

MUSEUM OF THE MOVING IMAGE

CALENDAR ADVISORY (APRIL 7, 2022)

APRIL–MAY 2022: QUEENS ON SCREEN, FIVE BY CHANTAL AKERMAN, JAMES WONG HOWE RETROSPECTIVE, AND TRIBUTE TO TONY WALTON AMONG NEW PROGRAMS THIS SPRING AT MUSEUM OF THE MOVING IMAGE

- Marvels of Media Festival ongoing throughout Autism Acceptance Month
- *Deepfake: Unstable Evidence on Screen* on view through May 15
- Added Museum hours: open daily April 15–24 (including weekdays) during NYC public schools' spring recess



Astoria, New York, April 7, 2022 — Highlights this spring at Museum of the Moving Image include family matinee screenings of the Oscar-winning Disney animated feature *Encanto* during spring recess for NYC public schools; the Marvels of Media Festival, honoring the work of autistic media-makers with an exhibition, screenings, and workshops; the continuation of the exhibition *Deepfake: Unstable Evidence on Screen*; the introduction of the new monthly series *Queens on Screen*; a program of Chantal Akerman's films for Mother's Day; and the ten-film *See It Big: Sondheim*. In May, the Museum will launch a retrospective of the legendary cinematographer James Wong Howe, whose technical brilliance on more than 120 Hollywood films, from the silent era to the 1970s, garnered him two Academy Awards (*Hud*, *The Rose Tattoo*) and numerous nominations.

Please see below for an overview of major programs and exhibitions in April and May. (A daily schedule of all April 2022 programs is available [here](#)). Additional programs may be added as they

are confirmed. Please check www.movingimage.us for current schedules and announcements.

Face masks (ages 2+) are required during screenings in the Museum's theaters and strongly encouraged in other areas of the building. Please review all visitor safety guidelines [here](#).

SCREENING SERIES

Marvels of Media Festival

THROUGH MAY 1

Following the inaugural Marvels of Media Awards on March 31, when the Museum honored 20 works by autistic media-makers, this festival presents some of the winning entries and finalists in an exhibition, screenings, and workshops. The Marvels of Media Exhibition, which features 17 works from winners and nominees is on view through May 1. Screenings and workshops include **Reelabilities Shorts Recommended by Marvels of Media** (April 9), **Artist Talk and Rotoscoping Workshop with Carrie Hawks** (April 16), and **Marvels of Media Films** (April 23)—all free with RSVP. | [Festival info](#) | [Overview of the Marvels of Media Initiative](#)

See It Big: Sondheim

APRIL 1–MAY 1

The Museum presents a ten-film survey featuring a selection of filmic interpretations of Stephen Sondheim's stage work: musicals written for the screen, unexpected dramas to which he contributed scores or screenplays, and even a beloved documentary that allows viewers access to his process. See It Big is a collaboration between Museum of the Moving Image and its online publication *Reverse Shot*. Upcoming titles: ***Gypsy*** (1962), ***A Funny Thing Happened on the Way to the Forum*** (1966), ***Original Cast Album: Company*** (1970), ***Stavisky*** (1974), ***Sweeney Todd: The Demon Barber of Fleet Street*** (2007), ***Into the Woods*** (2014), ***The Last of Sheila*** (1973), and ***Dick Tracy*** (1990). [Series info](#) | [Press release](#)

A Tribute to Tony Walton

APRIL 16 & 17

Tony Walton was an Academy Award–winning costume and production designer who contributed his prodigious talents to stage and screen for 50 years. Born in England, he worked mainly in the United States, designing Broadway productions and films, several of which—including *The Wiz* (1978) and *All That Jazz* (1979)—were produced at the Museum's neighboring Kaufman Astoria Studios. In loving memory of Walton, who died last month and who served as a Museum trustee for many years, this tribute presents two of his most extravagantly designed and costumed films: ***Murder on the Orient Express*** (1974), for which his costumes received an Oscar nomination, and the comic musical ***A Funny Thing Happened on the Way to the Forum*** (1966, also as part of the Sondheim series). [Series info](#)

Science on Screen: Extinction and Otherwise

SUNDAY, APRIL 17

3:00 P.M. ***Force Majeure***

5:30 P.M. ***First Reformed***

SUNDAY, MAY 22

3:00 P.M. ***Birds of America***

5:00 P.M. ***Annihilation***

Organized by the Museum's Associate Curator of Science and Film Sonia Epstein, this year-long Science on Screen series examines the struggle for species survival and life as it might be. Each event is accompanied by new articles authored by scientists and scholars on [Sloan Science & Film](#). In April: back-to-back screenings of Ruben Östlund's **Force Majeure** (2014, 120 mins.), a perceptive, sardonic portrait of a husband and father's response to a potentially devastating avalanche at a ski resort where he is vacationing with his family, and writer-director Paul Schrader's **First Reformed** (2017, 113 mins.), a gripping thriller about a crisis of faith that is at once personal, political, and planetary. In May: two films that touch on ecosystem collapse and creative imaginings of life in new landscapes. Jacques Loeuille's atmospheric essay film **Birds of America** (2021, 80 mins.), rarely screened in the U.S., retraces the steps of famed ornithologist John James Audubon as he traveled along the Mississippi memorializing a remarkable range of birds, many of which are now extinct. Followed by Alex Garland's sci-fi thriller **Annihilation** (2018, 115 mins.), about an all-women team of scientists and military personnel who venture into a landscape where DNA and biological processes do not abide known rules. Free for MoMI members at the senior/student level and above. [Series info](#).

Your Loving Mother: Five by Chantal Akerman

APRIL 29–MAY 8

This Mother's Day, the Museum presents five formally inventive, rigorous, and deeply intimate films by the great Belgian director Chantal Akerman. An artist whose life was in large part defined by her connection to her mother, Akerman made some of the most moving works about the fragile parent-child bond, and how it relates to national, sexual, and emotional identity: **Jeanne Dielman, 23 Quai du commerce, 1080 Bruxelles** (1985), **News from Home** (1977), **Les Rendez-vous d'Anna** (1978), **Letters Home** (1986), and **No Home Movie** (2015).

Queens on Screen

The Wrong Man + illustrated lecture by Cosmo Bjorkenheim

OPENS SATURDAY, APRIL 30, 6:00 P.M.

MoMI launches a new monthly series devoted to Queens movies: from early silent films shot at the historic Astoria studio, whose history is entwined with this very Museum, to films shot in the borough—sometimes with Queens playing itself, sometimes disguised—to the Queens of the imagination, with the borough represented at a fanciful or dystopic slant in ways that only cinema is capable of. The series will also showcase films made by Queens-born and Queens-based artists, representing a diversity of form, subject, genre, maker, and era, all illustrating, exploring, and exemplifying the most diverse community in the world. This first event will feature a presentation by writer and *Screen Slate* editor Cosmo Bjorkenheim on representations of Queens in the movies and the history of the borough, accompanied by a screening of Alfred Hitchcock's **The Wrong Man** (1956), based on the harrowing true story of Queens jazz musician Manny Balestrero. Hitchcock's film features the use of real New York City locations in Elmhurst, Ridgewood, and prominently the Balestrero family's own neighborhood of Jackson Heights. Starring Henry Fonda and Vera Miles. Next, on May 15: **Coming to America** (1988) with an introduction by Jason Bailey, author of *Fun City Cinema: New York City and the Movies That Made It*, followed by a book signing.

How It's Done: The Cinema of James Wong Howe

MAY 13–JUNE 26

Born at the dawn of the 20th century in China and arriving in the United States as a young child, James Wong Howe would come of age within and alongside Hollywood, serving as one of the

industry's major stylistic and technical innovators from the early 1920s through the mid-1970s. One of the few Chinese immigrants in the nascent industry, Howe hustled, labored, and apprenticed his way to being a studio contract cameraman and cinematographer for the early part of his career, eventually becoming a highly sought-after freelancer, working on a string of late-career hits such as *Picnic*, *Sweet Smell of Success*, and *Hud* (for which he took home an Academy Award). Though films such as *Seconds* and *Bell, Book and Candle* allowed him unforgettable stylistic flourishes, Howe's approach was always one of practical, screenplay-dictated solutions to dramatic problems. He was among the first to utilize deep focus, tracking shots, crane shots, and dolly shots, but his innovations never called attention to themselves, lest the images distract from the story rather than help it come to life. Discovering or revisiting the work of James Wong Howe is to encounter one exquisite choice after another—he always seemed to know just how to light a set, where to place the camera, and when to move. The Museum will present more than a dozen films shot by Howe, most of which will be shown in 35mm, including *Mantrap* (1926), *Transatlantic* (1931), *The Power and the Glory* (1933), *The Prisoner of Zenda* (1937), *Hangmen Also Die!* (1943), *Pursued* (1947), *Picnic* (1955), *Sweet Smell of Success* (1957), *Seconds* (1966), *Funny Lady* (1975), and *Hud* (1963).

NEW RELEASE

Memoria

MAY 20–22

Dir. Apichatpong Weerasethakul. 2021, 136 mins. In English and Spanish with English Subtitles. With Tilda Swinton, Elkin Díaz, Jeanne Balibar, Juan Pablo Urrego, Daniel Giménez Cacho. A profoundly serene film that lulls audiences into a dreamlike state, Apichatpong's masterpiece begs for the big-screen treatment. It stars Tilda Swinton as Jessica, an expat in Bogota who begins experiencing a mysterious sensory syndrome while traversing the jungles of Colombia. In her search for the sound's origins, she encounters both personal and collective ghosts in the surrounding landscapes. One of the Thai filmmaker's great accomplishments, *Memoria* is a singular, haunting experience, and was voted the best film of 2021 by the critics at *Reverse Shot*. A NEON release.

[Film info & schedule](#)

Mann to Mann: The Manly Melodramas of Michael Mann

MAY 27–JUNE 11

This Memorial Day (and beyond) mini retrospective celebrates cinema master Michael Mann's affinity for emotive, often operatic hetero-male relationships on screen. Each film in the series is centered around a deeply, if uneasily, bonded dude duo, including *Miami Vice* (2006), *The Insider* (1999), *Heat* (1995), and *Collateral* (2004).

HIGHLIGHTED EVENTS + ONGOING SERIES

IRREGULAR EVIDENCE: DEEPFAKES AND SUSPECT FOOTAGE ON FILM

Demonic

With director Pia Borg in person

Friday, April 8, 7:30 P.M.

Dir. Pia Borg. U.S., 2020, 29 mins. *Demonic* revisits the infamous "satanic panic" of the 1980s, a mass hysteria in which people around the world recovered memories of debauchery, murder, human sacrifice, and satanic cults. Blending archival footage, re-enactments, and hyperreal CGI imagery, this innovative, award-winning short by Australian filmmaker Pia Borg—who describes it as a

documentary-horror film—uncovers the forces at play between psychiatry, media, and false memory. This film is being screened in conjunction with MoMI's current exhibition *Deepfake: Unstable Evidence on Screen*. Included in the exhibition is an exploration of how the “satanic panic” was facilitated by the emergence of sensationalist current affairs programming in a rapidly expanding cable television landscape. The exhibition features an excerpt from “Devil Worship: Exposing Satan’s Underground,” an episode of *The Geraldo Rivera Specials* that used the conventions and aesthetics of news to constitute evidence of a crisis it was ostensibly trying to mitigate. Screening tickets also include admission to the exhibition. [Series info](#)

DISREPUTABLE CINEMA

#SHAKESPEARESH*TSTORM

New York premiere with Lloyd Kaufman in person

FRIDAY, APRIL 8, 7:00 P.M.

Dir. Lloyd Kaufman. 2020, 94 mins. With Lloyd Kaufman, Kate McGarrigle, Erin Patrick Miller, Monique Dupree, Abraham Sparrow. Masters of disreputable cinema Troma Entertainment and legendary director Lloyd Kaufman take on the Bard in this depraved adaptation of *The Tempest* with Kaufman assuming the role of Prospero. [Series info](#)

WORLD OF ANIMATION

Encanto

FRIDAY, APRIL 15, 3:00 P.M.

SUNDAY, APRIL 17, 12:30 P.M.

MONDAY, APRIL 18—THURSDAY, APRIL 21, 1:00 P.M.

Dirs. Jared Bush, Byron Howard. Co-directed by Charise Castro Smith. 2021, 102 mins. DCP. With Stephanie Beatriz, John Leguizamo, María Cecilia Botero. Walt Disney Animation Studios' *Encanto* tells the tale of an extraordinary family, the Madrigals, who live hidden in the mountains of Colombia, in a magical house, in a vibrant town, in a wondrous, charmed place called an “encanto.” Every child in the family has been blessed with the gift of magic, from super strength to the power to heal—every child except one, Mirabel (voiced by Stephanie Beatriz). *Encanto* is the 2022 winner of the Academy Award for Best Animated Feature. Rated PG / recommended for ages 5+. [Series info](#)

JIM HENSON'S WORLD

Jim Henson: Tele-Visionary

Hosted by Craig Shemin, President of The Jim Henson Legacy

SATURDAY, APRIL 16, 1:00 P.M.

FRIDAY, APRIL 22, 3:00 P.M.

Originally presented under the title “Muppets 101,” this revised compilation was initially assembled for and presented by Jim Henson Legacy President Craig Shemin and longtime Muppet head writer Jerry Juhl at BAM's 2004 “Muppets, Music and Magic” event. The program is a chronological journey from Jim Henson's first show, *Sam and Friends*, to *The Muppet Show*, featuring material you won't see anywhere else: early TV appearances, commercials, and more. Plus, this program contains behind-the-scenes footage and clips from the rarely seen pilot for *The Muppet Show*, “The Muppets: Sex and Violence.” The program runs approximately 75 minutes. [Series info](#)

LIVE ONLINE EVENT

MoMI Online Movie Trivia Night

WEDNESDAY, APRIL 27, 7:00 P.M.

MoMI and Movie Trivia NYC will host an evening of cinematic fun, featuring a guest round from Patrick Cotnoir of *The George Lucas Talk Show*. Bring your friends and family along for the chance to win MoMI membership, guest passes, and bragging rights. [Free with RSVP.](#)

ALWAYS ON SUNDAY: GREEK FILM SERIES

Smyrna, My Beloved

SUNDAY, MAY 1, 4:00 P.M.

Dir. Grigoris Karantinakis. 2021, 120 mins. DCP. With Mimi Denissi, Leonidas Kakouris, Burak Hakki, Katerina Geronikolou, Jane Lapotaire, Susan Hampshire, Rupert Graves, Christos Stergioglou, Daphne Alexander. In English, Greek, Turkish, and French with English subtitles. This moving historical saga follows a prominent Greek family forced to endure the burning of the vibrant cosmopolitan city of Smyrna in 1922 by the Turks and the killing of its Greek and Armenian populations. In the present, a young Greek-American woman, visiting Greece with her grandmother to support the Syrian refugees, discovers that the Smyrna tragedy destroyed her own family 100 years earlier. Note: Contains scenes that may be too intense for young viewers. Co-presented with the Hellenic Film Society USA. [Series info](#)

The Afterlight

Opening Night of Prismatic Ground 2022 with director Charlie Shackleton in person

WEDNESDAY, MAY 4, 7:00 P.M.

Dir. Charlie Shackleton. United Kingdom. 2021, 82 mins. 35mm. Celluloid ghosts converge upon questions of mortality, visibility, endurance and cultural memory in First Look alum Charlie Shackleton's provocatively conceptual found footage film *The Afterlight*. Fragments of hundreds of films from around the world bring together an ensemble cast of actors with one thing in common: each is no longer alive. Together, they contend with a fragile existence lived solely through these traces of their work. *The Afterlight* itself exists as a single 35mm film print. Further eroding every time it screens, the film is a living document of its life in circulation. Eventually it will disappear entirely. This screening is presented as part of [Prismatic Ground](#), a New York City-based festival centered around radical documentary and avant-garde film. Hosted by Maysles Documentary Center and media partner *Screen Slate*, the festival will hold its second edition from May 4–8 at venues around the city. [Event info](#)

CURRENT AND UPCOMING EXHIBITIONS AND INSTALLATIONS

EXHIBIT

Science in Action

MAY 5–JULY 10

A selection of nine short films, all produced for scientific education and entertainment between 1904 and 1936, will be presented on a loop in the Museum's video screening amphitheater in two distinct programs: "In the Lab" and "In the Field." While depicting actions of the natural world such as bacteria wiggling, roses unfurling, mouse cells drinking, and starlings nesting, the films in *Science in Action* also reveal their makers' developed aesthetic sensibility, in part due to these scientists' interest in communicating scientific ideas to those outside the bounds of professional communities. Filmmakers include Lucien Bull, F. Percy Smith and Mary Field, Jean Comandon, László Moholy-Nagy, and Oliver Pike. Among work selected for these programs are some of the first films to

utilize time-lapse, slow motion, and microcinematography; one of the earliest color films; one critical to the rapid diagnosis of disease; and some of the most successful early nature films. Organized by Sonia Epstein, Associate Curator of Science and Film. Presented with support from the Alfred P. Sloan Foundation.

INSTALLATION

Our Ark

MARCH 11–MAY 1

Dirs. Deniz Tortum, Kathryn Hamilton. Netherlands/USA/Turkey. 2021, 12 mins. Single-channel loop and installation. Exploring the technological advances that have made backing up our world possible—from trees to turtles to tangerines—*Our Ark* probes the urge to preserve as well as what cannot be captured. New York gallery premiere presented as part of First Look 2022. [More info](#)

INSTALLATION

The Situation Room: Sift (2022) by Ari Melenciano

MARCH 18–MAY 22

The Situation Room is a series of site-specific installations commissioned by MoMI that are set in the visitor elevator, an exhibition environment that offers a unique and intimate encounter with the work. On view starting March 18: *Sift (2022)* by Ari Melenciano, a Brooklyn-based artist, designer, and creative technologist whose research and practice explores the relationships between various forms of design and sentient experiences. *The Situation Room* is made possible with support from GIPHY Arts. [More info](#)

EXHIBITION

Marvels of Media Exhibition

MARCH 31–MAY 1

Seventeen works made by autistic media-makers—some of whom were recently honored at the Marvels of Media Awards—will be on view, including playable video games and short films ranging in style from experimental to documentary. The works were created by filmmakers, artists, writers, animators, bloggers, and students on the autism spectrum from many different cultural, social, economic, and artistic backgrounds. This selection of media and related objects reveals a diverse artistry, reflecting iconic moments and movements in recent moving-image history. Exhibition co-curators: Sara Guerrero-Mostafa, Miranda Lee, and Tiffany Joy Butler. [More info](#)

EXHIBITION

Deepfake: Unstable Evidence on Screen

THROUGH MAY 15

Moving image media is more susceptible than ever to manipulations that make it hard to separate fact from fiction and truth from illusion. Machine-learning technology has enabled the creation of “deepfakes”: videos that intentionally distort or fabricate actual events. This exhibition presents a variety of media that demonstrate the instability of on-screen truths, including ***In Event of Moon Disaster***, a startlingly convincing video co-directed by Francesca Panetta and Halsey Burgund that uses deepfake technology to suppose an alternate history of the Apollo 11 mission, presented on a television set in a period-appointed living room. *In Event of Moon Disaster* is an MIT Center for Advanced Virtuality production. [More info](#)

EXHIBITION

The Jim Henson Exhibition

ONGOING

Featuring nearly 300 objects, this exhibition reveals how Jim Henson and his team of builders, performers, and writers brought to life the enduringly popular worlds of *The Muppet Show*, the Muppet movies, *Sesame Street*, *Fraggle Rock*, *The Dark Crystal*, and *Labyrinth*. It also includes material from Henson's experimental film projects and his early work, presenting him as a restlessly creative performer, filmmaker, and technical innovator. [More info](#)

Please note: ***The Jim Henson Exhibition: Imagination Unlimited***, a traveling version of this exhibition, opened March 31 at [The Contemporary Jewish Museum](#) in San Francisco.

INSTALLATION

An Act of Seeing: Barry Jenkins's The Gaze

ONGOING

In his companion piece installation to his remarkable limited series *The Underground Railroad*, Barry Jenkins further engages ideas about visibility, history, and power in moving-image portraits of the show's background actors. [More info](#)

INSTALLATION

Icons: Framing Images of Black Women on Movie Posters

ONGOING

An exhibit of lobby cards and posters from the 1930s through the 2010s for American films with Black women in featured roles. [More info](#)

EXHIBITION

Behind the Screen

ONGOING

The Museum's core exhibition immerses visitors in the creative and technical process of producing, promoting, and presenting films, television shows, and digital entertainment. [More info](#)

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Top image: *Encanto* (2021) / courtesy of Walt Disney Animation

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[PRESS IMAGES AND OTHER MATERIALS ARE AVAILABLE HERE \(PASSWORD: MoMIpress\)](#)

MUSEUM INFORMATION

Museum of the Moving Image (MoMI) is the only institution in the United States that deals comprehensively with the art, technology, enjoyment, and social impact 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 creative leaders; and education programs. It houses the nation's largest collection of moving image artifacts and screens over 500 films annually. Its exhibitions—including the core exhibition *Behind the Screen* and *The Jim Henson Exhibition*—are noted for their integration of material objects, interactive experiences, and audiovisual presentations. For more information about the MoMI, visit movingimage.us.

Hours: Friday, 2:00–8:00 p.m. Saturday–Sunday, 12:00–6:00 p.m.

Free Hours: Beginning March 24, Thursday, 2:00–6:00 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.

Address : 36-01 35 Avenue (at 37 Street), Astoria (Queens), NY, 11106

Subway : M (weekdays only) or R to Steinway Street. W (weekdays only) or N to 36 Ave.

Program Information : Telephone: 718 777 6888; Website: movingimage.us

Membership: <https://movingimage.us/join-and-support/become-a-member/> or 718 777 6877

Film Screenings: Friday evenings, Saturdays and Sundays, and as scheduled. Unless noted, tickets are \$15 adults / \$11 students and seniors / \$9 youth (ages 3–17) / free or discounted for Museum members. Advance online purchase is recommended.

[Please note safety protocols for visiting the Museum.](#)

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 the Governor 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).