

The Museum of Modern Art

SUMMER 2019 FILM PROGRAMMING AT THE MUSEUM OF MODERN ART

NEW YORK, April 11, 2019—In a truncated program coinciding with The Museum of Modern Art's public closure on June 15, 2019, in preparation for reopening the newly expanded Museum on October 21, 2019, MoMA's Department of Film offers a robust selection of retrospectives from Abel Ferrara, Jean-Claude Carrière, Julia Reichert, and Kazuo Hara, with appearances by all filmmakers.

Modern Matinees continues in condensed form with [Modern Matinees: On the Move](#) (May 1–9, 2019). In anticipation of MoMA's fall reopening, this quintet of films, all drawn from MoMA's collection, embrace the spirit of conversion, transformation, and new possibilities. The series will include *Meet Me in St. Louis* (1944), *Up* (2009), *Groundhog Day* (1993), *Y tu mamá también* (2001), and *The Big Trail* (1930).

There are two [Modern Mondays](#) scheduled in May; *An Evening with Bernadette Mayer and Morgan Ritter* with a screening of multimedia composition *Memory* (1971) on May 6 and *An Evening with Wakaliwood Uganda Productions* with a screening of *Bad Black* (2016) on May 13.

May begins with [Abel Ferrara Unrated](#) (May 1–31, 2019), a retrospective including the early features that established Ferrara's reputation (*The Driller Killer*, 1979; *Ms. 45*, 1981; *Bad Lieutenant*, 1992; *King of New York*, 1990), his work in genre films (*Cat Chaser*, 1989; *Body Snatchers*, 1993; *The Addiction*, 1995), television projects (*Crime Story*, 1986; *Subway Stories*, 1997), and documentaries (*Mulberry Street*, 2010; *Piazza Vittorio*, 2017; *Chelsea on the Rocks*, 2008). The retrospective will also include *Pasolini* on May 3 (in advance of its theatrical release on May 10), and his most recent feature *The Projectionist*. Ferrara and a selection of frequent collaborators, including Willem Dafoe, Lilly Taylor, and others, will make appearances throughout the monthlong series.

[Jean-Claude Carrière](#) (May 9–June 16) includes appearances by the filmmaker during this unprecedented 37-film retrospective. Carrière will also take part in conversations with Julian Schnabel, about their collaboration on *At Eternity's Gate* (2018), and with Volker Schlöndorff, to discuss their work on *Circle of Deceit* (1981) and *The Tin Drum* (1979). The series also features a preview screening of Carrière's latest screenwriting effort, Louis Garrel's *A Faithful Man* (2018), as well as the New York premieres of a new 4K digital restoration of Philip Kaufman's *The Unbearable Lightness of Being* (1988) and Jean-Paul Rappeneau's *Cyrano de Bergerac* (1990). Other rarities include Carrière's own directorial efforts, written with Pierre Étaix and Milos Forman; all six of his collaborations with Luis Buñuel, presented in 35mm, including *Diary of a Chambermaid* (1964), *Belle Du Jour* (1967), and *The Discreet Charm of the Bourgeoisie* (1972); and several rarely screened French television movies from the 1970s and 1980s.

[Julia Reichert: 50 Years in Film](#) (May 30–June 8, 2019), celebrates one of the most distinguished bodies of work in American independent film. A three-time Academy Award nominee, Julia Reichert has dedicated her career to capturing stories that explore class, gender, and race in America. The series showcases all of Reichert’s feature documentaries, including *Union Maids* (1976) and *Seeing Red* (1984), both Oscar nominees for Best Feature Documentary; the landmark four-hour *A Lion in the House* (2006), made with Steven Bognar; and Reichert and Bognar’s latest film, *American Factory* 美国工厂, which received the Best Directing Award for US Documentary at the 2019 Sundance Film Festival. Considered a prequel to *American Factory*, the Oscar-nominated documentary short *The Last Truck: Closing of a GM Plant* (2009) is also not to be missed.

Rounding out the summer programs is a retrospective of the eminent Japanese filmmaker [Kazuo Hara](#) (June 6–16, 2019), with the director himself in attendance, as well as documentary filmmaker Michael Moore. The series opens with Hara’s infamous *The Emperor’s Naked Army Marches On* (1987), about an aging Japanese veteran’s monomaniacal efforts to expose the war crimes of his commanders. Hara’s compassionate pursuit of justice for society’s weak and vulnerable is also evident in *Goodbye CP* (1972), a devastating film about people with cerebral palsy and their struggle to be acknowledged; *Extreme Private Eros: Love Song* (1974), the story of an independent activist becoming a single mother; *A Dedicated Life* (1994), in which preeminent postwar novelist Mitsuhari Inuoe remains courageous in the face of cancer; and *Sennan Asbestos Disaster* (2017), about a dwindling community of former asbestos workers, dying of cancer and other diseases, who sue the Japanese government. Other series highlights include excerpts from Hara’s latest project, *Minimata Now*, which he intends to finish later this year.

EXHIBITION ORGANIZATION AND SPONSORSHIP

Modern Matinees: On the Move

Organized by Anne Morra, Associate Curator, Department of Film.

Support for the exhibition is provided by the Annual Film Fund. Leadership support for the Annual Film Fund is provided by the Kate W. Cassidy Foundation and Steven Tisch, with major contributions from Jo Carole and Ronald S. Lauder, Association of Independent Commercial Producers (AICP), Yuval Brisker Charitable Foundation, The Brown Foundation, Inc., of Houston, Marlene Hess and James D. Zirin, Karen and Gary Winnick, and The Junior Associates of The Museum of Modern Art.

Abel Ferrara Unrated

Organized by Ron Magliozzi, Curator, Department of Film.

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Jean-Claude Carrière

Organized by Joshua Siegel, Curator, and Olivia Priedite, Assistant, Department of Film.

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Julia Reichert: 50 Years in Film

Organized by Dave Filipi, Director, Film/Video, Wexner Center for the Arts, with Rajendra Roy, The Celeste Bartos Chief Curator of Film, Olivia Priedite, Assistant, and Carson Parish, Theater Manager, Department of Film, The Museum of Modern Art.

The exhibition is made possible by The Thomas H. Lee and Ann Tenenbaum Endowed Fund.

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Kazuo Hara

Organized by Joshua Siegel, Curator, Department of Film, The Museum of Modern Art. With thanks to Hisami Kuroiwa and Hiroshi Sunairi.

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