

The Museum of Modern Art

Department of Communications

MoMA's 13th ANNUAL INTERNATIONAL FESTIVAL OF FILM PRESERVATION SHOWCASES NEWLY RESTORED MASTERWORKS AND REDISCOVERIES

Festival Features Films by Chantal Akerman, Dario Argento, Lino Brocka, Samuel Fuller, William K. Howard, Yasujiro Ozu, Helma Sanders-Brahms, Orson Welles and Many Others

Guest presenters include Guy Maddin, Babette Mangolte, and Abderrahmane Sissako

To Save and Project: The 13th MoMA International Festival of Film Preservation

November 4–25, 2015

The Roy and Niuta Titus Theaters

NEW YORK, October 1, 2015—The Museum of Modern Art presents the 13th annual edition of **To Save and Project**, an international festival of newly preserved and restored films from archives, studios, distributors, foundations, and independent filmmakers, from November 4 through 25, 2015. The 13th edition of *To Save and Project* is organized by Joshua Siegel, Curator, and Dave Kehr, Adjunct Curator, Department of Film, The Museum of Modern Art.

This year's festival includes some 75 newly restored features and shorts from 16 countries—nearly all of them New York or North American premieres—by filmmakers as diverse as Chantal Akerman, Dario Argento, Samuel Fuller, and Yasujiro Ozu. A wide variety of rarities are presented, from a major sidebar devoted to "The Unknown Orson Welles" to pioneering European feminist films (including a director's cut of Helma Sanders-Brahms's *Germany, Pale Mother*) and rediscoveries from Iran, Morocco, and the Philippines; and from long-lost silent comedies starring Clara Bow, Stan Laurel, and Oliver Hardy to extended original Italian releases of classics by Federico Fellini, Dario Argento, and Dino Risi.

Guest presenters include Guy Maddin, the Academy Award-nominated filmmaker Abderrahmane Sissako (*Timbuktu*, 2014), and noted film historians like John Canemaker, Tom Gunning, and Eddie Muller. In memory of Chantal Akerman, Babette Mangolte, the cinematographer of *Jeanne Dielman*, will introduce the screening and offer a remembrance of her. Nicola Mazzanti, the director of the Cinémathèque Royale de Belgique, will introduce the three films that he collaborated with Ms. Akerman to restore: *Jeanne Dielman* and *Je tu il elle* and *Saute ma ville*.

Many of the films will be receiving their first American screening since their original release, others will be shown in meticulously restored versions that recapture the long-lost sound and image quality of their initial release, and some will be publicly screened for the first time ever in New York. These films will join dozens of others from archives both public and private in a three-week overview of the exciting work being done around the world to reclaim endangered film and revive forgotten treasures.

Highlights include:

- **The Unknown Orson Welles.** As a climax to this year's Orson Welles centennial celebrations, To Save and Project will feature an extraordinary collection of seldom seen Welles films from the collection of the Munich Filmmuseum, introduced by Stefan Droessler, the Filmmuseum director and curator responsible for restoring and assembling this vast body of work. Among the Welles rarities will be the work print of *The Deep* (1967), starring Oja Kodar, Laurence Harvey, and Jeanne Moreau; the surviving sequences from *The Other Side of the Wind* filmed between 1970 and 1976; a reconstruction of *The Merchant of Venice*, an uncompleted television special from 1969 featuring Welles directing himself as Shylock; a filmed "proposal" for a 1980s adaptation of *King Lear*; and a new version of *Journey into Fear* (1943), directed by Norman Foster under Welles's supervision, that incorporates several minutes of footage seen only in the European release prints.
- **Restorations of Silent Cinema.** Rediscoveries from the silent era include the Library of Congress restoration of Dorothy Arzner's *Get Your Man*, a 1927 feature starring Clara Bow; the Weimar classic *Variété* (1925) with Emil Jannings, in a stunning new edition from the Friedrich Wilhelm Murnau Stiftung Foundation; and Otto Rippert's 1916 science-fiction serial *Homunculus*, Germany's answer to *Fantômas*. A 1922 Norwegian film adaptation of Knut Hamsun's *Pan* is introduced by Guy Maddin on November 24; and for lovers of silent comedies, we present the world premiere of a long-lost Alice Guy short from 1911, *Tramp Strategy*, as well as two recently rediscovered short films starring Stan Laurel (*Monsieur Don't Care*, 1924) and Oliver Hardy (*Maids and Muslin*, 1920) made before they became a team. A program of dazzlingly hand-painted, dyed, and stencil-colored shorts is presented in celebration of the scholarly new book *Fantasia of Color in Silent Cinema* (Amsterdam University Press, 2015), and a program of rarities from the Desmet Collection of the EYE Filmmuseum features the restoration premiere of one of the first American disaster movies, *When the Earth Trembled* (1913), which re-creates the San Francisco earthquake of 1906 and incorporates original footage of the quake's aftermath.
- **World Cinema Rediscoveries.** A sidebar dedicated to the vital restoration work of The Film Foundation and the Cineteca di Bologna includes Lino Brocka's *Insiang* (1976), a landmark of Filipino cinema presented in [a weeklong theatrical run](#) from October 28 through November 3; Ahmed El Maanouni's *Alyam Alyam* (1978), from Morocco, introduced on November 11 by the Academy Award-nominated filmmaker Abderrahmane Sissako (*Timbuktu*, *Bamako*, *Waiting for Happiness*); and a classic of the Brazilian avant-garde, Mário Peixoto's *Limite* (1931). Yasujirô Ozu's *Late Spring* (1949) has its world

premiere in a gorgeous new 4K digital restoration carried out by Cineric in New York City under the sponsorship of the Shôchiku Company; and Ebrahim Golestan's *The Brick and the Mirror* (1965), an influential work of Iran's pre-revolutionary "first" New Wave, makes its New York debut. Also presented are three films from Canada: Michel Brault's gripping pseudo-documentary *Les Ordres* (1974), which won him a top prize at Cannes; and Winnipeg writer-director John Paizs's deadpan genre comedies *Springtime in Greenland* (1981) and *Crime Wave* (1985).

- **Hollywood Pre-Code, Noir, Musicals, and American Cult Favorites.** A rich selection of Hollywood and independent American cinema includes MoMA's own recent restorations of two innovative pre-Code Fox films directed by William K. Howard—*Don't Bet on Women* (1931), starring Jeanette MacDonald, and *The Trial of Vivienne Ware* (1932), with Joan Bennett—as well as the world premiere of Charles Vidor's Technicolor musical *Cover Girl* (1944), starring Rita Hayworth and Gene Kelly, in a new 4K digital restoration by Sony Pictures Entertainment. Eddie Muller, the founding director of the Film Noir Foundation, presents two films recently rescued by his organization in collaboration with UCLA Film & Television Archive: John Reinhardt's *The Guilty* (1947) and Norman Foster's *Woman on the Run* (1950). Cult favorites include Herk Harvey's *Carnival of Souls* (1962), an independently made classic of American surrealism, restored from the original camera negative by the Academy Film Archive; and Sony's 40th-anniversary restoration of Hal Ashby's *Shampoo* (1975), the swinging '70s satire starring Warren Beatty, Julie Christie, and Goldie Hawn.
- **European Classics.** From Belgium's Cinémathèque Royale comes a complete refurbishment of Chantal Akerman's watershed *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles* (1975), as well as her early short *Saute ma ville* (1968) and her 1976 feature *Je tu il elle*. As a companion piece, from Germany comes Helma Sanders-Brahms's *Germany, Pale Mother*, in the director's cut unseen since the film's controversial debut in 1980. A number of Italian classics, previously known only in their severely edited American release versions, are shown fully reconstructed and restored, including Dino Risi's fiercely satirical *I Mostri* (1963), the "ultimate" omnibus film of some 20 episodes, starring Ugo Tognazzi and Vittorio Gassman; Federico Fellini's *Amarcord* (1973), shown in its original Italian language with 10 bonus minutes of outtakes edited by Giuseppe Tornatore (*Cinema Paradiso*); and Dario Argento's *Profondo rosso* (1975), a key example of *giallo*, an indigenously Italian subgenre of horror and suspense. Another major rediscovery is Samuel Fuller's Cold War thriller *Dead Pigeon on Beethoven Street* (1974), restored by UCLA Film & Television Archive in its original, full-length West German television version.

- **Animation and Experimental Cinema.** “Orphans at MoMA,” the annual To Save and Project collaboration between MoMA and the NYU Orphan Film Symposium, features rediscoveries of a variety of recently preserved films. Highlights include work by the independent New York animator Richard Protovin, presented by Academy Award–winning animation filmmaker and historian John Canemaker; and, from the new Smithsonian National Museum of African American History and Culture, *Count Us In* (1948), a campaign film for Progressive Party presidential candidate Henry Wallace, produced by Carl Marzani’s left-leaning Union Films company and featuring footage of Paul Robeson and Pete Seeger. And on November 9, as part of MoMA’s [Modern Mondays series](#), Chris Langdon—“the first punk filmmaker and the most important unknown filmmaker in the history of the Los Angeles avant-garde” (Thom Andersen)—presents the New York premiere of recently restored work from the early-mid 1970s, followed by an onstage conversation with the artist David Salle (Langdon’s classmate from CalArts) and Academy Film Archive preservationist Mark Toscano.

See accompanying screening schedule for full program details and guest appearance dates.

Special thanks to Cindi Rowell for her assistance on this exhibition.



The Museum of Modern Art’s Department of Film marks its 80th anniversary in 2015. Originally founded in 1935 as the Film Library, the Department of Film is a dedicated champion of cinema past, present, and future. With one of the strongest international collections of motion pictures in the world—totaling more than 30,000 films between the permanent and study collections—the Department of Film is a leader in film preservation and a discoverer of emerging talent. Through The Celeste Bartos Film Preservation Center, a state-of-the-art storage facility in Hamlin, Pennsylvania, MoMA restores and preserves films that are shown across the world and in many of the Museum’s diverse programs, most notably in To Save and Project: The Annual MoMA International Festival of Film Preservation. The Department of Film engages with current cinema by honoring films and filmmakers that will have a lasting historical significance through its annual Film Benefit, which raises funds for the continued maintenance and growth of the collection, and Contenders series, an annual series of the year’s best movies, as selected by MoMA Film curators from major studio releases and top film festivals. Always looking to the future, the Department of

Film is constantly unearthing emerging talent and providing a venue for young filmmakers through programs such as New Directors New Films and Documentary Fortnight. Playing an essential role in MoMA's mission to collect, preserve, and exhibit modern and contemporary art, the department was awarded an Honorary Academy Award in 1978 "for the contribution it has made to the public's perception of movies as an art form."

No. 38

Press Contacts: Sara Beth Walsh, (212) 708-9747 or sarabeth_walsh@moma.org
Jeff McBride, Frank PR, (646) 861-0843 or jeff@frankpublicity.com

For downloadable high-resolution images, register at [MoMA.org/press](https://www.moma.org/press).

Public Information:

The Museum of Modern Art, 11 West 53 Street, New York, NY 10019, (212) 708-9400, [MoMA.org](https://www.moma.org).

Hours: Saturday through Thursday, 10:30 a.m.–5:30 p.m. Friday, 10:30 a.m.–8:00 p.m.

Museum Admission: \$25 adults; \$18 seniors, 65 years and over with I.D.; \$14 full-time students with current I.D. Free, members and children 16 and under (includes admittance to Museum galleries and film programs). Free admission during Uniqlo Free Friday Nights: Fridays, 4:00 p.m.–8:00 p.m.

MoMA.org: No service charge for tickets ordered on [MoMA.org](https://www.moma.org). Tickets purchased online may be printed out and presented at the Museum without waiting in line (includes admittance to Museum galleries and film programs).

Film and After Hours Program Admission: \$12 adults; \$10 seniors, 65 years and over with I.D.; \$8 full-time students with current I.D. The price of an After Hours Program Admission ticket may be applied toward the price of a Museum admission ticket or MoMA Membership within 30 days.

[MoMA/MoMA PS1 Blog](#), [MoMA on Facebook](#), [MoMA on Twitter](#), [MoMA on YouTube](#), [MoMA on Flickr](#)

Comment [CR1]: What about MoMA on Instagram – so many social media options these days!