

NYWIFT || Women's Film Preservation Fund

NEW YORK WOMEN IN FILM & TELEVISION



Wednesday, November 2, 2011, Museum of Modern Art: 4:30 & 7pm
As part of MoMA's Save and Project series, we present the following 2 programs:

PROGRAM ONE: 4:30 pm TITUS 2
ELAINE SUMMERS: FILM AND DANCE PERFORMANCES, 1964-1977

This compilation revisits the films of choreographer/dancer Elaine Summers, whose innovative performances at New York's Judson Memorial Church in the early 1960s remain influential. Screenings include **Judson Fragments** (1964, USA; 16 min), with cinematography by Stan Vanderbeek, Ka Kwong, and Summers; **Another Pilgrim** (1968, USA; 20 min), with Jon Hendricks, Rev. Al Carmines, Remy Charlip, and Sandra Neals; and **Windows in the Kitchen** (1977, USA; 11 min), featuring a performance in The Kitchen's 1970s Broome Street space with Matt Turney and music by Jay Clayton. Preservation coordinated by Orphan Film Symposium director Dan Streible, New York University Moving Image Archiving Preservation Program, Bill Brand, and the New York Public Library with support from the National Film Preservation Foundation. Prints courtesy Jerome Robbins Dance Division, The New York Public Library for the Performing Arts.

FOLLOWED BY A DISCUSSION WITH ELAINE SUMMERS AND TANISHA JONES

ELAINE SUMMERS, choreographer, filmmaker and founder of The Experimental Intermedia Foundation, whose purpose was described in the Foundation's statement "intermedia research explores the potential of technologies for multi-media spatial interaction", is a pioneering figure in the rapidly growing field of Multi-media performance, Interactive video installation, or whatever one might decide to call it tomorrow. She realized the first intermedia performance piece Split screen & By Chance Dance & Film in 1962 and developed a dizzying array of Intermedia Film/Dance performances throughout her career, such as Crow's Nest which premiered at the Guggenheim Museum in 1980 and Energy Changes at MOMA in 1973. On top of realizing numerous major Intermedia pieces, she started Experimental Intermedia Foundation which provided space, equipment and guidance for research by dancers, composers, visual artists and filmmakers with emphasis on the interrelationship between dance and film.

TANISHA JONES is the Director of the Jerome Robbins Archive of the Recorded Moving Image in the Jerome Robbins Dance Division at The New York Public Library for the Performing Arts. Prior to joining the Dance Division in July 2007, she was the 2006-2007 Moving Image Archiving and Preservation (MIAP) Research Fellow in the Barbara Goldsmith Preservation and Conservation Department at New York University (NYU) Libraries. Ms. Jones has presented her work at professional conferences and organizations such as the American Library Association (ALA), Association of Moving Image Archivists (AMIA), Joint Technical Symposium (JTS), and the Archivists' Round Table of New York (ART). She served on the Board of Directors of the New York-based nonprofit organization Independent Media Arts Preservation, Inc. (IMAP) from 2005 - 2009, and since 2009 is on IMAP's Advisory Council. From 2009 to the present, Ms. Jones serves as the moving image preservation consultant for the Dance Heritage Coalition (DHC). In 2011, Ms. Jones was an adjunct professor in Tisch School of the Arts' Moving Image Archiving and Preservation (MIAP) program at New York University; the program she received her M.A. from in 2005 as a graduate of MIAP's inaugural class.

PROGRAM TWO: 7:00 pm TITUS 2 RECORDING SOMETHING ESSENTIAL

Dodge House 1916 (1965. USA). Directed by Esther McCoy. In the shadow of the wrecking ball, architectural historian McCoy races to document and save the Walter Luther Dodge house in West Hollywood, California. The house was destroyed five years later. Preserved by the Archives of American Art, Smithsonian Institution. 18 min.

Henrietta Szold (1946. USA). Directed by Hazel Greenwald. Screenplay by Mildred Barish Vermont. The Jewish women's organization Hadassah was founded by Baltimore native Henrietta Szold in 1912. Thirty years later, national board member Hazel Greenwald created a film department in order to document various Hadassah philanthropic projects throughout the United States and Israel. This 1946 film portrait of Szold features a rare 1930s sound recording and the only known moving-image footage of her. Preserved by Hadassah Archives at The Center for Jewish Research. 32 min.

All Women Are Equal (1974. USA). Directed by Marguerite Paris. A documentary about Paula, a male-to-female transsexual. Paris made this radically progressive film portrait at a time when tolerance for transgendered persons was far from common. Preserved by MIX NYC: The New York Lesbian & Gay Experimental Film Festival. 15 min.

*FOLLOWED BY A DISCUSSION WITH SUSAN MORGAN, SUSAN WOODLAND, STEPHEN KENT JUSICK
Moderated by DRAKE STUTESMAN*

Moderator

DRAKE STUTESMAN is the editor of *Framework: The Journal of Cinema and Media* and the Co-Chair of The Women's Film Preservation Fund. She writes fiction and non-fiction and has had work published by MoMA, the British Film Institute, Koenig Press, Indian University Press, Schirmer Press and Bookforum, among other. She teaches Costume Design in Film at New York University.

Representing ALL WOMEN ARE EQUAL

STEPHEN KENT JUSICK has been curating experimental film since 1989, and making films since 1992. In October 2005 he was named Executive Director of MIX NYC, presenters of the New York Queer Experimental Film Festival. In 1995 he founded Fever Films to distribute experimental film and video for public exhibition. In 1998 he co-founded (with Scott Berry) the microcinema Brooklyn Babylon Cinema. Jusick has curated programs and exhibited at Anthology Film Archives, the Baltimore Museum of Art, Art in General, Exit Art, Dixon Place, HERE Arts Center, Joe's Pub, the Bronx Academy of Arts and Dance (BAAD), Princeton University, University of Chicago, University of Michigan, MIX: New York Lesbian & Gay Experimental Film/Video Festival, the SF Lesbian and Gay Film Festival, the SF Cinematheque, the Vancouver Queer Film Festival, and others. His writing has appeared in *Out in All Directions* (Warner Books, 1995), *That's Revolting: Queer Strategies for Resisting Assimilation* (Soft Skull Press, 2004), *IndieWIRE*, *New York Blade News*, *Intervalometer*, *MIXZINE*, *Crucial Anatomy* and others. Jusick has sat on various grant panels, including those for the Lower Manhattan Cultural Council and the New York City Department of Cultural Affairs.

Representing HENRIETTA SZOLD

SUSAN WOODLAND was the Director of the Hadassah archives from 1996 to 2011. Through the generosity of NYWIFT and other generous funders, 3 films to date have had new masters and new prints made, and have been digitized. All 3 were made by women and are available online. More than 50 additional titles are still awaiting funding. Susan holds a Masters of Science degree in Library and Information Science from Pratt Institute in Brooklyn. Her professional affiliations include: the Society of American Archivists, the Archivists Round Table of New York, where she has been the Vice President in charge of monthly programs, and the Mid-Atlantic Region Archives Conference. She became a certified archivist in 2010. Since July Susan has been a Senior Archivist at the American Jewish Historical Society where she is working on a project to make accessible 5000 boxes from another 100 year old Jewish organization.

Representing DODGE HOUSE

SUSAN MORGAN has written extensively about art, design, and cultural biography. A former contributing editor for *Interview*, *Mirabella*, and *Metropolitan Home*, she is a contributing editor for *Aperture* and www.eastofborneo.org, a collaborative on-line art journal and archive. With support from Graham Foundation for the Advancement of Art and Architecture and the Beverly Willis Architecture Foundation, Morgan has been researching the life and work of writer Esther McCoy (1904-1989). Most recently, Morgan has edited *Piecing Together Los Angeles: An Esther McCoy Reader*, the first anthology dedicated to McCoy's writing and, with Kimberli Meyer, co-curated *Sympathetic Seeing*, an exhibition about McCoy currently on view (through January 2012) at the MAK Center at the R.M. Schindler House in West Hollywood, California.

*The Women's Film Preservation Fund wishes to thank:
CINERIC, KODAK, MOMA, NEW YORK STATE COUNCIL ON THE ARTS*

A division of New York Women in Film and Television, The Women's Film Preservation Fund, the only project of its kind in the world, works to preserve the cultural legacy of women in cinema by restoring and conserving their films. Founded in 1995, the WFPF has contributed to the restoration of over eighty American short and feature films, in all genres and from all eras, in which women have played a significant creative role be it as director, editor, screenwriter, actor, animator and more. The Fund works also to raise public awareness through promoting crucial access to these films. For a list of WFPF's preserved films and more information, go to: www.nywift.org and click on Funds.