

MUSEUM OF THE MOVING IMAGE

CALENDAR ADVISORY

ROGER CORMAN'S EDGAR ALLAN POE FILMS, RETROSPECTIVES OF MANFRED KIRCHHEIMER AND NORIAKI TSUCHIMOTO, AND 'SEE IT BIG: EXTENDED CUTS!' ARE AMONG MAJOR PROGRAMS THIS FALL AT MoMI

New exhibit Dan Perri and the Art of the Title Sequence opens October 13; Living with The Walking Dead continues through January 1.

October–December 2022



Astoria, New York, September 22, 2022 — This fall, Museum of the Moving Image will present major retrospectives of two documentary filmmakers: the New York–based Manfred Kirchheimer, featuring the world premieres of *Up the Lazy River* and *One More Time*, and Japanese director Noriaki Tsuchimoto, best known for his series of films chronicling the tragedy of the Minamata disaster. The Museum will also present Roger Corman's six Edgar Allan Poe adaptations and centenary screenings of F. W. Murnau's *Nosferatu* to celebrate Halloween; an edition of its signature series See It Big! devoted to extended cuts—alternate versions of films that came to light after their initial theatrical releases—with screenings of *Donnie Darko*, *The New World*, *Ishtar*, and more. In December, the Museum's Curators' Choice series, a selection of some of the best films of this past year, will return.

These programs will be accompanied by the Museum's ongoing series Science on

Screen, World of Animation, Disreputable Cinema, Musical Matinees, New Adventures in Nonfiction, Las Premieres, Persistent Visions, Queens on Screen, and Silents, Please! MoMI will also be a venue for the Queens World Film Festival, November 3–6. Additional programs will be added as they are confirmed.

In its galleries, the Museum will open the new exhibition ***Dan Perri and the Art of the Title Sequence***, and continue with ***Living with The Walking Dead***, a deep dive into one of the most watched shows in the history of cable television, and the recently opened ***LAIKA: Life in Stop Motion***.

Please check www.movingimage.us for current schedules, changes, and announcements. The Museum COVID-19 [safety measures](#) have been updated: face masks are recommended (not required) in its theaters, as they are in the galleries and other indoor spaces.

EDUCATION PROGRAMS AND COMMUNITY INITIATIVES

Museum of the Moving Image provides educational experiences to more than 70,000 students each year, as well as an array of dynamic, engaging tours, talks, workshops, and screenings for children, teens, families, adults, and seniors. The Museum also collaborates with community organizations and businesses, filmmakers, artists, and cultural centers from across Queens to develop programs, celebrate achievements in the digital arts, and offer media education. This fall, the Museum presents a series of [free parent workshops](#), [drop-in media labs for families](#), and [teen game jams](#). In addition, applications are now being accepted for the 2022–23 Teen Council, whose members take a leadership role in the planning of large-scale teen-focused events at the Museum. [Learn more here](#).

EXHIBITIONS

See all exhibitions [here](#).

Dan Perri and the Art of the Title Sequence

OCTOBER 13, 2022–JANUARY 13, 2023

In the Video Screening Amphitheater and Gallery

The title designer plays an important, often unsung role, distilling the picture into letterforms, or creating an introductory film-before-the-film, and thus establishing the tone that ushers the viewer into the world of a movie. This exhibit explores the art of the title sequence by focusing on designs by one of its most acclaimed practitioners, Dan Perri. His work in the industry spans 50 years, from the early 1970s through the 2010s, for films including *Nashville*, *Taxi Driver*, *Star Wars*, *The Warriors*, *A Nightmare on Elm Street*, and many others. Alongside a presentation of some of his most iconic title sequences, the exhibit will include Perri's work on nine films directed by Martin Scorsese, alternate logo designs for *Star Wars*, a video interview, and more. On November 13, Perri will participate in a conversation about his career alongside

screenings. *Dan Perri and the Art of the Title Sequence* is organized by Barbara Miller, MoMI's Deputy Director for Curatorial Affairs, and Lola Landekic, Editor-in-Chief of [Art of the Title](#).

Gallery Tours

ONGOING

Current public tours include **The Jim Henson Exhibition Family Tour** on Saturdays at 3:00 p.m. and Thursdays at 4:00 p.m. and the **Museum Experience Tour in Spanish** on Thursdays at 2:45 p.m. Tickets for tours are \$5 (on top of general admission).

SCREENING SERIES

James Gray at MoMI: *Armageddon Time* and *The Yards*

FRIDAY, OCTOBER 14

As part of Film at Lincoln Center's 60th New York Film Festival, Museum of the Moving Image will present a special screening of James Gray's new feature *Armageddon Time* (6:00 p.m.), with an introduction by Gray. Earlier that day (3:00 p.m.), the Museum will also screen Gray's *The Yards* (2000), as part of the Museum's [Caan Film Festival](#), a tribute to the late actor James Caan. Set in Caan's childhood neighborhood of Sunnyside (and largely transpiring within eyeshot of the Museum), Queens native Gray's *The Yards* brings an operatic emotional tenor to the lives of New York's working-class strivers and schemers. Also showing Oct. 15. [NYFF at MoMI](#) | [The Yards](#)

New York City Greek Film Expo 2022

OCTOBER 7–9, 2022

Presented in collaboration with the Hellenic Film Society USA

The Hellenic Film Society USA was created to share the richness of Greek films with American audiences, to promote Greek filmmakers, and to help preserve the film heritage of Greece. Now in its fifth iteration, the Greek Film Expo, which takes place at venues around New York City and Westchester from September 29 through October 9, gives an overview of the range of current filmmaking in Greece, with films that will be of interest to a wide audience. Films include: Yorgos Lanthimos's ***Magnetic Fields*** (2021), Yiannis Panayiotarakos's ***The Lifebelt*** (2020), Dimitris Kanellopoulos's ***Pack of Sheep*** (2021), and Alekos Sakellarios's ***The Fortune Teller*** (1956). [Series info](#)

Science on Screen: *Utama* and *Earth II*

As part of the Museum's ongoing science and film initiative, this series features screenings, often accompanied by guest speakers, that offer new perspectives on both film and scientific subject matter. Organized by Sonia Epstein, Executive Editor and Associate Curator of Science and Film. Presented with support from the Alfred P. Sloan Foundation.

Utama

Opening Night of the 15th Annual Imagine Science Film Festival

FRIDAY, OCTOBER 14, 7:30 P.M.

Set against the majestic backdrop of the arid Bolivian highlands, Alejandro Loayza Grisi's debut feature shows the resilience of an elderly Quechua couple who safeguard family traditions threatened by drought and water shortage caused by climate change. *Utama* (2022) is a visually jaw-dropping film shot by award-winning cinematographer Barbara Alvarez (Lucrecia Martel's *The Headless Woman*) and won the Grand Jury Prize at the 2022 Sundance Film Festival. Bolivia's Oscar submission for the 95th Academy Awards. *Utama* opens theatrically at Film Forum in November, a Kino Lorber release. [Event info](#)

Earth II

With the Anti-Banality Union in person

SUNDAY, OCTOBER 23, 5:00 P.M.

The Anti-Banality Union, an anonymous collective that makes collage-style films out of Hollywood movies, strikes again. *Earth II* (2021) is a supercut that draws from the past four decades of blockbusters in which civilization and the world itself are collapsing, disaffected villains scheme for their own survival, Keanu Reeves leads the resistance, and Matt Damon becomes a Martian. To speak about "the most expensive climate disaster epic to be produced for no money," the Anti-Banality Union will join us in-person for a Q&A. The final program in the year-long series [Science on Screen: Extinction and Otherwise](#), the screening will also be accompanied by an essay by acclaimed author and researcher Britt Wray (*Generation Dread: Finding Purpose in an Age of Climate Crisis*). [Event info](#)

Persistent Visions

This ongoing series is dedicated to creatively pairing historical and contemporary experimental works and inspiring a dialogue across generations of filmmakers, films, and techniques. Fall programs feature works by filmmakers Ben Russell, Vanessa Renwick, and Glenn Belverio. [Series info](#)

Journey from the Outside In: Ben Russell's *Invisible Mountain* + Shorts Program With Ben Russell in person

SATURDAY, OCTOBER 15, 6:00 P.M.

This program includes the U.S. premiere of Ben Russell's new feature *The Invisible Mountain* (2021), plus a program of shorts that served as inspiration for the film, a hallucinatory portrait of a man traveling from Finland to Greece in search of the utopian summit described in René Daumal's 1952 novel *Mount Analogue*, a fictional mountain floating in the sea. Equal parts nonfiction cinema, concert film, road movie, and spiritual quest, *The Invisible Mountain* is accompanied by immersive musical performances from Finnish guitar trio Olympia Splendid and American percussionist Greg Fox. A selection of short films will also screen, including Werner Herzog's *La Soufrière* (1977), Alexandre LaRose's *brouillard passage #14* (2013), and Ana Vaz's *Amazing Fantasy* (2018). Russell's latest short, *Against Time* (2022), debuts in the Currents program at the 2022 New York Film Festival. [Event info](#)

What's Old Is New Again: Confronting the Circumstances of Our Time With Glenn Belverio and Vanessa Renwick in person

FRIDAY, NOVEMBER 11, 7:30 P.M.

Featuring films by Vanessa Renwick and Glenn Belverio, this program spans more than 30 years, presenting a satirical, confrontational approach to coping with the absurd, often backwards political and societal machinations of the modern moment. Poetic and punchy in their approach, Renwick and Belverio bring a DIY, punk sensibility to their nonfiction work and the topics they explore that's fresh, vital, timely, and timeless. Featuring ***molotov cocktails made from tampons***, ***confrontations with a pro-life protester***, ***Drag Queens for Jesus***, ***Riot Grrrls***, and more. [Event info](#)

New York Poets: Manfred Kirchheimer & Leo Hurwitz

OCTOBER 15–23

Manfred Kirchheimer (b. 1931) stands as one of New York City's consummate chroniclers of embattled immigrant and working-class life. Best known for his 1981 classic ***Stations of the Elevated*** (1981), Kirchheimer has been steadily laboring over the past several years on his magnum opus, a quartet of films drawing on a trove of luminous images of the city captured and, in some cases, created by himself and his colleague Walter Hess between 1958 and 1960. Beginning with 2018's ***Dream of a City*** and 2019's ***Free Time***, these films constitute a personal valediction for a vanished New York, uncannily and unwittingly preserved at the very moment of its vanishing. The Museum's Kirchheimer retrospective presents premieres of the now-complete cycle's final two installments, ***Up the Lazy River*** and ***One More Time***, and is accompanied by a selection of rare and underappreciated films by Kirchheimer's erstwhile mentor and colleague Leo Hurwitz, the legendary left-wing documentary filmmaker—among his best known works are *Native Land* and *Strange Victory*—for whom Kirchheimer photographed several films during the sixties. In addition to the titles already mentioned, the series includes ***Here at the Water's Edge*** (Hurwitz and Leo Pratt, 1962), ***Colossus on the River*** (Kirchheimer, 1965), ***Bridge High*** (Kirchheimer, 1974), **Leo Hurwitz's "The Art of Seeing" series** (Hurwitz, Lawson, Kirchheimer, 1970), ***The Sun and Richard Lippold*** (Hurwitz, 1966), ***An Essay on Death: A Tribute to John F. Kennedy*** (Hurwitz, 1964), ***Short Circuit*** (Kirchheimer, 1973), and ***Claw*** (Kirchheimer, 1968).

See It Big: Extended Cuts!

BEGINNING OCTOBER 21 (CONTINUING THROUGH DECEMBER)

Some movies never really end. They live on—and on—in alternate cuts that either extend or tighten, but overall refine their makers' intentions. Whether these are considered "director's" or "preferred" cuts, these other versions have in some cases supplanted the original releases, which were frequently the results of disagreements between the director and the studio. In other cases, filmmakers simply wanted to expand their cinematic worlds to let a little more light in. This new edition of the Museum's ongoing See It Big series gives audiences something truly extra: the rare chance to theatrically experience these alternate versions of some of our most beloved films, which have usually been relegated to home viewing. Films include ***Donnie Darko***, ***The New World***, ***Brazil***, ***Once Upon a Time in America***, ***A Short Film About Love***, ***A Short Film About Killing***, ***Fanny and Alexander***, ***The Act of Killing***, ***The Lord of the***

Rings Extended Editions, The Abyss, Heaven's Gate, The Cotton Club Encore, and more.

Haunted Houses and Terrible Tombs: The Corman/Poe Cycle

OCTOBER 28–30

Part of the ongoing series [Disreputable Cinema](#)

No longer content with producing black-and-white exploitation films with low budgets and fearsome shooting schedules, legendary cult filmmaker Roger Corman entered the 1960s in lavish color with the release of *House of Usher*, adapted from the classic tale by Edgar Allan Poe. This film marked the beginning of Corman's cycle of Poe adaptations, which continue to be popular among horror fans for their gothic scenery, weird atmosphere, and deliciously villainous performances from series stalwart Vincent Price. These films not only conjure the macabre mind of Poe but also represent a high artistic mark in Corman's career, showcasing his ability to walk the line between art-house and pop filmmaking. The six Corman/Poe films will be paired in double-feature presentations: ***The Masque of the Red Death*** (1964) & ***The Tomb of Ligeia*** (1964), ***House of Usher*** (1960) & ***The Pit and the Pendulum*** (1961), ***Tales of Terror*** (1962) & ***The Haunted Palace*** (1963).

Nosferatu at 100

OCTOBER 28–30

Part of the series [Silents, Please!](#)

The groundbreaking German director F. W. Murnau all but invented the horror film for the modern era with this unnerving—and unofficial—adaptation of Bram Stoker's novel *Dracula*, which was released 100 years ago. Elegant expressionist visuals make this a work of poetic horror, but it is Max Schreck's terrifying makeup and performance that make this film truly unforgettable. Presented with live music by Makia Matsumura on Sunday, October 30, 1:00 p.m.

Queens World Film Festival

NOVEMBER 3–6 (MoMI screening dates)

The 12th Annual Queens World Film Festival returns to MoMI with 15 programs of short and feature-length films—the debuts of more than 50 films from New York City and around the globe. Under the leadership of Katha and Preston Cato, the festival takes place November 1–6 at Queens Theatre, Flushing Town Hall, Kaufman Astoria Studios, and The Local, in addition to the screenings at the Museum. For films and schedule, visit queensworldfilmfestival.org. The Museum will host the QWFF press conference on Wednesday, October 12, where the festival's founders and trustees, Spirit of Queens honorees, and select filmmakers will be available for interviews and photo ops. Press contact: David Archer at daassociates@aol.com.

Noriaki Tsuchimoto and the Original Sin of Documentary Cinema

NOVEMBER 11–27

Noriaki Tsuchimoto (1928–2008) remains one of the most unjustly overlooked masters in documentary history. His myriad films set in the town of Minamata have

earned him a quiet reputation as the preeminent chronicler of life in the wake of industrial disaster, while film critic Shigehiko Hasumi, on the strength of Tsuchimoto's portraits of coastal life, dubbed him "the filmmaker of the sea." His films are revelatory in their patient pursuit of humanity—whether that pursuit extends to southern Japan or Siberia or Afghanistan—and faithful in their service to an often brutal reality. MoMI will present a twelve-film retrospective of Tsuchimoto's work, which includes rare archival prints and films with newly translated English subtitles. Films: ***Discovering Japan: Tokyo Metropolis*** (1962), ***On the Road: A Document*** (1964), ***Exchange Student Chua Swee-Lin*** (1965), ***The World of the Siberians*** (1968), ***Prehistory of the Partisans*** (1969), ***Minamata: The Victims and Their World*** (1971), ***Minamata Revolt: A People's Quest for Life*** (1973), ***The Shiranui Sea*** (1975), ***My Town, My Youth*** (1978), ***The Minamata Mural*** (1981), ***Umitori: Robbing the Sea at Shimokita Peninsula*** (1984), and ***Afghan Spring*** (Dirs. Hiroko Kumagai, Abdul Latif, Noriaki Tsuchimoto, 1989). Organized by guest curator Max Carpenter. Presented with support from The Japan Foundation.

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Top image: *Nosferatu* (1922. Dir. F. W. Murnau) / courtesy of Kino Lorber.

Press contacts:

Tomoko Kawamoto, tkawamoto@movingimage.us

Sunshine Sachs for MoMI, momi@sunshinesachs.com

MUSEUM INFORMATION

Museum of the Moving Image (movingimage.us) advances the understanding, enjoyment, and appreciation of the art, history, technique, and technology of film, television, and digital media. In its stunning facility—acclaimed for both its accessibility and bold design—the Museum presents exhibitions; screenings of significant works; discussion programs featuring actors, directors, craftspeople, and business leaders; and education programs which serve more than 50,000 students each year. The Museum also houses a significant collection of moving-image artifacts.

Hours: Thurs, 2:00–6:00 p.m. Fri, 2:00–8:00 p.m. Sat–Sun, 12:00–6:00 p.m.

Museum Admission: \$15 adults; \$11 senior citizens (ages 65+) and students (ages 18+); \$9 youth (ages 3–17). Children under 3 and MoMI members are admitted free. General admission is free every Thursday.

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. 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: movingimage.us/join-and-support/become-a-member 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 Kathy Hochul 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.