

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

‘REVERSE SHOT 15’ MARKS THE FILM JOURNAL’S 15TH ANNIVERSARY WITH FILM SERIES AND COLLECTION OF ESSAYS

The series opens with filmmakers **Sofia Bohdanowicz** (Nov 9) and **Anocha Suwichakornpong** (Nov 17) in person with their films—each filmmaker is also the subject of an essay in the *Reverse Shot* symposium “15 Rising”

Plus, on December 2, MoMI will present a special screening of the *Reverse Shot* feature film *Feast of the Epiphany* with filmmakers in conversation with James Beard Award–winning writer **Mayukh Sen**. Followed by reception.

Astoria, New York, November 9, 2018 — The film journal [Reverse Shot](#) launched in 2003, and has been the official house publication of Museum of the Moving Image since 2014. To celebrate its 15th year, editors Michael Koresky and Jeff Reichert invited contributors to take part in [15 Rising](#), an anniversary symposium that pays tribute to exciting emerging filmmakers on the international scene. In conjunction with the symposium, Museum of the Moving Image will present [Reverse Shot 15: Filmmakers on the Rise](#), a selection of films by these rising artists, with most programs organized as double features to showcase each filmmaker’s developing body of work. The series opens Friday, November 9, with Toronto-based filmmaker **Sofia Bohdanowicz** in person with *Never Eat Alone* and *Maison du Bonheur*.

The series continues with Thai filmmaker **Anocha Suwichakornpong** in person with *Mundane History* and *By the Time It Gets Dark* on November 17 and Brazilian filmmaker **Adirley Queirós’s** *White Out, Black In* and *Once There Was Brasilia* on December 8. Additional films and dates will be announced throughout the fall and winter. For schedule and tickets, visit movingimage.us/rs15.

In conjunction with the film series, on December 2 the Museum will present a special screening of *Feast of the Epiphany*, the first-ever *Reverse Shot* feature film, directed by **Michael Koresky, Jeff Reichert, and Fariyah Zaman**. Upon its world premiere at BAMCinemaFest in June, Nick Schager of *Variety* described it as "a tantalizing portrait of both the fascinating realities behind people’s day-to-day existences and of the role food plays in fostering communion with friends, colleagues and the larger natural world." The screening will be accompanied by a discussion with the filmmakers moderated by James Beard Award–winning writer **Mayukh Sen**, and a reception.

For the symposium “15 Rising,” *Reverse Shot* invited writers to select a recently rising—or still underseen—filmmaker from anywhere in the world; the filmmaker could be a creator of anything from narratives to documentaries to experimental works. The only rule: the filmmaker should have made five or fewer features (but more than one). The resulting essays are diverse: Brazil, Canada, China, France, India, Japan, Pakistan, Thailand, and the United States are all represented, giving a good indication of where some of the most promising cinematic artistry is taking place.

“We’ve been publishing *Reverse Shot* for fifteen years, and when it comes to maintaining our optimism and enthusiasm for the medium we all ostensibly love, we’ve had our ups and downs,” write Koresky and Reichert in the symposium’s introduction. “But things feel hopeful as of late, both in terms of filmmaking and in film criticism. There’s a panoply of exciting new artists out there, from all over the world, and there is an ascendant generation of film lovers and writers who are there for it, willing to engage and wrestle with form, with politics, with the meaning and power of the image. It feels like a lot of ideas are percolating around movies, and as big-budget blockbusterdom is increasingly endangered, financially and intellectually, makers of true cinema are only gaining in power.” Additional contributors to the symposium, available now in its entirety on Reverseshot.org, include Julien Allen, Jackson Arn, Ela Bittencourt, Bedatri D. Choudhury, Matt Connolly, Greg Cwik, Devika Girish, Jonah Jeng, Chloe Lizotte, Max Nelson, Nick Pinkerton, Daniel Witkin, and Nadine Zylberberg.

SCHEDULE FOR ‘REVERSE SHOT 15: FILMMAKERS ON THE RISE

All screenings take place at Museum of the Moving Image, 36-01 35 Ave, in Astoria, New York. Unless otherwise noted, tickets are \$15 (\$11 seniors, students, Standard-level members / \$9 youth (ages 3–17) / free for Museum members at the Film Lover and MoMI Kids Premium levels and above. Advance ticket purchase is available online at movingimage.us.

For all double-feature presentations, a single ticket includes admission to both films.

DOUBLE FEATURE & LIVE EVENT

15 Rising: Sofia Bohdanowicz

Never Eat Alone / Maison du Bonheur

With Sofia Bohdanowicz in person

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

Never Eat Alone. Dir. Sofia Bohdanowicz. 2016, 68 mins. In Sofia Bohdanowicz’s short 2016 feature, the filmmaker casts her own paternal grandmother, Joan Benac, as herself. Benac assigns her granddaughter (Deragh Campbell) the task of recovering footage from a kitschy television show on which she appeared in the early 1950s, and by extension the long-lost love interest she appeared alongside. Using pre-existing and newly created images, Bohdanowicz’s microscopically budgeted true independent allows rare cinematic access to the inner thoughts and desires of an elderly woman, speaking to a consistently imaginative and deeply personal growing oeuvre.

Maison du Bonheur. Dir. Sofia Bohdanowicz. 2017, 62 mins. Bohdanowicz's second feature is an intimate, 16mm-shot portrait of a 77-year-old widowed Parisian astrologer named Juliane Sellam, who has lived in the same Montmartre flat for the last half-century. Following Sellam in her daily life while Bohdanowicz muses about her process on the soundtrack, the film becomes an assertion of the sanctity of simple domestic pleasures—of pleasure itself—that in today's mephitic atmosphere is tantamount to an act of artistic resistance.

DOUBLE FEATURE & LIVE EVENT

15 Rising: Anocha Suwichakornpong

Mundane History / By the Time It Gets Dark

With Anocha Suwichakornpong in person

SATURDAY, NOVEMBER 17, 5:00 P.M.

Mundane History. Dir. Anocha Suwichakornpong. 2009, 82 mins. In Thai with English subtitles. With Arkaney Cherkam, Paramej Noiam. Anocha Suwichakornpong's first film begins as an intimate portrait of a filmmaker paralyzed by an unknown accident and the male nurse who tends to him. It only expands from there to allow space for multiple digressions, taking on astronomy, Buddhism, and, implicitly, her country's political realities. Always an envelope pusher, Anocha tested the limits of her country's censors by controversially featuring full-frontal male nudity, yet this is otherwise a lyrical, meditative work that defies all expectations.

By the Time It Gets Dark. Dir. Anocha Suwichakornpong. 2016, 105 mins. In Thai with English subtitles. With Visra Vichit-Vadakan, Arak Amornsupasiri. In her unpredictable and beguiling second feature, Anocha Suwichakornpong embeds a narrative of contemporary political disillusionment within a larger, metacinematic superstructure brimming with narrative invention. A young filmmaker is writing and directing a movie about the 1976 Thammasat University massacre, a horrific chapter in Thailand's political history in which the military attacked students protesting the country's dictatorship. Yet her film grows increasingly internalized as it spirals out from this event, incorporating multiple narratives and digressions.

SCREENING & LIVE EVENT

Feast of the Epiphany

With directors Michael Koresky, Jeff Reichert, and Fariyah Zaman in conversation with James Beard Award-winning writer Mayukh Sen. Followed by reception.

SUNDAY, DECEMBER 2, 6:00 P.M.

Dirs. Michael Koresky, Jeff Reichert, Fariyah Zaman. 2018, 80 mins. DCP. With Meng Ai, Nikki Calonge, Sean Donovan, Jill Frutkin, Jessie Shelton. On a weekend day like any other, the simple but lovingly prepared meal a young woman makes for friends takes on unexpected significance. Revelry turns to meditations on mortality, and the tiniest, hard-won gesture of goodness comes from an unexpected party. Night turns to day, and viewers are taken somewhere else entirely—albeit with a lingering dissolve of emotions, ideas, and grace. The first *Reverse Shot* film production, *Feast of the Epiphany* is both a formally ingenious docu-fictional diptych and an uncommonly sensitive, unified rumination on the ways people form and choose communities, collaborations, and support groups in the face of hardship, labor, and loss. “By pivoting on a seemingly incidental element of everyday life to look at where our food literally comes from, *Feast of the Epiphany* becomes a political prompt, reminding us to consider the

origins of our consumables and the processes and structures that shape them." – *The Village Voice*

DOUBLE FEATURE

15 Rising: Adirley Queirós

White Out, Black In / Once There Was Brasilia

SATURDAY, DECEMBER 8, 5:00 P.M.

Co-presented with Cinema Tropical

White Out, Black In. Dir. Adirley Queirós. 2014, 90 mins. In Portuguese with English subtitles. With Marquim do Tropa, Dilmar Durães. One night in 1986, a baile funk club in a poorer district adjacent to Brazil's capital city was raided by police and forcibly shut down. White patrons of the predominantly black club were allowed to exit, and the police assaulted those who remained. Adirley Queirós investigates this event by boldly layering sci-fi tropes on top of documentary evidence in the form of a time traveler from 2075 sent to follow two real-life men crippled by the attack.

Once There Was Brasilia. Dir. Adirley Queirós. 2017, 100 mins. In Portuguese with English subtitles. With Wellington Abreu, Andreia Vieira. In *Once There Was Brasilia*, Queirós maintains a toehold in nonfiction filmmaking, but in most other respects rockets off into the galactic cinematic beyond. Where his previous film, *White Out, Black In*, might be broadly categorized as a docu-fiction (albeit of a mutated strand), *Once There Was Brasilia* is a sci-fi epic about assassins from space and the impeachment of Brazilian President Dilma Rousseff, all executed with fantastic resourcefulness on a shoestring budget.

ADDITIONAL TITLES WILL BE ANNOUNCED AS THEY ARE CONFIRMED.

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MUSEUM INFORMATION

Museum of the Moving Image (movingimage.us) advances the understanding, enjoyment, and appreciation of the art, history, technique, and technology of film, television, and digital media. In its stunning facility—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: Wed–Thurs, 10:30 a.m.–5:00 p.m. Fri, 10:30 a.m.–8:00 p.m. Sat–Sun, 10:30 a.m.–6:00 p.m.

Museum Admission: \$15 adults; \$11 senior citizens (ages 65+) and students (ages 18+) with ID; \$9 youth (ages 3–17). Children under 3 and Museum members are admitted free. Admission to the galleries is free on Fridays, 4:00 to 8:00 p.m.

Film Screenings: Fridays, Saturdays, and Sundays, and as scheduled. Unless otherwise noted, tickets: \$15 adults, \$11 students and seniors, \$9 youth (ages 3–17), free or discounted for Museum members (depending on level of membership). Advance purchase is available online. Ticket purchase may be applied toward same-day admission to the Museum's galleries.

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

Subway: M or R to Steinway Street. N or W to 36 Ave or Broadway.

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

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

Museum of the Moving Image is housed in a building owned by the City of New York and has received significant support from the following public agencies: New York City Department of Cultural Affairs; New York City Council; New York City Economic Development Corporation; New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; Institute of Museum and Library Services; National Endowment for the Humanities; National Endowment for the Arts; and Natural Heritage Trust (administered by the New York State Office of Parks, Recreation and Historic Preservation). For more information, please visit movingimage.us.