

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

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SIXTY YEARS OF FRENCH FILMS PRESENTED AT THE MUSEUM OF MODERN ART
MAY 29 - SEPTEMBER 30, 1957 BY THE FILM LIBRARY OF THE MUSEUM OF MODERN ART
AND THE FRENCH FILM OFFICE IN NEW YORK REPRESENTING THE CENTRE NATIONALE DE
LA CINEMATOGRAPHIE AND UNIFRANCE

- May 29-June 1 --AUTOUR D'UNE CABINE (1893-94), by Emile Reynaud: an early optical show, recreated in color.
WORKERS LEAVING THE LUMIERE FACTORY (1895); THE ARRIVAL OF A TRAIN (1895); TEASING THE GARDENER (1896); and THE PEACOCKMAN: four of the earliest films ever made, produced by the Lumière Brothers.
THE CONJURER (1899), a "magic show" by George Méliès.
CAKEWALK FROM THE NOUVEAU CIRQUE (c1900).
SOUND FILMS OF 1900, including Coquelin in the duel scene from Cyrano de Bergerac.
A STUNNING CREATION (c1904), a trick film in color by Ferdinand Zecca.
SCENES OF CONVICT LIFE (1905), an early reformist film.
THE INFERNAL CAVE (1906), a colored "postcard" come to life.
THE WITCH (LA FEE CARABOSSE)(1906), a color print of one of Méliès' fairy tales.
- June 2-5 --THE MAGNETISED MAN (1907) and SLIPPERY JIM (1907): two of the best known trick films.
FANTASMAGORIE (1908), by Emile Cohl: the first French cartoon.
THE EFFECTS OF BCUS-BCUS-MEE (1908): a belly dancer creates an epidemic of shimmying in Paris.
THE DETECTIVE (c1909): an early kidnapping and chase film.
THE RETURN OF ULYSSES (1908); the flower of the Comédie Française brought to the screen in an attempt to uplift it.
CAMILLE (1911), Bernhardt's recreation of her celebrated stage performance of the death scene.
MAX WANTS TO GROW (1912), Max Linder comedy.
ONESIME CLOCKMAKER (1912), the culmination of the French school of trick comedies.
- June 6-8 --JUVE VS. FANTOMAS (1913), by Louis Feuillade. A long chapter from the most famous of French serials.
An excerpt from THE VAGABOND (1915), directed by and starring Henri Krauss: a naturalistic adaptation of the Richepin play.
- June 9-12 --THE TENTH SYMPHONY (1918), directed by Abel Gance, with Emmy Lynn and Severin-Mars: an early masterpiece by the man who helped introduce American film style into French production; whose work is considered among the very best in French film history, but which is virtually unknown today in this country.
- June 13-15 --FIEVRE (1921), directed by Louis Delluc, with Eve Francis. One of the early avant-garde works, made outside of commercial channels, by the critic whose writings shaped French production throughout the twenties.
ELDORADO (1921), by Marcel L'Herbier, with Eve Francis: the celebrated essay in the translation of poetic literature and "impressionism" into screen terms.
- June 16-19 --THE SMILING MME. BEUDET (1922), by Germaine Dulac, from the play by André Obey and Denys Amiel which depicts the mental sufferings of a sensitive woman living in the provinces.
COEUR FIDELE (1923), by Jean Epstein, with Gina Manès: an essay in the enrichment of film photography, and in the simplification of narrative.
- June 20-22 --THE LITTLE MATCH GIRL (1927), by Jean Renoir, with Catherine Hessling, from the story by Hans Christian Andersen.
THE RETURN TO REASON (1923), by Man Ray: a Dada work by the American photographer.
MENILMONTANT (1925), by Dmitri Kirsanoff, with Nadia Sibirskaia: one of the most remarkable of amateur films in its use of poetic imagery, free cutting, and intelligent acting.
ENTR'ACTE (1923-24), by René Clair. The famous Dada spoof.

- June 23-26 --THE ITALIAN STRAW HAT (1927), directed by René Clair: the most celebrated European silent comedy.
- June 27-29 --AUTUMN MISTS (1928), by Dmitri Kirsanoff, with Nadia Sibirskaya: the evocation of a woman's sadness about the end of an affair.
ARABESQUES (1928), by Germaine Dulac: images selected as an equivalent to Debussy's Arabesques.
THE FALL OF THE HOUSE OF USHER (1928), by Jean Epstein, with Marguerite Gance and Jean Debucourt: the Poe story told in the avant-garde style.
- June 30-July 3 --THE NEW GENTLEMEN (LES NOUVEAUX MESSIEURS)(1928) by Jacques Feyder, with Gaby Morlay and Albert Préjean: a satire of French politics.
- July 4-6 --TWO TIMID SOULS (LES DEUX TIMIDES)(1928), by René Clair. A comedy which is well-known to European audiences, but which has never been given public release here.
- July 7-10 --PRETEXTE (1929), a study in motion by Alexander Calder, the American sculptor, then living in Paris.
THEME AND VARIATIONS (1929), by Germaine Dulac: the movements of a dancer and of machinery contrasted.
LIGHTHOUSE KEEPERS (GARDIENS DU PHARE)(1929), by Jean Grémillon: the researches of the avant-garde integrated into a simple narrative.
- July 11-13 --LE CHIEN ANDALOU (1929), directed by Luis Bunuel from a script by Bunuel and Salvador Dali: a disturbing work of pure surrealism.
THE BLOOD OF A POET (1930), Jean Cocteau's celebrated surrealist film.
- July 14-17 --IE MILLION (1931), by René Clair, with Annabella. The musical about a chase across Paris for a missing lottery ticket.
- July 18-20 --IA CHIENNE (1931), directed by Jean Renoir, with Michel Simon. The first sound film which Renoir made "exactly as I wanted": about the downfall of a petit bourgeoisie because of his love for a woman.
- July 21 --A NOUS LA LIBERTE (1932), by René Clair. A satire on modern industrial civilization.
- July 22-24 --POUDU SAUVE DES EAUX (1932), directed by Jean Renoir, with Michel Simon. A comedy which has long been neglected by European critics, unknown here, which Renoir considers one of his very best works.
- July 25-27 --TARIS (1932), a documentary by Jean Vigo, with a surrealist ending.
IT'S IN THE BAG (L'AFFAIR EST DANS LE SAC)(1932), by Pierre Prevert. A surrealist comedy.
WHALE FISHING (LA PECHE A LA BALEINE)(1934), directed by Tchimoukoff, with Jacques Prevert. The satiric illustration of a folk song.
- July 28-31 --THE FOURTEENTH OF JULY (1932), directed by René Clair, with Annabella. The celebration of the French national holiday among a group of Parisian neighbors.
- August 1-3 --LA MATERNELLE (1932), directed by Jean Benoit-Levy and Marie Epstein, with Madeleine Reynaud. The warmly remembered film about an orphanage.
- August 4-7 To be announced.
- August 8-10 --THE SEA HORSE (1934), a documentary directed by Jean Painlevé, with music by Darius Milhaud.
TONI (1935), directed by Jean Renoir for Marcel Pagnol: the famous forerunner of post-war Italian neo-realism.

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August 11-13

--FIVE MEN AND A WOMAN (LA BELLE EQUIPE)(1936), directed by Julien Duvivier, with Vivienne Romance, Jean Gabin and Charles Vanel: an early "film noir" about the gradual dissolution of a group of best friends who band together to help each other. A NIGHT ON BALD MOUNTAIN (1934), by Alexander Alexeieff and Claire Parker. The interpretation of Moussorgsky's score by a unique process of animation.

August 14-17

--VOCATION (c1936), directed by Jean-Yves de la Cour: dawn to dusk activities in a Benedictine monastery
A DAY IN THE COUNTRY (1936), Jean Renoir's vocation of the times of his father, August Renoir, the painter.

August 18-21

--LE JOUR SE LEVE (1939), directed by Marcel Carné, with Arletty, Jean Gabin and Jules Berry. The archetype of fatalistic films of crime, passion and despair.

August 22-24

--To be announced.

August 25-28

--MAN'S HOPE (ESPOIR)(1939), André Malraux's film about the Spanish Civil War, made on location.

August 29-31

--THE SKY IS YOURS (LE CIEL EST A VOUS)(1944), directed by Jean Grémillion, with Madeleine Renaud and Charles Vanel. The true story of a married couple who became aviators; made as a tribute to French heroism in order to arouse support for the Resistance Movement. Never released here.

September 1-3

--CHILDREN OF PARADISE (1943-45), directed by Marcel Carné, with Arletty, Jean Louis Barrault and Pierre Brasseur. The original, un-cut version.

September 4-7

--THE LIBERATION OF PARIS (1944), exciting and intimate newsreel footage of Paris street fighting and the entry of American troops.
THE RETURN (1945), a film of the liberation and return of prisoners of war, directed by the photographer Henri Cartier-Bresson.

September 8

--THE BATTLE OF THE RAILS (1946), directed by René Clément. A reconstruction of the Resistance Movement among French railway workers.

September 9-11

--THE BARREL-MAKER (LE TONNELIER)(1945), directed by Georges Rouquier, music by Henri Sauguet: a French craftsman at work.
LE TEMPESTAIRE (1946), directed by Jean Epstein. An old Breton legend.
SPANISH GYPSIES (1947), directed by Jean Castanier. Flamenco dances and songs.

September 12-14

--MAN ABOUT TOWN (LE SILENCE EST D'OR)(1947), directed by René Clair, with Maurice Chevalier. A romantic comedy about an aging film producer, set in the early days of film production.

September 15-18

--An excerpt from ADIEU LEONARD (1943), directed by Pierre Prévert, with Carette and Pierre Brasseur.
VOYAGE SURPRISE (1947), directed by Pierre Prévert, with Martine Carol.
Two examples of French comedy, the first being a satire on literary salons, and the second being a series of misadventures on a "surprise tour, destination unknown."

September 19-21

--PARIS 1900 (1948). Nicole Vedres' reconstruction, by means of early film footage, of Paris life from 1900 to 1914.

September 22

--To be announced.

September 23-25

--THE SACRED FOREST (1955), directed by Dominique Gaisseau: the account of an anthropological expedition into Guinea to film the initiation rites of the Tribus Toma.
WHITE MANE (1953), directed by Albert Lamorisse. A modern legend-film.

September 26

--To be announced.

September 27-30

--To be announced.