

MUSEUM OF THE MOVING IMAGE

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MUSEUM OF THE MOVING IMAGE CELEBRATES THE 20TH ANNIVERSARY OF REVERSE SHOT, ITS PUBLICATION OF FILM AND MEDIA CRITICISM

Anniversary celebrations to include screening series, a new book anthology, new essay symposium, and fundraising campaign—all kicking off Sep. 22, 2023

Film schedule available at movingimage.us/reverse-shot-at-20/



Brad Pitt in Terrence Malick's *The Tree of Life* (2011). Download press images [here](#).

Astoria, New York, July 28, 2023 — Museum of the Moving Image announces the 20th anniversary of [Reverse Shot](#), its online house publication for film criticism and other writing on visual media. Starting in September, MoMI and *Reverse Shot* will celebrate this milestone with a variety of events, including a screening series at the Museum, featuring more than two dozen films championed by *Reverse Shot* writers, plus panels and discussions; a newly published anthology of writing celebrating two decades of film criticism; a new symposium of writing exploring the act of criticism; and a fundraising campaign in honor of the publication's 20 years.

Originally printed as a stapled zine, distributed for free throughout New York, the independent film journal began in 2003 as a labor-of-love endeavor among a small group of twenty-something cinephiles; early contributors included Michael Koresky, Jeff Reichert, Neal Block, Erik Syngle, Cecilia Sayad, Eric Hynes, Nick Pinkerton, Kristi

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Mitsuda, Genevieve Yue, Michael Joshua Rowin, and Nicolas Rapold. Ever since, *Reverse Shot*, still edited by co-founders and editors Koresky and Reichert, has stayed committed to publishing serious, lively, and thoughtfully edited writing that wrestles with the past, present, and possible future of the cinematic medium.

The publication's official relationship with MoMI began in 2011 upon the reopening of the Museum after its major renovation and expansion, when Koresky and Reichert conceived and began programming the series *See It Big*. Upon officially becoming part of the Museum in 2014, the publication was able to expand its purview and wide roster of writers at a crucial moment in the field of film criticism, giving a diverse array of freelancers a space for their writing. Since then, *Reverse Shot* aims to be both an independent voice of the Museum and an extension of its mission. In 2023, *Reverse Shot* held its first Emerging Critics Workshop at Museum of the Moving Image. This three-day intensive activity, involving discussions, talk-backs, and other activities, brought together writers interested in learning more about the art film of criticism and breaking into the field.

Says Koresky, "We feel it is imperative to continue nurturing future generations of diverse, culturally literate writers, because the art of the moving image—the most prevalent art form of our time—cannot exist without criticism to bolster it." Reichert added: "It's heartening, if occasionally hard to believe, that *Reverse Shot* is still going strong after 20 years. It's not at all anything we could have anticipated when we launched it, and we're endlessly grateful to everyone who has ever contributed for helping to keep the spirit alive."

In addition to publishing 45 symposiums; more than 200 writers; and thousands of reviews, essays, and interviews, *Reverse Shot* has branched out into other realms of film culture over the past twenty years as well. This includes feature filmmaking—the doc-fiction hybrid *Feast of the Epiphany*, co-directed by Koresky, Reichert, and Farihah Zaman, premiered at BAMCinemafest in 2018. In 2006, the team handled the theatrical distribution for Julia Reichert and Steven Bogner's legendary documentary *A Lion in the House*. And over the past decade, *Reverse Shot* has published three monographs with MoMI that examine the careers of Agnès Varda, Steven Spielberg, and Martin Scorsese.

MoMI's screening series will kick off Friday, September 22, and will run through November, and will provide the opportunity to experience on the big screen films from the 21st century that were particular favorites from *Reverse Shot*'s many contributors. The anthology book ***Reverse Shot: Twenty Years of Film Writing in Four Movements*** will be released the same month, with an expected launch coinciding with the series. More details on all these events to come. Eric Hynes, the Curator of Film at Museum of the Moving Image, who began writing film criticism for *Reverse Shot* as far back as 2003, said, "For the last 20 years, *Reverse Shot* has fostered a community of critical thinking, emotional engagement, and a shared passion for cinema, a

community that's thrived online and in person, in our theaters and on the page. It's been a great run; long may it continue." *Reverse Shot* will also be launching a "20 for 20" fundraising campaign this fall in honor of the publication.

Reverse Shot's contributors have gone on to write for various major publications and outlets (including *The New York Times*, The Criterion Collection, *The New Yorker*, *Vanity Fair*, *Film Comment*, *The Village Voice*, and many more), have written and directed movies, programmed film festivals, and worked in distribution and exhibition. In addition to Hynes, Koresky, and Reichert, *Reverse Shot's* wide array of critics over the years have included Ina Archer, Mark Asch, Juan Barquin, Ela Bittencourt, Sam Bodrojan, Andrew Chan, Edo Choi, Bedatri Choudhury, Ashley Clark, K. Austin Collins, Matt Connolly, Jordan Cronk, Kelley Dong, Courtney Duckworth, David Ehrlich, Shonni Enelow, Matthew Eng, Sarah Fonseca, Caden Mark Gardner, Lawrence Garcia, Devika Girish, Leo Goldsmith, Caroline Golum, Susannah Gruder, Eric Hynes, Eric Kohn, Azadeh Jafari, Kent Jones, Ohad Landesman, Chloe Lizotte, Beatrice Loayza, Violet Lucca, Aliza Ma, Willow Catelyn Maclay, Benjamin Mercer, Kristi Mitsuda, Tayler Montague, Vikram Murthi, Adam Nayman, Nick Pinkerton, Emma Piper-Burket, Caitlin Quinlan, Nicolas Rapold, Michael Joshua Rowin, Nicholas Russell, Cecilia Sayad, David Schwartz, Matt Zoller Seitz, Suzanne Scott, Michael Sicinski, A.G. Sims, Damon Smith, Gavin Smith, Imogen Sara Smith, Justin Stewart, Fanta Sylla, Andrew Tracy, Kyle Turner, Keith Uhlich, Elbert Ventura, Kelli Weston, James Wham, Alison Willmore, Chris Wisniewski, Daniel Witkin, Genevieve Yue, Farihah Zaman, and Nadine Zylberberg.

Running September 22 through November 26, the screening series ***Reverse Shot at 20: Selections from a Century*** will include the titles listed below. Additional titles may be added as they are confirmed. The schedule and descriptions are posted online at movingimage.us/reverse-shot-at-20 (advance tickets on sale).

Demonlover

Friday, September 22, 7:00 p.m.

Sunday, September 24, 6:00 p.m.

Dir. Olivier Assayas. 2003, 129 mins. With Connie Nielsen, Chloë Sevigny, Charles Berling, Gina Gershon, Dominique Reymond. When *Demonlover* first hit theaters, audiences and some critics were perplexed by its disturbing tale of a corporate schemer's descent into a violent digital netherworld, which results in the gradual loss of her humanity and ultimately identity. If today this bold film from the endlessly regenerative auteur Assayas (*Irma Vep*) seems to have been prescient, it's because—despite its forward-looking warnings to the curious—its themes are timeless: desire, vision, control. "Connecting image culture with sex and violence within the struggle for global influence via new media, *Demonlover's* complex plot—concerning Diane de Monx's entrance into a world of double and triple crosses in her company's takeover of cartoon porn manufacturer TokyoAnimé—transcends metaphor and enacts a

deconstruction of our spectacle-obsessed society.” —Michael Joshua Rowin, *Reverse Shot*

Preceded by **Reverse Shot Talkie: Olivier Assayas**

Femme Fatale

Saturday, September 23, 6:00 p.m.

Sunday, October 1, 6:00 p.m.

Dir. Brian De Palma. 2002, 115 mins. With Rebecca Romijn-Stamos, Antonio Banderas, Eriq Ebouaney, Peter Coyote, Rie Rasmussen. De Palma’s silky, seductive, ridiculously entertaining meta-noir stars a delightful, committed Romijn-Stamos as a statuesque jewel thief on the run from her fellow criminals after absconding with a stash of diamonds. Yet that simple description could not prepare a first-time viewer (or, frankly, even a tenth-time viewer) for the ecstasy of De Palma’s endlessly looping, self-referential, too-pure-for-camp masterwork, a film that’s a dose of giddy pleasure from its intricate opening heist scene set during the Cannes Film Festival (!) to its mind-bending split-screen shenanigans to its wild alt-reality conclusion. “The magnificent *Femme Fatale* is a strong competitor for the title of De Palma’s Most Indulgent Movie. It’s a gauche showroom of the pet preoccupations that any true fan can recite with alacrity: split personality, voyeurism, stylishly imperiled women—and all done up in brazenly smutty fashion.” —Nick Pinkerton, *Reverse Shot*

Junebug

Saturday, September 23, 3:00 p.m.

Sunday, September 24, 1:30 p.m.

Dir. Phil Morrison. 2005, 106 mins. With Embeth Davidtz, Alessandro Nivola, Amy Adams, Celia Weston, Scott Wilson, Ben McKenzie. A true American beauty, rich in character, complex in theme, *Junebug* was the debut feature for both director Morrison and writer Angus MacLachlan and remains one of the smartest and most moving domestic dramas of the century so far. Remembered most often for Adams’s marvelous, Oscar-nominated breakout as a very pregnant sweetheart named Ashley, who’s dealing with an increasingly distant husband (McKenzie), *Junebug* is even more fascinating for Davidtz’s portrayal of fish-out-of-water Madeleine, a Chicago art gallery owner who accompanies her taciturn husband (Nivola) to his North Carolina hometown only to become woven into a complex net of human comedy. MacLachlan’s elegant, effortlessly empathetic script and Morrison’s exquisite, welcomingly eccentric direction combine to make something that still feels extraordinary. “*Junebug* is about the bonds of family, for better or for worse, and their propensity to morph and alter with each passing season, the need to make room for change, to allow for error, to accept transition with open arms.” —Michael Koresky, *Reverse Shot*

Summer Hours

Sunday, September 24, 3:30 p.m.

Sunday, October 1, 3:30 p.m.

Dir. Olivier Assayas. 2008, 103 mins. With Juliette Binoche, Charles Berling, Jérémie Renier, Edith Scob, Dominique Reymond. Named *Reverse Shot*'s best film of 2009, Assayas's deeply personal family drama is one of the great films about the meaning and value of things, the inextricable bond of family, and the forward march of time. Binoche, Berling, and Renier play a trio of siblings dealing with the aftermath of their wealthy mother's death, her passing raising questions about their livelihoods, careers, inter-relations, and, of course, how they will divide, keep, or sell her belongings. Rather than descend into a drama about squabbling family members, *Summer Hours* becomes a spry, intricately composed—and enormously moving—meditation on life and death. "The film's real greatness stems not merely from its exploration of family but its depiction of a distinctly 21st-century family in particular. In the microcosm of the Berthiers' story, Assayas finds globalization, commerce, the history and the arbitrary value of objects, and the question of what defines art and what makes art meaningful." —Farihah Zaman, *Reverse Shot*

Preceded by ***Reverse Shot Talkie: Olivier Assayas***

A Lion in the House

Sunday, October 1, 2:00 p.m.

Dirs. Julia Reichert, Steve Bognar. 2006, 225 mins. This expansive and unforgettable documentary follows five different Ohio families over six years as they deal with the emotional and physical toll of childhood cancer. Shot on early digital video between 1997 and 2003 by Oscar-winning filmmakers Reichert (who passed away in 2022) and Bognar, the film sounds like a tough sit in description, yet one of the many remarkable things about *A Lion in the House* is its ability to make every moment—the tragic, the joyful, the mundane, the physical, the spiritual—feel all of one constant fluid slice of life. In 2006, *Reverse Shot* briefly got into the film distribution game when it released this film in theaters, where it belonged. "The filmmakers' commitment to their subjects creates one of the most complex and unblinking portraits of life and death that has ever been put onscreen, but in the end, the film's true power lies in the openness of the five children whose lives are already so unfathomably complicated." —Danielle McCarthy, *Reverse Shot*

The Deep Blue Sea

Friday, October 6, 7:00 p.m.

Sunday, October 8, 6:00 p.m.

Dir. Terence Davies. 2011, 98 mins. With Rachel Weisz, Tom Hiddleston, Simon Russell Beale. Named the best movie of 2012 by *Reverse Shot*, Davies's lush, meticulous, and deeply moving adaptation of a Terence Rattigan play stars Rachel Weisz as Hester Collyer, a woman who abandons her passionless marriage to a wealthy barrister (Beale), entering a torrid affair with a troubled former Royal Air Force pilot (Hiddleston), the consequences of which plunge her life into ruin. Davies's collaboration with cinematographer Florian Hoffmeister infuses post-WWII London with a twilight nostalgic reverie, and, in a performance that earned the Best Actress award from the New York Film Critics Circle, Weisz brings to the character of Hester an

unmatched luminosity, magnetism, and emotional rawness. “Davies’s movie seeks nothing more or less than to reveal the damaged souls of three people who each suffer from an impossible love, all of them inhabited with uncommon grace and knowing weariness by his three brilliant leads.” —Chris Wisniewski, *Reverse Shot*

Preceded by **Reverse Shot Talkie: Terence Davies**

Lake Mungo

Friday, October 13, 7:30 p.m.

Sunday, October 15, 6:00 p.m.

Dir. Joel Anderson. 2008, 87 mins. With Rose Traynor, Martin Sharpe, David Pledger, Talia Zucker. One of the most creative, unexpected, and chilling paranormal thrillers of the twenty-first century, *Lake Mungo*, a singular one-off from Australian director Joel Anderson, was released in its home country to little fanfare in 2008 but has steadily grown in stature as a whispered-about, puzzled-over cult item in the years hence. Taking the form of a traditional documentary, evoking the *Unsolved Mysteries* model, *Lake Mungo* tells a story in testimonials and “found” footage of a young woman who drowned during a family vacation and whose parents and sibling believe has returned to haunt them. This is only the beginning of a twisting-turning, increasingly emotional, and wickedly intelligent inquiry into belief, the unreliability of photographic evidence, and the stories we tell ourselves and others. “Of all the mock-doc horror films put into circulation after 1999’s *The Blair Witch Project*, it does by far the most with the formal and ontological possibilities of the format, embedding several competing levels of authorship within its meticulously designed outer shape.” —Adam Nayman, *Reverse Shot*

Inside Llewyn Davis

Sunday, October 15, 1:00 p.m.

Saturday, October 21, 3:30 p.m.

Dirs. Joel and Ethan Coen. 2013, 104 mins. With Oscar Isaac, Carey Mulligan, John Goodman, Garrett Hedlund, Justin Timberlake, Adam Driver, F. Murray Abraham. What would it feel like to be a failed artist in the era of Dylan, Kerouac, and Ginsberg? The Coen brothers’ acerbic yet profoundly felt character study of a singer-songwriter struggling to make it amidst the burgeoning Greenwich Village folk scene of the early 1960s is a consummate example of what the filmmakers can do at their very best: construct a vivid cinematic evocation of a historically and regionally specific place and time that feels both authentic and stylistically heightened, and create unforgettable characters who live in that world. In this case, it’s the talented yet self-destructive wanderer Llewyn Davis—played (and sung) brilliantly by Isaac in his breakthrough role—who’s unable to overcome the loss of his former creative partner and is increasingly desperate to find gigs. The period details are spot on, and the tone grows increasingly melancholy. “Loosely inspired by an actual artist, named after a fictional album, made by two artists occupationally interested in honoring and redefining forms and genres, *Inside Llewyn Davis* is a movie that follows characters who make and

perform folk songs, and which itself effectively becomes a feature-length folk song.” — Eric Hynes, *Reverse Shot*

The Village

Saturday, October 21, 6:00 p.m.

Sunday, October 29, 3:00 p.m.

Dir. M. Night Shyamalan. 2004, 108 mins. With Bryce Dallas Howard, Joaquin Phoenix, Sigourney Weaver, William Hurt, Adrien Brody. Following the enormous success of his breakthroughs *The Sixth Sense*, *Unbreakable*, and *Signs*, Shyamalan made his most conceptually complex, intricately patterned film with *The Village*, a Bush-era political allegory that also evokes the literature of Hawthorne and Irving in its deeply American fears of the unknown. Extraordinarily shot by Roger Deakins, Shyamalan’s eerie, visually sumptuous film is set in a restrictive, nineteenth-century Pennsylvania village, where a generation of elders keeps their younger flock in a constant state of panic over monsters that stalk their borders: “Those We Don’t Speak Of...” Howard and Phoenix beautifully play Ivy and Lucius, a tentative young couple whose burgeoning curiosity about the world begins to bring radical change to their village. “In his appropriation of a wide, almost timeless range of American custom, from religious conservatism to more secular folklore, the director creates a parallel history of the country’s foundations.” — Michael Koresky, *Reverse Shot*

Preceded by ***Reverse Shot Talkie: George Romero***

DOUBLE-FEATURE PRESENTATION:

Unfriended: Dark Web

Sunday, October 22, 1:00 p.m.

Saturday, October 28, 6:00 p.m.

Dir. Stephen Susco. 2018. 92 mins. With Colin Woodell, Betty Gabriel, Rebecca Rittenhouse, Stephanie Noguerras, Andrew Lees, Connor Del Rio. The “desktop horror” genre has been one of the most welcome, under-heralded developments of the past decade or so—a further refining of the “found-footage” film, reimagined for a more active, temporal immediacy. These films are also technically impressive, using a highly complex visual collage effect to lend the sense of an entire narrative occurring in a single unbroken take on one computer screen. The best and scariest of these films is *Unfriended: Dark Web*, in which a young man makes the very bad mistake of bringing home a discarded laptop from a coffee house, an act that has devastating consequences for him, his girlfriend Amaya, and their circle of Skype friends, especially once he starts nosing around in the computer’s terrifying files. “The simplicity of the single-screen gimmick belies the escalating twists and turns of the plot, which leave you even more hopeless with each passing minute—hopeless not just that Matias, Amaya, and their buddies will get out of this alive but also hopeless for the future of humanity.” —Michael Koresky, *Reverse Shot*

We’re All Going to the World’s Fair

Sunday, October 22, 2:30 p.m.

Saturday, October 28, 7:30 p.m.

Dir. Jane Schoenbrun. 2021, 86 mins. With Anna Cobb, Michael J. Rogers.

Schoenbrun's feature debut uses the textures and trappings of the horror genre to descend into a striking depiction of a particularly 21st-century loneliness. Anna Cobb holds the screen with tremulous force as Casey, a solitary teenager in a nondescript, wintry upstate suburb who seems to live most of her life on the internet. As she plays an elaborate online horror role-playing game, we watch her plunge into a surreal psychological landscape through webcams, amateur videos, and Skype chats; the line between fantasy and reality grows increasingly blurred after she is contacted by a strange, equally isolated figure who's either longing for contact or toying with her. With its patient, unsettling long takes and almost otherworldly depiction of the complexities of human empathy, Schoenbrun's film brilliantly dramatizes the emotional drive toward dissociation and the hope for physical transcendence. "It is a reflective presentation of how an entire generation was drawn into the digital sphere in response to a physical world that often left them in a despondent state of isolation, dissociation, and dysphoria." —Caden Mark Gardner, *Reverse Shot*

Pulse

Sunday, October 22, 5:30 p.m.

Friday, October 27, 7:00 p.m.

Dir. Kiyoshi Kurosawa. 2001, 119 mins. In Japanese with English subtitles. With Kumiko Aso, Haruhiko Kato, Koyuki, Kurume Arisaka. In turn-of-the-21st century Tokyo, youths are attracted by the promise of connection offered by the explosion of internet access. Yet the downside of this technological shift hits a small group of young coworkers hard when one of their own seems prompted to suicide by strange images he has found online. Soon, these images are popping up everywhere and death spreads like a virus throughout the city and eventually the world. Kurosawa's master class in alienated dread spawned a U.S. remake, but the original remains the best of the internet-horror subgenre and one of the most terrifying movies ever made. "Ultimately, this is a film about apocalypse, and Kurosawa replaces the usual auguries of panic and fear with a slow, creeping realization that the world is being emptied of human life." —Michael Koresky, *Reverse Shot*

Preceded by ***All Souls' Eve: A Reverse Shot Film***

The Curious Case of Benjamin Button

Friday, November 3, 6:30 p.m.

Dir. David Fincher. 2008, 166 mins. With Brad Pitt, Cate Blanchett, Taraji P. Henson, Tilda Swinton, Julia Ormond, Elias Koteas, Mahershala Ali. Fincher's least characteristic picture is a highly unusual, expansive epic of the American twentieth century based on a short story by F. Scott Fitzgerald about a man who ages in reverse. While seeming to take the form of a big-budget work of Hollywood sentimentality—which is what some of its detractors mistook it for—*Benjamin Button* is instead a singularly elegiac, dark-toned mood piece whose central supernatural concept is merely a red herring for an unsettling inquiry into the intractable forward march of

time, the indifference of history itself, and the strange experience of living within a constantly changing human body. “A masterpiece through and through...a film that deserves to stand proudly beside the work of contemporary masters Terence Davies and Wong Kar-wai in its evocation of what it feels like to be caught in the middle of time as it endlessly, imperceptibly slips away.” —Andrew Chan, *Reverse Shot*

Everyone Else

Saturday, November 4, 3:00 p.m.

Sunday, November 12, 3:30 p.m.

Dir. Maren Ade. 2009, 119 mins. With Birgit Minichmayr, Lars Eidinger. While on a lazy Mediterranean holiday, a young couple, Gitti and Chris—staying at Chris’s mother’s summerhouse—spiral through resentment and affection, mutual loathing and love. German director Maren Ade’s breakthrough anti-romance adheres without pity or sentimentality to its conceptual framework: a microscopic look at a relationship in crisis, or perhaps one that might already have passed the point of no return. It’s also—as in all the work of its director, who would become even better known for her epic comedy of embarrassment *Toni Erdmann*—often extremely funny as it uncovers the hypocrisies and blind spots of its young protagonists. “The central tension—in a film defined by frictions—is whether Gitti and Chris are better off together or apart. *Everyone Else* holds absolutely nothing back yet still leaves that tension unresolved, and it’s as good a filmic Rorschach as you’ll ever see.” —Eric Hynes, *Reverse Shot*

Toni Erdmann

Saturday, November 4, 5:30 p.m.

Sunday, November 5, 4:30 p.m.

Dir. Maren Ade. 2016, 162 mins. With Sandra Hüller, Peter Simonischek. In the hands of Maren Ade, one of the most profound and precisely observed films about the condition of contemporary globalized living was also the funniest. Within the story of the frayed relationship between detached high-powered corporate consultant Ines (Hüller) and her more liberal-minded, aging leftist widower dad Winfried (Simonischek), Ade locates both escalating absurdity and a stirring core of humanity. When Winfried decides to show up in Bucharest, where Ines is currently living while trying to secure a deal for an expanding oil company that would outsource their labor, the two begin a dance of mutual distrust and adoration, leading to one brilliantly sustained comic set piece after another. “Winfried inserts himself into Ines’s life, approaching her friends and colleagues as if he belongs to their milieu of worldly professionals . . . Such embarrassments counterintuitively dignify the meaningless by pitting it against the treachery of a neoliberal project increasingly defining the 21st-century vision of European progress.” —Beatrice Loayza, *Reverse Shot*

A Hidden Life

Friday, November 10, 2:30 p.m.

Saturday, November 11, 3:00 p.m.

Dir. Terrence Malick. 2019, 180 mins. With August Diehl, Valerie Pachner, Matthias Schoenaerts, Franz Rogowski, Michael Nyqvist, Bruno Ganz. Based on real events, *A Hidden Life* depicts the trials of Austrian martyr and conscientious objector Franz Jägerstätter, who refused to take the Hitler Oath required of all conscripts to the German Wehrmacht and suffered the consequences of staying true to his ideals. Opening in the idyllic Alpine valleys of the South Tyrol, where Franz, his wife Fani, and their three girls tend farm, the film conjures an elevated atmosphere straight out of Caspar David Friedrich before darkening into a claustrophobic nightmare under the cloud of a Völkisch resurgence, the inevitable Anschluss, and the call to war. A telling return to scripted filmmaking for Malick if not to the linear storytelling that might suggest, *A Hidden Life* brings us at once the most spiritually focused and morally urgent testament of his career. “*A Hidden Life* reminds us that a courageous moral act need not be immediately efficacious to produce meaningful impact . . . In this current moment of rampant demagoguery and encroaching political and cultural fascisms, Malick’s message is potent.” —Jeff Reichert, *Reverse Shot*

The Tree of Life

Friday, November 10, 6:30 p.m.

Sunday, November 12, 5:30 p.m.

Dir. Terrence Malick. 2011, 139 mins. With Brad Pitt, Jessica Chastain, Sean Penn, Hunter McCracken, Laramie Eppler, Tye Sheridan, Fiona Shaw. Voted by *Reverse Shot* contributors as the number one movie of the decade, Malick’s toweringly ambitious, time-spanning Palme d’Or-winner, a symphonic vision of a boy’s coming-of-age in suburban 1950s Texas, retains the intimacy of a personal confession. Jack, a middle-aged architect (Penn) scans the memories of his childhood to recover the spirit of his lost brother, only to exhume his troubled relationship with his father (a monstrously vulnerable Pitt) and an idealized image of his mother (Chastain). Malick’s poetic form reaches a new level of refinement here. Aided by DP Emmanuel Lubezki, a team of editors, and a classical soundtrack comprising over 30 pieces from Bach to Mahler, Malick renders each moment of young Jack’s upbringing as a journey through light and shadow, of revelation and mystery, from innocence to experience. “These small moments of one family’s life in a quiet Texas town amount to nothing less than the eternal . . . we plunge into the deep past and the radical future, desire writing and rewriting what we see, every image an expression of Jack’s endlessly searching soul.” —Genevieve Yue, *Reverse Shot*

35 Shots of Rum

Saturday, November 11, 6:30 p.m.

Saturday, November 18, 3:30 p.m.

Dir. Claire Denis. 2008, 100 mins. 35mm. With Alex Descas, Mati Diop, Nicole Dogué, Grégoire Colin. Denis created one of her warmest, most lived-in dramas in this superb and subtly drawn film, inspired by Yasujiro Ozu’s *Late Spring* in its evocation of the rich, complex emotions experienced by a father and daughter as he quietly learns to accept that she’s growing up and moving on with her life. Descas and Diop are sweetly

unsentimental as the family duo—he’s a middle-aged commuter rail conductor in and around Paris; she’s in college and being wooed by their scruffy upstairs neighbor. Rather than treat any of this as fodder for conventional drama, Denis finds the aching moments of connection, sadness, and humor that exists at any and all moments between her characters—most wonderfully in a late-night dance at a neighborhood café set to the Commodores’ “Night Shift” that’s as perfect as cinema gets. “Over the course of the film incident takes a backseat to inference and suggestion, and her confident, comfortable performers navigate a simple story told with pleasurable snakiness . . . her warmest, most welcoming vision of ad hoc community to date.” — Jeff Reichert, *Reverse Shot*

Preceded by **Reverse Shot Talkie: Claire Denis**

Manakamana

Saturday, November 18, 12:30 p.m.

Sunday, November 19, 3:30 p.m.

Dirs. Stephanie Spray, Pacho Velez. 2013, 118 mins. DCP. Composed of eleven long hypnotic shots, this transfixing ethnographic documentary follows various pilgrims and tourists as they travel to and from a Nepalese temple via a cable car suspended high over a mountain jungle. In focusing rigorously on the faces and interactions of the passengers—sometimes serious, sometimes humorous—*Manakamana* invites viewers to wonder about who these people are and what brought them here. The effect is revelatory, as the rhythms of the cable car’s journey, panoramic views of the verdant landscape, and voyeuristic pleasures of simply observing others combine to produce a riveting, meditative effect. “Spray and Velez’s film calls attention to attention, the ways our thoughts and perceptions slowly drift and return during long durations spent looking at certain subjects or familiar scenarios.” —Leo Goldsmith, *Reverse Shot*

Preceded by **Reverse Shot Talkie: Stephanie Spray & Pacho Velez**

Hale County This Morning, This Evening

Saturday, November 18, 2:30 p.m.

Sunday, November 19, 2:00 p.m.

Dir. RaMell Ross. 2018, 76 mins. An inspired and intimate portrait of a place and its people, *Hale County This Morning, This Evening* witnesses the lives of Daniel Collins and Quincy Bryant, two young African American men from rural Hale County, Alabama, over the course of five years. Emerging from within a southern community rich in culture, history, and belonging, Collins attends college in search of opportunity while Bryant becomes a father to an energetic son. In his directorial debut, award-winning photographer RaMell Ross employs an intuitive and associative form that privileges patient observation and emerging moments, exalting both the mundane and the monumental, the quotidian and the sublime. The result is a refreshingly direct approach to documentary that underscores both the beauty of life and the consequences of the social construction of race and offers a testament to dreaming despite the odds. “In Ross’s film, the mundane is beautiful . . . A film seeking to create

a visual language for capturing the intricacies of Black (male) existence.” —Tayler Montague, *Reverse Shot*

DOUBLE-FEATURE PRESENTATION (NOV. 18 ONLY):

The Wise Kids

Saturday, November 18, 4:15 p.m.

Dir. Stephen Cone. 2011, 95 mins. With Molly Kunz, Allison Torem, Tyler Ross, Sadieh Rifai, Stephen Cone. The film that marked the arrival of one of the most distinctive voices in contemporary American cinema, *The Wise Kids* is a poignant coming-of-age drama about young people in the Bible Belt struggling with growing up and growing apart, and weathering challenges to their beliefs and their own identities. Cone's film explores terrain—such as the crossroads between faith and sexuality—that is rarely seen on screen, and yet his touch is light, generous, and empathetic. "Equally generous to all of its characters in a way that seems borderline radical for an American indie . . . *The Wise Kids* isn't a strident portrait of breaking free from this world, however; rather Cone patiently watches as his characters struggle to figure out for themselves what's best." —Michael Koresky, *Reverse Shot*

Preceded by ***Reverse Shot Talkie: Paul Verhoeven***

Princess Cyd

Saturday, November 18, 6:00 p.m. Double-feature with *The Wise Kids*

Friday, November 24, 5:00 p.m.

Dir. Stephen Cone. 2017, 96 mins. With Rebecca Spence, Jessie Pinnick, Malic White. It is summertime, and 16-year-old Cyd (Pinnick) decides to take a break from her depressive single father and spend time in Chicago with her aunt Miranda (Spence), a well-known novelist. Soon after her arrival, Cyd encounters a young barista named Katie (White), and their low-key connection quickly becomes something more charged. As Cyd and Katie navigate their new attraction, Miranda sorts through her own complicated relationships, which are brought into higher contrast by Cyd's youthful curiosity and daring. Sensitive to the contradictions and confusions of the ever-changing self, Stephen Cone's subtle and deeply felt film summons that distinct summer feeling when adolescence overlaps with adulthood, skin-exposing days beget soul-exposing nights, and everything feels potently and precariously alive. "The belief at the heart of this and all of Cone's work [is] that an individual's complexity transcends labels and narratives, and that the path to true connection lies paradoxically in a radical acceptance of how unknowable (on some level) we are to one another." —Matt Connolly, *Reverse Shot*

Feast of the Epiphany

Friday, November 24, 7:15 p.m.

Dirs. Michael Koresky, Jeff Reichert, Fariyah Zaman. 2018, 80 mins. With Meng Ai, Nikki Calonge, Sean Donovan, Jill Frutkin, Jessie Shelton. In this docu-fictional diptych directed by *Reverse Shot* editors Koresky and Reichert and contributor Zaman, a young woman lovingly prepares a meal for friends, and the simple gesture takes on

unexpected significance. Revelry turns to meditations on mortality, and the tiniest, hard-won gesture of goodness comes from an unexpected party. Night turns to day, and viewers are taken somewhere else entirely—albeit with a lingering dissolve of emotions, ideas, and grace. *Feast of the Epiphany* is an uncommonly sensitive rumination on the ways people form and choose communities, collaborations, and support groups in the face of hardship, labor, and loss. “A meditative banquet of ideas . . . A fascinating cinematic language that interrogates itself about matters of spontaneity and manipulation, man-made products and earth-given treasures, simplicity and sophistication.” —Carlos Aguilar, *The Los Angeles Times*

Before Sunrise

Saturday, November 25, 1:30 p.m.

Sunday, November 26, 1:30 p.m.

Dir. Richard Linklater. 1995, 101 mins. With Ethan Hawke, Julie Delpy. On June 16, 1994, a young American named Jesse met a young Parisienne named Céline on a train shuttling through Europe and, sensing an immediate attraction, the two decided to spend a day together walking and talking through the streets of Vienna. From this unplanned encounter a romance was born that would spark an improbable, magnificent movie trilogy that has become one of the most fervently adored cinematic love stories ever told. In this first part, Hawke and Delpy establish themselves as quintessential Gen-Xers, romantic, idealistic, and intellectually searching as they try and figure themselves and each other out over the course of one day and night. Coming after Linklater’s mainstream breakthrough *Dazed and Confused*, *Before Sunrise* confirmed that this American original had much to offer nineties viewers looking for humane, chatty entertainment. Linklater and Kim Krizan’s script—with assist from Hawke and Delpy—is so teeming with authentic exchanges and generational observations that any given scene feels like a classic. “A great film by any objective artistic criteria . . . a film ultimately about the persistence of the romantic ideal, or more simply, movie love in the postmodern age.” —Erik Syngle, *Reverse Shot*

Before Sunset

Saturday, November 25, 4:00 p.m.

Sunday, November 26, 4:00 p.m.

Dir. Richard Linklater. 2004, 80 mins. With Ethan Hawke, Julie Delpy. For the heartsick devotees of *Before Sunrise*, the sudden announcement that, nine years later, Linklater, Hawke, and Delpy were reuniting for a sequel was, frankly, terrifying. Why risk ruining the memory of something so perfect—and an ending so perfectly ambiguous? As became quickly clear upon its release in the summer of 2004, we really needn’t have worried. *Before Sunset*, conceived as a “real-time” catchup with Jesse and Céline, this time in Paris, where Jesse has come to publicize his new novel based on a certain encounter in Vienna nearly a decade ago, is one of the greatest romantic films ever made, a brilliantly acted, consistently playful, at times wrenching portrait of lost time, missed chances, and the possibility of changing one’s destiny—if there is such a thing at all. “The film is formally constructed to haunt, touches never quite reaching their

intended target for fear of realization that the other is nothing more than spectral memory, its final frames prematurely fading into obscurity, the voice of deceased chanteuse Nina Simone still wafting off the screen.” —Suzanne Scott, *Reverse Shot*
Preceded by ***Reverse Shot Talkie: Richard Linklater***

Before Midnight

Saturday, November 25, 6:00 p.m.

Sunday, November 26, 6:00 p.m.

Dir. Richard Linklater. 2013, 109 mins. With Ethan Hawke, Julie Delpy, Ariane Labed, Athina Rachel Tsangari, Panos Koronis, Walter Lassally. By the third—and at the time of this writing, final—outing in the saga of Jesse and Céline, romantic idealism has been replaced by something a little more pragmatic, difficult, and, for some of us, even more moving. While enjoying a lazy summer vacation in the Southern Peloponnese of Greece, the couple, now married with children (and stepchildren), find themselves trying to rekindle the flame that brought them together in the first place while the realities of domestic life—and the secrets and spaces between the two of them—begin to loom large. Featuring (of course) gorgeous European scenery, against which a withering marital spat seems all the more jarring, *Before Midnight* is a bold, intensely emotional conclusion to their story. “In *Sunrise*, it was the moment that mattered. In *Sunset*, it was the renewal of that fleeting moment, feared lost. In *Midnight*, it is a reckoning with the past and future, the burden of reality on the dreams of youth. But all three are equally about hope.” —Michael Koresky, *Reverse Shot*

Museum of the Moving Image (MoMI) is the only institution in the United States that deals comprehensively with the art, technology, enjoyment, and social impact of film, television, and digital media. In its stunning facility in Astoria, New York, the Museum presents exhibitions; screenings; discussion programs featuring actors, directors, and creative leaders; and education programs. It houses the nation’s largest collection of moving image artifacts and screens over 500 films annually. Its exhibitions—including the core exhibition *Behind the Screen* and *The Jim Henson Exhibition*—are noted for their integration of material objects, interactive experiences, and audiovisual presentations. For more information about the MoMI, visit movingimage.us.

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MUSEUM INFORMATION

Hours: Thurs, 2:00–6:00 p.m. Fri, 2:00–8:00 p.m. Sat–Sun, 12:00–6:00 p.m.

Museum Admission: \$20 adults, \$12 senior citizens (ages 65+) and students (ages 18+) with ID, \$10 youth (ages 3–17). Children under 3 and Museum members are admitted free. General admission is free every Thursday, 2:00–6:00 p.m.

Film Screenings: Fridays, Saturdays, and Sundays, and as scheduled. Unless otherwise noted, tickets: \$15 adults, \$11 students and seniors, \$9 youth (ages 3–17), free or discounted for Museum members (depending on level of membership). Advance purchase is available online.

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

Subway: M or R to Steinway Street. N or W to 36 Ave or Broadway.

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

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