Film at Lincoln Center

February 2020

New Releases
The Traitor
I Was at Home, But...
Vitalina Varela
The Whistlers
Parasite
Zombi Child

Series & Festivals
Dreamed Paths: The Films of Angela Schanelec
Neighboring Scenes: New Latin American Cinema
Film Comment Free Talk

Members save $5
Tickets: filmlinc.org

Elinor Bunin Munroe Film Center
144 West 65th Street, New York, NY

Walter Reade Theater
165 West 65th Street, New York, NY
NEW RELEASES

Playing This Month
Straight from the New York Film Festival! Showtimes at filmlinc.org. Members save $5 on all tickets!

OPENS JANUARY 31
“Show-stopping... a handsomely shot, true-crime gangster movie.”
–The Hollywood Reporter

The Traitor
Marco Belloccio, Italy, 145m
Since the galvanizing burst of his unforgettable debut feature Fists in the Pocket (NYFF3), Marco Belloccio has remained an Italian auteur of rigor and fury, representing social unrest in stories that range from the intimate to the epochal. In his 80th year, he has returned with one of his most compelling films. Pierfrancesco Favino commands the screen throughout this decades-spanning true-life narrative as Tommaso Buscetta, the mafia boss turned informant who helped take down a large swath of organized crime leaders in Sicily in the eighties. In one fully realized, impressively staged scene after another, including the notorious Maxi Trial, overseen by Judge Giovanni Falcone (Fausto Russo Alesi), Belloccio interrogates received ideas about loyalty that so many other movies of this genre use to romanticize their characters. This is a very different kind of mafia drama, one that has the structure of a procedural but coasts on the waves of psychological portraiture. A Sony Pictures Classics release. An NYFF57 selection.

OPENS FEBRUARY 14 – EXCLUSIVE RUN!
“A complex, challenging but brilliant work... It’s clear that we’re not merely in safe hands, but that the hands are those of a modern master.”
–The Hollywood Reporter

I Was at Home, But...
Angela Schanelec, Germany, 105m
Though she’s been an essential voice in contemporary German cinema since the ’90s, Angela Schanelec is poised to find wider international audiences with I Was at Home, But..., which won her the Best Director prize at this year’s Berlin Film Festival. An elliptical yet emotionally lucid variation on the domestic drama, her latest film intricately navigates the psychological contours of a Berlin family in crisis: Astrid—played with barely concealed fury by Maren Eggert—and her fragile teenage son and young daughter together following the death of their father two years earlier. Yet as in all her films, Schanelec develops her story and characters in highly unexpected ways, shooting in exquisite, fragmented tableaux and leaving much to the viewer’s imagination, hinting at a spiritual grace lurking beneath the unsettled surface of every scene. A Cinema Guild release. An NYFF57 selection.

Sneak preview on February 7 with Angela Schanelec in person, which kicks off FLC’s complete retrospective of her astonishing body of work (February 7–13, see page 3).

Vitalina Varela
Pedro Costa, Portugal, 124m
Portuguese director Pedro Costa has continually returned in his films to the Fontainhas neighborhood, a shantytown on the outskirts of Lisbon that’s home to largely immigrant communities. Not merely a chronicler of the poor and dispossessed, Costa renders onscreen characters that exist somewhere between real and fictional, the living and the dead. His latest, a film of deeply concentrated beauty, stars nonprofessional actor Vitalina Varela in a truly remarkable performance. Reprising and expanding upon her haunted supporting role from Costa’s Horse Money (NYFF52), she plays a Cape Verdean woman who has come to Fontainhas for her husband’s funeral after being separated from him for decades due to economic circumstance, and despite her alienation begins to establish a new life there. The grief of the present and the ghosts of the past commingle in Costa’s ravishing chiaroscuro compositions, a film of shadow and whisper that might be the director’s most visually extraordinary work. A Grasshopper Film release. An NYFF57 selection.
The Whistlers
Corneliu Porumboiu, Romania, 98m
In a delightful twist, leading Romanian director Corneliu Porumboiu, whose inventive comedies such as Police, Adjective (NYFF47) and The Treasure (NYFF53) have for more than a decade brought deadpan charm and political perceptive-ness to his country’s cinematic renaissance, has made his first all-out genre film—a clever, swift, and elegant neo-noir with a wonderfully off-kilter central conceit. Easily corruptible Bucharest police detective Cristi—played by the eternally stoic Vlad Ivanov—arrives on the mist-enshrouded Canary Island of La Gomera, where he learns a clandestine, tribal language, improbably made entirely out of whistling; this form of hidden communication will keep his superiors off his trail as he becomes increasingly embroiled in a convoluted gangster scheme involving a stash of Euros hidden in a mattress and a sultry femme fatale named, of course, Gilda. Porumboiu’s take on the crime drama furthers his explorations of the intricacies and limitations of language, but is also his most playful, even exuberant, film. A Magnolia Pictures release. An NYFF57 selection.

Parasite
Bong Joon Ho, South Korea, 131m
In Bong Joon Ho’s exhilarating new film, a threadbare family of four struggling to make ends meet gradually hatches a scheme to work for, and as a result infiltrate, the wealthy household of an entrepreneur, his seemingly frivolous wife, and their troubled kids. How they go about doing this—and how their best-laid plans spiral out to destruction and madness—constitutes one of the wildest, scariest, and most unexpectedly affecting movies in years, a portrayal of contemporary class resentment that deservedly won the Cannes Film Festival’s Palme d’Or. As with all of this South Korean filmmaker’s best works, Parasite is both rollicking and ruminative in its depiction of the extremes to which human beings push themselves in a world of unending, unbridgeable economic inequality. A NEON release. An NYFF57 selection.

6 ACADEMY AWARD NOMINATIONS!
BEST PICTURE
BEST DIRECTOR
BEST ORIGINAL SCREENPLAY
BEST INTERNATIONAL FEATURE FILM
BEST PRODUCTION DESIGN
BEST EDITING

Healed by body thrill ride... Bonello leaves us hypnotized and hungrily begging for more.”
–Little White Lies

Zombi Child
Bertrand Bonello, France, 103m
After giving multiple shots to the arm of contemporary French cinema with such audacious films as House of Tolerance, Saint Laurent (NYFF52), and Nocturama, Bertrand Bonello injects urgency and history into the well-worn walking-dead genre with this unconventional plunge into horror-fantasy. Bonello moves fluidly between 1962 Haiti, where a young man known as Clairvius Narcisse (Mackenson Bijou), made into a zombie by his resentful brother, ends up working as a slave in the sugar cane fields, and a contemporary Paris girls’ boarding school, where a white teenage girl (Louise Labèque) befriends Clairvius’s direct descendant (Wislanda Louimat), who was orphaned in the 2010 Haiti earthquake. These two disparate strands ultimately come together in a film that evokes Jacques Tourneur more than George Romero, and feverishly dissolves boundaries of time and space as it questions colonialist mythmaking. A Film Movement release. An NYFF57 selection.
Dreamed Paths: The Films of Angela Schanelec

**FEBRUARY 7–13** German director Angela Schanelec’s films have a rhythm and tone all their own—mysterious yet moving, they unearth the metaphysics rumbling beneath the placid surface of everyday life. In her work with actors she offers a radical approach to performance that draws on her own background in theater for a kind of Bressonian anti-naturalism. Likely the most singular and underappreciated among the contemporary German filmmakers collectively known as the Berlin School (which also includes Christian Petzold, Thomas Arslan, and Valeska Grisebach), Schanelec makes films that achieve nothing less than the rendering of the human soul on screen. To coincide with the February 14 opening at Film at Lincoln Center of her latest feature, *I Was at Home, But*… (NYFF57), a Cinema Guild release, Schanelec joins us for a complete retrospective of her astonishing and audacious body of work, plus a small selection of films picked by the filmmaker herself. Organized by Dennis Lim and Dan Sullivan. Presented with support from German Films Service + Marketing GmbH.

*Save with a 3+ film package!* (In-Person Appearance)

**Afternoon**
*Germany, 2007, 35mm, 97m* Schanelec herself stars in her fifth feature, a characteristically sensuous and tense reworking of Anton Chekhov’s *The Seagull*, in which an estranged family of artists meets for an increasingly psychodramatic holiday rendezvous. 35mm print courtesy of the Goethe Institut-New York.
  *Saturday, February 8, 4:00pm*
  *Tuesday, February 11, 9:00pm*

**The Dreamed Path**
*Germany, 2016, 86m* Chance, emotion, and dreams determine the trajectories of two couples whose lives become unexpectedly entwined in this enigmatic film of mesmerizing shots and indelible gestures. A New Directors/ New Films 2017 selection.
  *Sunday, February 9, 4:00pm*
  *Wednesday, February 12, 7:00pm*

**Marseille**
*France/Germany, 2004, 35mm, 95m* An apartment swap between a young Berlin-dwelling photographer and a French student sets up a slyly understated narrative experiment in one of Schanelec’s signature films. Print courtesy of the Deutsche Kinemathek.
  *Saturday, February 8, 4:00pm*
  *Tuesday, February 11, 9:00pm*

**My Sister’s Good Fortune**
*Germany, 1995, 35mm, 84m* In her debut feature, Schanelec paints a love triangle as only she can—with startling clarity of vision, formal precision, and a peerless sense of the moral and metaphysical dimensions of everyday life. Print courtesy of the Deutsche Kinemathek.
  *Friday, February 7, 9:30pm*
  *Sunday, February 9, 6:00pm*

**Orly**
*Germany/France, 2010, 35mm, 84m* Schanelec crafts a touching and casually gripping work about human connection in her sixth feature, in which the desires and anxieties of a number of strangers come into contact amid the transience of the titular Parisian airport.
  *Thursday, February 13, 9:00pm*

**Passing Summer**
*Germany, 2001, 35mm, 85m* Lives intersect as the seasons slowly change in Schanelec’s third feature, a tranquil drama in which moments of tenderness and awkwardness shared by an ever expanding network of Berliners ebb and flow across a summer full of uncertainty.

  *Courtesy of Deutsche Kinemathek*
and possibility. Print courtesy of the Deutsche Kinemathek.

Saturday, February 8, 2:00pm
Monday, February 10, 7:00pm

Places in Cities
Germany, 1998, 35mm, 117m Schanelec’s sophomore feature is a singular coming-of-age story, in which a quiet Berlin teenager becomes pregnant on a school trip to Paris and finds the already complicated path from childhood to adulthood growing ever more obscure. Print courtesy of the Deutsche Kinemathek.

Thursday, February 13, 6:30pm

Shorts Program
This rare program of Schanelec’s short films follows the director from her earliest films—including her 1994 graduation film, I Stayed in Berlin Over the Summer—through her contribution to the 2014 omnibus film The Bridges of Sarajevo.

Tuesday, February 11, 7:00pm

CARTE BLANCHE: ANGELA SCHANELEC SELECTS

The Day After
Lee Suk-gyeong, South Korea, 2009, 87m
Lee Suk-gyeong’s feature debut, following a middle-aged writer in crisis who befriends a woman whose life story sounds eerily familiar, is a casual yet emotionally profound work on the social roles we play that prevent us from being ourselves.

Sunday, February 9, 8:00pm

I’m Going Home
Manoel de Oliveira, Portugal/France, 2001, 35mm, 90m
Tragedy strikes famous actor Gilbert (Michel Piccoli) when his wife, daughter, and son-in-law are all killed in a car accident, leaving him to look after his young grandson and with a new outlook on life, art, and work. Also starring John Malkovich and Catherine Deneuve. An NYFF39 selection.

Sunday, February 9, 2:00pm
Wednesday, February 12, 9:00pm

We Won’t Grow Old Together
Maurice Pialat, France/Italy, 1972, 35mm, 110m
Maurice Pialat’s autobiographical classic of anti-romantic cinema is a harrowing account of a relationship in freefall, starring Jean Yanne and Marlene Jobert.

Saturday, February 8, 9:00pm
Wednesday, February 12, 4:00pm
Neighboring Scenes: New Latin American Cinema

FEBRUARY 14–18 Now in its fifth year, Neighboring Scenes is Film at Lincoln Center’s wide-ranging showcase of contemporary Latin American cinema, highlighting impressive recent productions from across the region. This selective slate of premieres exhibits the breadth of styles, techniques, and approaches employed by Latin American filmmakers today, and spans a wide geographic range, featuring established auteurs as well as fresh talent from the international festival scene. Presented by Film at Lincoln Center and Cinema Tropical. Organized by Carlos Gutiérrez and Cecilia Barrionuevo.

Save with a 3+ film package! (In-Person Appearance)

OPENING NIGHT
NEW YORK PREMIERE
Lemebel
Joanna Reposi Garibaldi, Chile/Colombia, 2019, 96m With unprecedented access and footage, and an uncanny resonance with the recent political upheaval in Chile, Joanna Reposi Garibaldi’s documentary about writer and visual artist Pedro Lemebel is an intimate and poetic journey through the controversial artist’s risky performances dealing with homosexuality and human rights.

Friday, February 14, 6:30pm

U.S. PREMIERE
Again Once Again
Romina Paula, Argentina, 2019, 84m Moving freely between documentary and scripted drama, Argentine novelist, actor, and playwright Romina Paula’s debut feature is a rich and surprising personal work exploring the poignant emotional landscape of motherhood. Screening with Daniela Delgado Viteri’s Shortcuts (Ecuador, 2019, 18m).

Monday, February 17, 9:00pm

NORTH AMERICAN PREMIERE
Compañía
Miguel Hilari, Bolivia, 2019, 60m Winner of the top prize for Best Medium-Length Film at Visions du Réel, the second film by Bolivian director Miguel Hilari (The Corral and the Wind) is a lyrical and mystical documentary about the migration of an indigenous community to the city. Screening with Hilari’s Bocamina (Bolivia, 2019, 22m).

Saturday, February 15, 2:00pm

U.S. PREMIERE
Death Will Come and Shall Have Your Eyes
José Luis Torres Leiva, 2019, Chile/Germany/Argentina, 89m Inspired by a line of poetry by Cesare Pavese, Chilean filmmaker José Luis Torres Leiva’s latest feature is an intensely felt tone poem about mortality and selfless love, starring Amparo Noguera (A Fantastic Woman) and Julieta Figueroa.

Monday, February 17, 6:30pm

NEW YORK PREMIERE
Ema
Pablo Larraín, Chile, 2019, 107m In his latest film since the 2016 double bill of Neruda and Jackie, Pablo Larraín returns to present-day Chile to tell this incendiary portrait of a young woman in rebellion, brilliantly acted
by Mariana Di Girolamo. A Music Box Films release.
Sunday, February 16, 8:30pm

NORTH AMERICAN PREMIERE
In the Middle of the Labyrinth
Salomón Pérez, Peru, 2019, 65m Director Salomón Pérez’s debut feature, set in the Peruvian city of Trujillo, depicts the world through the eyes of teenager Renzo, a skater with no clear idea about his future, and Zoe, a girl obsessed with drawing the city’s maze of antennae and cables.
Tuesday, February 18, 9:00pm

NEW YORK PREMIERE
Let It Burn
Maira Bühler, Brazil, 2019, 82m Brazilian filmmaker Maira Bühler’s documentary is a powerful and delicate portrait of the Dom Pedro hostel and its inhabitants who fight for life in solidarity. Screening with Pablo Mazzolo’s Green Ash (Argentina, 2019, 10m).
Saturday, February 15, 4:00pm

U.S. PREMIERE
Pirotecnia
Federico Atehortúa Arteaga, Colombia, 2019, 83m In Federico Atehortúa Arteaga’s film essay, a family accident leads to the director discovering the uncanny relationship between his mother, the origins of Colombian cinema, and recent events in the country’s prolonged armed conflict.
Sunday, February 16, 4:15pm

U.S. PREMIERE
Prince of Peace
Clemente Castor, Mexico/Venezuela, 2019, 84m Winner of Best Mexican Film at the 2019 FICUNAM International Cinema Festival, Clemente Castor’s debut feature is a format-shifting hangout film distinguished by its young director’s visionary, oddball perspective. Screening with Alejandro Alonso’s Home (Cuba, 2019, 12m).
Sunday, February 16, 2:00pm

U.S. PREMIERE
Private Fiction
Andrés Di Tella, Argentina, 2019, 79m In his latest documentary, Argentinean filmmaker Andrés Di Tella uses photos and love letters from his late parents—his father, Torcuato, born in Argentina; and mother, Kamala, from India—to create an intimate portrait of a turbulent 20th-century love story.
Sunday, February 16, 6:15pm

NEW YORK PREMIERE
The Sharks
Lucía Garibaldi, Uruguay/Argentina/Spain, 2019, 80m Winner of the World Cinema Dramatic Best Director Award at the Sundance Film Festival, Lucía Garibaldi’s assured and understated debut feature is an engaging and provocative coming-of-age tale centered on a 14-year-old girl living in a small beach resort rumored to be plagued by sharks.
Saturday, February 15, 6:00pm

NORTH AMERICAN PREMIERE
Sun Inside
Jo Serfaty, Brazil, 2019, 94m Jo Serfaty’s spirited debut feature, set in Rio de Janeiro days before the start of the 2016 Olympic Games, follows four teenage high-schoolers from the favelas—Karol, Junior, Ronaldo, and Caio—as they plan their summer. Screening with Ulises Conti’s Persona 5 (Argentina/Japan, 2019, 18m).
Friday, February 14, 9:00pm

NEW YORK PREMIERE
Waiting for the Carnival
Marcelo Gomes, Brazil, 2019, 86m The most recent film by acclaimed director Marcelo Gomes (Once Upon a Time Veronica) is an engaging documentary portrait of relentless capitalism, centered in the small Brazilian village of Toritama.
Tuesday, February 18, 6:30pm

NEW YORK PREMIERE
Workforce
David Zonana, Mexico, 2019, 82m A poignant and astute meditation on class warfare, David Zonana’s acclaimed debut follows a construction worker who finally takes the law into his own hands after enduring a succession of abuses by the wealthy owner of a luxury house where his brother died in an accident.
Saturday, February 15, 8:30pm

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#### New Releases: Dreamed Paths: The Films of Angela Schanelec (February 7-13)  
Neighboring Scenes: New Latin American Cinema (February 14-18)

- **New Releases:** *Parasite* and *Zombi Child* held over from January, *The Traitor* opens January 31, *I Was at Home, But...* opens February 14, *Vitalina Varela* opens February 21, *The Whistlers* opens February 28

  - In-Person Appearance

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- $15 General Public  
- Special pricing applies to select series and events.

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This project is supported in part by an award from the National Endowment for the Arts, and the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.  
Cover image: *The Traitor*. Photo courtesy of © Lia Pasquino.