

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

FINAL SCREENINGS FOR 'THE HOLLYWOOD CLASSICS BEHIND WALKERS' HIGHLIGHT GUY MADDIN, HITCHCOCK, MORE

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

April 2, 3, & 10, 2016 at Museum of the Moving Image

Astoria, Queens, New York, March 18, 2016 (Revised)—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. The closing weeks in the series will present *Goodbye, Dragon Inn*, Taiwanese auteur Tsai Ming-liang's critically acclaimed film about the closing of a Taipei cinema (April 2); "Guy Maddin Day" (April 3) with films made by and selected by director and exhibition artist **Guy Maddin**, known for his mysterious and strange blending of genres both new and old; and on the final day of the exhibition, two films that explore the nature of film and Hollywood respectively, **Bill Morrison's *Decasia*** and **Thom Anderson's *Los Angeles Plays Itself***.

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

SCHEDULE FOR 'THE HOLLYWOOD CLASSICS BEHIND WALKERS,' APRIL 2–10, 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.

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. Digital projection. 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.

Museum Admission: \$15 for adults (ages 18+); \$11 for persons over 65 and for students with ID; \$7 for youth ages 3–17. 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. Ticket purchase may be applied toward 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.