

147

THE MUSEUM OF MODERN ART
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Friday night, October 18, at nine o'clock, The Museum of Modern Art Film Library will present for members of the Museum and their guests a lecture in French on Painting and Advance Guard Films by Fernand Léger, and two advance guard films. The program will be given at the Museum, 11 West 53 Street, where an exhibition of Mr. Léger's work has been on view since October 2.

The films shown will be Ballet Mécanique by Fernand Léger, photography by Dudley Murphy and music by George Antheil, scored for pianola; and Cinéma by René Clair, a symphonic entr'acte from the ballet Relâche. Music for the latter film was composed by Erik Satie and reduced for piano by Darius Milhaud. It will be played Friday evening at the Museum by George Antheil and Henry Brant.

With the exception of the American Man Ray, Mr. Léger was the first world-famous artist to experiment with the film. Ballet Mécanique, produced in 1924, is cubist, but it is a true motion picture, not an animated cartoon like many of the earlier abstract films. Cinéma (usually called Entr'acte) was also produced in 1924 and is a manifestation of the Dada movement. The cast of Cinéma includes persons famous in the art world for the past two decades: Erik Satie, the composer, Francis Picabia, Dadaist painter, Marcel Duchamp, cubist and Dadaist painter, Man Ray, painter and photographer, Jean Borlin and Mlle. Friis of the Ballets Suédois, and others.

The theories which Mr. Léger will present in his lecture will be illustrated in the two films. In his own Ballet Mécanique he develops his idea that the object, rather than the subject, is all-important. He has photographed objects such as saucepan lids, funnels and geometric forms in motion; even the figure of a woman who appears in some of the scenes he has treated as an object, inanimate though in motion.

Le Corbusier is the author of many books and articles, chiefly on architecture. In his famous book Towards a New Architecture, published in 1923, he makes the following statements: "A house is a machine for living in.....An armchair is a machine for sitting in, and so on..... Machines will lead to a new order both of work and of leisure. Entire cities have to be constructed, or reconstructed, in order to provide a minimum of comfort, for if this is delayed too long, there may be a disturbance of the balance of society. Society is an unstable thing and is cracking under the confusion caused by fifty years of progress which have changed the face of the world more than the last six centuries have done. The time is ripe for construction, not for foolery."

In his book Urbanisme, published in 1925 and translated as The City of Tomorrow, Le Corbusier drastically condemns the lack of planning in the expansion of our cities, and sets forth in detail his theories for the building of urban communities suited to modern needs. In this book he writes: "A town is a tool. Towns no longer fulfill this function. They are ineffectual; they use up our bodies, they thwart our souls. The lack of order to be found everywhere in them offends us; their degradation wounds our self-esteem and humiliates our sense of dignity. They are not worthy of the age; they are no longer worthy of us..... The house, the street, the town, are points to which human energy is directed: they should be ordered, otherwise they counteract the fundamental principles around which we revolve; if they are not ordered, they oppose themselves to us."

Le Corbusier's lecture tour will include the following institutions: Wadsworth Atheneum, Hartford; Columbia University; Wesleyan University, Middletown, Conn.; Yale University; Vassar College; Princeton University; Philadelphia Art Alliance; Bowdoin College, Brunswick, Maine; Massachusetts Institute of Technology; Harvard University; Municipal Art Society of Baltimore; The Cranbrook Academy of Art, Bloomfield Hills, Michigan; Kalamazoo Institute of Arts; Arts Club of Chicago; Renaissance Society of the University of Chicago; Madison Art Association, Madison, Wisconsin.