

# The Museum of Modern Art

## **To Save and Project: The 18th MoMA International Festival of Film Preservation** Jan 13–Feb 5, 2022

Our 18th edition of To Save and Project features more than 60 newly preserved features and shorts from 19 countries, many having world or North American premieres and presented in original versions not seen since their initial theatrical releases. Recent MoMA restorations in this year's festival include the world premieres of Buster Keaton and Donald Crisp's *The Navigator* (1924), restored by MoMA and Lobster Films with newly reconstructed tinting and an original score by Antonio Coppola; Beth B. and Scott B.'s *The Offenders* (1980); Liza Béar's *Force of Circumstance* (1990); and the North American premiere restoration of the full-length version of Robert Frank's *Me and My Brother* (1965–68).

To Save and Project is framed by two major rediscoveries. The festival opens on January 13 with the New York premiere restoration of Haile Gerima's documentary *Wilmington 10 – USA 10,000* (1979), featuring an onstage post-screening discussion between Haile Gerima and Reverend Dr. Benjamin F. Chavis Jr., who led a boycott in Wilmington after the closure of a Black high school and who received the severest sentence of the so-called Wilmington 10. The festival concludes with the North American premiere theatrical run (February 4–10) of Valerio Zurlini's *La prima notte di quiete* (*Indian Summer*) (1972)—an austere, tragic romance starring Alain Delon as a failed poet—in its original, uncut Italian version.

World premiere restoration highlights also include Erich von Stroheim's *Blind Husbands* (1919) in its nearly complete 1919 release version; William Nigh's *The Fire Brigade* (1926), a forgotten gem of two-color Technicolor and Handschiegl spot coloring not seen since its theatrical release nearly 100 years ago; the Clara Bow rediscovery *The Primrose Path* (1925), also unseen in nearly a century; the roadshow version of MGM's Cinerama spectacular *The Wonderful World of the Brothers Grimm* (1962); and Judit Elek's *The Lady from Constantinople* (1969). Also featured in North American restoration premieres are Julian Duvivier's *The Mystery of the Eiffel Tower* (1927) and *The Divine Voyage* (1929); Jean Renoir's *The Lower Depths* (1936), adapted from the Maxim Gorky play; Mitchell Leisen's *Frenchman's Creek* (1944); Peter Lorre's *The Lost One* (1951), accompanied by Harun Farocki's film essay *Peter Lorre: The Double Face* (1984); James Blue's *The Olive Trees of Justice* (1962); Carol Reed's blockbuster musical *Oliver!* (1968); Orson Welles' *F for Fake* (1973); South Korean genre filmmaker Lee Man-hee's posthumously completed *The Road to Sampo* (1975); and Walter Saxer's long-forgotten documentary about an open-air prison in the Amazon, *Sepa, Nuestro Señor de los Milagros* (1987), cowritten by the Peruvian Nobel laureate Mario Vargas Llosa.

This year's edition of To Save and Project includes films spanning 125 years of Black cinema, from the world premieres of the landmark *Something Good—Negro Kiss*

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(1898) in a newly discovered alternate version and the 1902 *Ringling Bros. Circus Parade*, a rare glimpse of the African American middle class (newly elected to the National Film Registry), to a special Modern Mondays evening with Christopher Harris on January 24, in which the filmmaker presents his newly restored film *still/here* (2000). Also featured are the world premiere of Djibril Diop Mambéty's *Badou Boy* (Senegal, 1970), Souleymane Cissé's *The Young Girl* (Mali, 1975), the world premiere of Camille Billops and James Hatch's *Suzanne Suzanne* (1982), and the New York premiere of Bill Duke's *The Killing Floor* (1984). The festival also premieres outtakes from *James Baldwin: From Another Place* (1973) and two musical shorts from the 1930s starring Ina Ray Hutton, who fronted the all-female big band the Melodears as the "Blonde Bombshell of Rhythm," and was posthumously discovered to have been "passing" as white.

The festival offers a renewed appreciation of many women filmmakers from around the world including Kinuyo Tanaka (*The Eternal Breasts*, 1955), Sara Gómez (*One Way or Another*, 1977), Penny Allen (*Property*, 1979), Claudia von Alemann (*Blind Spot*, 1980), and Naomi Uman (*Love of 3 Oranges*, 1993), as well as Beth B., Liza Béar, Camille Billops, Judit Elek, Marceline Lorian-Ivens, Caroline Mouris, and Franciszka Themerson.

A final highlight of To Save and Project is several banned or severely censored and recut films that have been reconstructed as closely as possible to their original versions. Among these is a program of Nazi-banned films from Poland and Germany made between 1931 and 1933, including the major rediscovery of Stefan and Franciszka Themerson's antifascist avant-garde *Europa* (1931); Willy Zielke's *Unemployed: The Destiny of Millions* (1933) in its original version; and Slatan Dudow's *Kuhle Wampe, or Who Owns the World?* (1932), a collaboration with Bertolt Brecht. Films in the festival that have not been seen in their uncensored versions for more than 50 years are the Armenian master Sergei Parajanov's *Kiev Frescoes* (1966), banned by the Soviet authorities; Marceline Lorian-Ivens and Jean-Pierre Sergent's *Algeria Year Zero* (1962), banned both in Algeria and France; and Ebrahim Golestan's *The Crown Jewels of Iran* (1965), shown privately to the Shah and banned in Iran thereafter.

*Organized by Joshua Siegel, Curator, Department of Film, and Cynthia Rowell, independent consultant.*