

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

DOCUMENTARY FILMMAKER PENNY LANE TO RECEIVE HER FIRST COMPLETE RETROSPECTIVE, AT MUSEUM OF THE MOVING IMAGE

Lane to appear in person with all of her films, including a preview screening of the Sundance hit *Hail Satan?*

April 5–7, 2019

Astoria, New York, March 13, 2019 — Museum of the Moving Image will present the first complete retrospective of the work of acclaimed documentary filmmaker Penny Lane, who has directed four features and seventeen shorts. The weekend series, [*Penny Lane Is Her Real Name*](#), which will run from April 5 through 7, will include personal appearances by Lane at all of the screenings of her work, and coincides with the release of the new documentary *Hail Satan?*, a surprising and eye-opening film about the growing organization The Satanic Temple that is an entertaining, provocative, and timely look at the group's battle for religious freedom and personal expression. *Hail Satan?* is being released by Magnolia Pictures, opening in New York on April 19.

"In the past few years, Penny Lane has quickly emerged as a major documentary filmmaker," said Curator-at-Large David Schwartz, who organized the series. "One of the most remarkable aspects of her work is the way that she changes her approach from film to film, always finding the technique suitable for the subject. She has worked with archival footage, animation, experimental techniques, home movies, interviews, computer graphics, and has taken another leap with *Hail Satan?*, which uses cinema verite techniques to follow its unpredictable subject, the Satanic Temple, as they stage performance-art style protests and disruptions around the country."

Lane's first feature film, *Our Nixon*, presents a uniquely candid and intimate view of the Nixon White House, using home movie footage shot by John Erlichman, H.R. Haldeman, and Dwight Chapin. Her second feature, *Nuts!*, is largely made with animation, as it tells the story of Depression-era huckster John Romulus Brinkley, who sold a cure for male impotence made from goat testicles. And her third feature, *The Pain of Others*, is made entirely with YouTube videos, from a community of women suffering from a mysterious skin disease.

Hail Satan? was one of the most talked-about movies at this year's Sundance Film

Festival, and its release should bring Lane her largest theatrical audience yet. Lane is also a prolific creator of short films, and the retrospective will include all seventeen of her shorts. The series will open on Friday, April 5, with a screening of the Banksy film ***Exit Through the Gift Shop***, one of Lane's favorite films, and a movie that shares her interest in raising questions about the nature of reality as it is captured on film. Lane, who recently announced that she will leave her position teaching film at Colgate University to move to New York, will be present for all of the screenings of her work on Saturday and Sunday, April 6 and 7.

SCHEDULE FOR 'PENNY LANE IS HER REAL NAME,' APRIL 5–7, 2019

All screenings take place in the Sumner M. Redstone Theater or the Celeste Armand Bartos Screening Room at Museum of the Moving Image, 36-01 35 Ave, Astoria, New York, 11106. Ticket purchase includes same-day admission to the Museum. Unless stated, tickets are \$15 (\$11 seniors and students / \$9 youth ages 3–17 / Free or discounted for Museum members). Advance tickets are available online at movingimage.us/pennylane

Exit Through the Gift Shop

FRIDAY, APRIL 5, 7:00 P.M.

Dir. Banksy. 2010, 87 mins. Preceded by ***How To Write an Autobiography*** (Dir. Penny Lane. 2010, 4 mins.) and ***We Are the Littletons*** (Dir. Penny Lane. 2004, 10 mins.). Is it the real thing...or a con job? *Exit Through the Gift Shop* starts as a cheap documentary of the Los Angeles street art scene by French immigrant Thierry Guetta and starts to take interesting twists as the notoriously elusive English graffiti artist Banksy gets involved, and the prospect that everything we are seeing is an elaborate artworld hoax begins to emerge. The film had a profound impact on Penny Lane, who selected it to kick off this retrospective of her own films.

Shorts by Penny Lane

SATURDAY, APRIL 6, 2:00 P.M.

Sometimes I Get Lossy (2005, 1 min.), ***The Abortion Diaries*** (2005, 30 mins.), ***The Wren*** (2007, 4 mins.), ***The Commoners*** (2009, 13 mins.), ***Nellie Bly Makes the News*** (2018, 24 mins.), ***The Voyagers*** (2010, 17 mins.), ***The Pleasure Principle*** (2019, 3 mins.). Approx. 93 mins. All digital projection. Lane finds links between the quest for love and interstellar travel in her celebrated short film *The Voyagers*. The personal stories of a dozen women—including the filmmaker—are shared in *The Abortion Diaries*, looking at our most divisive political issue from a range of deeply personal viewpoints; *The Commoners* is an essay film about the European Starling, a species that became the most common bird in North America, after being imported by a wealthy eccentric who collected every bird mentioned by Shakespeare and released them in Central Park. These are among the eclectic selection of films in this delightfully mixed program.

Our Nixon

SATURDAY, APRIL 6, 4:30 P.M.

Dir. Penny Lane. 2013, 84 mins. Digital projection. Preceded by ***Connect*** (2002, 1 min.), ***The Silent Majority*** (2011, 3 mins.), ***She Used to See Him on Weekends*** (2007, 4 mins.). Penny Lane's documentary of the rise and fall of the Nixon presidency is, in a way, a collaboration between the director and three cameramen—H.R. Haldeman, John Erlichman, and Dwight

Chapin. These close Nixon aides (who all served time in prison) extensively documented their time in the White House with Super-8 cameras, creating a candid chronicle of a secretive and notorious presidency. Lane combines their home movies with rare archival footage to craft an intimate look inside a White House that was brought down by the Watergate scandal.

Nuts!

SATURDAY, APRIL 6, 7:00 p.m.

Dir. Penny Lane. 2016, 79 mins. Digital projection. Preceded by ***Kitsch Is a Beautiful Lie*** (2004, 2 mins.), ***Just Add Water: The Story of the Amazing Live Sea Monkeys*** (2011, 3 mins.). Released in the Spring of 2016, when the unlikely election of real-estate mogul Donald Trump was just an ominous threat, *Nuts!* is an inventive mostly animated documentary about legendary huckster Dr. John Romulus Brinkley, who rose to untold fame and wealth in Depression-era America by selling a cure for male impotence made from goat testicles. As Lane unravels this fascinating story, she entertains us while revealing the disturbingly powerful role of salesmanship in our culture and our politics.

The Pain of Others

SUNDAY, APRIL 7, 4:00 P.M.

Dir. Penny Lane. 2018, 71 mins. Digital projection. Preceded by ***Men Seeking Women*** (2007, 4 mins.), ***Normal Appearances*** (2017, 5 mins.). Followed by ***Watching the Pain of Others*** (Dir. Chloe Galibert-Laine, 2018, 31 mins.). Amidst the myriad of niche groups on YouTube, Penny Lane discovered a community of thousands of women suffering from Morgellons, a mysterious skin disease that is not acknowledged by mainstream doctors. Entirely made from first-person online videos, Lane's film focuses on three "Morgys," women who say they have parasites under their skin, and are trying to prove to skeptics that they are not crazy. *Watching the Pain of Others*, a personal essay film by filmmaker Chloe Gailbert-Laine, who was powerfully affected by the film, is a fascinating response—one of the best films ever made about watching a documentary—carefully and brilliantly putting Lane's films under a microscope.

PREVIEW SCREENING

Hail Satan?

SUNDAY, APRIL 7, 7:00 p.m.

Dir. Penny Lane. 2019, 95 mins. DCP courtesy Magnolia Pictures. With Lucien Greaves. Preceded by ***Famous Lunch*** (2005, 2 mins.). Penny Lane's entertaining, clear-eyed, and provocative new film *Hail Satan?* is a surprise. Masterfully employing traditional documentary techniques to unpack its startling subject, Lane follows the members of the Satanic Temple as they stage protests and public actions that seem like publicity stunts but are in fact pointed acts of subversion against the merger of Church and State promoted by Christian Evangelicals. For example, they counter the placement of statues of Ten Commandments in front of state houses in Oklahoma and Arkansas with plans to erect their own statues—of the hybrid goat-headed deity Baphomet. Using archival footage to place Satanism and right-wing Satanic Panic in historical context, *Hail Satan?* finds, in its present-day footage of the Satanic Temple, unlikely champions of tolerance and free expression.

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Press contact: Tomoko Kawamoto, tkawamoto@movingimage.us / 718 777 6830

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: Wed–Thurs, 10:30 a.m.–5:00 p.m. Fri, 10:30 a.m.–8:00 p.m. Sat–Sun, 10:30 a.m.–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: Fridays, Saturdays, and Sundays, and as scheduled. Unless otherwise noted, tickets: \$15 adults, \$11 students and seniors, \$9 youth (ages 3–17), free or discounted for Museum members (depending on level of membership). Advance purchase is available online. Ticket purchase may be applied toward same-day admission to the Museum’s galleries. **New Release screenings are \$15** (discounted for Museum members, seniors, students, and youth)

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

Subway: M or R to Steinway Street. N or W to 36 Ave or 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.