

Now in its fifth year, *First Look* is a festival for eye-opening and mind-expanding international cinema. The emphasis is on innovative films that allow us to see the art form—and the world—in a new light. This year's edition is a true cinephile's feast, filled with works that reflect on the medium itself, that urge us to reconsider our intimate connection to the ways that we experience cinema. As always, the films in *First Look* cannot be easily defined. To engage in the new possibilities of an art form is also to engage with the past, and this edition of *First Look* contains an ongoing dialogue with film history, with a selection of older films in dialogue with the many premieres.

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

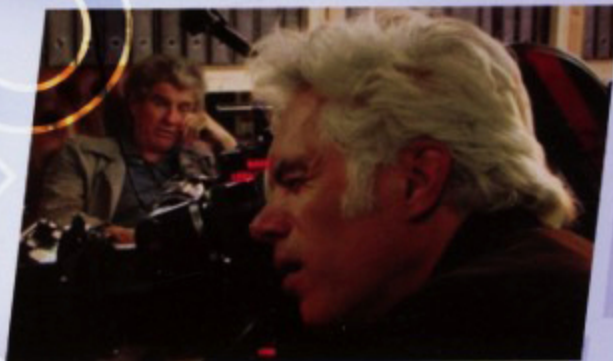
Special thanks to the French Cultural Services of the French Embassy, New York, and the Austrian Cultural Forum.

Opening night presented by

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Cover images left to right, top to bottom: *Of the North*, *Abandoned Goods*, *Behind Jim Jarmusch*, *The Lighted Field*, *I Am the People*



A FESTIVAL FOR GROUNDBREAKING
NEW INTERNATIONAL CINEMA

JANUARY 8-24, 2016

MUSEUM
OF THE
MOVING
IMAGE



Color Correction

With Margaret Honda in person
SUNDAY, JANUARY 17, 1:30 P.M.

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

Abandoned Goods, Crystal World, and Spectrum Reverse Spectrum

With Pia Borg in person
SUNDAY, JANUARY 17, 4:30 P.M.

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



Toponymy (Toponimia)

With Jonathan Perel in person
SUNDAY, JANUARY 17, 7:00 P.M.

Dir. Jonathan Perel. Argentina, 2015, 82 mins. **U.S. premiere.** In 1974, shortly after Juan Perón's return to power, the misleadingly named "Operation Independence" went into effect, resulting in the creation of rigidly designed villages in northern Argentina arranged to thwart guerilla resistance. In his masterful structuralist study Jonathan Perel reveals the sinister politics behind the plan. "An elaborate memory puzzle whose dry, enigmatic humor would surely have tickled Perel's illustrious countryman Jose Luis Borges." (Neil Young, *The Hollywood Reporter*).

Pawel and Wawel (Pawel i Wawel) and Night Train

With Krzysztof Kaczmarek in person
FRIDAY, JANUARY 22, 7:00 P.M.

Pawel and Wawel (Dir. Krzysztof Kaczmarek. Poland/Iceland, 2014, 63 mins.)

New York premiere. This gently absurdist and minimalist road movie follows the filmmaker's cross-country tour through Iceland, where he presents Polish film classics. Followed by **Night Train** (Dir. Jerzy Kawalerowicz. Poland, 1959, 99 mins. New digital restoration.) An overnight train to a Baltic sea resort carries a disparate cast of spurned lovers, misfits, and a murderer in this recently restored classic, now considered one of the greatest Polish films.



Films by Björn Kämmerer

With Björn Kämmerer in person
SATURDAY, JANUARY 23, 2:00 P.M.

Dir. Björn Kämmerer. Austria, 2004–2015, 35mm. Austrian filmmaker Björn Kämmerer makes sensuous yet rigorous visual studies in 35mm film, transforming photographed imagery into abstract patterns, with great attention to light and form. Organized by Aliza Ma, program director at the Metrograph.

Andrew Noren Memorial Screening The Lighted Field

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

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

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

Introduced by guest curator
Mónica Savirón

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

Various artists. 1978–2015, 85 min. program, 16mm film and video. This program presents New York and American premieres of strong new, experimental work in conversation with rarely seen works by avant-garde masters such as Lis Rhodes and Chantal Akerman. Works include: **Reportage!** (Rei Hayama, 2015), **Across** (Cara Morton, 1997), **Pixel Jungle** (Klara Ravat, 2015), **Cross Worlds** (Cécile Fontaine, 2006), **The Tower** (Salomé Lamas, 2015), **Trois strophes sur le nom de Sacher** (Chantal Akerman, 1989), **Maschile, Roma** (Friedl vom Gröller, 2015), **Her Silent Seaming** (Nazli Dinçel, 2014), **Defenestration** (Bea Haut, 2015), **Nocturno** (Naoko Sasaki, 2003), and **Light Reading** (Lis Rhodes, 1978).

FIDMarseille Day

SUNDAY, JANUARY 24

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

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

With Jean-Pierre Rehm in person
SUNDAY, JANUARY 24, 1:30 P.M.

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

Le Juif de Lascaux

With Louis Skorecki and Jean-Pierre Rehm in person
SUNDAY, JANUARY 24, 4:00 P.M.

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

Meurtrière, Jet Lag, and Lenz Elegy

With Jean-Pierre Rehm in person
SUNDAY, JANUARY 24, 6:30 P.M.

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