

# MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

## SCREENING SERIES FOR 'WALKERS: HOLLYWOOD AFTERLIVES IN ART AND ARTIFACT' TO FEATURE CLASSIC HOLLYWOOD FILMS

Exhibition artists **Pierre Bismuth, Tom Sachs, and Guy Maddin** to appear in person with select screenings and artist talks

**November 8–December 27, 2015 at Museum of the Moving Image**

Astoria, New York, October 22, 2015—Museum of the Moving Image is pleased to announce “**The Hollywood Classics behind *Walkers*,**” a screening series 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 20<sup>th</sup>-century film on culture, and the ability of its imagery to be recycled and reinvented by 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 21<sup>st</sup>-century lens, serve as works of art in their own right.

As an extension of the exhibition, “The Hollywood Classics behind *Walkers*” series provides audiences the opportunity to see legendary Hollywood films on the big screen alongside the artworks they have inspired, as well as independent films that bridge the gap between Hollywood film and our greater understanding of “Hollywood.” Museum of the Moving Image Chief Curator David Schwartz and Rubin have selected a program of films significant to the exhibition, with selected screenings featuring conversations with artists **Tom Sachs** (with *The Godfather*) and **Pierre Bismuth** (with *Be Kind Rewind*); and filmmaker and artist **Guy Maddin** in person with *The Forbidden Room*.

Other films in the series include *Dr. Strangelove, or: How I Learned to Stop Worrying and Love the Bomb*, *Apocalypse Now Redux*, *Sunset Boulevard*, *Double Indemnity*, *Chinatown*, *Psycho*, *The Last Picture Show*, and rare 70mm screenings of *The Wild Bunch*. All films will be shown in the Museum’s majestic Sumner M. Redstone Theater. The full schedule is included below. Tickets are \$12 (with discounts for seniors, students, and Museum members) and include same-day admission to the Museum.

A second part to the film series will take place from January through April 2016,

through the run of the exhibition.

The exhibition *Walkers: Hollywood Afterlives in Art and Artifact* is on view November 7, 2015 through April 10, 2016.

**SCHEDULE FOR 'THE HOLLYWOOD CLASSICS BEHIND WALKERS,' NOVEMBER 8–  
DECEMBER 27, 2015**

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 includes same-day admission to the Museum's galleries.

SCREENING & ARTIST TALK

***Be Kind Rewind***

**Introduced by Pierre Bismuth, and followed by a conversation with Pierre Bismuth and Robert M. Rubin**

SUNDAY, NOVEMBER 8, 4:30 P.M.

Dir. Michel Gondry. 2008, 102 mins. 35mm. With Jack Black, Mos Def, Danny Glover. Preceded by ***Where Is Rocky II? Trailer*** (Dir. Pierre Bismuth, 2014, 4 mins.). One of few visual artists who have won an Academy Award (he shared an Oscar with Michel Gondry and Charlie Kaufman for Best Screenplay for *The Eternal Sunshine of the Spotless Mind*), Pierre Bismuth's work often humorously intervenes in pop culture. A collaborator of Gondry's, Bismuth will introduce the film, in which video store staff stock their inventory by creating homemade "Sweded" versions of legendary films.

***Dr. Strangelove, or: How I Learned to Stop Worrying and Love the Bomb***

FRIDAY, NOVEMBER 27, 7:00 P.M.

Dir. Stanley Kubrick. 1964. 95 mins. DCP. With Peter Sellers, George C. Scott, Sterling Hayden. Kubrick's legendary satire that daringly captured the paranoia and bluster of the early Cold War serves as both a lasting political statement, a reinvention of film comedy for the modern age, as well as one of the most-referenced films in pop cultural history.

***Apocalypse Now Redux***

SATURDAY, NOVEMBER 28, 6:30 P.M.

Dir. Francis Ford Coppola. 1979/2001, 202 mins. DCP courtesy of American Zoetrope. With Marlon Brando, Martin Sheen, Robert Duvall, Dennis Hopper. The most famous adaptation of Joseph Conrad's *Heart of Darkness* (whose incarnations serve as a central theme of the exhibition) *Apocalypse Now Redux* is at once an audacious manifestation of epic Hollywood filmmaking and a hallucinogenic commentary on the Vietnamese War and post-colonialism.

***Sunset Boulevard***

Saturday, December 5, 7:00 P.M.

Dir. Billy Wilder. 1950, 110 mins. With William Holden, Gloria Swanson, Erich von Stroheim. Perhaps the pinnacle of Billy Wilder's lauded career, this 1950 noir provides a darkly comic take on adapting to the technological sea change of the advent of television while trying to "make it

in Hollywood” that remains strikingly relevant today.

SCREENING & ARTIST TALK

***The Godfather***

**Introduced by Tom Sachs, and followed by a conversation with Tom Sachs and Robert M. Rubin**

SUNDAY, DECEMBER 6, 2:00 P.M.

Dir. Francis Ford Coppola. 1972, 175 mins. DCP. With Marlon Brando, Al Pacino, James Caan, Robert Duvall, Diane Keaton. The epic adaptation of Mario Puzo’s novel that defined pop cultural understanding of the mafia and the humanity within it, which provided what is perhaps Marlon Brando’s defining role while skyrocketing Al Pacino to stardom.

***The Godfather Part II***

SUNDAY, DECEMBER 6, 6:30 P.M.

Dir. Francis Ford Coppola. 1974, 200 mins. plus intermission. DCP. With Al Pacino, Robert De Niro, Diane Keaton. Arguably the greatest sequel of all time, *The Godfather Part II* expands upon its predecessor, transcending street crime to become a sweeping observation of family dynamics and American industry.

***My Winnipeg* and *Bring Me the Head of Tim Horton***

SATURDAY, DECEMBER 12, 2:00 P.M.

***My Winnipeg*** (Dir. Guy Maddin. 2007, 80 mins.) and ***Bring Me the Head of Tim Horton*** (Dirs. Guy Maddin, Evan Johnson, Galen Johnson, 2015, 30 mins.). Canadian Guy Maddin’s *My Winnipeg* is a dreamlike autobiographical “documentary” about Winnipeg, Manitoba, that reimagines the silent film-era “city symphony” genre. *Bring Me the Head of Tim Horton* skewers the mass-market war drama *Hyena Road* through footage of Maddin’s filming for an electronic press kit on the set.

SCREENING & ARTIST TALK

***The Forbidden Room***

**Introduced by Guy Maddin, and followed by a conversation with Guy Maddin and Robert Rubin**

SATURDAY, DECEMBER 12, 4:30 P.M.

Dir. Guy Maddin. 2015, 120 mins. DCP. With Clara Furey, Louis Negin, Roy Dupuis, Udo Kier. Throughout his career, Guy Maddin has created wild, dreamlike phantasmagorias that appropriate the forms and styles of classic cinema and filter them through his own singular vision. Here, in an ultimate tribute to cinema and cinephilia, Maddin presents a Russian nesting doll of a film with multiple plots, evoking a wide range of movies from the past, with surprise appearances by such actors as Mathieu Almaric and Charlotte Rampling.

***Double Indemnity***

SATURDAY, DECEMBER 19, 1:30 P.M.

Dir. Billy Wilder. 1944, 107 mins. 35mm. With Barbara Stanwyck, Fred MacMurray, Edward G. Robinson. Quick-witted, striking, and churning with melodrama both visually and in its narrative, *Double Indemnity* is the definitive film noir.

### ***Chinatown***

SATURDAY, DECEMBER 19, 4:00 P.M.

Dir. Roman Polanski. 1974, 130 mins. DCP. With Jack Nicholson, Faye Dunaway, John Huston. The complex 1970s auteur-era *Chinatown* is a postmodern tribute to the classic noir detective film, as Jack Nicholson's Jake Gittes uncovers a massive municipal conspiracy that gets him in "way over his head." The film perfectly evokes the Hollywood of the past while speaking to the growing cynicism of the Watergate era.

### ***Psycho***

SUNDAY, DECEMBER 20, 6:30 P.M.

Dir. Alfred Hitchcock. 1960, 109 mins. DCP. With Anthony Perkins, Janet Leigh, Vera Miles, John Gavin. Alfred Hitchcock (described by Curator Robert M. Rubin as the "most-referenced" director in contemporary art) created a lasting fear of showers in his iconic horror film that upon its release pushed the limits of cinematic fear and violence far beyond anything that had ever been screened before.

SPECIAL 70MM PRESENTATION

### ***The Wild Bunch***

SATURDAY AND SUNDAY, DECEMBER 26 AND 27, 3:30 P.M. DAILY

Dir. Sam Peckinpah. 1969, 145 mins. 70mm. With William Holden, Ernest Borgnine, Robert Ryan, Edmond O'Brien, Warren Oates. Filmed as the western was waning in popularity, Peckinpah's masterful tribute to the genre—where a group of grizzled veterans band together for one last score—defiantly employs all of its traditions to create one of its most spectacular (and violent) examples.

### ***The Last Picture Show***

SATURDAY AND SUNDAY, DECEMBER 26 AND 27, 7:00 P.M. DAILY

Dir. Peter Bogdanovich. 1971, 126 mins. New DCP restoration. With Timothy Bottoms, Jeff Bridges, Cybill Shepherd. In the adaptation of Larry McMurtry's autobiographical novel, two high school friends coming of age in a fading Texas town meet to meditate on their futures at their local movie house.

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### **MUSEUM INFORMATION**

**Museum of the Moving Image** ([movingimage.us](http://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: \$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](http://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](http://movingimage.us).