

The Museum of Modern Art

TO SAVE AND PROJECT, MoMA'S 15TH ANNUAL INTERNATIONAL FESTIVAL OF FILM PRESERVATION, RETURNS IN JANUARY 2018 WITH NEWLY RESTORED MASTERWORKS AND CINEMATIC REDISCOVERIES FROM AROUND THE WORLD

Festival Features Classics by Chantal Akerman, Rainer Werner Fassbinder, Jackie Chan, Lewis Milestone, Ida Lupino, Mike de Leon, Victor Erice, John Duigan, and Many Others

To Save and Project: The 15th MoMA International Festival of Film Preservation

January 18, 2018–February 1, 2018

The Roy and Niuta Titus Theaters

NEW YORK, December 14, 2017—The Museum of Modern Art presents the 15th edition of its annual international festival of newly preserved films, To Save and Project, which features a diverse selection of titles from Asia, Europe, Africa, Latin America, Australia, and the United States, in formats ranging from 16mm to Cinerama. Preserved and restored by archives, studios, distributors, foundations, and independent curators from around the world, the films of TSAP symbolize this year's progress in the never-ending project of reclaiming cinema's past. Several of the films in the program have not been seen since their original release; many others are being presented in versions far superior to any prints available in decades. Running from January 18 through February 1, 2018, in The Roy and Niuta Titus Theaters, To Save and Project is organized by Dave Kehr, Curator, Department of Film.

A strong selection of films by women includes narrative features by two major artists, Chantal Akerman and Ida Lupino, as well as avant-garde work by Sheila Paige, Peggy Ahwesh, Barbara Hammer, and Maria Lassnig, and a selection of the travelogues shot in the 1920s and '30s by the international adventurer Aloha Wanderwell.

Two classics of African cinema, Gaston Kaboré's *Wend Kuuni* (1982) and Med Hondo's *Soleil Ô* (1970), join work from the Philippines, Hong Kong, Japan, and Mexico to illustrate the global reach of current preservation practice, while classical Hollywood cinema is represented by new restorations from MoMA, the George Eastman Museum, the Academy Film Archive, Paramount Pictures and The Library of Congress. One of the transcendent works of Spanish cinema, Victor Erice's subtle and deeply moving *El sol del membrillo* (1992), returns in an edition newly digitized under Erice's supervision by the Filmoteca de Catalunya.

Press Release

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MoMA

This year's program is bookended by two major rediscoveries by the master stylist William K. Howard, both restored by The Museum of Modern Art from unique nitrate material held in MoMA's archive. Meticulously reconstructed from four different sources, Howard's long-lost 1931 *Transatlantic* (the opening presentation, on Thursday, January 18, at 7:15) anticipates *Grand Hotel* in its use of multiple story lines and *Citizen Kane* in its innovative deep focus work, as realized by the cinematographer James Wong Howe. And the closing film, Howard's playful 1932 adaptation of *Sherlock Holmes* (Thursday, February 1, at 5:00) is a fountain of delights, from Clive Brook's sardonic, swashbuckling Holmes to Ernest Torrence's thundering Moriarty.

Also from MoMA's vaults comes Douglas Fairbanks's 1921 *The Three Musketeers*, one of the grandest productions of the silent era, now newly restored, in partnership with the San Francisco Silent Film Festival, from the original elements donated to MoMA by Fairbanks himself in 1939. The film will be accompanied by an original score composed by Donald Sosin and performed by the internationally acclaimed quartet the Four MoMAteers. MoMA also participated in the reconstruction of *Acht Stunden sind kein Tag* (*Eight Hours Don't Make a Day*), a major 1972 television project by Rainer Werner Fassbinder to be shown in five feature-length installments in a daylong marathon on Saturday, January 20.

Other highlights include:

- **Spotlight on Women Filmmakers.** As Hollywood struggles to come to grips with equal representation of women, we celebrate the historical achievements of women at all levels of filmmaking. From the Cinémathèque Royale de Belgique comes a velvety restoration of Chantal Akerman's underappreciated, semi-autobiographical *Les rendez-vous d'Anna*. Preserved by Paramount Pictures, Ida Lupino's *Outrage* is an unflinching look at the psychological cost of rape, by Hollywood's most prominent female director of the 1950s. Our annual program of new restorations from the Women's Film Preservation Fund features independent and avant-garde work by Barbara Hammer, Victoria Hochberg, Peggy Ahwesh, and Sheila Paige. The film work of Austrian artist Maria Lassnig is the focus of a special Modern Mondays presentation on Monday, January 29. And the amazing Aloha Wanderwell, a wonder woman of the 1920s who traveled the world in her Model T Ford and presented her 16mm films on the American lecture circuit, is the subject of a special presentation on Saturday, January 27, guided by Heather Linville of the Academy Film Archive (where Aloha's films are preserved), researcher Jessica DePrest, and Aloha's grandson, Richard Diamond.
- **Asia and the Pacific.** One of the most important recent developments in film restoration has been the extension of the field to Asia and the Pacific, where vast libraries await proper preservation. This year's projects include Jackie Chan's seminal action comedy *Police Story* (1985), as restored by Hong Kong's Fortune Star, and Mike de Leon's powerful allegory of Fernando Marcos's Philippines, *Batch '81* (1982). From Australia's venerable National Film and Sound Archive comes one of the classics of the Australian New Wave, John Duigan's *The Year My Voice Broke* (1987).

- **World Cinema Project.** The Film Foundation's World Cinema Project continues to support important restorations from outside the Hollywood–Western Europe axis, this year bringing Juan Bustillo Oro's pioneering work of Mexican gothic horror, *Dos monjes*, and Med Hondo's searing 1970 look at Europe through the eyes of an African expatriate, *Soleil Ô*. Also from Africa, courtesy of the Cinémathèque Royale de Belgique, comes Gaston Kaboré's lyrical *Wend Kuuni* (1982), among the earliest attempts to capture the texture and rhythm of traditional African storytelling on film.
- **Cinerama Day.** Settle in for a widescreen Sunday on January 21, as digital restorationists David Strohmaier and Randy Gitsch present two sense-enveloping spectacles from the 1950s, re-created from the original elements: *This Is Cinerama* (1952) and *Windjammer* (1958), the one and only film shot in the three-strip Cinemiracle process. In between the two features, the restoration team will present an illustrated lecture on the history of Cinerama and the unique difficulties posed by restoring Cinerama films.
- **Silent Cinema.** In addition to *The Three Musketeers*, this year's TSAP includes three significant restoration premieres from the silent age. From the George Eastman Museum, *The World and the Woman* (1916) is a rare feature starring the strikingly modern Jeanne Eagels, who would become a Broadway legend with her performance in *The Letter*. On the same program (accompanied by Donald Sosin) is a newly discovered fragment of the lost Paramount comedy *Now We're in the Air*, featuring a brief but vivid appearance by the great Louise Brooks. From the Academy Film Archive, *The Racket* (1928) is a stylish early gangster film directed by Lewis Milestone for producer Howard Hughes; its influence on Hughes's production of Howard Hawks's *Scarface* is unmistakable. Music by Ben Model.

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

Special thanks to Cindi Rowell and Brittany Shaw.

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