

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

FILM SCHOLAR DAVID BORDWELL SELECTS FOUR HOLLYWOOD CLASSICS FOR FILM SERIES IN CONJUNCTION WITH HIS NEW BOOK 'THE RHAPSODES'

Bordwell to introduce *Citizen Kane* (June 25); also screening are *Counter-Attack*, *The Picture of Dorian Gray*, and *The Treasure of the Sierra Madre*

The Rhapsodes: How 1940s Film Critics Changed American Film Culture explores the influence of James Agee, Manny Farber, Otis Ferguson, and Parker Tyler

June 24–26, 2016

Astoria, Queens, NY, June 15, 2016— *The Rhapsodes*, the new book by David Bordwell, America's preeminent film scholar, looks at the pioneering work of four film critics from the 1930s and 1940s—James Agee, Manny Farber, Otis Ferguson, and Parker Tyler—who radically transformed the way that films were discussed. From June 24 through June 26, on the occasion of the book's publication, Museum of the Moving Image will present a weekend of classic Hollywood films that were championed by these critics: *Citizen Kane*, *Counter-Attack*, *The Picture of Dorian Gray*, and *The Treasure of the Sierra Madre*—all to be shown in 35mm—with a personal appearance on Saturday, June 25, by David Bordwell, who will sign copies of his book.

Bordwell's *The Rhapsodes: How 1940s Critics Changed American Film Culture* (2016, U. of Chicago Press) honors the legacy of these four critics working in the 1930s and 1940s and argues that the passionate and deliberately offbeat nature of their vernacular prose (leading Bordwell to call them the "Rhapsodes") had an enormous impact on later generations of film critics, including Pauline Kael, Andrew Sarris, and Roger Ebert. James Agee, who went on to become a screenwriter, wrote lyrically and passionately. Manny Farber, trained as a painter, brought an idiosyncratic pictorial intelligence to his film reviews. Otis Ferguson revealed Hollywood cinema as an engaging, adroit mode of popular storytelling. And the surrealist Parker Tyler treated movies as collective hallucinations that can be viewed with subversive pleasure.

The schedule below includes descriptions pulled from the critics' own words.

Citizen Kane

Introduced by David Bordwell, followed by book signing (June 25 only)

FRIDAY, JUNE 24, 7:00 P.M.

SATURDAY, JUNE 25, 2:00 P.M.

Dir. Orson Welles. 1941, 119 mins. 35mm. With Orson Welles, Joseph Cotten, Dorothy Comingore. Grappling with *Citizen Kane*, Otis Ferguson wrote “its presentation is managed in complex ways and its conclusions are so vague with the shadows of meaning that it is easy to read almost anything into it, including what was actually put there.” At the Saturday, June 25 screening, David Bordwell will discuss the varied responses of Ferguson, Farber, Agee, and Tyler to Welles’s enduring masterpiece; afterwards, Bordwell will sign copies of *The Rhapsodes*, in the Museum store.

The Treasure of the Sierra Madre

SUNDAY, JUNE 26, 1:30 P.M.

Dir. John Huston. 1948, 126 mins. 35mm. With Humphrey Bogart, Walter Huston, Tim Holt. “Nominally an adventure story, this is really an exploration of character as revealed in vivid action,” wrote James Agee of John Huston’s movie about three men searching for gold in Mexico, “and character and action yield revelations of their own, political, metaphysical, moral, above all, poetic.”

Counter-Attack

SUNDAY, JUNE 26, 4:30 P.M.

Dir. Zoltan Korda. 1945, 90 mins. 35mm. With Paul Muni, Marguerite Chapman. Praising this WWII drama about a Russian paratrooper, a woman, and seven German soldiers trapped in a bombed-out building, Manny Farber wrote: “Due in about equal parts to John Howard Lawson’s script, James Wong Howe’s photography of the Nazis—which is for once dry rather than silvery—Zoltan Korda’s directing—and one of these persons’ liking for shots in which subjects are arranged in balanced, stark formation, the Nazis are employed with unusual effect, and the film has a good deal of unconventional movie vitality.”

The Picture of Dorian Gray

SUNDAY, JUNE 26, 7:00 P.M.

Dir. Albert Lewin. 1945, 110 mins. 35mm. With George Sanders, Donna Reed. The second of the six exotic, literary, odd movies directed by Albert Lewin in the 1940s and 1950s, *The Picture of Dorian Gray* employs beautifully stylized sets, photography, and staging to create the atmosphere of fin de siècle refinement and decadence that surrounds Oscar Wilde’s story about a man who keeps his physical beauty despite his inner ugliness. The film was beloved by critic Parker Tyler for its dreamlike, magical, and erotic power.

Tickets for screenings are \$12 with discounts for students, senior citizens, and youth (free for Museum members at the Film Lover and Kids Premium levels and above).

Advance tickets are available online at movingimage.us.

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For more information about the book and for review copies, please contact Melinda Kennedy, mkennedy1@press.uchicago.edu or 773 702 2945

MUSEUM INFORMATION

Museum of the Moving Image (movingimage.us) advances the understanding, enjoyment, and appreciation of the art, history, technique, and technology of film, television, and digital media. In its stunning facilities—acclaimed for both its accessibility and bold design—the Museum presents exhibitions; screenings of significant works; discussion programs featuring actors, directors, craftspeople, and business leaders; and education programs which serve more than 50,000 students each year. The Museum also houses a significant collection of moving-image artifacts.

Hours: Wednesday–Thursday, 10:30 a.m. to 5:00 p.m. Friday, 10:30 to 8:00 p.m. Saturday–Sunday, 11:30 a.m. to 7:00 p.m.

Museum Admission: \$15 adults; \$11 senior citizens (ages 65+) and students (ages 18+) with ID; \$7 youth (ages 3–17). Children under 3 and Museum members are admitted free. Admission to the galleries is free on Fridays, 4:00 to 8:00 p.m.

Film Screenings: Friday evenings, Saturdays and Sundays, and as scheduled. Unless otherwise noted, tickets are \$12 adults / \$9 students and seniors / \$7 youth (ages 3–17) / free for Museum members at the Film Lover and MoMI Kids Premium levels and above. Advance purchase is available online. Ticket purchase may be applied toward same-day admission to the Museum's galleries.

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

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

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

Membership: <http://movingimage.us/support/membership> or 718 777 6877

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