

MoMA PRESENTS MIDCAREER RETROSPECTIVE OF FILMMAKER SU FRIEDRICH

Nine Films Dealing Primarily With Issues of Feminism, Gender and Sexuality Include East Coast Premiere of *Seeing Red* (2005)

The Personal Films of Su Friedrich

September 27–30

The Roy and Niuta Titus Theaters

NEW YORK, August 15, 2006—The Museum of Modern Art presents ***The Personal Films of Su Friedrich***, a series of nine films by the avant garde director of personal, experimental films that deal largely with issues of feminism, gender and lesbian sexuality. This midcareer retrospective—presented September 27–30 at The Roy and Niuta Titus Theaters on the occasion of the DVD release of a five-volume, 13-title Friedrich film collection—includes such classic works as *The Ties That Bind* (1984) and *Sink or Swim* (1990), as well as the East Coast premiere of Friedrich’s latest work *Seeing Red* (2005), all of which will be introduced by the director on opening night. The exhibition is organized by Sally Berger, Assistant Curator, Department of Film and Media, The Museum of Modern Art. Special thanks to Vanessa Domico, Outcast Films; Canyon Cinema; and New York Women in Film and Television.

Friedrich attended the University of Chicago and Oberlin College, working as a photographer and graphic artist in New York. From her beginnings in the American feminist movement of the late 1970s, Su Friedrich (American, b. 1954) has mixed experimental, narrative, and documentary forms with provocative feminist and lesbian themes to create a significant body of original hybrid films. A groundbreaking member of the avant-garde film community, and a pivotal force in the establishment of Queer Cinema with Friedrich at the vanguard, along with filmmakers such as Peggy Ahwesh, Gregg Araki, Todd Haynes, Tom Kalin, Christopher Munch, Marlon Riggs, and Ellen Spiro, Friedrich has created a body of work that is marked by her unabashed—often autobiographically based—investigations of intimate subjects and by the feminist slogan “the personal is political”. Her films explore the worlds of lesbian adolescence and sexuality, women’s adulthood and health, gender politics, and familial and societal relationships.

Friedrich’s earlier work is characterized by its black and white cinematography and her reliance on optical printing, while her later work has incorporated color film/video hybrids and, more recently, exclusively color video work. Friedrich’s combined narrative, documentary, and experimental treatments lend a complexity to her subject matter.

No. TK

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For downloadable images, please visit www.moma.org/press

Public Information:

The Museum of Modern Art, 11 West 53rd Street, New York, NY 10019

Hours: Wednesday through Monday: 10:30 a.m.-5:30 p.m. Friday: 10:30 a.m.-8:00 p.m. Closed Tuesday

Museum Adm: \$20 adults; \$16 seniors, 65 years and over with I.D.; \$12 full-time students with current I.D. Free, members and children 16 and under. (Includes admittance to Museum galleries and film programs)

Film Adm: Target Free Friday Nights 4:00 p.m.-8:00 p.m. \$10 adults; \$8 seniors, 65 years and over with I.D. \$6 full-time students with current I.D. (For admittance to film programs only)

Subway: E or V train to Fifth Avenue/53rd Street

Bus: On Fifth Avenue, take the M1, M2, M3, M4, or M5 to 53rd Street. On Sixth Avenue, take the M5, M6, or M7 to 53rd Street. Or take the M57 and M50 crosstown buses on 57th and 50th Streets.

The public may call (212) 708-9400 for detailed Museum information. Visit us at www.moma.org

THE PERSONAL FILMS OF SU FRIEDRICH

SCREENING SCHEDULE

Wednesday, September 27

6:00 ***The Ties That Bind.*** 1984. USA.

A fearless dialogue between past and present, and mother and daughter; this meditation on political responsibility and personal loss is viewed through Friedrich's mother's experiences growing up in Nazi Germany. 55 min.

Sink or Swim. 1990. USA.

This landmark in autobiographical filmmaking presents an unflinching account of the highly charged relationship between a daughter and her father. 48 min. **Presented by Friedrich**

8:15 ***Rules of the Road.*** 1993. USA.

A used stationwagon embodies the memories of a failed relationship. 31 min.

The Head of a Pin. 2004. USA.

The beauty and cruelty of nature confronts urbanites. 21 min.

Seeing Red. 2005. USA.

Seeing Red expresses the notion that a color, melody, or person has multiple characteristics that cannot be understood within a simple framework. 27 min. **East Coast premiere.**

Program 79 min. **Presented by Friedrich**

Friday, September 29

6:00 *Hide and Seek*. 1996. USA. Cowritten by Cathy Nan Quinlan. With Chels Holland, Ariel Mara, Alicia Manta, and twenty interview subjects.
In this film about lesbian adolescence and awakening desire in the 1960s, Friedrich interweaves a fictional narrative about the escapades of a young tomboy and her friends with adult testimonials and reminiscences about coming of age. Campy, educational footage rounds out the story. 65 min.

8:15 *The Odds of Recovery*. 2002. USA.
Friedrich turns the camera on herself—an unhappy patient facing her sixth surgery and an ongoing, difficult-to-treat hormone imbalance—in order to analyze her chances for a happier, healthier life. The film boldly addresses the concerns of middle age, mortality, and rarely discussed women’s sexual health issues. 65 min.

Saturday, September 30

2:00 *The Ties That Bind*.
Sink or Swim. See Wednesday, September 27, 6:00

5:00 *Damned If You Don’t*. 1987. USA. With Peggy Healey, Ela Troyano.
An intimate look at sexual expression and repression through the retelling of *Black Narcissus*, a film about a nun in an isolated convent, juxtaposed with the reminiscences of a woman’s closeted romance. 42 min.

First Comes Love. 1991. USA.
Four wedding ceremonies, recorded in all their pomp and circumstance against a backdrop of love songs, are compared to the options for gay marriage around the world. 22 min.

6:30 *Hide and Seek*. See Thursday, September 28, 8:15