



NEW YORK  
JEWISH FILM  
FESTIVAL  
*Jewish Museum*

**THE JEWISH MUSEUM AND  
FILM AT LINCOLN CENTER  
ANNOUNCE THE 34<sup>TH</sup> ANNUAL  
NEW YORK JEWISH FILM FESTIVAL,  
PRESENTED JANUARY 15–29, 2025**

**Opening Film:** *Midas Man* by Joe Stephenson

**Centerpiece Film:** *Of Dogs and Men* by Dani Rosenberg

**Closing Film:** *Ain't No Back to a Merry-Go-Round* by Ilana Trachtman

**NEW YORK, NY (December 12, 2024)** – This January, the Jewish Museum and Film at Lincoln Center collaborate once again for the annual New York Jewish Film Festival (NYJFF), spotlighting the finest documentary, narrative, and short films from around the world that explore the Jewish experience. Among the oldest and most influential Jewish film festivals worldwide, NYJFF will feature in-person screenings for its 34th edition at Film at Lincoln Center's Walter Reade Theater, 165 West 65th Street, from January 15 through January 29, 2025.

The NYJFF lineup showcases nearly two dozen features, documentaries, and shorts (nine narrative features, 11 documentary features, one miniseries and two short films), including the latest works by dynamic voices in international cinema. Also featured are three historic films including: the 50th anniversary screening of the beloved, recently restored 1975 period drama, *Hester Street*, directed by Joan Micklin Silver, which brilliantly recreates Jewish immigrant life on New York's Lower East Side at the turn of the century, and features Carol Kane in an Oscar-nominated performance; *Breaking Home Ties*, a 1922 classic silent melodrama, once believed lost, which has been digitally restored by the National Center for Jewish Film, and is now presented with a newly recorded score performed by Grammy Award-winning musicians; and *The Heiresses*, a recently rediscovered and digitally restored drama, directed by Hungarian filmmaker Márta Mészáros, set in Budapest in 1936, in which the luminous

Isabelle Huppert plays a young Jewish seamstress recruited by a wealthier friend (Lili Monori) to conceive a baby with her military officer husband.

The Opening Film of the festival, ***Midas Man***, is an empathetic biopic on Brian Epstein, the Jewish and gay music lover and visionary man who discovered and then managed the Beatles in the 1960s before his tragic death at age 32. The seismic impact of the Beatles on popular culture continues to reverberate 60 years after they took *The Ed Sullivan Show* by storm in February 1964. Yet that revelatory TV appearance never would have taken place—and the band may never have been discovered—if not for Epstein. Directed by Joe Stephenson and written by Brigit Grant, the film features a deeply moving Jacob Fortune-Lloyd (*The Queen's Gambit*) as Epstein, with a cast that includes Jonah Lees as John Lennon, Blake Richardson as Paul McCartney, Emily Watson and Eddie Marsan as Epstein's parents, and Jay Leno as Ed Sullivan.

In this year's Centerpiece Film, ***Of Dogs and Men***, filmmaker Dani Rosenberg dives headfirst into the psychological horrors of our contemporary world with this experiential account of a teenager named Dar (Ori Avinoam), who returns home to her kibbutz searching for her missing dog in the aftermath of Hamas's October 7 attacks in Israel, filmed in late October 2023. ***Of Dogs and Men*** takes a humanist approach to the ongoing conflict, reckoning with both the horrifying losses within her Jewish community and the imminent tragic violence of retribution in Gaza.

The Closing Film, ***Ain't No Back to a Merry-Go-Round***, is a timely and uplifting evocation of cooperative political protest. Ilana Trachtman's documentary recalls a crucial 1960 chapter in the Civil Rights Movement when protesting Black students were joined by Jewish locals as they perched defiantly on a merry-go-round in Maryland's segregated Glen Echo Amusement Park. *Ain't No Back to a Merry-Go-Round* reminds viewers of the importance of collaboration and humility in the face of injustice and features a voice-over cast that includes Mandy Patinkin, Jeffrey Wright, and Dominique Thorne, among others.

Additional notable highlights in this year's festival include: ***Blind at Heart***, ***Elie Wiesel: Soul on Fire***, ***Full Support***, ***The Glory of Life***, ***The Spoils***, and ***The Zweiflers***.

In ***Blind at Heart***, directed by Barbara Albert, Mala Emde portrays Hélène, an aspiring doctor who tries to hide her Jewish Identity after arriving in Weimar-era Berlin as a young woman. Spanning the late 1920s to the darkest days of World War II, this gripping adaptation of Julia Franck's internationally renowned and German Book Prize-winning novel, *The Blindness of the Heart*, is an exacting moral tale about the difficult choices people make during times of turmoil.

In this enthralling new documentary, ***Elie Wiesel: Soul on Fire***, filmmaker Oren Rudavsky digs deep into the philosophically abundant inner life of Holocaust survivor and *Night* author Elie Wiesel, depicted with nuance and tenderness and enriched by access to his personal archives. ***Elie Wiesel: Soul on Fire*** stands as a crucial testament to an extraordinary man who helped shape our collective memory of the darkest chapter of the 20th century.

The funny and revealing ***Full Support*** takes the viewer into a bra shop in Jaffa, Israel, where a string of women share stories and anxieties about their relationships with their own bodies. Director Michal Cohen's film analyzes something that is so seemingly mundane—and often cast into cheap hierarchies of size and desirability—from a crucial female perspective to an entertaining and poignant work of nonfiction that, in giving women voices about their bodies, functions as its own form of resilience and liberation.

The deeply emotional and elegantly realized romantic historical drama, ***The Glory of Life***, by filmmakers Georg Maas and Judith Kaufmann, sensitively sketches the last year in the life of novelist Franz Kafka, stricken by tuberculosis, and the love he experiences with Dora Diamant, a Polish Jewish woman he meets on holiday at the Baltic Sea.

The ongoing dilemmas around the reclamation, ownership, and exhibition of art looted by the Nazis during World War II form the center of Jamie Kastner's absorbing documentary, ***The Spoils***, about the legacy of Max Stern, a German Jewish art dealer who escaped to Canada in 1937 after he was forced to liquidate his gallery. In Montreal, Stern became a successful collector, dealer, and gallerist renowned for his generosity. Kastner's film shows how a series of failed attempts by the city of Düsseldorf to honor Stern opens up many issues around the restitution of Nazi-looted art.

Presented in six episodes, the award-winning, novelistic miniseries, ***The Zweiflers***, is a comic-dramatic, multigenerational saga, set in Frankfurt and Berlin, following the travails of an extended Jewish family sorting out the future of its vast delicatessen empire in contemporary Germany that maintains a vivid, humorous tone throughout its five, gripping hours.

A full slate of films with descriptions and schedules follows below. Details for in-person appearances to be announced at [nyjff.org](https://nyjff.org) and [filmlinc.org](https://filmlinc.org).

The films for the 2025 New York Jewish Film Festival have been selected by Rachel Chanoff, founding director, THE OFFICE performing arts + film; Lisa Collins, director, writer, special correspondent, programmer, and events/film producer; and Aviva Weintraub, director, New York Jewish Film Festival, the Jewish Museum; with assistance from Cara Colasanti, film festival coordinator, the Jewish Museum.

## TICKETS

Tickets will go on sale December 19 at noon, with an early access period for Film at Lincoln Center and Jewish Museum Members on December 17 at noon. Tickets can be purchased at [nyjff.org](https://nyjff.org).

Tickets are \$19; \$17 for students, seniors (62+), and persons with disabilities; and \$14 for FLC and JM Members. See more and save with 3+ Film Package (\$17 for GP; \$14 for students, seniors (62+), and persons with disabilities; and \$12 for FLC Members; excludes *Midas Man*). Opening Film tickets are \$25; \$23 for students, seniors (62+), and persons with disabilities; and \$20 for FLC and JM Members

## **SUPPORT**

Support for the New York Jewish Film Festival is provided by Sara and Axel Schupf, Mimi and Barry Alperin, the Liman Foundation, Amy Rubenstein, Louise and Frank Ring, the Consulate General of the Federal Republic of Germany in New York, Villa Albertine, and other generous donors.

## **ACKNOWLEDGMENTS**

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## **FILM DESCRIPTIONS & SCHEDULE**

*All films screen at the Walter Reade Theater (165 W 65<sup>th</sup> Street)*

### **Opening Night**

#### **Midas Man**

**Joe Stephenson, 2024, U.K., 112m**

#### **New York Premiere**

The seismic impact of the Beatles on popular culture continues to reverberate 60 years after they took *The Ed Sullivan Show* by storm in February 1964. Yet that revelatory TV appearance never would have taken place—and the band may never have been discovered at all—if not for Brian Epstein, the owner of a furniture and record store with an eye for style and an ear for music, who happened upon the eventual “Fab Four” at Liverpool’s Cavern Club in 1961 and would go on to become the Beatles’ manager until 1967. Epstein summons a mythic stature himself: Jewish and gay, Epstein was an eternal outsider in British culture before dying at age 32 of an accidental drug overdose. Joe Stephenson’s empathetic biopic, written by Brigit Grant and starring Jacob Fortune-Lloyd (*The Queen’s Gambit*), tells Epstein’s story with style and compassion. The outstanding supporting cast includes Jonah Lees as John Lennon, Blake Richardson as Paul McCartney, Emily Watson and Eddie Marsan as Epstein’s parents, and Jay Leno as Ed Sullivan.

**Wednesday, January 15 at 7:30pm**

**Thursday, January 16 at 2:15pm & 8:00pm**

### **Centerpiece**

#### **Of Dogs and Men**

**Dani Rosenberg, 2024, Israel/Italy, 82m**

**Hebrew with English subtitles**

#### **New York City Premiere**

Filmmaker Dani Rosenberg dives headfirst into the psychological horrors of our contemporary world with this experiential dramatic account of a teenager in the aftermath of Hamas’s October 7 attacks in Israel. Using lightweight, handheld video cameras, Rosenberg stays close to his protagonist, a 16-year-old survivor named Dar (Ori Avinoam), who has returned home to her kibbutz in search of her lost dog. The film takes a humanist approach to the ongoing conflict, reckoning within both the horrifying losses among her Jewish community and the imminent tragic violence of retribution in Gaza. *Of Dogs and Men* was filmed in late October 2023, in the immediacy of the confusion and terror, and Rosenberg’s

realism extends to casting (other than Avinoam, the performers are nonprofessional), actual locations, and improvised dialogue. *Note: some images may be disturbing.*

**Thursday, January 23 at 8:30pm**

**Closing Night**

**Ain't No Back to a Merry-Go-Round**

**Ilana Trachtman, 2024, U.S., 90m**

**New York Premiere**

A timely evocation of cooperative political protest, director-producer Ilana Trachtman's invigorating, nuanced documentary recalls a small yet crucial chapter in the Civil Rights Movement. In 1960, five students from Howard University perched defiantly on a merry-go-round in Maryland's Glen Echo Amusement Park, which had been segregated since the turn of the 20th century, and refused to leave. As their sit-in gained national attention, the Black students were joined in their resistance by members of Bannockburn, a mostly Jewish housing community across the street. Borrowing its title from a Langston Hughes poem, *Ain't No Back to a Merry-Go-Round* features a voice-over cast that includes Mandy Patinkin, Jeffrey Wright, and Dominique Thorne, among others. Inspired by her own family history, the Emmy-winning Trachtman, whose father was a Jewish labor organizer, has created an uplifting work of historical excavation that reminds viewers of the importance of collaboration and humility in the face of injustice.

**Wednesday, January 29 at 1:00pm & 7:00pm**

**Ada: My Mother the Architect**

**Yael Melamede, 2024, Israel/U.S., 81m**

**English and Hebrew with English subtitles**

After living for nearly two decades in the U.S. and raising a family there, Ada Karmi-Melamede moved back to Israel in the early 1980s, where she became one of the world's most accomplished and prolific architects. From Jerusalem's Supreme Court building to the Open University of Israel to Ben Gurion Airport, and beyond, Karmi-Melamede's work has defined many corners of her home country. In this heartfelt and elegantly made documentary, her daughter Yael Melamede, a filmmaker and former architect herself, widens the scope on this pioneering figure, inquiring into the sometimes difficult choices instrumental in forming her family life and professional career. Sculpting with a cinematically architectural aesthetic all her own, Melamede had constructed a film that's as much about how the public spaces around all of us are imbued with the personal as it is an intimate family portrait that only she could have told.

**Wednesday, January 22 at 8:30pm**

**Blind at Heart**

**Barbara Albert, 2023, Germany/Switzerland/Luxembourg, 137m**

**German with English subtitles**

**New York Premiere**

A magnetic Mala Emde portrays Hélène, an aspiring doctor who tries to hide her Jewish identity after arriving in Weimar-era Berlin as a young woman. Over the subsequent decades, Hélène finds her career

ambitions and romantic expectations transformed as she begins to witness the frightening rise of Nazism, ultimately leading her to drastic decisions that will forever change her sense of self and make her question the very idea of personal independence. With an assured sense of dramatic motion, Barbara Albert (director of the invigorating *Free Radicals*, an NYFF41 Main Slate selection) adapts Julia Franck's internationally renowned, German Book Prize–winning novel *Die Mittagsfrau* (*The Blindness of the Heart*) into an exacting moral tale about the difficult choices people make during times of tumult, spanning the late 1920s to the darkest days of World War II. *Note: some images may be disturbing; contains a depiction of sexual assault.*

**Monday, January 20 at 6:30pm**

**Wednesday, January 22 at 2:00pm**

### **Breaking Home Ties**

**Frank N. Seltzer, George K. Rowlands, 1922, U.S., 78m**

**Silent with English intertitles**

**New York Premiere of New Recorded Score**

The New York Jewish Film Festival is pleased to present this classic silent movie from 1922, a melodrama set in both New York and Russia that was once believed lost. After a badly damaged print was rediscovered by the National Center for Jewish Film in a Berlin archive in the 1980s, the film went on a decades-spanning journey toward the digital restoration presented here with a new recorded score performed by Grammy Award–winning musicians. The film follows a Russian émigré who falls in love and becomes a successful lawyer. His life takes a difficult turn when his parents follow him from his home country and struggle to adjust to immigrant living, and his own potentially violent past comes back to haunt him. *Breaking Home Ties* was originally made to combat growing tides of antisemitism in the United States, and it merits mention alongside such renowned silent films as *The Jazz Singer* and *Hungry Hearts* in its depiction of Lower East Side existence in New York. Film restoration by the National Center for Jewish Film; score produced by Reboot Studios. The film includes an exciting contemporary score composed, performed, and recorded by Steve Berlin (Los Lobos), Mocean Worker (aka Adam Dorn), Scott Amendola (Charlie Hunter/Amendola Duo), with additional music from Nels Cline (Wilco), Yuka Honda, Gretchen Gonzales, and Joey Mazzola.

**Sunday, January 19 at 12:00pm**

### **Elie Wiesel: Soul on Fire**

**Oren Rudavsky, 2024, U.S., 88m**

**English and French with English subtitles**

**New York City Premiere**

With his unforgettable and shattering 1958 memoir *Night*, Elie Wiesel forever changed the way the Holocaust would be written about. A survivor of Auschwitz and Buchenwald as a teenager, the Romanian-born Wiesel became an international spokesperson and renowned author, eloquently transforming his trauma into literature of the highest and most profound order. In this enthralling new documentary, filmmaker Oren Rudavsky goes deeper into Wiesel's philosophically abundant inner life, depicted with nuance and tenderness, and enriched by access to his personal archives. In many ways a private man despite being one of the most public voices of Holocaust remembrance, Wiesel is presented

here in newly intimate ways known only to his closest friends. *Elie Wiesel: Soul on Fire* stands as a crucial testament to an extraordinary man who helped shape our collective memory of the darkest chapter of the 20th century.

**Sunday, January 19 at 2:30pm**

**Tuesday, January 21 at 4:30pm**

### **Full Support**

**Michal Cohen, 2024, Israel, 71m**

**Hebrew with English subtitles**

**U.S. Premiere**

The funny and revealing *Full Support* takes the viewer into a bra shop in Jaffa, Israel, where a string of women share stories and anxieties about their relationships with their own bodies. In choosing to focus her documentary around such sensitive and unorthodox subject matter, director Michal Cohen reminds us of the centrality of women's chests to the arc of their lives, from birth to awkward teenage years to mammogram check-ups and beyond, though it's not often seriously discussed in broader society. Cohen's film analyzes something that is so seemingly mundane—and often cast into cheap hierarchies of size and desirability—from a crucial female perspective in an entertaining and poignant work of nonfiction that, in giving women voices about their bodies, functions as its own form of resilience and liberation.

*Preceded by:*

**Tattooed4Life**

**Kineret Hay-Gillor, 2024, Israel, 30m**

**Hebrew with English subtitles**

**New York Premiere**

To help cope with her own personal trauma and also memorialize those murdered on October 7, 2023, an Israeli tattoo artist who survived the killings imprints her pain and healing directly on the skin. This documentary presents one soul's unique approach to showcasing resilience amidst the world's darkness. *Note: some images may be disturbing.*

**Thursday, January 23 at 5:30pm**

### **The Glory of Life**

**Georg Maas, Judith Kaufmann, 2023, Germany, 98m**

**German with English subtitles**

**New York Premiere**

In this emotional, elegantly realized romantic historical drama, filmmakers Georg Maas and Judith Kaufmann sensitively sketch the last year in the life of novelist Franz Kafka and the love he experiences with Dora Diamant, a Polish Jewish woman he meets on holiday at the Baltic Sea. Stricken by tuberculosis, the 40-year-old Czech writer is suddenly facing the unthinkable—happiness—at the moment that his health is most dramatically failing him. After a mutual instantaneous attraction, the two move in together in Berlin, but when he must relocate to a sanatorium in Austria, Dora makes the decision to join him, bringing joy to his final days. Starring Henriette Confurius and Sabin Tambrea as the

tragic lovers, *The Glory of Life*, adapted from an acclaimed book by German writer Michael Kumpfmüller, takes an uplifting approach to its material, telling its story with dignity, humor, and poignant joy.

**Monday, January 27 at 4:00pm**

**Tuesday, January 28 at 5:45pm**

### **The Heiresses**

**Márta Mészáros, 1980, Hungary/France, 100m**

**Hungarian with English subtitles**

The always luminous, Oscar-nominated Isabelle Huppert stars in this recently rediscovered and digitally restored drama set in Budapest in 1936, directed by renowned Hungarian filmmaker Márta Mészáros. Huppert plays a young Jewish seamstress named Irène, who is recruited by a much wealthier friend, Szilvia (Lili Monori), to conceive a baby with her military officer husband; Szilvia is unable to have children, and the inheritance to her sick father's fortune is dependent upon her producing an heir. Meanwhile, the rise of Nazism has begun to poison Hungary's ruling classes, complicating Irène's entrée into high society and leading to the gradual dissolution of the women's friendship. Laying bare the complicated processes of class, motherhood, inheritance, and fascism, Mészáros's film is a gripping, impeccably acted depiction of how emotional entanglements are largely inextricable from the greater forces of history.

**Sunday, January 26 at 7:30pm**

### **50th Anniversary Screening**

**Hester Street**

**Joan Micklin Silver, 1975, U.S., 89m**

One of the most beloved American films of the 1970s, this recently restored, exquisitely wrought period drama from the groundbreaking independent director Joan Micklin Silver brilliantly recreates Jewish immigrant life on the Lower East Side at the turn of the 20th century. Carol Kane received a Best Actress Academy Award nomination for her precious, jewel-like performance as Gitl, a wife and mother newly arrived in New York from Eastern Europe who is taken by surprise at how much her husband, Yankel (Steven Keats), has already assimilated to the new world. Charting the timid Gitl's gradual journey toward independence, Silver (who would later paint a more contemporary portrait of the same milieu with the iconic *Crossing Delancey*) transports the viewer to a distant past, captured in crystalline black-and-white, that remains emotionally relevant in its inquiries into gender and tradition in a world forever on the cusp of modernity.

**Saturday, January 18 at 7:00pm**

### **Lost City**

**Willy Lindwer, 2024, Netherlands, 91m**

**Dutch with English subtitles**

**U.S. Premiere**

The horrifying history of the Holocaust is also one of horrific bureaucracy. To accomplish the Nazis' barbarity, untold numbers of municipal organizations and government bureaus throughout Europe showed self-interest and cowardliness in the name of cooperation. As this new documentary by



indefatigable Dutch filmmaker Willy Lindwer reveals, the Amsterdam Transit Authority, even in the years *after* World War II, profited from its agreement to deport Jews—soliciting payments from Germany for the public city trams that deported 48,000 Jews, including Anne Frank, to their deaths. Retracing the tragic journey of the tram and interviewing Holocaust survivors, Lindwer details the city’s collaboration and the local non-Jewish population’s willingness to look the other way, showing the historical stakes of complying with evil. And his film has had real-world results: because of Lindwer’s revelations, Amsterdam recently announced the placement of Holocaust memorials at train stations along the route.

*Preceded by*

**A Great Big Secret**

**Yoav Potash, 2024, U.S., 13m**

**New York Premiere**

In this lovingly crafted profile, Dutch-born Holocaust survivor and retired teacher Anita Magnus Frank narrates her story from childhood trauma to adult healing, when she finally opened up to the world as one of World War II’s “hidden children,” dramatized with a collage-like combination of interviews, archival footage, and animation.

**Sunday, January 19 at 5:30pm**

**Tuesday, January 21 at 1:00pm**

**Neither Day Nor Night**

**Pinhas Veuillet, 2024, Israel, 91m**

**Hebrew with English subtitles**

**New York Premiere**

Set in the Israeli city of Bnei Brak, this absorbing and powerful drama from Jerusalem-born director Pinhas Veuillet is a meticulously detailed narrative centered around a conflict between Shmuel, the patriarch of a French Sephardic family, and the headmaster at his son’s school. Despite the boy’s educational qualifications and remarkable abilities as a star pupil, he is not accepted within a very prestigious, predominantly Ashkenazi Yeshiva; the family feels this is due to their Sephardic lineage. Unwilling to accept this reality, Shmuel takes action—which will lead to tragedy. *Neither Day Nor Night* is also the deeply personal work of a filmmaker who left a strict Orthodox community at a young age, later using cinema to explore the contours of the world he knew.

**Monday, January 27 at 1:00pm & 7:00pm**

**Nina Is an Athlete**

**Ravit Markus, 2024, Israel/U.S., 72m**

**Hebrew with English subtitles**

**New York Premiere**

This intimate documentary portrait brings us into the fast-paced world of Nina Gorodetsky, a champion wheelchair badminton player preparing to represent Israel in the Tokyo 2020 Paralympics—potentially her last chance as a woman in her late thirties. The worldwide COVID-19 pandemic complicates things, as does her aspiration to expand her family with another child. Set over the course of three years, *Nina*

*Is an Athlete* examines with empathy and rigor the intense emotional and physical commitment it would take Gorodetsky to realize her professional and personal dreams. So much more than a sports documentary, Ravit Markus's film is about motherhood, the societal expectations put on women, the necessary resiliency of living as an immigrant (at age 11, Nina emigrated to Israel from Georgia with her family after the fall of the Soviet Union), and what it's like to live as an extraordinary person with so much to offer.

**Thursday, January 16 at 5:30pm**

### **The Other**

**Joy Sela, 2024, U.S., 100 min**

**English, Hebrew, and Arabic with English subtitles**

At a moment when it increasingly seems there's no escape from the polarization of politics and ideology, Joy Sela's documentary about the ongoing conflict in the Middle East, filmed from 2017 to this year, is an inspiring revelation. Following Israeli and Palestinian subjects working toward connection and hope rather than division and bloodshed, *The Other* shares the voices of peace activists on both sides—humans fighting for the dignity and equality of all in the wake of deeply tragic personal loss. Sela's film charts the history of the conflict up through the October 7 attacks and subsequent violence. Reflective of its American-Israeli filmmaker's own personal, transformative journey, this is a thoughtful, intellectually enriching work of nonfiction that communicates the possibility of change when one confronts the self as much as the beliefs of one's society at large. *Note: some images may be disturbing.*

**Wednesday, January 22 at 5:30pm**

### **Sixty and the City**

**Nili Tal, 2010, Israel, 70m**

**Hebrew with English subtitles**

**Presented in memory of Nili Tal**

Known for a decades-spanning career in newspaper and television journalism, film distribution, and nonfiction filmmaking, Nili Tal died in March 2024. One of her best-loved works is this delightful and humorous personal documentary, in which she traces her own mission to find new romance as a sixty something divorcée with grandchildren. It's a defiant, revealing journey of self-discovery that takes Tal from her home country of Israel to across Europe and the far reaches of the internet dating world. Unabashed in her interest in dating younger men, Tal cuts a brash and entertaining figure on-screen. *Sixty and the City* is the rare film to consider middle-aged female sexuality, as Tal bravely centers her discussions around physicality and desire. The New York Jewish Film Festival presents this retrospective screening in tribute to its late veteran director, who was a frequent and beloved guest at NYJFF.

**Monday, January 20 at 1:00pm**

### **The Spoils**

**Jamie Kastner, 2024, Canada, 104m**

**English and German with English subtitles**

**New York Premiere**

The ongoing dilemmas around the reclamation, ownership, and exhibition of art looted by the Nazis during World War II are the focus of Canadian filmmaker Jamie Kastner's absorbing documentary. At the center of the film is the case of Max Stern, a German Jewish art dealer who escaped to Canada in 1937 after he was forced by the Nazis to liquidate his gallery. In Montreal, Stern became a successful collector, dealer, and gallerist renowned for his generosity. Kastner's film shows how a series of failed attempts by the city of Düsseldorf to honor Stern opens up many issues around the restitution of Nazi-looted art. Filmed across four years, featuring contemporary and archival footage, *The Spoils* marks the urgency of this moment in the art world, which will have lasting historical consequences for the future as many try to right the wrongs of the past.

**Tuesday, January 21 at 7:30pm**

**Wednesday, January 29 at 3:30pm**

### **This Is My Mother**

**Julien Carpentier, 2023, France, 104m**

**French with English subtitles**

**New York Premiere**

Joyous and heartbreaking in alternating breaths, French writer-director Julien Carpentier's searing family tale stars a fierce Agnès Jaoui (*The Taste of Others*) as Judith, a middle-aged woman who reunites with her 33-year-old son, Pierre (William Lebghil), after two years apart. Judith has just escaped from a clinic, where she was being treated for bipolar disorder. Her tornado-like reappearance naturally upends Pierre's quiet and comfortable life as a florist, resurfacing daily anxieties and lingering resentments. Yet, over the course of a single whirlwind day, the two will find common ground. The gradual recalibration of their relationship is depicted in an enormously touching and often very funny fashion. Buoyed by a pair of sensitively drawn, lived-in performances, *This Is My Mother* depicts both the fragility and unbreakable force of the maternal bond.

**Thursday, January 23 at 2:30pm**

**Saturday, January 25 at 7:00pm**

### **Torah Tropical**

**Ezra Axelrod, Gloria Nancy Monsalve, Jimmy Ferguson, 2024, Colombia, 100m**

**Spanish with English subtitles**

**New York Premiere**

Perceptive and revelatory, this documentary about a family that has converted to Orthodox Jewish life in Cali, Colombia, and wishes to escape to Jerusalem, makes an ongoing global crisis relatable. Living precariously in a beautiful but dangerous city that has been rocked by the country's escalating unrest and drug war violence, parents Isska and Menajem wish to relocate to Israel with their two young daughters, fervently believing that the Promised Land is calling them home. Immigration won't be easy.

With intimate empathy and escalating tension, *Torah Tropical* depicts the lengths people will go to improve their lives, find where they belong, and affirm their faith despite struggle and hardship.

**Monday, January 20 at 3:30pm**

**The True Story of Tamara de Lempicka & The Art of Survival**

**Julie Rubio, 2024, U.S., 96m**

**New York Premiere**

The first feature-length documentary about the extraordinary Polish Jewish painter Tamara de Lempicka—whose enduring work is beloved by art collectors the world over, including Barbra Streisand, and who was the subject of a recent Broadway musical—Julie Rubio’s film provides an essential and riveting account of a woman who defied all rules. After stunning the international art world in 1920s Paris with her work, which mixed cubist and neoclassicist styles, Lempicka fled to the United States in 1940 amidst the rise of fascism in Europe. This film charts her path to freedom—as an artist, as an immigrant, as a bisexual woman—and examines what gives her marvelous paintings their aesthetic power and political impact. Narrated by Anjelica Huston, and featuring newly discovered material, including 8mm home movies, Rubio’s film is a tribute to an undimmed luminary and an investigation into the sociohistorical and psychological realities that create artistic legacy.

**Tuesday, January 28 at 3:00pm & 8:30pm**

**The Zweiflers**

**Created by: David Hadda, Sarah Hadda, Juri Sternburg**

**Directors: Anja Marquardt, Clara Zoe My-Linh von Arnim, 2024, Germany, 300m**

**German, English, and Yiddish with English subtitles**

**New York Premiere**

Presented in six episodes, this altogether compelling series is a comic-dramatic, multigenerational saga following the travails of an extended Jewish family sorting out the future of its vast delicatessen empire in contemporary Germany. Symcha (Mike Burstyn), the patriarch of the Zweifler clan and a Holocaust survivor, is looking to sell off his deli business. Yet potentially damaging secrets from the past throw his future—and that of his children and grandchildren—into question and the Zweiflers’s present into disarray. The novelistic, expansive narrative of *The Zweiflers*, set in Frankfurt and Berlin, encompasses themes of tradition, succession, the multiculturalism of the Jewish diaspora, estrangement, prejudice, and familial trauma all while maintaining a vivid, humorous tone over its multiple, gripping hours. This multilayered and often hilarious examination of modern Jewish identity was the winner of the Best Series award at the Cannes International Series Festival.

**Sunday, January 26 at 12:15pm (Episodes 1-3) & 3:30pm (Episodes 4-6)**

**SCHEDULE OF FILMS**

*All screenings are at the Walter Reade Theater.*

**Wednesday, January 15 (Opening Night)**

**7:30pm: Midas Man (112m)**

**Thursday, January 16**

2:15pm: Midas Man (112m)  
5:30pm: Nina Is an Athlete (72m)  
8:00pm: Midas Man (112m)

**Saturday, January 18**

7:00pm: Hester Street (89m)

**Sunday, January 19**

12:00pm: Breaking Home Ties (78m)  
2:30pm: Elie Wiesel: Soul on Fire (88m)  
5:30pm: Lost City (91m) preceded by A Great Big Secret (13m)

**Monday, January 20**

1:00pm: Sixty and the City (70m)  
3:30pm: Torah Tropical (100m)  
6:30pm: Blind at Heart (137m)

**Tuesday, January 21**

1:00pm: Lost City (91m) preceded by A Great Big Secret (13m)  
4:30pm: Elie Wiesel: Soul on Fire (88m)  
7:30pm: The Spoils (104m)

**Wednesday, January 22**

2:00pm: Blind at Heart (137m)  
5:30pm: The Other (100m)  
8:30pm: Ada: My Mother the Architect (82m)

**Thursday, January 23 (Centerpiece)**

2:30pm: This Is My Mother (104m)  
5:30pm: Full Support (71m) preceded by Tattooed4Life (30m)  
8:30pm: Of Dogs and Men (80m)

**Saturday, January 25**

7:00pm: This is My Mother (104m)

**Sunday, January 26**

12:15pm: The Zweiflers, eps. 1-3 (150m)  
3:30pm: The Zweiflers, eps. 4-6 (150m)  
7:30pm: The Heiresses (100m)

**Monday, January 27**

1:00pm: Neither Day Nor Night (91m)

4:00pm: The Glory of Life (98m)

7:00pm: Neither Day Nor Night (91m)

**Tuesday, January 28**

3:00pm: The True Story of Tamara De Lempicka & The Art of Survival (96m)

5:45pm: The Glory of Life (98m)

8:30pm: The True Story of Tamara De Lempicka & The Art of Survival (96m)

**Wednesday, January 29 (Closing Night)**

1:00pm: Ain't No Back to a Merry-Go-Round (90m)

3:30pm: The Spoils (104m)

7:00pm: Ain't No Back to a Merry-Go-Round (90m)

**THE JEWISH MUSEUM**

The Jewish Museum is an art museum committed to illuminating the complexity and vibrancy of Jewish culture for a global audience. Located on New York City's Museum Mile, in the landmarked Warburg mansion, the Jewish Museum was the first institution of its kind in the United States and is one of the oldest Jewish museums in the world. The Museum offers diverse exhibitions and programs and maintains a unique collection of nearly 30,000 works of art, ceremonial objects, and media reflecting the global Jewish experience over more than 4,000 years. The public may visit [TheJewishMuseum.org](https://www.thejewishmuseum.org) or call 212.423.3200 for more information.

**FILM AT LINCOLN CENTER**

Film at Lincoln Center (FLC) is a nonprofit organization that celebrates cinema as an essential art form and fosters a vibrant home for film culture to thrive. In state-of-the-art theaters at New York's prestigious Lincoln Center for the Performing Arts, FLC presents film festivals, retrospectives, new releases, restorations, and talks, including the New York Film Festival and New Directors/New Films. FLC's year-round programming reflects the extensive diversity of global cinema, offering audiences the opportunity to discover films by established and emerging directors from around the world.

Founded in 1969, FLC is committed to preserving the excitement of the theatrical experience for all audiences, advancing high-quality film journalism through the publication of *Film Comment*, cultivating the next generation of film industry professionals through our FLC Academies, and enriching the lives of all who engage with our programs.

Film at Lincoln Center receives generous, year-round support from the National Endowment for the Arts and the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature. American Airlines is the Official Airline of Film at Lincoln Center. For more information, visit [filmlinc.org](https://filmlinc.org) and follow @filmlinc on [X](#) and [Instagram](#).

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