

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

FINAL WEEKS TO SEE *WALKERS: HOLLYWOOD AFTERLIVES* *IN ART AND ARTIFACT* EXHIBITION CLOSES APRIL 10

Screening series highlights include films introduced by filmmaker and exhibition artist **Guy Maddin**; closing day showings of *Decasia* and *Los Angeles Plays Itself*.



Nicolas Provost. *Gravity*, 2007. Video with sound, presented as projection. TRT: 6 mins. Courtesy of the artist and Tim Van Laere Gallery, Antwerp.

Astoria, Queens, NY, March 23, 2016 – On view through **April 10**, *Walkers: Hollywood Afterlives in Art and Artifact* explores the reimagining and recycling of Hollywood movie iconography in contemporary art, and the way that movies live on in our personal and cultural memories. Described by the *Wall Street Journal* as “dreamlike and multi-layered”, *Walkers* unites the work of **46 leading contemporary artists** with unusual film artifacts to explore classic Hollywood’s lasting power and potential.

The final weeks of its screening series will be highlighted by a day of films selected and introduced by filmmaker and exhibition artist **Guy Maddin**, while its April 10 closing will

be marked by screenings of the documentaries *Decasia* and *Los Angeles Plays Itself*, two films which respectively examine the decay of celluloid film, and the pervasiveness of cinema in the city that Hollywood calls home.

Organized by independent curator and scholar **Robert M. Rubin**, the exhibition includes nearly 100 works by 46 artists that dissect, appropriate, and redefine some of the past century's most iconic films through photography, drawing, sculpture, print, and video. They are collaged with a selection of rare film ephemera re-positioned as artworks ranging from costume designs for *Rosemary's Baby* to props from *Apocalypse Now* and a promotional poster for *Dr. Strangelove* in Hebrew. With a nod to the "walkers," or zombies, from the TV series *The Walking Dead*, the exhibition's title references the lingering power of film detritus on the imagination of the living.

Of the many forms of media that arose in the twentieth century, there is perhaps none more enduring than Hollywood cinema. In the twenty-first century, films are distributed digitally in movie theaters and beyond, and increasingly on screens smaller than a postcard; images and clips from films become carriers of memes and diverge from the source material. With the *Walkers* exhibition, curator Robert M. Rubin asks, "If the twentieth century was the century of the moving image, and the twenty-first century is the century of the digital image, what happens to all those celluloid signs in a virtual world?"

Artists on view:

Nada Ackel, Francis Alÿs, Richard Avedon, Fiona Banner, Cindy Bernard, Pierre Bismuth, John Bock, Jim Campbell, Grégory Chatonsky, Gregory Crewdson, Brice Dellsperger, Jeff Desom, John Divola, Mark Flood, Aurélien Froment, Michel Gondry, Douglas Gordon, Gregor Hildebrandt, Alex Israel, Larry Johnson, Isaac Julien, Martin Kippenberger, Agnieszka Kurant, Jean-Jacques Lebel, Guy Maddin, Mary Ellen Mark, Adam McEwen, Ivan Messac, Kristen Morgan, Yasumasa Morimura, Richard Mosse, Simon Norfolk, Richard Prince, Nicolas Provost, Bernard Rancillac, Tom Sachs, Manuel Saiz, Adam Savage, Hans Schabus, Leanne Shapton, John Stezaker, Hiroshi Sugimoto, Piotr Uklanski, Nathanael West, Ming Wong, Mario Ybarra Jr.

Screening Series:

Walkers: Hollywood Afterlives in Art and Artifact is accompanied by a screening series, "The Hollywood Classics behind Walkers," presented in the Museum's Sumner M. Redstone Theater:

Careful

Followed by a conversation with filmmaker and exhibition artist Guy Maddin

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

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

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.

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.

Decasia

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

Dir. Bill Morrison. 2002, 70 mins. 35mm.

Los Angeles Plays Itself

SUNDAY, APRIL 10, 5:00 P.M.

Dir. Thom Anderson. 2003, 169 mins., digital projection.

A 290-page hard cover catalogue has been published by the Museum to accompany *Walkers*, featuring an essay by Robert M. Rubin and over 200 illustrations.

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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. For more information, visit movingimage.us or follow the Museum on

[Twitter](#), [Facebook](#), and [Instagram](#).

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.

Film Screenings: Friday evenings, Saturdays and Sundays, and as scheduled. Unless otherwise noted, tickets for screenings are \$12 (\$9 students and seniors / free for Museum members at the Film Lover level and above) will be available for advance purchase online at movingimage.us. Screening tickets include same-day admission to the Museum's galleries.

Museum Admission: \$15 for adults; \$11 for persons over 65 and for students with ID; \$7 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.

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: Tel. 718 777 6888; Website: movingimage.us

Membership: <http://movingimage.us/support/membership> or Tel. 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.