

MUSEUM OF THE MOVING IMAGE

CALENDAR ADVISORY (MARCH 9, 2022)

MARCH 2022: SCREENING SERIES, EVENTS, AND EXHIBITIONS AT MUSEUM OF THE MOVING IMAGE

Starting March 24, the Museum will offer free gallery hours 2:00–6:00 p.m. every Thursday (with Thursday mornings available for group visits, by appointment).



This month, the Museum inaugurates the **Marvels of Media Awards**, an annual celebration of media-makers on the autism spectrum featuring an awards ceremony, exhibition, and festival; presents its 11th edition of **First Look**, a festival devoted to new, innovative international cinema; and hosts a special screening of *Donbass*, Sergei Loznitsa's film dramatizing recent events in Ukraine, which will serve as a fundraiser for at-risk filmmakers in the region, as well as Loznitsa's documentary *Maidan*, an exhilarating chronicle of the toppling of Victor Yanukovich's government. These are just two of the many films screening this month from Eastern Europe, several of them in First Look, and a retrospective of four films by Ukrainian director **Valentyn Vasyanovych** on the last weekend in March.

Please see below for an overview of major programs and exhibitions in March and early April. (A daily schedule of all March 2022 programs is available [here](#)).

Additional programs may be added as they are confirmed. Please check www.movingimage.us for current schedules and announcements.

As of this moment, the Museum continues to require all visitors to present proof of COVID-19 vaccination (ages 5+) and wear face masks (ages 2+). Please review all visitor safety guidelines [here](#).

SCREENING SERIES

Second Look: Selections from a Decade of First Look

MARCH 11–13

On the weekend prior to the 11th edition of First Look, the Museum will present a selection of outstanding titles from past festivals, such as Chantal Akerman's *Almayer's Folly* (2011), the first film to screen in the inaugural festival in 2012; two sadly relevant works from 2018, Ukrainian director Sergei Loznitsa's *Donbass* and Vitaly Mansky's *Putin's Witnesses*; Pawel Lozinski's *You Have No Idea How Much I Love You* (2016); and Elizabeth and Gulistan Mirzaei's *Three Songs for Benazir* (2021), currently nominated for an Academy Award in the category of Best Documentary Short. [Series info](#)

First Look 2022

MARCH 16–20

The Museum's 11th edition of its annual festival of innovative international cinema will feature 40 new works representing 30 countries, with many filmmakers joining in person. Highlights include the Opening Night pairing of Antoneta Alamat Kusijanovic's *Murina*, winner of the Best First Feature prize at Cannes, a stunning coming-of-age film set on the Croatian coast, and Tsai Ming-liang's new short *The Night*; searing new films by Ukrainian filmmakers Sergei Loznitsa and Valentyn Vasyanovych; Egyptian filmmaker Omar El Zohairy's debut feature *Feathers*; and many other titles over a packed five days. From March 16–18, the Museum will also present Working on It, daytime sessions devoted to work-in-progress screenings and discussions that explore the creative process. An All Festival Pass is available for \$120 (with a weekend pass, Fri–Sun for \$60). [View First Look 2022 press release](#) | [Working on It press release](#) | [Festival info](#)
Please send press inquiries to: Sylvia Savadjian (Sylvia.Savadjian@gmail.com)

Four by Valentyn Vasyanovych

MARCH 25–27

The Ukrainian director Valentyn Vasyanovych makes films of icy beauty and brittle humanity. Beginning with 2017's *Black Level*, he has honed a tableau aesthetic defined by an eerily cadenced sense of composition that hearkens back to the silent era, while looking forward to an inhospitable future and our tentative place within it. On the occasion of the New York premiere of Vasyanovych's latest film, *Reflection*, in First Look 2022, MoMI invites audiences to consider Vasyanovych's three narrative features as a poetic triptych—including 2019's *Atlantis*—while also looking to the filmmaker's key early documentary *Crepuscule* (2014) and a charming early short, *Counterclockwise*. [Series info](#).

HIGHLIGHTED EVENTS + ONGOING SERIES

LIVE ONLINE EVENT

Deepfakes and Creative Play

A conversation with deepfake creators “Myster Giraffe,” “the Fakening,” and Chris Umé

WEDNESDAY, MARCH 9, 7:00 P.M. ET

Our current exhibition [Deepfake: Unstable Evidence on Screen](#) explores the emergence of “deepfakes”: videos made with machine-learning algorithms that create the illusion of people doing

or saying things they never did or said. While such videos have the potential to cause harm, deepfake technology can also be used to create works of playful satire, which often present public figures in unexpected, comedic contexts. In this online event, MoMI's Deputy Director for Curatorial Affairs Barbara Miller moderates a live conversation with three of the most popular, prolific deepfake artists: Chris Umé, Carl Bogan (aka Myster Giraffe), and Paul Shales (aka the Fakening), whose parodies of such figures as Tom Cruise, Will Smith, and Elon Musk are widely seen on YouTube and social media. Part of the series Irregular Evidence: Deepfakes and Suspect Footage in Film. **Free with RSVP.** [Event info.](#)

WORLD OF ANIMATION

Belle

FRIDAY, MARCH 11, 3:00 P.M. (In Japanese with English subtitles)

SUNDAY, MARCH 13, 1:00 P.M. (Dubbed in English)

Dir. Mamoru Hosoda. Japan. 2021, 121 mins. DCP. With his latest feature *Belle*, Academy Award-nominated director Mamoru Hosoda (*Mirai*, *Summer Wars*, *Wolf Children*) creates a new kind of fairy tale in the story of a tormented high-school student named Suzu who becomes a towering pink-haired singer named Belle, her avatar in a massive virtual world called U. What at first seems like an escape into fantasy is complicated when this beauty develops a profound connection to a dragon-like beast hounded by digital vigilantes. Rated PG. Recommended for ages 8+ [Series info.](#)

NEW ADVENTURES IN NONFICTION

Maidan

FRIDAY, MARCH 11, 6:30 P.M.

SATURDAY, MARCH 12, 4:00 P.M.

Dir. Sergei Loznitsa. 2014. 131 mins. DCP. In Ukrainian and Russian with English subtitles. Sergei Loznitsa's acclaimed and influential documentary chronicles the civil uprising that toppled the government of Ukrainian president Victor Yanukovich (events that presaged Russian incursions, aggressions, and the current war). Filmed in stunning long takes, sans commentary, *Maidan* is a record of a momentous historical event and an extraordinary study of the popular uprising as a social, cultural, and philosophical phenomenon. Modern Ukraine as a resilient, self-actualized democratic society emerges here, in real time, before Loznitsa's camera. [Series info](#)

SCREENING & FUNDRAISER

Donbass

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

Dir. Sergei Loznitsa. Germany/Ukraine/France/Netherlands/Romania. 2018, 110 mins. DCP. In Ukrainian and Russian with English subtitles. In the Donbass region of Ukraine, a territory bordering Russia to the east, war has been festering and raging since 2014. Following the events of Euromaidan and the Ukrainian revolution, pro-Russian separatists have clashed with Ukrainian nationalists, which has involved a maelstrom of armed conflict, domestic terror, bureaucratic retribution, and propaganda. Based on actual events and comprising loosely connected vignettes, *Donbass* is a surrealistic journey into the dissolution of a society still staggering from a century of war, Soviet rule, and collapse. By arrangement with the distributor, all proceeds from this screening will be donated to the [International Coalition for Filmmakers at Risk](#), an organization that responds to cases of persecution or threats to the personal safety or liberty of filmmakers at risk as a result of their work. Funds will go toward filmmakers in Ukraine. Presented as part of Second Look: Selections from a Decade of First Look. [Event link.](#)

JIM HENSON'S WORLD

Jim Henson: Commercials & Experiments (Revised and Remastered in HD)

Hosted by Craig Shemin, President of The Jim Henson Legacy

SATURDAY, MARCH 12, 1:00 P.M.

FRIDAY, MARCH 25, 3:00 P.M.

This mind-blowing collection of shorts, crazy commercials, and other rarities from the Henson vault was one of The Jim Henson Legacy's first compilation screenings, and now, it is even better—remastered in high definition from original film elements and revised with newly discovered material, some of which has not been seen in 50 years. Highlights include an industrial film for Wilson's Meat that must be seen to be believed, excerpts from experimental TV programs *The Cube* and *Youth '68*, and a stunning 4K restoration of *Time Piece*, the eight-minute Oscar-nominated experimental masterpiece directed by (and starring) Jim Henson himself. The program runs approximately 85 minutes. [Series info.](#)

FREE SCREENING & LIVE EVENT

Attica

With Stanley Nelson, Traci A. Curry, and subjects from the film in person

MONDAY, MARCH 14, 2022, 7:00 P.M.

Directed by Stanley Nelson; co-directed by Traci A. Curry. 2022, 121 mins. DCP. Courtesy of Showtime. Survivors, observers, and expert government officials recount the 1971 uprising at the Attica Correctional Facility, when more than 1,200 inmates seized part of the maximum-security prison, took 39 guards as hostages, and demanded more humane treatment and better conditions. Marking the 50th anniversary of the event, the intense, in-depth documentary *Attica* from Emmy-winning director Stanley Nelson (*The Black Panthers: Vanguard of the Revolution*, *Freedom Riders*, *The Murder of Emmett Till*) and producer/co-director Traci A. Curry examines the violent five-day standoff between mostly Black and Latino inmates and law enforcement—shocking events that gripped America then, and which highlight the urgent, ongoing need for reform. Screening followed by discussion with Nelson, Curry, and subjects from the film, moderated by Curator of Film Eric Hynes. [View trailer.](#)
[Free with RSVP.](#)

SCIENCE ON SCREEN

Constant

With directors Sasha Litvintseva and Beny Wagner in person

THURSDAY, MARCH 17, 7:00 P.M.

Dirs. Sasha Litvintseva, Beny Wagner. Germany/United Kingdom. 2022, 40 mins. DCP. The artist duo Sasha Litvintseva and Beny Wagner (*A Demonstration*) use a combination of beautifully rendered 3D animation, documentary footage, live action, and diagrams in this essay film that explores the historical search for a universal standard of measurement. They trace the evolution of the science of measurement from its basis in the body, through the Metric Revolution and settler-colonial efforts to possess and enclose land, to a more “democratic” valuation that can be cast in platinum. Presented with support from the German Film Office. North American premiere as part of First Look 2022. [Series info.](#)

SCIENCE ON SCREEN: EXTINCTION AND OTHERWISE

Jenny Perlin's *Bunker*

Screening and Q&A with Jenny Perlin and producer A.S. Hamrah, featuring a presentation of never-before-seen excerpts from the making of *Bunker*

THURSDAY, MARCH 17, 8:00 P.M.

Dir. Jenny Perlin. United States. 2021, 92 mins. DCP. Set in abandoned missile silos and custom-made gilded bunkers, some of which have their own cryptocurrency, *Bunker* is a vérité look at the lives of American men of all classes who self-isolate in preparation for disaster, as well as those businesses that capitalize on fear. *Bunker* lets its subjects speak, and listens, sometimes gently prodding, why do you want to survive? Accompanied by an essay authored by Perlin with cultural geographer Bradley Garrett on prepper communities and the politics of survival to be published on scienceandfilm.org. [Series info](#).

PERSISTENT VISIONS (PRESENTED AS PART OF FIRST LOOK)

Persistent Visions Program 1

With filmmakers Linda Scobie and Laura Harrison in person

SATURDAY, MARCH 19, 8:00 P.M.

Persistent Visions is MoMI's ongoing series dedicated to experimental works. This first program is an exploration of indeterminacy, feelings, time, and the need for grounding in the physical world.

Featuring *Tigre del Carbón* (aZuLosa), *Notes on Connection III* (Andrea Franco), *The Limits of Vision* (Laura Harrison), *Autoficción* (Laida Lertxundi), and *The Pendulum* (Linda Scobie). [Event info](#). Followed by (one ticket include both programs):

Persistent Visions Program 2

With filmmakers James Edmonds, Ben Balcom, and Mike Gibisser in person

SATURDAY, MARCH 19, 9:00 P.M.

Gestural lyrics, offerings to the heavens, rituals for ancestors, meditations on unfulfilled dreams for sustainable living give way to new forms, conceptually radical structures for restoring luminous contact with physical reality, which, in turn, prepare the way for primordial visions of the world and our first tremulous contact with it. Featuring *News from Nowhere* (Ben Balcom), *William* (Nathaniel Dorsky), *Configurations* (James Edmonds), *Untitled (34bsp)* (Philipp Fleischmann), *Slow Volumes* (Mike Gibisser), *pà-i-lák ē-poo (saturday afternoon)* (Erica Sheu), *Meihōdō* (Jorge Suárez-Quiñones Rivas), and *Merapi* (Malena Szlam). [Event info](#).

DISREPUTABLE CINEMA

Vengeance Is Mine, All Others Pay Cash

SATURDAY, MARCH 19, 7:30 P.M. (preceded by Radu Jude's short *Semiotic Plastic*)

SATURDAY, MARCH 26, 6:00 P.M.

Dir. Edwin. Indonesia. 2021, 114 mins. In Indonesian with English subtitles. DCP. Indonesian auteur Edwin's exhilarating whatsit blends grindhouse exploitation with meet-cute romance and magical realism. Ajo Kawir, a fighter whose fearlessness is matched only by shame over his enduring impotence, falls for (and gets pummeled by) a female fighter named Iteung, sending him on a journey in which he may finally rise to the occasion. A MoMI Disreputable Cinema presentation. East Coast premiere as part of First Look Festival. [Series info](#).

IRREGULAR EVIDENCE: DEEPFAKES AND SUSPECT FOOTAGE IN FILM

F for Fake

FRIDAY, MARCH 25, 7:00 P.M.

Dir. Orson Welles. 1973, 88 mins. 35mm. With Orson Welles, Oja Kodar, Elmyr de Hory, Clifford Irving, François Reichenbach. Engaging his own relationship to trickery from his sideline as a magician to his infamous 1938 radio adaptation of *War of the Worlds*, Welles's groundbreaking essay film is a cinematic confessional that is also an alibi, and finally an inventory of cinema's capacities to reveal and deceive in the same breath.

ALWAYS ON SUNDAY: GREEK FILM SERIES

King Otto

Followed by a Q&A with director Christopher Andrew Marks

SUNDAY, MARCH 27, 3:00 P.M.

Dir. Christopher Andre Marks. 2022, 82 mins. DCP. In German, English, and Greek with English subtitles. In summer 2004, the Greek National Soccer Team, which had never scored a goal in a major tournament, defied 300-1 odds to win the Euro Cup. The new documentary *King Otto* tells the improbable story of one of the biggest underdog triumphs of all time, led by legendary German coach “King” Otto Rehhagel who, after success in his own country, made the bold decision to work with the underachieving Greek National Team in a language he didn’t speak and in a country he couldn’t understand. Hosted and co-presented by the Hellenic Film Society USA. [Series info.](#)

WORKSHOP

Access Rider Workshop for Artists with Disabilities (part of Marvels of Media)

WEDNESDAY, MARCH 30, 10:00 A.M.–12:00 P.M.

Artist-filmmaker April Lin 林森 will give a workshop on creating an Access Rider for media artists with disabilities. Artists who are neurodivergent, and have chronic disabilities and/or physical disabilities are all welcome. Space is limited to 15 participants. This workshop is free of charge, and recommended for artists ages 16 and older. It will take place at a time when the Museum is closed to the public. A new media work by April Lin 林森 will be presented on the Museum’s lobby wall from March 18–April 30.

SPECIAL EVENT

The Marvels of Media Awards

THURSDAY, MARCH 31, 7:00 P.M.

The Marvels of Media Awards at Museum of the Moving Image is the very first media awards ceremony, festival, and exhibit to celebrate media-makers on the autism spectrum. The open call for the first edition of this annual program received 3,071 nominations from 117 countries, from which 20 media works were chosen for awards in 12 categories. This evening opens with a ribbon-cutting ceremony for the *Marvels of Media Exhibition* at 7:00 p.m. (see below, under exhibitions), followed by a theater program announcing the winners of the inaugural awards, from 8:00–8:30 p.m.

Categories include: Animated Short, Collaborative Innovation, Digital Art, Documentary, Experimental Film, Mockumentary, Narrative Feature, Narrative Short, Series, Video Game, Student Animated Short, and Student Video Game. Festival screenings and workshops will follow in April.

Related events include:

March 30, 10:00 a.m.: **Access Rider Workshop for Artists with Disabilities**

April 9, 1:00 p.m.: **Screening of ReelAbilities Shorts Recommended by Marvels of Media**

April 16, 11:00 a.m.: **Artist Talk & Rotoscoping Workshop**

April 23, 3:00 p.m.: **Screening of Marvels of Media Shorts**

MoMI’s Marvels of Media Awards was developed by the Museum’s education and community engagement department in partnership with Josh Sapan, a long-time member of MoMI’s Board of Trustees and the Executive Vice Chairman of AMC Networks. Through the Marvels of Media Awards, MoMI further affirms a commitment to supporting the creative endeavors and pursuits of autistic media-makers of all ages and backgrounds.

Free with RSVP, but space is limited. To request a ticket, email studio@movingimage.us.

Suggested donation: \$25. All donations are welcome. [More info.](#)

Coming in April:

SILENTS, PLEASE!

Dr. Mabuse, The Gambler

Saturday, APRIL 2, 1:00 P.M.

Sunday, APRIL 3, 1:00 P.M.

Dir. Fritz Lang. Germany. 1922, 270 mins. Presented with an intermission. DCP. With Rudolf Klein-Rogge, Aud Egede-Nissen, Bernhard Goetzke. In celebration of its 100th anniversary, MoMI is pleased to present Fritz Lang's early crime masterpiece, a deliriously amoral and feverishly frenzied tour of Weimar-era Berlin at the heights of its decadence. Stuffed with surreal plot machinations, ghoulish characterizations, and alluring visual flourishes, Lang's film chronicles the maniacal progress of the psychologist, hypnotist, and criminal genius Dr. Mabuse (Klein-Rogge), who seeks to bend all to his mental and erotic will. [Series info.](#)

PERSISTENT VISIONS

Fractured Syntax: The Films of Zachary Epcar, with Bruce and Norman Yonemoto's *Vault*

FRIDAY, APRIL 1, 7:30 P.M.

MoMI's recurring experimental film series will present a mid-career retrospective of Bay Area artist Zachary Epcar, including *Under the Heat Lamp an Opening* (2014), *Night Swells* (2015), *The Canyon* (2021), and more, juxtaposed with Bruce and Norman Yonemoto's 1984 video *Vault*.

DISREPUTABLE CINEMA

#SHAKESPEARESH*TSTORM

New York premiere with Lloyd Kaufman in person

FRIDAY, APRIL 8, 7:00 P.M.

Dir. Lloyd Kaufman. 2020, 94 mins. With Lloyd Kaufman, Kate McGarrigle, Erin Patrick Miller, Monique Dupree, Abraham Sparrow. Masters of disreputable cinema Troma Entertainment and legendary director Lloyd Kaufman take on the Bard in this depraved adaptation of *The Tempest* with Kaufman assuming the role of Prospero. [Event info.](#)

NEW AND CURRENT EXHIBITIONS AND INSTALLATIONS

INSTALLATION

Our Ark

MARCH 11–MAY 1

Dirs. Deniz Tortum, Kathryn Hamilton. Netherlands/USA/Turkey. 2021, 12 mins. Single-channel loop and installation. Exploring the technological advances that have made backing up our world possible—from trees to turtles to tangerines—*Our Ark* probes the urge to preserve as well as what cannot be captured. New York gallery premiere presented as part of First Look 2022. [More info.](#)

INSTALLATION

***The Situation Room: Sift (2022)* by Ari Melenciano**

MARCH 18–MAY 22

The Situation Room is a series of site-specific installations commissioned by MoMI that are set in the visitor elevator, an exhibition environment that offers a unique and intimate encounter with the work. On view starting March 18: *Sift (2022)* by Ari Melenciano, a Brooklyn-based artist, designer, and creative technologist whose research and practice explores the relationships between various forms of design and sentient experiences. *The Situation Room* is made possible with support from GIPHY Arts. [More info.](#)

EXHIBITION

Marvels of Media Exhibition

MARCH 31–APRIL 30

The Marvels of Media Awards at Museum of the Moving Image is the very first media awards ceremony, festival, and exhibition to celebrate media-makers on the autism spectrum. The exhibition will share the artistry of the Marvels of Media nominees, providing a perspective of media-making through the lens of autism. Eighteen works will be on view, including playable video games and short films ranging in style from experimental to documentary. The works were created by filmmakers, artists, writers, animators, bloggers, and students on the autism spectrum from many different cultural, social, economic, and artistic backgrounds. This selection of media and related objects reveals a diverse artistry, reflecting iconic moments and movements in recent moving-image history. The exhibit is curated by Sara Guerrero-Mostafa, Miranda Lee, and Tiffany Joy Butler.

EXHIBITION

Deepfake: Unstable Evidence on Screen

THROUGH MAY 15

Moving image media is more susceptible than ever to manipulations that make it hard to separate fact from fiction and truth from illusion. Machine-learning technology has enabled the creation of “deepfakes”: videos that intentionally distort or fabricate actual events. This exhibition presents a variety of media that demonstrate the instability of on-screen truths, including ***In Event of Moon Disaster***, a startlingly convincing video co-directed by Francesca Panetta and Halsey Burgund that uses deepfake technology to suppose an alternate history of the Apollo 11 mission, presented on a television set in a period-appointed living room. *In Event of Moon Disaster* is an MIT Center for Advanced Virtuality production. [More info.](#)

EXHIBITION

The Jim Henson Exhibition

ONGOING

This exhibition reveals how Jim Henson and his team of builders, performers, and writers brought to life the enduringly popular worlds of *The Muppet Show*, the Muppet movies, *Sesame Street*, *Fraggle Rock*, *The Dark Crystal*, and *Labyrinth*. It also includes material from Henson’s experimental film projects and his early work, presenting him as a restlessly creative performer, filmmaker, and technical innovator. [More info.](#)

Please note: ***The Jim Henson Exhibition: Imagination Unlimited***, a traveling version of this exhibition, will open March 31 at [The Contemporary Jewish Museum](#) in San Francisco.

INSTALLATION

An Act of Seeing: Barry Jenkins’s The Gaze

ONGOING

In his companion piece installation to his remarkable limited series *The Underground Railroad*, Barry Jenkins further engages ideas about visibility, history, and power in moving-image portraits of the show’s background actors. [More info](#)

INSTALLATION

Icons: Framing Images of Black Women on Movie Posters

ONGOING

An exhibit of lobby cards and posters from the 1930s through the 2010s for American films with Black women in featured roles. [More info](#)

EXHIBITION

Behind the Screen

ONGOING

The Museum's core exhibition immerses visitors in the creative and technical process of producing, promoting, and presenting films, television shows, and digital entertainment. [More info.](#)

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Top image: *Maidan* (2014, Dir. Sergei Loznitsa) / courtesy of Cinema Guild

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PRESS IMAGES ARE AVAILABLE. Contact Tomoko above.

MUSEUM INFORMATION

Museum of the Moving Image (MoMI) is the only institution in the United States that deals comprehensively with the art, technology, enjoyment, and social impact 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 creative leaders; and education programs. It houses the nation's largest collection of moving image artifacts and screens over 500 films annually. Its exhibitions—including the core exhibition *Behind the Screen* and *The Jim Henson Exhibition*—are noted for their integration of material objects, interactive experiences, and audiovisual presentations. For more information about the MoMI, visit movingimage.us.

Hours: Friday, 2:00–8:00 p.m. Saturday–Sunday, 12:00–6:00 p.m.

Free Hours: Beginning March 24, Thursday, 2:00–6:00 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.

Address : 36-01 35 Avenue (at 37 Street), Astoria (Queens), NY, 11106

Subway : M (weekdays only) or R to Steinway Street. W (weekdays only) or N to 36 Ave.

Program Information : Telephone: 718 777 6888; Website: movingimage.us

Membership: <https://movingimage.us/join-and-support/become-a-member/> or 718 777 6877

Film Screenings: Friday evenings, Saturdays and Sundays, and as scheduled. Unless noted, tickets are \$15 adults / \$11 students and seniors / \$9 youth (ages 3–17) / free or discounted for Museum members. Advance online purchase is recommended.

[Please note safety protocols for visiting the Museum.](#)

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 the Governor 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).