

MUSEUM OF THE MOVING IMAGE

CALENDAR ADVISORY (JANUARY 31, 2023)

BLACK HISTORY MONTH CELEBRATION, VR EXPERIENCE 'ON THE MORNING YOU WAKE,' SNUBBED, AND MORE

February 2–26, 2023

Please note the Museum will be open daily on weekdays, February 20–24, 12:00–6:00 p.m. during Midwinter Recess for New York City public schools

Museum of the Moving Image announces highlights of its February exhibitions and programs, including a selection of films made by Black filmmakers and performers. Screenings include Spike Lee's *Crooklyn* (Feb. 26, Mar. 4), Charles Burnett's *To Sleep with Anger* (Feb. 18 & 19), and James Whale's *Show Boat*, starring Paul Robeson and Hattie McDaniel (Feb. 4 & 10)—all as part of the series Snubbed: Great Films, No Nominations—and *After Sherman*, Jon-Sesrie Goff's personal documentary exploring intergenerational tensions in the post-civil rights era South (Feb. 17, with the director in person). In addition, the Museum will host the Afrikan Poetry Theatre's Black History Month celebration (Feb. 25 & 26). In its galleries, the Museum continues to present *An Act of Seeing: Barry Jenkins' The Gaze* and *Adapting Stories for the Screen: Chinonye Chukwu's Till* as part of its core exhibition Behind the Screen.

Other highlights include a series of films by the late New York-born, L.A.-based experimental filmmaker Amy Halpern (1953–2022) on February 10 and 11. In celebration of Halpern's life, films, and commitment to the moving image community, MoMI will present three programs of her work, including the 1992 feature *Falling Lessons*, with her husband and collaborator David Lebrun in person.

See below for information on February programs, including those highlighted above. Please check www.movingimage.us for current schedules, changes, and announcements; a calendar view of these programs is available [here](#).

HIGHLIGHTED BLACK HISTORY MONTH EXHIBITIONS AND SCREENINGS

EXHIBIT

An Act of Seeing: Barry Jenkins's The Gaze

BEHIND THE SCREEN

In his extraordinary adaptation of Colson Whitehead's Pulitzer Prize-winning novel *The Underground Railroad*, director Barry Jenkins uses a rigorous visual aesthetic approach to the story of Cora, who escapes enslavement on a George plantation and

makes her arduous journey north throughout a series of surreal, nightmarish experiences. In *The Gaze* (2021, 52 mins.), his companion piece to *The Underground Railroad*, Jenkins further engages ideas about visibility, history, and power in moving-image portraits of the show's background actors, dressed in period-inspired costumes across the various environments that comprise the series' occasionally fantastical yet achingly resonant mid-nineteenth-century settings. This exhibit presents *The Gaze* in its entirety, alongside costume design and production design materials. [Exhibit info](#)

EXHIBIT

Adapting Stories for the Screen: Chinonye Chukwu's Till

ON VIEW THROUGH SEPTEMBER 17, IN BEHIND THE SCREEN

This new temporary exhibit explores the process of creating the story depicted in Chinonye Chukwu's acclaimed 2022 feature *Till*. The film dramatizes the true story of the murder of Emmett Till from the perspective of his mother, Mamie Till-Mobley, who became an activist and educator in the aftermath of her child's death. Chukwu collaborated with Michael Reilly and Keith Beauchamp to adapt the story into a screenplay. The storyboards on view, created by Jesse Michael Owen, helped plan a crucial scene in which Emmett is forced to move to a segregated car once his train crosses into Southern territory. [Exhibit info](#)

SCREENING

Show Boat

SATURDAY, FEBRUARY 4, 1:00 P.M.

FRIDAY, FEBRUARY 10, 3:00 P.M.

Dir. James Whale. 1936, 113 mins. 35mm. A great American saga, *Show Boat* follows the lives of the performers and workers on a Mississippi River showboat. Expressively adapted for the screen by James Whale, this Jerome Kern–Oscar Hammerstein musical was considered radical at the time for its serious treatment of race. Paul Robeson's "Ol' Man River" is the most famous of its many great musical numbers, and impossible as it is to imagine, his iconic performance failed to be recognized at the Oscars—perhaps not a surprise considering the widespread racism that would remain entrenched in the industry for decades. Three years later, the film's co-star, Hattie McDaniel, would be the first Black actor to receive an Academy Award. Content warning: this film features depictions of "blackface" performance. Part of the series Snubbed and Musical Matinees. [Program info](#)

SCREENING

After Sherman

With Jon-Sesrie Goff in person

FRIDAY, FEBRUARY 17, 7:15 P.M.

Dir. Jon-Sesrie Goff. 2022, 88 mins. DCP. Goff spent childhood summers in Georgetown, South Carolina, a community deeply rooted in Gullah culture, soaking up stories told on his grandmother's porch. As he grew up, he became determined to

explore his relationship with his father and the history of African people on the land and as an adult began to investigate the cultural and spiritual rituals that banded Gullah people together. On June 17, 2015, Goff and his parents were on their way to lead a meeting at Mother Emanuel church. Within several hours, nine parishioners, including Reverend Pinckney, had been shot dead. In the aftermath of the shooting, his father would be appointed interim pastor. In a state of shock, Goff began to create *After Sherman*. Both a history lesson and a visual survey, *After Sherman* is structured around the filmmaker's journey to tell a personal story of national significance, a film about being present in a corner of the American South that is often forgotten. Rather than depicting Black subjects as at the whim of violent forces, *After Sherman* explores intergenerational questions and tensions in a post-civil rights era, documenting the imparting of wisdom between generations of African Americans on how to survive materially and spiritually. Part of the ongoing series New Adventures in Nonfiction. [Program info](#)

SCREENING

Crooklyn

SUNDAY, FEBRUARY 26, 5:30 P.M.

SATURDAY, MARCH 4, 1:00 P.M.

Dir. Spike Lee. 1994, 115 mins. 35mm. With Alfre Woodard, Delroy Lindo, Zelda Harris. Written with his brother and sister Cinqué Lee and Joie Lee, Spike Lee's vibrant and highly personal film unfolds from the viewpoint of a nine-year-old girl named Troy who lives in Bedford-Stuyvesant in the 1970s with her parents and four older brothers. Kids get in trouble, parents try to make ends meet, and everyone in the neighborhood gets in the way. This slice-of-life period piece packs an emotional wallop and features boldly lyrical photography by Arthur Jafa (*Daughters of the Dust*) and remarkable lived-in performances by Woodard and Lindo (two actors regularly disregarded by the Academy) as Troy's parents that rank among the finest of the era. Part of the series Snubbed. [Program info](#)

SCREENING

To Sleep with Anger

SATURDAY, FEBRUARY 18, 3:00 P.M.

SUNDAY, FEBRUARY 19, 3:00 P.M.

Dir. Charles Burnett. 1990, 102 mins. Restored 4K DCP. With Danny Glover, Mary Alice, Sheryl Lee Ralph, Paul Butler. The great Burnett had solidified his reputation in cinema history with his epochal 1977 film *Killer of Sheep*, yet it had taken the "L.A. Rebellion" director thirteen more years to make his first breakthrough into the narrative moviemaking near-mainstream. Made at a turning point of the American independent film boom, Burnett's mesmerizing *To Sleep with Anger* had a major movie star (Danny Glover) in the leading role and became one of the most talked-about low-budget movies of the year, earning awards from the Independent Spirits, Sundance, and the National Society of Film Critics. Yet this brilliant and provocative domestic drama

about a Black family contending with the effects of a mysterious houseguest in contemporary Los Angeles was likely too culturally complex and narratively enigmatic for the less adventurous Oscar voter. While many other, more honored titles of the era have been forgotten, Burnett's film stands supreme. Part of the series Snubbed.

[Program info](#)

COMMUNITY EVENT

The Afrikan Poetry Theatre Presents Black History Month Film Festival

February 25 & 26

MoMI will host The Afrikan Poetry Theatre's Black History Month Film Festival, featuring films that explore and reflect on modern relationships and family dynamics. The festival celebrates the achievements of local Black directors, writers, and producers who have created thought-provoking films about love, loss, heart break and migration. This two-day program will include two short film programs, a feature film presentation, and panel discussions. Shorts Program 1, on February 25 at 3:00 p.m., co-presented by the programmers of the MOM Film Fest, will include a selection of narrative films and documentaries that highlight the work of Black mothers; films include Hakima Benjamin's **Call End**, Nuria Dixon's **Ethan Art Venture**, and Tonya Mollineau's **Tainted**. Shorts Program 2, on February 26 at 2:00 p.m., will include the hilarious situational comedy **Home Confinement**, directed by Vernon "Smij" Williams, about an ex-con who becomes a babysitter; and Gabrielle Barlatier's **Not Enough** about a married couple seeking to restore their relationship, created by the Afrikan Poetry Theatre's Film Class. The feature film program will be confirmed soon. [Program info](#)

SCREENING SERIES

Persistent Visions: Films of Amy Halpern

FEBRUARY 10–11

Ferociously curious, brilliant, and talented, Amy Halpern (1953–2022) grew up in New York studying dance, which provided her with a great appreciation and gift for movement. This would be central to her filmmaking, in terms of the cinematography and the actions captured, as well as in the strong metaphors she summoned about breaking bonds and evoking freedom, beauty, care, and wonder. In celebration of her life, films, and commitment to the moving image community, MoMI is pleased to present three programs of Halpern's work, including her 1992 feature **Falling Lessons**. Special thanks to the Academy Film Archive for providing the prints for these programs and Adam Hyman of Los Angeles Filmforum. [Program info](#)

Snubbed: Great Movies, No Nominations

THROUGH MARCH 12

For this series, MoMI curators selected great American films that received no Academy Award nominations; representing each era from the nearly 100 years since

the formation of the Academy Awards. The focus was also on films about which there was or has developed a narrative of exclusion, from traditionally overlooked genres to racial exclusion to inhospitality towards innovation to the ineffable, bizarrely persistent sense within the industrial ecosystem that it wasn't yet a filmmaker's "time" for recognition, to bafflement over performers escaping their pigeonholes. February titles: ***The Night of the Hunter*** (archival 35mm print); ***Show Boat; The Women; All That Heaven Allows; The Long Goodbye*** (archival 35mm print); ***Harold and Maude; Gimme Shelter; Mikey and Nicky; The King of Comedy; The Docks of New York*** (archival 35mm print); ***To Sleep with Anger; The Thin Blue Line; Paris, Texas; Crooklyn***; and ***Miller's Crossing***. On Sunday, March 5, Todd Haynes's ***Safe*** (in 35mm) will be introduced by *Oscar Wars* author Michael Schulman, with a book signing following the screening. [Series info](#)

MIDWINTER RECESS FAMILY MATINEES

World of Animation: *Ponyo*

FEBRUARY 20–26, 1:00 P.M. DAILY (presented in English and Japanese on select dates)

Dir. Hayao Miyazaki. Japan. 2008, 103 mins. DCP. Five-year-old Sosuke lives in a high cliffside house overlooking the sea. One morning while playing on the rocky beach, Sosuke rescues Ponyo, a half-fish, half-human creature who is fascinated by the boy. Sosuke's world is turned upside down when Ponyo decides to become human. Wild storms flood the land, ancient fish appear in the sea, and magic overtakes the ordinary. In Miyazaki's loose adaptation of the Little Mermaid fairy tale, with its wondrous vision of life underwater, there are no evil villains to vanquish, only a tender balance to be reached amongst two little kids, two mothers, a wizard, and a small village by the sea. Rated G; recommended for ages 5+; part of World of Animation. [Series info](#)

ONGOING SERIES & HIGHLIGHTED EVENTS

INFINITE BEAUTY: MUSLIM AND M.E.N.A.S.A. IDENTITY ONSCREEN

A Play of Glances: Three Works by Maryam Tafakory

SUNDAY, FEBRUARY 5, 5:00 P.M.

Maryam Tafakory's work radically recontextualizes film, poetry, and archival sound and image in order to create a vital dialogue with post-Revolution Iranian cinema. This program features two of Tafakory's resonant short films, ***Irani Bag*** (2021) and ***Nazabarzi*** (2022), as well as ***Code Names*** (2022), a rarely performed live piece featuring Tafakory narrating live; no two performances of this work are the same, and as recording is not permitted, this piece can only be experienced this once, in person. [Series info](#)

JIM HENSON'S WORLD

The Dark Crystal

SATURDAY, FEBRUARY 11, 1:00 P.M.

SUNDAY, FEBRUARY 12, 1:00 P.M.

FRIDAY, FEBRUARY 17, 3:00 P.M.

Dir. Jim Henson, Frank Oz. 1982, 93 mins. 4K DCP. On a remote planet in the distant past, a Gelfling embarks on a quest to find the missing shard of a magical crystal, to restore order to his world. Using a mix of puppetry, animatronics, modern special effects, and more, Jim Henson's marvelous *The Dark Crystal* creates a sense of visual astonishment rarely equaled in fantasy filmmaking. [Program Info](#)

COMMUNITY EVENT

Love Letters: Video and Poetry Reading

THURSDAY, FEBRUARY 16, 4:00 P.M.

Organized by Roshan Abraham and Mon Moha, this local annual community event celebrates the act of reading and writing letters with a focus on the importance of exchanging messages with those in prison. Video and poetry presentations by artists will include *Dear Shirley* by Emmy Catedral, about Shirley Kwan, a Hong Kong actress whose scenes were cut from Wong Kar Wai's film *Happy Together*; new video work by Shraddha Maharjan; and video readings by Kimi Hanauer, Georgia McCandlish, and Catalina Gallagher. After the program, guests are invited to write Valentine's Day postcards and messages of solidarity and support to people who are currently incarcerated. [Program info](#)

SCIENCE ON SCREEN

The Congress + World of Tomorrow

FRIDAY, FEBRUARY 24, 7:00 P.M.

The Congress. Dir. Ari Folman. 2013, 123 mins. Inspired by Stanislaw Lem's sci-fi novel *The Futurological Congress* and created through a mix of live-action and animation, this astonishing film from Ari Folman (*Waltz with Bashir*) is one of the most existentially probing films of the last decade. Wright, playing herself, is at a pivotal career moment: her agent (Harvey Keitel) has brokered an irresistible deal with the head of Miramount Studios (Danny Huston), who has offered to buy the rights to her screen presence for eternity so "Robin Wright" can continue to star in films, forever young, while the aging Wright can focus on her personal life. Twenty years later, Wright must choose whether to tune in or get out of an increasingly wild, hallucinatory world controlled by movie studios. Preceded by Don Hertzfeldt's *World of Tomorrow* (2015, 17 mins.). [Series info](#)

EXHIBITIONS

In addition to the exhibitions highlighted above, current exhibitions are noted below.

On the Morning You Wake to Nuclear Threat: Exploring Social Impact Through Virtual Reality

THROUGH FEBRUARY 12, 2023

[Press release](#) | [Exhibit info](#)

LAIKA: Life in Stop Motion

THROUGH AUGUST 27, 2023

[Press release](#) | [Exhibit info](#) | [Learn more about Behind the Screen here.](#)

The Jim Henson Exhibition

ONGOING

[Exhibition info](#)

Behind the Screen

ONGOING

[Exhibition info](#)

Adapting Stories for the Screen: Sarah Polley's Women Talking

ON VIEW THROUGH SEPTEMBER 17, IN BEHIND THE SCREEN

[Exhibit info](#)

GALLERY EXPERIENCES, TOURS, AND WORKSHOPS

The Museum offers public tours, drop-in media labs, and workshops. Tours include The Jim Henson Exhibition Family Tour on Saturdays at 3:00 p.m. and Thursdays at 4:00 p.m. Tickets for tours are \$5 (on top of general admission). Media and Game Labs offer drop-in media-making for ages 7 and older on Saturdays and Sundays, plus holiday hours. The Museum also offers professional development workshops for teachers and parents. Learn more about Education programs [here](#).

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

Museum Admission: \$20 adults, \$12 senior citizens (ages 65+) and students (ages 18+) with ID, \$10 youth (ages 3–17). Children under 3 and Museum members are admitted free. General admission is free every Thursday, 2:00–6:00 p.m.

Film Screenings: Fridays, Saturdays, and Sundays, and as scheduled. Unless otherwise noted, tickets: \$15 adults, \$11 students and seniors, \$9 youth (ages 3–17), free or discounted for Museum members (depending on level of membership). Advance purchase is available online.

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.