

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

CINEMA EYE HONORS AND MUSEUM OF THE MOVING IMAGE CELEBRATE THE PAST DECADE OF DOCUMENTARY FILM

Museum to present 25 acclaimed, innovative nonfiction films from the past decade; opening weekend features Laura Poitras (*Citizenfour*, *The Oath*, *My Country, My Country*) and Jason Kohn (*Manda Bala*) in person

November 4–December 23, 2016

Astoria, Queens, New York, October 26, 2016—In an expansive two-month series that celebrates the first decade of the Cinema Eye Honors, an organization that recognizes outstanding craft and artistry in nonfiction film, and also serves as an opportunity to screen some of the best documentary films of recent years, Museum of the Moving Image will present *Pushing the Envelope: A Decade of Documentary at the Cinema Eye Honors*, from November 4 through December 23, 2016. The 25 films in the series were programmed by the Museum from among films that won, were nominated, or served as inspiration for the Cinema Eye Honors, which will present its tenth annual awards ceremony at the Museum on January 11.

Many filmmakers will appear in person during the screening series. On opening weekend, November 4 through 6, four-time Cinema Eye Honoree and Academy Award winner **Laura Poitras** will present her post-9/11 trilogy (*My Country, My Country*, *The Oath*, and *Citizenfour*) and **Jason Kohn** will present *Manda Bala*, the first film to win the Cinema Eye Honors award for Outstanding Feature Film. Other guests include **Margaret Brown** (*The Order of Myths*), **David France** (*How to Survive a Plague*), **Heidi Ewing and Rachel Grady** (*Detropia*), **Alma Har'el** (*Bombay Beach*), **Jeff Malberg** (*Marwencol*), **Michael Palmieri and Donal Mosher** (*October Country*), **Jennifer Venditti** (*Billy the Kid*), and **Bill and Turner Ross** (*45365*).

In addition, from November 18 through 27, the Museum will present the U.S. theatrical premiere of Sabine Lubbe Bakker and Niels van Koevorden's *Ne Me Quitte Pas (Don't Leave Me)*, the rare documentary that is both hilarious and heart-wrenching, evoking everything from Samuel Beckett and *American Movie* to *Celebrity Rehab*.

The Cinema Eye Honors for Nonfiction Filmmaking were founded in late 2007 to recognize and honor exemplary craft and innovation in nonfiction film. Their mission is

to advocate for, recognize, and promote the highest commitment to rigor and artistry in the nonfiction field. When the inaugural award ceremony was held in March of 2008, it was both a celebration and act of defiance. Although documentary filmmaking was experiencing a new peak in terms of artistic achievement, formal innovation, and diversity, these developments had gone largely unnoticed by the American film industry. To remedy that the Cinema Eye Honors developed a full spectrum of awards for the nonfiction craft, from Editing and Cinematography to Music and emerging talent. Nominees for the tenth annual Cinema Eye Honors will be announced on Wednesday, November 2. To find out more, visit <http://www.cinemaeyehonors.com/>

Pushing the Envelope: A Decade of Documentary at the Cinema Eye Honors would not be possible without the cooperation and assistance of Cinema Eye Founding Director AJ Schnack and Managing Director Will Lennon.

For schedule, see below or visit movingimage.us/CinemaEyeDecade. Unless otherwise noted, tickets are \$12 (with discounts for seniors and students / free for Museum members at the Film Lover and Kids Premium levels and above). Advance tickets are available online.

FILMS AND SCHEDULE

Any screening formats not listed below will be updated on the program webpage.

Manda Bala

With Jason Kohn in person

FRIDAY, NOVEMBER 4, 7:30 P.M.

Dir. Jason Kohn, 2009, 85 mins. 35mm. Dir. Jason Kohn. 2009, 85 mins. 35mm. This visually striking, darkly comedic documentary examines the phenomenon and cultural fallout of urban kidnapping in Brazil. Evoking everything from Errol Morris to 1960s shockumentaries, Jason Kohn's debut film surveys Brazilian corruption and class warfare through the intertwined stories of a wealthy businessman, a plastic surgeon who assists savaged kidnapping victims, and a politician who derives his income from a frog farm. Winner of the Grand Jury Prize at Sundance and winner of three Cinema Eye Honors awards, including the first ever given for Best Cinematography, Editing, and Nonfiction Feature.

My Country, My Country

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

Dir. Laura Poitras. 2006, 90 mins. 35mm. It is 2004 in Baghdad, Iraq. Saddam Hussein has been toppled, America is in charge, and elections have been set for January 2005. Dr. Riyadh is a physician, father of six, and Sunni political candidate. An outspoken critic of the U.S. occupation, he is equally passionate about the need to establish democracy in Iraq, arguing that Sunni participation in the elections is essential. Yet all around him, Dr. Riyadh sees only chaos, as his waiting room fills each day with patients suffering the physical and mental effects of ever-increasing violence. Dramatically interwoven into the personal journey of Dr. Riyadh is the landscape of the U.S. military occupation, private security contractors, American

journalists, and the United Nations officials who orchestrate the elections. It was during this Academy Award nominated film's eight-month shoot that director Laura Poitras first drew the ultimately unwarranted suspicions of the American government, an ordeal that factored into her Oscar-winning film *Citizenfour*.

The Oath

With Laura Poitras and cinematographer Kirsten Johnson in person

SUNDAY, NOVEMBER 6, 4:30 P.M.

Dir. Laura Poitras. 2010, 90 mins. 35mm. Laura Poitras's gripping documentary thriller tells the knotty intertwined stories of Abu Jandal, a Yemeni taxi driver who was once Osama bin Laden's bodyguard, and his brother-in-law Salim Hamdan, a prisoner at Guantanamo Bay Prison and the first man to face the controversial military commissions. The charismatic Jandal makes for a fascinating and enervating documentary subject—he's both protagonist and antagonist, enlightening and untrustworthy. Meanwhile the unseen Hamdan's seven-year captivity is narrated through his prison letters, and his undeserved predicament stands in stark contrast with Jandal's reluctance to completely disavow his jihadism. Nominated for four Cinema Eye Honors awards, and winner of Best Director for Poitras.

Citizenfour

With Laura Poitras and cinematographer Kirsten Johnson in person

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

Dir. Laura Poitras, 2014, 116 mins. DCP. A real-life international thriller that unfolds minute-by-minute, this Academy Award-winning documentary follows journalist Glenn Greenwald and director Laura Poitras to a Hong Kong hotel room where they encounter the then-unknown whistleblower Edward Snowden. As a media storm rages outside, and as they discuss the ramifications of what's about to happen, Snowden hands over classified documents that provide evidence of mass indiscriminate and illegal invasions of privacy by the National Security Agency.

Senna

SATURDAY, NOVEMBER 12, 3:30 P.M.

Dir. Asif Kapadia. 2010, 106 mins. 35mm. Primarily using breathtaking archival material, the acclaimed and popular *Senna* documents Ayrton Senna's exciting life, from being a Formula One triple world champion to his early death. Unfolding with the pacing of a live-action drama, the film explores Senna's racing achievements, tests of endurance, personal clashes, and political convictions—and looks at the legendary status he achieved in his home country of Brazil. Nominated for four Cinema Eye Honors awards, and winner for Outstanding Achievement in Editing.

Exit Through the Gift Shop

SATURDAY, NOVEMBER 12, 6:30 P.M.

Dir. Banksy. 2010, 87 mins. 35mm. Six years after it debuted under a shroud of secrecy at the Sundance Film Festival, this Oscar-nominated documentary remains a delirious mystery. What starts as a handmade, on-the-sly chronicle of the burgeoning Los Angeles street art scene by eccentric French shopkeeper Thierry Guetta becomes a who's-zooming-who expose of the filmmaker (and fledgling artist in his own right) by camera-shy English graffiti legend Banksy.

Whose film is this? What here is real? And might some (or all) of this be just a big Banksy hoax? “What they will find is, like Banksy’s best work, a trompe l’oeil: a film that looks like a documentary but feels like a monumental con,” wrote Jeannette Catsoulis in *The New York Times*. Nominated for six Cinema Eye Honors awards and winner of Best Editing and Best Nonfiction Feature.

Stories We Tell

SUNDAY, NOVEMBER 13, 3:30 P.M.

Dir. Sarah Polley. 2012, 108 mins. 35mm. In this genre-bending, deeply personal documentary, Oscar-nominated writer/director Sarah Polley discovers that the truth depends on who is telling it. Polley (*Away from Her*, *The Sweet Hereafter*) is both filmmaker and detective here, investigating the secrets kept by a family of storytellers and interviewing a cast of characters of varying reliability, eliciting refreshingly candid, yet mostly contradictory, answers to the same questions. As each relates their version of the family mythology, present-day recollections shift into nostalgia-tinged glimpses of their late mother, poignant imagery that ultimately calls Polley’s own truth-telling into question. Nominated for three Cinema Eye Honors and winner of Best Director for Polley.

U.S. THEATRICAL PREMIERE

Ne Me Quitte Pas

NOVEMBER 18–27 (multiple showtimes, visit movingimage.us for schedule)

Dir. Sabine Lubbe Bakker, Niels van Koevorden. 2013. 107 mins. Digital projection. In Flemish and French with English subtitles. Bob and Marcel are best friends who live at the southern edge of Belgium—and on the fringes of society. Emotional Marcel is recently single and separated from his kids, while stoic Bob is a more established bachelor. Together they form a strangely endearing comedic team, passing the days with gallows humor and easy laughter, while also drowning their sorrows in endless bottles of drink. *Ne Me Quitte Pas* is the rare documentary that’s both hilarious and heart-wrenching, evoking everything from Samuel Beckett and *American Movie* to *Celebrity Rehab*. “The ultimate buddy comedy with brains”—Eric Kohn, *Indiewire*.

Tickets: \$12 (\$6 Museum members at select levels).

The Order of Myths

With Margaret Brown in person

SATURDAY, NOVEMBER 19, 6:30 P.M.

Dir. Margaret Brown. 2008, 97 mins. 35mm. In Mobile, Alabama, Mardi Gras is a joyous but complicated time of year. Both whites and blacks celebrate the holiday—just not together. Mobile native Margaret Brown traces the parallel routes taken by competing organizations as they make intricate and ambitious preparations for the opulent event, revealing both similarities and differences, and exposing the tensions underlying a supposedly harmoniously segregated tradition. Entertaining, illuminating, and subtly self-interrogational, *The Order of Myths* manages to be both observational and reflective in its approach. Nominated for four Cinema Eye Honors awards.

How to Survive a Plague

With David France in person

SUNDAY, NOVEMBER 20, 4:15 P.M.

Dir. David France. 2012, 110 mins. Largely comprised of never-before-seen archival footage, David France's urgent work of living history follows the paths of two coalitions—ACT UP and TAG (Treatment Action Group)—whose activism and innovation turned AIDS from a death sentence into a manageable condition. Despite having no scientific training, these self-made activists infiltrated the pharmaceutical industry and helped identify promising new drugs, moving them from experimental trials to patients in record time. France transports the viewer back to the dramatic protests, heartbreaking setbacks, and exultant breakthroughs of citizens fighting for change, recognition, and their lives. Nominated for three Cinema Eye Honors awards.

The Arbor

SATURDAY, NOVEMBER 26, 4:00 P.M.

Dir. Clio Barnard. 2010, 94 mins. *The Arbor* is a formally audacious, emotionally wrenching true story of late English playwright Andrea Dunbar and her troubled relationship with her daughter Lorraine. Director Clio Barnard recorded audio interviews with family, friends, and neighbors from the housing projects where the Dunbars lived, then had actors lip-sync to these voices and re-enact recollected scenes. The effect is provocative and disorienting, and serves as a rigorous attempt to reckon with the past, recognize the fault lines of family and sanity, and grapple with the unknowable. Nominated for four Cinema Eye Honors awards, and winner of Best Debut Feature.

Detropia**With Heidi Ewing and Rachel Grady in person**

SUNDAY, NOVEMBER 27, 4:30 P.M.

Dirs. Heidi Ewing, Rachel Grady. 2012, 90 mins. With its vivid, painterly palette and haunting score, *Detropia* sculpts a dreamlike collage of a grand city teetering on the brink of dissolution. A collage of residents new and old strive to make ends meet and make sense of it all, reckoning with a postindustrial landscape while envisioning a radically different future for Detroit. "The most moving documentary I've seen in years. Both an ardent love letter to past vitality and a grateful salute to those who remain in place—the survivors, utterly without illusion, who refuse to leave. The filmmakers are so attuned to color and to shade that I was amazed by the handsomeness of what I was seeing. I'm not being perverse, this is a beautiful film."—David Denby, *The New Yorker*. Nominated for four Cinema Eye Honors awards and winner of two, including Best Direction.

Bombay Beach**With Alma Har'el in person**

SATURDAY, DECEMBER 3, 4:00 P.M.

Dir. Alma Har'el. 2011. 80 mins. Digital projection. The rusting relic of a failed 1950s development boom, the Salton Sea in California is a barren, forgotten desert landscape that some people still call home. For her award-winning debut feature, Alma Har'el steals moments with three memorable characters: a young boy diagnosed with bipolar disorder trying to find his place at home and school, a sensitive high school football star trying to steer clear of the gang warfare that is besieging his friends and relatives back in Los Angeles, and an elderly retired oil

field worker living on his own terms at the fringes of society. With a dreamy, shallow-focus visual approach that would prove influential for a generation of documentary storytellers, and carried along by emotive music by Bob Dylan and the indie band Beirut, *Bombay Beach* feels less like a work of observation than of deep immersion and collaboration. Nominated for two Cinema Eye Honors awards, including Best Debut Feature. Preceded by the short film *Fjögur píanó*, 2012, 10 mins. Digital projection. Dir. Alma Har'el. With Shia LaBouf and Denna Thomsen. Music by Sigur Rós.

Marwencol

With Jeff Malmberg in person

SATURDAY, DECEMBER 3, 6:30 P.M.

Dir. Jeff Malmberg. 2010, 83 mins. Digital projection. After being beaten into a coma by five men outside a bar, Mark Hogancamp begins to recover by embarking on an ambitious and therapeutic endeavor. He builds a 1/6th-scale model World War II-era town in his backyard, and populates it with dolls representing his friends and family as well as photographs depicting fictionalized dramas in the town he calls "Marwencol." But when his photographs draw the attention of a New York gallery, Mark has to reckon with his project being suddenly seen as art, forcing him to choose between the safety of his fantasy life and the real world that he has been avoiding since the attack. "Exactly the sort of mysterious and almost holy experience you hope to get from documentaries and rarely do." —Michael Atkinson, *Village Voice*. Nominated for four Cinema Eye Honors awards, and winner of Best Debut Feature.

Man on Wire

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

Dir. James Marsh. 2008, 89 mins. 35mm. In August 1974, a young Frenchman named Philippe Petit captivated New York City by sneaking into the World Trade Center and walking on a cable strung between the not-yet-open Twin Towers. James Marsh's Academy Award-winning documentary captures the excitement of the daring walk and also the thrilling story of the six years of planning that went into the stunt. The film, an uplifting and enchanting tribute to human ingenuity, never mentions the destruction of the Twin Towers on September 11, 2001; instead, it poignantly brings them back to life, reminding us of a magic New York moment long before 9/11. Winner of three Cinema Eye Honors awards including Best Nonfiction Feature.

Iraq in Fragments

SUNDAY, DECEMBER 4, 6:30 P.M.

Dir. James Longley. 2006, 94mins. 35mm. Among the most influential and admired films of the last decade, this Academy Award-nominated film combines gripping on-the-ground war reporting with breathtaking lyricism. *Iraq in Fragments* is structured in three parts to reflect the religious and ideological fracturing of Iraq in the months following the U.S. invasion. The stories focus on a fatherless eleven-year-old who is apprenticed to the domineering owner of a Baghdad garage, Sadr followers in two Shiite cities rallying for regional elections while enforcing Islamic law at gunpoint, and a family of Kurdish farmers who welcome the Americans. Stunningly filmed over two years by James Longley, who took home three prizes at the Sundance Film Festival, *Iraq in Fragments* endures as a potent and poetic document of a country on the verge of breaking apart.

Leviathan

SATURDAY, DECEMBER 10, 4:00 P.M.

Dirs. Lucien Castaing-Taylor, Véréna Paravel. 2013, 87 mins. Digital projection. A thrilling, immersive documentary from Harvard's experimental Sensory Ethnography Lab, *Leviathan* is set aboard a hulking fishing vessel as it navigates the treacherous waves off the New England coast—the very waters that inspired Herman Melville to write *Moby Dick*—and captures the harsh, unforgiving world of the fishermen in haunting yet beautiful detail. Employing an arsenal of cameras that pass freely from film crew to ship crew, and swoop from below sea level to astonishing bird's-eye views, *Leviathan* is a visceral cinematic experience. Nominated for four Cinema Eye Honors awards, and winner of Best Cinematography.

The Autobiography of Nicolae Ceausescu

SATURDAY, DECEMBER 10, 6:30 P.M.

Dir. Andrei Ujică. 2010, 180 mins. 35mm. A deftly composed montage, *The Autobiography of Nicolae Ceausescu* was edited from thousands of hours of archival footage—both state-sanctioned and private—documenting the rise and fall of the socialist Romanian leader, and the traumatized nation he left after his execution in 1989. This work is an astonishing study of the intoxicating and corrupting effects of power and the ways that world leaders attempt to stage-manage history. Winner of the Cinema Eye Honors Spotlight Award.

The Act of Killing (Director's Cut)

SUNDAY, DECEMBER 11, 3:00 P.M.

Dir. Joshua Oppenheimer, 2012, 159 mins. Digital projection. In this formally inventive, deeply unsettling Academy Award-nominated film, director Joshua Oppenheimer exposes a contemporary Indonesian society formed from a brutal, harrowing, and still unexamined civil war. In a country where death squad leaders are still celebrated as heroes, flaunting and benefiting from their murderousness with impunity, Oppenheimer (along with collaborators who remained anonymous because of safety concerns) challenged these men to reenact their real-life atrocities via staged musical, action, comedy, and noir scenes. Winner of three Cinema Eye Honors awards, including Best Nonfiction Feature.

The Look of Silence

SUNDAY, DECEMBER 11, 6:30 P.M.

Dir. Joshua Oppenheimer. 2014, 103 mins. Digital projection. "One of the greatest and most powerful documentaries ever made"—Errol Morris. A masterful companion to the award-winning *The Act of Killing*, Joshua Oppenheimer's return to the killing fields of the 1965 Indonesian genocide this time focuses on the legacy of survivors. Adi is an optometrist and youngest son of still-grieving elderly parents who bravely decides to confront the killers of his slain brother, breaking decades of silent subjugation to ask men still in power to accept responsibility for their actions—all while also testing their eyesight. Exquisitely crafted and immensely moving, *The Look of Silence* is the rare film that is simultaneously a political, historical, and artistic breakthrough. Nominated for four Cinema Eye Honors, including Direction and Nonfiction Feature Filmmaking.

October Country

With Michael Palmieri and Donal Mosher in person

SATURDAY, DECEMBER 17, 4:00 P.M.

Dirs. Michael Palmieri, Donal Mosher. 2009, 80 mins. Every family has its ghosts. The Mosher family has more than most. Shot over a year from one Halloween to the next, *October Country* is a deeply personal, beautifully rendered portrait of an American family struggling for stability while haunted by the ghosts of war, teen pregnancy, foster care, and child abuse. A collaboration between filmmaker Michael Palmieri and photographer and family member Donal Mosher, this vibrant and penetrating documentary examines the forces that unsettle the working poor and the violence that lurks beneath the surface of American life. Nominated for five Cinema Eye Honors awards and winner of two, including Best Debut Feature.

45365

With Bill and Turner Ross in person

SATURDAY, DECEMBER 17, 6:30 P.M.

Dirs. Bill Ross IV and Turner Ross. 2009. 90 min. Digital projection. Named after the zip code for the filmmakers' hometown of Sidney, Ohio, *45365* offers a kaleidoscopic view of America's heartland. For their eye-opening first film, Bill and Turner Ross eschew standard storytelling devices in favor of impressionistic glimpses into who people are and how they live. From the man who calls a local policeman because his cable is out to an ex-con who is just trying to get by to a judge running for reelection, *45365* covers the landscape and spans the spectrum of class and race in this Midwestern town with the intimacy of insiders and the infectiousness of artists at play. Winner of the Truer Than Fiction Award at the Independent Spirit Awards and nominated for three Cinema Eye Honors awards.

Only the Young

SUNDAY, DECEMBER 18, 4:00 P.M.

Dirs. Elizabeth Mims, Jason Tippet. 2012, 72 mins. Digital projection. Garrison and Kevin are best friends, skaters who spend their days exploring the underpasses and abandoned homes of their Southern California neighborhood. But all that changes when Garrison discovers the opposite sex. Over one long summer of first loves and heartbreaks, new intimacies and adventures, they scramble to catch up while their young lives start to speed forward. Distinctively shot and scored by first-timers Jason Tippet and Elizabeth Mims, *Only the Young* achieves a casual intimacy with its young protagonists that is as beguiling as it is impressive. The film's portraiture of American suburban youth is both unguarded and frankly ennobling. Nominated for four Cinema Eye Honors awards and winner of Best Debut Feature.

Billy the Kid

With Jennifer Venditti in person

SUNDAY, DECEMBER 18, 6:30 P.M.

Dir. Jennifer Venditti. 2007, 84 mins. Jennifer Venditti's bold and influential first feature is an intimate glimpse into the life of a teen named Billy whose behavioral issues have left him at the margins of his small-town Maine high school. Billy says, "I know I'm unique. I don't let it go to my head though. [I'm] just someone who was born different from others." Funny and touching, candid and stylized, *Billy the Kid* is a film as singular as its subject. Winner of the Cinema Eye

Honors award for Best Debut Feature.

Nostalgia for the Light

FRIDAY, DECEMBER 23, 7:30 P.M.

Dir. Patricio Guzmán. 2010,90 mins. 35mm. In Spanish with English subtitles. For this aesthetically staggering and deftly intellectual documentary, Chilean filmmaker Patricio Guzman travels 10,000 feet above sea level to the Atacama Desert, where astronomers from all over the world gather to observe the stars. The Atacama is also a place where the harsh heat of the sun keeps human remains intact, from Pre-Columbian mummies to the remains of political prisoners “disappeared” by the Chilean army after the military coup of 1973. In this otherworldly place, the past melds with the present, the personal with the universal, and the physical with the abstract beyond, as archaeologists dig for ancient civilizations, women search for their dead, and astronomers scan the skies for new galaxies. Nominated for four Cinema Eye Honors awards including Best Nonfiction Feature.

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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:** Closed November 24 and December 25. Early closing on December 24 (at 4:00 p.m.) and December 31 (at 5:00 p.m.). Open Monday, December 26, and Tuesday, December 27, 10:30 a.m. to 5:00 p.m.

Museum Admission: \$15 adults; \$11 senior citizens (ages 65+) and students (ages 18+) with ID; \$7 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 / \$7 youth (ages 3–17) / free for Museum members at the Film Lover and MoMI Kids Premium levels 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

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 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.