

# MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

## FULL SCHEDULE AND PARTICIPATING ARTISTS ANNOUNCED FOR 2015 FIRST LOOK FESTIVAL

January 9–18, 2015

PRESS AND INDUSTRY PASSES AVAILABLE. REGISTER ONLINE [HERE](#).

Astoria, New York, December 30, 2014 (updated)—Tickets for the fourth annual edition of *First Look*, Museum of the Moving Image's showcase for inventive new international cinema, are now on sale at [movingimage.us/firstlook](http://movingimage.us/firstlook). This year's festival, featuring a lineup that has expanded both in size and scope, opens on January 9 with the U.S. premiere of Austrian director **Jessica Hausner**'s highly acclaimed *Amour Fou* with Hausner in person, followed by an opening night party hosted by Mundo at The Paper Factory Hotel. *First Look*, which runs through January 18, 2015, includes nearly 40 international films of varying length, many of them presented as part of a new programming partnership with FIDMarseille, the cutting-edge French documentary festival led by Jean-Pierre Rehm. Nearly all of the films in *First Look* have played to acclaim at international film festivals, and all are New York premieres (and some U.S. and World premieres).

As part of the festival, the Museum will present *Common Areas*, a new commissioned video installation by Montreal-based artist **Sabrina Ratté**, which will be on view in the lobby from January 9 through May 10, 2015. In addition, the Museum will debut seven new animated GIFs commissioned by artists including **Mert Keskin a.k.a. Haydirocket** (Turkey), **Lacey Micallef** (U.S.), **A. Bill Miller** (U.S.), **Lorna Mills** (Canada), **Eva Papamargariti** (Greece), **Milos Rajkovic a.k.a. Sholim** (Serbia), and **Gustavo Torres, a.k.a. Kidmograph** (Argentina). These GIFs will be shown in the Redstone Theater before select screenings.

*First Look* films were programmed by Chief Curator David Schwartz and Assistant Film Curator Aliza Ma. *Common Areas*, the GIFs, and some video programs were organized by Associate Curator of Digital Media Jason Eppink.

Schwartz said, "*First Look* is not just a festival of new films, it is a festival about new approaches to filmmaking, with works that defy convention, experiment in form, blend fiction and reality, and allow us to see the art form—and the world—in a new way. Whether by emerging artists or established masters, the films in *First Look* are deeply engaged, not only with the medium but with such essential subjects as work,

revolution, romantic obsession, aging, and the clash between tradition and modern life. Distinctly idiosyncratic, the films share an artisan approach; they feel intimate and hand-crafted.”

Among the highlights are new works from veteran filmmakers including the late Russian director **Aleksei German’s** final film ***Hard to Be a God*** (New York premiere); ***Coming to Terms***, a new film from the iconoclastic American independent filmmaker **Jon Jost** that features the experimental filmmaker James Benning as its lead (New York premiere); ***The Guests***, a new 3-D work by **Ken Jacobs**, the New York-based experimental filmmaker; from Australia, ***Charlie’s Country*** directed by **Rolf de Heer** and co-written by and starring **David Gulpilil**, a role which garnered him the Best Actor award at Un Certain Regard at Cannes; and **Heinz Emilholz’s** ***Two Museums***.

The festival also features discoveries from emerging filmmakers including the North American premiere of ***Our Terrible Country***, an intimate, first-person account of the Syrian revolution by **Mohammad Ali Atassi and Ziad Homs**, winner of the FIDMarseille International Competition (with Atassi in person); **Denis Côté’s** ***Joy of Man’s Desiring***; Brazilian filmmaker **Gabriel Mascaro’s** festival hit ***August Winds***; the New York premiere of ***I Touched All Your Stuff***, the jaw-dropping chronicle of an American man who falls in love and ends up in jail in Brazil by **Máira Bühler & Matias Mariani**; two meditations on aging and art by **Alexandre Barry** (***Alone with My Horse in the Snow, Axel Bogousslavsky***) and **Jorge Leon** (***Before We Go***); ***Bx46***, **Jeremie Brugidou** and **Fabien Clouette’s** outsider’s view of a rarely seen slice of life in the Hunts Point section of the Bronx; ***International Tourism***, **Marie Voignier’s** experimental travelogue through North Korea; and **Sanaz Ansari’s** ***I for Iran***.

*First Look* also features theatrical versions of two works initially conceived as gallery installations. They include ***Everything that Rises Must Converge***, **Omer Fast’s** audacious blend of documentary and staged scenes featuring Los Angeles porn actors (U.S. premiere; with Fast in person), and ***Single Stream***, an immersive work set in a recycling facility, by **Pawel Wojtacik, Toby Lee, and Ernst Karel**, and which was shown as a large-scale video installation at the Museum (with Wojtacik and Lee in person).

This year’s experimental short works have expanded with a series of free screenings in the Bartos Screening Room, while some short films will be shown with features in the Redstone Theater. Among the filmmakers and artists whose works will be shown are **Alexandre Larose** (Canada), **Gina Telaroli** (U.S.), **Sasha Parker** (Austria), **Yuki Kawamura** (France/Luxembourg), **Lina Rodriguez** (Canada), **Robert Todd** (U.S.), **Kazik Radwanski** and **Antoine Bourges** of **Medium Density Fibre Films** (Canada), and **Sofia Bohdanowicz** (Canada). Works by artists including **Peter Burr, Cristopher Cichocki, Extreme Animals, Sabrina Ratté, Jimmy Joe Roche, Yoshi Sodeoka, Spectral Net, Jennifer Juniper Stratford, and Johnny Woods**, represented on the

new video label **Undervolt & Company** will also be shown.

Finally, in a first, *First Look* will also include a new work that will be filmed and shown during the festival. **Jane Gillooly** will film the audience watching her film ***Suitcase of Love and Shame*** (U.S., 2013, 70 mins.) during the first weekend of *First Look*, thus becoming the subject of a new film, which will make its World premiere the following weekend.

The full schedule is included below.

**About *First Look*:** Museum of the Moving Image established *First Look* in 2012 to showcase new and inventive international cinema—offering an oasis of thoughtful and provocative filmmaking amid the hype and noise of the awards season. Positioned in early January, before the Sundance, Rotterdam, and Berlin film festivals, *First Look* is a great way for New York filmgoers to start the year. David Hudson, on *Keyframe Daily*, called it “one of the most noteworthy curatorial efforts anywhere.” Among the hits and discoveries from the first two years are Chantal Akerman’s *Almayer’s Folly*, Thomas Andersen’s *Reconversão*, Philippe Garrel’s *That Summer*, Alexandre Rockwell’s *Little Feet*, and Denis Côté’s *Vic + Flo Saw a Bear*.

#### Sponsors for *First Look 2015*

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#### **SCHEDULE FOR ‘FIRST LOOK 2015,’ JANUARY 9–18, 2015**

All screenings take place in the Sumner M. Redstone Theater or the Bartos Screening Room at Museum of the Moving Image, 36-01 35 Avenue in Astoria. Unless otherwise noted, First Look tickets are \$12 per screening (free for Museum members at the Film Lover level and above) and available for advance purchase online. All screenings in the Bartos Screening Room are free; tickets will be distributed on a first-come, first-served basis. Museum members may reserve tickets in advance.

**Tickets are available for purchase online at <http://movingimage.us/firstlook>**

OPENING NIGHT FILM

***Amour Fou***

**With director Jessica Hausner in person**

**Followed by an opening night party hosted by Mundo at the Paper Factory Hotel**

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

Dir. Jessica Hausner. Austria/Luxembourg/Germany. 2014. 96 mins. *U.S. premiere*. The 1811 suicide pact between German Romantic writer Heinrich Von Kleist and Henriette Vogel is depicted with deadpan precision and exquisite period detail. Jessica Hausner's masterful meditation on romance is deeply moving, dryly comic, and philosophical beneath its perfectly realized visual style. Preceded by ***brouillard—passage #14*** (Dir. Alexandre Larose. Canada, 2014, 10 mins. 35mm. *New York premiere*.) Layering in-camera long takes, Larose condenses the colors and movements of a bucolic landscape into an ecstatic and spectral time-lapsed vision.

**Tickets: \$15 (\$9 members at Film Lover, Dual, and Family levels / free for Silver Screen members and above). Tickets include admission to the opening night party.**

### ***The Guests***

**With filmmaker Ken Jacobs in person**

SATURDAY, JANUARY 10, 2:00 P.M.

Dir. Ken Jacobs. U.S., 2013, 73 mins. *New York premiere*. Presented in 3-D. Guests at the 1896 wedding of the sister of a Lumière brothers technician ascend the stairs in a one-minute film that legendary New York avant-garde filmmaker Ken Jacobs has expanded into a unique mind-expanding 73-minute 3-D movie. Preceded by ***Wire Fence*** (Dir. Ken Jacobs. 2014, 22 mins.) The diamond patterns in the wire fencing for construction on his street inspired Ken Jacobs's latest astonishing 3-D extravaganza.

### **Toronto Filmmakers: MDFF and Sofia Bohdanowicz**

**With filmmakers Kazik Radwanski, Antoine Bourges, and Sofia Bohdanowicz in person**

SATURDAY, JANUARY 10, 2:00 P.M.

SUNDAY, JANUARY 11, 5:30 P.M.

This spotlight on three emerging filmmakers from Toronto—Antoine Bourges and Kazik Radwanski (founders of the production and screening collective Medium Density Fibreboard Films) and experimental filmmaker Sofia Bohdanowicz—will be followed by a discussion (at the Saturday program only) led by film critic Adam Nayman. ***Cutaway*** (Dir. Kazik Radwanski, 2014, 7 mins.) captures fleeting glimpses and intimate details of uncertainty and loss. ***Green Crayons*** (Dir. Kazik Radwanski, 2010, 10 mins.) is a luminous portrait of two reckless young boys. ***Woman Waiting*** (Dir. Antoine Bourges, 2011, 15 mins.) is about a woman faced with poverty. ***William in White Shirt*** (Dir. Antoine Bourges, 2014, 12 mins.) follows a young man struggling with the decision about visiting his young son for the first time. Sofia Bohdanowicz's trilogy of short films, ***Modlitwa (A Prayer)*** (2013, 7 mins.), ***Wieczór (An Evening)*** (2013, 19 mins.), and ***Dalsza Modlitwa (Another Prayer)*** (2013, 7 mins.), focus on the filmmaker's relationship with her grandmother. Post-screening discussion moderated by critic Adam Nayman.

**Free admission. Presented in the Bartos Screening Room.**

### **Undervolt & Co. Mixtape**

SATURDAY, JANUARY 10, 4:00 P.M. **With an introduction by artist Johnny Woods**

SATURDAY, JANUARY 10, 7:00 P.M. **With an introduction by artist Johnny Woods**

SATURDAY, JANUARY 17, 6:00 P.M. **With an introduction by artist Peter Burr**

SUNDAY, JANUARY 18, 7:00 P.M.

Video label Undervolt & Co. was founded in 2013 to create an online distribution platform for

experimental video art, rejecting traditional ideas of scarcity to embrace an Internet-era model that allows for infinite copies. The artists on Undervolt and Co.'s roster create challenging works of sound and image that explore the vast possibilities of their tools and the very edges of the medium. Underlying their efforts is a collective earnestness that manifests broadly from horror to psychedelia to nostalgia. Works include **Green | Red** (Peter Burr. 2014, 10 mins.), **The Urgency** (excerpt) (Extreme Animals. 2014, 5 mins.), **Vortex** (Christopher Cichocki. 2014, 1 min.), **1. Littoral Zones** (Sabrina Ratté. 2014, 6 mins.), **Leather** (Jimmy Joe Roche. 2014, 3 mins.) **Devils Reign** (Yoshi Sodeoka. 2013, 5 mins.), **SN-01-003** (Spectral Net. 2013, 5 mins.), **Bubbling Image** (Jennifer Juniper Stratford. 2013, 2 mins.), **Solitary Depths** (Jennifer Juniper Stratford. 2013, 2 mins.), and **Dazzling Odyssey: The Electric Mind** (excerpt) (Johnny Woods. 2013, 5 mins.).

**Free admission. Presented in the Bartos Screening Room.**

***Joy of Man's Desiring (Que ta joie demure)* and *Single Stream*  
With *Single Stream* filmmakers Pawel Wojtasik and Toby Lee in person**

SATURDAY, JANUARY 10, 5:00 P.M.

Dir. Denis Côté. Canada, 2014, 70 mins. *New York premiere.* Denis Côté (*Vic + Flo Saw a Bear*, 2014 First Look) returns with a fiction/documentary hybrid about factory workers that elegantly blends cacophonous collages of machinery in motion, pensive dialogues between workers, and wistful soliloquies. The film is a probing meditation on the nature of work, made with impeccable craftsmanship. Preceded by ***Single Stream*** (Dirs. Pawel Wojtasik, Toby Lee, Ernst Karel. U.S., 2014, 23 mins.) Originally made as a wide-screen video installation (presented at the Museum in 2013) *Single Stream* explores a recycling facility in Massachusetts, blurring the line between abstraction and observation as it examines the consequences of our society's culture of excess.

***Everything that Rises Must Converge* and *Continuity*  
With director Omer Fast in person**

SATURDAY, JANUARY 10, 7:30 P.M.

***Everything that Rises Must Converge*** (Dir. Omer Fast. Germany, 2014, 56 mins. *U.S. premiere.*) is the theatrical version of artist Omer Fast's 2013 installation (which debuted in London's Frieze Art Fair in adults-only video booths), an audacious and sexually explicit blend of documentary and staged scenes, with a grid of four simultaneous images showing a day in the lives of real porn actors and fictional characters. This precarious balancing act raises fascinating issues about performance, labor, and art. In the narrative experiment ***Continuity*** (Dir. Omer Fast. Germany, 2012, 41 mins. *New York premiere.*), a German soldier's homecoming to his elderly parents is re-enacted three times by different male prostitutes.

***Charlie's Country***

**With director Rolf de Heer in person**

SUNDAY, JANUARY 11, 2:00 P.M.

Dir. Rolf de Heer. Australia, 2013, 108 mins. *New York premiere.* David Gulpilil, who debuted as a teen actor in Nicolas Roeg's *Walkabout*, co-wrote this loosely autobiographical drama about an aboriginal man having trouble fitting in with contemporary society. DeHeer's leisurely pacing and attention to landscape perfectly complements the quiet intensity of Gulpilil's performance, which earned him the *Un Certain Regard* Best Actor prize at the Cannes Film Festival.

***Suitcase of Love and Shame***

SUNDAY, JANUARY 11, 2:30 P.M. **With director Jane Gillooly in person for audience taping**

SUNDAY, JANUARY 18, 1:00 P.M.

Dir. Jane Gillooly. U.S., 2013, 70 mins. A suitcase, purchased on eBay for \$100, contained a treasure trove of audio cassettes that were sent between a Midwestern woman and her lover in the 1960s. Explicit, illicit, tender, intimate, and pathetic, these tapes formed the core of Gillooly's compelling film, which combines the audio with evocative images, inviting the active participation of the audience. For *First Look*, Gillooly will film the audience at the January 11 screening, to create a new film, *Audience*, which will premiere on January 18 at 3:00 p.m.

**Free admission. Presented in the Bartos Screening Room.**

***Before We Go***

**With director Jorge León in person**

SUNDAY, JANUARY 11, 5:00 P.M.

Dir. Jorge León. Belgium, 2014, 82 mins. *U.S. premiere.* "Memento mori meets carpe diem" wrote *Hollywood Reporter* critic Neil Young about Jorge León's deeply moving and unique backstage film, a theatrical blend of documentary and staged encounters and performances—dance, song, and theater—as a trio of terminally ill patients interact with a Brussels theater company. The film captures the life-affirming power of communal artistic activity. Preceded by ***Ville Marie*** (Dir. Alexandre Larose. Canada, 12 mins. 35mm.) Images captured by dropping a camera from the tops of buildings are optically printed to form a vertiginous and dynamic free-falling montage.

***Hard to Be a God (Trudno byt' bogom)***

SUNDAY, JANUARY 11, 7:30 P.M.

Dir. Aleksei German. Russia, 2014, 170 mins. *New York premiere.* Posthumously released after years of production delays and moratoriums, the Boschian sci-fi epic *Hard to be a God* is German's final magnum opus. Adapted from the popular novel by Arkady and Boris Strugatsky, it centers on a group of men who discover a planet that resembles earth as it was 800 years ago. Staggering and dreamlike, the film bears the essence of "suffering and endurance—a still life in motion."—Olaf Moller, *CinemaScope*

***I Touched All Your Stuff (A Vida Privada dos Hipopótomas)***

**With directors Maíra Bühler and Matias Mariani in person**

FRIDAY, JANUARY 16, 7:00 P.M.

Dirs. Maíra Bühler, Matias Mariani. Brazil, 2014, 89 mins. DCP. *New York premiere.* Chris Kirk, an affable and seemingly gullible American man in a Brazilian jail for drug trafficking, recounts his jaw-dropping saga—a romance with an alluring and elusive Japanese-Colombian woman that went remarkably wrong. This riveting tale of obsession and deception, filled with images, emails, and video from Kirk's computer is an offbeat, provocative documentary for the Internet age. Preceded by ***Einschnitte*** (Dir. Lina Rodriguez. Canada, 2013, 4 mins.) A Super-8 study of Viennese statues, revealing how history haunts modern Austria.

***Bx46***

**With directors Jeremie Brugidou and Fabien Clouette in person**

SATURDAY, JANUARY 17, 2:00 P.M.

Dirs. Jeremie Brugidou, Fabien Clouette. United States/France, 2014, 78 mins. *New York*

*premiere*. "Fish and garbage. I don't know if I should talk about the other things going on here, but that's about it," says one of the subjects of this cinematic tour through the Hunts Point region of the Bronx, including the legendary Fulton Fish Market, a waste management plant, and a correctional center barge near Riker's Island. Memorable personalities emerge during this vibrant and distinctly New York ethnographic journey.

**Two by Gina Telaroli, and *Brigadoon***

**With filmmaker Gina Telaroli in person**

SATURDAY, JANUARY 17, 2:00 P.M.

Filmmaker, archivist, and cinephile extraordinaire Gina Telaroli makes works that artistically examine her love of cinema. *Silk Tatters* (U.S., 2014, 17 mins. *World premiere*) is a cine-essay that explores holding onto the past as a way to embrace the future, inspired by Vincente Minnelli's *Brigadoon*. In *Starting Sketches #7* (U.S., 2014, 4 mins. *World premiere*) Jennifer Jones meets Joan Crawford in a haze of criss-crossing black and white as the two dance out their social-class dreams and nightmares. Followed by a screening of *Brigadoon* (Dir. Vincente Minnelli, 1955, 102 mins. With Gene Kelly, Van Johnson, Cyd Charisse), a haunting, enchanting musical about a magical Scottish village that rises out of the mist every hundred years for only a day.

**Free admission. Presented in the Bartos Screening Room.**

***I for Iran (I Comme Iran)***

**With director Sanaz Azari in person**

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

Dir. Sanaz Azari. Belgium, 2014, 50 mins. *U.S. premiere*. A Belgian filmmaker of Iranian descent learns how to read and write in Persian, her mother tongue, using a textbook dating from the Islamic revolution. With beguiling and deceptive simplicity, the chalkboard lessons ("Dad doesn't give bread, because there is no work.") form an evocative portrait of post-revolutionary Iran. Preceded by *International Tourism (Tourisme International)* (Dir. Marie Voignier. France, 2014, 48 mins. *U.S. premiere*) The tension between the utopian political fantasies and the harsher reality of North Korea is deftly revealed in this formally experimental travelogue; and *LIVEPAN* (Dir. Sasha Parker. Austria, 2013, 2 mins. *U.S. premiere*), a wry formalist study of a woman ironing and laughing.

***Our Terrible Country (Notre terrible pays)***

**With director Mohammed Ali Atassi in person**

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

Dirs. Mohammed Ali Atassi, Ziad Homsy. Syria/Lebanon, 2014, 85 mins. *North American premiere*. A filmmaking journalist who puts down his camera to pick up a gun as part of the Free Syrian Army films his friend and mentor, Yassin al-Haj Saleh, the well-known writer and political dissident, in this intimate first-person view of the turmoil in Syria. The film was the grand prize winner of the FIDMarseille International Competition.

***Coming to Terms***

**With director Jon Jost in person**

SUNDAY, JANUARY 18, 2:00 P.M.

Dir. Jon Jost. U.S., 2013, 89 mins. *New York premiere*. Director Jon Jost cast fellow filmmaker James Benning as a dying Montana patriarch who gathers his dysfunctional family together for

a final request. Jost, a maverick independent filmmaker for the past 50 years, has made a bracing and audacious work that alternates between stark, expressive landscapes and unusually filmed encounters between the father, his estranged sons, and their mothers in which the actors/characters address the audience as much as each other. Preceded by *Éphémères* (Dir. Yuki Kawamura, France, 2014, 14 mins. ), an evocative, and cinematically dazzling study of fireflies.

### ***Audience***

#### **With director Jane Gillooly in person**

SUNDAY, JANUARY 18, 3:00 P.M.

Dir. Jane Gillooly. U.S., 2015, 70 mins. *World premiere*. This unique cinematic hall-of-mirrors experience is a first in film festival history. *Audience* is an unabridged film of the audience watching Jane Gillooly's *Suitcase of Love and Shame* a week earlier, in the same exact venue. More than a stunt, *Audience* amplifies *Suitcase's* concerns with voyeurism, intimacy, and audience interpretation.

**Free admission. Presented in the Bartos Screening Room.**

### ***August Winds (Ventos de Agosto)***

SUNDAY, JANUARY 18, 5:00 P.M.

Dir. Gabriel Mascaro. Brazil, 2014, 77 mins. *New York City premiere*. Two young lovers—a young man who dives for seafood and a woman who dreams of being a tattoo artist—live a tranquil life in a remote coastal village, until a corpse washes up on shore during a tropical storm. Acclaimed documentary filmmaker Mascaro's first foray into fiction is sensual and stunningly photographed by the director.

### **Films by Robert Todd**

#### **With filmmaker Robert Todd in person**

SUNDAY, JANUARY 18, 5:30 P.M.

Prolific Boston-based filmmaker Robert Todd, who crafted the atmospheric sound design for *Suitcase of Love and Shame*, keeps alive the tradition of 16mm and 35mm film in his own work. A selection of his poetic montage films will be shown: *Walks: Boston Trails, Improvised* (2013, 14 mins.), *Circle Dance* (2013, 7 mins.), *Seawall* (2013, 5 mins.), *Perch* (2013, 8 mins.), *Short* (2013, 5 mins.), *Shades of Grey* (2014, 17 mins.), *At Any Time* (2014, 6 mins.), and *Local History* (2014, 4 mins.).

**Free admission. Presented in the Bartos Screening Room.**

### ***Alone with My Horse in the Snow, Axel Bogousslavsky (Tout seul avec mon cheval dans la neige, Axel Bogousslavsky)***

#### **With director Alexandre Barry in person**

SUNDAY, JANUARY 18, 7:30 P.M.

Dir. Alexandre Barry. France, 2014, 70 mins. *New York premiere*. Alexandre Barry captures Axel Bogousslavsky making music, drawing, dreaming, eating, breathing fresh air, warming up by the fireplace, and walking in the middle of the night. This exquisite study of the daily life of the 76-year-old poet and actor who worked with Marguerite Duras is a meditative and unforgettable experience, a reflection on memory and on living in the moment. Preceded by *Two Museums* (Dir. Heinz Emigholz. Germany, 2014, 18 mins. *New York premiere*.) Emigholz continues his cinematic study of great 20th-century architects. His mesmerizing *Two Museums*

explores Samuel Bickel's Museum of Art (Ein Harod, Israel) and Renzo Piano's The Menil Collection (Houston, Texas).

### **MUSEUM INFORMATION**

**Museum of the Moving Image** ([movingimage.us](http://movingimage.us)) advances the understanding, enjoyment, and appreciation of the art, history, technique, and technology of film, television, and digital media. In its stunning facilities—acclaimed for both its accessibility and bold design—the Museum presents exhibitions; screenings of significant works; discussion programs featuring actors, directors, craftspeople, and business leaders; and education programs which serve more than 50,000 students each year. The Museum also houses a significant collection of moving-image artifacts.

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

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

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

Location: 36-01 35 Avenue (at 37 Street) in Astoria.

Subway: M (weekdays only) or R to Steinway Street. Q (weekdays only) or N to 36 Avenue.

Program Information: Telephone: 718 777 6888; Website: [movingimage.us](http://movingimage.us)

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

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

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