

# MUSEUM OF THE MOVING IMAGE

**FOR IMMEDIATE RELEASE: March 8, 2018**

## **MAJOR PROGRAMS AND EXHIBITIONS, MARCH–MAY 2018**

Additional programs will be announced as they are confirmed.

### FILM SERIES

#### ***The Blade Runner Saga***

MARCH 17–18, 2018

Thirty-five years after the release of *Blade Runner*, the visual language of contemporary science fiction is still drawing from the dark and rainy vision of Los Angeles set in an imagined future. This past year saw a direct continuation of that vision with *Blade Runner 2049* (Winner, Academy Award for Best Cinematography, Best Visual Effects), trading rain for snow to suit Canadian director Denis Villeneuve's sensibilities as he pushed past the legacy left by the original. Both films are presented here on the big screen, including Ridley Scott's definitive Final Cut (2007). [More info](#)

#### ***CineVardaUtopia: The Films of Agnès Varda, Part One***

MARCH 24–APRIL 1, 2018

Agnès Varda is having her moment. At the age of 89, she received an Academy Award nomination this year for *Faces Places*, the documentary she co-directed with photographer JR. She was selected to participate in the prestigious Norton Lectures at Harvard University. And she is the subject of a new book, *CineVardaUtopia*, published by *Reverse Shot* and Museum of the Moving Image. As co-editors Michael Koresky and Jeff Reichert state in their introduction to the book (which is based on a *Reverse Shot* Symposium): "Agnès Varda's every film, long or short, fiction or non-, takes us by surprise. She greatly influenced the style and ethos of the French New Wave, and is today arguably its most vibrant remaining figure. She was making documentary-fiction hybrid films before there was ever such a category. She makes films of emotional resonance and personal exploration, often about society's outcast and marginalized, imbued with an aesthetic rigor." This is the first in an ongoing series featuring some of Varda's greatest films. Part One includes *Vagabond*, *Cleo from 5 to 7*, *Le Bonheur*, and *Lions Love (...and Lies)*. [More info](#)

#### **Fashion in Film Festival: "Wearing Time: Past, Present, Future, Dream"**

APRIL 6–29, 2018

The London-based Fashion in Film Festival, which just celebrated its 10th anniversary, returns to New York City with four weekends of screenings and events, curated by Marketa Uhlířová and Tom Gunning, that explore connections between fashion,

cinema, and time. The series offers a diverse program of fiction, documentary, and experimental work, opening with the U.S. premiere of ***The Inferno Unseen***, a newly mastered edit of rushes created in 1964 in preparation for Henri-Georges Clouzot's unfinished film *Inferno (L'Enfer)*. One of the legendary lost films, *Inferno* would have told a story of extreme jealousy and obsession, and stars Romy Schneider. Other films in the New York edition 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); and more.

### **Panorama Europe: A Festival of New European Films**

MAY 4–20, 2018

The tenth edition of the essential festival of new and vital European cinema, co-presented by Museum of the Moving Image and the members of EUNIC (European Union National Institutes for Culture), includes both fiction and documentary works that present a portrait of contemporary Europe during a period of tremendous flux. The festival gives New Yorkers an opportunity to see some of the best European films on the big screen. Premieres have included Agnieszka Smoczyńska's *The Lure*, Lars Kraume's *The People vs. Fritz Bauer*, and Petr Kazda & Tomás Weinreb's *I, Olga Hepnarova*. Screenings take place at the Museum and the Bohemian National Hall. Festival curator: Nellie Killian.

### **The Caan Film Festival 2018**

MAY 11–20, 2018

Roll out the red carpet. Smile for the paparazzi. Tell Carlo he's a dead man. Once again, the world turns its attention to the movie event of the year: The Caan Film Festival at Museum of the Moving Image. In celebration of the Bronx-born, Sunnyside-raised, and Meisner-instructed actor, this year's edition highlights James Caan's diversity as a performer, from his electric Oscar-winning turn as Sonny Corleone in ***The Godfather***, to his work in comedy (***Freebie and the Bean***), song and dance (***Funny Lady***) and the safe-cracking sublime (***Thief***).

In addition, the Museum continues to present programs in its ongoing series ***Jim Henson's World***, ***Changing the Picture***, sponsored by Time Warner Inc.; ***Fist and Sword***, ***Family Matinees***; ***New Adventures in Nonfiction***, and ***Science on Screen***.

### HIGHLIGHTED EVENTS

#### **The Queens World Film Festival**

MARCH 15–25, 2018

The [Queens World Film Festival](#) (QWFF) is an annual festival that features screenings, industry panels, special events, and youth-oriented educational initiatives. This year the festival, which is organized by Don and Katha Cato and their team of collaborators,

will present more than 180 films from 36 nations. The Museum will co-present two programs in collaboration with the QWFF: a screening of *Thank You and Good Night* (1992) with director **Jan Oxenberg** in person on March 20 and *After Louie* (2017) with director **Vincent Gagliostro** in person on March 21. Both Oxenberg and Gagliostro are being honored by the Festival with “Spirit of Queens” awards. [More info](#)

### ***Ways of Something***

**With Lorna Mills, Morehshin Allahyari, Faith Holland, and Alfredo Salazar-Caro in person**

SUNDAY, MARCH 25, 5:30 P.M.

John Berger’s four-part BBC documentary *Ways of Seeing* (1972) is a seminal work of popular art history. As the camera lingers on iconic European paintings, Berger examines our “learned assumptions” about fine art in a world saturated by cameras, screens, and easily reproducible images. For her contemporary remake, *Ways of Something* (2014-2015, 120 mins), Lorna Mills invited more than a hundred digital artists to each recreate a one-minute section of the documentary, retaining Berger’s narration but replacing the image. The screening will be followed by discussion with Mills and three of the artists. [More info](#)

### ***95 and 6 to Go***

**With Kimi Takesue in person**

FRIDAY, MARCH 30, 7:30 P.M.

Dir. Kimi Takesue. 2016, 86 mins. Digital projection. In this latest film by documentary filmmaker Kimi Takesue (recently awarded the “Breakthrough Award” from Chicken and Egg Pictures), a grandfather’s memories become intertwined with the fictional screenplay his granddaughter (Takesue) is writing. Grandpa Tom is a retired postal worker born to Japanese immigrants in Hawaii in the 1910s, and is now a widower whose solitary home routines—coupon clipping, rigging an improvised barbecue, lighting firecrackers on New Year’s—complement an unexpectedly rich inner life. Shot over six years, and deeply imbued with a sense of poetry and patient discovery, Takesue queries his history of love and loss while transforming a stalled film project into a collaborative inquiry into mortality and how one constructs a life story from memories that span almost a century. (Part of the series *Changing the Picture*) [More info](#) [Available for review]

### ***The Breadwinner***

**With segment director Jeremy Purcell and animation director Lorraine Lordan in person**

SATURDAY, MARCH 31, 1:00 P.M.

Dir. Nora Twomey. 2017, 94 mins. DCP. This Oscar-nominated film is based on Deborah Ellis’s novel about a young girl, Parvana, growing up under Taliban rule in Afghanistan in 2001. When Parvana’s father is arrested, she decides to disguise herself as a boy to help support her family. *The Breadwinner* is from the Irish animation studio

Cartoon Saloon (*Secret of Kells*, *Song of the Sea*). Two members of the film's creative team will participate in a discussion after the film. (Part of *Family Matinees*. Recommended for ages 13 and up.) [More info](#)

### ***Spettacolo***

#### **With Jeff Malmberg in person**

SUNDAY, APRIL 8, 6:30 P.M.

Dir. Jeff Malmberg. 2017, 91 mins. Digital projection. Once upon a time, villagers in a tiny hill town in Tuscany came up with a remarkable way to confront their issues: They turned their lives into a play. Every summer for half a century, the villagers of Monticchiello have turned a piazza into a stage and transformed themselves into the players. This annual tradition has attracted worldwide attention and kept the town intact, but with an aging population and the next generation increasingly disinterested, the 50th anniversary performance just might be the last. *Spettacolo* tells the story of Teatro Povero di Monticchiello, interweaving episodes from its past with its modern-day process as the villagers turn a series of devastating blows into a new play about the end of their world. (Part of the series *New Adventures in Nonfiction*) [More info](#)

### ***The Stairs***

#### **With director Hugh Gibson in person**

SUNDAY, APRIL 15, 6:30 P.M.

Dir. Hugh Gibson. 2016, 95 mins. Digital projection. Hugh Gibson's award-winning documentary takes us inside Toronto's Regent Park Community Health Center, and introduces a staff of social workers that includes both former and current drug users. *The Stairs* tells the story of Marty, Greg, and Roxanne, who each survived decades of street-involvement, using their experiences to help others while struggling to maintain their own stability. Told over five years, and persistently and nimbly captured on a variety of video formats, *The Stairs* is an unflinchingly honest, frequently entertaining, stereotype-defying study of life on society's margins. (Part of the series *New Adventures in Nonfiction*) [More info](#)

### ***Starting Over in America: John Frankenheimer's Seconds***

#### **With economist Darrick Hamilton and critic Michael Atkinson in person**

SUNDAY, APRIL 29, 6:30 P.M.

A middle-aged, married banker in New York is offered a chance at a second life in John Frankenheimer's hallucinatory film *Seconds* (1966). Arthur Hamilton (played by blacklisted actor John Randolph) undergoes complete reconstructive surgery to become Tony Wilson (Rock Hudson)—a younger, single artist living in Malibu. The reality of starting over in America will be the subject of a post-film discussion with critic Michael Atkinson and economist Darrick Hamilton, whose work focuses on the way that race, identity, and social class influence life outcomes. (Part of the series *Science on Screen*). [More info](#)

## **Social Studies: An Evening with Tina Barney**

**Screening, discussion, and book signing. Presented by ESOPUS magazine**

SUNDAY, MAY 20, 6:00 P.M.

Acclaimed American photographer Tina Barney (b. 1945) is best-known for her large-scale color photographs of wealthy friends and family in Long Island, New York City, and New England that expose the emotional and psychological currents coursing just beneath the surfaces of perfect trappings and banal gestures. Barney notes, “When people say that there is a distance, a stiffness in my photographs, that the people look like they do not connect, my answer is, that this is the best we can do. This inability to show physical affection is in our heritage.” The artist has also shot a series of short films over the course of her career. Four of these rarely seen films, along with *Social Studies*, a documentary about Barney by Jace Judelson, will be presented with Barney in conversation with Judelson, moderated by Tod Lippy, editor, ESOPUS. The forthcoming issue, ESOPUS 25, features a project by Barney related to one of her films. Screening: ***Tina Barney: Social Studies*** (Dir. Jaci Judelson. 2009, 57 mins.), followed by Tiny Barney’s ***Rhode Island Summer*** (1997, 17 mins.), ***Portraits*** (1999, 15 mins.), ***Youth*** (2016, 6 mins.), and ***The Library*** (1982, 3 mins.). [More info](#)

## CONFERENCES

### **Orphan Film Symposium**

APRIL 11–14, 2018

Program information [here](#).

### **Theorizing the Web**

APRIL 27–28, 2018

Theorizing the Web is an inter- and non-disciplinary conference where scholars, journalists, artists, activists, and technology practitioners think conceptually and critically about the interrelationships between the Internet and society. Now in its eighth year, the two-day conference consists of speakers and panels highlighting thoughtful ideas about technology and culture from a diverse range of perspectives. Theorizing the Web appeals to a broad audience, emphasizing accessible language and public engagement. [Registration is open](#) (fee is pay-what-you-wish).

## NEW EXHIBITION

### ***New Genres: Video in the Internet Age***

APRIL 14–SEPTEMBER 2, 2018

*The New Genres: Video in the Internet Age* presents a survey of the new genres and forms of video that have crystallized online over the course of the last two decades. They include the vlog, a direct-to-camera diary in dialogue with the audience; Let’s Play, a narrated video game playthrough; and ASMR (Autonomous Sensory Meridian Response), created to produce a tingling sensation on viewers’ skin; and more. The internet remains a frontier of experimentation, and a mass influx of new voices on a variety of platforms and technologies have accelerated the genre-making process.

These new genres are less concerned with legacy narrative forms than with urgently responding to our contemporary anxieties: intimacy, identity, agency, our access and capacity to understand enormous volume of information, and the very nature of truth. Organized by Jason Eppink (Curator of Digital Media, Museum of the Moving Image) and Associate Curator Sarah Ullman. Related events to be announced. [More info](#)

#### CONTINUING EXHIBITIONS

##### ***The Game: The Game by Angela Washko***

JANUARY 10–MARCH 25, 2018

*The Game: The Game* takes the form of a dating simulator, pitting the player against six men who are aggressively vying for their attention at a bar. These characters are based on real-life “seduction coaches” who offer tips and techniques—ranging from confidence building to psychological manipulation—that teach men how to interact with women for the primary purpose of quickly engaging in sexual encounters. [Press release](#) | [More info](#)

##### ***The Jim Henson Exhibition***

Ongoing

*The Jim Henson Exhibition* features a broad range of objects from throughout Henson’s career in film and television and explores his transformative impact on culture. It reveals how Henson and his team of builders, performers, and writers brought to life the enduringly popular worlds of *The Muppet Show*, the Muppet movies, *Sesame Street*, *Fraggle Rock*, *The Dark Crystal*, and *Labyrinth*. It also includes material from Henson’s experimental film projects and his early work, presenting him as a restlessly creative performer, filmmaker, and technical innovator. [More info](#)

##### ***Behind the Screen***

Ongoing

The Museum’s core exhibition introduces the visitor to how moving images are made, marketed, and shown. It includes a combination of interactive experiences, audiovisual clips, and more than 1,200 objects from the Museum’s collection. [More info](#)

##### ***The GIF Elevator***

Ongoing

Currently on view: four animated GIFs by Dain Fagerholm. [More info](#)

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#### **MUSEUM INFORMATION**

**Museum of the Moving Image** ([movingimage.us](http://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, 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. \*As of March 30, youth admission and ticket price will be \$9.

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. \*As of March 30, youth admission and ticket price will be \$9.

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](http://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.