

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

ON THE 50TH ANNIVERSARY OF THE STONEWALL UPRISING, MUSEUM OF THE MOVING IMAGE PRESENTS THE SCREENING SERIES 'GRIT AND GLITTER: BEFORE AND AFTER STONEWALL'

Organized by filmmakers Donal Mosher and Michael Palmieri, the thirteen-film series includes *Flaming Creatures*, *Hold Me While I'm Naked*, *An Actor's Revenge*, *My Beautiful Laundrette*, *Tropical Malady*, and more

June 21–July 6, 2019

Astoria, New York, June 5, 2019—On the occasion of the 50th anniversary of the Stonewall uprising and celebration of World Pride, MoMI presents ***Grit and Glitter: Before and After Stonewall***, a thirteen-film series that explores queerness in cinema before and after this watershed moment in American society. The series, organized by guest curators Donal Mosher and Michael Palmieri (directors of *The Gospel of Eureka*), runs June 21 through July 6 and features fiction, documentary, and experimental works that pushed boundaries within their times but also share surprising commonalities and speak to each other across generations. They include Shirley Clarke's *Portrait of Jason*, Yance Ford's *Strong Island*, Stephen Frears's *My Beautiful Laundrette*, Kon Ichikawa's *An Actor's Revenge*, George Kuchar's *Mosholu Holiday* and *Hold Me While I'm Naked*, Sidney Lumet's *Dog Day Afternoon*, Pier Paolo Pasolini's *Teorema*, Jack Smith's *Flaming Creatures*, John Waters's *Multiple Maniacs*, Apichatpong Weerasethakul's *Tropical Malady*, and more.

"The Stonewall uprising is understood as the straw-that-broke-the-camel's-back–catalyzing event in June 1969 that led to days of protest and unrest, and effectively launching the gay liberation movement and gay pride. With this series, we're interested in the films and filmmakers whose ideas reflected the cultural shifts bubbling under the surface that led to Stonewall, as well as the effect it had on the cinema and culture that followed. In these films you'll find a multitude of approaches, even contradictions, but they all share a subversiveness, a strain of rage, a rejection of social and cinematic norms, and a deep well of empathy. These films are clarion calls to me as a filmmaker, and they serve as a constant reminder that rage and empathy can co-exist, and that they are powerful tools to work with," said Michael Palmieri.

“Some films are suffused with a special light that does not come from its projection or the backlit screen—a light made visible only by their encounter with the viewer. Being a rural gay kid, my source of queer presence and history mostly came from viewing media stereotypes and news reports about AIDS—save for the rare films that were illuminated windows into a queer world happening, waiting, and calling from the other side,” said Donal Mosher. “The films in this program shine with a disruptive, beacon-like power. Some are celebratory, some problematic. Some are highly crafted, some crudely made. Some are all of these things, which is why the light they radiate is not a single reductive beam but a necessary iridescence—multifaceted, shifting, reflecting the visions of both vast communities and the single, lonely viewer in the dark.”

Tickets for each program in ***Grit and Glitter: Before and After Stonewall*** are \$15 with discounts for seniors, students, and youth. Tickets are free or discounted for Museum members ([become a member](#)) Ticket purchase includes Museum admission. Full schedule and descriptions are included below and online at movingimage.us/stonewall

Michael Palmieri and Donal Mosher are film and multimedia artists who have worked together for over a decade on documentaries, music videos, and live performances. Their first film, *October Country*, was the winner of the Silverdocs Grand Jury Prize for Best Documentary Feature, was nominated for Best Documentary at the Independent Spirit awards in 2009, and was nominated for five and won two Cinema Eye awards. The filmmakers were recognized in 2010 by *Filmmaker* magazine as one of the 25 New Faces of Independent film. Their second feature, *Off Label*, was released by Oscilloscope films in 2012. *The Gospel of Eureka*, their third feature, premiered at SXSW and has played festivals and theaters worldwide since.

Mosher and Palmieri will appear at the Museum with their film *The Gospel of Eureka* (2018) on [Saturday, June 22](#), as part of the ongoing *New Adventures in Nonfiction* series.

'GRIT AND GLITTER: BEFORE AND AFTER STONEWALL,' JUNE 21–JULY 6, 2019

All screenings take place in the Sumner M. Redstone Theater or the Celeste and Armand Bartos Screening Room at Museum of the Moving Image, 36-01 35 Ave, Astoria, New York, 11106.

Ticket purchase includes same-day admission to the Museum. Unless stated, tickets are \$15 (\$11 seniors and students / \$9 youth ages 3–17 / Free or discounted for Museum members). Advance tickets are available online at movingimage.us/stonewall

Unless noted, all descriptions were written by Michael Palmieri and Donal Mosher.

***Flaming Creatures* and two films by George Kuchar**

FRIDAY, JUNE 21, 7:00 P.M.

***Flaming Creatures*.** Dir. Jack Smith. 1962, 43 mins. 16mm. “What's left to say about a film that continues to arouse, repulse, delight, and terrify nearly over 55 years after its release? If avant-

garde cinema and pulp pictures had drugged-out sex, *Flaming Creatures* would be their wicked offspring. It remains Jack Smith's most potent, intuitive, and visually provocatively response to the deadening forces of what he called 'our rented world.'"—Donal Mosher

Preceded by:

Mosholu Holiday. Dir. George Kuchar. 1967, 9 mins. 16mm. "The special gift of George Kuchar is that he is a humorist with a great sense of tragedy. His people are so much larger, so much more real, than most of the people you see in cinema today. Recently I saw again George Kuchar's short film, *Mosholu Holiday*, and I was amazed at how much he managed to put in that short film—there was the Bronx, split open, it's very heart, sad, crying, and laughing."—Jonas Mekas, *The Village Voice*

Hold Me While I'm Naked. Dir. George Kuchar. 1966, 15 mins. 16mm. "George Kuchar brings us a color saturated melodrama that looks at obsession masking as art, as well as human cruelty and frailty. As in so much of Kuchar's work, a wink to the audience hides real tears, proving that camp can be both a loving joke and shorthand toward expressing complex and moving material."—Donal Mosher

A Taste of Honey

SATURDAY, JUNE 22, 2:00 P.M.

Dir. Tony Richardson. 1961, 101 mins. Digital projection. With Rita Tushingham, Dora Bryan, Robert Stephens. "In the early 1960s, at the age of 18, Shelagh Delaney saw a play whose treatment of homosexuality convinced her she could make something better. The result was *A Taste of Honey*, a play, and eventual film, that addressed gender, sexuality, race, class, and family relations with a uniquely luminous mix of tenderness and weary honesty. The film has become a hallmark of British cinema, influencing directors such as Ken Loach, Mike Leigh, and John Schlesinger, as well as pop artists like Morrissey. Despite its fame, *A Taste of Honey's* aching tension between blood family and the families we create remains revelatory and intimate, especially to queer audiences."—Donal Mosher

An Actor's Revenge

SATURDAY, JUNE 22, 4:30 P.M.

Dir. Kon Ichikawa. 1963, 115 mins. DCP. In Japanese with English subtitles. With Kazuo Hasegawa, Fujiko Yamamoto, Ayako Wakao. "In a seventeenth-century Japan created entirely on stage sets, a female-impersonating Kabuki actor carries out a morally complicated revenge, all the while inciting desire and breaking the hearts of men and women with his perfect feminine beauty. Reprising his original 1935 film role Kazuo Hasegawa gives an astounding double performance as both the tragic hero/heroine and the do-gooding thief who falls under the actor's androgynous spell. Combining social satire, Kabuki tragedy, and martial arts choreography, *An Actor's Revenge* is a dazzling homage to theatricality and 'realness.'"—Donal Mosher

Portrait of Jason

SUNDAY, JUNE 23, 4:30 P.M.

Dir. Shirley Clarke. 1967, 105 mins. 35mm. With Jason Holliday. "In *Portrait of Jason*, indie trailblazer Shirley Clarke invites us to spend one drunken night with Jason, a flamboyant hipster, a self-proclaimed 'stone whore,' and a linguistic dynamo. In a lesser film Jason would be a charismatic, easily digestible icon of marginalized self creation—the kind beloved but

untimely undervalued by those in privileged positions. But as the barrier between Jason and Clarke breaks down, sympathies oscillate toward and away from both director and subject, forcing us to wrestle with the power dynamics of representation, performance, and spectatorship in ways that are as relevant today as they were when the film broke new ground in 1967. Clarke describes the film as a battle, one that by the end she was happy to let Jason win. The nature of that victory however is a question we are left to reckon with for ourselves.”—Donal Mosher

Teorema

SUNDAY, JUNE 23, 7:00 P.M.

Dir. Pier Paolo Pasolini. 1968, 98 mins. Archival 35mm print. In Italian with English subtitles. With Silvana Mangano, Terence Stamp, Massimo Girotti. “In Pier Paolo Pasolini's *Teorema*, an irresistible Terence Stamp stars as The Visitor, a stranger who casually works his way through a Milanese bourgeoisie family's estate, has sex with everyone, and then disappears. His absence slowly drives everyone crazy: The mother becomes a sex addict, the daughter is driven into a catatonic stupor, the gay son retreats into artistic self-loathing, and the patriarch runs naked and stark raving mad into the abyss of the volcanic desert of Mount Etna. Only the devoutly religious maid briefly escapes madness, transforming into a miracle worker before burying herself alive. Pasolini's Visitor is Desire itself, ripping through all order, a destabilizing force that grants liberation only for those brave enough to take on the revolution it brings.”—Michael Palmieri

Multiple Maniacs

FRIDAY, JUNE 28, 7:00 P.M.

Dir. John Waters. 1970, 91 mins. DCP. With Divine, David Lochary, Mary Vivian Pearce. “Showcasing a rosary job in a church between Mink Stole and Divine, puke eating, and a giant lobster rape scene (to name but a few choice moments), the outrageously subversive *Multiple Maniacs* could easily be mistaken as mere freak show sentiment and gross-out comedy, but at heart it's a defiantly angry rejection of all things mainstream. Shot in the summer of Stonewall in Baltimore in 1969 and released in 1970, the film begins with Mr. David (David Lochary) installed on a quiet wooded suburban street luring unsuspecting passers-by to dare to attend Lady Divine's Cavalcade of Perversion, in which all hell breaks loose. The audience is made complicit in this transgression, and appropriately assaulted for it for the rest of the production. As punk and queer as film gets.”—Michael Palmieri

Dog Day Afternoon

SATURDAY, JUNE 29, 2:00 P.M.

Dir. Sidney Lumet. 1975, 125 mins. 35mm. With Al Pacino, John Cazale, Penelope Allen, Chris Sarandon. “*Dog Day Afternoon* comes barreling out of the gate in whiplash documentary mode, capturing the ugly beauty of the dog days of a New York summer with a rapid montage of uncollected garbage cans, stray dogs, and unrelenting construction work, with the cool breeze of the seashore always just out of reach. The rest of the film follows suit, with an ill-planned bank robbery that quickly goes south, leading to a hostage situation and an increasingly hot and bothered standoff with the police. As Sonny and Sal (played by a rarely better Al Pacino and a hauntingly perfect John Cazale) attempt to negotiate their way out, they manage to gain the sympathy of their own hostages as well as the gathering crowd of citizens surrounding the

trigger happy police. Lumet carefully orchestrates this gathering support as a setup to a jaw-dropping second half, where the real queerness of the film emerges and Sonny's reason for robbing the bank is revealed: to pay for the sex reassignment surgery of his trans female lover, Leon (Sarandon). Part anti-hero celebration, part class drama, this is a queer love story like none other."—Michael Palmieri

My Beautiful Laundrette

SATURDAY, JUNE 29, 4:30 P.M.

SATURDAY, JULY 6, 3:00 P.M.

Dir. Stephen Frears. 1985, 97 mins. 35mm. With Saeed Jaffrey, Roshan Seth, Daniel Day-Lewis. "With its focus on family dynamics and individual freedom, *My Beautiful Laundrette* is the cinematic child of *A Taste of Honey*, yet the rough-shod energy with which it tackles sexual, moral, and ideological ambiguity also makes it a precursor to the new queer cinema of the 1990s. Its most revolutionarily queer element, however, may be that the love affair between Johnny, a working class white punk who has flirted with fascism, and Omar, a young Pakistani man alienated from his affluent family by his father's leftist politics, is presented as no more extraordinary than the rest of the emotional bonds and struggles around them. Shot at rapid-fire pace on shoestring budget, this film miraculously incorporates class warfare, queer desire, immigration issues, and even a hint of witchcraft into a gleefully messy, brutal, and uniquely joyful drama of life in Thatcher's Britain."—Donal Mosher

Tropical Malady

SATURDAY, JUNE 29, 7:00 P.M.

SUNDAY, JUNE 30, 2:00 P.M.

Dir. Apichatpong Weerasethakul. 2004, 118 mins. 35mm print courtesy of UCLA Film and Television Archives. In Thai with English subtitles. With Banlop Lomnoi, Sakda Kaewbuadee, Huai Dessom. "Blissfully beyond categorization, Apichatpong Weerasethakul's breathtaking *Tropical Malady* is a sui generis romance told in two parts: a gentle courtship between two men that transforms into a mind-altering tale of a soldier stalked by a shaman in the form of a tiger. Mysterious on just about every level possible, Weerasethakul explores the complicated nuances of desire through this magical and haunting parable, where playful evasiveness eventually gives way to total surrender. Come for the love story, stay for the talking monkey."—Michael Palmieri

The Mouth of the Wolf (La bocca del lupo)

SUNDAY, JUNE 30, 4:30 P.M.

Dir. Pietro Marcello. 2009, 68 mins. 35mm. In Italian with English subtitles. With Vincenzo Motta, Mary Monaco, Franco Leo. "In Italian, "La bocca del lupo" ("The mouth of the wolf") refers to the poor, red-light neighborhood of Naples as well as prison windows whose bars block escape. Director Pietro Marcello employs both these meanings to create a non-fiction film that could have come from the novels of Jean Genet. A man released from prison makes his way through the city to be with his true love, a trans woman working as a prostitute until they can be together. Voiceover from audio tapes she sent to him during his prison sentence are the guiding voice of his journey. As the film shifts from poetic construction to a stripped-down verité style, the reunion of these two outcasts becomes one of the most raw, vulgar, and absolutely poignant portraits of love ever presented in documentary. The mouth of this wolf bites and wounds but it

also speaks with deep eloquence of the strength and resilience of the spirit.”—Donal Mosher

Strong Island

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

Dir. Yance Ford. 2017, 107 mins. Digital projection. “Deeply personal and formally ingenious, Yance Ford’s *Strong Island* was already an urgent and purposefully raw reflection on racial violence, examining the violent death of the filmmaker’s brother 25 years prior, as well as the judicial system that allowed his killer to go free. But the fact that Ford was the first trans person to be nominated for an Academy Award shows that queer cinema can be part of a more mainstream dialogue without losing its radical gestures. Ford’s compelling, guiding presence offers a queer frame without losing focus on the legacy of devastation wrought upon an entire family.”—Donal Mosher

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MUSEUM INFORMATION

Museum of the Moving Image advances the understanding, enjoyment, and appreciation of the art, history, technique, and technology of film, television, and digital media. In its acclaimed facility in Astoria, New York, the Museum presents exhibitions; screenings; discussion programs featuring actors, directors, and industry 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: Wed–Thurs, 10:30 a.m.–5:00 p.m. Fri, 10:30 a.m.–8:00 p.m. Sat–Sun, 10:30 a.m.–6:00 p.m.

Museum Admission: \$15 adults; \$11 senior citizens (ages 65+) and students (ages 18+) with ID; \$9 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: 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. Ticket purchase includes same-day admission to the Museum’s galleries.

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: <http://movingimage.us/support/membership>

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 Andrew M. Cuomo 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.