

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

FILM AFTER FILM: SCREENING SERIES AND MUSEUM EXHIBIT BASED ON NEW J. HOBERMAN BOOK EXPLORE THE STATE OF CINEMA IN THE DIGITAL AGE

Film series, September 15–30, includes Jean-Luc Godard's *In Praise of Love*, David Lynch's *Inland Empire*, Steven Spielberg's *Jurassic Park*, Lars Von Trier's *The Idiots*, Ernie Gehr's *Cotton Candy* and more, plus book signing

Installation with works by Pat O'Neill, Chris Marker, and Joe Swanberg on view August 25–October 28, and Phil Solomon's monumental three-screen work *American Falls*, from September 15–October 8, 2012

In his new book *Film After Film: Or, What Became of 21st Century Cinema?* (2012, Verso), critic J. Hoberman suggests that the advent of digital technology has led to the displacement of the medium of film—and the very relationship between movies and reality. In conjunction with the publication of this new collection, Museum of the Moving Image will present *Film After Film*, an exhibition and screening series inspired by the book. The exhibit launches on August 25, 2012, with Pat O'Neill's *Decay of Fiction*, Chris Marker's *Immemory*, and Joe Swanberg's *LOL* in the Museum's Bartos Screening Room and gallery area, and expands on September 15 with the film series and the installation of Phil Solomon's monumental new work *American Falls* (2010) in the third-floor gallery.

"J. Hoberman's important new book is a major attempt to survey and make sense of a rapidly changing artistic landscape," said the Museum's Chief Curator, David Schwartz. "Hoberman explains not just how technology is changing, but the impact on the art form and on how we see the world."

The screening series, curated by Hoberman, features an eclectic range of works, opening on Saturday, September 15 with Steven Spielberg's *Jurassic Park* and Jean-Luc Godard's *In Praise of Love* followed by a book signing with Hoberman, and Ernie Gehr's *Cotton Candy* (with Gehr in person) and Michael Snow's **Corpus Callosum*. The series also features Robert Frank's *C'est vrai (One Hour)*, Abbas Kiarostami's *Ten*, David Lynch's *Inland Empire*, Carlos Reygadas's *Battle in Heaven*, Richard Kelly's *Southland Tales*, Mamoru Oshii's *Avalon*, Harmony Korine's *Trash Humpers*, Matt Reeves and J.J. Abrams's *Cloverfield*, Nuri Bilge Ceylan's *Once Upon a Time in Anatolia*, Lars Von Trier's *The Idiots*, Tsai Ming-liang's *Goodbye, Dragon Inn*, Jia

Zhangke's *Useless*, and Henry Selick's *Coraline*. A full schedule is included below.

Tickets for screenings and access to installations are free with Museum admission (\$12 adults, \$9 senior citizens and college students, \$6 children 3–17) and free for Museum members. For information about becoming a member, visit <http://movingimage.us/support/membership/>.

The book *Film After Film* grew out of a much-discussed *Artforum* article in which Hoberman posited that in the digital age and with the move away from the photographic image, locations, sets, and even cameras are now optional and the history of motion pictures has become the history of animation. Combining these with a selection of his film reviews and news stories published post 9/11 and the ensuing “war on terror,” the book offers a compelling picture of 21st Century cinema.

The installation of moving image works in *Film After Film* demonstrates some of the ways that film lives beyond the walls of the movie theater—by inhabiting our hand-held devices, television screens, monitors, and walls. Pat O’Neill’s *The Decay of Fiction* (2002, 73 mins.), a film set in the abandoned Ambassador Hotel, an old-time movie-star hangout, will be presented in the Bartos Screening Room on a continuous loop. *Immemory* (1997), a multilayered multimedia CD-Rom by the late French filmmaker/philosopher Chris Marker will be presented on a desktop computer. And, Joe Swanberg’s *LOL* (2006, 81 mins.), a Mumblecore film about romance in the social network era, with love stories playing out on laptops, cell phones, and online chat rooms, will be shown on an iPad. These three works will be on view on the Museum’s first floor from August 25 through October 28.

Phil Solomon’s immersive three-screen HD installation *American Falls* (2010, 55 mins.), which was originally commissioned by the Corcoran Gallery of Art in Washington, D.C., transforms the Museum’s 4,000-sq. ft. third floor gallery into a panoramic and artistic journey through the cataclysms of American history, and an elegy to the film medium that welcomes a new era of mixed medias. Combining chemically degraded film images with computer editing precision, Solomon’s piece recasts the Niagara Falls as both a metaphoric landscape and audiovisual backdrop to American history. Archival footage of moments in the nation’s history—the fall of presidents, the Great Depression, Amelia Earhart’s flight, the civil rights struggle among them—opens with crackling images of Annie Edson Taylor, the first person to survive going over Niagara Falls in a barrel. These are interlaced with clips from American cinema, including scenes with Buster Keaton, Charlie Chaplin, Busby Berkeley dance numbers, and Daniel Day Lewis in *There Will Be Blood*, all accompanied by an intricate soundtrack of historical addresses, popular music, and sound effects (designed by Solomon with effects and mixing by Wrick Wolff). *American Falls*, opens concurrently with the screening series on September 15 and will be on view through October 8.

Detailed credits of film clips and soundtrack elements in *American Falls* are available here: <http://www.movingimage.us/files/pages/about/american-falls-consolidated.pdf>

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SCHEDULE FOR 'FILM AFTER FILM' SCREENING SERIES, SEPTEMBER 15–25, 2012

Unless otherwise noted, screenings are included with Museum admission and take place at Museum of the Moving Image, 36-01 35 Avenue, in Astoria.

Jurassic Park

SATURDAY, SEPTEMBER 15, 1:00 P.M.

SUNDAY, SEPTEMBER 16, 12:30 P.M.

Dir. Steven Spielberg. 1993, 127 mins. With Sam Neill, Laura Dern, Jeff Goldblum. *Jurassic Park* became the highest-grossing film of its day; it was also the first major film to feature real people in convincing interaction with computer-generated imagery. The film brought dinosaurs back to life even as it presaged the extinction of film as we knew it.

In Praise of Love

SATURDAY, SEPTEMBER 15, 4:00 P.M.

Introduced by J. Hoberman followed by book signing

Dir. Jean-Luc Godard. 2001, 97 mins. With Bruno Putzulu, Cecile Camp. An artist begins an ambitious project on the subject of love and mourns the end of his own romance with a mysterious woman. In a pointed reversal of the color scheme of Steven Spielberg's *Schindler's List*, Godard depicts the present in photographic black-and-white and the past in lurid, oversaturated, video-produced color. This film, whose French title translates as "Elegy for Love," is Godard's elegy for his own films—suffused with historical memory—and for cinema in general. Followed by a book signing for *Film After Film: (Or, What Became of 21st Century Cinema?)* with J. Hoberman in the Moving Image Store.

Digital Works by Ernie Gehr and Michael Snow

SATURDAY, SEPTEMBER 15, 7:00 P.M.

Introduced by Ernie Gehr

***Corpus Callosum.** Dir. Michael Snow. 2002, 93 mins.

Preceded by: **Cotton Candy.** Dir. Ernie Gehr. 2002, 64 mins.

Opening with a cheeky nod to his own *Wavelength*, **Corpus Callosum* is a satiric retrospective of Michael Snow's body of work, set in an information-age office, featuring visual gags and digitally produced distortions, and shot and edited on video. *Cotton Candy* is another video remembrance of sorts, by an artist best known for his 16mm films, here using DV technology to preserve the eclectic collection of cinematic carnival toys at San Francisco's Musee Mecanique. Like the corpus callosum of Snow's title, these works bridge a gap—between film and video, past and present.

Inland Empire

SUNDAY, SEPTEMBER 16, 3:00 P.M.

Dir. David Lynch. 2006, 180 mins. With Laura Dern, Jeremy Irons, Harry Dean Stanton. An actress plunges into Hollywood's underbelly, attempting her comeback in a cursed production. *Inland Empire* is Lynch's most surreal and formally audacious feature film since *Eraserhead*. Written scene by scene during the shooting process, it seems to spring directly from its director's subconscious. His expressive use of crude digital video lends the film an uncanny veneer.

Battle in Heaven

SUNDAY, SEPTEMBER 16, 7:00 P.M.

Dir. Carlos Reygadas. 2005, 98 mins. With Marcos Hernandez, Anapola Mushkadiz. A chauffeur seeks absolution for a horrific crime committed while having an affair with his boss's daughter. A post-Warhol filmmaker, Reygadas employed untrained actors for this provocative portrait of modern Mexico, using long takes and explicit sex scenes. The film abounds with ritual—from fellatio to military procession to religious pilgrimage—and heralds a new ceremonial, quasi-documentary cinema, inscribing its cosmic battle in the vulgarities of everyday life.

Southland Tales

FRIDAY, SEPTEMBER 21, 7:00 P.M.

SATURDAY, SEPTEMBER 22, 3:30 P.M.

Dir. Richard Kelly. 2006, 145 mins. With Dwayne Johnson, Seann William Scott, Sarah Michelle Gellar, Justin Timberlake. Manic, messy, and endlessly referential, *Southland Tales* may not be for everyone, but what it lacks in precision it more than makes up for in ambition. The film is set in the aftermath of two catastrophic nuclear attacks in Texas and follows the intertwining storylines of an action film actor, a porn star, and a pair of twin brothers. Stylistically it is no less convoluted, mashing up high and low art in a pitch-black comedy pastiche. The film skewers George W. Bush, reality television, and digital media to present an unforgettable satire of post-9/11 America.

Avalon

SATURDAY, SEPTEMBER 22, 7:00 P.M.

Dir. Mamoru Oshii. 2001, 106 mins. With Malgorzata Foremniak, Dariusz Biskupski. Best known for his animated work (*Ghost in the Shell*), Oshii creates a new sort of cyborg entity—a digital-photographic fusion. In this Japanese cult film's dystopic future, the population is hooked on an illegal virtual reality war game called *Avalon*, and a lone player risks real death in pursuit of its elusive final level. Oshii creates a sepia-toned digital-photographic hybrid, punctuated by revelatory action shots that dissolve into 2-D layers. Preceded by an excerpt from *Waking Life* (Dir. Richard Linklater. 2000, 5-minute excerpt). An animated feature produced by digitalizing photographic material, *Waking Life* includes an episode that playfully evokes Andre Bazin's notion of cinema's relation to the real.

Trash Humpers

SUNDAY, SEPTEMBER 23, 3:30 P.M.

Dir. Harmony Korine. 2009, 78 mins. Proposed as a VHS tape found in a ditch, Korine's provocative *Trash Humpers* depicts masked actors simulating sex with garbage, mimicking the

grungy amateur aesthetic of a found home movie with seemingly random cuts between vignettes in alleyways, backyards, and parking lots. An “ode to vandalism,” according to the filmmaker, *Trash Humpers* rewards the open-minded viewer with moments of astonishing and unexpected poignancy.

Cloverfield

SUNDAY, SEPTEMBER 23, 7:00 P.M.

Dir. Matt Reeves. 2008, 85 mins. With Michael Stahl-David, T. J. Miller, Odette Yustman, Jessica Lucas, Lizzy Caplan. A twenty-something party in New York City is derailed by an alien invasion in this found-footage thriller produced by J. J. Abrams. A precursor to *Trash Humpers*, and much admired by French cineastes, *Cloverfield* combines shaky handheld footage from a professional high-definition camera and a consumer camcorder to propose a *cinéma vérité* for the digital age.

Once Upon a Time in Anatolia

FRIDAY, SEPTEMBER 28, 7:00 P.M.

Dir. Nuri Bilge Ceylan. 2011, 157 mins. With Muhammet Uzuner, Yılmaz Erdoğan, Taner Birsel. A group of men search for truth (and a dead body) in the “empty” void of the Anatolian steppe. Gokhan Tiryaki’s high-definition, remarkably low-light digital photography, which was transferred to 35mm, has all the sumptuous breadth of CinemaScope, projecting a desolate atmosphere for this meditation on human uncertainty.

Coraline

SATURDAY, SEPTEMBER 29, 1:00 P.M.

SUNDAY, SEPTEMBER 30, 1:00 P.M.

Dir. Henry Selick. 2009, 100 mins. In Dolby Digital 3-D. With the voices of Dakota Fanning, Teri Hatcher, Jennifer Saunders, Dawn French, John Hodgman, Ian McShane. An inquisitive girl discovers a portal to a parallel universe that isn’t as perfect as it seems. A rare stereo animation with an interest in actual depth, this whimsical coming-of-age tale, based on the beloved children’s novel by Neil Gaiman, marries old-school stop-motion puppetry with digital 3-D.

Ten

SATURDAY, SEPTEMBER 29, 4:00 P.M.

Dir. Abbas Kiarostami. 2002, 91 mins. With Mania Akbari, Amin Maher. Shot with a dashboard digicam, *Ten* consists of ten conversations between a newly divorced female driver and a series of passengers. These intimate, sometimes banal discussions take on an unexpected poetry by unfolding on the streets of Tehran, in the midst of life. Kiarostami has called *Ten* a movie made without a director, relying on nonprofessional actors and substantial improvisation.

Preceded by: ***C’est vrai (One Hour)***. Dir. Robert Frank. 1990, 60 mins. With Kevin O’Connor, Peter Orlovsky. *C’est vrai (One Hour)* is a single-take film of a trip through Manhattan’s Lower East Side. This (almost) spontaneous action “documentary” captures the goings-on of the neighborhood in real time but gradually gives the lie to its provocative title (“It’s Real”), betraying its elaborate choreography in a series of staged events. The film is a one-of-a-kind stunt, part street theater and part urban road movie.

The Idiots

SATURDAY, SEPTEMBER 29, 7:00 P.M.

Dir. Lars von Trier. 1998, 117 mins. Imported 35mm print of uncut European version. With Bodil Jorgensen, Jens Albinus, Anne Louise Hassing. A group of politically minded actors explore their “inner idiots” by pretending to be mentally disabled in public. Itself a sort of documentary provocation, this was Lars von Trier’s first film made in accordance with the manifesto of the Dogme 95 movement, which posited a pure cinema free of special effects and postproduction tricks.

Useless

SUNDAY, SEPTEMBER 30, 4:00 P.M.

Dir. Jia Zhangke. 2007, 80 mins. With Ma Ke. The second installment of Jia’s “trilogy of artists,” this high-definition documentary examines the place of the garment industry in a rapidly modernizing China. Jia offers no easy answers for the mixed blessing of globalization, dwelling on the work of factory laborers, fashion designers, and rural tailors with extraordinary grace and humanity. *Useless* is a snapshot of China at a crossroads, struggling to reconcile its history with its industrial future.

Goodbye, Dragon Inn

SUNDAY, SEPTEMBER 30, 7:00 P.M.

Dir. Tsai Ming-liang. 2003, 82 mins. With Lee Kangsheng, Chen Shiang-chyi, Kiyonobu Mitamura. A historic Taipei theater unspools its final attraction, the beloved martial arts film *Dragon Inn*. *Goodbye, Dragon Inn* is a superimposed double feature, with the frenetic movie-within-a-movie collapsed into a programmatically static one. While Tsai’s long, stationary takes are basic Lumiere, the elaborate gags of his near wordless narrative evoke the lost world of silent cinema.

Museum of the Moving Image (movingimage.us) advances the understanding, enjoyment, and appreciation of the art, history, technique, and technology of film, television, and digital media. In January 2011, the Museum reopened after a major expansion and renovation that nearly doubled its size. Accessible, innovative, and forward-looking, the Museum presents exhibitions, education programs, significant moving-image works, and interpretive programs, and maintains a collection of moving-image related artifacts.

Hours: Tuesday-Thursday, 10:30 a.m. to 5:00 p.m. Friday, 10:30 to 8:00 p.m. Saturday-Sunday, 10:30 a.m. to 7:00 p.m. Closed Monday. Holiday opening: Monday, October 8, 10:30 a.m. to 5:00 p.m.

Film Screenings: Friday evenings, Saturdays and Sundays, and as scheduled. Unless otherwise noted, screenings are included with Museum admission.

Museum Admission: \$12.00 for adults; \$9.00 for persons over 65 and for students with ID; \$6.00 for children ages 3-18. Children under 3 and Museum members are admitted free. Admission to the galleries is free on Fridays, 4:00 to 8:00 p.m. Tickets for special screenings and events may be purchased in advance by phone at 718 777 6800 or online.

Location: 36-01 35 Avenue (at 37 Street) in Astoria.

Subway: M (weekdays only) or R to Steinway Street. Q (weekdays only) or N to 36 Avenue.

Program Information: Telephone: 718 777 6888; Website: movingimage.us

Membership: 718 777 6877, members@movingimage.us

The Museum is housed in a building owned by the City of New York and its operations are made possible in part by public funds provided through the New York City Department of Cultural Affairs, the New York City Economic Development Corporation, the New York State Council on the Arts, the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum and Library Services, and the Natural Heritage Trust (administered by the New York State Office of Parks, Recreation, and Historic Preservation). The Museum also receives generous support from numerous corporations, foundations, and individuals. For more information, please visit movingimage.us.

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