

Photography Until Now

February 18–May 29, 1990

For Immediate Release
February 1990

THE PHOTOGRAPHER'S IMAGE IN MOTION PICTURES

February 20 - May 22, 1990

In conjunction with The Museum of Modern Art's major PHOTOGRAPHY UNTIL NOW exhibition, a series of films examining the representation of the still photographer in motion pictures is presented at the Museum from February 20 to May 22, 1990. THE PHOTOGRAPHER'S IMAGE IN MOTION PICTURES includes a diverse group of primarily fiction films made between 1901 and 1986. Unlike programs which feature documentaries or films made by photographers, this unique exhibition explores the image of the still photographer as portrayed by the filmmaker.

The exhibition is organized by genre, including photojournalism [Under Fire (1983) and Salvador (1986)], amateur photography [Bobby's Kodak (1908) and Alice in The Cities (1974)], fashion photography [Funny Face (1957) and Model (1980)], and experimental films constructed around the individual photograph [La Jetée (1963) and Nostalgia (1971)]. Included are well-known films by major filmmakers, such as Michelangelo Antonioni's Blow-Up (1966), Alfred Hitchcock's Rear Window (1954), and Michael Powell's Peeping Tom (1960), along with lesser known works such as Ben Maddow's Love As Disorder (1963), which incorporates photographs taken by Helen Levitt.

The films included in the exhibition reveal the contexts in which photographs are made or presented. Under Fire, for example, shows

The exhibition and its accompanying publication are supported by a generous grant from Springs Industries, Inc.

photographers at work on the battlefield and the resulting images as they are used in the tabloids. Filmmakers also expose their attitudes toward the photographic profession in films based on real-life characters, but deviate from historical accuracy in order to fit the characters into their directorial visions. For example, in Funny Face (1957) Fred Astaire portrays a photographer based on the persona of Richard Avedon, and in Pretty Baby (1978) Keith Carradine portrays E.J. Bellocq.

The series demonstrates the extraordinary impact that photography has had upon twentieth-century life. Some of the key themes explored in this exhibition are the inherent artifice in representational photographs; the relationship between picture-making and filmmaking; the practice of photography and the search for truth; the use of the camera as a voyeuristic agent; and the power of the image not only to interpret reality, but also to trigger subjective evocation of memory.

THE PHOTOGRAPHER'S IMAGE IN MOTION PICTURES is funded in part by a generous grant from Lois and Bruce Zenkel. It has been organized by Jon Gartenberg, assistant curator, Department of Film, and Susan Kismaric, curator, Department of Photography.

On view from February 18 to May 29, PHOTOGRAPHY UNTIL NOW celebrates the medium's 150th anniversary. Along with its accompanying publication, this survey of photography's history offers a basic reinterpretation of the evolution of photographic tradition, enriched by new research and the discovery of little-known historical work. The exhibition has been organized by John Szarkowski, director of the Museum's Department of Photography.

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No. 9
 For further information or film stills, contact Sarah Eaton, film press representative, Department of Public Information, 212/708-9750.

THE PHOTOGRAPHER'S IMAGE IN MOTION PICTURES

Exhibition Schedule

Tuesday, February 20

3:00 p.m. Bobby's Kodak. 1908.
App. 9 min.

Picture Snatcher. 1933.
Lloyd Bacon. 77 min.

6:00 p.m. The Locket. 1913
Fred Thompson. App. 16 min.

Beyond a Reasonable Doubt. 1956.
Fritz Lang. 80 min.

Tuesday, February 27

3:00 p.m. The Locket. 1913
Fred Thompson. App. 16 min.

Beyond a Reasonable Doubt. 1956.
Fritz Lang. 80 min.

6:00 p.m. Bobby's Kodak. 1908.
App. 9 min.

Picture Snatcher. 1933.
Lloyd Bacon. 77 min.

Thursday, March 8

2:30 p.m. Alice in the Cities (Alice in den Städten). 1974.
Wim Wenders. 110 min.

6:00 p.m. Blow-Up. 1966.
Michelangelo Antonioni. 110 min.

Friday, March 9

2:30 p.m. Under Fire. 1983.
Roger Spottiswoode. 128 min.

6:00 p.m. Salvador. 1986.
Oliver Stone. 123 min.

Saturday, March 10

2:00 p.m. Love as Disorder (An Affair of the Skin). 1963.
Ben Maddow. 78 min.

5:00 p.m. Funny Face. 1957.
Stanley Donen. 103 min.

Sunday, March 11

2:00 p.m. Master of the Camera - Edward J. Steichen. ca. 1935.
Film followed by unedited footage. 18 min.

Model. 1980.
Frederick Wiseman. 129 min.

5:00 p.m. Eyes of Laura Mars. 1978.
Irvin Kershner. 103 min.

Monday, March 12

2:30 p.m. Peeping Tom. 1960.
Michael Powell. 103 min.

6:00 p.m. Rear Window. 1954.
Alfred Hitchcock. 112 min.

Tuesday, March 13

2:30 p.m. Look Pleasant, Please. 1918.
Director unknown. App. 12 min.

Pretty Baby. 1978.
Louis Malle. 109 min.

6:00 p.m. Letter to Jane. 1972.
Jean-Luc Godard and Jean-Pierre Gorin. 55 min.

Tuesday, April 3

3:00 p.m. Turn-of-the-century films on the subject of photography.
1901-04. App. 20 min.

Les Années Declic. 1983.
Raymond Depardon. 65 min.

6:00 p.m. Nostalgia. 1971.
Hollis Frampton. 36 min.

One Second in Montreal. 1969.
Michael Snow. 26 min.

La Jetée. 1963.
Chris Marker. 28 min.

Tuesday, April 10

3:00 p.m. Blow-Up. 1966.
Michelangelo Antonioni. 110 min.

6:00 p.m. Alice in the Cities (Alice in den Städten). 1974.
Wim Wenders. 110 min.

Tuesday, April 17

3:00 p.m. Salvador. 1986.
Oliver Stone. 123 min.

6:00 p.m. Under Fire. 1983.
Roger Spottiswoode. 128 min.

Tuesday, April 24

3:00 p.m. Funny Face. 1957.
Stanley Donen. 103 min.

6:00 p.m. Love as Disorder (An Affair of the Skin). 1963.
Ben Maddow. 78 min.

Tuesday, May 1

3:00 p.m. Eyes of Laura Mars. 1978.
Irvin Kershner. 103 min.

6:00 p.m. Master of the Camera - Edward J. Steichen. 1935.
Film followed by unedited footage. 18 min.

Model. 1980.
Frederick Wiseman. 129 min.

Tuesday, May 8

3:00 p.m. Rear Window. 1954.
Alfred Hitchcock. 112 min.

6:00 p.m. Peeping Tom. 1960.
Michael Powell. 103 min.

Tuesday, May 15

3:00 p.m. Letter to Jane. 1972.
Jean-Luc Godard and Jean-Pierre Gorin. 55 min.

6:00 p.m. Look Pleasant, Please. 1918.
Director unknown. App. 12 min.

Pretty Baby. 1978.
Louis Malle. 109 min.

Tuesday, May 22

3:00 p.m. Nostalgia. 1971.
Hollis Frampton. 36 min.

One Second in Montreal. 1969.
Michael Snow. 26 min.

La Jetée. 1963.
Chris Marker. 28 min.

6:00 p.m. Turn-of-the-century films on the subject of photography.
1901-04. App. 20 min.

Les Années Declic. 1983.
Raymond Depardon. 65 min.

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