catalan filmmaker Albert Serra reconfirms his centrality in the contemporary cinematic landscape with this mesmerizing, slow-building fever dream about a French bureaucrat (a monumental Benoît Magimel) drifting through a fateful trip to a French Polynesian island with increasing anxiety.
**R.M.N.**
Cristian Mungiu
Romania/France • 2022 • 125m • Romanian with English subtitles
Cristian Mungiu (4 Months, 3 Weeks, and 2 Days), who dramatizes the tensions of a modern Romania still beholden to dangerous traditions, returns with a gripping, mosaic-like portrait of a rural Transylvanian town riven by ethnic conflicts, economic resentment, and personal turmoil.

**Saint Omer**
Alice Diop
France • 2022 • 118m • French with English subtitles
Successful journalist and author Rama (Kayije Kagame) attends the trial of a young Senegalese woman (Guslagie Malanga), who has allegedly murdered her own baby daughter. Rama’s plan to write about Laurence in a book inspired by the Medea myth increasingly unravels as she becomes overwhelmed by the case in Alice Diop’s arresting yet highly sensitive, superbly acted fiction feature debut.

**Return to Seoul**
Davy Chou
France/Germany/South Korea/Belgium/Cambodia • 2022 • 115m • English, French, Korean with English subtitles
A young French woman finds herself spontaneously tracking down the South Korean birth parents she has never met while on vacation in Seoul. From this seemingly simple premise, Cambodian-French filmmaker Davy Chou spins an unpredictable, careering narrative that takes place over the course of nearly ten years.

**Scarlet**
Pietro Marcello
France/Italy/Germany • 2022 • 103m • French with English subtitles
One of contemporary cinema’s most versatile talents, Pietro Marcello (Martin Eden) proves again he is as comfortable in the realm of folklore as he is in creative nonfiction with this enchanting period fable that delicately interweaves realist drama, ethereal romance, and musical flights of fancy.
**Main Slate**

**TÁR**
Claire Denis
France • 2022 • 137m • English and Spanish with English subtitles
In Claire Denis’s surprising contemporary thriller, a dissolute young American journalist (Margaret Qualley) and an English businessman (Joe Alwyn) with ties to the oil industry meet by chance while on different, mysterious assignments in modern-day Nicaragua and tumble into a whirlwind romance.

**Stars at Noon**
Todd Field
USA • 2022 • 157m
The charisma and emotional precision of Cate Blanchett are put to astounding use in this deft showcase for the actor’s musical artistry, a stinging portrait of a world-famous orchestra conductor’s gradual unraveling that is the first film in sixteen years from director Todd Field (*In the Bedroom, Little Children*).

**Showing Up**
Kelly Reichardt
USA • 2022 • 108m
Continuing one of the richest collaborations in modern American cinema, director Kelly Reichardt (*Certain Women, First Cow*) reunites with star Michelle Williams for this marvelously particularized portrait of a sculptor’s daily work and frustrations in an artist’s enclave in Portland.

**Stonewalling**
Huang Ji and Ryuji Otsuka
Japan • 2022 • 148m • Hunanese with English subtitles
A young flight-attendant-in-training’s plans to finish college are thrown into doubt when she discovers she’s pregnant. Not wanting an abortion, she hopes to give the child away after carrying it to term, while staying afloat amidst a series of dead-end jobs. Beijing-based wife-and-husband team Huang Ji and Ryuji Otsuka’s film is an urgent critique of a modern-day social structure that has few options for women in need of care.
Main Slate

Triangle of Sadness
Ruben Östlund
Sweden/France/UK/Turkey/Germany • 2022 • 147m
Ruben Östlund’s wildly ambitious Palme d’Or–winning Buñuelian satire follows two hot young models (Harris Dickinson and Charlbi Dean) who rub elbows with the super-rich on a luxury cruise gone haywire.

Trenque Lauquen
Laura Citarella
Argentina • 2022 • 250m • Spanish with English subtitles
In her dazzling and enormously pleasurable new opus—told in 12 chapters spread across two feature films—Laura Citarella takes the viewer on a limitless, mercurial journey through stories nested within stories set in and around the Argentinean city of Trenque Lauquen (“Round Lake”) and centered on the strange disappearance of a local academic.

Unrest
Cyril Schäublin
Switzerland • 2022 • 93m • Swiss German, Russian, French with English subtitles
Anarchist and socialist philosopher Pyotr Kropotkin experiences a quiet revolution in Cyril Schäublin’s complexly woven timepiece set in the hushed environs of the Swiss watchmaking town of Saint-Imier in the 1870s.

Walk Up
Hong Sangsoo
South Korea • 2022 • 97m • Korean with English subtitles
Successful middle-aged filmmaker Byungsoo (Kwon Haehyo) drops by to visit an old friend, Mrs. Kim (Lee Hyeyoung), the owner of a charming apartment building, only to find his life taking a series of unexpected turns. Hong Sangsoo uses a delicately radical structure in his latest exploration of the complexities of relationships, growing older, and artistic pursuit.
Spotlight
NYFF’s showcase of the season’s most anticipated and significant films.

- Bones and All
- A Cooler Climate
- Exterior Night
- Is That Black Enough for You?!
- The Kingdom Exodus
- Personality Crisis: One Night Only
- She Said
- Solaris
- Solaris 50th Anniversary + Live Score
- “Sr.”
- The Super 8 Years
- Till
- Women Talking


Join our vibrant community of film lovers and filmmakers today!

Filmlinc.org  •  #nyff60

Get your Membership perks instantly with $5 off NYFF60 tickets!

Top: Portrait of a Lady on Fire, photo by Curzon Artificial Eye/Kobal/Shutterstock
Bottom: Chungking Express, courtesy of Janus Films

Filmlinc.org/membership
**Bones and All**

Luca Guadagnino  
USA • 2022 • 130m  
Director Luca Guadagnino (*Call Me by Your Name*) has crafted a work of both tender fragility and feral intensity, setting corporeal horror and runaway romance against a vividly textured Americana, featuring Taylor Russell and Timothée Chalamet as lovers with insatiable, dangerous desires.

**Exterior Night**

Marco Belloccchio  
Italy • 2022 • 328m • Italian with English subtitles  
The indefatigable Marco Belloccchio, whose last fiction feature at NYFF was his riveting mafia crime drama *The Traitor*, has directed a monumental six-part series about a shocking event that rocked Italy in the late seventies: the kidnapping and eventual murder of the country’s influential statesman and former prime minister Aldo Moro by the leftist Red Brigades.

**A Cooler Climate**  
Sponsored by HBO  
James Ivory and Giles Gardner  
U.K. • 2022 • 118m  
In this deeply personal new documentary from James Ivory, the Oscar-winning filmmaker uncovers boxes of film he shot during a life-changing trip to Afghanistan in 1960. This glorious, color footage unleashes a Proustian reverie during which Ivory recounts his life as traveler, outsider, and artist.

**Is That Black Enough for You?!?**  
Sponsored by HBO  
Elvis Mitchell  
USA • 2022 • 135m  
American film critic Elvis Mitchell’s kaleidoscopic documentary creates a definitive narrative of the Black revolution in 1970s cinema, from genre films to social realism—a work of painstaking scholarship that’s also thoroughly entertaining, an essential archival document and testament to a period of American film history unlikely to be repeated.
The Kingdom Exodus
Lars von Trier
Denmark • 2022 • 291m • Danish, English, Swedish with English subtitles
Lars von Trier has directed a third season of his incomparable television series The Kingdom, and the show’s legions of fans will be delighted by his dark-comic return to the misfit world of Copenhagen’s Rigshospitalet, once again ruled equally by sinister supernatural visions and at times hilarious administrative incompetence.

She Said
Maria Schrader
USA • 2022 • 135m
In this thrilling new drama detailing the New York Times’ investigation that uncovered decades of sexual harassment and assault in Hollywood, Zoe Kazan and Carey Mulligan play journalists Jodi Kantor and Megan Twohey, whose efforts would ultimately help ignite the #MeToo movement.

Personality Crisis: One Night Only
Martin Scorsese and David Tedeschi
USA • 2022 • 120m
Martin Scorsese turns his camera on another beloved New York institution, luminously capturing a Café Carlyle set by entertainer David Johansen, equally celebrated as the lead singer-songwriter of the androgynous ’70s glam punk groundbreakers The New York Dolls and for his complete reinvention as hep cat lounge lizard Buster Poindexter in the ’80s.

Solaris - 50th Anniversary Screening with Live Musical Accompaniment
Andrei Tarkovsky
Soviet Union • 1972 • 166m • Russian with English subtitles
Often described as a Soviet response to Kubrick’s 2001: A Space Odyssey, Solaris is an enigmatic work of startling beauty and depth. This 50th anniversary screening features a live newly created score by Matthew Nolan and Stephen Shannon.

Spotlight
**The Super 8 Years**
Annie Ernaux and David Ernaux-Briot  
France • 2022 • 60m • French with English subtitles  
The French writer Annie Ernaux, whose novels and memoirs have gained her a devoted following, opens a treasure trove with this delicate journey into her family’s memory, compiled from gorgeously textured home movie images taken from 1972 to 1981.

**Women Talking**
Sarah Polley  
USA • 2022 • 104m  
Sarah Polley brings ferocious honesty and restrained urgency to her screen adaptation of Miriam Toews’s acclaimed novel about a group of women from a remote religious community dealing with the aftermath of sexual assault perpetrated by the colony’s men.

**“Sr.”**
Chris Smith  
USA • 2022 • 89m  
This tender yet fittingly irreverent portrait of the life and career of Robert Downey Sr., the fearless, visionary American director who set the standard for counterculture comedy in the sixties and seventies, is an inspired collaboration between celebrated documentarian Chris Smith (*American Movie*); the subject’s son, Robert Downey Jr.; and the man himself, who passed away in July 2021.

**Till**
Chinonye Chukwu  
USA • 2022 • 130m  
After her searing modern-day death-row drama *Clemency*, Chinonye Chukwu has traveled back to the 1950s to tell the story of Mamie Till-Mobley, the Chicago woman whose son, Emmett Till, was lynched while visiting cousins in Mississippi and whose body became an indelible image of the horrors of American racism.
Currents Features

This section complements the Main Slate, tracing a more complete picture of contemporary cinema with an emphasis on new and innovative forms and voices.

Sponsored by MUBI

Currents Opening Night
Will-o’-the-Wisp
The Adventures of Gigi the Law
Coma
The Dam
Dry Ground Burning
Human Flowers of Flesh
Mutzenbacher
Queens of the Qing Dynasty
Remote
Rewind & Play
Slaughterhouses of Modernity
Tales of the Purple House
Three Tidy Tigers
Tied a Tie Tighter
The Unstable Object II
You Have to Come and See It

Will-o’-the-Wisp
João Pedro Rodrigues
Portugal • 2022 • 67m • Portuguese with English subtitles
In transgressive queer auteur João Pedro Rodrigues’s deliriously outré “musical fantasia,” a young prince shocks his riotously wealthy royal family by becoming a volunteer fireman—both to battle climate change and, it seems, to douse his own dormant desires amidst a bevy of beefcake firefighters.

The Adventures of Gigi the Law
Alessandro Comodin
Italy/France/Belgium • 2022 • 98m • Italian and Friulian with English subtitles
Alessandro Comodin follows his breakthrough shape-shifter Happy Times Will Come Soon with a slippery, often funny, occasionally surreal slice-of-life portrait of a good-natured, contemplative policeman in a small village in northern Italy whose boring days barely conceal a growing melancholy in the town—a world whose contours are just barely discernible.
Coma
Bertrand Bonello
France • 2022 • 81m • French with English subtitles
The latest from director Bertrand Bonello (Nocturama) is a sui generis work of pandemic-era interiority, tracking the anxiety and estrangement of a teenage girl (Louise Labeque, from Bonello’s Zombi Child) who appears to live alone during COVID lockdown and gradually begins to experience the dissolution of boundaries between her real and imagined zones.

Dry Ground Burning
Joana Pimenta, Adirley Queirós
Brazil • 2022 • 154m • Portuguese with English subtitles
A lightning rod dispatch from contemporary—and maybe future—Brazil, this astonishing mix of documentary and speculative fiction takes place in the nearly postapocalyptic environs of the Sol Nascente favela in Brasilia, where fearsome outlaw Chitara (Joana Darc Furtado) leads an all-female gang that siphons and steals precious oil from the authoritarian government.

The Dam
Ali Cherri
France/Lebanon/Sudan/Germany/Serbia/Qatar • 2022 • 80m • Arabic with English subtitles
In his debut feature, Lebanese visual artist Ali Cherri has constructed a riveting film about a bricklayer in northern Sudan that straddles the line between nonfiction naturalism and supernatural mysticism, merging ancient and contemporary worlds.

Human Flowers of Flesh
Helena Wittmann
Germany/France • 2022 • 106m • English, French, Portuguese, Tamazight, Serbo-Croatian with English subtitles
Fascinated by the male rituals and camaraderie of a crew of French Foreign Legionnaires, Ida (Angeliki Papoulia) follows them on a journey across the Mediterranean, which director and cinematographer Helena Wittmann depicts as an enigmatic reconfiguration of space and time, connecting the past and present, body and spirit, earth and water.
Rewind & Play
Alain Gomis
France/Germany • 2022 • 66m • English and French with English subtitles
Using newly discovered footage from the recording of a 1969 French television interview of the legendary jazz pianist Thelonious Monk, French-Senegalese filmmaker Alain Gomis has constructed a gripping behind-the-scenes documentary; a subtle yet searing exposé of casual racism; and a chance to see one of the monumental geniuses of twentieth-century music at work.

Queens of the Qing Dynasty
Ashley McKenzie
Canada • 2022 • 122m • English, Mandarin Chinese, Russian with English subtitles
Ashley McKenzie’s follow-up to her breakthrough addiction drama Werewolf charts the budding friendship of a suicidal teen and a volunteer immigrant hospital worker and creates an aesthetically audacious two-hander constructed of complex sonic landscapes and visual textures.

Mutzenbacher
Ruth Beckermann
Austria • 2022 • 101m • German with English subtitles
In this playful yet charged project from Austrian filmmaker Ruth Beckermann (The Waldheim Waltz), a vast group of men, from teenage to nonagenarian, have volunteered to appear on camera, perched on a floral pink couch in a cavernous abandoned factory, discussing, and in some cases reading aloud from, a work of infamous erotica—a catalyst for a surprising, humorous, and nonjudgmental treatise on contemporary male sexual attitudes towards women.

Remote
Mika Rottenberg and Mahyad Tousi
USA • 2022 • 89m • Eng., Kor., Persian, Span., Croatian, Hindi with English subtitles
Finding new cinematic language to express the desire for physical contact in our increasingly isolated, mediated, and highly consumer-driven environments, Mika Rottenberg and Mahyad Tousi’s Remote follows the daily routines of a quarantined woman (Okwui Okpokwasili) in her sealed-off, ultra-modern apartment, where she falls down a rabbit hole playing an inexplicable interactive game with a community of women from around the world.
Tales of the Purple House
Abbas Fahdel
Lebanon/Iraq/France • 2022 • 184m • Arabic with English subtitles
Filmed over two years, Tales of the Purple House is an extraordinary, expansive cinematic vision combining images of mundane observation with social and political upheaval, focusing on the experiences of Nour Ballouk, a Lebanese artist living in the house she shares with director Fahdel (her husband, who stays off-screen) in the dramatic mountainous countryside outside of Beirut.

Slaughterhouses of Modernity
Heinz Emigholz
Germany • 2022 • 80m • German with English subtitles
Contemporary cinema’s preeminent chronicler of architectural spaces and their intersection with the ever-present crisis of 20th-century modernity, Heinz Emigholz returns with a film of quiet observation and historical excavation, focusing on creation and destruction in cities and provinces in Argentina, Germany, and Bolivia.

Three Tidy Tigers Tied a Tie Tighter
Gustavo Vinagre
Brazil • 2022 • 84m • Portuguese with English subtitles
A warm, bittersweet queer utopia bursts from the sidelines of Bolsonaro’s Brazil in Gustavo Vinagre’s loose-limbed comic marvel, set during a vibrant São Paulo one sunny afternoon amidst a peculiar pandemic that affects people’s short-term memory.

Get Your Exclusive NYFF60 Merch!
FILMLINC.ORG/MERCH
You Have to Come and See It
Jonás Trueba
Spain • 2022 • 64m • Spanish with English subtitles
Jonás Trueba paints an alternately rapturous and neurotic impression of contemporary western living in his small-scale yet endlessly rich new feature in which two couples reunite after they have been kept apart from each other for months by the pandemic and major life changes. Screening with Pedro Neves Marques's Becoming Male in the Middle Ages.

The Unstable Object II
Daniel Eisenberg
U.S./Germany/France/Turkey • 2022 • 204m
Continuing a project he began in 2011, filmmaker Daniel Eisenberg presents a dynamic triptych that patiently observes people working at three factories around the world, showing the rigorous labor as well as the intricate design and craft that go into every detail and level of production.
Program 1: Field Trips
Featuring Nicolás Pereda’s *Flora*, Simón Vélez’s *Underground Rivers*, Caroline Poggi and Jonathan Vinel’s *Watch the Fire or Burn Inside It*, and Simon(e) Jaikiriuma Paetau and Natalia Escobar’s *Aribada*.

Program 2: Fault Lines
Featuring Ellie Ga’s *Quarries*, Lawrence Abu Hamdan’s *45th Parallel*, and Sophia Al-Maria’s *Tiger Strike Red*.

Program 3: Action Figures
Featuring Riccardo Giacconi’s *Fingerpicking*, Sara Cwynar’s *Glass Life*, Fox Maxy’s *F1ghting Looks Different 2 Me Now*, and Diane Severin Nguyen’s *IF REVOLUTION IS A SICKNESS*. 
Program 4: Vital Signs
Featuring Mary Helena Clark’s *Exhibition*, Edward Owens’s *Remembrance: A Portrait Study*, Jordan Strafer’s *PEAK HEAVEN LOVE FOREVER*, Joshua Gen Solondz’s *NE Corridor*, and James Richards’s *Qualities Of Life: Living in the Radiant Cold*.

Program 5: After Utopia
Featuring Josh Kline’s *Adaptation*, Arne Hector, Luciana Mazeto, Minze Tummescheit, and Vinicius Lopes’s *urban solutions*, and Meriem Bennani’s *Life on the CAPS*.

Program 6: Inside Voices
Featuring Angelo Madsen Minax’s *Bigger on the Inside*, Dani and Sheilah ReStack’s *The Sky’s In There*, Courtney Stephens’s *Lesser Choices*, Kim Salac’s *Diana, Diana*, Mackie Mallison’s *It Smells Like Springtime*, and Thuy-Han Nguyen-Chi’s *Into The Violet Betty*.

Program 7: Ordinary Devotion

Program 8: Time Out of Mind
Featuring Ben Russell’s *Against Time*, Sylvia Schedelbauer’s *In the Beginning, Woman Was the Sun*, Tiffany Sia’s *What Rules The Invisible*, and Lois Patiño’s *The Sower of Stars*.

Program 9: New York Shorts
Featuring Lloyd Lee Choi’s *Same Old*, Sarah Friedland’s *Trust Exercises*, Mark Jenkin’s *29 Hour Long Birthday*, Alex Ashe’s *Magic Ring*, Charlotte Ercoli’s *Little Jerry*, and Jamil McGinnis’s *as time passes*. 
Revivals

This section showcases important works from renowned filmmakers that have been digitally remastered, restored, and preserved with the assistance of generous partners.

Black God, White Devil
A landmark work of militant cinema and a key film of the Cinema Novo movement, *Black God, White Devil* interweaves documentary elements and iconoclastic formal experimentation to yield one of world cinema’s all-time great shots across the bow.

Beirut the Encounter
Borhane Alaouié
Lebanon • 1981 • 97m • Arabic with English subtitles
Set in 1977 during the Lebanese Civil War, Borhane Alaouié’s melancholic, meditative docu-fiction study of longing and life is a too-little-seen masterwork of Lebanese cinema, an entrancingly personal and atmospheric film poem about human connection in troubled times.

Black God, White Devil
Glauber Rocha
Brazil • 1964 • 120m • Portuguese with English subtitles
A landmark work of militant cinema and a key film of the Cinema Novo movement, *Black God, White Devil* interweaves documentary elements and iconoclastic formal experimentation to yield one of world cinema’s all-time great shots across the bow.
The Day of Despair
Manoel de Oliveira
Portugal/France • 1992 • 76m • Portuguese with English subtitles
One of Portugal’s greatest filmmakers portrays one of its greatest writers in this biographical gem, following the final days in the life of the 19th-century writer Camilo Castelo Branco, tormented by his own internal tensions as his health takes a dive and the possibility of continuing to write grows ever more remote.

A Confucian Confusion
Edward Yang
Taiwan • 1994 • 125m • Mandarin Chinese with English subtitles
Edward Yang observes the self-absorption of a gaggle of 20-something urbanites and once again searches for the soul of a country he no longer quite recognizes in this panoramic satire set in the material world of 1990s Taipei.

Canyon Passage
Jacques Tourneur
USA • 1946 • 92m
Ablaze in breathtaking Technicolor, the first of Jacques Tourneur’s remarkable Westerns is a complex, morally ambiguous portrait of an Oregon mining community which Martin Scorsese has called “one of the most mysterious and exquisite examples of the Western genre ever made.”

Le Damier
Balufu Bakupa-Kanyinda
Democratic Republic of Congo • 1996 • 40m • French with English subtitles
Set in a fictitious African country, Balufu Bakupa-Kanyinda’s meticulously composed medium-length comedy recounts the tale of the country’s president—the founder and “first citizen” of his nation—settling in for an all-night game of checkers. Presented with Radu Jude’s The Potemkinists.
Revivals

The Long Farewell
Kira Muratova
USSR • 1971 • 97m • Russian with English subtitles

Completed in 1971 but not released until perestroika in 1987, Kira Muratova’s fourth feature is a majestic psychodrama centering on the relationship between a mother and a son and rendered with a borderline avant-garde sense of aesthetic freedom and formal experimentation.

Four Films by Edward Owens
Edward Owens • USA • 1966–1970 • 16mm • 86m

This program collects four newly restored short and medium-length films by the pioneering queer Black experimental filmmaker Edward Owens: Autre Fois J’ai Aimé Une Femme (1966); Private Imaginings and Narrative Facts (1967); Tomorrow’s Promise (1967); and Remembrance: A Portrait Study (1968–70).

Drylongso
Cauleen Smith
USA • 1998 • 86m

Cauleen Smith’s enduringly rich 1998 feature debut, a landmark in American independent cinema, follows a woman in a photography class in Oakland as she begins photographing the young black men of her neighborhood, having witnessed so many of them fall victim to senseless murder and fearing the possibility of their becoming extinct altogether.

Eight Deadly Shots
Mikko Niskanen
Finland • 1972 • 316m • Finnish with English subtitles

Inspired by the events surrounding a 1969 mass shooting in Piptipudas, Finland, Mikko Niskanen’s riveting four-part mini-series, which chronicles the plight of a farmer, has been hailed as the crowning achievement of Finnish filmmaking by no less an authority than Aki Kaurismaki.
The Mother and the Whore
Jean Eustache
France • 1973 • 210m • French with English subtitles
At long last presented in a striking new restoration worthy of the film’s reputation, Jean Eustache’s hard-to-see masterpiece uses an obsessive, talkative ménage à trois as the jumping-off point for an intense exploration of sexual politics among liberated yet alienated moderns.

O Sangue
Pedro Costa
Portugal • 1989 • 99m • Portuguese with English subtitles
Pedro Costa’s surprising, lushly atmospheric first feature is a beguiling fairytale about the trials undergone by two brothers in the wake of their father’s violent death. “O Sangue,” Costa said in a 2006 interview, “was also the beginning of my love […] for domestic cinema. A kind of cinema that shows how people live.”

No Fear No Die
Claire Denis
France • 1990 • 90m • French with English subtitles
Claire Denis’s rarely screened second feature is a radically physical cinematic journey into the shadowy (under)world of illegal cockfighting, starring Isaach De Bankole and Alex Descas as immigrants living on the outskirts of Paris who dream of a life outside the brutal environment of feathered pugilism in which they earn money.

The Passion of Remembrance
Maureen Blackwood and Isaac Julien
UK • 1986 • 82m
A landmark work in British avant-garde film and video, the Sankofa collective’s greatly influential first film, The Passion of Remembrance, ambitiously explores themes of racism, homophobia, sexism, and generational tensions as embodied in the reality known by a Black British family over the years.
Talks

Free tickets for NYFF60 Talks will be distributed on a first-come, first-served basis beginning one hour prior to each event at the venue’s corresponding box office. Tickets are limited to one per person, subject to availability.

Sponsored by HBO

Check out the full schedule
FILMLINC.ORG/TALKS
### Executive
- **Lesli Klainberg**
  President
- **Megan Burns**
  Manager, Executive & Office
- **Avni Kumra**
  Intern

### Film Comment
- **Devika Girish**
  Co-Deputy Editor
- **Clinton Krute**
  Co-Deputy Editor

### Finance
- **Lisa Schroeder**
  Chief Administrative Officer
- **Alice Winkler**
  Director of Human Resources
- **Sharon McCarthy**
  Manager, Payroll & Accounts Payable
- **Latrice Joefield**
  Manager, Human Resources
- **Jayson Shu**
  Senior Accountant
- **Jean Ng**
  Senior Accountant

### Marketing and Communications
- **Sarah Eaton**
  Vice President of Marketing and Communications
- **Jordan Raup**
  Assistant Director, Marketing
- **John Kwiatkowski**
  Publicist
- **Jasmine Abbasov**
  Coordinator, Digital Marketing
- **Katie Skelly**
  Coordinator, Programming & Brand
- **Sabrina Tenteromano**
  Associate, Marketing Outreach & Engagement

### Operations and Production
- **Electra Colevas**
  Associate, Marketing Project & Administration
- **Eva Tooley**
  Junior Publicist

### Programming
- **Florence Almozini**
  Senior Director of Programming
- **Dennis Lim**
  Artistic Director, New York Film Festival
- **Regina Riccitelli**
  Senior Coordinator, Programming
- **Manuel Santini**
  Exhibition Manager
- **Tyler Wilson**
  Assistant Programmer
- **Madeline Whittle**
  Senior Associate, Programming

### Projection
- **Greg Sherman**
  Chief Projectionist
- **Projectionists**
  - Frank Hudec
  - Tim White
  - Gregory Wolfe
  - James Wolfe
- **NYFF Projectionists**
  - Dmani Brissett
  - Mavee Cavadini
  - Cassie Cosgrove
- **Vincent Pagliaro**
  Lead Projectionist at Alice Tully Hall

### Philanthropy and Partnerships
- **Blair Hartley**
  Vice President, Philanthropy and Partnerships
- **Elizabeth Gardner**
  Senior Director, Partnerships & Advertising
- **Meredith Cappel**
  Assistant Director, Philanthropy
- **Matthew Dinda**
  Senior Manager, Partnerships & Advertising
- **Sureme Laster Bey**
  Senior Coordinator, Membership
- **Amber Carter**
  Senior Coordinator, Partnerships & Advertising
- **Amanda Bogacz**
  Coordinator, Major Gifts & Foundations
- **Casey Virgo**
  Associate, Development
- **Paul Ramlochan**
  Associate, Development Systems

### Special Events
- **Maria A. Ruiz Botsacos**
  Senior Director, Special Events and Industry Relations
- **Ana Psoncak**
  Manager, Special Events

### Strategic Initiatives
- **Eugene Hernandez**
  Sr. Vice President, Executive Director NYFF, Publisher, *Film Comment*
- **Jodi Johnson**
  Senior Manager, Strategic Initiatives

### Theater
- **Fletcher Cossa**
  Theater Managers
- **Dianne David-Brown**
  Eric Maala
- **Justin Rodriguez**
  Rebecca Slaman
- **Vanizian Smith**
  Theater Staff
- **Walter Blum**
  Belinda Edwards
  James Malzone
  Lynne Michelle
  Kyle Milner
  Sydney Mortensen
  Paige Nelligan
  John Pierard
  Christopher Torres
  Kevin Walker
  Daniel Welch
  Jason Zuriff
  Tarik Cummings
- **Nicholas Byrne**
  Henry Camacho
  Vivienne Fairfax
  Matthew Gill
  Drew Weiss
  Conor Williams
- **Nicholas Byrne**
  Henry Camacho
  Vivienne Fairfax
  Matthew Gill
  Drew Weiss
  Conor Williams

### Staff
- **Maria A. Ruiz Botsacos**
  Senior Director, Special Events and Industry Relations
- **Ana Psoncak**
  Manager, Special Events
- **Eugene Hernandez**
  Sr. Vice President, Executive Director NYFF, Publisher, *Film Comment*
- **Jodi Johnson**
  Senior Manager, Strategic Initiatives
- **Fletcher Cossa**
  Theater Managers
- **Dianne David-Brown**
  Eric Maala
- **Justin Rodriguez**
  Rebecca Slaman
- **Vanizian Smith**
  Theater Staff
- **Walter Blum**
  Belinda Edwards
  James Malzone
  Lynne Michelle
  Kyle Milner
  Sydney Mortensen
  Paige Nelligan
  John Pierard
  Christopher Torres
  Kevin Walker
  Daniel Welch
  Jason Zuriff
  Tarik Cummings
- **Nicholas Byrne**
  Henry Camacho
  Vivienne Fairfax
  Matthew Gill
  Drew Weiss
  Conor Williams
Staff

New York Film Festival Staff
Manuel Santini
NYFF Exhibition Manager
Regina Riccitelli
NYFF Programming Coordinator
Erin Delaney
NYFF Production Manager
Violeta Bava
Michelle Carey
Leo Goldsmith
Gina Talaroli
NYFF Advisors
Chandra Knotts
NYFF Artist Services Manager
Madison Egan
NYFF Artist Services Coordinator
Sara Glassberg
NYFF Artist Services Coordinator
Chandler Burns
NYFF Volunteer Manager
Camille Hermida-Fuentes
NYFF Operations Coordinator
Ivonne Towers
NYFF Production Coordinator
Ashley Veliz
NYFF Production Assistant
Daniel Welch
NYFF Ticketing Assistant
Michael Dunn
NYFF Development Assistant

Natalie Aders
NYFF Special Events Assistant
Erik Luers
NYFF Digital Marketing Assistant
Sultan Ali
NYFF Marketing Assistant
Arin Sang-urai
NYFF Videography Coordinator
Gavin Mevius
NYFF Video Editor
Joel Hoglund
NYFF Publicity Services Coordinator
Conor O’Donnell
NYFF Podcast Producer
Allison Lambdin
NYFF Industry Services Coordinator
Almudena Escobar López
Marius Hrdy
Micah Gottlieb
Vikram Murthi
Maxwell Paparella
Mariana Sánchez Bueno
Matthew Thurber
Submissions Screeners

NYFF60 key art designed by David Langley. NYFF60 program guide designed by Mo Ström.

COMING SOON
TO FILM AT LINCOLN CENTER

OPENING OCT 19
NYFF60
Decision to Leave
Dir. Park Chan-wook

OPENING OCT 21
NYFF60
Stars at Noon
Dir. Claire Denis

OPENING OCT 28
NYFF60
The Novelist’s Film
Dir. Hong Sangsoo

OPENING NOV 18
NYFF60
EO
Dir. Jerzy Skolimowski

OPENING NOV 23
NYFF60
All the Beauty and the Bloodshed
Dir. Laura Poitras

DEC 2-11
SERIES
Yoshimitsu Morita

Opening Dec 23
NYFF60
Corsage
Dir. Marie Kreutzer

Full Fall/Winter 2022 lineup at FILMLINC.ORG

Image: Nanny, courtesy of Blumhouse Productions
THANK YOU FOR JOINING US AT THE 60TH NEW YORK FILM FESTIVAL

Film at Lincoln Center’s programming continues 365 days a year, and we hope that you will remain part of our vibrant film community after the festival.

As a nonprofit cinema, we rely on more than just ticket sales. If you like what you’ve seen this year during our historic 60th anniversary of NYFF, we hope you’ll take a moment to consider supporting FLC by joining our robust Membership Program.

At FLC, Members enjoy ticket discounts, access to free screenings and exclusive events, early ticket access and so much more.

To learn more or start your membership today, visit filmlinc.org/member.

NETFLIX PROUDLY CONGRATULATES OUR FILMS AND FILMMAKERS SELECTED FOR THE

60th New York Film Festival

OPENING NIGHT
WHITE NOISE
DIRECTOR: NOAH BAUMBACH

MAIN SLATE
DESCENDANT
DIRECTOR: MARGARET BROWN

SPOTLIGHT
IS THAT BLACK ENOUGH FOR YOU?!?
DIRECTOR: ELVIS MITCHELL
Jean-Luc Godard at the 28th New York Film Festival

Photo: David Godlis