

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

NEW SCREENINGS FOR 'THE HOLLYWOOD CLASSICS BEHIND WALKERS' BEGIN FEBRUARY 7

Film series accompanies *Walkers: Hollywood Afterlives in Art and Artifact*, an exhibition examining the power of cinema imagery in contemporary art through the work of 45 artists and a collection of movie ephemera

Program highlights include appearances by *The Wolfpack's* Angulo Brothers and Guy Maddin; Hitchcock weekend to include rare 3-D and Technicolor screenings

February 7–April 10, 2016 at Museum of the Moving Image

Astoria, Queens, New York, February 5, 2016—Museum of the Moving Image is pleased to announce the final installment of films for *The Hollywood Classics behind Walkers*, a series featuring special screenings and appearances by acclaimed directors and other special guests presented in conjunction with the exhibition *Walkers: Hollywood Afterlives in Art and Artifact*, the Museum's first major contemporary art survey. Through the work of 45 artists in painting, photography, sculpture, print, and video, *Walkers* examines the lasting impact of twentieth-century film on culture, and the ability of its imagery to be "resurrected" through the work of contemporary artists. Exhibition curator Robert M. Rubin has paired these artworks with a selection of rare movie ephemera including scripts, set photos, and costume design sketches, that when viewed through a twenty-first century lens serve as works of art in their own right.

The Hollywood Classics behind Walkers provides audiences the opportunity to better contextualize the artworks and objects in *Walkers* by viewing the films that are thematically linked to the exhibition. For the second half of the screening series, Museum of the Moving Image Chief Curator David Schwartz and Rubin have selected films that illuminate and extend the *Walkers* exhibition. On February 7, the double feature of *The Wolfpack* and *Reservoir Dogs* will introduce a family that experienced the world through the imagery that fuels *Walkers*, and the Tarantino characters that defined them when they ventured into the world. March offers a weekend that explores and celebrates the work of **Alfred Hitchcock**, to whom Rubin dedicated an entire section of *Walkers* as "the most referenced director in contemporary art," which will include a rare Technicolor print of *Vertigo* and 3-D screening of *Dial M for Murder*. The closing weeks in the series will present *Dragon Inn*, a touchstone example of the wuxia martial arts genre, as well as the film within the film in *Goodbye, Dragon Inn*,

Taiwanese auteur Tsai Ming-liang's critically acclaimed film about the closing of a Taipei cinema. On April 3, "Guy Maddin Day" extends the exhibition to include films made and selected by director and exhibition artist **Guy Maddin**, known for his mysterious and strange blending of genres both new and old. The final two films explore the nature of film and Hollywood respectively: **Bill Morrison's *Decasia***, a non-narrative film made of decomposing celluloid, and **Thom Anderson's *Los Angeles Plays Itself***, a documentary about the city that makes, and is made by, Hollywood.

The exhibition *Walkers: Hollywood Afterlives in Art and Artifact* is on view through April 10, 2016.

SCHEDULE FOR 'THE HOLLYWOOD CLASSICS BEHIND WALKERS,' FEBRUARY 7–APRIL 10, 2016

All screenings take place at Museum of the Moving Image, 36-01 35 Avenue in Astoria, New York. Tickets are \$12 adults (\$9 seniors and students / \$6 children 3–12) and free for Museum members at the Film Lover level and above. Advance tickets are available online at <http://movingimage.us>. Ticket purchase may be applied toward same-day admission to the Museum's galleries.

FEBRUARY 7: WOLFPACK SUNDAY

The Wolfpack

With director Crystal Moselle and the Angulo brothers in person for a post-film discussion

SUNDAY, FEBRUARY 7, 4:30 PM

Dir. Crystal Moselle. 2015, 90 mins. DCP. One of the most highly-acclaimed documentaries of 2015, this Sundance Grand Jury Prize-winner tells the extraordinary coming of age story of the Angulo brothers—six kids who have spent their entire lives locked away from society in a small Lower East Side apartment. Everything they know of the outside world they have gleaned from movies like *Reservoir Dogs* and *The Dark Knight*, which they watch obsessively and recreate meticulously, using elaborate homemade props and costumes. For years that industry and creativity distracted them from their isolating predicament—but when one of the brothers escapes, everything changes.

Reservoir Dogs

Featuring an introduction by the Angulo Brothers (*The Wolfpack*)

SUNDAY, FEBRUARY 7, 7:00 PM

Dir. Quentin Tarantino. 1992, 99 mins. DCP. With Harvey Keitel, Tim Roth, Michael Madsen, Chris Penn, Steve Buscemi. Mr. White, Mr. Orange, Mr. Blonde, Mr. Pink, Mr. Blue, and Mr. Brown. They were six perfect strangers assembled to pull off the perfect crime, but when their simple robbery explodes into a deadly ambush, the survivors realize one of them is a police informer. But which one? The film that started it all for Quentin Tarantino still packs a bloody punch, with dialogue that rides a razor's edge between hardboiled and comedic, and a storytelling style that riffs on everyone from Kubrick to Kurosawa while staying true to its own swaggering self.

MARCH 4–6: HITCHCOCK WEEKEND

Alfred Hitchcock is the ultimate film director, his movies revealing an obsession with the act of looking. It is fitting, then, that he is the most referenced director among visual artists. This weekend program is in honor of the “Dial M for Meta” section of Walkers, which consists of a wide range of Hitchcock-inspired artworks.

Hitchcock/Truffaut

FRIDAY, MARCH 4, 7:00 P.M.

SUNDAY, MARCH 6, 5:00 P.M.

Dir. Kent Jones, 2015, 82 mins. Digital projection. With Martin Scorsese, David Fincher, James Gray. In 1962 the legendary French New Wave director Francois Truffaut visited Alfred Hitchcock in his office, interviewing him at length over the course of a week. The resulting book, *Hitchcock/Truffaut* went on to become a seminal text that influenced a generation of directors. In Kent Jones’ documentary of the same name, directors ranging from Wes Anderson to Martin Scorsese reflect upon *Hitchcock/Truffaut* and its impact on cinema.

Double Take

SATURDAY, MARCH 5, 2:00 P.M.

Dir. Johan Grimmonprez. 2010, 80 mins. Digital projection. With Ron Burrage. Inspired by the Borges novella *The Other*, Grimmonprez’s 2010 essay film finds a fictionalized young Alfred Hitchcock visited by his elderly future self on the set of *The Birds*. Employing appropriated stock footage from television, Hitchcock’s own films, and a hefty dose of paranoia, *Double Take* examines Hitchcock’s mastery of dread-as-entertainment amidst the looming specter of the Cold War.

Dial M For Murder in 3-D

SATURDAY, MARCH 5, 4:00 P.M.

Dir. Alfred Hitchcock. 1954, 105 mins. **New restoration in Dolby Digital 3-D.** With Grace Kelly, Ray Milland. Hitchcock’s masterpiece thriller presents a sordid tale of blackmail, infidelity, and murder. As a former tennis champion’s perfect crime goes wrong, his increasingly desperate attempts at damage control draw the authorities ever closer. In this rare 3-D print, Hitchcock employs the then-novel technology to expand the depth of the small sets and underscore the theatrical experience for the viewer.

Vertigo

SATURDAY, MARCH 5, 7:00 P.M.

Dir. Alfred Hitchcock. 1958, 128 mins. **IB Technicolor Print.** With James Stewart, Kim Novak. Considered by many cinephiles as the greatest of all films, Hitchcock’s peerless psychological thriller follows a San Francisco private detective who comes out of retirement to trail an old schoolmate’s beautiful wife, who appears to be haunted by a figure from her ancestral past. Both an ingeniously plotted mystery and a profoundly disturbing tale of romantic obsession, *Vertigo* is an emotional experience like no other—on the level of image, sound, and storytelling. This is a very rare screening of a vintage Technicolor print, with the film’s original soundtrack and color beautifully intact.

The Wrong Man

SUNDAY, MARCH 6, 7:00 P.M.

Dir. Alfred Hitchcock. 1956, 105 mins. 35mm. With Henry Fonda, Vera Miles. Based on the true story of Christopher Balestrero, Hitchcock's docudrama tells the tale of a down-and-out man accused of a series of robberies he did not commit. As his attempts to exonerate himself backfire, his desperation mounts, only to have his protests fall on the deaf ears of an apathetic public.

APRIL 2: DRAGON INN + GOODBYE, DRAGON INN

From the glory days of the movie palaces in the 1920s, theaters and screens have continued to shrink. The section "Goodbye, Dragon Inn" in *Walkers* pays homage to Tsai Ming-liang's exquisite and drily comic movie depicting the last picture show at a decrepit Taipei movie theater. The film being shown is King Hu's *Dragon Inn*.

Dragon Inn

SATURDAY, APRIL 2, 4:30 P.M.

Dir. King Hu. 1967, 111 mins. New digital restoration. With Lingfeng Shangguan, Chun Shih, Ying Bai. In director King Hu's *wuxia* classic, a heroic trio of renegade warriors fights evil assassins at a remote desert inn. In his trademark style, King Hu turns the martial arts fight scenes into operatic spectacle, elevating the popular genre into cinematic art. This recently restored version premiered in Cannes in 2014.

Goodbye, Dragon Inn

SATURDAY, APRIL 2, 7:00 P.M.

Dir. Tsai Ming-liang. 2003, 82 mins. 35mm. With Lee Kang-sheng, Chen Shiang-chyi. Dir. Tsai Ming-liang. 2003, 82 mins. 35mm. With Lee Kang-sheng, Chen Shiang-chyi, Kiyonobu Mitamura. It's the last night for a crumbling Fu-Ho movie theater in Taipei, and the film is *Dragon Inn* (1966), the seminal *wuxia* by Taiwan-based filmmaker King Hu. The kinetic soundtrack contrasts the theater's melancholy, slow-moving denizens, including a female box-office attendant with a limp, a cruising Japanese tourist, and two of the stars of Hu's film. Filled with expertly timed sight gags, *Goodbye, Dragon Inn* is Tsai's rueful backwards glance at the disappearance of the filmgoing culture of his youth—and one of the seminal films of the twenty-first century.

APRIL 3: GUY MADDIN DAY

In his eleven-screen installation *Hauntings*, on view in the entrance area for *Walkers*, Guy Maddin imagines a parallel universe where recreated excerpts from never-completed films by such directors as F.W. Murnau, Fritz Lang, and Kenji Mizoguchi live on as ghostly fragments. Maddin's completely original films draw their inspiration from early cinema. Maddin will be present for a discussion following a rare revival of his great 1992 film *Careful*, and to introduce two early talkies that he selected.

Careful

Followed by a conversation with Guy Maddin

SUNDAY, APRIL 3, 2:00 P.M.

Dir. Guy Maddin. 1992, 100 mins. 35mm. With Kyle McCulloch, Gosia Dobrowolska, Sarah

Neville. A bizarre tribute to early 20th century German Expressionism, *Careful* takes place in a town high in the Alps, where any sudden movement or loud noise can trigger a devastating avalanche. The residents, conditioned to speak only in whisper, restrain themselves to the point of absurdity even as their deepest, most lurid secrets come to light.

Blackmail

Introduced by Guy Maddin

SUNDAY, APRIL 3, 4:30 P.M.

Dir. Alfred Hitchcock. 1929, 75 mins. 35mm print of sound version. With John Longden, Anny Ondra. Hitchcock made two versions of *Blackmail*—one silent and one talkie. One of his first truly “Hitchcockian” suspense classics, *Blackmail* features a blonde heroine who kills her attacker during an attempted rape and then becomes the victim of blackmail. The climactic chase through the British Museum is one of the director’s first great set pieces.

Dracula

Introduced by Guy Maddin

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

Dir. Tod Browning, 1931, 85 mins. Digital restoration with Philip Glass score. With Bela Lugosi, Helen Chandler. Tod Browning’s seminal horror film version of *Dracula* is notable for its moody and sensual atmosphere and its minimal use of dialogue. Composer Philip Glass wrote a musical score for the film, performed by the Kronos Quartet. An appreciative Roger Ebert wrote “the Glass score is effective in the way it suggests not just moody creepiness, but the urgency and need behind Dracula’s vampirism. It evokes a blood thirst that is 500 years old.”

APRIL 10: CLOSING DAY SCREENINGS

To mark the closing day of *Walkers*, these are two of the greatest films about film. Bill Morrison creates poetry from decaying film stock; Thom Anderson provides an idiosyncratic portrait of the City of Angels, as it has been portrayed in Hollywood and independent films.

Decasia

SUNDAY, APRIL 10, 3:00 P.M.

Dir. Bill Morrison. 2002, 70 mins. 35mm. Described as a “delirium of deteriorated film stock,” Bill Morrison’s enthralling *Decasia* is a collage of decomposing found movie footage set to the music of Bang on a Can’s Michael Gordon. Avant-garde pioneer Kenneth Anger wrote in appreciation, “Compelling and disturbing! Swimming symphonies of baroque beauty emerge from corrosive nitrate disintegration as rockets of annihilation demolish cathedrals of reality.”

Los Angeles Plays Itself

SUNDAY, APRIL 10, 5:30 P.M.

Dir. Thom Anderson. 2003, 169 mins. 35mm. Thom Anderson’s cinematic essay film uses a myriad of film clips to look at the different ways that Los Angeles is depicted in such varied movies as *Kiss Me Deadly*, *To Live and Die in L.A.*, *Killer of Sheep*, and many, many more, raising fascinating questions about architecture, fantasy, and the difference between movies and reality.

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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 facilities—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: Wednesday-Thursday, 10:30 a.m. to 5:00 p.m. Friday, 10:30 to 8:00 p.m. Saturday-Sunday, 11:30 a.m. to 7:00 p.m. **Holiday hours:** The Museum will be open on Monday and Tuesday, February 15 and 16, from 10:30 a.m. to 5:00 p.m.

Museum Admission: \$12.00 for adults; \$9.00 for persons over 65 and for students with ID; \$6.00 for children ages 3–12. Children under 3 and Museum members are admitted free.

Admission to the galleries is free on Fridays, 4:00 to 8:00 p.m.

Film Screenings: Friday evenings, Saturdays and Sundays, and as scheduled. Unless otherwise noted, tickets are \$12 adults / \$9 students and seniors / \$6 children 3–12 / free for Museum members at the Film Lover level and above. Advance purchase is available online. Film tickets include same-day admission to the Museum's galleries.

Location: 36-01 35 Avenue (at 37 Street) in Astoria.

Subway: M (weekdays only) or R to Steinway Street. Q (weekdays only) or N to 36 Avenue.

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

Membership: <http://movingimage.us/support/membership> or 718 777 6877

The Museum is housed in a building owned by the City of New York and located on the campus of Kaufman Astoria Studios. Its operations are made possible in part by public funds provided through the New York City Department of Cultural Affairs, the New York City Economic Development Corporation, the New York State Council on the Arts, the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum and Library Services, and the Natural Heritage Trust (administered by the New York State Office of Parks, Recreation, and Historic Preservation). The Museum also receives generous support from numerous corporations, foundations, and individuals. For more information, please visit movingimage.us.