

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

MOMI CELEBRATES TODD HAYNES THIS DECEMBER WITH MOVING IMAGE AWARD, RETROSPECTIVE, EXHIBIT, AND BOOK

Haynes will appear Friday, Dec. 1 with programs of early works; Saturday, Dec. 2 with *May December*; and will be honored at the Moving Image Awards on Dec. 4

New exhibit focusing on Haynes's crafting of story and character in five films, from *Superstar* to *May December*, opens Nov. 24

The new book *Todd Haynes: Rapturous Process*, on sale Nov. 18, features an in-depth interview with the director and more than 200 pages of materials from Haynes's production archive, now a part of MoMI's collection

Astoria, New York, November 13, 2023 — Todd Haynes has been a cornerstone of the American independent film world since the early 1990s and remains one of the groundbreaking artists of our time. Museum of the Moving Image will celebrate Haynes throughout December with a comprehensive film retrospective and honor him with the 2023 Moving Image Award for Career Achievement at its winter benefit event on December 4. Prior to that, MoMI will open the exhibit *Reflected Forms: Story and Character in the Films of Todd Haynes* on November 24. Copies of MoMI's new book *Todd Haynes: Rapturous Process* will be on sale starting November 18. The Museum's multifaceted Haynes programming coincides with the release of his new film *May December* in theaters November 17 and on Netflix on December 1.

The Moving Image Awards features an awards program with special guest presenters in the Redstone Theater, followed by a festive cocktail reception in the Hearst Lobby. Funds raised from the event benefit the Museum's year-round programming. Single tickets are \$250 with a discounted option of \$125 for artists/guild members/students and a \$400 VIP option. Sponsor and supporting levels are also available. Learn more and get tickets [here](#).

Opening November 24, the exhibit *Reflected Forms: Story and Character in the Films of Todd Haynes* looks at the director's creative process and his use of image books, albums that gather visual inspirations for each of his productions. Materials on view are from the films *Superstar: The Karen Carpenter Story* (1987), *Velvet Goldmine* (1998), *Far from Heaven* (2002), *I'm Not There* (2007), and *May December* (2023) and are drawn from Haynes's film production archive, a collection that was recently donated to the Museum. *Reflected Forms* will appear within the Museum's core exhibition *Behind the Screen*.

The retrospective, which runs December 1–30, offers New York audiences an opportunity to see all of Haynes’s films on the big screen—many presented in 35mm—as well as the HBO limited series *Mildred Pierce* and documentary *Six by Sondheim*. Haynes will appear in person on opening night, Friday, December 1, with two programs of early works, and with *May December* on Saturday, December 2, at 3:00 p.m. (the screening is free for MoMI members).

From the 1980s through the 2020s, Haynes’s work has ranged from music videos to television series, and breakthrough shorts and features such as the controversial *Superstar: The Karen Carpenter Story* (1987), *Dottie Gets Spanked* (1993), *Poison* (1991), and *Safe* (1995), which marked the start of his longstanding collaboration with Julianne Moore. Haynes explores facets of musical celebrity and artistic creation in his cinematic tour de force *I’m Not There* (2007), in which six different actors play Bob Dylan; the glam-rock investigative drama *Velvet Goldmine* (1998); and his documentary *The Velvet Underground* (2021). Haynes has consistently pursued his own path, taking on projects both utilizing and subverting storytelling conventions. A magnificently mounted and beautifully acted film that evokes the craftsmanship and artifice of Hollywood studio filmmaking, *Far from Heaven* (2002) was nominated for four Oscars and swept the New York Film Critics Circle awards. The beloved *Carol* (2015), an adaptation of a Patricia Highsmith novel, garnered its stars Cate Blanchett and Rooney Mara Oscar nominations; while another period piece, the HBO production *Mildred Pierce*, adapted from James M. Cain’s 1941 novel, won Kate Winslet an Emmy. An adaptation of Brian Selznick’s graphic novel *Wonderstruck* (2017) ties together a pair of deeply emotional stories of obsession from different time periods featuring young deaf adventurers, and *Dark Waters* (2019) uses the aesthetics of seventies thrillers to tell the true story of the lawyer who fought DuPont for decades over its environmental contamination. See below for the full schedule.

The new book *Todd Haynes: Rapturous Process*, published by the Museum, is an adaptation of Centre Pompidou’s book published on the occasion of its own Haynes retrospective earlier in 2023, but featuring new material for English-language readers. It includes an in-depth 2023 career interview with Haynes by the Pompidou’s Judith Revault d’Allonnes, a new essay by Michael Koresky, a conversation about *May December* between Haynes and filmmaker Kelly Reichardt, and a foreword by Julianne Moore. The book features more than 200 pages of materials from Haynes’s archives, including drawings, paintings, storyboards, notes, on-set photographs, costume and set designs, and more—much of which is drawn from Haynes’s production archive, which is part of the Museum’s permanent collection. Copies will be available for purchase in the MoMI Shop onsite and online starting November 24.

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.

SCHEDULE FOR TODD HAYNES RETROSPECTIVE, DECEMBER 1–30, 2023

All screenings take place in the Sumner M. Redstone Theater or the Bartos Screening Room at Museum of the Moving Image, 36-01 35 Ave, Astoria, NY 11106. Advance tickets are available online at movingimage.us. Tickets are \$15 / \$11 seniors and students / \$9 youth / free or discounted for MoMI members.

Early Works by Todd Haynes

Friday, December 1, 6:30 p.m. **With Todd Haynes in person**

Saturday, December 9, 2:00 p.m.

The Museum's complete Todd Haynes retrospective kicks off with a special evening featuring the filmmaker himself, alongside a selection of his rarely screened early works. These include Haynes's first student short, 1978's *The Suicide* (digital projection), a horror-tinged film about a disaffected, bullied teenager shot on Super 8 and 16mm, and *Assassins: A Film Concerning Rimbaud* (DCP), his 1985 16mm thesis project from Brown University, in which he wrestles with the myth and legacy of poet Arthur Rimbaud and his destructive romance with Paul Verlaine. Haynes will appear in person to talk about these and other significant first films that set him off on his remarkable, eternally experimental, always daring cinematic path. Total running time: approx. 63 mins.

***Dottie Gets Spanked* and Other Films**

With Todd Haynes in person

Friday, December 1, 8:00 p.m.

Dir. Todd Haynes. 1993, 30 mins. DCP digital restoration courtesy of the UCLA Film & Television Archive. After *Poison*, Todd Haynes, inspired by his own childhood fixation on *I Love Lucy*, directed this poignant, marvelously transgressive short film about Steven, a young boy in 1960s suburbia obsessed with a female sitcom star. The film moves elegantly between color-coordinated domesticity and the black-and-white of television screens. Steven's fantasy world is a shadowy, cartoonish dreamland with an edge of emergent, prepubescent sexuality. Isolated at school but finding solace in his Dottie-inspired drawings, Steven is encouraged by his mother in his obsession and tolerated by his father, until his drawings reveal too much. This brilliant short will be screened alongside other crucial works from Haynes's career. Total running time: approx. 73 mins.

Poison

Introduced by Nancy Gerstman and Emily Russo and followed by discussion with Todd Haynes (Dec. 2)

Saturday, December 2, 1:00 p.m.

Friday, December 15, 7:00 p.m. (screening with ***Dottie Gets Spanked***)

Dir. Todd Haynes. 1991, 85 mins. 35mm. With Edith Meeks, Larry Maxwell, James Lyons, Scott Renderer. Haynes's took the independent film scene by storm with his Sundance-awarded breakthrough, an entirely unexpected, confrontational rule-breaker that jumps intuitively among three different narratives, each its own cinematic genre. In "Hero," Haynes uses the conventions of TV documentary to tell the unusual story of an abused child who killed his father and then mysteriously disappeared; in "Horror," he employs a B-sci-fi black-and-white template for a grotesque and funny tale of a mad scientist who becomes a pariah after he accidentally ingests his own potion; and in "Homo," he invokes the work of legendary queer author and playwright Jean Genet for a lush prison romance between two men. Outraged right-wing politicians tried to turn *Poison* into a punching bag, but Haynes's film proved resistant and slippery. Less sensational than primal, it's a film about the outlaw status of demonized gay men during the height of the AIDS crisis and was a cornerstone of the newly coined New Queer Cinema. Nancy Gerstman and Emily Russo of Zeitgeist Films, the original distributor of *Poison*, will introduce the December 2 screening.

May December

With Todd Haynes in person

Sunday, December 2, 3:00 p.m.

Dir. Todd Haynes. 2023, 113 mins. 35mm. With Natalie Portman, Julianne Moore, Charles Melton, Cory Michael Smith, Elizabeth Yu, Gabriel Chung, Piper Curda. In Haynes's brilliant latest film, a tricky and gripping dark comic creation, Portman plays Elizabeth, a popular television actress who has arrived in Savannah, Georgia, where she will meet and get to know Gracie (Moore), a tabloid celebrity she has been cast to play in a movie. As the two women—each used to a life in front of the camera—circle each other with increasing distrust, secrets and resentments rise to the surface, leading to a reckoning between Gracie and her husband (Melton), who had a crucial part to play in Gracie's decades-old scandal.

Preceded by ***Image Book***

2023, 17 mins. DCP. With Julianne Moore, Natalie Portman, Charles Melton, Elizabeth Yu, Gabriel Chung. When asked to create something for the "Où en êtes-vous?" ("Where Are You?") collection commissioned and posed by the Centre Pompidou in Paris, Haynes's response was this behind-the-scenes film made during the production of *May December*, which evokes Ingmar Bergman's *Persona* and Jean-Luc Godard's *Two or Three Things I Know About Her* in its metacinematic exploration of identity.

Safe

Saturday, December 2, 6:00 p.m. **Introduced by Todd Haynes**

Saturday, December 30, 3:30 p.m.

Dir. Todd Haynes. 1995, 119 mins. 35mm print courtesy of the Packard Humanities Institute Collection at the UCLA Film & Television Archive. With Julianne Moore,

Xander Berkeley, Peter Friedman, Beth Grant, April Grace, James Le Gros. After several years of roles in smaller films and TV work, Moore emerged as a major talent in Haynes's chilling drama, but she did so with barely a whisper. As Carol White, a housewife who believes she has become allergic to the chemical toxins in her environment and eventually escapes to a sinister self-help retreat, Moore holds the screen with compelling unassertiveness. Haynes, coming off his Sundance controversy with the brilliant New Queer breakthrough *Poison*, brought a visionary, Antonioni-esque compositional elegance to this psychological horror story. *Safe* would ultimately be named the best film of the 1990s in a *Village Voice* critics poll and remains for many the defining film of Haynes's career.

Six by Sondheim

Sunday, December 3, 1:15 p.m.

Dirs. James Lapine, Todd Haynes, Autumn de Wilde. 2013, 86 mins. DCP. With Stephen Sondheim, Jarvis Cocker, Audra McDonald, Darren Criss, Jeremy Jordan, Laura Osnes, America Ferrera. In this delightfully creative compendium of musical numbers across Sondheim's career, a trio of directors tackle highlights from six different shows in unexpected ways. In his segment, Haynes constructs a sultry and innovative update of *Follies*' classic torch song "I'm Still Here," giving the paean to divadom a queer twist by casting Pulp's Jarvis Cocker as its cabaret warbler.

Far from Heaven

Sunday, December 3, 3:30 p.m.

Saturday, December 23, 3:30 p.m.

Dir. Todd Haynes. 2002, 107 mins. 35mm. With Julianne Moore, Dennis Quaid, Dennis Haysbert, Patricia Clarkson. A magnificently mounted and beautifully acted film that both evokes and subverts the craftsmanship and artifice of Hollywood studio filmmaking, *Far from Heaven* was writer-director Todd Haynes's most instantly critically acclaimed film, nominated for four Oscars and sweeping the New York Film Critics Circle awards, including Best Film and Best Director. Yet it offers so many exquisite layers of meaning that twenty years later, it still feels both slyly transgressive and emotionally satisfying. Both an homage to and an update of Douglas Sirk's 1955 melodrama *All That Heaven Allows*, the movie stars a brilliant Moore in her most subtly heartbreaking performance as a 1950s Connecticut housewife coming to terms with her husband's homosexuality and her own romantic feelings for her Black gardener.

Carol

Sunday, December 3, 6:00 p.m.

Friday, December 22, 6:00 p.m.

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

Dir. Todd Haynes, 2015, 118 mins. With Cate Blanchett, Rooney Mara, Sarah Paulson, Kyle Chandler, John Magaro. Haynes's astonishing adaptation of Patricia Highsmith's audacious 1952 novel *The Price of Salt*, about two Manhattan women from different

walks of life who fall in love in the early 1950s, is one of the great cinematic love stories of the 21st century. In Oscar-nominated performances of remarkable depth and poise, Blanchett and Mara evoke oceans of feeling despite their characters needing to tightly conform to a repressive social reality, which Haynes portrays with heartbreaking directness. Overturning clichés of tragic queer romances, *Carol* finds beauty, tenderness, and fragility in its seemingly impossible love.

Wonderstruck

Friday, December 8, 3:00 p.m.

Saturday, December 9, 1:00 p.m.

Dir. Todd Haynes. 2017, 117 mins. DCP courtesy Amazon Studios. With Oakes Fegley, Millicent Simmonds, Julianne Moore. A pair of deeply emotional stories of obsession from different time periods ultimately converge in Todd Haynes's wondrous adaptation of Brian Selznick's beautifully conceived and illustrated young adult novel. A young deaf boy travels from Minnesota to New York in 1977, after his single mother dies, to look for the father he has never known. A half-century earlier, a girl named Rose, also deaf, dreams of a mysterious silent movie star. An ideal blend of artistic sensibilities, *Wonderstruck* is one of the most enchanting and moving recent American films, featuring astonishing work by production designer Mark Friedberg, costume designer Sandy Powell, and cinematographer Ed Lachman, all recurring Haynes collaborators.

The Velvet Underground

Saturday, December 9, 3:30 p.m.

Sunday, December 17, 4:00 p.m.

Dir. Todd Haynes. 2021, 121 mins. DCP. Haynes's kaleidoscopic portrait of the seminal sixties rock group The Velvet Underground explodes the music documentary form. Rather than dutifully charting the ups and downs, personal crises and triumphs of the band's members (like Lou Reed, John Cale, Nico, Sterling Morrison, and Maureen Tucker), Haynes situates them within the larger, buzzing microcosm of creation that was the New York art scene of the 1960s, encompassing the Warhol Factory, pop art, underground film, and the avant-garde, all feeding off each other in exciting ways. The result is a thrilling, cathartic work of unconventional nonfiction that pays tribute to genius without succumbing to hagiography, and stands as a poignant testament to a time, place, and headspace that would have untold influence on generations of artists, musicians, and filmmakers.

Velvet Goldmine

Saturday, December 9, 6:00 p.m.

Sunday, December 17, 1:00 p.m.

Dir. Todd Haynes. 1998, 123 mins. 35mm. With Christian Bale, Jonathan Rhys-Meyers, Ewan McGregor, Toni Collette, Eddie Izzard. Haynes's spectacular and ambitious *Velvet Goldmine* borrows the structure of *Citizen Kane* to chart the rise of glam rock

and the star who was the movement's brightest flame. Functioning as both history and dream, Haynes's immersive, completely enveloping musical fantasia is initiated by Bale's Arthur, a journalist assigned to find out whatever happened to Brian Slade (Rhys-Meyers), a pansexual Bowie-like singer who faked his own death at a concert in the seventies. His inquiries take him to Slade's former lover, Curt Wild (McGregor), modeled on Iggy Pop, and American ex-wife Mandy (Collette), but no closer to the truth. Haynes's film interprets the glam rock era emotionally and philosophically, as a time of endlessly reinvented personas and sexual experimentation in which identity becomes as formless as music itself.

Mildred Pierce

Sunday, December 10, 1:00 p.m.

Dir. Todd Haynes. 2011, 330 mins. DCP. With one intermission. With Kate Winslet, Evan Rachel Wood, Guy Pearce, Mare Winningham, Melissa Leo. Created as a five-part miniseries for HBO, Haynes's thrilling adaptation of James M. Cain's 1941 novel *Mildred Pierce* is cinematic event. Exquisitely detailed and visually ravishing, Haynes's film abandons the noirish flourishes that defined Michael Curtiz's classic 1945 film of the book, instead going for historical accuracy and detail, creating a narrative of life during Great Depression with remarkable authenticity. The story of a housewife (an Emmy-winning Winslet) who leaves her cheating husband and attempts to maintain her and her family's social position, while having to deal with a monstrously selfish daughter, *Mildred Pierce* was fully reinvented by Haynes. This is a rare opportunity to see the series in its entirety on the big screen.

I'm Not There

Sunday, December 10, 5:30 p.m.

Friday, December 29, 5:30 p.m.

Dir. Todd Haynes. 2007, 135 mins. 35mm. With Christian Bale, Cate Blanchett, Heath Ledger, Ben Whishaw, Richard Gere, Marcus Carl Franklin. Haynes's majestic and freewheeling meditation on the different identities of Bob Dylan is a cinematic tour de force that features six different actors as Dylan. Working closely with cinematographer Ed Lachman, Haynes creates different cinematic styles to formally match each of these personae, creating a thrilling compendium of genres and narratives, constantly reframing one another. Blanchett, who received an Oscar nomination for her interpretation of "Jude Quinn," the inscrutable, Warhol Factory, *Don't Look Back*-era version of Dylan, is indeed magnificent, but all of the performers, from Franklin's adolescent "Woody Guthrie" to Ledger's Hollywood actor "Robbie Clark" to Gere's taciturn "Billy the Kid" contribute rich variations on a theme.

Dark Waters

Saturday, December 16, 4:30 p.m.

Saturday, December 30, 6:00 p.m.

Dir. Todd Haynes, 2019, 126 mins. DCP. With Mark Ruffalo, Anne Hathaway, Tim Robbins, Bill Pullman, Bill Camp. In an unexpected move, Haynes directed this gripping adaptation of a Nathaniel Rich *New York Times Magazine* investigative article titled “The Lawyer Who Became DuPont's Worst Nightmare.” Adopting the style of paranoid 1970s American thrillers, Haynes and cinematographer Ed Lachman bring a bold, melancholy pallor to the true story of a corporate defense attorney, Rob Billot (Ruffalo), who fought to expose the corruption of chemical manufacturing corporation DuPont, which had knowingly been polluting the local water for decades. Rather than play Billot’s story like an inspiring tale of crusading journalism, Haynes locates a deep, sad existentialist core, while the film’s themes of exposure and contamination connect it to such earlier works as *Poison* and *Safe*.

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

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

Membership: movingimage.us/join-and-support/become-a-member or 718 777 6877

Museum of the Moving Image is housed in a building owned by the City of New York and has received significant support from the following public agencies: New York City Department of Cultural Affairs; New York City Council; New York City Economic Development Corporation; New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature; Institute of Museum and Library Services; National Endowment for the Humanities; National Endowment for the Arts; and Natural Heritage Trust (administered by the New York State Office of Parks, Recreation and Historic Preservation). For more information, please visit movingimage.us.