

# The Museum of Modern Art

## THE MUSEUM OF MODERN ART PRESENTS *KELLY REICHARDT: POWERFULLY OBSERVANT*, A MID-CAREER RETROSPECTIVE OF THE FIERCELY INDEPENDENT AUTEUR AND HER PERCEPTIVE STORIES OF WOMEN, LONERS, AND SURVIVAL

### ***Kelly Reichardt: Powerfully Observant***

The Roy and Niuta Titus Theaters  
September 12–25, 2017

**NEW YORK, NY, September 6, 2017**—From the unconventional buddy movie *Old Joy* to the parched, harrowing wagon train journey of *Meek's Cutoff* to the trio of small-town stories in last year's *Certain Women*, the films of Kelly Reichardt plumb human memory, survival, self-reliance, and loneliness. Elsewhere, *Wendy and Lucy* starring Michelle Williams reflects the economic downturn of 2008 through a taciturn, pragmatic woman who packs up her car and her dog to find work in Alaska. The Museum of Modern Art screens these films and more as a part of *Kelly Reichardt: Powerfully Observant* in the Roy and Niuta Titus Theaters, September 12 through 25.

This mid-career retrospective includes the six feature films Reichardt has made since 1994—a seemingly modest filmography for more than 20 years of work. But these intricately produced and fiercely independent films are well worth the wait. As Catherine Wheatley wrote of the characters in *Certain Women*, “They know to keep their counsel, these women: know the importance of restraint, silence, of knowing when to speak and when to act and when to stay still.” These same qualities characterize the graceful, intensely perceptive films of Kelly Reichardt.

Reichardt is a true American auteur; you know her films when you see them. Her camera focuses on a landscape and remains, still and patient, until the most minor action occurs—and then she holds for a moment more, an audaciously minimalist style that challenges the audience to focus on light, shadow, or the merest sound. Reichardt's films have always been preoccupied with the ordinary, tricky messes characters cook up in their daily lives, and her characters are conflicted and exhausted, inhabiting unremarkable worlds laden with broken promises. But when they do break out, like the miserable Florida housewife in *River of Grass*—beware!

*Organized by Anne Morra, Associate Curator, Department of Film. Thanks to Dan Berger of Oscilloscope Laboratories and Brittany Shaw.*

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Screening schedule and downloadable high-resolution images can be found at [moma.org/press](http://moma.org/press).

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