

# THE MUSEUM OF MODERN ART

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

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FOR RELEASE

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## THREE EXPERIMENTAL GERMAN FILMS AT MUSEUM OF MODERN ART

Three German films including Kaleidoscope, not previously announced, will be shown at the Museum of Modern Art, 11 West 53 Street, January 12 - 15. There will be screenings daily at 3 and 5:30.

ANYWHERE - IN OUR TIME (In Jeden Land und zu Deiner Zeit) (1952). Produced by the University of Munich under the supervision of Dr. Hedwig Traub, the film was the consequence of Dr. Traub's discussions with American film production students, particularly at the University of California at Los Angeles. Students in Munich, in making this, their first film, chose the theme: "a student's homelessness in an emptied world and his isolation in the dimension of art which he has constructed for himself as a refuge." In English.

NO MORE FLEEING (Nicht Mehr Fliehen) (1954). Herbert Vesely, director of this stylized exercise, writes: "This film has no plot in the usual sense of the word. Its thesis is the absurdity of an existence grown senseless, an existence where the customary actions of everyday life have lost their meaning and where performing them only drags one deeper into absurdity. No More Fleeing approaches this situation through the example of two fugitives who at a given moment happen to come to an end of their flight, without finding the ground for a new, reasonable existence." The sound track is composed of dialogue, sound effects, cool jazz and twelve-tone music. No English titles.

KALEIDOSCOPE. Shot in Eastman Color through a kaleidoscope, Martin Ulmer describes his recent film as "the infinite duplication through the miracle of reflection made accessible to a multitude of people. It is not an abstract film--for everything the observer sees are objects which once existed. Every foot was taken in motion. In contrast to the purely haphazardly created pictures of the kaleidoscope, the course of the film was planned. A precise script was laid down. All the laws of dramaturgy, including colour dramaturgy, were given due consideration." The music, by Günter Bialas, "was created to match the picture perfectly. Bialas conjured up tone-patterns, rhythms, notes, with all the intermingling shifts and change of our visual images."

For additional information please contact Herbert Bronstein, Assistant Publicity Director, Museum of Modern Art, NY, 11 West 53 Street, New York, N. Y., CI 5-8900