

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

FIRST LOOK 2023, MUSEUM OF THE MOVING IMAGE'S FESTIVAL OF NEW AND INNOVATIVE INTERNATIONAL CINEMA, ANNOUNCES LINEUP

Twelfth edition of the annual festival opens with Babak Jalali's *Fremont* and closes with C.J. "Fiery" Obasi's *Mami Wata*—both acclaimed films from Sundance

March 15–19, 2023

Astoria, New York, February 13, 2023 (updated) —

Museum of the Moving Image is pleased to announce the complete lineup for the 12th edition of First Look, the Museum's festival of new and innovative international cinema, which will take place March 15–19, 2023. The festival introduces New York audiences to formally inventive works that seek to redefine the art form while engaging in a wide range of subjects and styles. The 2023 lineup includes both nonfiction and fiction, features and shorts, as well as forms that fall outside the boundaries of traditional theatrical distribution. This year, the festival will premiere 39 works, including 19 features representing more than 22 countries.



Tickets & Passes are on sale now: movingimage.us/series/first-look-2023/

Among the highlights of the 2023 edition are *Tori and Lokita*, the newest from Belgian masters Jean-Pierre and Luc Dardenne and recipient of a Special 75th Anniversary Award at the 2022 Cannes Film Festival, as well as numerous debut films and early career works. Of the five showcase screenings—Babak Jalali's *Fremont*, the Opening Night selection; Lola Quivoron's *Rodeo*; Chloe Abrahams's *The Taste of Mango*; Artemis Shaw and Prashanth Kamalakanthan's *New Strains*, winner of a Special Jury Award in the IFFR 2023 Tiger Competition; and C.J. "Fiery" Obasi's *Mami Wata*, winner of the Sundance 2023 World Cinema Dramatic Special Jury Award for Cinematography, which closes the festival—only Jalali has directed more than two features. Several features received world premieres earlier this year at the Sundance and Rotterdam festivals, and some will debut at the upcoming True/False festival; others entered the world in 2022 through Berlin, Visions du Réel, Cannes, Locarno, Venice, IDFA, and beyond. First Look will be the first time any of them have played for an audience in New York.

First Look also features exciting new works from established filmmakers, including the U.S. premiere of Koji Fukada's *Love Life*; the New York premiere of Felix van Groeningen and

Charlotte Vandermeersch's 2022 Cannes Jury Prize recipient ***The Eight Mountains***; the North American premiere of avant-garde master Robert Beavers's ***The Sparrow Dream***, presented as part of an all-16mm program with five previous shorts; as well as Rose Lowder's ***La source de la Loire***, screening as part of a special First Look edition of MoMI's recurring experimental showcase Persistent Visions; ***Maid***, a new short from Lucrecia Martel; Mary Helena Clark and Mike Gibisser's ***A Common Sequence***; and Gastón Solnicki's ***A Little Love Package***.

An unprecedented four films will be presented under the banner of Science on Screen, MoMI's year-round series that showcases science or technology-themed works. All of these films—Terra Jean Long's ***Feet in Water, Head on Fire***; Mary Helena Clark and Mike Gibisser's ***A Common Sequence***; Gerard Ortín Castellví's ***Agrilogistics***; and Leandro Listorti's ***Herbaria***—speak to the precarious state of the world, showing plants seeking stable ground, while human agents of the Anthropocene are displaced.

Several other festival films speak to the current moment, including films centered on Ukraine (***Three Women, Away***), resisting colonization (***The River Is Not a Border, Mami Wata, R 21 aka Restoring Solidarity***), the global refugee crisis (***Tori and Lokita, Fremont***), and women's and LGBTQ+ issues (***The Taste of Mango, Silent Love, Joan d'Arc, It's What Each Person Needs***).

Filmmakers appearing in person will be announced later, along with the lineup for this year's fourth annual Working on It program, daytime sessions March 15–17 open to the public in which filmmakers, critics, and students engage in conversations about the creative process via workshops and work-in-progress presentations. This year, First Look launches the ***Reverse Shot Emerging Critics Workshop***, with an inaugural cohort of six early-career writers. This year also begins a collaboration with Polish documentary festival Millennium Docs Against Gravity, with Artistic Director Karol Piekarczyk presenting two selections from their Warsaw showcase and engaging in the Working on It sessions. As in previous years, student work from both the Jonathan B. Murray Center for Documentary Journalism at the Missouri School of Journalism and the BFA Film Department, School of Visual Arts will be presented both officially in the festival program and as works in progress.

MoMI Curator of Film Eric Hynes said, "The guiding ethos of First Look is discovery, aiming to introduce audiences to new films, filmmakers to new audiences, and everyone to different methods, perspectives, interrogations, and encounters. For these five consecutive days First Look takes over our two theaters as well as other rooms and galleries throughout the Museum. Artists appearing with their work, watching one another's work, and continuing a dialogue throughout the festival is integral to what we've envisioned."

First Look 2023 was programmed by Hynes; Edo Choi, Associate Curator of Film; and Sonia Epstein, Curator of Science and Technology; with assistance from Becca Keating, Deputy Director of Development; Beatrice Bankauskaite, Film Department Assistant; and Eynar Pineda, First Look Artist Liaison.

The programming team would like to acknowledge the following people for their guidance, support, advocacy, and generosity: Chris Boeckmann, Caitlin Mae Burke, Michelle Carey, Phil

Coldiron, Charlotte Cooke, Joost Daamen, Wojciech Diduszko, Kamil Dobrowolski, Kristin Feeley, Ben Fowlie, Robert Greene, Mary Lee Grisanti, Laura van Halsema, La Frances Hui, Dorota Lech, Artur Liebhart, Elise McCave, Ross Meckfessel, Alla Rachkov, Tiff Rekem, Charlie Shackleton, Tomek Smolarski, Merrill Sterritt, Abby Sun, Chloé Trayner, Ryan Werner, and Alan Wertz.

Sponsors: First Look is presented with support from lead sponsors MUBI; BFA Film Department, School of Visual Arts; and Lismore Road; and additional sponsors The Jonathan B. Murray Center for Documentary Journalism at the Missouri School of Journalism, The Harriman Institute at Columbia University, Polish Cultural Institute New York, Kickstarter, Sundance Institute Documentary Film Program, the Alfred P. Sloan Foundation, The Paper Factory Hotel, Topo Chico, Pig Beach, Tacuba, Sac's Place, and Captain Lawrence Brewing Company.

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Tickets & Passes are on sale now: movingimage.us/series/first-look-2023/

Unless otherwise noted, tickets for individual screening programs are \$15 (\$11 seniors and students / \$9 youth / free for MoMI members starting at the Senior & Student levels (\$7 Classic members). Tickets for Opening and Closing Night are \$20 (\$15 for MoMI Members). An **All-Festival Pass** (incl. Opening and Closing night, and Working on It) is \$120 (Weekend Pass: \$60).

[Preview screeners and interviews with select filmmakers are available.](#)

Please inquire with Sylvia Savadjian, First Look festival publicist (Sylvia.Savadjian@gmail.com).

FIRST LOOK 2023 PROGRAM:

OPENING NIGHT

Fremont

Dir. Babak Jalali. U.S. 2023, 91 mins. With Anaita Wali Zada, Jeremy Allen White, Gregg Turkington, Hilda Schmelling. Lying alone in her small apartment in the Bay area town of Fremont, California, Donya can't sleep. Joanna, with whom she works in a fortune cookie factory in San Francisco, thinks the newly immigrated twentysomething is lonely, while her pro bono psychiatrist (Turkington) clumsily teases out potential explanations like Donya's past work as a translator for the U.S. government. Meanwhile at her housing complex, which is populated by fellow Afghan refugees, her insomnia is hardly unusual. Filmed in black-and-white and unfolding in highly composed static shots, *Fremont* is a quietly radical tale of an outsider who's both alone and at home among outsiders, and a work of exquisitely modulated tone, somewhere between deadpan comedy and offhand sorrow. **New York premiere**

Preceded by ***Away***. Dir. Ruslan Redotov. Hungary/Portugal/Belgium. 2022, 29 mins. In English, Ukrainian, and Hungarian with English subtitles. Andrey and Alisa are 16-year-old refugees

living in Budapest. Together they look after fellow refugee children who are preoccupied by what they've witnessed and what's going on back home, make protest art in a public park that elicits both pro-Ukrainian support and pro-Russian rancor, and struggle to adapt to what's become and what's to come. **New York premiere**

CLOSING NIGHT

Mami Wata

Dir. C.J. "Fiery" Obasi. Nigeria. 2023, 107 mins. In West African pidgin with English subtitles. With Evelyne Ily Juhen, Uzoamaka Aniunoh. In the waters off the coast of West Africa swims the powerful mermaid goddess Mami Wata. Divining her whims and wishes falls to Mama Efe, a revered intermediary for the townspeople of Iyi. But gathering doubts within the community lead to calls for a change of philosophy and leadership, setting the table for armed conflict and for Efe's daughters Zinwe and Prisca to fight for Iyi's integrity and soul, the last defense against an invading wave of modernity. Director Obasi and cinematographer Lílís Soares electrify the eye with ultra-high contrast black-and-white photography and exacting, evocative, etching-like compositions. Winner, World Cinema Dramatic Competition Jury Prize for Cinematography, 2023 Sundance Film Festival. **New York premiere**

SHOWCASE SCREENING

Rodeo

Dir. Lola Quivoron. France. 2022, 105 mins. In French with English subtitles. With Julie Ledru, Yannis Lafki, Antonia Buresi. Hot-tempered and fiercely independent, Julia is a gearhead who has a talent for scamming condescending men. She hooks up with an ultra-masculine gang, performing cons and running errands for their incarcerated ringleader, Dom, while finding a connection with his wife, a move that puts a target on her back. Ledru, in her first screen role, is mesmerizing, always perched on a knife's edge between wrath and inner collapse, embodying power and joy only in literal stolen moments on a bike. Winner of the Jury's Coup de Coeur at the 2022 Cannes Film Festival's Un Certain Regard. A Music Box Films release. **New York City premiere**

Preceded by ***Jill, Uncredited***. Dir. Anthony Ing. U.K./Canada. 2022, 18 mins. One of the world's most prolific background actors takes center stage in this portrait constructed entirely from Jill Goldston's fleeting appearances in everything from *Mr. Bean* to *The Elephant Man*. **New York premiere**

SHOWCASE SCREENING

The Taste of Mango

Dir. Chloe Abrahams. U.K./U.S. 2023, 75 mins. A tender and poetic love letter from daughter to mother, *The Taste of Mango* expresses a complexity of feeling and affinity that only cinema might approach. In intimate, candid conversations with her mother Rozana, Chloe probes territory long undiscussed, including a past trauma that's strained Rozana's relations with Chloe's grandmother, Jean, who comes for an extended visit from Sri Lanka. Abrahams's debut feature is an enveloping, hypnotic first-person film. **New York premiere**

Preceded by ***Before You Were Here***

Dir. Jeff Reichert. U.S. 2023, 11 mins. Anticipating his child-to-be while on a distant journey to the Peruvian Amazon, Reichert makes a cinematic time capsule of what and how he sees, while also asking other men about their first moments of becoming a father. **World premiere**

SHOWCASE SCREENING

New Strains

Dirs. Artemis Shaw, Prashanth Kamalakanthan. U.S. 2023, 78 mins. With Artemis Shaw, Prashanth Kamalakanthan. Millennial cherubs Kallia and Ram have just arrived in New York for their romantic getaway, but a strange new pandemic has other plans. Quickly spiraling into a mutual embrace of manic despair, the couple begins to resemble a pair of screwball comedy heroes marooned in a film by Luis Buñuel. Scrupulously shot on Hi8 video, Shaw and Kamalakanthan's film is a depressingly accurate evocation of the city's first few months of lockdown and an endearing display of cinematic ingenuity. **North American premiere**

Art Talent Show

Dirs. Adéla Komrží, Tomáš Bojar. Czech Republic. 2022, 102 mins. In Czech with English subtitles. Every year the Academy of Arts (AVU) in Prague receives hundreds of applications. *Art Talent Show* observes every step in the arduous process for three studios, which are presided over by three different sets of professors. By taking a faculty-eye view, the film surfaces the myriad challenges old guard institutions face in evaluating, teaching, and respecting young artists steeped in hyper-contemporary values, tastes, and preoccupations. A dastardly funny, cringey, and revealing snapshot of the present. A Film Movement release. **New York premiere**

A Common Sequence

Dirs. Mary Helena Clark, Mike Gibisser. Mexico/U.S. 2023, 78 mins. Transporting us from the banks of a dying lake in Pátzcuaro, Mexico, to the apple orchards of Prosser, Washington, to the lands of the Cheyenne River Sioux, this singular essay film juxtaposes three disparate, present-tense situations to lay bare the enmeshed problems beneath the surface of our visible reality: depletion and conservation, extraction and cultivation. Woven with coolly framed images and carefully layered sounds, *A Common Sequence* is a richly generative, open-ended experience from two of the most exciting filmmakers at work today. A Science on Screen presentation. **New York premiere**

The Eight Mountains

Dirs. Felix van Groeningen, Charlotte Vandermeersch. Italy/Belgium. 2022, 147 mins. In English and Italian with English subtitles. With Luca Marinelli, Alessandro Borghi. Adolescents Pietro and Bruno meet one summer in the Italian Alps. Pietro's on summer vacation with his family; Bruno is native to the mountains, where playmates and his own family are scarce. Only children, they become like brothers. But after Bruno is suddenly sent off to work, the boys separate for many years. Reunited as adults, they tentatively forge a new friendship in the mountains, one that will prove to sustain them through life's changes, ruptures, and battles with personal demons that only they truly understand about each other. Recipient of the prestigious Jury Prize at the 2022 Cannes Film Festival. A Sideshow and Janus Films release. **New York premiere**

Feet in Water, Head on Fire

Dir. Terra Jean Long. Canada. 2023, 90 mins. In English and Spanish with English subtitles. An invisible line connects California to parts of the Middle East and North Africa, where similar climates provide ideal growing conditions for date palm trees. Shooting on 16mm, filmmaker Long surveys the arid landscape along the San Andreas Fault—from microscopic plant cells to the golden mountains—and gently probes the precarious lives of those whose livelihoods are dependent on the trees' sweet fruits and the exoticism they lend the region. A Science on Screen presentation. **New York premiere**

Herbaria

Dir. Leandro Listorti. Argentina/Germany. 2022, 83 mins. In Spanish and German with English subtitles. Listorti's gorgeously collaged film, shot on both 16mm and 35mm, invites viewers into the delicate work of preserving plants and celluloid, both of which are under threat of extinction and require practices of collection, inspection, and archiving. In rhythmically interweaving the performances of this work in both fields, the film gives us an almost tactile experience of Argentina as a place—its subtropical climate as well as its colonized past. A Science on Screen presentation. **New York premiere**

Preceded by ***Agrilogistics***

Dir. Gerard Ortín Castellví. Spain/U.K. 2022, 21 mins. Artist Castellví's new film shows life resisting the controlled environment of an industrial greenhouse. Machines plant tulip bulbs, tomatoes are fed a fixed diet that stimulates growth, and the cinematographer's hand moves the camera with precision. A Science on Screen presentation. **North American premiere**

Huahua's Dazzling World and Its Myriad Temptations

Dir. Daphne Xu. China/Canada/U.S. 2022, 82 mins. In Mandarin with English subtitles. In Xiong'an New Area, a government-planned city just south of Beijing, the earthy, energetic Huahua ekes out a life for herself and her family by livestreaming on the video-sharing app Kuaishou. Composed almost entirely of long takes, whose compositions position Huahua firmly within and relative to her physical and social environment, Xu's film lays bare the irreconcilable distance between the self on screen and the self in space. **New York premiere**

Preceded by ***It's What Each Person Needs***

Dir. Sophy Romvari. Canada. 2022, 11 mins. In this thoughtfully organized, docufictional portrait of actor-artist, sex worker, and caregiver Becca Willow Moss, Romvari probes questions of self-presentation, vulnerability, and authentic connection. **International premiere**

A Little Love Package

Dir. Gastón Solnicki. Austria/Argentina. 2022, 81 mins. In English, German, and Spanish with English subtitles. DCP. With Angeliki Papoulia, Carmen Chaplin, Nikolaus Weidinger. The singular Argentine filmmaker Solnicki (*Kékszakkállú*) returns with this richly strange cabinet of curiosities, at once a tribute to the fading grandeur of old Vienna and a cryptic poem on the themes of modern rootlessness and the malaise of the monied classes. **North American premiere**

Preceded by ***Tension Envelopes***

Dir. Robert Greene. 2023, 9 mins. DCP. A curious building in Kansas City, Missouri becomes subject to speculations about labor practices and dramas therein. **New York premiere**

Love Life

Dir. Koji Fukada. Japan/France. 2022, 124 mins. In Japanese with English subtitles. With Fumino Kimura, Kento Nagayama, Atom Sunada. Taeko (Kimura), her husband Jiro (Nagayama), and son Keita live a seemingly blissful middle-class existence as beloved members of a sun-bathed apartment complex community. A tragic accident forces Taeko and Jiro to reckon with their unacknowledged differences, leading Taeko on an emotional journey that will reunite her with her struggling former husband. An impeccably crafted study of the distorted senses of self-worth that motivate feelings of care, Fukada's film constitutes a sparkling revival of the emotional currents of classical Japanese melodrama. **U.S. premiere**

R 21 aka Restoring Solidarity

Dir. Mohanad Yaqubi. Palestine/Belgium/Qatar. 2022, 70 mins. In Arabic and Japanese with English subtitles. While traveling around the world to present his previous film, *Off Frame*, an all-archival exhumation of Palestinian revolutionary cinema, Yaqubi met someone who claimed to have a voluminous collection of pro-Palestinian work . . . in Japan. Using that footage, *R 21 aka Restoring Solidarity* offers a fascinating, eclectic, and inspiring survey of cross-continental solidarity. **New York premiere**

The River Is Not a Border

Dir. Alassane Diago. Senegal/France/Germany. 2022, 105 mins. In French, Wolof, and Arabic with English subtitles. By the southern bank of the river demarcating the official border between Mauritania and Senegal, filmmaker Diago convenes an open-air assembly of Black Mauritians who, in 1989, were expelled from their homeland by a racist Arab government. Diago's film keys into each survivor's physical presence, registering facial tics, vocal mannerisms, and gestures, such that the subtlest changes in mood and tone become major events in this riveting collective performance of truth without reconciliation. **U.S. premiere**

Silent Love

Dir. Marek Kozakiewicz. Poland/Germany. 2022, 72 mins. In Polish with English subtitles. Thirty-five-year-old Aga starts to look after her teenage brother, Milosz, after their mother's death. While caring for him with the dedication and responsibility of a parent, she also seeks to become his legal guardian. To do so, she must navigate both a stringent legal apparatus and the mores of her conservative community by keeping her long-term relationship with Maja secret—even from Milosz. **New York premiere**

Preceded by ***Joanna d'Arc***

Dir. Aleksander Szamalek. Poland. 2021, 30 mins. In Polish with English subtitles. Aneta is the manager of an erotic massage parlor in France. She left Poland to seek her own path, but things have gotten tangled up, and it may be time to change things up again, and reclaim her freedom. **North American premiere**

Three Women

Dir. Maksym Melnyk. Ukraine. 2022, 84 mins. In Ukrainian with English subtitles. A young director and cinematographer come to the remote town of Stuzhytsia (bordering Ukraine, Slovakia, and Poland) and meet three women: the no-nonsense, elderly solo farmer Hanna; the sympathetic, beleaguered postwoman Maria; and the intrepid biologist Nelya. An attentive work of observational cinema quickly develops into something more porous and collaborative when the women's sense of community and instinct for connection draw the filmmakers in front of the camera. **New York premiere**

Preceded by *Ashes by Name Is Man*

Dir. Ewelina Rosińska. Germany/Poland. 2023, 20 mins. No dialogue. "The film shifts between a portrait of my eighty-year-old grandparents and my view on the elements and imagery of the national-Catholic narrative in the Polish landscape. It is my personal approach to the experience of growing up in Poland, where the war and post-war history is constantly present and the process of forming a national identity has never lost its meaning." **North American premiere**

Tori and Lokita

Dirs. Jean-Pierre & Luc Dardenne. Belgium/France. 2022, 83 mins. In French with English subtitles. DCP. With Pablo Schils, Mbundu Joely, Charlotte De Bruyne. The latest by the Dardenne Brothers is a steely account of the harrowing odyssey of two African refugees, a young boy and teenage girl, who have come to care for each other like brother and sister. As their situation grows increasingly desperate, the girl Lokita makes a fateful decision. A characteristically absorbing and detailed depiction of mettle, devotion, and resourcefulness under the most dehumanizing circumstances, *Tori and Lokita* is as urgent and timely a statement as the Dardennes have ever given us. Recipient of the 75th Anniversary Prize at the 2022 Cannes Film Festival. A Sideshow and Janus Films release. **New York premiere**

Preceded by *Maid*

Dir. Lucrecia Martel. Argentina/Mexico. 2022, 12 mins. In Spanish with English subtitles. With Anavelí Acero, Jorgelina Contrera, Ariel Gigena, Daniel Valenzuela. The latest work from Argentinian master Martel is an exquisitely ambiguous class encounter palindrome in which a woman's training in hospitality keeps getting derailed by calls from home and other impulses. **New York premiere**

Robert Beavers's *The Sparrow Dream* and Other Films

Returning to a New York screen with his first film in nearly four years, Robert Beavers will present the North American premiere of his magisterial *The Sparrow Dream* in context with his previous five films, which together have come to comprise a cycle that varies upon the themes of home, family, time, memory, the unconscious, and, as always, the projective cinematography of the filmmaker.

Program features:

Pitcher of Colored Light. 2007. 24 mins. 16mm.

The Suppliant. 2010. 5 mins. 16mm.

Listening to the Space in My Room. 2013. 19 mins. 16mm.

Among the Eucalyptuses. 2017. 4 mins. 16mm.

"Der Klang, die Welt...". 2018. 5 mins. 16mm. **New York premiere**

The Sparrow Dream. 2022. 29 mins. 16mm. **North American premiere**

Persistent Visions Program 1: Always and Only Place

Here are warped records of unexplained disappearances and lost transmissions, abandoned projects and utopian fantasies, echoing in one place then another, moving through time. Fermented ephemera unearthed from the roots of American decay.

Program features:

Light Signal. Emily Chao. U.S. 2022-2023, 11 mins. **New York premiere**

Zero Woods of the Wild Place. Josh Weissbach. U.S. 2023, 12 mins. **World premiere**

Gospel Hill. Kevin Jerome Everson, Claudrena N. Harold (Black Fire). U.S. 2023, 5 mins. **New York premiere**

Growing Up Absurd. Ben Balcom, Julie Niemi. U.S. 2023, 15 mins. **North American premiere**

I Thought the World of You. Kurt Walker. Canada. 2022, 17 mins. **U.S. premiere**

Persistent Visions Program 2: Earth in the Mouth

Beginning with a recitation of Brecht and Weill's "The Drowned Girl" in Friedl vom Gröller's *Drowned*, here is a sequence of odes, melancholy and ecstatic, to the wonderful difficulty of currently inhabiting this world in these bodies from relentlessly pulsating travelogues (*Earth in the Mouth*) to painstakingly serene nature studies (*La source de la loire*).

Program features:

Drowned (Ertrunken). Friedl vom Gröller. Austria. 2022, 3 mins. 16mm. **New York premiere**

ipsae i/ii. Blanca Garcia. Spain/U.K. 2021, 6 mins. Super 8mm. **North American premiere**

Earth in the Mouth. Ewelina Rosińska. Germany/Poland. 2020, 20 mins. **North American premiere**

Social Skills. Henry Hills. Belgium/Austria. 2021, 12 mins. **North American premiere**

La source de la loire. Rose Lowder. France. 2019-2021, 19 mins. 16mm. **North American premiere**

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Hashtag: **#FirstLookFest**

Museum of the Moving Image (MoMI) is the only institution in the United States that deals comprehensively with the art, technology, enjoyment, and social impact of film, television, and digital media. In its acclaimed facility in Astoria, New York, the Museum presents exhibitions; screenings; discussion programs featuring actors, directors, and creative leaders; and education programs. It houses the nation's largest collection of moving image artifacts and screens over 500 films annually. Its exhibitions—including the core exhibition *Behind the Screen* and *The Jim Henson Exhibition*—are noted for their integration of material objects, interactive experiences, and audiovisual presentations. For more information about the MoMI, visit movingimage.us.

MUSEUM INFORMATION

Hours: Thursday, 2:00–6:00 p.m. Friday, 2:00–8:00 p.m. Saturday–Sunday, 12:00–6:00 p.m.

Additional Hours: Feb. 20–24, 12:00–6:00 p.m. (Midwinter Recess for NYC public schools)

Museum Admission: \$20 adults; \$12 senior citizens (ages 65+) and students (ages 18+) with ID; \$10 youth (ages 3–17). Children under 3 and Museum members are admitted free.

Address : 36-01 35 Avenue (at 37 Street), Astoria (Queens), NY, 11106

Subway : M (weekdays only) or R to Steinway Street. W (weekdays only) or N to 36 Ave.

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

Membership: <https://movingimage.us/join-and-support/become-a-member/> or 718 777 6877

Film Screenings: Friday evenings, Saturdays and Sundays, and as scheduled. Unless noted, tickets are \$15 adults / \$11 students and seniors / \$9 youth (ages 3–17) / free or discounted for Museum members. Advance online purchase is recommended.

[Please note safety protocols for visiting the Museum.](#)

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 the Governor 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).