

MUSEUM OF THE MOVING IMAGE

CALENDAR ADVISORY

MAJOR FILM PROGRAMS, HIGHLIGHTED EVENTS, AND EXHIBITION OVERVIEW AT MUSEUM OF THE MOVING IMAGE IN APRIL 2019

A summary of the Museum's programs and exhibitions in April is included below. They include limited theatrical engagements of *Diane*, *Babylon*, and *Black Mother*; Havana Film Festival New York screenings; a series of Latin American sci-fi films co-presented with the Queens Museum; and the first part of *See It Big! Action*. In April, the Museum will also host the Theorizing the Web conference on April 12 and 13. Program schedules and tickets are available online at www.movingimage.us.

MAJOR PROGRAMS AND FILM SERIES

Penny Lane Is Her Real Name: a complete retrospective

APRIL 5–7, 2019 (Penny Lane in person on April 6 & 7)

The first complete retrospective of acclaimed documentary filmmaker Penny Lane, this weekend series opens with a screening of Banksy's ***Exit Through the Gift Shop***, a film that had a profound impact on Lane. She will appear in person with all screenings of her films, including a program of shorts, the features ***Our Nixon, Nuts!***, and ***The Pain of Others***, culminating with a preview screening of her new film ***Hail Satan?***, an entertaining, provocative, and timely look at The Satanic Temple's battle for religious freedom and personal expression. Organized by Curator-at-Large David Schwartz.

[Press release](#) | [Schedule & Tickets](#)

NEW RELEASE

***Diane*, directed by Kent Jones and starring Mary Kay Place**

APRIL 6–7, 2019

Built around an extraordinary, fearless performance from Mary Kay Place, the narrative debut from Kent Jones (*Hitchcock/Truffaut*) is a profound, beautifully human portrait of a woman rifling through the wreckage of her life in search of redemption. A *New York Times* Critic's Pick: "an act of cinematic bravery." An IFC Films release. [Schedule & Tickets](#)

Family Matinees

SATURDAYS AND SUNDAYS IN APRIL (ADDED SHOWS DURING SPRING BREAK)

Family-friendly matinees every Saturday and Sunday, and also during school recess. In April, the Museum will show: ***Lu Over the Wall*** (2017), the wildly imaginative Japanese animated feature from Masaaki Yuasa, one of the most exciting animation directors working today (Apr. 6 & 7); ***Singin' in the Rain*** (1952), the classic Hollywood musical

featuring Gene Kelly, Debbie Reynolds, and Donald O'Connor, in tribute to the late Stanley Donen (Apr. 13 & 14); and **Wallace & Gromit in *The Curse of the Were-Rabbit*** (2005), featuring Aardman Animations's most beloved creations investigating the mystery of the missing vegetables (Apr. 19–28, accompanied by drop-in art and mediamaking activities around the theme "MoMI Goes Green"). [Press release](#) | [Schedule & Tickets](#)

Havana Film Festival in New York

APRIL 7–14, 2019

The Museum will host two days of film screenings as part of the 20th Annual Havana Film Festival New York (HFFNY), an internationally recognized film festival celebrating Latin American cinema. HFFNY takes place at multiple venues around New York City from April 5–16. The films at MoMI are ***Eliades Ochoa: From Cuba to the World (Eliades Ochoa: De Cuba Para el Mundo)***, a documentary about the legendary Cuban guitarist by Cynthia Biestek; Alejandro Gil's ***Innocence (Inocencia)***, based on the true story of a class of medical students imprisoned in nineteenth-century Havana; and ***Los Silencios***, Beatriz Seigner's award-winning supernatural refugee tale.

[Schedule & Tickets](#)

CONFERENCE

Theorizing the Web

APRIL 12–13, 2019

Theorizing the Web is an inter- and nondisciplinary conference where scholars, journalists, artists, activists, and technology practitioners think conceptually and critically about the internet and society. It appeals to a broad audience, emphasizing accessible language and public engagement and welcoming all interested attendees. Discussions highlight thoughtful ideas about technology and culture from a diverse range of perspectives. The full program is available at

<http://theorizingtheweb.org/program>.

NEW RELEASE

Babylon

"One of the Best Reggae Films Ever"—*Pitchfork*

APRIL 12–21, 2019

Franco Rosso's incendiary *Babylon* had its world premiere at Cannes in 1980 but went unreleased in the United States for "being too controversial, and likely to incite racial tension" (Vivien Goldman, *Time Out*). Raw and smoldering, it follows a young dancehall DJ (Brinsley Forde, frontman of landmark British reggae group Aswad) in South London as he pursues his musical ambitions, battling fiercely against the racism and xenophobia of employers, neighbors, police, and the National Front. Written by Martin Stellman (*Quadrophenia*) and featuring beautifully smoky cinematography by two-time Oscar winner Chris Menges (*The Killing Fields*), *Babylon* is fearless and unsentimental, yet tempered by the hazy bliss of the dancehall set to a blistering

reggae and lovers rock soundtrack featuring Aswad, Johnny Clarke, Dennis Bovell, and more. A Kino Lorber release. [Schedule & Tickets](#)

Uchronias and Dystopian Futures:

Latin American Science Fiction Cinema of the 21st Century

APRIL 14–JULY 21, 2019 (WITH TWO FILMS IN APRIL)

Presented in conjunction with the exhibition [Mundos Alternos: Art and Science Fiction in the Americas](#) at Queens Museum, this film series takes a decolonial perspective on Latin American science fiction cinema of the 21st century. The eight feature films and one short film originate from Argentina, Chile, Bolivia, Brazil, Colombia, Peru, Costa Rica, Cuba, and Mexico, among others and offer a unique focus on the present while reimagining the future. They range in tone from the fresh comedy of César Caro's ***Third World (Tercer Mundo)*** and the intelligently sarcastic humor of Fernando Spiner's ***Goodbye Dear Moon (Adiós Querida Luna)***; to the combination of sci-fi and horror in Oscar Campo's ***I'm Another (Yo Soy Otro)*** or the video art experimentation of Daniel Molero's ***Videofilia (y otros síndromes virales)***. A pointed political consciousness moves each of the directors to create fiction from documentary references or materials that address current socio-cultural conditions. Such is the case of ***The Project of the Century (La Obra del Siglo)*** by Carlos Machado, a fictional film that includes archival footage and is set near the ruins of a Soviet-backed nuclear power plant in Cuba. Adirley Queirós's ***White Out, Black In (Braco Sai, Preto Fica)*** also combines docufiction and Afrofuturism in portraying two victims of police brutality; whereas Amat Escalante uses science fiction as a means to boost evidence of an ominous reality in ***The Untamed (La Región Salvaje)***. Organized by guest curator Itala Schmelz, with assistance from Clemente Castor. Schmelz will appear in person with *Goodbye Dear Moon* on Sunday, April 14, 4:30 p.m. [Series info](#)

NEW RELEASE

Black Mother, from Khalik Allah

APRIL 19–21, 2019 (Allah will appear in person on April 21.)

Part film, part baptism, in *Black Mother* director Khalik Allah brings the viewer on a spiritual journey through Jamaica. Soaking up its bustling metropolises and tranquil countryside, Allah (*Field Niggas*) introduces a succession of vividly rendered souls who call this island home. Their candid testimonies create a polyphonic symphony, set against a visual prayer of indelible portraiture. A Grasshopper Film Release. [Schedule & Tickets](#)

See It Big! Action

APRIL 19–JULY 7

In a sense, all movies are "action" movies; cinema is movement and light, after all. Since nearly the very beginning, spectacle and stunt work have been essential parts of the form. There is nothing quite like watching physical feats, pulse-pounding drama,

and epic confrontations on a large screen alongside other astonished moviegoers. *See It Big! Action* offers up some favorites of the genre. Beginning with early cinematic swashbucklers and continuing with movies distinguished by white-knuckle chase sequences, death-defying stunts, policier set pieces, and outsized acts of improbable bravery, the series highlights work from some of the form's greatest practitioners, including John Woo, Michael Mann, Steven Spielberg, Akira Kurosawa, Kathryn Bigelow, Jackie Chan, and much more. Titles in April include ***Raiders of the Lost Ark, Adventures of Robin Hood, Bullitt, The French Connection, Anne of the Indies, Seven Samurai,*** and ***Mad Max: Fury Road***. The series continues through July Fourth weekend with ***Police Story, Hard Boiled, Heat, Miami Vice, The Matrix, Point Break, Set It Off,*** and more, including a **Memorial Day weekend marathon of all *Mission: Impossible* films.** *See It Big!* is the Museum's signature big-screen series, co-programmed by Curator of Film Eric Hynes and *Reverse Shot* editors Jeff Reichert and Michael Koresky.

Disreputable Cinema, new monthly series

***Maniac* with William Lustig in person**

SATURDAY, APRIL 27, 7:00 P.M. THE FIRST IN A NEW MONTHLY SERIES

The appeal of cult cinema is that it exists apart from the mainstream: a subculture of hidden gems and forgotten classics that challenge the norms of art and entertainment. The new monthly series *Disreputable Cinema* will celebrate these unusual films, in any genre—from grindhouse manifestos to foreign fringe frenzies to exciting modern masterpieces—and invites the community to gather in both fandom and discovery. The first film in the series: ***Maniac*** (1980), presented in the recent digital restoration, with director William Lustig in person. Landmark special effects by the legendary Tom Savini, and a career performance by Joe Spinell as Frank Zitto, one of horror's sleaziest slashers, are at the heart of Lustig's exploitation masterpiece. The series is organized by guest curators Jesse Berberich and Justin Rodriguez.

In addition, the Museum continues to present programs in its ongoing series ***Changing the Picture***, sponsored by Time Warner Inc.; ***Jim Henson's World; Fist and Sword, Always on Sunday: Greek Film Series*** (on hiatus until October); ***Family Matinees, New Adventures in Nonfiction,*** and ***Science on Screen.***

HIGHLIGHTED EVENTS

On My Own

With director Antonio Tibaldi in conversation with author Dan Callahan

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

In Antonio Tibaldi's unsettling, emotionally astute *On My Own* (1991), Judy Davis plays a uniquely compelling woman whose mental suffering cannot entirely obscure her impulses to care for and guide her son, who in turn has to quickly adapt to a changing dynamic. This rarely screened film was chosen by author Dan Callahan to celebrate the publication of his newest book, ***The Art of American Screen Acting, 1960 to Today,***

which contains a chapter on Judy Davis. After the screening, Callahan and Tibaldi will discuss the film and Judy David, followed by a book signing immediately afterwards. [Info & Tickets](#)

América

With directors Erick Stoll and Chase Whiteside in person

SUNDAY, APRIL 7, 4:30 P.M.

Diego, a young circus artist, returns home and reunites with his brothers after their grandmother, América, falls from her bed. Diego is a dreamer who sees poetry and purpose in this tragedy. His dream of familial cohesion fades into reality as the brothers clash over money, communication, and the challenge of caring for América. The film is presented as part of the **New York ReelAbilities Film Festival** and the ongoing series ***New Adventures in Nonfiction***. (Dirs. Erick Stoll, Chase Whiteside. 2018, 75 mins. In Spanish with English subtitles.) [Info & Tickets](#)

We Are Not Princesses

With co-director Itab Azzam in person. Screening followed by panel discussion.

SUNDAY, APRIL 14, 4:00 P.M.

In this intimate and enlightening documentary, a group of Syrian women living as refugees come together in Beirut to perform the ancient Greek play *Antigone*, a project organized by the Open Art Foundation in 2014. The theater workshop offers a space for community and provides tools to help them process their trauma as a result of the ongoing conflict in Syria. This film focuses on the strong, resilient, and often hilarious Syrian women who are moving forward in spite of the ever-worsening situation back home. [Info & Tickets](#)

Wild Lives: *Ming of Harlem* and *Meshie, Child of a Chimpanzee*

With director Phillip Warnell and animal cognition researcher Diana Reiss in conversation, and special guest Harry Raven. Part of the series *Science on Screen*.

SUNDAY, APRIL 28, 2:00 P.M.

The bizarre scenario that can result from people cohabiting with animals is on view in two documentaries from different eras: ***Meshie, Child of a Chimpanzee*** (1932, 51 mins.) and ***Ming of Harlem: Twenty One Stories in the Air*** (2014, 71 mins.). A home movie-style documentary, *Meshie* was made by Henry Cushier Raven, a curator at the American Museum of Natural History (AMNH), who brought a baby chimpanzee named Meshie from West Africa into his home on Long Island to live with his three young children. A part of the AMNH archive, this will be the first time that *Meshie* will be shown in public. Henry Raven's son, Harry, who was six-years-old when his father filmed them, is now 91 and will be in attendance. *Meshie* will be followed by Phillip Warnell's *Ming of Harlem*, about a man named Antoine Yates who lived with a 450-pound Siberian-Bengal tiger and seven-foot alligator for over three years in a NYCHA apartment. The screenings will be followed by a conversation between director Phillip

Warnell and pioneering animal cognition researcher Diana Reiss. [Info & Tickets](#)

EXHIBITIONS

Don't Forget the Pictures: Glass Slides from the Collection

THROUGH OCTOBER 20, 2019

Projected images from glass slides were an integral feature of the early cinema experience. This new exhibition presents projections and installations of more than one hundred glass slides from 1914-1948, drawn from the more than 1,500 examples in the Museum's collection. These colorful 3 1/4-by-4-inch slides were used to illustrate popular songs during audience sing-alongs, advertise local businesses, instruct audiences about appropriate behavior, and promote upcoming films. [Press release](#) | [Exhibition Info](#)

Ahmed El Shaer: *Crossover (The Scene)*

THROUGH JUNE 16, 2019

Multi-disciplinary artist Ahmed El Shaer (b. 1981, Cairo, Egypt. Lives and works in Cairo, Egypt) creates work in diverse mediums, including installation, photography, sound, and video, with an emphasis on digital technologies. *Crossover (The Scene)* (2017. Video projection. 7 mins.) is inspired by the lives of migrants in a refugee camp in Calais, France. It presents a hybrid virtual and physical world, where it seems possible to transcend limits of time and space. To create this fantastical landscape, El Shaer combined live-action footage, still images, and machinima, resulting in a stirring meditation on cultural dislocation, longing, and loss. [Installation info](#)

It's a Whole Different Ball Game: Playing through 60 Years of Sports Video Games

EXTENDED THROUGH JUNE 16, 2019

Ever since the first video game, *Tennis for Two*, debuted at the Brookhaven National Laboratory's public exhibition in 1958, video games have sought to recreate, adapt, and build upon the games Americans most regularly encounter: sports. *A Whole Different Ball Game* presents a selection of more than 40 playable sports video games spanning the last six decades, examining the complex relationships between game, sport, media, and culture. The exhibition considers what it means for full-body sports to be transposed to screens and controllers in the service of realism, who is or is not represented in sports video games, the ways broadcast sports and video games reflect one another, and the primacy of statistics in professional sports and sports simulators. Organized by guest curator John Sharp and Curator of Digital Media Jason Eppink. Presenting Sponsor: Psyonix, Inc. [Press release](#) | [Exhibition Info](#)

The Jim Henson Exhibition

ONGOING

An exciting destination for visitors of all ages, *The Jim Henson Exhibition* features historic puppets, original artwork, rare film and television footage, and interactive

experiences. It reveals how Jim Henson and his team of builders, performers, and writers brought to life the enduringly popular worlds of *The Muppet Show*, *Sesame Street*, *Fraggle Rock*, *The Dark Crystal*, *Labyrinth*, and much more. Educator-led tours are offered every Saturday at 11:30 a.m. and 12:30 p.m. [Exhibition info](#)

Behind the Screen

ONGOING

The Museum's core exhibition features more than 1,400 historical objects, art works, video clips, and interactive experiences that show how moving images are made, marketed, and exhibited. [Exhibition info](#)

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MUSEUM INFORMATION

Museum of the Moving Image advances the understanding, enjoyment, and appreciation of the art, history, technique, and technology of film, television, and digital media. In its acclaimed facility in Astoria, New York, the Museum presents exhibitions; screenings; discussion programs featuring actors, directors, and industry 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.

Free Friday Nights: free gallery admission every Friday, 4:00 to 8:00 p.m. presented by the Richmond Country Savings Foundation. Additionally, this program is supported, in part, by public funds from the New York City Department of Cultural Affairs.

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 includes same-day Museum admission.

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.