

**MoMA's SECOND ANNUAL *DOC MONTH* LINE-UP FEATURES
DOCUMENTARY FORTNIGHT, THE 8TH ANNUAL INTERNATIONAL FESTIVAL
OF NONFICTION FILMS**

***Doc Month* Also Features a Retrospective of the Italian Filmmaking Team
Angela Ricci Lucchi And Yervant Gianikian,
Oscar-Nominated Documentaries from 1946-56,
and 2009's Oscar-Nominated Documentary Shorts**

DOC MONTH

February 1–February 28, 2009

The Roy and Niuta Titus Theaters & The Celeste Bartos Theater

PRESS SCREENINGS:

Thursday, January 29, 11:00 a.m., The Roy and Niuta Titus Theater 1

Bachelorette, 34 (2007). Directed by Kara Herold. 30 min.

California Company Town (2008). Directed by Lee Anne Schmitt. 76 min.

Friday, January 30, 11:00 a.m., Titus Theater 1

My Daughter the Terrorist (2007). Directed by Beate Arnestad. 58 min.

Neither Memory nor Magic (2007). Directed by Hugo Perez. 57 min.

RSVP to pressoffice@moma.org

NEW YORK, January 22, 2009 —The Museum of Modern Art announces the line-up for *Doc Month*, an annual initiative that showcases the best of contemporary and classic nonfiction films each February. This year's edition comprises four distinctively focused series. At the centerpiece is the Museum's eighth annual international festival of nonfiction film, *Documentary Fortnight* (February 11–25), a juried festival of more than 50 contemporary films from around the globe that explore a wide range of topics. Other series include the *Angela Ricci Lucchi and Yervant Gianikian Retrospective*, with 22 short and nine feature-length documentaries directed by the Italian filmmaking team (February 2–28); *Oscar's Docs, 1946-56: Optimism and Adventure!*, a selection of post-World War II short and feature-length narratives from the archive of the Academy of Motion Picture Arts and Sciences (February 2–9); and the *81st Academy-Nominated Documentary Shorts*, featuring the 2009 nominees (February 15). *Doc Month* screenings are presented from February 1 through February 28, 2009, in The Roy and Niuta Titus Theaters and The Celeste Bartos Theater.

Other documentaries rounding out February's *Doc Month* include *Latin American Focus: Juan Mandelbaum's Our Disappeared*, a deeply personal film about kidnappings and torture that took place during Argentina's military dictatorship of 1976-83 (February 26); *A Tribute to George C. Stoney*, with four films by the father of public access television and the dean of American documentary filmmakers (February 27, 28); *Collaborations in the Collection*, a selection of Helen van Dongen's groundbreaking editing work with acclaimed documentary directors Joris Ivens and Robert J. Flaherty (February 26–28); and *MoMA Presents: Kevin Merz's Glorious Exit*, a week-long run of a film about a son who returns to Nigeria to attend to his father's traditional burial.

Documentary Fortnight, 2009
February 11–25

The 2009 edition of *Documentary Fortnight*, MoMA's annual festival of nonfiction film, features 50 selections from around the globe, all but two of which are having their New York, U.S., or world premieres. Many of this year's films focus on the American political landscape and zeitgeist and explore lyrical approaches to nonfiction film, including the festival's opening night sneak preview of *The People Speak*. Inspired by Howard Zinn's books *A People's History of the United States* and *Voices of a People's History of the United States* (co-authored with Anthony Arnove), the long-anticipated opening night film will be followed by musical performances and readings by Stacey Ann Chin, Michael Ealy, Lupe Fiasco, Rick Robinson of the Black Crowes, David Strathairn, Marisa Tomei, Kerry Washington, and Harris Yulin, and by a discussion with directors Howard Zinn, Anthony Arnove, and Chris Moore. Many of the films in *Documentary Fortnight* are followed by discussions with the directors.

Other *Documentary Fortnight* films tackle American topics as varied as the tradition of marriage (*Bachelorette, 34*), nuclear missiles in North Dakota (*Minot, North Dakota*), and abandoned labor towns in California (*California Company Town*). Additional issues addressed include a rare glimpse into life on the frontlines of the war in Iraq (*Iraqi Short Films, A Soldier's Story*); Japanese taboos on the subject of mental illness (*Mental*); a look inside the latest developments in human facsimile robotics (*Mechanical Love*); and personal experiences with chemotherapy treatment (*The Face of a Woman* and *A Horse is Not a Metaphor*). In keeping with tradition, a New York-themed story closes the festival, and this year's feature is *Brooklyn DIY*, a long overdue examination of the creative renaissance and gentrification of Williamsburg, Brooklyn—one of the most vibrant and rebellious artistic communities to arise in the 1980s.

Supplementing the selection of nonfiction films, *Documentary Fortnight* features a night of storytelling by filmmakers with *The Moth: Stories from Behind the Scenes of Nonfiction Film*, a live gathering of five performers, each of whom will share behind-the-scene stories of documentary filmmaking.

Documentary Fortnight is organized by Sally Berger, Assistant Curator, Department of Film, The Museum of Modern Art; William Sloan, independent curator; and Sara Rashkin, filmmaker and independent curator. Collaborating partners: Planet in Focus: International Environmental Film & Video Festival; Taiwan Cultural Center and Taiwan Museum of Arts; The Moth; Third World Newsreel; and Women Make Movies.

Angela Ricci Lucchi and Yervant Gianikian Retrospective
February 2–28

The Italian filmmaking team of Angela Ricci Lucchi and Yervant Gianikian burst onto the film scene in 1986 with their landmark experimental work *From the Pole to the Equator*. This startling film of archival footage placed them at the forefront of the avant-garde documentary film movement and introduced what would become recurrent themes in their work: peace and war, imperialism, and the exploitation of the underprivileged. The pair's signature style often involves the manipulation

of rare footage through re-photographing, selectively hand-tinting, and altering film speed to produce a final work of a distinctly otherworldly quality. The stunning visuals Gianikian and Ricci Lucchi create—and often enhance with original music—unravel ideologies and conflicts in a given moment in history. This strategy reveals depths of meaning, symbols, and visual metaphors that might otherwise be lost to viewers.

The retrospective comprises 22 of their short and nine feature-length narratives, among them *From the Pole to the Equator* (1986), *Oh! Uomo (Oh! Man)* (2004), and the U.S. premiere of their most recent production, *Ghiro ghiro tondo* (2007), which explores issues of war and peace. All films are directed by Ricci Lucchi and Gianikian and are from Italy.

The Angela Ricci Lucchi and Yervant Gianikian Retrospective is organized by William Sloan, independent curator, and Laurence Kardish, Senior Curator, Department of Film, The Museum of Modern Art.

Oscar's Docs, 1946—56: Optimism and Adventure!
February 2–9

Oscar's Docs, the annual collaboration between the Academy Film Archive and the Department of Film, explores the evolution of documentary filmmaking through the mid-20th century. The postwar period ushered in an era of optimism that spawned an interest in exploration and adventure. Short-subject documentarians delved into the origins and aftermath of war (titles include *Toward Independence, 1948*; *The Secret land, 1948*; *Daybreak in Udi, 1949*; *The Living desert, 1953*; *The Vanishing Prairie, 1954*) and the promise of regeneration through the youth of the world (titles include *Seeds of Destiny, 1946*; *First Steps, 1947*; *A Chance to Live, 1949*; *So much for So Little, 1949*; *Benjy 1951*; *Thursday's Children, 1954*).

Studios such as MGM, Columbia, and RKO, as well as innovative producers like Walt Disney and Jacques-Yves Cousteau, embraced the natural world as an enormous new canvas for heroic exploration. Much of the documentary filmmaking from this period can now be recognized as the inspiration for the “true-life” adventures that are omnipresent on television screens today.

Oscar's Docs, 1946—56: Optimism and Adventure! is organized by Rajendra Roy, The Celeste Bartos Chief Curator of Film, The Museum of Modern Art; and Ed Carter, Documentary Curator, Academy of Motion Picture Arts and Sciences.

Eighty-First Academy–Nominated Documentary Shorts
February 15

MoMA presents its annual screening of the Academy Award nominees in the category of Best Documentary Short. Details of individual titles will be available at www.moma.org.

Organized by Laurence Kardish, Senior Curator, Department of Film, The Museum of Modern Art.

#

For downloadable images, please visit www.moma.org/press

Press Contacts:

Emily Lowe, Rubenstein Communications, (212) 843-8011, elowe@rubenstein.com
Tessa Kelley, Rubenstein Communications, (212) 843 9355, tkelley@rubenstein.com
Margaret Doyle, MoMA, (212) 408-6400, margaret_doyle@moma.org.

Public Information: **The Museum of Modern Art**, 11 West 53rd Street, New York, NY 10019

Hours: Films are screened Wednesday-Monday. For screening schedules, please visit www.moma.org.

Film Admission: \$10 adults; \$8 seniors, 65 years and over with I.D. \$6 full-time students with current I.D. (For admittance to film programs only.) The price of a film ticket may be applied toward the price of a Museum admission ticket when a film ticket stub is presented at the Lobby Information Desk within 30 days of the date on the stub (does not apply during Target Free Friday Nights, 4:00–8:00 p.m.). Admission is free for Museum members and for Museum ticketholders.

DOC MONTH

SCREENING SCHEDULE

DOCUMENTARY FORTNIGHT, 2009, FEBRUARY 11–25

Wednesday, February 11

- 7:00pm** **Opening Night Screening and Performance - The People Speak.** 2008. USA. Directed by Howard Zinn, Anthony Arnove, Chris Moore. With Marisa Tomei, Josh Brolin, Viggo Mortensen, Sandra Oh, Eddie Vedder, and others. *The People Speak* is inspired by Zinn's books *A People's History of the United States* and *Voices of a People's History of the United States* (co-authored with Anthony Arnove). Examples of resistance to social injustice throughout U.S. history inspire viewers to recognize the power of ordinary people to enact momentous change. Lesser-known activists are represented alongside icons like Martin Luther King, Jr. and Harriet Tubman in this stirring record of civil disobedience as a defining characteristic of American political life. 90 min. Program 135 min. **Sneak Preview.** Followed by readings and musical performances by David Strathairn, Marisa Tomei, Harris Yulin, Michael Ealy, Rick Robinson, and Staceyann Chin, and a discussion with Zinn, Arnove, and Moore.

Thursday, February 12

- 6:00pm** **Minot, North Dakota.** 2007. USA. Directed and edited by Angelika Brudniak, Cynthia Madansky. Music by Zeena Parkins. Minot, nicknamed the "Magic City," is the home of a U.S. Air Force base and its 150 subterranean nuclear missiles. These weapons of mass destruction, installed almost fifty years ago, are still targeted at Russia. The film examines this troubling nuclear landscape and residents' reactions to the forest of bombs beneath their backyards. 18 min. **New York premiere.**
- California Company Town.** 2008. USA. Directed by Lee Anne Schmitt. Using stunning 16mm photography and sparse, thoughtful narration, Schmitt explores the landscape of California towns abandoned by the industries that created them. Incorporating archival radio and film clips with footage of industrial detritus and deserted homes, *California Company Town* combines poetic reflection and insightful political commentary. 76 min. Discussion with Brudniak, Madansky, Schmitt to follow.
- 8:00pm** **New Documentaries Shot on Super 8mm.** This may be the Digital Age, but after more than forty years small-format film continues to offer unique artistic possibilities. The program highlights the persistence and perseverance of Super 8mm production and includes Anna Azevedo's *Dreznica*, a lyric description of the dreams of people living with blindness; Kevin Allen's *Still Life with Ho Chi Minh*, a surprise visit with Ho Chi Minh's personal photographer; and Jem Cohen's *Long for the City*, a glimpse of New York City through the eyes of music legend Patti Smith. Organized by Sally Berger and Sara Rashkin. Program 90 min. **New York premiere.** Discussion with Allen, Cohen, and others to follow.

Friday, February 13

- 6:00pm** **Minot, North Dakota.** 2007. USA. Directed and edited by Angelika Brudniak and Cynthia Madansky. See Thursday, February 12 at 6:00pm
- California Company Town.** 2008. USA. Directed by Lee Anne Schmitt.

See Thursday, February 12 at 6:00pm

- 6:00pm** **Popul De Fiori (The Flower Bridge)**. 2008. Romania/Germany. Directed by Thomas Ciulei.
Costica raises his three children in the village of Acui, Moldavia, without his wife, who left for Italy over three years ago to find work and has not been home since. The film depicts a large-scale social phenomenon—massive economic migration that leaves deep scars in the structure of the family—that affects half of Moldavia’s population. In Moldavian; English subtitles. 87 min. **North American premiere**. Discussion with Ciulei to follow.
- 8:00pm** **Still Point**. 2008. USA. Directed by Alfred Guzzetti.
Gray light falls on a forest. Pedestrians weave their way through an urban landscape. Lightning strikes at the desert’s horizon. Shot in several American locations, Guzzetti’s film captures traces of change and time’s passage. 15 min. **New York premiere**. Discussion with Guzzetti.
Acidente (Accident). 2006. Brazil. Directed by Cao Guimarães, Pablo Lobato.
Inspired by the names of twenty towns in the state of Minas Gerais, Brazil, this beautifully photographed montage uses accidental discovery as an organizing principle to create a poem from everyday life. In Portuguese; English subtitles. 72 min. **New York premiere**.

Saturday, February 14

- 1:30pm** **Super, Girls!** 2007. China. Directed by Jian Yi.
The phenomenally popular Chinese TV show *Super Girl Singing Contest* was modeled after *American Idol*. Shot before the show was banned for being “too popular,” this candid documentary follows four would-be contestants, ages seventeen to twenty, as they prepare for the pre-screening trials, revealing their inner thoughts, fears, and goals along the way. Their struggles reflect undercurrents within contemporary Chinese culture. In Mandarin; English subtitles. 73 min. **New York premiere**.
- 3:30pm** **Shadow of the Holy Book**. 2007. Finland. Directed by Arto Halonen.
Two intrepid investigative filmmakers reveal the secretive and repressive dictatorship of Saparmurat Niyazov, Turkmenistan’s head of state from 1985 to 2006. The cornerstone of his regime was the *Ruhnama*, a ludicrous combination of national legends, propaganda, and his autobiography. The book, which demanded complete loyalty, was used as justification for human rights violations. In attempts to gain access to the country’s natural resources, a number of Western industrial giants had the *Ruhnama* translated into several languages. In Turkish, Finnish, French, English; English subtitles. 90 min. **New York premiere**. Discussion with Halonen to follow.
- 6:00pm** **Dreams Deferred: The Sakia Gunn Film Project**. 2008. USA. Directed by Charles B. Brack.
A plea for the rights of African-American lesbians, the film follows the tragic story of Sakia Gunn, a fifteen-year-old hate crime victim who was murdered in Newark, NJ, after she rejected her killer’s advances. Although her attacker received a seventeen-year sentence, there was little media coverage of the trial. Organized by J. T. Takagi and William Sloan. 55 min. Discussion with Brack and Dorothy Thigpen, Director, Third World Newsreel.
- 6:00pm** **Popul De Fiori (The Flower Bridge)**. 2008. Romania/Germany. Directed by Thomas Ciulei. See Friday, February 13 at 6:00pm
- 8:00pm** **Third World Newsreel: New Filmmakers** This selection of films made in the U.S. between 2007 and 2008 includes *Beyond the Music*, about the Inspirational Choir of New York’s Riverside Church; *Secondhand (Pepe)*, about the flow of used

clothing from America to Haiti; *Prime Time: Fighting Back Against Foreclosure*, an explanation of the complexities of subprime mortgages; *Excuse My Gangsta' Ways*, on a former leader of a Chinatown girl gang; *Here to Stay*, about a tenant organizer in Chinatown; *In Bed with a Mosquito*, about the antiwar protest group the Granny Brigade; and *Our Queen of Harlem*, in which parishioners protest the closing of their church in Spanish Harlem. Many of these works come from Third World Newsreel workshops for young filmmakers of color. Organized by J. T. Takagi and William Sloan. Program 93 min. Discussion with Dorothy Thigpen, Director, Third World Newsreel, and the filmmakers to follow.

- 8:00pm** **Still Point.** 2008. USA. Directed by Alfred Guzzetti. See Friday, February 13 at 8:00pm
Acidente (Accident). 2006. Brazil. Directed by Cao Guimarães, Pablo Lobato. See Friday, February 13 at 8:00pm

Sunday, February 15

- 1:00pm** **The Soldier's Tale.** 2007. France. Directed by Penny Allen. During an airplane flight, Allen sat beside an American sergeant returning from Iraq, and as they talked he showed her horrifying battlefield images that he had taken. Using these images, along with other videos and photos, the director reveals not only the horrors of war but the devastating psychological effect of war on those who wage it. 52 min. **New York premiere**
My Daughter the Terrorist. 2007. Norway. Directed by Beate Arnestad. Arnestad's film traces the lives of two female soldiers in the elite Black Tigers suicide cadre of the Tamil Tigers, a secessionist group in Sri Lanka. The two women, close friends for seven years, train, fight, and eat side by side, and they say they do not know how many they have killed. Now they prepare for the ultimate mission, with mines strapped to their bodies and carrying cyanide capsules in case of capture. Amid this savagery and sacrifice, their grieving mothers are left behind. In Sri Lanka; English subtitles. 58 min. **New York premiere.** Discussion with Allen and Arnestad to follow.
- 1:30pm** **Super, Girls!** 2007. China. Directed by Jian Yi. See Saturday, February 14 at 1:30pm
- 3:30pm** **Shadow of the Holy Book.** 2007. Finland. See Saturday, February 14 at 3:30pm

Monday, February 16

- 6:00pm** **Exotic Exoticism: Plant Wars.** 2007. Taiwan. Directed by Asio Liu. Shaped by a series of vignettes on non-native plants and bees that have been imported into Taiwan, *Exotic Exoticism* subtly considers cultural and environmental issues. Some of these "alien" plants are cultivated for food, industrial products, or decoration, while others are no longer used for their original purpose and now drive out desirable vegetation. The film balances economics, politics, folklore and songs, and natural history. In Chinese; English subtitles. 60 min. **U.S. premiere.** Discussion with scriptwriter Hsiao Pen Hsiung to follow.
- 6:00pm** **Dreams Deferred: The Sakia Gunn Film Project.** 2008. USA. Directed by Charles B. Brack. See Saturday, February 16 at 6pm
- 7:15pm** **The Moth: Stories from Behind the Scenes of Nonfiction Film (Live event)**
The Moth, a ten-year-old New York-based nonprofit arts organization dedicated to the art of storytelling, sponsors shows that have been called "New York's hottest and hippest literary ticket" (*The Wall Street Journal*). Featuring old-fashioned storytelling on thoroughly modern themes, each show is cast with five raconteurs

who share unscripted tales from their wildly divergent lives. This evening's participants include filmmakers, film subjects, and writers relating behind-the-scenes stories of documentary filmmaking. Organized by Sally Berger; filmmaker and anthropologist Pegi Vail; and Catherine Burns, artistic director of The Moth. For more information visit www.themoth.org. 120 min.

- 8:00pm** **Shonenko.** 2006. Taiwan. Directed by Liang-Yin Kuo.
In 1943, the Imperial Japanese government announced a work-study program in its colony, Taiwan, to recruit children to work in Japanese military factories. Over eight thousand boys enlisted. *Shonenko* reveals the unknown stories of these child laborers who left their families, homeland, and childhoods behind for the dream of receiving an education—a dream that would be shattered by war and the postwar political wrangling of Japan, Taiwan, and China. In Chinese; English subtitles. 60 min. ***New York premiere***
- The Secret in the Satchel.** 2007. Taiwan. Directed by Lin Tay-jou.
During his ten years teaching at a university, the director read more than a thousand of his students' journals and was moved by their profound feelings of alienation. He asked three students to document their stories on film, intertwining dramatization, animation, song, dance, and interviews to depict their complex and troubled interpersonal, familial, and sexual relationships. In Chinese, Taiwanese, Japanese; English subtitles. 52 min. ***New York premiere.***
- 8:00pm** **Third World Newsreel: New Filmmakers.** A selection of films made in the U.S. between 2007 and 2008. See Saturday, February 14 at 8:00pm

Thursday February 19

- 6:00pm** **me broní ba (my white baby).** 2008. Ghana/USA. Directed by Akosua Adoma Owusu.
In this lyrical portrait of hair salons in Kumasi, Ghana, the tangled legacy of European colonialism in Africa is evoked through images of women practicing hair braiding on discarded white baby dolls from the West. In English, Akan; English subtitles. 22 min. ***U.S. premiere***
- Barcelone ou la mort.** 2007. France. Directed by Idrissa Guiro. The fishing has died out and there are no jobs in Thiaroye, a suburb of Dakar, Senegal, so Modou crowds onto a small handmade boat with one hundred others bound for the Canary Islands—a journey that killed over three thousand Senegalese in 2006 alone. The film puts a human face on illegal Senegalese immigration to European territories. In Wolof; English subtitles. 49 min. ***New York premiere.*** Discussion with Owusu and Guiro to follow.
- 6:00pm** **New Documentaries Shot on Super 8mm.** Program 90 min. See Thursday, February 12 at 8:00pm
- 8:00pm** **A Horse Is Not a Metaphor.** 2008. USA. Directed by Barbara Hammer.
This hopeful, multilayered experimental film with music by Meredith Monk offers a first-person account of surviving—and thriving—with cancer. 58 min. ***New York premiere.***
- Diving Women of Jeju-do.** 2007. USA. Directed by Barbara Hammer.
On the South Korean island of Jeju-do, the women carry on a fishing tradition: diving without a breathing apparatus to collect sea urchins, octopus, shellfish, and seaweed. Living without health insurance, the women sustain themselves with drugs and nutrient shots. But the tradition is dying out, as young women choose to avoid the grueling work and its attendant health problems. In Korean; English subtitles. 30 min. ***New York premiere.*** Discussion with Hammer to follow.

Friday, February 20

- 3:30** **The Soldier's Tale.** 2007. France. Directed by Penny Allen.
See Sunday, February 15 at 1:00pm
My Daughter the Terrorist. 2007. Norway. Directed by Beate Arnestad.
See Sunday, February 15 at 1:00pm
- 6:00pm** **Alchemy.** 2007. Great Britain. Directed by Eva Bakkeslett.
This poetic evocation of the alchemy of bread making raises the act of baking to high art. 22 min. *New York premiere*
Eternal Mash. (Eeuwige Moes). 2007. The Netherlands. Directed by Catherine van Campen.
Dutch horticulturist Ruurd Walrecht sorted, protected, and preserved the seeds of rare vegetables on the brink of extinction—until one day he packed up his collection and disappeared somewhere in Sweden, along with his vast knowledge of endangered species. In this cinematic tour-de-force, a panoply of Walrecht's friends and coworkers lament his loss. Presented in collaboration with Planet in Focus, International Film & Video Festival. In Dutch; English subtitles. 53 min. *New York premiere.* Discussion with Candida Paltiel, Festival Director, Bakkeslett and Van Campen to follow.
- 6:00pm** **my white baby. (me bronni ba).** 2008. Ghana/USA. Directed by Akosua Adoma Owusu. See Thursday, February 19 at 6:00pm
Barcelone ou la mort. 2007. France. Directed by Idrissa Guiro. See Thursday, February 19 at 6:00pm
- 8:30pm** **Bachelorette, 34.** 2007. USA. Directed by Kara Herold.
The San Francisco-based filmmaker talks long-distance with her Midwestern mother, who is obsessed with the fact that her daughter is thirty-four and unmarried. 30 min. *New York premiere*
The Face of a Woman. 2008. USA. Directed by Andrew Irvine. Following a woman in Texas undergoing chemotherapy treatment, this film bears witness to her daily concerns, as she deals with friends and family, finances, pets, and home ownership. Cinéma vérité with a twist, this debut feature film lets events unfold in front of the camera, painting a picture of life as both difficult and hopeful. 60 min. *World premiere.* Discussion with Herold and Irvine to follow.

Saturday, February 21

- 3:30pm** **Life Extended.** 2008. Sweden. Directed by Mats Biggerts, Lars Bergstrom.
A philosophical commentary on time, longevity, immortality, and the extension of the human lifespan, *Life Extended* consists largely of interviews with a wide range of sources, from members of the Methuselah Society, Calorie Restriction Society, and Architects Against Death to runners, nuclear physicists, and more. 57 min. *New York premiere*
Mechanical Love. 2007. Denmark. Directed by Phie Ambo. This documentary offers an inside view of developments in robotics and introduces some individuals who have close personal relationships with robots. Traveling from Tokyo, the high temple of robot technology, to Germany, Italy, and Denmark, Ambo reveals how these relationships reflect the very human need to love and be loved. 79 min. *New York premiere.*
- 6:00pm** **Exotic Exoticism: Plant Wars.** 2007. Taiwan. Directed by Asio Liu. See Monday, February 16 at 6:00pm
- 6:30pm** **Where Do I Belong?** 2007. Iran. Directed by Mahvash Sheikholeslami.
As a result of the Iran-Iraq war and continual strife in Afghanistan, many Iraqi and Afghani immigrants have crossed into Iran over the past thirty years. Those seeking refuge in Iran are without official status or sanction in that country, and Iranian women who marry these refugees lose their own status as citizens. Through stark interviews with such couples, the film exposes lives filled with

difficult decisions about love, country, and communal acceptance. In Farsi; English subtitles. 68 min. *New York premiere.*

8:00pm **Shonenko.** 2006. Taiwan. Directed by Liang-Yin Kuo. See Monday, February 16 at 8:00pm

The Secret in the Satchel. 2007. Taiwan. Directed by Lin Tay-jou. See Monday, February 16 at 8:00pm. Discussion with Kuo to follow.

8:30pm **The Art Star and the Sudanese Twins.** 2008. New Zealand. Directed by Pietra BrettKelly.

BrettKelly follows artist Vanessa Beecroft's attempt to adopt a pair of orphaned Sudanese twins, and how her efforts consume her art and personal life. With Beecroft there is no boundary between life and art; during the adoption procedure she incorporates the twins into her provocative work. The events in the film draw parallels to the current trend in celebrity adoptions. 95 min. *New York premiere.* Discussion with BrettKelly to follow.

Sunday, February 22

1:30pm **Iraqi Short Films.** 2008. Argentina. Directed by Mauro Andrizzi. This affecting compilation of short videos shot in the midst of the Iraq war presents the conflict through the lens of American and British soldiers, Iraqi militia members, and corporate contractors. Many of the segments were shot by soldiers under fire; others are pithy propaganda pieces or soldiers' visions of war as music video. Ranging from the banal to the intense, from the shocking to the darkly humorous, the videos depict war as it is experienced, articulated, and vividly imagined by those who are actually fighting and dying. In Arabic, English; English subtitles. 90 min. *New York premiere.*

1:30pm **Bachelorette, 34.** 2007. USA. Directed by Kara Herold. See Friday, February 20 at 8:30pm

The Face of a Woman. 2008. USA. Directed by Andrew Irvine. See Friday, February 20 at 8:30pm

3:30pm **Mental.** 2008. Japan. Directed by Kazuhiro Soda. Eschewing narration in favor of superimposed titles and music, this cinéma vérité look at an outpatient mental health clinic in Japan moves between patients, doctors, staff, volunteers, and home helpers. The film breaks a prevalent Japanese taboo against discussing mental illness and captures the candid lives of people coping with suicidal tendencies, poverty, shame, apprehension, and fear. In Japanese; English subtitles. 135 min. *North American premiere.* Discussion with Soda to follow.

3:30pm **Life Extended.** 2008. Sweden. Directed by Mats Biggerts, Lars Bergstrom. See Saturday, February 21 at 3:30pm

Mechanical Love. 2007. Denmark. Directed by Phie Ambo. See Saturday, February 21 at 3:30pm

5:30pm **The Art Star and the Sudanese Twins.** 2008. New Zealand. Directed by Pietra BrettKelly. See Saturday, February 21 at 8:30pm

6:00pm **Neither Memory nor Magic.** 2007. USA. Directed by Hugo Perez. In the spring of 1946, a mass grave was unearthed in the Hungarian village of Abda that included the body of poet Miklos Radnoti, who had been shot by Hungarian fascists eighteen months earlier. In the front pocket of his coat was a small notebook of poems that told the story of his final six months, a time spent first laboring in a Nazi camp in Serbia, and then on a three-month forced march to Abda, where he was killed when he was too weak to continue. Through the use of evocative, lyrical Super 8mm footage, readings of the poems, and interviews with

those who knew him, Perez's documentary feature debut tells the story of one poet's triumph over inhumanity. In Hungarian; English subtitles. 57 min. **New York premiere.** With readings of Rodnoti's poetry by guests and a discussion with Perez to follow.

Monday, February 23

7:00pm **Profit Motive and the Whispering Wind.** 2007. USA. Directed by John Gianvito. Presented as part of *Modern Mondays*, the film is a cinematic retelling of Howard Zinn's book *A People's History of the United States*. Vestiges of this country's political heritage are resurrected through shots of gravestones and other public memorials, static compositions that are stunning in their elegant beauty and historical scope. Spanning the colonial period to the present day, Gianvito's film honors such icons as Sojourner Truth, Malcolm X, and Henry David Thoreau, together with forgotten figures, represented only by a set of dates, an occasional quote, or a brief summary of their life's work. 58 min. Discussion with Gianvito to follow.

Wednesday, February 25

6:00pm **Sync or Swim.** 2008. USA. Directed by Cheryl Furjanic. This informative and entertaining film dives into the world of synchronized swimming, following dedicated young women as they compete for spots on the U.S. national team and train relentlessly in pursuit of an Olympic medal. In the midst of their training, they must pull together to support a teammate during a personal tragedy. 90 min. **New York premiere.** Discussion with Furjanic to follow.

8:30pm **Brooklyn DIY.** 2009. USA. Directed by Marcin Ramocki. *Brooklyn DIY* is a long overdue examination of the creative renaissance in Williamsburg, Brooklyn. Home to underground warehouse parties, anarchistic street creativity, and artist-run galleries and performance spaces, Williamsburg gave birth to one of the most vibrant and rebellious artistic communities to arise in the 1980s, permanently changing the city's cultural landscape. Featuring interviews with a host of artists and neighborhood characters, Ramocki's film captures life in a utopian universe made by artists, for artists—along with its inevitable decline in the face of real estate development, gentrification, and the post-September 11 market collapse. 75 min. **World premiere.** Discussion with Ramocki and participants in the film to follow.

ANGELA RICCI LUCCHI AND YERVANT GIANIKIAN RETROSPECTIVE, FEBRUARY 2—28

Monday, February 2

7:00pm **Ghiro ghiro tondo.** 2007. Presented as part of *Modern Mondays*, this film is inspired by the filmmakers' beloved Dolomite area in Northeast Italy, a battle theater in World Wars I and II. Gianikian and Ricci Lucchi continue to explore issues of war and peace in their most recent production. The film uses shots of ordinary toys found in the area, many missing limbs and other pieces, to represent, in both direct and oblique ways, the historical period between Fascism, Nazism, and the postwar era. 70 min. **U.S. premiere.** Discussion with the filmmakers to follow.

Wednesday, February 4

6:00pm

Short Film Program 1

Essence of Absinthe (Essence d'absynthe). 1981. This montage, based on a 1920s pornographic film from the Pathé-Nathan company, uses old prints worn and scratched by generations of projection. 15 min.

Criminal Animals (Animali criminali). 1994. In this filmic comment on Fascist ideology—which uses footage from the recently discovered archives of Luca Comerio—invisible hands push captive animals to fight among themselves. 7 min.

Hot Springs, Arkansas. Footage c. 1910. Visitors arrive on a stagecoach and watch men riding ostriches in a rodeo-like event and others diving into a pool of alligators. 3 min

Australia, Men and Animals. Footage c. 1910. From an Australian stud farm and rodeo, perhaps a forerunner of American rodeos. 3 min.

Italian Archives No. 1 (Archivi Italiani no. 1). 1991. An ironic montage of sports films mocks the Fascist era's ideals of bodily perfection and eternal youth. 25 min.

Italian Archives No. 2 (Archivi Italiani no. 2). 1991. A collection of family portraits and pictures of weddings, baptisms, and funerals from the 1920s and 1930s serves as a personal counterpoint to the themes of *Italian Archives No. 1*. 20 min.

Giacomelli: Contacts. 1993. Unedited footage of the Italian photographer Mario Giacomelli. 13 min.

Aria. 1994. Reworked images from scientific films made at the turn of the twentieth century, accompanied by the music of Richard Wagner. 7 min. Program 93 min.

Discussion with the filmmakers to follow.

Wednesday, February 4

8:00pm

Karagoez: Catalogue 9.5. 1981. Excerpts from a collection of 9.5mm films dating from 1900 to 1928—including theatrical films, anthropological documentaries, and home movies—that reveal much about life during the silent-film era. 56 min.

Cesare Lombroso: Scent of Carnation (Cesare Lombroso: Sull'odore del garofano). 1976. Shot in the museum of criminology in Turin, this short references the work of Cesare Lombroso, who studied the olfactory sensitivity of criminals by testing their reactions to essence of carnations. 10 min.

Song of the Earth: Gustave Mahler (Das Lied von der Erde: Gustave Mahler). 1982. This interpretation of "The Long Gance," T.W. Adorno's essay on Mahler's lied "The Song of the Earth," incorporates old 9.5mm film and scenes from the Dolomites, where Mahler composed the piece. 17 min. Program 83 min. Discussion with the filmmakers to follow.

Friday, February 6

6:00pm

From the Pole to the Equator (Dal polo all'equatore). 1986. This experimental film is drawn from the 1910 archives of Luca Comerio, a pioneering Italian documentary filmmaker who photographed "exotic" peoples from the North Pole to the Equator. The spectral images suggest the disturbing theme of Western man as predator. 101 min.

Saturday, February 7

2:00pm

Electric Fragments (Frammenti elettrici) This six-part series comments on racism and imperialism.

Electric Fragments. New Caledonia (Frammenti elettrici. New Caledonia). 2004. Anthropological footage shot in New Caledonia from 1940 to 1950, during the French colonial administration. 8 min.

Electric Fragments No. 1: Gypsy-Men (Frammenti elettrici no. 1: Rom-Uomini). 2002. Filmed in 1940, this footage depicts the gypsies who survived the Nazi genocide in Northern Italy. 17 min.

Electric Fragments No. 2: Vietnam. (Frammenti elettrici no. 2: Vietnam) 2001. Footage shot a little after WWII, during the French regime. 9 min.

Electric Fragments No. 3: Bodies (Frammenti elettrici no. 3: Corpi). 2003. Based on amateur Italian 8mm footage from the 1950s, the film explores sexism and racism. 9 min.

Electric Fragments Nos. 4, 5: Asia-Africa Frammenti (elettrici nos. 4, 5: Asia-Africa). 2005. Archival material from the 1970s reveals social problems in Pakistan, Afghanistan, Kashmir, Burma, Indonesia, Dahomey, Ivory Coast, and Senegal. 63 min. Program 106 min.

- 4:00pm** **Men, Years, Life (Uomini, anni, vita).** 1990. The massacre and subsequent exodus of Armenians during WWI, as revealed in footage from Soviet film archives. 70 min.
- Earthquake (Terremoto).** 1989–2006. A previously unreleased film on the 1989 earthquake in Soviet Armenia, in which one hundred thousand people perished. 10 min. Program 80 min.

Sunday, February 8

- 1:30pm** **Balkan Inventory (Inventario Balcanico).** 2000. This film marked Gianikian and Ricci Lucchi's return to the hallmark style they established in *From the Pole to the Equator*: the manipulation of early footage—colorized, sped up, and slowed down—to make a statement about the human condition. Here they use film shot by amateurs, travelers, and Nazi troops in the Balkans. 62 min.

Thursday, February 12

- 6:00pm** **Oh! Man (Oh! Uomo).** 2004. This work, part of a trilogy on war, focuses largely on the effects of modern warfare on the human body. The original 1919–22 footage is stepped-printed and slowed down to reveal fleeting expressions and gestures, and to emphasize the scratched, blotched, fragile nature of the celluloid itself. 72 min.

Thursday, February 12

- 8:00pm** **Prisoners of War (Prigionieri della guerra).** 1995. This haunting film comprises of footage shot during WWI from opposite sides of the conflict: Czarist Russia and the Austro-Hungarian empire. The filmmakers tinted the material with sensual colors from sepia to red, blue, and purple and slowed the footage to analyze the material. The total absence of commentary renders the material eloquent and disturbing. 67 min.

Friday, February 13

- 8:00pm** **Transparencies.** 1998. This abstract exploration of the relationship between film and war compares the process of decay in nitrate film and gunpowder. 8 min.
- On the Heights All Is Peace (Su tutte le vette é pace).** 1998. This impressionistic antiwar film centers on the armed struggle between Austro-Hungarian and Italian forces on the Alpine Front during WWI, and includes original film material by the pioneer filmmaker Luca Comerio. The film captures the war through the eyes of the ordinary soldiers in the field, showing blood-stained, wounded bodies and anonymous crowds. 72 min.

Saturday, February 14

2:00pm Short Film Program 2

Mysterious Lights (Luci misteriose). 2005. A film based on the 1930s images of an unknown Jewish-Belgian Surrealist photographer and filmmaker. The shots reveal intimate scenes from the daily life of the artist and his girlfriend in the years preceding WWII. 12 min.

African Diary (Diario Africano). 1994. A reworking of images from a film diary recorded by an anonymous traveler in Algeria between 1927 and 1936, this film is an illustration of the camera as an instrument of colonial domination. 8 min.

Diana's Looking Glass (Lo specchio di Diana). 1996. In 1926 the remains of two ships built by the Emperor Caligula were found at the bottom of Lake Nemi, near Rome. Mussolini had the lake drained and established a museum as a celebration of the imperial origins of Fascism, but the museum and ships were destroyed by fleeing Nazis in 1944. The film commemorates these events. 31 min.

Nocturne. 1997. A silent, elegiac poem describing the pain and violence of war, made from footage shot at Sarajevo in 1995, Belgrade in 1996, and Zagreb in the 1980s, and incorporating archival footage from WWI. 18 min.

Visions of the Desert (Visioni del deserto). 2000. A montage of images taken by an unknown French explorer in the Sahara Desert in the early 1920s. 18 min. Program 87 min.

4:00pm **Images of the East, Barbaric Tourism (Images d'Orient, tourisme vandale)**. 2001. The filmmakers use footage shot in India by tourists in the late 1920s to illustrate the elitist attitudes of Westerners toward the Far East. The film contrasts the wretched life of the poor and malnourished with the sumptuous lifestyles of the Europeans. 62 min.

Sunday, February 15

5:30pm **Ghiro ghiro tondo**. 2007. See Monday, February 2 at 7:00pm

Wednesday, February 18th

6:00pm Short Film Program 1

Essence of Absinthe (Essence d'absynthe). 1981. 15 min.

Criminal Animals (Animali criminali). 1994. 7 min.

Hot Springs, Arkansas. Footage c. 1910. 3 min

Australia, Men and Animals. Footage c. 1910. 3 min.

Italian Archives No. 1 (Archivi Italiani no. 1). 1991. 25 min.

Italian Archives No. (2) (Archivi Italiani no. 2). 1991. 20 min.

Giacomelli: Contacts. 1993. 13 min.

Aria. 1994. 7 min. Program 93 min. See Wednesday, February 4 at 6:00pm

8:00pm **Karagoez: Catalogue 9.5**. 1981. 56 min.
Cesare Lombroso: Scent of Carnation (Cesare Lombroso: Sull'odore del garofano). 1976. 10 min.
Song of the Earth: Gustave Mahler (Das Lied von der Erde: Gustave Mahler). 1982. 17 min. Program 83 min. See Wednesday, February 4 at 8:00pm

Thursday, February 19

8:00pm **From the Pole to the Equator (Dal polo all'equatore)**. 1986. 101 min. See Friday, February 6 at 6:00pm

Saturday, February 21

- 2:00pm** **Electric Fragments (Frammenti elettrici)**
Frammenti elettrici. New Caledonia (Electric Fragments. New Caledonia). 2004. 8 min.
Frammenti elettrici no. 1: Rom-Uomini (Electric Fragments No. 1: Gypsy-Men). 2002. 17 min.
Frammenti elettrici no. 2: Vietnam (Electric Fragments No. 2: Vietnam). 2001. 9 min.
Frammenti elettrici no. 3: Corpi (Electric Fragments No. 3: Bodies). 2003. 9 min.
Frammenti elettrici nos. 4, 5: Asia-Africa (Electric Fragments Nos. 4, 5: Asia-Africa). 2005. Program 106 min. See Saturday, February 7 at 2:00pm
- 4:00pm** **Men, Years, Life (Uomini, anni, vita).** 1990. 70 min.
Earthquake (Terremoto). 1989–2006. 10 min. Program 80 min. See Saturday, February 7 at 4:00pm

Wednesday, February 25

- 6:00pm** **Balkan Inventory (Inventario Balcanico).** 2000. 62 min. See Sunday, February 8 at 1:30pm
- 8:00pm** **Prisoners of War (Prigionieri della guerra).** 1995. 67 min. See Thursday, February 12 at 8:00pm

Thursday, February 26

- 9:00pm** **Prisoners of War (Prigionieri della guerra).** 1995. 67 min. See Thursday, February 12 at 8:00pm

Friday, February 27

- 6:00pm** **Transparencies.** 1998. 8 min.
- On the Heights All Is Peace (Su tutte le vette é pace).** 1998. 72 min. See Friday, February 13 at 8:00pm

Saturday, February 28

- 2:00pm** **Short Film Program 2**
- Mysterious Lights (Luci misteriose).** 2005. 12 min.
African Diary (Diario Africano). 1994. 8 min.
Diana's Looking Glass (Lo specchio di Diana). 1996. 31 min.
Nocturne. 1997. 18 min.
Visions of the Desert (Visioni del deserto). 2000. 18 min. Program 87 min.
- 4:15pm** **Images of the East, Barbaric Tourism (Images d'Orient, tourisme vandale).** 2001. 62 min. See Saturday, February 14 at 2:00pm

OSCAR'S DOCS, 1946—56: OPTIMISM AND ADVENTURE!, FEBRUARY 2—9

Monday, February 2

8:00pm **Kon Tiki.** 1951. USA. Produced by Olle Nordemar. Written and narrated by Thor Heyerdahl.
By piloting a raft across the Pacific, Heyerdahl tries to prove his theory that refugees from the Incan Empire originally populated Polynesia. New print made by Warner Bros. 75 min

Wednesday, February 4

5:30pm **Program 1: Shorts about Children**

Seeds of Destiny. 1946. USA. Directed by Gene Fowler, Jr., David Miller. Screenplay by Art Arthur. Narrated by Ralph Bellamy.

Portrays the plight of millions of children who were left without food, clothing, or shelter at the end of World War II. Preserved by the Academy Film Archive. 21 min.

First Steps. 1947. Canada. Directed by Leo Seltzer. Screenplay by Albert Mozell. Narrated by Albert Wasserman.

In this film released by the United Nations Division of Films and Visual Information, caring professionals train handicapped children to become self-sufficient and productive. Preserved by the Academy Film Archive from their nitrate print. 10 min.

A Chance to Live. 1949. USA. Produced by Richard de Rochemont.

In a small Italian town, an Irish priest works with some of postwar Europe's thousands of orphaned and homeless children. Preserved by the Academy Film Archive from their safety print. 20 min.

So Much for So Little. 1949. USA. Directed by Charles M. Jones. Produced by Edward Selzer. Narrated by Frank Graham.

A dramatization of the life of little Johnny Jones, who will be born in the upcoming year. Johnny is shown growing to a healthy old age, thanks to the efforts of his local public-health officers. Preserved by the Academy Film Archive from an original nitrate successive exposure negative at the UCLA Film and Television Archive. 10 min.

Benjy. 1951. USA. Produced by Fred Zinnemann, with the cooperation of Paramount Pictures Corporation for the Los Angeles Orthopedic Hospital. Screenplay by Stewart Stern. Narrated by Peter Fonda. With Neville Brand, Lee Aaker, Adam Williams, Marilee Phelps.

Benjy is a disabled boy whose mother does not want to accept his handicap and whose father denies him completely. A young physician tries to convince them to pursue a new course of therapy for the boy. 31 min.

Thursday's Children. 1954. Great Britain. Directed by Lindsay Anderson, Guy Brenton. Narrated by Richard Burton.

A look at children's speech training at England's Royal School for the Deaf, from the understanding and recognition of words to their use as a means of communication. Preserved by the Academy Film Archive in collaboration with the British Film Institute. 20 min. Program 112 min.

Thursday, February 5

6:00pm **Program 2: Reflections on War**

Toward Independence. 1948. USA. Directed by George L. George.

This dramatized documentary, released by the U.S. Army, shows how modern medical developments help paralyzed veterans become independent, well-adjusted citizens. Preserved by the Academy Film Archive from their nitrate print. 30 min.

Why Korea? 1950. USA. Produced by Edmund Reek. Screenplay by Joseph Kenas, Olrie Bell. Narrated by Joe King.

American men are dying in Korea, and the American public wants to know why we are involved in a war halfway around the world. *Why Korea?* attempts an answer. 30 min.

The True Story of the Civil War. 1956. USA. Directed and produced by Louis Clyde Stoumen. Screenplay by Abram D. Murray, Stoumen. Narrated by Raymond Massey.

An overview of the Civil War, using period photographs and documents. Preserved by the Academy Film Archive from their safety print. 33 min. Program 93 min.

Friday, February 6

8:00pm **The Secret Land.** 1948. USA. Produced by Orville O. Dull. Written by Captain Harvey S. Haislip, U.S.N. (Ret.), Commander William C. Park, U.S.N.R. Narrated by Lieutenant Van Heflin, A.A.F. (Ret.), Lieutenant Robert Taylor, U.S.N.R., Commander Robert Montgomery, U.S.N.R.
Chronicles the U.S. Navy's Operation High Jump, the largest expedition ever undertaken to explore Antarctica. Print donated to the Academy Film Archive by Warner Brothers. 71 min.

Saturday, February 7

6:00pm **Daybreak in Udi.** 1949. Great Britain. Directed by Terry Bishop. Screenplay by Montague Slater.
Filmed in the Nigerian village of Udi, the story concerns a group of local townfolk who set about improving their living standards. Purchased from the British Film Archive for the Academy Film Archive. 40 min.

Sunday, February 8

3:30pm **The Sea around Us.** 1952. USA. Written, produced, and directed by Irwin Allen.
This wide-ranging look at the world's oceans, based on Rachel Carson's bestseller, explores advances in oceanography and examines both the science and the poetry of the sea. Print donated to the Academy Film Archive by Warner Brothers. 61 min.

5:30pm **The Living Desert.** 1953. USA. Directed by James Algar. Produced by Walt Disney. Screenplay by Algar, Winston Hibler, Ted Sears. Narrated by Hibler.
A day in the life of desert creatures in the American Southwest. Print donated to the Academy Film Archive, screened courtesy of the Walt Disney Company. 69 min.

Monday, February 9

6:00pm **The Vanishing Prairie.** 1954. USA. Directed by James Algar. Produced by Walt Disney. Screenplay by Algar, Winston Hibler, Ted Sears. Narrated by Hibler.
About the plight of endangered species in the area bounded by the Rocky Mountains and the Mississippi River. Print donated by the Walt Disney Company to the Academy Film Archive. 71 min.

8:00pm **The Silent World (Le Monde du Silence).** 1956. France. Produced, narrated, and directed by Jacques-Yves Cousteau, Louis Malle, based on Cousteau's book.
The oceanographic adventures of the good ship *Calypso* during an exploratory expedition. Print courtesy of the Academy Film Archive. 86 min.

81st ACADEMY-NOMINATED DOCUMENTARY SHORTS, FEBRUARY 15

Thursday February 15

To be announced on January 22. Please visit www.moma.org for program information.

LATIN AMERICAN FOCUS: JUAN MANDELBAUM'S *OUR DISAPPEARED*, FEBRUARY 26

Thursday, February 26

6:00pm **Our Disappeared. (Nuestros Desaparecidos).** 2008. USA. Directed by Juan Mandelbaum.
Via a casual Google search, director Juan Mandelbaum discovered that Patricia, a long-lost ex-girlfriend from Argentina, was among the thousands kidnapped, tortured, and “disappeared” by Argentina’s military dictatorship of 1976–83. The filmmaker undertook a journey to find out what happened to Patricia and others he knew that disappeared, re-examining his own choices along the way. Using rare archival footage, the film evokes the longing for a revolution that would transform Argentina. As he shares dramatic stories told by parents, siblings, friends, and children of the disappeared, Mandelbaum grieves their tragic losses. *Our Disappeared* demonstrates that when brutal regimes attack the fabric of a country, the suffering lasts for generations. 99 min. Discussion with Mandelbaum to follow.

COLLABORATIONS IN THE COLLECTION

Thursday, February 26

6:00pm **Die Brug (The Bridge).** 1928. The Netherlands. Directed by Joris Ivens. General assistance by Helen van Dongen. Silent. 15 min.
Regen (Rain). 1929. The Netherlands. Directed by Ivens, Mannus Franken. General assistance and assistant camera by van Dongen. Silent. 12 min.
The Spanish Earth. 1937. USA. Directed by Ivens. Edited by van Dongen. Commentary and narration by Ernest Hemingway. Van Dongen served as a general assistant and photographer on *The Bridge*, Ivens’s first film, about the function of the Rotterdam railroad bridge over the Maas River, and on *Rain*, an observation of a rain shower in Amsterdam. As the editor of *The Spanish Earth*—a chronicle of the Spanish Civil War with a strong bias for the Republican government—van Dongen, in collaboration with Ivens, used sound as a driving narrative force. 53 min. Program 80 min.

8:30pm **The 400 Million.** 1939. USA. Directed by Joris Ivens. Edited by Helen van Dongen. Narration by Fredric March.
The 400 Million documents the graphic horror of the Japanese invasion of China in 1937, using Ivens and van Dongen’s trademark juxtaposition of the resilient spirit of the oppressed with unimaginable destruction and death. 56 min.
Power and the Land. 1940. USA. Directed by Ivens. Edited by van Dongen.
Power and the Land, which was commissioned by the U.S. Department of Agriculture to document the government’s efforts to convince American farmers to use electricity, was the last of van Dongen’s thirteen film collaborations with Ivens. 38 min.

Friday, February 27

- 6:00pm** **The Land.** 1942. USA. Directed by Robert J. Flaherty. Edited by Helen van Dongen.
Restored with funding from the Celeste Bartos Film Preservation Fund and The Film Foundation. Van Dongen's second commission by the USDA, and her first collaboration with Flaherty, concerns the plight of farmers faced with erosion, unemployment, and new technology. 42 min.
Louisiana Story. 1948. USA. Directed by Robert J. Flaherty. Screenplay by Robert J. Flaherty, Frances Flaherty. Edited by van Dongen. Produced by van Dongen, Richard Leacock.
With Joseph Boudreau, Lionel Le Blanc, Frank Hardy. Restored by the UCLA Film and Television Archive, in cooperation with the Amsterdam Film Museum and MoMA. Although Flaherty's vision of nonfiction was more romanticized than that of the actuality-inclined Ivens, both directors' work with van Dongen shared a heavy reliance on editing and sound design in story development, as seen in *Louisiana Story*. 79 min.
- 8:30pm** **Die Brug (The Bridge).** 1928. The Netherlands. Directed by Joris Ivens. General assistance by Helen van Dongen. Silent. 15 min.
Regen (Rain). 1929. The Netherlands. Directed by Ivens, Mannus Franken. General assistance and assistant camera by van Dongen. Silent. 12 min.
The Spanish Earth. 1937. USA. Directed by Ivens. Edited by van Dongen. See Thursday, February 26 at 6:00pm

Saturday, February 28

- 2:00pm** **The 400 Million.** 1939. USA. Directed by Joris Ivens. Edited by Helen van Dongen. Narration by Fredric March. See Thursday, February 26 at 8:30pm
Power and the Land. 1940. USA. Directed by Ivens. Edited by van Dongen. See Thursday, February 26 at 8:30pm
- 7:00pm** **The Land.** 1942. USA. Directed by Robert J. Flaherty. Edited by Helen van Dongen. See Friday, February 27 at 6:00pm
Louisiana Story. 1948. USA. Directed by Robert J. Flaherty. Screenplay by Robert J. Flaherty, Frances Flaherty. Edited by van Dongen. Produced by van Dongen, Richard Leacock. See Friday, February 27 at 6:00pm

A TRIBUTE TO GEORGE C. STONEY, FEBRUARY 27 & 28

Friday February 27

- 8:00pm** **Flesh in Ecstasy: Gaston Lachaise and the Woman He Loved.** 2008. USA. Directed by George Stoney, David Bagnall.
Taking as its focus Gaston Lachaise's striking *Standing Woman* statue, the film explores the artist's relationship with his model for the work: his wife and muse, Isabel Dutaud Nagel. The film includes quotes from the sculptor's passionate love letters and scenes of the statue's recent recasting at the Modern Art Factory in Brooklyn, NY. In English, French; English subtitles. 21 min. **New York premiere**
Race or Reason: The Bellport Dilemma. 2003. USA. Produced by George Stoney. Directed by Betty Puleston, Lynne Jackson.
In 1969–70, when race riots were sweeping across America, a series of ugly confrontations at a racially mixed high school rocked the small Long Island town of Bellport. Local resident Betty Puleston opened her home as a meeting place where black, white, and Latino students could air their grievances, providing them with a pair of video cameras to facilitate dialogue. Thirty years later, the former students regrouped to view the tapes. Courtesy Filmmakers Library. 59 min

Saturday February 28

- 5:45pm** **The Uprising of 1934.** 1995. USA. Directed by George Stoney, Judith Helfand, Susanne Rostock.
Largely forgotten today, the General Textile Strike is a stirring chapter in the history of labor movements in the American South. In 1934, textile workers took the lead in a nationwide strike in which half a million people walked off their jobs. These new union members successfully stood up for their rights and became a force to be reckoned with—until management crushed the strike, mill workers were murdered, and thousands more were blacklisted. Courtesy Icarus Films. 90 min.
- 7:45pm** **How the Myth Was Made.** 1978. USA. Directed by George Stoney.
A film about the making of a film: Robert Flaherty's 1934 classic *Man of Aran*, which chronicled fishermen's struggle for existence on Ireland's bleak Aran Islands. Stoney revisits the islands and interviews surviving locals about their memories of the original film—and their reactions to making this one. Includes excerpts from the original documentary. Courtesy Circulating Film and Video Library, MoMA. 60 min.

MOMA PRESENTS: KEVIN MERZ'S GLORIOUS EXIT, FEBRUARY 1–8

In *Glorious Exit*, a man of mixed race is catapulted into a leadership role in a complicated situation. Jarreth, an actor in Los Angeles, is the eldest son of a Nigerian chieftain and a Swiss mother. Upon his father's death, he returns to Africa to assume the responsibilities of organizing traditional funeral rites and feasts, but he is faced with clan hostilities, threats of poisoning, and exorbitant costs. **Glorious Exit.** 2007. Switzerland. Directed by Kevin Merz. In English, German, Nigerian dialects; English subtitles. 75 min.

Organized by Sally Berger, Assistant Curator, Department of Film, and William Sloan, independent curator.

Sunday, February 1, 6:00
Monday, February 2, 6:00
Wednesday, February 4, 8:00
Thursday, February 5, 6:00
Friday, February 6, 8:00
Saturday, February 7, 4:00
Sunday, February 8, 6:00