

The Museum of Modern Art

Open Door Fridays
October 25, 2019- December 27, 2019
Titus 1 Theater

Friday, October 25

Night of the Living Dead. 1968. USA. Directed by George Romero. Image courtesy of The Museum of Modern Art

Friday, November 8

(For Children of All Ages)

Alice in Wonderland. 1948. Great Britain/France. Directed by Dallas Bower and Lou Bunin. Image courtesy of Photofest

Friday, November 15

Gimme Shelter. 1970. USA. Directed by Albert and David Maysles and Charlotte Zwerin. Image courtesy of Photofest

Friday, November 22

Your Program of Programs. 1982-1983. USA. Directed by Kestutis Nakas. Image courtesy of the Artist

Friday, November 29

(The Circulating Film Library Presents Animated Films by Women)

Galathea. 1935. Switzerland. By Lotte Reiniger. 16mm. 11 min. A retelling of the Greek legend in which the sculptor Pygmalion brings a statue to life.

Abstronic. 1952. USA. Directed by Mary Ellen Bute, Ted Nemeth. 16mm. 7 min. Inspired to make the film while listening to music, Mary Elen Bute created oscilloscope patterns over drawn backgrounds.

Of Stars and Men. 1961. USA. Directed by Faith Hubley, John Hubley. 35mm. 53 min. This documentary-style allegory tells of humankind's quest to find its place in the universe, tackling themes and concepts such as outer space, physical matter, the meaning of life, and the periodic table.

Blake Ball. 1988. USA. Directed by Emily Hubley, with Will Rosenthal. 16mm. 16 min. Continuing the family tradition of making animated films, Emily Hubley explored the work of William Blake, using baseball as a metaphor.

MoMA

She-Bop. 1989. USA. Directed by Joanna Priestly. Written by Carolyn Meyers. Voice and Music by Rhiannon. 16mm. 7 min. Women, power, and spirit.

The Rubber Stamp Film. 1983. USA. Directed by Joanna Priestley. 16mm. 7 min. All the images here are made from new and old rubber stamps, which meet in many ways to tell many little stories.

Whale Songs. 1979. USA. Directed by Mary Beams. 16mm. 8 min. Mary Beams uses source material from a scientific whaling expedition to create a lyrical interpretation of whales in the sea.

Homage to Magritte. 1975. USA. Directed by Anita Thacher. 16mm. 10 min. This film begins with the sense of juxtaposition and the absurd that are the basis of René Magritte's paintings, then successfully makes its own contributions to the Surrealist tradition through manipulation of the filmed image.

Remains to Be Seen. 1983. USA. Directed by Jane Aaron. 16mm. 7 min. Animated drawings are superimposed over real landscapes.

Traveling Light. 1985. Directed by Jane Aaron. 16mm. 2 min. The film follows the play of sunlight as it dances through interior space. In the end the light is revealed to be tiny bits of confetti.

Cerridwen's Gift. 1987. USA. Directed by Rose Bond. 16mm. 9 min. A dramatic rendering of an ancient Celtic myth, recounting the tale of how the Welsh people received the gift of poetry and prophecy.

Friday, December 6

Blue, Derek Jarman's abstract meditation on his own AIDS-ravaged body, is paired with Isaac Julien's documentary *Derek* in an Open Door Friday celebrating the spirit of A Day without Art (observed this year on December 1). Julien's intimate portrait of the iconoclastic film poet Jarman, created in collaboration with Tilda Swinton, entered MoMA's collection in 2008. These twin approaches to experiencing Jarman's wildly imaginative visual world and essential work as an AIDS activist culminate in a special 35mm screening of *Blue* (at around 3:00 p.m.).

Friday, December 13

Los Angeles Plays Itself. 2003. USA. Directed by Thom Andersen. Courtesy Submarine Entertainment/Photofest

Friday, December 20

A night at the movies during the silent film era meant not only a feature film, but a wide range of short subjects, all part of a well-rounded evening of entertainment and

information. In that spirit, this program includes a Universal newsreel from 1913; a travelogue (*Through the Canadian Rockies*, 1915); a documentary (*China and the Chinese*, 1917); a trio of classic two-reel comedies—Charles Chaplin and Roscoe “Fatty” Arbuckle in *The Knockout* (1914), Al St. John in *The Iron Mule* (1925), and Charley Chase in Leo McCarey’s *The Uneasy Three* (1925); a pair of early-1920s animated films by Walt Disney (*Newman Laugh-O-Gram* and *The Four Musicians of Bremen*); and more. Piano accompaniment provided by Shari Cummings, Makia Matsumara, Ben Model, and Donald Sosin.

Friday, Decemeber 27

In an epic screening event, Sergei Eisenstein’s unfinished, avant-garde documentary *¡Qué Viva México!* is presented in multiple edits and interpretations produced between 1931 and 1955: a pair of feature adaptations, nine shorts, and MoMA’s “Episodes for Study.”