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Oldboy
FRIDAY, MARCH 1, 7:00 P.M.
Dir. Park Chan-wook. 2003, 120 mins. With Choi Min-Sik, Yoo Ji-tae, Kang Hye-jung. In this visually entrancing revenge thriller—the middle, and best known film in Park’s Vengeance Trilogy—Choi Min-Sik masterfully plays Oh Dae-sun, an ordinary businessman who survives fifteen years of captivity in a single room only to be released and further tormented by his captor. As Oh uncovers the mysteries of his kidnapping, he leaves behind a trail of horrific vengeance. An international box office success, Oldboy cemented director Park’s reputation as a master of cruel pulp.

Short films by Park Chan-wook
SATURDAY, MARCH 2, 3:00 P.M.
Night Fishing
Dir.s. Park Chan-kyong, Park Chan-wook. 2011, 33 mins. Digital projection. With Lee Jung-hyun, Oh Kwang-rok. A fisherman reels in a fish that transforms into a young woman. She begins talking to him of his long-lost daughter, and it gradually becomes apparent that she is a shaman acting as a medium between the land of the living and the dead. Night Fishing was shot using up to ten iPhones filming simultaneously from different angles. The film won the Golden Bear award at the Berlinale.

N.E.P.A.L. Never Ending Peace and Love
Dir. Park Chan-wook. 2003, 30 mins. Digital projection. With Lee Ji-hyeong, Oh Dal-su. Based on the true tale of Chandra Gurung, a Nepalese woman, who, after losing her ID, was forced to spend over six years in a series of Korean mental institutions when her attempts to communicate in her native tongue were interpreted as mad ravings. N.E.P.A.L. Never Ending Peace and Love is Park’s segment of the omnibus feature If You Were Me—a collection of six shorts commissioned by the National Human Rights Commission of Korea.

Cut
Dir. Park Chan-wook. 2004, 30 mins. Digital projection. With Lee Byung-hun, Lim Won-hie, Kang Hye-jeong, Lee Dae-yeon. In the stunningly-staged Cut, Park’s contribution to the trilogy Three... Extremes, a successful film director is kidnapped by a dissatisfied extra and faces an impossible dilemma: he must decide whether to let his child be killed or watch his wife’s fingers cut off one by one. Cut demonstrates Park Chan-wook’s wicked sense of humor and assured sense of style.

J.S.A.: Joint Security Area
SATURDAY, MARCH 2, 6:00 P.M.
Dir. Park Chan-wook. 2000, 110 mins. Digital projection. With Lee Yeong-ae, Lee Byung-hun, Song Kang-ho, Kim Tae-woo. An incident in the J.S.A. (the demilitarized zone between North and South Korea) leaves two North Korean border guards dead and one South Korean wounded. The Swiss-Korean woman officer heading the neutral enquiry into the skirmish gets nowhere until she stumbles upon a history of secret fraternization between some of the border guards on both sides. J.S.A.: Joint Security Area is an engaging political thriller about murder, betrayal, and forbidden friendship along the heavily patrolled, mine-laden D.M.Z. The highly acclaimed J.S.A.: Joint Security Area became the highest grossing film in Korea, and won several Grand Bell awards—South Korea’s equivalent of the Oscar.

Sympathy for Mr. Vengeance
SUNDAY, MARCH 3, 3:00 P.M.
Dir. Park Chan-wook. 2002, 129 mins. Digital projection. With Song Kang-ho, Shin Ha-kyun, Bae Doona, Lim Ji-eun. The first film in Park’s Vengeance Trilogy, Sympathy for Mr. Vengeance follows the story of Lee Geum-ja, a woman imprisoned for a crime she did not commit. Lee seeks revenge on the true murderer, who blackmailed her to take the blame for his crime and kidnapped her daughter. With the support of former prison inmates, Lee seeks an unattained redemption with her vengeance. Lady Vengeance features a breakout performance by Lee Yeong-ae in the title role (an American remake starring Charlize Theron has been announced).

Lady Vengeance
SUNDAY, MARCH 3, 6:00 P.M.
Dir. Park Chan-wook. 2005, 112 mins. Digital projection. With Lee Yeong-ae, Choi Min-sik, Kim Shi-hoo, Kwon Yea-young. The third and final film of Park’s Vengeance Trilogy, Lady Vengeance follows the story of Lee Geum-ja, a woman imprisoned for a crime she did not commit. Lee seeks revenge on the true murderer, who blackmailed her to take the blame for his crime and kidnapped her daughter. With the support of former prison inmates, Lee seeks an unattained redemption with her vengeance. Lady Vengeance features a breakout performance by Lee Yeong-ae in the title role (an American remake starring Charlize Theron has been announced).

World-renowned director Park Chan-wook is a versatile stylist whose idiosyncratic and graphic horror-and-humor style has been likened to that of Quentin Tarantino. The South Korean filmmaker became one of the most impressive new figures in world cinema in the 2000s, with Joint Security Area, a powerful story about a murder along the demilitarized zone between North and South Korea that was the biggest box-office hit in the history of Korean cinema. In the U.S., he is best known for his Vengeance Trilogy, including the thrillers Sympathy for Mr. Vengeance, Lady Vengeance, and Oldboy, two of which are currently being remade in the U.S. Shifting elegantly between different genres, the 2013 gothic tale Stoker, screened at the Museum on February 28, marks the director’s English-language debut. He is already signed on to several upcoming Hollywood films.

PARK CHAN-WOOK
FEBRUARY 28–MARCH 3, 2013

Presented in collaboration with The Korea Society

Oldboy
FRIDAY, MARCH 1, 7:00 P.M.
Dir. Park Chan-wook. 2003, 120 mins. With Choi Min-Sik, Yoo Ji-tae, Kang Hye-jung. In this visually entrancing revenge thriller—the middle, and best known film in Park’s Vengeance Trilogy—Choi Min-Sik masterfully plays Oh Dae-sun, an ordinary businessman who survives fifteen years of captivity in a single room only to be released and further tormented by his captor. As Oh uncovers the mysteries of his kidnapping, he leaves behind a trail of horrific vengeance. An international box office success, Oldboy cemented director Park’s reputation as a master of cruel pulp.
Artist Evan Roth (b. 1978) reappropriates public space, popular culture, and digital techniques to create surprising and illuminating works both on and off the Internet. A Tribute to Heather consists of ten new entries in his ongoing series, One Gif Compositions. For these works, Roth embeds a single animated GIF in a website hundreds of times to produce a rich tapestry of color and motion. The URL of each Composition serves as its title, describing the repeated animation and the background color. Because file load times vary every time a One Gif Composition website is accessed, each viewing is unique.

The animations in A Tribute to Heather were sourced from Heathers Animations, a sprawling hand-coded archive of 90s-era animated GIFs and background images operated by its elusive namesake, Heather. Founded in 1999, the site maintains the ethos of the early web, eschewing author attribution and copyright concerns to offer a wandering taxonomy of thousands of downloadable images.

For A Tribute to Heather, the Museum commissioned ten One Gif Compositions for its 50-foot-long lobby wall. Each Composition will be exhibited for a full day on a two-week cycle.
The Croods
SATURDAY, MARCH 16, 1:00 P.M.
In Dolby Digital 3-D

Dir. Kirk De Micco, Chris Sanders. 2013, 98 mins. Dolby Digital 3-D courtesy of 20th Century Fox and DreamWorks Animation. With the voices of Nicolas Cage, Ryan Reynolds, Emma Stone, Catherine Keener. The latest film from DreamWorks Animation, The Croods is a prehistoric comedy adventure that follows the world’s first family as they embark on a journey of a lifetime when the cave that has always shielded them from danger is destroyed. Traveling across a spectacular landscape, the Croods discover an incredible new world filled with fantastic creatures—and their outlook is changed forever.

Rise of the Guardians
SATURDAY & SUNDAY,
MARCH 2 & 3, 1:00 P.M.
In Dolby Digital 3-D

Dir. Peter Ramsey, 2012, 97 mins. Dolby Digital 3-D. With the voices of Chris Pine, Alec Baldwin, Hugh Jackman, Isla Fisher, Jude Law. When the evil spirit Pitch (Law) threatens to put an end to children’s dreams, surely someone must stop him! Taking action, Santa gathers a motley crew prepared to fight—including Jack Frost (Pine), the Tooth Fairy (Fisher), the Easter Bunny (Jackman), and the Sandman.
Director, screenwriter, and artist Harmony Korine has developed an aesthetic as unique and bracing as any that launched in the heyday of 1990s American independent film. Korine made his name as the screenwriter of the nihilistic-teen movie *Kids*, but his own style—marked by a mix of transgressive prurience and humanistic ideals—came into its own in his 1997 directorial debut, *Gummo*. His next film, *Julien Donkey-Boy*, made according to the rules of the Dogme manifesto, further developed a style both appealingly lo-fi and feral. Fifteen years and several astonishingly bizarre features later, Korine’s latest, *Spring Breakers*, is something entirely new: a neon-bright neo-teensploitation movie starring Selena Gomez, Vanessa Hudgens, and James Franco that is as poppy as it is provocative. This retrospective includes all of Korine’s directorial features and a preview screening of *Spring Breakers*, with the director in person.

**Gummo**
FRIDAY, MARCH 8, 7:00 P.M.
Dir. Harmony Korine. 1997, 89 mins. 35mm. With Nick Sutton, Jacob Sewell, Lara Tosh. With an elliptical narrative and a non-professional ensemble cast, *Gummo* follows two teens in a tornado-ravaged Ohio town sniffing glue, killing cats, having sex, riding dirtbikes, listening to metal, and encountering a procession of quirky, bizarre, and scary people. Named “worst film of the year” in *The New York Times*, and at the same time spurring Werner Herzog (among others) to label Korine “the future of American cinema,” *Gummo* was one of the most divisive and memorable indie films of the 1990s.

**Mister Lonely**
SUNDAY, MARCH 10, 6:00 P.M.
Dir. Harmony Korine. 2007, 112 mins. 35mm. With Diego Luna, Samantha Morton, Denis Lavant, James Fox, Werner Herzog. Korine’s third feature is a quirky and strangely warm story of misfit companionship, in which a group of star impersonators (played by actual stars) live on a commune in Scotland and prepare an ensemble show. It is also a story about nuns flying out of airplanes.

**Julien Donkey-Boy**
FRIDAY, MARCH 15, 7:00 P.M.
Dir. Harmony Korine. 1999, 94 mins. 35mm. With Ewan Bremner, Brian Fisk, Chloé Sevigny. Korine’s second feature follows Julien, a schizophrenic who works in a school for the blind and lives at home with his brother, pregnant sister, and their sadistic father (played by Werner Herzog). Eventually Julien escapes from his home and embarks on an exploration through the streets on foot. Made according to the strictures of the Dogme manifesto, *Julien Donkey-Boy* found champions among a handful of critics—including, improbably, Roger Ebert—and scores of fans for its shocking, unscripted performances and unabashedly raw style.

**Trash Humpers**
FRIDAY, MARCH 22, 7:00 P.M.
Dir. Harmony Korine. 2009, 78 mins. 35mm. Put forth as a VHS tape found in a ditch, Korine’s provocative *Trash Humpers* depicts masked actors simulating sex with garbage, mimicking the grungy amateur aesthetic of a found home movie with seemingly random cuts between vignettes in alleyways, backyards, and parking lots. An “ode to vandalism,” according to the filmmaker, *Trash Humpers* rewards the open-minded viewer with moments of astonishing and unexpected poignancy.

**Spring Breakers**
With Harmony Korine in person
TUESDAY, MARCH 12, 7:00 P.M.
Dir. Harmony Korine. 2013, 92 mins. DCP courtesy of A24 Films. With James Franco, Selena Gomez. Ashley Benson. The buzz film of the Toronto Film Festival, and fresh from its American premiere at SXSW, Korine’s latest is a high-concept pulp-fest starring former Disney Channel girls as co-eds who perform a catalogue of illegal and incendiary activities in order to get out of their boring small town for spring break. With the encouragement of their new friend “Alien” and an assortment of neon bikinis, they will stop at nothing for an experience they will never forget.

TICKETS: $20 public / $12 Museum members / free for Silver Screen members and above.
LEWIS KLAHR: RECENT WORK
MARCH 9–10, 2013
Organized by Chief Curator David Schwartz
With Lewis Klahr in person at all screenings

The prolific stop-motion filmmaker Lewis Klahr has been making collage films for more than two decades, works drawn from the ephemera and detritus of popular culture, including comic books, advertisements, magazine illustrations, newspapers, and other discarded material. Dreamlike and iconoclastic, they are at once rooted in the shared collective consciousness of popular culture and the private subconscious terrain of personal desires and emotions. Until recently, Klahr has made relatively short films, often grouped together in series. The 65-minute film The Pettifogger is his first feature-length work; on the occasion of its completion, and the completion of The False Aging Trilogy, the Museum presents a weekend showcase of Klahr’s recent work.

The Pettifogger and The Rain Couplets
SATURDAY, MARCH 9, 3:00 P.M.

The Pettifogger (2011, 65 mins.) Preceded by The Rain Couplets (Kiss the Rain, The Street of Everlasting Love, 15 mins.) The Pettifogger, Lewis Klahr’s first feature-length work, reinvents a familiar genre. Ostensibly a thriller about an American gambler and con-man, circa 1963, it is described by Klahr as “an abstract crime film and, like many other crime films involving tarceny, a sensorial exploration of the virulence of unfettered capitalism.” Characters lifted from comic books move through an impressionistic landscape of textures, photographs, and drawings, Klahr recycles symbols of popular culture to address themes of the loss of innocence and the irresistible allure of wealth. In the emotionally intense new series, The Rain Couplets, Klahr deals with themes of love... and loss.

Fallen Angel
SATURDAY, MARCH 9, 5:30 P.M.
Dir. Otto Preminger, 1945, 98 mins. 35mm archival studio print from 20th Century Fox. With Alice Faye, Dana Andrews, Linda Darnell. In Otto Preminger’s dreamy film noir, Dana Andrews is an advance man for a traveling spiritualist who falls for a sexy waitress in a small California town. He hatches a scheme to marry a spinner, take her money, and split with the waitress, but things don’t work out as planned. Preminger’s choreographed long-take camera movements captures the story’s deep emotional undercurrents.
Klahr will introduce the film, which was selected for the series because it served as one of the inspirations for The Pettifogger.

World premiere of The False Aging Trilogy, and Prolix Satori series
SUNDAY, MARCH 10, 3:00 P.M.

The False Aging Trilogy
World premiere of complete series: April Snow (2010, 10 mins.), Album (2013, 33 mins.), and False Aging (2008, 15 mins.). April Snow is a couplet juxtaposing two pop songs. In False Aging, Klahr covers decades of longing and regret in a haunting collage, with a Jefferson Airplane song asking “Is it true I’m no longer young?” Of his brand new work, Album, Klahr writes: “Bar mitzvahs. Military training. Rock ’n’ roll. First person, third person. Family photos kept, family photos discarded. A collage of male coming of age stories that sketches ways America changed from the early 60s to the 1990s.”

Preceded by: Films from the Prolix Satori series (2009–2010): A Thousand July’s (7 mins.), features Astrud Gilberto’s “Gentle Rain” played forwards and backwards, while comic book images are seen from both sides of a lightbox. Nimbus Smile (9 mins.), Nimbus Seeds (9 mins.), and Cumulonimbus (9 mins.) compose a trilogy of films about romantic triangles. Sugar Slim Says (7 mins.) is a collaboration with the musician Mark Anthony Thompson, aka Chocolate Genius Inc. Wednesday Morning Two A.M. (7 mins.) is a tale of lost love. In Lethe (23 mins.), a scientist devises a way to win the love of a young woman. Total running time: 67 mins.
Imagine
SATURDAY, MARCH 9, 2:00 P.M.
France/Portugal/Poland. Dir. Andrzej Jakimowski. 2012, 105 mins. Ian, a specialist in spatial orientation, arrives to work at a school for the blind in Lisbon. Blind himself, he teaches his students to move around without using their canes, encouraging them to risk the unknown through the use of a complex network of sound cues. Among them is the beautiful Eva, whom he attempts to bring out of her shyness and seclusion, leading toward an unspoken romance.

Aka Doc Pomus
Followed by a discussion with director Peter Miller and co-producer Sharyn Felder
SATURDAY, MARCH 9, 5:00 P.M.
Canada/US. Dir. Peter Miller, Will Hechter. 2012, 98 mins. Paralyzed by polio as a child, Jerome Felder reinvented himself first as a blues singer, renaming himself Doc Pomus, and then as one of American popular music’s greatest songwriters, writing “Save the Last Dance for Me,” “This Magic Moment,” “A Teenager in Love,” and “Viva Las Vegas.” Aka Doc Pomus brings to life Doc’s joyous, romantic, heartwrenching, and extraordinarily eventful journey.

The Importance of Tying Your Own Shoes
Introduced by producer Peter Kroppen
SUNDAY, MARCH 10, 2:00 P.M.
Sweden. Dir. Lena Koppel. 2011, 100 mins. When Alex gets a job as the leader of a local theater group for people with disabilities, his outlook on life begins to change. Through the theater group’s work, Alex comes to appreciate that every person has his or her own talents, which can grow if given the opportunity and support.

Habana Muda
SUNDAY, MARCH 10, 5:00 P.M.
France/Cuba. Dir. Eric Brach. 2011, 61 mins. Chino, a deaf-mute who works on a farm in Cuba, debates leaving the country to join Jose, a gay Mexican who has fallen in love with him and is prepared to help him obtain Mexican work papers. Jose ponders if Chino loves him or is just using him so he can move to Mexico and make money to send back to his wife and children.

ReelAbilities: NY Disabilities Film Festival is the largest festival in the country dedicated to promoting awareness and appreciation of the lives, stories, and artistic expressions of people with different disabilities. Initiated in New York in 2007, the festival presents award-winning films by and about people with disabilities in multiple locations throughout each hosting city. Almost all screenings will be followed by discussions with filmmakers or other guest speakers. ReelAbilities strives for inclusion of all people. All films shown in digital format.
A TRIBUTE TO AMOS VOGEL AND FILM AS A SUBVERSIVE ART

MARCH 16–31, 2013

A groundbreaking book when it was published in 1974, Amos Vogel’s Film as a Subversive Art is an exhilarating and mind-expanding catalogue of hundreds of films that break aesthetic, sexual, and ideological boundaries. Vogel (1922–2012) was one of the most influential film programmers of the 20th century, as the founder of the avant-garde film club Cinema 16 and the co-founder of the New York Film Festival. He taught generations of cinephiles and filmmakers to take risks and to appreciate a wide range of films from all over the world. In celebration of Vogel’s life’s work, this series features a selection of iconic films from Film as a Subversive Art, bringing together works that elucidate through provocation, joy, and transgression, each a testimony to the power of cinema and of Vogel’s unique vision.

This series has been organized in collaboration with Anthology Film Archives, which presents its own Amos Vogel tribute in February and March. For more details visit: anthologyfilmarchives.org/film_screenings/series/40458

With the exception of Horse Feathers, all film descriptions are from Amos Vogel’s Film as a Subversive Art.

Horse Feathers
Introduced by Wayne Koestenbaum
Followed by a book signing
SATURDAY, MARCH 16, 3:00 P.M.

Dir. Norman Z. McLeod. 1932, 68 mins. Digital projection. With the Marx Brothers. With Groucho as the President of Huxley College, and Harpo as his secret weapon in the football rivalry against Darwin University, Horse Feathers is one of the Brothers’ funniest and most scathing attacks on authority. Wayne Koestenbaum, a poet, cultural critic, and distinguished professor at the CUNY Graduate Center, will introduce the film. Koestenbaum’s new book, The Anatomy of Harpo Marx, is a wide-ranging and virtuosic exploration of the astonishing range of Harpo’s body—its kinks, sexual multiplicities, somnolence, Jewishness, “cute” pathos, and more. Followed by a book signing in the Moving Image Store.

Kiss with Blow Job
Introduced by Wayne Koestenbaum, author of Andy Warhol
SATURDAY, MARCH 16, 6:00 P.M.

Kiss
Dir. Andy Warhol. 1963, 54 mins, 16mm. With Rufus Collins, Johnny Dodd, Fred Harko. Audiences generally titter, then fall into private reveries whenever this film is shown. For here we witness a basic human act in all its subtlety, fervor, and boredom, as for 60 minutes hetero—and homo—sexual partners exchange passionate, superficial, deep, short, extraordinary kisses. An immobile, impassive camera records the events in real time; the result is simultaneously arousing and numbing.

Followed by:
Blow Job
Dir. Andy Warhol. 1963. 35 mins. 16mm. With DeVeren Bookwalter, Willard Maas. Daring in subject matter and technique, this early Warhol film records a closeup of a handsome young man’s face, as an invisible “other” (out of camera range) performs fellatio on him. Nothing is seen except the face and a brick wall beyond; as we study it, mesmerized, we feel the pain of passion, the on-off tease of lust, the quickening tempo, the orgasm, the sad, somehow empty afterglow.
Man with a Movie Camera
With live piano accompaniment
SUNDAY, MARCH 17, 3:00 P.M.
Dir. Dziga Vertov. 1929, 68 mins. New 35mm restoration from the EYE Film Institute. In retrospect, the avant-garde poet Dziga Vertov emerges as one of the most important influences in Soviet Cinema. Vertov moved rapidly from the production of propagandistic newsreels to a full radical aesthetic—the KinoEye—which found its culmination in his masterpiece Man with a Movie Camera.

The Blood of a Poet with Un Chant d’Amour
SUNDAY, MARCH 17, 6:00 P.M.
Dir. Jean Cocteau. 1932, 55 mins. 16mm. With Lee Miller, Enrique Rivero, Pauline Carton. Often mistaken for a surrealist work, this is a carefully constructed, entirely conscious artifact, mingling symbol and metaphor to project the anguish, apotheosis, and corruption of the struggling artist. This entails the passing through the mirror into another world, the fantastic combinations of unrelated events in space and time, and its brilliant central metaphor: the dynamiting of a huge factory chimney at the beginning of the work, interrupted in the middle by the film’s action and completed only at the end by its total collapse: an intimation that the film represents the equivalent of a one-second dream.

Preceded by:
Un Chant d’Amour
Dir. Jean Genet. 1950, 26 mins. 16mm. With André Reybaz, Java, Coco Le Martiniquais, Lucien Sénémaud. Genet’s only film—hounded by the censors, unavailable, secret—is an early and remarkably moving attempt to portray homoerotic passions. Already a classic, it succeeds as perhaps no other film to intimate the explosive power of frustrated sex; male prisoners in solitary confinement “embracing” walls, ramming them in erotic despair with erect penis, swaying convulsively to auto-erotic lust, kissing their own bodies and tattoos in sexual frenzy.

Preceded by:
The Bed
Dir. James Broughton. 1968, 20 mins. 16mm. With Florence Allen, Gavin Arthur, Imogen Cunningham. The entire cast of this delightful, wise manifesto of counter-cultural sensibility performs in the nude. An ornate bed, magically located in a meadow, provides, as always, the stage for man’s most significant moments: birth, sex, death. While even avant-garde nudity seems often to betray an absence of joyful or uncomplicated sex, The Bed displays a smiling, polymorphously perverse eroticism.

The Spanish Earth
SUNDAY, MARCH 24, 6:00 P.M.
Dir. Luis Buñuel. 1961, 90 mins. 35mm. With Silvia Pinal, Fernando Rey, Francisco Rabal. This black and sardonic “comedy” recounts the undoing of a priggish “Good Samaritan” nun who attempts to live out (and instill in others) values of decency and purity. She is duly elevated to a state of ambiguous liberation—as a participant in a ménage à trois—after her brutal rape by a lecherous beggar. The film is suffused with subtle, forbidden images, often only hinted at to increase our participation in the act of desecration.

The War Game
Dir. Peter Watkins. 1965, 48 mins. 35mm print courtesy of the Academy Film Archive. With Michael Aspel, Peter Graham. A terrifying “fabricated” documentary records the horrors of a future atomic war in the most painstaking, sickening detail. Photographed in London, it shows the flash burns and firestorms, the impossibility of defense, the destruction of all life. Produced by the BBC, the film was promptly banned and became world-famous and rarely seen.

Fata Morgana
SATURDAY, MARCH 30, 6:00 P.M.
Dir. Werner Herzog. 1971, 79 mins. 35mm. With Lotte Eisner. Fata Morgana is a sardonic, melancholic comment on man in the universe, its sublime and hallucinatory images accompanied by texts from sacred sixteenth-century creation myths of Guatemalan Indians and the 1970 German avant-garde. It moves on a poetic, visual level, has no conventional plot, but cunningly employs the trappings of surface reality (sandscapes, barbed wire, industrial debris, natives that do not fit their environs) to probe the depths beyond surrealism and metaphysics.

2 or 3 Things I Know About Her
SUNDAY, MARCH 31, 3:00 P.M.
Dir. Jean-Luc Godard. 1967, 87 mins. 35mm. With Joseph Gehrard, Marina Vlady, Anny Duperey. Paris today: High-rise buildings, anonymous living, and casual prostitution as symbols of capitalist decline; the benevolent dictatorship of the consumer society enforces performance and the “selling” of self so that one may live well. Godard’s whispered philosophical comments on the film’s action introduce further elements of sophisticated ambiguity.

Le Bonheur
SATURDAY, MARCH 30, 6:00 P.M.
Dir. Agnès Varda. 1965, 79 mins. 35mm. With Jean-Claude Drouot, Claire Drouot. A happy family, an eternal summer, sexual love, family picnics, all the colors and sensuality of the impressionists; and then the wife commits suicide, a mistress takes her place, and another summer of happiness commences. A secret, subversive work of great originality.

Viridiana
SATURDAY, MARCH 23, 3:00 P.M.
SUNDAY, MARCH 24, 6:00 P.M.
Dir. Luis Buñuel. 1961, 90 mins. 35mm. With Silvia Pinal, Fernando Rey, Francisco Rabal. This black and sardonic “comedy” recounts the undoing of a priggish “Good Samaritan” nun who attempts to live out (and instill in others) values of decency and purity. She is duly elevated to a state of ambiguous liberation—as a participant in a ménage à trois—after her brutal rape by a lecherous beggar. The film is suffused with subtle, forbidden images, often only hinted at to increase our participation in the act of desecration.

Fuses, with The Bed and Fly
SATURDAY, MARCH 23, 6:00 P.M.

Fuses
Dir. Carolee Schneemann. 1967, 22 mins. New digital restoration. Drawing on documentary footage of her and her lover’s love-making, it builds a strongly poetic texture of feeling and experience by subjecting the film strip to the most violent experimentation (soaking it in acids and dyes; baking, painting, and scratching it) and dissolving narrative continuity into a continuum of non-sequential, polymorphous, and strongly “pornographic” imagery. Nevertheless, as Gene Youngblood observes in his Expanded Cinema: “This is a home, not a whorehouse” and the filmmaker’s sensitivity and authenticity never let us forget it.

Fly
Dir. Yoko Ono. 1970, 25 mins. 16mm. With Virginia Lust. A hypnotic juxtaposition of predatory insect and beautiful body, with neither party performing according to rules, thereby disrupting the reality game. For 25 minutes we see a very pretty girl, deeply asleep, over whose body body creeps a diligent fly that never takes off but explores her fully, including pubic hair and sex. The film is almost entirely in close-up, with nipples appearing as mountain tops, the fly as climber, the girl’s body as the fly’s universe.

Titicut Follies
SUNDAY, MARCH 24, 3:00 P.M.
Dir. Frederick Wiseman. 1967, 84 mins. 16 mm. Prisons and mental institutions, where recalcitrant or ill-fitting citizens are put out of sight, are the dirty secrets of civilized society. As they are owned and controlled by precisely those who wish to keep them secret, and are also confined to specific, enclosed spaces, filmmakers are easily kept out. Wiseman’s achievement in creating this unique film document is therefore all the more impressive: it is a major work of subversive cinema and a searing indictment—without editorializing narration—of the “system.”

The Spanish Earth with The War Game
SATURDAY, MARCH 30, 3:00 P.M.
The Spanish Earth
Dir. José Ivens. 1937, 52 mins. 16mm. With Manuel Azaña, José Díaz, Dolores Ibárruri. Ivens records the agony of the Spanish civil war in one of his strongest films. Its images of destruction—accompanied by Hemingway’s narration—shocked a world not yet used to the horrors of a Second World War or Vietnam.

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SPRING RECESS FAMILY MATINÉE

WRECK-IT RALPH

SATURDAY, MARCH 23–TUESDAY, APRIL 2, 12:30 P.M.

Dir. Rich Moore. 2012, 108 mins. DCP. With the voices of John C. Reilly, Sarah Silverman, Jack McBrayer, Jane Lynch. Fed up with an unending life of villainy as the “bad guy” of video game Fix It Felix Jr., Ralph sets out into the colorful but perilous worlds of other games. Along the way he meets a fellow misfit, Vanellope von Schweetz, but soon finds that his game-hopping may be threatening the very existence of the arcade universe. This visually captivating homage to the video game also includes cameos by real characters such as Bowser, Pac-Man, Q*Bert, and Sonic.

Following the film, daily at 2:30 and 3:45 p.m., game-making workshops will be offered. Ages 8+ (see page 20)

A PLACE AT THE TABLE

WEDNESDAY, APRIL 3, 7:00 P.M.

Presented in collaboration with the New York City Coalition Against Hunger

Dir. Kristi Jacobson, Lori Silverbush. 2013, 84 mins. Though the United States is the wealthiest and most powerful nation in the history of the world, 50 million Americans—including 1.5 million New York City residents—live in homes that cannot afford enough food. Directors Jacobson and Silverbush examine this issue through the lens of three people who are struggling with food insecurity. Their stories are interwoven with insights from experts, ordinary citizens, and activists. The screening will be followed by a panel discussion featuring Coalition Executive Director Joel Berg, leading hunger advocates, and community leaders.

TICKETS: $13 public / $6 for Museum members, students, and seniors / free for individuals with limited income. Visit nyccah.org to order tickets.

Presented with support from the Laurie M. Tisch Illumination Fund.
THE LIFE OF FILM: CELEBRATING A DECADE OF REVERSE SHOT

APRIL 4–7, 2013

Organized by guest curators Michael Koresky and Jeff Reichert, editors of Reverse Shot

Founded in early 2003, the online film magazine Reverse Shot is one of the most vital voices in contemporary film criticism. Amidst constant chatter about the death of film, the publication’s editors, staff writers, and contributors have participated in a critical experiment that seeks to keep film—and rigorous film criticism—alive. For this tenth-anniversary celebration, Reverse Shot writers present a selection of films from the past decade that they believe best represent the ongoing excitement and possibility of movies. All of these works—challenging and entertaining narrative, avant-garde, or documentary works—point the way to an exciting cinematic future.

SPECIAL SCREENING

Primer

With Shane Carruth in person

Thursday, April 4, 7:00 p.m.

 Dir. Shane Carruth. 2004, 112 mins. 35mm. With Shane Carruth, David Sullivan, Casey Gooden. Writer-director-star Carruth captivated the Sundance crowd this year with his new feature Upstream Color. His 2004 debut, Primer, won the Grand Jury Prize at Sundance, and has since gained a large and devoted cult following. Filmed on a shoestring budget, this mind-bending and mysterious tale of a group of young scientists who invent a time machine in a garage never sounds or goes where you expect it to. TIX: $20 public / $12 Museum members / free for Silver Screen members and above.

SPECIAL PREVIEW SCREENING

To the Wonder

Friday, April 5, 7:00 p.m.

 Dir. Terrence Malick. 2013, 112 mins. DCP With Olga Kurylenko, Ben Affleck, Rachel McAdams, Javier Bardem. Malick’s follow-up to his monumental The Tree of Life is much smaller in terms of scale, but no less intensely spiritual and visually glorious. After they experience a runaway romance in Paris, an American man brings an Eastern European single mother and her daughter back to Oklahoma so they can start a new life together. But adjustment to this beautiful, strange new world is not so easy for her. A poetic, existential inquiry into love, faith, and the universe’s mysteries, this is an exquisite, challenging work about human longing. TIX: $20 public / $12 Museum members / free for Silver Screen members and above.

The Face You Deserve

Saturday, April 6, 2:00 p.m.

 Dir. Miguel Gomes. 2004, 108 mins. 35mm. With José Airote. Nave. This shape-shifting debut feature by Portuguese filmmaker Miguel Gomes (Tabu) opens as a comic portrait of a sulky music instructor experiencing a midlife crisis on the eve of his 30th birthday. On the outs with his girlfriend, he travels to the countryside and falls under the spell of an enchanted house. Combining elements of Snow White and the Seven Dwarfs and classic Hollywood musicals with Jacques Rivette-like meta-games, The Face You Deserve is a genre-defying woodland fantasy about the psychic hangover of childhood and the transformative nature of cinema itself.

The Headless Woman

Saturday, April 6, 6:00 p.m.

 Dir. Lucrecia Martel. 2008, 87 mins. 35mm. With Maria Onetto, Claudia Cantero, César Bordon. In the brilliantly directed third feature from Argentinean auteur Martel, Onetto plays a dentist whose mental state appears to unravel after she hits and runs over something—a dog? a child?—with her car. In charting her recuperation from the accident, Martel crafts a sonically and visually rich character study that plays as both a psychological mystery and an examination of class and social privilege. Ambiguous, unsettling, and excoriating, The Headless Woman cemented Martel as a singular and formidable presence in contemporary world cinema.

Zidane: A 21st Century Portrait

Friday, April 5, 7:00 p.m.

 Dir. Douglas Gordon, Philippe Parreno. 2006, 90 mins. Edited from footage shot by seventeen cameras over the course of one soccer match, this astonishing nonfiction experiment keeps a tight focus only on the iconic French-Algerian soccer star Zinédine Zidane, eliding all other players (including a barely glanced David Beckham) and details of the game in favor of a singularly sensational and cubistically mediated portrait of the athlete. Visually stunning and sonically extraordinary, Zidane is more than a reinvention of the sports film; it’s a nimble manifesto on cinema, time, and the swiftly expiring narrative of our lives. This screening will be followed by a roundtable discussion featuring several Reverse Shot critics and other special guests.

Zidane

Saturday, April 6, 2:00 p.m.

 Dir. Dani Leventhal. 2011, 5 mins. Digital projection. Shayne’s Rectangle

Saturday, April 6, 6:00 p.m.


Sunday, April 7, 6:00 p.m.

 By critic Genevieve Yue

Dir. Deborah Stratman. 2009, 52 mins. 16mm. Stratman’s beguiling essay on “freedom” in all its various guises, picks over the detritus of early 20th century Americana, including border patrols, recreational flamethrower ranges, French-Indian War re-enactments, high school football games, and one heart-stopping death-defying leap from the heavens. Preceded by:

Draft 9


O’er the Land

Sunday, April 7, 6:00 p.m.

By critic Genevieve Yue

Dir. Dani Leventhal. 2011, 5 mins. Digital projection. Brimming with visceral force, Dani Leventhal’s video pieces describe life as it is caught in the act: sometimes messy, sometimes sublime, always unafraid. From the rough immediacy of Draft 9’s diary structure to the subtle color shifts of Shayne’s Rectangle, Leventhal’s view of the phenomenal world is unfinching and intuitive, her camera as much a companion as a tool in her unyielding search for signs of life.
HAZANA FILM FESTIVAL NEW YORK
APRIL 12–14, 2013

Programmed by Diana Vargas, Havana Film Festival New York

The Havana Film Festival New York (HFFNY), now in its fourteenth year, showcases feature films, documentaries, and short films from Latin America. The Festival takes place throughout New York City; the Museum will present four films—from Brazil, Cuba, and Chile. For information about films at other venues, visit hffny.com.

*Febre do Rato (Rat Fever)*
With director Claudio de Assis in person
FRIDAY, APRIL 12, 7:00 P.M.
Brazil. Dir. Claudio de Assis. 2011, 110 mins. With Vitor Araújo, Conceição Camarat, Juliano Cazarré. Rat Fever is a wry, alcohol-drenched story of unrequited love on the fringes of tropical Recife. Zizo, an anarchist poet, falls immediately in love with sober Eneida. She does not mind being his muse, but she refuses to go any further than that—whereas in Zizo’s circle of friends, made up of bohemians and outcasts, everyone freely goes to bed with everyone else. Meanwhile, Zizo fights a dubious battle against The System, through his self-published newsletter Febre do Rato and a series of subversive but ineffective street performances.

*Y Sin Embargo*
SATURDAY, APRIL 13, 12:00 P.M.
Cuba. Dir Rudy Mora. 2011, 86 mins. With Laura de la Uz, Larisa Vega, Manuel Porto, Estynda Nuñez, Osvaldo Domeadios. A boy justifies his tardiness to music class with a lie that triggers turmoil among the students and worries his teachers. To save himself from being expelled from school, the boy is forced to make a pact with his teachers to tell the truth.

*Las Cosas Como Son (Things the Way They Are)*
With director Fernando Lavanderos in person
SATURDAY, APRIL 13, 2:00 P.M.
Chile. Dir Fernando Lavanderos. 2012, 93 mins. With Cristóbal Palma, Ragni Orsal Skogsrod. Quiet, withdrawn Jerónimo rents rooms to foreigners and holds their belongings for safe-keeping. One summer, Sanna, a beautiful, confident, young Nordic girl comes to live with him. As their relationship develops beyond pensioner and tenant, Jerónimo suspects that she is withholding a secret that could hurt them both.

*Fresa y Chocolate (Strawberry and Chocolate)*
With actor Jorge Perugorría in person
SUNDAY, APRIL 14, 7:00 P.M.
Cuba. Dir Tomás Gutierrez Alea, Juan Carlos Tabío. 1993, 110 mins. With Jorge Perugorría, Vladimir Cruz, Mirta Ibarra. In this boundary-pushing, award-winning feature, Diego, a cultivated, openly gay man, falls in love with David, a young heterosexual Communist, full of prejudice and dogma. David falls in love with Nancy who is overcoming the effects of a suicide attempt; her relationship with both men gives her life new meaning. What begins for David as repulsion towards Diego turns into friendship, a friendship surpassing ignorance and homophobia. The film’s release helped to open the discussion about LGBT rights in Cuba and beyond.
BUSTER KEATON’S
THE GENERAL
WITH LIVE MUSIC BY VIOLA DANA
SUNDAY, APRIL 14, 4:00 P.M.

Dir. Buster Keaton, Clyde Bruckman. 1927, 77 mins. 35mm. In his comic masterpiece The General, Keaton plays a young Southerner rejected by the Confederate Army as a coward who wages a one-man war against the hijackers of his beloved locomotive. Filled with brilliantly structured gags and a romantic subplot, The General is also a photographic marvel, evoking the Civil War period in as much detail as Matthew Brady’s photography. The acclaimed Australian musical ensemble Viola Dana makes a special New York appearance to perform violist and composer Kathy Corecig’s fresh and delightful new score, a country- and bluegrass infused blend of American folk tunes, Steve Reich-inspired train evocations, and the spontaneity of jazz improvisation. The music brings Keaton’s great film to life in a performance that will enchant audiences of all ages.

TICKETS: $15 public / $9 Museum members / free for Silver Screen members and above.

WEST SIDE STORY
SATURDAY, APRIL 27, 6:00 P.M.
SUNDAY, APRIL 28, 2:00 P.M.


Dirs. Jerome Robbins, Robert Wise. 1961, 151 mins. DCP. With Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno. Beautifully restored in time for the 50th anniversary of its release, West Side Story has stood the test of time as one of the most loved musical films in history. In its adaptation of the Romeo and Juliet story—featuring unforgettable songs by Leonard Bernstein and choreography by Jerome Robbins—feuding families are replaced by warring New York City gangs, the white Jets and the Puerto Rican Sharks. When forbidden love escalates their rivalry, tragedy strikes and doesn’t stop until the climactic and heartbreaking ending.
DISAPPEARING ACT

APRIL 19–21, 2013

Organized by guest curator Irena Kovarova

Disappearing Act V is a celebration of the vitality of European cinema. Launched as an annual event in 2009, it instantly became popular for its unique, carefully curated film selection, presenting films that have gained acclaim on the festival circuit, yet remain largely unknown to American audiences. For the first time, Moving Image will host a selection of films from the festival, which opens on April 10 at the IFC Center, continues at the Bohemian National Hall, and concludes at the Museum. Full festival program is available at disappearingact.org.

DISAPPEARING ACT

Rose (Roza)
FRIDAY, APRIL 19, 7:00 P.M.

Poland. Dir. Wojciech Smarzowski. 2011, 94 mins. DCP. In Polish and German with English subtitles. Presented by the Polish Cultural Institute New York. With Agata Kulesza, Marcin Dorocinski, Malwina Buss, Kinga Preis. The director of the acclaimed contemporary drama The Wedding (winner of numerous Polish Academy Awards) turns his attention to a seldom-explored theme from post-WWI European history. Relying more on raw imagery than dialogue, Smarzowski tells the tale of a fight for survival by a widowed woman, an ethnic German in Masuria. Her life and farm are attacked from all sides by looters from the Soviet Army, as well as the new Polish establishment, until rescue comes in the form of a man who fought in the war on the opposite side of her husband.

Corpo Celeste
SATURDAY, APRIL 20, 3:00 P.M.

Italy. Dir. Alice Rohrwacher. 2011, 100 mins. In Italian with English subtitles. Presented by the Italian Cultural Institute. A Film Movement release. With Ele Vianello, Salvatore Catalano, Pasqualina Scudia, Anita Caprioli. Corpo Celeste is an assured impressionistic study of a young girl’s coming of age set against the background of a relocation from Italy’s “modern” north to the country’s religious south. A mother moves with her two daughters back to the town of their birth, which brings about changes within the family, most of all to the younger daughter when she is forced to conform to local Catholic traditions and undergo the rite of passage of confirmation. Screen Daily heralded Corpo Celeste as “a quietly impressive debut feature.”

Summer Games (Giochi d’Estate)
SUNDAY, APRIL 21, 2:00 P.M.

Switzerland. Dir. Rolando Colla. 2011, 101 mins. DCP. In Italian with English subtitles. Presented by the Consulate General of Switzerland. With Armando Condoluci, Fiorella Campanella, Alessia Barela, Antonio Merone. On summer vacation, everyone tries to be on their best behavior, but it does not take long before the pretense vanishes. So goes the relationship of a blue-collar couple on the brink of divorce because the husband cannot control his violence. It turns out that their son cannot control himself either, as he rules over a group of children at the summer campsite. When he meets a girl in pain because her father has abandoned her, they build a bond and an emotional fortress, pretending that nothing can ever enter their world.

Tomboy
SUNDAY, APRIL 21, 4:30 P.M.

France. Dir. Celine Sciamma. 2011, 82 mins. DCP. In French with English subtitles. Presented by the Cultural Services of the French Embassy. A Dadas Films release. With Zoe Heran, Maloon Levana, Jeanne Disson, Sophie Cattani, Mathieu Demy. Winner of numerous festival awards, Tomboy tells a story of finding one’s sexual identity. A ten-year-old girl takes advantage of her family’s move to a new neighborhood to present herself as a boy to her new friends. Her potential love interest, soccer teammates, and finally her parents find out what has been going on, but what ensues is one of the most tenderly resolved situations seen in the coming-of-age and LGBT film genres.

The Exam (A vizsga)
Followed by a discussion with Peter Bergendy
SUNDAY, APRIL 21, 7:00 P.M.

Hungary. Dir. Peter Bergendy. 2011, 89 mins. DCP. In Hungarian with English subtitles. Presented by the Balassi Institute – Hungarian Cultural Center. With Zsolt Nagy, Janos Kulka, Peter Scherer, Andras Balogh, Gabriella Hamori. In the territory of secret agents, it is never easy to know who is watching whom, who is the hunter, and who is the hunted. In 1950s Communist Hungary, the secrets and enemy sides were aplenty and the stakes as high as they come. Loyalty to the state had to be proven and counter-revolutionaries uncovered, especially if they came in the form of a beautiful seductress. But who will be the last one left standing remains to be seen.

Disappearing Act V is presented by the Disappearing Act Festival Board, chaired by the Czech Center New York, in cooperation with the Goethe-Institut New York, the Austrian Cultural Forum New York, and the Polish Cultural Institute New York, organized in partnership with the Balassi Institute – Hungarian Cultural Center; the Belgian Tourist Office – French Speaking Belgium – Brussels Wallonia, the Consulate General of Cyprus, the Consulate General of Estonia, the Consulate General of the Slovak Republic, the Consulate General of Sweden, the Consulate General of Switzerland, the Embassy of Slovenia, the IFC Center, the Italian Cultural Institute, the Museum of the Moving Image, the Norwegian Consulate General, the Chasis Foundation (USA), together with the Consulate General of Greece; the Romanian Film Initiative, among others, and with support from the +421 Foundation, Bohemian Benevolent and Literary Association, the Cyprus Federation of America, the Onassis Foundation (USA), together with the Moving Image, the Norwegian Consulate General, the Chasis Foundation (USA), together with the Consulate General of Greece; the Romanian Film Initiative, among others, and with support from the +421 Foundation, Bohemian Benevolent and Literary Association, the Cyprus Federation of America, the EYE Film Institute Netherlands, the Slovak Film Institute, Slovenian Film Centre, and Wallone Bruxelles Images. Disappearing Act V is an official project of the European Union National Institutes for Culture (EUINIC), sponsored in part by the Trust for Mutual Understanding, and the EU Delegation to the United Nations. Curated and produced by Irena Kovarova. Production assistance by Sven Buehrer.
**Equilibrium**

SATURDAY, MARCH 23, 5:00 P.M.


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**Tai Chi Zero**

SUNDAY, APRIL 28, 6:00 P.M.

Dir. Stephen Fung. 2012, 98 mins. Digital projection. With Yuan Xiaochao, Angelababy, Tony Leung Ka Fai, Eddie Peng. In the legendary Chen Village, everyone is a martial arts master, using their powerful Chen Style Tai Chi in all aspects of their lives. Lu Chan has arrived to train, but the villagers are forbidden to teach outsiders, and they do their best to discourage and alienate him. But when a man arrives with a frightening, steam-powered machine and plans to build a railroad through the village, the villagers realize they may have no choice but to put their faith in Lu Chan... who has a secret power of his own. This new Chinese saga features brilliant action scenes choreographed by Hong Kong legend Sammo Hung.
Pretty Loaded, by the digital creative agency Big Spaceship, is composed of nearly 50 “preloads,” animated graphics that show how much of a website has loaded. Originally, preloads were utilitarian, employing progress bars, pie charts, or text, but designers soon started working inside the form’s constraints to create playful, engaging, and even suspenseful graphics that hinted at what lay beyond the loading screen. These preloads were originally produced by agencies and independent designers for websites primarily promoting films, television shows, and consumer products. Viewed one after another, they create a never-ending cycle, directing attention to the preload as its own creative space and to the inventive ways in which designers communicate the simple idea of progress from 0 to 100 percent.

Pretty Loaded installation made possible by Big Spaceship. View an expanded version online at prettyloaded.com.

For this new commissioned work, artist Aram Bartholl (Berlin, b. 1972) embeds an inconspicuous, slot-loading DVD burner into the side of the Museum, made available to the public 24 hours a day. Visitors who insert a blank DVD-R will receive a surprise collection of digital files that may include found footage, animated GIFs, video games, feature films, or interactive art curated or created by artists selected by Bartholl. DVD Dead Drop imbues the act of data transfer with a tangibility left behind in a world of cloud computing and appstores, using a medium—the digital versatile disc—that is quickly becoming another artifact of the past.

DVD Dead Drop installation made possible by the Harpo Foundation.
The Museum’s core exhibition, *Behind the Screen*, immerses visitors in the creative and technical process of producing, promoting, and presenting films, television shows, and digital entertainment. It includes over 1,400 artifacts—from nineteenth-century optical toys to video games—as well as an array of interactive experiences, audiovisual material, and artworks to reveal the skills, material resources, and artistic decisions that go into making moving images.

**SCREENINGS IN TUT’S FEVER MOVIE PALACE**

Red Grooms and Lysiane Luong’s artwork/movie theater, *Tut’s Fever Movie Palace*, an homage to the days of the ornate movie palace, is the perfect venue for screenings of classic movie serials and television shows. See movingimage.us for full schedule. Screenings on Saturdays and Sundays at 1:00 p.m., 2:00 p.m., and 3:30 p.m., and on weekdays at 2:00 p.m.

The Akeley 35mm “Pancake” camera was designed in 1916 by Carl Akeley, an inventor, naturalist, explorer, and taxidermist, for use in his African field expeditions. Its innovative design includes a tripod head that allows a single handle to control smooth pan and tilt motions, a unique telescopic finder that remains level regardless of the tilt of the camera, and an unusually large shutter angle, making it possible to shoot in low-light situations. A rare example of this pioneering motion picture camera is on exhibit in *Behind the Screen*, along with a sequence from Robert Flaherty’s classic documentary film *Nanook of the North* (1922), which was shot with an Akeley camera.
The Museum’s collection includes a wide range of historically significant television receivers. Among the holdings are several early electro-mechanical units, such as the Model 100 Radiovisor, which were marketed to radio enthusiasts in the 1920s and early 1930s. All-electronic televisions using cathode ray tubes became available in the late 1930s, making the transmission and reception of television signals more practical. However, the American entry into World War II in 1941 brought the nascent commercial television industry to a halt. The Museum has several rare pre-war sets, most of which featured very small screens. In the post-war years, television sets were mass-produced in increasing numbers; homes in the United States with a television set soared from 10,000 in 1946 to one million in 1948. Television sets from the 1940s and 1950s range from elaborate consoles combining a television receiver, phonograph and radio, to modest table-top models. The first mass-produced color television set, the RCA CT-100, became available in 1954.

By the mid-1950s, the ubiquity of televisions in households made minor technical advances and design details important marketing points, illustrated by such sets as the Sylvania HaloLight. The first transistor unit, the Sony TV-8-301, was introduced in 1960, making mobile television viewing possible for the first time. More recent examples in the collection mark the shift from sets using a cathode ray tube (CRT) to decode broadcast signals, to slimmer units using liquid-crystal display (LCD) technology.

D I S T R I B U T I O N    1 9 6 9 - 2 0 2 0
Museum of the Moving Image offers drop-in studio sessions for young visitors ages seven and up. With the assistance of Museum educators, visitors engage in hands-on creative work, making projects ranging from flipbooks and thaumatropes (hand-drawn optical toys) to stop-motion and computer animations and video games. Studio visitors also have an opportunity to see, handle, and explore the inner workings of moving-image technology, such as projectors, film strips and video tape, video game consoles, and more. Some special sessions will feature artist-led group projects. More information is available at movingimage.us/families.

Free with Museum admission. Admission is first-come, first-served. Parents/caregivers are welcome and encouraged to participate. Ages 7+ must be accompanied by an adult (12+ on their own).

FAMILY WORKSHOP
The Game-Making Game
SATURDAY–TUESDAY MARCH 23–APRIL 2, 2:30 & 3:45 P.M.

All games, from Tag and Tic Tac Toe to Pac-Man and Super Mario Galaxy are actually systems that share common features. In this 60-minute workshop, children learn what makes a game a game—and what makes a game fun—by making one, using tokens, die, game chips, and other materials.

Materials fee: $5 public / free for Family members and above. Ages 8+
BECOME A MEMBER

Join today and enjoy access to over 400 film screenings, exclusive events with special guests, interactive exhibitions, and more! The loyalty and support of our members have made it possible for us to present contemporary and classic films, as well as more avant-garde fare, and to nurture the futures of tomorrow’s media-makers through our engaging education and family programs. Your support will help us continue to bring these exciting programs directly to you.

INDIVIDUAL MEMBERSHIP
Starting at just $75, there are a wide range of memberships for adults, all offering free admission to the Museum’s galleries and regular screenings.

FAMILY MEMBERSHIP
Museum of the Moving Image is an ideal destination for families. The Museum offers a wide range of child- and family-centered activities including workshops, screenings, and interactive exhibits. Join today and bring your family to the Museum for an entire year at $150.

GIVE THE GIFT OF MEMBERSHIP
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CORPORATE MEMBERSHIP
- Free admission to Museum galleries and over 400 film screenings annually
- Access to family programs
- Discounts at the Moving Image Store and Café
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Become a Corporate member today and enhance the lives of your employees and demonstrate your company’s commitment to the arts!

For more information, visit movingimage.us, contact members@movingimage.us or call 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 Economic Development Corporation; New York State Council on the Arts; Institute of Museum and Library Services; National Endowment for the Humanities; National Endowment for the Arts; Natural Heritage Trust (administered by the New York State Office of Parks, Recreation and Historic Preservation).

The Museum gratefully acknowledges the leadership and assistance of: Mayor Michael R. Bloomberg; Queens Borough President Helen M. Marshall; Commissioner of Cultural Affairs Kate D. Levin; Speaker of the New York City Council Christine C. Quinn; Council Members Leroy G. Comrie, Domenic M. Recchia, Jimmy Van Bramer, and the entire Queens delegation of the New York City Council; Hon. Andrew M. Cuomo, Governor, New York State; New York State Senators Michael N. Gianaris, George Onorato, and Malcolm Smith; New York State Assembly Members Catherine T. Nolan and Aravella Simotas; Congressman Joseph Crowley; Congresswoman Carolyn Maloney.

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PhotobyLauren Naefe
Featuring extraordinary facilities, Museum of the Moving Image is a stunning setting for private events and screenings.

**BIRTHDAY PARTIES**
Your child can be the star of his or her very own party at the Museum. The birthday party program has been developed for children ages 8+. We create a memorable and fun-filled extravaganza for your child and guests, with a special educator-led tour, interactive experiences, a private screening, and party bags.

**PRIVATE EVENTS**
The Museum is able to accommodate a wide range of events, from weddings and bar/bat mitzvahs to meetings and location shoots. Galleries can remain open after hours for guests to enjoy our exhibitions and interactive experiences. Museum educators are available to offer gallery talks and demonstrations.

**PRIVATE SCREENINGS**
The 267-seat Main Theater and 68-seat Celeste and Armand Bartos Screening Room are available for private screenings. Host a screening of your favorite film for your friends to celebrate a milestone or mark a special occasion.

For more information about renting spaces at the Museum, please contact BG Hacker at 718-777-6868 or bghacker@movingimage.us.
DAILY SCHEDULE

KEY TO LOCATION
MT Main Theater
BA Celeste and Armand Bartos Screening Room
DLS Digital Learning Suite

Screenings in Tufts’ Fever Movie Palace, weekdays at 2:00 p.m., weekends at 1:00, 2:00, and 3:30 p.m.
All program times, dates, formats, and locations are subject to change. Unless otherwise noted, all screenings are free with Museum admission.

MARCH
FRIDAY, MARCH 1
7:00 Oldboy (MT, p. 3)
5:00 Aka Doc Pomus with Peter Miller and Sharyn Felder in person (MT, p. 8)
5:30 Fallen Angel with Lewis Klahr in person (MT, p. 7)

SATURDAY, MARCH 2
1:00 Rise of the Guardians in 3-D (MT, p. 5)
3:00 Short films by Park Chan-Wook (MT, p. 3)
6:00 J.S.A.: Joint Security Area (MT, p. 3)

SUNDAY, MARCH 3
1:00 Rise of the Guardians in 3-D (MT, p. 5)
3:00 Sympathy for Mr. Vengeance (MT, p. 3)
6:00 Lady Vengeance (MT, p. 3)

FRIDAY, MARCH 8
7:00 Gummo (MT, p. 6)

SATURDAY, MARCH 9
2:00 Imagine (MT, p. 8)
3:00 The Puffinburger preceded by The Rain Couplets with Lewis Klahr in person (MT, p. 7)

TUESDAY, MARCH 12
7:00 Spring Breakers with Harmony Korine in person (MT, p. 6)

FRIDAY, MARCH 15
7:00 Julien Donkey-Boy (MT, p. 6)

SATURDAY, MARCH 16
1:00 The Croods in 3-D (MT, p. 5)
3:00 Horse Feathers (MT, p. 9)
6:00 Kiss with Blow Job introduced by Wayne Koestenbaum (MT, p. 9)

SUNDAY, MARCH 17
2:00 Man with a Movie Camera with live piano accompaniment (MT, p. 10)
6:00 The Blood of a Poet preceded by Un Chant d’Amour (MT, p. 10)

FRIDAY, MARCH 22
2:00 Trash Humpers (MT, p. 6)

SATURDAY, MARCH 23
12:30 Wreck-It Ralph (MT, p. 11)
2:30 The Game-Making Game (DLS, p. 20)
3:00 Viridiana (MT, p. 10)
3:45 The Game-Making Game (DLS, p. 20)
5:00 Equilibrium (BA, p. 16)
6:00 Fuses, with The Bed and Fly (MT, p. 10)

SUNDAY, MARCH 24
12:30 Wreck-It Ralph (MT, p. 11)
2:30 The Game-Making Game (DLS, p. 20)
3:00 Titicut Follies (MT, p. 10)
3:45 The Game-Making Game (DLS, p. 20)
6:00 Viridiana (MT, p. 10)

MONDAY, MARCH 25
12:30 Wreck-It Ralph (MT, p. 11)
2:30 The Game-Making Game (DLS, p. 20)
3:45 The Game-Making Game (DLS, p. 20)

TUESDAY, MARCH 26
12:30 Wreck-It Ralph (MT, p. 11)
2:30 The Game-Making Game (DLS, p. 20)
3:45 The Game-Making Game (DLS, p. 20)

WEDNESDAY, MARCH 27
12:30 Wreck-It Ralph (MT, p. 11)
2:30 The Game-Making Game (DLS, p. 20)
3:45 The Game-Making Game (DLS, p. 20)

THURSDAY, MARCH 28
12:30 Wreck-It Ralph (MT, p. 11)
2:30 The Game-Making Game (DLS, p. 20)
3:45 The Game-Making Game (DLS, p. 20)

FRIDAY, MARCH 29
12:30 Wreck-It Ralph (MT, p. 11)
2:30 The Game-Making Game (DLS, p. 20)
3:45 The Game-Making Game (DLS, p. 20)

SATURDAY, MARCH 30
12:30 Wreck-It Ralph (MT, p. 11)
2:30 The Game-Making Game (DLS, p. 20)
3:00 The Spanish Earth preceded by The War Game (MT, p. 10)
3:45 The Game-Making Game (DLS, p. 20)
6:00 Fata Morgana (MT, p. 10)

SUNDAY, MARCH 31
3:00 2 or 3 Things I Know About Her (MT, p. 10)
6:00 Le Bonheur (MT, p. 10)

APRIL
MONDAY, APRIL 1
12:30 Wreck-It Ralph (MT, p. 11)
2:30 The Game-Making Game (DLS, p. 20)
3:45 The Game-Making Game (DLS, p. 20)

TUESDAY, APRIL 2
12:30 Wreck-It Ralph (MT, p. 11)
2:30 The Game-Making Game (DLS, p. 20)
3:45 The Game-Making Game (DLS, p. 20)

WEDNESDAY, APRIL 3
7:00 A Place at the Table (MT, p. 11)

THURSDAY, APRIL 4
7:00 Primer with Shane Carruth in person (BA, p. 12)

FRIDAY, APRIL 5
7:00 To the Wonder (MT, p. 12)

SATURDAY, APRIL 6
6:00 The Headless Woman introduced by Chris Wisniewski (MT, p. 12)

SUNDAY, APRIL 7
2:00 West Side Story (MT, p. 14)

SATURDAY, APRIL 13
12:00 Y Sin Embargo (MT, p. 13)
2:00 Las Casas Como Son with Fernando Lavandero in person (MT, p. 13)

SUNDAY, APRIL 14
4:00 Buster Keaton’s The General with live music by Viola Dana (MT, p. 14)
7:00 Fresa y Chocolate with Jorge Perugorría in person (MT, p. 13)

FRIDAY, APRIL 19
7:00 Rose (MT, p. 15)

SATURDAY, APRIL 20
3:00 Corpo Celeste (MT, p. 15)

SUNDAY, APRIL 21
2:00 Summer Games (MT, p. 15)
4:30 Tomboy (MT, p. 15)
7:00 The Exam followed by a discussion with Peter Bergendy (MT, p. 15)

SATURDAY, APRIL 27
6:00 West Side Story (MT, p. 14)

SUNDAY, APRIL 28
2:00 West Side Story with Bert Michaels, Harvey Evans, Eddie Verso, and David Bean in person. Followed by a book signing (MT, p. 14)
6:00 Tai Chi Zero (MT, p. 16)
PARKING

Nearby discounted parking is available for Museum patrons.

Members: 15% discount
Non-members: 10% discount
(Same day parking tickets must be validated at the Museum)

Parking provided by PV Parking Corp
34-11 Steinway Street (entrance on 41 Street between 34 & 35 Avenue; wheelchair accessible). pvparkingny.com

TICKETED EVENTS

Paid tickets are required for some events. To order tickets, call 718 777 6800 or buy online at movingimage.us. In addition to free admission to regular film screenings, Museum members enjoy a significant discount on all ticketed events.

GROUP TOURS

The Museum offers special discounted rates for groups of eight or more, as well as engaging educator-led group tours of its core exhibition, Behind the Screen. Reservations are required. Call 718 777 6800.

MOVING IMAGE STORE

The Moving Image Store has hundreds of books for everyone from cinephiles to casual movie buffs, video gamers to students. The Store also offers a selection of DVDs, specially designed Moving Image souvenirs, and gifts for children and adults. Members receive a 15% discount.

MOVING IMAGE CAFÉ

The café serves soup, salads, a rotating selection of sandwiches, and a variety of snacks and sweets. Beverages include Lavazza coffee drinks, fine tea, and juices. Members receive a 10% discount.