

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART

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CLASSIC POSTERS AND FILMS OF GERMAN CINEMA'S GOLDEN AGE

ON VIEW AT MoMA IN FEBRUARY

Rare, original posters from the "golden age" of German silent film will go on view at The Museum of Modern Art on February 15 in the exhibition JOSEF FENNEKER: CINEMA POSTERS FROM BERLIN. In conjunction with this wall exhibition, the Department of Film will also show a series of 14 works by directors, actors, writers, composers, and producers who fled Berlin after the Nazi takeover. The film series--titled BERLIN EXILES--will be on view in the Roy and Niuta Titus Theater 2 from February 15 through March 11.

During the early 1920s, a new poster by the master graphic artist Josef Fenneker would hit the streets of Berlin almost every week. With their elements of Expressionism (the distorted figures rendered in jagged, sweeping contours against shadowy backgrounds), their severe light, cool colors, and elements of Art Nouveau (or Jugendstil, as it was called in Germany), these posters represent both an outstanding body of graphic design and a documentary record of German cinema at its most innovative and influential. Some two dozen of these posters, on loan from the Stiftung Deutsche Kinemathek, will be on view at the Museum.

Fenneker (1895-1956) was not only one of the most prolific poster artists of the Weimar period but was also known throughout Europe as a set and costume designer, working with numerous stage companies all over the Continent. During his best period, from 1919 to 1924, he achieved his own powerful synthesis of the stylistic currents of the time--Expressionism, Cubism, Futurism--while remaining true to the spirit of the films his posters advertised.

Among these films--and the first work to be presented in BERLIN EXILES--is Ernst Lubitsch's Carmen (1918), starring Pola Negri. Judged by some critics to be the first really outstanding German film, Carmen was Lubitsch's first worldwide success. Two films starring Dolly Haas give a more comic view of the life of a young woman from the streets: Das Haessliche Maedchen (The Ugly Woman, 1933), directed by Hermann Kosterlitz (Henry Koster), and Skampolo, ein Kind der Strasse (Scampolo, a Child of the Streets, 1932), the latter with a screenplay by Billy Wilder and Max Kolpe. Dolly Haas will visit the Museum to introduce the first screening of Skampolo, on February 15.

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Also on the schedule is Fritz Lang's Frau im Mond (Woman in the Moon, 1929), a three-hour space adventure with special effects by Oskar Fischinger. The film mixes prophecy and fantasy and features remarkable studio sets evoking a rocket flight and a luminous lunar landscape. Two early films by Robert Siodmak, best known for his Hollywood films noirs, will be presented: Abschied (Farewell, 1930), photographed by Eugen Schüfftan and written by Emeric Pressburger; and Voruntersuchung (Preliminary Investigation, 1931), the story of a murder inquest.

A number of the films in BERLIN EXILES have links with films presented in the retrospective BRITISH FILM. Notable among these is Reinhold Schuenzel's comedy of sexual confusion, Viktor-Viktoria (1933), remade by Victor Saville in 1935 as First a Girl. Die Letzte Kompanie (The Last Company, 1930) features a performance by Conrad Veidt, who is also seen in BRITISH FILM in Jew Süss, the film that consigned him to permanent exile from Germany.

Also of note are Razzia in St. Pauli (1932, directed by Werner Hochbaum), Zuflucht (Refuge, 1928), featuring Franz (Francis) Lederer, and Das Erwachen des Weibes (Woman's Awakening, 1927), with Paul Andor, who is still working in films today.

The Department of Film is indebted to the Stiftung Deutsche Kinemathek for supplying the original posters for the wall exhibition JOSEF FENNEKER: CINEMA POSTERS FROM BERLIN and the films shown in the BERLIN EXILES series. We express our gratitude to Gero Gandert, Wolfgang Jacobsen, and Eva Orbanz of the Stiftung Deutsche Kinemathek, and to Dr. Christoph-Ulrich Wecker, Dr. Knut Heuer, and Ingrid Scheib-Rothbart of Goethe House, New York, for their co-operation. We are grateful as well to Ruth McCormick for translations from German to English and to Edith Kramer of the Pacific Film Archive for supplying supplementary documentation. BERLIN EXILES was arranged for The Museum of Modern Art by Adrienne Mancina, Curator, and organized by Jytte Jensen, Curatorial Assistant, Department of Film. JOSEF FENNEKER was organized by Mary Corliss, Curatorial Assistant in charge of the Museum's Film Stills Archive.

Please note: The majority of the films in BERLIN EXILES will be shown in their original versions, without English titles. The Department of Film will supply synopses in English.

For further information, the public may call (212) 708-9500.

COMPLETE SCHEDULE IS ATTACHED

January 1985

 For further PRESS information, please contact Stuart Klawans, Film Press Representative,
 The Museum of Modern Art, 11 West 53 Street, New York, NY 10019 (212) 708-9752.

SCHEDULE--BERLIN EXILES

February 15 - March 11, 1985

- Fri. 2/15 3:00 Carmen. 1918. Ernst Lubitsch. With Pola Negri. German intertitles. Silent, no piano accompaniment. 70 min.
- 6:30 Skampolo, Ein Kind der Strasse (Scampolo, A Child of the Streets). 1932. Hans Steinhoff. With Dolly Haas, Karl Ludwig Diehl. In German, no subtitles. 87 min. Dolly Haas will introduce the screening.
- Sat. 2/16 2:30 Abschied (Farewell). 1930. Robert Siodmak. With Brigitte Horney, Aribert Mog. In German, no subtitles. 72 min.
- 5:30 Viktor-Viktoria. 1933. Reinhold Schuenzel. With Renate Müller, Hermann Thimig, Adolf Wohlbrueck. In German, no subtitles. 85 min.
- Sun. 2/17 2:30 Razzia in St. Pauli. 1932. Werner Hochbaum. With Gena Falkenberg, Wolfgang Zilzer (Paul Andor), Ernst Busch. In German, no subtitles. 63 min.
- 5:30 Carmen. Live piano accompaniment.
- Mon. 2/18 2:30 Skampolo, Ein Kind der Strasse.
- 5:30 Abschied.
- Fri. 2/22 3:00 Viktor-Viktoria.
- 6:30 Frau im Mond (Woman in the Moon). 1929. Fritz Lang. With Willy Fritsch, Gerda Maurus, Gustav von Wangenheim, Hermann Valentin. German intertitles. Silent, no piano accompaniment. 191 min.
- Sat. 2/23 2:30 Voruntersuchung (Preliminary Investigation). 1931. Robert Siodmak. With Albert Bassermann, Hans Brausewetter, Charlotte Ander. In German, no subtitles. c. 95 min.
- 5:30 Razzia in St. Pauli.
- Sun. 2/24 2:30 Die Letzte Kompanie (The Last Company). 1930. Kurt Bernhardt. With Conrad Veidt, Karin Evans. In German, English subtitles. 73 min.
- 5:30 Frau im Mond. Live piano accompaniment.
- Mon. 2/25 3:00 Die Letzte Kompagnie.
- Fri. 3/1 3:00 Voruntersuchung.
- 6:30 Das Tagebuch des Dr. Hart (The Diary of Dr. Hart). 1916. Paul Leni. With Ernst Hofmann, Dagny Servaes. German intertitles. Silent, no piano accompaniment. 60 min.

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- Sat. 3/2 2:30 Das Erwachen des Weibes (A Woman's Awakening). 1927. Fred Sauer. With Grete Mosheim, Wolfgang Zilzer (Paul Andor), Hermann Valentin. German intertitles. Silent, no piano accompaniment. 77 min.
- 5:30 Das Haessliche Maedchen (The Ugly Woman). 1933. Hermann Kosterlitz (Henry Koster). With Dolly Haas, Max Hansen, Otto Wallburg, Genia Nicolajewa. In German, no subtitles. 76 min.
- Sun. 3/3 2:30 Das Tagebuch des Dr. Hart. Live piano accompaniment.
- 5:30 Zuflucht (Refuge). 1928. Karl Froehlich. With Henny Porten, Franz (Francis) Lederer. German intertitles. Live piano accompaniment. 101 min.
- Fri. 3/8 3:00 Das Haessliche Maedchen.
- 6:30 Das Erwachen des Weibes. Introduced by Paul Andor. Piano accompaniment.
- Sat. 3/9 2:30 Alraune. 1930. Richard Oswald. With Albert Basserman. In German, no subtitles. 103 min.
- 5:30 Zuflucht.
- Sun. 3/10 2:30 Liebelei. 1932. Max Ophuls. With Paul Haerbiger, Magda Schneider. In German, English subtitles. 84 min.
- 5:30 Alraune.
- Mon. 3/11 3:00 Liebelei.

All screenings will be held in the Roy and Niuta Titus Theater 2.

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