

# MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

## MoMI presents **Come Alive: The Films of Lana Wilson**

**November 22–24: featuring all of the filmmaker’s work from *After Tiller* through her latest documentary *Look into My Eyes*—with Wilson in person**



Pictured: *Look into My Eyes* (courtesy of A24) | [Press gallery](#)

Astoria, New York, October 22, 2024 — In a little more than a decade, Lana Wilson has established herself as one of the most compelling and accomplished nonfiction filmmakers of her generation. From November 22–24, Museum of the Moving Image will present a complete early-career retrospective of her work, from her debut 2013 feature *After Tiller* through her most recent film *Look into My Eyes*, released by A24 earlier this fall. Wilson will appear with select films and will also introduce a screening of Taiwanese filmmaker Tsai Ming-liang’s 1998 musical *The Hole*, a personal favorite.

“Over the course of five features and two episodic series, Lana Wilson has pushed the bounds of form, each time devising singular aesthetic and storytelling strategies,” said MoMI Senior Curator of Film Eric Hynes. “Her films are actively creative. Sometimes they entail famously creative subjects, but it’s Wilson’s exploratory drive that interrogates, animates, and complicates every frame, yielding consistently surprising and essentially cinematic work. We’re excited to welcome Lana back to MoMI for this retrospective and celebration of her latest— and I think best film to date— *Look into My Eyes*.”

The Museum's retrospective celebrates an Emmy-winning and two-time Spirit Award-nominated filmmaker of uncommon dexterity and integrity, including her observant look at late-term abortion doctors and their patients, *After Tiller* (co-directed by Martha Shane); her unusually intimate, unmistakably feminist portraits of superstars Taylor Swift (*Miss Americana*) and Brooke Shields (*Pretty Baby*); and her sui generis, impeccably crafted works of heart-swollen humanism such as *The Departure* and the critically acclaimed *Look into My Eyes*, which premiered at the 2024 Sundance Film.

All screenings take place at Museum of the Moving Image, 36-01 35 Ave, Astoria, NY, 11106. Advance tickets are on sale at [movingimage.org](https://movingimage.org).

### SCHEDULE FOR 'COME ALIVE: THE FILMS OF LANA WILSON

#### ***After Tiller***

##### **With Lana Wilson in person**

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

Dirs. Lana Wilson and Martha Shane. 2013, 85 mins. U.S. DCP. After the assassination of Dr. George Tiller in Kansas in May 2009, only four American doctors continued to openly provide third-trimester abortions. With *After Tiller*, first-time directors Wilson and Shane painted an intimate, thought-provoking, and deeply moving portrait of these physicians—Dr. LeRoy Carhart, Dr. Warren Hern, Dr. Susan Robinson, and Dr. Shelley Sella—who became the new primary targets of the anti-abortion movement in the years that followed. Made nearly ten years before the Supreme Court's overturning of *Roe v. Wade*, *After Tiller* provides context and a vital backstory for what's become an even starker public health crisis.

#### ***Pretty Baby***

Saturday, November 23, 1:00 p.m.

Dir. Lana Wilson. 2023, 138 mins. U.S. DCP. This two-part documentary is a galvanizing look at actor, model, and icon Brooke Shields as she emerges from her early years as a sexualized girl to a woman discovering her power. Shields's career as a child model began as early as 11 months old. After starring in Louis Malle's controversial *Pretty Baby* at age 12, she became the face of the eighties with Calvin Klein jeans ads and leading roles in *The Blue Lagoon* and *Endless Love*, navigating the unrelenting scrutiny of the press and a culture that wanted to commodify and shame her. After defying stereotypes by going to college, Shields re-entered the entertainment industry as an adult, only to face another set of impossible standards. Wilson's diptych exposes the unfair expectations forced upon Shields while also giving her a longer arc in which to gain agency and find her own identity after absorbing decades of cultural projections. Free with Museum admission.

#### ***Miss Americana***

##### **With Lana Wilson in person**

Saturday, November 23, 4:00 p.m.

Dir. Lana Wilson. 2020, 85 mins. U.S. DCP. This raw and emotionally revealing look at one of the most iconic artists of our time follows Taylor Swift during a transformational period in her life as she learns to embrace her role not only as a songwriter and performer but also as a woman harnessing the full power of her voice. *New York Times* critic Wesley Morris called the film, “85 minutes of translucence with Taylor Swift. There's more in it—and more to it—than you usually get with these pop superstar portraits. Wilson has captured Swift at a convincing turning point, ready, perhaps, to say a lot more.” A Netflix release.

Lana Wilson Presents:

### ***The Hole***

**Introduced by Lana Wilson**

Saturday, November 23, 6:15 p.m.

Dir. Tsai Ming-liang. 1998, 95 mins. Taiwan. With Yang Kuei-mei, Lee Kang-sheng, Miao Tien. Part musical, part apocalyptic fable, the fourth feature from the great Taiwanese filmmaker Tsai Ming-liang begins a week shy of the year 2000, as Taipei is in the grip of a mysterious epidemic. Delaying his evacuation, Hsiao-kang meets his downstairs neighbor when a plumber accidentally creates a hole connecting their apartments, a breach that gradually widens. Tsai contrasts the dreariness of the apartment block with splendiferous production numbers set to the lip-synched music of Grace Chang, lavish sequences that express the characters' bottled-up desire.

### ***A Cure for Fear + Mind/Trip: Episodes 4 and 5***

Sunday, November 24, 1:00 p.m.

Dir. Lana Wilson. 2018, 56 mins (four 14 min. episodes). U.S. DCP. Neuroscientist Dr. Merel Kindt has discovered a cure for phobias using common medication. After a brief but intense exposure to their fear, the patient takes a single pill. Twenty-four hours later, the fear is gone. From animal phobias to PTSD, the potential impact is both profound and dazzlingly complex. In *A Cure for Fear*, Wilson goes inside Kindt's radical treatments as she explores the ethically treacherous grounds of curing our most human ailment. Preceded by episodes four and five of *Mind/Trip* (2021, 20 mins.), an online series journeying into the lives of people living with mental health disorders. Wilson directs episodes centered on women with DID (dissociative identity disorder) and bipolar disorder.

### ***The Departure***

**With Lana Wilson in person**

Sunday, November 24, 3:00 p.m.

Dir. Lana Wilson. 2017, 87 mins. U.S. DCP. In Japanese with English subtitles. This poetic, singularly intimate portrait follows Japanese Buddhist priest Ittetsu Nemoto, a former wild child who's dedicated himself to helping suicidal people find reasons to live. In her second feature documentary, Wilson finds a man whose work has taken a toll on his own family and health, as he refuses to draw lines between his professional and personal lives, filling his days with visits to the troubled and lonely. *The Departure*

captures Nemoto at a crossroads, when his growing self-destructive tendencies lead him to confront the same question his patients ask: What makes life worth living?

FREE SCREENING

***Look into My Eyes***

**With Lana Wilson in person**

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

Dir. Lana Wilson. 2024, 104 mins. U.S. DCP. Wilson brings viewers into the intimate spaces of one-one-one psychic readings in New York. Unlike the storefront palm readers that are ubiquitous throughout the city, Wilson's subjects specialize in private, longer-form sessions that can resemble therapy and often turn emotional. The film is a deft, riveting, and stealthily shattering immersion into the psychics' practices and personal lives, which are more recognizable than one might suspect. As layered and crafted as a work of fiction yet centered on people and stories that could never be made up, *Look into My Eyes* elegantly crosscuts between supplicant and seer, and between the stillness of their sessions and the movements of the city. As with each of the director's films, a singular subject develops into something improbably, beautifully, uncannily universal. An A24 release.

**About Museum of the Moving Image**

Founded in 1985, MoMI celebrates the history, art, technology, and future of the moving image in all of its forms. Located 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 most comprehensive 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 MoMI, visit [movingimage.org](http://movingimage.org).

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[Press images are available here.](#)

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