NEW YORK, March 29, 2007—The Museum of Modern Art presents four feature films during the month of April, each of which will be screened for a week at the Museum. Alan Resnais’s memory drama Muriel, or The Time of Return (1963), Rainer Werner Fassbinder’s masterly epic Berlin Alexanderplatz (1979/80), Sophie Fiennes’s documentary about Slavoj Zizek’s ideas on film, A Pervert’s Guide to Cinema (2006), and Michael Arias’s anime Tekkonkinkreet (2006) will all be presented in The Roy and Niuta Titus Theaters.

Muriel, or The Time of Return
April 6–12

When Muriel, or The Time of Return premiered at the Venice International Film Festival in 1963, it was not only hailed as a triumph by Jean Cocteau ("a terrible masterwork"), Jean-Luc Godard, and Henri Langlois, but also won the award for Best Actress (Delphine Seyrig). This sienna-toned feature is an autumnal chamber drama about a widow and her son who live in an antique shop in Boulogne, France. The widow invites a man whom she loved 22 years earlier to visit. Her son is haunted by Muriel, a young woman whose death he may have caused while serving as a soldier in Algeria. As in Alan Resnais’s earlier films, Hiroshima, Mon Amour (1959) and Last Year at Marienbad (1961), memory is deflected, fragmented, enshrined, and imagined. Organized by Laurence Kardish, Senior Curator, Department of Film.

Berlin Alexanderplatz Remastered!
April 10–15

The North American premiere of the restored version of Rainer Werner Fassbinder’s Berlin Alexanderplatz celebrates the Museum’s acquisition of a 35mm print of the film—the “Mount Everest of modern cinema” (Andrew Sarris). Berlin Alexanderplatz, a breathtaking achievement in a career filled with remarkable works, was shot, edited, and scored over six furious months with 100 principal and supporting actors, resulting in a 15½-hour film divided into 13 parts and an epilogue. Produced for German television in 1980, the film was released theatrically in New York in 1983 to extraordinary acclaim. Based on Alfred Döblin’s influential and prescient epic novel about the waning days of the Weimar Republic, Berlin Alexanderplatz traces the fall of Franz.
Biberkopf, an urban Everyman, as he attempts to make his way through a society compromised by unemployment, violence, anomie, and promises of social order proclaimed by conflicting political parties. Fassbinder not only adapted Döblin’s complex narrative for the screen but also composed an original two-hour epilogue in which Biberkopf travels through a turbulent dreamscape emerging from his and Germany’s experiences. The restoration of Berlin Alexanderplatz is a project of Bavaria Media in association with the Rainer Werner Fassbinder Foundation and is made possible with the support of The Museum of Modern Art and grants from various German funding agencies. Under the guidance of Xavier Schwarzenberger and Juliane Lorenz (Berlin Alexanderplatz’s cameraman and editor, respectively), the original 16mm negative was digitally remastered and transferred to 35mm with a 1:1.37 aspect ratio and new English subtitles.


On April 9, Juliane Lorenz, editor of the original Berlin Alexanderplatz, introduces the North American premieres of a pair of documentaries directed by her: Fassbinder’s Berlin Alexanderplatz: Notes on the Restoration and Fassbinder’s Berlin Alexanderplatz: A Mega Movie and Its Story. Actors Günter Lamprecht and Barbara Sukowa will also be present.

Both exhibitions are organized by Laurence Kardish, Senior Curator, Department of Film.


The Pervert’s Guide to Cinema is an exuberant romp through the popular field of dreams known as cinema with Slavoj Zizek, the irrepresible Slovenian psychoanalyst and philosopher, who will be in New York with the director to introduce the documentary. Zizek not only presents clips from films by Alfred Hitchcock, David Lynch, and the Marx Brothers, to name a few, but makes his points by inserting himself into reconstructed scenes from the films. Originally a three-part BBC documentary, Fiennes’s exhilarating exegesis on the constant interplay between the unconscious mind and the movies is about “the ultimate pervert art. It doesn’t give you what you desire—it tells you how to desire” (Zizek).

This weeklong run is presented in conjunction with a five-film exhibition, Films from The Pervert’s Guide to Cinema (April 14–27), which offers a selection of films that are referenced in Fiennes’s documentary. See full schedule of titles at: http://www.moma.org/exhibitions/film_media/2007/Perverts_Guide.html

On April 19, Slavoj Zizek will introduce a screening of Duck Soup (1933).

Both exhibitions are organized by Laurence Kardish, Senior Curator, Department of Film.


Tekkonkinkreet. April 25–30
Director Michael Arias smoothly translates the unconventional work of popular “underground” manga artist Taiyo Matsumoto into a dynamic feature-length animated film. In the opening scene, a raven ominously soars across a megalopolis’s vast skies before diving down to saunter along the streets of a tattered traditional neighborhood. Amid the decay, good and evil play out mesmerizingly to the tune of progress, in the guise of real estate development. Originally published serially in the manga magazine Weekly Big Comic Spirits in 1993, the story revolves around two uncompromising street urchins—both of whom possess magical powers and can be found in startling positions (atop telephone poles, for example, looking for lurking adult oppressors). This film is notable for being made by a non-Japanese director through production company Studio 4°C, which is known for deftly marrying indie animation spirit with a mainstream anime aesthetic. Organized by Barbara London, Associate Curator, Department of Media.
(Sony Pictures Home Entertainment releases Tekkonkinkreet on DVD this summer.)


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Press Contact: Paul Power, (212) 708-9847, or paul_power@moma.org

For downloadable images, please visit www.moma.org/press
Call for user name and password.

Public Information:
The Museum of Modern Art, 11 West 53rd Street, New York, NY 10019

Hours: Wednesday through Monday: 10:30 a.m.-5:30 p.m. Friday: 10:30 a.m.-8:00 p.m. Closed Tuesday
Museum Adm: $20 adults; $16 seniors, 65 years and over with I.D.; $12 full-time students with current I.D. Free, members and children 16 and under. (Includes admittance to Museum galleries and film programs)
Target Free Friday Nights 4:00 p.m.-8:00 p.m.
Film Adm: $10 adults; $8 seniors, 65 years and over with I.D. $6 full-time students with current I.D. (For admittance to film programs only)
Subway: E or V train to Fifth Avenue/53rd Street
Bus: On Fifth Avenue, take the M1, M2, M3, M4, or M5 to 53rd Street. On Sixth Avenue, take the M5, M6, or M7 to 53rd Street. Or take the M57 and M50 crosstown buses on 57th and 50th Streets.

The public may call (212) 708-9400 for detailed Museum information. Visit us at www.moma.org

SCREENING SCHEDULE

Friday, April 6
6:00 Muriel

Saturday, April 7
5:00 Muriel

Sunday, April 8
4:00 Muriel

Monday, April 9
6:00 Muriel

A documentary about the procedures and techniques used in 2006 to restore and "remaster" the original 1980 16mm film negative. English version. 35 min. North American premiere.


Tuesday, April 10
7:00 Berlin Alexanderplatz Remastered. Parts 1–3 (199 min.)

Wednesday, April 11
7:00 Berlin Alexanderplatz Remastered. Parts 4–7 (240 min)
8:30 Muriel

Thursday, April 12
7:00 Berlin Alexanderplatz Remastered. Parts 12, 13, Epilogue (240 min)
7:00 Muriel

Friday, April 13
7:00 Berlin Alexanderplatz Remastered. Parts 8–11 (240 min)

Saturday, April 14
1:00 Berlin Alexanderplatz Remastered. Parts 1–3
6:30 Berlin Alexanderplatz Remastered. Parts 4–7

Sunday, April 15
1:00 Berlin Alexanderplatz Remastered. Parts 8–11
6:30 Berlin Alexanderplatz Remastered. Parts 12, 13, Epilogue

Wednesday, April 18
U.S. premiere. (Introduced by Sophie Fiennes, Slavoj Zizek)

Thursday, April 19
5:30 Duck Soup. 1933. USA. Directed by Leo McCarey. Screenplay by Bert Kalmar, Harry Ruby. With Groucho, Harpo, Chico, and Zeppo Marx, Margaret Dumont.
Duck Soup was such a flop when it opened in 1933 that Paramount dropped its contract with the Marx Brothers. With the American economy in collapse, Hitler on the rise in Germany, and democracy faltering at home and abroad, audiences were simply not in the mood for a political satire that held nothing sacred and left nothing unscathed. Groucho confided, "We didn't fight this war out of love for Freedonia, you know. We fought that war because we wanted to throw things." 75 min. (Introduced by Slavoj Zizek)


Friday, April 20,

8:00  The Pervert’s Guide to Cinema.

Saturday, April 21

4:00  The Pervert’s Guide to Cinema.

Sunday, April 22

2:00  The Pervert’s Guide to Cinema.

Monday, April 23


Wednesday, April 25

8:30.  Tekkonkinkreet.
       North American premiere. (Introduced by Michael Arias)

Thursday, April 26

8:30.  Tekkonkinkreet.

Friday, April 27

8:30.  Tekkonkinkreet.

Saturday, April 28

2:00  Tekkonkinkreet.

Sunday, April 29

2:00  Tekkonkinkreet.

Monday, April 30

8:30.  Tekkonkinkreet.