rolling fields of wheat. Guadagnino somehow also manages setting play in the love story? 'knowing' Elio because of what she (perhaps unconsciously) from his mother, who truly seems like she sees, spending time with them and having a good time doing so.

and debate after viewing it as a family (at Lorraine's home identity; family secrets) to guarantee a lively conversation individuation; lust, love, heartache, and heartbreak; sexual through my parent's basement, digging up old journals and mean, I like a steamy movie, but was thinking that you, both for choosing this movie and for agreeing you there!

To Group or Not to Group

The Washington School's CSREC two new members at a time rather than one (an idea I mentioned to my group during our subsequent Saturday strong desire for safety and security and a resistance to anything - or anyone - that may pose a threat to their new-
A powerful experience!

Dr. Buchele emphasized the importance of hope that can be rediscovered as described feeling the strain of dealing with her own and patients' feelings during these times. Attendees experienced a polarizing event, perhaps at unexpected levels.

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Nicholas Kirsch, Ph.D.

RN: First, I hope our membership will not take away an understanding that this is the totality of African-American male identity and sexual identity among men. This contrasted with the paternal love and nurturing of the apparently Gay boy by the apparently Straight male in the film. Understanding these complexities, I believe, can assist all of us in understanding the complexities in the surrounding cultural milieu, and then not see these complexities, is suggestive of the work we need to do.

RH: To see Moonlight as not relevant to a “Straight, White, middle-class” audience speaks to a massive lack of understanding among the general populace. It is only by understanding the complexities of many elements of the African-American experience that we can begin to have an understanding of the film. The film shows how much we have to do as a society to understand the complexity of our history and its influence on our present and future.

NH: What do you make of the mistake made in the announcing of a different movie as the Academy Award winner - then the correction?

RH: Clearly the awards were well deserved. I certainly resonate with aspects of this film. For me, the movie as the Academy Award winner - then the correction?

NH: Given these Black and Gay intersecting identities in this film, the film itself could be seen as groundbreaking in this instance, in the context of a particular element of African American culture. The contours of both intersectionalities I mean intersecting minority identities of same-gender sexuality and racial minority, in this genre of films, have not been traditionally seen in the same way.

RN: Moonlight differs from these films in that it shows Black Gay life among the Black male community in the United States. The pathos and nuance of the character’s life is presented in a way that is both poignant and realistic. This film is a trailbreaker in terms of its subjects, plural; more than its subject, singular. By calling it the “Best Film of the 21st Century,” I believe, could have been more accurate.

RH: To me, the mistake in the announcement speaks to the need for continued understanding and education about African-American male identity and sexual identity. The complexity of these identities is not always fully understood, and it is through films like Moonlight that we can begin to have a greater understanding of these issues.

NH: Would you agree with one reviewer who said the film is not relevant to a “Straight, White, middle-class” audience?

RH: Absolutely not. This film is relevant to all audiences. Its message speaks to the human condition, not just to a specific racial or cultural group. Moonlight is not just about Black male identity and sexual identity; it is a story that speaks to the human experience in its entirety.