

The Museum of Modern Art

TO SAVE AND PROJECT, MoMA'S 17th ANNUAL INTERNATIONAL FESTIVAL OF FILM PRESERVATION, PRESENTS NEWLY RESTORED MASTERWORKS AND CINEMATIC REDISCOVERIES

Opening This Year's Festival Are Two World-Premiere, Silent Film Restorations with Piano Accompaniment: D. W. Griffith's *Isn't Life Wonderful* and Raoul Walsh's *Loves of Carmen*

Special Guests Include Jan Oxenberg, Rob Byrne, Suzanne Desrocher-Romero, Serge Bromberg, Peter Bagrov, and Others

To Save and Project: The 17th MoMA International Festival of Film Preservation

January 9–22, 2020

The Roy and Niuta Titus Theaters

NEW YORK, December 9, 2019—The Museum of Modern Art announces the 17th annual edition of **To Save and Project**, a festival dedicated to celebrating newly preserved and restored films from archives, studios, distributors, foundations, and independent filmmakers from around the world. Running from January 9 to 22, 2020, this year's program begins with the restoration premiere of two major silent films from MoMA's archive: D. W. Griffith's powerful drama *Isn't Life Wonderful* (1924), filmed on location in postwar Germany, and Raoul Walsh's *Loves of Carmen* (1927), a rowdy adaptation of Prosper Mérimée's novella *Carmen* that established Dolores del Río as Hollywood's first woman star of Mexican descent. To Save and Project is organized by Dave Kehr, Curator, Department of Film, The Museum of Modern Art.

The 2020 program includes both discoveries, such as two highly inventive feature films directed by the forgotten French filmmaker Louis Valray in the 1930s, and established classics like Gustav Machatý's avant-garde feature *Ecstasy* (1933), starring a young Hedy Lamarr, here in its rarely seen Czech language version. From the UCLA Film and Television Archive comes a new restoration of the two-color Technicolor *Mystery of the Wax Museum* (1933), paired with the Academy Film Archive's new version of Roger Corman's stylized *The Masque of the Red Death* (1964), as well as the final restoration premiere of George A. Romero's *The Amusement Park* (1973). Altogether, these three films present an intriguing study of the use of color in horror films.

Works such as *The Scar* (1977), from the Film Archive (Public Organization), Thailand, and *La femme au couteau* (1969), from The Film Foundation's African Film Heritage Project, demonstrate the depth of world cinema beyond the Western canon. Narrow-gauge filmmaking is represented by a program of pioneering documentaries by Leo Hurwitz, preserved on 16mm by the George Eastman Museum. This year's lineup also includes an extensive program of home movies in connection with MoMA's current exhibition *Private Lives Public Spaces*. Other series highlights include Jan Oxenberg's presentation of one of the first lesbian feminist films, *Home Movie* (1973); two beautifully restored films by Australia's pioneering McDonagh sisters, *Those Who Love* (1926) and *The Cheaters* (1929); and a special Modern Mondays event presented by former MoMA curator Barbara London, who founded the Museum's video program in the 1970s.

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

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