

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

FASHION IN FILM FESTIVAL SERIES 'WEARING TIME: PAST, PRESENT, FUTURE, DREAM' TAKES A WIDE-RANGING LOOK AT THE RELATIONSHIP BETWEEN FASHION AND TIME

Opening Night Special Event: North American premiere of *The Inferno Unseen*, a collage of images of Romy Schneider from Henri-Georges Clouzot's unfinished film *The Inferno (L'Enfer)*, with live music by Rollo Smallcombe. Presented in partnership with Lobster Films and MUBI.

Personal appearances by co-curators Marketa Uhlirova and Tom Gunning, and screenings of John Cassavetes's *Opening Night*, Mitchell Leisen's *Lady in the Dark*, *Beyond the Rocks* starring Rudolph Valentino and Gloria Swanson, Nicolas Roeg's *Don't Look Now*, Ousmane Sembène's *Black Girl*, Andrei Tarkovsky's *Solaris*, and more

April 6–22, 2018

Astoria, New York, March 22, 2018 — The London-based **Fashion in Film Festival** returns to New York City with three weekends of screenings and events that explore connections between fashion, cinema, and time. In its 10th anniversary season, the Festival curators Marketa Uhlirova and Tom Gunning explore the theme “Wearing Time: Past, Present, Future, Dream” through a diverse lineup of seventeen feature films and short experimental works spanning nearly a century.

“This is an astonishing series,” said the Museum’s Chief Curator, David Schwartz. “It is made up of some of the most visually stunning and stylistically adventurous films ever made, and looks at them through a new lens, examining the central role of fashion in cinema.” The series opens with the North American premiere of ***The Inferno Unseen***, a newly mastered edit of rushes created in 1964 in preparation for Henri-Georges Clouzot’s legendary unfinished film *Inferno (L'Enfer)*, with live music by Rollo Smallcombe, presented in collaboration with Lobster Films and MUBI. Other films include ***Barbarella*** (1968); John Cassavetes’s ***Opening Night*** (1977); ***Things to Come*** (1936, Dir. William Cameron Menzies); ***Tales of Manhattan*** (1942, Dir. Julien Duvivier); Paradjanov’s ***The Color of Pomegranates*** (1969); ***Machines*** (2016, Dir. Rahul Jain); ***Space Is the Place*** (1974), John Coney’s loose biopic of Afrofuturist jazz musician Sun Ra; Tarkovsky’s ***Solaris*** (1972); Max Ophüls’s ***Lola Montès*** (1955); ***Tony***

Takitani, the 2004 Japanese film based on a short story by Haruki Murakami; Mitchell Leisen's ***Lady in the Dark*** (1944), starring Ginger Rogers, introduced by Gunning; Sembène's ***Black Girl*** (1966); ***Beyond the Rocks*** (1922), featuring Gloria Swanson and Rudolph Valentino in their only film together; the newly restored Czech sci-fi ***Voyage to the End of the Universe (Ikarie XB-1)*** (1963); Leos Carax's ***Holy Motors*** (2012); and more. Many of the films will be shown in 35mm. See below for full schedule and descriptions or visit movingimage.us/fashioninfilm.

In addition to the opening live event and introduction by Tom Gunning, the series includes two illustrated presentations on Sunday, April 8: **“Fashion: The Fabric of Time,”** a talk by curator Marketa Uhlirova, with films by Robert Beavers, Christine Noll Brinckmann, Cindy Sherman, Lernert & Sander, and Werner Dressler; and **“After Reel Time,”** an illustrated 40-minute talk by Alistair O'Neill, exploring the significance of Annabel Nicolson's seminal 1973 performance *Reel Time*. Uhlirova and O'Neill both teach at Central Saint Martins, University of the Arts London. Admission to both presentations is free.

Probing into four different (though often overlapping) conceptions of time—past, present, future, and dream—the Festival program considers what concrete manifestations of time fashion and clothing enable.

“Few things indicate history to us as immediately as styles of dress—period films are often referred to as costume dramas,” said Uhlirova. “At the same time, fashion is one of the most potent visual means through which film can break away from known reality and herald new worlds of tomorrow. But dress and fabric can also embody the passage of time. Fashion in film has always been an important sign-posting device, deployed in multiple ways: to guide the viewer through time, to confuse, deceive, and disorient them, or even to dress the wounds of time. Examining the idea of clothing as a vehicle for representing time, *Wearing Time* goes beyond this, foregrounding the sense of invoking the past, present and future by donning its clothing. Dress allows us to wear time, even as time wears us out.”

SCHEDULE FOR 'FASHION IN FILM FESTIVAL: WEARING TIME: PAST, PRESENT, FUTURE, DREAM,' APRIL 6–22, 2018

Unless otherwise noted, tickets are \$15 with discounts for seniors, students, and youth. Museum members at the Film Lover and MoMI Kids Premium levels may receive free tickets for most screenings. Advance tickets are available online at <http://movingimage.us>. Ticket purchase includes same-day admission to the galleries (when the Museum is open).

OPENING NIGHT EVENT

The Inferno Unseen

With live music by Rollo Smallcombe. Followed by a reception.

Presented in partnership with Lobster Films and MUBI

FRIDAY, APRIL 6, 7:00 P.M.

Edited by Rollo Smallcombe and Marketa Uhlirova. 2017, 68 mins. DCP. Henri-Georges Clouzot's *The Inferno*, starring Romy Schneider, is one of the most tantalizing uncompleted projects in film history. *The Inferno Unseen* is a newly edited assemblage of rushes filmed in 1964. With his cinematographers Andréas Winding, Armand Thirard, and Claude Renoir, Clouzot staged seemingly endless kinetic and optical experiments focusing primarily on Schneider performing simple, seductive actions in carefully composed *mises-en-scène*. Departing from Serge Bromberg's critically acclaimed documentary about the making of Clouzot's film (2009), *The Inferno Unseen* focuses solely on Clouzot's intoxicating visions, allowing them to build their own momentum as they unfurl in all their glory. Rollo Smallcombe is a London-based music producer, composer and filmmaker. His sonic inspirations range from the early experiments of Musique Concrete through to modern video-game, film, and horror scores.

Tickets: \$15 public/\$11.25 for Museum members/Free for Silver Screen and above.

Lady in the Dark and Rose Hobart

Introduced by Tom Gunning

SATURDAY, APRIL 7, 1:30 P.M.

Lady in the Dark. Dir. Mitchell Leisen. 1944, 100 mins. 35mm. With Ginger Rogers, Ray Milland. Ginger Rogers stars as a magazine editor who sees a psychiatrist because she is torn between her attraction to her married publisher, another colleague, and a movie star. In her dream sequences, the film becomes a Technicolor musical. The lush visuals and lavishly designed costumes reflect director Mitchell Leisen's own experience as a costume and set designer, and the work of Edith Head and Broadway designer Raoul Pene du Bois.

Preceded by ***Rose Hobart.*** Dir. Joseph Cornell. 1936, 18 mins. 16mm. Collage artist Joseph Cornell recut the 1929 film *East of Borneo*, eliminating dialogue, destroying narrative logic, adding footage from scientific films and projecting it through a blue filter, transforming Hollywood schlock into a surrealist reverie. Cornell treats images of Hollywood glamor as if they were styles from the past that he re-cuts for a more contemporary look.

Tony Takitani

SATURDAY, APRIL 7, 4:15 P.M.

Dir. Jun Ichikawa. 2004, 105 mins. 35mm. With Issei Ogata, Rie Miyazawa, Shinohara Takahuma. In Japanese with English subtitles. An exquisitely stylish and poignant meditation on emotional attachment and loss, this adaptation of a Haruki Murakami short story is set against the background of postwar and modern-day Japan. It follows the life of Tony Takitani and Eiko, the young woman he marries. Eiko's obsession with designer clothes and accessories is so powerful that it ends up consuming her and threatens to undo her. Yet her preoccupation is never treated as evidence of moral decline or superficiality; rather, it is an opportunity to probe complex human emotions such as pleasure and fulfillment, intimacy, isolation, longing, and letting go.

Beyond the Rocks

With live music by Donald Sosin and Joana Seaton

SUNDAY, APRIL 8, 2:00 P.M.

Dir. Sam Wood. 1922, 80 mins. 35mm. With Rudolph Valentino, Gloria Swanson, Edythe

Chapman. Cast as would-be lovers in a gloriously doomed romantic affair, Gloria Swanson and Rudolph Valentino star together for the only time, in this recently rediscovered gem. Swanson plays a habitual clotheshorse, showcasing glamorous gowns, while Valentino cuts a picture of elegance in a wardrobe designed by his then-lover Natacha Rambova. Among the film's sartorial highlights are its resplendent eighteenth-century sequences in the style of Wood's mentor Cecil B. DeMille. Secret desires of the heart play out among a lavish atmosphere of excess and erotic permissiveness, conjuring the gallants and marquises of the past in their 'stately games of love'.

Fashion: The Fabric of Time

A talk by Marketa Uhlirova, with films by Robert Beavers, Christine Noll Brinckmann, Cindy Sherman, Lernert & Sander, and Werner Dressler

SUNDAY, APRIL 8, 4:00 P.M.

It could be argued that time is cinema's substance, it makes itself felt even where movement ceases to exist. As Andrei Tarkovsky once put it, "one cannot conceive of a cinematic work with no sense of time passing through the shot, but one can easily imagine a film with no actors, music, décor, or even editing." For fashion too, time is essential—without time, fashion would lose its meaning. With its fleeting temporality, fashion has become the most powerful emblem of novelty and *zeitgeist* while also being a vital marker of history. This film talk by series co-curator Marketa Uhlirova presents a selection of films offering contrasting perspectives on fashion, time, and the moving image—from recordings of the manufacturing process to explorations of fashion chronologies, metamorphoses and fantasy, to moments when dress and artifice come to embody the texture of time. With films by Robert Beavers (*Amor*), Christine Noll Brinckmann (*Dress Rehearsal* and *Karola 2*), Cindy Sherman (*Doll Clothes*), Lernert & Sander (*Last Season*), and Werner Dressler (*Of Spinning and Weaving*).

Free Admission. Tickets will be distributed on a first-come, first-served basis.

After Reel Time

A Film Talk by Alistair O'Neill

SUNDAY, APRIL 8, 6:00 P.M.

This illustrated 40-minute talk explores the significance of Annabel Nicolson's seminal 1973 performance *Reel Time*, which drew an explicit connection between the technologies of film and clothing, conjoining a film projector and a sewing machine through a loop of celluloid. Alistair O'Neill will discuss the legacy of the artwork, showcasing artists' films and photographs of the late twentieth century that notably foregrounded textiles, clothing and accessories. O'Neill teaches fashion history and theory at Central Saint Martins College of Arts and Design, London. **Free Admission. Tickets will be distributed on a first-come, first-served basis.**

Opening Night

SUNDAY, APRIL 8, 7:00 P.M.

Dir. John Cassavetes. 1977, 144 mins. 35mm. With Gena Rowlands. *Opening Night* is one of cinema's finest portrayals of aging, and a superb exploration of acting. Rowlands gives a virtuoso performance as Myrtle Gordon, a successful but increasingly neurotic actress in her forties, conflicted about portraying an older woman, a role too close to the skin. Myrtle is haunted by hallucinations of an alluring teenage female fan, a symbolic image of a younger self, whose car accident she blames herself for. As reality starts to blur with dreams and the actress

and character begin to merge, Myrtle reveals some profoundly uncomfortable truths about “the gradual lessening of [her] power as a woman” (as one character puts it) in the public eye.

Holy Motors

FRIDAY, APRIL 13, 7:00 P.M.

Dir. Leos Carax. 2012, 116 mins. Digital projection. With Denis Lavant, Edith Scob, Eva Mendes, Kylie Minogue. In French with English subtitles. Carax’s fantastically bizarre drama follows its protagonist, Mr. Oscar, through a single workday in Paris. As he is ferried around by chauffeur from one “appointment” to another, he undergoes a series of radical transformations, his white stretch limousine becoming a dressing room where new costumes and makeup are applied. A meditation on the manufacture of identity in an age of modern media, each costume triggers a different scenario, from the abject, to the sentimental, to the horrific.

Black Girl (La Noire de...)

SATURDAY, APRIL 14, 3:00 P.M.

Dir. Ousmane Sembène. 1966, 80 mins. Digital projection. With Mbissine Thérèse Diop. In French with English subtitles. Racism, colonial oppression, and injustice were recurring themes for Senegalese author Ousmane Sembène, who turned from literature to cinema in the 1960s to reach a broader audience. Mbissine Thérèse Diop plays Diouna, a black nanny to a French family. Initially lured by a more glamorous life (symbolised by second-hand fashion received from her boss and a promise of a shopping trip), she is brought from Dakar to the south of France, into the alien world of an airless apartment where memories of her heritage are played out against the backdrop of a repressive world ruled by status and race. Sembène’s first feature film, *Black Girl* received much critical attention and won the prestigious Grand Prix Jean Vigo.

Machines

SATURDAY, APRIL 14, 5:00 P.M.

Dir. Rahul Jain. 2017, 71 mins. Digital projection. In Hindi and English with English subtitles. Marrying stunning visuals with social advocacy, Rahul Jain’s debut documentary takes audiences into the labyrinthine passages of an enormous textile factory in Gujarat, India. Jain’s camera wanders freely between pulsating machines and bubbling vats of dye to create a moving portrait of the human laborers who toil away there for twelve hours a day creating fabric that will be used to create glamorous clothing. This political message is delivered amidst the unsettling beauty of the factory’s mechanical underworld and the colorful, billowing fabrics it produces.

Lola Montès

SUNDAY, APRIL 15, 3:00 P.M.

Dir. Max Ophüls. 1955, 116 mins., 35mm. With Martine Carol, Peter Ustinov, Anton Walbrook. In French with English subtitles. The final film by Max Ophüls presents the real-life story of the scandalous nineteenth-century courtesan Lola Montès as it might have been presented by circus showman P.T. Barnum. In breathtaking CinemaScope and eye-popping color, spectacle competes with moments of tenderness and loss as Montès’s life is replayed as an acrobatic fashion show version of *Remembrance of Things Past*. Peter Ustinov gives a deadpan performance as the circus master whose zeal for profits may conceal a deeper passion, as he summons up flashbacks of Montès’s affairs with Franz Liszt and the King of Bavaria.

The Color of Pomegranates (Sayat Nova)

SUNDAY, APRIL 15, 5:30 P.M.

Dir. Sergei Paradjanov. 1969, 79 mins. DCP of a new restoration sponsored by the World Cinema Foundation. With Sofiko Chiaureli, Melkon Alekryan, Vilen Galstyan. In Armenian, Azerbaijani, and Georgian with English subtitles. One of the most daringly experimental films ever made (and produced in pre-Glasnost Russia, where it was quickly banned), Paradjanov's tribute to the Armenian poet Sayat Nova rethinks the nature of cinematic space. Woven patterns and colors of traditional textiles and customs provide him with a different visual model. The way in which clothing sculpts and defines the body, creating a space neither flat nor deep but attuned to both the senses of touch and vision, inspires the discontinuous tableaux that make up this film. "Watching *The Color of Pomegranates*," said Martin Scorsese, "is like opening a door and walking into another dimension, where time has stopped and beauty has been unleashed."

Don't Look Now

SUNDAY, APRIL 15, 7:00 P.M.

Dir. Nicolas Roeg. 1973, 110 mins. Imported 35mm print. With Donald Sutherland, Julie Christie. A red-hooded coat—that fairy tale trope of *Little Red Riding Hood*—gains an ominous significance in Nicolas Roeg's masterful thriller. Based on a novella by Daphne du Maurier, the film tells of a married couple coming to terms with their daughter's accidental death by drowning. The girl's red coat and its color become the principal indicators of mental time travel, which takes on the form of traumatic flashbacks and sinister premonitions. Roeg excels in generating multiple senses of disorientation that are temporal as well as spatial.

Barbarella

FRIDAY, APRIL 20, 7:00 P.M.

Dir. Roger Vadim. 1968, 98 mins. 35mm. With Jane Fonda, John Phillip Law, Anita Pallenberg. *Barbarella* testifies to a time in which a profound fascination with technological possibilities of the future had permeated mass culture. Based on Jean-Claude Forest's racy comic serial, Vadim's film details the adventures of a beautiful, kinky "cosmic queen" in the distant future of the year 40,000. Barbarella's camp, liberated sexuality, and her penchant for flaunting her body in skimpy leotards, tight suits, and titillating plastic bodices is one reason the film has secured cult status. The costumes, designed by Jacques Fonteray, with inspiration from Paco Rabanne, are comic-book gear through and through while also being remarkably in line with the "space age" fashion of the time.

Things to Come

SATURDAY, APRIL 21, 2:00 P.M.

Dir. William Cameron Menzies. 1936, 97 mins. Imported 35mm print from the British Film Institute. With Raymond Massey, Edward Chapman, Ralph Richardson. Although the *streamline moderne* style, which has come to define *Things to Come* in popular imagination, appears only in its final part set in 2036, it makes a profound visual impact. The "age of mechanical perfection" (in H.G. Wells's words) is overwhelmingly white in both architecture and clothing, cutting a serene image of a world cleansed of manual labor, disease and suffering. Wells, on whose 1933 book the film was based, prophesied that clothing of the enlightened future would

be “austerely beautiful,” machine-made to measure, and utterly disposable. He nevertheless elaborated more on the social and cultural conditions at the root of the new fashions than questions of style *per se*, allowing the film’s costume designers to do their own bit of magic. As the film travels forward through a hundred years, the costumes perfectly register social and political progress, as well as regression. The final look is an intriguing fusion of angular modernism, elements of heroic warrior wear, and classical garb, as seen in the 1930s couture.

Tales of Manhattan

SATURDAY, APRIL 21, 4:00 P.M.

Dir. Julien Duvivier. 1942, 127 mins. 35mm. With Charles Boyer, Rita Hayworth, Ginger Rogers. Directed by French filmmaker Julien Duvivier during his WWII Hollywood exile, *Tales of Manhattan* presents a series of individual stories linked by a suit that seems to carry bad luck. Unlike many anthology films in which the linking device is little more than a convention, here the exchange of the suit carries an extra charge with its owners cutting across different class and social strata. An amazingly diverse cast fits into the suit as it migrates not only from wearer to wearer but also from genre to genre and through various fashionable situations (theatrical performances, weddings, concerts). Exchanges of the tailcoat allow switches in romantic partners, social status, even as it comes apart at the seams and inspires a shirtsleeve solidarity. If the finale now seems condescending in its portrayal of black stereotypes, Paul Robeson’s passionate articulation of the Popular Front vision of social equality nonetheless has poignant resonance.

Space Is the Place

SUNDAY, APRIL 22, 2:00 P.M.

Dir. John Coney. 1974, 85 mins. Restored DCP. With Barbara Deloney, Sun Ra, Raymond Johnson, Marhsall Allen. *Space Is the Place* is a rare, unmissable trash-culture, science-fiction classic. Starring the Afrofuturism jazz star Sun Ra, this loosely based biopic offers the uninitiated a tantalising glimpse into his fantastical world. Born in 1914 as Herman Poole Blount, he had a vision in his 1930s that he had somehow originated from Saturn and promptly changed his name to Sun Ra. Dressed from then on in elaborate Egyptian-inspired papal robes, and arriving in a music powered space ship, he spent the next half-century on a mission to enlighten the world with his unique experimental music, and save the black race from social injustice by starting an all-black colony in the sky, while recruiting a legion of fans along the way.

Voyage to the End of the Universe (Ikarie XB-1)

SUNDAY, APRIL 22, 4:30 P.M.

Dir. Jindřich Polák. 1963, 88 mins. Imported 35mm print from the Czech Film Archive. With Zdeněk Štěpánek, František Smolík, Dana Medřická. In Czech with English subtitles. *Ikarie XB-1* is an ambitious science fiction space opera, possibly best known for prefiguring many visual and thematic motifs of Stanley Kubrick’s *2001: A Space Odyssey*. This “Space Marienbad,” as one critic called it, perfectly epitomises an era defined by a raging space race and cultural competition between the East and the West. The film portrays an idealised communist civilisation circa 2163, as it embarks on a voyage beyond our solar system. Its real protagonist is a monumental discovery spaceship Ikarie, a self-contained world in miniature designed to impress an international audience with its vision of a highly advanced lifestyle, as imagined by a small socialist country. Like the rest of the film, its 22nd-century costumes are steeped in the

ideology of utopianism, something that is especially driven home when “ancient people” of the twentieth century are discovered on a derelict ship deep in space.

Solaris

SUNDAY, APRIL 22, 6:30 P.M.

Dir. Andrei Tarkovsky. 1972, 166 mins. DCP. With Natalya Bondarchuk, Donatas Banionis, Jüri Järvet. In Russian and German with English subtitles. In contrast to the technotopian sci-fi productions of the 1950s and 1960s, Tarkovsky’s *Solaris* offered to early-1970s audiences a completely fresh take on a future world of interstellar travel. Within the genre, the film is uncharacteristically somber and understated in its preference for familiar, “human” imagery of nature and sixteenth century Flemish painting over the exotically new. Tarkovsky’s lack of reverence for technological marvels, special effects or any kind of futuristic aesthetic allows space for an extremely nuanced psychological portrayal of people affected by enigmatic, haunting phenomena that unravel on the distant planet Solaris. This is only underlined by the no-nonsense, lived-in clothes in an earthy colour palette, in which costume designer Nelli Fomina dressed the characters.

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About Fashion in Film Festival

Founded in May 2008 as the first project of its kind, the Fashion in Film Festival is an exhibitions and research project based at Central Saint Martins, University of the Arts London. It is a leading international showcase of the common ground shared by fashion and film, with programs that have been hosted by arts venues including Tate Modern, ICA, Barbican Centre, and BFI Southbank in London, Danish Film Institute in Copenhagen, Museum of the Moving Image in New York, and Palazzo Grassi in Venice. Through a focus on fashion, and with archival research and scholarly debate at its heart, the festival has brought together the worlds of fashion, art, cinephilia, popular culture, design and the underground. For more information, visit fashioninfilm.com

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 facility—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, 10:30 a.m. to 6:00 p.m.

Museum Admission: \$15 adults; \$11 senior citizens (ages 65+) and students (ages 18+) with ID; \$9 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 \$15 adults / \$11 students and seniors / \$9 youth (ages 3–17) / free for Museum members at the Film Lover and MoMI Kids Premium levels and above (unless noted). 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 Broadway.

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

Membership: <http://movingimage.us/support/membership> 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 Andrew M. Cuomo 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.