

# Film

Mar  
2020



# MoMA

## 1 Sun

1:00 T1   
Black and Tan  
Fantasy; One Mile  
from Heaven

3:30 T2   
Laughing Gas; Gone  
Are the Days!

6:30 T2   
The Omega Man

## 2 Mon

4:30 T1   
Strange Days

7:30 T1   
Sunshine State

## 3 Tue

4:00 T2   
Each a Poem,  
Whether Told or Not:  
Shorts Program 2

7:00 T2   
Nice Coloured Girls;  
Xica da Silva

7:30 T1   
Casino Royale




## 4 Wed

1:30 T2   
Carib Gold



4:00 T2  
Support the Girls

6:30 T2   
Jackie Brown

7:00 T1   
Gertrude McCoy,  
Part 1

## 5 Thu

1:30 T2  
Fried Green Tomatoes



4:00 T2  
Carmel

4:30 T1   
Miracle in Harlem;  
Lime Kiln Club Field  
Day

7:00 T1  
The Letters of Efratia  
Gitai: A Staged  
Reading

7:30 T2   
What Happened to  
Mary

## 6 Fri

1:30 T2  
Alex Cross

4:00 T2  
Esther

4:30 T1   
Mack Sennett at  
Biograph

6:30 T1   
Biograph Comedies

7:00 T2  
Berlin-Jerusalem

## 7 Sat

1:30 T2  
Esther

4:00 T2  
Berlin-Jerusalem

4:30 T1   
Edison Comedies,  
Part 1

6:30 T1   
Edison Comedies,  
Part 2

7:00 T2  
Kedma

## 8 Sun

2:00 T2  
Kedma

2:00 T1   
Bert Williams

4:45 T2  
Carmel

4:30 T1   
Gertrude McCoy,  
Part 2



## 9 Mon

No screenings  
scheduled. Visit  
[mom.org](http://mom.org) for  
up-to-date listings.

## 10 Tue

4:00 T2   
Love Is the Devil



7:00 T2   
The Mother



## 11 Wed

1:30 T2   
Bustin' Loose

7:00 T2   
Charles Brabin

7:30 T1   
Layer Cake



## 12 Thu

1:30 T2 ■■■  
Madea's Family  
Reunion

4:00 T1 ■■■  
Road to Perdition

4:30 T2 ■■■  
Edison Social Dramas

6:30 T2 ■■■  
Biograph Dramas

7:00 T1  
The Girl with the  
Dragon Tattoo



## 13 Fri

1:30 T2  
The Autobiography of  
Miss Jane Pittman

4:00 T1 ■■■  
The Mother

4:30 T2 ■■■  
John H. Collins,  
Part 1

6:30 T2 ■■■  
John H. Collins,  
Part 2

7:00 T1  
Knives Out

## 14 Sat

1:00 T1 ■■■  
Enduring Love

2:30 T2 ■■■  
Anita Loos at  
Biograph

4:00 T1 ■■■  
Road to Perdition

4:30 T2 ■■■  
Gertrude McCoy,  
Part 1

6:30 T2 ■■■  
Gertrude McCoy,  
Part 2

7:00 T1 ■■■  
Skyfall

## 15 Sun

1:00 T1 ■■■  
Munich



2:00 T2 ■■■  
Seven Episodes of  
*What Happened to  
Mary?*

4:30 T2 ■■■  
Mack Sennett at  
Biograph

5:00 T1 ■■■  
Love Is the Devil

## 16 Mon

4:00 T1 ■■■  
Biograph Comedies



7:00 T2  
Modern Mondays:  
An Evening with  
Jennifer Bolande

## 17 Tue

No screenings  
scheduled. Visit  
[moma.org](http://moma.org) for  
up-to-date listings.

## 18 Wed

1:30 T2  
Last Flag Flying



6:30 T1 ■■■  
Edison Comedies,  
Part 1

7:00 T2 ■■■  
The Bigger Picture:  
Widescreen before  
CinemaScope

## 19 Thu

1:30 T2  
The Help

7:00 T2 ■■■  
Munich

## 20 Fri

1:30 T2  
The Trip to Bountiful



4:00 T2 ■■■  
Layer Cake

7:00 T1 ■■■  
Bert Williams

## 21 Sat

1:30 T1 ■■■  
Casino Royale

2:00 T2 ■■■  
Anita Loos at  
Biograph

4:00 T2 ■■■  
John H. Collins,  
Part 1

5:00 T1 ■■■  
Skyfall



6:30 T2 ■■■  
John H. Collins,  
Part 2

## 22 Sun

1:00 T1  
The Girl with the  
Dragon Tattoo

2:00 T1 ■■■  
Charles Brabin

4:00 T2 ■■■  
Edison Social Dramas

4:30 T1  
Knives Out

## 23 Mon

6:30 T1  **Edison Comedies, Part 2**

7:00 T2  
**Modern Mondays:  
An Evening with Bill  
Basquin**



## 24 Tue


4:30 T2  **Biograph Dramas**

7:00 T2  **A Chronicle of  
Corpses**



## 25 Wed

**New Directors/  
New Films.** Visit  
newdirectors.org for  
showtimes and details.

1:30 T2  **Because of Winn-  
Dixie**



## 26 Thu

**New Directors/  
New Films.** Visit  
newdirectors.org for  
showtimes and details.

1:30 T2  **The Blue Bird**



## 27 Fri

**New Directors/  
New Films.** Visit  
newdirectors.org for  
showtimes and details.

1:30 T2  **Souder**



## 28 Sat

**New Directors/  
New Films.** Visit  
newdirectors.org for  
showtimes and details.

## 29 Sun

**New Directors/  
New Films.** Visit  
newdirectors.org for  
showtimes and details.

## 30 Mon

**New Directors/  
New Films.** Visit  
newdirectors.org for  
showtimes and details.

## 31 Tue

**New Directors/  
New Films.** Visit  
newdirectors.org for  
showtimes and details.

 Presented on film

**Images, calendar,**  
from left: *Casino Royale*.  
Courtesy Photofest;  
*Carib Gold*; *Fried Green  
Tomatoes*. Courtesy  
Photofest; *The  
Ploughshare*. 1915. USA.  
Directed by John H.  
Collins. The Museum of  
Modern Art Film Stills  
Archive; *Love Is the Devil:  
Study for a Portrait of  
Francis Bacon*. Courtesy  
Photofest; *The Mother*.

Courtesy Photofest;  
*Layer Cake*. Courtesy  
Sony Pictures Classics;  
*The Girl with the  
Dragon Tattoo*. Courtesy  
Photofest; *Munich*.  
Courtesy Photofest;  
*A Natural Born Gambler*.  
1916. USA. Directed by  
Bert Williams. The  
Museum of Modern Art  
Film Stills Archive;  
*Last Flag Flying*. Courtesy  
Amazon Studios; *The  
Trip to Bountiful*. Courtesy  
Everett Collection; *Skyfall*.  
Courtesy Photofest;  
*From Inside of Here*.  
2020. USA. Directed by  
Bill Basquin. Courtesy  
the artist; *A Chronicle of  
Corpses*. Courtesy the  
artist; *Because of  
Winn-Dixie*. Courtesy  
Photofest; *The Blue  
Bird*. Courtesy Photofest;  
*Souder*. Courtesy  
Photofest  
**Images, reverse,**  
from left: *The  
Ploughshare*. 1915. USA.  
Directed by John H.  
Collins. The Museum of  
Modern Art Film Stills  
Archive; *Bustin' Loose*.  
Courtesy Photofest; *Last  
Flag Flying*. Courtesy  
Amazon Studios; *Carmel*.  
Courtesy AGAV Films;  
*Knives Out*. Courtesy  
Photofest; *The Omega  
Man*. Courtesy Photofest;  
*Sunshine State*. Courtesy  
Sony Classic Pictures; *A  
Chronicle of Corpses*.  
Courtesy the artist; *From  
Inside of Here*. 2020.  
USA. Directed by Bill  
Basquin. Courtesy the  
artist  
**Front cover,** from top:  
*The Autobiography  
of Miss Jane Pittman*.  
Courtesy Photofest;  
*A Natural Born Gambler*.  
1916. USA. Directed  
by Bert Williams. The  
Museum of Modern  
Art Film Stills Archive;  
*Kedma*. Courtesy AGAV  
Films  
**Back cover,** from top:  
*Skyfall*. Courtesy  
Photofest; *A Chronicle  
of Corpses*. Courtesy  
the artist

**Mar 4–25**

## **Biograph/Edison: Restorations and Rediscoveries from the Collection**

**Many of these restorations, from MoMA's collection of Edison Film Manufacturing Company and Biograph Company nitrate prints, are being seen on a big screen for the first time since the films were made, over a hundred years ago. All films are from the US.**

### **Gertrude McCoy, Part 1**

Lanky Southern beauty McCoy, one of Edison's most popular stars and a scenario writer of real talent, features in this trio of films from 1914. Approx. 65 min. **Wed, Mar 4, 7:00; Sat, Mar 14, 4:30**

### **Seven Episodes of *What Happened to Mary?***

Seven of the 12 episodes in the 1912 series *What Happened to Mary?*, often cited as the first American film serial, starring the popular Mary Fuller as a foundling in search of her biological parents. Approx. 85 min. **Thu, Mar 5, 7:30; Sun, Mar 15, 2:00**

### **Mack Sennett at Biograph**

Sennett spent his formative years at Biograph, emerging from the Griffith stock company to become a comic lead and then the primary director of Biograph's comedy unit. These six "split-reel" comedies are from 1911, his first year as a director. Approx. 75 min. **Fri, Mar 6, 4:30; Sun, Mar 15, 4:30**

### **Biograph Comedies**

Six comedies from 1911–16, including two early efforts from Mack Sennett and Bert William's own adaption of the poker game pantomime he made famous onstage. Approx. 85 min. **Fri, Mar 6, 6:30; Mon, Mar 16, 4:00**

### **Edison Comedies, Part 1**

Kinder and gentler than their Sennett Biograph counterparts, Edison comedies tended toward folksy, rural character pieces, as seen in these five selections (1913–14) from directors C. Jay Williams and Charles H. France. Approx. 60 min. **Sat, Mar 7, 4:30; Wed, Mar 18, 6:30**

### **Edison Comedies, Part 2**

Four more comedies (1912–14) in the character-oriented tradition of the Edison studio. Approx. 60 min. **Sat, Mar 7, 6:30; Monday, Mar 23, 6:30**

### **Bert Williams**

Discovered as unedited rushes in MoMA's Biograph collection, the unreleased *Lime Kiln Club Field Day* (1913) would have been the first American feature with an all-black cast. Shown with the comedy short *Fish* (1916), directed by Williams. **Sun, Mar 8, 2:00; Fri, Mar 20, 7:00**

### **Gertrude McCoy, Part 2**

McCoy returns in a pair of films from 1915: *The Girl Who Kept Books* and *The Ploughshare*. Approx. 95 min. **Sun, Mar 8, 4:30; Sat, Mar 14, 6:30**



### **Charles Brabin**

Five films (1913–14) from the British-born Brabin—one of the few Edison directors to make the transition to sound—whose Edison work is distinguished by its tight dramatic structure and creative use of special effects. Approx. 60 min. **Wed, Mar 11, 7:00; Sun, Mar 22, 2:00**

### **Edison Social Dramas**

Many early films deal with social and political themes that are still pertinent today, as seen in this quintet of shorts from 1904–13. Approx. 60 min. **Thu, Mar 12, 4:30; Sun, Mar 22, 4:00**

### **Biograph Dramas**

A quartet of dramatic Biograph shorts from 1913–15, including *For the Son of the House*, the theme and advanced style of which suggest the powerful influence (if not actual authorship) of D. W. Griffith. Approx. 120 min. **Thu, Mar 12, 6:30; Tue, Mar 24, 4:30**

### **John H. Collins, Part 1**

The crisp, modern style that made Collins one of Edison's best directors is highlighted in five shorts from 1914–15. Approx. 60 min. **Fri, Mar 13, 4:30; Sat, Mar 21, 4:00**

### **John H. Collins, Part 2**

This trio of films from 1914–15 suggests that American cinema lost a rare talent when Collins died in the flu epidemic of 1918, at the age of 28. Approx. 85 min. **Fri, Mar 13, 6:30; Sat, Mar 21, 6:30**

### **Anita Loos at Biograph**

Loos began her distinguished career as a screenwriter by selling scenarios for one-reel films to Biograph for \$25 each. These five early efforts were made between 1913 and 1915. Approx. 60 min.

**Sat, Mar 14, 2:30; Sat, Mar 21, 2:00**

## **Mar 4–Apr 30 Modern Matinees: Cicely Tyson**

**Since the early 1950s, the Harlem-born actor Cicely Tyson has nimbly shifted between nascent television series, the New York stage, and motion pictures. This tribute highlights some of her pivotal roles, from *Souder* to *The Help* and beyond. Films are from the US, unless otherwise noted.**

**Carib Gold.** 1957. Directed by Harold Young. Greed leads to murder when a hardworking shrimping boat crew discover sunken treasure. 62 min.  
**Wed, Mar 4, 1:30**

**Fried Green Tomatoes.** 1991. Directed by Jon Avnet. Stories about the goings on around a café in Whistle Stop, Georgia, pull together several generations of women. 130 min.  
**Thu, Mar 5, 1:30**

**Alex Cross.** 2012. Directed by Rob Cohen. Detroit homicide detective Alex Cross is tasked with finding an assassin. Luckily he inherited his determination from his mother (Tyson). 101 min.  
**Fri, Mar 6, 1:30**

**Bustin' Loose.** 1981. Directed by Oz Scott. Richard Pryor stars as a parole violator who gets a second chance helping a busload of kids with special needs and their idealistic teacher (Tyson). 94 min.  
**Wed, Mar 11, 1:30**



**Madea's Family Reunion.** 2006. Written and directed by Tyler Perry. When the annual family reunion coincides with her niece's wedding, matriarch Madea has her hands full. She gets some help from Aunt Myrtle (Tyson). 107 min.  
**Thu, Mar 12, 1:30**

**The Autobiography of Miss Jane Pittman.** 1974. Directed by John Kory. On the occasion of what might possibly be her 110th birthday, a reporter from a New York magazine asks Miss Pittman (Tyson, in an Emmy-winning performance) to tell the story of her remarkable life. 110 min.  
**Fri, Mar 13, 1:30**

**Last Flag Flying.** 2017. Directed by Richard Linklater. When his soldier son is killed in Iraq, a veteran reaches out to a pair of old Vietnam buddies to accompany him on the terrible journey to Arlington National Cemetery. 125 min.  
**Wed, Mar 18, 1:30**



**The Help.** 2011. Written and directed by Tate Taylor. Noticing that the white girls in her Southern town are raised by African American "help," Skeeter Phelan decides to write a book from the point of view of the nannies and housekeepers who have seen much, but said nothing, for generations. 146 min.  
**Thu, Mar 19, 1:30**

**The Trip to Bountiful.** 2014. Directed by Michael Wilson. Tyson is perfection as the irrepressible Carrie Watts, who is intent on visiting her hometown of Bountiful one final time. 102 min.  
**Fri, Mar 20, 1:30**

**Because of Winn-Dixie.** 2005. Directed by Wayne Wang. A lonely ten-year-old's world is expanded when she adopts the fugitive dog that got loose in the Winn-Dixie supermarket. 106 min.  
**Wed, Mar 25, 1:30**

**The Blue Bird.** 1976. USA/USSR. Directed by George Cukor. In this fairy tale, set in Russia in the 19th century, brother and sister Tyltyl and Mytyl go in search of the blue bird of happiness. Tyson appears as the human personification of a cat. 97 min.  
**Thu, Mar 26, 1:30**

**Souder.** 1972. Directed by Martin Ritt. With her husband in a hard-labor camp, a woman, her son, and their hound Souder struggle to keep their small farm going. In his review, Roger Ebert wrote, "It is one of the most compassionate and truthful of movies, and there's not a level where it doesn't succeed completely." 105 min.  
**Fri, Mar 27, 1:30**

## Mar 5–9

# “In Times like These”: Amos and Efratia Gitai

**Celebrating the English-language publication of *Efratia Gitai: Correspondence 1929–1994*, MoMA presents a staged reading, along with four fiction features by Efratia Gitai’s son, the Israeli filmmaker Amos Gitai.**

**Carmel.** 2009. Israel/France/Italy. Written and directed by Amos Gitai. Recitations of Gitai’s mother’s letters are interwoven with an ancient account of the Roman siege of Jerusalem, and Gitai’s own experiences during the Yom Kippur War. 93 min. **Thu, Mar 5, 4:00 (introduced by Amos Gitai); Sun, Mar 8, 4:45**



### **The Letters of Efratia Gitai: A Staged Reading**

A selection of Efratia Gitai’s letters is read by the Swiss actress and opera director Marthe Keller and the Belgian actor and producer Ronald Guttman, with piano accompaniment by Edna Stern. Program approx. 90 min. **Thu, Mar 5, 7:00 (introduced by Amos Gitai)**

**Esther.** 1986. Israel/Austria/Great Britain. Directed by Amos Gitai. In Gitai’s debut feature, the story of Queen Esther, who rescued the Jews from imminent slaughter by her husband King Ashasuerus, is made vividly relevant to current conflicts between Israel and its enemies. 97 min. **Fri, Mar 6, 4:00 (introduced by Amos Gitai); Sat, Mar 7, 1:30**

**Berlin–Jerusalem.** 1989. Israel/Netherlands/Italy/France/Great Britain. Directed by Amos Gitai. Gitai imagines the relationship between the German–Jewish Expressionist poet Else Lasker-Schüler and the Russian Zionist Mania Shohat. 89 min. **Fri, Mar 6, 7:00 (introduced by Amos Gitai); Sat, Mar 7, 4:00**

**Kedma.** 2002. Israel/Italy/France. Directed by Amos Gitai. On the eve of Israel’s founding, a shipful of

Holocaust survivors is ensnared by violent clashes between Jews and Arabs, and between a clandestine Jewish army and British soldiers. 100 min. **Sat, Mar 7, 7:00; Sun, Mar 8, 2:00**

## Mar 10–22

# In Character: Daniel Craig

**On the eve of his final outing as James Bond, we celebrate Daniel Craig with a survey of his most memorable screen roles.**

**Casino Royale.** 2006. Great Britain. Directed by Martin Campbell. Craig’s 2006 debut as James Bond refreshed the moribund franchise for the 21st century. 145 min. **Tue, Mar 3, 7:30; Sat, Mar 21, 1:30**

**Love Is the Devil: Study for a Portrait of Francis Bacon.** Great Britain. Directed by John Maybury. In one of Craig’s most adventurous roles, he portrays George Dyer, a small-time East End burglar who becomes the lover and muse of the painter Francis Bacon. 87 min. **Tue, Mar 10, 4:00; Sun, Mar 15, 5:00**

**The Mother.** 2003. Great Britain. Directed by Roger Michell. A charming yet loutish carpenter (Craig) carries on simultaneous affairs with a woman and her recently widowed mother (Anne Reid). 112 min. **Tue, Mar 10, 7:00; Fri, Mar 13, 4:00**

**Layer Cake.** 2004. Great Britain. Directed by Matthew Vaughn. Craig’s effortless cool serves him well as a posh cocaine dealer faced with two impossible tasks on the eve of his retirement. 105 min. **Wed, Mar 11, 7:30; Fri, Mar 20, 4:00**

**Road to Perdition.** 2002. USA. Directed by Sam Mendes. Mendes followed up his Oscar-winning melodrama *American Beauty* with this stately gangster picture that dives deep into father/son dynamics. 117 min. **Thu, Mar 12, 4:00; Sat, Mar 14, 4:00**

**The Girl with the Dragon Tattoo.** 2011. USA. Directed by David Fincher. Craig provides bookish support to Rooney Mara’s avenging punk hacker in Fincher’s adaptation of Stieg Larsson’s international best seller. 168 min. **Thu, Mar 12, 7:00; Sun, Mar 22, 1:00**

**Knives Out.** 2019. USA. Directed by Rian Johnson. Craig leads an all-star cast in Johnson's sleeper hit, a throwback to Agatha Christie whodunits. 131 min. **Fri, Mar 13, 7:00; Sun, Mar 22, 4:30**



**Enduring Love.** 2004. Great Britain. Directed by Roger Michell. Craig steps into the Hitchcockian everyman role in this thriller, adapted from the Ian McEwan novel. 100 min. **Sat, Mar 14, 1:00**

**Skyfall.** 2012. Great Britain. Directed by Sam Mendes. Craig returns in one of the best and most popular Bond movies to date. 153 min. **Sat, Mar 14, 7:00; Sat, Mar 21, 5:00**

**Munich.** 2005. USA. Directed by Steven Spielberg. Craig is part of Eric Bana's hit squad chasing the terrorists responsible for killing 11 Israeli athletes at the 1972 Munich Olympics. 164 min. **Sun, Mar 15, 1:00; Thu, Mar 19, 7:00**

## Mar 25–Apr 5 New Directors/ New Films 2020

Now in its 49th year, the renowned New Directors/New Films festival, presented jointly by The Museum of Modern Art and the Film Society of Lincoln Center, introduces New York audiences to the work of emerging or not-yet-established filmmakers from around the world. Visit [newdirectors.org](http://newdirectors.org) for schedule info and tickets.

## Through Mar 5 It's All in Me: Black Heroines

Borrowing a lyric from Chaka Khan's "I'm Every Woman," **It's All in Me** celebrates a wide range of representations and expressions of growth, agency, and self-assertion by black women and girls, in films from 1907 to 2018.

**Black and Tan Fantasy.** 1929. USA. Directed by Dudley Murphy. 17 min.  
**One Mile from Heaven.** 1937. USA. Directed by Allan Dwan. 67 min. These works bookend the brief film career of the multitalented, unsung hero Fredi Washington. **Sun, Mar 1, 1:00 (introduced by historian Laurie Woodard)**

**Laughing Gas.** 1907. USA. Directed by Edwin S. Porter. 9 min. **Gone Are the Days!** 1963. USA. Directed by Nicholas Webster. Ruby Dee dazzles as a wide-eyed maid roped into a plot against a confederate landowner in this plantation-set satire. 99 min. **Sun, Mar 1, 3:30**

**The Omega Man.** 1971. USA. Directed by Boris Sagal. Ostensibly film's first sci-fi black heroine, Rosalind Cash is alluring, intrepid, and essential as Charlton Heston's partner in surviving a Los Angeles ravaged by biological warfare. 98 min. **Sun, Mar 1, 6:30**



**Strange Days.** 1995. USA. Directed by Kathryn Bigelow. Angela Bassett costars, in rare action-heroine mode, in a cyberpunk reimagining of a future LA equally marked by the Rodney King riots and the legacy of film noir. 145 min. **Mon, Mar 2, 4:30**

**Sunshine State.** 2002. USA. Directed by John Sayles. Angela Bassett leads this ensemble piece as a woman who anxiously returns to her hometown after a long absence. 141 min. **Mon, Mar 2, 7:30**



## Each a Poem, Whether Told or Not: Shorts Program 2

Named after a line in the Doris Chase/Thulani Davis collaboration *Thulani*, this program of experimental and animated shorts explores the myriad facets of black female identities. Approx. 93 min. **Tue, Mar 3, 4:00**

**Nice Coloured Girls.** 1987. Australia. Directed by Tracey Moffatt. 16 min. **Xica da Silva.** 1976. Brazil. Directed by Carlos Diegues. In this lively send-up of colonialism, based on the true story of Francisca da Silva de Oliveira, a freed slave becomes one of the most powerful Brazilians of the 18th century. 107 min. **Tue, Mar 3, 7:00**

**Support the Girls.** 2018. USA. Directed by Andrew Bujalski. Anchored by a career-best performance from Regina Hall, this A-list comedy is unafraid to depict what it actually takes to make a living. 105 min. **Wed, Mar 4, 4:00**

**Jackie Brown.** 1997. USA. Directed by Quentin Tarantino. In this Elmore Leonard adaptation, explicitly tailored to the iconic Pam Grier's grit and charisma, a middle-aged flight attendant reaches the limit of her own exploitation. 154 min. **Wed, Mar 4, 6:30**

**Miracle in Harlem.** 1948. USA. Directed by Jack Kemp. 71 min. **Lime Kiln Club Field Day.** 1913/2014. Directed by T. Hayes Hunter, Edwin Middleton. 65 min. One of the last "race films" ever made is paired with an almost-lost all-black-cast piece filmed two years before the release of *The Birth of a Nation*. Uninhibited by industry limitations, expressive, radiant black women shine brightly in both works. **Thu, Mar 5, 4:30**

## Ongoing Hidden Histories

**Catch rarely (if ever) screened works from MoMA's collection—buried treasures and curator favorites that have remained obscure due to their unusual character, commercial unavailability, or restoration status.**

**The Bigger Picture: Widescreen before CinemaScope**  
Film historians and archivists James Layton and David Pierce present a lively illustrated lecture on Hollywood's first widescreen boom in the late 1920s, 20 years before CinemaScope successfully transformed the movies. Program approx. 90 min. **Wed, Mar 18, 7:00**

**A Chronicle of Corpses.** 2000. USA. Written and directed by Andrew Repasky McElhinney. On the 20th anniversary of its release, Andrew Repasky McElhinney introduces the 4K restoration of his American Gothic tale of a plantation family as withered and rotten as their crumbling mansion. 83 min. **Wed, Mar 24, 7:00**



## Ongoing Modern Mondays

**Building upon the Museum's eight-decade tradition of fostering cinematic innovation and experimentation, Modern Mondays invites artists working in the expanded field of film, video, performance, and sound to present their work in an intimate setting.**

**An Evening with Jennifer Bolande**  
Los Angeles artist Jennifer Bolande premieres *The Composition of Decomposition*, a film montage of newspaper fragments juxtaposing images and narratives ranging from the banal to the emotionally charged, which takes on the conceptual and textural cadences of Bolande's work across photography and sculpture. **Mon, Mar 16, 7:00**

**An Evening with Bill Basquin**  
Filmed over three years using 16mm, HD video, infrared still photography, and field recordings, Bill Basquin's experimental film *From Inside of Here*—which he calls a "feminist ethnographic landscape film"—combines the stunning tranquility of 19th-century landscape photography with a foreboding sense of 21st-century violence. **Mon, Mar 23, 7:00**



**The Museum of Modern Art**  
**11 West 53 Street**



**The Debra and Leon Black Family  
Film Center**

T1: The Roy and Niuta Titus Theater 1

T2: The Roy and Niuta Titus Theater 2  
Use the Ronald S. and Jo Carole  
Lauder Building entrance, east of the  
main entrance on 53rd Street.

T3: The Celeste Bartos Theater 3  
Use the Lewis B. and Dorothy  
Cullman Education and Research  
Building entrance, on 54th Street  
west of Fifth Avenue.

Films are free for MoMA members.  
Join at [moma.org/join](http://moma.org/join).

## CHANEL

Film at MoMA is made possible  
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In recognition of their generous  
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**Jo Carole and Ronald S. Lauder**  
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**[moma.org/film](http://moma.org/film)**