

The Museum of Modern Art

THE MUSEUM OF MODERN ART'S FALL 2019 FILM PROGRAM

MoMA's Fall Film Program Highlights Home Movies and Amateur Films, Pays Homage to Founding MoMA Film Curator Iris Barry, and Much, Much More

NEW YORK, OCTOBER 10, 2019—The Museum of Modern Art's Department of Film announces additional details of its fall 2019 program—coinciding with the opening of the newly expanded MoMA on October 21, 2019—in the Debra and Leon Black Family Film Center in the Ronald S. and Jo Carole Lauder Building. Celebrating the Museum's 30,000-title film collection, the reopening slate reflects the diversity and artistic range championed by MoMA film curators for over eight decades.

The Yoshiko and Akio Morita Galleries host *Private Lives Public Spaces* (October 21–July 2020), the Museum's first large-scale exhibition of home movies and amateur films drawn exclusively from its collection. This gallery presentation of largely unseen, privately produced works will explore the connection between artist's cinema, amateur movies, and family filmmaking since the 1923 introduction of small-gauge film stock heralded the unofficial birth of affordable home moviemaking. The Museum's archival holdings of the genre represent a remarkable range of creativity by artists, celebrities, world travelers, and the public at large. This presentation of moving-image work offers a renewed perspective on the creative strategies that amateur filmmaking shares with experimental and avant-garde cinema of the 20th century. In conjunction with the gallery installation, MoMA's Department of Education will stage a Home Movie Day comprising three Library of Congress National Film Registry programs.

The establishment of the MoMA Film Library (now the Department of Film) on June 25, 1935, was a catalyst for the study of motion pictures as an art form in the United States. The purpose of the Film Library was to “trace, catalog, assemble, exhibit and circulate to museums and colleges single films or programs of films”—methodologies the Department of Film adheres to more than 80 years after its establishment by Iris Barry, MoMA's first film curator. *Modern Matinees: Iris Barry's History of Film* (October 21–December 31) will revisit Barry's founding film program. Each of the selections in this series were among MoMA's early film acquisitions—the building blocks of the Film Library's emergent collection.

Inspired by the early days of moviegoing, the Department of Film launches *Open Door Fridays* (October 25–December 27), featuring daylong screenings of short films, rarely seen trailers, and full-length features from MoMA's collection in the Titus 1 Theater. Each Friday a single thematic screening program will run continuously during Museum hours; visitors will be free to float in and out of the theater at their leisure, and no separate film ticket is required.

A director's oeuvre may not always be “consistent,” but an auteur's continuity of vision is often evident right from the beginning. Highlighting statement-making first, second, and third features made since the 1950s by directors from six continents, *Vision Statement: Early Directorial Works* (October 21–December 5) is a reflection of MoMA's support for emerging directors. All of the films in *Vision Statement* are drawn from our collection, many are rarely screened, and nearly all are presented in 35mm prints.

Hidden Histories (October 23–March 25) is a special series featuring a choice selection of rarely—if ever—screened works from MoMA's film collection, buried treasures and curator favorites that have remained obscure due to their unusual character, commercial unavailability, or restoration status. Several of these films have recently been preserved, and many screenings will feature guest presenters and commentators. A highlight of this program will include a rare screening of Morris Engel's *I Need A Ride to California* (1968) on October 23.

MoMA

Tapping into the history of Cineprobe—the landmark film program that ran at MoMA from 1968 to 2002—***Currents: Re-Viewing Cineprobe, 1968–2002*** (October 24–November 20) will trace the vibrant history of artist’s cinema and independent film in MoMA’s collection. This series of programs—including feature films and monographic and thematic groupings—pays tribute to the filmmakers who pushed the form to visual, personal, and political heights.

Celebrating 85 years of service to the film and education community, the Circulating Film and Video Library holds the unusual position of providing access outside MoMA to a rare collection of films and videos. ***Histories of Film: The Circulating Film and Video Library*** (November 21–December 4) will showcase the Library’s broad-based collection—including early silent films, important documentaries, avant-garde and independent works, animation, and video art—which is otherwise available only to scholars.

Comprised entirely of films in MoMA’s collection, ***Public Imaginations: A Survey in Documentary Form*** (December 12–30) will illustrate the singular capability of documentary film to organize and interpret reality for public consumption. While diverse in style, collectively these films represent the Museum’s ongoing commitment to acquiring cutting-edge nonfiction works, while posing larger questions about the boundaries of the documentary form itself.

Other MoMA fall film highlights include ***The Contenders*** (November 7–January 8), with line-up to be announced Oct 24, and the 20th Anniversary screening of Michael Mann’s *The Insider* (1999) on November 1.

EXHIBITION ORGANIZATION AND SPONSORSHIP

Private Lives Public Spaces

Organized by Ron Magliozzi, Curator, Brittany Shaw, Curatorial Assistant, Katie Trainor, Collections Manager, Peter Williamson, Preservation Officer, and Ashley Swinnerton, Collection Specialist, Department of Film

Modern Matinees: Iris Barry’s History of Film

Organized by Anne Morra, Associate Curator, Department of Film

Open Door Fridays

Organized by the Department of Film

Vision Statement: Early Directorial Works

Organized by La Frances Hui, Associate Curator, Department of Film

Hidden Histories

Organized by the Department of Film

Currents: Re-Viewing Cineprobe, 1968–2002

Organized by Sophie Cavoulacos, Assistant Curator, Department of Film

Histories of Film: The Circulating Film and Video Library

Organized by Kitty Cleary, The Circulating Film and Video Library

Public Imaginations: A Survey in Documentary Form

Organized by Olivia Priedite, Senior Program Assistant, Department of Film

SPONSORSHIP

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Lauder, Association of Independent Commercial Producers (AICP), 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.

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