

MUSEUM OF THE MOVING IMAGE

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Reverse Shot Announces Ten Best Films of 2024

RaMell Ross's *Nickel Boys* named #1, followed by Annie Baker's *Janet Planet* and Mike Leigh's *Hard Truths*

Astoria, New York, January 17, 2025 — *Reverse Shot*, Museum of the Moving Image's house publication for criticism and writing on film and other modes of moving image media, announced its list of the ten best films of 2024 today, with RaMell Ross's *Nickel Boys*, Annie Baker's *Janet Planet*, and Mike Leigh's *Hard Truths* filling the top three spots.

As in past years, *Reverse Shot*'s annual best films list was determined by polling the publication's major contributors over the previous twelve months. "A film like *Nickel Boys* is a miracle. It's rare to see a film produced by a major American studio that manages to be so intensely experimental, and that takes such huge risks visually," said *Reverse Shot* co-editor Michael Koresky. Longtime *Reverse Shot* contributor and Museum of the Moving Image's Senior Curator of Film Eric Hynes wrote of the top-ranked film: "A singular artist and thinker who's committed to articulating and exemplifying the singular in human experience, RaMell Ross treats anything familiar as a lie," writing that the film's main characters, Elwood and Turner, are "as *present* in *Nickel Boys* as any characters in cinema have ever been." Ross's previous film, *Hale County, This Morning This Evening*, was ranked as the tenth best film in *Reverse Shot*'s Best of 2018 list.

This year's list, wrote Koresky and co-editor Jeff Reichert, is dedicated to David Lynch, who passed away at age 78 yesterday: "Why great art moves us the way we do is an eternal mystery, and this thing called critical writing is just one way we try to understand it. Lynch always rejected the idea that words can help explain cinema, believing that they were in a way inimical to the pure experience of the form . . . it's only fair to acknowledge that all this magazine's writing—over two decades of it now—has only ever been an attempt at understanding that which we often cannot fully grasp."

The complete *Reverse Shot* Best of 2024 is as follows:

1. *Nickel Boys* (RaMell Ross)
2. *Janet Planet* (Annie Baker)
3. *Hard Truths* (Mike Leigh)
4. *Dahomey* (Mati Diop)
5. *Do Not Expect Too Much from the End of the World* (Radu Jude)
6. *Juror #2* (Clint Eastwood)

7. *Evil Does Not Exist* (Ryusuke Hamaguchi)
8. *The Beast* (Bertrand Bonello)
9. *All We Imagine as Light* (Payal Kapadia)
10. *I Saw the TV Glow* (Jane Schoenbrun)

Read the *Reverse Shot* Best of 2024 article [here](#).

The year in review will continue next week with *Reverse Shot*'s annual "Two Cents" column, which allows contributors to sound off about whatever didn't make the top ten, for better or for worse, as well as selections of some of the year's best films that might have been overlooked.

Reverse Shot, founded in 2003, has been a publication of Museum of the Moving Image since 2014. In addition to regularly publishing writing from both established critics and the best of the next generation, *Reverse Shot* has been making films, hosting live events and workshops, and guest programming for the Museum.

About Museum of the Moving Image

Founded in 1985, MoMI celebrates the history, art, technology, and future of the moving image in all of its forms. Located 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 most comprehensive 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 MoMI, visit movingimage.org.

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