

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Museum of Modern Art

VIDEO AT THE MUSEUM OF MODERN ART

Video has given The Museum of Modern Art an opportunity that no other medium could offer--the chance to document a new art form from its very start. It was 1965 when the first portable video cameras went on the market, making possible the beginning of the video art movement; three years later, MoMA included videotapes in its exhibitions for the first time. Today, under Assistant Curator Barbara London, the Department of Film's Video Program has a collection of some 450 tapes, a permanent gallery, a new Study Center, and a Circulating Video Library. It has been a busy twenty years.

Actually, the Film Department's involvement with video reaches back still further, to 1955. As broadcast television grew, the Department began to consider collecting TV productions to complement the Film Archive. The one major acquisition from this period was a kinescope of Horton Foote's The Trip to Bountiful, a 1953 production of NBC Television Playhouse, starring Lillian Gish. It was not an easy work to acquire. As Curator Richard Griffith explained, "Permissions from sixteen individuals had to be secured before the kinescope could be acquired, and the same sixteen must give special permission for every single public performance, facts which indicate the difficulties that lie ahead should the Museum, as is now often suggested, found a television archive analogous to the Film Library."

There matters rested until the 1960s, when that decade's mixture of social and cultural experimentation began to brew. Artists were stretching the boundaries of art, working with whatever materials came to hand, in any setting; and those

more/

[1985/86?]

Film
MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

Video Program in the
Dept. of Film

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

-2-

materials included television sets. In 1963, at the Smolin Gallery in New York, Wolf Vostell put together the first U.S. environmental installation using a television set. The same year, at the Galerie Parnass in Wuppertal, West Germany, Nam June Paik exhibited a group of television sets that he had altered to produce a range of warped, constantly changing images that had very little to do with ordinary broadcasting. It was too early for anyone to know for certain, but a new tradition of video art was developing, independent of television. As Calvin Tomkins later wrote in The New Yorker, "as art in our time becomes more and more a question of information, of dealing with our incredible public reality, the validity of TV as an art medium grows increasingly evident." Or as Nam June Paik put it at the time, "someday artists will work with capacitors, resistors, and semi-conductors as they work today with brushes, violins, and junk."

The Museum of Modern Art's first experience with capacitors, resistors, and semi-conductors came in the form of two videotapes by Paik, incorporated into Pontus Hulten's 1968 exhibition THE MACHINE AS SEEN AT THE END OF THE MECHANICAL AGE. In 1970, with Kynaston McShine's multi-media exhibition INFORMATION, the Museum again exhibited videotapes (and installations as well) from the U.S., Europe, and Latin America. The PROJECTS series of contemporary art exhibitions began at the Museum in 1971 with an environmental video installation by Keith Sonnier; in 1974, PROJECTS: VIDEO became a continuing series under the direction of Barbara London. That was also the year of the OPEN CIRCUITS conference on the future of television, organized at the Museum by Fred Barzyk, Douglas Davis, Gerald O'Grady, and Film Department Director Willard Van Dyke. Participants--museum educators and curators, cable and educational television producers, artists, art critics--came from Europe, Japan, Canada, and Latin America. With the success of the conference, and a regular program

more/

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

-3-

now set aside for video, the beginnings of a permanent collection followed in due course in 1975. The VIDEO VIEWPOINTS lecture series (modeled after the CINEPROBE series of avant-garde and independent films) began in 1978, giving artists a forum to show and discuss their work before an audience.

"What characterizes video," says Barbara London, "is its intimate scale, its sense of immediacy, the boxlike form of the set, the use of the screen as a light source, and the nature of the colors, which aren't reflections of light from a pigment as in a painting but rather are direct, electrically generated color." As with any artistic medium, though, the formal qualities of video are less important than the use the artist makes of them. "A work doesn't have to be overly polished or technically sophisticated for us to put it into the collection," London says. "It does have to have a strong idea, a sense of integrity, as well as some sense of spirit. Independent video has developed several general areas of concern: documentary work on social and political issues, narrative work (however non-linear it may be), and finally experimental work intended to challenge viewers with new ideas. We collect all of that-- and not just video by artists but also more commercial work as well."

In 1986, the Video Program will mount its most ambitious exhibition to date, devoted to the work of Bill Viola. In addition to a series of major installations, there will also be a retrospective of Viola's single-channel videotapes. This will be The Museum of Modern Art's first retrospective devoted to the work of a single video artist, another mark of recognition of the coming to maturity of this new art form.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

FILM
VILLAGE VOICE July 13, 1971

MOMA
ARCHIVES
PAMPHLET
FILE

MOMA
ARCHIVES
PAMPHLET
FILE

MICHAEL SOPRONKO

Creating a Space for New

Artistic

BY JEFF HOWE

Maciej Wisniewski shifted the foot to the other and sent about 20 other people to Postmasters Gallery in the debut of his meta-brain (downloadable at www. with bottles of water and a bin of ice had been set the ice had melted and quickly drained by the crowd loitering outside we tried. The show was June 25th. We will be taped to Postmasters' r

For Wisniewski, the ment in the context of opening had been set Thursday. On Wednesday received a call from M London informing him three months in development would not be hosting. Nor would it place a kitchen its exhibition space. The niewicz and Postma Banovich scrambling to the artwork, which they for the belated Friday London's call, MOMA to take a backseat, and exclusive sponsorship months. In return, M and host the browse one year. "They made Wisniewski says of MO

It is the strategy that courting Wisniewski th more than their decision piece. "Realistically, it w cle if it'd worked out," can't make a decision in stitutions the size of MO tions years in advance, field of what is loosely forms itself on a daily b nor Wisniewski doubt enthusiasm for *netomat* ust MOMA's ability to changing medium. "Sh ould tell," Banovich says lay someone else stoppe

Video Art

Family Night at MoMA

The Family Night program has been made possible through the generosity of Manufacturers Hanover Trust Company.

get...curators who are really interested and knowledgeable about what's going on, but everyone else is afraid of stepping into anything in which they're not experts," says Fred Wilson, one of this year's MacArthur ge-

the work. "People like Maciej are mavericks," says London. "They're still developing a vocabulary for the medium."

the obstacles audience to issues of cul- outside [some / don't have don't know ed artists] to

video first expression in ere quick to r video art— en inclusion t referenced e to a broad critical framed a history n interpret

the work. "People like Maciej are mavericks," says London. "They're still developing a vocabulary for the medium."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Commercial television is an established part of everyday life in America, and for the last 30 years it has made popular culture available to audiences around the world. In the 1960s, when portable cameras were put on the market, commercial television moved out of the studio and onto the street—and at the same time artists began producing their own video works, using the medium in ways that were unheard of in commercial television. There was extensive experimentation in all the arts at the time, and technology was rapidly developing to allow for images that had their origin in computers, synthesizers, and special-effects generators as well as the stage.

Most of the video art had more to do with the other visual arts than with TV, and terms for defining it were borrowed from the language of contemporary art criticism. In this language, "conceptual" video works are defined as those which follow the trends in

Minimal art and place the greatest emphasis on ideas and on ideas in action. "Perceptual" video derives from cybernetic theories, which study mechanical-electronic communication systems as they relate to the human brain and nervous system, and presents images of the environment: urban and rural, public and personal. "Computer-generated" or "synthesized" videotapes are those which rely partially or wholly on effects generated electronically, sometimes with results resembling Op art. "Performance" video records, often in an autobiographical, narrative manner, the actions and experiences of an individual or a group—usually in relation to society. And finally, "documentary" works—more like TV in form than are the other kinds of video—follow the traditions of film and photography by presenting a factual account of a person, place, or event.

All these different kinds of video art share the basic technology of television: electrons are "shot" at the television screen in a programmed sequence of dots, which are projected in rapid succession across lines on the screen's surface, sweeping down on alternate lines to form the image. American television screens have been standardized at

525 lines, and the entire "scanning process" of televising moves so quickly that it takes only one-fifteenth of a second to complete two sweeps down alternate sets of lines on the screen.

Although it can record the same kinds of images, the video process is very different from film. Movie film is like the film used for still photography; it is a strip of clear celluloid coated with an emulsion of light-sensitive chemicals. When a "frame" of the movie film is exposed, the light from the image changes the surface chemicals, and when the film is developed there is a visible image—the same one that will be projected on the screen.

Videotape is much more like the tape used to record sound—and, just as one can't hear anything by holding audio tape to one's ear, one can't see anything on a videotape until it's played back on a machine. Both video and audio tape are polyester, coated with charged metal oxides which change magnetically during recording. Because the tape hasn't changed—only the magnetic charges have—a videotape can be played and re-recorded as soon as it's made; and it can be accidentally erased with a common magnet.

Video technology is evolving with great speed as artists and engineers try to obtain greater flexibility, greater stability, or greater quantities of information on videotape, and as they look for ways to make the video image more beautiful and complete. Video cassettes and home-recording equipment

From left to right:

Nam June Paik. *Global Groove*. 1973. Color, 30 minutes. WGBH Boston Production. John D. Rockefeller 3rd Fund

Video Repertory (Maxi Cohen, Joel Gold, Bill and Esti Marpet). *Happy Birthday America*. 1976. Black and white, 17 minutes

Joan Giummo and Elizabeth Sweetnam. *Shopping Bag Ladies*. 1977. Black and white, 50 minutes

John Sturgeon. *The Two of Triangles*. 1975. Black and white, 2½ minutes



ould tell," Banovich says. "But I think at the last lay someone else stopped it?"

refers to as the internal system of checks and balances—and in the case of emerging discourses like net-art, one of its

model for net-art. To communicate to a broad audience, artistic media require a critical frame-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

FILM
VILLAGE VOICE July 13, 1979

MOA
ARCHIVES
PAMPHLET
FILE

Creating a Space for N

Artistic

BY JEFF HOWE

Maciej Wisniewski stepped foot to the other end of about 20 other people at Postmasters Gallery debut of his meta-art (downloadable at www.moma.org) with bottles of water. The ice had been melted and the ice had melted and quickly drained by the crowd loitering outside we tried. The show runs June 25th. We will be taped to Postmasters?

For Wisniewski, the experiment in the context of an opening had been so Thursday. On Wednesday he received a call from London informing him that three months in development would not be hosting. Nor would it place a kick in its exhibition space. Wisniewski and Postmaster Banovich scrambling to the artwork, which the for the belated Friday London's call, MOMA to take a backseat, and exclusive sponsorship for months. In return, Maciej and host the brows one year. "They made Wisniewski says of MOMA

It is the strategy that courting Wisniewski more than their decision. "Realistically, it's clear if it'd worked out, we can't make a decision in situations the size of MOMA's years in advance, field of what is loosely formed itself on a daily basis nor Wisniewski doubt. His enthusiasm for netoma is just MOMA's ability to change medium. "Should tell," Banovich says, "lay someone else stopp-

have just recently gone on the market; now there are video discs, which look like records but are "played" with a laser beam instead of a needle.

As a way of recording the advances in video art and technology, The Museum of Modern Art has been collecting important videotapes and showing hundreds in its ongoing video exhibition program. One of the most important works in the video collection is being presented in the video gallery this evening: Nam June Paik's *Global Groove*. Nam June Paik is a video pioneer. Born in Korea in 1932, he studied music in Germany before he moved to America in 1965, when he bought the first portable video camera in New York. Paik shortly thereafter went on to build his own video image synthesizer, with which he produced the abstract imagery in *Global Groove*.

Nam June Paik uses television to look at the cultural similarities between the East and the West. In *Global Groove* he interweaves a classical Korean dance with readings by such American artists as the composer John Cage and the poet Allen Ginsberg, and also juxtaposes Japanese Pepsi-Cola advertisements with American tap and rock-and-roll dancing.

The imagery in *Global Groove* is built up like a musical composition. Paik takes short sequences, plays them quickly, and rearranges the order. Then, with his video synthesizer, he repeats and abstracts the same images. The fast pace of *Global Groove* reflects the hectic character of city life. Nam June Paik is a video craftsman, and in *Global Groove* he meticulously assembles visual collages with the wit and skill of a master. He has been the inspiration for many younger video artists.

From left

Ernest Gusella. *Untitled*, from *Selected Performance Works*. 1974-77. Black and white, 2 minutes

Don Druick. *Moyetsukita Chizu*. 1976. Color, 25 minutes



Copyright © 1979 The Museum of Modern Art, New York

...but everyone else is afraid of stepping into anything in which they're not experts," says Fred Wilson, one of this year's MacArthur ge-

says London. "They're still developing a vocabulary for the medium."

the obstacles audience issues of cul- outside [some y don't have don't know ed artists] to

video first expression in vere quick to y video art— en inclusion t referenced te to a broad critical frame- d a history n interpret mavericks,"

MICHAEL SOPHONRO



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

 FILM
 VILLAGE VOICE July 13, 1997

 MO MA
 ARCHIVES
 PAMPHLET
 011 2

MACHINE AGE

Creating a Space for Net Art

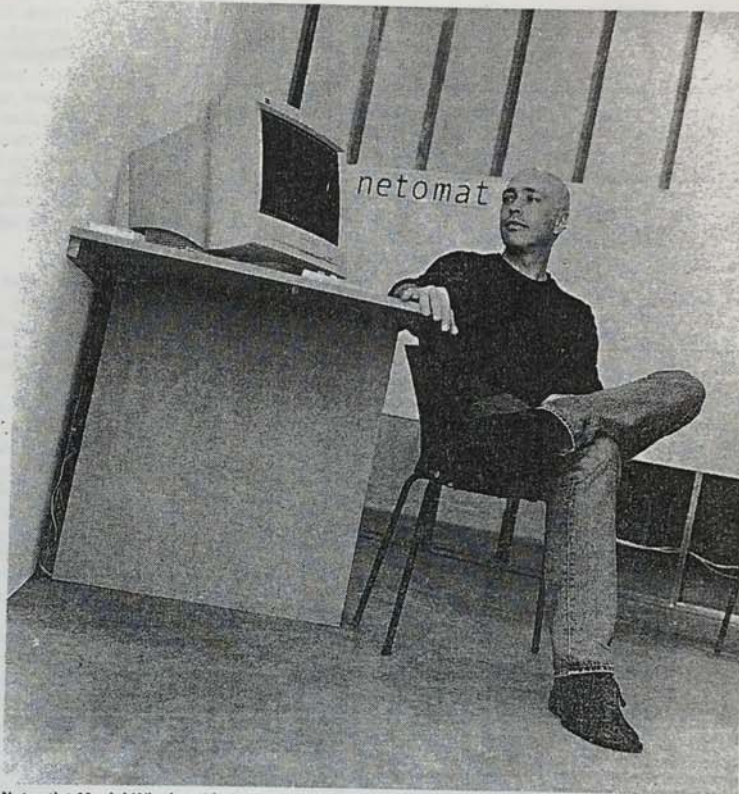
Artistic License

BY JEFF HOWE

Maciej Wisniewski shifted his weight from one foot to the other and smiled nervously. He and about 20 other people were gathered outside Postmasters Gallery in Chelsea for the public debut of his meta-browser/artwork, *netomat* (downloadable at www.netomat.net). A table with bottles of water and juice, plastic cups, and a bin of ice had been set up on the sidewalk, but the ice had melted and the liquids had been quickly drained by the uncomfortable, sweaty crowd loitering outside the gallery. "God knows we tried. The show will be open tomorrow, June 25th. We will be ready," read the signs taped to Postmasters' roll-down metal gate.

For Wisniewski, it was a small disappointment in the context of a far larger one. The opening had been scheduled for June 24, a Thursday. On Wednesday morning Wisniewski received a call from MOMA curator Barbara London informing him that—contrary to a plan three months in development—the Modern would not be hosting *netomat* on its Web site. Nor would it place a kiosk featuring *netomat* in its exhibition space. The news sent both Wisniewski and Postmasters' director Tamas Banovich scrambling to provide server space for the artwork, which they barely procured in time for the belated Friday night opening. Up until London's call, MOMA had wanted Postmasters to take a backseat, and let the museum claim exclusive sponsorship of *netomat* for three months. In return, MOMA would promote and host the browser for a minimum of one year. "They made a lot of promises," Wisniewski says of MOMA staff.

It is the strategy that MOMA employed in courting Wisniewski that frustrates Banovich more than their decision not to exhibit the piece. "Realistically, it would have been a miracle if it'd worked out," Banovich says. "They can't make a decision in three months." Art institutions the size of MOMA slate their exhibitions years in advance, while the burgeoning field of what is loosely termed net-art transforms itself on a daily basis. Neither Banovich nor Wisniewski doubt London's interest in or enthusiasm for *netomat*, or net-art in general, or MOMA's ability to respond to a rapidly changing medium. "She tried everything, I could tell," Banovich says. "But I think at the last lay someone else stopped it."



Net-artist Maciej Wisniewski: developing a vocabulary for a new medium

London won't go into detail regarding the impasse, but she does express regret over the failed negotiations with Wisniewski. She also echoes Banovich's statements regarding the difficulties museums face in presenting net-art. "We're a big, lumbering institution, so not everything has worked according to plan. The Web moves at incredible speed. Software, hardware—it's constantly unfolding and evolving." And, she points out, museum decisions are reached by committee. "It's a collective voice. Not everything I'm interested in gets shown."

The "collective voice" of a museum at once constitutes one of its greatest strengths—what London refers to as the internal system of checks and balances—and in the case of emerging discourses like net-art, one of its greatest weaknesses. "What happens is, you get individual curators who are really interested and knowledgeable about what's going on, but everyone else is afraid of stepping into anything in which they're not experts," says Fred Wilson, one of this year's MacArthur ge-

nius grant recipients. He likens the obstacles net-art faces in finding a museum audience to those faced by artists exploring issues of cultural diversity 20 years ago. "It's outside [some curators'] value structure, so they don't have the impetus to take it seriously. I don't know what it's going to take for [Net-based artists] to overcome the barriers we face."

Perhaps just time. When video first emerged as a medium for artistic expression in the early '70s, curators and critics were quick to dismiss it. The trajectory traced by video art—from exclusion to a grudging, token inclusion to its current ubiquity—is an oft referenced model for net-art. To communicate to a broad audience, artistic media require a critical framework—a set of conventions and a history through which the viewer can interpret the work. "People like Maciej are mavericks," says London. "They're still developing a vocabulary for the medium."

MICHAEL SOPRANO

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

It's a sentiment with which few artists working in net-art would disagree. As in all applications of new media, the technology's largely untapped potential provides its greatest appeal. As such, net-artwork is often as exploratory as it is revelatory. Wisniewski's *netomat* reinvents the Internet, and serves up the results through a visually mesmerizing interface. A search engine that retrieves sounds and images as well as text, *netomat* facilitates an associative, experiential journey through the chaos of the Internet. It addresses the medium in a formal sense, but escapes the trap of becoming tech qua tech. The viewer, user, whatever, dominates the art. That said, it's also challenging stuff, not so much questioning traditional conceptions of objecthood (where is the art?), meaning (what is the art?), and authorship (who makes the art?) as leaving them behind altogether.

Is it any wonder that curators who specialize in, say, minimalist sculpture (and last went online to get cheap tickets to Venice and Basel) don't get it? Net-artists themselves—many of whom, like Wisniewski, have backgrounds in programming—are still trying to figure out what it means to make art out of ether. "It's very early, in terms of the existence of the medium, and museums are slow to respond. But it's naive to get frustrated with them," says Mark Tribe, founder of Rhizome (www.rhizome.org), one of several Web sites that serves as an online forum for the emerging critical discourse on net-art. "I think across the board, they all want to find ways to get up to speed on net-based work, but it's a space that's still grassroots and below their radar."

And that, he says, is just fine. Because net-artists happen to use extremely marketable skills in the development of their art, the paradigm of the garreted artist suffering through soul-sucking day jobs to support the art habit breaks down when applied to net-artists. The community that makes up what might be termed (again, loosely) the net-art world bears little resemblance to the traditional one that exists in three dimensions. Wolfgang Staehle, a founder of The Thing (www.thing.net), a combo research lab/virtual nightclub/online exhibition space, says many net-art practitioners have problems with the term "artist." "I personally prefer cultural activist," he says, and points out that the community (he prefers the term "social sculpture") that gathers on The Thing is made up of political activists, hackers, writers, and programmers, as well as artists working in traditional media. In addition to the explosion of Web sites that serve as repositories for net-artwork, numerous net-art festivals are held each year, though mostly in Europe, and a major resource center called ZKM

(www.zkm.de), described by critic Robert Atkins as "the Bauhaus of digital art," recently opened in Karlsruhe, Germany.

"One thing that attracted me to the Internet as a space for art making is that it allowed us to work independently of the entrenched institutions that dominate the world of contemporary art. At this point, we don't really need the museums," says Rhizome's Tribe.

The question remains, however: do museums need net-art? Many forward-thinking curators obviously think so. David Ross, former director of the Whitney Museum and current director of the San Francisco Museum of Modern Art, serves on Rhizome's board and has acquired Web-based art since arriving at SFMOMA. Sarah Rogers, director of exhibitions at the Wexner Center for the Arts in Columbus, Ohio, recently curated a well-received show called "Body Mécanique: Artistic Explorations of Digital Realms." "There's so much fascinating work taking place that utilizes technology. Sure, museums should be featuring that work." She notes, for instance, that this year's Venice Biennale featured only one tech-based artwork. "Institutions don't support contemporary work enough period, whatever the medium."

But however sparing institutional patronage for net-art might seem, no one disagrees that there's a great deal more than there was even two years ago. In an *Art in America* article published last August, Atkins criticized American art museums for "waiting until the dust settles before committing curatorial resources to online art." He's since become greatly encouraged by the steps museums have taken to get involved in the medium. MOMA commissioned three Web-specific projects for last spring's exhibition, "The Museum as Muse." The Guggenheim continues work on its ambitious Virtual Museum as well as commissioning ongoing Web projects. The Walker Art Center continues to expand its already extensive collection of Web-based art. Dia Center for the Arts recently announced a partnership with Stadium (www.stadiumweb.com), a site featuring work not only by artists like Wisniewski, but also those known best for working in more traditional mediums, like Louise Lawler and Allan McCollum.

THE TRAJECTORY TRACED BY VIDEO ART — FROM EXCLUSION TO GRUDGING INCLUSION TO UBIQUITY — IS AN OFT REFERENCED MODEL FOR NET-ART.

But above and beyond what net-artists can offer traditional art institutions, and what those institutions can offer in return, Atkins feels the Internet itself is where net-artists' contributions are most valuable. "The online realm is desperately in need of their distinctive way of seeing things," he says. "If the Web becomes increasingly commercialized, the influence of artists will diminish. Art has always been appropriated by fashion photographers, etc., but on the Net, artists can affect culture at a much deeper level, offer an alternative to the glut of commercialization and information that the medium will become if we leave it in a corporate entertainment state." ■

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

NYT 9-6-1988, P. C17 FILM

2 Film Archives to Preserve the Eastwood Oeuvre

WOMA

LIBRARY

ARCHIVED BY LAWRENCE VAN GELDER

PAMPHLET

The Man With No Name is joining the movies' great names — the Capras, the Welleses, the Hitchcocks, the Walshes, the Bergmans (Ingrid and Ingmar) and all the others whose life and work have become the subject of serious film study.

Clint Eastwood vaulted to international stardom as the laconic Man With No Name in the spaghetti westerns of the 1960's, then solidified his position with his Dirty Harry movies beginning in the 70's, when he also achieved eminence as a producer and director. Now he is about to become the subject of the Clint Eastwood Cinema Collection at the Museum of Modern Art in New York City and at the Wesleyan University Cinema Archives.

The museum will hold the original prints of Mr. Eastwood's films from "Play Misty for Me," the 1971 thriller

The Modern handles the prints; Wesleyan takes care of scripts.

he directed and starred in, to "Bird," his study of the legendary jazz saxophonist Charlie Parker, to be shown at the New York Film Festival, which starts Sept. 23. Wesleyan, in Middletown, Conn., will preserve the scripts and other papers, production materials and memorabilia relating to Mr. Eastwood's career.

"Maybe I'm a little too young for all this," the 58-year-old Mr. Eastwood said in a telephone interview the other day as he discussed his enshrinement among cinema immor-

tals. But, he said, a number of institutions had approached him over the years about collecting his work, and he regards film preservation as a pet project.

Like an Antique or a Painting

"I think the preservation of films the way they were intended to be shown the first time is like any good item, whether a piece of antique furniture or a painting on the wall," he said. "You want to preserve it in its original state as much as possible."

Mr. Eastwood said his relationship with the Museum of Modern Art began developing when its department of film asked to show his "Bronco Billy" in 1980 at the conclusion of a weeklong retrospective. "I guess they liked some of the other episodes in my life," he said. "So they gave a day to me."

Mr. Eastwood flew in for the occasion. "It was a very nice tribute," he said. "It was a nice group of people

interested in films kept on a very serious level."

Commenting on the establishment of the Eastwood film collection at the museum, Mary Lea Bandy, director of its department of film, said, "Our institution has long recognized Clint Eastwood's unique contribution to the cinema." She noted that the collection would include his future movies.

As for the materials at Wesleyan, Mr. Eastwood said, "The Wesleyan group seems to be very enthusiastic about that sort of thing." He said Wesleyan's representatives had come to him three or four years ago and had kept pursuing the idea of establishing a collection devoted to him. "Finally," he continued, "I said if they're that interested, I might as well give them my old pink slips from various organizations over the years. And their reputation preceded them. They have a great reputation for doing a very good job for preservation."

Jeanine Basinger, curator of the Wesleyan Cinema Archives and Corwin-Fuller Professor of Film Studies at the university, said: "Wesleyan has been showing Clint Eastwood's films in the classroom since 1971. We are honored to place his papers in our archive alongside those of film artists such as Frank Capra, Elia Kazan, Ingrid Bergman and Raoul Walsh. Clint Eastwood belongs in their company."

Mr. Eastwood said, "The people who are in the Wesleyan archive are certainly a flattering group to be in with."

He noted that Steven J. Ross, chairman of Warner Communications, the parent company of Warner Brothers, which distributes his films, and Terry Semel, the president of Warner Brothers, had played a significant role in obtaining some of his films for the Museum of Modern Art.

They are scheduled to join Mr. Eastwood and trustees of the Museum of Modern Art and of Wesleyan at a private, black-tie dinner at the museum on Sept. 14 to celebrate the establishment of the Clint Eastwood Cinema Collection.

Mr. Eastwood, who rarely waxes sentimental onscreen, remained in character while discussing the papers and materials he'll be sending to Wesleyan. "Special is in the eye of the beholder," he said. "Some of the stuff might be more special to an archive than to me. I'm never too much at looking back. I'm always in today and tomorrow."

But future Eastwood scholars who visit Wesleyan with visions of a Rosebud dancing in their head will find a treat waiting for them in its archives.

"There's a poncho that's close to my heart," said the Man With No Name. "It sort of started me off. It'll be in there."



Clint Eastwood directing Sam Wright, center, and Forest Whitaker on the set of "Bird." Original prints of Mr. Eastwood's films are to be kept by the Museum of Modern Art.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Fri. Oct. 4, 1991

Film

C1

Critic's Notebook

De Sica Retrospective Buffs His Reputation

By CARYN JAMES

ITALY is famous for saints and sinners, and Vittorio De Sica was fond of both. The great director and actor knew that few people are purely good or evil, and his rich, rascally understanding of human nature informs every film in "Vittorio D: De Sica Behind the Camera and on the Screen." This series of 37 films that De Sica directed or starred in opens today and runs through Nov. 12 at the Museum of Modern Art. It will be a delicious surprise for viewers who know De Sica only as the director of "The Bicycle Thief," the sorrowful classic of poverty and survival in post-World War II Italy. And even those aware of his witty, romantic sides will be amazed at how many rarely seen films have been collected here.

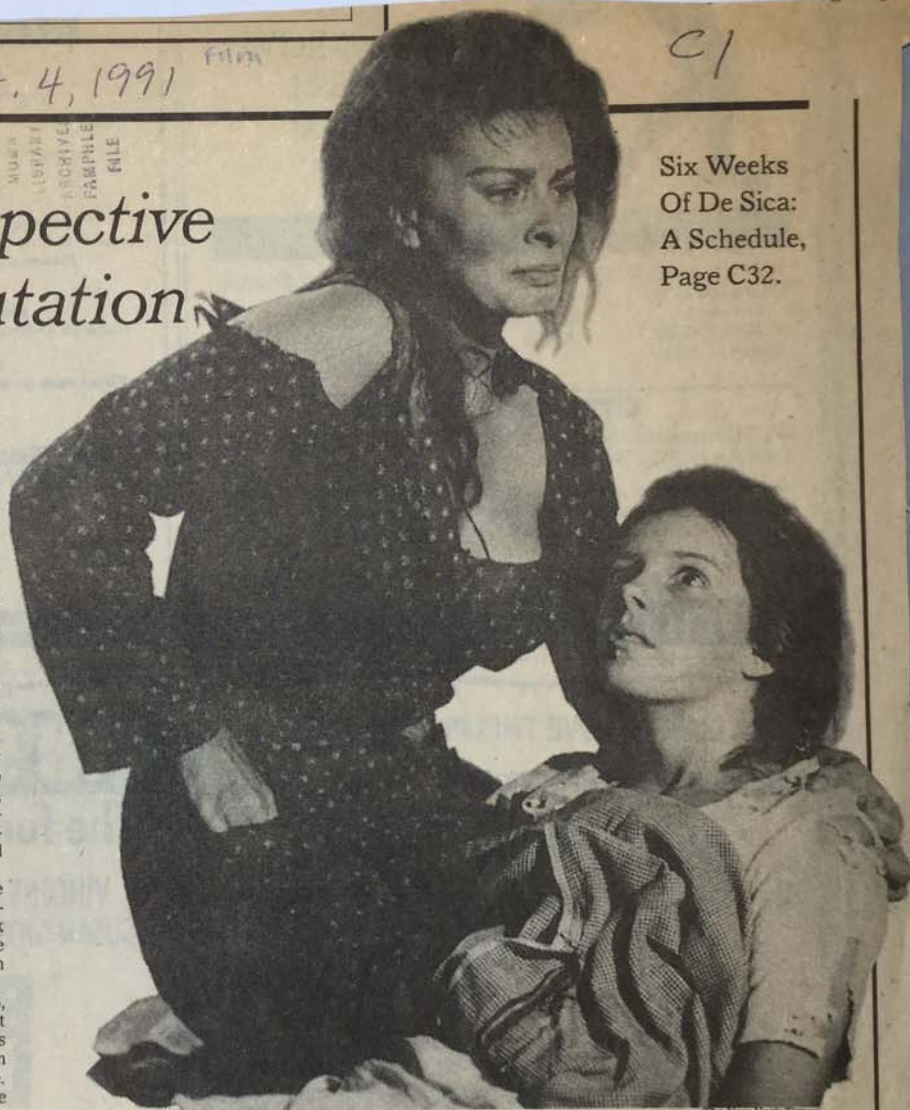
As an actor, De Sica began as a matinee idol in 1920's romantic comedies. He aged on screen as elegantly as Cary Grant, to whom he is often and accurately compared. Though his reputation as a director was made with his sober, neo-realist works of the late 40's and early 50's — "Shoeshine," "The Bicycle Thief" and "Umberto D" — he never lost his taste for sophisticated comedy, never tired of pairing Sophia Loren with Marcello Mastroianni, in "Marriage, Italian Style," "Yesterday, Today and Tomorrow" or some other story of love and pasta.

Through most of the 60's, he directed first-rate commercial films, money-making junk and money-losing junk, and toward the end of his career came back with a flourish. "The Garden of the Finzi-Continis," the eloquent tale of Jews in Fascist Italy, re-established him in 1970 as a serious film maker.

Even so, when De Sica died in 1974, at the age of 73, he was viewed as a once-masterly artist who had sold out his talent for money. He had, of course. De Sica fed his huge gambling debts with awful films he wasn't even ashamed of; he simply shrugged them off as part of life.

But "Vittorio D" suggests a fairer image, of a De Sica who was great and greatly flawed as a man and an

Continued on Page C32



Sophia Loren and Eleanora Brown in Vittorio De Sica's film "Two Women." The New York Times

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: APF	Series.Folder: Film, Department of
---------------------------------------	--------------------	---------------------------------------

De Sica's Reputation Gets a Shine

Continued From Page C1

artist. His commercial sellouts make the serious works all the more touching. The treacly tag "humanist" is often attached to De Sica, but this generous retrospective makes him endearingly human. Imperfect himself, he knew how to make imperfect people seem wondrous on screen.

The series opens with a film that suggests why women swooned for De Sica in 1932. "What Scoundrels Men Are" is a popular comedy directed by Mario Camerini, in which De Sica plays a chauffeur named Bruno who pretends to be rich in order to court a shopgirl. Tall, lean and handsome, with thick black hair, De Sica even

sings as he leads the woman across the dance floor. "Scoundrels" is dated, but it reveals the charm that only deepened as De Sica aged.

A film that holds up much better, and one of the real joys of the series, will be shown tomorrow. In 1941 De Sica directed and starred in "Teresa Venerdì" (released in the United States as "Doctor Beware"), a screwball romantic comedy of the first rank. He plays a pediatrician who, when the film opens, is plucking the eyebrows of Anna Magnani, as chorus-girl mistress. The doctor's father walks in on this mid-morning scene and yells at his son, "You're still in your dressing gown," to which De Sica gives the innocent reply, "It's sterilized."

Short of money, he takes a job as the doctor in a girls' orphanage, where a sweet young woman named Teresa Venerdì falls for him. Life is complicated, what with Anna, Teresa, a rich fiancée he acquires by accident, bill collectors and a valet who used to be a horse trainer. Magnani gets star billing for just a few scenes, but De Sica carries this unflattering romp both on and off screen.

Soon, the war changed everything—"It isn't as though we were all sitting around some café table on the Via Veneto one day—Rossellini, Visconti, myself and the rest, and suddenly we decided, let's go invent neorealism," De Sica once said. But the post-war period is often treated that way. And De Sica did help revolution-

ize Italian cinema with his stunning works about working-class people, shot in real-life locations instead of in studios and using non-professional actors. Few films will ever match the beautiful simplicity of "The Bicycle Thief" (1948), the story of a man whose stolen bicycle means the difference between employment and desperation. But "Umberto D" (1952), written by his frequent collaborator Cesare Zavattini and named after De Sica's father, is more heart-breaking. This is the film that best expresses De Sica's sense of humanity.

The impoverished old man who is the title character has no self-pity and gets no pity from the director. De Sica empathizes with his character (another non-professional actor), yet pays him the respect of seeing his flaws as well as his tragic loneliness. Umberto is capable of kindness and wisdom when he tries to educate a pregnant, unmarried maid, telling her, "Some things happen because you don't know your grammar. Everybody takes advantage of ignorance." Yet when his beloved dog is lost, he selfishly complains to the woman, who has just been jilted by her baby's father.

There is sentimentality in "Umberto D" (the dog, after all, is a little too much), but the film represents the height of the director's style as he lingers over small everyday touches. When the proud Umberto tries to put his hand out to beg, it is one of the most truthful and wrenching moments in De Sica's career.

No wonder that for the rest of his life whenever De Sica did seemed slight by comparison. Yet a film like "Marriage, Italian Style" (1964) succeeds on its own less ambitious terms. This cutting comic romance has a serious emotional undercurrent and lets Sophia Loren play the perfect mother-wore. As the uneducated mistress of Marcello Mastroianni, she tricks him into marrying her after 20 years and three children (only one of them his) that he doesn't even



Vittorio De Sica in Rossellini's "Generale Della Rovere."

know about. Beneath De Sica's familiar, affectionate comic portrait of Italian life—the yelling and hand gestures and priests called in at the last minute—is a touching story about love.

Of course the absolute worst of De Sica is not included here. You won't find "A Place for Lovers," the 1969 film in which Faye Dunaway is a terminally ill model who goes to Italy and falls in love with Mr. Mastroianni. But the series is not a whitewash, either. It includes "Indiscretion of an American Wife" (1953) with Jennifer Jones as the wife and Montgomery Clift as her lover. Even De Sica, as inspired as he was with actors, couldn't salvage this mismatch.

De Sica's low points as a director are almost equalled by some thoughtless character roles on screen, but his finest acting is unsurpassed. As he aged, his face filled out and his thick black hair became thick gray hair, but he remained as handsome as ever and gave his deepest performances in

the 50's. In Max Ophüls's "Earrings of Madame De..." (1953), he is a dignified, lovestruck baron. In his own anthology film "The Gold of Naples" (1954), he gives a hilarious satirical and compulsive gambler who becomes incensed while losing a card game to an unflappable little boy.

But his most enduring screen performance was in Roberto Rossellini's "Generale Della Rovere" (1959), set during the German occupation of Italy in the last year of the war. Here he plays yet another gambler and con man, one who does business with the Germans to let the prisoners go. De Sica does the unthinkable, gaining sympathy but not approval for this unheroic hero even before his transformation occurs.

De Sica himself got through the German occupation by working on "Gates of Heaven," a film about contemporary religious pilgrims that had the Vatican's approval. The Nazi and Fascist propagandists were recruiting directors for their purposes, but De Sica avoided them by dragging out the filming of his religious movie for many months. When the war ended, he wrapped it up in a couple of weeks, but the Vatican finally objected to its release and "Gates of Heaven" remains one of the most obscure films in the director's career.

"Vittorio D" offers more than a chance to see such unusual works. Stephen Harvey of the museum's film department organized the retrospective. It is an intelligently conceived and important series that should do wonders to restore De Sica's damaged reputation. It should also do wonders for viewers, who can rediscover the familiar warmth of De Sica's genius and the pleasures of De Sica when he was merely being human.

Sophia Loren Recalls a Beloved Paisan

By CARYN JAMES

Sophia Loren made more than a dozen films with Vittorio De Sica, and her memory of him on the set suggests that his performances behind the camera were just as vivid as those on film. "De Sica was an actor, and his way of directing other actors was to show them what he wanted," Miss Loren said in a phone conversation the other day. "Instead of telling the scene, he was acting it for you. He did that for everybody, from the old lady to the sexy woman to the little kid. It was really a sight to see."

Miss Loren was in New York to introduce a special screening of "Two Women" at the Museum of Modern Art, part of a six-week retrospective of De Sica's films. Made in 1960, "Two Women" was one of De Sica's few artistic accomplishments during that decade, and it changed Miss Loren's career. She won an Academy

Award for her performance as a mother who tries to escape the bombings of World War II with her 13-year-old daughter; both women are raped by soldiers on the road. Like the film, Miss Loren's performance is strong, deeply pained and harrowing.

At first, De Sica thought Anna Magnani should play the mother, with Miss Loren as the daughter, who would be in her late teens. "Then she didn't feel like it so much; I don't know why," Miss Loren said, though by other accounts the proud, middle-aged Magnani was reluctant to play the mother of the young, beautiful Sophia Loren. Miss Loren recalled: "Vittorio went to see her. At the end of the conversation she said, 'Why don't you try Sophia to play the mother?' and De Sica said, 'I think you just gave me a great idea.' Then he sent me a telegram that said, 'You will be the mother. Please trust me. I'll see you on Monday.'" The daughter was made younger and from then on,

Miss Loren was taken seriously as an actress.

When she got word that she had won the Oscar, she was in Rome and De Sica came right over to see her. "It was 6:30 in the morning. He was crying with me, we were doing all those Neapolitan scenes that you see in the movies. It was the happiest breakfast of our lives."

Miss Loren referred to her relationship with De Sica as "a big professional love affair," compared it to that of "a father and daughter who have lived together forever" and said that "We were friends right away." More than anything, De Sica was a paisan, brought up in the same region near Naples. "Sometimes a look from him was enough to tell me I was going in the right direction. When you come from the same place, you have the same feelings, the same emotions, you carry with you the same treasures," she said warmly. "He loved my world because it was his world."

De Sica Screening Schedule

"Vittorio D: De Sica Behind the Camera and on the Screen," a retrospective of films featuring Vittorio De Sica as director and actor, will run through Nov. 12 at the Museum of Modern Art, 11 West 53d Street. Unless noted, films are in Italian with English subtitles. Screening admission is included in museum admission: \$7 (\$4 for students and the elderly; free under age 16 if accompanied by an adult). Information: (212) 708-9490.

Today

"WHAT SCOUNDRELS MEN ARE" (1932, directed by Mario Camerini), starring De Sica, 2:30 P.M. (also Sunday at 5 P.M.)

"THE GOLD OF NAPLES" (1954, De Sica), Sophia Loren, Silvana Mangano, De Sica, 6 P.M. (also Sunday at 2 P.M.)

Tomorrow

"DUE CUORI FELICI" (1932, Baldassare Negroni), starring De Sica, 2 P.M. (also Monday at 6 P.M.)

"DOCTOR BEWARE" (1941, De Sica), Anna Magnani, De Sica, 5 P.M. (also Tuesday at 2:30 P.M.)

Monday

"TEMPO MASSIMO" (1934, Mario Mattoli), Anna Magnani, De Sica, 2:30 P.M. (also Thursday at 6 P.M.)

Tuesday

"UN GARBALDINO AL CONVENTO" (1942, De Sica), Maria Mercader, De Sica, 6 P.M. (also Thursday at 2:30 P.M.)

Oct. 11

"D-GIVE A MILLION" (1932, Mario Camerini), Assia Noris, De Sica, 2:30 P.M. (also Oct. 13 at 5 P.M.)

"THE CHILDREN ARE WATCHING US" (1942, De Sica), 6 P.M. (also Oct. 13 at 2 P.M.)

Oct. 12

"NAPOLI DAL TRITUMPO" (1933, Amleto Palermi), Emma Gramatica, De Sica, 2 P.M. (also on Oct. 14 at 6 P.M.)

"LA PORTA DEL CIELO" (1944-46, De Sica), Maria Mercader, 5 P.M. (also on Oct. 14 at 2:30 P.M.)

Oct. 15

"I NOSTRI SOGNI" (1943, Vittorio Cottafavi), Maria Mercader, De Sica, 2:30 P.M. (also on Oct. 17 at 6 P.M.)

"ROMA, CITTÀ LIBERA" (1946, Marcello Pagliero), Valentina Cortese, De Sica, 6 P.M. (also on Oct. 18 at 2:30 P.M.)

Oct. 17

"SHOESHINE" (1946, De Sica), 2:30 P.M. (also Oct. 19 at 2 P.M.)

Oct. 18

"THE BICYCLE THIEF" (1948, De Sica), 6 P.M. (also Oct. 20 at 5 P.M.)

Oct. 19

"MIRACLE IN MILAN" (1951, De Sica), Emma Gramatica, 5 P.M. (also Oct. 24 at 6 P.M.)

Oct. 20

"UMBERTO D" (1952, De Sica), 2 P.M. (also Oct. 22 at 6 P.M.)

Oct. 21

"PIDDLING IN SOCIETY" (1946, Genaro Ribelli), Anna Magnani, De Sica, 2:30 P.M. (also Oct. 26 at 5 P.M.)

"INDISCRETION OF AN AMERICAN WIFE" (1953, De Sica), Jennifer Jones, Montgomery Clift, 6 P.M. (in English) (also Oct. 28 at 6 P.M.)

Oct. 22

"THE ROOF" (1956, De Sica), 2:30 P.M. (also Oct. 27 at 5 P.M.)

Oct. 24

"HELLO, ELEPHANT" (1952, Gianni Francioli), Maria Mercader, Sabu, De Sica, 2:30 P.M. (also Oct. 27 at 2 P.M.)

Oct. 25

SELECTED FILM EPISODES: From "TIMEX-GONE BY" (1952, Alessandro Blasetti), Gina Lollobrigida, De Sica; "THE ANATOMY OF LOVE" (1954, Alessandro Blasetti), De Sica; "THE WITCHES" (1966, De Sica), Silvana Mangano, Clint Eastwood, "BOCCACCIO '79" (1982, De Sica), Sophia Loren, 3 P.M. (also Oct. 28 at 6 P.M.)

Oct. 26

"BREAD, LOVE AND DREAMS" (1953, Luigi Comencini), Gina Lollobrigida, De Sica, 2 P.M. (also Oct. 28 at 2:30 P.M.)

Oct. 29

"TOO BAD SHE'S BAD" (1955, Alessandro Blasetti), Sophia Loren, Marcello Mastroianni, De Sica, 2:30 P.M. (also Oct. 31 at 6 P.M.)

"THE EARRINGS OF MADAME DE..." (1953, Max Ophüls), Danielle Darrieux,

Charles Boyer, De Sica (in French with English subtitles), 6 P.M. (also Oct. 31 at 2:30 P.M.)

Nov. 1

"AFTER THE FOX" (1966, De Sica), Peter Sellers, Victor Mature, Brit Ekland (in English), noon (also Nov. 3 at 5 P.M.)

"IL SEGNO DI VENEZIA" (1955, Otto Risi), Sophia Loren, Franca Valeri, Alberto Sordi, De Sica, 2:30 P.M. (also Nov. 3 at noon)

"TWO WOMEN" (1960, De Sica), Sophia Loren, Emanuela Rossi, Val Volp, Jean-Paul Belmondo, 6 P.M. (also Nov. 2 at 2:30 P.M.)

Nov. 2

"UN ITALIANO IN AMERICA" (1967, Alberto Sordi), De Sica, Sordi, noon (also Nov. 3 at 2:30 P.M.)

"IL BOOM" (1963, De Sica), Alberto Sordi, Gianna Maria Canale, 2:30 P.M. (also Nov. 3 at noon)

"IL GIUDIZIO UNIVERSALE" (1961, De Sica), Silvana Mangano, Alberto Sordi, De Sica, 5 P.M. (also Nov. 4 at 2:30 P.M.)

Nov. 4

"YESTERDAY, TODAY AND TOMORROW" (1961, De Sica), Sophia Loren, Marcello Mastroianni, 6 P.M. (also Nov. 3 at 2:30 P.M.)

Nov. 5

"IL GENERALE DELLA ROVERE" (1959, Roberto Rossellini), De Sica, Sandro Milo, Giovanna Ralli, 6 P.M. (also Nov. 9 at 2:30 P.M.)

Nov. 8

"IT STARTED IN NAPLES" (1960, Melville Shavelson), Clark Gable, Sophia Loren, De Sica, (in English), noon (also Nov. 10 at 2:30 P.M.)

"MARRIAGE, ITALIAN STYLE" (1964, De Sica), Sophia Loren, Marcello Mastroianni, 6 P.M. (also Nov. 10 at noon)

Nov. 9

"IL VIAGLIO" (1968, Luigi Zampà), De Sica, Alberto Sordi, Maria Mercader, noon (also Nov. 11 at 2:30 P.M.)

"THE GARDEN OF THE FINZI-CONTINI" (1970, De Sica), Dominique Sanda, Helmut Berger, 5 P.M. (also Nov. 11 at 5 P.M.)

Nov. 10

"A BRIEF VACATION" (1972, De Sica), Florida Bolton, Remo Savatori, Adriano Asti, 5 P.M. (also Nov. 12 at 2:30 P.M.)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Film

THE NEW YORK TIMES
January 3, 1994MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

Jeanne Moreau's Perfect Part: Life

By BERNARD WEINRAUB

Special to The New York Times

HOLLYWOOD, Jan. 2 — She sat in the lounge of a Beverly Hills hotel, smoking cigarettes, her voice raspy, her wide-set brown eyes narrowing as she spoke.

"I'm 65, I'll be 66 in January," Jeanne Moreau said with a shrug and laugh. "What should I do? Shoot myself? I've never worried about age. If you're extremely, painfully frightened of age, it shows. Life doesn't end at 30. To me age is a number, just a number. Who cares?"

Ms. Moreau took a long drag on her cigarette. "There's a great line in my new film," she said. "The line is, 'I always thought I would die young, but now it's too late.'" Again, she smiled.

In her newest film, "The Summer House," Ms. Moreau plays an exotic, half-British, half-Egyptian woman with a flamboyant sexual past who arrives in a drab London suburb and comically helps save a young woman from a disastrous marriage. ("I'm marrying a man nobody likes," complains the young woman. "I thought it was just me.")

'Responsibility for Your Work'

The English movie, which also stars Joan Plowright, was made by BBC Films and released by the Samuel Goldwyn Company. The film was directed by Waris Hussein and written by Martin Sherman. Its reviews have generally been highly favorable. Writing in The New York Times, Caryn James called the film charming and said Ms. Moreau's performance was "over the top and tremendous fun to watch."

In addition to appearing in at least two films that will be released in 1994 and planning to direct her second movie, Ms. Moreau is also carefully helping to select films for a retrospective of her work in February at



Steve Goldstein for The New York Times

"To me age is a number, just a number," said Jeanne Moreau, now 65. "Who cares?"

the Museum of Modern Art, in New York City.

She made her directing debut 20 years ago with "Lumière," which was critically well received. This spring she plans to direct a film with Carole Bouquet, a drama about marriage and relationships.

"The closer you come to death, you feel more of a responsibility for your work, for what you've done," she said the other day. "The intensity of my work is... amazing."

Ms. Moreau, an international star who has acted in more than 90 films, accepted the role in "The Summer House" for two reasons. One was that the role of the seductive, flaming-haired and unconventional woman, circa 1959, was, well, a perfect Jeanne

Moreau part. "I've shunned convention and routine my entire life," she said. "Breaking the rules fascinates me."

Memories of Her Mother

But there was also a personal reason for making the film, with its British cast and crew. Although Ms. Moreau is widely viewed as quintessentially French, she's actually half-English and spent part of her childhood in Britain. Her mother, Kathleen Buckley, went to Paris to dance in a Josephine Baker show at the Folies-Bergère.

"Then she met my father, who owned a place called La Cloche d'Or in Montmartre, where artists and writers used to go for supper," said Ms. Moreau. "She got pregnant. She got married. She gave up dancing. And she regretted not being an artist." Her parents separated when she was a child.

Ms. Moreau said quietly: "With this picture, I'm paying tribute to my mother. It's difficult to explain. Maybe it's the fact of my aging. She has been gone five years. It's very personal. I loved her very dearly. She was very helpful to me when I wanted to be an actress."

She laughed and continued: "My father, on the other hand, said no, no, no. I sometimes think my desire for excellence comes from me wanting to convince him I was right."

It was "Jules et Jim" (1961), François Truffaut's classic drama of three people in love, that turned Ms. Moreau into an international symbol of romance, passion and the free-spirited discarding of convention. Her acclaimed films include "La Notte," by Michelangelo Antonioni (1962), "Diary of a Chambermaid," by Luis Buñuel (1964), "The Trial," by Orson Welles (1963), "Viva Maria!," by Louis Malle (1965) and "The Bride

Continued on Page B15

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Film THE RECORD
Hackensack
July 30, 1994

MOMA
ARCHIVES
PAMPHLET
FILE

Seventy years later,

FILM SERIES

MGM 70 YEARS: REDISCOVERIES AND CLASSICS: Museum of Modern Art, 11 W. 53rd St., Manhattan. Organized by MOMA's Laurence Kardish, in association with MGM and Turner Entertainment. (212) 708-9400. Through Sept. 29.

By JERRY TALLMER

One of them had been a furrier, one of them had been a junkman, one of them had been a glove salesman. They came together in the spring of 1924 to consolidate into a new giant Hollywood dream factory under the sign of a dignified roaring lion.

"Include me out," said one of the three, Sam Goldwyn, former glove salesman, Independent Sam, who'd lost control of his own movie company a few years earlier, declined in his pride to join the new combine that absorbed Goldwyn Pictures in name (and stock shares) only.

Definitely included in — at the top of the pyramid — were Marcus Loew, up from furrier to nationwide king of nickelodeons, vaudeville, and Metro Pictures Corp.; and Loew's strong right arm, Louis B. Mayer, Massachusetts scrap dealer risen through theater ownership and film distribution experience to be corporate secretary at Metro.

Thus, the birth 70 years ago — on April 28, 1924 — Metro-Goldwyn-Mayer, a studio presently to boast "more stars than there are in heaven." The studio chief would be Mayer himself, much dependent on his right arm, 24-year-old Irving Thalberg, for keeping the voracious movie monster nourished. It was a new film a week — 50 feature-length motion pictures a year.

The schedule was not always met, but in the next seven decades, enough movies were made and intelligently saved in MGM's archives to create a library of some 2,000 titles, 113 of which (plus nine "Tom and Jerry" cartoons) will be screened in "MGM 70 Years: Rediscoveries and Classics," the retrospective that starts today at the Museum of Modern Art.

the lion still roars

When I was younger and stupider, I always thought I could tell an MGM movie just by the sheer, immaculate white-on-white fakiness of the sets, not to mention the costumes, acting styles, and ideas. I wasn't altogether wrong, but certainly I was a million miles from being right. Because the fakiness, such as it was — in an industry that manufactures dreams — is only a tiny part of the story.

I mean, is there any movie director who has given the world more sheer pleasure than George Cukor, MGM stalwart par excellence?

Well, the MOMA series brings us from the Cukor portfolio "The Women" (Crawford, Shearer, Russell, Fontaine, Goddard, 1939), "Adam's Rib" (Tracy, Hepburn, Holliday, 1949), "Camille" (Garbo, Taylor, L. Barrymore, 1937), "Dinner at Eight" (Dressler, J. Barrymore, Beery, Harlow, 1933), and "The Philadelphia Story" (Grant, Hepburn, Stewart, Ruth Hussey, 1940), a movie I've been glad to die for throughout its lifetime and mine.

Vincente Minnelli? He's here with "The Bad and the Beautiful" (K. Douglas, L. Turner, Gloria Grahame, D. Powell, 1952), "Meet Me in St. Louis" (Garland,

O'Brian, Lucille Bremer, Tom Drake, Astor, 1944), "Gigi" (Caron, Chevalier, Jourdan, Gingly, 1958).

Victor Fleming? The fiesta opens at 2:30 today with "The Wizard of Oz" (Garland & Co.) and on July 9, a matinee showing of "Gone With the Wind" (Leigh, Gable, and Co.). Both films were made in 1939, and both — do you believe it? — bear Fleming's name as director, though "GWTW" has several directors.

At 6 tonight, something different, something forgotten. It's the first MGM feature ever made,

in the days of the silents, Victor Seastrom's "He Who Gets Slapped," a Pagliacci-type, bitter-sweet film with Lon Chaney, Norma Shearer, and John Gilbert.

At 8 tonight: a flick made only in the last year, Fred Schepisi's rendition of John Guare's "Six Degrees of Separation" with Donald Sutherland, Stockard Channing, Will Smith, Ian McKellen.

Tomorrow: "Singin' in the Rain," "Moonstruck," "2001: A Space Odyssey."

Sunday: "Oz" again, "The Bad and the Beautiful," "The Women."

After that you're on your own.

I'd look for the Fred Zinnemann package in August ("Act of Violence," "Eyes in the Night," and — starring Hume Cronyn and Jessica Tandy 50 years ago — "The Seventh Cross.") Or, in September, the Rex Ingram package of nine films including the early "Scaramouche," "Mare Nostrum," and Valentino's bow in "The Four Horsemen of the Apocalypse." Or, earlier in September, Von Stroheim's 1925 "Greed." Or, the two "Merry Widows." Or the two "Ben Hurs." Or Lubitsch's "Ninotchka" or "The Shop Around the Corner." Or ...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

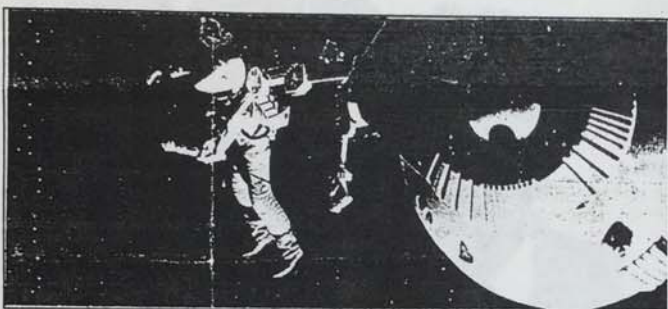
RECORD
Page 2



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

RECORD
Page 3



Among the 113 films to be included this summer in the Museum of Modern Art's retrospective "MGM 70 Years: Rediscoveries and Classics" are, clockwise from top left, "Gone With the Wind," "The Wizard of Oz," "Gigi," and "2001: A Space Odyssey."



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	APF	Film, Department of

Film

NEW YORK NATIVE
July 11, 1994MOMA
ARCHIVES
PAMPHLET

NATIVE NIGHT OUT

9475

Movie Notes

BY BOB SATULOFF



Hard-boiled 1920s canary Ruth Etting (Doris Day) has had it with "the Gimp" (James Cagney) in *Love Me Or Leave Me*. Courtesy MGM Inc.

Given the depth and breadth of my deeply-held religious beliefs—I was the kid sitting in the synagogue praying to MGM—the Museum of Modern Art's "MGM 70 Years: Rediscoveries and Classics," a retrospective of 112 films that runs through September 30, constitutes sufficient reason for dancin' in the streets, if not singin' in the rain. In addition to the usual suspects—*Gone With the Wind*, *Wizard of Oz*, etc.—MoMA's come up with such fascinating anomalies as my favorite Loretta Young vehicle, the wild-eyed, change-of-life melodrama *Cause For Alarm* (1951, Sun., July 10 and Fri., July 22, 2:30 p.m.); *Diane*—that's Ms. De Medici to you—written by Christopher Isherwood and starring those Florentine favorites, Lana Turner and Roger Moore (1956, Mon., July 11 and Tues., July 12, 2:30 p.m.); and Cecil B. De Mille's *Madam Satan*,

the only movie I know that sets a night club scene on a dirigible (1930, Mon., Sept. 12 and Thurs., Sept. 15, 6 p.m.). Also worth checking out are John Sturges's contemporary western, *Bad Day at Black Rock*, with Spencer Tracy, Robert Ryan, Lee Marvin, Ernest Borgnine, and Anne "Beauty Mark" Francis (1955, Fri., July 29, 2:30 p.m. and Sun., July 31, 5 p.m.); *Love Me Or Leave Me*, starring an uncharacteristically tough Doris Day and a characteristically tough James Cagney as '20s thrush Ruth Etting and her abusive, syndicate-connected manager-lover (1955, Tues., Aug. 16, 6 p.m. and Fri., Aug. 19, 2:30 p.m.); and the underappreciated, kick-you-in-the-guts musical *Pennies From Heaven*, which boasts Astaire/Rogers-level dancing by Steve Martin and Bernadette Peters, Christopher Walken's tap striptease, the return to MGM musicals of the brilliant dancer

Tommy Rall (*Seven Brides For Seven Brothers*, *Kiss Me, Kate*), and Gordon Willis's (*The Godfather*, *Manhattan*) knock-out cinematography (1981, Thurs., Sept. 8, Sat., Sept. 10, 6 p.m.). For those who have never seen this stuff in all its big-screen glory, a treat is in store. . . . The current *Variety's* "Buzz" column has more news about New Line's proposed remake of *The Women*, produced by and starring Julia Roberts and Meg Ryan in the respective goodgirl/badgirl roles essayed in 1939 by Norma Shearer and Joan Crawford. According to the piece, the leading contenders to write the script are Diane English (*Murphy Brown*), Douglas Carter Beane, who authored the soon-to-shoot drag comedy *To Wong Foo, Thanks For Everything, Julie Newmar*, and openly gay playwright (*Jeffrey, Naked Truth*)screenwriter (*Addams Family Values*) Paul Rudnick. In my opinion, whoever can avoid making Claire Booth Luce's '30s characters—a gratingly naive Park Avenue housewife and her circle of bare-fanged social butterflies—into caricatures likely to be booted off '90s movie screens deserves not only the job, but a medal. . . . Upper West Siders, take note: Among the highlights of the Symphony Space Summer Foreign Film Festival '94, which kicks off on July 7 and runs through the end of the month, are James Ivory's lush rendition of E.M. Forster's *Maurice* (1987, Fri., July 8, 6:30 p.m.); the "noodle eastern"—as opposed to a "spaghetti western"—*Tampopo* by Juzo Itami (1986, Sat., July 16, 6:45 p.m.); Neil Jordan's lovely *The Miracle*, with Beverly D'Angelo (1991, Thur., July 21, 7:15 p.m.); Luchino Visconti's *Death in Venice*, a movie about ladies' hats (1971, Fri., July 22, 6:30 p.m.); and Nicolas Roeg's mysterious outback drama *Walkabout* (1971, Fri., July 29; 7:15 p.m.). All these movies are followed by equally prestigious second features, with a—cheap, these days—\$6 price tag. 2 ■

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	APF	Film, Department of

IDEAS

NEWSDAY, SUNDAY, AUGUST 10, 2003
PAMPHLET
FILE

Captured by the Friedmans

By Mary Lea Bandy

One afternoon at the 2002 Cannes Film Festival, as the lights came on in the vast Salle Lumiere after the screening of "Bowling for Columbine," I stood and started for the exit. There was no way I could leave, however, for a thousand people stood with me to cheer the director, Michael Moore, clapping in that steady rhythm that means a good, long ovation.

The response was not merely a French audience's reaction to a seemingly anti-American film, though many viewers thought so at the time. Moore had touched a collective nerve, and had made a brave if, as New York critics felt, flawed work on the subject of gun control, reaching out to viewers at both ends of the political spectrum, conservatives and liberals alike, cheerily irritating a good many Americans, of course, and filling movie theaters for months across the United States. This spring Moore earned an Academy Award for best documentary feature, a rare feat for a documentary about pop culture for popular consumption. But "Bowling for Columbine" is not the only recent documentary to have done so well; today the form is more popular than ever.

"Capturing the Friedmans" has captured our attention and is thriving in its commercial run in theaters, as are "Spellbound," a documentary about the 1999 National Spelling Bee for elementary school kids, and "Winged Migration," which tracks the long-haul flights of ducks and geese and grebes to and from the Arctic. In the fall, we anticipate the HBO airing and theatrical distribution of "My Architect," about the secret "lives" of one of 20th-century America's most eminent masters of form and space, Louis Kahn.

What gives? Why are we so eager for such movies?

The documentary fascinates because it is a hybrid form, blending historical footage, new on-site footage, narratives of spoken and written accounts, often with new interviews edited into a presentation or interpretation of a "true" happening or "real" situation.

At a time when so-called reality television has become the rage, savvy audiences are eager to see how sophisticated filmmakers unbridled to TV's time and programming constraints bring style and wit and pace to their documentaries, how they get inside the hearts and minds of their subjects, how they manipulate or seduce viewers through voice and image and music. And, unlike the old days of moviemaking, it is a whole lot easier to do so with inexpensive, portable video cameras that can capture a sense of the vibrancy of the old newsreel and set the tone of "you are there as it is happening."

Shooting on film may still be preferable in terms of special depth and rich beauty of color or black and white, but film stock is expensive, as are crews who need to be housed and fed on their travels and paid their fees. By using video, documentary makers can get a lot done without having all their funding in place; importantly, they can pursue their own stories rather than wait for a client to commission a work for hire.



United Artists

Clockwise from left: Scenes from "Bowling for Columbine," "Fast, Cheap and Out of Control," "Spellbound," "Capturing the Friedmans" and "Winged Migration"



Sony Pictures Classics



Sony Pictures Classics

New Jersey Newspapers
Passaic, New Jersey

*Suddenly popular,
'new docs' have us
looking at ourselves.*

At the same time, television producers such as PBS, HBO, MTV and other broadcasters and cablecasters, which can provide the necessary funding, increasingly are seeking short and feature-length fare for audiences hungry for visual history lessons. The documentary can be shown on TV and then made available to the home video market, thus enabling quick and worldwide distribution. Years after major TV networks shut down their documentary units because they couldn't draw large enough audiences to

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

justify their expense, there is now a way for a documentary to be marketed far more widely. In theaters, the demand and market are growing, with hundreds of film and media festivals all needing new programs on a never-ending basis.

Curiosity long has driven humanity to try to understand or comfort itself, but in times of stress and dislocation such as our own, people tend to turn to ways to feel connected to world events, to share and try to get a grasp on what is happening, and "reality" can seem an especially appealing genre.

People will be drawn to films like Michael Moore's, such as his 1989 shocker about General Motors, "Roger and Me" and "Bowling for Columbine," which essentially are works of propaganda, crusading pieces meant to reveal, expose, shock and persuade viewers to see certain situations and trends more clearly in hopes that reforms may follow, for example, K-Mart's decision to cease the sale of bullets.

On a more private subject, we have "Capturing the Friedmans," by Andrew Jarecki, which gives a voyeuristic look at a set of Long Island relatives in a family where the father and a son were charged in 1987 with committing sexual abuse on boys. In 1973, the controversial 12-hour series "An American Family," on PBS, daringly showed what dysfunctional home life was all about, filming it as it occurred. Jarecki's film takes the audience a step further, capturing the Friedmans' lives

through the images they took of themselves; we become voyeurs watching the voyeurs, fascinated as we are repelled, questioning or condemning as we grasp more and more points of view about what might or might not have occurred.

Propaganda and contrasting points of view can create substantive debate, in whatever written or visual form. Long before movies, the novel presented to the people fictionalized versions of horrifically "real" situations and politically touchy points of view. Harriet Beecher Stowe's anti-slavery novel, "Uncle Tom's Cabin," for example, was published in 1852 and reached millions of readers in the United States and England, causing bitter debate in

the years leading to the Civil War.

A half-century later, the newly invented motion picture could perform the same task, with an audience potential in the billions. The French named their early travel films *documentaires*, and by the mid-1920s the visionary artist Robert Flaherty's films, such as his commercially successful portrayal of Inuit people in "Nanook of the North" (1922), were labeled documentaries. It didn't matter that Flaherty had "reconstructed" the events in the lives of Nanook and his people, here was a new way of presenting reality and the public ate it up.

In Europe, America and the Soviet Union, documentaries flourished, often sponsored by governments, to reveal social and political concerns in the 1920s and '30s. Trained cameramen and amateur photographers among military personnel created powerful documentaries throughout World War II, using the newsreel format to bring footage quickly to audiences daily and weekly. In the postwar years, of course, television became the popular means of distribution of news and coverage of live events.

During the miserable years of the war in Vietnam, however, many of us learned to hate watching live reports of the carnage. We turned with relief to "An American Family," which mesmerized us even as it put off many who found it manipulative and intrusive, and to other daring and perceptive films on the Vietnam War, the Cold War, civil rights, student protests, governmental and corporate chicanery. But overall, fiction television was far more popular.

Jump to the 1990s, and the geniuses of the PBS serial documentaries, the brothers Ken and Ric Burns, whose hugely popular "The Civil War" would be followed by series on baseball, the West, Frank Lloyd Wright, New York City, and so on — relatively uncontroversial, historical films whose spin-off books and home videos ensured the continuation of the history text in easily accessible forms.

But today, in a more tense and uncertain time, there is an explosion of "new docs," as we like to call them, riskier films that are sufficiently annoying, challenging and entertaining to ensure their place beside the novel, the newspaper and the TV news. Whether about tragedy or folly, birds or birdbrains, geniuses or miscreants, these films offer an open-ended and much welcome look at ourselves. Films like "Blue Vinyl" or "Fast Cheap & Out of Control" or "Garlic Is As Good As Ten Mothers" are as good as their titles.



Mary Lea Bandy is chief curator of Film and Media for The Museum of Modern Art in New York.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

12/09/2003 22:36 FAX 212 736 8396

VMS

Film
 011
 MOMA
 ARCHIVES
 PAMPHLET
 FILE



vms

Transcript

DATE December 4, 2003
 TIME 12:00-2:00 PM
 STATION WNYC-FM Radio
 LOCATION New York City
 PROGRAM Leonard Lopate

LEONARD LOPATE, host:

Harold Ramis' film "Groundhog Day" opens a new film program presented by MOMA Film at the Gramercy Theater tonight. It's not a series dedicated to Bill Murray or to comedies, though. According to its curators, it's 31 films that deal with issues of latent spirituality.

If you're wondering how God figures into a tale about a man who repeats the same day over and over again until he can win the heart of Andie McDowell, well, those curators, Mary Lea Bandy the chief curator at MOMA's Department of Film and Media, and Antonio Monda, film professor at NYU, join me now to explain. I'm very pleased to welcome them here to discuss "Hidden God: Film and Faith." Hi.

Ms. MARY LEA BANDY (MOMA Film Curator): Hi.

Mr. ANTONIO MONDA (NYU Film Professor): Hi.

LOPATE: Now these films go back as far as 19, what is it, 39? As recent as 1999. But you haven't chosen to include any films about the life of Jesus or any overtly religious themes. Why not?

Ms. BANDY: I got an idea for the show many years ago and Tony and I partnered in figuring it out. When a Bresson retrospective, Robert Bresson retrospective was held at MOMA about eight or nine years ago, I was watching "Oazar" "Bathazar" (Sp.) and "Muchette" (Sp.), two of his--

LOPATE: Most depressing movies ever made.

Ms. BANDY: Most depressing, but I was very moved by them. I thought this is quite interesting.

For a VideoCassette(TV) or audio cassette(audio) of this news segment contact your nearest VMS office.
 Material supplied by VMS may only be used for internal review, analysis or research. Any publication, re-broadcast or public display for profit is forbidden and may violate copyright law.

Video Monitoring Services of America, LP
 330 West 42nd Street, New York, NY 10036 T 212 736 2010

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

12/09/2003 22:38 FAX 212 738 8396

VMS

012

VMS

Page: 2

LOPATE: They're both masterpieces.

Ms. BANDY: But God is hidden or absent from these movies. He has failed mankind. He is not there. He has failed and there's a spiritual chord to these movies, but it's about the lack of God, the absence of God.

LOPATE: But Bresson a religious Catholic, a committed Catholic.

Ms. BANDY: Very.

LOPATE: So he was always thinking about religious things. But was Harold Ramis thinking about the absence of God in "Groundhog Day?"

Ms. BANDY: I think so. Antonio?

Mr. MONDA: Yes. More than winning Andie McDowell's heart, I think he's trying to win his own heart. The idea of the film is he cannot move, he cannot progress, he cannot live life or leave unless he learns how to love. It's a very basic, impressive, deep message. And I think yes, he was thinking of God.

LOPATE: He could have been thinking of Buddhism because this is kind of a reincarnation theme here, isn't there?

Ms. BANDY: Well, we're not thinking of any particular God in this show. This is the idea of God, but not a God.

LOPATE: You say the advent of sound in the 1920s led to an increase in the frequency of movies with more hidden religious themes. Why is that?

Ms. BANDY: Well, many films that had been made in the early years in cinema, in the teens were films of overtly religious topics. The story of Jesus, the story of the Virgin Mary or the saints and martyrs. I don't think it's a direct consequence of sound in films, but in the late '30s on the cusp of World War II and subsequently, a number of filmmakers who did think deeply about spiritual issues, whether they were Catholic or Russian or Japanese or whatever, lamented in this brutal period in the 20th century the lack of spiritual cohesion. And so this show is exploring the idea of God in any country.

LOPATE: In fact, all over the world here.

Ms. BANDY: All over the world.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

12/08/2003 22:37 FAX 212 738 8396

VMS

013

VMS

Page: 3

LOPATE: But I would say that the ones from Hollywood are less likely to immediately make us think about hidden gods as some of the ones from Europe. The Carl Dreyer films, Roberto Rossellini, some of the other ones you have here, Erich Rohmer.

Ms. BANDY: This is Antonio's great push on the show. His contribution that I like so much was to bring us up to the moment. You should speak, Tony.

Mr. MONDA: Yes. There are several films that are pure Hollywood. Think of "Close Encounters of the Third Kind." A great hit, a great filmmaker. But if you read carefully the film, it's about someone who comes from heaven and changes forever your life. But you can watch the film in many different ways. You can enjoy it as science fiction. And going back to another Hollywood film or at least produced by a great studio, New Line's "Magnolia," directed by Paul Thomas Anderson, is a film that ends with something that comes directly from the Bible, from the Book of Exodus.

LOPATE: A miracle.

Mr. MONDA: Yes.

LOPATE: One of the plagues.

Mr. MONDA: One of the plagues. What he's telling us and why he's talking to us in such a symbolic, metaphoric, hidden way.

LOPATE: In that case, it had to be a very conscious thing. Do you think all of these hidden gods were conscious as far as the filmmakers were concerned?

Ms. BANDY: I think they were conscious on the part of the screenwriter, either the novel or the source, and the filmmaker has interpreted it as variously as he sees fit. The screenplay of "Unforgiven" was filmed very precisely.

LOPATE: Well, Clint Eastwood always films the screenplay precisely.

Ms. BANDY: Well, in this screenplay are these ideas and, of course, Clint can be-- take a pessimistic view. But the ambivalences in a film like "Unforgiven," the lack of any guiding God, I think that he brings that out in his own way. But yes, I think he's very conscious of it.

Mr. MONDA: Going back to "Magnolia," when the film was

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

12/09/2003 22:37 FAX 212 736 8398

VMS

014

VMS

Page: 4

presented here in New York, a journalist from the New York Times Magazine asked him, "Are you Catholic? Do you go to confession? Do you speak with a priest?" He said, "Didn't you watch my film? That's my confession, the last three hours." So is it hidden or not?

LOPATE: But can't we say that most films worth seeing have some element or other that could be considered religious or spiritual? Can't any good story about redemption or the power of love or good and evil or moral dilemmas, any sort of big questions, including the absence of God, be called religious?

Ms. BANDY: Well, I call them films about faith. I think yes, there are so many films that could be tied to this theme that we, in fact, thought about doing an encyclopedia because I think it is one of the most important threads throughout filmmaking of the 20th century. But we decided to simply touch on a number of ones that we hope would raise exactly the questions that you're bringing up today.

LOPATE: A couple of them I have to ask you about because most of them I really can see the connection. But you've included Louis Brunel, who was a self-proclaimed atheist. Go ahead.

Mr. MONDA: But he used to say, "I'm an atheist. I'm God. So you cannot escape from that. This is one of several messages that we are trying to deal with.

Ms. BANDY: Well, I think a filmmaker like Brunel may feel that he has lost God himself. He's lost his own spiritual faith. And if a filmmaker injects himself in his filmmaking, if he injects his own questions and searches and desires, then it follows very clearly that Brunel would make films about the loss of faith.

LOPATE: Well, "Simon of the Desert" is almost a parody of religious faith.

Mr. MONDA: Yes. Absolutely.

LOPATE: The one that I found hardest to explain was "Bad Lieutenant," Abel Ferrara's film with Harvey Keitel. I can see it in a series of really mean-spirited movies, but that's the only spirit that I can find in it.

Mr. MONDA: When you see him in the film, it's like a scream of blasphemy that Job has when he loses or he thinks he has lost everyone, his children, his family, and he starts screaming at God. In my opinion, that's a prayer.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

12/09/2003 22:37 FAX 212 736 8398

VMS

015

VMS

Page: 5

It's not a blasphemy, and that's the way I look at "Bad Lieutenant."

Ms. BANDY: That is the story of Job.

Mr. MONDA: Yeah, Job.

Ms. BANDY: Who loses everything and curses God.

Ms. MONDA: His curse is a prayer. It's not a blasphemy.

LOPATE: Some of these films are being seen for the first time in a long time and it'll give people a chance to see "The Miracle," which was one of the most controversial films when it was released. When I saw it some years ago, I wondered what was the big stink about? This is just a beautiful film and I would think that the Catholic Church would have been thrilled by Rossellini's film. Did they just see it too literally and miss the point, do you think?

Mr. MONDA: I believe so, but we must say that inside the Catholic Church now, you will find a lot of fans, admirers of the film. The way I see the film, and I don't know if Mary Lea agrees with me, that Anna Magnani, the woman who is pregnant and believes that St. Joseph, the shepherd portrayed by Fellini, as you remember--

LOPATE: She's a very simple woman.

Mr. MONDA: Yes, a simple-minded woman who believes that this man, who is clearly raping her, is St. Joseph. Therefore, she's carrying Jesus. The way I look at this film is that she's right. She is carrying Jesus because every child is Jesus. I don't know if you agree. Mary Lea?

Ms. BANDY: I don't think I do agree, but that's one of the marvelous aspects of this project is that we've invited so many writers, scholars to give their views without our having to all have the same views. And it's a real experiment for us to present multiple points of view because that's certainly what faith is. Faith has many multiple senses for different people.

LOPATE: Another director who people don't see often, but you're giving them an opportunity to see two masterpiece by is Carl Dreyer, the Danish filmmaker. Now is he just too hard for people? Is his vision too stringent for most filmgoers?

Mr. MONDA: In a sense, yes. He is a man who is in terms

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

12/09/2003 22:37 FAX 212 738 8396

VMS

016

VMS

Page: 6

of show is not exactly generous. He goes directly to the point. He's austere, severe, and extremely simple. But at the same time, he's one of the closest artists that I've ever seen in terms of filmmaking to what a great religious vision was and he is still.

LOPATE: He wanted to make a film of Jesus that never got the ground.

Mr. MONDA: Yes.

Ms. BANDY: I think something that happens in all museums is we think we've shown that director, done that, so we're not going to do it again for awhile. And my colleague Jeta Jensen (Sp.) did such a wonderful Dreyer retrospective years ago that we thought we covered that. There is now, in fact, in Tokyo a major Dreyer retrospective that's been very popular in Tokyo. And it's really more, I think, the question that we are constantly showing new people and sometimes we forget. But he is a joy to rediscover for people, just as Bresson was for me years ago, just as Rossellini is.

LOPATE: Or Misaguchi.

Ms. BANDY: Or Misaguchi. So it's more, I think, a practical issue than a philosophical one.

Mr. MONDA: What I particularly like about this series is that we were able to put together these names with other names that are unexpected, such as Harold Ramis or Steve Spielberg and many, many others.

LOPATE: "Mystic River" could have been in this series just as well.

Ms. MONDA: Definitely.

LOPATE: I'm starting to see links between those films and some kind of a more religious side to Clint Eastwood than I ever thought there was. There's a book coming out as well?

Ms. BANDY: Yes. The book is called "The Hidden God: Film and Faith," published by the Museum of Modern Art. And it's a collection of 50 essays.

LOPATE: You asked different people to come up with ideas?

Ms. BANDY: We invited many of our colleagues: critics, scholars, writers. Carlos Fuentes, Martin Scorsese, Terrence Davies.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

12/09/2003 22:37 FAX 212 736 8396

VMS

017

VMS

Page: 7

LOPATE: Stan Brackage (Sp.).

Ms. BANDY: Stan Brackage, P. Adam Sidney (Sp.), Professor at Princeton, who teaches a course on religion and cinema, has written for the book. Filmmaker Nick Dorskey (Sp.) has written a beautiful piece that ends the book called "Devotional Cinema From Dreyer to the Present." And we asked everyone to write roughly 3,000 words on a particular film so that we would have many different voices.

LOPATE: And you let them choose the film?

Ms. BANDY: Yes. We made up a list, but people substituted their own suggestions and it's arranged chronologically. There is no one point that we're making. It's many different voices.

LOPATE: Was there a lot of diversity or did the same point get made more than once?

Ms. BANDY: Both, I would say.

Mr. MONDA: Yes. I agree.

Ms. BANDY: Most people chose to write about "Groundhog Day" and "Unforgiven" than any other film, but more films by Rossellini are in the book than by any other director.

Mr. MONDA: I think the second one is Bergman, but Rossellini is the one everybody wants.

LOPATE: I think that in some cases, it gets you thinking about other films by the same directors. For example, "Close Encounters" then gets you thinking about the Hidden God in "Schindler's List" or "Saving Private Ryan."

Mr. MONDA: In the book, we have an essay by Stan Brackage on "AI." Personally, I would have chosen instead of "Close Encounters" and "AI" "Amistad." If you remember the story, you have the discovery of Christ by these slaves, this group of slaves. But the film is not about Christ. It's about the horror of slavery.

LOPATE: So the series starts with "Groundhog Day." You obviously were making some kind of point by starting it with that.

Ms. BANDY: We thought that it would puzzle and get attention from people. Why are you showing "Groundhog

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

12/09/2003 22:38 FAX 212 736 8398

VMS

018

VMS

Page: 8

Day?" which, in fact, is the film that so many writers felt strongly fit into this. And then that's tonight. And tomorrow we take a more traditional route, so to speak, by showing Dreyer's "Ordet," "The Word," Erich Rohmer's "The Green Ray," and my personal favorite, Gabriel Axel's "Babette's Feast."

LOPATE: I was lucky enough to eat "Babette's Feast" when the film came out.

Ms. BANDY: You did.

LOPATE: I'll remember that meal the rest of my life.

Ms. BANDY: At the caviar restaurant?

LOPATE: At Petrossian.

Ms. BANDY: Petrossian. How fabulous.

LOPATE: If you would like more information about this series after you go to dinner, go to www.moma.org. And if you want to buy tickets, call 212-777-4900. Meanwhile, the Gramercy Theater is only showing films in connection with the Museum of Modern Art until MOMA moves back from Queens?

Ms. BANDY: That's correct.

LOPATE: And it's a wonderful theater. So you must be very pleased.

Ms. BANDY: We love it.

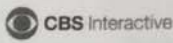
LOPATE: And we thank you so much for being with us. Mary Lea Bandy and Antonio Monda. We've been talking about a series that starts today, right, at the MOMA Gramercy, "Hidden God: Film and Faith."

#

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Film
MOMA
ARCHIVES
PAMPHLET
FILE

Only CBS Interactive delivers so many #1s.  [Find out more](#)

PRNewser™ [PRNewser Jobs](#)

[Exposure US](#) is looking for a [PR Account Director/Account Supervisor](#). See the [next featured job](#).

Museum of Modern Art Sees Movie Premieres As PR Opportunity

By Joe Ciarallo on Mar 05, 2010 02:31 PM



[[Tim Burton](#) premiere photo by [Michael Locasiano](#) 2009.]

This post was written by Nancy Lazarus, consultant and new contributor to PRNewser.

New York's Museum of Modern Art (MoMA) has become a venue of choice for movie premieres and benefits in recent years. Rolling out the red carpet is a major transformation for the museum, whose prior events had been limited to staid black tie affairs for their art exhibit openings.

That changed after the museum's renovation, when they hired new staff to oversee special programming and events. The museum's communications, special programming and events staff spoke at PRSA New York's panel on experiential marketing and buzz-worthy events held at MoMA on Thursday evening.

Since MoMA has a film department they decided that movies would be a good vehicle to promote the museum. In certain cases, movie scenes have even been filmed there, such as *Sex and the City*. When the museum holds premieres, they are lively evenings, complete with paparazzi, parties and plenty of tweeting.

Your Daily PR Release

[→ sen](#)
 [→ sear](#)
 PRNewser in Your Inbox
 [→ ent](#)
[Mobile Version](#) [RSS Feed](#)

Interested in [advertising on PRNewser?](#)

Our Blog Network

- [eBookNewser](#)
- [WebNewser](#)
- [TVNewser](#)
- [PRNewser](#)
- [MediaJobsDaily](#)
- [FishbowlNY](#)
- [FishbowlDC](#)
- [FishbowlLA](#)
- [AgencySpy](#)
- [GalleyCat](#)
- [UnBeige](#)
- [MobileContentToday](#)

PRNewser Editors

- [Joe Ciarallo](#)
- [Jason Chupick](#)

Now On mediabistro

JOB LISTING

Featured Listing

- [PR Account Director/Account Supervisor](#)
Exposure US
New York, NY
- [Editorial Assistant](#)
Mobile Marketer
New York, NY
- [Marketing Manager](#)
THE WEEK magazine
New York, NY
- [Manager of Marke and Business](#)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

According to Nicholas Apps, Director of Special Programming and Events at MoMA, the museum has several raw spaces that can be transformed to any desired theme, and special attention is paid to the design elements. For the premiere of "It's Complicated," the California caterer where **Meryl Streep's** character worked was re-created for the event.

Sometimes the museum tones it down and sticks to more casual, subdued themes, especially this year in response to the recession.

Events Comment Now! and 3 Reactions Share 4 retweet

Add New Comment

DISQUS COMMENTS

Profile Connect Twitter

Please log into DISQUS or connect with Facebook or sign in with Twitter to comment on **mediabistro.com: PRNewser**.

Type your comment here.

Name

Email

Website

Post Comment

Subscribe to all comments

Use Media ▾

Showing 0 comments

Sort by Popular now Community Page Subscribe by email

You must be logged in to post a comment.

Reactions

PRSA sandiego 1 day ago

Museum of Modern Art #MOMA sees Movie Premieres as PR opportunity - <http://bit.ly/a2AMAE>

From Twitter via BackType

samanthalugo 1 day ago

RT @PRNewser Museum of Modern Art Sees Movie Premieres As PR Opportunity - mediabistro.com: PRNewser <http://bit.ly/bo14vn> #in

From Twitter via BackType

PaulaMBHall 2 days ago

- [About PRNewser](#)
- [Follow PRNewser](#)
- [Email PRNewser](#)

Development
Bloomberg Business
New York, NY

See all jobs
Post a risk-free job listing for \$279

PRNewser on Twitter

- Follow @webmediabrands blogger @allnick quoted in this NY Times must read story on Facebook <http://nyti.ms/9MJyHT> about 18 hours ago
- What Does The Ability To Buy 400k Facebook Fans In A Day Mean For The Facebook Platform? <http://ow.ly/1eNr8> 2 days ago
- Edelman Names H&K Vet Michelle Hutton CEO of Edelman Australia <http://ow.ly/1eMc7> 2 days ago
- RT @paulargenti: How believable is the Fortune Most Admired with Toyota ranked 7th and Goldman Sachs 8th? <http://bit.ly/CH6NUY> 2 days ago

Follow PRNewser on Twitter

Topics

- 5WPR
- About
- About Us - Modules
- About Us - Subheader Module
- Agencies
- Awards
- Bad PR
- Burson Marsteller
- Crisis Communications
- Damage Control
- Edelman
- Education
- Events
- Fashion
- Fleishman Hillard
- Gawker
- Generalities
- Hack turned flack
- Headline of the Day
- History
- In memoriam
- Interviews
- Measurement
- Media Audit
- Media Beat
- Media People
- Music
- News
- Ogilvy
- Pitches
- Pitches that worked
- Politics
- Pop Culture

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	APF	Film, Department of

The Museum of Modern Art Film Library in collaboration with
the New York Film Council presents

MOMA
ARCHIVE'S
PAMPHLET
FILE

PROSPECTS FOR THE FILM

An inquiry into Films of Fact

Monday evenings, October 21, 28 and November 4

The Museum Auditorium, 8:30 P.M.

The purpose of the series is to review the creative aspects of films of fact, and to speculate on future prospects for the medium. Each evening will begin with screenings of selected films, after which a distinguished panel of producers, directors, cameramen, editors, writers and artists will explore such areas as: Have we lived up to the creative promise of the earlier sponsored films? How do sponsors' demands influence the subject treatment? What are the opportunities for new development? Are the roles of the journalistic film and the propaganda film changing? What are the special demands of TV? Will TV commercials stimulate new techniques? What is the role of artistic experiment in the future of the medium?

Excerpts of films will illustrate the inquiry, and a screening of one of the best current films will conclude each evening.

PROGRAMS

OCTOBER 21 THE SPONSORED FILM – PROGRAM I

Panelists: F. R. Crawley Joseph March
Judith Crawley Sidney Meyers
Boris Kaufman
Moderator: Paul Falkenberg

OCTOBER 28 THE PROPAGANDA AND THE JOURNALISTIC FILM – PROGRAM II

Panelists: Frank Capra *(schedule permitting)* Isaac Kleinerman
Irving Gitlin Lothar Wolff
Moderator: Richard Griffith

NOVEMBER 4 ARTISTS AND FILM – ANIMATION AND EXPERIMENT – PROGRAM III

Panelists: Stephen Bosustow Len Lye
James Davis Norman McLaren
John Hubley Robert Osborn
Phillip Stapp
Moderator: Allon Schoener

Requests for Series tickets
will be given preference

\$5.00 Series admission

\$2.00 Single admission

To members of the Museum of
Modern Art and the New York
Film Council:

\$3.75 Series admission

\$1.50 Single admission

For additional program infor-
mation please call CI 5-8900,
Ext. 316

THE MUSEUM OF MODERN ART 11 W. 53 St., New York 19, N. Y.

Enclosed please find check for \$ _____ for which send me _____
tickets for:

SERIES I am a member of
Program I The Museum of Modern Art
Program II I am a member of
Program III the New York Film Council

Name _____
Address _____

Checks should be made payable to the Museum of Modern Art,
and addressed to the attention of the Film Library. Applications
will be filled in order of receipt.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

8/19/2014

Digitizing Warhol's Film Trove to Save It - NYTimes.com

Film

MOMA
ARCHIVES
PAMPHLET
FILE

The New York Times <http://nyti.ms/VkCglx>

ART & DESIGN | NYT NOW

Digitizing Warhol's Film Trove to Save It

By RANDY KENNEDY AUG. 13, 2014

Andy Warhol wrote lovingly of his ever-present tape recorder. ("My tape recorder and I have been married for 10 years now. When I say 'we,' I mean my tape recorder and me.") But for almost a decade beginning in the 1960s, his real boon companions seemed to be his 16-millimeter film cameras, which he used to record hundreds of reels, many of which are still little known even among scholars because of the fragility of the film and the scarcity of projectors to show them on.

Now the Andy Warhol Museum in Pittsburgh and the Museum of Modern Art, which holds Warhol's film archives, are beginning a project to digitize the materials, almost 1,000 rolls, a vast undertaking that curators and historians hope will, for the first time, put Warhol's film work on a par with his painting, his sculpture and the Delphic public persona that became one of his greatest works. It will be MoMA's largest effort to digitize the work of a single artist in its collection.

Patrick Moore, the Warhol Museum's deputy director and a curator of the digitization project, said that the goal was, finally, to integrate Warhol's film work fully into his career. "I think the art world in particular, and hopefully the culture as a whole, will come to feel the way we do," Mr. Moore said, "which is that the films are every bit as significant and revolutionary as Warhol's paintings."

Warhol began using his first film camera, a 16-millimeter Bolex, in 1963. He spent more than two years shooting what became known as the "Screen Tests," hundreds of short filmed portraits of celebrities, fellow

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

8/19/2014

Digitizing Warhol's Film Trove to Save It - NYTimes.com

artists, acquaintances and members of his inner circle, like Lou Reed and the socialite Edie Sedgwick, before moving on to longer, more narrative pieces. He made some 600 films of varying lengths, but only about a tenth of those have been available in 16-millimeter prints through the Museum of Modern Art.

While a few of Warhol's movies are well known — among them, the feature-length "Chelsea Girls" from 1966 and "Empire" from 1964, a single-shot "antifilm" showing the Empire State Building for eight hours — the great majority have not been shown for years or have been available only through bootlegs of varying quality. Several years before Warhol's death in 1987, the Museum of Modern Art and the Whitney Museum of American Art joined forces to preserve and study the films, which often use the movie screen as a static canvas, a confessional or a window onto the seeming banality of everyday life. But the films' visibility, even in the art world, increased only up to a point.

"A lot of people feel like they know Warhol's films but only because they've read about them," said Mr. Moore. "Fewer and fewer people have the ability to show 16 millimeter."

Frame-by-frame transfer of the films, which is expected to take several years, will begin this month and be conducted by MPC, an Oscar-winning visual-effects company that is donating its time and services to the project.

(In connection with the project, a few pieces of unseen film will make their way into theaters well before the transfers are completed. "Exposed: Songs for Unseen Warhol Films," a project commissioned by the Warhol Museum, the Brooklyn Academy of Music and the Centers for the Art of Performance at the University of California, Los Angeles, will screen digital copies of 15 never-before-shown films in October and November, along with newly conceived, live musical accompaniment by musicians, including Tom Verlaine, Dean Wareham and Eleanor Friedberger.)

Film purists will undoubtedly mourn the migration to digital. In a review of "Andy Warhol: Motion Pictures," a show of part of Warhol's film

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

8/19/2014

Digitizing Warhol's Film Trove to Save It - NYTimes.com

work at the Museum of Modern Art in 2010, Ken Johnson complained in *The New York Times* that seeing Warhol films digitally was “like seeing a movie on television, and that casts in doubt their status as works of art.”

Rajendra Roy, the chief film curator at the Museum of Modern Art and a self-described “unexpected analog guy,” agreed, saying that the right way to see Warhol’s films should always be on film, in part because he helped revolutionize the medium by upending or undermining so many of the conventions of moviemaking.

“I get really grumpy sometimes when things can’t be shown on film, but that said, these will become inaccessible very quickly if we don’t digitize them,” he said. “There are still many discoveries to be made, and that’s the exciting part of this project. Folks are looking at work in boxes of some of Andy’s film that probably hasn’t been seen since he shot it.”

Warhol documented so much of the New York art world of the 1960s that the films could also fill in crucial art-historical gaps about who was doing what, when and where. But curators hope that a more important benefit will be an awareness of how, long before phone cameras brought the quotidian and the personal fully into the realm of media, Warhol was already forging his own kind of YouTube. (He once deadpanned in an interview: “I think any camera that takes a picture, it comes out all right.”)

“He filmed everything around him,” said GERALYN HUXLEY, a curator of film and video at the Warhol Museum. “He went to people’s houses and filmed the dinners. He was basically a workaholic and the amount of film is unbelievable.”

But she added: “For all of the film out there, there’s very little of Warhol himself in any of it, actually. You get the sense that he didn’t really like to see himself on camera.”

A version of this article appears in print on August 14, 2014, on page C1 of the New York edition with the headline: Digitizing Warhol's Film Trove to Save It.

© 2014 The New York Times Company

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The New York Times

Date: Sunday, February 15, 2009
 Location: NEW YORK, NY
 Circulation (DMA): 1,627,062 (1)
 Type (Frequency): Newspaper (S)
 Page: A35
 Keyword: Museum of Modern Art

Film

MOMA
 ARCHIVES
 PAMPHLET
 FILE

Note by Note, He Keeps The Silent-Film Era Alive

By VINCENT M. MALLOZZI

Stuart Oderman, who has performed alongside the likes of Rudolph Valentino and Charlie Chaplin, leaned against a piano at the Museum of Modern Art and reminisced about some numbers from the 1950s.

"The numbers were all written on betting slips, and I'd put the slips on the bottom of a bag, and then I'd put some doughnuts on top of the slips and some powdered sugar on top of the doughnuts and go make my drop, because who is going to stop a 13-year-old kid carrying a bag of doughnuts?" he said. "The mob guy I worked for, every time he saw how well I hid those numbers, he would say, 'That kid, he's got some real talent.'"

By the time Mr. Oderman was running numbers along Belmont Avenue in Newark, where he grew up, he had already developed another talent — at the keyboard.

"The mob guy I worked for knew I had been taking piano lessons since I was a kid, and so he would often let me play at a neighborhood bar he owned," said Mr. Oderman, 69. "I'd play Sinatra song after Sinatra song, and if I played 'I'm in the Mood for Love,' that was a signal that meant get out quick, something's not kosher."

Mr. Oderman's descent into the underworld was halted at 14 thanks to a chance encounter with — of all people — the actress Lillian Gish at a showing of one of her most famous movies, "Broken Blossoms," and for the last half century, he has been an accompanist and composer for silent films. Now one of the few re-

maining masters of that almost-lost art, he has written four books related to the silent era, which he cannot stop talking about.

"I fell in love with silent films at a very young age," he said. "In these films, there is a directness and an honesty between actor and audience, all done through gestures and raw emotion, that became a lost art when the talkies began arriving in the late 1920s."

Mr. Oderman arrived at the Roy and Niuta Titus Theater 1 at the Modern on Feb. 5 to time the score of a coming film. The bright red seats were empty, but he still wore a dark blue dinner jacket. Before long, he was describing that scene from 1954, the one that turned his life around.

"I cut school one day so that I could come to this very theater to watch 'Broken Blossoms,'" he said. "I was only 14 years old. I sit in my seat, look to my left and Ms. Gish is sitting right next to me."

"'You belong in school,' she said to me."

"We started talking, and I told her that I loved silent movies and that I would love to have a job like Arthur Kleiner, who was the silent film pianist here at that time. Ms. Gish takes me right over to Mr. Kleiner, who took me under his wing and gave me piano lessons for the next two years."

Mr. Oderman, who lives in East Orange, N.J., with his wife, Janet Sovey, enrolled at Newark State College (now Kean University), where he majored in English and

wrote about music and art for the college newspaper. In his spare time, he played piano "anywhere to make a buck," he said — "birthday parties, bar mitzvahs, strip clubs, you name it."

During what he called "the Dirty Dancing era," he performed alongside comedians like Henny Youngman and Jack Carter in what he described as "B-circuit hotels" in the Catskills.

For far less money, or even no money, he pursued his calling, providing musical accompaniment for silent films at libraries and museums, and eventually writing scores for some of the pictures. In 1968, Mr. Oderman received a call from the Museum of Modern Art. "They asked me to come in and be the silent theater pianist," he said. "It's the one job I had always wanted."

The actress June Havoc, 96, who appeared in silent pictures as a child, sang Mr. Oderman's praises.

"I have always admired Stuart's use of his considerable talents as a musician and a writer to serve the art he loves — the art of silent film," Ms. Havoc, who lives in Stamford, Conn., said through a personal assistant.

Mr. Oderman, who was honored by the museum last month for his 50 years of work with silent pictures, will next perform at the Brooklyn Public Library on March 1, accompanying the 1923 film "The Extra Girl," starring Mabel Normand.

Ken Gordon, a film curator who heads the silent film program at the library, called Mr. Oderman "a torchbearer from another era."

"Most of the people who starred in these silent movies are gone," Mr. Gordon said. "But through his fine piano playing, Stuart Oderman has kept their work alive."

**A chance meeting
 with Lillian Gish in a
 movie theater leads
 to a lifelong career.**



Page 1 of 2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The New York Times

Date: Sunday, February 15, 2009
 Location: NEW YORK, NY
 Circulation (DMA): 1,627,062 (1)
 Type (Frequency): Newspaper (S)
 Page: A35
 Keyword: Museum of Modern Art



EARL WILSON/THE NEW YORK TIMES

Stuart Oderman in a Museum of Modern Art theater, where he provides music for silent films.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MOMA
ARCHIVES
PAMPHLET
FILE

Film

SPEAKING OUT: FILM AND VIDEO ABOUT AIDS

Titus Theater 2

December 3 and 4 at 3:00 p.m. and 6:00 p.m.

5 and 6 at 2:30 p.m. and 5:00 p.m.

Speaking Out: Film and Video about AIDS is a program of seventeen works made by experimental film and videomakers who address difficult-to-talk-about aspects of the AIDS crisis to ease fears and clarify misconceptions. The works show that AIDS is not an issue confined to "risk" groups, but something that we all live with. The works show how -- women, men, young adults, and children -- are called upon to make responsible decisions in their daily lives about protecting, educating, and caring for each other. Some of the selections have been designed for specific audiences such as educating young adults, raising women's and men's awareness, or communicating information to Latino communities in Spanish.

AIDS in the Barrio by Peter Biella and Frances Negrón reveals the multiplicity of viewpoints, range of knowledge, and families that have been torn apart by AIDS in a Philadelphia Latino community. Vida by Lourdes Portillo dramatizes the friendship of two women, one who has AIDS and the other who is being pressured by her new date, not to use condoms. Women and Children Last is the true story of one woman who became infected with the AIDS virus through intimate contact with her husband, after they were aware of his contagion. She addresses her own denial about being vulnerable, and how women do not evaluate the facts to protect themselves. Feather of Hope by Canadian director Gil Cardinal tells the story of a native Canadian who gains strength from sharing his knowledge about being HIV Positive with others. Jim Hubbard's The Dance tells the story of two men who use theater as a source of healing and a means to communicate information about AIDS.

Some works pay tribute to those who have died of AIDS. The collaborative work by Greg Bordowitz, Jean Carlomusto, John Greyson, and Catherine Saalfield, Ray Navarro Memorial Tape is about how artist/activist Navarro touched the hearts of many. Ruppert Gabriel's Rage and Desire draws upon the life and work of an inspiring photographer.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

For many, as depicted in Nino Rodriguez's sorrowful Identities, words are insufficient to articulate the loss and grief. In RSVP, music played across the time zones of Canada accentuates the loss also felt deeply in Short Fuse. Some directors have passed away from AIDS, but their compelling work is a powerful tool for taking action or to reflect on loved ones. Phil Zwickler was a filmmaker, journalist, and founder of Realis Pictures who began one of the first series of short films on AIDS, "Fear of Disclosure". Needles and Nightmares is the first in the series.

Others tell moving personal stories of those living with AIDS; those who are HIV positive, have AIDS, or have loved ones with AIDS such as Vincent Grenier's Out in the Garden and Marlon Riggs, Non, je ne regrette rien. Bill Sherwood's 35 mm feature length, Parting Glances, made in 1988 was one of the earliest films to recognize the passing of friends, companions, and lovers.

Larry Kardish

Barbara London

Sally Berger

Program 1

Thursday, December 3, 3:00 p.m.
and Saturday, December 5, 5:00 p.m.

Warren Sonbert, Short Fuse. 1992. 37 minutes.
Ruppert Gabriel, Rage and Desire. 1992. 16 minutes.
Phil Zwickler, Needles and Nightmares. 1991. 10 minutes.
Jim Hubbard, The Dance. 16mm film. 1992. 8 minutes.
Vincent Grenier, Out in the Garden. 1991. 15 minutes.

Program 2

Friday, December 4, 3:00 p.m.
and Sunday, December 6, 5:00 p.m.

Laurie Lynd, RSVP (Canadian). 1991. 23 minutes.
Bill Sherwood, Parting Glances. 1986. 90 minutes.

Program 3

Thursday, December 3, 6:00 p.m.
Saturday, December 5, 2:30 p.m.

Marlon Riggs, Non, je ne regrette rien. 1991. 40 minutes.
Gil Cardinal, Feather of Hope. 1991. 25 minutes.
Amber Hollibaugh and Gini Reticker, Women and Children Last. 1992. 13 minutes.
Greg Bordowitz, Jean Carlomusto, John Greyson, Catherine Saalfield, Ray Navarro Memorial Tape. 1991. 10 minutes. Rafael

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Franca, Prelude to an Announced Death. 1991. 5 minutes.
 Nino Rodriguez, Identities. 1992. 7 minutes.

Program 4

Friday, December 4, 6:00 p.m.
 Sunday, December 6, 2:30 p.m.

Peter Biella and Frances Negron, AIDS in the Barrio (Eso no me pasa a mi). 1990. 30 minutes.

Gabrielle Micalles and Debbie Douglas, Another Love Story. 30 minutes.

Lourdes Portillo, Vida. 1990. 18 minutes.

Vivian Kleiman, My Body's My Business. 16 minutes.

The Museum's video programs are made possible by grants from the New York State Council on the Arts, the National Endowment for the Arts, and the MacArthur Foundation, and with the support of the Sony Corporation of America.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

FIM

✓

MOMA
ARCHIVES
PAMPHLET
FILE

Speaking Out: Film and Video about AIDS: November 22 - 1 December 3, 1991

This program will address how experimental/independent film and videomakers have been affected by and responded to the AIDS crisis. Very personal in approach, these works treat such subjects as the loss of friends and loved ones, living with AIDS, and the fight for public awareness and the protection of civil liberties. Included are works by artists who have died of AIDS, acknowledging that they are no longer with us to further express their creative visions; who have tested positive and explicitly or implicitly address this worldwide crisis in both form and content. This program is organized by Jon Gartenberg, Stephen Harvey, and Barbara London.

Program 1

Friday, November 22, 3:00 p.m.; Tuesday, November 26, 6:00 p.m.

Red Hot and Blue. 1990. USA. Leigh Blake and John Carlin. 90 minutes.

Program 2

Friday, November 22, 6:00 p.m.; Thursday, November 28, 3:00 p.m.

DiAna's Hair Ego. 1990. USA. Ellen Spiro. 29 minutes

Fighting in Southwest Louisiana. 1991. USA. Peter Friedman and Jean-Francois Brunet. 28 minutes

Danny. 1987. USA. Stashu Kybartas. 20 minutes

Program 3

Saturday, November 23, 2:30 p.m.

Tongues Untied. 1989. USA. Marlon Riggs. 58 minutes

Untitled (for Arnie). 1989. USA. Mary Perillo and John Sanborn, with Bill T. Jones. 10 minutes

Boys Life. 1989. USA. Phillip B. Roth. 10 minutes.

Song from an Angel. 1988. USA. David Weissman. 10 minutes

Program 4

Saturday, November 23, 5:00 p.m.; Friday, November 29, 3:00 p.m.

Together Alone. 1991. USA. P.J. Castellaneta. 87 minutes

Program 5

Sunday, November 24, 2:30 p.m.; Friday, November 29, 5:00 p.m.

Voices from the Front. 1991. USA. Testing the Limits Collective. 88 minutes.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Program 6

Sunday, November 24, 5:00 p.m.; Saturday, November 30, 2:30 p.m.

Fear of Disclosure. 1989. USA. Phil Zwickler and David Wojnarowicz. 5 minutesTwo Marches. 1990. USA. Jim Hubbard. 8 minutesThe ADS Epidemic. 1987. Canada. John Greyson. 5 minutesTainted Love. 1985. Great Britain. The Coil. 6 minutes1969. Jerry Tartaglia. 1991. USA. 12 minutesStop the Church. 1990. USA. Robert Hilferty. 10 minutesA Hard Reign's Gonna Fall. 1989. USA. Dean Lance. 6 minutesThey Are Lost to Vision Altogether. 1989. USA. Tom Kalin. 13 minutes**Program 7**

Monday, November 25, 3:00 p.m.; Saturday, November 25, 5:00 p.m.

The Last of England. 1989. Great Britain. Derek Jarman. 90 minutes**Program 8**

Tuesday, November 26, 3:00 p.m.

Video Album 5. 1987. USA. George Kuchar. With Curt McDowell. 60 minutes.**Program 9**

Sunday, December 1, 2:30 p.m.; Tuesday, December 3, 6:00 p.m.

Cory. 1991. United States. Nina Sobell. 6 minutes.Meditations. 1990. United States. Sammy Cuchar. 3 minutes.Sanctus. 1990. United States. Barbara Hammer. 19 minutes.DHPG Mon Amour. United States. Carl George.Viva Eu. 1989. Brazil. Tania Cypriano. 18min.(IN) Visible Women. 1991. United States. Marina Alvarez and Ellen Spiro. 26 minutes.**Program 10**

Sunday, December 1, 5:00 p.m.

Parting Glances. 1986. Bill Sherwood. 90 minutes.**Program 11**

Monday, December 2, 3:00 p.m.; Tuesday, December 3, 3:00 p.m.

The Second Epidemic. 1991. Amber Hollibaugh in conjunction with the New York City Commission on Human Rights. 58 minutes.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Museum of Modern Art Department of Film

Speaking Out: Film and Video about AIDS is a program of twenty-eight works made by experimental film and videomakers. These artists, active outside commercial production systems, respond to the crisis with very personal voices, making powerful statements about the impact of AIDS on the human condition and on their own creative spirits. These film and videomakers confront AIDS through a variety of styles ranging from music video (Red Hot and Blue, The Ads Epidemic) to fiction/narrative (Parting Glances, Together Alone). They have created new performance genres (Tongues Untied, Untitled [for Arnie]), made autobiographical statements (Boys' Life), and produced activist documentaries (Stop the Church) and poetic essays (Sanctus, Video Album 5, and The Last of England).

The works presented here testify to the existence of AIDS in all sectors of society. Predominantly, however, this debilitating disease has struck people placed in marginalized and disenfranchised positions. The knowledgeable voices of direct experience have been relegated to the background as society hears more and more rhetoric from the social, political, and medical establishments. The personal statements featured in **Speaking Out** draw attention to the need for action as much as they express the artists' deeply felt reactions to a disease shadowed by fear, rumor, misinformation, and sensationalism. Some of these works deal with the trivialization of AIDS in the public eye or mourn those who have died (Danny, Two Marches, Cory), and others celebrate those persons with AIDS who strive to persevere against great odds (DHPG Mon Amour, Fighting in Southwest Louisiana). Still others call for direct action to bring the AIDS epidemic to the forefront of public awareness (Stop the Church, DiAna's Hair Ego). This series includes works by artists who have already died of AIDS, and who will never again create their visions in film and video. As we mourn their passing, we salute the creative legacy they have left for future generations.

This year marks the third in which the Museum has participated in **Day Without Art**, the nationwide commemoration of the experiences of the arts community as the history of AIDS has unfolded. Events include **Projects: Space Without Art** and **Speaking Out**. These are complemented by a panel discussion on December 16 in conjunction with the screening of Deep Dish Television's State of the Art: Art of the State, part of a series on censorship. Panelists for **Art and State: Issues Around Censorship** include Joy Silverman, anthropologist Carole Vance, lawyer Mary Dorman, media lobbyist Jeff Chester, and painter and photographer Juan Sanchez.

The Museum's film and video programs are made possible by grants from the New York State Council on the Arts and the National Endowment for the Arts. The video program is also supported by the Sony Corporation of America.

Jon Gartenberg, Stephen Harvey, and Barbara London

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Speaking Out: Film and Video about AIDS

November 22 - December 3, 1991

Program 1

Friday, November 22, 3:00 p.m.; Tuesday, November 26, 6:00 p.m.

Red Hot and Blue. 1990. USA. Leigh Blake and John Carlin. 90 minutes.**Program 2**

Friday, November 22, 6:00 p.m.; Thursday, November 28, 3:00 p.m.

DiAna's Hair Ego. 1990. USA. Ellen Spiro. 29 minutesFighting in Southwest Louisiana. 1991. USA. Peter Friedman and Jean-Francois Brunet. 28 minutesDanny. 1987. USA. Stashu Kybartas. 20 minutes**Program 3**

Saturday, November 23, 2:30 p.m.

Tongues Untied. 1989. USA. Marlon Riggs. 58 minutesUntitled (for Arnie). 1989. USA. Mary Perillo and John Sanborn, with Bill T. Jones. 10 minutesBoys Life. 1989. USA. Phillip B. Roth. 10 minutes.Song from an Angel. 1988. USA. David Weissman. 10 minutes**Program 4**

Saturday, November 23, 5:00 p.m.; Friday, November 29, 3:00 p.m.

Together Alone. 1991. USA. P.J. Castellaneta. 87 minutes**Program 5**

Sunday, November 24, 2:30 p.m.; Friday, November 29, 5:00 p.m.

Voices from the Front. 1991. USA. Testing the Limits Collective. 88 minutes.**Program 6**

Sunday, November 24, 5:00 p.m.; Saturday, November 30, 2:30 p.m.

Fear of Disclosure. 1989. USA. Phil Zwickler and David Wojnarowicz. 5 minutesTwo Marches. 1990. USA. Jim Hubbard. 8 minutesThe ADS Epidemic. 1987. Canada. John Greyson. 5 minutesTainted Love. 1985. Great Britain. The Coil. 6 minutes1969. Jerry Tartaglia. 1991. USA. 12 minutesStop the Church. 1990. USA. Robert Hilferty. 10 minutesA Hard Reign's Gonna Fall. 1989. USA. Dean Lance. 6 minutesThey Are Lost to Vision Altogether. 1989. USA. Tom Kalin. 13 minutes

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Program 7

Monday, November 25, 3:00 p.m.; Saturday, November 25, 5:00 p.m.

The Last of England. 1989. Great Britain. Derek Jarman. 90 minutes**Program 8**

Tuesday, November 26, 3:00 p.m.

Video Album 5. 1987. USA. George Kuchar. With Curt McDowell. 60 minutes.**Program 9**

Sunday, December 1, 2:30 p.m.; Tuesday, December 3, 6:00 p.m.

Cory. 1991. United States. Nina Sobell. 6 minutes.Meditations. 1990. United States. Sammy Cucher. 3 minutes.Sanctus. 1990. United States. Barbara Hammer. 19 minutes.DHPG Mon Amour. United States. Carl George.Viva Eu. 1989. Brazil. Tania Cypriano. 18min.(IN) Visible Women. 1991. United States. Marina Alvarez and Ellen Spiro. 26 minutes.**Program 10**

Sunday, December 1, 5:00 p.m.

Parting Glances. 1986. Bill Sherwood. 90 minutes.**Program 11**

Monday, December 2, 3:00 p.m.; Tuesday, December 3, 3:00 p.m.

The Second Epidemic. 1991. Amber Hollibaugh in conjunction with the New York City Commission on Human Rights. 58 minutes.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

Film
 ARCHIVED
 RAMPHLET
 FILE

SPEAKING OUT: FILM AND VIDEO ABOUT AIDS

Titus Theater 2

December 3 and 4 at 3:00 p.m. and 6:00 p.m.
 5 and 6 at 2:30 p.m. and 5:00 p.m.

Speaking Out: Film and Video about AIDS is a program of seventeen works made by experimental film and videomakers who address difficult-to-talk-about aspects of the AIDS crisis to ease fears and clarify misconceptions. The works show that AIDS is not an issue confined to "risk" groups, but something that we all live with. The works show how -- women, men, young adults, and children -- are called upon to make responsible decisions in their daily lives about protecting, educating, and caring for each other. Some of the selections have been designed for specific audiences such as educating young adults, raising women's and men's awareness, or communicating information to Latino communities in Spanish.

AIDS in the Barrio by Peter Biella and Frances Negron reveals the multiplicity of viewpoints, range of knowledge, and families that have been torn apart by AIDS in a Philadelphia Latino community. Vida by Lourdes Portillo dramatizes the friendship of two women, one who has AIDS and the other who is being pressured by her new date, not to use condoms. Women and Children Last is the true story of one woman who became infected with the AIDS virus through intimate contact with her husband, after they were aware of his contagion. She addresses her own denial about being vulnerable, and how women do not evaluate the facts to protect themselves. Feather of Hope by Canadian director Gil Cardinal tells the story of a native Canadian who gains strength from sharing his knowledge about being HIV Positive with others. Jim Hubbard's The Dance tells the story of two men who use theater as a source of healing and a means to communicate information about AIDS.

Some works pay tribute to those who have died of AIDS. The collaborative work by Greg Bordowitz, Jean Carlomusto, John Greyson, and Catherine Saalfield, Ray Navarro Memorial Tape is about how artist/activist Navarro touched the hearts of many. Ruppert Gabriel's Rage and Desire draws upon the life and work of an inspiring photographer.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

For many, as depicted in Nino Rodriguez's sorrowful Identities, words are insufficient to articulate the loss and grief. In RSVP, music played across the time zones of Canada accentuates the loss also felt deeply in Short Fuse. Some directors have passed away from AIDS, but their compelling work is a powerful tool for taking action or to reflect on loved ones. Phil Zwickler was a filmmaker, journalist, and founder of Realis Pictures who began one of the first series of short films on AIDS, "Fear of Disclosure". Needles and Nightmares is the first in the series.

Others tell moving personal stories of those living with AIDS; those who are HIV positive, have AIDS, or have loved ones with AIDS such as Vincent Grenier's Out in the Garden and Marlon Riggs, Non, je ne regrette rien. Bill Sherwood's 35 mm feature length, Parting Glances, made in 1988 was one of the earliest films to recognize the passing of friends, companions, and lovers.

Larry Kardish

Barbara London

Sally Berger

Program 1

Thursday, December 3, 3:00 p.m.
and Saturday, December 5, 5:00 p.m.

Warren Sonbert, Short Fuse. 1992. 37 minutes.
Ruppert Gabriel, Rage and Desire. 1992. 16 minutes.
Phil Zwickler, Needles and Nightmares. 1991. 10 minutes.
Jim Hubbard, The Dance. 16mm film. 1992. 8 minutes.
Vincent Grenier, Out in the Garden. 1991. 15 minutes.

Program 2

Friday, December 4, 3:00 p.m.
and Sunday, December 6, 5:00 p.m.

Laurie Lynd, RSVP (Canadian). 1991. 23 minutes.
Bill Sherwood, Parting Glances. 1986. 90 minutes.

Program 3

Thursday, December 3, 6:00 p.m.
Saturday, December 5, 2:30 p.m.
Marlon Riggs, Non, je ne regrette rien. 1991. 40 minutes.
Gil Cardinal, Feather of Hope. 1991. 25 minutes.
Amber Hollibaugh and Gini Reticker, Women and Children Last.
1992. 13 minutes.
Greg Bordowitz, Jean Carlomusto, John Greyson, Catherine Saal-
field, Ray Navarro Memorial Tape. 1991. 10 minutes. Rafael

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Franca, Prelude to an Announced Death. 1991. 5 minutes.
 Nino Rodriguez, Identities. 1992. 7 minutes.

Program 4

Friday, December 4, 6:00 p.m.
 Sunday, December 6, 2:30 p.m.

Peter Biella and Frances Negron, AIDS in the Barrio (Eso no me pasa a mi). 1990. 30 minutes.

Gabrielle Micalles and Debbie Douglas, Another Love Story. 30 minutes.

Lourdes Portillo, Vida. 1990. 18 minutes.

Vivian Kleiman, My Body's My Business. 16 minutes.

The Museum's video programs are made possible by grants from the New York State Council on the Arts, the National Endowment for the Arts, and the MacArthur Foundation, and with the support of the Sony Corporation of America.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

AM NEW YORK

Date: Sunday, January 17, 2010
 Location: NEW YORK, NY
 Circulation (DMA): 313,320 (1)
 Type (Frequency): Newspaper (D)
 Page: 10,11
 Keyword: Museum of Modern Art

Film, Dep't of

/MOMA
ARCHIVE
BAMPHLET
FILE

BY ROBERT LEVIN ■ Special to amNewYork

A bloody Japanese adaptation of "King Lear" and the rom-com that helped launch the modern genre are among the upcoming offerings at NYC's classic film venues. From Film Forum to BAM, here's our look at the city's robust movie scene beyond the multiplex:

Film Forum

History: Film Forum was founded in 1970 with just \$19,000 and one projector. But it quickly became a staple of the independent film-going scene. After being housed at an Upper West Side loft, it moved to Vandam Street in 1975 and Watts Street in 1980. The current Houston Street location opened in 1989.

What it shows: It regularly devotes one of its three screens to revivals and special series centered on specific directors or themes. "Our major goal going forward is to continue as a showcase for major film restorations," said Bruce Goldstein, director of repertory programming. "My personal goal is to maintain a long tradition by providing New York with a first-class repertory screen."

Schedule: The theater is hosting an ongoing festival devoted to the work of the legendary Japanese director Akira Kurosawa through Feb. 18.

"The Red Shoes," the legendary backstage ballerina drama from Michael Powell and Emeric Pressburger — which played to record audiences last year — follows from Feb. 19-25, and the month culminates with "Five Easy Pieces," one of Jack Nicholson's classics.

IFC Center

History: The IFC Center

opened at the Greenwich Village site of the legendary Waverly Theater in 2005. Last month, IFC added two new screens to its original three-screen setup. The Waverly, famous for introducing the "Rocky Horror Picture Show" phenomenon to the masses, went through several incarnations in the space.

What it shows: In addition to featuring first-run films from IFC and elsewhere, it offers a superb classics schedule.

Schedule: An ongoing Paul Verhoeven fest, running through Feb. 20, features "Showgirls," "Starship Troopers" and others from the B-movie-maker's oeuvre. In the coming weeks, the Weekend Classics series features legendary French crime dramas, including Jean-Luc Godard's "Pierrot le Fou" and François Truffaut's "Shoot the Piano Player."

Anthology Film Archives

History: Avant-garde filmmaking icon Jonas Mekas and several colleagues conceived of Anthology Film Archives as a permanent home for offbeat, underground film in the 1960s. Mekas still serves as its artistic director.

What it shows: Programming includes a regular slate of classics, as well as underground movies. "Our primary goal in programming each calendar is to



Film in storage at BAM

(MICHAEL KIRBY)

showcase films that might otherwise fall through the cracks," said Jed Rapfogel, an Anthology film programmer.

Schedule: Upcoming presentations include several films of the silent director Carl Theodor Dreyer, the '60s exploitation movie "Who Killed Teddy Bear?" the groundbreaking classic "The Battleship Potemkin" and "Word Is Out," the first documentary feature about gay and lesbian life made by gay filmmakers.

BAMcinématek

History: The repertory program housed in the BAM Rose Cinemas kicked off in 1999 and is still going strong in its second decade. It's the only such daily, year-round institution in Brooklyn. Major filmmakers from Spike Lee to Michelangelo Antonioni have had retrospectives there.

What it shows: "We look for balance and diversity to reach different audiences; it is more interesting to work this way as programmers," said Program Director Florence Almozini.

Schedule: Highlights of the upcoming schedule include Frank Capra's romantic comedy classic "It Happened One Night," which screens as part of a Valentine's Day Dinner & a Movie program on Feb. 14, the Best of the Afri-

can Diaspora Film Festival (Feb. 19-24) and a Bong Joon-ho retrospective (Feb. 25-March 1).

AMC Loews Village VII

History: Loews founded its East Village multiplex in 1991, and today its pre-stadium-seating auditoriums are rather antiquated. AMC took over operations when it merged with Loews in 2006.

What it shows: The theater features standard multiplex fare, a notable Bollywood schedule and the occasional New York exclusive.

Schedule: The Sunday weekend classics series ends Jan. 24. "Saturday Night Fever" shows this Sunday at 2 p.m.; "Titanic" comes back to the big screen next Sunday.

MoMA

History: The Museum of Modern Art's mission statement holds that modern art "involve[s] all forms of visual expression," and the institution places a great emphasis on film. MoMA's immense collection houses more than 22,000 films and 4 million film stills.

What it shows: MoMA offers regular retrospective screenings in its gargantuan basement theaters.

Schedule: Over the next month, the museum features the work of Charlie Chaplin, Buster Keaton and Ernst Lubitsch, among others. Upcoming series include Oscar Docs, which runs from Feb. 8-14 and offers an international slate of environmentally themed documentaries made between 1953 and 1975.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Film Dept
MOMA
ARCHIVES
PAMPHLET
FILE



tv

TCM salutes MoMA with amazing film lineup, March 16 kick off, previews

By April MacIntyre
Feb 24, 2011

TCM's ongoing commitment to protect the world's cinematic heritage continues.

TCM will celebrate The Museum of Modern Art Film Collection with an all-day lineup of preserved Classics on March 16.

Turner Classic Movies (TCM) will celebrate the valuable work of The Museum of Modern Art (MoMA) with a special 24-hour collection of 14 films preserved by the organization.

TCM host Robert Osborne will be joined by MoMA chief curator of film Rajendra Roy and associate curator Anne Morra in presenting the extraordinary line-up, which is set to begin Wednesday, March 16, at 6 a.m. (ET).

Founded in 1935 as the Film Library, The Museum of Modern Art's Department of Film now houses a collection of more than 27,000 films and four million film stills. The strongest international film collection in the United States, it incorporates all periods and genres. Among the holdings are original negatives of the Biograph and Edison companies, and the world's largest collection of D. W. Griffith films. The film collection is stored in the Museum's Celeste Bartos Film Preservation Center, a state-of-the-art facility that opened in June 1996.

The following is a complete schedule of TCM's Wednesday, March 16, salute to The Museum of Modern Art (all times Eastern):

6 a.m. Bringing Up Baby (1938) – Starring Cary Grant and Katharine Hepburn, this brilliant Howard Hawks film marked a new highpoint for screwball comedy. The story follows Grant and Hepburn's misadventures with a leopard (the "Baby" of the title), a dog with a dinosaur bone and assorted costume malfunctions.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

8 a.m. **Arsenic and Old Lace (1944)** – Directed by Frank Capra, this sparkling comedy stars Josephine Hull and Jean Adair as two elderly sisters who run a boarding house. Danger comes to their doorstep, however, in the form of the menacing Raymond Massey. Cary Grant co-stars, along with Priscilla Lane and Peter Lorre.



10 a.m. **Born Yesterday (1950)** – Oscar winner Judy Holliday does the archetypal dumb blonde better than anyone with this career-defining performance. In this film directed by George Cukor and adapted by Garson Kanin from his hit Broadway play, Holliday stars a kept woman from Brooklyn who goes to Washington, D.C., and gets a quick education from a zealous journalist. Broderick Crawford and William Holden co-star. Preserved by The Museum of Modern Art with support from Sony Pictures Entertainment.



Noon **Sunnyside Up (1929)** – This pre-Code musical stars one of the most popular screen teams of early Hollywood – Janet Gaynor and Charles Farrell – in their first sound film together. The result is a wildly entertaining, completely charming film, with some of the most spectacular musical numbers ever filmed. Hot off of becoming the first-ever Best Actress Oscar winner, Gaynor plays a young tenement girl who falls in love with the rich Farrell. The songs include the title tune, "If I Had a Talking Picture of You," "I'm a Dreamer, Aren't We All?" and "Turn on the Heat," the latter featuring a truly eye-popping production number. Preserved by The Museum of Modern Art with support from The Film Foundation and The Franco American Cultural Fund.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of



2 p.m. **Follow The Fleet (1936)** – Fred Astaire and Ginger Rogers star in this nautical tale of a sailor and his on-again, off-again romance with his former dance partner. Randolph Scott and Harriet Hilliard (soon to be Harriet Nelson) co-star. The wonderful Irving Berlin score includes the classics "Let's Face the Music and Dance," "Let Yourself Go" and "I'm Putting All My Eggs in One Basket." Lucille Ball and Betty Grable also appear in small roles.



4 p.m. **Manhatta (1921)** – This early documentary short explores the relationship between photography and filmmaking with its often-abstract view of New York City.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of



4:15 p.m. **The City (1939)** – Ralph Steiner and Willard Van Dyke directed this pioneering documentary that contrasts the harsh reality of an industrialized city with the idyllic conditions of small-town American. Aaron Copland provided the score for this unique work, which was produced for the 1939 New York World's Fair.



5 p.m. **On The Waterfront (1954)** – Oscar winners Marlon Brando and Eva Marie Saint star in this gripping drama about mob violence and corruption among longshoremen. Also turning in strong performances are Rod Steiger, Karl Malden and Lee J. Cobb. Elia Kazan's stark, realistic direction and Budd Schulberg's outstanding script helped this Best Picture winner earn its ongoing reputation as one of the best of its era. Preserved by The Museum of Modern Art with support from Sony Pictures Entertainment.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of



7 p.m. **Italianamerican (1974)** – Filmmaker Martin Scorsese turns his camera on his own family with this documentary about his parents and their experiences as Italian immigrants in New York. Among the many memorable moments features Scorsese's mother instructing him on how to cook her meatballs, the recipe for which can be found in the closing credits.



8 p.m. **Weddings and Babies (1958)** – This critically hailed and somewhat autobiographical story about a photographer romancing his assistant won the Critics Prize at the Venice Film Festival and ranked as one of Time magazine's Top 10 films of the year. It stars John Myhers and Viveca Lindfors. This is reportedly the first movie ever made with a portable camera that had a synchronous sound attachment, one of Engels' own designs. It was shot on location in New York's Little Italy. Preserved by The Museum of Modern Art with support from The Film Foundation.

9:30 p.m. **Bonjour Tristesse (1957)** – Otto Preminger's adaptation of Françoise Sagan's novel is one of his best films, helped enormously by Niven and a radiant Kerr; the pair would soon be reunited in *Separate Tables*. Georges Périnal's Riviera photography is ravishing, as is the music of Georges Auric, who did the scores for all of Jean Cocteau's films. Preserved by The Museum of Modern Art with support from Sony Pictures Entertainment and The Film Foundation.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

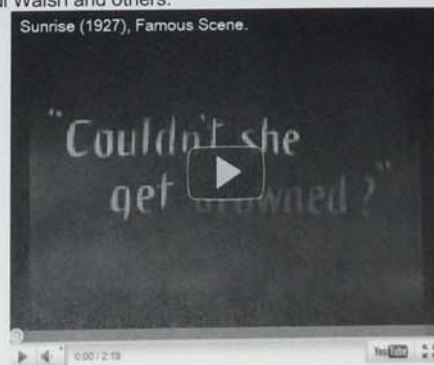
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of



11:30 p.m. The Projectionist (1970) – Harry Hurwitz directed this early New York independent feature comedy about a lonely projectionist whose imaginative daydreams transform him into a superhero. This film cleverly mixes in vintage film footage with its modern story. Chuck McCann, Ina Balin and comedian Rodney Dangerfield star.



2 a.m. Sunrise (1927) – Often cited as the pinnacle of artistic expression during the late silent era, this beautifully crafted film tells the story of a young farmer driven by his mistress to murder his wife. As the doomed wife, Janet Gaynor won the first Academy Award[®] for Best Actress (shared with her performances in 7th Heaven and Street Angel). George O'Brien plays the husband. Heralding the advent of sound films, Sunrise was released with recorded music and sound effects. F.W. Murnau's extraordinary direction and visual style would later have an enormous impact on such directors as John Ford, Frank Borzage, Raoul Walsh and others.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

4 a.m. **Abraham Lincoln (1930)** – This sweeping drama marks D.W. Griffith's first sound film and the first feature-length biography of America's 16th president. The script, penned by famed author Stephen Vincent Benét, follows Lincoln's early life as a storekeeper and rail-splitter all the way through his handling of the Civil War and eventual assassination at the hands of John Wilkes Booth. Una Merkel co-stars. Preserved by The Museum of Modern Art with support from The Lillian Gish Trust for Film Preservation and The Film Foundation.



Link to website: http://www.monstersandcritics.com/smallscreen/news/article_1621832.php/TCM-salutes-MoMa-with-amazing-film-lineup-March-16-kick-off-previews

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Film, Dep't of - Collections

THE WALL STREET JOURNAL

EUROPE

Date: Friday, April 09, 2010
 Location: BRUSSELS, BE
 Circulation (DMA): 87,059 (N/A)
 Type (Frequency): Newspaper (D)
 Page: W3
 Keyword: Museum of Modern Art

MOMA
 ARCHIVES
 PAMPHLET
 FILE

An eye for restoring classic scenes

Dutch film institute and biennale keep the cinema's heart pumping, one reel at a time

Amsterdam

BY JOEL WEICKGENANT

FEW THRILLS CAN match that of seeing the perfect, heart-melting kiss on the big screen.

Putting the scene back in a film yourself qualifies as one.

"We had a film where they'd cut the kiss out. They stole the kiss! But we found it in a German, or Italian print. [It] seemed really romantic, to restore the kiss" recalled Anne Gant, coordinator of restoration and digitization for Amsterdam's former Filmmuseum, which in January became part of the Eye Film Institute Netherlands, and currently hosts a film biennale.

Film restorers live for moments like that. In the Eye labs of the former Filmmuseum in the city's industrial southeast the institute's five professional restorers literally bring movies back to life. Film reels are collected from all over Europe. One reel might have seen some frames decompose due to age, while its twin from a different country had a spicy scene snipped by censors.

The restorers put the puzzle back together again—and that's before they begin restoring the print frame by frame.

The Filmmuseum formed in 1946 to serve as a cinematographic museum and administer a film archive that now includes about 37,000 films.

Restorers are using funds from a government initiative called, in translation, "Images for the Future," to step up efforts to collect and restore videos and films of all kinds, from any format and any era—even films that haven't been released yet. And Eye provides the clearest link from the Netherlands to the outside film world: both through an international staff of restorers and through its collection.

"We are one of the few archives in the world who do not stop at national heritage," points out Giovanna Fossati, head curator of Eye. "We have a very big collection of international films. One of the richest in terms of silent films. And we have some unique international classics,

as 'Beyond the Rocks,' a Sam Wood-directed romantic comedy from 1922 whose return to circulation was celebrated by no less than Martin Scorsese."

At the beginning of the year, the Filmmuseum folded into a new organization called the Eye Film Institute Netherlands, along with several independent entities involved in the promotion, creation and distribution of film in this country. In part, the idea of bringing the film sector together under one group was geared toward creating momentum for Dutch film—creating a one-stop shop for filmmakers, consumers, academics and anyone interested in film. Also under Eye's umbrella are the Filmbank, which distributed Dutch films in the Netherlands and abroad; the Netherlands Institute for Film Education, the country's repository for cinematic knowledge; and Holland Film, the international promotional arm for Dutch films and filmmakers. Last autumn, Eye broke ground on a modern film-viewing complex that will include 1,200 square meters of exhibition space alone on the north shore of the River IJ.

The core of the former Filmmuseum's work is equal parts love and chemistry: celluloid classics like Abel Gance's 1919 epic "J'Accuse" are restored and then formatted for public viewing and academic use. Many of those movies are then screened at its headquarters in the Vondelpark, Amsterdam's most well-known park, at the edges of Amsterdam's museum district.

The former Filmmuseum began its biennale in 2003, said Director Sandra Den Hamer, because it was looking for a more dedicated platform to share the results of restorers' labors to the general public. This year gave way to the first Eye film Biennale, which began Wednesday in Amsterdam and will conclude with a crescendo in activities over the weekend.

The biennale, while a small-scale event, pushes some big new ideas about how films can be presented, involving a cross-segment of artistic

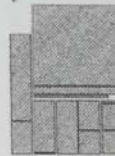
disciplines. For instance, the "35mmPOEM" program at Theater van 't Woord will feature silent films shown to a soundtrack of live readings by Dutch poets. Eye, through the Filmmuseum, also owns the only existing copy of William Worthington's 1919 silent "The Man Beneath." The copy, though, is incomplete. Playwright Michel Sluysmans was invited to assemble a cast to perform (with words) an original ending to the film, underscored by a soundtrack played live. The program can be seen at 11 a.m. Sunday, at the Pathé Tuschinski theater.

New York City's Museum of Modern Art partnered with Eye for the biennale. Works from MOMA's collection, including Andy Warhol's "Chelsea Girls," will be shown during programs at the Vondelpark headquarters throughout the weekend.

Partnerships with organizations like MOMA will be crucial for the new Eye organization. While the archive's films come from around the world, a focus for Eye will be to bring Dutch filmmakers to the world. Despite the presence of filmmakers such as the late Theo Van Gogh and Paul Verhoeven in the country's pantheon, defining Dutch films for a foreign audience is no easy task. As audiences for arthouse films shrink around the world there are fewer outlets for producers of films from this country to find distributors in important markets such as the U.S, notes Claudia Landsberger, Eye's international marketing and promotion manager, and formerly managing director of Holland Film. Dutch films are "most of the time conceived as either Scandinavian or German," she says. "Holland is sort of invisible for film."

Meanwhile, both film promoters and film preservationists are engaging with filmmakers at earlier stages of the production process, according to Eye. With the advent of digital technology, preserving and restoring films has become more complex. Not that it's ever been easy.

Most people, for instance, would consider working with nitrate a haz-



Page 1 of 2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

THE WALL STREET JOURNAL

EUROPE

Date: Friday, April 08, 2010
 Location: BRUSSELS, BE
 Circulation (DMA): 87,059 (N/A)
 Type (Frequency): Newspaper (D)
 Page: W3
 Keyword: Museum of Modern Art

ard, and the film restorers at Eye are certainly aware of the dangers of the substance, which was used in gelatins of film negatives and movie reels until the mid-20th century.

"People are really paranoid about it," Ms. Gant explained. "We have special fire cabinets, and we can only have 50 cans at a time. They have these scary red labels."

If that weren't enough, the volatile compound's explosive reputation is well chronicled in film history. The theater conflagration planned by the characters in "Inglourious Basterds" is orchestrated with nitrate reels, while the iconic movie house fire in "Cinema Parad-

iso" is ignited by film reels in the projection booth.

The danger is part of the allure. Working with an arcane, explosive substance adds to the thrill of restoring old movies. But nitrate is an organic substance, constantly decomposing. And the movies made on nitrate—pre-Disney cartoons, silent films and Soviet movies as recent as the 1950s—are literally dying right before the restorers' eyes, making the work of organizations like Eye crucial.

"It's a huge urgency," Ms. Gant said. "If someone doesn't get to it, it'll change before you get to it."

On the other end of the spectrum

is digital preservation. The museum urges current filmmakers working in digital formats to submit their work. As technology changes and formats for digital storage become obsolete, filmmakers can lose their work. Preservationists try to keep that from happening.

"We're acquiring films at the earliest possible stage, still in post-production," explained Emjay Rechsteiner, Eye's curator for contemporary Dutch film. "We keep them alive."

—Joel Weickgenant is a writer based in Amsterdam.

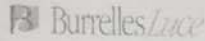


Clockwise from top left: Sam Woods' 1922 'Beyond the Rocks'; Abel Gance's 1919 epic 'Accuse'; film strip, a computer-generated image of the future Eye Film Institute Netherlands film-viewing complex.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Dept. of Film



In searching the publicly accessible web, we found a webpage of interest and provide a snapshot of it below. Please be advised that this page, and any images or links on it, may have changed since we created this snapshot. For your convenience, we provide a hyperlink to the current webpage as part of our service.

2-pop - The Digital Filmmaker's Resource Site

Page 1 of 2

MOMA ARCHIVES PAMPHLET FILE



Digital Video Expo East Training HD Lounge Hands-On Exhibits **DV expo**

July 20-22, 2007 The Westin New York at Times Square, New York, NY • DVExpo.com

NewBayMedia Communities
Related Sites
Upcoming Conferences
Free Subscriptions



2-pop
The Digital Filmmaker's Resource Site

Find every detail with Canon HD Camcorders.

2-POP | Cinematographer | Digital Cinematography | Design in Motion | Editor's Net | Government Video | Post Industry | VFX Pro | Videography

- Creative Planet Podcasts
- CPC Home
- CPC Reviews
- 2-POP Forums
- Send news to 2-pop news@creativeplanet.com
- Jobs
- Sign up for your free e-newsletter
- Advertise on the Sites
- Digital Cinema Society
- Hollywood Post Alliance

News

Search

To Save & Project: 5th MOMA International Festival Of Film Preservation

By Staff
May 14, 2007, 04:58

The Department of Film of The Museum of Modern Art is inviting the public to screenings of films from To Save and Project, its fifth annual festival of preserved and restored films. The festival, which runs from June 1-18, 2007, will be presented in The Roy and Niuta Titus Theaters and includes many rarities and seldom-viewed titles.

One highlight of this year's festival is a rare week-long theatrical run of Andy Warhol's *The Chelsea Girls* (1966), which will be screened daily June 2 through 9, and will be projected in its original split-screen format. It will be introduced, during the course of its run, by Warhol scholar and film preservationist Callie Angell, among others. Warhol's experimental soap opera, which he intended to reflect the compartmentalized lives of the inhabitants of the Chelsea Hotel, features some of the Factory's superstars, including Nico, Ondine, Gerard Malanga, International Velvet, and Brigid Berlin, and music by The Velvet Underground.

- Other titles in the 50-film festival include:
- John Cassavetes' *Faces* (1968), the opening night film on June 1, which will be introduced by the film's cinematographer and editor Al Ruban
 - Gordon Douglas' *Between Midnight and Dawn* (1950) and *I Was a Communist for the FBI* (1951)
 - Michael Powell and Emeric Pressburger's thriller *The Spy in Black* (1939), which will be introduced by film editor Thelma Schoonmaker on June 6
 - Roberto Rossellini's *Un Pilota Ritorna* (A Pilot Returns, 1942)
 - Victor Sjostrom's *Terje Vigen* (A Man There Was, 1917)
 - Satyajit Ray's *Nayak* (The Hero, 1966)
 - Luis Garcia Berlanga's classic postwar Spanish satire *¡Bienvenido, Mr. Marshall!* (Welcome, Mr. Marshall, 1953)
 - Jean Renoir's first feature, *Whirlpool of Fate* (1925), which has not been presented in the United States for several decades
 - Ken Hamman's celebrated Australian New Wave feature *Sunday, Too Far Away* (1975) and surviving fragments of Charles Tait's *The Story of the Kelly Gang* (1906), believed to be the first feature-length narrative film ever made.

Email this article
Printer-friendly page

the beauty of the new
AG-HPX500

[click here to learn more](#)



BeHD when it counts
Panasonic Ideas for life

CPC Contact info
creativePLANET Communities
810 Seventh Avenue,
27th Floor
New York, NY 10019
Tel: 212-378-0400










FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

Dept of Film

THE WALL STREET JOURNAL.

TUESDAY, OCTOBER 29, 2002

MOMA
ARCHIVES
PAMPHLET
FILE

Take Two: Preserving Celluloid History

By Joanne Kaufman

New York

Get help. Quick. Victim has been badly scratched, cut and has lost a lot of color. Condition deteriorating by the minute.

Welcome to the world of the film staff at the Museum of Modern Art, one of the four major U.S. archives (the Library of Congress, UCLA and Eastman House are the others) for early cinema materials—the period from 1890 to 1929.

Film stock that has been brutally snipped, spliced, scratched, poorly stored, badly faded, mislabeled, perhaps unlabeled—it's all the province of the MoMA curators and conservators. They operate as a sort of media M*A*S*H unit, trying to determine—given limited resources—which movies need immediate care to avoid a final fade-out, and which can wait for closeup attention.

"It's a juggling act," says Mary Lea Bandy, chief film curator at the museum, whose holdings, stored in Hamlin, Pa., include the oeuvre of D.W. Griffith, Douglas Fairbanks and several hundred films from Biograph Studios, a major player during the silent era.

"While we thought nitrate [the stock used for black-and-white films] was fragile and needed all our attention, we have nitrate materials in excellent condition and are keeping them that way," Ms. Bandy says. "We are finding to our dismay that color films are fading at an alarming rate, so we have to put them at the top of the list. Then we might find that a film has gone out of distribution and there may be a negative but no prints. So we need to put that on our list of priorities so the movie can be viewed. Restoration techniques have also advanced, so a film we may have restored 25 years ago can be restored much better today. So maybe that goes on the list."

The best efforts of archives worldwide are being celebrated and screened at the current "To Save and Project: The MoMA International Festival of Film Preservation." The offerings include fiction features (Sidney Lumet's 1964 "Fail Safe"), documentaries (Vietnamese director Lo Van Minh's 1969 "Ngu Thuy Girls"), silent movies (Ernst Lubitsch's "Meyer aus Berlin"), home movies, shorts, and animated and avant-garde films (Chick Strand's 1986 "Fake Fruit Factory"). Since this is the first appearance of what is being billed as an annual

event, preservationists have their work, millions of feet of it, cut out for them.

Diamonds may be forever. Film stock is another matter. As it gets older it starts to deteriorate. When it's stored poorly—in a warm, damp space—the deterioration is accelerated. Often, stock is subjected to a double feature of abuse: careless storage and careless handling. It runs through cameras, printing machines and projectors, "and all this leads to wear and tear and damage," says Peter Williamson, MoMA's film conserva-

films a year—feature films, documentaries, avant-garde and silent movies. "You try to move ahead on all fronts," says Ms. Bandy. "But if you have to spend a lot of money on one project it may force you to delay something else." The cost of restoration, which is assessed by the foot, can range from a few thousand dollars to \$150,000 per project. "Intolerance" was the most expensive by far," says Ms. Bandy of Griffith's 1916 film. "It was very long and complex and we had to make new negatives."

Labs offer printing machines that can deal with various degrees of stock shrinkage, devices that can hide black scratches and optical printers that can, in some instances, re-position images. There are ultrasonic cleaners to disperse grime and cotton-gloved technicians with magnifying glasses and scissors to rebuild film-stock perforations. "We feel like doctors in an operating room here," says Sean Coughlin, founder of the L.A. based Cinetech, a lab that restored "Intolerance," "The Wizard of Oz," "Fail Safe" and "Easy Rider," among other iconic films. "The sense of responsibility we have is overwhelming," he adds. "If something is mishandled we know it may be lost forever."

Fifteen films are now being treated—including Howard Hawks' "The Big Sky," which is being re-assembled from different 16- and 35-millimeter sources; Martin Scorsese's documentary "Italianamerican," which is being restored to its original length and color-corrected; and the 1916 comedy "A Natural Born Gambler," which needs proper sequencing with the correct intertitles.

"We want to adhere to what was the distribution print—the one that opened in the theaters. That's our standard," says Ms. Bandy. "But a director could have re-cut a movie after its release or before it opened. It could have been re-cut for foreign distribution or TV. It's like a building that's been renovated. . . . You want to get back to the original."

"We would like to think everything is worth saving," she adds. "There are daily discussions about what to do next. We have wonderful arguments." The staff agrees, however, that pre-1929 films should be preserved "because we think more than 80% of them have been lost forever," she says. "But we can only do so much. Everyone always says 'leave some work for the next generation.'"

Ms. Kaufman last wrote on Lauren Mitchell for the Journal.



Col. Jack Grady (Ed Binns) files again. "Fail Safe" is one of the many features, silent films and documentaries restored by conservators and curators at the Museum of Modern Art and other institutions.

lor. "And sometimes when the film gets too damaged the easiest thing for someone to decide to do is just cut out the footage. It becomes 'let's amputate.'"

Then MoMA's staff must make like detectives as well as diagnosticians. "A studio may have released a Humphrey Bogart, then decides five years later to re-release it but not at the original two hours because the plans are to make it part of a double feature," says Mr. Wil-

To Save and Project
Gramercy Theatre, 127 E. 23 St.
Through Nov. 7

iamson. "Someone says 'we'll cut it down to one hour and 45 minutes.' So our question is: 'what happened to that footage?'"

Unlike Bogie vehicles, silent films had no commercial afterlife, and much of the nitrate stock were destroyed both to extract the silver (for use in coins, jewelry and tableware) and to free up storage space. "There are pictures of people with hatchets surrounded by film cans and they're chopping them up," says Mr. Williamson. "Anything that survives from before 1930 is a miracle."

MoMA, in the preservation business since the mid-1930s, aims to restore 100

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Dept of Film

TIME OUT NEW YORK | FEBRUARY 16-22, 2006

MOMA
ARCHIVES
PAMPHLET
FILE

An original print of Andy Warhol's film *The Velvet Underground and Nico* would be an invaluable treasure for many an art and music buff. But it takes a special kind of devotee to get equally excited about a torn ticket stub from the film's 1966 premiere.

"We don't collect 'fine art' per se," says Ronald Magliozzi, an assistant curator at MoMA's Celeste Bartos Film Study Center. "We seek out instead all the ephemera that surrounds movies: posters, publicity stills, a filmmaker's personal letters and documents, even ticket stubs."

The spiky-haired Magliozzi has been working as a film archivist at MoMA since 1978, having most recently organized an exhibit of Pixar's cinematic animation. His colleague Charles Silver, a jolly Saint Nick character, joined the center just two years after it opened in 1968.

"It's not for browsing because you can't find a movie at Blockbuster," explains Silver, referring

to the extensive archive of materials (along with 17,000 actual films) he supervises. "But if you can show us some reasonably serious purpose, then you can access our materials."

While a standard like "reasonably serious purpose" seems to invite all kinds of frivolity, Silver says he knows a worthwhile request when he gets one, and that most come from academics, film students and historians.

The Center, still waiting for a permanent home in the revamped MoMA building, is temporarily housed in the museum's office tower next door. These cramped quarters have turned the curators' desks into makeshift gold mines of cinematic treasure. Magliozzi shows off unopened boxes of antique Kodak Verichrome movie film, one of which is stamped with a "best if developed by" date of 1936.

"It's the greatest part about being an archivist," jokes Magliozzi. "You get to touch everything and tell everyone else to keep their hands off." —Justin Rocket Silverman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Dept of Film

A18

INSIDE NEW YORK

VARIETY

www.variety.com/inside

APRIL 21, 2005

CULTURE

MOMA
ARCHIVES
PAMPHLET
FILE

Can pics pump up MoMA?

Film program key to selling critics on redone landmark

By ZACHARY PINCUS-ROTH

The opening of the newly renovated Museum of Modern Art in New York in November was cork-popping news.

But the cost of the overhaul, which soared from an estimated \$400 million in 1997 to \$858 million, coupled with negative press over the museum's hefty new \$20 admission fee and criticism of the new space's scale, quickly had MoMA execs on the defensive.

Now MoMA's fighting back. It's even enlisted Hollywood.

To cover costs and sell tickets, MoMA expanded its marketing, communications and development departments. It hit up its board, which includes Richard Parsons and Michael Ovitz, for \$600 million-plus.

To disarm critics, the museum launched a massive publicity blitz, with ads in newspapers and magazines, and on radio and television. It stuck an eight-page insert in the New York Times. It plastered buses with the tagline "Manhattan Is Modern Again" and hired the firm Ruder Finn for a major PR push.

To soften its scarlet \$20 ad-

mission, it began a "Kids Are Free at MoMA" campaign to remind patrons that children under 16 — accompanied by an adult — are admitted gratis.

In addition, the museum held dozens of glitzy events with wealthy donors and elite opinion-makers. "It was very clear according to what invitation you got, for what day, how important you were," notes one Gotham-based museum consultant.

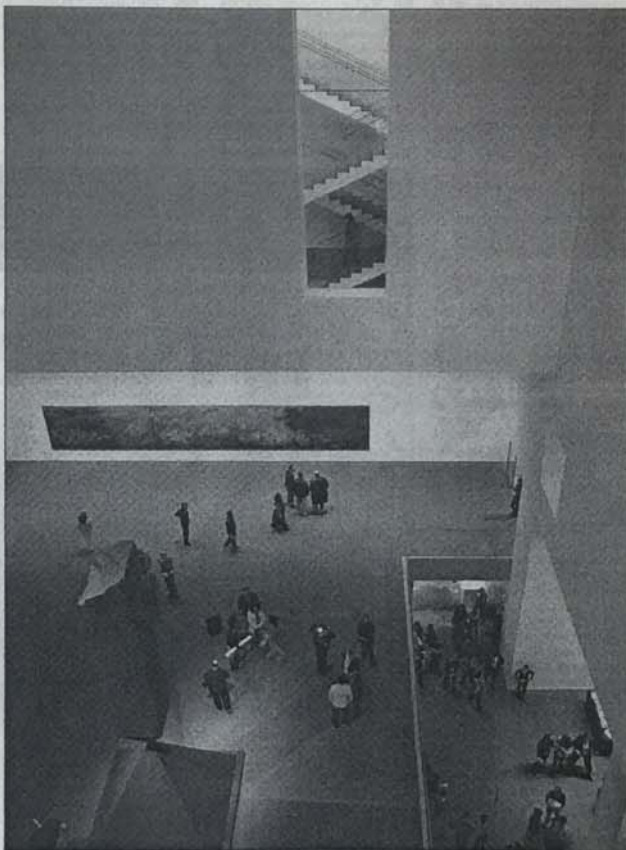
"There's no question it was kind of a Rolls-Royce campaign. You couldn't escape it," she adds.

MoMA also revamped its film program. After two years in exile at the Gramercy Theater, it returned home to two refurbished theaters with a densely packed slate.

Its Premieres series included the unspooling of pics such as "The Aviator" and "The Life Aquatic With Steve Zissou" before their releases.

The Great Collaborations series has featured a conversation between Quentin Tarantino and Uma Thurman, and another between Alexander Payne and Jim Taylor.

This year, MoMA is honoring



SPACING OUT: The redone museum offers 50% more gallery space. Above, visitors admire Barnett Newman's "Broken Obelisk" in the main atrium after the reopening on Nov. 20, 2004.

MoMA soundbites

Gotham industryites weigh in on must-sees at the museum

Michael Barker

Co-president, Sony Pictures Classics

"The old masterpieces. It's just nice to see the (works) we saw when we were kids in new trappings: the Monets, the Picassos."

Jean Doumanian

Film and theater producer

"The atrium where you can see Monet's 'Water Lilies' next to more contemporary works"

Derek E. Gordon

President-CEO, Jazz at Lincoln Center

"I'm an avid fan of printmakers and works on paper, and the print collection gallery offers an exceptional opportunity to see wide-ranging works. It's my guilty pleasure while in the midst of the extraordinary range of offerings."

Zarin Mehta

President-executive director, New York Philharmonic

"The gallery of paintings by Jackson Pollock — seeing them together is extraordinary — or Brancusi's sublime 'Fish.'"

Josh Sapan

President-CEO, Rainbow Media

"The building is just gorgeous — the architecture is all everyone says it is. Initially, my son wasn't thrilled until he saw the suspended helicopter — this completely changed his opinion and now he thinks museums are very cool. I particularly enjoyed and admired the photography collection."

— Zachary Pincus-Roth, Ian Mohr

Miramax's 25th anni and Pixar's 20th with a screening series on each company as well as an exhibit on the latter's animation techniques.

Miramax is donating 15 prints of its films, and Pixar is donating its six features and a few shorts. Screenings might help MoMA attract a younger, hipper crowd to the rest of its exhibits.

"We are very keen to reach young people," says Mary Lea Bandy, chief curator of film and media. "High school students are very media-savvy. Every department in the museum has thought about the ways in which it can make all of its pro-

grams accessible to a very broad public."

The film companies gain a lot from this relationship — they get the cachet of being deemed "art" by a respected authority on the subject. But how does the alliance reflect on MoMA? Can a museum full of Picassos justify screening "Spy Kids"?

Well, the founding of MoMA's film program in 1935 made the statement that film is modern art. "Film has this commercial aura to it. But, in fact, MoMA doesn't treat film as if it is more or less a commercial product than any other work in the institution," says Bandy. Companies and individuals

such as Miramax, Clint Eastwood, Woody Allen and Martin Scorsese frequently donate prints to MoMA's collection, which comprises 22,000 film and media works. MoMA's held exhibits on Disney animation, Looney Tunes and James Bond.

"It's not as though they're showing a Hollywood film to bring in box office," says David Schwartz, chief curator of film at the Museum of the Moving Image. "They're saying, 'Wee Anderson is an artist.'"

MoMA should be thankful in one respect: Movie tickets cost around \$10, but it's the only place in Gotham where no one's complaining about it.

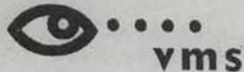
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Dep't. of Film and Media

05/02/2005 MON 13:31 FAX

002/003

MOMA
ARCHIVES
PAMPHLET
FILE**Transcript**

DATE April 29, 2005
 TIME 11:00 AM-12:00 PM
 NETWORK NY1
 PROGRAM News All Day

ROMA TORRE, co-anchor:

If you are a movie buff, you don't necessarily have to head to Tribeca; you just have to check out the new Museum of Modern Art. As New York 1's Stephanie Simon tells us, to many visitors moving pictures are the main attraction.

STEPHANIE SIMON reporting:

It may sound shallow, but for Charles Kalinowski it's all about projecting the right image.

Mr. CHARLES KALINOWSKI (Manager; Audio/Visual): Pretty much, they ripped out all the equipment that existed here previously and we put a new sound system in, new 35mm projectors in and some new video playback here.

SIMON: Well, the right image, the right speed, the right aspect ratio. Kalinowski runs the show up here in the projection room at the Museum of Modern Art. The museum has two movie theaters, and both were renovated and expanded as part of the museum's total overhaul. But despite the new equipment, they still do things the old fashioned way.

Mr. KALINOWSKI: In commercial houses they have to take all the prints and remove the head leaders and tail leaders and they splice them all together, then they put them on these big disks called platters, then they get threaded over to the machine, and pretty much when you hit start the whole movie runs through nonstop. What we do here is we run on 2000-foot reels and about every 20 minutes we have to change from one reel to another.

SIMON: So you guys work harder?

Mr. KALINOWSKI: Yeah.

For a Videocassette(TV) or audio cassette(radial) of this news segment contact your nearest VMS office.
 Material supplied by VMS may only be used for internal review, analysis or research. Any publication, re-broadcast or public display for profit is forbidden and may violate copyright law.

Video Monitoring Services of America, LP
 10400 Linn Station Road, Suite 320, Louisville, KY 40223 T 502 318 4400

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

05/02/2005 MON 13:31 FAX

003/003

VMS

Page: 2

SIMON: Basically, they play the films here just as they were originally shown in theaters. Senior curator Laurence Kardish says from early silent films to new cinema, it's all shown here.

Mr. LAURENCE KARDISH (Sr. Curator; Film and Media): Four films every night; two films in each of our two theaters that cover the whole history and culture of cinema.

SIMON: This is a 1913 film called "A Modest Hero," directed by Dell Henderson.

Mr. KARDISH: But we also believe that cinema has developed outside the traditional theatrical setting.

SIMON: So, here in the media gallery you can see the world premier of this work by French filmmaker Chris Marker; it's narrated by actor Marlon Brando.

Mr. KARDISH: We are thrilled to be able to show all types and all genres at all times.

SIMON: So while you sit back and enjoy the show, remember the guys up here in the projection booth are hard at work. In fact, they may have to change the reel six different times for a single feature length film. This one just happens to be "Citizen Kane."

So, from classics to cutting edge, any visit to MoMA can be a double feature. For more information, go on-line to moma.org. Stephanie Simon, New York 1.

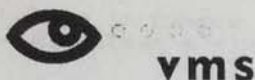
#

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

10/16/2002 00:52 FAX 212 329 5146

VMS

Dept of Film - History
002MOMA
ARCHIVE
BAMPHLET
FILE**Transcript**

DATE October 14, 2002
 TIME 3:00-4:00 PM
 STATION NY1-TV
 LOCATION New York City
 PROGRAM News All Day

ROMA TORRE, anchor:

The Museum of Modern Art made it temporary move to Queens this spring. Its movie theater made a temporary move as well to Gramercy. NY1's Stephanie Simon takes a look around.

STEPHANIE SIMON reporting:

It's the best seat in the house. The projection booth at Gramercy Theater, now the new temporary home for the Museum of Modern Art's film department. But Technical Director Charles Kalinowski isn't actually sitting. He's running the projector and it's not easy. Here, it's done the old-fashioned way.

Mr. CHARLES KALINOWSKY (Technical Dir, MOMA): We still do 20-minute run changeovers off 2000 reels here unlike the commercial houses that have everything loaded up on a platter system with automation. They set a timer and it starts automatically and runs through and shuts down. We still have to change the reels every 20 minutes.

SIMON: Also used to getting a good seat at the theater, Senior Curator for Film and Media Laurence Kardish.

Mr. LAURENCE KARDISH (Senior Curator, MOMA): The Museum of Modern Art shows the history and culture of cinema. In 1929, when the museum was founded, it was founded with the idea that film would be included as a modern art. It would be collected, studied, enjoyed, exhibited as much as paintings and sculptures were. And this was an absolutely radical idea.

SIMON: While MOMA's midtown location undergoes expansion and renovation, most of the museum has found a temporary

For a Videocassette(TV) or audio cassette(radio) of this news segment contact your nearest VMS office.
 Material supplied by VMS may only be used for internal review, analysis or research. Any publication, re-broadcast or public display for profit is forbidden and may violate copyright law.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

10/16/2002 00:52 FAX 212 329 5146

VMS

003

VMS

Page: 2

home in Queens. But for MOMA's film department, Manhattan's 490 seat Gramercy felt like a natural home.

Mr. KARDISH: Our theater was built in 1939, when the museum was built. And this theater, the Gramercy, was built in 1936. It's virtually of the same vintage, the same age. Also, the high ceilings and the sightlines are quite wonderful.

SIMON: Its official name is MOMA Film at Gramercy Theater. But MOMA is doing more than preserving the old-fashioned moviegoing experience. It's preserving the films, too. Its opening series is called "To Save and Project." Among the preserved films being screened, "Fail Safe" by New York City filmmaker Sidney Lumet.

MOMA Film screens 400 to 500 movies a year. And like before, seeing a film is included in the general admission cost. So a MOMA film ticket stub can be used as one admission to MOMA Queens for up to 30 days from the ticket date and vice-versa.

Opening week admission is \$6.00 for adults, \$4.25 for students and seniors. MOMA Film at Gramercy Theater is located 127 East 23rd Street between Lexington and Park Avenues. For more information, call 212-777-4900. Stephanie Simon, NY1.

#

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Dept. of Film

DAILY VARIETY, GOTHAM, FRIDAY, MARCH 8, 2002

MOMA
ARCHIVES
PAMPHLET
FILE

MoMA adds Russell pics

By LILY OEI

The Museum of Modern Art has picked up David O. Russell's pics "Spanking the Monkey," "Flirting With Disaster" and "Three Kings" for its collection.

Museum's previous acquisitions include Clint Eastwood's "Bird" and Martin Scorsese's "Taxi Driver." Series showcasing Russell's works will run April 25-27.

MoMA will also salute the helmer April 10 with a benefit for its department of film and media and young patron org, the Junior Associates.

Event will include clips of Russell's works and from pics he has found inspiring. Moderated by Lily Tomlin, evening will be the last film benefit to be held at the museum's Manhattan location, which will undergo extensive renovations through 2005.

For information call (212) 708-9680.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Department of Film

DAILY VARIETY GOTHAM WEDNESDAY, APRIL 17, 2002

MOMA
ARCHIVES
PAMPHLET
FILE

SOUNDS OF SILENTS

Org allocates \$200,000 for DVDs of rare titles

By PAMELA McCLINTOCK

WASHINGTON — The National Film Preservation Foundation on Tuesday announced a \$200,000 grant to produce three DVDs of rarely seen films, with the list of candidates ranging from footage of the 1906 San Francisco quake to Cecil B. DeMille's 1915 "The Girl of the Golden West."



Maltin

NFPF, which received the grant award from the National Endowment for the Humanities, will work with a handful of archives housing the country's preeminent silent-film collections. In Los Angeles, they are the Academy of Motion Picture Arts & Sciences' Academy Film Archive and the UCLA Film

& Television Archive.

In New York, the NFPF will collaborate with the George Eastman House in Rochester and the Museum of Modern Art in Gotham. The Library of Congress in Washington, D.C., also will be enlisted.

The "Saving the Silents" DVD, skedded to bow in 2004, will illustrate the range and diversity of the silent era before talkies entered the scene. Exact titles will be taken from a list of candidates drawn up by NFPF.

In order to complete the project, the NFPF will begin raising matching funds.

20% of silents survive

NFPF board member Leonard Maltin said fewer than 20% of all silent pics survive, and that the DVD project is a milestone in that it will allow the archives to give the world an easy glimpse of what does remain.

"Too often people read about the

fine silent film preservation done by archives, but don't have a chance to see it for themselves," Maltin said. "It is wonderful that the NET is supporting this project to make silent films available to scholars and film audiences everywhere."

Included in the DVD anthology will be rare features, newsreels, documentaries, animation, kinoscope loops, one-reels, serial episodes, technical tests and exhibitor reels. Each DVD will run up to three hours and will include new musical accompaniments and scholarly notes.

Project borrows from the Treasures of American Film Archives, a four-DVD set produced by the NFPF in 2000.

For a complete list of pics, visit www.variety.com.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

The Museum of Modern Art

Spr. 1983

THE DEPARTMENT OF FILM

Today, the Museum of Modern Art's Department of Film boasts the strongest international collection of film in the United States. Since 1935, when the Department was founded in a pioneering effort "to trace, catalogue, assemble, exhibit, and circulate a library of film programs so that the motion picture might be studied and enjoyed as any other one of the arts is studied and enjoyed," it has assembled a collection of some 8,000 films.

Upon completion of The Museum of Modern Art's Expansion Program, the Department of Film will have the use of two theaters instead of one. The original auditorium, built in 1939, was renovated through a gift to the Museum from Roy and Niuta Titus in 1976-78. The theater seats 400. The Roy and Niuta Titus Theater 2 is on the lower level of the new West Wing. This smaller theater seats 223, and is equipped with two 35 mm projectors, two 16 mm projectors, a Super-8 projector and two slide projectors, Dolby Sound and facilities for lectures. The screen is 27 feet wide and 12 1/2 feet high.

The additional theater will in effect double the Department's exhibition program. Seventeen screenings a week were possible formerly; more than thirty will now be possible. "The goal," says Department Director Mary Lea Bandy, "is to be able to show currently a broader spectrum of programs covering the experimental avant-garde, independently produced films, works from the archives, and major narrative films from all over the world." The Roy and Niuta Titus Theater 2 will establish an intimate atmosphere for the kinds of films that attract a smaller, increasingly important audience.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

2

A new Video Gallery is planned for the finished Museum, and the department has already begun to upgrade its equipment with two Sony 32-inch monitors. The Video Collection, numbering some 300 tapes, was begun in 1970, and includes material ranging from educational work to television documentaries to Nam June Paik's Lake Placid '80. The Projects: Video program will be continued and expanded. In 1981, 72 video tapes by 43 artists were seen as part of this program.

The other, but no less important, change for the Department as a result of the new space will occur largely behind the scenes and concerns preservation, the major long-term goal of the department. Eight million feet of unstable nitrate film must be transferred to modern acetate stock. The new Preservation Screening Room is located near the department's Film Study Center on the fifth floor and is outfitted with over \$350,000 worth of the finest film equipment for the projection of silent and sound films of every period, from 1890 to the present: all formats--silent, sound, varying widths and speed--can be accommodated. "This facility will enable the staff to look at each stage of preservation printing, the original film side by side with an advanced state of preservation, films from two different labs, two different reels of the same film," states Bandy. "Comparative viewing is very important to make the best preservation materials possible." This room will be the first such screening facility in an American museum, and will serve as a seminar room for film conservators from all over the world, as well as filmmakers seeking to preserve their own work.

More than anywhere outside Hollywood itself, the Museum has taught several generations of American filmmakers the cinema of today and yesterday. Now, with the extra space, a more modern Study Center, top-of-the-line equipment, the department hopes to be able to complete its cataloguing of the Collection,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

3

establish a strong publishing program, expand its Circulating Film Program and continue and enlarge its weekly program series in film and video: Video Viewpoints and Cineprobe, where the video maker and the filmmaker each introduce his or her work and talk about it; What's Happening?, screenings of recent films of social or political interest; Films for Young People, and Films from the Archives.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

A HISTORY OF FILM: FIFTH CYCLE
188 Programs
Fridays at 6:00 in the Museum's Auditorium

N.Y. MOMA - Dept. of Film

SEARCH
FILE

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

A HISTORY OF FILM (5th Cycle)

Like its four predecessors since 1971, this history of motion pictures has been selected entirely from the collection of the Department of Film of The Museum of Modern Art. These histories have functioned, first of all, simply to make available, with some frequency, a large number of important and disparate works. Beyond this, they have sought to recapitulate or reassess the development of the international cinema by providing as fair and thorough a survey as feasible within the bounds of the Museum's holdings. In addition to reflecting film history, however, these programs more accurately indicate the range (and, to some extent, the depth) of those holdings themselves.

The fiftieth anniversary of this institution (the film archives, founded in 1935, are just six years younger) may remind us of what is surely the cardinal significance of a history drawn from these particular archives. From its inception, and for virtually two generations, the film collection of The Museum of Modern Art has often stood for the history of film itself in most every serious application in this country. In the past couple of decades, to be sure, the enormous growth of archival, distribution, and exhibition sources -- notably the proliferation of 16mm markets -- has substantially widened the perspectives on film history in this country; but the influence of the Museum's Department of Film in directing the critical viewpoints that inform those perspectives cannot be overestimated.

Of course, since these viewpoints and the Museum's collection are expanding, often apace, and continuing to fill gaps in our perception, I have included as many new acquisitions as possible while assuring some balance by retaining many essential, established works. My organizational plan in setting forth this history has been to group the 180-odd programs into nineteen subdivisions, based chiefly upon major periods of production within national industries.* These divisions instill some order not available in a strictly chronological sequence, and they reflect, again, the principal areas into which we have conventionally separated the world of film. Importantly, these groupings maintain historical context, national character, and conditioning influences; they encourage comparisons from one program to the next and, on another level, from one division to another. As their proponents have generally viewed them, documentary and the avant-garde cinema are primarily -- though not exclusively -- treated apart from commercial filmmaking. My initial hope, that the foremost film artists might be honored by more than a single example to represent each, has, on the whole, been fulfilled; in a very few cases, simply for the sake of variety, I have substituted less familiar masterworks in place of universally acknowledged ones. No history or collection can be up-to-the-minute, and I have chosen 1971 as an arbitrary end point.

We are past the time in film scholarship when a single individual can justly detail the breadth of the medium, and I have been assisted by many whose help lends much character to the organization of this exhibition. For their support and encouragement from the start, thanks to John Kuiper and Jon Gartenberg. Among those who have contributed advice in special areas of expertise, I am grateful to Eileen Bowser, Tom Gunning, Stephen Harvey, Cecile Horowitz, Larry Kardish, Ron Mottram, Charles Musser, Charles Silver, and Bob Summers. My greatest debt is due to George Pratt, for whose generous contributions to its history cinema historians will always be grateful.

Herbert Reynolds,
George Eastman House

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

* The historical periods into which this exhibition is divided are the following:

- I. Early Cinema
- II. America in the Twenties
- III. France in the Twenties
- IV. Soviet Cinema to World War II
- V. Denmark and Sweden in the Silent Period
- VI. Germany to the Rise of Hitler
- VII. France from 1929 to the End of World War II
- VIII. United States from 1929 through World War II
- IX. Great Britain: Fiction from the Twenties to World War II
- X. Documentary in the Thirties and Forties
- XI. Italy from 1929
- XII. Postwar Britain
- XIII. Denmark and Sweden from the Forties
- XIV. Japan from the Twenties
- XV. France since World War II
- XVI. Postwar U.S.A.
- XVII. New Documentary in the Fifties and Sixties
- XVIII. International Cinema from the Mid-Fifties
- XIX. The American Avant-Garde and Its Affinities

The Museum's film program is made possible in part by public funds from the New York State Council on the Arts and by a grant from the National Endowment for the Arts.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

A HISTORY OF FILM: FIFTH CYCLE
188 Programs
Fridays at 6:00 in the Museum's Auditorium

- * silent film with piano accompaniment
- ** silent film, no piano accompaniment
- () the titles that appear in parenthesis are not the original titles; in some instances, the Department has not been able to ascertain the original release title
- ? - filmmaker/director unknown

August 10, 1979

Program introduced by Herbert Reynolds

1. EARLY CINEMA: Pre-Cinema and Pioneers *
(England, France, Germany, USA)
approximately 110 minutes

ARCHIV SKLADANOWSKY (SKLADANOWSKY PRIMITIVES) (1936). Compilation of Max Skladanowsky pre-film animated drawings and filmed vaudeville acts, street scenes and "impersonations" from 1879-1898 Germany.

AUTOUR D'UNE CABINE (THE ADVENTURES OF A PARISIENNE AT THE BEACH). Color film recreation of 1894 optical show prepared by Emile Reynaud.

CHINESE LAUNDRY (1894). Edison Kinetoscope film. With Robetta and Doretto.

THE EXECUTION OF MARY QUEEN OF SCOTS (1895). Edison Kinetoscope film. Directed by Alfred Clark. With Mr. R. L. Thomas as Mary.

DICKSON EXPERIMENTAL SOUND FILM (ca. 1895). Edison. Directed by, and with, William K. L. Dickson.

THE IRWIN-RICE KISS (1896). Edison. From the play The Widow Jones. With May Irwin and John C. Rice.

FEEDING THE DOVES (1896). Edison.

MORNING BATH (1896). Edison.

BURNING STABLE (1896). Edison.

THE BLACK DIAMOND EXPRESS (1896). Edison.

NEW YORK STREET SCENES (ca. 1896-1898) Identification uncertain.

FATIMA (1897). The International Film Company, identification uncertain.

A WRINGING GOOD JOKE (1899). Edison.

DEWAR'S SCOTCH WHISKEY (1897). The International Film Company.

Mutoscopes - from the American Mutoscope Company, approximately 10 Mutoscope reels (from about 1899) recently transferred to 35mm film.

early films by LOUIS LUMIERE (Cinématographe Films) (1895-1899). A compendium of about 20 very short films listed in the American catalogue of the French company as "Miscellaneous Views", of which (FEEDING BABY) is one; "Comic Views", of which L'ARROSEUR ARROSE (TEASING THE GARDENER) is one; and "Views of France" and "Military Views".

LA NAISSANCE DU CINEMA (1947). Roger Leenhardt. French narration; no English subtitles. 40 minutes.

August 17, 1979

2. EARLY CINEMA: Georges Méliès and Successors - Zecca, Cohl, Durand and the Trick Film in France (1899-1912) *
approximately 100 minutes

George Méliès (Star Films):

L'ILLUSIONISTE FIN DE SIECLE (THE CONJURER) (1899).

LA VOYAGE DANS LA LUNE (A TRIP TO THE MOON) (1902).

LE PALAIS DES MILLE ET UNE NUITS (THE PALACE OF THE ARABIAN NIGHTS) (1905).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

(2)

UN FEU D'ARTIFICE IMPROVISE (UNEXPECTED FIREWORKS) (1905).
 HYDROTHERAPIE FANTASTIQUE (THE DOCTOR'S SECRET) (1908).

(TIT FOR TAT) ? for Pathé Frères (1905).

Ferdinand Zecca:

LES SEPT CHATEAUX DU DIABLE (THE SEVEN CASTLES OF THE DEVIL) (1902).
 (SLIPPERY JIM) (1910).

Emile Cohl:

LA COURSE DES POITRONS (THE PUMPKIN RACE) (1907).
 LES JOYEUX MICROBES (1909).
 LE PEINTRE NEO-IMPRESSIONISTE (1910).

Jean Durand:

ONESIME HORLOGER (1912).

(AUTOMATIC MOVING COMPANY) ? for C.G.P.C. (1912).

August 24, 1979

3. EARLY CINEMA: Linder, Feuillade and the Film d'Art (France, 1906-1913) *
 approximately 105 minutes

L'ASSASSINAT DU DUC DE GUISE (THE ASSASSINATION OF THE DUKE OF GUISE) (1908).
 Charles Le Bargy & André Calmettes for Film d'Art.

Three Films by and with Max Linder (Pathé):

LES DEBUTS D'UN PATINEUR (MAX LEARNS TO SKATE) (1906).
 (TROUBLES OF A GRASS WIDOWER) (1908).
 MAX ET SON CHIEN DICK (MAX AND HIS DOG) (1912).

Louis Feuillade:

UNE DAME VRAIMENT BIEN (1908). For Etablissements Gaumont.
 FANTOMAS, EPISODE 2: JUVE CONTRE FANTOMAS (1913). For Etablissements Gaumont. With
 Rene Navarre, M. Breon. English intertitles.

August 31, 1979

4. EARLY CINEMA: Beginnings in Britain (1901-1913) and The Development of Narrative in
 America (1903-1907) * approximately 105 minutes

THE FUNERAL OF QUEEN VICTORIA (1901). R. W. Paul, Great Britain.
 RESCUED BY ROVER (1905). Cecil Hepworth, Great Britain.
 THE AIRSHIP DESTROYER (1909). Produced by Charles Urban, Great Britain.
 TATTERS: A TALE OF THE SLUMS (1911). A. E. Coleby, Great Britain.

The following are by Edwin S. Porter for the Edison Company:

LIFE OF AN AMERICAN FIREMAN (1903).
 THE GAY SHOE CLERK (1903).
 THE GREAT TRAIN ROBBERY (1903).
 THE EX-CONVICT (1904).
 THE "WHITE CAPS" (1905).
 THE "TEDDY" BEARS (1907).

THE LOST CHILD (1904). Wallace McCutcheon for the American Mutoscope and Biograph
 Company.

September 7, 1979

5. EARLY CINEMA: D. W. Griffith at Biograph (USA 1908-1913) *

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

(3)

approximately 105 minutes

THOSE AWFUL HATS (1909).
 A CORNER IN WHEAT (1909).
 THE FUGITIVE (1910).
 HIS MOTHER'S SCARF (1911).
 THE PAINTED LADY (1912).
 THE SANDS OF DEE (1912).
 THE MUSKETEERS OF PIG ALLEY (1912).
 DEATH'S MARATHON (1913).

September 14, 1979

6. EARLY CINEMA: Roots of American Comedy (1904-1917) *
 approximately 70 minutes

PERSONAL (1904). Wallace McCutcheon for Biograph.
 THE NEW YORK HAT (1912). D. W. Griffith for Biograph. With Mary Pickford and Lionel Barrymore.
 A HOUSE DIVIDED (1913). Alice-Guy Blaché for Solax.
 THE MASQUERADER (1914). Charles Chaplin for Keystone/Sennett.
 THE SURF GIRL (1917). Glen Cavender for Sennett. With Raymond Griffith.
 A PROFESSIONAL PATIENT. ? for Vitagraph. With Mr. & Mrs. Sidney Drew.

September 21, 1979

7. EARLY CINEMA: The Rise of Chaplin from Essanay to Mutual (1915-1919) *

THE BANK (1915). Charles Chaplin for Essanay. With Chaplin and Edna Purviance.
 THE VAGABOND (1916). Charles Chaplin for Mutual. With Chaplin and Edna Purviance.
 EASY STREET (1917). Charles Chaplin for Mutual. With Chaplin and Edna Purviance.
 THE IMMIGRANT (1917). Charles Chaplin for Mutual. With Chaplin and Edna Purviance.
 THE ADVENTURER (1917). Chaplin for Mutual. With Chaplin and Edna Purviance.

September 28, 1979

8. EARLY CINEMA: The Consolidation of Italian Cinema (1909-1914) *
 approximately 115 minutes

CRETINETTI CERCA UN DUELLO (A DUEL UNDER DIFFICULTIES) (1909). André Deed for Itala Film, Turin.
 L'ODISSEA (HOMER'S ODYSSEY) (1911). Francesco Bertolini for A. Padouin.
 AMOR PEDESTRE (1914). Marcel Fabré (a.k.a. "Robinet") for Ambrosio, Turin.
 ASSUNTA SPINA (1914). Gustavo Serena for Caesar Films, Rome.
 Italian and English intertitles.

October 5, 1979

9. EARLY CINEMA: The Epic Feature in Italy *
 approximately 110 minutes

CABIRIA (1914). Giovanni Pastrone and Enrico Guazzoni for Itala Film, Turin.
 English and Italian intertitles.

October 12, 1979

10. EARLY CINEMA: Contemporaries of D. W. Griffith (USA 1913-1916) *
 approximately 105 minutes

BRONCHO BILLY'S CAPTURE (1913). G. M. Anderson. With Broncho Billy (G. M. Anderson).
 PRIDE OF THE RACE (LAST OF THE LINE) (1914). Jay Hunt for Thomas H. Ince. With Sessue Hayakawa.
 THE MYSTERY OF THE LEAPING FISH (1916). John Emerson for Triangle/Keystone. With Douglas Fairbanks and Bessie Love.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

(4)

HELL'S HINGES (1916). Charles Swickhard for Triangle/Ince. With William S. Hart.

October 19, 1979

11. EARLY CINEMA: Intolerance *
approximately 160 minutes

INTOLERANCE (1916). David Wark Griffith. With Lillian Gish, Mae Marsh, Robert Harron, Bessie Love, Constance Talmadge, Spottiswoode Aiken, Joseph Henabery.
Tinted Print.

October 19, 1979

12. EARLY CINEMA: D. W. Griffith and Lillian Gish *
approximately 110 minutes

THE LADY AND THE MOUSE (1913). D. W. Griffith for Biograph. With Lillian Gish, Dorothy Gish and Lionel Barrymore

BROKEN BLOSSOMS (1919). D. W. Griffith for United Artists. With Lillian Gish, Richard Barthelmess and Donald Crisp.

November 2, 1979

13. EARLY CINEMA: American Animation and Short Actualities (1911-1920) *
approximately 2 hours

LITTLE NEMO (1911). Animation by Winsor McCay; live-action sequences by J. S. Blackton. With John Bunny.

DREAMS OF A RAREBIT FIEND: BUG VAUDEVILLE (1912). Winsor McCay.
GERTIE THE DINOSAUR. (1914). Winsor McCay.

THE ARTIST'S DREAM (THE DACHSHUND AND THE SAUSAGE) (1913). John Bray.
THE GRAFTERS. John Bray.
COLONEL HEEZA LIAR'S AFRICAN TRIP (AFRICAN HUNT) (1914). John Bray.

KRAZY KAT AND IGNATZ MOUSE AT THE CIRCUS (1916). Leon Searl.

MORPHEUS MIKE (1917). Willis O'Brien.

MUTT AND JEFF IN THE BIG SWIM (1918). Bud Fisher.

NEWMAN'S LAUGH-O-GRAMS (1920). Walt Disney.

UNIVERSAL CURRENT EVENTS, VOLUME 1, ISSUE 72 (1918).

WITH THE RUSSIANS AT THE FRONT (1915). Produced by the Indian Film Company.

Pathe Newsreels:

WILSON SIGNS DECLARATION OF WAR (1917).
SUFFRAGETTES RIOT AT THE WHITE HOUSE (1918).
WILSON SPEAKS FOR TREATY (1919).
BATTLESHIP MARYLAND LAUNCHED (1920).
DESTRUCTION OF HOMEMADE STILLS (1920).

November 9, 1979

14. AMERICA IN THE TWENTIES: Film Comedy I *
approximately 125 minutes

THE SAWMILL (1920). Norman Taurog and Larry Semon. With Larry Semon.
UNCENSORED MOVIES (1923). Roy Clements. With Will Rogers.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

(5)

THE NUT (1921). Ted Reed. With Douglas Fairbanks.

November 16, 1979

15. AMERICA IN THE TWENTIES: Film Comedy II *
approximately 110 minutes

SATURDAY AFTERNOON (1926). Harry Edwards. With Harry Langdon.

THE GOLD RUSH (1925). Charles Chaplin. With Chaplin, Georgia Hale and Mack Swain.

November 23, 1979

16. AMERICA IN THE TWENTIES: Film Comedy III (Buster Keaton) *
approximately 105 minutes

THE BALLOONATIC (1923). Edward Cline and Buster Keaton. With Keaton.

THE GENERAL (1927). Clyde Bruckman and Buster Keaton. With Keaton and Marion Mack.

November 30, 1979

17. AMERICA IN THE TWENTIES: Film Comedy IV (Harold Lloyd) *
approximately 100 minutes

HIGH AND DIZZY (1920). Hal Roach. With Harold Lloyd and Mildred Davis.

THE FRESHMAN (1925). Sam Taylor. With Harold Lloyd and Jobyna Ralston.

December 7, 1979

18. AMERICA IN THE TWENTIES: Film Comedy V *
approximately 100 minutes

LADY WINDERMERE'S FAN (1925). Ernst Lubitsch. With Ronald Colman, Bert Lytell and
May McAvoy,
Tinted Print.

THE SEX LIFE OF THE POLYP (1928). ? for Fox-Movietone (sound). With Robert Benchley.

December 14, 1979

19. AMERICA IN THE TWENTIES: Cartoon Animation (1921-1930) *
approximately 2 hours

(ADAM AND CAIN) (ca. 1921). Tony Sarg.

FOUR MUSICIANS OF BREMEN (1922). Walt Disney.

PUSS 'N BOOTS (1923). Walt Disney.

(FELIX IN HOLLYWOOD) (ca. 1926). Otto Messmer.

ALICE'S EGG PLANT (1925). Ub Iwerks for Walt Disney.

DINKY DOODLE AND THE BAD MAN (1925). Walter Lantz.

PLANE CRAZY (1928). Ub Iwerks for Walt Disney.

STEAMBOAT WILLIE (1928). Ub Iwerks for Walt Disney (sound).

THE SKELETON DANCE (1929). Ub Iwerks for Walt Disney (sound).

THE NIGHT CLUB (1929). Paul Terry (sound).

FELIX THE CAT IN OCEANTICS (9130). Paul Terry (sound).

December 21, 1979

20. AMERICA IN THE TWENTIES: Dramatic Subjects and Documentary *
approximately 150 minutes

NANOOK OF THE NORTH (1922). Robert Flaherty.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

(6)

THE COVERED WAGON (1923). James Cruze. With J. Warren Kerigan, Lois Wilson and Alan Hale.

December 28, 1979

21. AMERICA IN THE TWENTIES: Greed *
approximately 145 minutes

GREED (1924). Erich von Stroheim. With Zasu Pitts, Gibson Gowland, Jean Hersholt and Dale Fuller.

The entire schedule of 188 programs (through 1982) should appear in late autumn, 1979.

The Museum's film program is made possible in part by public funds from the New York State Council on the Arts and by a grant from the National Endowment for the Arts.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

pre-1981

The Museum of Modern Art

To KM
 From Jane
 Date
 Re Films on a

Mr. Van Dyke
 me the follo

Alexander C
 Works of Ce
 Braque
 Henry Moore
 French Scho
 Visite à Pi
 La retrouvé
 Painter & P

~~xxxxxx~~ De
 No Richard

A few other
 page 52 of

NY Times 6/19/83 p. A18

MOMA LIBRARY ARCHIVE PAMPHLET FILE

NOT everyone was enthralled by "Superman III," but it was generally agreed that the party following the film's premiere was one of the most sophisticated of the year. And there was the cocktail party earlier at Blanchette Rockefeller's home, where the movie stars met the art lovers and vice versa, and each was suitably impressed by the other. But the most impressive thing was that the evening raised \$180,000 for the Film Preservation Fund of the Museum of Modern Art.



Paul Schumach

Blanchette Rockefeller

But back to the ballroom of the Hotel Pierre which was decorated by a young man named M. M. (Mike) Fenner with black duck tablecloths sprinkled with black glitter, and little yellow orchids set among lava rocks. Richard Lester, the film's director, and Richard Pryor were at one table, flanking Lily Auchincloss, and scattered about at various other tables were such other luminaries as Christopher Reeve, Robert Vaughn, Jackie Cooper, Richard Oldenburg, Sue Newhouse and Anne and Deane Johnson. For Mr. Lester, who lives in London, it was one of his rare visits to New York.



Richard Pryor

For Mr. Lester, who lives in London, it was one of his rare visits to New York. "I've only spent three days here in the last 30 years," he said.

Eileen Bowser, read
 Film Dept.

Braque and Picasso)
 ald Searle, Henry Moore,
 e, Michael Rothenstein;

ating film program are on

Film Programs]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

pre-1981

The Museum of Modern Art

To KM
 From Jane
 Date
 Re Films on a

VAZ DIAS INTERNATIONAL

Worldwide Clippings

39 Cortlandt St. N.Y. 7, N.Y.
Digby 9-2287

Clipping from

Schweiz-Bau und Holz-
arbeiter-zeitung
Zürich

Eileen Bowser, read
Film Dept.

SWITZERLAND

MOMA
LIBRARY
Date 2.14.1974

ARCHIVE
PAMPHLET
FILE
Dept. of Film

Braque and Picasso)
ald Searle, Henry Moore,
e, Michael Rothenstein;

038 29 A. St.
**Die grösste Filmsammlung
der Welt**

Das Museum of Modern Art in New York besitzt heute mit rund 6000 Filmen die grösste Filmsammlung der Welt. Um viele der alten Filme vor dem Verfall zu retten, wurden allein im vergangenen Jahr etwa 250 000 Meter Nitrofilm auf ein haltbares Material umkopiert. Das Museum organisiert regelmässig umfassende Retrospektiven, die einzelnen Regisseuren, bestimmten Epochen der Filmgeschichte oder speziellen Ereignissen gewidmet sind. Diese Retrospektiven werden hauptsächlich an die amerikanischen Hochschul-Filmklubs ausgetragen deren Zahl in den letzten Jahren auf über 2000 gestiegen ist.

lating film program are on

Film Programs]

Mr. Van Dyke
me the follo

Alexander C
Works of Ce
Braque
Henry Moore
French Scho
Visite à Pi
La retrouvée
Painter & P

~~XXXXXX~~ De
No Richard
A few other
page 52 of

Ge
provi
matic
AMEF

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

pre-1981

The Museum of Modern Art

To KM
 From Jane
 Date
 Re Films on artists

Mr. Van Dyke's secretary, after checking with Eileen Bowser, read me the following list: Dept.

Alexander Calder (1
 Works of Calder
 Braque
 Henry Moore
 French School of pa
 Visite à Picasso
 La retrouvée--art a
 Painter & Poet (195
 Mi
 pa
~~XXXXXX~~ Details ava

Deaths

LILLIAN HELENA SMITH, 95, founder of children's library services in Toronto and lecturer at the University of Toronto library school from 1913 until her retirement in 1952, died Jan. 5. In 1962 the Toronto Public Library Board founded a children's book collection in her honor. ...
MILADA SOUCKOVA, former Czech and Slovak bibliographer at Harvard College Library and internationally known novelist, poet, and literary critic, died Feb. 1. ... **THOMAS J. BRANDON**, who established Brandon Films in 1940 and was a pioneer in the establishment of 16mm film service in libraries, died Feb. 17. His family has established a film collection in his memory at the Museum of Modern Art in New York City. ...
ROBERT ENNEN, director of libraries at Loyola University, Chicago, since 1972, died March 12.

que and Picasso)
 Searle, Henry Moore,
 Michael Rothenstein;

AMERICAN LIBRARIES MAY 1983

A few other films on the arts in the circulating film program are on page 52 of attached catalogue. [Circulating Film Programs]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

pre-1981

The Museum of Modern Art

To KM
From Jane
Date
Re Films on artists

Mr. Van Dyke's secretary, after checking with Eileen Bowser, read me the following list of artist films in the Film Dept.

Alexander Calder (1944)
 Works of Calder
 Braque
 Henry Moore
 French School of painting
 Visite à Picasso
 La retrouvée--art at end of WW II (including Braque and Picasso)
 Painter & Poet (1951, English) drawings of Ronald Searle, Henry Moore,
 Michael Ayrton, Michael Warre, Michael Rothenstein;
 paintings of Barbara Jones)

~~XXXXXX~~ Details available if you want.

No Richard Smith film.

A few other films on the arts in the circulating film program are on page 52 of attached catalogue. *[Circulating Film Programs]*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

VAZ DIAS INTERNATIONAL*Worldwide Clippings*110 West 40th. Street N.Y. - 10018 - N.Y.
U.S.A.

Clipping from

Avvenire
Milano

COUNTRY Italy

Date 6.4.1975

NEL SALONE DEL SAN P

**Congresso FIAF
i film a color****Il problema della conserva**

Ha avuto inizio lunedì presso il salone dell'Istituto bancario S. Paolo in piazza San Carlo, il 31.mo congresso annuale della Federazione internazionale degli archivi del (FIAF); esso si concluderà domani con un incontro di storici del cinema in collaborazione con l'associazione italiana per le ricerche di storia del cinema sul tema: «Giovanni Pastrone e David W. Griffith», che si svolgerà al mattino, mentre al pomeriggio avrà luogo un'ultima tornata di lavori.

Ieri mattina il ministro del turismo e dello spettacolo Adolfo Sarti ha partecipato al ricevimento in onore dei congressisti offerto dall'Associazione generale italiana dello spettacolo. Precedentemente i congressisti avevano discusso i problemi relativi alla conservazione delle copie dei film a colori, compresi i film televisivi; uno di questi problemi, e non certo il minore, è la disponibilità di mezzi finanziari sufficienti a tal fine.

La FIAF è stata fondata a Parigi nel 1938 da quattro cineteche ed oggi ne fanno parte cineteche, archivi e musei del cinema di molti paesi, dal National film archive di Londra, uno degli organismi fondatori della federazione, alla Cineteca de Cuba dell'Avana, ai Turk Film Arsivi di Istanbul al Departement of film del museum of Modern art di New York e molti altri.

In Italia ne fanno parte il Museo nazionale del cinema di Torino, la Cineteca italiana di Milano e la Cineteca nazionale di Roma. La federazione ha lo scopo di raccogliere sistematicamente e conservare i materiali audiovisivi ovunque reperibili, affinché siano a disposizione dei ricercatori nelle varie discipline interessate; di proiettare i film esclusivamente a fini culturali; di stabilire le regole per la conservazione delle pellicole; di favorire i contatti personali tra

i soci attraverso annuali; di collaborare con i centri culturali internazionali; di collaborare con l'UNESCO.

Gli ultimi congressi sono stati svolti nel 1973 a Ottawa e nel 1974 a Ottawa.

● Telefoni utili: 112 (servizio di emergenza)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

NY Times
Aug 23, 1968

MOMA
LIBRARY
ARCHIVES
PAMPHLET
F&E

Modern Museum Begins a Showing Of Films of '30's

The Museum of Modern Art will present a retrospective of films from the nineteen-thirties beginning today and continuing through Oct. 6.

A total of 39 pictures will be shown at 2 and 5:30 P.M., except on Thursdays when they will also be shown at 8 P.M. Performances on Saturdays will be at 3 and 5 P.M. and on Sundays at 2 and 5:30 P.M.

"The thirties," according to Willard Van Dyke, museum director of the Department of Film, "represent some of the richest creative talent in American cinema at a time that has been called 'the dear, dead days beyond recall.'"

Two years ago, the museum presented "The Thirties, U.S.A., Part I," covering the first half of the decade. The films being shown now as Part II were made from 1935 to 1939.

Among the films to be shown are Frank Capra's "Lost Horizon"; Paul Muni in "The Life of Emile Zola"; "Night Must Fall," an adaptation of the Emyln Williams play starring Robert Montgomery, and Pearl Buck's "The Good Earth," co-starring Mr. Muni and Luise Rainer.

The films of the thirties are being shown, the museum explained, not only "for nostalgic and sociological reasons, but also to inform filmmakers and enthusiasts of the heritage of American films."

The program was prepared under the supervision of Adrienne Mancla, assistant curator of the Film Department. They are being shown through the courtesy of Brandon Films, Columbia Pictures, Buena Vista and the Museum of Modern Art Archive.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

VAZ DIAS INTERNATIONAL*Worldwide Clippings*

110 West 40th. Street N.Y. - 10018 - N.Y.

U.S.A.

*Clipping from*Il Giornale
Milano

COUNTRY Italy

Date 11.23.1974

« Ricucito »

il capolavoro
di Stroheim

L'edizione integrale del capolavoro di Erich von Stroheim «Femmine folli» è riapparsa sugli schermi grazie ad un lavoro di «ricostruzione» effettuato in collaborazione tra la Cineteca italiana e il Museo di Arte Moderna di New York. Le uniche copie del film erano conservate negli archivi di Milano e di New York e, mettendole a confronto, i tecnici sono riusciti a ricomporre l'edizione completa che viene ora presentata dalla Cineteca milanese al Teatro San Marco.

Il film verrà anche proiettato giovedì prossimo agli allievi della Scuola di giornalismo nella saletta del «Museo del cinema» della Cineteca italiana alla Villa Comunale di via Palestro in cui sono esposti documenti e cimeli della storia del cinema, tra cui un rarissimo esemplare dell'apparecchio originale dei fratelli Lumière.

Pure alla Villa Comunale è sistemata la biblioteca «Filippo Sacchi», frequentata da studiosi, ricercatori e giovani che si interessano all'arte cinematografica.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

April 17, 1989

Dept. D Film

THE NEW YORK OBSERVER

'Talking' Movies Highlight MoMA's Chaplin Celebration

By William Wolf

Tributes are easy, reassessments less so. But perhaps the most fitting tribute to Charlie Chaplin on the centennial of his birth would be for audiences and critics to reevaluate the five "talking" movies made by the master of silent comedy.

There are no arguments about the worldwide appeal of Chaplin as the Little Tramp. His place in film history is secure as a comedian, actor, director, producer, and even as an entrepreneur who early on showed his business sagacity by establishing and retaining ownership of much of his work. But he remains vastly underrated for his growth as an artist when he turned to sound. Many accused him of lapsing into pomposity, moralizing and self-indulgence—criticism not unlike the barbs Woody Allen nowadays encounters for attempting to broaden his range.

Chaplin, born on April 16, 1889, died on Dec. 25, 1977, at the age of 88. From April 14 to 27, the Museum of Modern Art is presenting a retrospective culled from the 69 shorts and 12 features that Chaplin made during his extraordinary career.

The greatest service rendered by MoMA

in this celebration is the scheduling of Chaplin's five talkies—"The Great Dictator" (1940), "Monsieur Verdoux" (1947), "Limelight" (1952), "A King in New York" (1957) and "A Countess From Hong Kong" (1967). This is a rare opportunity to see these movies on the big screen. They are out of theatrical circulation, although CBS/Fox's Key Video is releasing them on videocassette as part of its Charlie Chaplin Centennial Collection.

Despite the naysayers, Mr. Chaplin's brilliance is evident in all five movies, even in "A Countess From Hong Kong," his last—and most problematical—work. Of the five, fewest arguments occur over "The Great Dictator" (April 20 at 6, April 23 at 2) because it is so downright funny in its astute and uproarious satire of Hitler, Mussolini and the master-race theory. By his device of creating confusion between dictator Adenoid Hynkel and a look-alike Jewish barber in the ghetto, Chaplin (playing both roles) made a laughingstock of the villains.

When I interviewed Chaplin in Switzerland in 1972, he said that he would not have used slapstick in the scenes involving the

beating of Jews had he known of the extermination camps: "Nobody knew at the time what was being done in these camps," he said. "Afterward, I saw the ovens and said, 'I don't believe it.' Had I known I wouldn't have done the picture the way I did."

What gave Chaplin the most flak at the time of the film's release was the closing speech, in which he appealed—pedantically and propagandistically, some thought—for world peace. A similar criticism greeted the courtroom speech in "Monsieur Verdoux," in which Verdoux (Chaplin), the Bluebeard convicted of murdering women for their money, calls his crimes slight by comparison with the crime of manufacturing armaments and using them to murder millions.

In view of the carping, it is surprising to note how brief these speeches really are. Both are also thoroughly relevant to the situations. But we are so unaccustomed to political comment in movies that when anyone violates the convention audiences and critics tend to feel assaulted.

"Monsieur Verdoux" (April 20 at 2:30, April 23 at 5) is a masterpiece, as the late critic James Agee recognized on its release. Chaplin's gallows humor, a daring mix of high comedy and tragedy, was deemed bizarre at the time. Verdoux embodies the conflict between profit and morality as he embarks upon a career of crime—his own little free enterprise project to support his crippled wife and son after he loses his bank job during a depression. Verdoux becomes a symbol of the world on the brink of disaster; it was Chaplin's blast against the burgeoning Cold War. He succeeded admirably in the difficult task of being magnificently funny as Verdoux while also making a deadly serious movie that addressed itself to the perilous times.

"Limelight" (April 24 at 2:30, April 27 at 6) is the story of an aging clown (Chaplin) whose last years are given new meaning by his loving relationship with his young protegee (Claire Bloom). Given Chaplin's marriage to a much younger



Charlie Chaplin at his home in Switzerland in 1972.

William Wolf

woman, Oona O'Neill, many of the feelings expressed in the movie are presumably autobiographical. This is one of Chaplin's most beautiful, heartfelt films, and I confess to a touch of pity for those who cannot respond to its emotions and have criticized it as excessively sentimental.

"A King in New York" (April 24 at 6, April 25 at 2:30) is one of the few films we have that deal head-on with the period of McCarthyism. Chaplin, who merits special credit for having made the movie in the 1950's instead of waiting for calmer days, plays a king driven from his throne who seeks refuge in America. He becomes acquainted with a young boy (Chaplin's son, Michael), who is being pressured by the F.B.I. to inform on his parents, accused of being Communists. The movie is uneven, but contains some great comic scenes, including the washing down of a tyrannical Congressional committee with an out-of-control fire hose. Not shown in America until 1973, "A King in New York" is relatively unknown, but it stands as Chaplin's clever comment on the era and, quite surprisingly, it is more humorous and philosophical than bitter, despite the shabby treatment that Chaplin himself suffered at

the hands of the Government. (He was told that he would have to prove his moral and political fitness to gain readmittance to the U.S. when he sailed for Europe in 1952. Not till 1972 did he return, to be honored by the Film Society of Lincoln Center and to receive an honorary Oscar.)

"A Countess From Hong Kong" (April 25 at 6, April 27 at 2:30) is Chaplin's weakest feature, but it is much better than the drubbing it received from many critics would lead one to believe. Teaming Marlon Brando and Sophia Loren, it was released at a time when trendy films containing rapid-fire editing effects and featuring realistic locations had become the rule. Chaplin was never one for fancy camera work or location filming. Also, in a period of cynicism, he made an unabashedly romantic film that said love was all that mattered in life. Except for a bit walk-on part, Chaplin remains behind the camera—Miss Loren is his comic stand-in. Through his direction he brightens the film with some imaginatively funny setups, but more important, the movie reflects the compassion that lay at the core of his life's work. Even "A Countess From Hong Kong" is worth a fresh look.

'Dead Calm': A Sex Triangle Sinks

By Nicholas Nicastro

After the death of their young son in a car wreck, John and Rae (Sam Neill and Nicole Kidman) head to sea to set about the task of reconstructing their sanity. Several weeks of drifting around the south Pacific has its therapeutic effect, but their recovery is complicated by dark sails on the horizon—a mystery in the form of a damaged yacht and a frazzled but chatty survivor named "Hughie." He claims all his shipmates died simultaneously of food poisoning. John, an old salt, doesn't believe the younger man for a moment. Nor does his pretty wife.

prostitute (Sarah Maur-Thorp) to share his "marching powder." Giving Mr. Hyde a female partner-in-crime to work out the frustrations of her sexual bondage would have breathed new life into the tale, but the writers can't do anything with it. Instead, the filmmakers think they can depend on Mr. Perkins's sneering, cackling face and bad accent. With the two "Psycho's," "Crimes of Passion" and this, the man is making a career out of punishing bad girls in nylon and lace. It's usually a mistake to confuse the role with the actor, but Mr. Perkins is making such a mistake tempting.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

N.Y. MOMA - Film Dept. of Film

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

THE NEW YORK TIMES, FRIDAY, APRIL 6, 1979

It can be assumed that at least one female recipient of an Academy Award on Monday night will not be wearing her hair in a streaked blonde cascade, dress in a transparent gown slit to the upper thigh, or weep crocodile tears of joy.

This model of decorum will be Mrs. John D. Rockefeller 3d, who, as president of the Museum of Modern Art, will accept the honorary Oscar that is being given to the museum for its continuing support of film as an art form.

The award coincides with the museum's 50th anniversary. Its film library was established in 1935 by the late John E. Abbott and his wife, Iris Barry, who died in 1970. Its first two film series, "A Short Survey of the Film in America, 1895-1932" and "Some Memorable American Films, 1896-1934," were prepared for circulation the following year. The library, now a department employing 28 persons headed by Ted Perry, has been showing films regularly to the public in its auditorium since 1939. Its facilities are regularly used by film makers of every sort, from the blatantly commercial to the exotically experimental.

Eileen Bowser, the curator of the museum's film archive, notes that it comprises 8,000 titles, 2,000 unpublished scripts, 6,000 posters and 3 million movie stills. The museum has saved 2,000 films from inevitable destruction by transferring prints from deteriorating nitrate stock to durable acetate. The circulating collection has 500 titles that have a total of more than 6,000 bookings a year.

While film schools, departments or classes can be found nowadays at virtually every campus in the country, few people took movies seriously as an art form when the library was founded, least of all the Hollywood moguls of the period. Astounded when Mr. Abbott and Miss Barry told them in 1935 that they had been doing something worthwhile, many of them hastened to donate prints to the library.

The variety of the museum's film collection was demonstrated by the announcement made earlier this week that it would present a retrospective showing of the greatest hits of American International Pictures from 1954, the year of its founding, to the present, from July 26 to Aug. 28.

Among the movies to be shown are "I Was a Teenage Werewolf," made in 1957, and starring Michael Landon, who has gone on to better things; "Beach Party," 1963, the first of the "beach" movies, of which the studio's "California Dreaming" is a current example, and "Cooley High," 1975, which as Samuel Z. Arkoff, the chairman and president of the company, pointed out, was the inspiration for the "What's Happening" television series.

Roger Corman either directed or produced 11 of the films that will be shown. Other notable figures who received screen credits as comparative unknowns were Charles Bronson in "Machine Gun Kelly," in 1958; Francis Ford Coppola, who directed "Dementia 13" in 1963; Woody Allen, who directed himself in "What's Up, Tiger Lily?" in 1966, and Robert De Niro and Bruce Dern in "Bloody Mama," 1970.

Mr. Arkoff acknowledged, at an appropriately low-budget luncheon at "21," that one story told about his studio was based in fact. His late partner, James H. Nicholson, would come up with a title that was calculated to cause youngsters to lay a lot of rubber getting to the drive-ins. Then the advertising art would be created. Only after that was the film written.

Connection
1969

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

DEPARTMENT OF FILM

BOOKS
LIBRARY
ARCHIVES
PAMPHLET
FILE

NEWSLETTER

Alicia Legg

This is the first Newsletter from the Department of Film. It is an informal attempt to provide information that might otherwise be unavailable. The Newsletter will be issued periodically and will recommend films which our department believes merit attention. We hope you will find this bulletin useful. Any suggestions for improving it or adding to it will be gratefully appreciated.

RECOMMENDED: New Films

ACCIDENT (At Cinema Two). Director Joseph Losey and scriptwriter Harold Pinter penetrate the idyllic surface of the life of two Oxford dons to find undercurrents of jealousy, disillusion, egotism and meanness. Losey, in what is certainly his most controlled job of direction, skillfully injects an almost intangible tension into even the most seemingly peaceful scenes -- so that a quiet, outdoor tea with its fragments of meandering conversation becomes a battlefield of innuendo. Both script and direction slip from time to time, but both manage to get back on the track. Superb performances by Stanley Baker and Vivian Merchant.

LA GUERRE EST FINIE (At the Murray Hill). Alain Resnais' usual theme of the debilitating effect of the past upon the present is here embodied in the story of a veteran of the Spanish Civil War who is wondering if it isn't time to admit that the war is over. The theme this time, however, is presented with the utmost simplicity and a warmth that is new in Resnais' work. An elegant job of filmmaking on all counts, particularly photography and editing.

HURRY SUNDOWN (At the Victoria and Plaza). Whatever its limitations may be as social comment on the Negro problem, HURRY SUNDOWN is a fine example of the Otto Preminger approach; three major story lines are skillfully juggled, with a galaxy of minor stars, and the slickest Hollywood technique. Sexy, violent and wise-cracking, it holds attention for all of its considerable running time, despite predictability of character and situation. Michael Caine repeats his Alfie performance with a southern accent, but does it better, and Diahann Carroll brings an individuality and depth to her role that may not be in its writing. Although it may not be for those who judge films by their reference or responsibility to real life, HURRY SUNDOWN is good Hollywood melodrama.

TWO FOR THE ROAD (At the Music Hall). The story of a young couple as they travel across Europe at four successive stages in their lives -- when they fall in love, when they are expecting their first child, as the marriage begins to fall apart, and finally as they realize that though marriage is no bed of roses, they are bound to stick together. The four trips are intercut, perhaps in obeisance to cinematic fashion, but successfully so since it effectively alternates the moods of their relationship which might otherwise have bogged down in the scraps and altercations of their later disillusion. The most successful element of the film is the chemistry that

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

- 2 -

happens between the two stars -- Audrey Hepburn and Albert Finney -- an unlikely combination of the ethereal and the earthy that immediately predicts the couple's future problems (as well as their immediate attraction). Frederic Raphael's screenplay has much the same limitations as his script for DARLING, including overstated or underdeveloped satire and substitution of surface sophistication for depth. Nonetheless, its somewhat disillusioned look at marriage is revolutionary in the context of the American movie. Stanley Donen's direction is a comfortable blend of the new European film and the old American. Not the least of his skills is eliciting from Miss Hepburn one of her few emotional and genuine performances.

BLOW-UP (At the Beekman). The visual beauty of Antonioni's newest film will come as a surprise to no one familiar with the director's earlier work. Nor will the endless debate as to "what it all means" be surprising in the light of the controversy that has surrounded the director's films since L'AVVENTURA. The element of surprise this time comes from a stronger story line than is usual and from an English setting rather than the typical upper-class Italian background. Perhaps it is the foreign locale that has led Antonioni astray. Time and again he seems ill at ease before England's "swinging" generation and the film lacks conviction whenever he tackles it head-on, particularly the rock-n-roll and pot sequences. Overall this lack of familiarity leads to an uncertainty in direction apparent in the absence of tension in many scenes. There are, of course, the obvious exceptions that remind one that the director is one of the greats of the European film.

REVIVALS:

THE UMBRELLAS OF CHERBOURG by Jacques Demy
RED DESERT by Antonioni

"UNDERGROUND" AND INDEPENDENT FILM-MAKERS (shorts and features):

THE CHELSEA GIRLS by Andy Warhol
SCORPIO RISING by Kenneth Anger

THE MUSEUM OF MODERN ART:

THE COLORS OF BATTLE by Jerzy Passendorfer (in Polish with English subtitles). A new director for U.S.A. audiences and an excellent reconstruction of the partisan conflict in Poland during World War II. May 21 and 22.

LE RIDEAU CRAMOISI by Alexandre Astruc. 44 minutes. June 3.

ANDRE MASSON by Jean Grémillon. 20 minutes. June 4.

LES ENFANTS DES COURANTS D'AIR (CHILDREN ADRIFT) by Edouard Luntz. 26 minutes. June 5.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

- 3 -

SIMENON by Jean-François Hauduroy. For Georges Simenon fans. 25 minutes. June 6.

NUIT ET BROUILLARD (NIGHT AND FOG) by Alain Resnais. 31 minutes. June 10 and 11.

TOUTE LA MEMOIRE DU MONDE by Alain Resnais. 21 minutes. June 13 and 15.

A WOMAN OF THE WORLD by Mal St. Clair. 1925. Silent. With Pola Negri, Charles Emmet Mack, Chester Conklin, Holmes Herbert. June 26 and 27 at 2:00 PM only.

For Children:

WHEN THE CAT COMES by Vojtech Jasný. June 17 and 24.

THE BLACK PIRATE by Albert Parker. 1926. Silent. With Douglas Fairbanks, Billie Dove and Donald Crisp. June 7.

Festival of New Czechoslovak Cinema begins Friday, June 16. All the films are of interest but don't miss DAISIES by Vera Chytilova.

MISCELLANEOUS:

Cinema will be well represented at Expo '67. Among the many visual excitements: New techniques at the Czech Pavilion and at Labyrinth.

5-16-67

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

THE NEW YORK TIMES, THURSDAY, OCTOBER 11, 1984



The New York Times/William E. Sauro

William S. Paley and Celeste Bartos, left, at dedication last night of renovated Film Study Center at Museum of Modern Art.

Modern Museum Opens Revamped Film Center

More than 150 film makers, film exhibitors and distributors, critics, scholars and friends of the Museum of Modern Art gathered last night to celebrate the dedication of the museum's redesigned and expanded Film Study Center and the opening of the new Louis B. Mayer screening room.

"Ever since the 1930's, the Museum of Modern Art has been a place where scholars and film makers have studied both the history of film and the art of film," said William S. Paley, the chairman of the museum's board of trustees, in his welcoming address.

"We have built a superb collection of films, posters, documents and manuscripts — one of the world's great film archives," Mr. Paley said.

"But what we have not had is a place where we could make it all available. In fact, most of our study collections have been in storage for many years. Now, for the first time, we can bring all these collections together and make them accessible to scholars and film makers. With these splendid new facilities, our film department has finally, truly, come of age."

The museum's collection includes 8,000 films, as well as scripts, film stills, posters and many other records. The Film Study Center is open by appointment to film scholars, film makers and students. The renovation, which cost \$500,000, was paid for by Celeste Bartos, a trustee of the museum and chairman of the Film Committee.

"The center is probably the best facility of its kind in the world for scholars, film directors, and independent film makers," Mrs. Bartos said, "because they can come here and use the archives of old films, the current circulating films that are up to date, the documentaries and so on. The people on the staff use the knowledge they get from seeing all these films for selecting the film programs on a day-to-day basis, so I consider this a very important and wonderful place."

The \$150,000 Louis B. Mayer screening room was financed by the Louis B. Mayer Foundation and Daniel Selznick. "It answered a need of the museum," explained Irene Selznick, Mr. Mayer's daughter. "I think it's particularly appropriate that this is the 60th anniversary of when Metro-Goldwyn-Mayer was formed."

The guests at the dedication ceremony included Blanche Rockefeller, president of the museum's board of trustees, David Rockefeller, the architect Philip Johnson and Joan Micklin Silver, the director.

SHOJI SCREEN

ALL SIZES IN STOCK

KATSURA

389 Broome St. 966-4213

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

NYT FEB. 20, 1987 D.C.1

French Cinematic Treats at the Modern

By G. S. BOURDAIN

SINCE invitations to advance screenings are reserved for the special few, the rest of us can be very grateful to the Museum of Modern Art for its "Perspectives on French Cinema" series, which offers previews of a batch of movies fresh off the plane from Paris. This year's edition, which opens today, offers a dozen features, 11 of which will be shown twice through March 3 at the museum's Roy and Niuta Titus Theater 1.

The museum has had a long and faithful association with the French cinema, an understandable relationship since Paris and New York were the centers of cinema's creation. In 1938, the museum co-founded — with the French Cinémathèque and the British Film Institute — the International Federation of Film Archives. One year later, the museum was host of the new organization's first international film series.

"Perspectives on French Cinema" began in 1973 as a subsidiary section of the Cannes Film Festival, and the museum's film department picked it up for presentation here.

The curators of the Modern Museum's department of film, Laurence

Kardish and Adrienne Mancía, go every year to the Cannes festival, and spend much of the rest of the year looking at films, abroad and on cassette in New York. For the "Perspectives" series, they work closely with cinema groups in France and with the French Film Office/Unifrance U.S.A.

"We're basically thinking of anyone who's genuinely interested in new French cinema," Mr. Kardish said recently. "We try to provide an overview within the limited time and space that are available."

He said the museum's selections were made "basically for the style."

"If we think the film maker is to be noted, because he has a particular talent, we'll consider taking the film," Mr. Kardish said. "And there might be a film maker that we would feel remiss if we didn't show. For instance, Chabrol is included this year; he is a major film maker and it's always a delight and a point of interest to our members at the museum to see any new Chabrol film."

According to Catherine Verret, head of the French Film Office here, "For several years, we simply took a selection from the Cannes series and brought it here. But times are changing, and now, rather than concentrate on new and sometimes difficult young di-

rectors, we take an assortment of avant-garde and mainstream films. They balance and seem to encourage each other."

While Mr. Kardish and Ms. Mancía think primarily of providing treats as they keep the museum's members cinematically au courant, Ms. Verret's pri-

Continued on Page C10



Sabine Azéma, one of the young stars in the "Perspectives on French Cinema" series at Museum of Modern Art.

MOMA
LIBRARY
ARCHIVES
RAMPHLET
FILE

Photocopying: There are facilities for duplicating written material at the cost of twenty cents per page. Unpublished documents may not be photocopied. Films: The Department of Film charges a service fee for viewing 16mm films. The following scale is necessitated by varied costs for the department: \$2.50 for single reel archive prints, \$5.00 for multiple reel archive prints, and \$9.00 for circulating library prints. The higher costs for circulating library prints are required to defray UPS shipping charges. Private screening of films available only in 35mm costs \$15.00/hr, to defray the cost of a projectionist. Group screening rates are also available. At present, no nitrate films may be viewed. All enquires regarding reproduction of any footage from the films in the collection should be directed to (212) 708-9605.

Appointments

An appointment is necessary to use the facilities of the Film Study Center. The hours are from 1 to 5, Monday through Friday. Call Charles Silver (212) 708-9613, Ron Magliozzi (212) 708-9614, or Ed Carter (212) 708-9498. The center is available to serious scholars only. Scholars wishing to use film books or older film periodicals should call the Museum's Library (212) 708-9433. Enquires regarding film stills should be directed to Mary Corliss in the Film Stills Archive at (212) 708-9830. Enquires regarding video should be addressed to Barbara London in the Video Study Center at (212) 708-9689.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

French Cinematic Treats

Continued From Page C1

many interest is "not so much how the films arrive, but how they stay." Distributors are invited to the screenings, in the hope that commercial bookings will result.

The 1987 series is a nice balance of works by established and new film makers. This year's veterans include Claude Chabrol, Claude Lelouch, Alain Resnais, Nelly Kaplan and Bertrand Blier; among the newcomers is the actor Michel Blanc (presently co-starring with Gérard Depardieu in "Ménage"), making his directorial debut with "Marche à l'Ombre" ("Walk in the Shadow").

Some Old Friends

The players include some old friends — Fanny Ardant, Nathalie Baye, Jean-Claude Brialy, Alain Delon, Françoise Fabian, Annie Girardot, Bernadette Lafont, Michel Piccoli and Jean-Louis Trintignant — and some rising, or risen, stars, in-

cluding Sandrine Bonnaire (seen recently in Agnès Varda's "Vagabond"), Sabine Azéma ("A Sunday in the Country") and Wadeck Stanczak (currently in "Scene of the Crime"). Of special interest is a one-hour documentary, "Abel Gance et Son Napoléon," by Nelly Kaplan, who spent 10 years as assistant to the renowned director. Many items in her own collection of previously unseen photos, logs and documents from the filming of Gance's epic "Napoléon," including clips of the director assembling his forces on the first day of work, were used in the documentary.

All films in the series are shown with English subtitles. The screenings, which are considered an exhibition like any other show, are included in the museum's price of admission, which is \$5 for adults and \$3.50 for students; youngsters under 16 are admitted free, but must be accompanied by an adult. The number for information is 708-9490.

Job hunting? Check today's Times.

g facilities to serious film students, wing tables on which films from the a large collection of screenplays and newspaper and magazine articles, lities and subjects; reference books; be restricted; the FIAF International indexes; and selected current film Museum and is not available for loan.

cholars working on specific research instructor on university letterhead at being requested and state the nature

least two weeks in advance. This letter should state the nature and validity of the project. Writers who submit a similar letter from their editor or publisher on letterhead may also obtain permission to view films. Others with a serious purpose may submit a written request two weeks in advance, but the Department of Film retains the right of approving all requests. Due to limited facilities, projects requiring extensively detailed analysis are generally not permitted. A public catalogue of viewing copies held by the Department of Film is *not* available.

Fees

Photocopying: There are facilities for duplicating written material at the cost of twenty cents per page. Unpublished documents may not be photocopied. Films: The Department of Film charges a service fee for viewing 16mm films. The following scale is necessitated by varied costs for the department: \$2.50 for single reel archive prints, \$5.00 for multiple reel archive prints, and \$9.00 for circulating library prints. The higher costs for circulating library prints are required to defray UPS shipping charges. Private screening of films available only in 35mm costs \$15.00/hr, to defray the cost of a projectionist. Group screening rates are also available. At present, no nitrate films may be viewed. All enquires regarding reproduction of any footage from the films in the collection should be directed to (212) 708-9605.

Appointments

An appointment is necessary to use the facilities of the Film Study Center. The hours are from 1 to 5, Monday through Friday. Call Charles Silver (212) 708-9613, Ron Magliozzi (212) 708-9614, or Ed Carter (212) 708-9498. The center is available to serious scholars only. Scholars wishing to use film books or older film periodicals should call the Museum's Library (212) 708-9433. Enquires regarding film stills should be directed to Mary Corliss in the Film Stills Archive at (212) 708-9830. Enquires regarding video should be addressed to Barbara London in the Video Study Center at (212) 708-9689.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Pinewood International Film Study Center
Department of Film
The Museum of Modern Art

Resources Available

The Study Center of the Department of Film offers the following facilities to serious film students, researchers, and scholars: a 16mm projector and several 16mm viewing tables on which films from the department's collection can be viewed (not all films are available); a large collection of screenplays and dialogue continuities; extensive files of contemporary reviews, newspaper and magazine articles, program notes, publicity and other material on films, film personalities and subjects; reference books; special collections; posters and pressbooks to which access may be restricted; the FIAF International Index to Film Periodicals (1972 to the present) and other film indexes; and selected current film periodicals. This material is available only on the premises of the Museum and is not available for loan. Smoking and eating are not permitted.

Access

Films and documentation are made available only to qualified scholars working on specific research projects. Students who wish to view must submit a letter from their instructor on university letterhead at least two weeks in advance. This letter should specify the film(s) being requested and state the nature and validity of the project. Writers who submit a similar letter from their editor or publisher on letterhead may also obtain permission to view films. Others with a serious purpose may submit a written request two weeks in advance, but the Department of Film retains the right of approving all requests. Due to limited facilities, projects requiring extensively detailed analysis are generally not permitted. A public catalogue of viewing copies held by the Department of Film is *not* available.

Fees

Photocopying: There are facilities for duplicating written material at the cost of twenty cents per page. Unpublished documents may not be photocopied. Films: The Department of Film charges a service fee for viewing 16mm films. The following scale is necessitated by varied costs for the department: \$2.50 for single reel archive prints, \$5.00 for multiple reel archive prints, and \$9.00 for circulating library prints. The higher costs for circulating library prints are required to defray UPS shipping charges. Private screening of films available only in 35mm costs \$15.00/hr, to defray the cost of a projectionist. Group screening rates are also available. At present, no nitrate films may be viewed. All enquires regarding reproduction of any footage from the films in the collection should be directed to (212) 708-9605.

Appointments

An appointment is necessary to use the facilities of the Film Study Center. The hours are from 1 to 5, Monday through Friday. Call Charles Silver (212) 708-9613, Ron Magliozzi (212) 708-9614, or Ed Carter (212) 708-9498. The center is available to serious scholars only. Scholars wishing to use film books or older film periodicals should call the Museum's Library (212) 708-9433. Enquires regarding film stills should be directed to Mary Corliss in the Film Stills Archive at (212) 708-9830. Enquires regarding video should be addressed to Barbara London in the Video Study Center at (212) 708-9689.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Pinewood International Film Study Center Department of Film The Museum of Modern Art

Resources Available

The Study Center of the Department of Film offers the following facilities to serious film students, researchers, and scholars: a 16mm projector and several 16mm viewing tables on which films from the department's collection can be viewed (not all films are available); a large collection of screenplays and dialogue continuities; extensive files of contemporary reviews, newspaper and magazine articles, program notes, publicity and other material on films, film personalities and subjects; reference books; special collections; posters and pressbooks to which access may be restricted; the FIAF International Index to Film Periodicals (1972 to the present) and other film indexes; and selected current film periodicals. This material is available only on the premises of the Museum and is not available for loan. Smoking and eating are not permitted.

Access

Films and documentation are made available only to qualified scholars working on specific research projects. Students who wish to view must submit a letter from their instructor on university letterhead at least two weeks in advance. This letter should specify the film(s) being requested and state the nature and validity of the project. Writers who submit a similar letter from their editor or publisher on letterhead may also obtain permission to view films. Others with a serious purpose may submit a written request two weeks in advance, but the Department of Film retains the right of approving all requests. Due to limited facilities, projects requiring extensively detailed analysis are generally not permitted. A public catalogue of viewing copies held by the Department of Film is *not* available.

Fees

Photocopying: There are facilities for duplicating written material at the cost of twenty cents per page. Unpublished documents may not be photocopied. Films: The Department of Film charges a service fee for viewing 16mm films. The following scale is necessitated by varied costs for the department: \$2.50 for single reel archive prints, \$5.00 for multiple reel archive prints, and \$9.00 for circulating library prints. The higher costs for circulating library prints are required to defray UPS shipping charges. Private screening of films available only in 35mm costs \$15.00/hr, to defray the cost of a projectionist. Group screening rates are also available. At present, no nitrate films may be viewed. All enquires regarding reproduction of any footage from the films in the collection should be directed to (212) 708-9605.

Appointments

An appointment is necessary to use the facilities of the Film Study Center. The hours are from 1 to 5, Monday through Friday. Call Charles Silver (212) 708-9613, Ron Magliozzi (212) 708-9614, or Ed Carter (212) 708-9498. The center is available to serious scholars only. Scholars wishing to use film books or older film periodicals should call the Museum's Library (212) 708-9433. Enquires regarding film stills should be directed to Mary Corliss in the Film Stills Archive at (212) 708-9830. Enquires regarding video should be addressed to Barbara London in the Video Study Center at (212) 708-9689.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

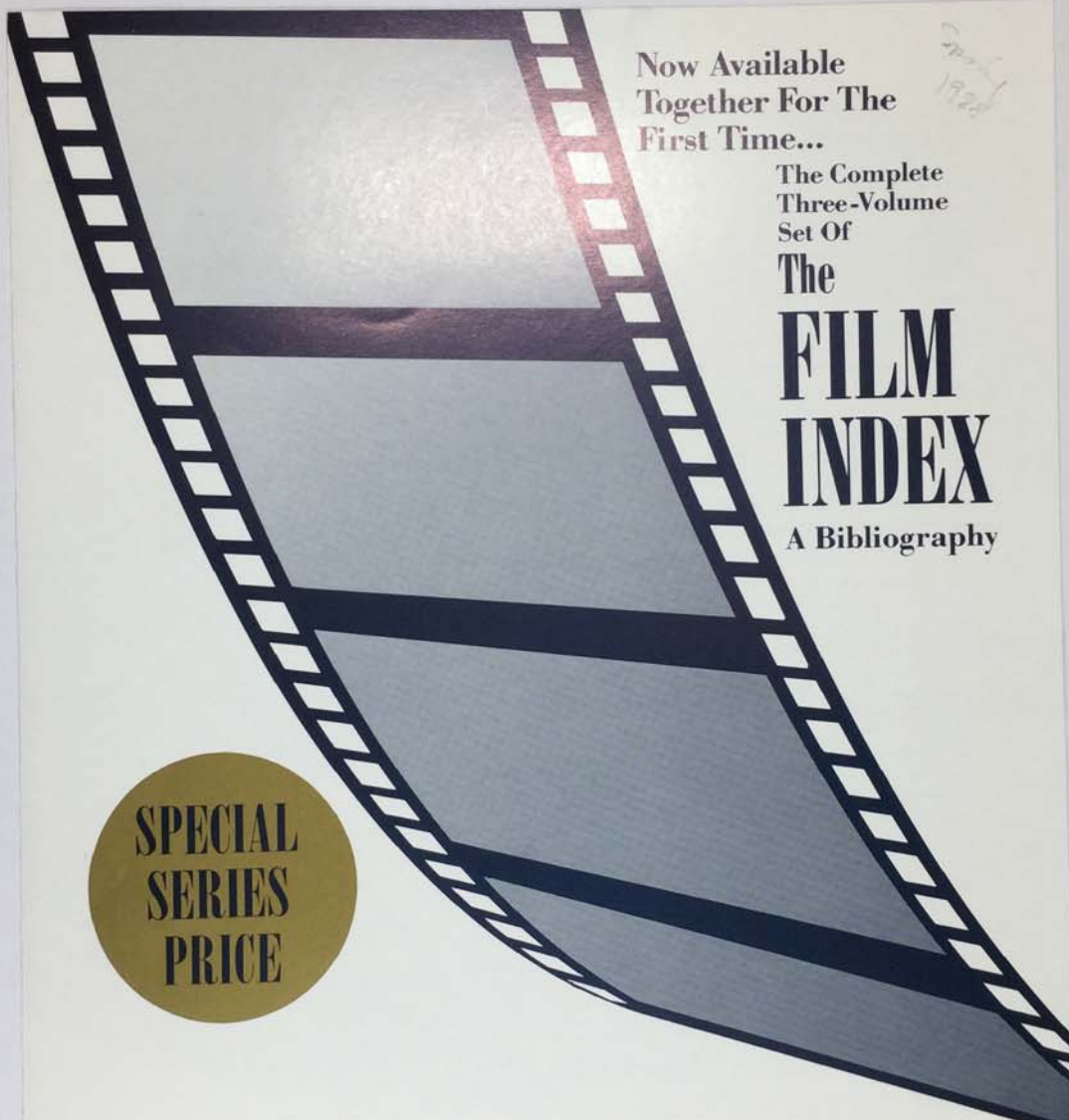
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

3/86

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of



Now Available
Together For The
First Time... *Special 1922*

The Complete
Three-Volume
Set Of
The
**FILM
INDEX**
A Bibliography

**SPECIAL
SERIES
PRICE**

Kraus International Publications

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

During the 1930s, the Writers' Program of the Work Projects Administration (WPA) compiled a film index for the purposes of study and research. This index provided coverage on materials from all relevant English-language works published through December 31, 1935. It was intended to be published in three volumes, but only the first volume, *The Film as Art*, appeared in 1941. The WPA was shortly thereafter terminated, and the index cards for the remaining two volumes were stored with the Museum of Modern Art in New York. For nearly forty years the cards remained untouched, until 1985, when Kraus International Publications, with the cooperation of the Museum of Modern Art, retrieved these materials, compiled and edited them, and made available for the first time, *The Film as Industry* and *The Film in Society*.

Kraus International Publications is now pleased to make available a complete reprint of the 1941 original edition of Volume 1, *The Film as Art*, which had been out of print and difficult to access. For the first time since its inception almost 50 years ago, the entire three-volume set of *The Film Index: A Bibliography* can now be purchased together.

These three volumes combined contain over 20,000 fully annotated entries. The information provided includes author, article, chapter or book title, publication date (journal name, book title, and/or publisher name and location); and page numbers. The entries are arranged alphabetically by author or anonymous title within one of several broad categories (see abbreviated contents listing on back panel). In all three volumes the original subject classification scheme and the original wording of the entries and their annotations have been maintained wherever possible. The reader, therefore, may encounter many terms and expressions that were current during the 1930s, as well as reflections of the artistic, societal, and industrial attitudes of the WPA era.

“The entire **Film Index** is essential for the historical study of film as an art form, as an industry, and as a social force.”
—Wilson Library Bulletin

NEWLY AVAILABLE!

Vol. 1. **THE FILM AS ART.**
New York, 1941. Orig. LC 41-8716.
Reprint 1988. 780 pp.
ISBN 0-527-29329-6 Cloth \$60.00
This is a complete reprint of the first and only **Film Index** volume to be published by the Writers' Program. This historic volume covers the creative elements of the film medium and includes numerous photographs and illustrations. A thorough index is included that cites authors, titles of books and films, names of well-known personalities in films, and subjects. (A contents listing appears on the back panel.)

ALSO AVAILABLE

Vol. 2. **THE FILM AS INDUSTRY.**
1985. 587 pp.
ISBN 0-527-29334-2 Cloth \$95.00
Volume 2 covers the industrial and commercial phases of the film. (A contents listing appears on the back panel.)

Vol. 3. **THE FILM IN SOCIETY.**
1985. 544 pp.
ISBN 0-527-29335-0 Cloth \$85.00
The third volume is devoted to the social, cultural, educational and other nontheatrical aspects of the film. Volume 3 also includes a Name Index for Volumes 2 and 3. (A contents listing appears on the back panel.)

SPECIAL SERIES PRICE

Writers' Program. New York.
THE FILM INDEX: A BIBLIOGRAPHY.

Compiled by the workers of the Writers' Program of the Work Projects Administration in the City of New York. Published with the cooperation of the Museum of Modern Art, New York.

1985-1988. 3 Vols.
ISBN 0-527-29326-1

Special Series Price
Cloth \$225.00*

*Honored when orders are received directly from college, university, and special collections libraries. For ordering individual volumes, please refer to pricing information above.

Direct all orders and inquiries to:

Kraus International Publications

A Division of Kraus-Thomson Organization Limited
One Water Street, White Plains, NY 10601
Tel.: 800-247-8519/914-761-9600

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Shown below are the major subject categories together with the first level of subsections for Volumes 1, 2 and 3 of The Film Index.

The Film as Art

Part I—HISTORY AND TECHNIQUE

GENERAL WORKS

CRITICISM AND AESTHETICS

The World of the Film
The Screen and the Stage
The Art of Film Criticism
Aesthetics of the Film

HISTORY

General History
Pre-screen History
The American Film
The Foreign Film

TECHNIQUE

Surveys of Film Crafts
Acting
Actors
Color
Costume
Dance
Directing
Directors
Editing
Make-up
Music
Photography
Production Effects
Set Design
Sound
Writing
Writing—Scenarios

PART II—TYPES OF FILM

THE FICTIONAL FILM

Adaptations
Adventure in Distant Lands
Animal Films
Children's Films
Comedy
Crime and Detective Films
Drama
Fantasy and Trick Films
History and Biography
Indian Films
Negro Films
Occupational and Milieu Films
Religious Films
Romance—Costume
Romance—Modern
Serials
Social Films
Spectacle
Topical Films

The Film as Industry

ADVERTISING AND PUBLICITY

General
Art Work
Ethics
Exploitation

ASSOCIATIONS AND ORGANIZATIONS

Artists' and Technicians'
Associations
Exhibitors' Associations
Producers' Associations

DISTRIBUTION

General
Block Booking
Markets
Previews
EXHIBITION
General
Specific Theaters and Theater
Owners
Projection
Theater Design and Construction
Theater Management

FINANCE

General
Specific Companies
Records of Litigation

HISTORY

General History of the Film
American Film Industry
Foreign Film Industry
The Color Film
The Sound Film

JURISPRUDENCE

General
Distribution
Exhibition
N.R.A.
Production
Taxation

LABOR RELATIONS

General
Exhibition
Production

PRODUCTION

General
Actors
Miscellaneous
Production Crafts
Story and Scenario
Studios

The Film in Society

CENSORSHIP

General
Censorship Boards
Film Ratings
Films Examined
Legislation and Regulation
Organizations and Movements

CULTURAL ASPECTS

General
American Films Abroad
Film and Language
Film and Taste

EDUCATION

General
Adult Education
Applications and Experiments
Appreciation
Bibliographies
Commercial Aspects
Educational Film Catalogs and
Sources
Educational Film Libraries
Equipment
Specific Films
International Aspects
Legislation
Organizations

HOLLYWOOD

General
Guidance for Aspirants
In Literature: Fiction

MORAL AND RELIGIOUS ASPECTS

General
The Film and Crime
The Film and Religion
The Film and Youth

SOCIAL AND POLITICAL ASPECTS

General
Film and General Psychology
Film and Social Psychology
Political Functions of the Film
Propaganda in Film

SPECIAL APPLICATIONS

Advertising and Publicity
Art and Archaeology
Industry
Medicine
Miscellaneous
Public Health and Hygiene
Science
Microphotography
Public Safety
Vocational Guidance

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The New York Times Oct. 28, 1988, pp. C1, 4.

4 Film Series With an International Flavor

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

By G. S. BOURDAIN

A month of subtitled cinema offerings begins this weekend, covering international movie making from 1930's Italy to present-day Japan. The lusty Italian actress Anna Magnani, who helped change the look of cinema in the postwar years, is the subject of a retrospective opening today at the Museum of Modern

Art. The personification of Latin tempestuousness, she also had a comedic and musical flair, and some two dozen films — several of which have never been seen in the United States — will show her loving, laughing and singing.

At the Biograph Cinema, the Fourth Festival of Films From Spain will present 16 features, starting today and ending Nov. 3. Included are the American premiere of "El Dorado," a Carlos Saura epic about 16th-

century South America, and an adaptation of Federico Garcia Lorca's "House of Bernarda Alba." Among the familiar faces in the series are Fernando Rey, best known here through his work for Luis Buñuel, and Julia Migenes, who played the title role in Francesco Rosi's version of "Carmen."

A festival of films from Japan, including works by Yasujiro Ozu and Kenji Mizoguchi and a New York premiere, will get under way today at the Public Theater, to honor the 50th anniversary of Shochiku, Japan's first film company. And the 50th anniversary of Kristallnacht, the Night of Broken Glass, on which the Nazis began their systematic destruction of Europe's Jews, will be observed at the Jewish Museum with a seven-program series, beginning Sunday, called An International Lens on the Holocaust.



Anna Magnani, shown in Roberto Rossellini's "Human Voice," is the subject of a Museum of Modern Art retrospective, a film festival in town this weekend.

Italian Quintessence

In an era of petite blond heroines with up-turned noses, Anna Magnani — a mop-haired not-so-young chunky woman with a husky voice and fiery eyes — became for millions of moviegoers the symbol of "Natural Woman" decades before Aretha Franklin ever heard the words. In an industry heavily peopled by surgically revised colleagues, Miss Magnani once expressed pride in the shadows under her eyes, explaining that a lot of good living had gone into their making.

The film maker Jean Renoir, who directed her in "The Golden Coach," called Miss Magnani "the quintessence of Italy." And James Agee, according to an essay by the Modern Museum's assistant film curator

Continued on Page C4

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

4 International Film Series

Continued From Page C1

Stephen Harvey, praised the unknown (to Americans) personage in Roberto Rossellini's "Open City" in 1946 with the words "a magnificent woman," hesitating to write "actress" because her spontaneity seemed to him documentary rather than performance.

Adrienne Mancía, the curator of films for the museum, expressed delight about this first major retrospective on Miss Magnani, who died at age 65 in 1973. "We usually do shows dedicated to directors and screenwriters and national cinemas, but we felt that her contribution was on that level," she said, adding that the show will go to the Pompidou Center in Paris at the end of its run here.

Mr. Harvey said it was the first time since a show on Lillian Gish 10 years ago that the museum had planned such an extensive retrospective on an actress. "The style of acting that they brought to the profession changed the course of film history in their own eras," he said. "Gish brought a certain sort of immediacy and delicacy and a modern approach to silent-screen acting, and Magnani brought the same kind of immediacy to postwar acting. Her style influenced not only Italy, but people all over the world."

The selections for the retrospective were made by Mr. Harvey and Ms. Mancía with Gene Lerner, Miss Magnani's agent and a longtime friend, and the Incontri Internazionali d'Arte in Rome. The films date from 1934 to two 1972 dramas that were made for television and later released to theaters.

Also to be shown is the little-known "Volcano," Miss Magnani's angry response to the breakup of her six-year love affair with Rossellini, who left her for Ingrid Bergman, taking their planned film "Stromboli" with him for the Swedish star. The two films were shot concurrently on adjacent islands in the Tyrrhenian Sea, Mr. Harvey said.

Other films are "Bellissima" (1952), a tale of the ultimate stage mother; a two-part Rossellini film from 1948 consisting of "The Human Voice," a solo tour de force written by Jean Cocteau, and "The Miracle," which drew denunciations from the Roman Catholic church; "The Golden Coach" (1953) and "Mamma Roma," made by Pier Paolo Pasolini in 1962 when other Italian film makers had cast their home-grown Mamma Roma aside.

Miss Magnani's Oscar-winning performance in "The Rose Tattoo" (1955) is included.

Miss Magnani once toured with a play called "La Lupa," and had an enormous success in Moscow. Perhaps the best way to describe her effect on audiences is to quote from a documentary on the Italian actress by the Belgian film maker Chris Vermorcken. In the film, the narrator tells of the first flight into space by the Soviet astronaut Yuri Gagarin:

"From the cosmos, he sent this message: 'I salute brotherhood, the world of art and Anna Magnani.'"

The Magnani retrospective runs through Nov. 27 at the museum, 11 West 53d Street. This weekend's films are "Mamma Roma," Luigi Zampa's "Angelina," Mario Bonnard's "Peddler and the Lady," as well as "Open City." Tickets are included in the price of museum admission: \$6, or \$3.50 for students and \$3 for the elderly. Schedule information and screening times: 708-9400.

From Spain

Jorge Semprín, the celebrated writer of films including "Z" and "La Guerre Est Finie" who is now Spain's

Minister of Culture, will open the Fourth Festival of Films From Spain today at the Biograph Cinema, 225 West 57th Street.

Fernando Rey stars as the head of a military academy in the opening film, "Mi General" ("Educating the Generals"), a tale of power in the armed forces. Sharing the bill is the Carlos Saura film "El Dorado," about the bloody 16th-century Spanish expedition into South America in quest of a mythical kingdom of gold. Lambert Wilson and Omero Antonutti co-star.

Mr. Rey also appears in "El Bosque Animado" ("The Animated Forest"), an adaptation of a Spanish classic about human and vegetable characters who live in a forest, directed by José Luis Cuerda, and as a police chief in Francisco Regeiro's "Diario de Invierno" ("Winter Diary"). "The Animated Forest" will be shown tomorrow and Sunday, and "Winter Diary" will be screened on Thursday.

"La Casa de Bernarda Alba," Lorca's drama about a tyrannical matriarch and her five daughters, was adapted and directed by Mario Camus. It will be screened on Sunday. Ms. Migenes stars in "Berlin Blues," as a nightclub singer desired by an East Berlin orchestra director and his best student, a pianist. Ricardo Franco directed the film, which will be shown on Thursday; the music is by Lalo Schifrin.

Tickets are \$6; schedule information and screening times: 582-4582.

Japanese Classics

"Gonza the Spearman," an adaptation by Masahiro Shinoda of a Chikamatsu play about 17th-century Japan, opens the Autumn in Japan series at the Public Theater, 425 Lafayette Street, tonight at 7:30 (review on page C15). The film, made in 1986, has not been seen here. "Pale Flower," a 1963 gangster film by Mr. Shinoda, will be shown next week. At 10 tonight, Yoshishige Yoshida's "Escape From Japan" (1964), starring Mariko Okada (the director's wife), will receive its first New York showing. Mr. Yoshida's "Affair at Akitsu Spa" (1962) and "The Affair" (1967) will also be screened in the series.

Yasujiro Ozu is represented by "Tokyo Story" (1953), in which postwar Western influence is seen making inroads into Japanese tradition, and by "Early Summer," from 1951. The latter will be shown tomorrow and Sunday. Also on the schedule is a documentary about the director.

Included in the series are Masaki Kobayashi's three-part antiwar film "The Human Condition" (1959-61), Nagisa Oshima's "Night and Fog in Japan" and "Violence at Noon," and Keisuke Kinoshita's "She Was Like a Wild Chrysanthemum" and "Ballad of Narayama" (later remade by Imamura). Tomorrow and Sunday, Yoji Yamada's 1987 film "Tora-San Goes North" will be shown.

Tickets are \$5; \$4 for students and the elderly. Recorded schedule: 598-7171; box office: 598-7150 after 1 P.M.

Tragic Recollections

A series of newsreels, interviews, personal films and snapshots are used in seven programs at the Jewish Museum, 1109 Fifth Avenue, at 92d Street, dedicated to the victims of the Holocaust. The first program, on Sunday at 4 P.M., recalls the German-Jewish community of the 1930's and 40's. Other programs are on Sundays and Tuesdays through November. Tickets for each presentation are \$5; a five-program subscription is available for \$20. Schedule information and screening times: 860-1888.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

It is seldom that one can be unqualifiedly enthusiastic about a motion picture. Luis Buñuel's latest film **Belle de Jour**, beautifully photographed in color and starring Catherine Deneuve, is clearly a masterpiece. This Venice Film Festival winner, based upon Joseph Kessel's novella, is the story of a young married woman's erotic adventures, perhaps imagined, possibly real.

We are grateful to Allied Artists for their generosity in making this premiere possible. —Willard Van Dyke

The Museum of Modern Art Department of Film cordially invites you to the American premiere of

Belle de Jour

for the benefit of
 the Museum's Preservation Fund for Foreign Films
 on Tuesday evening, April 9th at 8:30 p.m.
 in the Museum Auditorium
 followed by a reception in the Founders Room
 Tickets \$15 per person (\$12.50 tax deductible)
 R.S.V.P.
 11 West 53 Street, New York, N. Y. 10019

The Museum of Modern Art
 11 West 53 Street, New York, N. Y. 10019

Enclosed is my check for \$_____ for _____ tickets to
 the American premiere of **Belle de Jour**
 for the benefit of
 the Museum's Preservation Fund for Foreign Films
 on Tuesday evening, April 9 at 8:30 p.m.
 in the Museum Auditorium.
 Tickets \$15 per person (\$12.50 tax deductible)

We cannot take tickets but enclose a contribution of \$_____

Name (print) _____

Address _____

Checks should be made payable to the Museum of Modern Art

1968

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Museum of Modern Art Department of Film

You are cordially invited to a reception in honor of

Bosley Crowther

Thursday evening, May 2, from 6:15 to 8 o'clock

R.S.V.P. 245-3200 extension 315

This invitation will admit two to the Founders' Room.

1968

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Fred Warden, *Lure* (1986), CINEPROBE, January 9

MoMA
FILM

**Independent Film and
Video Programs
Fall/Winter 1988-89**

The Museum of Modern Art
The Roy and Niuta Titus Theater 2
11 West 53 Street, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

Sheila McLaughlin, *She Must Be Seeing Things* (1987), CINEPROBE, January 23Julie Zando, *Let's Play Prisoners* (1987), VIDEO VIEWPOINTS, December 12James Broughton, *The Bed* (1968), CINEPROBE, December 5

A forum for independent and avant-garde filmmakers focusing both on experimental works and on personal and unusual narratives.

Mondays at 6:30 p.m. (unless otherwise noted).
Available tickets free after 6:00 p.m.

CINEPROBE

October 17

Sharon Couzin (Chicago)

New films (1987–88)

Includes *Shells and Rushes* (1987), *Bouquet* (1988), and *Gradiva* (1988).

October 24

Vincent Grenier (New York)*I.D.* (1988)

A film in four parts exploring the conflicts between the public persona and the private reality of a person.

November 14 and 15, 6:30 p.m.

Fluxfilms 1963–66 (New York)

A two-day series of films made by various artists associated with the Fluxus group.

Part one compiled by the late George Maciunas.

November 21

Nathaniel Dorsky (San Francisco)

Silent short films (1976–87)

Includes *Alaya* (1976–87), *17 Reasons Why* (1987), and *Pneuma* (1977–83).

December 5

James Broughton (Mill Valley, CA)

Short films (1948–88)

On the occasion of the artist's seventy-fifth

birthday, the New York premiere of

Scattered Remains (1988) and other short films.

December 19 and 20, 6:30 p.m.

James Herbert (Athens, GA)A two-part program of silent and sound short films including *Fish* (1988), *Piano* (1987), *Trains* (1987), *Soundings* (1986), *Frontier* (1985), *Theater* (1985), *Hotel* (1984), and others.

January 9

Fred Worden (New York)

Short films (1979–88)

With *Lure* (1986), *Here, There, Now, Later* (1983),*Insomnia* (1981), and the premiere of *Breakout* (1988).

January 23

Sheila McLaughlin (New York)*She Must Be Seeing Things* (1987)

A feature-length narrative starring Sheila Dabney and Lois Weaver.

January 30

Lewis Klahr (New York)

Recent works (1987–88)

With *Her Fragrant Emulsion* (1987) and selections from the series *Picture Books for Adults* and *The Morning Films*.

A series in which independent videomakers present and discuss their work, techniques, and theories.

Mondays at 6:30 p.m.
Available tickets free after 6:00 p.m.

VIDEO VIEWPOINTS

October 31

Ilena Montalvo, Tony Avalos, and Alfredo Bejar (New York)

Latino Collaborative: Independent Latino Media™

Screenings of *A la Vueltecita* and *Todo el Amor* and discussion.

November 7

Paul Wong (Vancouver)*Ordinary Shadows, Chinese Shade*

Stories and images of Chinese-Canadians returning to their ancestral home.

November 28

Michelle Parkerson (Washington, D.C.)

"Docutainment: A Personal Approach to Social-Change Media"

December 12

Julie Zando (Buffalo)

"Selected Bedtime Stories"

A series of video shorts reflecting Zando's interest in the relationship between the narrative and the subconscious and the analysis of each.

These programs are made possible in part by grants from the New York State Council on the Arts and the National Endowment for the Arts.

A series of independently made films on social and political issues.

Thursdays at 3:00 and 6:00 p.m. (unless otherwise noted).
Museum admission is on a pay-what-you-wish basis
on Thursdays after 5:00 p.m.

WHAT'S HAPPENING?

October 13

Land of Dreams (1987)

By Jan Troell. A protest against life—or the lack of life—in Sweden. 185 min.

October 20

How to Prevent Nuclear War (1987)

By Liane Brandon. How an individual can work to lessen the threat of nuclear war.

32 min. Courtesy New Day Films.

Family Gathering (1988)

By Lise Yasui. On the interment of Japanese-Americans in World War II. 30 min. Courtesy New Day Films.

October 27

A Singing Stream (1987)

By Tom Davenport. Chronicles the life of a black family in America's South. 57 min.

November 3

Films by Joris Ivens*The Bridge* (1928) 12 min. silent;*New Earth* (1934) 30 min.;*Phillips-Radio* (1931) 36 min. 3:00 p.m.*Rotterdam—Europort* (1966) 20 min.;*The Spanish Earth* (1937) 55 min.;*Rain* (1929) 12 min. silent. 6:00 p.m.

November 10

Films by Joris Ivens*Before Spring* (China) (1958) 35 min., *The 400 Million*

(1939) 56 min. 3:00 p.m.

17th Parallel (1967) 113 min. 6:00 p.m.

November 17

Films by Joris Ivens*Power and the Land* (1940) 33 min.; *Impressions of a City* (Shanghai) (1975) 55 min. 3:00 p.m.*La Seine à rencontre Paris* (1957) 32 min.;*Le Mistral* (1965) 55 min. 6:00 p.m.

Continued ▶

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

WHAT'S HAPPENING? —continued

December 1

Films by Joris Ivens

. . . *A Valparaiso* (1962) 37 min.; *The Sky and the Earth* (1965) 35 min. 3:00 p.m.

Behind the Scenes at the Peking Circus (1975) 16 min.; *The Drugstore* (1975) 81 min. 6:00 p.m.

December 8

A Tribute to Paul Falkenberg

A Time for Bach (1949) 20 min.; *Jackson Pollock* (1951) 10 min.; *Gettysburg* (1953) 13 min.; *Brancusi Retrospective at the Guggenheim Museum* (1969) 22 min.

December 22

Terra para Rose (*Land for Rose*) (1987)

By Tete Moraes. Brazilian women fight for land reform. 83 min.

December 29

Caught in Bristol Bay (1988)

By Donald Blank. On Alaskan salmon fishermen. 32 min.

Young at Heart (1987)

By Sue Marx and Pamela Conn. The romance of two older people. 28 min. Courtesy New Dimension Films.

Filmmaker Joris Ivens, on the set of *Impressions of a City* (Shanghai) (1975), shown as part of WHAT'S HAPPENING? November 17



Design: Iva Shapiro

For daily film and video information, call (212) 708-9490
December 12

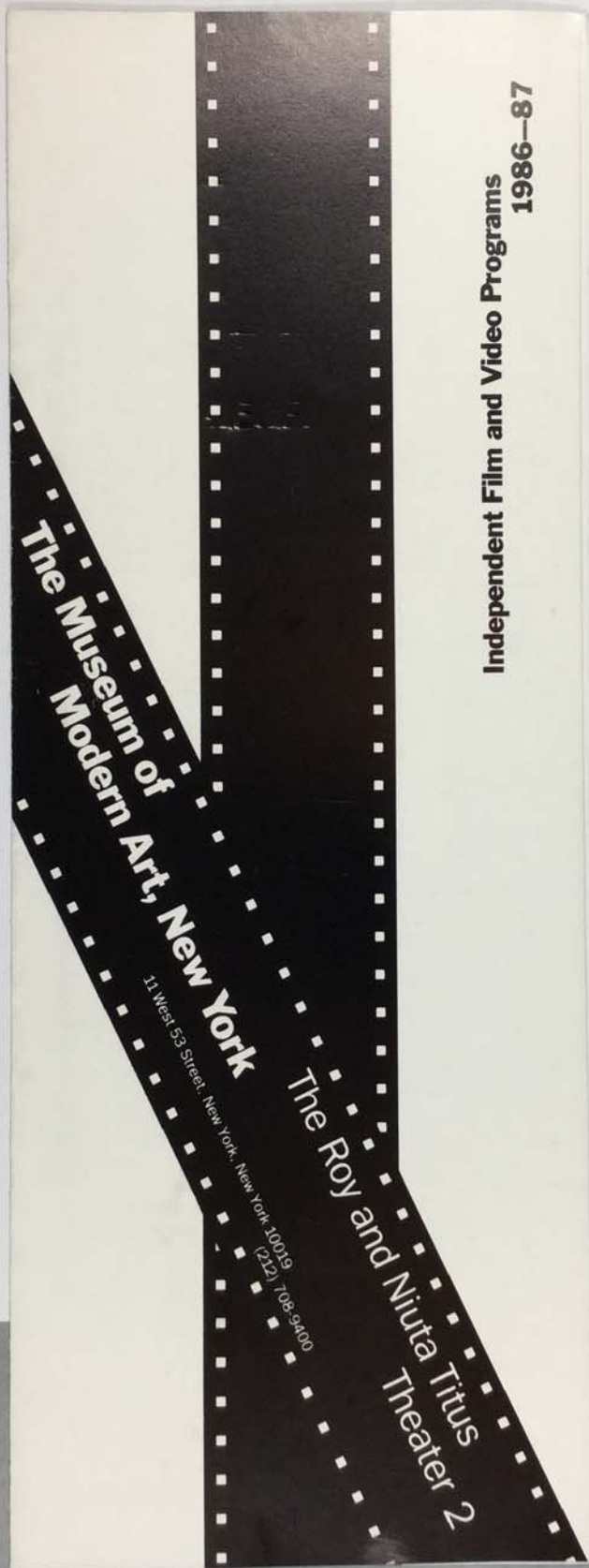


The Museum of
Modern Art
11 West 53 Street
New York, NY 10019

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

Cineprobe

A forum for independent and avant-garde filmmakers that focuses on experimental works as well as on personal and unusual narratives

Mondays at 6:30 p.m.
Available tickets free after 6:00 p.m.

December 8

Ross McElwee (Cambridge, Massachusetts)
Backyard (1982, 45 min.)
Charleen (1978, 60 min.)

December 15

Joe Gibbons (Boston)
Super-8 program:
Living in the World, Parts I-IV (1984-85, 105 min.)

January 12

Danny Lyon (Clintondale, New York)
Born to Film (1983, 33 min.)
Willie (1985, 80 min.)



Danny Lyon's *Born to Film* (1983), January 12

January 26

Stan Brakhage (Rollinsville, Colorado)
Recent films

February 9

Jon Jost (San Francisco)
Slow Moves (1984, 93 min.)

April 13

Elaine Summers (New York)
FilmDances, 1973-87

May 11

Jean Beaudry and François Bouvier (Montreal)
Jacques et Novembre/Jacques and November (1985, 72 min.)

June 1

Larry Gottheim (New York)
Natural Selection (1984, 35 min.)
Other recent work

June 15

Peter Hutton (New York)
Lenin Portrait (1982, 15 min.)
Budapest Portrait (1984, 30 min.)
Other recent work

Video Viewpoints

A series in which independent videomakers present and discuss their work, techniques, and theories of video

Mondays at 6:30 p.m., unless otherwise noted
Available tickets free after 6:00 p.m.

December 1

General Idea
"Occupying Formats"

January 19

Rita Myers
"Mythic Space"



Zbigniew Rybczynski, who will deliver the lecture "The Future of Video," February 19

February 19

Zbigniew Rybczynski
Thursday, 6:00 and 8:30 p.m.
"The Future of Video"

A special evening of films and videotapes, including *Tango* (1980) and *Close (to the Edit)* (1984), presented with the support of the Museum's Associate Council

March 2

Deanna Kamiel
"Television Essays"

March 30

Peter D'Agostino
"Double You: From Television to Interactive Videodisc"

April 27

Anna Ridley and Ian Breakwell
"Private Face/Public Place"

May 4

Mary McFerran
"Tales of Transgression"

May 18

Shalom Gorewitz
"Black Fire"

For daily film and video information, call (212) 708-9490.

The Roy and Niuta Titus Theater 2
The Museum of Modern Art, 11 West 53 Street, New York

What's Happening?

A series of independently made films on social and political issues

Thursdays at 3:00 and 6:30 p.m.
Museum admission is on a pay-as-you-wish basis on Thursdays after 5:00 p.m.

December 4

I ♥ \$ (1986)
By Johan van der Keuken. A highly personal look at economic forces that shape modern urban life. 147 min.

December 11

Beyond Sorrow, Beyond Pain (1983)
By Agneta Elers-Jarleman. A profile of a Swedish woman who must face the serious injury of a friend. 80 min.

December 18

The Rise and Fall of the Borscht Belt (1986)
By Peter Davis. On the resorts in the Catskills in upstate New York. 80 min.

January 8

Lest Ye Inherit (In Memory of 425,000) (1985)
By Imre Gyongyossy, Barna Kabay, and Katalin Petenyi. On the Jewish peasant farmers of northeastern Hungary who perished in the Holocaust. 60 min.

January 15

The People United (1985)
By Alonzo Speight. Boston's black community responds to police violence. 60 min.

January 22

Romeria: Day of the Virgin (1986)
By Jerome R. Mintz. A town in Spain celebrates its faith in the miraculous powers of the Virgin. 54 min.

January 29

Growing Up with Rockets (1984)
By Nancy Yasecko. An autobiographical film about a young woman who grew up in the shadow of Cape Canaveral. 58 min.



Growing Up with Rockets (1984), directed by Nancy Yasecko, January 29

Scheduling for winter/spring **What's Happening?** films to be announced

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

These programs are made possible in part with public funds from the New York State Council on the Arts and by a grant from the National Endowment for the Arts.

Dept. of Film

LIBRARY
ARCHIVE
PAPER
FILM

New York, New York 10019

The Museum of Modern Art
11 West 53 Street

The Museum of
Modern Art, New York

11 West 53 Street, New York, New York 10019
(212) 708-9400

The Roy and Niuta Titus
Theater 2

Independent Film and Video Programs
1986-87

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

--Depth of film

FILMS

FOR

The
Museum
Of
Modern
Art
Members

AT

the
Donnell
Library
Center

20
West
53
Street

New
York
City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MoMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

- *Depth of Film*

FILMS

FOR

The
Museum
Of
Modern
Art
Members

AT

the
Donnell
Library
Center

20
West
53
Street

New
York
City

THE MEMBERSHIP DEPARTMENT

The Membership Department of the Museum of Modern Art has arranged with the Donnell Library Center for a special film program for MoMA members in the Donnell Library Auditorium, 20 West 53 Street, from January 5 through the spring of 1982, the period before our film program resumes. For the pleasure and convenience of MoMA members we are publishing a schedule of events at the Donnell Library along with the special films for MoMA members. The schedule includes a full series of weekly films, jazz concerts, lectures by poets and writers, and specially selected classical music programs.

Additional information about these programs is published weekly by the Library and can be obtained in the Library's reception area.

ADMISSION

Admission is free to all Library-sponsored programs.

TICKETS FOR MoMA FILM SERIES

Members' tickets for the MoMA film series on Wednesday evenings can be obtained at The Museum of Modern Art lobby after 11:00 a.m. on the day of the showing. Tickets for Family/Dual, Participating, and Contributing Members can be obtained one week in advance at the Membership Desk.

All Programs are subject to last-minute change.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MARCH 1982

1 Mon

6 p.m. Poetry reading: David Hopes and Charles Pratt

2 Tues

12 noon Film: *Eaux d'artifice*. 1953. (Kenneth Anger) 13 min./
The Rise of Louis XIV. 1965. (Roberto Rossellini). 100 min.

2:30 p.m. Film: Collector's Choice—"The Unedited Version"

6 p.m. Music: Maria Neuda, soprano, and Deirdre Tincker, soprano

3 Wed*

12:30 p.m. Music: The Jazzmen

6:00 p.m. Film: MoMA series—*Wild Strawberries*. 1957. (Ingmar Bergman). 90 min. With Victor Sjöström, Ingrid Thulin, and Bibi Anderson

4 Thurs

12 noon Film: Viewpoint—"Polish Jew." With filmmaker, Josh Waletzky

6:00 p.m. An illustrated lecture by the Friends of Cast Iron Architecture. "The Coalbrookdale Foundry: Britain's Most Historic Ironworks Reborn." Speakers: John Southgate and John Turner

6 Sat

2:30 p.m. Film: Meet the Makers: Childrens Filmmakers

7 Sun

2:30 p.m. Dance: Dnipro Dancers

8 Mon

5:30 p.m. The Academy of American Poets presents Writers and Readers—Venable Herndon

6:00 p.m. An illustrated Lecture—Artists-Craftsmen of N.Y.

9 Tues

12 noon Film: *The Fat and the Lean*. 1963. (Roman Polanski) 15 min./*The Rules of the Game*. 1939. (Jean Renoir) 110 min.

2:30 p.m. Film: Collector's Choice—"In Literary Circles"

6:00 p.m. Music: Claire Procopio, soprano

10 Wed*

12:30 p.m. Music: The Jazzmen

6:00 p.m. Film: MoMA series—*Smiles of a Summer Night*. 1955. (Ingmar Bergman). 108 min. With Ulla Jacobsson and Eva Dahlbeck

11 Thurs

12 noon Film: Viewpoint—"American Jew"

6:00 p.m. Music: Ernest Papavasilion, violin, and Frances Bing, piano

13 Sat

2:30 p.m. Music: The Piano Teachers Congress of New York, Inc. Winners of the Tenth International Competition

14 Sun

2:00 p.m. Music: Ars Antiqua

15 Mon

6:00 p.m. Music: New City Players

6:00 p.m. Film: Meet the Videomakers—Henry Baker & Jan Steuerwald

16 Tues

12:00 noon Film: *The Quiet Man*. 1952. (John Ford) 129 min. With John Wayne

2:30 p.m. Film: Collector's Choice—"Irish Americans"

6:00 p.m. Music: Music by David Baker with David Baker and Marsha Brushingham

17 Wed*

12:30 p.m. Music: The Jazzmen

6:00 p.m. Film: MoMA series—*The Lavender Hill Mob*. 1950. (Charles Crichton) 82 min. With Alex Guinness and Stanley Holloway

18 Thurs

12 noon Film: Viewpoint—"Israeli Jew"

6:30 p.m. The Academy of American Poets presents a poetry reading by Donald Davie and John Logan; introduced by Daniela Gioseffi

20 Sat

2:30 p.m. Music: Trio Antara

22 Mon

5:30 p.m. The Academy of American Poets presents Writers and Readers—Edmund White

6:00 p.m. Poetry reading: New York Poets' Cooperative

23 Tues

12 noon Film: *Skin Deep*. 1971. (Bob Conway) 4 min./*Model*. 1981. (Frederick Wiseman) 130 min.

2:30 p.m. Film: Collectors Choice—"Isolated Lives"

6:00 p.m. A one-woman show, "Despite the Odds" with Maureen Hurley

24 Wed*

12:30 p.m. Music: The Jazzmen

6:00 p.m. Film: MoMA series—*Grande Illusion*. 1937. (Jean Renoir) 111 min. with Jean Gabin and Erick von Stroheim

25 Thurs

12 noon Film: Viewpoint—"Soviet Jew"

6:00 p.m. A poetry reading with Nikki Stiller, Henry Weinfield, and Mark I. Goldman

27 Sat

2:30 p.m. Music: Young Peoples' Concert, presented by The Leschetizky Assoc.

28 Sun

2:00 p.m. Music: Shirley Seguin, pianist

29 Mon

6:00 p.m. Film: Meet the Videomaker

6:00 p.m. A poetry reading with Frank Boyer and Roland Legiardi-Laura

30 Tues

12 noon Film: *The Hour of the Furnaces*, Part 1, 1968. (Fernando Solanas and Octavio Getino) 95 min. A landmark documentary about civil strife in Argentina

2:00 p.m. Film: Collectors Choice (con't.) *The Hour of the Furnaces*: Part 2 "An Act for Liberation," 120 min., and Part 3, "Violence and Liberation," 45 min.

6:00 p.m. Theater: Grigur's Pantomime Theater

31 Wed*

12:30 p.m. Music: The Jazzmen

6:00 p.m. Film: MoMA series—*Unfaithfully Yours*. 1948. (Preston Sturges) 105 min. With Rex Harrison and Linda Darnell

*PLEASE NOTE:

Regular Donnell Library film programs *do not* require admission tickets. Admission tickets for the Wednesday evening MoMA series for Museum members are available in the Museum Lobby.

Members Hotline for information on the construction schedule call (212) 708-9500.

Correction:
In the January issue of the Donnell Center Calendar, author Hans Koning's name was listed incorrectly as Hans Konig.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

- Dept of film

LIBRARY
ARCHIVES
PAMPHLET
FILE

FILMS

FOR

The
Museum
Of
Modern
Art
Members

AT

the
Donnell
Library
Center

20
West
53
Street

New
York
City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

LIBRARY
ARCHIVES
PAMPHLET
FILE

- Dept. of film

FILMS

FOR

The
Museum
Of
Modern
Art
Members

AT

the
Donnell
Library
Center

20
West
53
Street

New
York
City

THE MEMBERSHIP DEPARTMENT

The Membership Department of the Museum of Modern Art has arranged with the Donnell Library Center for a special film program for MoMA members in the Donnell Library Auditorium, 20 West 53 Street, from January 5 through the spring of 1982, the period before our film program resumes. For the pleasure and convenience of MoMA members we are publishing a schedule of events at the Donnell Library along with the special films for MoMA members. The schedule includes a full series of weekly films, jazz concerts, lectures by poets and writers, and specially selected classical music programs.

Additional information about these programs is published weekly by the Library and can be obtained in the Library's reception area.

ADMISSION

Admission is free to all Library-sponsored programs.

TICKETS FOR MoMA FILM SERIES

Members' tickets for the MoMA film series on Wednesday evenings can be obtained at The Museum of Modern Art lobby after 11:00 a.m. on the day of the showing. Tickets for Family/Dual, Participating, and Contributing Members can be obtained one week in advance at the Membership Desk.

All Programs are subject to last-minute change.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	APF	Film, Department of

FEBRUARY 1982

1 Mon

6 p.m. Music: Alfred Hart, violinist

2 Tues

12 noon Film: *Passages from Finnegans Wake*. 1965. (Mary Ellen Bute). 97 min. Filmmaker in attendance.

2:30 p.m. Film: Collector's Choice—"Airborne"

3 Wed*

12:30 p.m. Music: The Jazzmen
6:00 p.m. Film: MoMA series—*The Lodger*. 1944. (John Brahm). 84 min. With Merle Oberon, George Sanders

4 Thurs

12 noon Film: Viewpoint—"Dawn of an Age"
6:30 p.m. Poetry: Michael Burkard and Charles Wright

5 Fri

2:00 p.m. Illustrated Lecture/Reading: works of John Keats read by Mark Stevenson

8 Mon

5:30 p.m. The Academy of American Poets presents Writers and Readers—Richard Price

6:00 p.m. Music: David Van Sickle, baritone

9 Tues

12 noon Film: *St. Louis Blues*. 20 min. With Bessie Smith. *Stormy Weather*. 1943. (Irving Mills). 77 min. With Lena Horne

2:30 p.m. Film: Collector's Choice—"Black Sounds"

6:00 p.m. Music: Jonathan Brahm, flute, and Cynthia Price, harp

10 Wed*

12:30 p.m. Music: The Jazzmen.
6:00 p.m. Film: MoMA series—*Love Affair*. 1939. (Leo McCarey). 88 min. With Irene Dunne, Charles Boyer

11 Thurs

12 noon Film: Viewpoint—"Emerging Issues"
2:00 p.m. Creative Writing Workshop of 92nd Street Y (readings from student works)
6:00 p.m. Meet the Filmmaker: Holly Fisher, *The Wildwest Suite*

13 Sat

2:30 p.m. Music: The Damon Quartette

16 Tues

12 noon Film: *Primal Call*. 1911. (D.W. Griffith). 15 min. / *Pandora's Box*. 1928. (G.W. Pabst). 110 min. With Louise Brooks

2:30 p.m. Collector's Choice—"Creative History"

6:00 p.m. Music: Elizabeth Hodes, soprano

17 Wed*

12:30 p.m. Music: The Jazzmen
6:00 p.m. Film: MoMA series—*Dragonwyck*. 1946. (Joseph L. Mankiewicz). 103 min. With Gene Tierney, Vincent Price

18 Thurs

12 noon Film: Viewpoint—"The Continuing Present"
6:00 p.m. Meet the Filmmaker: Yvonne Rainer, *Kristina Talking Pictures*

19 Fri

2:00 Music: The Chelsea Lyric Ensemble

20 Sat

2:00 p.m. Meet the Filmmakers: Children's filmmakers

22 Mon

5:30 p.m. The Academy of American Poets presents Writers and Readers—Jonathan Galassi

23 Tues

12 noon Film: *In the Street*. 1940. (Helen Levitt, James Agee, Janice Loeb). 16 min. / *Force of Evil*. 1948. (Abraham Polonsky). 78 min. With John Garfield, Marie Windsor

2:30 p.m. Film: Collector's Choice—"A New York Chronicle"

6:00 p.m. Illustrated Lecture—Victorian Society in America

24 Wed*

12:30 p.m. Music: The Jazzmen
6:00 p.m. Film: MoMA series—*Grapes of Wrath*. 1940. (John Ford). 129 min. With Henry Fonda, Jane Darwell

25 Thurs

12 noon Film: Viewpoint—"Portents for the Future"
6:30 p.m. The Academy of American Poets presents Writers and Readers—*Education of the Poet*, with James Laughlin on William Carlos Williams

26 Fri

2:30 p.m. Music: Dorothea Brown, soprano

27 Sat

2:00 p.m. Meet the Filmmaker: Children's Filmmakers

***PLEASE NOTE:**
Regular Donnell Library film programs *do not* require admission tickets. Admission tickets for the Wednesday evening MoMA series for Museum members are available in the Museum Lobby.

Members Hotline for information on the construction schedule call (212) 708-9500.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	APF	Film, Department of

THE
film
TILL
NOW

The MUSEUM of MODERN ART
11 West 53 Street · New York 19
Daily showings 3 and 5:30 p m

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Film Till Now

In comparison to the flood of acquisitions that enriched the Museum's Film Library in those first years during which it was being established with the aid of a grant from the Rockefeller Foundation, the current series of film programs must have an almost static appearance. We forget that it was only by a miracle, only just in time, that this retrospect of a half-century of movie-making was drawn out of limbo for the delectation of connoisseurs and students of the youngest of the arts, and that the series contains an imposing number of those memorable films which themselves wrote the history of cinematography. Too little understood is the great expense involved in preserving films, as well as in constantly furnishing good copies of them for view. This is a strain upon the Museum's resources not now shared by any organization, in or out of the motion picture industry. Progress is therefore arduous as well as slow.

This year, for instance, the original negative of D. W. Griffith's *BROKEN BLOSSOMS* had come near the point of disintegration, as in time all negatives must: a new negative had therefore to be made. A substantial part of the Film Library's annual appropriation for such expenditures was thus devoured, and there is urgent work still to be done on the William S. Hart and other silent films in the archives. No funds will remain to duplicate the Leni Riefenstahl *OLYMPIA*, at a cost of \$2,500. As the hope of obtaining further copies of this picture by access to the vanished original negative is remote, the risk of damage to our sole print by further projection seems unwarrantable, and the film is therefore omitted from this series. There remains, of course, the dream that some sports-loving patron might offer to underwrite its preservation.

Unexpected help and new discoveries come to encourage the work: notably, the lack of adequate representation of English films has lately been remedied. Gabriel Pascal enabled us to acquire new prints of his *PYG-MALION* and *MAJOR BARBARA*, and I. G. Goldsmith of his *THE STARS LOOK DOWN*.

The attendance at the Museum's daily film-showings has encouragingly increased, and so has thoughtful criticism of their substance. Pleas for revival of John Barrymore pictures have been answered in part by the gift from Arthur M. See and the Rochester Civic Music Association of *DR. JEKYLL AND MR. HYDE*, permission to show it having been granted by Paramount Pictures. The same source provided two new Buster Keaton comedies. From Belgium and from France respectively come *LA PERLE* of Count Henri d'Ursel and *LA PECHE A LA BALEINE* of Jacques Prévert, two advance-guard movies which furnish documentation on contemporary trends in the arts and in literature.

(Continued inside back cover)

1949-1950

New Acquisitions

- | | | |
|--------|--|-----------------------|
| 1 | SPECIAL HOLIDAY PROGRAM | Dec. 26-Jan. 1 |
| 1939 | <i>The Mikado</i> , directed by Victor Schertzinger, with the D'Oyly Carte Opera Company | |
| 2 | | Jan. 2-8 |
| 1941 | <i>Major Barbara</i> , directed by Gabriel Pascal, with Wendy Hiller, Rex Harrison, Robert Morley | |
| 3 | | Jan. 9-15 |
| 1938 | <i>Pygmalion</i> , directed by Anthony Asquith and Leslie Howard, with Wendy Hiller, Leslie Howard | |
| 4 | | Jan. 16-22 |
| 1941 | <i>The Stars Look Down</i> , directed by Carol Reed, with Michael Redgrave, Margaret Lockwood, Emyln Williams | |
| 5 | | Jan. 23-29 |
| 1930 | <i>Tabu</i> , directed by F. W. Murnau and Robert J. Flaherty. | |
| 6 | KEATON | Jan. 30-Feb. 5 |
| 1922 | <i>Cops</i> , directed by Buster Keaton and Eddie Cline, with Buster Keaton | |
| 1923 | <i>Our Hospitality</i> , directed by Buster Keaton and Jack Blystone, with Buster Keaton, Natalie Talmadge, Joe Keaton | |
| 7 | SOCIAL AND THEATRICAL DANCING | Feb. 6-12 |
| 1909 | <i>In Seville</i> | |
| 1913 | <i>Moment Musicale, pas de deux</i> , by Tichomiroff and Geltzer | |
| 1915 | <i>The Whirl of Life: excerpt only</i> , with Vernon and Irene Castle | |
| 1921 | <i>The Four Horsemen of the Apocalypse: Valentino's tango</i> | |
| 1924 | <i>Anna Pavlova, test shots of six solo dances</i> | |
| 1928 | <i>Our Dancing Daughters: Joan Crawford in the Charleston</i> | |
| 1929 | <i>The Skeleton Dance</i> , by Walt Disney | |
| 1936 | <i>Swingtime: Fred Astaire's "Bojangles" sequence</i>
and | |
| 1948 | <i>The Red Shoes</i> , directed by Michael Powell and Emeric Pressburger, a 40 minute sequence made specially for the Museum's Film Library, consisting of the ballet from the film preceded by the original sketches for the decor by Hein Heckroth together with the ballet music of Brian Easdale | |
| 8 | FIRST FILMS | Feb. 13-19 |
| 1895-6 | <i>The First Films</i> | |
| 1893- | <i>Early Edison Films</i> | |
| 1895- | <i>Early Lumière Films</i> | |
| 1903 | <i>The Life of an American Fireman</i> , directed by Edwin S. Porter | |
| 1906 | <i>Dream of a Rabbit Fiend</i> , directed by Edwin S. Porter | |
| 1945 | <i>Forgotten Treasure: a John Nesbitt "Passing Parade"</i> | |

Beginnings

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series:Folder:
	APF	Film, Department of

1950

9 FOUR FRENCH PIONEERS

Feb. 20-26

GEORGES MÉLIÈS

1899 *The Conjuror*1902 *A Trip to the Moon*1906 *The Merry Frolics of Satan*

FERDINAND ZECCA

c1906 *Whence Does He Come?*1905 *Scenes of Convict Life*c1906 *Slippery Jim*1905 *A Father's Honor*c1907 *Fun After the Wedding*

JEAN DURAND

1908 *Onésime Horloger*

EMILE COHL

1907 *The Pumpkin Race*1908 *Une Dame Vraiment Bien*1909 *Les Joyeux Microbes*1910 *Le Peintre Néo-Impressioniste*

10 D. W. GRIFFITH

Feb. 27-Mar. 5

1907 *Rescued from an Eagle's Nest*, directed by Edwin S. Porter with D. W. Griffith1908 *At the Crossroads of Life*, with D. W. Griffith1909 *The Lonely Villa*, with Mary Pickford1911 *The Lonedale Operator*, with Blanche Sweet1912 *Musketeers of Pig Alley*, with Lillian Gish1915 *The Birth of a Nation*: battle sequence only

11 THE ITALIAN FILM

Mar. 6-12

1912 *Que Vadis?* directed by Enrico Guazzoni

12 FOUR "MUTUAL" CHAPLINS

Mar. 13-19

1917 *The Adventurer*, directed by Charles Chaplin, with Chaplin, Edna Purviance1917 *The Immigrant*, directed by Charles Chaplin, with Chaplin, Edna Purviance, Henry Bergman, Eric Campbell1917 *The Cure*, directed by Charles Chaplin, with Chaplin, Edna Purviance, Eric Campbell1917 *Easy Street*, directed by Charles Chaplin, with Chaplin, Edna Purviance, Eric Campbell

13

Mar. 20-26

1916 *Intolerance*, directed by D. W. Griffith, with Mae Marsh, Robert Harron, Lillian Gish, Constance Talmadge, etc., etc. One showing only at 3 P.M.

14 EXPERIMENTAL & ADVANCE GUARD FILMS

Mar. 27-Apr. 2

1922 *La Souriante Madame Beudet*, directed by Germaine Dulac1924 *Ballet Mécanique*, directed by Fernand Léger1923-4 *Entr'acte*, directed by René Clair1924-5 *Menilmontant*, directed by Dmitri Kirsanov

15

Apr. 3-9

1925 *Chess Fever*, directed by Vsevolod Pudovkin1927 *Vormittagspuk*, directed by Hans Richter1928 *Etoile de Mer*, directed by Man Ray1929 *Rain*, directed by Joris Ivens and Mannus Franken1929 *La Perle*, directed by Henri d'Ursel

1950

16

Apr. 10-16

1928 *St. Louis Blues*, directed by Dudley Murphy, with Bessie Smith1932 *Land Without Bread*, directed by Luis Bunuel1933 *Zéro de Conduite*, directed by Jean Vigo1934 *La Pêche à la Baleine*, directed by Tchिमoukoff, with Jacques Prévert

17 DOCUMENTARY

Apr. 17-23

1934 *Song of Ceylon*, produced by John Grierson, directed by Basil Wright1937 *The Spanish Earth*, directed by Joris Ivens, commentary and narration by Ernest Hemingway1945 *The Window Cleaner*, directed by photographed by Jules Bucher, scenario by Joseph March.

18 COLOR

Apr. 24-30

c1905 *Caverne Infernale*, directed by Ferdinand Zeccac1911 *The Horse in Action*, produced by Pathé Frères1926 *The Black Pirate*, with Douglas Fairbanks: excerpt only1929 *Rio Rita*: excerpt only1932 *Flowers and Trees*, produced and directed by Walt Disney1934 *La Cucaracha*, produced by Kenneth Macgowan, directed by Lloyd Corrigan

19 SOUND (1)

May 1-7

1930 *Zwei Herzen im Drei Viertel Takt*, directed by Geza von Bolvary: excerpt only1929 *Blackmail*, directed by Alfred Hitchcock, with Anny Ondra, Sara Allgood, Charles Paton, John Langdon, Donald Calthrop

20 SOUND (2)

May 8-14

1930 *The Blue Angel*, directed by Josef von Sternberg, with Marlene Dietrich and Emil Jannings: original German version without English sub-titles.

21 SOUND (3)

May 15-21

1934 *Ais Man Anfing Zu Filmen*, directed by Dr. Martin Rikli and Wilhelm Prager: no English titles1931 *"M"*, directed by Fritz Lang, with Peter Lorre: English titles

22 SOUND (4)

May 22-28

1930 *Morocco*, directed by Josef von Sternberg, with Marlene Dietrich and Gary Cooper

Screen Personalities

23 JOHN BARRYMORE

May 29-June 4

1920 *Dr. Jekyll and Mr. Hyde*, directed by John S. Robertson, with John Barrymore, Martha Mansfield, Nita Naldi

24 PICKFORD

June 5-11

1921 *Little Lord Fauntleroy*, directed by Alfred E. Green and Jack Pickford, with Mary Pickford, Colin Kelly. One showing only at 3 P.M.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

1950

- 25 FAIRBANKS **June 12-18**
1920 *The Mark of Zorro*, directed by Fred Niblo, with Douglas Fairbanks and Marguerite de la Motte
- 26 CHAPLIN **June 19-25**
1916 *One A.M.*
1921 *The Kid*, with Charlie Chaplin, Jackie Coogan and Edna Purviance; titles in Italian.
- 27 TO BE ANNOUNCED **June 26-July 2**
- 28 LLOYD **July 3-9**
1920 *High and Dizzy*, directed by Hal Roach, with Harold Lloyd and Mildred Davis
1925 *The Freshman*, directed by Sam Taylor and Fred Newmeyer, with Harold Lloyd and Jobyna Ralston
- 29 VALENTINO **July 10-16**
1921 *The Four Horsemen of the Apocalypse*, directed by Rex Ingram, with Rudolph Valentino and Alice Terry.
One showing only at 3 P.M.
- 30 HARLOW **July 17-23**
1933 *Bombshell*, directed by Victor Fleming, with Jean Harlow, Lee Tracy, Franchot Tone, Pat O'Brien, Frank Morgan, Una Merkel
- 31 GARBO **July 24-30**
1927 *Flesh and the Devil*, directed by Clarence Brown, with Greta Garbo, John Gilbert, Lars Hanson, Barbara Kent, George Fawcett
- 32 GARBO **July 31-Aug. 6**
1931 *Susan Lenox, Her Fall and Rise*, directed by Robert Z. Leonard, with Greta Garbo, Clark Gable, Jean Hersholt, John Miljan, Hale Hamilton
- 33 GABIN **Aug. 7-13**
1938 *Pepe Le Moko*, directed by Julien Duvivier, with Jean Gabin, Charpin, Mireille Balin; no English titles.
- 34 BERGMAN AND BOGART **Aug. 14-20**
1942 *Casablanca*, directed by Michael Curtiz, with Ingrid Bergman, Humphrey Bogart, Claude Rains, Dooley Wilson
- 35 ASTAIRE AND ROGERS **Aug. 21-27**
1935 *Top Hat*, directed by Mark Sandrich, with Fred Astaire, and Ginger Rogers, lyrics and score by Irving Berlin

1950

Film and Theatre

- 36 GREAT ACTRESSES OF THE PAST **Aug. 28-Sept. 3**
1911 *Madame Sans-Gêne*, directed by André Calmettes, with Gabrielle Réjane, Jacques Dorival, Jacques Duquesne
1912 *La Dame aux Camélias*, directed by André Calmettes, with Sarah Bernhardt, Lou Tellegen
1915 *Vanity Fair*, directed by Eugene Nowland, with Minnie Maddern Fiske
1916 *Senere*, with Eleonora Duse, Febo Mari
- 37 JAMES M. BARRIE: *THE ADMIRABLE CRICHTON* **Sept. 4-10**
1919 *Male and Female*, directed by Cecil B. DeMille, with Gloria Swanson, Thomas Meighan, Lila Lee.
- 38 THE ABBEY THEATRE **Sept. 11-17**
1935 *Drottningholms Teatervärld*: a short film of an 18th century theatre near Stockholm. Swedish commentary
1929 *Juno and the Paycock*, directed by Alfred Hitchcock, with Barry Fitzgerald, Sara Allgood, Maire O'Neill, John Laurie, Denis Wyndham
- 39 EUGENE O'NEILL **Sept. 18-24**
1930 *Anna Christie*, directed by Clarence Brown, with Greta Garbo, Charles Bickford, Marie Dressler, George Marion
- 40 NOEL COWARD **Sept. 25-Oct. 1**
1933 *Cavalcade*, directed by Frank Lloyd, with Diana Wynyard, Clive Brook, Una O'Connor, Herbert Mundin
- 41 LILLIAN HELLMAN **Oct. 2-8**
1941 *The Little Foxes*, directed by William Wyler, with Bette Davis, Herbert Marshall, Teresa Wright, Richard Carlson, Dan Duryea

Film and Literature

- 42 THOMAS BURKE: *LIMEHOUSE NIGHTS* **Oct. 9-15**
1909 *A Corner in Wheat*, directed by D. W. Griffith, with Frank Powell, Henry B. Walthall, James Kirkwood
1915 *Enoch Arden*, directed by W. Christy Cabanne, with Lillian Gish, Alfred Paget, Wallace Reid; excerpt only
1919 *Broken Blossoms*, directed by D. W. Griffith, with Lillian Gish, Richard Barthelmess, Donald Crisp
- 43 JOSEPH HERGESHEIMER **Oct. 16-22**
1903 *Uncle Tom's Cabin*, directed by Edwin S. Porter
1921 *Tol'able David*, directed by Henry King, with Richard Barthelmess, Gladys Hulette, Ernest Torrence, Warner Richmond, Edmund Gurney, Forrest Robinson
44. SELMA LAGERLÖF **Oct. 23-29**
1924 *The Story of Gösta Berling*, directed by Mauritz Stiller, with Greta Garbo, Lars Hanson, Gerda Lundequist, Karin Swanstrom, Jenny Hasselqvist

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

1950

- 45 FRANK NORRIS: *McTEAGUE* Oct. 30-Nov. 5
- 1924 *Greed*, directed by Erich von Stroheim, with Zasu Pitts, Gibson Gowland, Jean Hersholt, Dale Fuller, Chester Conklin.
One showing only at 3 P.M.
- 46 PERCIVAL C. WREN Nov. 6-12
- 1926 *Beau Geste*, directed by Herbert Brenon, with Ronald Colman, Ralph Forbes, Neil Hamilton, Noah Berry, Alice Joyce, William Powell
- 47 HERMANN SUDERMANN: *A TRIP TO TILSIT* Nov. 13-19
- 1927 *Sunrise*, directed by F. W. Murnau, with George O'Brien, Janet Gaynor, Margaret Livingston, Bodil Rosing, J. Farrell MacDonald
- 48 RUDYARD KIPLING Nov. 20-26
- 1937 *Captains Courageous*, directed by Victor Fleming, with Spencer Tracy, Freddie Bartholomew, Mickey Rooney, Lionel Barrymore, Melvyn Douglas
One showing only at 3 P.M.
- 49 ALEXANDRE DUMAS Nov. 27-Dec. 3
- 1936 *Camille*, directed by George Cukor, with Greta Garbo, Robert Taylor, Lionel Barrymore, Lenore Ulric, Laura Hope Crews, Elizabeth Allan.
- 50 PEARL S. BUCK Dec. 4-10
- 1937 *The Good Earth*, directed by Sidney Franklin, with Paul Muni, Luise Rainer, Walter Connolly, Charles Grapewin, Tilly Losch
One showing only at 3 P.M.
- 51 RICHARD LLEWELLYN Dec. 11-17
- 1940 *How Green Was My Valley*, directed by John Ford, with Walter Pidgeon, Maureen O'Hara, Donald Crisp, Anna Lee, Sara Allgood, Barry Fitzgerald, John Loder, Roddy McDowall

Fantasy and Trick Films

- 52 Dec. 18-24
- 1920 *The Golem*, directed by Paul Wegener: excerpt only
- 1919 *The Cabinet of Dr. Caligari*, directed by Robert Wiene, with Werner Krauss, Conrad Veidt, Friedrich Feher, Lil Dagover
- 53 Dec. 26-31
- 1933 *King Kong*, directed by Merian C. Cooper and Ernest B. Schoedsack, with Fay Wray, Robert Armstrong, Bruce Cabot
- 54 Jan. 1-7, 1951
- 1924 *The Thief of Bagdad*, directed by Raoul Walsh, with Douglas Fairbanks, Julianne Johnston, Anna May Wong, Brandon Hurst
One showing only at 3 P.M.

1951

- 55 Jan. 8-14
- 1940 *Mr. Trull Finds Out*, directed by Joseph Krungold, with music by Gian Carlo Menotti
- 1943 *I Walked With a Zombie*, directed by Jacques Tourneur, with Frances Dee
- 56 Jan. 15-21
- 1933 *The Invisible Man*, directed by James Whale, with Claude Rains

Animation

- 57 Jan. 22-28
- 1933 *Carmen*, written and directed by Lotte Reiniger
- 1935 *The Band Concert*, by Walt Disney
- 1936 *Mickey's Grand Opera*, by Walt Disney
- 1937 *The Old Mill*, by Walt Disney
- 1938 *Mother Goose Goes Hollywood*, by Walt Disney
- 1943 *Water, Friend or Enemy*, made by Walt Disney for the Coordinator of Inter-American Affairs
- 1944 *Swooner Crooner*, produced by Leon Schlesinger
- 1940 *Musical Poster #1*, directed by Len Lye

History and Biography

- 58 Jan. 29-Feb. 4
- 1928 *Passion of Joan of Arc*, directed by Carl-Theodor Dreyer, with Falconetti, O. Silvain, Maurice Schutz, Ravet
- 59 Feb. 5-11
- 1937 *Carnival in Flanders*, directed by Jacques Feyder, with Françoise Rosay, Jean Murat, Louis Jouvet, Bernard Lancret
- 60 Feb. 12-18
- 1936 *Mutiny on the Bounty*, directed by Frank Lloyd, with Charles Laughton, Clark Gable, Franchot Tone, Herbert Mundin, Eddie Quillan, Donald Crisp, Dudley Digges
One showing only at 3 P.M.
- 61 Feb. 19-25
- 1907 *Rebellion, Mutiny in Odessa*, directed by Ferdinand Zecca
- 1925 *Potemkin*, directed by Sergel Eisenstein, with A. Antonov, Grigori Alexandrov, Vladimir Barsky
- 62 Feb. 26-Mar. 4
- 1939 *Confessions of a Nazi Spy*, directed by Anatole Litvak, with Francis Lederer, Edward G. Robinson, Paul Lukas, George Sanders
- 63 Mar. 5-11
- 1914 *A Fool There Was*, directed by Frank Powell, with Theda Bara, Edward José
- 64 Mar. 12-18
- 1920 *Way Down East*, directed by D. W. Griffith, with Lillian Gish, Richard Barthelmess, Lowell Sherman, Burr McIntosh, Kate Bruce

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

1951

- 65 **Mar. 19-25**
1919 *Blind Husbands*, directed by Erich von Stroheim, with von Stroheim, Gibson Gowland, Francella Billington, Sam de Grasse
- 66 **Mar. 26-Apr. 1**
1925 *The Big Parade*, directed by King Vidor, with John Gilbert, Renée Adorée, Tom O'Brien, Hobart Bosworth, Claire McDowell, Karl Dane
One showing only at 3 P.M.
- 67 **Apr. 2-8**
1928 *The Wind*, directed by Victor Seastrom, with Lillian Gish, Lars Hanson, Montague Love, Dorothy Cummings, Edward Earle
- 68 **Apr. 9-15**
1928 *The Love of Jeanne Ney*, directed by G. W. Pabst, with Uno Henning, Edith Jehanne, Fritz Rasp, Vladimir Sokolov, Brigitte Helm, Jack Trevor, Siegfried Arno
- 69 **Apr. 16-22**
1934 *The Thin Man*, directed by W. S. Van Dyke, with William Powell, Myrna Loy, Maureen O'Sullivan, Nat Pendleton, Porter Hall
- 70 **Apr. 23-29**
1935 *Lives of a Bengal Lancer*, directed by Henry Hathaway, with Gary Cooper and Franchot Tone
- 71 **Apr. 30-May 6**
1938 *Grand Illusion*, directed by Jean Renoir, with Jean Gabin, Pierre Fresnay, Erich von Stroheim, Dita Parlo, Dalia: English titles

Comedy

- 72 **LLOYD AND KEATON** **May 7-13**
1922 *Grandma's Boy*, directed by Fred Newmeyer, with Harold Lloyd, Mildred Davis, Dick Sutherland, Noah Young
1924 *Sherlock, Jr.*, directed by Buster Keaton, with Buster Keaton, Kathryn McGuire, Joseph Keaton
- 73 **SWANSON AND LANGDON** **May 14-20**
1916 *The Danger Girl*, directed by Clarence Badger, with Gloria Swanson
1926 *The Strong Man*, directed by Frank Capra, with Harry Langdon
- 74 **KEATON** **May 21-27**
1928 *Two Tars*, directed by James Parrott, with Stan Laurel, Oliver Hardy, Edgar Kennedy, Thelma Hill, Ruby Blaine
1924 *The Navigator*, directed by Donald Crisp, with Buster Keaton, Kathryn McGuire, Frederick Vroom, Noble Johnson
- 75 **RENÉ CLAIR** **May 28-June 3**
1927 *The Italian Straw Hat*, directed by René Clair, with Albert Préjean, Marise Maia, Vital Geymond, Olga Tschekowa, Paul Ollivier, Bondi, Alexandrov, Préfils, Alice Tissot.

1951

- 76 **RENÉ CLAIR** **June 4-10**
1930 *Le Million*, directed by René Clair, with Annabella, René Lefèvre, Louis Allibert, Paul Ollivier: no English titles
- 77 **THE SENNETT TRADITION** **June 11-17**
1933 *The Barber Shop*, directed by Arthur Ripley, with W. C. Fields, Elise Cavanna, Harry Watson
1932 *Million Dollar Legs*, directed by Edward Cline, with Jack Oakie, W. C. Fields, Andy Clyde, Susan Fleming, Hugh Herbert, Lyda Roberti, Ben Turpin, George Barbier
- 78 **THE MARX BROTHERS** **June 18-24**
1928 *The Sex Life of a Polyp*, with Robert Benchley
1933 *Duck Soup*, directed by Leo McCarey, with the Four Marx Brothers, Margaret Dumont, Raquel Torres, Louis Calhern
- 79 **FRANK CAPRA** **June 25-July 1**
1934 *It Happened One Night*, directed by Frank Capra, with Clark Gable, Claudette Colbert, Walter Connolly, Alan Hale
80. **AMERICAN HUMOR** **July 2-8**
1935 *Ruggles of Red Gap*, directed by Leo McCarey, with Charles Lughton, Mary Boland, Charles Ruggles, Roland Young, Leila Hyams, Zasu Pitts
- 81 **SCREWBALL COMEDY** **July 9-15, 1951**
1937 *Nothing Sacred*, in Technicolor, directed by William A. Wellman, with Carole Lombard, Frederic March, Charles Winniger, Walter Connolly

(Continued from page 2)

Alas, permission has not yet been granted by Charlie Chaplin to show his superb *A DOG'S LIFE* and *THE IDLE CLASS*, the latter a permanent loan to the Museum from the Dansk Filmarchiv of Copenhagen, and the former yet another gift from Rochester. Consent was given but then withdrawn for showing a French version of Oertel's *MICHELANGELO*, one of last year's accessions to the archives. This disappointment is counterbalanced by Neil Agnew's permission to include here the famous documentary *TABU*, by F. W. Murnau and Robert Flaherty, only recently rediscovered after a long hunt.

It is thanks, in large part, to such friends as these that the Film Library, in spite of the constant drain on its resources that negative-replacement entails, can look forward to filling the important gaps in its collection. Among those who have most reason to be grateful for such co-operation must be numbered the many thousands of film students—including some eminent makers of films—who have been led to a new understanding and appreciation of the art of the motion picture through the restoration of these films to public scrutiny.

Iris Barry

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Acknowledgments:

On behalf of the President and Trustees of the Museum of Modern Art, the Film Library wishes to extend special thanks to those firms and individuals whose generosity has made possible this presentation.

Thomas A. Edison	Neil Agnew
Jean A. LeRoy	Arthur M. See
Louis Lumière	Luis Bunuel
Georges Méliès	Paramount Pictures, Inc.
Edwin S. Porter	Loew's, Inc.
R. H. Hammer-Biograph	Universal Pictures, Inc.
Harry Aitken	20th Century-Fox Film Corp.
D. W. Griffith	Warner Bros. Pictures, Inc.
Richard Barthelmess	United Artists Corp.
Mary Pickford	La Cinémathèque Française
Douglas Fairbanks	Gaumont-Franco-Film-Aubert
Irene Castle	NIS-the Scientific-Research Inst.
Charles Chaplin	Reichsfilmarchiv
Harold Lloyd	Svensk Filmindustri
Alfred Hitchcock	British Information Services
Henwar Rodakiewicz	Office of War Information
Samuel Goldwyn	Cineteca Italiana
Gabriel Pascal	Cinémathèque de Belgique
Walt Disney	Schweizerisches Filmarchiv
Mrs. Edwin Knopf	David O. Selznick
Hans Richter	Walter Wanger
Joris Ivens	Hal Roach
Vincent Bejman	J. Arthur Rank
Buster Keaton	Prestige Pictures
Gloria Swanson	Rochester Civic Music Assoc.
I. G. Goldsmith	Guaranteed Pictures Co., Inc.

The title of this series *The Film Till Now* is derived from Paul Rotha's book of that name, used here with the author's permission.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

—Depth of Film

FILMS

FOR

The
Museum
Of
Modern
Art
Members

AT

the
Donnell
Library
Center

20
West
53
Street

New
York
City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

Depth of film

FILMS

FOR

The
Museum
Of
Modern
Art
Members

AT

the
Donnell
Library
Center

20
West
53
Street

New
York
City

THE MEMBERSHIP DEPARTMENT

The Membership Department of the Museum of Modern Art has arranged with the Donnell Library Center for a special film program for MoMA members in the Donnell Library Auditorium, 20 West 53 Street, from January 5 through the spring of 1982, the period before our film program resumes. For the pleasure and convenience of MoMA members we are publishing a schedule of events at the Donnell Library along with the special films for MoMA members. The schedule includes a full series of weekly films, jazz concerts, lectures by poets and writers, and specially selected classical music programs.

Additional information about these programs is published weekly by the Library and can be obtained in the Library's reception area.

ADMISSION

Admission is free to all Library-sponsored programs.

TICKETS FOR MoMA FILM SERIES

Members' tickets for the MoMA film series on Wednesday evenings can be obtained at The Museum of Modern Art lobby after 11:00 a.m. on the day of the showing. Tickets for Family/Dual, Participating, and Contributing Members can be obtained one week in advance at the Membership Desk.

All Programs are subject to last-minute change.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

APRIL 1982

1 Thurs

12 noon Film: Viewpoint—*Hollywood on Trial* and *Hollywood 10*

6:00 p.m. Folksongs performed by Rufus Norris

3 Sat

1:30 p.m. Music: Excerpts from Rossini's *Barber of Seville*, The Interstate Opera Association

5 Mon

6 p.m. An illustrated lecture: Artists-Craftsmen of N.Y.

6 Tues

12 noon Film: *Young and Innocent*. 1937. (Alfred Hitchcock). 80 min.

2:30 p.m. Film: *Best Boy* (Ira Wohl)

6:00 p.m. A poetry reading by Kenneth D. McCullough and Ravi Singh

7 Wed*

12:30 p.m. Music: The Jazzmen

6:00 p.m. Film: MoMA series—*And Then there Were None*. 1945. (René Clair). 97 min. With Barry Fitzgerald and Walter Huston

8 Thurs

12 noon Film: Viewpoint—*The Trials of Alger Hiss*

6:30 p.m. The Academy of American Poets presents the Writers and Readers Series, D. M. Thomas, author of *The White Hotel*

10 Sat

2:30 p.m. Meet the Filmmaker: Elfriede Fischinger presents the work of Oskar Fischinger

12 Mon

6 p.m. Meet the Videomaker—Edin Velez

13 Tues

12 noon Film: *Foreign Correspondent*. 1940. (Alfred Hitchcock). 82 min.

2:30 p.m. Film: Collector's Choice—"Play (Base) Ball!"

6:00 p.m. Leslie Weber and friends—classical and contemporary music, including pieces

using spoken language and projected images

14 Wed*

12:30 p.m. Music: The Jazzmen

6:00 p.m. Film: MoMA series—*The Ox-bow Incident*. 1943. (William Wellman). 75 min. With Henry Fonda and Dana Andrews

15 Thurs

12 noon Film: Viewpoint—*A Good Example: Bertolt Brecht Before the House Un-American Activities Committee* and *The Unquiet Death of Julius and Ethel Rosenberg*

6:30 p.m. The Academy of American Poets presents a poetry reading by Dennis Schmitz and Paul Zimmer

17 Sat

3:00 p.m. *Mencken, Nathan and God*, a play loosely based on the lives of H. L. Mencken and George Jean Nathan; written and directed by Sidney Eden, Stage Directors and Choreographers Workshop Foundation, Inc.

19 Mon

5:30 p.m. The Academy of American Poets presents the Writers and Readers Series, Bill Knott

20 Tues

12 noon Film: *Rebecca*. 1940. (Alfred Hitchcock) 115 min.

2:30 p.m. Film: Collectors Choice—"The Video Revolution"

6:30 p.m. The Academy of American Poets presents a poetry reading by Swedish poet Tomas Tranströmer.

21 Wed*

12:30 p.m. Music: The Jazzmen

6:00 p.m. Film: MoMA series—*The Snake Pit*. 1948. (Anatole Litvak). 108 min. With Olivia de Havilland and Mark Stevens

22 Thurs

12 noon Film: Viewpoint—*The Case of the Legless Veteran* and *An American ism: Joe McCarthy*

2:00 p.m. Members of the Creative Writing Workshop of the 92nd Street Y reading from their own work

6:00 p.m. An illustrated lecture, "The Influence of Charles Eastlake

on American Furniture Design." Speaker: Marvin Schwartz, The Victorian Society in America

25 Sun

2:00 p.m. Film: *The Weavers: Wasn't That a Time*. 1981. (George Stoney). 78 min.

26 Mon

6 p.m. Meet the Videomaker—Shalom Gorewitz

6:00 p.m. A poetry reading by Paul Duling, Margaret Leong, and Adrienne Wolfert

27 Tues

12 noon Film: *North by Northwest*. 1959. (Alfred Hitchcock). 136 min.

2:30 p.m. Film: Collector's Choice—"Period Pieces: Short Stories on Film"

6:00 p.m. A poetry reading by Andrew Glaze, Lawrence Homer, and Norman Rosten

28 Wed*

12:30 p.m. Music: The Jazzmen

6:00 p.m. Film: MoMA series—*Carnival in Flanders*. 1936. (Jacques Feyder). 92 min. With Francoise Rosay, Jean Murat, and Louis Jouvet

29 Thurs

12 noon Film: Viewpoint—*Nixon's Checkers Speech* and *Point of Order*

6:30 p.m. Education of the Poet: W.S. Merwin and Howard Norman, a reading and discussion of oral literature presented by The Academy of American Poets

***PLEASE NOTE:**

Regular Donnell Library film programs do not require admission tickets. Admission tickets for the Wednesday evening MoMA series for Museum members are available in the Museum Lobby.

POETRY 10

A Poetry Cabaret. The Museum's Associate Council is presenting its tenth annual series of poetry readings on three Mondays in May—May 10, 17, and 24—at 6:30 p.m. in a loft overlooking the Hudson River at 450 West 31 Street. Admission is free. Drinks may be purchased. Seating is limited and on a first-come, first-served basis. For further informa-

tion, please call 956-6112. This series has been made possible by a grant from the Kulchur Foundation.

Lita Hornick will introduce:

6:30 p.m. May 10
Diane Deprima
Michael McClure

6:30 p.m. May 17
Robert Duncan
Ed Dorn

6:30 p.m. May 24
Anne Waldman
Taylor Mead

Location: 450 West 31 Street
Information: (212) 956-6112

Members Hotline for information on the construction schedule: call (212) 708-9500.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

9 April
1979

THE COMMITTEE ON FILM
OF THE BOARD OF TRUSTEES OF
THE MUSEUM OF MODERN ART
REQUESTS THE PLEASURE OF YOUR COMPANY
AT A PARTY CELEBRATING
THE AWARD OF AN HONORARY OSCAR
TO THE DEPARTMENT OF FILM
BY THE BOARD OF GOVERNORS OF
THE ACADEMY OF MOTION PICTURE ARTS
AND SCIENCES

MONDAY, APRIL 9, 1979
FROM NINE-THIRTY TO ONE O'CLOCK
SIXTH FLOOR
THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK

FESTIVE DRESS DANCING

TELEVISION MONITORS WILL CARRY THE
51ST ACADEMY AWARDS PRESENTATION IN ITS
ENTIRETY, BEGINNING AT TEN O'CLOCK.

RSVP BY MARCH 28 956-6130

THIS INVITATION ADMITS TWO

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

N.Y. MOMA -
Dept of Film

FILE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

A Celebration To Touch the Heart Of a Tin Man

By RON ALEXANDER

It was less a tornado of attention than an outpouring of affection, but that befits the mellowness of a golden anniversary. "The Wizard of Oz," the movie, turned 50 years old the other day, and locally the event did not lack for commemorations, promotions, parties, hoopla and happiness.

The film had its New York premiere at the old Capitol Theater, Broadway and 51st Street, on Aug. 17, 1939, with Judy Garland and Mickey Rooney appearing in person on stage. That evening, a newspaper account of the event reported: "The line, which 100 police controlled, began at the box office, extended north to 51st St., west to Eighth Ave., south to 50th St. and east to Broadway."

The tribute last week got going on Sunday when 4,877 celebrators, sporting ruby-red spats and brick-road-yellow T-shirts, tap-danced their way along 34th Street to the Broadway entrance of Macy's. There were moments, that showery day, when the tapping seemed more a tribute to "Singin' in the Rain" than to "The Wizard of Oz," but no matter.

Macy's monthlong Oz promotion has brought out emerald-colored carpets, emerald lighting, poppy displays, look-alike contests and Kansas cookery demonstrations. Its Over the Rainbow shops display Oz-inspired sportswear, assorted chatchkes, necklaces, character pins (\$38 to \$135) and rhinestone pins (\$44 to \$120) that spell out familiar and beloved phrases like "Lions and Tigers and Bears," "Surrender Dorothy," "I'm Melting" and, of course, "And Toto Too."

Never Going Back to Kansas

On Monday night, Wendy Gell, who designed the Oz jewelry, wore an assortment of her pins to the Museum of Modern Art for a screening of the film at a party given by MOMA and Turner Broadcasting System, which now owns the film.

"Personally," she said, clicking her ruby shoes three times, "I never would have gone back to Kansas." It is doubtful that any of the 300 or so other guests would have disagreed as they contentedly munched shoe-shaped biscuits, lion-shaped cookies and munchkin-sized crudites, while smiling at table settings of straw baskets, sunflowers, rainbow-striped ribbons and oil cans.

The toasts of the party were Meinhardt Raabe and Mickey Carroll, two of the movie's munchkins. Mr. Raabe came from J. C. Penney Farms, a



The New York Times/Bill Aller

Phrase pins and character pins designed by Wendy Gell and sold at Macy's Herald Square.

Florida retirement community, with his wife, Marie. "I'm a munchkin by marriage," Mrs. Raabe explained.

"I played the coroner who pronounced the Wicked Witch of the East dead," Mr. Raabe, 74, said.

What had he done after the movie was filmed? "I was an Oscar Mayer Weenie," he said. "I toured in company meat promotions."

"Didn't I see you when the Oscar Mayer Weenemobile came to visit my school in Chicago in the late 40's?" Mary Lea Bandy, director of the museum's film department, asked. Mr. Raabe said it had probably been his replacement.

Ms. Bandy told Mr. Raabe that "The Wizard of Oz" is part of the museum's current 1939 film series. "It was an extraordinary year for film making, and 'The Wizard' is exceptionally special," she said. (The film is also scheduled to be shown at the Festival Theater from Aug. 30 through Sept. 14.)

"Are you really a munchkin?" Alexandra Gissen and Shana Marowitz, both 4 years old, wanted to know.

Mr. Raabe assured them he was. The 70-year-old Mr. Carroll recalled that he wore a purple cloak in the film and was one of the munchkins who advised Dorothy to follow the yellow brick road. He said that in 1937 he roomed with Ronald Reagan and in later years he got work warming up audiences who had come to hear Harry S. Truman's and Jimmy Carter's campaign speeches.

"Meeting you is the biggest thrill I've had all week," John Burke, one of the bartenders, told Mr. Carroll. "Would you care for a ginger ale?"

One of the most-sought-after guests among those hungering for Oz anecdotes was 38-year-old John Fricke,



The Museum of Modern Art/Film Stills Archive

Jack Haley, Bert Lahr, Judy Garland and Ray Bolger arrive in Oz, where they are greeted by Frank Morgan. The film had its New York premiere 50 years ago last Thursday.

who is one of the three authors of "The Wizard of Oz: The Official 50th Anniversary Pictorial History" and one of the 2,500 members of the International Wizard of Oz Club. Another was Stephen Cox, the 23-year-old author of "The Munchkins Remember." Mr. Cox said that of the 124 little people in the film, 25 are still alive. If there is something these fellows don't know about the making of the movie, it is probably not worth knowing.

There were other, less-lavish parties. Helen and Carmen Sorvillo of Howard Beach, Queens, and their three sons had several showings of their homemade version of the movie, running time 10 minutes.

"We made it 12 years ago, but it's still unfinished, like von Stroheim's 'Greed,'" Mrs. Sorvillo, an education-

al coordinator for New York Newsday said. Her husband, chairman of the art department of Bishop Loughlin High School in Brooklyn, directed; she played Dorothy and their German shepherd portrayed Toto. "No expense was spared," Mrs. Sorvillo said. Props were from a model railroad set, and the budget was \$100.

"It's amazing how much a part of people's lives 'The Wizard of Oz' has become," she said. "I find myself using lines from the movie all the time." Example? "There are many situations when I say, 'Pay no attention to that man behind the curtain' or 'What a world, what a world!' Of course, there aren't too many occasions to use 'Surrender Dorothy.' But whenever anyone says, 'And Toto, too,' everyone else always smiles."



Meinhardt Raabe, one of the film's munchkins, greets Alexandra Gissen, 4, at a party at the Museum of Modern Art.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MOM
BRARY
CHIVES
PHLET
ILE

Def
Film

p. 11

9/18/93

NY Times

Gish Gift to the Modern: \$1.2 Million

By WILLIAM GRIMES

The actress Lillian Gish has left the Museum of Modern Art's film department a trust fund of \$1.2 million. Gish, who died in February at the age of 99, specified that the money be used for the acquisition, preservation and storage of films starring Gish and her sister, Dorothy, and films directed by D. W. Griffith and for related research and publication.

"This is by far the largest gift by a film artist to any archive for the preservation of film," said Mary Lea Bandy, the chief curator of the museum's film department. Ms. Bandy said that Gish set up the trust fund in the 1970's and built up its value over the years.

The Cost of Preservation

The actress's relationship with the museum dates to the early 40's, when Iris Berry, the founding curator of the film department, persuaded Gish to ask Griffith, who directed her in 45 films, to donate his papers and feature films to the museum. Griffith agreed, and the museum later acquired the more than 400 short films he made for Biograph Studios between 1908 and 1912. The museum's D. W. Griffith Collection, made up of the director's feature films, shorts, papers and production records, is the world's largest archive of Griffith



Museum of Modern Art Film Stills Archive
Lillian Gish in a scene from her 1927 film "The Wind."

tion of 'Broken Blossoms.'"

She continued: "Over the years, all these films must be protected with backup negatives and new prints, which constantly get worn out. For films like 'Way Down East' and 'Intolerance,' this can cost \$5,000 to \$6,000 per print, and the cost of restoration can exceed \$100,000."

Before Gish's death, the museum had begun organizing a program of her films, acting on the supposition that Oct. 14, 1993, would be her 100th birthday.

"We suspected it was Lillian's 100th year, but we didn't know until we read in the newspapers after she died that she was 99 and would have been 100 this October," Ms. Bandy said. "It was a big secret, and a secret she enjoyed keeping."

The weeklong program, titled "Lillian Gish: First Lady of the Screen," begins Oct. 14. Its eight feature films and early shorts include Gish's rarely seen first film, "An Unseen Enemy" (1912), directed by Griffith; "Orphans of the Storm" (1921), her last film with the director, and "The Wind" (1927).

The program also includes later films like "Night of the Hunter" (1955) by Charles Laughton, "A Wedding" (1978) by Robert Altman and "The Whales of August" (1987) by Lindsay Anderson.

material.

"As part of our ongoing preservation program, we have restored 'Way Down East' and 'Intolerance,'" Ms. Bandy said, referring to two of the most important Griffith films that star Gish. "We plan to use these funds to do a restora-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

NEW YORK POST, TUESDAY, MARCH 21, 1978

Headliners

Just a face in the crowd



Associated Press Photo

Walking virtually unnoticed down a Columbus, Ga., street with his wife, Penny, former Army Lt. William L. Calley Jr. seems to be enjoying the anonymity he sought after being convicted of the 1968 murder of 22 civilians in My Lai, then South Vietnam. Calley has added a few pounds to his 5-8 frame, and is living a prosperous and leisurely life as an insurance salesman. The former officer, who served three years under house arrest before being paroled from a 10-year sentence, is occasionally seen driving around town in a Ford LTD or a Mercedes. He lives in a wealthy area of Columbus.

Tonight's the night —right or wrong— for Steve's ghost

The ghost of Stephen Decatur, the hero of the War of 1812 and the man who said: "Our country, right or wrong," is—by legend—scheduled to show up in a window of the north drawing room of Decatur House near the White House tonight. Decatur died after being wounded in a duel with Commodore James Barron on March 22, 1820, in Bladensburg, Md. Members of the National Trust for Historic Preservation, which manages the house, will be waiting tonight—hoping to see the manifestation for the first time.



DECATUR

SUBJECT FILE

Strong, silent types



Impact Photo

It seemed like old times last night at the Museum of Modern Art when superstars of yesteryear appeared for the first public showing of "America's Sweetheart —The Mary Pickford Story," a 90-minute documentary on the first superstar of the silent screen. The occasion was a time for reunions and kisses as Douglas Fairbanks Jr. (left), whose father played opposite Miss Pickford, and Buddy Rogers, the star's husband of 40 years, greeted actress Lillian Gish at a reception after the showing.



Associated Press Photo

She can't have no bananas

Judy, that lovable miniature chimpanzee who doctors feared might die of cancer, is going to be okay after all, says Dr. Stanley J. Behrman, attending oral surgeon at New York Hospital. It now develops that the chimp — here from Africa for the New York Blood Center's hepatitis tests — has a tumor in her jaw which can be cleared up by diet. But here's the bad news for Judy: bananas and other fruit are out. They upset her metabolism and led to the condition which caused the tumor.

MOMA LIBRARY ARCHIVES PAMPHLET FILE

Co
pl
hi

By STEV
Craig M
for rape.
arrested
Tagore I
rested for
weapon a
was arres
All tho
things in
have had
law —
pledged
They ha
as court
Three
Stanley
working
spite the
Dipnarine
month on
rested for
menacing
These
the union
York St
Assn. to
plaint as
bers of h
Dennis
the asse
post: "It
to compl
members
"There
ic increa
room inci
ants, com
tality by
"We ha
officers w
users wh
screened
routine o
cases of l
narine an
have bee
leged crim
image for
CAS
"On Cl
narine w
menace co
held the j
the job w
plaint was
Wade wa
leged sho
anders a
on the jo
rested for
"Stanley
bank robb
he was 15
joined the
months in
of random
Peace o
to carry
a day li
Last yea
eligibility
for court
they were
Physical t
Director
stration,
confirmed
arrest rec
men, Moor
line and W
"Howeve
case of M
they havé
cess of law
a convict
Dipnarine,
was not pro
second co
him. In th

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	APF	Film, Department of

MoMA's expanded facade along West 53rd Street in New York City includes (on the far left) the new West Wing, the original 1939 "Number 11" building (middle), and the 1964 East Wing (right)

THE GRAND MoMA OF MEDIA ARTS CENTERS BEGINS ITS SECOND FIFTY YEARS

Department of Film

The Museum of Modern Art

Ric Robertson

Last May, New York City's Museum of Modern Art reopened its doors after a four-year, \$55 million renovation, with architect Cesar Pelli's updating of the original 1939 building on West 53rd receiving wide acclaim. Now, with the Museum operating at almost full steam and its Department of Film preparing to celebrate its golden anniversary next year, *MEDIA ARTS* thought the occasion an appropriate one to look at the activities of the film program and see how they compare with the stated goals of nearly half a century ago. "To trace, catalogue, assemble, exhibit and circulate a library of film programs so that the motion picture may be studied and enjoyed as any other of the arts."

Generally recognized as responsible for beginning the movement in this country of appreciating film as art and bringing its study into colleges, universities and museums, MoMA's film activities are widespread, and include in-house exhibition in two theaters (the Titus I and II, seating 460 and 217, respectively), an archive engaged in preservation and restoration of films, a circulating film library, a film studies center, a publication program as well as video exhibition, preservation and circulation

In 1932 Alfred Barr, founding director of the young museum, wrote in a pamphlet titled *The Public as Artist*, "That part of the American public which should appreciate good films and support them has never had a chance to crystallize. People who are well acquainted with modern painting or literature or the theater are amazingly ignorant of modern film. It may be said without exaggeration that the only great art peculiar to the twentieth century is practically unknown to the American public most capable of appreciating it." Luckily, Barr found the one person to head up his new Film Library (it wasn't to become known as the Department of Film until 1966) most capable of realizing his vision: Iris Barry.

Barry was born in Birmingham, England, and in the mid-1920s became the first woman film critic in Britain, contributing to the intellectual London weekly, *The Spectator*, and later, *The London Daily Mail*. She founded, along with Ivor Montagu, Sydney Bernstein, Frank Dobson and others, the London Film Society in 1925. It was an organization dedicated to promoting the intellectual respectability of film. They presented screenings of important films denied commercial exhibition—films like *Nosferatu* and *Greed*—for such illustrious members as Maynard Keynes, H.G. Wells, and George Bernard Shaw. When Barry found both her job and marriage on the rocks, she resettled in New York, landing a job as a librarian in 1932 with the newly formed Museum of Modern Art. When Alfred Barr thought the time right to proceed with his plans for a museum film collection, he remembered Barry's experience with the film society in London, and gave her the job of building the first archive in the United States.

One of the first things she did was hit the road: first to Hollywood in 1935 and the following year to Europe. By enlisting the support of a number of key members of the Hollywood film community—including Harold Lloyd, Douglas Fairbanks, Mary Pickford, D.W. Griffith and David O. Selznick—Barry was able to acquire the core of a collection. The good luck and hard work paid off in Europe as well when, upon her return to New York, a MoMA press release heralded the acquisition of "a hundred miles of film." Another coup for Barry was the formation two years later of the International Federation of Film Archives (FIAPF), a group consisting of archives from Berlin, Paris and London, in addition to the Museum's own. Today FIAPF boasts over fifty institutional members from around the world, serving to en-

courage support and exchange among nations and archives.

Soon Barry saw her young program blossoming: in 1936 the first series of films, titled "A Short Survey of the Film in America" was presented in New York City. This series, along with another collection of films titled "Some Memorable American Films, 1896-1934," circulated around the country that same year. In 1937 Barry taught a course at Columbia University titled "The History, Aesthetic and Technique of the Motion Picture," the first such course in the nation. In 1939, when the Film Library finally got a theater of its own, regular screenings began with "A Cycle of 70 Films, 1895-1935." Mary Lea Bandy, who has been with the Museum since 1973 and has headed the film department since '78, says "I think it's impossible to overestimate the excitement that such a film program generated in the '40s and '50s. When the theater opened in 1939, it was the first place that people could come to on a daily basis and see the history of the medium." During that time retrospectives featured the films of Eisenstein, Griffith, Melies, Fairbanks, Lubitsch and Renoir, symposia focused on issues of the documentary and experimental film, and surveys of the French, German, Soviet and Italian national cinemas were screened.

By 1941 the circulating program had distributed 91 programs to 476 institutions. Key collections of documents and papers were donated, along with *Photoplay Magazine's* thirty-year collection of still photos, forming the basis of the film studies center and stills archive, which today houses over 3 million photographs, one of the largest collections in the world.

As with other curatorial departments and other museums, though, it is the permanent collection which is held most dearly, and such is the case at MoMA. The archive, since acquiring its first films—two of which were *Fernand Léger's Ballet Mécanique* (1924) and *Edwin S. Porter's The Great Train Robbery* (1903)—has built a collection of international reputation and esteem. In 1956 the Rockefeller Foundation earmarked some of the first funds ever to go towards preserving the films in the collection, followed in 1968 when the Museum trustees set aside \$650,000 for continuing preservation. Since the late '60s the National Endowment for the Arts has also provided support for the work of the archive—for the last several years to the tune of \$100,000 annually. And now the Museum has identified the sum of \$6 million to be raised for a preservation fund of which \$800,000 has already been found. Under the guidance of Eileen Bowser, a thirty-year veteran of the Museum ("I learned everything I know about film here; this has been my education"), the archive's holdings number about 8,000 titles. While small compared to other institutional collections—UCLA's holdings number 25,000, the Library of Congress in the neighborhood of 85,000—it is in its quality and not quantity that the strength of the Museum's archive can be found. Bowser recites the fifty-year-old mission of the department as "to collect films as art and films that are important in the development of film history." The archive contains the definitive collection of D.W. Griffith films, an extraordinary batch of early Edison and Biograph silents, documentaries of the '30s and '40s, as well as European avant-garde films acquired during Iris Barry's tenure and American experimental films obtained several decades later. A major gift of nitrate films from 20th Century Fox has resulted in adding to the collection films representing the works of John Ford, Will Rogers, Raoul Walsh and Tom Mix. Bandy says that "as an international collection we have many gaps that we need to fill, but following the principal that

Continued on page 10



Media Arts

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

In this issue...

COVER FEATURE, MoMA's Film Department turns 50, by Ric Robertson 1

NAMAC NEWS, ETC., by Wanda Bershen 3

COMMENTARY Film and history, by Arthur M. Schlesinger, Jr. 4

PRESERVATION 5

THE REGIONS 6

FUNDING, Thoughts on the funding of independent Media Arts, by Michael Fleishman 10

COMMENTARY Intermedia, by Jacki Apple 11

THE GUIDE Current and upcoming Media Arts activities throughout the nation, edited by Susie King 15

A

A publication of the National Alliance of Media Arts Centers, in association with the Academy of Motion Picture Arts and Sciences, the Academy Foundation, the Long Beach Museum of Art, and the Museum of Modern Art (New York)

Volume 1, Number 6
Summer 1984



Editor: Douglas Edwards

Assistant Editor: Susie King

Contributing Editors: Jacki Apple *Intermedia*; Robert Haller *Film/Video Preservation and History*; Kathy Huffman *Video*; Ric Robertson *Institutions*

Editorial Board: J. Ronald Green, *Chair, NAMAC*; Wanda Bershen, *Director, NAMAC*; Bruce Davis, *Program Administrator, Academy Foundation*; Mary Lisa Bandy, *Director, Film Department, Museum of Modern Art*; Douglas Edwards, *Program Coordinator, Academy Foundation*

Design: Haycock Kienberger, Los Angeles

Typesetting: Women's Graphic Center, Los Angeles

MEDIA ARTS is published 6 times yearly by the National Alliance of Media Arts Centers (NAMAC), 80 Wooster St., New York, NY 10012. Editorial offices are located at the Academy of Motion Picture Arts and Sciences, 8949 Wilshire Blvd., Beverly Hills, CA 90211, telephone (213) 278-8990, ext. 215. Subscription inquiries should be addressed to NAMAC, c/o New York Foundation for the Arts, 5 Beekman St., Room 600, New York, NY 10038, telephone (212) 233-3900.

All contents copyright 1984 NAMAC unless otherwise indicated. Reproduction in whole or in part without permission from NAMAC is prohibited. Reprint requests should be directed to Douglas Edwards, Editor, at the editorial office address indicated above. Reader comments and suggestions are encouraged and should be sent to the Editor.

All opinions and viewpoints expressed herein are those of their authors, and do not necessarily represent the official views of the National Alliance of Media Arts Centers or its members.



Celebrated dancer/choreographer Merce Cunningham continues to break ground with a dance/video residency co-sponsored by the Bay Area Video Coalition and the San Francisco Bay Area Dance Coalition in August (see page 15).

The Museum of Modern Art Archives, NY

Collection:

APF

Series.Folder:

Film, Department of

tured to have investors or limited partners, acquisition of capital may entail tax as well as investment benefits.

Organization

1. This area is not only crucial to success of the effort, but may also provide some unique incentives for investors because of what we do in the media arts. Because equipment, buildings, film/tape projects are involved, the question of formation of either a corporation or limited partnership with tax shelter advantages to investors needs to be explored. There are, of course, many intricacies here, including the obvious condition that such entities be formed to produce a profit from their enterprise. But the possibilities of the needs of media artists and centers in these areas in conjunction with tax advantages to investors might provide one type of organizational structure.

2. A foundation which makes investments and acquires interest to give out as grants is a more direct structure.

3. Public corporations such as CPB and Port Authorities provide an interesting blending of government and private capital financed through bond issues.

Expertise

Operation would include administration/investment management as well as grant making to projects and artists. The nature of this giving may create some of the same old questions about who gets what, but the fund would at least be managed by the media arts field. Expertise outside the media arts in the areas of investment counseling, tax law, and foundation management would need to be provided to the fund.

Investments

Advantage should be taken of our field's special knowledge in areas of communications technology—in areas such as satellite, fiber optic, and video technology. The question of non-defense related, non-destructive technology investments should be carefully considered. If a tax shelter is developed, investments will need to complement this strategy. Questions of balancing high-risk/high-gain investments with more stable growth areas should also be addressed.

Capital/Capitalists

The distinction here may be grammatically small, but ideologically substantial. Whether using equity and capital makes one subject to the capitalist persuasion, and whether this is positive or not, is an important question to many in our field. But as we now stand, because of the time and energy devoted to seeking funding, we are subject to this persuasion without access to ownership in its means of distribution. A plan to acquire this ownership could help break the shareholder/subsistence cycle. While no panacea, it could provide a new option for funding the media arts.

Directions

The suggestion here is that the media arts field put some time and energy into investigation of an equity capital fund through consultation with foundation, investment, legal, and government sources, and that an advisory committee report to the field by the 1985 NAMAC meeting. The purpose is to stimulate dialogue within and outside our community on the issue, and not to present a definition of possibilities.

Photograph: John Warner



Whisper, The Waves, The Wind performance by Suzanne Lacy

Commentary Intermedia

Jacki Apple

On May 19, 1984 one hundred and thirty-five San Diego women of various racial, ethnic, and economic backgrounds, over the age of sixty-five and dressed in white, descended single file to two La Jolla, California beach coves. The procession resembled a graduation ceremony in its measured pace and solemnity. The women seated themselves in groups of three and four at tables on the sand, dispersed about the coves. Glistening blue-green in the bright sunlight, the incoming tide formed a dramatic backdrop to their conversations which were inaudible to their audience. For the next hour on-lookers on the cliffs above could observe these women, and if so inclined walk from audio speaker to audio speaker and listen to looped pre-recorded conversations mixed with the amplified sound of the waves, often overpowered by the chatter of the audience milling about. At the end the observers were allowed to join the participants and chat with them.

As a public spectacle, ceremony, or ritual its staging was undeveloped and inadequately executed in its use of time, space, and dramatic impact in relation to the audience. Such criteria however appeared to have been less than top priority. As an artist Lacy's primary commitment is clearly to social process, art as the facilitator of a form of social therapy. Her focus is on her participants rather than her audience. She does not exhibit any particular concern with the issues of performance as a theatrical process. Yet she attempted to locate this work contextually within a contemporary performance issue—the idea of "spectacle"—without coming to terms with it either conceptually or structurally. Paradoxically, and ironically, the performance's failure as "spectacle" preserved the integrity and spirit of the larger artwork

it represented. Its inadequacies as a performance maintained the vulnerability of its subjects and subject matter, though I suspect that this is the result of Lacy's theatrical naivete rather than any preconceived intention.

As for the communication of content between participant-performers and audience, the staging functioned counter to both the notion of intimacy and the sense of presence and immediacy that separates live theatrical experience from television and film. Rather than being directly conveyed the audience found that all the verbal information had been pre-recorded and edited for them. In other words, mediated. What they heard, a manipulation. Thus the work was "fictionalized." Only at the end was there any direct access and by that time many people were bored and restless and had wandered off. There was no concentrated flow of energy between performers and audience. The audience was treated on one hand as if it were incidental, merely passersby and on the other hand as if its main function was to verify and validate the event by witnessing it. Such contradictions are inherent throughout the work, raising questions about the real purpose and function of the public "performance."

All other considerations aside, Lacy's real goal in terms of a *product* from the year-long project is a documentary film to be broadcast nationally on public television. Given the nature of the content of her work and her ideological position as an artist, this is in fact the most appropriate way of presenting the material to a large general public, and the most effective means of accomplishing her political goal—the changing of public attitudes towards aging and

older women in particular. This being the case, *The Whisper Project* may be viewed as research and development, and the performance *Whisper, The Waves, The Wind* as a contrived "celebration" staged for the purposes of filming. This was made apparent by the presence of cameramen at work, one of whom intercepted the flow of the procession down the staircase to the beach in order to get his shot. Lacy's problem as artist, producer, and director lies in her failure to consciously define for her the difference between television, public event, and performance theater. Being an observer on a film set during a shoot is very boring. Perhaps it would have been more interesting and more honest had we been able to also see the event on video monitors through the eye of the camera. Had that been the case Lacy would have been dealing with a contemporary art issue—that of the relationship of media to event—one, however, which she has chosen not to directly confront. It is not the subject matter of her work, merely its means!

This brings us to the primary function of this performance which was to insert the work into public consciousness via media (You do not need an audience to shoot a film but you may need public attention to raise the money and support needed.) Thus the performance may be examined and analyzed not as Art Performance but as a Media Event. And as such it succeeded admirably, even brilliantly. Perhaps this is a specialized genre of performance that requires its own body of critical study. Perceived in this context, outside of Lacy's ambivalent theatrical pretensions, *Whisper, The Waves, The Wind* can be discussed in terms of its significance and effectiveness.

Continued

Jacki Apple is an intermedia artist whose works have been presented throughout North America, Europe and Australia. The former curator of exhibitions and performances at New York City's Franklin Furnace, she currently contributes regularly to Artweek, and is producer/host of the radio program Audio Networks for KPFFK (Pacific) in Los Angeles.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	APF	Film, Department of

This concisely summarizes what occurred in *Whisper, The Waves, The Wind*, the culminating event in performance artist Suzanne Lacy's year-long work *The Whisper Project*. Like the substantial body of Lacy's previous large-scale performance works, *The Whisper Project* is a social and educational artwork, ideologically and philosophically feminist, transformative for its participants, and effective in its rhetorical practice. The resulting "performance" *Whisper, The Waves, The Wind* employed "consciousness-raising" formulas and a single prosaically romantic image. Directed at and in good part dependent on emotional projection and response, there has been little objectivity or neutrality in the reactions to it. Not only is Lacy a capable community organizer and effective administrator, but also a skilled manipulator of The Media.

There is no question about the authenticity, sincerity, or integrity of Lacy's social intentions or methodology, or about the missionary fervor, dedication, and ambition of her art product. As an extended work *The Whisper Project* falls well within the established criteria and definitions of Performance Art, and within that context it succeeds in its stated intention—to bring together older women to share their life experiences and discuss the problems of aging, and to use art as the framework through which this process may occur and as a means to inform the public of the "special needs and abilities of older women with dignity, grace, and beauty."

Whisper, The Waves, The Wind however is another matter, and it is necessary to distinguish between the two aspects of this work. My concern here is only with the actual performance event as described above, for in its function as a condensed facsimile, a mediated representation of itself, an advertisement, it raises some complex issues about the relationship between art-making, performance, public spectacle, and The Media.

Despite the theatrical potential of the mis-en-scene, and Lacy's expressed desire that the "visual impact and beauty of the performance equal its social relevance and significance," as a performance *Whisper, The Waves, The Wind* was visually and dramatically anticlimactic. An already well-publicized single image, it provided no more information (perhaps in some ways less) than the extensive visual and verbal publicity that preceded it. Much of this publicity suggested an impending event that encompassed the cinematic scale and pageantry of a "spectacle" while at the same time promised a deeply personal and intimate experience. In fact *Whisper, The Waves, The Wind* was neither. Its failure to fulfill such expectations however did not impede its effective promotional function. It was necessary that the "performance" occur in order to publicize the larger work. As a single identifiable manifestation of an idea it facilitated numerous articles, newspaper interviews, TV and radio coverage, lectures, and fundraising parties. It provided a focal point of attention much like a billboard or a TV commercial leading to critical discussions such as this one, and it will continue to be written and talked about. This is how contemporary art history and popular culture myths are made. In these times when many art objects and performances often seem peculiarly empty, without resonance or the power to speak meaningfully, ironically, the power of influence seems to reside in the surrounding rhetoric—what is said about art, rather than the art itself. Thus the failure of *Whisper, The Waves, The Wind* as a performance is almost irrelevant for it has been documented, and disseminated as a "profound experience," and as a result of its success as a media event, its effective use of the media, it will subsequently be made into art legend.

Finally, Lacy's dilemma is also our own. She intended us to be moved, to have a genuine "real life" experience in real time. Unfortunately in comparison to the media version, which always creates desire and expectation for something of heightened intensity, the "actuality" seemed second-hand, a pale, thin facsimile. What does this ultimately tell us about the way we live?



MoMA's new Roy and Nuta Titus Theater 2, inaugurated in 1982 as part of the museum's new West Wing. The theater seats 217 and, together with the recently reno-dated Titus Theater 1, enables the Film Department to screen as many as 30 films per week. Photo: Jonathan Wrenk.

"If the (MoMA) archive has an Achilles heel it is in the relative inaccessibility of many of the materials in its collection."

Continued from page 1

the department is trying to cover the international history of the medium, I think the archive is at the front rank. I think we have a first-class collection."

To a large degree because of ongoing funding from the NEA, today the Museum stands prominently among the leaders in the field of film preservation and restoration. The top priority, as with most archives, is the conversion onto safety stock of all remaining nitrate material. In addition to the ticking time bomb of nitrate film, though, Bowser and her staff face a relatively new and distressing development in having to respond to the volatility of diacetate film. Used for non-theatrical presentation instead of nitrate during the '30s, '40s and '50s, it has only recently been discovered that these prints are in trouble—deteriorating, in some cases, faster than the nitrate.

One aspect of the renovated MoMA facilities is a new preservation screening room, one of two screening rooms soon to open. Outfitted with over \$350,000 in state-of-the-art equipment for the projection of all formats of film in varying widths and speeds, the room "will enable the staff to look at each stage of preservation printing, at films from two different labs, at two different reels of the same film," says Bandy. It is but one of the ways in which MoMA will continue to improve the quality of their preservation work.

A second big step "into the modern age," according to Jon Gartenberg, associate curator of the archive, is the computerization of information on the films in the collection and the publication of a catalogue of that information. Gartenberg is converting a data base developed on a system designed in the 1960s onto a microcomputer, using an IBM personal computer and a general software package modified to their particular needs. Information entered will include title, date, country and whether or not a viewing copy exists. The completed catalog is expected to be finished next year, and should signal a new age in the distribution of information on archival holdings, worldwide.

If the archive has an Achilles heel it is in the relative inaccessibility of many of the materials in its collection. While this is a complaint with many archival institutions, it is the rancor and quality of MoMA's collection which serves to magnify the problem. Audrey Kupferberg, formerly an archivist with the American Film Institute and more recently assistant director of the newly

formed National Center for Film and Video Preservation, identifies the problem as not unlike that facing archives worldwide. "They have a small department, and staffing is very limited. As a result, people sometimes have problems using, or gaining access to, the material. That's been a constant complaint through the years." The Museum is neither ignorant of nor immune to such criticism, and people there do acknowledge the staff shortage. In addition to Bowser, there are only two other full-time employees: Gartenberg and Peter Williamson, technical director and the person responsible for the day-to-day preservation work. Bowser is quick to add, "If I had more staff I would immediately get someone who could give access to the collection. That's the most time-consuming thing we have to do." Beyond staff problems, however, Museum practice is to be more protective of its materials than most other institutions. "As a matter of policy," says Bandy, "we don't lend material as readily as other people do." And that is a policy unlikely to change.

Even though material from the collection isn't frequently available for loan, both Bandy and Bowser hope to present more in-house exhibitions of films from the archive that have been shown in recent years. Among the first programs to screen upon reopening last spring were samples of recently restored works, including a tinted print of DW Griffith's *Way Down East* (1920), and examples of recent acquisitions: Mizoguchi's *Ugetsu* (1953), Kurosawa's *Ikiru* (1952), Renoir's *Nana* (1926), and two by Marcel L'Herbier: *L'Inhumaine* (1923) and *Adrienne Lecouvreur* (1938). Recent American features added to the holdings during the last five years include Coppola's *Dementia 13* (1963) and Paul Bartel's *Secret Cinema* (1966). The continuing commitment to documentary films can be seen this summer in *The Strange Case of Tom Mooney* (1933) and *Halstead Street* (1934), both produced by the Film and Photo League of Chicago. Experimental and avant-garde works are represented in films by Joseph Cornell, Walter Ruttmann and Len Lye. The Lye films, in fact, given to the Museum shortly before the artist's death in 1980, pose a very interesting problem for an archivist concerned with their preservation. Using a cameraless technique he called "direct film," Lye would scratch or paint directly on the film itself. How to store, preserve and exhibit something like that is but one of the questions facing the archive staff. Gartenberg feels strongly about the

need to draw attention to the avant-garde filmmaker and his or her films. "The avant-garde film now has a history of its own. Often early works have been missing, neglected, or cut up to make other films. . . . I think the same kind of concentration on preserving the Hollywood cinema that exists must now focus on preserving avant-garde films."

The circulating film library, which has been an integral part of the department's activities since the founding of the film program, today boasts a collection of 3,000 to 4,000 16 millimeter prints representing about 1,000 titles. What the exhibition of films from the history of the medium in the Museum's own theater has done for the art of film in the New York area, the circulating program has done nationwide. Mandated to "assemble a collection of motion picture films suitable for illustrating the important steps historically and artistically in the development of motion pictures from their inception, and making the collection available at reasonable rates to colleges, schools, museums and other educational institutions," today it is difficult to assess the importance of the program through the years, or to imagine the state of film scholarship should it never have existed.

Mary Lea Bandy expresses the hope that the recent publication of a new 300-page catalogue of the circulating collection will "clarify our role that this is not a program that covers the history of American Hollywood production, that those films are not available to us," and that those particular films can be obtained through other distribution channels. What the program does make available is clearly indicated in the eight divisions found in the catalogue's table of contents: Silent Fiction, Sound Fiction, Documentary, Experimental, Contemporary British Independent, National Film Board of Canada, Films on the Arts, and Film Study. The program, headed by William Sloan, who for twenty years ran the New York Public Library's film collection before coming to MoMA, operates as a non-theatrical distribution house: renting, leasing and selling prints and paying to the rights-holder a royalty fee. The catalogue lists rental fees ranging from \$15 for Stan Brakhage's 1961 5-minute silent *An Avant-Garde Home Movie* to \$200 for Yvonne Rainer's 1980 film *Journeys From Berlin/1971*. Sloan remarks that about 1,000 institutions regularly make use of the circulating program, with roughly 3,500 prints distributed annually.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

The exhibition program has probably garnered more attention for the film department in recent years than any of its other activities. Headed by Adrienne Mancía, who will mark her twentieth year with MoMA this summer, the department's programming activities and accompanying publications have brought the Museum preeminence in identifying international trends in contemporary cinema, such as the Cinema Novo of Brazil in the '60s and the New German Cinema in 1972, as well as in presenting major retrospectives that have brought about revisions in the way certain periods or artists are perceived. Larry Kardish and Steve Harvey are two of Mancía's colleagues; the three of them frequently work in teams on the preparation of a series. It was shortly after Harvey "officially" joined the Museum staff (he'd been consulting unofficially for years) that he co-curated with Mancía the massive "Rediscovering French Film" series which brought some 200 films not only to New York but to venues in Los Angeles, Chicago, Washington, DC, Houston and Berkeley. "Rediscovering French Film," which ran from 1981 well into 1983, was to date the largest program ever mounted by the Museum, over three years in the planning. It featured films from the silent period to the '60s, many of them never before seen in the U.S.

Mancía and Kardish are currently preparing an even larger retrospective of the British cinema for presentation beginning this October and extending into 1986. "British Cinema"—co-programmed by the British Film Institute, and entirely funded by a grant from the English film company, Goldcrest—will present 250 films in two parts. Part one will survey the career of producer Michael Balcon, who worked from 1922 to 1963, producing some of the early films of Alfred Hitchcock and the later Ealing Studio comedies of Alex Guinness. Part two will dissect the British film into genres: music hall, realism, melodrama, and so on. This will be a major event, and is one that Bandy likes to talk about. "This show is a very good example of our leadership, in that the BFI and the Museum have such a strong relationship from the '30s that they will lend us over 200 films that will not go anywhere else in the U.S.—films that they have preserved." She also notes the remarkable contribution of Goldcrest. "It's the largest grant we know of to date for any film exhibition from a private source." Bandy also has very high hopes for the impact of the series on film scholarship, sounding more than a bit like Iris Barry when she says "This is a major exhibition which we really believe will make people re-examine the history of British film, again. I think that kind of show goes much further than being a very popular show with a lot of wonderful, nostalgic films."

In addition to major retrospectives of national cinemas (French, British, Indian), the department has surveyed the careers of such a diverse sampling of artists over the years as Robert Flaherty, John Ford, Stan Brakhage, Carl Dreyer, Lillian Gish, Gene Kelly, Jean Luc Godard, Hal Roach and Shirley Clarke. They also present such regular series as "Cineprobe," which brings independent and avant-garde filmmakers to the Museum to present and discuss their work; "What's Happening," which presents films of current social or political importance; and "Films from the Archive."

Other series in development include a major retrospective of the films of Vincente Minnelli, to be accompanied by a publication; a survey of Italian post-war comedy; and a program on the career of Anna Magnani. Harvey says that "in general, we don't do actor retrospectives of that scope (about 25 films), but she epitomized a whole era and a whole approach to filmmaking. In terms of neorealism and the whole change in acting style after the war, she's terribly important, historically as well as artistically."

Harvey claims that he and his colleagues have perceived a maturation and increased sophistication in the Museum's audience through the years as the exhibition ac-

tivities have expanded and diversified. "We have a core audience more willing to take a chance on works they don't already know," he says. "It used to be that the best known films got the largest audience, but now that's less true. Audiences are more curious, and with the more famous titles available in other venues, like cable and commercial theaters, they look to us to show them things they wouldn't see anywhere else."

The Museum's film studies center, not scheduled to reopen until the end of summer, is the way the department makes its film collection and subsidiary materials—scripts, personal papers and other related documents—available to students, scholars and filmmakers. A film from the archive, for example, can be requested and, if the request is approved and the viewing print is available the film would be projected on either one of the flatbed viewers or in one of the screening rooms, with an appropriate fee charged for staff time.

A staff of three paid employees, topped by Charles Silver, operates the center, with assistance from student volunteers. Silver claims that "in one form or another, we have documentary material on every film released in this country since the '20s, usually in the form of reviews, program notes, or publicity material." His people clip 15 to 20 publications, building in the process one of the strongest collections of its kind in the nation. The studies center is

a vital resource for filmmakers to learn about their craft. Stanley Kubrick, who recently gave prints of his films to the archives, is "an example of one of the filmmakers who grew up in our screening rooms," says Bowser, "learning about films of the past." Bandy adds that "schools in the area have regularly sent students to the department to look at films in the collection and study their papers and records." None of the material circulates, meaning that all work must be done on the premises. Silver estimates that they service several hundred people in an average week.

The Museum's track record in the video field is not as impressive as one would expect. Established as an official program ten years ago and annexed by the film department in 1981, video activities now parallel those of film in acquisitions toward a permanent collection, in-house exhibition and in-person presentations, and educational programs (represented by the video studies center and circulating library). Barbara London is curator, having been with MoMA since 1970.

In the past a frequent critic of MoMA's video program was the space it provided for tape exhibition. Video artist Bill Viola has described these spaces as having "always been unsatisfactory," a sentiment echoed by many. Some felt that the situation was indicative of a larger institutional confusion concerning video's position in

the world of art. "We in the video field are in a sort of twilight zone," says Viola. "We're not totally accepted by the art world—where we got our beginnings—and, on the other hand, a lot of film people are resistant to video." Needless to say, there was much interest in what exhibition facilities would be like after the expansion and renovation. While Viola admits to not having seen the new video gallery, others have, and the reviews are not favorable. The new space is small—London describes it as "best suited for 15 to 20 people, with one monitor"—and although its new location is more prominent than its predecessors, its proximity to the lobby has resulted in a very high level of noise, particularly with the large crowds flooding the Museum upon reopening. From both an architectural and viewing standpoint it seems an afterthought.

Another indication of institutional resistance to video at MoMA is in the fact that few in the field fault London's abilities; her reputation as a curator of international video is outstanding. She was criticized, however, when the Museum presented "Video Art: A History" last winter, for biting off more than she could chew. "This is a small show about a large subject," wrote Lucinda Furlong in *Afterimage*, "indicating that London's ambitions far outstripped her means." This again, however, may be less a curatorial problem than it is an institutional one.

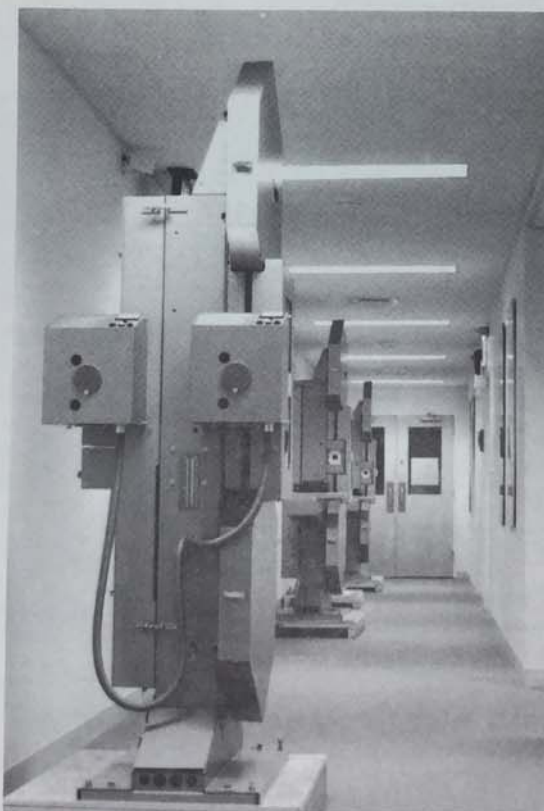
On the other hand, the recent creation of a circulating video library has been hailed as a significant development in creating national access to video art. The catalogue for the collection identifies three classes of video: documentary, narrative, and experimental, and it has been London's goal to collect—for archival preservation as well as circulation—"the best works, the most representative works," with an emphasis on independent tapes. The circulating program contains 30 individual tapes or programs of collected works, representing artists like Jon Alpert and Kieko Tsuno of Downtown Community Television Center, Skip Blumbert, *Merce Cunningham* and Charles Atlas, Richard Forman, Ed Ermswiler, Nam June Paik, Dan Reeves, John Reilly and Stefan Moore, Viola, and William Wegman. The collection, though small (and male-dominated), represents the diversity that has characterized independent video art over the past ten years.

MoMA began collecting video for its permanent holdings in 1975. Today London says that the collection consists of "about 150 tapes by independents and around 300 pieces from television." MoMA also recently acquired its first installation/sculpture piece, Shigeo Kubota's video homage to Marcel Duchamp, "Nude Descending a Staircase." One priority, says London, is to make the collection more reflective of work being done internationally.

MoMA has presented video works in both installation and gallery formats. The first video exhibited was in 1968, for a show titled "The Machine as Seen at the End of the Mechanical Age," curated by Pontus Hultén. Among the pieces shown there were several by Korean-born Nam June Paik. That was followed in 1970 when veteran MoMA curator Kynaston McShine programmed a show titled "Information," a mixed-media exhibit that included video by artists from Latin America, Europe and the U.S. It was in 1974 that video exhibition became a regular activity at the Museum, when "Projects: Video," began, and was later expanded with an infusion of funds from the Rockefeller Foundation and the NEA. One of the most respected programs which continues today is "Video Viewpoints," presented on alternating Mondays with "Cineprobe" in Titus II. "I really emphasize the artist talking a lot about the work," says London. Viola, who presented his own work for this series in 1978, says it was a terrific experience, with "one of the largest, most interested crowds I've had anywhere." This aspect of the department's activities is also very important to Bandy. "Every Monday night at the Museum there's an artist presenting his or her work and talking about it," she says.

"The avant-garde film now has a history of its own . . .

The same kind of concentration that exists on preserving the Hollywood cinema must now focus on preserving avant-garde films."



A row of projectors ready to be installed in the Department of Film's Preservation Screening Room. The projectors can accommodate films of varying widths and speeds. Photo: Leonardo Legrand

continued next page

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

ROMA
LIBRARY
ARCHIVES
MANHATTAN
NYC

Department of Film

The Jersey Journal

Enjoy!

Your weekend family leisure magazine

Jan 11, 1985

COVER STORY

1985—The year
of the film—
Page 2

Busch Gardens—
Old Africa
recreated—
Page 13



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

1985 will be the Year of the Film

By Margaret Schmidt

It started, legend has it, in 1935 in a pink penthouse apartment filled with stacks and stacks of rusty film tins.

Fifty years later, the film collection of the Museum of Modern Art, Manhattan, includes more than 8,000 films, three million film stills and thousands of newspaper and magazine clippings, reference books and posters. It is considered to be a history-maker as well as record-keeper, and has received two special Academy Awards.

To celebrate its golden jubilee, the museum has designated 1985 "The Year of Film."

Events, many of which have yet to be announced, are scheduled to include exhibitions, symposiums, lectures, benefits and special screenings.

MOMA is also planning a campaign to raise \$10 million for the preservation of its Film Archive.

The museum's film department was begun in May, 1935 with funding from the

Rockefeller Foundation.

Iris Barry, the film library's founding curator, began collecting from her penthouse apartment where she literally surrounded herself with the art.

She explained in the museum's "Bulletin" at the time the difficulty of her task: "... a film two years old is a film which will not be seen again ... Amateurs of the film and the filmmakers alike are consequently confined for purposes of study to what is strictly current ... It is possible to read about the work of pioneers like the Frenchman Georges Melies, about the startling innovations of D.W. Griffith and of the post-war German producers, but not to see their work."

Within a year and a half, Barry had collected nearly 700 films for the museum. By 1941, the collection held about 16 million feet of film, enough, the museum says, to keep a viewer busy eight hours a day for a full year.

Barry's collecting work took her from New York to Hollywood and from Europe to the Soviet Union.

The base she created was expanded on by her successors and by gifts and bequests.

But collecting, MOMA learned, wasn't enough. The films had to be preserved to keep the older ones from disintegrating and the newer ones from fading. Some early films would have to be put together

from various prints in an effort to reproduce what the director originally intended.

A recently restored version of "Way Down East," Griffith's 1920 classic, will be made available to film festivals throughout "The Year of Film" to dramatize the museum's campaign for film preservation.

By the time MOMA received the film in the late 1930s, a quarter of it had been cut out, entire scenes and characters having been eliminated, and titles were rewritten. A soundtrack that wasn't meant for the film had been added.

In 1979, the department of film undertook the task of reassembling the work which hadn't been seen whole in more than half a century.

Four prints were used to make the restored version and the original score was resurrected. The first screening of the film, accompanied by live performers, will be Jan. 23 at the United States Film Festival, sponsored by Sundance Institute in Park City, Utah.

Other presentations are scheduled for Feb. 6 and 7 at the

Mary Pickford Theater in the Library of Congress.

Another special event for "The Year of Film" is a retrospective exhibition entitled "British Film." Presented in two parts, now through Feb. 5 and March 15 through late 1986, the show highlights some 270 feature films and numerous short works, documentaries and animated films.

Most of the prints to be shown in the museum's theaters will be on loan from the National Film Archive of the British Film Institute.

Other programs include: "A History of Film," a series tracing the development of the art, beginning Thursday; "Sinclair Lewis Centenary," celebrating the 100th anniversary of Lewis' birth with William Wyler's 1936 adaptation of "Dodsworth," Feb. 8; "Josef Fenkeker: Cinema Posters from Berlin," featuring two dozen posters by the graphic artist, Feb. 14 through March 10, and "Films from the Archive," a return of weekly screenings from the museum's archives, beginning Jan. 8.

On the Cover

Among the millions of film stills collected by the Museum of Modern Art are shots from Charlie Chaplin's 1925 "The Gold Rush" (top); F.W. Murnau's 1927 "Sunrise" (Bottom left) and Max Ophuls' 1953 "Madame De ..." (bottom right). The museum is celebrating 1985 as the "Year of Film," marking the 50th anniversary of its Department of Film.

calendar

The Jersey Journal welcomes items of local and general interest dealing with music, art, theater, children's events, dance, concerts and recreational and special events for the weekly Enjoy! calendar. These items should be sent to The Jersey Journal at least 10 days before the date of the event. Submit to: Enjoy! The Jersey Journal, 300 Journal Square, Jersey City, N.J. 07306.

theater

BUBBLIN' BROWN SUGAR. Crossroads Theater Company, 320 Memorial Pkwy, New Brunswick. Through Sunday.

'NIGHT MOTHER, by Marsha Norman. George Street Playhouse, 9 Livingston Ave., New Brunswick. Through Feb. 3.

THE LION IN WINTER, by James Goldman. Circle Players, 416 Victoria Ave., Piscataway. Jan. 18 to Feb. 9.

HENRIK IBSEN'S "GHOSTS," directed by Bloomfield Ave., Montclair. Previews Tuesday-Thursday. Runs Jan. 18 to Feb. 10.

HAPPY DAYS and ACT WITHOUT WORDS 1, by Samuel Beckett, directed by Robert Lancheater. McCarter Theater, 91 University Place, Princeton. Jan. 10 to Jan. 27.

GROWN UPS, by Jules Feiffer. Forum Theater Group, 314 Main St., Metuchen. Premieres tonight. Runs through Jan. 27.

WHEN THE CHICKENS CAME HOME TO ROOST/ZORA, by Lawrence Holder. Crossroads Theater Company, 320 Memorial Pkwy, New Brunswick. Previews Jan. 23-24, runs Jan. 26 to Feb. 17.

BLACK PEOPLES PARTY, by Earl Anthony. Theater of Universal Images, 1020 Broad St., Newark. Jan. 30 to March 3.

HEADS AND TAILS, by John DeBenedetto and Gabriel Loub. Children's Theater. Rutgers Newark Theater, Bradley Hall, 110 Warren St., Newark. Jtan. 30 and 31, Feb. 1 and 2.

UNCLE DAN'S FINANCIAL TIPS, a comic "Yankee monologue," Sesavous Public Library, the Plaza, Secaucus. Jan. 27 at 3 p.m.

ALICE IN WONDERLAND/THE GOLDEN GOOSE, children's theater. Williams Center, One William Plaza, Rutherford. Jan. 26 at 1 p.m.

A MAN FOR ALL SEASONS, presented by the Bergen County Players. Little Firehouse Theater, 258 Kinderkumack Rd., Oradell. Through Jan. 26.

THE LADY FROM DUBUQUE, by the Iron-bound Theater (in association with the Ferry Street Foundation), Wolf Memorial Church, Wilson and Ann streets, Newark. Tonight and Saturday at 8 p.m., Jan. 18-20 at 8 p.m.

music

TOMMY DORSEY ORCHESTRA, conducted by Buddy Marrow. Park Theater Performing Arts Center, 560 32nd St., Union City. Tuesday at 8 p.m.

NEW JERSEY SYMPHONY ORCHESTRA, conducted by George Manahan. Morimoto Arts Center, Red Bank, Sunday at 3 p.m.; McCarter Theater, Princeton, Monday at 8 p.m.; John Harms Plaza, Englewood. Jan. 19 at 8:30 p.m. and Jan. 20 at 7:30 p.m.

JACKIE AND ROY, jazz vocals. Struggle's, 10 Dempsey Ave., Edgewater. Tonight and tomorrow night.

DIXIELAND, with Mickey Gravine and his All Stars. Struggle's, 10 Dempsey Ave., Edgewater. Jan. 18 and 19.

LA TRAVIATA, by Giuseppe Verdi, presented by Family Opera, Schuetzen Park, 32nd Street and Kennedy Boulevard, North Bergen. Sunday at 3 p.m.

SLIDE HAMPTON AND THE BARRY HARRIS TRIO, Jazz Cultural Theater, 368 8th Ave. (btwn. 28th and 29th Sts.), New York. Friday and Saturday, 10 and 11:30 p.m., 1 a.m.

THE NEW JERSEY PERCUSSION ENSEMBLE, contemporary music. Symphony Space, 2537 Broadway at 95th St., New York. Jan. 22 at 8 p.m.

EUGENE FODOR, violinist. Rider College, Fine Arts Theater, Lawrenceville. Jan. 19 at 8 p.m.

CLASSICAL CONCERT, obit Frederick Kotzenberg and pianist Gary Klein perform baroque, romance and contemporary music. Newark Museum, 49 Washington St., Newark. Sunday at 3 p.m.

JEAN PIERRE RAMPAL, flutist. Unity Concerts, 67 Church St., Montclair. Jan. 19 at 8 p.m.

SOLDIER'S TALE, by Stravinsky. Program also includes Bach and Copland. Presbyterian Church, Westfield. Jan. 18 at 8 p.m.

WILLIAM SHARP, BARITONE. Dinner and concert. Williams Center, One Williams Plaza, Rutherford. Jan. 25 at 8 p.m.

ART
THE NEW ELEGANCE: CONTEMPORARY

WEARABLE ART. Newark Museum, 49 Washington St., Newark. Through Jan. 20.

AMERICAN BRONZE SCULPTURE, 1850 TO PRESENT. Newark Museum, 49 Washington St., Newark. Through Feb. 3.

THE ENIGMATIC IMAGE, works by independent artists. Newark Museum, 49 Washington St., Newark. Through Jan. 20.

EVOLUTIONARY LANDSCAPES, abstract paintings by Hoboken's Tema Zak. Newark Museum, 49 Washington St., Newark. Saturday through March 10.

OSCAR RABIN, retrospective exhibition. CASE Museum, 80 Grand St., Jersey City. Through Jan. 18.

RANDOLPH HAUSER, photography exhibit. Mezzanine Gallery, Five Corners Library, 678 Newark Ave., Jersey City. Through Saturday.

NICK GAMARELLO, exhibit of illustrations. Mezzanine Gallery, Five Corners Library, 678 Newark Ave., Jersey City. Monday through Feb. 2.

SPANISH PAINTINGS, from the Cintas Collection. Montclair Art Museum, 3 South Mountain Ave., Montclair. Through April 7.

ART FACULTY EXHIBIT, works from Montclair Kimberly Academy. Doubletree Gallery, 76 Church St., Montclair. Through Jan. 27.

THE COLOR RED, a Valentine special. Doubletree Gallery, 76 Church St., Montclair. Jan. 30 to Feb. 24.

SCULPTURE FROM RUTGERS, THE STATE UNIVERSITY OF NEW JERSEY, faculty sculpture. Rutgers Campus, Newark. By appointment through Jan. 20.

THE AMERICAN WEST, REALITY AND ROMANCE. Bergen Museum of Art and Science, Ridgewood and Farview Avenues, Paramus. Through Sunday.

HUNGARIAN EXHIBITS, paintings, embroidery, costumes. Hungarian Folk Museum, 217 Third St., Passaic. Through May 18.

FAMILIAR FACES BY JOAN ARBEITER, portraits in acrylic and charcoal. Purgot Gallery, Jewish Community Center of Middlesex County, 1775 Oak Tree Rd., Edison. Through Feb. 10.

COMPETITION MAQUETTES AND DRAWINGS, works by George Segal, Robert Graham and Charles Simonds. Jane Voorhes Zimmerli Museum, Rutgers University, New Brunswick. Through Feb. 10.

TAKAMIT: CANADIAN ESKIMO ART Jane

Voorhes Zimmerli Museum, Rutgers University, New Brunswick. Through Feb. 10.

LARRY RIVERS' HISTORY OF MATIAH: THE STORY OF THE JEWS, painting of 3,000 years of Jewish history. The Jewish Museum, 1109 Fifth Ave., Manhattan. Through Jan. 25.

FANTASY AND FORM IN THE CHANUKAH LAMP. Jewish Museum, 1109 Fifth Ave., Manhattan. Through Feb. 3.

HOW MEDIA WORKS, workshops and classes in contemporary media. Newark MediaWorks, 60 Union St., Newark. Through January.

COMPUTER WORKSHOPS, 45-minute sessions for ages 7 and up. Newark Museum, 49 Washington St., Newark. Sundays at 1, 2 and 3 p.m.

LIVE ANIMAL TALK, mini-zoo. Newark

Museum, 49 Washington St., Newark. Saturday at 12:30 p.m.

DR. MARTIN LUTHER KING REMEMBERED, lecture. Newark Museum, 49 Washington St., Newark. Sunday at 1:30 p.m.

ROOSEVELT ISLAND WALKING TOUR, meets at northwest corner of 5th Street and Second Avenue, Manhattan. Sunday at 3 p.m.

JEWSH SINGLES DANCE PARTY, sponsored by Jingles. Quality Inn, Rt. 1 South, North Brunswick. Sunday at 8:30 p.m.

THE FLYING KARAMAZOV BROTHERS, acrobatic juggling. McCarter Theater, 91 University Place, Princeton. Jan. 28-29.

COMIC BOOK MARKETPLACE CONVENTION, comic books, gum cards, and sports memorabilia to buy, sell and trade. Roosevelt Hotel, Madison Avenue and 45th Street, Manhattan. Sunday 10 a.m. to 5 p.m.

Paramus' Elaine Zayak to star in Ice Capades

With spectacular athleticism and a repertoire of gravity-teasing triple jumps, Elaine Zayak took the figure skating world by storm when she captured the 1979 Junior World and United States Junior Championships as a perky 14-year-old New Jersey schoolgirl. From there, her career became a blurring upward spiral as she skated to the U.S. Ladies' National title in 1981 and to the gold medal at the 1982 World Championships.

In 10 years of competitive skating, Zayak's on-ice gusto and off-ice charm made her not only the pride of her Paramus hometown, but the reigning skating sweetheart of the entire

country. The zestful blonde will reach yet another triumphant milestone when she returns home for her New York City professional debut as one of the stars in Ice Capades at Madison Square Garden for 21 performances Jan. 30 through Feb. 10.

Avalon, Youngman on tap

Atlantis Casino Hotel's first headliners for 1985 in Atlantic City will be singing star Frankie Avalon and veteran funnyman Henny Youngman. They will appear in Atlantis' Cabaret tonight and tomorrow. Showtimes are 8 p.m. and 11:30 p.m.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of



Cary Grant as
a gambler in
"Mr. Lucky"
(1943).

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

A Tribute to The Debonair Mr. Grant

By JOHN DUKA

THE whole thing was Bill Paley's idea. "That's right, it was my idea," said William S. Paley.

In 1981, when Cary Grant received one of the Kennedy Center Honors for lifetime achievement in Washington with, among others, Helen Hayes, Mr. Paley, the former chairman of CBS and a good friend of Mr. Grant, huddled with the former movie idol, comedian and actor and suggested that perhaps he wouldn't mind coming up to New York sometime for a similar sort of tribute, this one to be held at the Museum of Modern Art.

Well, that's exactly what happened yesterday evening at MOMA when a select group of 200 people were invited to attend a cocktail party, a viewing of excerpts from some of Mr. Grant's films and a dinner in tribute to Mr. Grant and his career in film.

Because Mr. Grant detests hoopla of any kind, does not like the word "tribute" and has discarded the word "nostalgia" from his vocabulary, the affair was handled with the utmost reticence. No formal invitations were mailed. The evening was given no special name. Instead, MOMA sent out letters, signed by Mr. Paley, the museum's board chairman, that simply said that Mr. Grant would be the honored guest at a special evening that would also benefit the annual fund of the museum.

Almost everyone responded.

"We're thrilled about the event," said Richard E.

Continued on Page C8

CJ.
THE NEW YORK TIMES, JUNE 28,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY

Collection:

APF

Series.Folder:

Film, Department of

THE NEW YORK TIMES, THURSDAY, JUNE 28, 1984

A Tribute to the Debonair Mr. Grant

Continued From Page C1

Oldenburg, director of the museum, "and needless to say, we're thrilled that the benefit has added \$200,000 to our fund."

Among the guests invited to the black-tie event were Blanchette Rockefeller, one of the benefit's co-chairmen, along with Lily Auchincloss and Celeste Bartos; Victoria and S. I. Newhouse Jr.; Sharon and James Hoge; Ricky and Ralph Lauren; Irene Mayer Selznick; Lally Weymouth; Liz and George Stevens; Anne and Sid Richardson Bass; Pat and Thornton Bradshaw; Helen Gurley Brown; Susan and Carter Burden; Jan and Gardner Cowles; Kimberley and Jonathan Farkas; Betty and Thomas Mellon; Peter Glenville; Carolina and Reinaldo Herrera; Carroll and Milton Petrie; Jeanne Vanderbilt, and Betsy Whitney. In other words, just the usual group of Cary Grant fans.

The evening began with cocktails at 7 P.M. in the museum's sculpture garden. Late in the day Mr. Grant was still backstage in the museum's Roy and Niuta Titus Theater 2, making last-minute preparations for the showing of film clips from his career. The show was to include excerpts from "Notorious," "His Girl Friday" and "Charade," and the 1970 broadcast of the Academy Awards presentation at which Mr. Grant, who has never won an Oscar for any role, was presented a special belated award by Frank Sinatra for his "sheer brilliance," as Mr. Sinatra said. The showing was scheduled at 8 P.M. and Mr. Grant was to field questions about his career from the audience.

"It's always difficult to answer questions about my career," Mr. Grant said yesterday, "but it will be especially hard with such an erudite audience."

He winked, and went on: "There are always a few opening ploys people use whenever they ask me questions. The first is: Why didn't I receive an Oscar for any of my roles? Well, no one voted for me, of course. But I don't carry any grudges. The second is: What is my favorite movie? Well, I don't have one. People tend to look at older antiques, including movies, with a special reverence. But I don't think antiques are any better because they're antiques."

"The third ploy," Mr. Grant continued, "is: Who was my favorite leading lady? Well, I don't have one of those either. Of course, I made more movies with some leading actresses than with others. Like Kate Hepburn, for instance. Now, Kate's a great girl."

For her part, Barbara Grant said that there is no one movie from her husband's career that is her favorite. "You know, I haven't seen them all," she said. "But I do like 'North by Northwest' a lot. We're still trying to get copies of all of Cary's films. I have them on cassettes in our home in Beverly Hills."

"I'll never make another movie," Mr. Grant said, "but what's interesting is that almost no one ever asks why I stopped making movies. One of the reasons was that I wanted to spend more time with my daughter



The New York Times/Bill Cunningham

In the sculpture garden at the Museum of Modern Art: Cary and Barbara Grant, William S. Paley, chairman of the museum, and Lily Auchincloss.



when she was growing up. My wife [Dyan Cannon] and I had gotten a divorce by then, which was very good copy, and every time I went to visit my daughter I was hounded by reporters at the airport. Then, a very large company offered me a job and said they would give me a private plane whenever I wanted to fly to my daughter. That made matters easier, of course."

Then he paused and winked again. "Of course, it was only one of the reasons."

The rest is history. Mr. Grant worked as an executive with Fabergé, is currently on the board of several large corporations, including Fabergé, and in 1981, he and Barbara Harris, then 30, announced their marriage. He is 80 years old, and he does not, he says, exercise.

Mr. Grant's films include, clockwise from top left: "Notorious" (1946) with Ingrid Bergman, "The Awful Truth" (1937) with Irene Dunne and "Suspicion" (1941).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

N.Y. MOMA. Dept of Film

Blanchette Rockefeller to Accept an Oscar

Since the death of her husband, John D. Rockefeller 3d, in a car crash last summer, **Blanchette Rockefeller**, already devoting much of her time to the presidency of the Museum of Modern Art, also stays busy by seeing to the affairs of his estate. She has moved out of her intimate, rather smallish office at the museum to occupy her late husband's spacious suite in Rockefeller Plaza, and it was there yesterday that she talked about the coming 50th anniversary of the museum and something most unusual for her — picking up an Academy Award in Hollywood.

The special honorary Oscar will go next Monday to the museum's famous department of film, which began a half-century ago to preserve motion pictures for posterity. Mrs. Rockefeller said the film department was set up at the insistence of her mother-in-law, Abby Aldrich Rockefeller, one of the museum's founders. Blanchette Rockefeller is quite interested in movies, she said, preferring the "dated" films of her favorites, like **Cary Grant** and **Claudette Colbert**, to most of today's fare, which she considers "disappointing, even distasteful." She hasn't had the courage to see "Jaws," she said, but she hopes to "force myself to see 'The Deer Hunter' because the screenplay is by **Derek Washburn**, the son of an old friend, **Gordon Washburn**, who used to be director of the Asia House art gallery."

For her "show business debut" Monday, Mrs. Rockefeller seemed as excited as an ingénue scheduled to accept an Oscar. Noting that she plans to wear a two-tone lavender chiffon evening dress, the 69-year-old Mrs. Rockefeller said, "I hope it looks well on television. I think the hard colors come out too bright."

N.Y.T. 4-3-79

SUBJECT
FILM
MOMA
LIBRARY
ARCHIVES
AMPHLET
FILE

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

MOA
LIBRARY
ARCHIVES
PAMPHLET
FILE

Dept. of Film

Lectures on the Film by Slavko Vorkapich

1962

"The Artifice of Versification," wrote A. E. Housman in *The Name and Nature of Poetry*. "... has underlying it a set of facts which are unknown to most of those who practice it; and their success, when they succeed, is owing to instinctive tact and a natural goodness of ear. This latent base, comprising natural laws by which all versification is conditioned, and the secret springs of the pleasure which good versification can give, is little explored..."

If the "latent base" of verse is still, after ten thousand years, largely unknown to poets, perhaps the youngest art, the motion picture, need take no shame that its own basic powers and limitations, and the expressive possibilities implicit in both, are as yet little understood, even by its most illustrious practitioners, still less its audiences. The celluloid strip has for the most part been used to tell a story, to project an argument, or to sell an idea or a product. Gripped by the story, the argument, the idea, we are unaware of the means by which they grip us. Wrapt in "the narcotic shadow of the cinema itself," we do not pause to reflect that all these things come at us not only through nerves and muscles of the eye but also through the entire nervous and muscular system of the whole body. Through life-long experience we have all learned to read the language of the film, and most of us know a little of its terminology—the "shot," the "cut," the "close-up," the "long shot," the "sequence," and so forth. But few know, much less understand, the grammar of that language. What the moving image does to us, and how, are still in 1965 largely terra incognita.

The artifice of film-making—the art and craft which have been built upon the visual nature of the medium—will be the primary subject of a series of ten lecture-seminars to be delivered by Slavko Vorkapich at the Museum of Modern Art on ten Monday evenings, from 8:00 to 10:00 p.m., beginning February 1, 1965 and continuing through April 5. Its secondary purpose will be an inquiry into the nature—and the promise—of the film medium itself, considered independently of what European writers would call the "intrigue" of individual films themselves, heavily freighted as most of them are with literary, theatrical, and other artistic inheritances. As his fellow craftsmen well know, Mr. Vorkapich almost alone among film-makers has devoted the bulk of his life and career to the investigation of such matters as these: what happens perceptually and psychologically when one shape is succeeded by another, different, shape on the screen; continuity and organization of movement from shot to shot; "cinematizing" or psychological set in reference to camera angles and camera movements; proportional, visual space-play of long shot, medium shot, and close-up; when and how we are musically, kinesthetically, "moved" by certain movements on the screen; and other esthetic and technical aspects of the film experience. (See below.)

The series of lecture-seminars is primarily intended for professional film-makers and for students who intend to become film-makers, but it opens also to members of the Museum of Modern Art and to the general public. It will include, as illustrations, excerpts from more than fifty films from the work of such historic and contemporary film-makers as Griffith, Kurosawa, Antonioni, Eisenstein, Murnau, Fellini, Cocteau, Van Dyke, Wise, Renoir, Resnais, Zinnemann, Kubrick, de Sica, Flaherty, Ruttmann, Welles, Truffaut, Godard, and many others. A subscription blank for enrollment is appended. A syllabus follows.



The Lecturer, Slavko Vorkapich, was born in Yugoslavia, March 17, 1895. He was educated in Belgrade, Budapest, and Paris, where he studied painting. He emigrated to New York in 1920, where he worked as a commercial artist and portrait painter. Moving on to Hollywood, he made with Robert Florey and Gregg Toland the experimental film *The Life and Death of a Hollywood Extra* (1928), "produced" with miniatures on a kitchen table. From 1928 to 1934, he worked for RKO and Paramount as a creator of montage sequences, most notably the Furies sequence from Ben Hecht's and Charles MacArthur's *Crime Without Passion* (1934). In 1934, he moved to Metro-Goldwyn-Mayer where he created the revolution sequence in *Viva Villa!*, this plague sequence in *Romeo and Juliet*, the famine and exodus in *The Good Earth*, the reprise of Jeanette MacDonald's career as an opera singer in *Maytime*. Other films on which he worked at this period include *Manhattan Melodrama*, *David Copperfield*, *The Firefly*, *The Broadway Melody of 1938*, *The Last Gangster*, *Test Pilot*, *Yellow Jack*, *Three Comrades*, *The Shopworn Angel*, *Marie Antoinette*, *Boys Town*, *Sweethearts*, and *A Tale of Two Cities*.

The Visual Nature of the Film Medium



Lecture 1: February 1 Introduction: The Eye Has Its Reasons. Laws of visual perception, especially perception of motion, applied to film-making... Unawareness of the visual-dynamic forces at work within every shot and every sequence of shots often leads to undesirable effects, unintentional ambiguities, absurdities... Such effects often unnoticed because over-dominant subject matter interest inhibits visual... "Crossing the stage line" actually crossing the sagittal planes... Reverse angles.

The perceptual phenomenon, known as the phenomenon, which creates the illusion of motion, operative not only within single continuous shots but also in every cut from shot to shot... Lessons derived from this in re: (a) placement and framing of objects, especially in stationary set-ups; (b) dynamic mounting of a series of static shots... Metrical rhythm... Functional distance... Space play... Phit transformation and exchange of identity on the cut... "Crossing the stage line" actually crossing the sagittal planes... Reverse angles.

With excerpts from: *Ballet Mecanique*, *Yojimbo*, *Spartacus*, *Alexander Nevsky*, *Potemkin*, *Ten Days That Shook the World*, *The Magician*, *L'Avventura*, *La Dolce Vita*, *Old and New*, *Last Year in Marienbad*, *Storm Over Asia*, *Wild Strawberries*, *The Seventh Seal*, *Breathless*, *The River*, *The Informer*, *Citizen Kane*, *Rashomon*, *High Noon*, *Man of Aran*.

Lecture 2: February 8 Bipolar Organization. The proactive and retroactive force of offscreen directed attention: looking, pointing, aiming, waving, etc., demand paired subjects, determine subjective character of preceding and succeeding shot... Neutral object and observed object... High and low angles as subjective angles... Uni-directed objects.

With excerpts from: *Potemkin*, *Mother*, *La Dolce Vita*, *Wild Strawberries*, *The Magician*, *The Seventh Seal*, *L'Avventura*, *The Informer*, *Alexander Nevsky*, *Jules and Jim*, *High Noon*, *Man of Aran*, *Spartacus*, *Rashomon*.

Lecture 3: February 15 The Gestalt Law of "Good Continuation." Applied to movement from shot to shot... Direction and velocity of motion as factors of continuity... Exchange of identity on the cut due to movement... Unintentional disorientation... Lateral movement and "second take" effect... Approach and recession... Problem of continuity on the wide screen... Creative possibilities.

With excerpts from: *Night Mail*, *Song of Ceylon*, *His Bread and Butter*, *The City*, *La Dolce Vita*, *Wild Strawberries*, *The Seventh Seal*, *L'Avventura*, *Jules and Jim*, *The Molycoddle*, *The Thief of Bagdad*, *Breathless*, *All Quiet on the Western Front*, *Rashomon*, *Un Chien Andalou*, *The Conjuror*, *Meshes of the Afternoon*, etc.

Lecture 4: February 22 Object-Motion ("Real Motion") and the Stationary Camera. Cinegenic motion and geometric simplicity... Non-cinegenic behavior of wheel spoked and other regularly spaced patterns in motion... Film's affinity to mechanical motions and dangers of empty formalism... TV commercials... Motion vs. agitation.

Virtual shapes of motions... Organization of motions within the shot and from shot to shot... Analysis of action-as-motion... Value of over-analysis for training in filmic perception and for total visual grasp of an event... Partial repetition (overlapping); its esthetic and dramatic values... Rhythmical accent within the shot and on the cut... Degrees of three-dimensionality.

With excerpts from: *Potemkin*, *Ballet Mecanique*, *Ten Days That Shook the World*, *Old and New*, *Storm Over Asia*, *La Dolce Vita*, *Intolerance*, *Mechanical Principles*, *The City*, *The River*, *Citizen Kane*, *Triumph of the Will*, *West Side Story*, *Berlin: The Symphony of a Great City*, etc.



Lecture 5: March 1 To Hold, As't Were, a Moving Mirror Up to Nature. Camera movement pan, dolly, crane... The visual world and the visual field



Lecture 6: March 8 Angles, Low and High, as Variables of Shooting. Transformed by constants of projection: horizontal throw upon a vertical screen... Expectation set by angle of preceding shot... Subjective view, caprice, or creative expression?... Set-up angle and plane of regard... Climbing a steep rock or crawling on all four?... Transition by camera movement... Angle relativity and inversion in double exposure and matte shots... Creative possibilities.

With excerpts from: *Entr'acte*, *Mother*, *Blood of a Poet*, *Orpheus*, *Crime Without Passion*, *Firefly*, *Experimental Material*, *L'Avventura*, *Rashomon*, *Forest Murmurs*.

Lecture 7: March 15 Another Variable: Viewer's Distance From the Screen. Depth-wise, the back-row viewer and the front-row viewer see two different films... Depth of scene increases with the increase of viewing distance, but the nearer viewer is "bodily" more involved in the larger, though more compressed, image... Relation of viewing distance to visual angle from the station point of shooting explained... There is no "normal" (crossing) lens for the whole depth of the theater... The paradox of the zoom lens... Relative acceleration and deceleration of velocities of approach and recession as produced by short and long focus lenses... The kinesthetic pulling-in power of the short focus and the monumentalizing power of the long focus lenses creatively used... Advantages of the wide screen.

Long Shot (LS), Medium Shot (MS), Close Up (CU) not only scenario devices but elements in dynamically proportioned space-play... LS not merely a big, "stunning" photograph, but opening-up of space (vastness enclosing smallness) after a series of close shots; MS fullness of mass or movement; CU accent on significant shape or motion... Series of cuts or transition by camera movement.

With excerpts from: *Alexander Nevsky*, *All Quiet on the Western Front*, *Cabinet of Dr. Caligari*, *Man of Aran*, *Yojimbo*, etc.



Lecture 8: March 22 Tricks as Tricks and as Legitimate Filmmic Devices. Slow motion and overcoming the "spirit of gravity"... Reverse action and "giving life" to lifeless things... Dreams and the Surreal... Dissolves and the fluidity of mental images... Interpenetration and image-creating power of double exposures... Montage sequences.

With excerpts from: *Olympia Diving Sequence*, *Entr'acte*, *Intolerance*, *Potemkin*, *Mother*, *Old and New*, *Alexander Nevsky*, *The City*, *Beauty and the Beast*, *Orpheus*, *Meshes of the Afternoon*, *Montage sequences* by Slavko Vorkapich and John Hoffman.

Lecture 9: March 29 Esthetics of Film Form. In the power of the film to arouse a wide range of implicit muscular responses may be found the source of a new art form... Concurrently with lessons drawn with respect to clarity of presentation, the study of the visual-dynamic nature of the film medium leads to the recognition that the essence of esthetics of film form is to be found in "kinesthetics"... Kinetic correspondences felt in movements of inanimate as well as animate things may open up a whole new field of truly cinematic imagery... Organization of real movements and kinesthetic melody... The dance of life, and of all natural and man-made things.

With excerpts from some of the films listed in foregoing lectures.

Lecture 10: April 5 Esthetics of Film Content. An aspect of the film not sufficiently explored: transcending the literal meaning of the shot... The objective correlative... In a film intended for other purposes, documentary or dramatic, there may occur a brief moment, fortuitous perhaps, when—discarding verbally expressible meanings or feelings—the dynamic images on the screen suddenly come to life in their own ineffable way.

With a few intimations only...

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	APF	Film, Department of

those who practise it; and their success, when they succeed, is owing to instinctive tact and a natural goodness of ear. This latent base, comprising natural laws by which all verification is conditioned, and the secret springs of the pleasure which good verification can give, is little explored...

If the "latent base" of verse is still, after ten thousand years, largely unknown to poets, perhaps the youngest art, the motion picture, need take no shame that its own basic powers and limitations, and the expressive possibilities implicit in both, are as yet little understood, even by its most illustrious practitioners, still less its audience. The celluloid strip has for the most part been used to tell a story, to project an argument, or to sell an idea or a product. Grippled by the story, the argument, the idea, we are unaware of the means by which they grip us. Wrapt in "the narcotic shadow of the cinema itself," we do not pause to reflect that all these things come at us not only through nerves and muscles of the eye but also through the entire nervous and muscular system of the whole body. Through life-long experience we have all learned to read the language of the film, and most of us know a little of its terminology—the "shot," the "cut," the "close-up," the "long shot," the "sequence," and so forth. But few know, much less understand, the grammar of that language. What the moving image does to us, and how, are still in 1965 largely terra incognita.

The artifice of film-making—the art and craft which have been built upon the visual nature of the medium—will be the primary subject of a series of ten lecture-seminars to be delivered by Slavko Vorkapich at the Museum of Modern Art on ten Monday evenings, from 8:00 to 10:00 p.m., beginning February 1, 1965 and continuing through April 5. Its secondary purpose will be an inquiry into the nature—and the promise—of the film medium itself, considered independently of what European writers would call the "intrigue" of individual films themselves, heavily freighted as most of them are with literary, theatrical, and other kinds of artifices. As his fellow craftsmen well know, Mr. Vorkapich almost alone among film-makers has devoted the bulk of his life and career to the investigation of such matters as these: what happens perceptually and psychologically when one shape is succeeded by another, different, shape on the screen; continuity and organization of movement from shot to shot; "intellingung" or psychological set in reference to camera angles and camera movements; proportional, visual space-play of long shot, medium shot, and close-up; when and how we are muscularly, kinesthetically, "moved" by certain movements on the screen; and other esthetic and technical aspects of the film experience. (See below.)

The series of lecture-seminars is primarily intended for professional film-makers and for students who intend to become film-makers, but is open also to members of The Museum of Modern Art and to the general public. It will include, as illustrations, excerpts from more than fifty films from the work of such historic and contemporary film-makers as Griffith, Kurosawa, Antonioni, Eisenstein, Murnau, Fellini, Cocteau, Van Dyke, Wise, Renoir, Resnais, Zinnemann, Kubrick, de Sica, Flaherty, Ruttmann, Welles, Truffaut, Godard, and many others. A subscription blank for enrollment is appended. A syllabus follows.



The Lecturer, Slavko Vorkapich, was born in Jugoslavia, March 17, 1895. He was educated in Belgrade, Budapest, and Paris, where he studied painting. He emigrated to New York in 1920, where he worked as a commercial artist and portrait painter. Moving on to Hollywood, he made with Robert Florey and Gregg Toland the experimental film *The Life and Death of a Hollywood Extra* (1928), "produced" with miniatures on a kitchen table. From 1928 to 1934, he worked for RKO and Paramount as a creator of montage sequences, most notably the Furies sequence from Ben Hecht's and Charles MacArthur's *Crime Without Passion* (1934). In 1934, he moved to Metro-Goldwyn-Mayer where he created the revolution sequence in *Viva Villa!*; the plague sequence in *Romeo and Juliet*; the famine and exodus in *The Good Earth*; the reprise of Jeanette MacDonald's career as an opera singer in *Maytime*. Other films on which he worked at this period include *Manhattan Melodrama*, *David Copperfield*, *The Firefly*, *The Broadway Melody of 1938*, *The Last Gangster*, *Test Pilot*, *Yellow Jack*, *Three Comrades*, *The Showman Angel*, *Marie Antoinette*, *Boys Town*, *Sweethearts*, and *A Tale of Two Cities*.

In 1938, Mr. Vorkapich lectured on montage theories in The Museum of Modern Art Film Library's course on the motion picture, given in collaboration with Columbia University. In 1941, he directed short films dealing with the war as part of Pathe's "This Is America" series. From 1949 through 1951, he was Head of the Department of Cinema at the University of Southern California. In 1952-1956, he travelled and lectured extensively in Europe, where he also made a film in his native Jugoslavia. In 1956-60, he returned to Hollywood as editor of John Gumbert's *High Road*. Films which Mr. Vorkapich has made or helped to make which are in the permanent collection of The Museum of Modern Art Film Library are: *The Life and Death of a Hollywood Extra*, *Romeo and Juliet*, *Marie Antoinette*, *The President Vanishes*, and montage sequences from *The Conquerors*, *Turn Back the Clock*, *David Copperfield*, *Boys Town*, *The Firefly*, *Crime Without Passion* and *Maytime*.



Lecture 1: February 1 Introduction: The Eye Has Its Reasons. Laws of visual perception, especially perception of motion, applied to film-making... Unawareness of the visual-dynamic forces at work within every shot and every sequence of shots often leads to undesirable effects, unintentional ambiguities, absurdities... Such effects often unnoticed because over-dominant subject matter interest inhibits visual sensibility of film-maker and viewer alike... Knowledge and mastery of visual-dynamic principles leads to greater clarity and force of presentation, and eventually to the development of the film as a truly independent form of art.

The perceptual phenomenon, known as the phenomenon, which creates the illusion of motion, operative not only within single continuous shots but also in every cut from shot to shot... Lessons derived from this in re: (a) placement and framing of objects, especially in stationary set-ups; (b) dynamic mounting of a series of static shots... Metrical rhythm... Functional distance... Space play... Phil-transformation and exchange of identity on the cut... "Crossing the stage line" actually crossing the sagittal planes... Reverse angles.

With excerpts from: *Ballet Mechanique*, *Yojimbo*, *Spartacus*, *Alexander Nevsky*, *Potemkin*, *Ten Days That Shook the World*, *The Magician*, *L'Avventura*, *La Dolce Vita*, *Old and New*, *Last Year in Marienbad*, *Storm Over Asia*, *Wild Strawberries*, *The Seventh Seal*, *Breathless*, *The River*, *The Informer*, *Citizen Kane*, *Rashomon*, *High Noon*, *Man of Aran*.

Lecture 2: February 8 Bipolar Organization. The pro-active and retroactive force of off-center directed attention: looking, pointing, aiming, waving, etc., demand paired subjects, determine subjective character of preceding and succeeding shot... Neutral object and observed object... High and low angles as subjective angles... Uni-directed objects.

With excerpts from: *Potemkin*, *Mother*, *La Dolce Vita*, *Wild Strawberries*, *The Magician*, *The Seventh Seal*, *L'Avventura*, *The Informer*, *Alexander Nevsky*, *Jules and Jim*, *High Noon*, *Man of Aran*, *Spartacus*, *Rashomon*.

Lecture 3: February 15 The Gestalt Law of "Good Continuation." Applied to movement from shot to shot... Direction and velocity of motion as factors of continuity... Exchange of identity on the cut due to movement... Unintentional disorientation... Lateral movement and "second take" effect... Approach and recession... Problem of continuity on the wide screen... Creative possibilities.

With excerpts from: *Night Mail*, *Song of Ceylon*, *His Bread and Butter*, *The City*, *La Dolce Vita*, *Wild Strawberries*, *The Seventh Seal*, *L'Avventura*, *Jules and Jim*, *The Mollycoddle*, *The Thief of Bagdad*, *Breathless*, *All Quiet on the Western Front*, *Rashomon*, *Un Chien Andalou*, *The Conjuror*, *Mesher of the Afternoon*, etc.

Lecture 4: February 22 Object-Motion ("Real Motion") and the Stationary Camera. Cinematic motion and geometric simplicity... Non-cinematic behavior of wheel spokes and other regularly spaced patterns in motion... Film's affinity to mechanical motions and dangers of empty formalism... TV commercials... Motion vs. agitation.

Virtual shapes of motions... Organization of motions within the shot and from shot to shot... Analysis of action-as-motion... Value of over-analysis for training in filmic perception and for total visual grasp of an event... Partial repetition (overlapping): its esthetic and dramatic values... Rhythmical accent within the shot and on the cut... Degrees of three-dimensionality.

With excerpts from: *Potemkin*, *Ballet Mechanique*, *Ten Days That Shook The World*, *Old and New*, *Storm Over Asia*, *La Dolce Vita*, *Intolerance*, *Mechanical Principles*, *The City*, *The River*, *Citizen Kane*, *Triumph of the Will*, *West Side Story*, *Berlin: The Symphony of a Great City*, etc.



Lecture 5: March 1 To Hold, As' Were, a Moving Mirror Up to Nature. Camera movement: pan, dolly, crane... The visual world and the visual field as defined by Professor Gibson... The moving camera represents the movements of the visual field, seldom the visual world... Moving "camera reality"—moving mirror "reality"... Hand-held camera as hand-held mirror implies the holder... Variables of shooting and constants of projection (s/p functions)... When the two are not in agreement, the latter always transforms the former; unawareness of this often leads to disappointing results... Flatness of pan and zoom shots compared to pseudo-stereoscopy of traveling shots... The law of induced motion... Transferred motions... "Wiped out" or cancelled motions... Camera movements recognized as potent artifices of film-making when creatively used... Organization of "real" motions and camera motions.

With excerpts from: *The Last Laugh*, *All Quiet on the Western Front*, *The Passion of Joan of Arc*, *Triumph of the Will*, *The Good Earth*, *Citizen Kane*, *Rashomon*, *Umberio D.*, *Old and New*, *Yojimbo*, *Jules and Jim*, *Breathless*, etc.



Lecture 6: March 8 Angles, Low and High, as Variables of Shooting. Transformed by constants of projection: horizontal throw upon a vertical screen... Expectation set by angle of preceding shot... Subjective view, caprice, or creative expression... Set-up angle and plane of regard... Climbing a steep rock or crawling on all four... Transition by camera movement... Angle relativity and inversion in double exposure and matte shots... Creative possibilities.

With excerpts from: *Entr'acte*, *Mother*, *Blood of a Poet*, *Orpheus*, *Crime Without Passion*, *Firefly*, *Experimental Material*, *L'Avventura*, *Rashomon*, *Forest Murmurs*.

Lecture 7: March 15 Another Variable: Viewer's Distance From the Screen. Depth-wise, the back-row viewer and the front-row viewer see two different films... Depth of scene increases with the increase of viewing distance, but the nearer viewer is "bodily" more involved in the larger, though more compressed, image... Relation of viewing distance to visual angle from the station point of shooting explained... There is no "normal" (shooting) lens for the whole depth of the theater... The paradox of the zoom lens... Relative acceleration and deceleration of velocities of approach and recession as produced by short and long focus lenses... The kinesthetic pulling-in power of the short focus and the monumentalizing power of the long focus lenses creatively used... Advantages of the wide screen.

Long Shot (LS), Medium Shot (MS), Close Up (CU) not only scenario devices but elements in dynamically proportioned space-play... LS not merely a big, "stunning" photograph, but opening-up of space (vastness enclosing smallness) after a series of close shots; see fullness of mass or movement; CU accent on significant shape or motion... Series of cuts or transition by camera movement.

With excerpts from: *Alexander Nevsky*, *All Quiet on the Western Front*, *Cabinet of Dr. Caligari*, *Man of Aran*, *Yojimbo*, etc.



Lecture 8: March 22 Tricks as Tricks and as Legitimate Filmic Devices. Slow-motion and over-coining the "spirit of gravity"... Reverse action and "giving life" to lifeless things... Dreams and the Surreal... Dissolves and the fluidity of mental images... Interpenetration and image-creating power of double exposures... Montage sequences.

With excerpts from: *Olympia Diving Sequence*, *Entr'acte*, *Intolerance*, *Potemkin*, *Mother*, *Old and New*, *Alexander Nevsky*, *The City*, *Beauty and the Beast*, *Orpheus*, *Mesher of the Afternoon*, Montage sequences by Slavko Vorkapich and John Hoffman.

Lecture 9: March 29 Aesthetics of Film Form. In the power of the film to arouse a wide range of implicit muscular responses may be found the source of a new art form... Concurrently with lessons drawn with respect to clarity of presentation, the study of the visual-dynamic nature of the film medium leads to the recognition that the essence of esthetics of film form is to be found in "kinesthetics"... Kinetic correspondences felt in movements of inanimate as well as animate things may open up a whole new field of truly cinematic imagery... Organization of real movements and kinesthetic melody... The dance of life, and of all natural and man-made things.

With excerpts from some of the films listed in foregoing lectures.

Lecture 10: April 5 Aesthetics of Film Content. An aspect of the film not sufficiently explored: transcending the literal meaning of the shot... The objective correlative... In a film intended for other purposes, documentary or dramatic, there may occur a brief moment, fortuitous perhaps, when—discarding verbally expressible meanings or feelings—the dynamic images on the screen suddenly come to life in their own ineffable way.

With a few intimations only...

Subscription blank: Please enroll me for the series of ten lecture-seminars to be delivered by Slavko Vorkapich at The Museum of Modern Art on Monday evenings, from 8:00 to 10:00 p.m., February 1, 1965 to April 5, as (please check one below):

- \$40 Regular series rate
- \$30 Member of The Museum of Modern Art
- \$25 Student rate

Enclosed is my check in the sum of \$ _____
Please make all checks payable to The Museum of Modern Art.
A stamped, self-addressed envelope is enclosed.

Name _____
Address _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Museum of Modern Art

To All Staff

From Public Information

Date December 20, 1985

Re Segment on fiftieth anniversary of the Department of Film on CBS SUNDAY MORNING (Channel 2) on Sunday, December 29 at 9:00 a.m.

The CBS SUNDAY MORNING program, a network show hosted by Charles Kuralt, is doing a nine minute piece on the Department of Film's activities. The producer of the segment has been working all year on it. Among the highlights are clips from some of the newly-restored films in the collection and an interview with Mary Lea Bandy. The entire program lasts until 10:30 a.m.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Museum of Modern Art

3/89

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

To Our Filmgoers:

We sincerely hope to provide a pleasant experience for all visitors and Museum members who wish to see our films. Because of the popularity of our film program and the increasing demand for tickets, we want to remind you of the rules and procedures relating to the theaters.

- 1) Filmgoers will not be admitted to the theaters later than 15 minutes after a screening begins.
- 2) Because of the limited availability of seats in the theaters, filmgoers may not request tickets for both afternoon films or both evening films.
- 3) Many soldout showings have available seats because tickets are not used. Film tickets should not be requested if they will not be used, in fairness to other filmgoers.

continued

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

- 4) A standby system exists to allow as many people as possible to occupy unused seats during soldout screenings. A standby ticket holder must wait in an orderly fashion until his or her standby number is called, and then promptly find a seat. After all available seats are filled, no one will be admitted during the film.
- 5) New York City fire laws prohibit any person from standing or sitting in the aisles or on the stairs of the theaters.
- 6) Filmgoers may not save seats for others.
- 7) Talking, moving about, or disturbances of any kind are annoying to other filmgoers. Smoking, eating, and drinking are prohibited in the theaters.
- 8) Do not throw trash on the floor of the theaters.
- 9) The Museum of Modern Art will not tolerate abusive behavior toward any visitor or staff member. Any problems should be directed to the manager of the Lobby or a Security Supervisor.

THE MUSEUM OF MODERN ART RESERVES THE RIGHT TO DENY ENTRY AND REFUND ADMISSION OR MEMBERSHIP FEES TO PERSONS VIOLATING ANY RULE OR PROCEDURE.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

12 WOMENS WEAR DAILY, THURSDAY, APRIL 9, 1992



Isabella Rossellini



Ted Turner and Jane Fonda



Barbara and Stephen Bogart

Play It Again, Ted

When Isabella Rossellini was invited to the 50th anniversary celebration of "Casablanca" — a movie that co-stars her mother, Ingrid Bergman — and heard that Ted Turner was one of the hosts, she had just one question.

"I called to see if it was black and white or colorized," she said. "If there is one movie that speaks for black and white it's 'Casablanca,' no? I think they did it with the best intentions, but I wouldn't have come if it were colorized."

It wasn't and she did — in a

navy blue Armani pantsuit — as did her sisters (Ingrid Rossellini and Pia Lindstrom), her uncle (Franco Rossellini), and more than 700 others at the Museum of Modern Art Tuesday night.

Humphrey Bogart's son, Stephen, was also there, as was Maria Shriver, who is doing a profile of Turner for NBC. Shriver may be part of the Kennedy clan, but she's not necessarily a Democrat. When asked who she likes for president, Shriver said, "I'm a reporter. I'm going to stay out of that."

Turner arrived with his wife, Jane Fonda, and made a little speech before the show. "I

remember when I was a kid, and I saw 'Casablanca,'" he said. "Now I own it! And I'm taking good care of it."

Meanwhile, over at the Plaza Hotel, the Parks Council was honoring the Rockefeller family for its contributions to the city's "irreplaceable natural environment."

Abby O'Neill, a granddaughter of John D. Rockefeller Jr., was there to accept the honor. Asked what New York park was her favorite, she replied, "Greenacre, of course. My mother [Abby Rockefeller Mauze] built it."



George and Abby O'Neill



Evelyn and Leonard Lauder



Karen and William Lauder

EYE SCOOP

Paris is atwitter about the birthday party Mercedes Bass Hubert de Givenchy are throwing for Mercedes's husband, Sid, Friday, at Hubert's *hotel particulier* on the Left Bank. Only 46 guests are expected, and the dress is long for ladies, according to the invitation. The crowd is noticeably European and more distinguished than young.

Princess Firyal of Jordan, the Duke of Beaufort, Jacob Rothschild, Vivien Duffield and Jocelyn Stevens, and William and Annabel Astor are all expected from England, fresh from the British elections.

The Paris contingent will include Sandy and Jean d'Yturbe, Laure de Beauvau-Craon, Betty and Francois Catroux, Jackie and Jean-Charles de Ravenel, Silvia and Gerard de Waldner, and Isabelle and Hubert d'Ornano. Bluey and Caroline Mavroleon are coming from Geneva. Gianni and Marella Agnelli are also expected. Word is that Hubert will decorate the party elaborately with the help of Pierre Celeyron, using lots of candles and gold.

Sylvester Stallone created quite a stir in Milan this week while working out at American Contourella, a local gym. Women were coming out of the locker room in their bathrobes just for a glimpse of the tanned Italian stallion, who was sporting a black Adidas tank top, gray cutoff sweatshirt and slim black sweatpants. After working up a thirst, Stallone had a club employee run to a nearby bar to fetch some aqua minerale and two plastic champagne glasses.

Sly is in Italy for work on his new film, "Cliffhanger," which started shooting on Monday in Cortina, a popular ski resort. He's also doing some groundwork for Planet Hollywood, which might open branches in Rome, Amsterdam and Barcelona. Milan is only a few hours away from Cortina, so Stallone took the opportunity to stop in and see his old friends Paul Beck and Donatella Versace — and get some new duds.

"He looks great — very buffed out," reported Beck, who had Stallone over for paella Tuesday night. "We put together five new looks for him — lots of really colorful stuff that only Sly can get away with — lots of shawl-collared jackets, which fit him the best. He'll be wearing them at Cannes."

Gianni Versace himself is still in Miami, sending his Milan staff videotapes of sketches for his next collections. "He got some sketches from some fashion students on video and loved the idea," reported Beck. "So now instead of working in gray Milan, he's taking advantage of being in Miami and working out of a beachfront office."

While Brooke Astor, Freddy Melhado, Felix and Liz Rohatyn, Lew and Edie Wasserman and Dixon and Pauline Boardman were dining downstairs at New York's La Grenouille Tuesday night, upstairs some Faster Folk were gathered for Deborah Hughes's surprise birthday party. Ian Schrager was host and made a point of asking everybody not to park out front "because Deborah recognizes your cars."

Hughes's boss, Carolina Herrera, was there with her husband, Reinaldo, as were Nan and Stephen Swid, Ronaldus Shamask and Angelina Loo, Gene and Bonnie Pressman, Stephen Pappas, columnists Billy Norwich and Frank DiGiacomo, Sophia Tezel, Voguers Candy Pratts Price and Gabe Doppelt and Steven Greenberg.

All in all, it was a pretty wild night — for La Grenouille. David Lee Roth even stood up to sing his version of "Happy Birthday."

Except for Reinaldo Herrera, none of the upstairs crowd seemed interested in the election. Downstairs, however, Rohatyn was getting early reports and when it was announced that Bill Clinton was winning the New York primary, Felix proclaimed, "Bush is in trouble." According to Felix, in November H. Ross Perot will take a lot of votes away from Bush in Texas, New York and California, thereby throwing those states to Clinton.

Princes William and Harry went to their first film premiere Tuesday night in London. Princess Diana accompanied her two sons — who were sporting blue blazers and gray flannel pants — to the London premiere of "Hook" at the Odeon Leicester. The boys were given chocolate coins to munch during the film.

After the movie, a number of guests — including Dustin Hoffman and Robin Williams (who co-star in the movie), plus Phil Collins, David Crosby, Sean Young and Paul Young — headed to Harrod's for a benefit dinner. Over \$500,000 was raised for the Great Ormond Street Hospital



Sylvester Stallone

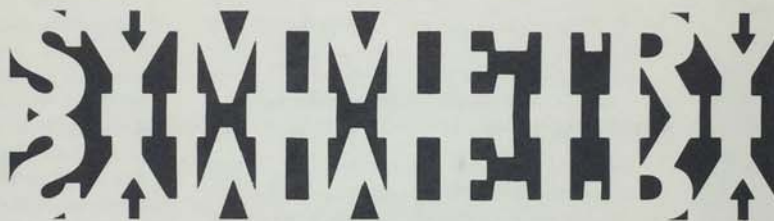
PHOTO BY MARY TALENCOVETNA, LTD.

PHOTOS BY ERIC WESS AND MARY HILLMAN

AT THE PLAZA

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

This booklet accompanies an animated film on SYMMETRY

© Polytechnic Institute of Brooklyn 1967

The word "symmetry" carries many meanings. In the arts, it connotes harmony, balance, proportion. The sciences find symmetries in the configurations and motions of objects, and in the principles describing their behavior. In mathematics, and in this film, the word becomes characteristically precise: it denotes invariance under a transformation. If any relation can be found between these seemingly diverse "symmetries", it must be sought from the side of mathematical precision. From that context, in which the idea of symmetry is exact, the idea can be progressively extended to illuminate other contexts, even those of poetic imagery.

Letters from the word SYMMETRY itself can be made to illustrate this extension. The letter

M has a symmetrical shape: its left half is like its right half. The likeness can be precisely described by imagining that a vertical plane divides the letter in half. When each point of the M is transferred through that plane to an equal distance on the other side, the letter looks the same and stands in the same place. The transfer is called *reflection*, and the plane a *reflection plane*.

By an immediate generalization of this way of thinking, a man also appears symmetric to reflection through a vertical plane. To be sure, no man is perfectly symmetric, nor is he often found in a symmetric attitude, nor is he symmetric beneath the skin; but clearly his outside is potentially symmetric in both attitude and

function. Figure 1 suggests how his right hand becomes his left, and his left hand his right, under reflection.

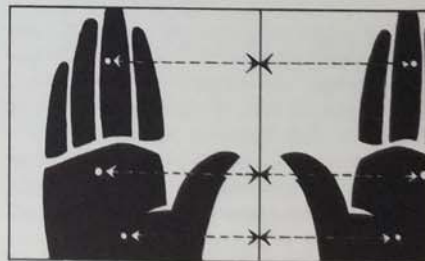


Figure 1: By an imaginary operation of reflection, a man's right hand can be transformed into his left hand, and his left into his right.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

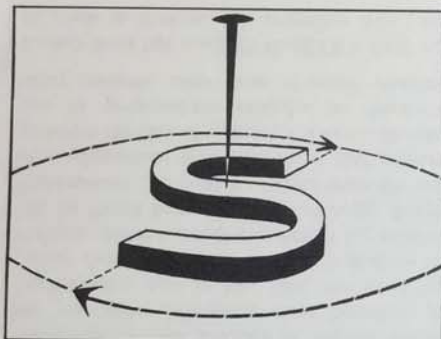


Figure 2: The letter S has an axis of two-fold symmetry, perpendicular to it and passing through its center.

The letter S has a different symmetry: it is transformed into itself by *rotation*. Turning it as Figure 2 shows, around a line passing through its center, makes it look the same after half a complete rotation. Such a line is called a *2-fold rotation axis*, because the letter looks the same twice during a complete rotation.

The first part of the film is built entirely around the symmetries of reflection and rotation, and their combinations. Later a third symmetry appears, *translation*. An array of repeated figures is symmetric to translation if it looks the same, and as if it were in the same place, after it has been moved through some fixed distance, as a line of bricks would look. The second part of the film exploits the symmetries obtainable by

combining reflection and rotation with translation in only one direction. In the third part of the film translations in two directions appear: the line of bricks becomes a brick wall.

Adding a third direction of translation to the wall would fill a three-dimensional space with bricks. Crystals are made of atoms so arranged, and contemporary crystallography is largely devoted to their study. It turns out that exactly 230 combinations of translation, reflection and rotation are possible in three dimensions: any true crystal must be obedient to one or another of those combinations.

The double M in the word SYMMETRY provides an instance of another kind of symmetry.

The word is the same if the two M's are interchanged. The ability to interchange indistinguishable objects is one of the most pervasive symmetries in nature and in thought.

Basic to chemistry, for example, is the belief that the world is made of about a hundred species of atoms, and within each species one atom behaves chemically like any other. In other words, things are symmetric to the interchange of atoms of any one species.

Basic to the present understanding of matter is the belief that it is composed of a few types of "fundamental particles" such as electrons and protons. If one example of a type cannot be

distinguished from another, then no physical law implying their distinguishability can be valid.

Basic to wave mechanics is the observation that light, ordinarily regarded as a wave, behaves in some respects like a stream of particles, and that a material particle behaves in some respects like a burst of waves. Thus contemporary physics has improved the unity of its description of the world by recognizing an indissoluble duality shared by all the world's ingredients. In that description a photon becomes interchangeable with an electron for some purposes.

Duality of an analogous sort is basic to many conceptual structures in literature.

Tyger! Tyger! burning bright,
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

In William Blake's metaphor lamb and tiger become good and evil, and their duality is revealed as a symmetry relation, like that between positive and negative, or an object and its mirror image. Indeed, were good and evil of equal moment, and were the operation of interchanging them definable, Blake's use of "symmetry" would be precise.

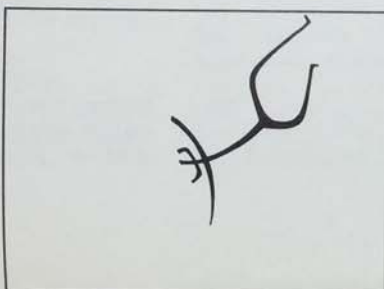
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

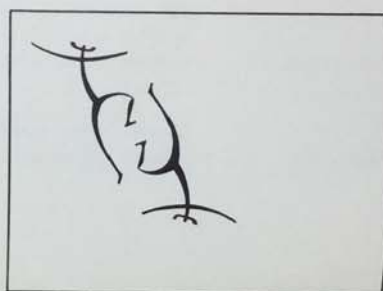
The geometric symmetries displayed by the film appear in approximately the following sequence.

PART 1

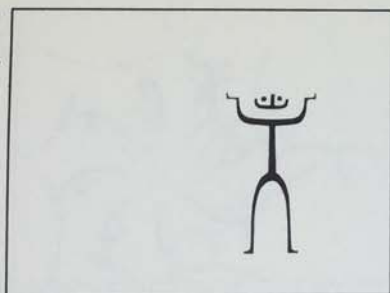
1
No symmetry



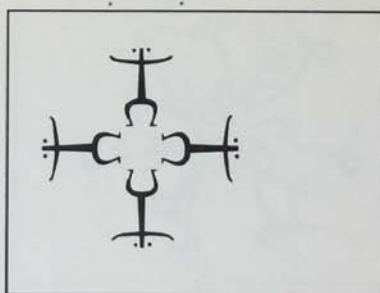
4
2-fold rotation axis
(Figure 2)



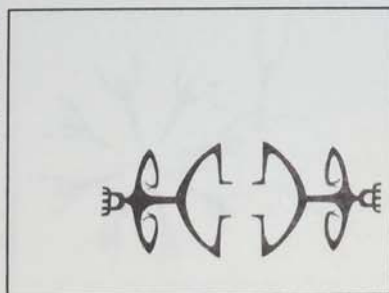
2
Vertical reflection plane
(Figure 1)



5
4-fold rotation axis and
four reflection planes through
and between the figures



3
Vertical and horizontal
reflection planes, and a
2-fold rotation axis where
they intersect



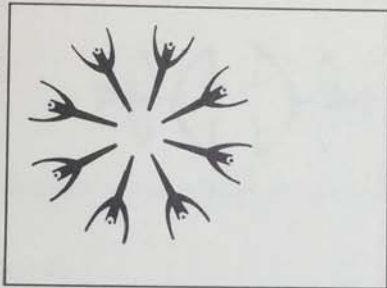
6
4-fold rotation axis



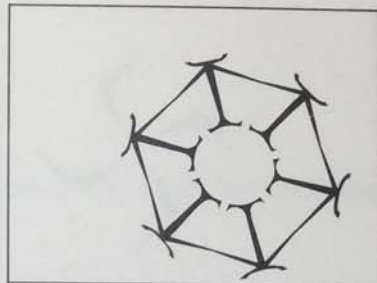
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

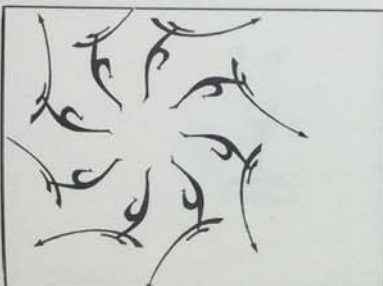
7
8-fold rotation axis and
eight reflection planes



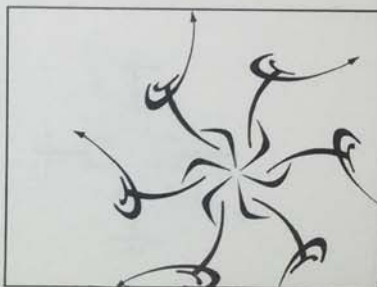
11
6-fold rotation axis and
six reflection planes



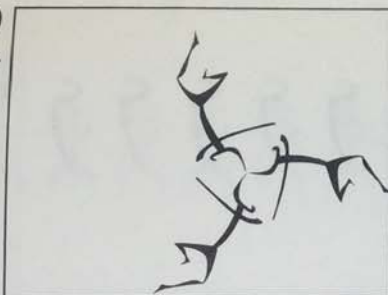
8
8-fold rotation axis



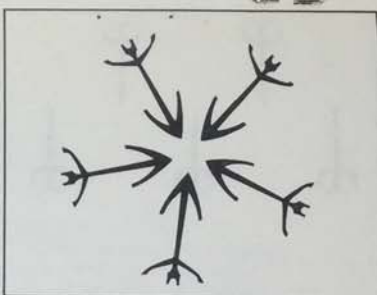
12
6-fold rotation axis



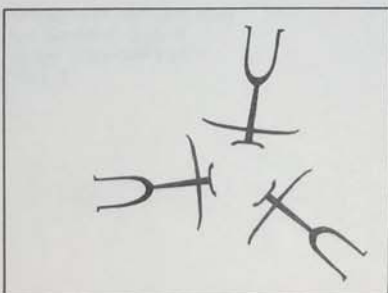
9
3-fold rotation axis



13
5-fold rotation axis and
five reflection planes



10
3-fold rotation axis and
three reflection planes



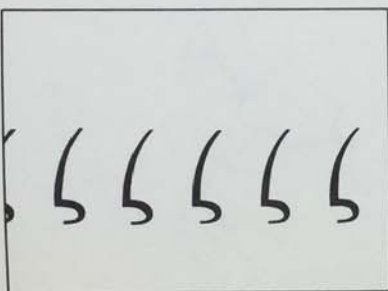
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

PART 2
(All the following arrays
have symmetry under
translation in one direction)

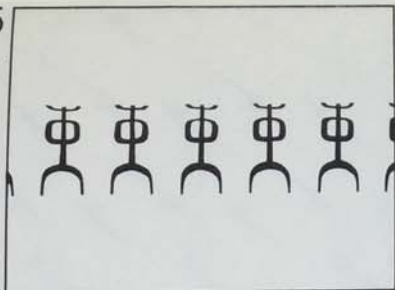
14

No additional symmetry



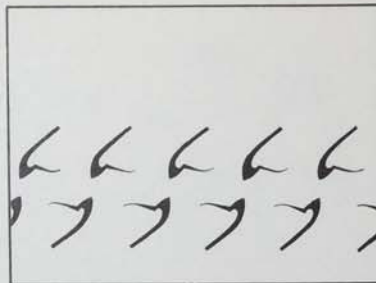
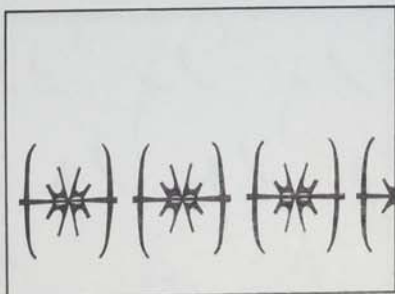
15

Vertical reflection planes
through and between the figures



16

Repeated vertical reflection
planes and one horizontal
reflection plane

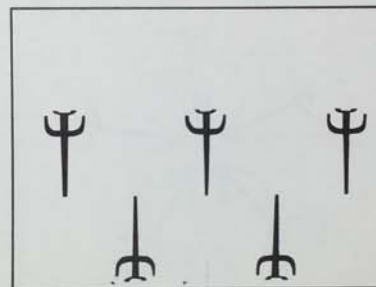


17

2-fold rotation axes through
and between the figures

18

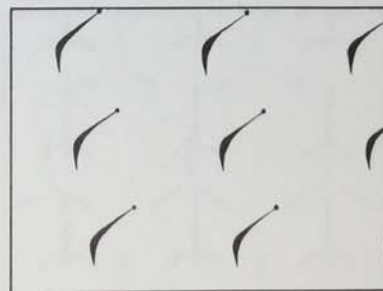
Vertical reflection planes
through the figures and 2-fold
rotation axes between them.
Also a horizontal glide plane:
the figures are translated
parallel to the horizontal
plane and then reflected
through it.



PART 3
(All but the last of the following
arrays have symmetry under
translation in two directions)

19

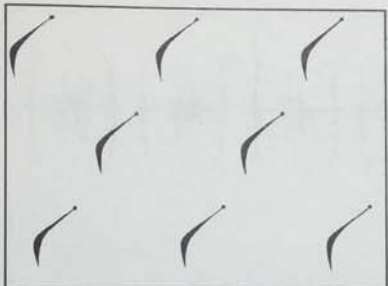
No additional symmetry



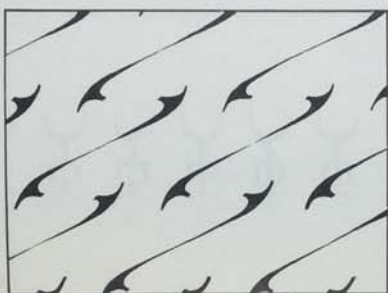
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

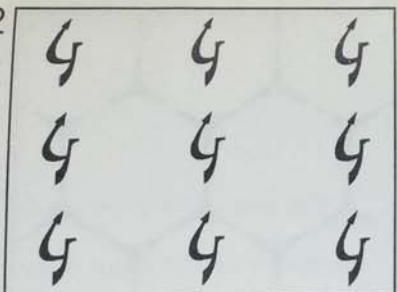
20
Differently spaced and directed translations with no additional symmetry



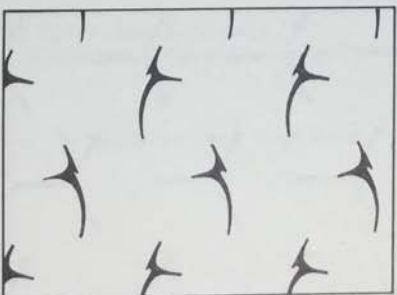
21
2-fold rotation axes through and between the figures



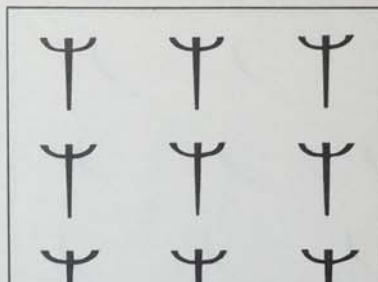
22
Translations arranged perpendicular to each other



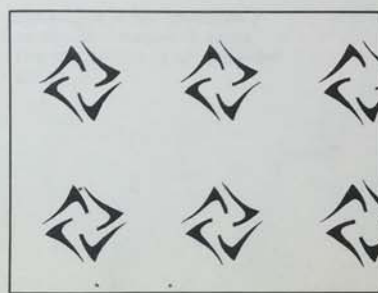
23
Vertical glide planes



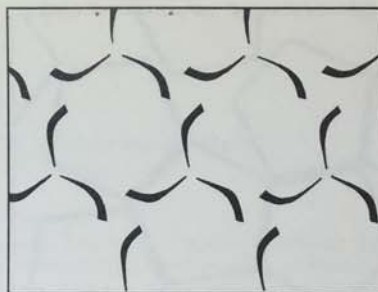
24
Vertical reflection planes through and between the figures



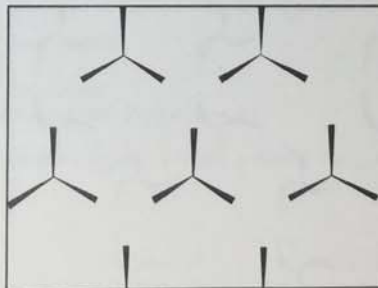
25
Square array of groups with 4-fold rotation axes through them and in the centers of the squares, and with 2-fold rotation axes between each pair of groups



26
3-fold rotation axis through each group and through the center of each triple of groups



27
3-fold rotation axes and three families of reflection planes intersecting in the axes

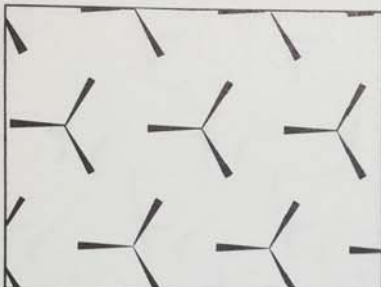


FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

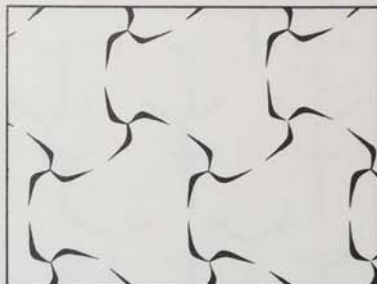
28

3-fold rotation axes and three other families of reflection planes intersecting in some of the axes



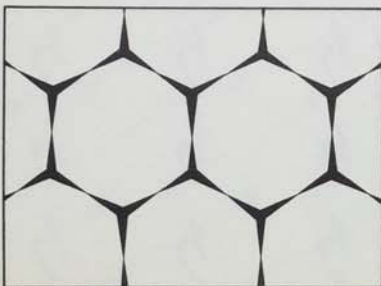
30

3-fold rotation axes and three families of reflection planes intersecting in some of the axes



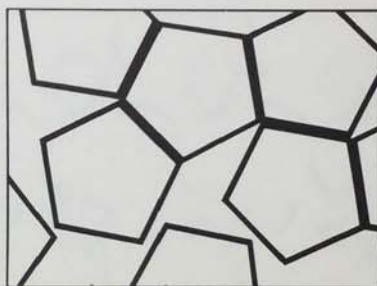
29

2-fold, 3-fold, and 6-fold rotation axes and six families of reflection planes



31

5-fold rotation axes will not combine with translations to form a symmetric array.



SUGGESTED READING

"Symmetry" by Hermann Weyl — Princeton Univ. Press 1952

"Crystals and Crystal Growing" by Alan Holden and Phylis Singer — Doubleday & Co., Inc. 1960

"Symmetry Aspects of M. C. Escher's Periodic Drawings" by Caroline M. Macgillivray—A. Oosthoek's Uitgeversmaatschappij NV, Utrecht 1965

"The Ambidextrous Universe", by Martin Gardner — Basic Books, New York, N. Y. 1964

FILM DESIGN AND DIRECTION

Philip Stapp

PHYSICISTS

Judith Bregman — *Polytechnic Institute of Brooklyn*

Richard Davisson — *University of Washington*

Alan Holden — *Bell Telephone Laboratories*

MUSIC

Gene Forrell

PRODUCTION

Sturgis-Grant Productions, Inc.

Booklet designed by Sutter & Wartik, Inc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

SYMMETRY
SYMMETRY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Department of Film of the Museum of Modern Art invites you to a screening of an animated film on principles of SYMMETRY, designed and directed by Philip Stapp, on Tuesday, January 17 at 12:00 noon in the auditorium. 1967

This card admits
you and your friends.

11 West 53 Street
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

A preview to inaugurate
A Festival of New Czechoslovak Cinema
presented by
The Film Departments of
Lincoln Center and
The Museum of Modern Art
as part of
Lincoln Center Festival '67

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

You are cordially invited to attend

the preview of

DAISIES

directed by Vera Chytilova

Wednesday, June 14 at 8:30 p.m. 1967

The Museum of Modern Art Auditorium

Followed by a reception in the Sculpture Garden

R.S.V.P.

Black tie

Tickets required for admission

A Festival of New Czechoslovak Cinema will be presented from June 16 through June 28 as part of Lincoln Center Festival '67. Evening screenings of feature films and shorts will be held in The Museum of Modern Art Auditorium, 11 West 53 Street, at 6:15 and 8:45.

The films, all having their first showing in the United States, were selected by Amos Vogel, Director of The Lincoln Center Film Department, and Willard Van Dyke, Director of the Department of Film of The Museum of Modern Art.

Please send me two tickets for the preview of

DAISIES

on Wednesday, June 14 at 8:30 p.m.

A Festival of New Czechoslovak Cinema

The Museum of Modern Art Auditorium

11 West 53 Street, New York, N. Y. 10019

Name

Address

City, State, Zip

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

THE MUSEUM OF MODERN ART, NEW YORK

The Department of Film

cordially invites you to a reception

to meet Lino Miccichè and Bruno Torri

of The International Committee for New Cinema

Wednesday, January 11, 1967

from 5:30 to 7:30 p. m.

Founders' Room, Sixth Floor

in connection with the presentation of the program

NEW CINEMA: AN INTERNATIONAL SELECTION

January 9 through 20

in The Museum of Modern Art Auditorium

R.S.V.P. 11 West 53 Street

Circle 5-8900, Ext. 392

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

THE MUSEUM OF MODERN ART, NEW YORK

The Department of Film and
National Educational Television

cordially invite you to attend a preview of

Sir Laurence Olivier's production of
Anton Chekhov's UNCLE VANYA

with Rosemary Harris, Sir Laurence Olivier,
Joan Plowright, Sir Michael Redgrave and
Dame Sybil Thorndike

Sunday, February 5, at 8:30 p. m.

Auditorium of the Museum, 11 West 53 Street

R.S.V.P. - N.E.T., JU 6-0055, Ext. 822
Tickets are required for admission
Seating is limited, requests will be filled
in order of application

UNCLE VANYA will be shown nationally
by N.E.T. under a grant from
General Telephone & Electronics Corporation

1967

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

THE MUSEUM OF MODERN ART, NEW YORK

You are cordially invited to a cocktail-buffet reception
in honor of Michel Simon

on Monday evening, February 19, 6:00 to 8:00 o'clock, 1968

The Founders' Room, sixth floor

Michel Simon, a leading actor in French cinema since the thirties, will be in New York on the occasion of the American premiere of THE TWO OF US. As a tribute the Museum is screening six of his films from February 19 through February 25.

R.S.V.P. 245-3200, extension 316
This invitation admits two

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

THE MUSEUM OF MODERN ART, NEW YORK

The Department of Film

cordially invites you to a cocktail-buffet reception

in honor of Mr. Roberto Rossellini

on Monday evening, December 18, ¹⁹⁶⁷ 6:15 to 7:45 o'clock

The Founders' Room, sixth floor

To be followed by a lecture by Mr. Rossellini and a
screening of his film VIAGGIO IN ITALIA

R.S.V.P 245-3200, extension 316
This invitation will admit two

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

THE MUSEUM OF MODERN ART, NEW YORK

The Department of Film

cordially invites you to a cocktail-buffet reception
in honor of Richard Roud

on Wednesday evening, January 31, 6:15 to 7:45 o'clock
The Founders' Room, sixth floor

To be followed by a lecture by Mr. Roud, "Jean-Luc
Godard: Cinéma and Vérité." The lecture with excerpts
from Godard's films will begin at 8:00 o'clock in the
Museum Auditorium.

R.S.V.P. 245-3200, extension 316

This invitation will admit two

1968

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

1966
 THE MUSEUM OF MODERN ART, NEW YORK

The Department of Film, Museum of Modern Art
 and the New York Film Council

request the pleasure of your company

at a buffet lunch

to meet the motion picture directors

participating in The New York Film Festival

Wednesday, September 21st, 12:30 p. m.

The Founders' Room of The Museum of Modern Art

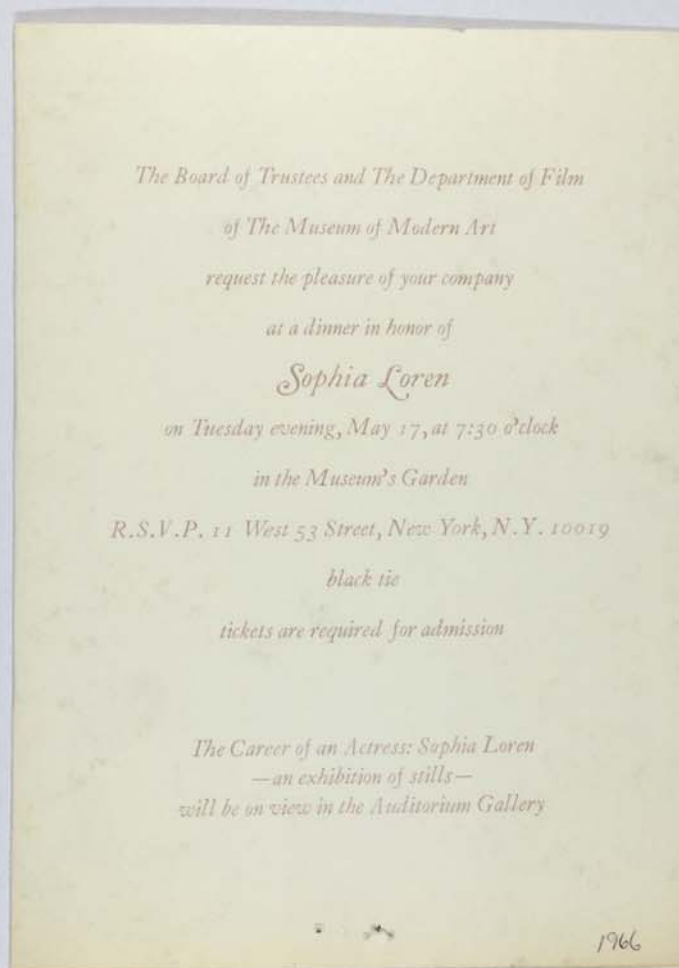
Lunch \$5. 50 per person - Reservations limited

R. S. V. P.
 Mr. William Claiborne, President
 New York Film Council
 39 East 31st Street
 New York, N. Y. 10016

Enclose check payable to: New York Film Council

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Museum of Modern Art
11 West 53 Street, New York

Admit One
to the preview of
CHARLIE CHAN
on Sunday, March 3, 1968
at 6:30 P. M.

This card is not transferable.

The Department of Film
of The Museum of Modern Art
requests the pleasure of your company
at a preview of

CHARLIE CHAN AT THE MUSEUM OF MODERN ART

Sunday, March 3, 1968, at 6:30 P. M.
in the Auditorium, 11 West 53 Street.
A reception in the Founders' Room
will follow the screening.

R. S. V. P. 245-3200, extension 316.
Tickets are required for admission.

CHARLIE CHAN AT THE MUSEUM OF MODERN ART.
22 films made between 1931 and 1942,
will be presented March 4 through 17, 1968,
through the courtesy of Warner Bros.-Seven Arts.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of



CANADA

THE CONSUL GENERAL OF CANADA
and

THE CANADA WEEK COMMITTEE

in association with

THE MUSEUM OF MODERN ART DEPARTMENT OF FILM

cordially invite you to

A SPECIAL SCREENING OF FILMS

produced by

THE NATIONAL FILM BOARD OF CANADA,

on the occasion of

THE CANADIAN CENTENNIAL WEEK IN NEW YORK

THE MUSEUM OF MODERN ART AUDITORIUM

11 West 53rd Street, New York City

Wednesday, May 3, 1967 at 8:30 p.m.

R.S.V.P.

586-2400
extension 3

Dress — Informal

*Please present this Invitation
at the door.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

PROGRAMME

Welcome by

MR. R. G. C. SMITH

Consul General of Canada

☆ ☆

MOSAIC.....Color, 5 minutes

An abstract film by Norman McLaren. The images and music of this film make use of the ingenious McLaren art.

HIGH STEEL.....Color, 14 minutes

This film mirrors the nimble men who build New York skyscrapers with particular reference to the Iroquois of Caughnawaga.

FEUX FOLLETS.....Color, 10 minutes

What do a Plains Indian Betrothal dance and the frenetic GO-GO dancers of today have in common? The world famous Feux Follets (folklore dancing ensemble.)

PADDLE TO THE SEA.....Color, 28 minutes

From a book by Holling C. Holling, this film takes us on an adventurous voyage to the sea, seen through the eyes of a hand-carved Indian canoe man.

TAKE IT FROM THE TOP.....Color, 22 minutes

An intriguing panorama of a country which revels in being different from one coast to the other. The longer version of this film, "Helicopter Canada" has been nominated for an Academy Award.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Department of Film

The Museum of Modern Art

Department of Film

cordially invites you to an evening with

Fritz Lang

and a screening of SPIES

The Museum of Modern Art Auditorium

Tuesday, November 28 8:00 p.m.

RSVP 245-3200

Ext. 391 Seating is limited

Mr. Lang's long and distinguished career has spanned both the silent and sound periods. The series opening at the Museum on November 23 will concentrate upon classic silent films, including METROPOLIS, DOCTOR MABUSE and SPIES.

Willard Van Dyke
Director
Department of Film

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Department of Film

September 22, 1967

TO FRIENDS OF THE DEPARTMENT OF FILM:

During the past eighteen months I have visited Yugoslavia several times to screen recent films produced in that country. I have found an astounding number of fresh and exciting productions, especially short films.

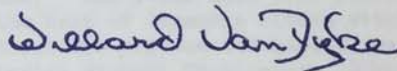
With the cooperation of Dunav Films, Belgrade, we have selected and subtitled thirty films for exhibition at the Museum from October 5 to October 22. I think you will enjoy them.

To launch this program, we will have an invitational screening on October 3 at 8:00 in the Museum Auditorium of a new Yugoslav feature, as well as a sampling of the short films.

We hope you will be able to come. Following the screening, there will be a reception in the Museum garden for Mr. Vladimir Pogačić, director of the Yugoslav archive and cinémathèque.

Please call 245-3200, extension 315, if you are going to come so we may keep seats for you.

Sincerely,



Willard Van Dyke
Director
Department of Film

P.S. The Yugoslav National Dance and Folk Ensemble, which opens that night at City Center, will join us after their performance.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Department of Film

The Museum of Modern Art
 Department of Film and
 The Japan Society
 cordially invite you to a lecture
 on the Japanese cinema by
 Donald Richie
 The Museum of Modern Art Auditorium
 November first 8:00 p.m.
 RSVP 245-3200
 Ext. 206 Seating is limited

Mr. Richie is generally considered to be the most knowledgeable critic of the Japanese film. His book on Kurosawa is a model of its kind and perhaps the most perceptive work written about any director. His other publications include: The Japanese Film, The Japanese Movie, and Phallicism in Japanese Art.

Beginning October 30, the Department of Film will present a series entitled, "Ten Recent Japanese Films." The films have been selected by Mr. Richie and are indicative of the best of Japanese cinema within the last five years. Several of the directors represented here already have reputations in the U.S., including Hiroshi Teshigahara (WOMAN IN THE DUNES), Susumu Hani (SHE AND HE), and Kaneto Shindo (THE ISLAND). However, the majority will be new names to the New York public. The series will run through November 21.

Willard Van Dyke
 Director
 Department of Film
 The Museum of Modern Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Department of Film

The Museum of Modern Art

Department of Film

cordially invites you to the opening of

an American film series selected by

M. Henri Langlois

The Museum of Modern Art Auditorium

November 30 8:00 p.m.

RSVP 245-3200

Ext. 391 Seating is limited

Monsieur Langlois, who will be with us that evening, is the renowned director of the Cinémathèque Française. The showings which are held in the two theatres of that institution have provided inspiration for many French filmmakers and have been credited with the impetus which gave rise to the Nouvelle Vague. The American films chosen by Monsieur Langlois for this series are little known in this country. The showings here will help to fill gaps in knowledge of our own heritage.

Willard Van Dyke
Director
Department of Film

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Museum of Modern Art

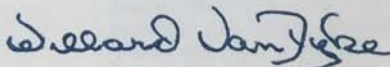
11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

December 29, 1967

Dear Friend:

On Monday, January 8, at 4:00 p.m., the Department of Film is having a small reception in the fourth floor Screening Room to inaugurate the program ANIMATION: ZAGREB, and to introduce two Yugoslav animators, Boris Kolar and Zlatko Bourek. Zelimir Matko, director of distribution for Zagreb Films, will also be present. We plan to screen a brief selection from the program. Mr. Kolar, Mr. Bourek and Mr. Matko will be pleased to answer questions about the films, or about the work of the Zagreb Studio. We think this will be an unusual opportunity to exchange ideas and information. If you can join us, please call Circle 5-3200, extension 391, as seating is limited.

Sincerely,



Willard Van Dyke
Director
Department of Film

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MoMA marks Cannes's 45th

By LAWRENCE COHEN

NEW YORK The Museum of Modern Art kicked off its salute to the 45th anniversary of the Cannes Film Festival with two gala screenings attended by thousands of visitors representing the festival.

Cannes fest director Jacques Rivette and his wife Jacob was on hand for the New York showing of Marcel Pagnol's 1991 biopic "Van Gogh" on June 17.

Along with such luminaries

Louis Malle, Ismail Merchant, Liza Minnelli, Clint Eastwood and Martin Scorsese have their support to the honor committee for this five-year exhibition, organized by Lea Bandy and Laurence Fishburne of MoMA's Dept. of Film.

Attending the "Van Gogh" were Milos Forman, Barbara Lundy, Sidney Lumet, Jerry Seinfeld, Paul Schrader and Susan Sontag, as well as the director John Turturro, Isabelle Huppert and Diane Venora. A second gala picture, the 1980 release "Loulou," was shown June 19 for museum members only, with Huppert introducing the film and the Cannes festival person. Also attending were Daniel Toscani du Plantier, who produced both "Van Gogh" and "Loulou."

The Cannes salute has been the works for over two years with MoMA film curators giving high marks to local distributors for their contribution in delivering prints of approximately 140 feature films that had an impact on film culture, including titles that people knew by hearsay but had not seen. "The 10 films each were provided by Dan Talbot of New Yorker, Don Krim of Kino Intl. and Lemsa and Charles Berling of Films Inc., Kardish said.

Kardish also gave kudos to Paramount's Michael Sauter as well as Francis Cochet of Zoetrope Films for providing prints of "Days of Heaven" and "Apocalypse Now" for the MoMA series. Scorsese and Eastwood, longtime supporters of both Cannes and MoMA, are repped

in the retrospective with their Cannes entries "Moon Strangers"

THE MUSEUM OF MODERN ART



YIDDISH FILM Between Two Worlds

דער יידישער פילם צווישן צוויי וועלטן



NOVEMBER 14, 1991 – JANUARY 12, 1992

A landmark film retrospective celebrating the history of Yiddish cinema

FILM EXHIBITION

Yiddish Film Between Two Worlds is the first major retrospective of Yiddish films made in the United States and Europe from the 1920s to the 1980s. Depicting the concerns and values of Yiddish culture, the exhibition includes melodramas, farces, tragedies, musical comedies, and documentaries. Among the films to be shown are the classics *Jewish Luck* (1925), *Uncle Moses* (1932), *The Return of Nathan Becker* (1932), *Yiddle with His Fiddle* (1936), and *The Dybbuk* (1937).

10 films are own arms in the sive, even for exam- to France de Chab- te," star- Jules Das- er on Sun- rd to find, l to appeal r a print. nts in the trate ver- t's classic e of the

ons reflect port of na- over the ss-section are repre- lericco Fel- Vita" and Bergman's r Night," he Birds," of Eden," illo," Luis ados" and de Sica's perto Ros-

's "Pather Cocteau's st," Pietro lian Style," "The 400 Antonioni's Paolo Pa- Sparrows," shima Mon sawa's "Ka- zej Wajda's Marble." on's "A Man rda's "Cleo n," Jacques llas of Cher- ter Fassbin- s the Soul" s "The Leap-

Luc Godard MoMA is fol- ibute with a

Godard retrospec...

The series ends Oct. 21 and 22 with two films from the 1992 Cannes fest that have not yet been shown in America. Their titles will remain a surprise until September, when the museum's October catalog is printed.

VARIETY
New York
22 June 1992

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

Film Dept.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MoMA marks Cannes's 45th

By LAWRENCE COHN

NEW YORK The Museum of Modern Art kicked off its summer salute to the 45th anniversary of the Cannes Film Festival with two gala screenings attended by visitors representing the fest.

Cannes fest director Gilles Jacob was on hand for the first New York showing of Maurice Pialat's 1991 biopic "Van Gogh" June 17.

Along with such luminaries as Louis Malle, Ismail Merchant and Liza Minnelli, Clint Eastwood and Martin Scorsese have lent their support to the honor committee for this five-month exhibition, organized by Maurice Lea Bandy and Laurence Kardish of MoMA's Dept. of Film.

Attending the "Van Gogh" gala were Milos Forman, Barbara Kopple, Sidney Lumet, Jerry Schatzberg, Paul Schrader and Susan Sontag, as well as the actors John Turturro, Isabelle Huppert and Diane Venora. A second Pialat picture, the 1980 release "Loulou," was shown June 19 for museum members only, with top-tier Isabelle Huppert introducing the film and the Cannes series person. Also attending was Daniel Toscani du Plantier, who produced both "Van Gogh" and "Loulou."

The Cannes salute has been the works for over two years with MoMA film curator Kardish giving high marks to several distributors for their cooperation in delivering prints of approximately 140 features. "I wanted to choose films that had an impact on film culture, including titles that people knew of hearsay but had not seen." About 10 films each were provided by Dan Talbot of New Yorker Films, Don Krim of Kino Intl. and DeLemsa and Charles Benton Films Inc., Kardish said.

Kardish also gave kudos to Paramount's Michael Schlegel as well as Francis Coppola's Zoetrope Films for providing prints of "Days of Heaven" and "Apocalypse Now" for the MoMA series. Scorsese and Eastwood, longtime supporters of both Cannes and MoMA, are repped

in the retrospective with their Cannes entries "Mean Streets" and "Birds."

THE MUSEUM OF MODERN ART

PUBLICATION

Bridge of Light: Yiddish Film Between Two Worlds by J. Hoberman. This detailed cultural history traces Yiddish cinema from its origins in the Russian Pale and New York's Lower East Side in the early 1900s to contemporary European Yiddish-language films. 416 pages. 150 black-and-white illustrations. Published by The Museum of Modern Art and Schocken Books. Hardbound, \$40; available in The MoMA Book Store.

GALLERY EXHIBITION

An exhibition of film-still enlargements and posters highlights the films in the retrospective.

SPECIAL EVENT

"Celebrating Yiddish," an evening of music, poetry, and performance, is presented on Monday, December 9, at 8:00 p.m. Tickets are \$8, members \$7, and students \$5. For information, call 212-708-9781.

Organized by The Museum of Modern Art and The National Center for Jewish Film located at Brandeis University, *Yiddish Film Between Two Worlds* is supported by a grant from The Nathan Cummings Foundation. Funding for the accompanying publication was provided by the John D. and Catherine T. MacArthur Foundation. The gallery exhibition is made possible by the Rita J. and Stanley H. Kaplan Foundation in memory of Gladys and Saul Gwirtzman.

Front, top: *Yiddle with His Fiddle*, 1936. Directed by Joseph Green and Jan Nowina-Przybylski. Front, bottom: *The Dybbuk*, 1937. Directed by Michal Waszynski.

GENERAL INFORMATION

Museum Hours: Friday through Tuesday 11:00 - 6:00; Thursday 11:00 - 9:00. Closed Wednesday.

Admission: Adults \$7.00; senior citizens and students \$4.00; children under sixteen accompanied by an adult, free; Museum members, free. Thursday 5:00 - 9:00, pay what you wish.

Film Tickets: Free with Museum admission and available at the Lobby Information Desk the day of the screening (11:00 a.m. for afternoon screenings and 1:00 p.m. for evening screenings).

Listings: For daily film listings, call (212) 708-9480.

Public Transportation: Subway: E, F to 5 Ave/53 St.; B, D, Q to 47-50 St./Rockefeller Ctr.; N, R to 5 Ave/60 St. Bus: M1-M6, Q32 to 53 St.; M27 or M50 to 5 Ave/49-50 St.

The Museum of Modern Art
11 West 53 Street
New York, NY 10019

©1991 The Museum of Modern Art, New York

VARIETY
New York
22 June 1992

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

Film Dept.

ms are
wn ar-
in the
e, even
exam-
France
Chab-
" star-
es Das-
on Sun-
to find,
appeal
print.
in the
te ver-
classic
of the

reflect
of na-
er the
section
repre-
co Fel-
a" and
gman's
Night,"
Birds,"
Eden,"
" Luis
s" and
Sica's
o Ros-

'Pather
cteau's
' Pietro
' Style,"
he 400
onioni's
olo Pa-
rrows,"
ma Mon
a's "Ka-
Wajda's
rble."

;"A Man
's "Cleo
Jacques
of Cher-
Fassbin-
he Soul"
he Leop-

: Godard
LA is fol-
te with a

The series ends Oct. 21 and 22 with two films from the 1992 Cannes fest that have not yet been shown in America. Their titles will remain a surprise until September, when the museum's October catalog is printed.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MoMA marks Cannes's 45th

By LAWRENCE COHN

NEW YORK The Museum of Modern Art kicked off its summer salute to the 45th anniversary of the Cannes Film Festival with two gala screenings attended by visitors representing the fest.

Cannes fest director Gilles Jacob was on hand for the first New York showing of Maurice Pialat's 1991 biopic "Van Gogh" June 17.

Along with such luminaries as Louis Malle, Ismail Merchant and Liza Minnelli, Clint Eastwood and Martin Scorsese have lent their support to the honorary committee for this five-month exhibition, organized by Mary Lea Bandy and Laurence Kardish of MoMA's Dept. of Film.

Attending the "Van Gogh" gala were Milos Forman, Barbara Kopple, Sidney Lumet, Jerry Schatzberg, Paul Schrader and Susan Sontag, as well as the actors John Turturro, Isabelle Huppert and Diane Venora. A second Pialat picture, the 1980 release "Loulou," was shown June 19 for museum members only, with topliner Isabelle Huppert introducing the film and the Cannes series in person. Also attending was Daniel Toscan du Plantier, who produced both "Van Gogh" and "Loulou."

The Cannes salute has been in the works for over two years, with MoMA film curator Kardish giving high marks to several distributors for their cooperation in delivering prints of the approximately 140 features. "We wanted to choose films that had an impact on film culture, including titles that people knew of by hearsay but had not seen." About 10 films each were provided by Dan Talbot of New Yorker Films, Don Krim of Kinó Intl. and Doug Lemsa and Charles Benton of Films Inc., Kardish said.

Kardish also gave kudos to Paramount's Michael Schlesinger as well as Francis Coppola's Zoetrope Films for providing 70m prints of "Days of Heaven" and "Apocalypse Now" for the MoMA series. Scorsese and Eastwood, longtime supporters of both Cannes and MoMA, are repped

in the retrospective with their Cannes entries "Mean Streets" and "Bird."

About 30% of the 140 films are drawn from MoMA's own archive. Some of the films in the series have proved elusive, even widely known titles. For example, Kardish had to go to France to obtain a print Claude Chabrol's 1978 film "Violette," starring Huppert. Similarly Jules Dassin's 1960 classic "Never on Sunday" was especially hard to find, and Kardish finally had to appeal directly to Dassin for a print. Among the rarer prints in the series is an original nitrate version of René Clément's classic documentary "Battle of the Rails."

The greats

The MoMA selections reflect the Cannes fest's support of national cinema trends over the decades. A strong cross-section of leading directors are represented, including Federico Fellini with "La Dolce Vita" and "Intervista," Ingmar Bergman's "Smiles of a Summer Night," Alfred Hitchcock's "The Birds," Elia Kazan's "East of Eden," Orson Welles' "Othello," Luis Buñuel's "Los Olvidados" and "Viridiana," Vittorio de Sica's "The Roof" and Roberto Rossellini's "Open City."

Also, Satyajit Ray's "Pather Panchali," Jean Cocteau's "Beauty and the Beast," Pietro Germi's "Divorce, Italian Style," François Truffaut's "The 400 Blows," Michelangelo Antonioni's "L'Avventura," Pier Paolo Pasolini's "Hawks and Sparrows," Alain Resnais's "Hiroshima Mon Amour," Akira Kurosawa's "Kagemusha" and Andrzej Wajda's "Kanal" and "Man of Marble."

Plus, Robert Bresson's "A Man Escaped," Agnès Varda's "Cleo From Five to Seven," Jacques Demy's "The Umbrellas of Cherbourg," Rainer Werner Fassbinder's "Ali: Fear Eats the Soul" and Luchino Visconti's "The Leopard."

The prolific Jean-Luc Godard is omitted because MoMA is following its Cannes tribute with a Godard retrospective.

The series ends Oct. 21 and 22 with two films from the 1992 Cannes fest that have not yet been shown in America. Their titles will remain a surprise until September, when the museum's October catalog is printed.

VARIETY
New York
22 June 1992

MoMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

Film Dept.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

78

FILM

Oh Mexico

By Elliott Stein

Ripstein and Hermosillo: Filmmakers
Museum of Modern Art
December 7 through 31

MOMA's piece of the current city-wide Mexican cultural action is a retrospective devoted to a pair of engaging filmmakers: Arturo Ripstein and Jaime Humberto Hermosillo. For several decades, most of Mexican cinema was in thrall to folklore and fantasy. Toward the end of the 1960s (as in other Latin American countries) a new breed of directors emerged whose work was more reflective of social reality and treated sexual themes with frankness. Ripstein and Hermosillo are precisely the two most talented members of that generation. The macho posturing traditionally endemic to Latin American mores and cinema, when present in their films, is there only to be derided. Their filmographies reveal an impressive number of pictures in which gay characters are sympathetically portrayed.

Hermosillo is best known in this country for *Doña Herlinda and Her Son* (1986), a subversive comedy of manners in which, for the first time in a Mexican movie, a gay couple was presented simply as two handsome men who love each other. *A Dog's Birthday* (1974), a corrosive study of corrupt middle-class values, focuses on two apparently straight cou-

ples, but at its close, the husbands take off together.

Three remarkable films (*The Passion According to Berenice*, 1976; *Matinée*, 1977; *Looks Can Be Deceiving*, 1977), all shot in Hermosillo's hometown, are often referred to as "The Aguascalientes Trilogy." In varying modes, each lashes out at the cant and hypocrisy of the provincial middle class. *Berenice* is a masterful study of a woman's rebellion. Its protagonist (Marta Navorro, superb in the role), a young widow who has been scarred in the fire that killed her husband and consumed his ranch, moves into the house of her godmother, a splenetic usurer. Berenice seethes beneath her proper exterior; she draws huge cocks on the walls of public toilets and finally throws herself into an unfulfilling affair with a young doctor who has been turned on by her scars. This coolly distant film, by turns realistic and poetic, begins with fire and ends with a liberating act of arson. There are glimmers of Sirk and Buñel in the flames.

In *Matinée*, two schoolboy buddies set off for Mexico City in a delivery truck. It's highjacked by road pirates; the hostage kiddies promptly become willing accomplices to a gaggle of maladroito gangsters, most of whom are gay. On the surface a nimble and energetic adventure movie, a sort of latter-day *Treasure Island*, *Matinée* is a complex little masterpiece, a joyous paean to anarchy, a cau-



Berenice's Marta Navorro and friend

ROSALDO SOLANO

tionary tale of how good it is for a "good" little boy to go bad.

Space lacks here to detail the beguilingly Pirandellian spider-web plot of *Looks*, a dense and nutty amalgam of sex (lovely scene of a hermaphrodite's wedding night), money, and role-playing.

Gabriel Garcia Márquez collaborated with Hermosillo on the screenplay of *Mary My Dearest* (1979), in which a beautiful young magician (María Rojo) drives a car full of rabbits to a nightclub gig. And then—Well, until that point the film had been a romantic comedy. Rarely has a movie shifted gears and genre so disturbingly; nor does the shift seem forced. Performances are first-

rate; topping them all is the extraordinary work of a butch transvestite named Xóchitl in the role of the no-nonsense head nurse in a madhouse.

Bathroom Intimacy (1990), the director's most recent film, is a gutsy experiment in minimalism. Using one stationary setup (the camera appears to be observing things from the far side of a bathroom mirror), we are treated to the movements, bowel and otherwise, of a particularly obnoxious nuclear family. There's almost something for everyone in this modest john: sex, scat, and suicide. It's clearly a flick that was born to be loathed or loved. I can't wait for a return peep through the looking glass.

Arturo Ripstein started visiting movie sets at the age of three—his father was a well-known producer. At 19, he became an assistant to Buñuel on *The Exterminating Angel*. Oddly, *The Children's Hour* (1969), one of the earliest of his films in the show, bears striking similarities to Hermosillo's most recent work.

The story is a simple anecdote. A middle-class couple has engaged the services of a "Rent-a-Clown" babysitter. Once the pair has left for the evening, the clown stops telling fairy stories and scares the shit out of the young boy he's minding with an elaborate account of the death of hundreds of children who perished in a maritime disaster. As the night runs its course, the clown fingerprints the kid, his nastiness heightening until the tale becomes a sort of avant-garde *Twilight Zone* episode. It's a hauntingly oddball, although overly protracted, affair.

Hell Has No Limits (1977) limns the lugubrious life and miserable death of Manuela, a transvestite who lives in a village brothel run by his daughter. This is one of Ripstein's most striking films. He wrote the screenplay's first draft in collaboration with Manuel Puig, whose name does not appear on the credits. Puig didn't want his name on it—*Kiss of the Spider Woman* had just come out and he preferred not getting pigeonholed as a gay writer. The kicker, according to Ripstein, is that when *Hell* was released and proved a success, Puig then requested that his name be added to the credits, but it was too late. Manuela is played by Roberto Cobo, the unforgettable young hood in *Los Olvidados*.

Village Voice

12/18/90

p. 78

MOMA LIBRARY ARCHIVES PAMPHLET FILE

Film Dept.

DEPARTMENT OF FILM

EXHIBITION

Film

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

Dept. of Film

MOMA
FILM

C I N E
M Y T H O
L O G Y

**A Retrospective
of Greek Film**

APRIL 23 - JUNE 14, 1993

**The Museum
of Modern Art**

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

CineMythology: A Retrospective of Greek Film

April 23–June 14, 1993

This retrospective of approximately forty-five films is the first to provide an overview of the history of this most passionate of national cinemas. While Greek cinema is clearly a part of European cinema, it possesses a distinct style, with periods of excellence often interrupted by turbulent political events. Thematically, it draws on distinctly Greek sources, including mythology, drama, questions of national identity, and displacement and immigration.

CineMythology: A Retrospective of Greek Film includes contemporary features and films from the three major periods of activity, the 1950s, 1960s, and early 1970s, as well as recently restored films from the silent era, which have not been shown outside Greece.

The exhibition was organized in collaboration with The Greek Film Centre, Athens, and in association with The Greek Film Archive, Athens. It is presented under the auspices of the Ministry of Culture, Greece, and the Foundation for Hellenic Culture, Greece. Additional funding was provided by ERT, S.A. Greek Radio-Television.

Clockwise: *The Travelling Players*, 1975. Theo Angelopoulos. *Invincible Lovers*, 1988. Stavros Tsolis. *Rembetiko*, 1983. Costas Ferris. *Electra*, 1962. Michael Cacoyannis.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

FRIDAY, APRIL 23

2:30 p.m.

O Drakos, The Ogre of Athens. 1956. Nikos Koundouros. With Dinos Iliopoulos and Margarita Papageorgiou. 105 min. 6:00 p.m.

Stella. 1955. Michael Cacoyannis. With Melina Mercouri and Giorgos Foundas. 95 min. **Program introduced by the director and Melina Mercouri.**

SATURDAY, APRIL 24

2:00 p.m.

Reconstruction (Anaparastasi). 1970. Theo Angelopoulos. With Toula Stathopoulou and Yannis Totsikas. 100 min. 5:00 p.m.

Electra. 1962. Michael Cacoyannis. With Irene Papas and Yannis Fertis. 120 min.

Program introduced by the director.

SUNDAY, APRIL 25

2:00 p.m.

Never on Sunday (Pote tin Kiriaki). 1960. Jules Dassin. With Melina Mercouri and Jules Dassin. 92 min. **Program introduced by Melina Mercouri.**

5:00 p.m.

Magic City (Magiki Polis). 1954. Nikos Koundouros. With Giorgos Foundas and Margarita Papageorgiou. 90 min. **Program introduced by the director.**

MONDAY, APRIL 26

2:30 p.m.

Thanos and Despina, or The Shepherds of Disaster (I Voskitis Simforas). 1967. Nico Papatakis. With Olga Carlatau and Giorgos Dialeghmenos. 121 min.

6:00 p.m.

The Idlers of the Fertile Valley (I Tembelides tis Eforis Kiladas). 1978. Nikos Panayotopoulos. With Olga Carlatau and Vassilis Diamandopoulos. 115 min.

TUESDAY, APRIL 27

2:30 p.m.

Evdokia. 1971. Alexis Damianos. With Maria Vassiliou and Giorgos Koutouzis. 97 min.

6:00 p.m.

1922. 1978. Nikos Koundouros. With Vassilis Laggos and Antigone Amanitou. 135 min.

THURSDAY, APRIL 29

2:30 p.m.

...deserter (... Lipotachtis). 1988. Giorgos Korras and Christos Voupouras. With Stelios Mainas and Toula Stathopoulou. 121 min.

6:00 p.m.

Daphnis and Chloe. * 1931. Orestes Laskos. With Apollo Marsvas and Lucy Matli. 68 min.

Lover of the Shepherdess (O Agapitikos tis Voskopoulas). Fragments. 1932. Dimitris Tsakiris. With Dimitris Tsakiris and Nina Afendaki. 12 min. **Program introduced by Theodoros Adamopoulos, Director, Greek Film Archive.**



Electra. 1962. Michael Cacoyannis. *Unfair Competition.* 1955. Dimos Avdelodis

FRIDAY, APRIL 30

2:30 p.m.

Until the Ship Sails (Mechri to Plio). 1966. Alexis Damianos. With Alexis Damianos and Christos Tsangas. 100 min.

6:00 p.m.

Never on Sunday. See Sunday, April 25 at 2:00.

SATURDAY, MAY 1

2:00 p.m.

The Children of Helidona (Ta Pedia tis Helidonas). 1987. Costas Vrettakos. With Alekos Alexandrakis and Mary Chronopoulou. 118 min. **Program introduced by the director.**

5:00 p.m.

Rembetiko. 1983. Costas Ferris. With Sotiria Leonardou and Nikos Kalogeropoulos. 120 min. **Program introduced by the director.**

SUNDAY, MAY 2

2:00 p.m.

The Engagement of Anna (To Proxenio tis Annas). 1972. Pantelis Voulgaris. With Anna Vayena and Stavros Kalaroglou. 82 min. **Program introduced by the director.**

5:00 p.m.

Thanos and Despina, or The Shepherds of Disaster. See Monday, April 26 at 2:30. **Program introduced by the director.**

MONDAY, MAY 3

2:30 p.m.

Electra. See Saturday, April 24 at 5:00.

6:00 p.m.

The Price of Love (I Timi tis Agapis). 1984. Tonia Marketaki. With Toula Stathopoulou and Annie Loulou. 110 min.

TUESDAY, MAY 4

2:30 p.m.

Sweet Bunch (Gliki Simoria). 1983. Nikos Nikolaidis. With Takis Moschos and Dora Masklavanou. 157 min.

6:00 p.m.

Topos. 1985. Antoinetta Angelidi. With Maya Liberopoulou and Annita Santorineou. 85 min.

All films are in Greek with English subtitles or intertitles, unless otherwise noted For daily film information, call 212-708-9480

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

THURSDAY, MAY 6

2:30 p.m.

Rembetiko. See Saturday, May 1 at 5:00.

6:00 p.m.

Stella. See Friday, April 23 at 6:00.**FRIDAY, MAY 7**

2:30 p.m.

The Engagement of Anna. See Sunday, May 2 at 2:00.

6:00 p.m.

... **deserter.** See Thursday, April 29 at 2:30.**SATURDAY, MAY 8**

2:00 p.m.

The Idlers of the Fertile Valley. See Monday, April 26 at 6:00.

5:00 p.m.

Sweet Bunch. See Tuesday, May 4 at 2:30.**SUNDAY, MAY 9**

2:00 p.m.

What Did You Do in the War, Thanassis? (Ti Ekanes Ston Polemo Thanasi?) 1971. Dinos Katsouridis. With Thanassis Vengos and Antonis Papadopoulos. 92 min.

5:00 p.m.

Evdokia. See Tuesday, April 27 at 2:30.**MONDAY, MAY 10**

2:30 p.m.

O Drakos, The Ogre of Athens. See Friday, April 23 at 2:30.

6:00 p.m.

Meteora.** 1923. Michalis Dorizas. 4 min.**The Adventures of Villar (I Peripeties tou Villar).**** 1926.

Joseph Hepp. With Nikos Sfakianakis and Nitsa Filossophou. With Greek intertitles. 25 min.

The Magician of Athens (O Magos tis Athinas).* Fragments.

1930. Achilleas Madras. With Achilleas Madras and Frieda Poupelina. With Greek intertitles. 10 min.

Maria Pentayotissa.** Fragments. 1929. Achilleas Madras.

With Frieda Poupelina and Emiliios Veakis. With Greek intertitles. 20 min.

Clockwise: 1922-1978. Nikos Koundouros. **O Drakos, The Ogre of Athens.** 1956. Nikos Koundouros. **Stella.** 1955. Michael Cacoyannis.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

TUESDAY, MAY 11

2:30 p.m.

Social Decay (Kinoniki Sapila).** 1932. Stelios Tatassopoulos. With Stelios Tatassopoulos and Danae Grizou. 60 min. 6:00 p.m.

The Drunkard (O Methistakas). 1950. Giorgos Tzavellas. With Orestes Makris and Dimitris Horn. 91 min.

THURSDAY, MAY 13

2:30 p.m.

Bitter Bread (Pikro Psomi). 1951. Grigoris Grigoriou. With Eleni Zafiriou and Ida Christinaki. 81 min. 6:00 p.m.

Music, Poverty and Pride (Laterna, Ftchia ke Filotimo). 1955. Alekos Sakellarios. With Vassilis Avlonitis and Mimis Fotopoulos. 80 min.

FRIDAY, MAY 14

2:30 p.m.

Topos. See Tuesday, May 4 at 6:00.

6:00 p.m.

Counterfeit Coin (Kalpiki Lira). 1955. Giorgos Tzavellas. With Vassilis Logothetidis and Iliá Livikou. 115 min.

SATURDAY, MAY 15

2:00 p.m.

Astero.** 1929. Dimitris Gaziadis. With Alikí Theodoridou and Emílios Veakis. Fragments. 12 min.

Astero. 1959. Dinos Dimopoulos. With Alikí Vouyouklaki and Dimitris Papamichail. 95 min.

5:00 p.m.

Social Decay.* See Tuesday, May 11 at 2:30.

SUNDAY, MAY 16

2:00 p.m.

Until the Ship Sails. Friday, April 30 at 2:30.

5:00 p.m.

Daphnis and Chloe/Lover of the Shepherdess.

See Thursday, April 29 at 6:00.

MONDAY, MAY 17

2:30 p.m.

Magic City. See Sunday, April 25 at 5:00.

6:00 p.m.

Blood on the Land (To Choma Vaftike Kokkino). 1965. Vassilis Georgiadis. With Nikos Kourkoulos and Mary Chronopoulou. 135 min.

TUESDAY, MAY 18

2:30 p.m.

The Children of Helidona (Ta Pedia tis Helidonas).

See Saturday, May 1 at 2:00.

6:00 p.m.

What Did You Do in the War, Thanassis?

See Sunday, May 9 at 2:00.

THURSDAY, MAY 20

2:30 p.m.

The Drunkard. See Tuesday, May 11 at 6:00.

6:00 p.m.

Loafing and Camouflage (Loufa ke Paralagi). 1984. Nikos Perakis. With Nikos Kalogeropoulos and Giorgos Kimoulis. 98 min.

FRIDAY, MAY 21

2:30 p.m.

1922. See Tuesday, April 27 at 6:00.

6:00 p.m.

Reconstruction. See Saturday, April 24 at 2:00.

SATURDAY, MAY 22

2:00 p.m.

Bitter Bread. See Thursday, May 13 at 2:30.

5:00 p.m.

A Foolish Love (I Apenanti). 1981. Giorgos Panoussopoulos. With Betty Livanou and Aris Petsos. 110 min.

SUNDAY, MAY 23

2:00 p.m.

With Glittering Eyes (Me tin Lampsi sta Matia). 1966. Panos Glykofridis. With Lavrentis Dianellos and Giorgos Foundas. 100 min.

5:00 p.m.

Happy Day. 1976. Pantelis Voulgaris. With Stavros Kalaroglou and Stathis Yalelis. 105 min.

MONDAY, MAY 24

2:30 p.m.

Music, Poverty and Pride. See Thursday, May 13 at 6:00.

6:00 p.m.

Counterfeit Coin. See Friday, May 14 at 6:00.

TUESDAY, MAY 25

2:30 p.m.

Face to Face (Prosopo me Prosopo). 1966. Roviros Manthoulis. With Costas Messaris and Eleni Stavropoulou. 90 min.

6:00 p.m.

With Glittering Eyes. See Sunday, May 23 at 2:00.

THURSDAY, MAY 27

2:30 p.m.

The Price of Love. See Monday, May 3 at 6:00.

6:00 p.m.

Blood on the Land. See Monday, May 17 at 6:00.

Sweet Bunch. 1983. Nikos Nikolaidis



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

FRIDAY, MAY 28

2:30 p.m.

Astero/Astero.** See Saturday, May 15 at 2:00.

6:00 p.m.

Excursion (Ekdromi). 1966. Takis Kanellopoulos. With Lily Papayanni and Angelos Antonopoulos. 85 min.**SATURDAY, MAY 29**

2:00 p.m.

Balamos. 1982. Stavros Tornes. With Stavros Tornes and Eleni Maniati. 80 min.

5:00 p.m.

Fear (O Fovos). 1966. Costas Manoussakis. With Elli Fotiou and Anestis Vlachos. 110 min.**SUNDAY, MAY 30**

2:00 p.m.

Theophilos. 1987. Lakis Papastathis. With Dimitris Katalifos and Stamatis Fassoulis. 115 min.

5:00 p.m.

Face to Face. See Tuesday, May 25 at 2:30.**MONDAY, MAY 31**

2:00 p.m.

Invincible Lovers (Akatanikiti Erastes). 1988. Stavros Tsiolis. With Olia Lazaridou and Tassos Miliotis. 80 min.

5:00 p.m.

Love Wanders in the Night (I Dromi tis Agapis Ipe Nichterini). 1981. Frieda Liappa. With Maria Skountzou and Mirka Papakonstantinou. 90 min.**TUESDAY, JUNE 1**

2:30 p.m.

Invincible Lovers. See Monday, May 31 at 2:00.

6:00 p.m.

Happy Day. See Sunday, May 23 at 5:00.**THURSDAY, JUNE 3**

2:30 p.m.

A Foolish Love. See Saturday, May 22 at 5:00.**FRIDAY, JUNE 4**

2:30 p.m.

Love Wanders in the Night. See Monday, May 31 at 5:00.

6:00 p.m.

Iphigenia. 1977. Michael Cacoyannis. With Irene Papas and Costas Kazakos. 130 min.**SATURDAY, JUNE 5**

2:00 p.m.

The Woman Who Dreamed (I Gineka pou Evlepe ta Onira).

1988. Nikos Panayotopoulos. With Myrto Paraschi and

Yannis Bezos. 105 min.

5:00 p.m.

The Photograph (Photographia). 1986. Nico Papatakis. With Christos Tsangas and Aris Petsos. 102 min.**SUNDAY, JUNE 6**

2:00 p.m.

Meteora/The Adventures of Villar**/The Magician of****Athens**/Maria Pentayotissa.*** See Monday, May 10 at 6:00.

5:00 p.m.

Voyage to Cythera (Taxidi sta Kithira). 1984. Theo Angelopoulos. With Manos Katrakis and Mary Chronopoulou. 138 min.**MONDAY, JUNE 7**

2:30 p.m.

Fear. See Saturday, May 29 at 5:00.

6:00 p.m.

Balamos. See Saturday, May 29 at 2:00.**TUESDAY, JUNE 8**

2:30 p.m.

Iphigenia. See Friday, June 4 at 6:00.

6:00 p.m.

Unfair Competition (Athemitos Sinagonismos). 1985. Dimos Avdeliodis. With Dimos Avdeliodis and Yannis Avdeliodis. 21 min.**The Tree We Hurt (To Dendro pou Pligoname).** 1986. Dimos Avdeliodis. With Yannis Avdeliodis and Nikos Mioteris. 75 min.**THURSDAY, JUNE 10**

2:30 p.m.

The Photograph. See Saturday, June 5 at 5:00.

6:00 p.m.

The Travelling Players (O Thiasos). 1975. Theo Angelopoulos. With Eva Kotamanidou and Alki Georgouli. 230 min.**FRIDAY, JUNE 11**

2:30 p.m.

Theophilos. See Sunday, May 30 at 2:00.

6:00 p.m.

Voyage to Cythera. See Sunday, June 6 at 5:00.**SATURDAY, JUNE 12**

2:00 p.m.

The Travelling Players. See Thursday, June 10 at 6:00.

5:00 p.m.

Excursion. See Friday, May 28 at 6:00.**SUNDAY, JUNE 13**

2:00 p.m.

Loafing and Camouflage. See Thursday, May 20 at 6:00.

5:00 p.m.

Unfair Competition/The Tree We Hurt. See Tuesday, June 8 at 6:00.**MONDAY, JUNE 14**

2:30 p.m.

The Woman Who Dreamed. See Saturday, June 5 at 2:00.

*Silent film, original accompaniment by Stuart Oderman

**Silent film, no piano accompaniment

For daily film information, call 212-708-9480.

The Museum of Modern Art

The Roy and Niuta Titus Theater I

11 West 53 Street, New York



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

apt file

THE MUSEUM OF MODERN ART, NEW YORK

The Department of Membership

The Department of Film

cordially invite

Benefactor, Patron, Sustaining,
and Supporting Members

to an informal buffet supper
and private preview screening of

UN COEUR EN HIVER

Directed by Claude Sautet
An October Films Production
in association with Jean-Louis Livi

Thursday, May 27, 1993
Buffet service 6:30 - 8:30 p.m.
Screening at 8:45 p.m.

The Museum of Modern Art
11 West 53 Street

Winner of the prestigious César award for director Claude Sautet (*César and Rosalie*), *UN COEUR EN HIVER* stars Daniel Auteil (*Jean de Florette*), André Dussolier (*Three Men and a Baby*), and Emmanuelle Béart (*Manon of the Spring*). The close friendship between Maxime, owner of an exclusive violin repair shop, and his partner, Stéphane, is changed forever by their rivalry over Camille Kessler, a talented and beautiful violinist. Ultimately, her obsession with Stéphane throws the lives of all three lovers into tumult. Running time: 104 minutes

Please respond on the enclosed card, or call 212-708-9848.

Attendance is limited and reservations
will be accepted in order of receipt.

Tickets are nonrefundable.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

THE MUSEUM OF MODERN ART. NEW YORK

Please reserve _____ seats at \$42 each for the buffet supper followed by the preview of *EN COEUR EN HIVER*, Thursday, May 27, 1993.

TOTAL ENCLOSED: _____

Name _____

Address _____

City _____ State ____ Zip _____

Membership Number _____

Telephone Number _____

This invitation is non-transferable. The fee covers the cost of dinner. Please return this card with your check to the Department of Membership, The Museum of Modern Art, 11 West 53 Street, New York, NY 10019. Reservations will be honored in order of receipt. Tickets are non-refundable. Please call (212) 708-9848 with any questions.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Dept of Film

Cannes Films Set for Modern Museum

The Museum of Modern Art will celebrate the Cannes International Film Festival next summer by presenting films from the festival's inception in 1946 through the one in May 1992.

"Cannes: Le Festival, 45 Years of Cinema," scheduled from June 19 through Oct. 10, 1992, will offer more than 120 classics and rarely seen movies, including some selected for what was to have been the first festi-

val, in 1959. That event was canceled when war broke out.

"In the world of international cinema, Cannes is the busiest of crossroads," said Mary Lea Bandy, director of the museum's film department. "It introduces new talent from all over the world and recognizes established talent."

Right after the war, Mrs. Bandy said, neo-realistic film makers like Roberto Rossellini were introduced to the rest of the world at Cannes. American film makers like Billy Wilder widened their reputations there — his "Lost Weekend" was shown at the 1946 festival.

Among the 1946 offerings scheduled for the museum series are Jean Renoir's "Partie de Campagne," Jean Cocteau's "Beauty and the Beast," Rossellini's "Open City" and Charles Vidor's "Gilda."

The N.Y. Times, Wed., June 26, 1991, p. C13

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

. Dept. of film

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

. MEXICO NEWS .

FOR IMMEDIATE RELEASE

Contact: Suzanne Worden
Nicole Gorden
GCI Group
777 Third Avenue
New York, NY 10017
(212) 546-2200

MEXICAN FILM AND VIDEO SERIES TO BE PRESENTEDBY NEW YORK'S MAJOR ART MUSEUMS, FILM CENTERS

New York, NY -- A select group of Mexico's most cherished films from the 1930s through the 1980s will be shown to New York audiences this fall and winter at the Metropolitan Museum of Art, the Museum of Modern Art, the Bronx Museum and New York University.

The films will be presented as part of "Mexico: A Work of Art," a city-wide celebration featuring the best of Mexican art and culture. Nearly 150 special events are planned to complement the exhibition opening October 10 at the Metropolitan Museum of Art entitled "Mexico: Splendors of Thirty Centuries."

Two Mexican film series, one a retrospective of feature films and the other a documentary film series, will be offered by the Metropolitan Museum in conjunction with their exhibition. "Six Decades of Mexican Cinema" features films from the 1930s through 1989.

- more -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

- 2 -

Several of the most popular films in this series include: "La Perla," an early adaptation of the novella *The Pearl* by John Steinbeck; "Macario," nominated for an Academy Award as Best Foreign Film in 1960; and "Lola" (1989), the story of a single mother in contemporary Mexico City, by director Maria Novaro, which was shown at Cannes this year.

"Mexico on Film," the documentary series at the Metropolitan Museum, surveys such topics as pre-Columbian archaeological sites, traditional folk arts and customs, the work of Frida Kahlo, and art in the Mexican revolution. Included in the series are: a new film by Mary Lance and Eric Breitbart entitled "Diego Rivera: I Paint What I See," and "Tlacuilo," which was recently the winner of an Ariel award, the Mexican equivalent of the Academy Award's Oscar.

A complete schedule of the two film series is available through the Metropolitan Museum. The films will be featured from October 2 through January 13, 1990.

At the Museum of Modern Art, a three-week film retrospective will focus on the work of two significant Mexican filmmakers: Arturo Ripstein and Jaime Humberto Hermosillo.

- more -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

- 3 -

Ripstein's films often revolve around the oppressive social conditions and traditions which govern daily life. He began his professional career as Luis Bunuel's assistant during the making of "Exterminating Angel" (1962). His first film, "Time to Die," featured a screenplay by Gabriel Garcia Marquez and Carlos Fuentes. Among the films featured in this program are "The Children's Hour" (1965), "The Dog's Birthday" (1974), and the New York premiere of "Merciful Lies" (1988).

Hermosillo is known for his sexual farces and for works which underscore the ironies of the middle class. "Passion According to Berenice" (1977), his fourth feature film, established him as a major filmmaker with a subsequent record of commercial and critical success. Other features included in the series are "Matinee" (1976), "Dona Herlinda and her Son" (1984), and the premiere of "Homework" (1990).

The series at the Museum of Modern Art runs from December 7 through 31. A schedule is available through the museum.

A retrospective of Mexican Cinematography is scheduled to be held at the Anthology Film Archives in November. The complete program will be announced shortly.

- more -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

- 4 -

At The Bronx Museum of the Arts, a series of videotapes featuring the work of six artists from Mexico City will be shown continuously from September 27 to January 27. The video artists include Sarah Minter, Andrea di Castro, Silvia Gruner, Luis Carlos Gomez, Pola Weiss and Gabriel Orozco Felix.

The National Latino Film and Video Festival at El Museo del Barrio will include a mini-retrospective of Chicano film and video. The winning juried entries in this category will be shown on November 19.

Some dates are subject to change on the programs listed above. Filmgoers are advised to call ahead.

"Mexico: A Work of Art" is made possible by the generous support of Banco Nacional de Comercio Exterior, Aermexico and Mexicana de Aviacion.

For more information, the public can call (212) 223-ARTS, 24 hours a day, seven days a week as of October 1.

#

MEXICOFILM/NG3/09028

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Set in Naples: Volcanic Lives

By NORA SAYRE

NAPLES seems to be a city of cuckolds as much as of lovers. Suspicion and jealousy trickle through the winding streets, flourish at the brim of its bay, flare up in slums and sumptuous apartments. Betrayal is the base note in many of the movies in "Napoleiana: Images of a City," which opens today at the Museum of Modern Art. Vesuvius doesn't erupt in the films, but the emotional explosions are volcanic.

An aging polygamist's handkerchiefs are still stained with lipstick, women fool their husbands as smoothly as they make pasta, and there are queasy jokes about a groom being late for his wedding, but not all the betrayals are sexual. Grown children reject their parents' values; friends deceive one another; pockets are picked by cordial new acquaintances; servants betray their employers; con games triumph everywhere; politicians betray the public. More than seven decades of films show that Neapolitans expect treachery from one another. (And stories were sometimes retold in different eras: the museum will show two versions of "Assunta Spina," "Naples, Kiss of Fire" and "The Digger.")

The museum's enthralling series includes silent movies from the 1920's, when Naples was a hub of the Italian film industry. Adrienne Mancina of the film department was the curator of the exhibition, with the collaboration of Adriano Aprà, Aldo Bernardini, Vittorio Martinelli and Patrizia Pistagnesi of the Incontri Internazionali d'Arte in Rome. Ms. Mancina explained that many early movies were made to illustrate Nea-



Museum of Modern Art

Sophia Loren and Marcello Mastroianni in "Marriage Italian Style," to be shown at the Modern.

A schedule of films in Naples series, C19.

politan songs; guitars and mandolins accompanied singers who stood at one side of the screen or even in front of it. Scenes were often shot in the street, and the gusto of sidewalk culture surges through them; lives are threatened or lost in the street and serenades are

Continued on Page C18

NYT, Friday, Nov. 12, 1993, p.C1

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

C18

THE NEW YORK TIMES, FRIDAY, NOVEMBER 12, 1993

Films Set in Naples: Volcanic Lives

Continued From Page C1

sung there; lavish meals are devoured amid vows of love or vengeance.

"The Little Girl's Wrong," directed in 1921 by Elvira Notari (1875-1946), Italy's first and most productive female film maker, seethes with the tensions between a rebellious adventurer and her competing suitors. Described by her mother as "a restless girl who can't stay home or be trapped in the domestic horizon," the stocky femme fatale with black-ringed eyes resembles a raccoon on the loose. The Notari scholar Giulina Bruno writes that Notari was concerned with women's issues; here, the young woman's "infamy" is her appetite for street life, for enjoying herself in public and escaping confinement.

Notari's movies were immensely popular with Neapolitan immigrants in New York City, where she opened a branch of her film studio. Italian-Americans themselves produced "Santa Lucia Luntana: Memories of Naples" (1931) in New Jersey for homesick audiences. The film, which closes the series on Jan. 27, explores the tribulations of a Neapolitan family in Manhattan. The father suffers over his wayward daughter and thieving son, both contaminated by American greed. Below the portraits of relatives on the wall, the father keeps weeping at the kitchen table until his other offspring take him back to Naples, where virtue resides.

The acting is crude, but the portrayal of the immigrant experience is

Nora Sayre, a former film critic of The New York Times, is the author of the forthcoming "Previous Convictions: A Journey Through the 1950's."

engrossing, as are the documentary glimpses of East Harlem in 1931 and Broadway's electric Arrow Collar sign.

The misery of impoverished white-haired parents making sacrifices to educate children who neglect them is also featured in "The Digger" by Gustavo Serena (1930). Depicting generational conflicts, these films are festooned with serpents' teeth, while the young dance wildly and then kneel in penitence before their parents. Although the movies are short on esthetics, they're rich in history, and the spell cast by Naples seems as compelling for natives and expatriates as for visitors.

During the museum's feast of films, you can see Naples in ruins from the bombings of World War II in Roberto Rossellini's "Paisan" (1946), where small street orphans clamber over the rubble to steal whatever they can. On the same program is Rossellini's "Miracle," in which Anna Magnani is a half-crazed peasant made pregnant by a shepherd she believes is St. Joseph (played by the young Federico Fellini). The Catholic Legion of Decency called the movie "blasphemous" when it opened in New York in December 1950, and in February 1951 it was banned by the New York State Board of Regents as sacrilegious. In 1952, the Supreme Court unanimously overturned the ban, in a precedent-setting ruling that extended First Amendment protection to films.

The censors would have fainted in a body had they seen Pier Paolo Pasolini's "Decameron," a 1971 film in series in which Boccaccio's nuns revel in copulation. Crotch shots and close-ups of penises abound throughout several celebrations of sex in settings that look like paintings by Giot-

to, Bosch and Caravaggio. Almost none of the works in the series show any reverence for the church or Christianity per se; perhaps sacrilege was a stimulant for many Italian film makers.

Among the movies you're unlikely to know is "Naples, Kiss of Fire," made in France by Augusto Genina in 1937. Starring the charming Tino Rossi, a liquid tenor, it's a ballad of betrayal involving the good-natured Michel Simon and the slippery Vivienne Romance, probably one of the sexiest actresses of the century. All wet lips and glistening eyes, she gets a run in her stocking or breaks the heel of her shoe at significant moments. As Rossi sings in a cafe, the rapt faces of his listeners prove that all ages and sexes are enchanted by this amorous wanderer.

The director was gifted with a vivid sense of place and season: on a sweltering day in Naples, as people drink from fountains or buy fruit juice from little street stands, fan themselves with caps and wipe their foreheads, you're ready to melt in the middle of a New York November.

Vittorio De Sica's "Judgment Day" (1961), which never opened commercially in this country, shows Neapolitans in crisis. When such citizens as Anouk Aimée, Jimmy Durante, Fernandel, Alberto Sordi, Melina Mercouri and Ernest Borgnine hear a bass voice announcing from above that the Last Judgment will begin at 6 o'clock, a few think it's a prank but most are alarmed.

Although this is a comedy, there's an ominous undertow: what if your life really was about to end? Panic spreads, guilt soars and almost everyone tries to placate the unseen power overhead. A man on trial is pronounced innocent: wind blows the



Museum of Modern Art

Anna Magnani plays a peasant made pregnant by a shepherd she believes is St. Joseph, in Roberto Rossellini's "Miracle" (1948).

courtroom windows open and the defendant cries, "I'm guilty!" People brandish photographs of their mothers at the sky. In Little Rock, Ark., a white man is accused of hating blacks, so he immediately embraces one (who flees from him), then sings to a black baby, "You're whiter than me."

Some moviegoers may recall "The Next Voice You Hear" (1950), a Hollywood B-picture in which God speaks on the radio, but there's a closer kinship with De Sica's witty "Miracle in Milan" and the spontaneous lunacies of James Thurber's "Day the Dam Broke."

Two De Sica classics that invite happy immersion are "Gold of Naples" (1954) and "Marriage Italian Style" (1964). In the former, the great comedian Totò expels a parasitical hood who has tyrannized his household for 10 years. Stamping on broken

plates, flinging the bully's trunk out the window, Totò achieves the mutiny that the powerless long for, and his somber face is creased with some rare smiles.

In another episode of "Gold," Silvana Mangano is a mannerly prostitute who's scheduled to marry a man she has never met. Bewildered by his motives — he's wealthy, handsome and ultra-respectable — she is touched as she grapples with a mystery that can't have a rational outcome. De Sica plants nuggets of pain just where his characters don't anticipate them; they're vulnerable in the midst of partly comic situations. The museum's print of the film restores two segments that haven't been seen here: one requires giving a raspberry so elaborate that it "could start a revolution."

In "Gold," Sophia Loren plays a beguiling pizza-vendor but gives few

hints of the actress she was to become. Ten years later, in "Marriage Italian Style," she is a potent adversary for Marcello Mastroianni; as an ex-hooker who craves propriety, she's boisterous and tender, harsh and silken and she tricks him into a deathbed marriage when she isn't dying. As their bitter battles accelerate, she is moving as she loses ground and formidable when she decides to gain it.

The role was a fine preparation for Lina Wertmüller's rousing "Saturday, Sunday, Monday" (1990), in its American premiere at the museum. Adapted from a play by Eduardo de Filippo, the film presents Ms. Loren as an elegant lady, a model of capability as she runs an impeccable home, gravely making minestrone in her vast kitchen. Then, outraged by her husband's violent jealousy, which alternates with his apparent indifference, she blows up in front of her well-bred family, declaring that she's wasted her life serving them, that she's a slave, that her marriage has been futile. Accusations of madness fly between the spouses, and the actress demonstrates that passions nourish her as much as they ever did.

You often expect a murder in a Neapolitan film, but just as the characters seem ready to kill, they laugh or embrace or throw a gun into the bay. No one in these movies is plagued by inhibition, and nobody whispers. In the midst of all the shouting, hands express what is (or isn't yet) said. Fingers point or beckon, hands threaten or caress, cover weeping eyes, pat children's heads, are clenched into fists or rubbed together in glee; a whole culture speaks through its eloquent hands. Peasants and the privileged have a common language, and one of the exhilarations of "Napoletana" is seeing so many different movies in which all sorts of opponents can hardly fail to understand one another.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	APF	Film, Department of

THE NEW YORK TIMES, FRIDAY, NOVEMBER 12, 1993

C19

Schedule for 'Napoletana' Series

"*Napoletana: Images of a City*," a retrospective of more than 80 films made in, or about, Naples from 1909 to 1992, will run through Jan. 27 at the Museum of Modern Art, 11 West 53d Street, Manhattan. All films are in Italian with English subtitles; unless noted, silent films have English voice-overs or intertitles and either live or recorded musical accompaniment. The series is sponsored by Giorgio Armani.

Screenings are included in museum admission: \$7.50; \$4.50 for students and the elderly; free for those under 16. On Thursdays and Fridays from 5:30 to 8:30 P.M., admission is pay-what-you-wish. Information: (212) 708-9480. The series closes on Jan. 27 with a 6 P.M. screening of "Santa Lucia Luntana: Memories of Naples" (1931), directed by Harold Godsoe (the film will also be shown on Jan. 21 at 2:30 P.M.) Here is the film schedule through December:

Today

"ASSUNTA SPINA" (1915, directed by Gustavo Serena), 2:30 P.M.
 "A HUSBAND FOR ANNA" (1953, Giuseppe De Santis), 6 P.M.

Tomorrow

"ASSUNTA SPINA" (1947, Mario Mattoli), with Anna Magnani, 2 P.M.
 "ASSUNTA SPINA" (1915, Gustavo Serena), 5 P.M.

Sunday

"NAPLES, KISS OF FIRE" (1937, Augusto Genina), in French and Italian, with Tino Rossi, 2 P.M.
 "NAPLES, KISS OF FIRE" (1925, Serge Nedjeldine). French intertitles, 5 P.M.

Nov. 15

"A HUSBAND FOR ANNA," 2:30 P.M.
 "LUCIA LUCI" (1922, Ubaldo Maria del Colle); "IF I WOULD LOVE YOU" (1922, Emanuele Rotondo), 6 P.M.

Nov. 16

"ASSUNTA SPINA" (1947, Mario Mattoli), 2:30 P.M.
 "NAPLES, KISS OF FIRE" (1925, Serge Nedjeldine), 6 P.M.

Nov. 18

"NAPLES, KISS OF FIRE" (1937, Augusto Genina), 2:30 P.M.
 "NAPLES" (1920's, director unknown). French intertitles; "THE MIRACLE OF SAN GENNARO" (1920, Mario Caserini), 6 P.M.

Nov. 19

"I'M STARTING FROM THREE" (1981, Massimo Troisi), 2:30 P.M.
 "THE LITTLE GIRL'S WRONG" (1921, Elvira Notari), 6 P.M.

Nov. 20

"CHAINS" (1950, Raffaello Matarazzo), 2 P.M.
 "NAPLES... AND NOTHING MORE" (1928, Eugenio Perego), no music, 5 P.M.

Nov. 21

"NEAPOLITAN TEARS" (1984, Ciro Ippolito), 2 P.M.
 "CONRAD OF SWABIA" (1909, Romolo Bacchini), Italian intertitles, no music; "DESECRATION" (1924, Eugenio Perego), 5 P.M.

Nov. 22

"THE OPPORTUNITIES OF ROSA" (1981, Salvatore Piscicelli), 2:30 P.M.
 "BABY GANG" (1992, Salvatore Piscicelli), 6 P.M.

Nov. 23

"THE LITTLE GIRL'S WRONG," 2:30 P.M.
 "THE HOLY NIGHT" (1922, Elvira Notari); "LA BELLA MORTE" (1914, Alberto Degli Abati), 6 P.M.

Nov. 26

"NAPLES... AND NOTHING MORE," 2:30 P.M.
 "IMMACOLATA AND CONCETTA: THE OTHER JEALOUSY" (1979, Salvatore Piscicelli), 6 P.M.

Nov. 27

"NAPULE CA SE NE VA" (1926 fragment, Ubaldo Maria Del Colle); "THE DIGGER" (1930, Gustavo Serena), Italian and English intertitles, 2 P.M.
 "THE DIGGER" (1979, Alfonso Brescia), 5 P.M.

Nov. 28

"CHAINS," 2 P.M.
 "NEAPOLITAN TEARS," 5 P.M.

Nov. 29

"CONRAD OF SWABIA," 2:30 P.M.
 "I'M STARTING FROM THREE," 6 P.M.

Nov. 30

"THE HOLY NIGHT," no intertitles, no music, 2:30 P.M.
 "THE OPPORTUNITIES OF ROSA," 6 P.M.

Dec. 2

"LUCIA LUCI" and "IF I WOULD LOVE YOU," no music, 2:30 P.M.
 "A COMPLICATED INTRIGUE OF WOMEN, ALLEYS AND CRIME" (1985, Lina Wertmuller), with Harvey Keitel, 6 P.M.

Dec. 3

"NAPLES" and "THE MIRACLE OF SAN GENNARO," 2:30 P.M.
 "SATURDAY, SUNDAY, MONDAY" (1990, Lina Wertmuller), with Sophia Loren, 6 P.M.

Dec. 4

"IMMACOLATA AND CONCETTA," 2 P.M.

"KINGDOM OF NAPLES" (1978, Werner Schroeter), 5 P.M.

Dec. 5

"I WON'T MOVE!" (1943, Giorgio C. Simonelli), 2 P.M.
 "SIDE STREET STORY" (1950, Eduardo de Filippo), 5 P.M.

Dec. 6

"NAPULE CA SE NE VA" and "THE DIGGER," 2:30 P.M.
 "SEVEN BEAUTIES" (1975, Lina Wertmuller), with Giancarlo Giannini, 6 P.M.

Dec. 7

"KINGDOM OF NAPLES," 2:30 P.M.
 "SEVEN BEAUTIES," 6 P.M.

Dec. 9

"SATURDAY, SUNDAY, MONDAY," 2:30 P.M.
 "THE PAYOFF," (1978, Sergio Corbucci), with Nino Manfredi and Ugo Tognazzi, 6 P.M.

Dec. 10

"MACHINE TO KILL BAD PEOPLE" (1948-52, Roberto Rossellini), 2:30 P.M.
 "THE SKIN" (1981, Liliana Cavani), with Marcello Mastroianni, Burt Lancaster and Claudia Cardinale, 6 P.M.

"I WON'T PAY YOU!" (1942, Carlo Ludovico Bragaglia), 8 P.M.

Dec. 11

"THE TRIAL OF FRINE" (1952, Alessandro Blasetti), with Gina Lollobrigida; "JUDGMENT DAY" (1961, Vittorio De Sica), with Nino Manfredi, 2 P.M.

"GOLD OF NAPLES" (1954, Vittorio De Sica), with Totò and Sophia Loren, 5 P.M.

Dec. 12

"THE MIRACLE" (1948), with Anna Magnani, and "NAPOLI" (1954), both directed by Roberto Rossellini, noon.

"MACHINE TO KILL BAD PEOPLE," 2 P.M.

"JOURNEY TO ITALY" (1954, Roberto Rossellini), with Janet Gaynor and Charles Farrell, 2:30 P.M.

Dec. 13

"STREET ANGEL" (1928, Frank Borzage), with Janet Gaynor and Charles Farrell, 2:30 P.M.
 "DEATH OF A NEAPOLITAN MATHEMATICIAN" (1992, Marco Martone), 6 P.M.

Dec. 14

"THE CHALLENGE" (1957, Francesco Rosi), 2:30 P.M.
 "HANDS OVER THE CITY" (1963, Francesco Rosi), with Rod Steiger, 6 P.M.

Dec. 16

"THE CHALLENGE," 2:30 P.M.

"VITO AND THE OTHERS" (1991, Antonio Capuano), 6 P.M.

"I WON'T MOVE!" 8 P.M.

Dec. 17

"PICONE SENT ME" (1984, Nanni Loy), with Giancarlo Giannini, 2:30 P.M.
 "AVANTI!" (1972, Billy Wilder), with Jack Lemmon and Juliet Mills, 6 P.M.

Dec. 18

"THE PAYOFF," 2 P.M.

"THUS SPAKE BELLAVISTA" (1984, Luciano De Crescenzo), 5 P.M.

Dec. 19

"STREET ANGEL," noon.

"URCHINS" (1989, Nanni Loy), 2 P.M.

"PICONE SENT ME," 5 P.M.

Dec. 20

"THUS SPAKE BELLAVISTA," 2:30 P.M.

"I THOUGHT IT WAS LOVE... BUT IT WAS JUST A CARRIAGE" (1991, Massimo Troisi), 6 P.M.

Dec. 21

"VITO AND THE OTHERS," 2:30 P.M.

"TWO CENTS WORTH OF HOPE" (1952, Renato Castellani), 6 P.M.

Dec. 23

"THE MILLER'S BEAUTIFUL WIFE" (1955, Mario Camerini), with Sophia Loren and Marcello Mastroianni, 2:30 P.M.

"THE THREE-CORNERED HAT" (1934, Mario Camerini), 6 P.M.

Dec. 24

"CHRISTMAS CANTATA" (1992-93, Bruno Garofalo), 2 P.M.

"AN ADVENTURE OF SALVATOR ROSA" (1940, Alessandro Blasetti), 2:30 P.M.

Dec. 26

"CHRISTMAS CANTATA," 1 P.M.

"MARRIAGE ITALIAN STYLE" (1964, Vittorio De Sica), with Sophia Loren and Marcello Mastroianni, 2 P.M.

"FILUMENA MARTURANO" (1951, Eduardo De Filippo), 5 P.M.

Dec. 27

"I THOUGHT IT WAS LOVE... BUT IT WAS JUST A CARRIAGE," 2:30 P.M.

"DECAMERON" (1971, Pier Paolo Pasolini), 6 P.M.

Dec. 28

"THE SKIN," 2:30 P.M.

"THE FOUR DAYS OF NAPLES" (1962, Nanni Loy), with Lea Massari, 6 P.M.

Dec. 30

"URCHINS," 2:30 P.M.

"NEAPOLITAN MERRY-GO-ROUND" (1954, Ettore Giannini), with Sophia Loren and Leonide Massine, 6 P.M.

Dec. 31

"NEAPOLITAN MERRY-GO-ROUND," 2 P.M.

"THE DIGGER," 6 P.M.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of



Film Stills Archive/The Museum of Modern Art

Clint Eastwood, whose work as a director is being honored tonight, on the set of the 1973 film "Breezy."

NYT (10/27/93) C13

FILE
MOMA
LIBRARY
ARCHIVES
SAMPHLET

Make His Day? The Modern Does Just That for Eastwood the Director

By JANET MASLIN

One night long ago, 17-year-old Clint Eastwood and his friends traveled from Oakland to Los Angeles to hear a jazz concert. Along the way, they happened to see horses running wild near Sunset Boulevard. So they helped corral the horses for the animals' owner, who thanked them and went home. Too bad: that was Mr. Eastwood's only meeting with Howard Hawks, one of the directors he most admires. He cites Mr. Hawks, along with John Ford and Anthony Mann, as an influence on his own career.

It's a long way — and a lot of horses — from the corner of Sunset and Sepulveda Boulevards to the Museum of Modern Art, where Mr. Eastwood's own directorial work will be the subject of a gala tribute tonight. (In past years, similar events have honored Cary Grant, Audrey Hepburn, Gregory Peck and David Niven.)

Mr. Eastwood, who first appeared

in mid-1950's horror films ("Revenge of the Creature," "Tarantula") and in the company of Francis the Talking Mule ("Francis in the Navy"), has also come a long way from the acting teacher who helped him crystallize this performance philosophy: "Don't just do something, stand there."

Facing a Deadline

As he prepared to come to New York from his home in California, Mr. Eastwood was supervising the sound mix of "A Perfect World," his latest directorial effort, in which he stars with Kevin Costner. It will open at Thanksgiving, awfully soon in light of the fact that the film isn't finished yet. "Now that you mention it, suddenly I develop a little palsy," he said over the telephone, though in fact he sounded utterly calm. Professionalism has become one of Mr. Eastwood's directorial hallmarks in spite of the fact that he began directing on an amateur basis.

Or at least an unpaid one: when he

proposed the idea of directing "Play Misty For Me" (released in 1971), Mr. Eastwood considered himself much too inexperienced to insist on a fee. "I said to myself, 'This is going rather easy; I don't seem to be gathering any resistance at all,'" he recalled about his meeting with Lew Wasserman, then the head of MCA-Universal, when "Play Misty For Me" was first proposed. Then, as the star and his agent, Leonard Hirshan, were leaving, Mr. Hirshan was called back and told that the studio didn't want to pay Mr. Eastwood to direct. "Well, I understood that," Mr. Eastwood said now. "They were going to be taking a chance."

The studio did have some suggestions about changing "Play Misty For Me," suggestions that are especially interesting in view of how indebted "Fatal Attraction" was, 16 years later, to Mr. Eastwood's debut feature as a director. In his film, he played a

Continued on Page C15

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

Make His Day? Modern Does That for Eastwood

MIT (10/27/93), C15
Continued From Page C13

disk jockey stalked by a dangerous female admirer. Universal argued unsuccessfully that its Dirty Harry should not be playing a disk-jockey type and that the story would be less offbeat if the man were married.

"Fatal Attraction" gave the guy a wife and a child and a dog, but that's very manipulative and convenient," Mr. Eastwood said. "I thought it was better to have him be single, without an easy way out, and still have to unravel that problem. Well, they made a hit picture. More power to 'em."

"Play Misty For Me" remains one of Mr. Eastwood's favorites among his own films (along with "Bronco Billy," "Unforgiven" and "The Outlaw Josey Wales").

'Building for the Future'

He took up directing as a kind of insurance policy. "I thought it was like building for the future, in case there came a time I shouldn't be in front of the camera," he recalled. "I had to think that 30 years down the line I not only might not like what I'd see but also not have the energy or enthusiasm for it." But at 63, he shows no signs of losing either interest or screen appeal. He attributes some of this longevity to never having tried to play roles that were too youthful, and to having even taken the opposite route sometimes.

Both Dirty Harry and the Man With No Name, two of Mr. Eastwood's enduring screen figures (originating in films directed by Don Siegel and Sergio Leone, respectively), were written as characters substantially older than the man who played them. (On the other hand, Mr. Eastwood said of his character on the television program "Rawhide," "Rowdy Yates was supposed to be about 20 or 21, and just as dumb as he was.")

But in "In the Line of Fire," Mr. Eastwood played a Secret Service agent worried about his physical frailty, and won some of the best reviews of his career for conveying that character's vulnerability. "If people went back and analyzed it, they'd find I've been knocking at the door of that kind of thing for a long time," he said. "But if anyone wants to think this is the time I'm breaking out, then fine."

In his own way, Mr. Eastwood really has been mellowing in recent years. He has been less inclined to direct his own performances. "I think I'd rather concentrate on the character and let someone else answer all the questions," he said. (In "Unforgiven" and now "A Perfect World," his acting roles are limited enough "so that I didn't have to suit up all the time.") And the man who embodied tough-guy vigilantism in his Dirty Harry days now takes a more critical view of screen violence, too.

"If a violent film is successful, all the imitators get on the bandwagon and try to make something twice as violent as what they're copying," he said. He makes a connection between the high levels of contemporary screen violence and the relatively low penalties for real-life crime. The 1930's and 40's of his boyhood, he thinks, were a much less violent time in America. "And in those days, every murderer in the movies got the chair," he said.

Eastwood characters from Dirty Harry to Bronco Billy are part of the Museum of Modern Art's permanent collection. And tonight's gala will celebrate the addition of more recent titles, including "Bird," "Pale Rider," "White Hunter, Black Heart," "Unforgiven" and "Heartbreak Ridge." Those films have recently been donated by Warner Brothers. (Gerald M. Levin, the chairman and chief executive officer of Time Warner, is the chairman of the evening's benefit, which will aid the museum's Film Preservation Center.) But a number of early Eastwood performances, in films made for Universal (including "Play Misty for Me" and "Two Mules for Sister Sara") and United Artists ("The Good, the Bad and the Ugly"), are not yet available to the museum.

"I'll probably open up that discussion tomorrow," Mr. Eastwood said, sounding only slightly less definite than he does saying "Make my day."

Tonight's emphasis (and that of a series running intermittently from tomorrow until Nov. 25) will be showing off the museum's already sizable collection of Eastwood films. He has long since joined the pantheon of museum favorites, including Martin Scorsese, Francis Coppola and Woody Allen.

And Howard Hawks, too.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

THE NEW YORK TIMES
January 9, 1993

From 'Vermeer' To Obscurity

By KENNETH M. CHANKO

THE AVANT-GARDE FILM maker Jon Jost has made a career out of low-budget movies and obscurity. In 1990 he finished shooting "Sure Fire," a \$105,000 film about an eager-beaver real estate developer who wants to build vacation homes in Utah for wealthy Californians. The movie is only now opening in New York, on Wednesday, at the Public Theater.

Mr. Jost put "Sure Fire" aside while he finished another film, "All the Vermeers in New York," which opened in 1992. About the the latter — which dealt with a flirtation, money and art — Vincent Canby said: "Sometimes the effect is provocative and funny. At other times it's like being locked in a room with a raconteur who won't shut up."

"Sure Fire" may be equally frustrating. It includes passages of Mormon texts, big chunks of improvised dialogue (Mr. Jost seldom works from completed scripts) and a climax involving the real estate entrepreneur in an off-screen act of violence. "It's a story of patriarchal societies and how they work," says Mr. Jost, speaking from Berlin, where he was on vacation.

"I don't mean to be picking on the Mormons. If I had decided to shoot the film in Nebraska, I could have found equivalent quotes from the Bible." He adds that the dedication of the film to his father, given what happens to the father in the story, results from "bad, and I guess Oedipal, spirits on my side."

The 50-year-old Mr. Jost — who writes, directs, shoots and edits his movies, and often performs the

soundtrack music as well — has made 13 films (and some 20 shorts) over the past two decades. Several of his films have been awarded prizes at festivals, and some film scholars have compared his work to that of Jean-Luc Godard. In 1991 a retrospective of his films ran at the Museum of Modern Art.

"Jost is probably one of the most prolific and consistently interesting — and also one of the most unknown — American film makers," says Laurence Kardish, the curator and coordinator of film exhibitions at the museum. "His films are resolutely unconventional. He explores the boundaries of narrative cinema. Though his films have a very strong realistic base, he's more a maker of films than a teller of tales."

Distributors, even the smaller ones on the lookout for oddball product, have not flocked to Mr. Jost's side. Henry S. Rosenthal, a San Francisco-based producer who has found backing for five of Mr. Jost's more recent features, including "Sure Fire," reports that finding distributors for the films is "a dismal proposition." After nearly three years of festival showings but no bites from distribution companies, Mr. Rosenthal has had to distribute "Sure Fire" himself. He says, however, "I almost struck a deal with Fine Line" on "All the Vermeers," Mr. Jost's most commercial movie to date.

Fabiano Canosa, the film programming director at the Public Theater, which will show "Sure Fire" for nine days, has been aware of Mr. Jost's work for years but has not previously booked any of his films. Mr. Canosa says "Sure Fire" "is the first one, I think, that really has a chance to draw an audience."

Mr. Jost's most recently completed



Jon Jost shooting "All the Vermeers in New York"—
Unknown after two decades.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

THE NEW YORK TIMES
Page 2

From 'Vermeer' to Obscurity



Strand Releasing

Kristi Hager in Jon Jost's "Sure Fire"—Perhaps this time his film will be an audience-pleaser?

film, "The Bed You Sleep In"—which he describes as "a film about the corrosive effects of lying and what happens when the absence of truth becomes a socially acceptable norm"—will be shown at the Sundance Film Festival later this month. But Mr. Jost won't be returning to Utah for the occasion. He moved to Rome last March. According to Mr. Jost, he gets more respect in Italy (and much of his funding from state television). Another reason for becoming an expatriate, however, is his reluctance to pay taxes to the United States Government.

"My views on the subject are in my film 'Uncommon Senses,'" Mr. Jost says. "I don't like giving my money to criminals." In the mid-1960's Mr. Jost ran afoul of the Government for refusing to cooperate with the draft and spent more than two years in prison.

Jonathan Rosenbaum, a Chicago-based film critic who this year joins the selection committee for the New

York Film Festival, says the festival is aware of Mr. Jost's work — though none of his films have yet been selected. "Jost is a very solitary figure, and that works both for him and against him," Mr. Rosenbaum says. Although he is a champion of the film maker, Mr. Rosenbaum says Mr. Jost is "independent in every sense of the word, and I think he's rubbed some people the wrong way."

Mr. Jost, who has just finished shooting yet another film in Rome, says he does not expect "The Bed You Sleep In," the film to be shown at Sundance, to get a commercial run soon. (After all, "Sure Fire" was shown at Sundance in 1991.) "I don't see the film as something strictly literary/narrative-based but as something equally akin to music, something composed," says Mr. Jost, who admits that such an approach does not place him in the mainstream. Or even close to it.

"I've been unconsciously fumbling around with that conception from the beginning," he says, "but only since 'Sure Fire' and 'Vermeers' and the films I've made since then do I think I've finally gotten it." □

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Museum of Modern Art Archives	APF: Film
-------------------------------	--------------

Dept of Film

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

FILM AND THE MODERN ARTS

[1979]

P. Adams Sitney

Course Schedule

Screening List

LOOKING AT FILM

A NATIONAL ENDOWMENT FOR THE HUMANITIES LEARNING MUSEUM PROGRAM

- March 14: Hans Richter: RHYTHMUS 21 (1921)
 Fernand Leger: BALLET MECANIQUE (1924)
 Maya Deren: AT LAND (1944)
 Stan Brakhage: BLUE MOSES (1963)
 George Landow: REMEDIAL READING COMPREHENSION (1971)
 George Landow: NEW IMPROVED INSTITUTIONAL QUALITY (1976)
- March 17: Dziga Vertov: SHAGAI, SOVIET (1926) excerpt
 MAN WITH A MOVIE CAMERA (1929) excerpt
 ENTHUSIASM (1931) excerpt
 Peter Kubelka: MOSAIK IM VERTRAUEN (1955) excerpt
 ADEBAR (1957)
 SCHWECHATER (1958)
 UNSERE AFRIKAREISE (1966) excerpt
- March 20: Alexandr Dovzhenko: ZVENIGORA (1928)
 Luis Bunuel: L'AGE D'OR (1930) Screening only, no lecture
- March 21: Alexandr Dovzhenko: ZVENIGORA (1928)
 ARSENAL (1929) excerpt
 EARTH (1930) excerpt
 Sergei Eisenstein: STRIKE (1925) excerpt
 OCTOBER (1928) excerpt
 OLD AND NEW (1929) excerpt
- March 24: Man Ray: LA RETOUR A LA RAISON (1923)
 Man Ray and Robert Desnos: L'ETOILE DE MER (1927)
 Marcel Duchamp: ANEMIC CINEMA (1926)
 Luis Bunuel: L'AGE D'OR (1930) excerpt
 LAND WITHOUT BREAD (1932) excerpt
- March 28: George Melies: THE MELOMANIAC (1903)
 THE IMPOSSIBLE VOYAGE (1904) excerpt
 HYDROTHERAPIE FANTASTIQUE (1908) excerpt
 Harry Smith: NO. 12 (Heaven and Earth Magic) (1958-61) excerpt
 Joseph Cornell: ROSE HOBART (1930s)
 A LEGEND FOR FOUNTAINS (1950s)
 COLLAGE FILMS, undated

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

(2)

- March 31: Stan Brakhage: ANTICIPATION OF THE NIGHT (1958) excerpt
THE RIDDLE OF LUMEN (1972)
Michael Snow: WAVELENGTH (1967) excerpt
(1969) excerpt
THE CENTRAL REGION (1971) excerpt
RAMEAU'S NEPHEW BY DIDEROT (THANX TO DENIS YOUNG) BY
WILMA SCHOEN (1974) excerpt
- April 3: Carl Th. Dreyer: ORDET (1955) Screening only, no lecture
- April 4: Dimitri Kirsanoff: MENILMONTANT (1925) excerpt
Carl Th. Dreyer: ORDET (1955) excerpt
Robert Bresson: PICKPOCKET (1959) excerpt
Pier Paolo Pasolini: HAWKS AND SPARROWS (1966) excerpt
- ✓ April 7: Hollis Frampton: HAPAX LEGONEMA: (NOSTALGIA) (1970)
Stan Brakhage: THE ANIMALS OF EDEN AND AFTER (1970) excerpt
Robert Beavers: FROM THE NOTEBOOK OF... (1971) excerpt
George Landow: WIDE ANGLE SAXON (1976)

79.27

A special discussion session will be held on Monday, March 19

Films may be added or substituted without notice.

LOOKING AT FILM gratefully acknowledges the help and cooperation of the following persons and organizations in obtaining films to accompany these lectures: Anthology Film Archives, Mr. George Landow, Mr. Michael Snow, Mr. Peter Kubelka, Filmmakers Cooperative, Macmillan Audio-Brandon, New Yorker Films, Corinth Films.

The use of recording and photographic devices in The Roy and Niuta Titus Auditorium is strictly forbidden. Tapes of Looking at Film lectures are available for study to members of the course by phoning Mikki Carpenter at (212) 956-7255.*

Looking at Film is made possible by a grant from the National Endowment for the Humanities (NEH), a federal agency. The Museum of Modern Art is a NEH Learning Museum.

* No longer applicable

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Dream merchants, ultrasnobs, moviemanes, filmophiles:

MOMA & THE MOVIES

Although no longer the only game in town for film history and scholarship, the Modern remains a formidable cultural bastion on the cinema scene

by ANDREW SARRIS

The Department of Film of the Museum of Modern Art enjoyed a long overdue fling with national media glory on the night of the Academy Awards, April 9, 1979. Gregory Peck, no less, mounted the rostrum to present the special award, which was accepted by Richard Oldenburg, director of the museum, and Blanche Rockefeller on behalf of MOMA's blue-ribbon board of trustees. This was MOMA's first Oscar since 1937, when it was cited for its "significant work in collecting films dating from 1895 to the present and for the first time making available to the public the means of studying the historical and esthetic development of the motion picture as one of the major arts."

No one at all knowledgeable about film could reasonably begrudge MOMA a second Oscar. For many years the Modern was the only game in town as far as film history and film scholarship were concerned. And it remains to this day a formidable cultural bastion on the New York cinema scene.

Andrew Sarris, a film critic for the Village Voice and associate professor of film at Columbia University, is the author of Politics and Cinema, published by Columbia University Press.

Even its bitterest detractors concede its massive contributions to the understanding and preservation of the precious past. But it does have and always has had very bitter enemies indeed, not to mention its fair share of internal conflicts for an institution of such longevity and importance.

My own attitude toward MOMA has always been friendly, yet questioning. My first book—*The Films of Josef von Sternberg*—was published in 1966 under its auspices. Yet my own early evolution as a critic and historian was as much a reaction against the "line" of the museum as it was a beneficiary of the department's archival resources. Still, whatever limitations a museum may have, it makes a positive contribution to the unending war against barbarism and philistinism. Any institution dedicated to the encouragement of cinema must contend also with the most intransigent snobbery from the patrons of older and presumably "finer" arts. This attitude, prevalent even today, was overwhelmingly fashionable among cultivated people back in 1935 when Alfred Barr, Iris Barry, a former London *Daily Mail* film critic, and her husband, John Abbott, established the Film Library at the Museum of Modern Art with

the help of a special Rockefeller grant. Barr, the legendary founder of the museum itself, was far ahead of his time in relating film to the chic modernism of the other art movements of the early 20th century. Barry and Abbott flourished in this congenial atmosphere as the first of a long line of specialists in and proselytizers for the cause of cinema.

These were truly the dark ages for the few dedicated film enthusiasts scattered around the globe. The silent movies of even a few years back were already decomposing in the studio vaults. Although the medium was only 40 years old, some films had been lost as irrevocably as the missing plays of Aeschylus, Sophocles and Euripides. Once a movie had been played out commercially it was generally retired from circulation forever. The more conscientious critics were required to rely upon their memories for any historical resonance. There were few revival houses and fewer private collections. Television had not yet arrived and 16mm film had not yet been developed as a library tool for alternative access to the vast numbers of 35mm films. Thus there was something undeniably revolutionary in the Film Library's proposal "to trace, cata-



Top Hat (left), with Ginger Rogers and Fred Astaire, was an early Film Library acquisition. Headed by former London *Daily Mail* film critic Iris Barry and her husband, John Abbott (above left), the library received its first Oscar in 1937. Last April Blanche Rockefeller and Richard Oldenburg accepted the museum's second Academy Award from actor Gregory Peck (above right).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	APF	Film, Department of

logue, assemble, exhibit and circulate a library of film programs so that the motion picture may be studied and enjoyed as any other one of the arts."

From the beginning, however, the film staff at MOMA was strapped for funds to match the vastness of the undertaking. And despite the individual generosity in donation of films of such Hollywood luminaries as David Wark Griffith, Douglas Fairbanks, Mary Pickford, William S. Hart, Harold Lloyd, Samuel Goldwyn and David O. Selznick, there was a depressing lack of cooperation from the major studios for any coordinated program of archival restoration. Consequently, the criterion of selectivity became an end in itself as a virtue was made of necessity. Since relatively few films could be preserved and re-exhibited, the ones that were had to be certified as esthetically exemplary. *Camille* equaled *Garbo*; *Top Hat*, *Astaire* and *Rogers*; *The General*, *Keaton*; *The Thin Man*, *Powell* and *Loy*. Although such Hollywood movies were considered "fun"—and often very accomplished fun—other sectors of the cinema had to be given their due as well. The categories of the foreign language "art" film, the "independent" cinema, the avant-garde, animation and the documentary were, if anything, even more respected by film critics than that of the American narrative cinema. Thus a subtle distinction began to evolve at MOMA between the "movies" most people attended as a matter of habit, and the "film" studied seriously by a handful of scholars.

This simmering conflict between the moviemanes and the filmophiles exploded into open warfare in the late '50s and early '60s with the emergence of film intellectuals from France. The new breed of critic was adept at deciphering the codes, myths and rituals beneath the surfaces of what had once been dismissed as mindless entertainments. Their critical outlet was a flashy, well-illustrated Parisian monthly called *Cahiers du Cinéma*, and soon there were dedicated Cahierists on every continent trying to answer the skeptic's wail—"WHO THE HELL IS HOWARD HAWKS?" The new critics seemed bored by social consciousness as such to the extent that they failed to genuflect before the altar of Robert Flaherty, the father of documentary filmmaking, and his dedicated disciples in the Cinematic Church of Truth. They were more interested in the dynamics of westerns and *policiers* and action movies of all sorts.

But the old guard, Anglo-American critics never really accepted these Cahierist heresies. In fact, the Museum of Modern Art was criticized almost from the beginning by ultrasnobs in the field for devoting as much screening time and archival space as it did to Hollywood productions. After all, what could the paintings of Picasso and Matisse have in common with these 19th-century-in-spirit illusionistic spectacles concocted by dream merchants on the West Coast? Parallels were clearer in the '20s,

when the avant-garde film movement drew much of its talent from modernist painters such as Hans Richter, Man Ray and Salvador Dalí, and from such composers as Erik Satie and Darius Milhaud. One could thus see on the screen the same sensibility that was on display at an adjacent gallery. From this perspective all Hollywood movies, and most markedly the talking pictures that began chattering in the late '20s, were cultural abominations. For a cultivated person to take "movies" seriously was to risk being contaminated by kitsch.

Curiously, few people in Hollywood bothered to defend the artistic worth of their labors except insofar as their current earnings were affected by adverse reviews. Once a movie had been milked of its box-office take, it faded from the minds of the moguls. Their children, judging from the current crop of memoirs, were educated at eastern colleges to despise the productions of papa. Art was something you found on the opposite shores of the Atlantic: New York, Boston, London, Paris. The Pacific was strictly for commerce. For their part, the moguls were prouder of the art treasures on their walls than of the films in their vaults. There is a long-standing story, probably apocryphal, that several studio presidents made donations to the Museum of Modern Art with the proviso that none of the money be given to the Department of Film. Certainly no film-saving operation comparable to that of the museum's evolved in the Los Angeles area until very recently, and even today the studios are niggardly beyond belief in these efforts. The American Film Institute, an organization founded in 1967 to preserve, support, catalogue and study American films, has helped fill in some of the archival gaps within the past decade—but there has been considerable controversy within that organization about the order of priorities between the preservation of old films and the production of new.

The Department of Film at MOMA always had one academic card to play when challenged by New York's culturally influential cinephobes. Even if the study of Hollywood movies could not be defended on artistic grounds, it could be defended on sociological grounds. Hence, a split vision of film history began to emerge in the published film histories emanating largely from the museum. Whereas films from 1895 through 1929 were treated as art, post-1930 films were treated as sociology. The art of the film was described in considerable detail from the pioneers—Edison, Lumière, Méliès, Porter—through Griffith (intuitive innovations in editing, framing and composition), Flaherty (actuality), Stroheim (realism), Murnau (camera movement), and, ultimately, Eisenstein (montage), and on to the end of the Golden Age of Silence around 1929. From then on the cinema was described thematically rather than stylistically. *La Grande Illusion* was supposed to be about Peace, *The Grapes of Wrath* about Poverty, *Citizen Kane* about Power. After sound the MOMA-supported crop of film



Greta Garbo as a gloomy *Anna Christie* downs a whiskey before a packed house in the museum's projection room, opened in 1939 (top). A split vision of film history emerged in MOMA publications, which treated films made between 1895 and 1929 as art, post-1930 efforts as sociology. Qualifying as art were *The Cabinet of Dr. Caligari* (center) and *The General* (bottom), with Buster Keaton.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	APF	Film, Department of



After the Golden Age of Silence, cinema was described thematically rather than stylistically by the department. *The Grapes of Wrath* (left) was supposed to be about Poverty. The kneeling figure on the right is Henry Fonda. In 1962 the museum saluted the films of Howard Hawks, an out-and-out Hollywood cult director; among them, *The Big Sleep* (below left), with Lauren Bacall and Humphrey Bogart. *Teresa Venerdì* (below right), directed by Vittorio de Sica in 1941, starred Anna Magnani.



There has been a noticeable lack of snobbery in the past two decades from an adventurous and innovative staff. Recent screenings have included *How to Stuff a Wild Bikini* (above left), with Mickey Rooney and a cast of vintage beach bunnies, Alfred Hitchcock's *Psycho* (above right), with Anthony Perkins, and *The Texas Chain Saw Massacre* (left).

historians doubled as social historians. Siegfried Kracauer's *From Caligari to Hitler* became the model of film scholarship. Lewis Jacobs' *The Rise of the American Film* became the standard text for the few American universities with film courses in the '40s and '50s. Richard Griffith, longtime (1950-65) curator of MOMA's Department of Film, collaborated with Arthur Mayer on a critically slanted Hollywood picture book, *The Movies*, in which the authors masked their own likes and dislikes by attributing them to the "public." Well into the '50s any serious student of film was systematically indoctrinated in this way with the ideology of MOMA. Even the prints that were used in classes came from the MOMA archives and were accompanied by critical texts appended to the print. The one I remember most vividly was the one attached to *The Cabinet of Dr. Caligari*. I do not recall the exact text, but its drift was that *Caligari* was an early example of German Expressionism, and that it exercised no influence on subsequent film production.

I do not know exactly when I began to be restive with the MOMA "line," but gradually through the '50s I began to discover that film history was far more copious and complex than I had imagined. The revival houses around New York had been nourishing my idiosyncratic sensibility all through the late '40s and early '50s. Then television launched its own flood of television revivals. Film historian William K. Everson's movie buffish Theodore Huff Society met regularly in small meeting rooms to look at movies hitherto considered too obscure for archival restoration at MOMA. I even made a trip to Rochester to inspect some of the movie treasures gathered by James Card and George Pratt at Eastman House. What was most striking about the Eastman collection was its large compilation of German movies from the Kaiser through Weimar through Hitler. MOMA, particularly during the directorship of Willard Van Dyke (1965-73), was very skittish about showing films from the Nazi era. Even Leni Riefenstahl's landmark works had to be handled with a gingerly ideological disclaimer. The gospel, according to Saint Siegfried Kracauer, was that art and fascism were antithetical.

By contrast, the Cinémathèque Française headed by Henri Langlois and Mary Meerson in Paris had become legendary as a veritable warehouse for movies of all kinds, sizes, shapes and descriptions. It was at the Cinémathèque that I saw Howard Hawks' *Scarface* for the first time. And it was in this period that an articulate and illuminating essayist named Andre Bazin, cofounder of *Cahiers du Cinéma*, emerged on the film world's critical scene to challenge the montage theories of the Russians and their Anglo-American disciples. Bazin's writings legitimized the most indiscriminate forms of moviegoing. He was among the first estheticians to treat the sound film as a progression rather than a regression from the silent film, and he could discern the sub-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of



WINDOW III ©1979 ht. 27" x 18"
(relief)

ARTHUR GLICKMAN



WIND II ©1979 ht. 32"



WINDOW X ©1978 ht. 34"

Represented by

Florida: BUYWAYS GALLERY,
1311 Main St., Sarasoto •
DE LIGNY ART GALLERIES,
709 E. Las Olas Blvd., Ft. Lauderdale •
RAGCHBACH GALLERIES,
1007 Kane Concourse, Bay Harbor Islands
Georgia: R.J.K. GALLERY,
1197 Peachtree St., Atlanta
Illinois: GUILDHALL GALLERIES LTD.,
132 E. Delaware, Chicago
Massachusetts: MIMI'S GALLERY,
Water St., Edgartown
Michigan: GALLERY CHRISTINE PLUS,
129 E. Bay St., Harbor Springs

New Jersey: KORNBLUTH GALLERY,
7-21 Fairlawn Ave., Fairlawn •
REESE PALLEY FINE ARTS LTD.,
Arkansas & Boardwalk, Atlantic City •
SYDNEY ROTHMAN, THE GALLERY,
21st St. on Central Ave., Barnegat Light
New York: ART at the CONCORD LTD.,
Kiamesha Lake • MADISON AVE.
GALLERY, 985 Madison Ave., New York
Virginia: PRINCE ROYAL GALLERY INC.,
204 S. Water St., Alexandria
Washington, D.C.:
VENERABLE NESLAGE GALLERIES,
1742 Connecticut Ave. N.W.
Canada: KAR GALLERY of FINE ART,
131 Bloor St., Toronto, Ontario

Member of ALLIED ARTISTS of AMERICA, INC., NEW YORK ARTISTS EQUITY ASSN. INC.
SCULPTORS ASSN. of NEW JERSEY

BONDED BRONZE CASTINGS ON ACRYLIC. EDITION 1/2

lime style of a Hollywood movie even amid its conformist content. Almost simultaneously the development of rationales for Pop art in America and England sounded a death knell for antikitsch attitudes. The "children" of Bazin and Langlois who made up the staff of *Cahiers du Cinéma* and much of the *nouvelle vague* influenced film tastes around the world. One of the basic tenets of François Truffaut's *la politique des auteurs*, which I later condensed into the *auteur* theory, was that every film of a director was relevant to an appraisal of the director's career, not just his critical or commercial successes. The directorial retrospective became a staple of revival programming, and gradually even MOMA began to make this policy more the rule than the exception.

A dividing line for MOMA can be discerned in 1962. On April 12 there was a special evening for John Grierson, the Scottish filmmaker (*Drifters, Night Mail*), founder of the National Film Board of Canada, and a theoretician who had not only coined the word "documentary" (in a 1926 review of Robert Flaherty's *Moana*), but who had imbued it with ideological fervor and a visionary program. Overtly or subliminally, Grierson was probably the most influential phrasemaker for a generation of realist estheticians conditioned to hate everything Hollywood represented. Then on May 31 and through September 1, MOMA presented "The Films of Howard Hawks," a program organized by Peter Bogdanovich in conjunction with Paramount and its promotion for Hawks' *Hatari!*, an African safari vehicle for John Wayne. Bogdanovich was then a Hollywood-oriented journalist on the fringe of the *Cahiers* movement, who had filmmaking aspirations of his own. In dialectical terms, Bogdanovich could be considered the antithesis of Grierson. This was the first time that MOMA had honored an out-and-out Hollywood cult director with no prominent place in the standard Anglo-American film histories published up to that time. This did not mean, however, that Griersonianism was being entirely supplanted by Hawksianism at MOMA. To the present day the claims of non-Hollywood works are amply honored in the museum's programs. The very innovative Cinéprobe program, for example, has offered filmmakers outside the commercial mainstream regular opportunities to present not only their works but also themselves to interested audiences.

There has been a noticeable lack of snobbery in the past two decades from an adventurous and innovative staff. The film department, directorless since the departure of Ted Perry (whose tenure lasted from 1975 to 1978), is currently administered by Mary Lea Bandy and includes such widely experienced programmers and researchers as Eileen Bowser (curator), Adrienne Mancina (curator), Larry Kardish, Charles Silver, Stephen Harvey, Mary Corliss and many others. A recent program of Italian films from the Mussolini era demolished the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

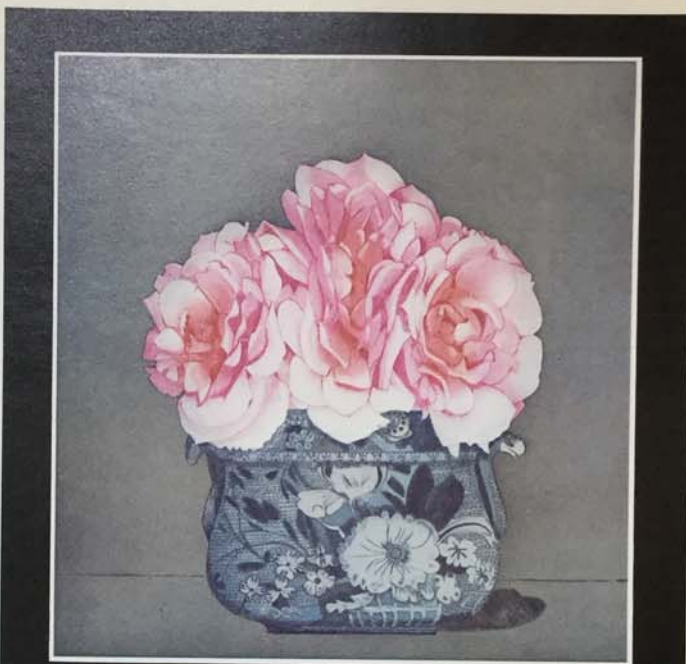
long-held contention that cinematic art and fascism could not coexist. (It also reflected a special interest of Ted Perry and Italian film scholar Adriano Apra.) The 1979 summer program of features from American International Pictures took MOMA into what was once decreed as off-limits premises of schlock with such formerly despised genres as drive-in, motorcycle and beach-blanket fantasies. Conversely, the month of July at MOMA was devoted to exhibiting "Thirty Years of American Independent Cinema." The program consisted of 56 "highly symbolic motion pictures" ranging in length from eight seconds to three hours and embracing the work of such artists as Jonas Mekas, Frank Mouris, John Whitney, Kenneth Anger, Warren Sonbert, Michael Snow, Stan Brakhage, Storm de Hirsch, Hollis Frampton, Elia Kazan, Ralph Steiner and Irving Lerner.

Museum director Richard Oldenburg has summarized MOMA's film-programming dilemma succinctly: "At every cocktail party somebody blasts me for showing obscure Bulgarian films, and then somebody else blasts me for sinking down to the vulgar level of American International Pictures. But the same range of comments can be heard about our exhibits in painting and sculpture."

To the charge that the museum has never spent enough money on the Department of Film, Oldenburg replies with the assertion that more money is spent on film than on any of the other departments. Insiders complain that this assertion is misleading since film generates much more revenue than the other departments and requires a much larger staff. In Paris the Cinémathèque had traditionally held screenings at six, eight, and ten p.m. so that people with jobs could attend. At MOMA the last screenings are at six p.m., except for Thursdays, when the last showing is at 8:30 p.m. Critics contend that this encourages a dilettante audience with time to kill idly in the afternoons.

Oldenburg cites the problem of space and security for the galleries as one of the persistent problems at MOMA. Current expansion plans call for the museum to be enlarged in the early '80s and include the addition of a second screening auditorium. In this way Oldenburg hopes to use one room for regular screenings of the museum's 8,000 films in its historical cycle and the second room for special programs.

As a critic and film historian I cannot see much wrong with the current policies at MOMA. What I regret is that the Rockefellers, literal and figurative, do not yet seem to have perceived what a priceless treasure is to be found in the accumulating but unfortunately still decomposing cinema of our century. With more money and more resources and more space the Department of Film could come much closer to fulfilling its original prospectus—"to trace, catalogue, assemble, exhibit and circulate a library of film programs so that the motion picture may be studied and enjoyed as any other one of the arts."



Bowl of Roses Beth Van Hoesen

A new, original etching with drypoint and aquatint printed in four colors from two plates, under the direct supervision of the artist. Paper is 17" x 15" and image is 11-3/8" x 10-7/8" in a signed and numbered edition of 100.

\$375 plus \$10 shipping and insurance. VISA/MC accepted.
Inquire about additional works by Beth Van Hoesen.

ED HILL EDITIONS

4120 Rio Bravo Dr., Suite 205 El Paso, Texas 79902
Phone 915/532-7165

October 21 - November 14

"Faces and Places"

Prints by
Alex Katz

and

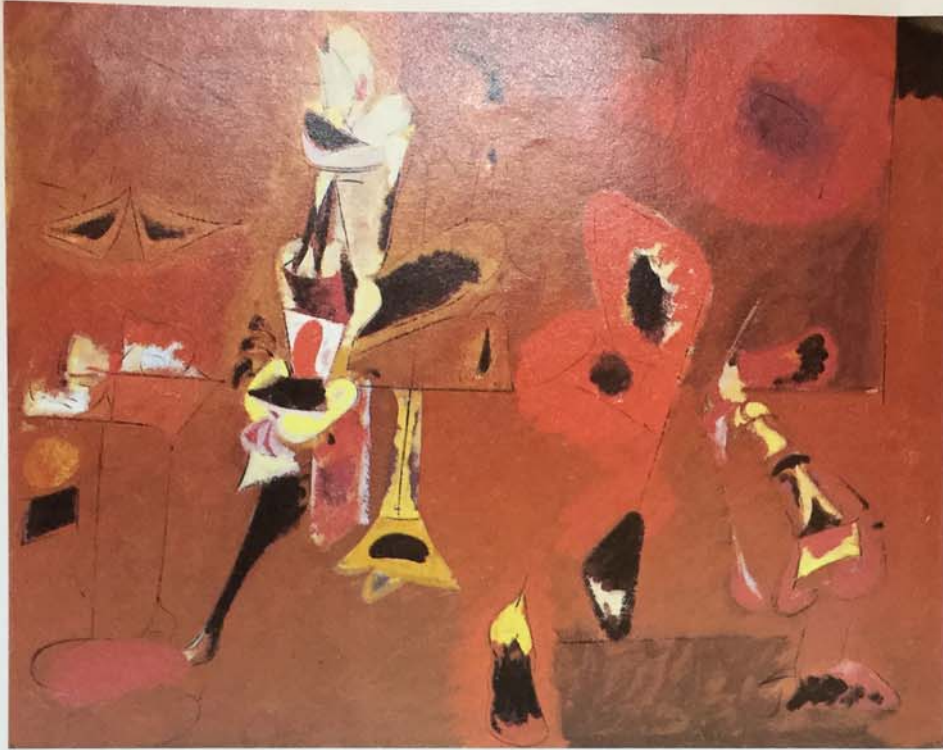
The New American Still Life

805 North Charles Street, Baltimore, Maryland 21201 (301) 837-3575



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of



During the course of the '40s and '50s, the Modern became increasingly sensitive to the American avant-garde. Difficult works were acquired early, such as Arshile Gorky's *Agony*, 1947 (top), in 1950 and Willem de Kooning's *Painting*, 1948 (bottom), in 1948.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MOMA
LIBRARY
ARCHIVES
PAMPHLET
E11



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

CINEPROBE

Tuesday, May 5, 1970 at 5:30 p.m.

AN EVENING WITH WALTER GUTMAN

THE GRAPE DEALER'S DAUGHTER. 1969. A Film-makers' Distribution Center release of Hawk Serpent Productions. Produced, written and directed by Walter Gutman. Photographed by Walter Gutman, Louis Brigante, John Delaney. Edited by Louis Brigante. With Walter Gutman, Anna Norteus, Linda Rubera, Paul Rubera, Lucinda Love, David Harting, Paula Tinghe, Charlene Hess, Michael Levy, Marvin Scharfstein, Hanne Weaver, Linda Rubin, Serafina Mafia, Trudy Young, Suzanne Perry, Judy Van Hook. Color. 90minutes.

"Shirley Clarke, who brought THE GRAPE DEALER'S DAUGHTER to the attention of Willard Van Dyke, said: 'Walter, I guess we should think of it as one of those very lucky accidents.'

Which is all right by me because I am not a professional movie maker nor even a practised underground film maker. The GDD was completed within my first twelve months of film making. So were half a dozen other films including MUSCLES AND FLOWERS which, like THE GRAPE DEALER'S DAUGHTER is about 90 minutes long. So you can see that turning out a substantial quantity of film is not particularly difficult nor is it enormously expensive if you conceive the stories, handle the camera, do the splicing, act in it yourself. The question then is how many people want to see what you have done.

To my mind low cost is one of the characteristics of the underground movie. If you are working with a budget that is big enough so that you can hire a camera crew, script girl, masseuse or masseur, etc., you are making a movie which has its start above ground. Many of the greatest movies--in fact most--have had their starts above ground--though the old style Hollywood producer probably would'nt have thought of some of those budgets as being much more above ground than the average earth-worm. But the old style Hollywood producer has passed into history with the sabre-toothed tiger(well, almost), and his point of view no longer has significance. The typical underground movie however, really is low cost--I have been told that CHELSEA GIRLS cost only \$3000. That seems a little too low-- its real cost was probably \$10,000 to \$15,000-- but whatever the real arithmetic, it was very small compared to anything aboveground. The significance of figures of such modest magnitudes is that the underground movie is characterized by being personal rather than by being expert. Not that some underground film makers are not extremely expert--it would be pretty hard to find someone more expert with a camera than George Kuchar or someone more expert at relating music and sound to image than Storm De Hirsch-- but the total expertness that one sees in overground movies--clever titles, for instance--elaborate sets--extremely clear camera work--too clear often to my mind--not related to life, lacking in plastic or emotional significance--or expert acting--to have all of them takes a lot of money--and such movies whether they are among the few great or the mediocre majority don't have the particular accent of the underground--in this case too the few great and the majority which don't work out that intensely well.

....continued

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

I don't think THE GRAPE DEALER'S DAUGHTER would have been better if I had had a large budget. The title area I am not particularly fond of. If we had had the money to hire expertise in that field, this area could easily have been improved. But then the improvement might have hurt the whole. In other words, to introduce a particular area of professional excellence into a mass of happy accident might have taken some of the accident away. But anyway we didn't have the money.

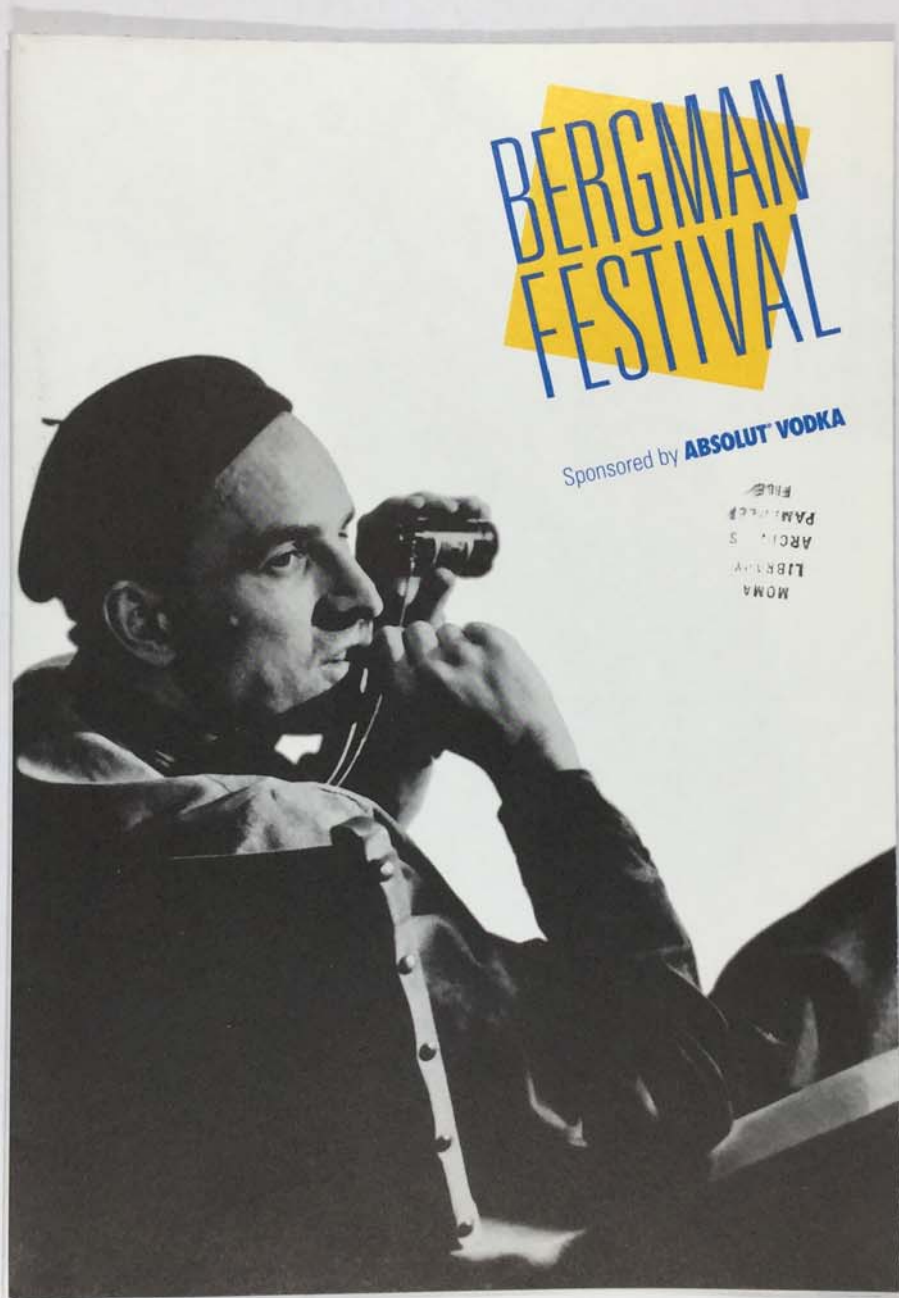
Part of what the picture has, if it has anything, is its naivete, its accidents -- which would have been eliminated with money. If one thinks of an accident as a type of natural phenomenon and not a mistake, then having accidents can be very enriching. In other words, you can think of accidents as being one of the mothers of invention.

I suppose I should say a word as to who I am and why I suddenly started to make movies. Well about two weeks from now I shall be 67 years old, which entitles me to enter certain theatres like the Baronet at half price. I never really intended to be a movie maker but certain accidents occurred. The first was when Mary Frank beguiled me into raising the money for PULL MY DAISY in 1958. The second was when George Kuchar said he would like to do a film based on a story I wrote about a beautiful circus acrobat and a freaked-out Swedish blonde who was developing film in my bathroom. This turned out to be UNSTRAP ME. It was George who made me a film star. He decided not to have some actor made up as an old man play the role of the dirty old man in the story but to have a genuine senior citizen do it. Then I decided that the special vision I had about women -- the sort of women you see in circuses, roller derbies, wrestling rings, would never be realized by anyone but me, because very few others cared. So inept as I had always been with anything mechanical, I decided to make movies. Well, it just was a surprise that people like Louis Brigante, Jonas Mekas, Shirley Clarke, Willard Van Dyke liked what I did. My original ambition was very small and very personal. And it is an accident that GDD is shown at MOMA."

--Walter Gutman - 1970

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

"I work only with that little dot, the human being... That is what I try to dissect and to penetrate more and more deeply, in order to trace its secrets." Ingmar Bergman

Beginning in May 1995, seven of New York City's leading cultural institutions and his U.S. publisher will present more than 350 events to honor one of the great artists of the twentieth century — Ingmar Bergman.

The Bergman Festival marks the first comprehensive retrospective of his work over the last half century as a director and writer. The result is a portrait — on stage, on screen and on paper — of a career marked by masterful accomplishments in creatively exploring the human mind, heart and soul.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

ON STAGE:
BROOKLYN ACADEMY OF MUSIC
Ingmar Bergman & the Royal Dramatic Theatre of Sweden

The Winter's Tale by William Shakespeare
Directed by Ingmar Bergman
Performed by the Royal Dramatic Theatre of Sweden
BAM Opera House
Performed in Swedish; simultaneous English translation available.

DATES: May 31*—June 3
TIMES: 8:00 pm

Madame de Sade by Yukio Mishima
Directed by Ingmar Bergman
Performed by the Royal Dramatic Theatre of Sweden
BAM Canary Playhouse
Performed in Swedish; simultaneous English translation available.

DATES: June 7—10
TIMES: 8:00 pm

ADMISSION: \$45, \$40, \$35, \$25
(tickets can be ordered by calling TicketMaster at (212) 307-4100)
LOCATION: Brooklyn Academy of Music
30 Lafayette Avenue, Brooklyn
INFORMATION: (718) 636-4100
*To reserve tickets to the Royal Gala Dinner on May 31, please call (718) 636-4182.

Under Bergman's direction, the Royal Dramatic Theatre of Sweden, one of the world's finest acting ensembles, returns to BAM for its fourth engagement in nine years to perform William Shakespeare's *The Winter's Tale*. Bergman's interpretation of Shakespeare's play of love, loss and redemption magically turns the world of the play into the world of the theater. The all-star cast includes Bibi Andersson as Paulina, Börje Ahlstedt as Leontes and Pamela August as Hermione.

Following a sold-out engagement in 1993, Yukio Mishima's *Madame de Sade* returns to BAM. The playwright describes this play as the Marquis de Sade seen through the eyes of six women whose lives he directly affected. In Bergman's hands, this sensual drama contrasts visual beauty and Japanese formality to create a subtle discourse on morality, obedience and sexuality.

ON SCREEN:
FILM SOCIETY OF LINCOLN CENTER:

A Landscape of the Soul: The Films of Ingmar Bergman

DATES: May 5—June 15
TIMES: see calendar
ADMISSION: \$7.50 for general public; \$5.00 for members; \$4.00 for senior citizens (weekend matinees only)
LOCATION: The Film Society of Lincoln Center
Walter Reade Theater, 165 West 66th Street, Plaza Level
INFORMATION: (212) 875-5600 (Box Office)
(212) 875-5610 (General Information)

A Landscape of the Soul: The Films of Ingmar Bergman

offers a unique opportunity to witness the depth and scope of one of cinema's unqualified masters. An artist with a penetrating personal vision, Bergman has also developed and nurtured some of the most distinguished interpretive artists of all time, including, among others: Bibi Andersson, Harriet Andersson, Gunnar Björnstrand, Erland Josephson, Gunnar Lindblom, Max von Sydow, Ingrid Thulin and Liv Ullmann.

Spanning four decades and featuring over forty films, *A Landscape of the Soul* will trace, in chronological order, the full repertoire of Ingmar Bergman's work on film. The virtually complete retrospective will include not only acknowledged masterpieces such as *The Seventh Seal*, *Wild Strawberries*, *Persona* and *Cries and Whispers*, but also early works rarely seen outside Sweden, such as *The Devil's Wanton*, *Three Strange Loves* and *Summer with Monika*.

All films are subtitled, including many subtitled for this festival.

ON SCREEN:
THE AMERICAN MUSEUM OF THE MOVING IMAGE

Masters of Cinematography:
Close-Up With Sven Nykvist

DATES: June 3 & 4
ADMISSION: \$10, \$5 (members) for *An Afternoon with Sven Nykvist*
\$5.00 for general public; \$4.00 for persons over 65;
\$2.50 for children and students with a valid ID;
free for AAMM members
LOCATION: The American Museum of the Moving Image
35th Avenue at 36th Street, Astoria
INFORMATION: (718) 784-0077 (program information)
(718) 784-4777 (travel directions)

One of the world's leading cinematographers, Sven Nykvist rose to international prominence in the 1960s when he began collaborating with Ingmar Bergman behind the lens. Together, Nykvist and Bergman made 22 films, sharing a passion for the intimate camera work and astonishing simplicity that became the hallmark of their many masterpieces. On Saturday, June 3, Nykvist will open the weekend series with an in-depth look at selected scenes from his Oscar award-winning works *Cries and Whispers* (1972) and *Fanny and Alexander* (1982), as well as *Persona* (1966), a pivotal, spell-binding work of black-and-white cinematography. Three of Nykvist's films photographed for other world-class directors will also be screened—*The Tenant* (Roman Polanski, 1976), *Crimes and Misdemeanors* (Woody Allen, 1989) and *The Unbearable Lightness of Being* (Philip Kaufman, 1988)—each equally provocative illustrations of Nykvist's exceptional eye.

ON SCREEN:
THE MUSEUM OF MODERN ART

All Sjöberg: Filmmaker

DATES: June 9—27
TIMES: see calendar
ADMISSION: Film tickets are free with Museum admission (available on the day of screening at the lobby information desk), \$8.00 for general admission; \$5.00 for full-time students with current I.D.; free for members and children under 16 accompanied by an adult, (Thursday and Friday, 5:30 to 8:00 pm, pay what you wish)
LOCATION: The Museum of Modern Art
(The Roy and Niuta Titus Theater I)
INFORMATION: (212) 708-9480

All Sjöberg: Filmmaker, the first American retrospective of one of Sweden's most significant directors, offers a rare glimpse into the work of one of Bergman's true mentors. Sjöberg's work represents the finest elements of the Swedish film tradition, from the stunning location shooting and realism of his debut film, *The Strongest* (1929) to the force and emotional power that he brought to *Torment* (1944). Bergman's first screenplay, Sjöberg's use of film language to its fullest potential may also be seen in three works inspired by the plays of August Strindberg—*Miss Julie* (1951), *Karin Månsdotter* (1954) and *The Father* (1959).

The retrospective features all of Sjöberg's 18 films, which explore the intricate relationships among film, theater and literature, and which are often charged with underlying themes of social change and class struggle. The first Swedish recipient of the Palme d'Or at the Cannes Film Festival for *Miss Julie* in 1951, Alf Sjöberg (1903-1980) was a major influence on Bergman's stage and film work.

Sjöberg's later films were often photographed by Sven Nykvist, who will appear at the Museum on Friday, June 9, to introduce Karin Månsdotter. Anita Björk, the lead actress in *Miss Julie*, will introduce this film on Friday, June 16.

The films are subtitled, including many subtitled specifically for the Bergman Festival.

ON TELEVISION:
THE MUSEUM OF TELEVISION & RADIO:

Ingmar Bergman in Close-Up: The Television Work

DATES: May 5—July 2
TIMES: Tuesdays—Sundays 12:00—6:00 pm
Thursday evenings till 8:00 pm
Friday evenings till 9:00 pm (theaters only)
For specific screening times see calendar
ADMISSION: \$6.00 for adults; \$4.00 for students and senior citizens; \$3.00 for children under thirteen
LOCATION: The Museum of Television & Radio
25 West 52nd Street
INFORMATION: (212) 621-6800

The Museum of Television & Radio presents a retrospective encompassing four categories—**Miniseries**; **Television Movies and Specials**; **Stage Adaptations**; and **Documentaries and Interviews**. An uncompromising visionary, Ingmar Bergman breathed new life into an already vibrant career by embracing television and composing intimate dramas that delved into the human psyche with increasingly autobiographical content. Released theatrically in truncated versions, miniseries like *Scenes from a Marriage* (1973), *Face to Face* (1976) and *The Best Intentions* (1991) are presented at the Museum in their original, episodic form as conceived by Bergman. These works are complemented with such diverse dramas as *The Ritual* (1969), *The Blessed Ones* (1986), the sociological films *Fårö* *Document* (1970) and *Fårö 1979*; and entirely reconceived versions of such staged productions as *The Bacchae* (1989) and Bergman's latest, *The Last Gasp* (1993). The festival continues with an array of biographical profiles that vividly capture Bergman at work on the set and render his introspective, distinctly modernist oeuvre in extreme close-up.

ON TELEVISION:
THIRTEEN/WNET

Bergman on Thirteen

DATES: Television Works: June 10th; 7:00 pm—12:00 am
Film Works: June 17th; 2:30 pm—4:15 am
TIMES: For specific broadcast listing see calendar
INFORMATION: (212) 560-3000

Thirteen/WNET the New York PBS station presents **Bergman on Thirteen**, a two-day marathon of Ingmar Bergman's television and film works.

On June 10, Thirteen presents Bergman's 1992 three-part television adaptation of his acclaimed novel *The Best Intentions* (directed by Bille August), a tumultuous story of courtship, love and marriage based on Bergman's parents. On June 17, Thirteen offers a thirteen-hour extravaganza of Bergman film masterpieces, including *Wild Strawberries* (1957), a haunting tale of one man's journey into the recesses of the past; *Through a Glass Darkly* (Osar, Best Foreign Film 1961), an evocative drama of isolation and insanity among other titles. Also airing, *World of Film: Sweden*, a documentary exploring Swedish cinema from Bergman to the new generation.

ON EXHIBIT:
THE NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS

Ingmar Bergman and the Theatre

DATES: June 1—September 1
TIMES: Monday and Thursday: 12—8 pm
Tuesday, Wednesday, Friday and Saturday 12—6 pm
ADMISSION: Free
LOCATION: The New York Public Library For The Performing Arts (Amsterdam Gallery), 40 Lincoln Center Plaza
INFORMATION: (212) 870-1630

Ingmar Bergman and the Theatre traces the development of the director's work on stage over the course of half a century. Photographs, original designs and production materials, including an annotated script for his recent version of *The Winter's Tale*, provide insight into Bergman's creative process. Also on display are original set models, costume designs and story boards for *Peer Gynt*, *The Ghost Sonnets* and *Hamlet*, plus videotapes of his staging of *The Bacchae* and his film version of Mozart's opera *The Magic Flute*, shot at the 18th-century Drottningholm Court Theatre.

On loan from Stockholm's Royal Dramatic Theatre, most of the materials will be exhibited for the first time in the U.S.

BERGMAN FESTIVAL HUMANITIES EVENTS:

The Role of a National Theater

DATE: June 5 at 7:00 pm
ADMISSION: Free
LOCATION: The Juilliard School
Nobel prize winner and founder of the Trinidad Theater Workshop **Derek Walcott**, Artistic Director of the Royal Dramatic Theatre of Sweden **Lars Lofgren**, Mexican screenwriter and playwright **Emilio Carballido**, and other noted national theater directors will discuss the definition and role of a national theater. The panel will be moderated by **Robert Marx**, Executive Director of the New York Public Library for the Performing Arts. Support provided by The Reed Foundation, Inc.

Discussions on Stage

DATES: June 2 & June 9
ADMISSION: Free with ticket stub
Post-performance discussions at BAM with **Dr. Roger Oliver** and the actors, designers and other artistic personnel from *The Winter's Tale* and *Madame de Sade*.

Bergman Symposium

DATE: June 10, 10:00 am—4:00 pm
ADMISSION: Free
LOCATION: The Museum of Television & Radio
This one-day symposium will consider the career of Ingmar Bergman as film, theater, and television director and writer from a variety of perspectives. The three panels will feature distinguished Swedish and American scholars, critics and artists, including members of the Royal Dramatic Theatre of Sweden.

The Gulf Between Men and Women:

A Look at Bergman's Scenes from a Marriage
DATE: June 19, 6:00—7:30pm
ADMISSION: \$12/\$10 (MT&R members)
LOCATION: The Museum of Television & Radio
Bibi Andersson and Erland Josephson, stars of *Scenes from a Marriage*, join linguist and best-selling author **Deborah Tannen** to explore the hidden meanings of Bergman's masterpiece.

Humanities events made possible, in part, by:



New York State Council for the Humanities
National Endowment for the Humanities

IN PRINT:
ARCADE PUBLISHING

Ingmar Bergman: An Artist's Journey On Stage, On Screen, In Print

The official publication of the Bergman Festival
Edited by Roger W. Oliver 176 pages, 56 photographs, \$17.95

Ingmar Bergman: An Artist's Journey celebrates the full breadth of Bergman's artistic creativity with a selection of interviews and essays by Bergman himself and an array of actors and directors from Woody Allen and Françoise Truffaut to Liv Ullmann and Max von Sydow.

Since his "retirement" from filmmaking in 1986, Ingmar Bergman has devoted himself to the theater and to writing; completing two novels, *The Best Intentions* and *Sunday's Children*, as well as *Images: My Life in Film*, his cinematic autobiography. All three books are being released in paperback for the Festival.

The Best Intentions, 304 pages, \$11.95
Sunday's Children, 160 pages, \$9.95
Images: My Life in Film, 416 pages, \$16.95

Available from your local bookstore, or call: 1-800-759-0190

For up-to-date information on the Bergman Festival, including details on artist appearances, panels, symposia, and post-performance discussions, held city-wide throughout the Bergman Festival call **1-800-BAM-GUIDE**

FOR THE PEOPLE OF ABSOLUT® VODKA...

a product which Sweden exports with pride to the rest of the world, the Bergman Festival has special meaning. Ingmar Bergman is one of the most renowned artists in Swedish history. In film, on stage and on the printed page, he has plumbed the human soul. We are delighted to serve as the major sponsor of this festival in his honor.

Absolut Vodka has actively supported the arts in the U.S. for more than a decade. Starting with a painting by Andy Warhol in 1985, this brand has now commissioned more than 450 works in painting, sculpture, photography, concert music, fashion, interior design, ballet and more.

This arts program, which began in the U.S., has now been extended to Europe and other parts of the world.

A society is defined to a considerable degree by its artists; yet patronage has always been in short supply for most of them. Our response to this problem is to feature gifted artists, including emerging ones; in some of our advertising and event programs—we value who salute great artists, like Ingmar Bergman—who inspire us all.



is the principal sponsor of the Bergman Festival.

Swedish Corporate Consortium

Pharmacia
Skanavia
Skanska
Volvo
Scandinavian Airlines—official airline
and
Stockholm Information Service and
Swedish Travel & Tourism Council
Consulate General of Sweden in New York

Bergman and Sjöberg newly subtitled film prints made possible by:

The Swedish Ministry of Culture; The Swedish Film Institute; The Swedish National Council for Cultural Affairs; The Swedish Institute; The Swedish Ministry for Foreign Affairs; The Swedish Information Service; and Absolut Vodka.

Additional Festival support provided by:

Home Box Office; The Bernard Baruch Foundation; National Endowment for the Arts; New York State Council on the Arts; New York City Department of Cultural Affairs; Restaurant Aquavit of New York; The American-Scandinavian Foundation; Skandia America Group; Wendy voncken Hessel; Grefrös; Ericsson; and Oni World Arts Foundation Inc. Computer Services provided by Exentix Marketing.

The American Museum of the Moving Image

A series of Cinematography series sponsored by The Pinewood Foundation.

The New York Public Library for the Performing Arts
Generous support provided by *Christas Royal*, the Miriam and Harold Steinberg Foundation; Dorothy and Lewis B. Cullman; and the Cultural Challenge Initiative, a joint program of the New York State Council on the Arts, a state agency; and the New York City Department of Cultural Affairs.

The Museum of Television & Radio

The Museum of Television & Radio series is presented with support from Svenska Television.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	APF	Film, Department of

Ingmar Bergman Festival Calendar For May, June, July 1995*

AMMI -- The American Museum of the Moving Image

BAM -- The Brooklyn Academy of Music

Film Society -- Film Society of Lincoln Center

MoMA -- The Museum of Modern Art

MT&R -- The Museum of Television & Radio

NYP Library -- The New York Public Library for the

Performing Arts

Thirteen/WNET

Friday May 5

2:00 pm Film Society -- Smiles of a Summer Night

4:15 pm Film Society -- Through a Glass Darkly

6:00 pm MT&R -- Public Broadcasting Lab: Ingmar Bergman

6:15 pm Film Society -- Wild Strawberries

7:30 pm MT&R -- The Ritual

8:30 pm Film Society -- Persona

Saturday May 6

1:00 pm MT&R -- The Magic Lantern

2:00 pm MT&R -- Scenes from a Marriage (Episodes 1,2,3)

4:00 pm Film Society -- Stormer with Monika

6:00 pm Film Society -- Cries and Whispers

8:00 pm Film Society -- Fanny and Alexander

Sunday May 7

1:00 pm MT&R -- Ingmar Bergman: The Director

2:00 pm MT&R -- Scenes from a Marriage (Episodes 4,5,6)

4:00 pm Film Society -- Cries

6:00 pm Film Society -- It Rains on Our Love

8:00 pm Film Society -- Cries

Monday May 8

2:00 pm Film Society -- It Rains on Our Love

4:00 pm Film Society -- Cries

6:00 pm Film Society -- It Rains on Our Love

7:50 pm Film Society -- Cries

9:45 pm Film Society -- It Rains on Our Love

Tuesday May 9

2:00 pm Film Society -- A Ship Bound for India

4:00 pm MT&R -- Madame de Sade

6:00 pm Film Society -- Night is My Future

Wednesday May 10

2:00 pm Film Society -- Night is My Future

4:00 pm MT&R -- Madame de Sade

6:00 pm Film Society -- A Ship Bound for India

8:00 pm Film Society -- Night is My Future

9:45 pm Film Society -- Night is My Future

Thursday May 11

2:00 pm Film Society -- Part of Call

4:00 pm MT&R -- Madame de Sade

6:00 pm Film Society -- The Devil's Wanton

8:00 pm MT&R -- Public Broadcasting Lab: Ingmar Bergman

9:00 pm Film Society -- Part of Call

Friday May 12

2:00 pm Film Society -- The Devil's Wanton

4:00 pm MT&R -- Madame de Sade

6:00 pm Film Society -- Part of Call

8:00 pm MT&R -- Public Broadcasting Lab: Ingmar Bergman

9:00 pm Film Society -- The Devil's Wanton

Saturday May 13

1:00 pm MT&R -- The Magic Lantern

2:00 pm MT&R -- Scenes from a Marriage (Episodes 1,2,3)

4:00 pm Film Society -- Three Strange Loves

5:45 pm Film Society -- To Joy

7:45 pm Film Society -- Three Strange Loves

9:30 pm Film Society -- To Joy

Sunday May 14

1:00 pm MT&R -- Ingmar Bergman: The Director

2:00 pm MT&R -- Scenes from a Marriage (Episodes 4,5,6)

4:00 pm Film Society -- Illicit Interlude

6:00 pm Film Society -- Secrets of a Woman

8:00 pm Film Society -- Illicit Interlude

Monday May 15

2:00 pm Film Society -- Secrets of a Woman

4:00 pm Film Society -- Illicit Interlude

6:00 pm Film Society -- Secrets of a Woman

8:00 pm Film Society -- Illicit Interlude

Tuesday May 16

2:00 pm Film Society -- Summer with Monika

4:00 pm MT&R -- Börtz, Bergman, and The Bacchae

3:15 pm MT&R -- The Bacchae

4:00 pm Film Society -- Sawdust and Tinsel

Wednesday May 17

2:00 pm Film Society -- Sawdust and Tinsel

4:00 pm MT&R -- Börtz, Bergman, and The Bacchae

3:15 pm MT&R -- The Bacchae

4:00 pm Film Society -- Summer with Monika

6:00 pm Film Society -- Summer with Monika

8:00 pm Film Society -- Summer with Monika

10:00 pm Film Society -- Sawdust and Tinsel

Thursday May 18

2:00 pm Film Society -- A Lesson in Love

4:00 pm MT&R -- The Bacchae

6:00 pm Film Society -- Dreams

5:30 pm MT&R -- Ingmar Bergman Bids Farewell to Cinema

6:00 pm Film Society -- A Lesson in Love

8:00 pm Film Society -- The Blessed Ones

9:45 pm Film Society -- A Lesson in Love

Friday May 19

2:00 pm Film Society -- Smiles of a Summer Night

4:00 pm MT&R -- The Bacchae

6:00 pm Film Society -- The Seventh Seal

8:00 pm MT&R -- Ingmar Bergman Bids Farewell to Cinema

8:15 pm Film Society -- Smiles of a Summer Night

7:00 pm MT&R -- The Blessed Ones

8:30 pm Film Society -- The Seventh Seal

Saturday May 20

1:00 pm MT&R -- The Open Mind: A Profile w/Bergman

2:00 pm MT&R -- Scenes from a Marriage (Episodes 1,2,3)

4:00 pm Film Society -- The Seventh Seal

6:00 pm Film Society -- Smiles of a Summer Night

8:15 pm Film Society -- The Seventh Seal

Sunday May 21

1:00 pm MT&R -- The Bergman Film

2:00 pm MT&R -- Scenes from a Marriage (Episodes 4,5,6)

4:00 pm Film Society -- Wild Strawberries

6:00 pm Film Society -- Brink of Life

7:45 pm Film Society -- Wild Strawberries

Monday May 22

2:00 pm Film Society -- Wild Strawberries

4:00 pm Film Society -- Brink of Life

6:00 pm Film Society -- Wild Strawberries

7:50 pm Film Society -- Brink of Life

9:45 pm Film Society -- Wild Strawberries

Tuesday May 23

2:00 pm Film Society -- The Magician

4:00 pm MT&R -- Good Morning America/43rd Oscars

2:15 pm MT&R -- The Last Gasp

4:00 pm Film Society -- The Virgin Spring

6:00 pm Film Society -- The Magician

8:00 pm Film Society -- The Virgin Spring

9:45 pm Film Society -- The Magician

Wednesday May 24

2:00 pm Film Society -- The Virgin Spring

4:00 pm MT&R -- Good Morning America/43rd Oscars

2:15 pm MT&R -- The Last Gasp

4:00 pm Film Society -- The Magician

6:00 pm Film Society -- The Virgin Spring

8:00 pm Film Society -- The Magician

9:45 pm Film Society -- The Virgin Spring

Thursday May 25

2:00 pm Film Society -- The Devil's Eye

4:00 pm MT&R -- Good Morning America/43rd Oscars

2:15 pm MT&R -- The Last Gasp

4:00 pm Film Society -- Through a Glass Darkly

5:30 pm MT&R -- Ingmar Bergman Bids Farewell to Cinema

6:30 pm MT&R -- The Blessed Ones

8:00 pm Film Society -- The Devil's Eye

Friday May 26

2:00 pm Film Society -- Through a Glass Darkly

4:00 pm MT&R -- Good Morning America/43rd Oscars

2:15 pm MT&R -- The Last Gasp

4:00 pm Film Society -- The Devil's Eye

6:00 pm Film Society -- Through a Glass Darkly

6:00 pm MT&R -- Ingmar Bergman Bids Farewell to Cinema

7:45 pm Film Society -- The Devil's Eye

9:30 pm Film Society -- Through a Glass Darkly

Saturday May 27

1:00 pm MT&R -- The Open Mind: A Profile w/Bergman

2:00 pm MT&R -- Scenes from a Marriage (Episodes 1,2,3)

4:00 pm Film Society -- Winter Light

5:45 pm Film Society -- The Silence

7:45 pm Film Society -- Winter Light

9:30 pm Film Society -- The Silence

Sunday May 28

1:00 pm MT&R -- The Bergman Film

2:00 pm MT&R -- Scenes from a Marriage (Episodes 4,5,6)

4:00 pm Film Society -- Persona

5:45 pm Film Society -- All These Women

7:30 pm Film Society -- Persona

9:15 pm Film Society -- All These Women

Monday May 29

2:00 pm Film Society -- Winter Light

3:45 pm Film Society -- The Silence

5:45 pm Film Society -- Winter Light

7:30 pm Film Society -- The Silence

9:30 pm Film Society -- Winter Light

Tuesday May 30

2:00 pm Film Society -- Persona

3:45 pm Film Society -- The Silence

5:45 pm Film Society -- Winter Light

7:30 pm Film Society -- The Silence

9:30 pm Film Society -- Winter Light

Wednesday May 31

2:00 pm Film Society -- Hour of the Wolf

4:00 pm Film Society -- The Magic Flute

4:00 pm Film Society -- Shame

6:00 pm Film Society -- Hour of the Wolf

6:00 pm BAM -- Bergman GALA

8:00 pm Film Society -- Shame

8:00 pm BAM -- The Winter's Tale

7:50 pm Film Society -- Hour of the Wolf

9:45 pm Film Society -- Hour of the Wolf

Thursday June 1

NYP Library -- Ingmar Bergman & the Theatre Exhibit begins

2:00 pm Film Society -- Shame

4:00 pm MT&R -- The Magic Flute

6:00 pm Film Society -- Hour of the Wolf

5:30 pm MT&R -- The South Bank Show: Bergman at Sixty

6:00 pm Film Society -- Shame

8:30 pm MT&R -- After the Rehearsal

6:00 pm BAM -- The Winter's Tale

8:00 pm Film Society -- Hour of the Wolf

9:45 pm Film Society -- Shame

Friday June 2

2:00 pm Film Society -- The Ritual & Daniel

4:00 pm MT&R -- The Magic Flute

4:00 pm Film Society -- The Passion of Anna

6:00 pm Film Society -- The Ritual & Daniel

6:00 pm MT&R -- The South Bank Show: Bergman at Sixty

7:00 pm MT&R -- After the Rehearsal

8:00 pm Film Society -- The Passion of Anna

8:00 pm BAM -- The Winter's Tale

10:00 pm Film Society -- The Ritual & Daniel

11:00 pm BAM -- Winter's Tale Post-Performance Discussion

Saturday June 3

1:00 pm MT&R -- Man Alive Presents Ingmar Bergman

2:00 pm MT&R -- Face to Face (complete version)

2:00 pm AMMW -- An Afternoon with Sven Nykvist

4:00 pm Film Society -- The Ritual & Daniel

4:30 pm AMMW -- The Tenant (Polanski)

6:00 pm Film Society -- The Passion of Anna

8:00 pm BAM -- The Winter's Tale

8:00 pm Film Society -- The Ritual & Daniel

10:00 pm Film Society -- The Passion of Anna

Sunday June 4

1:00 pm MT&R -- Man Alive Presents Ingmar Bergman

2:00 pm MT&R -- Face to Face (complete version)

2:00 pm AMMW -- Crimes and Misdemeanors (Allen)

4:00 pm Film Society -- The Magic Flute

4:30 pm AMMI -- Unbearable Lightness of Being (Kaufman)

6:30 pm Film Society -- The Magic Flute

8:00 pm Film Society -- The Magic Flute

Monday June 5

2:00 pm Film Society -- The Touch

4:15 pm Film Society -- Cries and Whispers

6:00 pm Film Society -- The Touch

7:00 pm Julliard -- National Theater Panel

8:15 pm Film Society -- Cries and Whispers

Tuesday June 6

2:00 pm Film Society -- Cries and Whispers

2:00 pm MT&R -- Fård Document

3:30 pm MT&R -- Fård 1979

4:00 pm Film Society -- The Touch

6:15 pm Film Society -- Cries and Whispers

8:00 pm Film Society -- The Touch

Wednesday June 7

2:00 pm Film Society -- The Magic Flute

2:00 pm MT&R -- Fård Document

3:30 pm MT&R -- Fård 1979

7:00 pm BAM -- Madame de Sade

Thursday June 8

2:00 pm Film Society -- Scenes from a Marriage

2:00 pm MT&R -- Fård Document

3:30 pm MT&R -- Fård 1979

5:30 pm MT&R -- The South Bank Show: Bergman at Sixty

6:30 pm Film Society -- Scenes from a Marriage

6:30 pm MT&R -- After the Rehearsal

8:00 pm BAM -- Madame de Sade

Friday June 9

2:00 pm Film Society -- Face to Face

2:00 pm MT&R -- Fård Document

2:30 pm MoMA Sjöberg Screening -- The Road to Heaven

3:30 pm MT&R -- Fård 1979

4:30 pm Film Society -- Autumn Sonata

6:00 pm MoMA Sjöberg Screening -- Karin Mikrosdotter

6:00 pm MT&R -- The South Bank Show: Bergman at Sixty

6:15 pm Film Society -- Face to Face

7:00 pm MT&R -- After the Rehearsal

8:00 pm BAM -- Madame de Sade

9:00 pm Film Society -- Autumn Sonata

10:30 pm BAM -- Madame de Sade Post-Perf. Discussion

Saturday June 10

NYP Library -- Symposium (full day)

1:00 pm MT&R -- Man Alive Presents Ingmar Bergman

2:00 pm MoMA Sjöberg Screening -- Only a Mother

2:00 pm MT&R -- Face to Face (complete version)

4:00 pm Film Society -- Face to Face

5:00 pm MoMA Sjöberg Screening -- Torment

6:30 pm Film Society -- Autumn Sonata

7:00 pm Thirteen/WNET -- The Last Gasp

8:00 pm BAM -- Madame de Sade

8:00 pm Thirteen/WNET -- Best Intentions (Part I)

8:15 pm Film Society -- Scenes from a Marriage

9:30 pm Thirteen/WNET -- Best Intentions (Part II)

10:30 pm Thirteen/WNET -- Best Intentions (Part III)

11:30 pm Thirteen/WNET -- The Last Gasp

Sunday June 11

1:00 pm MT&R -- Man Alive Presents Ingmar Bergman

2:00 pm MoMA Sjöberg Screening -- Iris and the Lieutenant

2:00 pm MT&R -- Face to Face (complete version)

4:00 pm Film Society -- Fård Document '79

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Brooklyn Academy of Music
 30 Lafayette Avenue, Brooklyn, NY 11217
 Karen Brooks Hopkins, Executive Producer, Bergman Festival

Under the patronage of
**Their Majesties King Carl XVI Gustaf
 and Queen Silvia of Sweden**

Honorary Chair
Dag Sebastian Ahlander Consul General of Sweden

Festival Chairs
Michael J. Fuchs Chairman and CEO, Home Box Office
Christina Ofverholm-Molitéus

Participating Organizations
Brooklyn Academy of Music, Executive Producer
American Museum of the Moving Image
Arcade Publishing
Film Society of Lincoln Center
The Museum of Modern Art
The Museum of Television & Radio
The New York Public Library For The Performing Arts
Thirteen/WNET

Non-Profit Org.
 US Postage
 PAID
 Brooklyn Academy
 of Music

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Museum of Modern Art

December 2, 1970

Department of Film
Film Programming 1971-72

We are considering the following programs from July 1, 1971 through June 30, 1972:

THE ROOTS OF THE AMERICAN MUSICAL FILM: 1927-1932. This program is basic to the understanding of the evolution of the American musical. The title is self-explanatory. What will be interesting for our public is the number of films with Technicolor sequences made in 1929 and 1930. Some very rare films will be shown, many of which have not been seen since their first release. We will show approximately 30 films.

RECIPIENTS OF THE JOSEPH BURSTYN AWARDS. Since 1953, the International Film Importers & Distributors of America have given awards for the best foreign language film released in the U.S. Our Department would like to acknowledge the work of "IFIDA" by showing the films that were chosen. We would show ca. 15 films. The selection is an excellent one and includes films such as JUSTICE IS DONE; GATE OF HELL; UMBERTO D; LA STRADA; HIROSHIMA MON AMOUR; 8 1/2, etc.

NEW CINEMA FROM QUEBEC. It is more difficult to see French Canadian films here than films from English Canada yet many interesting new filmmakers have emerged from Quebec such as Pierre Perrault and Jean Pierre Lefebvre. We would like to show about ten films from French Canada.

A MAJOR GIFT: THE FILMS OF OTTO PREMINGER. Otto Preminger has donated ten of his films to our collection. It is very possible he will try to give us other films if he can. Preminger is a major American director who has become controversial during the last few years. He is much more esteemed abroad than he is by the daily critics in this country although new film magazines such as On Film are devoting major articles to his work. It is time for a retrospective of his films so that his work can be seen in perspective.

SEMAINE DE LA CRITIQUE, 1971. This year we did our first program of films shown at the French Critics Week in Cannes. The selections were, we felt, so important and unusual that we decided to try to do the Semaine each year. The program consists of an international selection of films by new filmmakers--personal films and films of social and political import. We hope to show about ten films. (Included in our Semaine this year were films from Africa and Latin America-- films which ordinarily would not have been available to us.)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Department of Film

-2-

December 2, 1970

SEVENTY YEARS OF BRITISH CINEMA. This program will trace the history of the British film from its inception to ca. the early 1960's. The show will include not only commercial cinema, but also documentaries, experimental and short films. It will probably be the largest British film program ever held in the U.S., and we hope to show at least 50 programs.

SURVEY OF THE NEW AMERICAN CINEMA. It is time that the new American Cinema be seen in perspective. The major trends will be traced from the early 20's until today. This is a tentative show -- it will be very difficult not only to research but it will also be difficult to obtain many of the films. By the new American cinema, we mean independent, non-commercial cinema as exemplified by the work of Maya Deren, Kenneth Anger, Bruce Baillie, Bruce Conner, Michael Snow, Hollis Frampton, etc.

FILM PRESERVATION: LIBRARY OF CONGRESS. The Department of Film will have done two major shows on film preservation between October 1970 and June, 1971; films preserved by the American Film Institute and by the George Eastman House. We would now like to make a selection of about 10 to 15 films preserved by the Library of Congress. We will show American films which have rarely been seen since their release.

NEW CINEMA FROM SWITZERLAND. Two or three interesting new directors have emerged from Switzerland during the last three years. We should like to do a short program of films which shows the emergence of a new cinematic sensibility in Switzerland. This would be a program of about five to seven films.

THE MANY FACES OF LON CHANEY. It is rare that the Department of Film pays homage to an actor, but certainly there has rarely been an actor with the versatility of Lon Chaney. This program will also give us an opportunity to show some rare silent films which includes some of the finest work of the director Tod Browning.

A GIFT: THE FILMS OF NORMAN JEWISON. Norman Jewison, the American director, has recently donated three of his films to our Archive, THE THOMAS CROWN AFFAIR; IN THE HEAT OF THE NIGHT; THE RUSSIANS ARE COMING, THE RUSSIANS ARE COMING. It is possible he will give us even more. In essence, this would be a new acquisitions show.

AN HOMAGE TO RENE CLAIR. Our Department has been in touch with Rene Clair in order to do a retrospective of his films. Rene Clair has been directing since 1923. We would include the works of his American period as well as his French films. We would hope to do between fifteen and twenty programs.

A SELECTION OF NEW SOVIET FILMS. Films made in Russia are very seldom seen in the U.S., yet nearly 100 feature films are made in that country each year. We plan a selection of about 12 movies from the production of the past five years.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

Dept. of Film

THE NEW YORK TIMES, FRIDAY, AUGUST 19, 1994

C21

PHOTOGRAPHY REVIEW

Film Stills as Art in Their Own Right

By CHARLES HAGEN

The idea behind "Stills," at the Museum of Modern Art, is so smart and timely that sooner or later someone was bound to organize a show based on it. In recent years, many artists, including Cindy Sherman and John Baldessari, have borrowed the distinctive style of movie stills, or incorporated the images themselves into their artworks. "Stills" presents more than 200 black-and-white examples of the real thing, chosen from among the four million photos in the museum's Film Stills Archives.

The exhibition was organized for the museum's department of photography by Douglas Blau, a critic, curator and artist. In recent years, Mr. Blau has presented encyclopedic compendiums of magazine images and other pictures, organized into complex sequences based on subject matter and style.

One of the intriguing aspects of stills is how uniform they are, and Mr. Blau's presentation underscores that fact. The 8-by-10-inch prints are shown in black frames stacked three deep, forming a continuous band of images around the room; perhaps not coincidentally, the installation looks like a Conceptual artwork from the 1970's by Hanne Darboven or Sol LeWitt.

As he has in earlier collections, Mr. Blau arranged the pictures according

A former publicity tool is on display at the Modern.

to shared motifs, starting with photographs of individuals reading, writing or looking at maps and proceeding to pictures of small groups of people at nightclubs and parties. From there he shifts to images of larger gatherings, including formal balls, legislatures (among them the Roman Senate and the Round Table) and courtrooms and trials of various sorts, before returning to pictures of groups of two or three.

This ordered flow of images makes clear that stills, like movies themselves, tend to favor certain constellations of characters. In itself this is not a revelation: buddy movies and costumed extravaganzas have been around a long time.

But the show also demonstrates that stills are hybrids in which pictorial conventions of photography and movies are blended in differing proportions. Some of the pictures are lighted according to the shifting fashions of portrait photography, while others reflect changing notions of set design in film.

In any case, the show is a pioneering attempt to examine a neglected

genre of photography. If most movies are ephemeral, slipping back into archives after their commercial releases, film stills are even more fleeting, doomed to sink into the ocean of anonymous photographs once they fulfill their purposes as publicity.

In an accompanying statement, Mr. Blau declares that the imagery of film stills "might be said to rival both photojournalism and 19th-century genre and history painting" in their variety and scope of pictorial invention. Despite this sweeping statement, though, the show seems to emphasize how narrow a range of motifs and approaches movie stills encompass.

Moreover, surprisingly few of the images are interesting as anything more than mementos of the movies they promoted. All record scenes someone thought would capture the dramatic essence of a movie, or at least be tantalizing enough to attract audiences; for the most part, though, the photographs remain visually bland and seldom rise above their commercial function.

For some well-known films, the stills do not even record the most dramatic events. For example, Alfred Hitchcock's effervescent mys-

tery "To Catch a Thief" is represented by a still of Cary Grant, the film's elegant cat burglar, standing by a roulette table. Missing are the moments that would seem most likely to stick in viewers' minds: there's no rooftop chase scene, no car chase along the winding roads of the French Riviera, no fireworks where the two lovers fall into one another's arms (in fact, there's no Grace Kelly).

Such an omission seems worthy of note, but the show offers no verbal analysis of any of the stills, and doesn't even say which movies the images were made for, or who the actors in them are. This refusal to identify the stills seems to be an attempt to focus attention on the photographs themselves and avoid turning the show into a movie trivia game: Just who is that actress sitting with Groucho Marx?

But the movies, and their stars, are far from anonymous. Included are stills from such classics as "Rebecca," "The Magnificent Ambersons," "Scarface," "Ben Hur" and "M"; among the stars depicted are Marlene Dietrich in "The Scarlet Empress," Bette Davis in "All About Eve," Bob Hope in a powdered wig in "Monsieur Beaucaire," and Peter O'Toole in "Lawrence of Arabia."

The result is apt to be exactly the opposite of what was intended. Viewers may linger over each picture, trying to place the scene it depicts, rather than pay attention to Mr.



Museum of Modern Art

A still from the 1926 film "Ben Hur," at the Museum of Modern Art.

Blau's conceptual consideration of stills as a genre.

Despite these flaws, "Stills" remains a fascinating show, raising intriguing questions not only about the similarities and differences among stills, but also about the various ways in which photographs and film can be used to tell stories. A show that tackles a premise as ambitious and challenging as this one can be forgiven

many lapses of execution.

"Stills" remains at the Museum of Modern Art, 11 West 53d Street, Manhattan, through Oct. 11.

More art reviews appear on page C25.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

When France Ruled

Dept. of Film

By J. Hoberman

"Gaumont Presents: A Century of French Cinema"

At the Museum of Modern Art
January 28 through April 14

Blink

Directed by Michael Apter
Written by Dana Stevens
Produced by David Blocker
Released by New Line Cinema

The movies are to France as the automobile is to the United States—a national symbol of an industrial paradise lost. The fervor with which the French fought to modify GATT is a reminder that, for the first two decades motion pictures existed, France dominated the international marketplace.

A near perfect vertical monopoly, Pathé Frères developed the standard motion picture camera and manufactured its own film stock; it also invented the first weekly newsreel and, in Max Linder, created the first international star. Ninety years ago, Pathé was responsible for more than half the films produced anywhere, releasing twice as many movies in the U.S. as all American firms combined. Back then, Pathé's lone challenger (and eventual successor) was also French—the film studio founded by a manufacturer of photographic supplies, Léon Gaumont.

The subject of a 10-week retrospective opening Friday at the Museum of Modern Art, Gaumont is the world's oldest surviving movie studio. Still the largest studio in France, Gaumont has underwritten classic films from Dreyer's *Jeanne d'Arc* and Vigo's *Zéro de Conduite* to Bresson's *A Man Escaped* and Syberberg's *Parsifal*. But the MOMA series' first eight programs offer numerous examples of the movies Gaumont made when France was number one.

That more than three-quarters of pre-World War I French movies have been lost gives these newly restored shorts and actualities (newsreels) particular weight, even as their inky blacks and razor-sharp focus justify Léon Gaumont's vaunted concern with the quality of the photographic image. Like many early producers, Gaumont was part businessman, part inventor; MOMA's opening program is devoted to his studio's early experiments in color and synchronous sound. In general, however, Gaumont was more interested in hardware than software, delegating considerable authority to his secretary Alice Guy-Blaché (1873-1968), who served as the studio's artistic director between 1905 and 1907.

While Guy herself made numerous one-reelers, her most enduring creation was Gaumont's "house style." In part to save money, Gaumont films were less studio-bound than Pathé's. Guy was the first filmmaker to scout promising locations, often inventing scenarios around specific settings. Many of these were improvised farces and chases, shot in Paris neighborhoods. Such crazy comedies, most directed by Louis Feuillade and Jean Durand, had a decisive



Bresson's *A Man Escaped*, part of the MOMA series celebrating Gaumont

impact on Mack Sennett and, through him, on the entire American slapstick tradition. Guy herself later moved to the U.S. and, at one point, ran her own studio in Flushing, Queens; she was succeeded as Gaumont's artistic director by Feuillade.

Gaumont was generally associated with open-air shooting, but it also provided a home for the graphic artist Emile Cohl (1857-1938), hired by the studio in 1906. In his way, Cohl was as pragmatic as Guy or Feuillade. Although animated films predate Cohl's work, he was the first real artist to explore the mode; his seductively free-form, cut-and-paste mixture of staged slapstick, trick photography, and disparate animation techniques suggest an underground practitioner like Harry Smith or Lewis Klahr working for a mass audience.

Indeed, many of Cohl's movies are self-reflexive. *Le Miroir magique* (1909) introduces a looking glass which, not unlike a hidden camera, reveals people's past behavior (and then compels them to act it out). In the split-screen *Les Locataires d'à côté* (1909), a couple of elderly voyeurs are punished when the object of their attention turns out to be a magician who ultimately vaporizes them. In *Le Biniéscope* (1909), a dancing clown unveils an anthropomorphic caricature machine that suggests a smiling movie projector

Cohl's well-known *Le Peintre néo-impressionniste* (1910), shown at MOMA in a sumptuous tinted print, is an early example of vulgar modernism—not so much a joke on avant-garde art as it is a jokey avant-pop approximation of vanguard techniques. An artist shows a potential buyer a series of one-color canvases—each subsequently revealed to be a monochromatic landscape. (Red is a cardinal eating lobster with tomatoes by the banks of the Red Sea; green, a devil playing billiards with green apples while drinking absinthe on the lawn.)

The least-known of the formative Gaumont directors is Léonce Perret (1880-1935), who joined the studio in 1909 as an actor, directed himself in a series of Linder-like comedies, switched to more naturalistic melodramas, and in 1913 directed the feature-length *L'Enfant de Paris* (1913). Last shown here (in a less complete print) at the 1977 New York Film Festival, *L'Enfant* is a still effective thriller in which a Shirley Temple-like bourgeois tot is apparently orphaned, shipped out to boarding school, lost, abused by a drunken shoemaker, kidnapped by "les pirates de Paris" and hidden in a garret, kidnapped again and carried off in a basket of rags through the back alleys of Montmartre, spirited to Nice, and finally saved by a plucky orphan boy.

While the eponymous *enfant* is

an astonishingly well-behaved and compliant child, the true star is Perret's naturalistic mise-en-scène and inventive camera placement (a high-angle shot framing a speaker on a balcony with the crowd below; a window break-in shot from within the darkened interior). As in many of the early Gaumont films, the use of natural light is so radiant it suggests a tactile love for the photographic image.

The success of *L'Enfant de Paris* and *Fantomas*, the first of the epic serial melodramas that would elevate Feuillade into the pantheon, helped propel Gaumont past Pathé as the world's major movie studio. But it was the catastrophic European war that broke out the following summer that truly changed the nature of the movie business—maiming the French image empire and opening the way for Hollywood's triumph.

In its way, Michael Apter's *Blink* offers an alternative history of the movies. The film's protagonist (Madeleine Stowe) is a blind woman who gets corneal transplant surgery and gradually regains her sight. What she sees is first represented as prismatic white light and unfocused smears, later as a haze of warped street scenes and astigmatic faces. Quickly losing its visual innocence, however, *Blink* devolves from a Stan Brakhage movie into

a woman-in-danger thriller. The payoff is Stowe's hot romance with a charming if diffident police detective (Aidan Quinn).

Similarly, the introduction of a serial killer (however uniquely motivated) serves to banalize Dana Stevens's script, which, initially at least, suggests a '40s experimental psychodrama with a sordid, neurotic edge. The heroine was blinded as a child when her

Film

mother smashed her face into a mirror, and although she recovers her sight, she still lacks self-image. Unhappy with her reflection (despite its resemblance to Madeleine Stowe), she's convinced that she looks like her mother, telling the detective (an unsatisfactory stand-in for a shrink) that "the last time I looked, I was a little girl."

Thus, *Blink* quickly normalizes itself although, sumptuously shot by Dante Spinotti in a series of desolate neighborhoods, it offers a dankly glamorous vision of Chicago. The special effects were designed by computer animator Art Durinski; the impersonal direction might have been designed by one of his computers.

51

FILM

THE MUSEUM OF MODERN ART

VOICE February 1, 1994

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

THE NEW YORK POST
June 2, 1994

POST Plus

Bringing culture to light

By THELMA ADAMS

THE Asian invasion continues with "South Korea: Ten Years of Cinema 1983-93."

A joint effort of the Asia Society (TAS) and the Museum of Modern Art (MoMA), the nine-film series — in Korean, with English subtitles — runs tonight through June 13.

Korean cinema's 75-year history reflects the region's turbulent past. The last decade has seen a movie renaissance in the South, following the fall of General Park Chung-hee's military government and the official end of film censorship in 1985.

While government censors restricted political and social content during two decades of military rule in the '60s and '70s, they sanctioned sexually frank material. Perhaps the censors believed that when the people think of sex, they forget Communism.

Polished and assured, contemporary Korean films tend to fall into three categories: historical, urban contemporary, and Buddhist.

"The Spinning Wheel" (June 9, 6 p.m., MoMA; June 10, 2 p.m., TAS), a sumptuous 1983 costume drama

of rare power and insight set in the Choson Dynasty (1392-1910), would be a must-see in any festival.

Lee Doo-yong spins a yarn about a beauty (Shin Il-young) married off to a dead bachelor to ease his soul's passage. Shin expresses emotion almost entirely with her eyes and the graceful movement of her body swathed in layers of cloth.

Raped repeatedly, the heroine seems to find true love with a peasant who, in fairy-tale fashion, is actually a nobleman — but her happiness is short-lived. In this gorgeous fable of women's resilience and powerlessness in feudal Korea, director Lee sets off an emotional firecracker with a long fuse.

In contrast, Jang Seon-woo's parable about contemporary Korean capitalism, "The Age of Success" (Wednesday, 6 p.m., TAS; June 12, 2 p.m., MoMA), is humorous, slick and fast-paced.

Kim Pan-chok (Ahn Seong-ki), a handsome marketing whiz, could sell sand to desert nomads. A thoroughly modern anti-hero, he's a failed poet who worships currency and respects Hitler ("a poor politician but he gave me courage

Korean film festival explores 10 years of contemporary cinema

in business," says Kim).

When Kim starts a war between two rival advertising companies, he wins the battle but loses his soul. This black comedy about the dark side of Korea's economic miracle should be a required text for first-year M.B.A. students.

"Come, Come, Come Upward!" follows the spiritual journey of a young Buddhist, played by Kang

Su-yeon. Kang, the most highly acclaimed actress of her generation, won best actress at the Moscow Film Festival for her performance in Im Kwon-taek's 1988 movie.

Im also directed "Sopyonje," which opens the festival tonight at 6:30 at the Asia Society. The top-grossing Korean film ever swept the 1993 Korean film awards and will be repeated at MoMA on June 11 at 5 p.m.

The Asia Society, 725 Park Ave., at 70th Street; the Museum of Modern Art, 11 W. 53rd St. For ticket information call (212) 817-ASIA (TAS) or (212) 708-9480 (MoMA).

MoMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

Depth film



FINE YARN: Shin Il-young in "The Spinning Wheel."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

RECORD
Hackensack, New Jersey
April 21, 1994

Celebrating a Ford from our past

By JERRY TALLMER

Close your eyes and think of John Ford. What do you see?

Here is what I see, or, through fogs of memory, think I see:

Victor McLaglen with pig-terror eyes wiping his big beefy face in its fatal web of lies. Tall, young John Wayne leaping forward between galloping horses to recouple a hurtling wagon to its runaways. Old Charlie Grapewin spittin' ter-backer juice into poverty dust. The Seventh Cavalry roaring in over the horizon at the last possible moment, bugles blaring, pennons flying; a fat-bellied railroad engine puffing across the Plains to break a continent wide open. And, far away, in one little Welsh mining village, the morning's egg being placed before the head of the family, stern but fair-minded Donald Crisp. He slices the tip off the egg with his knife and spoons down all the rest himself; a breadwinner needs his nourishment. The tip goes to the smallest child at the table, who may or may not — memory flags — be Roddy McDowall.

If your memory flags, or has never even been started, you can catch up on all these and a thousand other images from the films of John Ford, Hollywood craftsman and poet, giant among movie directors, in the two-week commemorative series opening today at the Museum of Modern Art in Manhattan. What's being commemorated is the hundredth anniversary of his birth in 1894 — the same year that gave light to Jean Renoir and Josef Von Sternberg, who are in line to receive their own tributes at MOMA some months from now.

Strength and sentiment, sentiment and strength — those were and are the hallmarks of John Ford, the rugged Irish-American, who, when he took his leave of us, in 1973, a gnarled old oak tree with a black eye patch, had six decades of work in Hollywood and many more than a hundred films under his belt, dozens of which will be remembered far beyond our lifetimes.

FILM SERIES

JOHN FORD, 1894-1973: An American Master: Though May 6 at the Museum of Modern Art, 11 W. 53rd St., Manhattan. (212) 708-9480.



JOHN FORD
"Poet laureate" of American film

At 8 tonight, for instance, there's "How Green Was My Valley" (1941), a lyrical portrait of that Welsh mining village, by Ford out of the novel by Richard Llewellyn. It will be preceded at 2:30 p.m. by "The Iron Horse" (with George O'Brien, Madge Bellamy, 1924), the train that broke the Plains; at 6 by "The Shamrock Handicap" (Janet Gaynor, Leslie Fenton, J. Farrell MacDonald, 1926), a horse-race drama set half in Ireland, half in our own nation of immigrants. (Each film in the series gets shown twice, in screenings a week or so apart.)

Friday brings "Straight Shooting" (1917) at 2:30 p.m., Harry Carey, Molly Malone, and Hoot Gibson in a saga of ranchers vs. farmers; "Up the River" (1930) at 6, very early Tracy and Bogart in Ford's first all-talking comedy, mixing baseball and prisons; at 8, "The Searchers" (1956), a dark Western with Wayne as Ethan Edwards, forerunner, in its way, to Clint Eastwood's "Unforgiven" and a great many other pictures. Saturday at 2 there's "Seas Beneath" (1939), George O'Brien and Marion Lessing in a World

War I submarine story. At 8 — hold your breath, open your eyes — "Stagecoach" (Wayne, Claire Trevor, the supercilious solid citizens who drive her out of town, and that runaway team of horses, 1939).

The series continues Monday and thereafter, with "The Inform-er" (McLaglen, Heather Angel,

Preston Foster, 1935) coming in on April 28; "My Darling Clementine" (Henry Fonda, Linda Darnell, Victor Mature, 1946) on April 29; "Tobacco Road" (Grapewin, Marjorie Rambeau, Gene Tierney, 1941), April 30; "Donovan's Reef" (Wayne, Lee Marvin, Elizabeth Allen, 1964), May 1; "Sergeant Rutledge" (1960), Woody Strode as a non-com of the Negro Ninth Cavalry on trial for rape and murder in 1880s Arizona, May 3.

And I've skipped a few in between.

One more thing I see when I close my eyes is Ian Hunter pressed back against a lifeboat on the SS Glencairn, hurling an oarlock in defiance at the Nazi plane that's riddling him with bullets — an image of terminal courage that helped to carry at least one young moviegoer through the same war, and much else that would follow in the years to come. But I'm afraid you will have to look elsewhere for it at the moment. "The Long Voyage Home" (1940), to me John Ford's greatest movie,

crafted from the sea plays of Eugene O'Neill, for some reason is not in the MOMA retrospective.

Be that as it may, the museum's Mary Lea Bandy, who organized the series, calls John Ford "the poet laureate of the American cinema." It would be hard to come up with a better or more lasting candidate for that office.

Jerry Tallmer frequently writes on movies for The Record.

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

Dept.
Film

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

ANYMATOR
Asifa
New York
December 1993

Dept. Film

FORTY YEARS OF FRENCH ANIMATED CINEMA - February 1-8 MUSEUM OF MODERN ART

In 1956 animated cinema brought a breath of fresh air to Cannes Film Festival, where it was given a slot for the first time; this program, assembled by the French Ministry of Foreign Affairs in collaboration with the International Animated Film Festival of Annecy '93, charts the development of the medium from that pivotal point to the present.

Since the turn-of-the-century work of pioneer Emile Reynaud. French animation has developed in leaps and bounds. The most recent segment of this evolution is assembled here in a series of five programs, showcasing the multifaceted talents of the practitioners of what has been scornfully termed "the caboose on the Seventh Art."

Forty years of French Animated Cinema was coordinated for MOMA by JYTTÉ JENSEN, Assistant Curator, Dept. of Film and Video, with grateful acknowledgement to the Ministry of Foreign Affairs, France: the International Center of Animated Film, France, which organized the International Animated Film Festival of Annecy '93; Services du Conseiller Culturel, Ambassade de France, New York; and the producers represented in the programs.

FRENCH ANIMATION AT MOMA:

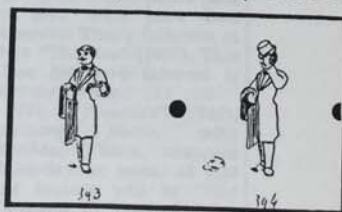
Saturday, Feb. 5 - 2:30 & 5:00

Sunday, Feb. 6 - 2:30 & 5:00

Tuesday, Feb. 8 - 3:00 & 5:00

Thursday, Feb. 10 - 3:00

**For other show dates and information
contact the Museum of Modern Art,
Film and Video Program.**



Emile Reynaud, "Rêve ou Coin du Feu," 1892.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of



SONJA HENIE

Come savor the ice queen

By V. A. MUSETTO

THE Winter Olympics in Norway are just around the corner (they open Feb. 12, to be exact). So what better time could there be to salute Sonja Henie, the Norwegian figure-skating queen?

For four days starting tomorrow, the Museum of Modern Art will screen five of the movies that struck box-office gold for Henie, who won Olympic Gold Medals in 1928, 1932 and 1936 before becoming a darling of the silver screen. (She died of leukemia in 1969 at age 57.)

The retro gets under way at 3 tomorrow afternoon with "Happy Landing" (1938), in which Henie falls in love with pilot Don Ameche. That's followed at 6 by "Thin Ice" (1937). This time her love interest is Tyrone Power.

"It's a Pleasure" (1945), teaming Henie with Michael O'Shea, unspools Saturday at noon. At 2:30 the feature will be "The Countess of Monte Cristo" (1948), in which Henie pretends to be royalty. "Happy Landing" follows at 5.

On Sunday, "Thin Ice" re-screens at noon, with "It's a Pleasure" coming up at 2:30. At 5, Henie and Ameche are together again, in "One in a Million" (1936).

And on Monday, fans will get a second chance to see "The Countess of Monte Cristo" (3 p.m.) and "One in a Million" (6 p.m.).

Happy skating!

Museum of Modern Art, 11 W. 53rd St., (212) 708-0480.

THE NEW YORK POST
January 20, 1993

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

Dept Film

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

AMERICAN CINEMATOGRAPHER
Hollywood
January 1994

WOMA
LIBRARY
ARCHIVES
EXAMPLES
FILE

Deph B
Film

Moving Images Infiltrate the Art World

Art in motion: a survey of New York Museums accents the growing importance of film and video as artistic media.

by Brooke Comer

The moving image is hardly a new art form. But the number of major art museums around the country that don't have film departments, and which only use moving media as educational and support material, suggests that film and video have yet to be accepted as art in the traditional sense of the word. But not all museums hold that a work of art must remain motionless. New York's Museum of Modern Art, the Whitney, the Cooper Hewitt and the Guggenheim have all made commitments to moving imagery in varying degrees, ranging from video-related exhibitions to in-house film departments.

The MOMA has a film department that dates back to 1935, and their video program includes Video Viewpoints, which offers moving-media artists a prestigious platform for their work. The museum is one of the most progressive in terms of acknowledging moving imagery as an art form, which is not surprising given the origins of the institution.

Film was about 35 years old in 1929, when Alfred Barr proposed the idea of a new museum that would become the Modern. Barr, who considered film one of the visual arts of the time, had no trouble envisioning a department of motion pictures in this modernistic museum. But

this was a vision the American public wasn't yet ready to embrace. In 1932, Barr observed, "That part of the American public which should appreciate good films and support them has never had a chance to crystallize. People who are well-acquainted with modern painting or literature are amazingly ignorant of modern film. It may be said without exaggeration that the only great art form peculiar to the 20th



Created by Paul Marshall, Maxus Systems International

Century is practically unknown to the American public most capable of appreciating it."

The Museum of Modern Art's Film Library, under the auspices of film critic and author Iris Barry, began to collect and preserve the art form of the century: cinema. Through the generosity of Samuel Goldwyn, William S. Hart, David Wark Griffith, Walt Disney, David O. Selznick and other luminaries, the collection began to grow. Barry also searched for films in Europe, as have her successors, and the film collection today includes over 8,000 titles. The Film Department, which recently changed its name to the Department of Film and

Video, has accumulated extensive collections of international documentary, experimental and narrative work from the '60s to the present.

Barbara London, Associate Curator of the Department of Film and Video, has been involved with the video program since it evolved in 1974. "At that point," London explains, "it was part of our project series. It began as ongoing exhibitions." Then a combination of simultaneous events occurred which triggered the launching of the new program. The National Endowment of the Arts gave the Modern its first grant to buy video equipment; the monitors, decks and sound systems facilitated the expansion of the moving-image media. In 1973, London had worked on "Some Recent American Art," a show of paintings and sculptures that traveled to Australia. Some of the painters and sculptors also worked in video, and from them London increased her video vocabulary. "I had some knowledge of the medium," says London, who adds that with the advent of the NEA grant, she "picked up the hot potato and ran with it."

The Modern's video program began with tape showings, which eventually included installations. Within about a year, the Rockefeller Foundation provided a large grant that gave London the ability to develop Video Viewpoints in 1976. The Museum of Modern Art is known as a diverse forum for not only paintings, but also for architecture, design, sculpture, and moving media. When London was devel-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

AMERICAN CINEMATOGRAPHER
Page 2

oping the video program, she says, "I felt it was important to reflect the diversity of the museum, and of what was going on in the world. I was also interested in looking at video as an experimental medium and not a commercial one." She and her team tracked the work in different genres: "We looked at works from people with very different points of view, which included documentaries, installation work, computer graphics, and work that was very minimal structurally." From that broad view, London always tried to look at parallels between video and other art forms — "between video and photography, or between video and what was happening in painting and sculpture."

Each department at the Modern has a different viewing policy, and though London

encourages submissions on either three-quarter-inch or half-inch reels, she adds that because of a limited staff that's kept busy planning and promoting lectures, shows and fundraising, "I can't always be as fast as I'd like to be in terms of

turnaround." She jokes that she's a word junkie. "I save every bit of paper artists send me, and keep it in their files. That's how I'll research a show later on."

Video artists can get into a group show based on a submission; London will choose 20 tapes that fit into a specific theme. "That's one way an artist might break in and get shown in an exhibition," she says. Or she'll track a promising artist, sometimes following their work for years. New York video artist Maureen Nappi, for example, was causing a sensation in Manhattan's video art world,

pushing the boundaries of technology by bringing a painterly touch to a computerized medium. London had been following Nappi's work, and brought the artist's "Continuum" to the Modern. "We're always looking for

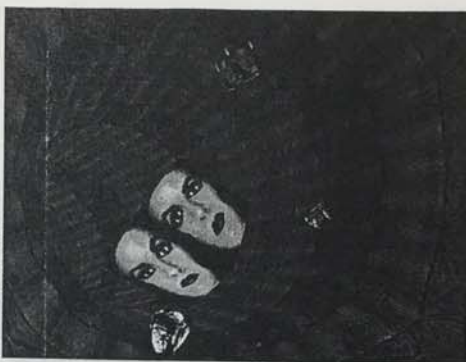
work that's pushing the technology but also has content," says London. "I'm looking for work that comes from a more personal point of view, not like most of the things you see on TV. It's not always going to be pleasantly entertaining, but it'll be provocative in one way or another." She



Created by Thomas Doherty

chooses her artists not only from people who submit their unsolicited reels to her, but also on the basis of recommendations from writers, teachers and other curators and artists. "I keep my ear to the ground," she says. "I ask people on faculties who their best students are. We all share information. We're all helpful to one another."

What trends does London recognize among the submissions she's been receiving lately? "Right now," she says, "I think the bubble's burst. It's happening in all the arts: more people are getting down to ba-



Created by Jenny Holzer

sics. They're not just concerned with the politics of issues, but with something moving, something that's going to touch you. We're all looking for work that has some kind of magic."

In order to track the progress of technology, London's spent time in Japan, where high-definition television is making advances. "In a media like this, a certain amount of work is driven by technology, because the tools happen first," she submits. Sometimes it takes a certain period of time before these tools become accessible to artists, "but we're looking for more than a product of experimentation," says London. "We're looking for content."

New York's Cooper Hewitt is a design museum that often uses video in exhibitions, primarily as an educational component to expound on the subject through interviews with the designers. But "Mechanical Brides: Phone of the Future" marks "one of the first times that we've used video as a design medium per se," says Curator of Contemporary Design Ellen Lupton. "It's not just as an educational backup. We're using it as its own medium and treating it as an aspect of design." She adds that video also stood alone on its own artistic turf in the October '92 "Power of Maps" exhibition, which showed how moving video images created by computer are used in contemporary mapmaking.

The Cooper Hewitt has no film department, however.

Opposite: The Metaphor Mixer at the Guggenheim Museum enables viewers to fly through a virtual stock portfolio that illustrates a variety of investment information, and interact with a software agent. This page, top: World I creates a cavernous world in which souls alternately flee from and engage the viewer. Bottom: In Virtual String Quartet, viewers can prompt members of a string quartet to improvise solos by tickling their virtual representations.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

AMERICAN CINEMATOGRAPHER
Page 3

The Cooper Hewitt Museum's "Telephone of the Future" installation simulates the range of services that will soon be available through the telecommunications network, from face-to-face conversation to the delivery and storage of information and entertainment.



"Our departments are really organized around the traditional decorative arts," Lupton explains. "We have textiles, wall coverings, drawings and prints for some of the exhibitions that our museum originates. We look at design in a more expanded sense. We'll tie information to a physical object. The nature of information is such that it's often created electronically. Often, information is integral to the moving image."

"Mechanical Brides" is an exhibition about objects which were central to women's work in the 20th Century. Objects in the show include the telephone, the typewriter, the washing machine, and the electric iron. "At the end of the exhibition," says Lupton, "we've created a simulation of the telephone of the future, which we see as a pool which will bring home and office functions together." The simulation involves a range of phone services and types of communication that will be available in the near future, including shopping, movie ordering, health care, face-to-face conversation, and speaking with clients, colleagues and family members. "We've simulated that through an interactive computer program that acts as a laserdisc," Lupton explains.

The video project was created in collaboration with NYNEX Science and Technology and two freelance interactive media designers, Mark Avnet and Sharleen Smith. Lupton points out that the museum offers growing opportunities for film and video artists: "We'll look at reels, in standard three-quarter-inch, and though we don't produce a lot of work that involves video yet, we are incorporating more and more video into our exhibitions."

"Virtual Reality: An Emerging Medium" became the first presentation of its kind in an American art museum when New York's Guggenheim Soho installed the computer medium, designed to immerse the viewer in an artificial world, in its lobby last fall. While the Solomon R. Guggenheim does not have a video department, the Museum's Deputy Director, Michael Goven, says that "it's not unusual in the history of art and visual arts that artists would be exploring the use of every new medium that is available to them."

Those new mediums will get a bigger forum when the "uptown" Guggenheim, located on upper Fifth Avenue, completes a major renovation project in 1994-1995. The museum's under-

ground auditorium will be outfitted with state-of-the-art technology and will be used for film and video screenings. Some of the screenings will be related to exhibitions, while others will be actual artistic presentations.

The new technology that virtual reality employs offers a peek at the future, particularly in regard to the cultural impact the new medium will have. The Guggenheim exhibit featured five separate virtual reality "worlds" displayed on personal computers, three presented for the first time in public. Many different artists, including musician Thomas Dolby and creative visionary Jenny Holzer, were involved in the evolution of the five "worlds," which were also developed in conjunction with the Intel Digital Education and Arts program.

Computer technology is an increasingly crucial ingredient in visual art today, and virtual reality, which is still evolving, gives artists creative possibilities that haven't been available through other digital media, such as video or computer graphics. The immersive nature of this media differentiates it from looking at a monitor screen: viewers are totally surrounded by the computer-generated environments. After donning a headset that displays a computer-generated environment, the viewer experiences an illusion of motion facilitated by a sensor on the headset that tracks the user's head movements. Virtual reality also allows the viewer to interact with other virtual objects and characters, or even to meet a graphical representation of another viewer.

One of the available "worlds" in the Guggenheim installation was artist Jenny Holzer's first visual artwork, an untitled piece featuring a cavernous world from which souls emerged and engaged the viewer. Holzer is best known for her computerized L.E.D. (light-emitting diode) signs and other

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

AMERICAN CINEMATOGRAPHER
Page 4

language-based works; only recently, with the help of Sense8 Corporation of Sausalito, California, did she begin working in the new medium of virtual reality. A second "Holzer world" at the Guggenheim allowed viewers to wander from house to house in a stark and mutable landscape of a Bosnia village, collecting the testimonies of people who witnessed the horrors of war there. If the viewer needed an escape, he or she could find sanctuary at the edges of the village or in its surrounding area. To make the experience more authentic, Holzer employed the voices of perpetrators, victims, and witnesses of rape and murder.

Another computer world at the Guggenheim created by recording artist Thomas Dolby and co-developer Eric Gullichsen, was the first interactive world to synchronize animated figures with 3-D sound. The results gave the illusion that the various sounds were actually coming from different points in space. In the "Virtual String Quartet," the viewer was immersed in a rehearsal space where a string quartet (specifically, the Turtle Island String Quartet) played Mozart's "Quartet number 21 in D major." If the viewer moved to a different part of the room, the sounds shifted accordingly; no matter where one went, the cello sound always seemed to come from the cello. The interactive nature of the piece allowed viewers who wanted to "make contact" with a musician to send that player into an improv jazz piece, or into a bluegrass solo — sounds that might or might not blend with the classical music.

Carl Loeffler and Lynn Holden from the Studio for Creative Inquiry at Carnegie Mellon University developed the fourth world: "The Networked Virtual Art Museum: The Temple of Horus." This display let viewers explore the parameters of a virtual reality museum. "Temple of Horus" was based on a model of a computer network, which made the "new" museum simul-

taneously accessible to people in different parts of the world. "Visitors" could examine a reconstruction of a 4,000-year-old Egyptian temple to the god Horus, and find out the ancient rituals and stories behind the hieroglyphics and statues. And because two different computers were connected by a network, viewers could also see representations of fellow visitors walking through the temple.

The fifth computerized world, "The Metaphor Mixer," took its subject from the world of finance. Conceived and designed by Maxus Systems International, this world was a "virtual stock portfolio." Virtual reality can depict abstract space, and "Metaphor Mixer" took advantage of this to create a visual language for 10 different investment variables. Viewers were made to feel as if they were swimming through an ocean of data. Corporate logos rose and fell with their stock value, while special opportunities and risks were highlighted. Viewers could even interact with a software agent who would help them hunt down companies based on investment criteria.

New York's Whitney Museum of American Art began to include and integrate video into its exhibition program under the auspices of Curator of Film and Video John Hanhardt, who is considered one of the most influential curators in American video. Prior to Hanhardt's tenure, which began in 1974, the late David Bienstock had established a strong film department which presented what was in 1971 a cutting-edge program called "A Special Videotape Show."

Today Hanhardt's program is widely recognized for its New American Film and Video Series, and for the fact that video is in the Museum's Biennial. In fact, video became part of the Biennial before film did in 1973. The '73 Biennial included seven videotapes and one installation. But while the inclusion of video was important in '73, video's full

recognition didn't come about until 1975. And it wasn't until the 1979 Biennial that both film and video were shown. Hanhardt is also credited with expanding video's visibility by exhibiting the electronic media with established art forms. He's also curated large video exhibitions at the Whitney, such as last year's Nam June Paik exhibit.

Hanhardt believes that video's acceptance in the art world was based on the strong ties between electronic media and the art world. Video was a medium used by performance artists and conceptual artists, while film had a long, structured history of its own. When Hanhardt first arrived at the Whitney, his goals were to integrate the department more fully, emphasizing the avant-garde, documentary and narrative programs. He maintained the program of week-long film exhibitions that Bienstock had originated, and when video became part of the program, he chose to show the new medium in the same fashion. There were new needs: a re-wiring of the theater, new equipment (there weren't many video projection systems around in 1975) and a staff video technician. Hanhardt was able to persuade the museum to provide the same support for this media as they did for painting and sculpture.

In 1979, "Re-Vision: Projects and Proposals in Film and Video" took up the museum's entire third floor. It was an important show for Hanhardt and for the Whitney, because it involved a large museum exhibition devoted to video and film as installation forms. The installations were by Michael Snow, Morgan Fisher and William Anastasi, and all the video was closed-circuit. With the exception of Snow's installation, all were site-specific. Hanhardt remembers Buky Schwartz' "Videoconstruction," in which the camera was pointed near the ceiling, "where there was a painted area you could walk on.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

AMERICAN CINEMATOGRAPHER
Page 5

You saw a yellow triangle on the monitor, and from the point of view of the camera (closed circuit, real-time), the two-dimensional properties of the medium flattened the three-dimensional space of the gallery into an object visible only on the monitor. Only when you were in the gallery could you see what was happening."

Bill Bierne's "Rumored Innuendo" used four closed-circuit surveillance cameras in different non-exhibition locations in the museum — one in the restaurant, one in a curator's office, one in the lobby and one on a stairway. The cameras and microphones were not visible, but the areas were marked and labeled. "Bierne had performers come in regularly and act like the public," Hanhardt recalls.

In "Cloud Music," by Bob Watts, David Behrman and Bob Diamond, the camera was pointed at the sky through a window on the museum's third floor. A video synthesizer and an audio analyzer allowed the artist to create a score by moving sensitizers on the screen. Changes in light intensity set off harmonic sounds that filled the room.

More recently, "The Cave" was presented at the Whitney. Video artist Beryl Korot, whose multimonitor, multichannel video installation was part of the New American Film and Video Series last fall, is known for her multichannel installations "Dachau 1974" (1975) and "Text and Commentary" (1977). "The Cave" took its name from the only site in the world where both Jews and Moslems worship: the Cave of the Patriarchs, where Abraham and his descendants are buried. The video portion was an integral component in the documentary music/video/theater work, which also featured music by internationally-renowned Steve Reich, whose contemporary compositions have been performed by the likes of the New York Philharmonic and the London Symphony Orchestra.

"The Cave" examined the Biblical story of Abraham and his family from different contemporary viewpoints. Korot and Reich interviewed people of Jewish, Islamic and Christian faith for perspective, and the responses they received formed a framework for "The Cave," which explored image-making both as a process and as a representation of place.

Hanhardt selects works for exhibition from submitted materials, recommendations, and from viewing at schools where he lectures and juries. When he looks at a piece by an artist with a body of work behind her/him, he asks himself how it "works," and how it explores an area which that artist hasn't previously explored. When assessing the works of newer artists, he tries to determine if the pieces repeat what someone else has done. He also looks for qualities that put a work over the edge. If the piece being examined is a narrative film or an animation, he measures it against the history of its own genre. "Work can enrich a tradition as much as explore it," he notes. "I'm looking for work that isn't just conforming to a tradition that's already exhausted itself."

Hanhardt's commitment to film and video has strengthened the department without shifting its direction toward either sprockets or tape. "I have always maintained that there is a basic, ontological distinction between [film and video] — how they function and their history. There are limitations in terms of time, in terms of how much one can present in an exhibition year. Both film and video represent an enormous range of styles and genres in installation/sculpture/performance/telecast single-channel and theatrical film forms. I do see lots of changes happening in the moving-image media — how film is going to function, what both film and video are going to become. They're going to change dramatically. The question is how."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILETHE VILLAGE VOICE
New York, NY
January 4, 1994

Dept. Film

Wall Flowers

By J. Hoberman

Gorilla Bathes at Noon

Written and directed
by Dušan Makavejev
Produced by Alfred Hürmer,
Bojana Marijan, Joachim
von Vietinghoff
At the Museum of Modern Art
December 31 and January 1

An earthier view of post-Cold War Berlin is afforded by Dušan Makavejev's *Gorilla Bathes at Noon*, showing twice this weekend as part of the Museum of Modern Art's annual survey "Recent Films From Germany." An inveterate prankster, now exiled from a country that no longer exists, Makavejev is a good deal more cynical than Wenders. His Berlin is a rogues' gallery of con artists, cops, and assorted refugees.

Less a sequel than an afterthought, the episodic and affable *Gorilla Bathes at Noon* provides a modest footnote to Makavejev's 1971 masterpiece *WR: Mysteries of the Organism*, the movie that terminated Makavejev's career as Yugoslavia's leading filmmaker. Makavejev is up to his old tricks—interpolating chunks of the Stalinist World War II epic *The Fall of Berlin* and mixing it

Film

up with the soundtrack from *Triumph of the Will*. The movie is full of semidocumentary bits the most remarkable of which concerns the disposition by decapitation of a 60-foot-high Lenin statue. The final shot, with the Lenin head floating by a somber housing tract, rhymes the end of *WR*.

Makavejev's hero, a soldier deserted by his army, claims to be the child of the couple reunited in the presence of Stalin during the delirious final moments of *Fall of Berlin*. The last occupying Russian, he elects to remain behind in Germany (as a Wenders angel might decide to become human), wandering around the curiously tranquil city, stealing food from the animals in the zoo, getting himself locked up in prison, dreaming that he is married to a female Lenin who sits at home and darns his socks.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

DAILY NEWS
New York
January 24, 1994

NOMA
LIBRARY
ARCHIVE
EMPHASIS
FILE
Dept of Film

NEW YORK NOW

MOVIES • THEATER • DANCE

War and Remembrance

From Vietnam comes a film series revealing the true nature of a people

By MARY TALBOT
Daily News Staff Writer

FOR NEARLY TWO DECADES, the prickly memory of the Vietnam War has molded American political and popular culture. Not surprisingly, our visual images of Vietnam have come almost exclusively from Hollywood, which offers stale servings of pajama-clad Viet Cong fighters and alabaster-pretty prostitutes.

Now, for the first time since 1975, when an embargo outlawed trade — cultural or otherwise — with Vietnam, American audiences can glimpse how the Vietnamese envision themselves. Two film series and the commercial release of a Vietnamese movie may help to loosen a few firmly held stereotypes.

reotypes.

Beginning the process is the current six-film series "Of Love and War: Cinema of Vietnam," a collection of movies made between 1974 and 1991, organized by Asian CineVision and running at Cinema Village. And starting Feb. 11, the Museum of Modern Art presents seven other feature-length films made after the war and reunification of Vietnam. To boot, a French-Vietnamese co-production, the lush, Proustian "Scent of Green Papaya," opens Friday at Lincoln Plaza. The film, by Tran Anh Hung, won Cannes' Camera D'Or last year.

Last week, Dang Nhat Minh, the director of two of Vietnam's most important films, and Bui Dinh Hac, director of Hanoi's Cinema Department, arrived as ambassadors of their country's newly visible film industry.

Dang, who saw the American-made movies "The Deer Hunter" and "Full Metal Jacket" at a Hawaiian film festival several years ago, couldn't help but notice that "the Vietnamese didn't look like Vietnamese. They were just fragments," he says through a translator. "So I imagine most Americans don't know that Vietnamese feel love and unhappiness and loss."

Vietnamese movies run the gamut from Soviet-inspired propaganda films (e.g., the 1974 "Little Girl of Hanoi") to perky, slapstick comedy. But they do share many stylistic similarities: namely, a slow-paced, romantic humanity. Main characters seem isolated and afloat amid crumbling towns and families, and the films exude an overarching vulnerability that

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

DAILY NEWS
Page 2



THROUGH THE EYES OF A CHILD: Lu Man San in "The Scent of Green Papaya," opening Friday at Lincoln Plaza

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

DAILY NEWS
Page 3

LANDS BEYOND: A scene from "When the Tenth Month Comes," part of the series "Of Love and War"

Vietnam, as Seen by Vietnamese

FROM COVER

belies the notion of a rigid, communistic people.

"Lyricism and poetry are a very big influence in our films," says Bui. "If you go to Vietnam, you will see that even illiterate people know hundreds of poems by heart. Traditional culture greatly shapes our film making."

Larry Kardish, curator of film at MoMA, says the movies offered a professional revelation. He was struck that even in films about wartime and ravaged lives, "there was an absolute absence of rancor. I was expecting a more Western approach to singling out an enemy. Instead, if they were critical, they were critical of Vietnamese society." Even American servicemen are viewed in these movies more with fear and curiosity than enmity.

In 1986, Vietnam underwent *doi moi*, its own version of perestroika, and film makers, already a cynical breed, were suddenly free to screen movies criticizing bureaucracy and portraying the clash of traditional values with nascent capitalism.

In "How to Behave" (1985), a

weird blend of documentary footage and fiction, director Tran Van Thuy offers a meditation on the tension between kindness and dogmatism.

"For years," he says in a voiceover in the film, "we made films about the People's heroic struggle, and those brought us glory. But we never showed how the people eat, how they live, what they think and talk about."

"The People," he adds, "were two sacred words. We have The People's Theater, The People's Newspaper, The People's Bookshop, The People's Police and Army, The People's Committee. Slogans became a generation's belief system."

In 1987, Dang screened his "The Girl on the River," a critique of bureaucracy and censorship told through the story of a prostitute and her lover, a Viet Cong soldier whose life she saves. Local authorities organized a protest against the movie, but 3 million appreciative Vietnamese saw it anyway.

Still, film making in one of the world's poorest countries, done with outdated equipment and labs that were state-of-the-art in the 1930s (when the Vietnamese began making documentaries under French

tutelage), isn't exactly an explosive industry. "Green Papaya" director Tran Anh Hung was forced to shoot in a French studio because the infrastructural shortcomings were too severe in Hanoi. Even those Vietnamese films that have made it abroad suffer from speckled prints and sometimes incomprehensible subtitles.

But for American audiences, exposure to Vietnamese film and the lives it depicts may demystify an enduring national obsession.

"Vietnam was a touchstone for many of us who grew up in the '60s," says Kardish. "It was the reason many of us became radicalized. Now, when we see these films, the product of a Vietnam at peace, we realize how right we were to try to convince our authorities to stop eradicating that culture. These films are a vindication."

"Of Love and War" runs through Thursday at Cinema Village, 22 E. 12th St. For info, call (212) 925-8685. "Vietnamese Cinema, 1979-1991" at the Museum of Modern Art, 11 W. 53d, runs Feb. 11-22. Call (212) 708-9480. "The Scent of Green Papaya" opens Friday at Lincoln Plaza Cinema, B'way and 62d, (212) 757-2280.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

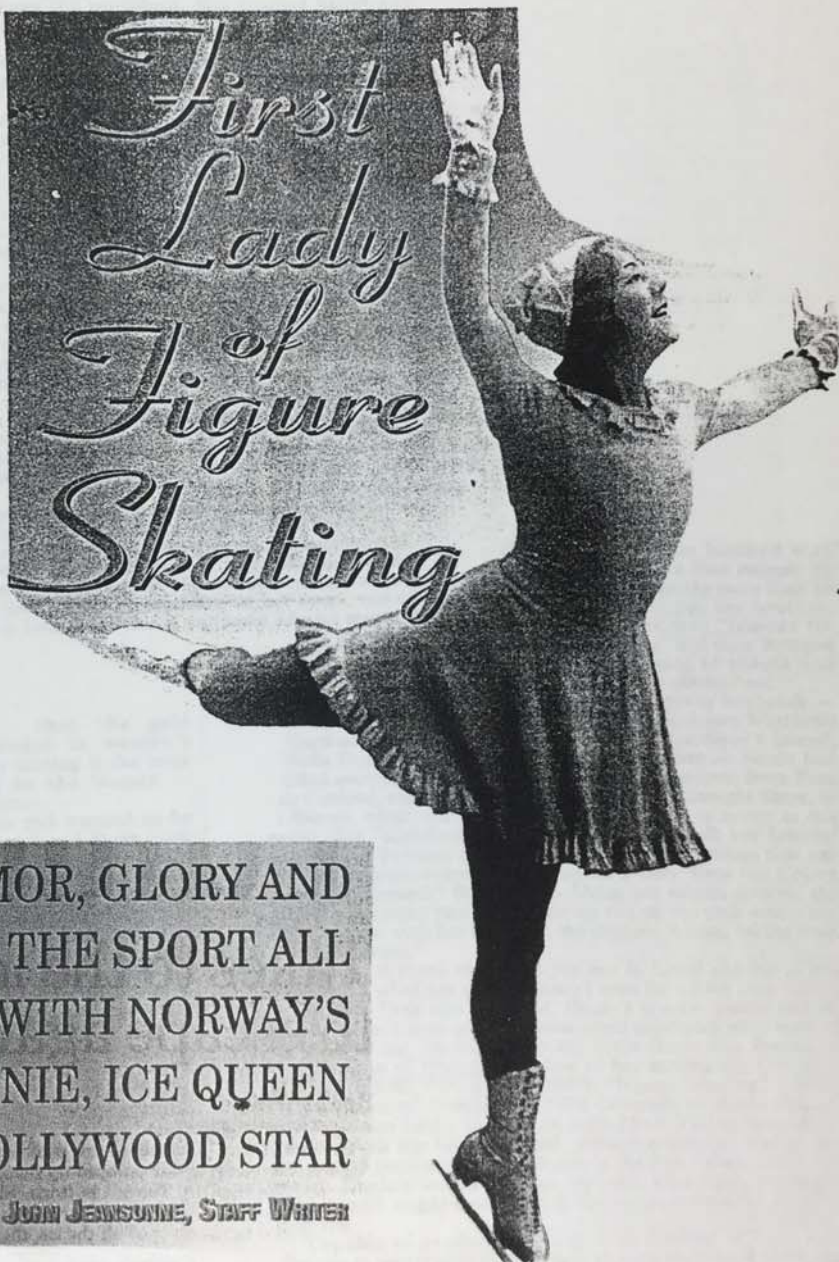
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

NEW YORK NEWSDAY
January 23, 1994

SUNDAYSPECIAL

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

Dept. Film



THE GLAMOR, GLORY AND
 RICHES OF THE SPORT ALL
 BEGAN WITH NORWAY'S
 SONJA HENIE, ICE QUEEN
 AND HOLLYWOOD STAR

By JIM JANSUNNE, Staff Writer

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

NEW YORK NEWSDAY
Page 2

If this bizarre Nancy Kerrigan-Tonya Harding tale can be considered a product of wretched excess in figure skating, then it all goes right back to Sonja Henie, the original ice queen.

Henie came first in the sport's sequins of events. Before Tenley Albright, the first American Olympic women's figure skating champion in 1956, there was Henie, the naturalized American; before the string of glamorous gold medalists — Carol Heiss, Peggy Fleming, Dorothy Hamill, Katarina Witt, Kristi Yamaguchi — Henie had been the prototype. She studied ballet and incorporated it into her skating. She poured money and emphasis into her costumes, at first made of velvet and featuring skirts and frills, later designed to be skimpier and intended to shock her audiences a bit. She made figure skating an advertising tool, endorsing products, according to biographer Raymond Strait, "she never dreamed of using."

If the extreme — an assault to cripple one skater, followed by whispers that the rival skater might have had previous knowledge of the planned attack — has its roots in the sport's potential of a big payday, then Henie was in on the ground floor.

Henie, as a matter of fact, built the ground floor.

"Sonja glamorized the sport," said Evy Scotvold, Kerrigan's coach. "Before her, the sport was small. The Ice Capades was in existence, but was very amateurish. Sonja brought show business to ice shows, and her movies put skating on the map."

"She made skating something that every little girl wanted to do," said veteran skating coach Frank Carroll, currently tutoring 13-year-old Michelle Kwan, the alternate on this year's U.S. team. "She was the greatest ice show star ever seen, and she was making more money than any woman of her time in the entertainment business."

One way or another, Henie's legacy in Olympic figure skating's escalating extravagance was going to come up during the Lillehammer Winter Games, now 20 days away. For one thing, Henie was Norwegian — easily the most widely known Norwegian athlete in history — and these Olympics will be played out in her home country. For another, she remains the only figure skater ever to win three Olympic golds — in 1928, 1932 and 1936.

Plus, and most obviously, Henie took skating right to Hollywood, straight to the bank. She made 11 feature films, most of them box-office smashes. She acquired art and jewelry collections worth a combined \$10 million by the time she died, at 57 of leukemia, in 1969. She built such a fantastic public awareness for herself that she remains today, almost a quarter-century after her death, the biggest name in her sport, one of the biggest in the Olympics. It is because of Henie, say some current sports agents,

Hitler!" — and later lunched with Hitler at his Eagle's Nest retreat. By 1940, she was grossing more than \$2 million a year, yet her brother, Leif, said she was "famous for never tipping" and once stripped her hotel room of sheets and towels when she checked out.

Even before her three husbands —

Dan Topping, owner of the New York Yankees; Winthrop Gardiner, a socialite whose family owned Gardiner's Island; Neils Onstad, a Norwegian shipping magnate — Henie had dated everyone from Tyrone Power to movie extras; from Fred de Cordoba, recently known for producing the Tonight Show, to Liberace, whom she actually said she intended to marry at one point. She "disinherited her blood relatives, left her faithful secretary of 26 years with nothing, and left instructions that her jewelry be permanently displayed as if they were the Crown Jewels of England," Strait wrote. "After her second divorce, she staged a midnight raid with a moving van on the posh estate she had occupied with her husband; she stripped it bare, taking even the toilet tissue."

And so, it turns out, what you see in figure skating is not necessarily what you get. And hasn't been for a long, long time.

In New York this weekend, Henie's greater public image, preserved as it is on celluloid, once again reinforces what most of us know of her. During a four-day Sonja Henie film festival at the Museum of Modern Art, five of her movies — "One in a Million" (1936), "Thin Ice" (1937), "Happy Landing" (1938), "It's a Pleasure" (1945), and "The Countess of Monte Cristo" (1948) — are being shown. As with "Sun Valley Serenade" (1941), which has been screened, without admission charge, for the past 16 years at the opera house in the Sun Valley, Idaho, ski resort, Henie's screen vehicles typically were light, romantic affairs with sugar-coated, thin stories surrounding skating displays.

Capable of producing starry-eyed dreams of fame and fortune to young girls decades ago, Henie's Hollywood work has

that the gold medal in women's figure skating is the most valuable in the Games — Winter or Summer.

"Every little girl wanted to be her, in some way," said Heiss (now Heiss Jenkins), the 1960 gold medalist who now coaches elite skaters. "She'd come out onto the ice in a white mink cape. The fame, the glitter, the way she would glide across the ice. She was very flashy: A hat, that blonde hair, lots of jewelry. I remember thinking, 'Isn't that nice; once you're Olympic champion and world champion, you don't have to worry anymore.'"

Well, not quite. Though Henie cashed an Olympic check like no athlete before her — and certainly like no woman athlete would for years to come — she was thrice married, dismissed for years by the larger Norwegian public as a Nazi sympathizer, and painted by her brother (in the 1985 Strait biography, "Queen of Ice, Queen of Shadows") as a selfish, greedy, sexually promiscuous alcoholic who eventually tore apart her own family.

She once made a big show, during a pre-war exhibition in Berlin, of skating up to Hitler's box and shouting, "Heil

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

NEW YORK NEWSDAY
Page 3

endured as much for its camp value as anything. There are passionate collectors out there, among them skating coach Frank Carroll, who obtained copies from a theatrical agent who is the mother of his former student, 1992 Olympian Christopher Bowman. And, Carroll said, former Olympian JoJo Starbuck's skating partner, Kenny Shelley, is among Henie's biggest fans.

Plus, there is Reidar Borjeson, a retired Norwegian restaurateur / film historian. Borjeson, whose father belonged to an Oslo skating club and worked as an international skating judge of Henie's competitions for years, first met Henie when he was a child. When she at last decided to bring her ice show to Norway in the early 1950s, after years of avoiding her native land, Borjeson, then in his early 20s, skated with her during rehearsals.

"She felt a resentment toward her by Norwegians," Borjeson recalled recently. "She was on a trip through Europe with the show then, and she didn't want to ruin the trip by coming to Norway."

"The war, of course, had changed her image. Norwegians thought she didn't do much for Norway during the war. When America entered the war, she did a lot for the Americans; she invited the American fliers to see her shows."

Assessing Henie's stature takes on an entirely different tint in Norway, where the assumption that she would be forever embraced as a star doesn't prove out. A statue of her stands in Frogner Park in Oslo, where she first learned to skate, but she left no trail of Sonja wannabes; figure skating is well down the list of favorite sports in Norway, far behind cross-country skiing and speedskating and soccer and even team handball.

"Especially among girls," said William Enseth, president of the Norwegian Sports Confederation, "[team] handball is a big sport. We haven't had any [figure] skating halls, and it's very difficult to have figure skating outside in Norway. A pond in Norway, you can skate on one day; the next day it is filled with snow."

"Older people remember Sonja. She's still there [with the movies showed on TV]. But the sport isn't so popular."

On its traditional tour through the host nation prior to the Games, the Olympic flame will spend the night at the Henie-Onstad museum on Feb. 4. But, in general, the acknowledgment of Henie as a great Norwegian Olympian is almost perfunctory in her native land. Norway likes to think of itself as egalitarian, working class; entire families of Norwegians ski through the woods or speedskate. Figure skating, meanwhile, is seen as a sport of the privileged, which Sonja Henie certainly was.

Born in Oslo in 1912, she came from old money. Her father, Wilhelm, inherited a fortune from his parents' riches in the fur and paint equipment trades. Her mother's side of the clan made millions in transportation and timber exportation. Before World War I, Wilhelm owned the first automobile and first private airplane in all of Oslo and Sonja, by all accounts, was thoroughly spoiled.

Her parents paid for, and encouraged, her travels throughout Europe to compete before she was a teenager. With a trail of private tutors and private instructors, she made her Olympic debut in the very first Winter Olympics, in 1924, when she was only 11, and when she finished eighth, her father was furious with what he believed to be unfair judging. Likewise, her parents humored her insistence, from the time she first came to New York and won the World Championships in 1930 at age 17, that she wanted to "make my home in America. Because Hollywood is in America, not Norway."

Even Henie's defenders in Norway, including Veslemøy Rysstad, who works for the Henie-Onstad

*She made
skating something
that every little
girl wanted to do.
She was the
greatest ice show
star ever seen.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

art museum in Oslo, understand that it was Henie who cut ties with her homeland — not the other way around. "She was the first Norwegian to be a Hollywood star," Rysstad said. "A normal Norwegian doesn't have a relationship with Hollywood; it's a clash of culture. Here at the museum, we have all her photos, her films, but when it comes to her clothes and so on, much of it is in America. We don't have her jewelry; America has it."

A Norwegian-produced documentary of Henie's life, being released in conjunction with the Lillehammer Games, saddens Rysstad, because "we wanted to show something new about her, not just the old scandals. To show that she was generous, too."

But the old scandals are too numerous, and too juicy. The self-promotion (demanding she get top billing in movies, demanding that her movies be in Technicolor). The alcoholism. The numerous men. "There was even a rumor [of a relationship] with an American president," said Rysstad, dismissing it with a laugh.

Henie never quite accepted that movie moguls valued her skating scenes but not her acting. Among the leading ladies in Hollywood at the time, Henie was the only one not considered or tested when David Selznick was casting "Gone With The Wind." She never quite accepted that her thick Norwegian accent limited her appeal; she was convinced that she sounded "youst like an American."

Still, on the ice, despite her 5-foot-1 stature, she was huge, and remains so: A part of Henie can be found in virtually every key player leading up to the Lillehammer Olympics.

- Oksana Baiul's tender age: Last year's World Championships at 15 made Baiul the youngest to win that title since Henie won the first of 10 global championships at 14, in 1927. Furthermore Baiul, like Henie,

features a ballet-like swan routine in her short program, complete with tippy-toe prancing along the ice.

- Witt's fairly blatant attempts at sexuality: Three years ago, the International Olympic Committee reacted to Witt by passing vague rules against costumes which were too revealing. But they simply were an updated version of Henie's own forward outfits for her time. Before Henie had won her second Olympic medal, she owned 16 skating outfits and was known to show up for 7 a.m. practice wearing ballroom jewelry, and progressed to the revolutionary bare midriffs of hula outfits.

- Kerrigan's marketability: She already has deals with Seiko watches, Campbell Soup, Evian bottled water, Cosmopolitan magazine, Reebok athletic wear. But it was Henie who invented endorsements for figure skaters. Said to be "the richest amateur in

NEW YORK NEWSDAY
Page 4

Photo Courtesy of Henie-Onstad Art Center

sports" long before Olympic rules were liberated to the point of actual professionalism, Henie introduced white skating boots for girls, creating a sporting goods demand among little would-be Sonjas, not unlike the marketing of Air Jordans.

- Harding's self-professed toughness and pioneering stunts. She and two-time Olympian Midori Ito are the only women ever to land the 3 1/2-rotation triple axel jump, and thus are the 1990s version of Henie, celebrated for her "nerves of steel" and for what, at the time, were considered "daring one-foot jumps, pinwheels, spins, swirls."

But she created something too big for the ice, maybe too big to be controlled, eventually. Something with a split personality.

"She was like a little Cinderella," Evy Scotvold said of Henie. "But she was a real businesswoman and she made a lot of dough. She was a queen. She was a pioneer. She had limousines. She had people waiting on her hand and foot."

And she always wanted more.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

DNR MONDAY
New York
November 22, 1993

Behind the Scene

Edited by Jeane MacIntosh

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

City Flicker

Giorgio Armani is sponsoring "Napoletana: Images of a City," an exhibition of films from Naples, at New York's Museum of Modern Art (MoMA).

Armani "grew up with a passion for film" and says his sponsorship is a means of paying homage to his heritage.

The exhibit, which runs through Jan. 27,

features more than 80 films made between 1909 and 1992 in Naples and the surrounding region of Campania. The films highlight the city's early role as a pioneer of Italian cinema.

Naples native

Sophia

Loren stars

in several of

the films pre-

sented, and

featured

directors

include **Pier**

Paolo

Pasolini,

Roberto

Rossellini, Liliana Cavani and

Vittorio De Sica. There are also several

works of foreign directors inspired

by Naples.

The exhibit is a project of MoMA and the

Incontri Internazionali d'Arte with the

Centro Sperimentale di Cinematografia,

Rome. After its New York debut,

"Napoletana" will travel to the Musee

National d'Art Moderne in Paris.



NAPOLETANA

Images of a City

November 12, 1993 - January 27, 1994

"Napoletana" at MoMA

—J.M.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

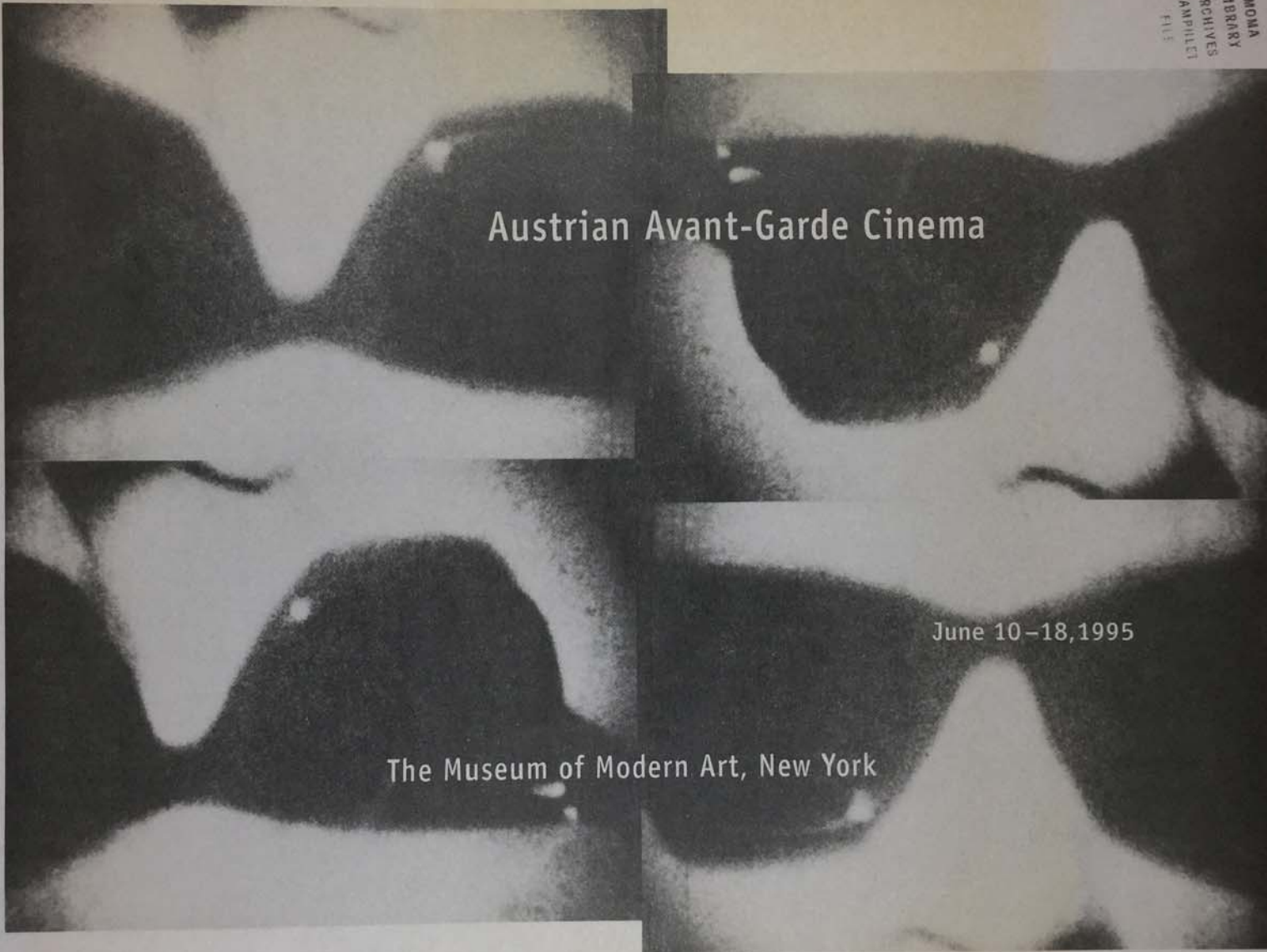
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

THE NEW YORKER, FEBRUARY 17, 1997

SHOWCASE BY ELFIE JEMOTAN

FEB 11 1997

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE



Austrian Avant-Garde Cinema

June 10-18, 1995

The Museum of Modern Art, New York

nis women on the screen enacted, was the
dignity inherent in having any ideals at all.
—HILTON ALS

Photographed at MOMA, January 24, 1997.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Austrian Avant-Garde Cinema

Mara Mattuschka, *Kugelkopf*, 1985

Saturday, June 10

2:30 Peter Kubelka Program

Pause! 1977. 12 min.

Mosaik im Vertrauen (Mosaic in Confidence). 1955. 16 min.

Adebar. 1957. 2 min.

Schwechater. 1958. 1 min.

Arnulf Rainer. 1960. 7 min.

Unsere Afrikareise (Our Trip to Africa). 1966. 12 min.

Total running time 50 min.
Program introduced by curator Steve Anker and filmmaker Peter Tscherkassky. T2

5:00 Material and Sensation: An Overview.

Mosaik im Vertrauen (Mosaic in Confidence). 1955. Peter Kubelka. 16 min.

2/60: *48 Köpfe aus dem Szondi-Test (2/60: 48 Heads from the Szondi-Test)*. 1960. Kurt Kren. 5 min.

Bodybuilding. 1965-66. Ernst Schmidt, Jr. 9 min.

Hernals. 1967. Hans Scheufl. 11 min.

Man & Frau & Animal (Man & Woman & Animal). 1970-73. Valie Export. 10 min.

Manufaktur (Manufacture). 1985. Peter Tscherkassky. 4 min.

Kugelkopf (Ballhead). 1985. Mara Mattuschka. 6 min.

Color de Luxe. 1986. Dietmar Brehm. 7 min.

passage à l'acte. 1993. Martin Arnold. 12 min.

Total running time 80 min.
Program introduced by Steve Anker; filmmakers Martin Arnold and Peter Tscherkassky present. T2

Valie Export, *Unsichtbare Gegner*. 1977

Sunday, June 11

2:30 Culture and Its Discontents.

Sonne halt! (Sun Stop!). 1959-62. Ferry Radax. 25 min.

5/62: *Fenstergucker, Abfall, etc. (5/62: People Looking Out of the Window, Trash, etc.)*. 1962. Kurt Kren. 6 min.

P.R.A.T.E.R. 1963-66. Ernst Schmidt, Jr. 21 min.

Subcutan. 1988. Johannes Rosenberger. 20 min.

The Abbess and the Flying Bone. 1989. Angela Hans Scheirl, Dietmar Schiöpeck. 18 min.

Total running time 90 min.
Filmmakers Ferry Radax, Johannes Rosenberger, and Angela Hans Scheirl present. T2

5:00 Body as Material Plus

10/65: *Selbstverstümmelung (10/65: Selfmutilation)*. 1965. Kurt Kren. 6 min.

...Remote...Remote.... 1973. Valie Export. 12 min.

16/67: *20. September*. 1967. Kurt Kren. 7 min.

Das Schwarze Herz Tropft (The Black Heart Leaks). 1979. Angela Hans Scheirl, Ursula Pürer. 13 min.

Body-building. 1984. Angela Hans Scheirl, Ursula Pürer. 3 min.

Super-8 Girl Games. 1985. Angela Hans Scheirl, Ursula Pürer. 2 min.

Gezacktes Rinnsal schleicht sich schamlos schenkelnässend an (Jagged Trickle Creeping Shamelessly Wetting Thighs). 1985. Angela Hans Scheirl, Ursula Pürer. 4 min.

Der musikalische Affe (The Musical Ape). 1979. Rudolf Polanszky. 5 min.

Die Geburt der Venus (The Birth of Venus). 1972. Moucle Blackout. 5 min.

Buntes Blut (Colorful Blood). 1985. Renate Kordon. 9 min.

NabelFabel (NavelFable). 1984. Mara Mattuschka. 4 min.

Der Untergang der Titania (The Sinking of Titania). 1985. Mara Mattuschka. 4 min.

Parasympathica. 1986. Mara Mattuschka. 5 min.

Kaiserschnitt (Caesarean Section). 1987. Mara Mattuschka. 4 min.

Es hat mich sehr gefreut (I Have Been Very Pleased). 1987. Mara Mattuschka. 2 min.

The Murder Mystery. 1992. Dietmar Brehm. 18 min.

Total running time 103 min.
Filmmakers Angela Hans Scheirl and Ursula Pürer present. T2

Monday, June 12

3:00 Culture and Its Discontents.

See Sunday, June 11, at 2:30. Filmmakers Ferry Radax, Johannes Rosenberger, and Angela Hans Scheirl present. T2

6:00 Interior Spaces

Parallel Space: Inter-view. 1992. Peter Tscherkassky. 18 min. walk in. 1969. Moucle Blackout. 6 min.

Black Movie II. 1959. Marc Adrian. 3 min.

Renate Kordon, *Buntes Blut*. 1985

1. Mai 1958. 1958. Marc Adrian. 3 min.

Wo-da-vor-bei. 1958. Marc Adrian. 1 min.

Random. 1963. Marc Adrian. 4 min.

Text I. 1963. Marc Adrian. 3 min.

Orange. 1962. Marc Adrian. 3 min.

Der Regen (The Rain). 1983. Marc Adrian. 30 min.

Zum Geburtstag (For Your Birthday). 1991. Ina Christanell. 6 min.

pièce touchée. 1989. Martin Arnold. 16 min.

Total running time 93 min.
Filmmakers Martin Arnold and Peter Tscherkassky present. T2

Mara Mattuschka, *Kugelkopf*, 1985

Tuesday, June 13

3:00 Intimate Invasions/ Subverting Sexuality

Das Schwarze Herz Tropft (The Black Heart Leaks). 1979. Angela Hans Scheirl, Ursula Pürer. 13 min.

Body-building. 1984. Angela Hans Scheirl, Ursula Pürer. 3 min.

Super-8 Girl Games. 1985. Angela Hans Scheirl, Ursula Pürer. 2 min.

Gezacktes Rinnsal schleicht sich schamlos schenkelnässend an (Jagged Trickle Creeping Shamelessly Wetting Thighs). 1985.

Angela Hans Scheirl, Ursula Pürer. 4 min.

Unsichtbare Gegner (Invisible Adversaries). 1977. Valie Export. 112 min.

Total running time 134 min.
Filmmakers Angela Hans Scheirl and Ursula Pürer present. T2

6:00 Place/Replacement

General Motors. 1993. Sabine Hiebler, Gerhard Ertl. 15 min.

Motion Picture (La Sortie des Ouvriers de l'Usine Lumière à Lyon). 1984. Peter Tscherkassky. 3 min.

31/75: *Asyl (31/75: Asylum)*. 1975. Kurt Kren. 8 min.

Sunset Boulevard. 1991. Thomas Korschil. 8 min.

Semiotic Ghosts. 1990-91. Isl Ponger. 18 min.

Der Ort der Zeit (The Place of Time). 1985. Hans Scheufl. 40 min.

Total running time 92 min.
Filmmakers Thomas Korschil, Isl Ponger, and Peter Tscherkassky present. T2

Peter Kubelka, *Adebar*, 1957

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

THE NEW YORKER, FEBRUARY 17, 1997

FEB 11 1997

SHOWCASE BY ELFIE SEMOTAN

Friday, June 16

3:00 Interior Spaces

See Monday, June 12, at 6:00. T2

6:00 Material and Sensation: An Overview.

See Saturday, June 10, at 5:00. T2

Saturday, June 17

2:30 Place/Replacement

See Tuesday, June 13, at 6:00.
Thomas Korschil present. T2

5:00 Body as Material

10/65: *Selbstverstümmelung* (10/65: *Selfmutilation*). 1965.
Kurt Kren. 6 min.

Filmreste (Film Scraps). 1966.
Ernst Schmidt, Jr. 10 min.

...Remote...Remote.... 1973.
Valie Export. 12 min.

16/67: 20. *September*. 1967.
Kurt Kren. 7 min.

Der musikalische Affe (The Musical Ape). 1979.
Rudolf Polanszky. 5 min.

Die Geburt der Venus (The Birth of Venus). 1972. Moucle Blackout.
5 min.

Buntes Blut (Colorful Blood). 1985.
Renate Kordon. 9 min.

NabelFabel (NavelFable). 1984.
Mara Mattuschka. 4 min.

Der Untergang der Titania (The Sinking of Titania). 1985.
Mara Mattuschka. 4 min.

Parasympathica. 1986.
Mara Mattuschka. 5 min.

Kaiserschnitt (Caesarean Section). 1987.
Mara Mattuschka. 4 min.

Es hat mich sehr gefreut (I Have Been Very Pleased). 1987.
Mara Mattuschka. 2 min.

The Murder Mystery. 1992.
Dietmar Brehm. 18 min.

Total running time 91 min. T2

Sunday, June 18

2:30 Kurt Kren Program

1/57: *Versuch mit syn-thetischem Ton* (Test) (1/57: *Experiment with Synthetic Sound* (Test)). 1957. 2 min.

3/60: *Bäume in Herbst* (3/60: *Trees in Autumn*). 1960.
5 min.

4/61: *Mauern-Positiv-Negativ* (Walls-Positive-Negative). 1961.
6 min.

5/62: *Fenstergucker, Abfall, etc.* (5/62: *People Looking out of the Window, Trash, etc.*). 1962.
6 min.

6/64: *Mama und Papa* (6/64: *Mom and Dad*). 1964. 4 min.

8/64: *Ana—Aktion Brus*. 1964.
3 min.

9/64: *O Tannenbaum* (9/64: *O Christmas Tree*). 1964. 3 min.
15/67: *TV*. 1967. 4 min.

20/68: *Schatzi*. 1968. 3 min.

26/71: *Zeichenfilm—Balzac und das Auge Gottes* (26/71: *Cartoon—Balzac and the Eye of God*). 1971. 1 min.

32/76: *An W + B*. 1976. 8 min.

36/78: *Rischart*. 1978. 3 min.

37/78: *Tree Again*. 1978. 4 min.

42/83: *no film*. 1983. 1 sec.

O No: Falter 2. 1990. 30 sec.

Total running time 52 min. T2



Ertl Hiebler, *General Motors*, 1977

5:00 Valie Export Program

Mann & Frau & Animal (Man & Woman & Animal). 1970. 10 min.

...Remote...Remote.... 1973.
12 min.

Unsichtbare Gegner (Invisible Adversaries). 1977. 112 min.

Total running time 134 min.
Filmmaker present.T2

Curated by Steve Anker, Director, San Francisco Cinematheque, in association with the Austrian Ministry of Education and Culture; Sixpack Film, Vienna; and the Austrian Cultural Institute, New York.

Tickets are free with \$8 Museum general admission. Daily film and video information: 212-708-9480.

The Roy and Niuta Titus Theater 2
11 West 53 Street, New York

Cover: Valie Export, *Unsichtbare Gegner*, 1977

Valie Export, *Unsichtbare Gegner*, 1977



...ic. What he wanted us to see, and what his women on the screen enacted, was the dignity inherent in having any ideals at all.
—HILTON ALS

Photographed at MOMA, January 24, 1997.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

THE NEW YORKER, FEBRUARY 17, 1997

FEB 11 1997

SHOWCASE BY ELFIE SEMOTAN

FASSBINDER'S FIVE

HE was a romantic idealist obsessed with exposing rot and corruption. Nothing more fully confirmed his perpetual sense of loss—this only child of divorced parents, born in Germany a mere three weeks after the Third Reich surrendered to the Allies—than innocence exploited. He made forty-four films, all of which were, on some level, about innocence made corrupt: by the war, by petty bureaucrats, by bigotry, by loneliness. The grand amalgamation of his three names, Rainer Werner Fassbinder, became, in time, as famous as the excesses—drugs, drink, work—that led to his death, at thirty-seven, alone in his Munich flat.

For many years, fans on this side of the ocean caught Fassbinder's films wherever they could. Many of the pictures weren't on videotape; the early ones were hard to come by anywhere. The current retrospective at the Museum of Modern Art (through March 20th) not only includes all his extant movies but also makes available his complete collaborations with a number of women. More often than not, it was one of the five women at the right—Rosel Zech, Barbara Sukowa, Hanna Schygulla, Irm Hermann, and Margit Carstensen—who portrayed Fassbinder's inner self: the lover of black men, of isolation, of the dramatic flourish. And such was his insight into these actors that in subsequent films, made with other directors, their power is diminished.

"The Marriage of Maria Braun," which closed the New York Film Festival in 1979, was Fassbinder's masterwork, not least because it starred Schygulla, the most versatile of his muses, but also because in the film she stood for something Americans had never before seen so fully exposed: the emotional consequences of Germany's 1945 defeat and of its efforts to rebuild using mortar scratched from the rubble. When it came to his work, Fassbinder was ruthless and not at all romantic. What he wanted us to see, and what his women on the screen enacted, was the dignity inherent in having any ideals at all.

—HILTON ALS



Photographed at MOMA, January 24, 1997.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

THE NEW YORK TIMES, THURSDAY, FEBRUARY 6, 1997

Chronicle

■ Esther Williams



Esther
Williams

will be celebrated by the motion picture academy.

ESTHER WILLIAMS, who swam her way into stardom in the 1940's and 50's, is to be honored tonight by the Academy of Motion Picture Arts and Sciences at the Museum of Modern Art. Yesterday, she reminisced about some of the more acerbic reviews she received over the years.

"Early on in my career, I got used to people criticizing me," she said from her New York hotel. "I remember one critic who said of 'Thrill of a Romance,' 'Don't see this movie if you're diabetic.' Another one: 'Wet, she is terrific. Dry, she is just a nice girl who should marry and settle down.' They planted a seed in my mind that if I didn't swim, they wouldn't make movies with me."

When she learned of the planned tribute, Miss Williams, who is 73, said, "I figured either the academy had run out of people to give it to, or

they finally figured out what it is I did that is unique."

Miss Williams, who lives in Beverly Hills, Calif., may have stopped her aquatic choreography, but she has not strayed far from the water. She produces a swimwear collection bearing her name and owns a company that makes backyard pools.

Although she made her last movie in 1961, she is still remembered for her films. "This just happened," she said: a telephone operator asked for her name and said with surprise, "Oh, are you the Esther Williams who used to swim?"

"Yes," she responded, "and I still do." NADINE BROZAN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Arts

The New York Times

K C13

MONDAY, JANUARY 27, 1997



Museum of Modern Art

Rainer Werner Fassbinder, focus of a retrospective at the Modern.

3 Who Worked With Fassbinder Recall a Demon And a Magician

By MEL GUSSOW

The brief, cyclonic career of Rainer Werner Fassbinder is being celebrated at the Museum of Modern Art with a two-month retrospective: 43 of his films, from early ones like "Katzelmacher" through his 15½-hour epic, "Berlin Alexanderplatz," and including such vintage movies as "The Marriage of Maria Braun" and "Lola."

These films represent the diverse faces of the German director, who made movies and lived his life at a furious pace: he died suddenly in 1982 at 37, leaving a cinematic legacy that is unmatched for its productivity and intensity. In his work, he often explored the traumatizing effect of the postwar pursuit of prosperity.

As Laurence Kardish, the curator of the retrospective, says in the book "Rainer Werner Fassbinder," he was a "penetrating social cartographer" who "illuminated the ways society circumscribes and influences personal choice."

As an artist, Fassbinder led three full lives: he was also an actor and a playwright. (During the festival, productions and readings of his plays will be presented at various New York theaters.) Under the supervision of Juliane Lorenz, head of the Fassbinder Foundation, the films have been restored and new subtitles created. Several will be shown for the first time in New York. Only his first film, "This Night," was not found.

Today at 2:30 P.M. "Katzelmacher" will be shown, and at 6 P.M., "Love Is Colder Than Death," with three short films. The series ends on March 20, but during the next year a shorter version of the festival will play in 13 other cities in the United States and Canada.

On the opening night at the museum last week, Ms. Lorenz and other colleagues and friends paid tribute to the

Museum of Modern Art



Museum of Modern Art



Sara Krulwich/The New York Times

Colleagues of Fassbinder: from left, Barbara Sukowa, who played the title role in "Lola" (above, middle); Hanna Schygulla, who starred in "The Marriage of Maria Braun" (top), and Juliane Lorenz, who edited 12 of the director's films.

man who had such a transforming effect on their lives. Barbara Sukowa, who played the title role in "Lola" in 1981, compared him to Brecht's Baal, a character he played in a Volker Schlöndorff film. Baal was, she said, "a bad boy of his society." In common with Baal, Fassbinder was an enfant terrible who never outgrew his reputation as a renegade.

Hanna Schygulla (pronounced shi-GOO-la), his favorite leading actress, sang

songs set to lyrics by Fassbinder, and a short documentary film was shown, in which the director was interviewed while shooting "Despair." Analyzing his own growth as an artist, he said that he began his career by trying to understand his own obsessions but became a storyteller, and one of his continuing goals was to free people "to express their pain."

Many of Fassbinder's collaborators, a

Continued on Page C15

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

C 15
 NY TIMES
 MON, JAN 29, 1994

Recalling Fassbinder, Demon and Magician

Continued From Page C13

close family of artists, have gone on to have rewarding careers, but they look back on their days with him as being the best of times, even when he was at his most manipulative. They describe him with the most visceral imagery, as a dynamo, a demon, a magician: he "shoved a mirror" into the face of moviegoers; he enjoyed being cruel.

A fellow director recalls that meeting him felt as if "someone had switched on the electricity." As Ms. Schygulla says in the book "Chaos as Usual: Conversations About Rainer Werner Fassbinder," "You never knew if he was about to caress you or pounce on you with his claws."

In an interview, Ms. Schygulla, who came to New York from her home in Paris, clarified that statement: she herself was never his victim, but she saw the effect he had on others. Looking back on their 18 films (which include "Effi Briest," "Maria Braun" and "Lili Marleen"), she compared him to a tiger as a combination of ferocity, beauty and tenderness.

"Since he has been quite a tortured being himself, he wanted to find out how far you can go," she said. "With him, you cannot go by the rules." Working on scripts in the noisiest of cafes, he seemed to draw inspiration from the surrounding cacophony: "He needed stimulation, but when it came to creating, he had the energy of a locomotive," she said. "It was as if he had a magic wand. A nickname he had with the crew was 'hexer,' the male form of witch."

The actress and the director met in acting school. With the arrogance of his youth, Fassbinder announced that Ms. Schygulla was going to be the star of his films. Several years later, to her surprise, he made his

A film maker who 'shoved a mirror' into the face of the audience.

promise come true, bringing her alive on screen as she could never have imagined and making her a principal figure in what she called his "movie cosmos."

First of all, she said, he was interested in the look of a film, blocking the positions of the actors and emphasizing "the choreography of the body." Their discussions were intuitive, not intellectual, although occasionally he would offer motivational guidance.

Ms. Schygulla remembered the crucial scene in the 1978 film "Maria Braun," when Maria's husband, who has been presumed dead, returns from the war just as she and an American sergeant are about to make love. The director told the actress not to express awe or embarrassment, but "happiness, something against normal psychology," the sheer joy of seeing her husband again.

Ms. Sukowa, who first worked with Fassbinder in his Hamburg stage production of "The Women," by Clare Boothe Luce, recalled the day he filmed her memorable striptease scene in "Lola." The scene began on a stage, and the only direction he gave her was, "You start there and you end up on the shoulders of Mario."

A lesson for an actress from her director: 'to be uninhibited.'

"That was it," she said. "No rehearsal, one take. All you could do was to do it." And she did it with a frenzied abandon.

Ms. Lorenz, who edited 12 of his films, said he was "an editor in his mind," cutting his film before he made it. At the same time, he provided artistic latitude to his editor, actors and designers. From her perspective, within the apparent chaos there was artistic order, and also an atmosphere of trust.

"One of the things you can learn from him is to be uninhibited," Ms. Schygulla said, still speaking of Fassbinder in the present tense. "Throw yourself into it, and then you will have a touch of inspiration." Speed is not always the ideal approach, she said, "but sometimes you ride on spontaneity."

Both Ms. Schygulla and Ms. Sukowa (who lives in New York with her husband, the artist Robert Longo) had good working experiences with Fassbinder. But they are well aware that others felt tormented by him. Ms. Sukowa said she believed that some of that was self-imposed: "You can only be a monster if people let you be a monster."

One of the many unanswered questions about Fassbinder is his amazing productivity. Inexplicably, he was rejected as a student by the German Film and Television Academy in Berlin in 1966, but within a few years he had become the lightning rod of the new German cinema. In 1970 he made seven films, and from then on averaged three or four a year.

For Ms. Schygulla there was something existential about his process: he had an inner need to be in a state of perpetual activity. While finishing one film, he would already, in his mind, be working on his next picture. She suggests that one reason he took so many drugs was to forestall his boredom.

Fassbinder was married once (to the actress Ingrid Caven), had male and female lovers and lived his last years with Ms. Lorenz. He had met her when she was 19 and decided that she would be his film editor, though at the time she had aspirations of being a writer.

Their lives and careers were irrevocably intertwined. "We worked from morning to evening, like a factory," she said, "and we went home and we ate and had a little bit of fun and we woke up and we worked again." With a laugh, she added, "It was a very normal rhythm." In contrast to others, she thought of him as a positive though "baroque person" and his movies as "healing."

When Fassbinder died, it was assumed that it was his life of excess (including drugs and alcohol) that killed him. For Ms. Lorenz, it was simply an end: "There is no mystery. He just died."

Others point to premonitions. Ms. Schygulla said that as far back as acting school he had talked about dying young, that he "preferred to live quick and short." She asks, "Did he die so young because he was in a rush, or did he rush so because he was destined to die young?"

The key to Fassbinder, if it exists, is in his films, which is exactly as he would have had it.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

VILLAGE VOICE March 25, 1997

Worlds Apart

New Directors/New Films, Volume 20

MOMA ARCHIVES PAMPHLET FILE

FILM SHORT LIST

NEW DIRECTORS/NEW FILMS

Evocations of Paris and films from the Middle East figure prominently in this year's edition, which also includes a shock-doc portrait of the late body artist Bob Flanagan, the Sundance-winning *Sunday*, and yet another discovery from the new Iranian cinema. Opens Friday, through April 6, Museum of Modern Art, 11 West 53rd Street, 708-9500. (Hoberman)

"New Directors/New Films," through 4/6. See the Short List.

- Fri at 6: *When the Cat's Away* (Cédric Klapisch, 1996). At 9: *Love Serenade* (Shirley Barrett, 1996).
- Sat at 12:30: *Love Serenade*. At 3:30: *When the Cat's Away*. At 6:30: *Chronicle of a Disappearance* (Eliä Süleiman, 1996). At 9: *The Apartment* (Gilles Mimouni, 1996).
- Sun at 1:30: *The Apartment*. At 4:30: *Chronicle of a Disappearance*. At 6: *The Eighteenth* (Anders Ronnow-Klarlund, 1996). At 8:30: *Little Angel* (Helke Misselwitz, 1996) Misselwitz brings dour intensity but little restraint to this miserabilist tale of Berlin's lower depths. Featuring the ultimate sad-sack heroine and dealing with the injuries of class, the film suggests prime Fassbinder material. Having grown up and established herself in the former DDR, however, Misselwitz seems inoculated against irony. (Hoberman) With *Snake Feed* (Debra Granik, 1996).
- Tue at 6: *Little Angel with Snake Feed*. At 9:15: *The Eighteenth*.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	APF	Film, Department of

Worlds Apart

VILLAGE VOICE March 25, 1997

MOMA ARCHIVES PAMPHLET FILE

New Directors/New Films, Volume 26

New Directors' typically mixed bag—20 countries, 14 debuts, two already Miramax'd—opens in Paris with an absent cat. China and Sundance are near, of course, but this year the Middle East is also well represented. Here's what we've been able to preview:

When the Cat's Away Cédric Klapisch is the French filmmaker du jour but his self-consciously casual portrait of daily life in a multiethnic Paris *quartier* can't hold a candle to Claire Denis. Sony Classics distributes. March 21 and 22. —AMY TAUBIN

Love Serenade Similar in style to *Muriel's Wedding*—albeit a lot darker—Shirley Barrett's comedy about two small-town sisters, both obsessively in love with an on-the-skids, Australian version of Howard Stern, goes off the deep end long before it's over. To be released by Miramax. March 21 and 22. —A.T.

Chronicle of a Disappearance Palestinian filmmaker Elia Suleiman returns to Nazareth to interview his family, record daily life, and fantasize about a terrorist underground. An image of two elderly middle-class Palestinians falling asleep in front of a TV that nightly displays the Israeli flag is every bit as tragic as an image of bloody bodies. This is an exceptionally subtle and intelligent film. An International Film Circuit release. March 22 and 23. —A.T.

The Apartment This vacuous romantic thriller marks the unpromising debut of writer-director Gilles Mimouni. Its plodding narrative of obsession and mistaken identity is clotted with film-school Hitchcockisms and dunky flashbacks. A total embarrassment and deadly dull—but the heavy-handed musical score is too loud to permit easy dozing. March 22 and 23. —ELLIOTT STEIN

The Eighteenth Anders Rønnow-Klarlund's accomplished and stunning-



The two disgruntled execs of *In the Company of Men*

ly photographed debut film takes place on the turbulent day in 1993 when the citizens of Denmark voted to join the European union. He adroitly jangles three parallel stories that mesh effectively at the chase. The movie's

antiauthoritarian message is coolheaded and understated. March 23 and 25. —E.S.

Little Angel! Helke Misselwitz brings down intensity but little restraint to this *misérabilist* tale of Berlin's lower depths.

Khari Streeter, this was the roughest, edgiest, and most visionary film at Sundance. March 28 and 29. —A.T.

In the Company of Men Two disgruntled execs (a sadistic shark and a self-pitying wimp) calculatingly seduce and abandon a deaf secretary—just because they can. Neil LaBute displays the icy intelligence and formal control of a fledg-

Sunday A middle-class accountant tumbles through the tattered safety net and wakes up in a Queens homeless shelter. The Sundance Grand Jury Prize winner, Jonathan Nossiter's first feature taps into a very contemporary strain of anxiety, but the acting and the script are a little too reminiscent of 1960s-style BBC experimental drama. April 4 and 6. —A.T.



Massive masochism: Bob Flanagan in *Sick*

Featuring the ultimate sad-sack heroine and dealing with the injuries of class, the film suggests prime Fassbinder material. Having grown up and established herself in the former DDR, however, Misselwitz seems inoculated against irony. March 23 and 25. —J. HOBERMAN

Love and Other Catastrophes Blithely jettisoning identity politics, Emma-Kate Croghan's insouciant screwball comedy about a group of Australian college students switching majors and sexual partners is wonderfully acted and creatively photographed. These women directors—they just keep coming up from Down Under. A Fox Searchlight release. March 26 and 27. —A.T.

Black & White & Red All Over In a claustrophobic Boston apartment, a group of smart, lively African American twentysomethings play out an endgame of self-destruction. Collectively directed by DeMane Davis, Harry McCoy, and

ling Kubrick in this unsparing examination of male social pathology. March 28 and 29. —A.T.

Three Friends You know Korean film is breaking out when a woman directs a picture about three male slackers. Yim Soon-Rye's portrait of three college rejects with no future is not only funny and poignant, it's an unsparing critique of Korea's militarist society. March 29 and 30. —A.T.

Rainclouds Over Wushan Its understated narrative emerging from a mass of accumulated detail, Zhang Ming's first feature is a wistful evocation of a minor functionary's hapless isolation, amid the petty corruption of daily life in the People's Republic. March 30 and 31. —J.H.

Sick: The Life and Death of Bob Flanagan, Super Masochist Kirby Dick's portrait of the late performance artist who was born with cystic fibrosis and survived by making pain his art medium (in his most notorious piece, he nailed his penis to a board) deserves to be double billed with David Cronenberg's *Crash*. An invaluable art-historical document, it's also a testament to Flanagan's personal lucidity and generosity. April 3 and 5. —A.T.

Moebius "The disappeared" as reality and metaphor has worked its way into the Argentinean collective unconscious. Made by students in the filmmaking workshop of Gustavo Mosquera, this Borgesian allegory of a train lost in the tunnels under Buenos Aires is heavy on atmosphere and a little too airtight for its own good. April 4 and 5. —A.T.

Shall We Dance? A hard-working suburban husband is drawn to a beautiful young woman he sees through the window of a dance hall. In order to be near her, he takes up ballroom dancing. In the process he learns how to love not the dancer but the dance. Certainly the most charming film of the festival—if not of the year. Miramax distributes. April 5 and 6. —A.T.

Amos Fortune Road It's a mere 20 minutes long, but Matthew Buckingham's lyrical, formally inventive meditation on a lost bit of American history shows that avant-garde filmmaking is still alive. (It screens with *Rainclouds Over Wushan*.) And Walter Salles's *Socorro Nobre*, a double portrait of an exiled Polish sculptor in Brazil and a mother of three doing time in a Bahia prison, is quietly amazing. (It screens with *Al Lejin*.) —A.T.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Walter, Clara

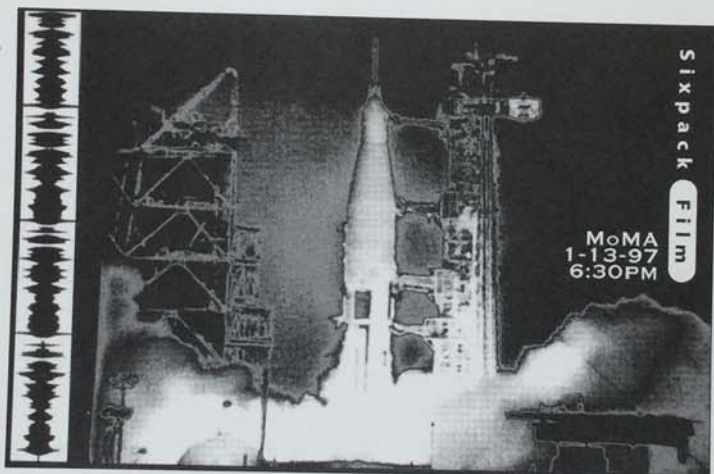
From: [faded]
 To: [faded]
 Subject: [faded]

166 VILLAGE VOICE BEST OF NYC OCTOBER 5, 1999

**BEST PLACE TO WATCH OLD MOVIES
 (AND EVEN NEW ONES)**

Tucked into the obscure northwest corner of the Lincoln Center complex, the 268-seat **Walter Reade Theater** has the biggest screen, the best sight lines, and the most leg room of any theater its size. It has the best lumbar-friended seats, the best sound, the best national film programming. The Museum of Modern Art Film Archives are more than 50 years old, and the American Film Institute is generally regarded as the most unique and important mental-health resource for

moviegoers and color is more like a small theater show fee West 65th



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

166 VILLAGE VOICE BEST OF NYC OCTOBER 5, 1999

**BEST PLACE TO WATCH OLD MOVIES
(AND EVEN NEW ONES)**

Tucked into the obscure northwest corner of the Lincoln Center complex, the 268-seat **Walter Reade Theater** has the biggest screen, the best sight lines, and the most leg room of any theater its size. It has the most comfortable lumbar-friended seats, the national film program, and the best film archivists. The theater is more ecumenical than any other in America. Not only does it generally make room for the most unique is the most hospitable for

moviegoing and color-coding is more like a small theater show feels. West 65th

Six pack Film

87 E 3RD ST 20
NYC 10003-9022
TEL/FAX 212.420.9145

MOMA
ARCHIVES
PAMPHLET
FILE

CINEPROBE

1997
**JANUARY 13
MOMA 6:30**

AN EVENING OF AVANT-GARDE FILMS
BY INDEPENDENT AUSTRIAN
FILMMAKERS, INCLUDING WORKS BY
FRIDOLIN SCHOENWEISS (IN PERSON),
JOHANNES ROSENBERGER, KURT
KREN AND OTHERS. PRESENTED BY
RALPH MCKAY, SIXPACK FILM
MANAGER, NORTH-AMERICA.

SUPPORTED BY THE AUSTRIAN CULTURAL INSTITUTE, NEW YORK.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

166 VILLAGE VOICE BEST OF NYC OCTOBER 5, 1999

BEST PLACE TO WATCH OLD MOVIES (AND EVEN NEW ONES)

Tucked into the obscure northwest corner of the Lincoln Center complex, the 268-seat **Walter Reade Theater** has the biggest screen, the best sight lines, and the most leg room of any theater its size in the city—not to mention wide, lumbar-friendly seats with armrests and cup holders. The mix of retros, theme shows, and national film series isn't unusual—Anthology Film Archives and the Museum of Modern Art are more eclectic, while Film Forum and the American Museum of the Moving Image are generally more sensitive to print quality. What's unique is the ambience—and I don't mean the mental-hospital-dayroom atmosphere that, tolerated for decades, can make

moviegoing at MOMA so problematic. Plush and color-coordinated as it is, the Walter Reade is more like an oversized screening room than a small theater. It's a revival house where every show feels like the world premiere. JH (165 West 65th Street, 875-5600)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MOMA
ARCHIVES
PAMPHLET
FILE

Dienes, Claire

From: Dew, Harris
Sent: Thursday, November 04, 1999 5:19 PM
To: Dew, Harris
Subject: Press Conference for dot.jp

From 10:00-10:45 am tomorrow, November 5, in the Titus 2 Theater, Barbara London, Associate Curator, Department of Film and Video, will present a press preview of her latest online project, **dot.jp: A Curator's Japan Diary**. She will be joined by her travelling partner, documentarian FDP Henryz, and Web site designers Matt Owens and Warren Corbitt of studio One9ine.
 Please feel free to attend.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

DAILY VARIETY June 14, 1999

Dept. of Film

MOMA ARCHIVES PAMPHLET FILE

Archives race to beat clock

Daily Variety via NewsEdge Corporation : Sometimes, information from the White House is actually useful.

NYTimes 2/13/97 p. C3

'Underground' Art Video Show

THE bowels of Rockefeller Center can seem like a Dantean maze. From Feb. 21 through May, visitors will be stopped in their tracks again, but for a delightful reason: videos from the Museum of Modern Art will be shown on digital screens in the underground concourse of 1251 Avenue of the Americas. The building is owned by Mitsui Fudosan, a Japanese real estate company, and it is sponsoring the installation. The show will feature 14 short films made over the last 29 years. Among the diversions are William Wegman's deadpan dogs, Ceceilia Condit's fairy tale about cannibalism in Michigan and Chris Marker's comedy about an elephant swaying to tango music. Information: (212) 302-6386.



Jock Bottle/Esto

Regardless of what role digital technology may play in preservation, MoMA's main interest is to preserve film as film, as light projected on a screen, something he admits may become strictly "a museum experience" in the future.

"Nitrate needs to be kept alive," says Paolo Cherchi Usai, senior curator of the motion picture department of George Eastman House, which has been archiving

Dept. of Film APF

MOMA ARCHIVES PAMPHLET FILE

"Our

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

DAILY VARIETY June 14, 1999

Dept. of
Film

MOMA
ARCHIVES
PAMPHLET
FILE

Archives race to beat clock

Daily Variety via NewsEdge Corporation : Sometimes, information from the White House is actually useful.

Such was the case with Hillary Rodham Clinton's recent announcement that the National Film Preservation Foundation (NFPF) was to receive a \$1 million grant to preserve rare silent films --- from Clara Bow movies to one-reelers by Harold Lloyd --- via restoration work to be done at George Eastman House, New York's Museum of Modern Art (MoMA) and the UCLA Film & Television Archive.

The initiative, part of the Save America's Treasures campaign, provides a snapshot lesson on how the film-preservation community works together.

The two who have been at it the longest are MoMA and Eastman. MoMA arrived first, when museum founder Albert Barr noted in 1932 that films were "the only great art form peculiar to the 20th century" and belonged in any self-respecting public collection of modern art. He promptly dispatched a film curator to Hollywood to discuss the then-radical idea of donating prints to the museum.

The notion eventually took hold: MoMA today boasts more than 14,000 films. "Our Griffith negatives are just as important as a Picasso painting," declares Steven Higgins, curator of the museum's film archive.

Higgins says films get into MoMA through "curatorial discretion --- do you need this for preservation purposes?" Sometimes additional prints allow the museum to "add to the soundtrack (or) upgrade the image." With a collection that stretches back to the days of Thomas Edison, these are key considerations.

Regardless of what role digital technology may play in preservation, Higgins affirms that MoMA's main interest is to preserve film as film, as light projected on a screen, something he admits may become strictly "a museum experience" in the future.

"Nitrate needs to be kept alive," says Paolo Cherchi Usai, senior curator of the motion picture department of George Eastman House, which has been archiving

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

films since 1947. "There's little point in doing a perfect restoration of a film if we let all the others decompose. With the amount of money needed to do restoration of 100 films, we can create an adequate preservation environment for 10,000 films."

Cherchi Usai is quick to point out that the whole concept of film preservation has expanded to include not only feature films but newsreels, avant-garde offerings and even home movies.

To make his point, Cherchi Usai cites a recently unearthed amateur 16mm film of Germany's invasion of Poland. In such cases, the idea of mere preservation --- never mind restoration --- leaves everyone, in his opinion, overwhelmed.

Whether digital technology will be of much help to overwhelmed preservationists is very much an open question. "It's not a viable tool for long-term conservation at the present time," Cherchi Usai says. With digital, the method of retrieval becomes obsolete too fast. For example, most TV stations can't read 2-inch tape made in the 1970s; they simply don't have the equipment.

Not that digital is without value. When Sally Hubbard, new-media coordinator for the UCLA archive's research study center, takes a viewer on a tour, most of it is done with mouse clicks and a computer screen.

This virtual tour comes courtesy of a grant from Mitsui Corp. to fund three CD-ROMs "recontextualizing," as Hubbard says, underutilized material in the archive's possession.

The first of these, co-produced with the Japanese American National Museum, deals with the forced relocation of Japanese-Americans during World War II and combines newsreel footage, stills, text and secret home-movie footage made inside internment camps.

Hubbard acknowledges that to some in the archiving community, "This isn't film preservation, these are videogames." But the discs bring historical materials to a much wider audience --- and also function as a revenue source.

Bob Gitt, presiding officer of the UCLA Archive, says the use of digital technology "has been going on for some time now" --- to remove pops and clicks from sound. "The danger is misuse of these techniques," he says. "It's possible to use overkill --- to begin attacking the original audio or video image."

To illustrate, Gitt notes that when technicians cleaned up Disney's "Snow White" a few years ago, they removed its "antique" look. While they preserved the film and made it better for commercial purposes, the archivist's goal, he contends, would have been to make the best possible 1937 copy of the animated masterwork.

Still, sometimes there is little choice. Michael Friend, director of the Academy of Motion Picture Arts & Science's archive, has used digital work for restoration in areas where photo-chemical techniques can't do the job.

One famous example is the restoration of a previously "lost" Frank Capra film, Columbia Pictures' 1928 silent "The Matinee Idol." Discovered in France, Friend says the surviving copy was "many generations away from the original. It was our intention to take it and replace the titles."

Eventually, it became the first live-action film to be restored digitally in its entirety.

Grover Crisp, Sony's VP of asset management and film restoration, partnered with Friend on "Matinee Idol's" restoration. "This is an example of good public and private partnership in film preservation," he says. "We wish there could be more of the work. It's very time-consuming."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

While Sony has its own film preservation committee, there are many more partnerships for many other types of films, yet to be made.

The NFPF was created by Congress in 1996 as a fundraising and grant-giving adjunct to the National Film Preservation Board and National Film Registry, which were themselves created as separate entities within the Library of Congress.

"We're like the implementation arm, dispensing grants to archives," says NFPF director Annette Melville. "We're finding there are interesting, useful, valuable films all over America. There are hundreds of organizations around the country, but they don't know what to do with the films."

Even the Library of Congress, which has the country's largest film collection by virtue of the prints deposited there for copyright protection, has been in the preservation business formally for only 10 years, starting with 1989's initiation of the National Film Registry.

This marked the U.S. government's first serious stewardship of the nation's film heritage since launching the American Film Institute in the late 1960s. Besides being chartered to train filmmakers, the institute has begun a public dialogue on film preservation, which originally was taken to mean only silent movies.

The longer this discussion continues, however, the larger the problem seems to grow. The race to save pre-1950 nitrate films has been joined by the more recent crisis of post-1950 films that were put on so-called safety stock.

"It's the vinegar syndrome," Library of Congress exec Ken Weissman says, referring to the smell that signals the deterioration of safety stock's cellulose triacetate base.

Beyond these concerns, fading color will be as big an issue for modern movies.

Stephen Leggett, the sole paid staffer for the National Film Preservation Board, says that, for now, "Digital will be a complement, not a replacement, for film-to-film duplication. We will always retain the original 35mm elements."

And as Weissman points out, transferring digital code from one new system to another, as technologies continue to emerge, results in the loss of information from one generation's print to another.

But David John Francis, the chief of the Library of Congress' motion picture, broadcasting and recorded sound division, fears that whatever technologies are deployed, the prospects for saving significant chunks of America's fast-vanishing cinema heritage are rather frightening.

"In principle, we cannot preserve more than what currently exists, (though) film archives in countries, particularly ex-Soviet bloc, may have significant numbers of American films which no longer exist here," he says.

"Even then," Francis concludes, "I expect the survival rate will be low enough to justify preservation of all extant material from this endangered period."

<<Daily Variety -- 06-14-99>>

[06-14-99 at 16:57 EDT, Copyright 1999, Cahners, File: c0614000.5ah]

Entire contents (C) 1999 by NewsEdge Corporation., 80 Blanchard Road,



pic05388.pcx

Burlington, MA 01803.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	APF	Film, Department of

RESIDENT The Week of June 29, 1998

JUL 06 1998

MOMA
ARCHIVES
PAMPHLET
FILE

film

Stocking Up

MoMA Adds to its Vaults and Shares the Bounty with Summer Film and Video Series
by Kevin Filipksi

Since the founding of its film department back in 1935, the Museum of Modern Art has been at the forefront of film acquisition and preservation. Its current "200 for 2000" campaign is, as its name would suggest, an attempt to acquire at least 200 more films for its current archive of more than 14,000 titles by the year 2000. Started in 1996, the campaign is nearly one-third of the way toward its goal.

A selection of several of the films that have already been acquired by MoMA are being shown as part of a summer-long series entitled "A View from the Vaults: Recent Acquisitions and Restorations." Running through Sept. 12 in MoMA's Titus Theater I (11 W. 53rd St., 708-9400), "A View from the Vaults" demonstrates not only the extraordinary breadth of just a small part of the museum's film collection, but also the incredible generosity of the filmmakers who have donated their films.

Brand-new acquisitions feature five of America's most distinctive and original directors. A handful of Woody Allen's more recent films are included, with his underappreciated musical *Everyone Says I Love*

You already having screened, Mira Sorvino's scene-stealer, *Mighty Aphrodite* showing Aug. 8 and 10, the uncannily autobiographical *Husbands and Wives* Aug. 22 and 29, and the delightful miniature *The Purple Rose of Cairo* in September.

The never-dull if often wrongheaded Oliver Stone is represented by the three-hour biography *Nixon*, his latest journey, *U-Turn* (Aug. 3, 4), his trashy thriller *The Hand* (Aug. 7, 9) and his underrated Vietnam tale as seen through the eyes of a Vietnamese peasant woman, *Heaven and Earth* (Aug. 21, 23). The far less controversial, more modest Hal Hartley is represented

by his third feature, *Simple Men* (July 21, 23), his wickedly deadpan and little-seen TV film, *Surviving Desire* (Aug. 6, 7), and the thriller parody he wrote so that he would have the chance to work with Isabelle Huppert, *Amateur* (Aug. 18, 22).

The infamous Coen brothers (writer-director Joel, writer-producer Ethan) will have several of their pictures immortalized at MoMA: *Barton Fink*, which won multiple prizes at Cannes; last year's Oscar-winning *Fargo* (July 2, 3); their bizarre early pairing of future Oscar-winners Nicolas Cage and Holly Hunter, *Raising Arizona* (July 18, 21); and their gangster spoof *Miller's Crossing* (Aug. 7, 9). And, Clint Eastwood, has the following entries: his Oscar-winning western, *Unforgiven*; his only pairing with Kevin Costner (Clint's the cop, Kevin's the outlaw), *A Perfect World* (July 4, 6); his affectionate biopic of jazzman Charlie Parker, *Bird* (July 13, 17); and his adaptation of the weepy best-seller *The Bridges of Madison County* (Aug. 8, 10), featuring a tremendous, emotional performance by Meryl Streep.

Among the important restorations on which MoMA has been working, a handful will be unveiled during the series. Douglas Fairbanks' action-packed tour-de-force, *Don Q, Son of Zorro* (1925) will be shown July 2 and 7; its restoration was derived from the original negative Fairbanks himself gave to MoMA in the 1930s. Leo McCarey's original romantic tearjerker, *Love Affair* (1939), starring Irene Dunne and Charles Boyer, will be shown July 5 and Aug. 31. D. W. Griffith's truly epic melodrama, 1922's *Orphans of the Storm* (Aug. 7, 11). And Lou Bunin's delicious mix of live-action and animation, 1948's *Alice in Wonderland*, brings Lewis Carroll's fable to vivid life Aug. 1 and 3, thanks to MoMA's painstaking restoration.

Video-makers rarely get their due (the exception is the New York Video Festival, which runs July 17-23 at the Walter Reade Theater as part of the Lincoln Center Festival). But MoMA has always championed such directors, and its current show, "New Video Acquisitions: Four Voices," through Sept. 20 in the Garden Hall Video Gallery, brings to the fore the work of a quartet of video directors: Juan Downey (from Chile), Ed Emshwiller (from the U.S.), Peter Forgacs (from Hungary) and Mako Idemitsu (from Japan).

The series' five programs — which run on a regular schedule throughout the week — are made up of works by each director, with Emshwiller and Forgacs sharing a program as well. Video-makers have never been pigeonholed by a lack of topics, and these are no exception: the videos range from Emshwiller's 12-minute "Thermogenesis" from 1972 and one of the first explorations of the video medium, to Forgacs' hour-long "Private Hungary," the first of eight videotapes exploring the private lives of individual Hungarians. ■



MoMA's recent acquisition of Hal Hartley's *Amateur*, starring Isabelle Huppert and screening Aug. 18 and 22, makes official Hartley's acceptance into the pantheon of American cinema

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Dept of Film

Ekdahl, Janis

From: Bandy, Mary Lea
Sent: Thursday, July 01, 1999 4:07 PM
Subject: Announcement: Department of Film & Video

MOMA
ARCHIVES
PAMPHLET
FILE

I am pleased to announce the promotion of Charles Silver to Associate Curator, Research and Collections, and of Ron Magliozzi to Curatorial Assistant, Research and Collections. Charles came to the Museum in 1970 and has served with distinction as Supervisor of the Celeste Bartos International Film Study Center and subsequently as Film Research Associate. Among the numerous retrospectives and projects Charles has curated are two major series on the work of Lillian Gish and Charles Chaplin, accompanied by the publications *Lillian Gish* (1980) and *Charles Chaplin: An Appreciation* (1989). Charles also has authored countless superb program notes for film series, has lectured widely at the Museum and throughout the U.S. and in Japan, and continues to devote considerable time and thought as a reader and guide to filmmakers, scholars, and students in their research of our collections.

Ron Magliozzi came to the Museum in 1979 and has served as Study Center Assistant and later as Film Research Assistant. Ron has guided users through the Study Center, and works closely with scholars on film music and animation. He has built the study collections substantively in these areas as well as developed the archive of the department's history, the poster collection, books and periodicals, correspondence, and our outstanding holdings of press books. Ron has authored numerous program notes and articles, including a fine piece on the *Gone with the Wind* Scrapbook, one of the Museum's most unusual treasures.

Mary Lea Bandy
 Chief Curator, Department of Film and Video
 Deputy Director, Curatorial Affairs
 (212) 708-9600, (212) 708-9725
The Museum of Modern Art
<http://www.moma.org/>

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MAR 27 1995

FIG 95

3 27 95

Dept of Film

MOMA
ARCHIVES
BAMPHLET
FILE

The Museum of Modern Art
Department of Film and Video

PICKFAIR PROGRAM

On June 27, 1935, the Museum officially established The Museum of Modern Art Film Library Corp., with John Hay Whitney as President and Edward M. M. Warburg as Treasurer. Plans for a "Motion Picture Department" had been in the works for several years. The idea had originated with Alfred Barr, who had proposed it as early as 1929 in his overall plan for the new Museum.

In May 1935 the Rockefeller Foundation pledged a matching grant of \$100,000 to set up the department, first called Library Cinema Art, Inc. Whitney contributed, and most importantly, he arranged for Curator Iris Barry and General Manager John Abbott to go to Hollywood, to present the case for acquiring prints for the new film archive. There, at a splendid reception, they met the most important potential donors, the filmmakers themselves.

Mary Pickford served as hostess for a dinner and screening at her Hollywood estate, Pickfair, on Saturday, August 24, 1935. Joining Ms. Pickford and Douglas Fairbanks were top stars, directors, and producers, including Ernst Lubtisch, Walt Disney, Harold Lloyd, Mack Sennet, Harry Warner, Harry Cohn, Samuel Goldwyn, Mervyn LeRoy, Merian C. Cooper, Jesse Lasky.

According to Barry, "it was quite a party, with many famous guests in full fig, music in the garden, supper at candle-lit tables and - subsequently - a programme of films in the drawing-room to recall and briefly recapitulate American films history."

(and thus we are gathered here, in remembrance--in full fig, with music in the garden and candle-lit tables. We don't have a drawing room, but do have a way of showing five minutes of this original program, if you will look at the screen over the bar.)

The brochure noted the purpose of the evening, "To Make Known the Work of the Newly Established Museum of Modern Art Film Library," whose purpose was "to trace, catalog, preserve and circulate for study in museums and colleges . . . programs of films in exactly the same manner in which the Museum . . . now exhibits and circulates paintings, sculpture and other works of art."

Motion Pictures of Yesterday and Today

The program included the following films, some in their entirety, others in clips, several of which already had been acquired for the Film Library, and were in constant use to illustrate the history of the medium.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

1896 The May Irwin - John C. Rice Kiss

One of the most popular of the primitive fifty-foot nickleodeon films. The incident depicted was the high moment of a Broadway state stage success of that season, "The Widow Jones," Its nature seems to have dictated the use of the close shot.

1903 The Great Train Robbery

With this memorable production of the Edison Company, directed by Edwin S. Porter, the film progressed permanently from those brief incidents of which the earliest movies were made, to the more promising field of sustained narrative and drama. The camera is already struggling with its material in a lively, though crude, fashion. Here, in fact, are the rudiments of the Western, the gangster film and of much that the screen has since given us of drama. Once again the close-up appears, though not as yet incorporated into the texture of the film,

1911 The Coming of Columbus

A brief excerpt from an early but ambitious historical pageant produced by Colonel Selig. The film was hand-tinted throughout. It is of interest to note that the ships were the exact replicas of Columbus' original fleet made by the Spanish government for the Columbian Exposition of 1892.

1912 The New York Hat

By now, in the hands of Griffith and his contemporaries, the film has discovered its own basic characteristics -- the interplay of long shots with closer shots, and a recognizably original and exciting fluidity and eloquence. The emotional situations have become more subtle and complex: the acting has progressed amost unbelievably far beyond the crude gesturing and grimaces of earlier days. Everything is ready now to carry the young film to its real fulfillment. Among the players here, as well as Mary Pickford and Lionel Barrymore, are Jack Pickford, Bobby Harron, Lilian (sic) Gish, Dorothy Gish and Mae Marsh.

1925 The Gold Rush

The famous New Year's Eve sequence from one of the most memorable of silent films. Mr. Chaplin's inventiveness, his uncanny mystery over timing and over the difficult medium of the screen, need no comment.

1930 All Quiet on the Western Front

A powerful reel from an important film of the new era of talking pictures.

1935 Pluto's Judgment Day

A very charming person in his very latest picture.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The effect was all that Barry had hoped for. "There was a tiny, shocked gasp at the first appearance of Louis Wolheim in . . . All Quiet on the Western Front," she recalled. "He had been dead so very short a time. Was fame so brief? Of there there ought to be a museum of the film!"

On September 4, the Los Angeles Times reported that Barry and Abbott were departing Hollywood with more than a million feet of film. Harold Lloyd had donated eleven of his comedies; Warner Bros. had contributed eleven films, Samuel Goldwyn two, Twentieth Century-Fox seven. Carl Laemmle of Universal gave a group including Blind Husbands and All Quiet on the Western Front; John Otterson of Paramount presented Monsieur Beaucaire, The Last Command, and Queen Elizabeth (with Sarah Bernhardt).

Within six months of the founding of the Film Library, two series began to circulate: A Short Survey of the Film in America, 1895-1932, and Some Memorable American Films, 1896-1935, to more than 82 institutions in the United States and Canada in the first year alone.

The fledgling Film Library was scattered about until 1939, when it moved into the new Museum on West 53 Street. offices originally were set up at 485 Madison Avenue, with a library, study room, and 16mm projection room. A cutting room, shipping office, and storage vault was maintained at 441 West 55 Street, another storage vault in Long Island City, and another at 37-39 Oxford Street in London (where foreign films sat while the U.S. Treasury Department decided if duty had to be paid). There was also a West Coast distribution office at UC Berkeley, operated by undergraduates.

Now, in the mid-1990s, we are consolidating our collections in a new Film Preservation Center, on 38 acres of farmland in a quiet corner of northeastern Pennsylvania, where the air is clean, and we can properly store our films.

(Here is a view of , etc.)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MIBS
Page 3

Film Dept

1ST STORY of Level 1 printed in FULL format.

Museum of Modern Art Archives	APF
-------------------------------	-----

Copyright 1996 Daily Variety Ltd.
All Rights Reserved

Daily Variety

May 17, 1996 Friday

SECTION: NEWS; Pg. 3

LENGTH: 344 words

HEADLINE: MOMA PREVENTS FILM DECAY;
Museum's \$ 13 mil preservation facility to open in June

BYLINE: MONICA ROMAN

DATELINE: NEW YORK

BODY:

The Museum of Modern Art will open a \$ 13 million film preservation facility in Hamlin, Pa., on June 20, a museum spokesman said Thursday.

The museum currently stores its extensive collection of international films in a rental facility in New Jersey. MOMA's archives contain 13,000 films, including Thomas Edison's "The Blacksmith." Made in 1893, the 30-second short is considered to be the earliest surviving American film.

Also represented in the collection are the silent films of D.W. Griffith, whose work was the subject of MOMA's first film retrospective in 1939. Turner Broadcasting System Inc. has donated 600 features produced by RKO and Warner Bros. from the 1920s to the 1940s, including "Citizen Kane" and "Casablanca."

TX:MOMA began building the new center in June 1993 after receiving an \$ 825,000 grant from the National Endowment for the Arts. Other major donors have been museum trustee Celeste Bartos, Sony Pictures Entertainment and Time Warner. Mary Lea Bandy, chief curator of MOMA's film and video department, spearheaded the project.

The museum selected a 38-acre site near Scranton -- about two hours by car from New York -- because it is near a laboratory the museum uses to preserve the collection. The contents of the archives will be catalogued on computers at MOMA's study center in midtown Manhattan.

Designed by Davis Brody and Associates Architects, the center has two buildings -- a 7,900-square-foot facility for nitrate film stock, which was used from the 1890s until about 1950, and a 28,000-square-foot building for acetate-based "safety" films. Instead of one vault, the center contains several small rooms to accommodate different temperatures and humidity standards.

MOMA also is working with the Library of Congress, George Eastman House, UCLA and the Academy of Motion Picture Arts & Sciences to restore the Columbia Pictures library for Sony.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Daily Writings, 1966

The Museum of Modern Art

The increasing value of film libraries as the number of cable channels proliferates has been one of the driving forces behind studio interest in preservation.

LANGUAGE: ENGLISH

Contact: Graham Squire
212 709 1000

LOAD-DATE: May 17, 1996

SELECTED PERFORMANCE-BASED WORK BY NEW YORK VIDEO ARTISTS
ONLINE IN THE MUSEUM OF MODERN ART'S GARDEN ENVA VIDEO GALLERY

Video Program on February 18 Features a Live Performance,
Screenings, and Discussion by Artists in the Exhibition

Living and Breathing
February 4-March 31, 1996
Garden Hall Video Gallery

An exciting exhibition of contemporary video art by young artists working in New York City will be on exhibition in The Museum of Modern Art's Garden Hall Video Gallery beginning February 4, 1996. The retrospective program, Living and Breathing: Recent Contemporary Performance-based Video by American Women Artists, traces through time...

Their energetic, often witty, personal work focuses on the present. The artists work in video, film, and installation. It is their work, starting to be shown in itself alone in front of the camera, that depicts work that is an exploration of individual vision and social behavior.

Curated and co-edited by artist and curator, Jane Wollan, and curator, Graham Squire, American Center, Department of Film and Video, the exhibition will include works by Susan Sontag, Eleanor Clarke Slattery, and other women. Curatorial assistance: Department of Film and Video. The exhibition is a result of the support of the...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Museum of Modern Art

For Immediate Release
January 1997

Contact: Graham Leggat
212/708-9752

RECENT PERFORMANCE-BASED WORK BY NEW YORK VIDEO ARTISTS OPENS IN THE MUSEUM OF MODERN ART'S GARDEN HALL VIDEO GALLERY

Video Viewpoints on February 10 Features a Live Performance,
Screenings, and Discussions by Artists in the Exhibition

Young and Restless
February 4–March 30, 1997
Garden Hall Video Gallery

An exciting exhibition of contemporary video art by young artists working in New York City will be on exhibition in The Museum of Modern Art's third-floor Garden Hall Video Gallery beginning February 4, 1997. The provocative program, *Young and Restless*, features twenty-one performance-based works by seventeen women artists. It runs through March 30.

These energetic, often ironic portraits, made between 1993 and the present, showcase artists whose work is smart, funny, and uninhibited. In many cases centering on the videomaker herself alone in front of the camera, these disparate works play out explorations of feminine social and sexual behavior.

"Unfinished and raw or pristine and spare, these videos are always witty and insightful," says Barbara London, Associate Curator, Department of Film and Video, who co-organized the exhibition with Stephen Vitiello, Electronic Arts Intermix, and Sally Berger, Curatorial Assistant, Department of Film and Video. "The artists exude a confident self-awareness as they comment on the art world and contemporary life."

-more-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

2

"These videos are reminiscent of those made in the early seventies," says Vitiello, "when artists such as Bruce Nauman and Joan Jonas discovered the medium's potential to be used as a mirror, allowing performances to be easily disseminated and exhibited without the artist's physical presence."

On February 10, three of the artists in the exhibition will present and discuss their work in the Museum's *Video Viewpoints* series. The event will include the screening and discussion of Alix Pearlstein's *Still* (1997) and Tatiana Parceró's *Life Lines* (1995), as well as a live video and spoken-word performance by Kristin Lucas.

The exhibition is organized into four programs, each between forty-five minutes and one hour in length. Each program plays at least once per day, on a staggered schedule. The first begins with Cheryl Donegan's *Head* (1993), which, with its sexually charged performance and music-video format, sets the tone for the series. Other works in the exhibition include Phyllis Baldino's most recent work, *In the Present* (1996); Alex Bag's *Untitled Fall '95* (1995); and Linda Post's *Crack* (1996).

Please consult the attached schedule for complete descriptions of each program.

#

No. 5

For more information, please call Graham Leggat, Film and Video Press Representative, at 212/708-9752.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Museum of Modern Art

Dept of Film
DEC 30 1996
NOV 15 1996
FBI/DOJ
CASE

For Immediate Release
December 1996

Contact: Graham Leggat
212/708-9752

WIDELY ACCLAIMED SERIES OF COMING-OF-AGE FILMS
MADE FOR FRENCH TELEVISION
TO BE SHOWN IN ITS ENTIRETY FOR THE FIRST TIME IN NEW YORK CITY

Claire Denis to Introduce Opening Night Screening of *U.S. Go Home*

Program Closes with New York Premiere of Denis's New Film,
Nénette et Boni, Featuring Principals from *U.S. Go Home*

Tous les garçons et les filles de leur âge
(All the Boys and Girls of Their Age)
January 10-20, 1997

The Roy and Niuta Titus Theater 1

French cinema's undisputed talent for coming-of-age tales was given a wonderful showcase in 1994, when IMA Productions, SFP Productions, and La Sept/Arte brought to French television a series of nine works about the rites of adolescence in postwar France. This superb series, *Tous les garçons et les filles de leur âge*, will be screened in its entirety for the first time in New York at The Museum of Modern Art from January 10 to 20, 1997.

The opening night film, *U.S. Go Home* (1994), will be introduced by its director, Claire Denis. This wry, touching work details the lives of two teenage girls living in the Paris suburbs in 1965, inseparable until they discover sex and boys. Denis's newest film, *Nénette et Boni* (1996), which is not part of the original nine-film series but features two of the principal actors from *U.S. Go Home*, will premiere on January 19 and 20.

The series was a tremendous success when it first aired in France. Nine filmmakers were invited to write and direct works about teenagers growing up in France from the

-more-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

2

1950s to the present. The only requirement—which, as it happens, adds immeasurably to the pleasure of watching the films—was that each film include a party scene that would evoke the period by using music of the day.

The series unites films by established filmmakers Denis, Chantal Akerman, Olivier Assayas, and André Téchiné with those by promising newcomers Emilie Deleuze, Cédric Kahn, and Patricia Mazuy, among others. All films were reduced to a running time of roughly sixty minutes for their original television broadcast; the Museum will screen several of the films in their original length. (Please consult schedule for details.)

All the films feature keenly felt experiences common to most teenagers: first love, parent trouble, and peer group dilemmas; brushes with delinquency, alcohol, drugs, and alienation; as well as various kinds of social and sexual exploration. While most of the films depict vivid characters coping with intensely personal situations, they also manage to convey in a concise and deft manner the key political and social issues of their respective decades: the awkward rebelliousness of the fifties, the zealous polemicism of the sixties, the suburban angst of the seventies, the uneasy post-colonialism of the eighties.

Tous les garçons et les filles de leur âge is organized by Joshua Siegel, Curatorial Assistant, Department of Film and Video. The Museum is grateful to Georges Benayoun and Françoise Guglielmi, IMA Productions, Paris; Strand Releasing, Santa Monica; and Polygram Films International/Rainer Grupe, London, for the loan of the prints. The program is presented with the support of the Cultural Services of the French Embassy, New York, and the French Film Office/Unifrance Film International.

#

For more information or to arrange interviews with visiting guests Claire Denis, series creator Chantal Poupaud, or Georges Benayoun and Françoise Guglielmi of IMA Productions, please call Graham Leggat at 212/708-9752.

No. 64

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Dept of Film
VILLAGE VOICE March 4, 1997

FEB 26 1997

MOMA
 ARCHIVES
 PAMPHLET
 FREE

to Fort Lee's celluloid heritage
 soon be gone with the wind
 moving to solar Pennsylvania facility

"DIGITAL VIDEO WALL"

Curated by MOMA's Barbara London, this show goes underground to present video art to a wider public. Short pieces by such video luminaries as Nam June Paik, Tony Oursler, and Laurie Anderson are shown all day on large digital screens in this busy Midtown pedestrian walkway and atrium. 1251 Avenue of the Americas, concourse level. (Taubin)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

Dept. Film

STAR-JOURNAL
Newark, New Jersey
April 24, 1994

Last link to Fort Lee's celluloid heritage

will soon be gone with the wind

Film collection moving to safer Pennsylvania facility

By JOYCE A. VENEZIA

As silently as they came in, the films that once made Fort Lee famous are leaving the Bergen County community with hardly a stir.

A rented vault in Fort Lee houses the Museum of Modern Art's fragile collection of 12,000 movies. But by 1996, the collection will be moved to a specially designed facility on a rural 38-acre plot in Wayne County, Pa.

Museum officials have provided scant details about the move. But some people who live and work in Fort Lee are able to provide a glimpse at the role their borough played in the history of filmmaking in the United States.

Some of those same people are struggling to keep alive the memory of their community's filmmaking past, and they are saddened to lose the depository. But they privately acknowledge that the new facility will do a better job of protecting the delicate celluloids.

"In one way it's a blessing, because the vaults were so old, and the films were being destroyed," said Bob Boylan, president of the Fort Lee Historical Society. "But in another way, it's sad because we are losing a part of our history. It's the last thing left in Fort Lee that's connected with the film industry."

Mary Lee Bandy, chief curator of the Museum of Modern Art in New York, said the collection is being moved to Pennsylvania so the movies can be stored "as far away from a pollution-filled environment as possible."

Almost half of all films made in the United States "have been lost because of careless storage and lack of preservation," she said.

The museum's collection includes the country's oldest film, "The Blacksmith" by Thomas Edison. Other films to be preserved include "Casablanca," "The Great Train Robbery" and "Citizen Kane," as well as movies by directors Clint Eastwood, John Cassavetes, Francis Ford Coppola and Oliver Stone.

The museum, one of four archives in the United States that contain the majority of surviving American films, will

spend \$14 million to build its new archives, start an endowment and transfer the films. The existing storage facility in Fort Lee is an unassuming structure close to busy Route 46, located on the former site of the Universal Movie Studio before it moved to Hollywood.

Fort Lee's history of being "Hollywood on the Palisades" is lost to many younger residents, said Rita Altomara, director of the Fort Lee Public Library, which houses a modest collection of silent films and still prints of scenes shot in Fort Lee in the early part of the century.

Some of those movies include "A Fool Was There," the first "vamp" film starring Theda Bara, made in 1907; "He Did and He Didn't," a comedy starring Fatty Arbuckle made in 1916; "The Lonely Villa" starring Mary Pickford, a 1909 movie shot in the heart of Fort Lee, and "Wild and Woolly," a 1917 western adventure starring Douglas Fairbanks.

The Museum of Modern Art's film depository is vastly larger in scope, but is not open to the public.

Still, "to my mind it was the last connection that the town had with the film industry," said Altomara, who authored a book on the borough's history of filmmaking. "Apart from the very occasional location filming which is still done in Fort Lee today, there are no historical ties to the past."

Although many movie scenes are shot throughout New Jersey today, Fort Lee was once the nation's movie capital, long before anyone heard of Hollywood.

"We have nailed down more than 1,000 early films made in Fort Lee, either totally or in part," Altomara said of her research.

In its movie heyday between 1903 and 1927, Fort Lee had eight large film studios. Only one still stands, but it is now a printing shop, Boylan said.

Several prints at the Fort Lee library show some of those studios. The Willat Studio, in the shadow of the majestic Holy Angels Academy, looks like a giant glass barn.

"They wanted to take advantage of the light," Altomara said.

Both the studio and the academy have since been torn down to make way for a giant high-rise apartment complex.

Fort Lee became a popular place to film silent movies, especially westerns, because it had a rural flavor even though it was only minutes from New York City, Altomara said.

"The film industry in its infancy began in New York City on top of roofs with stage actors," she said. "But, of course, it was very cramped, and they couldn't find locations that they wanted."

"There was a very convenient ferry from 125th Street that was a quick ride to New Jersey, and there you were in Fort Lee, with nice little rustic streets and cute farmhouses," Altomara said.

Boylan said many of the movie stars would stay in New York, then take the ferry across the river and come up to Fort Lee via stagecoach or trolley.

Some landmarks are still standing. A popular old backdrop was Rambo's Hotel, a local watering hole with a dirt road out front. The building still stands, although it has

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

STAR-JOURNAL
Page 2

since been covered in vinyl siding and appears much different from its earlier movie days.

And, of course, the Palisades are still largely intact within the Palisades Interstate Park.

"Our bluffs and woodlands were prime territory for westerns," Boylan said.

The film industry helped Fort Lee develop as a community, because it spawned auxiliary businesses that fed actors and provided scenery and costumes.

And many times, Fort Lee residents participated in massive casting calls, often appearing as extras in crowd scenes, including a memorable scene from the movie version of "Les Miserables."

"Every time there was a big scene, all the schools and businesses would shut down, and every family ended up in the movies," Boylan said.

"My mother, grandmother, aunts and uncles were all in some of those movies," he said. "They earned 25 cents a day, but it was more than what a lot of people made back then."

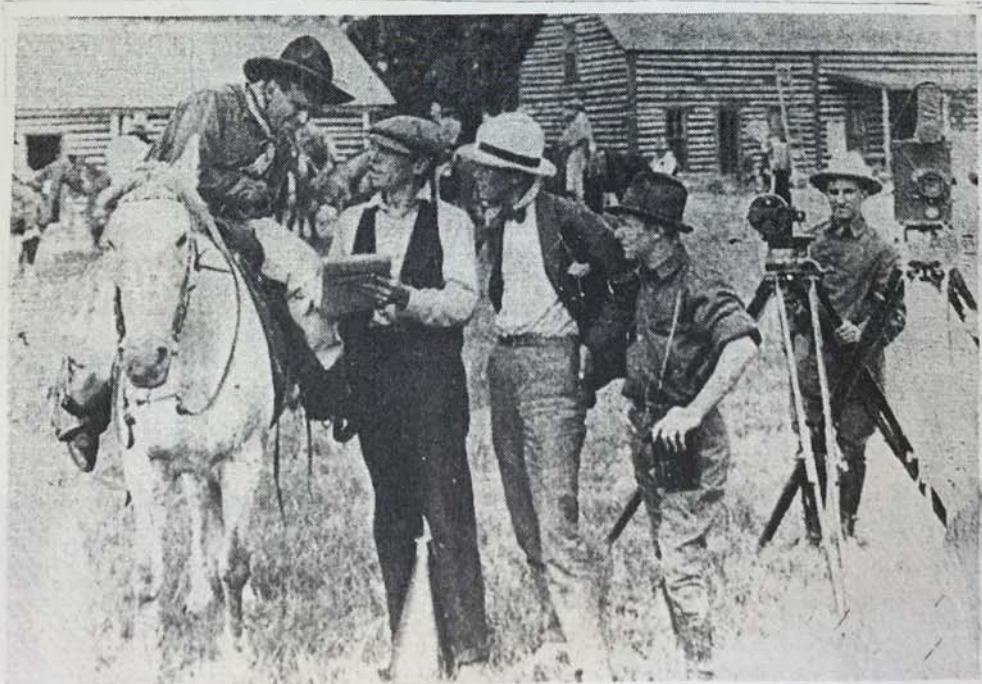
The film industry eventually abandoned Fort Lee when the borough started taxing the studios, "once they saw it was a valuable business," Boylan said. Producers also wanted to find a location where the weather did not delay filming—hence their trek to sunny California.

The Fort Lee Historical Society is planning to open a museum in an old building donated by the borough, Boylan said. One of the exhibits would feature the borough's history of filmmaking.

"Down the road we expect to have different presentations to school kids," he said. "It's sad, but I think many people in Fort Lee could care less about our history. It's a bedroom community of New York City. People eat and work in New York, but they only come back here to sleep."



The term 'cliffhanger' is said to have originated on the Palisades of Fort Lee. Pearl White, best known 'The Perils of Pauline,' is shown during the filming of an episode of the 1918 serial, 'House of Fate'



Toll gates for the George Washington Bridge now stand where Douglas Fairbanks rode in a 1917 Western enti-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	APF	Film, Department of

THE NIGHT

NY Times, 6/11/95 p. 50

Movies to See and Miss; The Relatively Fabulous

By BOB MORRIS

UPTOWN — There are few things other than malfunctioning movie projectors that unnerve Mary Lea Bandy, the chief curator of the department of film at the Museum of Modern Art.

On May 30, the evening before the museum's black-tie benefit celebrating the 60th

anniversary of its film library, Ms. Bandy was on her way out of the office. She was going to a Community Board 5 hearing about another thing that is unnerving her at the moment — the City Planning Commission's proposed zoning amendment that would limit adult video stores to certain neighborhoods, including hers.

"Our neighborhood is thriving," said Ms. Bandy, who lives near the flower district

and wears large black glasses that bring movie reels to mind. "A lot of adult sex shops will not help us."

Holding a Diet Coke in a beautifully manicured hand, Ms. Bandy walked down a corridor lined with vintage film stills and passed a frazzled woman arranging place cards with names on them like Phillip Johnson and David Rockefeller. From the lobby, she observed the tents being erected outside in the garden. "Tomorrow night, I'll be in sequins and drinking Champagne," she said as she gently spun out the revolving door.

On 53d Street, Ms. Bandy, who had just returned from the Cannes Film Festival, said, "Hello, dear," to several people passing by and tried to recall the year of the erotic film "Ecstasy," starring Hedy Lamarr (it was 1932). She also noted that the 1926 version of "Ben Hur" had frontal nudity in it. "Many of the videos in our collection are also extremely sensual," she said.

"They express, as painting has for hundreds of years, the beauty of the nude human body. That's a very different thing from sexually explicit videos that are basically for sale."

Above Times Square on Seventh Avenue, sailors in uniforms white as movie screens were everywhere. "Those guys have the best uniforms," she said. "That's why they're so popular in musicals." As she crossed 47th Street, she observed several sailors loitering outside theaters with names like Peep Land.

"I guess they won't be coming to any of my programs," she said as she turned the corner one block up from a billboard of a man in Calvin Klein underwear and walked through the imposing doors of the Association of the Bar.

Inside, the people at the community board meeting looked tired and anxious as they argued that freedom of speech was the responsibility of every neighborhood, not

just some. "Tomorrow night," Ms. Bandy muttered as she settled in for the duration, "sequins and Champagne."

DOWNTOWN — The party given on June 5 by Comedy Central cable channel and Vanity Fair magazine for Jennifer Saunders, the co-star and writer of the BBC comedy "Absolutely Fabulous," drew a clamoring crowd of somewhat-fabulous fans. But the jet-lagged Ms. Saunders, who'd just arrived from London, wasn't inspired to fluff up for the occasion.

"I think I'll just go inside and sit in a corner," she said as she got out of a car at the Puck Building on Lafayette Street.

It seemed an aggressively unfabulous thing to say. But then, the plain, soft-spoken Ms. Saunders isn't anything like the party-fixated, trend-sucking, fashion publicity agent she plays. She is, in fact, a shy mother of three who lives outside London and

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	APF	Film, Department of

Chronicle

MOMA
LIBRARY
ARCHIVES
PAMPHLET
FILE

■ Museum of Modern Art's film archive finds a
new home ■ Susan Isaacs gets her degree after
making good ■ Celebrating the Parsons School.

While the film industry's annual rites of Oscar worship were reaching fever pitch in Los Angeles, **MARY LEA BANDY** was in the hamlet of Hamlin, Pa., making sure that all that high Hollywood art doesn't wind up, so to speak, gone with the wind.

Mrs. Bandy, the chief curator of film and video at the Museum of Modern Art in New York, was busy completing the transfer of the museum's archive of 13,000 films in 85,000 cans to the new ultramodern Museum of Modern Art Film Preservation Center in Hamlin, just east of Scranton.

"Film is one of the greatest art forms to be created in the 20th century, one of the most important records of the culture and society of our times," she said yesterday. "As the century — not only the century but the millennium — comes to a close, people are more and more eager to try to understand the 20th century, and there is no more important way to study our art and culture than through the medium of film."

The \$14 million center, replacing the collection's quarters in commercial space in Fort Lee, N.J., is to be opened formally this spring. Inside two buildings and 50 vaults will be motion pictures from every film-producing country in the world, works as recent as "The Bridges of Madison County" and as venerable as "The Blacksmith Scene," made by Thomas Edison in 1893.

"Films get all kinds of problems, and one must care for them every bit as tenderly as we care for rare paintings or illustrated manuscripts," Mrs. Bandy said.

The best-selling novelist **SUSAN ISAACS** is going back to Queens College today to pick up something she didn't get the first time around: a degree.

Ms. Isaacs (who would have grad-

uated with the class of '65 if she hadn't departed rebelliously "moments before they would have tossed me out") is to receive an honorary degree of Doctor of Letters in an academic convocation at LeFrak Concert Hall on the campus in Flushing.

And when she does, the author of novels like "Compromising Positions," "Shining Through" and the forthcoming "Lily White" will speak out against censorship in a speech titled "Help Me! Bleep Me! America's Passion for Censorship."

Ms. Isaacs, who is on the boards of PEN, Poets and Writers and the Mystery Writers of America, said: "It seemed to me now that there is an upswing in attacks on artists and attacks on free expression. So what I wanted to do is address this and ask why this happened and also try to educate a little bit. It is a college, after all. Why not give them a piece of my mind?"

As for her reaction to finally getting a Queens College degree, she said: "I was absolutely stunned and thrilled. And on the other hand, I said, 'Damn it, about time.'"

JANE ALEXANDER, the chairwoman of the National Endowment for the Arts, is to deliver the keynote address, "America's Commitment to the Arts," this afternoon at 4:30 in the Tishman Auditorium of the New School for Social Research at a convocation celebrating the centennial of its Parsons School of Design.

"Parsons School has given us 100 years of commitment to great design through its encouragement of its students' unique vision, skills and responsibility to society," Ms. Alexander said yesterday.

Among those to be honored at the event are the Abstract Expressionist Helen Frankenthaler and the graphic artist Henry Wolff.

LAWRENCE VAN GELDER

New York Times March 27, 1964 p. B4

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: APF	Series/Folder: Film, Department of
---------------------------------------	--------------------	---------------------------------------

MOMA
ARCHIVES
PAMPHLET
FILE

Dept of Film
Time Out New York
June 19-26, 1996

FILM REVIVALS & ALTERNATIVES

Please send all information for Revivals & Alternatives to: Stephan Talty, Time Out New York, 627 Broadway, seventh floor, New York, NY 10012. Or fax to 212-253-1174. e-mail: frombrklyn@aol.com.

*=Recommended

American Museum of the Moving Image

35th Ave at 36th St, Astoria, Queens (718-784-4520). Subway: R to Steinway St. Weekdays: free. Weekends: \$7, seniors, children and students \$4.

The Art of Screenwriting Another in AMMI's program of scriptology.

Buck Henry in Person

● Sat 2pm **The Graduate** Dir. Mike Nichols, 1967. 115mins. *Dustin Hoffman, Anne Bancroft*. Buck Henry screens and discusses this seminal '60s generation film, which he cowrote along with Calder Willingham.

● Sat 5:30pm **To Die For** Dir. Gus Van Sant, 1995. 100mins. *Nicole Kidman*. Buck Henry's Exacto-sharp screenplay centers on Suzanne Stone, a cable-access weathergirl who aspires to national newscasts. Kidman, who dons a cotton-candy wardrobe and shelves her Aussie accent, snags a girl Friday position at a local cable TV station and almost overnight lands in front of the camera. Van Sant offers a wicked satire on America's fixation on small-screen celebrity.

James Toback in Person

● Sun 2pm **Fingers** Dir. James Toback, 1978. 91mins. *Harvey Keitel, Jim Brown*. Toback presents his writing-directing debut, a violent melodrama about an artist/criminal who is tempted by the mafioso life of his father.

● Sun 4:30pm **Atlantic City** Dir. Louis Malle, 1980. 104mins. *Burt Lancaster, Susan Sarandon*. John Guare's limpid, wonderful script laid the foundation for Malle's great outsider film.

American Museum of Natural History

Central Park West at 79th St (769-5100). Subway: B, C to 81st St. Single admission \$10, double feature \$13.

● A trio of IMAX films: Mon-Sun 12:30pm, 3:30pm **Destiny in Space**, narrated by the Vulcan himself, Leonard Nimoy. Mon-Sun 11:30am, 2:30pm **Titanica**, an underwater exploration of the ill-fated ocean liner. Mon-Sun 10:30am, 1:30, 4:30pm **Storm Chasers**, a chronicle of meteorologists who jump into their cars every time a tornado whips up nearby. Fri, Sat at 6pm: **Storm Chasers** and **Destiny in Space** are shown as a double feature. Fri, Sat at 7:30pm: **Storm Chasers** and **Titanica** are shown as a double feature.

Anthology Film Archives

32 Second Ave at 2nd St (505-5181). Subway: 6 to Blecker St, F to Second Ave. \$7, students and seniors \$5, members \$4.

Italian Film After 1945: Journeys Beyond Neorealism A look at what came after *Open City*.

● Fri 8pm **City of Women** Dir. Federico Fellini, 1979. 138mins. *In Italian, with subtitles*. Federico ventures into the land of feminism and ga-ga rhetoric, and suffers badly. Unwatchable.

● Sat 2pm **Satyricon** Dir. Federico Fellini, 1969. 127mins. *In Italian, with subtitles*. Based on a text by Petronius, this delicious picture looks at bisexuality, castration and impotence. "I think I was seduced by the possibility of reconstructing Petronius's dream with its puzzling transparency, its unreadable clarity," said Fellini.

1963. *In Italian, with subtitles*. Fellini the showman triumphs in this iconic autobiography about a filmmaker going through a spiritual crisis. A hypnotic performance.

● Sun 2pm **Open City** Dir. Roberto Rossellini, 1945. 110mins. *In Italian, with subtitles*. Why is the definitive neorealist film in a series dedicated to post-neorealism? Frankly, we're perplexed. But it's a splendid work about the Italian Resistance in WWII, in which emotion breaks through the cinematic facade in sharp, sudden rushes.

● Sun 4pm **L'Amore** Dir. Roberto Rossellini, 1948. 69mins. Two stories of unrequited love, despair and female fury.

● Fri 10:30pm; Sat 10:30pm **X-Films: Programmed in Chicago** Some seriously experimental films from all over the world, including **78 RPM** Dir. Anton Herbert, 5mins, which is described as "a trip to nowhere and the past, equating the two.

Bryant Park Film Festival

Sixth Ave at 42nd St (512-5700). Subway: B, D, F, Q, N, R, S, 1, 2, 3, 7, 9 to 42nd St. **1233**

● Mon at dusk (approximately 8:30pm) **Citizen Kane** Dir. Orson Welles, 1941. 119mins. *W. Orson Welles, Joseph Cotten, Everett Sloane*. With a recent documentary on the real-life sources of *Kane*, the ever-stimulating David Thomson's new psychological biography of Welles and countless other studies, *Kane* has become probably the most analyzed, dissected, deconstructed cinematic text in history. You almost feel as though you should be kneeling while watching it. But what is easy to forget is the sheer, power-mad craziness of it and the intoxication of Welles's images, what a carnival of carefully controlled excess the film is. You're supposed to enjoy it, people! And the lawn at Bryant Park is the perfect place to quaff Orson's cinematic champagne.—ST

Casa La Femme

150 Wooster St between Houston and Prince Sts (505-0005). Subway: N, R to Prince St. **1233**

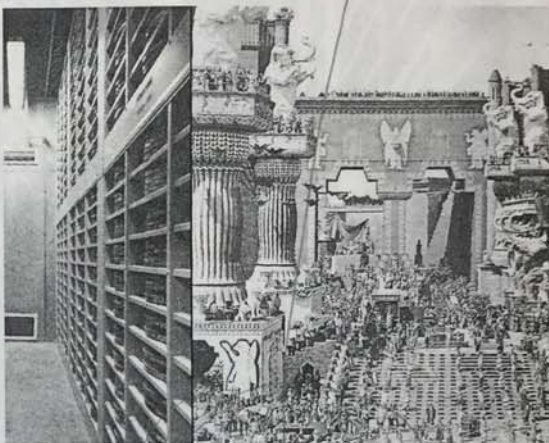
● Sun 9pm **The Godfather** Dir. Francis Ford Coppola, 1972. 175mins. *Marlon Brando, Al Pacino, James Caan*. No superlative would be wasted on Coppola's epic. The film has a gravitas that few other American movies can match. In the story of the Corleones' pursuit of money, respect and empire, Coppola manages to mix in elements of the crime flick, the family drama and the morality play. And damn, is it entertaining. Caan rises to new heights, Pacino is very dark and quite brilliant, and Brando rescues his career with the part of Don Corleone, one of the few roles he actually cared enough about to pursue with vigor. A mature, complete masterpiece.—ST

Cinema Village

22 E 12th St between Fifth Ave and University Pl (924-3363). Subway: L, N, R, 4, 5, 6 to 14th St-Union Sq. \$8

● Wed-Thu 1:50, 4:30, 7:10, 9:50pm **Kaspar Hauser** Dir. Peter Sehr, 1995. 137mins. *In German, with subtitles. André Eiermann, Jeremy Clyde*. Kaspar Hauser was a German foundling who was chained in a basement for 12 years without human contact. When found, he became a kind of celebrity—a 19th-century innocent savage—and rumors of his royal lineage added to the fascination. Eventually he learned how to speak and write, and to love. When he was later stabbed to death, his story became a mythic riddle. Peter Sehr's film is beyond beautiful: The costumes are the most exquisite in recent memory, and the actors are lovely—the faces of a lost aristocracy. The film moves at a stately pace into the intrigue—too complicated to detail here—that dooms the idiot savant. As Kaspar, Eiermann (a former professional clown) is wonderful, a performing bear suddenly blessed by, or burdened with, human self-awareness. The other standout is the remarkable Jeremy Clyde, as Lord Stanhope, the British adventurer who champions Kaspar, then betrays him. The final 20 minutes of the film, as a shattered Kaspar stumbles through life, are heartbreaking.—ST

● Fri-Wed Call for times **The Search for One-Eye Jimmy** See Review.



The restoration If you'd been with us at the announcement of the opening of MoMA's Celeste Bartos Film Preservation Center, you would have been (a) stunned and appalled by the condition of great American films—for example, *It Happened One Night*, which looked like it had been run over by a sander a few hundred times; and (b) stunned and overjoyed at the clean, fine-grained look of *Night* after MoMA's restoration. With its \$11.2-million home in Hamlin, PA, these folks will continue to save America's cinematic ass. Pictured above are a nitrate storage vault and a still from *Intolerance*, one of the archived films.

A Different Light

151 W 19th St between Sixth and Seventh Aves (989-4850). Subway: L, 9 to 18th St. **1233**

● Sun 7pm **My Beautiful Laundrette** Dir. Stephen Frears, 1986. 93mins. *Gordon Warneke, Daniel Day-Lewis*. Ah, *Laundrette*. Frears took Hanif Kureishi's new-London novel and turned it into a complete charmer: scrungy and pure and spicy all at the same time. The film also has a light-spirited but totally honest approach to the gay theme. Why can't American pictures ever accomplish that?

Film Forum

209 W Houston St between Sixth Ave and Varick St (737-8110). Subway: L, 9 to Houston St. \$8, members and seniors \$4.50

● Fri-Sun 1, 2:50, 4:40, 6:30, 8:20, 10:10pm; Mon-Wed 2, 3:40, 5:20, 7:15, 8:45, 10:25pm **The Umbrellas of Cherbourg** Dir. Jacques Demy, 1964. 92mins. *In French, with subtitles. Catherine Deneuve, Nino Castelnuovo, Anne Vernon*. Held over by popular demand, Demy's *Umbrellas* is a full-scale, all-singing musical—but it's far more sober than anything Rodgers and Hammerstein ever envisioned.

Out of the '70s: Hollywood's New Wave 1969-1975 Perhaps the wildest era ever in American cinema, the early years of Gerald Ford brought us Scorsese, Pacino, suede jackets and more talent than you could shake a stick at.

● Wed 19 at 2:30, 6:15, 10pm **The Honey-moon Killers** Dir. Leonard Kastle, 1970. 108mins. Truffaut called this tough little black-and-white classic his favorite American film. *Killers* is the true story of Martha Becak and Ray Fernandez, an overweight nurse and a Latino gigolo who went on a murder spree (they were executed in 1951). This is a hell of a film and could be the series' true sleeper.

● Wed 19 at 4:30, 8:15pm **Sisters** Dir. Brian De Palma, 1973. *Margot Kidder, Jennifer Salt*. De Palma's very odd and oddly entralling cut-'em-up flick tells the story of Kidder's long-separated Siamese twin, who returns as a bloody killer.

● Fri-Sun 1:15, 3:20, 5:25, 7:30, 9:30pm (midnight show Fri-Sat) **California Split** Dir. Robert Altman, 1974. 109mins. *Elliot Gould, George Segal, Ann Pennington*. Gould and Segal search for the great American payoff at casinos, poker tables and racetracks in Altman's "celebration of gambling." Chaotic but ab-

sorbing nonetheless.

● Mon 3:50, 7, 10:10pm **Where's Poppa?** Dir. Carl Reiner, 1970. 82mins. *George Segal, Ruth Gordon*. Segal dresses up in an ape costume, hoping to frighten his maddening parents to death. Reiner's black comedy manages to turn such Jewish family eight gags into pretty hilarious stuff.

● Mon 2:10, 5:20, 8:30pm **Lovey** Dir. Irvin Kershner, 1970. 89mins. *George Segal, Eva Marie Saint*. Kershner's perennially underrated comedy is a wild look at a commercial illustrator's rampages against Commerce and the Mainstream.

● Tue, Wed 26 at 2:30, 6:15, 10pm **Badlands** Dir. Terrence Malick, 1973. 94mins. *Martin Sheen, Sissy Spacek*. Hard to believe this stunner was Malick's first film, but it was. Sheen plays the James Dean look-alike who takes Spacek on a murder tour of the Montana badlands. Essential, beautiful, terribly American.

● Tue, Wed 26 at 4:15, 8pm **Deliverance** Dir. John Boorman, 1972. 109mins. *Jon Voight, Burt Reynolds, Ned Beatty*. Now the subject of a million bad jokes and conversational references ("It was like *Deliverance*, man" is the American equivalent of "Kafkaesque"), this is Boorman's trek into the Appalachian heart of darkness. Four Atlanta businessmen go on a rafting trip to get in touch with their buccaneer maleness and come face-to-face with the real thing, in the form of some sadistic backwoods men. James Dickey's novel was more focused on the environment and the coming age of the machine, but Boorman turned it into a harrowing study of male terror. It's his best film. The cast is superb—especially Reynolds, playing it straight for once—and the evocation of the primordial danger of the forest is cleanly achieved.—ST

French Institute

55 E 59th St between Park and Madison Aves (355-6160). Subway: 4, 5, 6 to 59th St. \$7, students and seniors \$5.50, members free.

Dance on Film

● Tue 7pm **Nureyev and Petipa** Dir. René Srejn/Cinéma-thèque de la Danse, 1996. 100mins. *Rudolf Nureyev, Rudolf Nureyev and Marius Petipa* never actually laid eyes on each other. When Nureyev was born in 1938, Petipa, the celebrated French-born ballet master at the Maryinsky Theater in Saint Petersburg, had been dead for 28 years. The two choreographers had much in common, however. Like Petipa, Nureyev staged his

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MOVIE NOTES

By Bob Satuloff

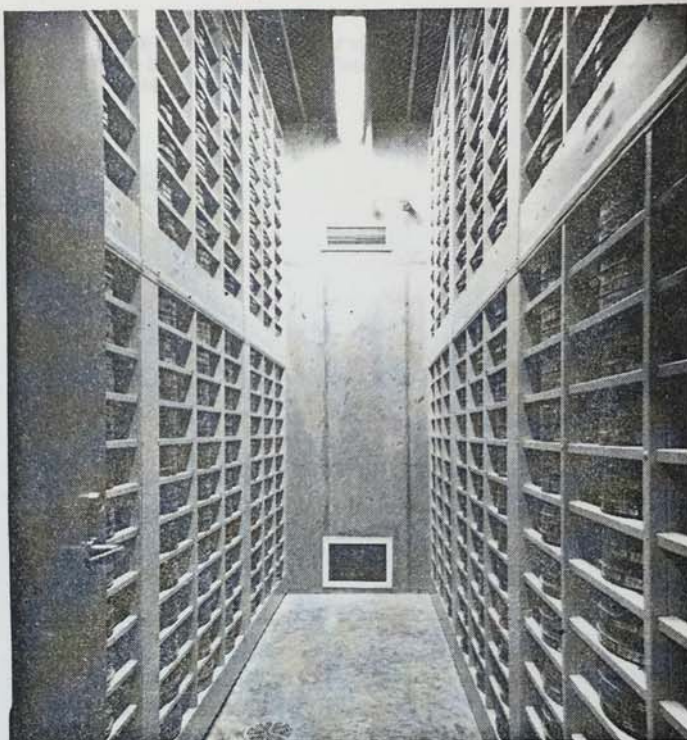
To Project and Serve

If you find the thought of great, good, fair, poor, or even perfectly awful movies disappearing without a trace or rotting away on some warehouse shelf cause for popping a Prozac, you'll be relieved by the June 20 opening of the Museum of Modern Art's new Celeste Bartos Film Preservation Center in Hamlin, PA. The 36,000-square-foot, \$11.2 million facility sets a new standard for film preservation and storage.

State-of-the-art environmental controls will provide optimum conditions for one of the finest collections of international film art in the world, with ample room for acquisitions in the decades to come. The MoMA library includes over 13,000 films in 67,000 cans, with titles from every filmmaking country on the planet, dating from the earliest surviving American movies, Thomas Edison's Kinetoscope subjects of 1894, to the present.

The Center comprises two buildings on a wooded, 38-acre estate: a 7,900-square-foot facility for the Museum's holdings of 5,000 fragile nitrate films, dating from 1894 to 1951, and a 28,000-square-foot building that houses some 8,000 titles on acetate-based "safety stock." The main building also contains the Center's conference room, offices, inspection and preservation workrooms, such collection components as posters, production notes, books, periodicals, and photographs, and MoMA's collection of 1000 videos.

"As we get closer to the new millennium, people want more and more to look back on the twentieth century and examine its history, its social trends, its culture in the largest sense," says Mary Lea Bandy, Chief



Vault with compartmentalized, fireproof shelving for nitrate films, Nitrate Building at the Celeste Bartos Film Preservation Center. Copyright 1996 Paul Warchol for the Museum of Modern Art.

Curator of the Department of Film and Video. "Once you understand that MoMA is becoming a research institution for the study of the entire twentieth century, then you see that the film collection is one of the Museum's most valuable assets."

To Preserve and See

From June 28 to September 12, *Scorsese at the Movies: Selections From the Martin Scorsese Collection at The Museum of Modern Art* will

regale movie enthusiasts with a plethora of terrific films that the director and film preservationist bought for two reasons: he loved them, and he wanted to make sure they stayed around. Among the titles to be screened in June are Robert Aldrich's *Kiss Me Deadly* (June 28, 6 p.m.), Francis Ford Coppola's *The Conversation* and John Woo's *The Killer* (June 29, 2 p.m. and 4 p.m. respectively), and Roger Corman's *X—The Man With the X-Ray Eyes* (June 30, 5 p.m.). MoMA is located at 11 West 53rd Street.

Movie Quiz: Kelly Lynch

1. This underappreciated film actress made her first impression in a movie by Gus Van Sant. Name it.
2. Lynch portrayed what is arguably the most fully realized major lesbian character in a commercial movie in what 1993 film?
3. In which of Lynch's bottom-rung movies did a minor character snarl to the star playing her boyfriend, "I used to fuck guys like you in prison"?

Answers To Last Week's Questions

1. *The Gene Krupa Story*; 2. *Cheyenne Autumn*; 3. *Escape From the Planet of the Apes*.

MOMA
ARCHIVES
PAMPHLET
FILE

New York Native
June 17, 1996

Dept of
Film

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

dept of film

Subject: Steve Fagin signing

MOMA
ARCHIVES
BAMPHLET
FILE

I am very pleased to announce that the bookstore will be hosting a signing for video artist Steve Fagin from 5:00 to 6:00 this evening. Mr. Fagin will be signing copies of his new book, **Talkin' With Your Mouth Full**, in association with the *New Documentaries* screening of his video, **TropiCola**. Please join us!

[Faint, illegible text, likely bleed-through from the reverse side of the page]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Department of Film

THE NEW YORK TIMES, FRIDAY, JUNE 14, 2002

Modern Is to Move Film Programs

The Museum of Modern Art, undergoing renovation and expansion, announced this week that in the fall it would move its film and media programs to a temporary new home in the 499-seat Gramercy Theater on 23rd Street, between Lexington and Park Avenues.

The first shows in the theater, built in 1936 as a cinema, are to open in October and will include an inaugural film-preservation festival; a retrospective devoted to Delphine Seyrig, a star of French films; and a tribute to

Richard Rodgers. Among other programs planned are a retrospective inspired by the 50th anniversary of the French film magazine *Positif*, a series of new films from Germany and screenings of award-winning British commercials.

The Museum of Modern Art is shifting its gallery operations from Midtown to Long Island City, where its temporary new home, MoMA QNS, at 33rd Street and Queens Boulevard, is to open on June 29. The museum is to reopen in Midtown in 2005.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Department of Film

=====
 indieWIRE: DAILY ++ Wednesday, June 12, 2002
 =====

>> MoMA To Continue Film Program At Gramercy Theatre this Fall

(indieWIRE: 06.12.02) -- The Museum of Modern Art announced plans to re-launch its film and media program in early October at Manhattan's Gramercy Theater. The museum had put its film series on hiatus this summer as it closed its Manhattan gallery operations for a three-year renovation, and readies a temporary home in Long Island City, Queens. The 499-seat Gramercy Theatre, located on 23rd Street between Lexington and Park Avenues, was built in 1936 as a movie house, but since 1998, it has been used to house off-Broadway theatrical productions.

This fall at the Gramercy, MoMA will present three different programs. To Save and Project: The MoMA International Festival of Film Preservation, which is the lead program at the Gramercy, will include preserved works from MoMA and other archives, including films by Kenji Mizoguchi, Ernst Lubitsch, and Max Ophuls. MoMA's second program, Delphine Seyrig: Variations on an Enigma, will be a retrospective of the renowned French actress who appeared in Alan Resnais' "Last Year at Marienbad" and "Muriel." MoMA's final fall offering is Richard Rodgers: Isn't it Romantic?, which will feature several lesser-known films with music by the composer as well as recent films like "Moulin Rouge," which utilize Rodgers' work.

"It seems most appropriate to us to use this handsomely renovated building, long a beloved movie house, just as the Museum has renovated the Swingline factory as MoMA QNS, and as P.S. 1 had revitalized a former school," said MoMA's Mary Lea Bandy, chief curator, film and media department. "While we are constructing the new, it is great to reuse older -- and very adaptable -- New York buildings."

MoMA QNS opens June 29, and the new MoMA in Manhattan should reopen in fall 2005. [David Lieberman]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Go to Film Dept.

The Modern Relocates Its Film Stills Amid Protests

By CELESTINE BOHLEN

Next month, over protests from members of New York's film community, the Museum of Modern Art will move its collection of four million still photographs from films — a rare record of cinema history — to its film storage and preservation center in Hamlin, Pa., for an indefinite period.

Mary Corliss, an assistant curator who had worked with the stills archive for 34 years, and her co-worker Terry Geesken were laid off as a result of the relocation, which according to the museum's administrators is part of the Modern's elaborate plans to shut down its Manhattan operations during its \$650 million expansion and redesign. The museum will close its doors on West 53rd Street on May 21, and on June 29 will open temporary exhibition space in Long Island City, Queens. Its popular film program will continue at a Manhattan location that has not been decided.

The museum's expanded home in Manhattan, designed by the Japanese architect Yoshio Taniguchi, is expected to open in 2005, but whether the archive of still pictures will be returned then is still undecided.

"We are going to look very seriously whether or not it makes more sense to keep all the film-related material together or not," said Glenn D. Lowry, the museum's director, in a telephone interview from Zurich, where he was traveling on business.

The archive will be going to the Modern's Celeste Bartos Film Preservation Center near Scranton, Pa., an \$11.2 million complex that opened in 1996 and now houses more than 90 percent of the museum's prodigious film collection.

But film historians, critics and festival publicists who have relied on the Modern for certain rare categories of photographs argue that the archive is of little worth if it is kept far from the public that uses them.

A rich trove of photographs goes to Pennsylvania.

"What good does it do in Pennsylvania?" asked John Anderson, the chief film critic at Newsday, who as chairman of the New York Film Critics Circle, wrote a letter of protest last month to the museum. "It makes it inaccessible. This is a New York City institution. What good is preserving something in aspic?"

Reached yesterday, Ms. Corliss said: "When there was a huge outcry, their solution was to shut it down altogether and lay us off. So it is a public collection which now the public can't get to."

Bruce Goldstein, director of reper-

tory programming at the Film Forum, said: "We will really miss it. It is one of the greatest collections, and to have it away from here, and not have access to it, will be a hardship."

The Modern's collection of movie photographs was begun in the 1930's, when it also began to amass a world-famous collection of films, coaxing copies from major studios and early filmmakers. Its stills archive is particularly strong in early silent movies and little-known foreign films, several experts said.

"When you deal with rare films, where else can you go to get these things?" asked Mr. Goldstein, who is responsible for the Film Forum's old-movie repertory. "If everything else failed, you knew that MOMA had it."

Mr. Lowry confirmed that in the short term, the still photographs would not be available to the public. "We have so much on our plate," he said. "We are looking at a whole

Continued on Page B19

N.Y. Times Jan. 12, 2002 p. B7

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Modern Relocates Its Film Stills

Continued From Page B7

range of issues; we have to look at what makes most practical sense."

The archive's final location is still being discussed. "My own feeling is that it makes a great deal of sense to have all our film material together, but we have several years to figure that out," Mr. Lowry said.

Although the move to Pennsylvania had been known for several months, the termination notices for Ms. Corliss and Ms. Geesken were delivered only on Wednesday. Ms. Corliss said she had opted for a right to be recalled should her job be restored.

Mr. Anderson, among others, questioned whether the decision to lay off Ms. Corliss was tied to her outspoken support of the staff members' union, Local 2110 of the United Automobile Workers, when it went on strike against the Modern in 2000.

Mr. Lowry insisted that the decision had no connection to the strike.

Four employees in the museum store were also laid off recently, as the Modern heads into what is expected to be a difficult transition, made more tense by a worsening economic climate. Mr. Lowry said more layoffs were expected in coming months, as the museum temporarily contracts its exhibitions space and curtails its popular film program. The total number of layoffs, from both management and staff, will be 30 to 35 out of a total work force of 570, he said.

"CRACKLES WITH ENERGY!
IT'S MUSIC TO LIFT THE SPIRIT!"
TimeOut NY

GOOD TIME BLUES

SAT & SUN AT 3 • MON AT 8
TIX \$30 • Stud/Over 65 \$15 at B.O.

212-239-6200 • HOUSEMAN • 450 W. 42 ST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Why Did MoMA Send Norman Bates To Cold Storage in Hamlin, Pa.?

BY ELISABETH FRANCK

N.Y. Observer
Feb. 4, 2002

Since mid-January, phone calls to the Museum of Modern Art's Film Stills Archive, one of the world's foremost pictorial records of filmmaking dating back to the 1890's, have been silently transferred to a voice-mail box with this recorded greeting: "Due to the Museum of Modern Art's ongoing expansion project, the Film Stills Archive has been closed and is no longer accepting orders."

Considering the public outcry that followed a Jan. 12 *New York Times* article first reporting MoMA's decision to shut down public access to the rare archive for the foreseeable future and ship it to the museum's Celeste Bartos Film Preservation Center in Hamlin, Pa., the brief recorded message is hardly explanation enough for the thousands of directors, authors, scholars and publishers that use the archive. Director Martin Scorsese,



MARY LEA BANDY

who edited MoMA stills into his last film, *My Voyage to Italy*, said, "I can only hope, for the cineastes here in New York who need access to the files, that this is not permanent."

But the recording is far more information than is being disseminated inside MoMA's film department, where current and former employees say a paranoid atmosphere of secrecy has taken over as museum director Glenn Lowry plans to shut down the 53rd Street site from late May of this year until some time in 2005 to complete a \$650 million renovation amid a worsening economy. Employees at MoMA say that the museum's

film department—created by its founder, Alfred Barr, in 1935, and unparalleled in its role elevating film to an art form and the director to the status of an auteur—is

CONTINUED ON 13

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	APF	Film, Department of

GALLERIES	JOHN HEILPERN
A Conversation Between Sculpture And Painting Page 14	Cymbeline, Shakespeare With a Twang Page 15

THE OBSERVATORY

ANDREW SARRIS	REX REED
The Rat Race, Canadian Style Page 17	Nicole Kidman, Naughty Girl Page 17

FEBRUARY 4, 2002

PAGE 13

MoMA's Last Picture Show

As the Museum of Modern Art prepared to close for a \$650 million renovation, it ordered its vast Film Stills Archives to storage and sent the staff home. Cut to: four million stills... in Hamlin, Pa. As ELISABETH FRANCK reports, this may be the end of a bumpy love affair.

CONTINUED FROM PAGE 1

being dealt a terrible blow in the name of museum progress. The Stills Archive, they believe, will not be a priority even when MoMA unveils its big, shiny new home. In addition to cutting off access to the Film Stills Archive, *The Observer* has learned, MoMA has yet to find an off-site location in which to continue its crowd-pleasing film screenings—generally two or three shows a day—once the museum closes on May 21.

MoMA shut down the Film Stills Archives on Jan. 9 when it laid off Mary Corliss, curator of the archive for 34 years, and her co-worker, Terry Geesken, a 17-year MoMA employee. Mary Lea Bandy, chief curator of the film department and the museum's deputy director for curatorial affairs, gave the women two days to clear out. Neither Ms. Bandy nor Mr. Lowry would be interviewed for this article.

Ms. Corliss believes her firing and the relegation of the Film Stills Archive to Pennsylvania are partly retaliation for her active role in the museum-wide strike of 2000. She and Ms. Geesken played very vocal roles during the strike, and Ms. Corliss called on her influential friends to conduct a letter-writing campaign and get publicity for the plight of the poorly paid MoMA assistants. Returning to the job after the four-month strike, she said the Film Stills Archive had suffered in terms of MoMA's film department's priorities.

On the day Ms. Corliss was laid off, union members met with Oz Zager, MoMA's director of human resources, who told them that Ms. Corliss and Ms. Geesken's firing had been totally up to Ms. Bandy. The reason for her decision, they said Mr. Zager told them, was that "the Film Stills Archive is not central to the core mission" of MoMA's film department.

Some characterize MoMA's film department as a vipers' nest. "The film department has a history of being fragmented," said a MoMA staffer who has worked with the department for about five years. "There have been turf wars there that have polarized the department in a pretty dramatic way. There's a tremendous amount of infighting and many people have been there for a fair amount of time, since it's a pretty coveted position in the community of film scholars and curators."

Employees say many of the current problems can be traced back to the beginning of Ms. Bandy's reign in 1980. Her climb to director of the film department, after being hired by MoMA's publishing department and a two-year stint as an exhibition coordinator, was somewhat controversial. She came to the museum with no film studies under her belt, after graduating from Stanford University and working as an assistant editor at Harry N. Abrams Inc.

A few in the department criticized the appointment. Ms. Corliss among them. "On a scholarship level, I didn't feel she was qualified for the job," said Ms. Corliss. When Ms. Bandy came on board, the film department boasted two heavyweight cinema scholars: Adrienne Mancina, who headed programming and was known in festivals the world over for her daring choices and intimate knowledge of film, and Eileen Bowser, the longtime head of the department's related photographs stored in several hotel walk-in freezers; the Film Stills Archive achieved a special status in American scholarship. After a 1948 bequest from *Photoplay* magazine, an industry publication, of stills from the 1890's through Hollywood's golden age, the archive's holdings were over a million photos.

When Ms. Corliss first started there in 1967, there had also been bequests of stills of D.W. Griffith and Georges Méliès. She brought in donations from the Dell Publishing Company, Paramount Pictures and Columbia Pictures, among others. Anonymous benefactors would send in donations with notes like, "We wanted you to have these."

"The film community is small," Ms. Corliss said. "So I would hear people were looking for space for their collection and we'd contact them and let them know we'd have a happy home for the things they cherished."

Most of the images are the work of set photographers capturing key moments in a plot line: Virginia Cherrill offering a flower to Charlie Chaplin in *City Lights*, Anthony Perkins with his hands clasped over his mouth in horror in *Psycho*, Alphabetized by actor's name are studio portraits of Garbo and Dietrich by the great Hollywood photographers George Hurrell and Ruth Harriet Louise. Until it closed, the archive, including 4 million stills and a half-million portraits, was accessioned donations on a daily basis.

"The MoMA Stills Archive has more early material than any other archive," said Howard Mandelbaum, president of Photofest, New York's biggest commercial archive of film stills. In 1999, MoMA stills from Erich von Stroheim's *Greed*, a film that had disintegrated out of existence, were used in a Turner Classic Movies reconstruction of the film, interlarded with bits of salvaged footage. More recently, Knopf author Jim Harvey stopped the presses on his book *Mine Love in the Fifties*, after he found a picture of Marlon Brando and Elia Kazan at Kazan's birthday party on the set of *A Streetcar Named Desire* in MoMA's archive.

Clients would write or e-mail a request and within a week, wearing cotton archival gloves, could sort through images culled together by Ms. Corliss or Ms. Geesken. More often than not, they'd hit pay dirt. Copies cost \$15 to \$20 apiece and were usually ready in 48 hours. When *The New York Times* needed a photograph of Robert Bresson in 1999 for his obituary, however, the department made copies available in 20 minutes.

"There were always things there you didn't expect and you didn't even know existed," said Robert Sklar, a professor at N.Y.U.'s Tisch School of the Arts Cinema Studies Department and author of *Cine Box*, a book about Jimmy Cagney, Humphrey Bogart and John Garfield.

By 1980, when Ms. Bandy took over, Ms. Corliss was overseeing the Film Stills Archive in a townhouse on West 53rd Street where the museum's library was also located. Around 1984, both were moved to the east wing of the central building; the library first and then the archive, onto a mezzanine above the library. She and Ms. Geesken sat at desks near a viewing area in the east wing. The rest of the film department was on the fifth floor of the west wing.

When programming was still the turf of Ms. Mancina, Ms. Bandy wasn't allowed into programming meetings. But, within a few years of Ms. Bandy's arrival, Ms. Bowser retired and Ms. Mancina left in what several employees described as a tense contest with Ms. Bandy, and the tables were turned. With Ms. Bandy gaining power, there were no more invitations to employees to special screenings. Department-wide meetings reached only some employees, some said. And many employees complained that they were always kept away from meetings with



Farewell, My Sweet: More than anyone, assistant curator Mary Corliss (top left) has had trouble parting with the Museum of Modern Art's Film Stills Archives—which include images of Doris Day and James Cagney in *Love Me or Leave Me* (bottom) and Elia Kazan and Marlon Brando during production of *A Streetcar Named Desire* (top right)—which the museum is putting in cold storage until at least 2005 as the museum undergoes a renovation.

the museum's film committee trustees. "When I first started there, we were always invited to things, openings and screenings," said Ms. Geesken. "That no longer happens."

Ms. Corliss was promoted only once, from curatorial assistant to assistant curator, during her 20 years under Ms. Bandy, despite her widely praised work, the 41 exhibits she had curated, credits in countless films and books and the acquisition of more than a million stills for the Archive.

Employees say Ms. Bandy was directing the mission of MoMA's film department away from scholarship and the department's standing was suffering. The 1996 opening of the \$11.2 million Celeste Bartos Film Preservation Center in Hamlin, Pa., where the museum's film collection was moved, was due to Ms. Bandy's efforts. Some museum employees complained that she was essentially focused on fund-raising. "The way people watch movies has changed," a department member commented. "The world has changed, and change is a healthy thing. But I can't say that the department changed in a healthy way."

Ms. Bandy's appointment to assistant director of curatorial affairs in 1993 seemed to indicate that Mr. Lowry—a director fond of crowd-pleasing exhibitions—and MoMA's board had signed off on her leadership of the department and its new emphasis away from the archives and scholarship.

"Archives used to come above programming in the annual report," said one employee. "It seems small but it says a lot. Programming is on top now."

The culminating scene of this drama was the museum-wide strike of 2000. On one side were Ms. Corliss and Ms. Geesken, both active participants in the strike. Ms. Corliss obtained the support of prominent Hollywood big shots in an open letter to the museum and her husband, Richard Corliss, wrote about the strike in *Time*. On the other side was Ms. Bandy, ironically head of the museum's union before she came to the film department.

To say Ms. Bandy opposed the strike is putting it mildly. A replacement worker, Helen Robinson, was hired to fill in for Ms. Corliss. Ms. Robinson is currently a research assistant. Many department members crossed the picket lines, including Charles Silver,

former union member and head of the Film Study Center. "I believe this strike is based on manipulation," Mr. Silver told *The New York Times* in 2000. "These people have engineered a strike for their own purposes."

Until the strike, the archive was set to move to MoMA QNS, the 160,000-square-foot facility in Long Island City. Queens that the museum had bought in March of 2000 partially as a place to go during the renovation. A former Swingline staple factory, it was planned to house temporary exhibits and collection highlights until MoMA reopened in Manhattan.

Ms. Corliss met with an architect on the project to plan the move in early 2000. They agreed on a 1,800-square-foot space on the mezzanine level. The last meeting with the architect was scheduled for 9:30 a.m. on April 28, 2000, the first day of the strike. When she returned to work, Karen Davidson, MoMA's deputy director of policy, planning and administration, told her that Glenn Lowry was reevaluating the plans.

In November 2000, MoMA received a \$5 million grant from Gov. George Pataki for the renovation of the Swingline building and announced that the site would house "the Museum's archives, a portion of its library collections and its reformed film stills collection."

But, at a museum all-staff meeting on Jan. 31, 2001, Mr. Lowry, responding to a question, said there would be no space for the Stills Archive at MoMA QNS. A month later, Mr. Zager, the museum's director of human resources, told Ms. Geesken at a union meeting that "we'd been jockeyed out of a position there."

MoMA's Film Study Center, repository of scripts and other printed matter, had not.

In July of 2001, Ms. Corliss was told that the archive would move to the Celeste Bartos center in Hamlin, Pa. The 135 file cabinets to be crammed into 300 square feet in hallways. A desk for Ms. Corliss would be worked into the conference room. "It's a beautiful facility, state of the arts, you can't fault it," said Ms. Corliss of the Film Preservation Center. "It's a temperature and humidity controlled vault, but still, that's it. It's in the hallway."

When the decision seemed irreversible, Ms. Corliss contacted many frequent users of the archive—the New York Film Critics' Circle, the faculty of Tisch's Cinema Studies Department and the Society for Cinema Studies. Each wrote the museum. "It would be a major loss for film scholarship were the MoMA Film Stills Archive to become unavailable," wrote the faculty at Tisch. "The incomparable variety of the Archive makes it... a critical component, along with the MoMA Film Study Center, in maintaining MoMA's supremacy and leadership in the field of cinema studies."

MoMA's defenders argue that it could not help but suffer from a space crunch. Plus, times were not flush: the museum tightened its budget, impacting available space. MoMA is currently trying to sub-lease about 30,000 square feet of space on 52nd Street, which now houses its membership, development and information services departments.

Even MoMA's board of directors was apparently caught by surprise by the decision to close public access to the Film Stills Archive once it was shipped off to Pennsylvania.

In a letter dated January 10, 2002 and signed by Agnes Gund, MoMA's president and a film committee member, and obtained by *The Observer*, Ms. Gund said the Hartung center was to be the new location since the museum had "undertaken a thorough review of... the best ways to ensure that our collections are... able to be accessed and appreciated by the widest audience possible." The letter shows no knowledge of the museum's plans to cut off access to the archives, made clear the previous day when Ms. Bandy laid off Ms. Corliss and Ms. Geesken and announced she was putting the archive into cold storage.

"Within 48 hours, both employees were taken off the computer systems and sent packing. 'What a way to go,' commented one employee. 'No happy trails, no goodbyes, and your life's work in cold storage.'"

Since then, MoMA has remained as silent as the stills themselves. After speaking to the *New York Times* for their piece, Ms. Corliss was swarmed with e-mails, and was interviewed by Leonard Lopate on WNYC. Film critic Roger Ebert, who used the MoMA stills in his upcoming book *The Great Movies*, wrote the *Times* from the Sundance Film Festival: "If the archive is not available to most of its users, of what use is it?"

MoMA's only statement said that "the building project will require a temporary contraction of services and a retrenchment in staff in order to realize the permanent expansion of resources when the museum reopens in 2005."

But the statement does not address the fact that several MoMA film department employees told *The Observer* that no alternative space has been found for the department's popular film programming series. They said that everything past May seems to be on hold. "How the department will serve the public during this time... it's anybody's guess," said one museum employee.

But finding a home for the film series has its own incentives: the film screenings—including the annual "New Directors/New Films" series—are an important factor to MoMA's membership base, and bonus with memberships or the admissions fee. Currently, only one of the Roy and Nina Tinsler theaters is in use. Both theaters will be closed by summer.

John Anderson, a *New York Times* film critic, said, "It seems like the people who are really devoted to film are of the lowest priority there. The people devoted to the bureaucracy seem to control what's going on."

"Many of us have come to associate MoMA with access to film related to opposed to merely static art material," said Annette Insdorf, a Columbia University film professor who said she started her cinematic education on 53rd Street, "but perhaps we've been spoiled."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

THE PRESIDENT AND TRUSTEES
OF THE MUSEUM OF MODERN ART
REQUEST THE HONOR OF YOUR PRESENCE AT THE
PRIVATE OPENING OF THE FILM SERIES
SIXTY YEARS OF FRENCH FILM
TO BE FORMALLY OPENED BY
HIS EXCELLENCY M. HERVÉ ALPHAND
AMBASSADOR OF FRANCE TO THE UNITED STATES
WITH A SHOWING OF
RENÉ CLAIR'S LE QUATORZE JUILLET
ON TUESDAY EVENING, MAY TWENTY-EIGHTH
AT NINE O'CLOCK

TICKETS ARE REQUIRED FOR ADMISSION
R.S.V.P. 11 WEST 53 STREET, NEW YORK
DRESS OPTIONAL

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Trustees of The Museum of Modern Art invite you to the gala American Première of the winner of the Grand Prix of the 1951 Cannes Film Festival, Miracle at Milan, a fantastic comedy by Vittorio de Sica, director of Bicycle Thief; on Sunday evening, December 16, 1951, at eight forty-five, in the Museum auditorium, 11 West 53 Street, New York; for the benefit of the Museum Program Fund; suggested minimum contribution \$5.00 per ticket.

Out of the same materials from which he fashioned his tragic *The Bicycle Thief*, Vittorio de Sica has created a new film as altogether unlike its great predecessor as is conceivable, but equally worthy to stand among the achievements of the motion picture. *Miracle at Milan* is a fantastic comedy with undertones of satire. Its leitmotifs are goodness and kindness and human brotherhood. I can think of no film like it except *A Nous la Liberté*, and if anything René Clair's masterpiece is flattered by the comparison.

Richard Griffith
Curator, Museum of Modern Art Film Library

In *Miracle in Milan* Vittorio de Sica shows us that he is as great a master of laughter and fantasy as he was — in *Shoe Shine* and *Bicycle Thief* — of compassion and power.

Thornton Wilder

Committee: Mrs. Vincent Astor
Mrs. J. Cheever Cowdin
Mrs. E. Bliss Parkinson
Mrs. David Pleydell-Bouverie

The Trustees of The Museum of Modern Art wish to acknowledge the generosity of Mr. Joseph Burstyn in permitting this private view of *Miracle at Milan* prior to its public opening at the World Theatre, December 17, 1951.

Tickets are available only to members of The Museum of Modern Art; the Museum auditorium seats only 496 persons and requests for tickets will be filled strictly in order of receipt. Please fill out attached coupon and mail at once with your contribution to the Museum.

The Museum of Modern Art, 11 West 53 Street, New York 19

*Enclosed is my contribution to the Museum's Program Fund in the amount of \$ _____
Please send me _____ tickets for the American Première
of Miracle at Milan on December 16, 1951.*

Name _____

Address _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Museum of Modern Art

MOMA
ARCHIVES
PAMPHLET
FILE

For Immediate Release
April, 2000

LAURENCE KARDISH PROMOTED TO SENIOR CURATOR, DEPARTMENT OF FILM AND VIDEO

Glenn D. Lowry, Director of The Museum of Modern Art, has announced that Laurence Kardish has been promoted to Senior Curator, Department of Film and Video. Mr. Kardish has been a curator in The Museum of Modern Art's Department of Film and Video since 1984, with the particular responsibility for coordinating exhibitions in the Museum's Roy and Niuta Titus Theaters since 1990. He continues to report to Mary Lea Bandy, Chief Curator, Department of Film and Video.

"The title of Senior Curator indicates exceptional merit and is among the highest distinctions the Museum can offer," remarked Mr. Lowry. "This promotion recognizes Laurence Kardish's remarkable contributions to MoMA and to film culture, both as an exhibition organizer and as a frequently invited participant in juries and symposia. His astute judgment about all types of cinema, especially in identifying important new artists and in the field of experimental work, has brought praise and distinction to MoMA's film programs."

"Laurence Kardish has proven to be a tireless champion of new filmmakers and underappreciated national cinemas such as those of the People's Republic of China, Senegal, Colombia, and Vietnam," said Ms. Bandy. "He possesses an exceptional knowledge of film and is a highly valued colleague, who richly deserves and has solidly earned this distinction."

Mr. Kardish first came to the Museum in 1968 as a curatorial assistant, specifically to create Cineprobe, a forum for independent and avant-garde filmmakers.

-more-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

2

This series has continued, without interruption, to be one of the most valued ongoing series for the presentation of new and experimental work by filmmakers from around the world.

Exhibitions organized by Mr. Kardish for MoMA include *The Films of Claude Chabrol* (1970); *Stan Brakhage: A Retrospective* (1971); *Post-Cultural Revolution Films from the People's Republic of China* (1972); *The Films of Emil de Antonio* (1975); *Senegal: 15 Years of an African Cinema, 1962-1977* (1978); *John Cassavetes: Filmmaker and Actor* (1980); *National Film Board of Canada: A Retrospective* (1981); *Of Light and Texture: Andrew Noren and James Herbert* (1981); *Berlinart: 20 Films* (1987); *STZ: The Films of Scola, Tavernier, and Zanussi* (1988); *Marin Karmitz and MK2* (1989); *Colombian Cinema: From Magic to Realism* (1990); *Melvin Van Peebles* (1990); *Junction and Journey: Trains and Film* (1991); *Jean-Luc Godard: Son + Image 1974-1991* (1992); *Strictly Oz: A History of Australian Cinema* (1995); *Rainer Werner Fassbinder* (1997); *Agnès Varda* (1998); *Coming Apart: Films from 1968 and Thereabouts* (1998); *G. W. Pabst* (1998); and *Alfred Hitchcock* (1999). In addition to co-curating the ongoing Cineprobe series, Mr. Kardish organizes an annual presentation of new films from Germany. He has also served on the selection committee of the annual *New Directors/New Films* festival, presented in cooperation with the Film Society of Lincoln Center, since its founding in 1972.

Mr. Kardish has written extensively for catalogues and publications by the Museum and other film archives and festivals. Among his published works are *Rainer Werner Fassbinder* (1997), *Junction and Journey: Trains and Film* (1991), *Berlinart* (1987), *Michael Balcon: The Pursuit of British Cinema* (1984), *Of Light and Texture: Andrew Norten/James Herbert* (1981), *Senegal: Fifteen Years of an African Cinema*,

-more-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

3

1962-1977 (1978), and *Reel Plastic Magic* (1972), a film history text that continues to be used in many schools. He also contributed essays to *The Museum of Modern Art Circulating Film Catalog* (1984).

Mr. Kardish has served on numerous film festival juries and advisory panels, including festivals in Mexico City, Jerusalem, Bogotá, and Caracas, as well as on the Camera d'Or jury for best debut feature at the Cannes Film Festival. Since 1997 he has served on the European Film Academy's Rainer Werner Fassbinder jury to determine the outstanding European debut feature film of the year and is the only North American to hold that distinction. For the past twelve years Mr. Kardish has also been a member of the National Advisory Committee for the Sundance Film Festival. In 1995 he received the Ordre des Arts et des Lettres, Grade de Chevalier, from the government of France.

In addition to his work as a curator, author, and scholar, Mr. Kardish wrote, directed, and produced *Slow Run* (1969-70), an American independent narrative feature film, which is now deposited in the National Film and Television Archive, London, a division of the British Film Institute.

* * *

No. 31

For more information, contact Harris Dew, Senior Publicist for Film and Video,
212/708-9847 or Harris_Dew@moma.org.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

State of the Independents: Part 2: A Brighter Picture?

Page 1 of 8

FILM JOURNAL
INTERNATIONAL

 PRINT THIS

 Powered by  Clickability

State of the Independents: Part 2: A Brighter Picture?

Nov 11, 2008

-By Doris Toumarkine



The latest bulletin from the old-media vs. new-media warfront, as recently reported by CNET News, has YouTube about to offer feature films. An unnamed studio exec is quoted as saying, "We're big believers in long-form feature film content on new media platforms." But here's a weather bulletin from the indie front: The sky may not be falling, and blue patches *are* on the radar.

The recent global economic downturn is not good news for the specialty downturn (detailed in part one of this article last month), but hopeful news emanates from several fronts. Understandably, much of this news comes with some "howevers."

For instance, excitement and euphoria for the indie cause came this fall from vet indie producer Ted Hope's keynote at an L.A. filmmaker forum, where he proclaimed his notion of the "Truly Free Film Culture." He proclaimed that "there is no crisis" and suggested that the "falling sky" state of IndieWood articulated in Mark Gill's gloomy keynote last spring is actually opening.

Maybe so, but his notion has to do with Web empowerment and how indie filmmakers can do end-runs around the old-media corporate gatekeepers who have traditionally been in control.

Yes, new Web-based movie companies for download and streaming are the stuff of daily announcements (Snag, iArthouse, and Gigantic Releasing among the most recent) and video-on-demand choices grow daily. But, make no mistake, brick-and-mortar lives and the signs are many.

This summer, for instance, saw some impressive specialized box-office winners (*Man on Wire*, *The*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

State of the Independents: Part 2: A Brighter Picture?

Page 2 of 8

Visitor, Tell No One, Frozen River); this fall also has strong performers like *Rachel Getting Married, Elegy* and *Religulous*, and the fourth quarter is loaded with promise.

And unlike those skittish stock market players, established theatre-focused indie distributors like Sony Pictures Classics, Samuel Goldwyn, Strand, Magnolia, TLA Releasing and Magnolia have been busy buying.

Also heartening are the new financing, production and distribution companies arising in the turmoil. Money from wealthy individuals and banks and places like India and the Middle East is nourishing the business. National Geographic, for instance, is now focusing more on theatres, thanks to a cash infusion from and partnership with an Abu Dhabi company.

Also on the financing side are new companies like Elizabeth Redleaf's Werc Werk Works and Jonathan Tisch's Walnut Hill Media, both supporting the specialized space.

Some ventures entered the space as the popcorn hit the fan, like IndieVest last spring, but they are moving, if not sprinting forward. Says founder and CEO Wade H. Bradley, "We were fortunate in aggregating members [IndieVest raises capital via different categories of memberships] and were able to fund *Saint John of Las Vegas*, which is now in post. We got this done just prior to the complete meltdown we're now experiencing."

With credit easing and the election over, Bradley says, "We now have an idea how things might evolve. But we feel we're in a tremendous position because entertainment normally outperforms even in recessionary times, and filmed entertainment should do quite well. For investors, [IndieVest] is an alternative-asset class of investment that is non-correlating with the market. It moves on its own and people will always love to go to the movies to escape and it's cheap to do."

Also new to indie space is The Goldcrest Group's Goldcrest Features, which is co-producing low-budget projects by exploiting its expertise and facilities as a full-service post-production house.

At the distribution end, the new MSNBC Films, working with the also new Oscilloscope Laboratories (*Wendy and Lucy*), is picking up films for TV and theatrical. The "however" here is that, at least with its recent pick-up of the doc *Witch Hunt*, the Sean Penn-narrated film is targeted for TV, with the theatrical window mainly to bestow Oscar eligibility.

Even established companies like Summit Entertainment and Starz's Overture are leaning more towards lower-budget, indie-spirited product.

New companies like indie filmmakers Mark and Michael Polish's Prohibition and Adam Yauch and David Fenkel's Oscilloscope are embracing both the big screen and new outlets. The strategy is to do as much of the soup-to-nuts development-to-distribution work in-house.

Veterans like producer Philippe Rousselet and Fabrice Gianfermi are going lower-budget with their new Vendome Pictures, and French giant Vivendi is distributing specialized product to North American theatres.

And how about the new venues and spaces—some commercial, some not—that are providing indie films with big-screen presentations? Jacobs Entertainment's Jeffrey Jacobs is booking the newly opened Beekman Theatre two-plex on Manhattan's Upper East Side, one block from its namesake's old location.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

State of the Independents: Part 2: A Brighter Picture?

Dept. of Film
Page 3 of 8MOMA
ARCHIVES
PAMPHLET
FILE

Changed times make for strange bedfellows, as the theatre had both Seth Rogen and Jeanne Moreau under the same covers with simultaneous runs of *Zack and Miri Make a Porno* and the French drama *One Day You'll Understand*.

Jacobs, who also services theatres along the East Coast and out west, feels traffic at the Beekman will be good because its East Side area is underserved and "New York has a hungry, eager population of filmgoers."

Jacobs believes that art product will do well at the Beekman and that programming these films alongside commercial fare is no problem. Each auditorium has 440 seats and "the older art-house crowd likes the fact that we're small. And they don't feel like they're going to an airport to see a movie."

Also, reminds Jacobs, is "the importance of maintaining a very well-run theatre and very friendly and courteous staff."

But "intuition" tells him that, in these stressed economic times, the challenges may be more in rural and suburban theatre locations. "Gas prices, Netflix and other issues might make people less likely to get into their cars."

Beyond the commercial screens, non-commercial operations and venues like museums, film societies, festivals, and schools are providing specialized films with more big-screen real estate.

Surely numbering close to a thousand by now, stateside film festivals continue to spread like kudzu, draw crowds (sometimes industry but usually film-curious locals), and quench the thirst for small films. We hear of banks going under, but not film festivals. ✓

Museums too are increasing their indie offerings. New York's Museum of Modern Art (MoMA), long a film-buff mecca, is programming more and more "first-run" features, what it also calls "theatrical premieres" or "MoMA Presents&hellip" Just a few recent examples are the seven-day "theatrical premiere" of New Yorker Films' drama *Delwende* and the "U.S. theatrical engagement" for Bela Tarr's *The Man from London*. And new German features just unspooled.

Weeklong theatrical runs can validate films for Oscar consideration, but, says MoMA Department of Film chief curator Rajendra Roy, the Oscar validation "is not the driving force. We mainly want to provide opportunities for films that wouldn't have a theatrical venue. It's good for us and good for the audiences to see these films other than on DVD. And the press gets more involved. But there's no split with the filmmakers because we're not a commercial house."

Ray says that MoMA is "looking for people who want innovative distribution models, since DVD and VOD is where most independents are getting their money now. So we engage in this initiative with producers and filmmakers who want theatrical but aren't depending on this for their income."

Calling the MoMA programs "a modified version of Film Forum," he cites the film *Derek*, about the late filmmaker Derek Jarman, which just had an Oscar-qualifying week run at MoMA right after its DVD release and got a review from *The New York Times*.

These new feature films at MoMA, says Ray, "won't be the core of what we do, but more of a regular thing that is part of our ongoing effort to give audiences a broader window of choice." The art institution also recognizes film as a business: It just launched its inaugural "The Contenders" series, which is

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

State of the Independents: Part 2: A Brighter Picture?

Page 4 of 8

showing this year's hot prospects for the upcoming awards season, be it as mainstream as *The Dark Knight* or as indie as *Frozen River*.

More schools are also getting into the act of providing the big-screen experience for smaller films. New York's School of Visual Arts is currently renovating what used to be a commercial house in Chelsea and what is now the Visual Arts Theater. But the concentration of programming won't be on features, says the theatre's director Gene Stavis, a veteran film academic and historian and former protégé of the legendary French Cinematheque archivist Henri Langlois. "We can screen all formats and will be showing computer animation, shorts, student films, mixed media, even something you took with your telephone or want to present with PowerPoint."

The theatre, which will have two state-of-the-art auditoria, won't offer its feature presentations as commercial or long-term runs. Everything, says Stavis, will be a special event, whether it's a premiere, screening, festival or series.

Scheduled to open Jan. 5, the Milton Glaser-redesigned Visual Arts Theatre will focus on school events, but there will also be programs for the public. For these, Stavis says, "We're working with groups in different countries like France, Italy and Iran and hoping to be able to showcase some of their films that would not necessarily get released. We don't want to be a commercial-run house."

With so many non-commercial opportunities for specialty films, the definition of "commercial" becomes all the more critical, especially because so many filmmakers covet at the very least Oscar consideration. And the Academy of Motion Picture Arts and Sciences (AMPAS), which bestows the Awards, requires what it calls commercial runs for film eligibility.

So how does AMPAS define a "commercial motion picture theatre"? The answer may be buried in the Academy's dense eligibility rules, but AMPAS Academy director of communications Leslie Unger clarifies: "The eligible film must run in a venue that regularly shows new releases and charges admission. It must have regular non-specialized programming open to the general public, meaning that the theatre is one that, on an ongoing basis, presents studio and/or independently produced films typically for runs of at least seven days. The theatre must exploit and market its films through regular listings and advertising and offer multiple daily showings."

Just as independents covet awards, they still covet that big screen and are optimistic about the theatrical window, even as they see more and more of their revenues elsewhere. Veteran documentary filmmaker Doug Block (*Silverlake Life*, *51 Birch Street*, the upcoming *Almost Gone*) has self-distributed to theatres, and has had good experiences in cinemas working with 2929's Truly Indie program and individual partners, but gets most action through the ancillary windows. Still, he says, "Theatrical is so important; it's the most important, in fact, because that's how you really get the word out, the validation, the quotes from reviewers who count." And, yes, "theatrical is and will probably always be the outlet we filmmakers most covet."

Longtime indie publicist and consultant Susan Norget agrees: "It [the big screen] is still as coveted and will be at least five to ten years from now. There's always going to be that attachment and desire, as that's how we all like most to see our movies. It's almost obvious because there's nothing like experiencing a film with a group of people. And everything derives from that because it's not just the romance that is the mystique of the big screen—it's the way it's been and will be."

Norget cautions that "the return on investment theatrically speaking is more challenging" and

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

State of the Independents: Part 2: A Brighter Picture?

Page 5 of 8

filmmakers have to be "pragmatic." But certain of the smaller films will continue to play well in theatres in spite of the glut because "cream always rises to the top."

Like Norget, others point to "pragmatic" reasons for some filmmakers staying away from theatres. Producers' rep Josh Braun, who mainly sells in North America but also overseas to companies like Celluoid, acknowledges that "with so many films being produced, many of these have the potential for theatrical or TV premieres. But in the same breath I have to say that many [independents] are realizing that theatrical is less than a tenable goal and it is becoming more difficult to find distributors who will make the theatrical happen." So part of his job has increasingly become "the management of expectations."

Braun, who recently sold *Soul Power* to Sony Pictures Classics and *Witch Hunt* to the new MSNBC Films, adds that it's becoming more prevalent for filmmakers to access funds for service deals that get their films to theatres. While the revenues won't put food on the table, "the advantage is that you're creating more value for the ancillary windows."

David Fenkel, co-founder with Adam Yauch of Oscilloscope Laboratories, is another of the big screen boosters. The new company will release the Michelle Williams starrer *Wendy and Lucy* in December and has already had the docs *Gunnin' for That #1 Spot* and *Flow* in theatres (the former hitting many urban multiplexes).

"Because our releases are high-quality and tend towards high-profile and are critically acclaimed," states Fenkel, "they get a lot of high-level publicity. So theatrical is very important to us and we work to get the best theatres possible."

Wendy and Lucy has "considerable theatrical potential," he believes, because of Michelle Williams' marquee value, the critical reception so far, and strong word of mouth. But while Fenkel calls himself an optimist about theatrical, he adds that, with deals also in place for DVD and VOD, "we're not living and dying off it."

Ed Arentz, managing director of Music Box Films (*Tell No One* and the upcoming *Shall We Kiss?*) and longtime booker for New York's Cinema Village, is another—and predictable—theatre booster. He sees the old values still counting if releases are well-timed, high-quality and emotionally loaded. He views the theatrical arena for specialized product, including foreign films, as "never better, with more theatres more open to the category."

The Baby Boom generation, Arentz observes, is reaching retirement but "is still interested and has the time and means and cultural interest in art films. And they are fit and want to go out."

As an example, Arentz points to Shreveport, Louisiana, which has a "great art theatre," and Asheville, North Carolina, a popular retirement area where the art theatre does well. Multiplexes, however, have a special challenge, as their different audiences have different standards—for their films and for their theatres.

Village Roadshow in Australia, he believes, is showing the way by trying to solve problems that plague fussy filmgoers. In its VIP riff, the chain will be introducing smaller, high-ticket theatrical spaces that will skirt the annoyances of certain multiplexes and offer patrons food and alcohol in the rooms.

Arentz sees a golden age for smaller films in theatres because people still want to go out. His "however" is that "technology could undermine this."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

State of the Independents: Part 2: A Brighter Picture?

Page 6 of 8

But cinemas, he says, can step up and help matters by not being passive recipients of the films that come to them. Theatres can promote internally and use tools like review blow-ups provided by distribution. Postcards, adds Arentz, have become clichés and can just lie around theatres. But nice promotional brochures provided by distributors can work.

Giving further hope to independents in theatres are the Future Filmmakers of America, apparently still lusting for the big screen in spite of their feverish love affair with all screens anyhow, anywhere.

Annette Insdorf, director of undergraduate film studies at Columbia University and former chair of the Graduate Film Division of the School of Arts, maintains that “because Columbia’s students watch films on the big screen in our classes, the theatrical frame is still the measure of motion picture artistry.”

Citing *Frozen River* from Columbia grad Courtney Hunt and other school films, Insdorf says, “Our emphasis is on narrative…so our films are designed for the big screen.”

One of the most compelling arguments to be made that the sky isn’t falling on IndieWood is the prevailing, undying notion (call it a matter of faith) that the business is cyclical, has always been and will continue to be. Many in the independent world still sing this tune.

Says Michelle Byrd, executive director of the IFP, “There’s a correction going on now, but I think it’s cyclical in that I saw classics divisions and other smaller distributors years ago get hit and then come back in some form. The big screen is still the Holy Grail.”

Zach and Miri’s Kevin Smith, speaking at last month’s Independent Film Week in New York, took note of the indie slump but called everything cyclical and “in 10 or 15 years a new bunch of companies will open up again.”

Smith took a loving swipe at his distributors the Weinstein Brothers for being “the bane of indies because they put their films into multiplexes and made too much money,” thus inspiring the studios to fund well-heeled specialized divisions or fire up companies like DreamWorks, which entered indie space with *American Beauty*.

Former exhibitor and longtime distribution executive Bob Berney is another who offers the cyclical mantra. Also speaking at Independent Film Week, he restated the familiar problems in and symptoms of the business but said “we’re in a cycle.” He’s an optimist, he declared, even though Picturehouse, the Time Warner division he headed, was at the time just a few days from closing. “The [theatre] audience is there and good films will find a way to them.”

With the acclaimed *Stranded* now playing in theatres, Zeitgeist Films co-president Emily Russo is another optimistic member of the “It’s Cyclical” chorus. Like others, she acknowledges the challenging times while hoping theatres will further cultivate their local audiences and hold onto films longer.

“The business is always cyclical, but more so for platforms than theatres. The bigger changes will be in the way films are seen, but we’re very committed to the theatrical model. And we wouldn’t have been in this business for 20 years if we didn’t maintain a certain level of optimism. We love what we do but we won’t get rich from it.”

Producer Rick Schwartz, former Miramax exec who is now CEO of Overnight Productions, sees the indie business as neither caught in a cycle nor vulnerable to seismic change. “We’re somewhere in between. What’s going on may be bigger than a blip but it’s less than a permanent change,” he offers.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

State of the Independents: Part 2: A Brighter Picture?

Page 7 of 8

"The experience of going to the movies is never going away. The bigger change is the model for distribution because of so many challenges."

The pressures, he reminds, come from so many movies coming out every weekend that have every quadrant covered. "When you're looking for a date for your movie," he laments, "there are no longer any spaces. And there are more distributors like Summit or Overture. It's Darwinism out there and certain companies will run out of patience. But, whatever happens, people will still be going out to the movies."

Also taking a middle-of-the-road stance on the cyclical notion is Sony Pictures Classics co-president Tom Bernard. Speaking at the Independent Film Week forum, he described the situation as neither "a glass half-full nor half-empty, but a glass being full and not so full." Hard times are nothing new, he said. "In the '80s studios had lots of specialty companies and they went out of business. We're in a correction mode now as companies like Warner pull out. But this gives smaller companies a chance and this will change again. The difference today is that the small distributors are finding new ways to get their films out."

Day-and-date VOD releases with theatrical, he said, are working for the really small films but "we've always believed in theatrical first."

Exhibition, too, gives credence to the cyclical nature of the business. Says Denise Gurin, Regal Entertainment Group's senior VP of alternative film, "There's still a definite market out there [for specialty product] and audiences want this type of entertainment. But they also want quality."

Regal, she says, is committed. "The business is cyclical and is going through a change, but it's all good. When there are great films, there are audiences who want to see them."

Publicist and consultant Norget emphasizes the need to educate: "Things are changing so quickly and we're all caught up in the throes but have to continue learning to get out the other side. I'm learning all the time, even though it's so hard to find the time."

She believes filmmakers are having problems because "they aren't keeping up the way sales agents, distributors and even people like me are." She adds, "I don't *get* the idea of watching films on devices like iPhones, but I have to know about this."

Besides the greater support from and rethinking by theatres that indie players call for, there are other stimuli that might boost the sector. Couldn't multiplexes better serve indie fans by velvet-rope special auditoria dedicated to specialty films and giving them the more intimate, clubby, communal experience they want? Might filmmakers, distributors and theatres better harness the power and capital of sponsors? Nike and Pepsi are just a few of the big brands that have recently helped indie films. And Picturehouse recently saw great relief for production costs on *The Women* from lucrative product placements.

Audiences too are expressing their needs. An ardent indie fan collared at Independent Film Week echoed the view of others queried, as he called for a kind of smaller neighborhood art house "sort of like the old Brattle Theatre" that offered community by way of a café where indie fans could gather to "eat, drink and talk film." Others suggested that art theatres with gimmicks work, such as the series tickets considered bargains at the Jacob Burns complex in Westchester, New York.

And might there be good news for indies from the bad news that the economy is slowing down the digital rollout to theatres that will greatly benefit 3D and other big-ticket studio product? Could this

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

State of the Independents: Part 2: A Brighter Picture?

Page 8 of 8

mean at least in the near term more shelf space in theatres for smaller films?

And in a traditionally upbeat and resilient business fueled by passion, hope, denial and optimism, is it not easier to see brighter skies when smaller films like *Milk*, *Revolutionary Road*, *The Wrestler*, *The Secret of the Grain*, *Last Chance Harvey*, *Defiance*, *Waltz with Bashir*, *The Reader* and *Gomorra* are on the immediate horizon?

So all's really not so bleak. The sky is clearing and independent films are just experiencing a cyclical dip. But there is a final "however" by way of the following anecdote. Someone about as close as anyone can be to the independent film world and who must remain anonymous shared this: His parents, in their 60s and fans of indie films, get their fix from Netflix, watch the DVDs on their 42-inch flat screen, and are stepping out less to theatres.

A really sunny indie forecast calls for theatres to really think hard about how to get these cinephiles off that couch and on line the old-fashioned way.

Links referenced within this article

Find this article at:

http://www.filmjournal.com/filmjournal/content_display/news-and-features/features/movies/e3i2d029babe3f1f02e4463b6c687da9283

Uncheck the box to remove the list of links referenced in the article.

? 2008 Nielsen Business Media, Inc. All rights reserved.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Dept of Film



At the preview screening of the DVD project, eight of the 11 student interns were present. In the front row, left to right: Mahesh Fernando, Kaoru Hayashi, and Kumiko Suda. Back row, left to right: Win Zaw Htun, Joseph Rangelhelli, Michael Rangelhelli, Nichyarn Singhoseni, and Kentaro Taguchi.

Film Produced by Students and MoMA/QNS Screened

By Staff

After months of painstaking work on an ambitious interactive DVD project with The Museum of Modern Art in Queens, 11 LaGuardia student interns finally viewed the fruits of their labor at a special debut screening on November 19.

With a mixture of nervousness and excitement, the young DVD producers sat in MoMA's Gramercy Park Theater where they watched as the hour-long promotional film told the little-known story of how three industries—popular music, recording, and moving picture—came together at the beginning of the 20th century to create a market for amusement in America, what we know today as mass media.

"The hard work was worth it," said Nichyarn Singhoseni after viewing the "Amusement Project" with his fellow filmmakers and college and museum guests. "To watch the end product in the Gramercy Theater was an amazing experience."

rience."

"The students did a highly professional job," said Ron Magliozzi, assistant curator of the museum's Research and Collections, who has been researching the subject for the past decade. "And with their help we are able to make this an important fund-raising tool in future presentations of the project." With the monies, Mr. Magliozzi plans on producing a full-length documentary on the subject and designing a gallery exhibition scheduled for 2006.

While the museum applauded the students' work, the college also recognized the students performance during their six-month internship by presenting each with an achievement award. "The college honors these students for dedicating themselves to the project," said Humanities Professor Joyce Rheuban, who teaches film, "and doing their jobs in a very professional manner."

In preparation for the task, the students,

who, with the exception of one, had no prior film experience, entered an intensive six-week video-training program, where they learned every aspect of digital video production and became familiar with the software that assists in the process.

Having digested the basics, the students were broken up into small teams and plunged into specific assignments in this multifaceted project.

One group was given the task of plotting and shooting specific location shots. Another assignment took them into the homes of known historians and entertainers, such as Max Morath, a popular singer in the 60's and 70's who performed turn-of-the-century songs, where they filmed the interviews and the rare collection of artifacts.

Other students worked in the college's new film production lab, shooting, digitizing, and editing such rare treasures as fragile pieces of sheet music and hand-colored photographic glass slides. Still others worked on recording the 100-year-old original songs that are preserved on wax cylinders.

"As a curator, it was very gratifying for me that the students took the subject of music and moving pictures 100 year ago as seriously as they did," said Mr. Magliozzi. "I was quite amazed to enter the lab and hear them singing 1905 pop songs to themselves and discussing the movie-going habits of audiences in 1911."

"The experience was amazing," said Win Zaw Htun, a film and media intern who rattled off a list of activities he and his classmates were involved in: location shoots, color correcting photos and sheet music, and editing and digitizing footage.

"The students were involved in specialized archival work," said Professor Rheuban, "and came away with the skills and knowledge possessed by professionals in the industry."

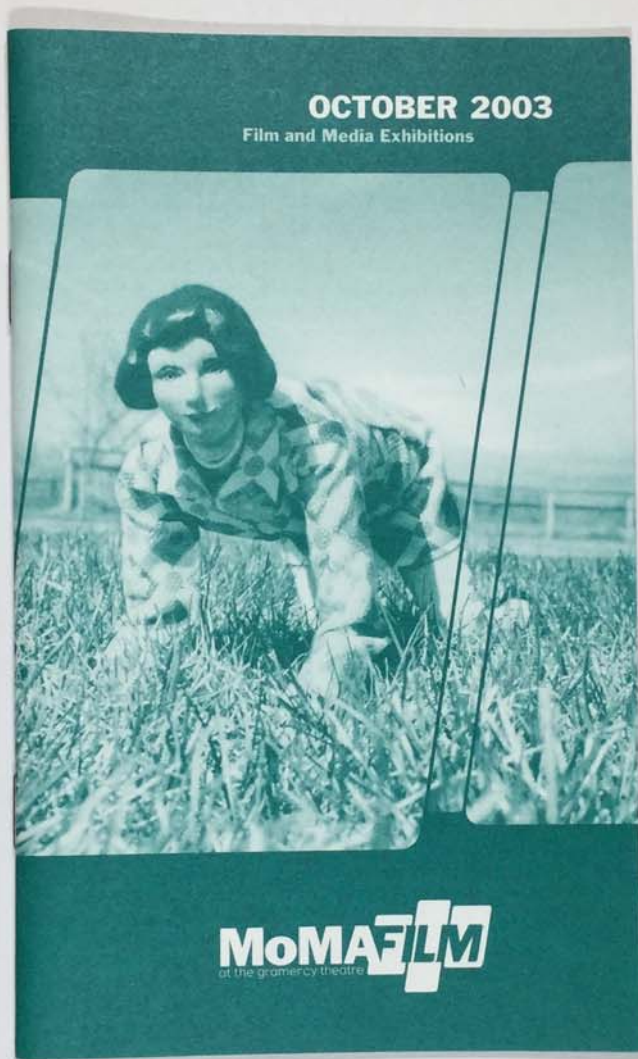
Win is already marketing his newly developed skills by freelancing as a film editor and photo retoucher and restorer.

With the project's first stage completed, Professor Rheuban said that she and Mr. Magliozzi will soon be working on a grant to fund future projects.

"We hope that this is just the beginning," she said.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MoMA Film at The Gramercy Theatre

The Museum of Modern Art's Department of Film and Media holds its daily exhibition program at MoMA Film at The Gramercy Theatre, located at 127 East 23 Street, New York. MoMA Gramercy is open on Mondays, Thursdays, Fridays, Saturdays, and Sundays; closed Tuesdays and Wednesdays. Box office hours are Mondays and Thursdays, 1:30–8:30 P.M.; Fridays, 1:30–9:30 P.M.; Saturdays, 12:30–9:30 P.M.; and Sundays, 12:30–7:30 P.M. MoMA Gramercy is wheelchair accessible and is equipped with an infrared listening system. Daily admission: members free; adults \$12.00; seniors (sixty-five and over) and students (with current ID) \$8.50. Children under sixteen (with an adult) free. On Fridays, screenings after 4:00 P.M. are pay what you wish. Admission to MoMA Gramercy is the same as admission to MoMA QNS, and varies depending on the Museum's exhibition schedule. A MoMA film ticket stub may be exchanged for one admission to MoMA QNS, and a MoMA QNS ticket stub may be used for one day of films at MoMA Gramercy, for up to thirty days from the date on the ticket. This policy may not apply during certain exhibitions.

MoMA film tickets are available only at MoMA Gramercy during box office hours. A limited number of tickets for each film is available to MoMA members at MoMA Gramercy one week in advance for a fifty-cent service fee. The general public may purchase tickets online for up to one week in advance at www.ticketweb.com (subject to service fees). For information about ticket distribution and for confirmation of screening schedules, please call 212-708-9480 or visit the Museum's Web site at www.moma.org. For ticket availability and detailed program information, please call MoMA Gramercy during box office hours at 212-777-4900. Note: Ticket holders are not permitted to enter the theatre later than fifteen minutes after the program begins.

For questions about your membership, please call 212-708-9696 (toll free: 888-999-8861).

MoMA Film at The Gramercy Theatre
127 East 23 Street (at Lexington Avenue)/ New York, NY 10010
212-777-4900

Subway: 6 train to 23 Street station; N or R train to 23 Street station
Bus: M23 to Lexington Avenue; M1 to Park Avenue and 23 Street; M101, M102, M103 to Third Avenue and 23 Street

The Museum's film and media programs are made possible by grants from the National Endowment for the Arts and the New York State Council on the Arts.

Cover: *Still Life with Cows*. 2000. Directed by Karen Yasinsky. P. 4

2

Standby: No Technical Difficulties

OCTOBER 9–18

4

A Short History of Polish Animation

OCTOBER 23–NOVEMBER 2

7

A Short History of Polish Avant-Garde and Experimental Film

OCTOBER 25–NOVEMBER 2

8

Dark Lover: Screening Rudolph Valentino

OCTOBER 2–13

10

Germaine Dulac: Duty, Deviance, and Desire

OCTOBER 16–23

11

Evenings with French Filmmakers: Claude Miller and Patrice Chéreau

OCTOBER 24 AND 31

12

Cinéfondation: Cannes Jury Winners, 2003

OCTOBER 10–11

13

The Best Commercials of 2003: AICP & BABA

OCTOBER 17, 18, 25, AND 30

14

In Memoriam: Katharine Hepburn, Gregory Peck, Hume Cronyn

OCTOBER 19–27

14

Special Screening: Anita Loos

OCTOBER 23

15

Heddy Honigmann: Direct Address

THROUGH OCTOBER 5

16

John Mills, Forever English

THROUGH OCTOBER 17

18

MediaScope

OCTOBER 20 AND 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Standby: No Technical Difficulties

OCTOBER 9-18

For twenty years, the Standby program in New York has provided post-production services to more than 1,000 media artists, producing over 1,500 titles constituting a remarkable history of video. Initially, Standby facilitated artists' access to broadcast-quality video editing, pioneering the use of small-format video when broadcasters eschewed consumer formats. Today, when broadcast quality is no longer relevant and many artists have home-editing equipment, Standby offers low-cost services in video and audio production and restoration. Standby's recent co-restoration with MoMA of Tony Oursler's *Life of Phillis* (1979) opens this thirty-work tribute.

Organized by Sally Berger, Assistant Curator, Department of Film and Media, in collaboration with Maria Venuto, Executive Director, and Marshall Reese, artist/editor, Standby, and Steve Seid, Curator, Pacific Film Archive.

Flying Morning Glory (On Fire). 1985. USA. Directed by Skip Blumberg. A documentary chronicler of street performers captures the high-flying sautéing technique of a sidewalk chef in Thailand. 4 min.

Life of Phillis. 1979. USA. Directed by Tony Oursler. This restored version of Oursler's first video narrative was originally made in episodic form at Cal Arts. 58 min. **THURSDAY, OCTOBER 9, 8:00**

Damnation of Faust: Evocation. 1983. USA. Directed by Dara Birnbaum. The Faust myth is transformed into a reverie on the external world. 10 min.

Arcade. 1984. USA. Directed by Lyn Blumenthal, Carole Ann Klonarides, Ed Paschke. The televised and the real are examined through street scenes and television images reworked with image processing. 11 min.

Information Withheld. 1983. USA. Directed by Juan Downey. Modern signs and symbols find parallel in icons, hieroglyphs, and living forms. 28 min.

Why Do Things Get in a Muddle? (Come on Petunia). 1984. USA. Directed by Gary Hill. Gregory Bateson's concept of metalogue is evoked in a conversation about muddles between Alice in Wonderland and her father. 33 min. Program 82 min. **FRIDAY, OCTOBER 10, 4:00**

I Want Some Insecticide. 1986. USA. Directed by Branda Miller. This sci-fi video renders a dystopic future where robotic insects rule. 4 min.

Hell. 1985. USA. Directed by Ardele Lister. Technology, the information society, and everyday life appear hellish in this haunting work. 17 min.

A Mosaic for the Kali Yuga. 1986. USA. Directed by Daniel Reeves. A mosaic of digital images illustrates the Hindu prophecy that we live in a dark time. 5 min.

The Meaning of the Interval. 1987. USA. Directed by Edin Velez. The concept of "ma"—the space between things—is explored through contradictions in contemporary Japan. 19 min.

Flaubert Dreams of Travel but the Illness of His Mother Prevents It. 1986. USA. Directed by Ken Kobland. Made for the Wooster Group's *The Temptation of St. Anthony*, this visionary work evokes Flaubert's notions of death/transcendence. 20 min. Program 65 min. **FRIDAY, OCTOBER 10, 6:00**

Neo Geo: An American Purchase. 1989. USA. Directed by Peter Callas. Colorful images inscribe an American landscape of contradictions. 9 min.

Color Schemes. 1989. USA. Directed by Shu Lea Cheang. Individuals in America's "melting pot" humorously demonstrate the complexities of racism and assimilation. 28 min.

Living with the Living Theater. 1989. USA. Directed by Nam June Paik, Betsy Connors, Paul Garrin. A tribute to Living Theater founders Judith Malina and Julien Beck. 30 min. Program 67 min. **SATURDAY, OCTOBER 11, 4:00**

Lost Book Found. 1995. USA. Directed by Jem Cohen. An evocative exploration of stories and artifacts from New York City streets. 33 min.

The Tourist. 1997. USA. Directed by Maria Venuto. A portrait of emotional isolation and cultural displacement, based on the true story of a German woman's mysterious death. 28 min.

Strange Weather. 1993. USA. Directed by Peggy Ahwesh, Margaret Strosser. Grainy Pixelvision images evoke a Miami couple's drug addiction. 50 min. Program 111 min. **SATURDAY, OCTOBER 11, 6:00**

The Bus Stops Here. 1990. USA. Directed by Julie Zando. Two sisters reveal how male authority and privilege circumscribe female representation. 27 min.

The Bible Belt. 1992. USA. Directed by Marshall Reese, Nora Ligorano. Pseudo channel grazing, including a televangelist hawking a "bible belt." 5 min.

Son of Sam and Delilah. 1991. USA. Directed by Charles Atlas. Scenes of New York performance luminaries—John Kelly, DANCENOISE, Hapi Phace—and a look at homophobia and racism. 27 min. Program 59 min.

SUNDAY, OCTOBER 12, 5:30

Thirty-Seven Stories about Leaving Home. 1986. USA. Directed by Shelly Silver. Three generations of Japanese women recount their life stories. 52 min.

Nobody's Business. 1996. USA. Directed by Alan Berliner. Berliner's father is the reluctant subject of this biography capturing the tenuous bond between father and son. 60 min. **MONDAY, OCTOBER 13, 6:00**

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Still Life with Cows. 2000. USA. Directed by Karen Yasinsky. Two women and a cow contemplate rural life and domesticity in this animation. 6 min.
lcky & Kathy. 1999. USA. Directed by Kathy High. In this performance video, two sisters explore their sexuality through touchy-feely games. 9 min.
The World of Photography. 1986. USA. Directed by Michael Smith, William Wegman. A satire on the process of image-making. "high" art, and "low" culture. 25 min. Program 40 min. **THURSDAY, OCTOBER 16, 2:00**

Amazonia. 2001. USA. Directed by Nandini Sikand. Potent images and poetry reveal the deep scars of breast cancer. 9 min.
Closer to Heaven. 2003. USA. Directed by Diane Bonder. An elderly father's fragile state is evoked through phone messages interlaced with memories. 15 min.
Beyond Voluntary Control. 2000. USA. Directed by Cathy Cook. David Fergueroa's dance performances convey feelings of psychological and physical confinement stemming from phobias and disease. 30 min. Program 54 min. **THURSDAY, OCTOBER 16, 3:30**

At Home and Asea. 2002. USA. Directed by Mark Street. A meditation on displacement and isolation, told through the documentary-like stories of five Baltimore characters. 70 min. **SATURDAY, OCTOBER 18, 8:00**

A Short History of Polish Animation

OCTOBER 23–NOVEMBER 2

For more than fifty years, Polish filmmakers have drawn on their nation's rich tradition of graphic art, avant-garde theater, and puppetry to create some of the most technically sophisticated and darkly satiric animation in the world. This survey of Poland's finest hand-drawn and computer animation—the most comprehensive ever assembled—reveals a breathtaking range of forms and techniques, from Jan Lenica and Walerian Borowczyk's politically subversive surrealist collages of the late 1950s and early 1960s to Tomek Bagiński's computer-generated short *Cathedral*, nominated for an Oscar in 2002.

Organized by Joshua Siegel, Assistant Curator, Department of Film and Media, and Marcin Giżycki, author of *Nie tylko Disney* (Disney Was Not the Only One). Presented in association with the Polish Cultural Institute in New York. Special thanks to Monika Fabijńska and Paweł Potoroczyn of the Polish Cultural Institute; Mateusz Werner, Adam Mickiewicz Institute (Warsaw); and Film Polski (Warsaw).

Program 1: The Golden Age

A tour of Polish animated film from the 1960s to the mid-1980s, featuring Lenica's and Oraczewska's gallows humor, experiments in paint, plaster, and rubber stamping by Giersz, Dumala, and Antonisz; and a split-screen narrative by Oscar-winning artist Rybczyński, who introduces the screening on October 23. **Bankiet (The Banquet)**, 1974. Zofia Oraczewska. 8 min.; **Czar Kólek (The Charm of the Two Wheels)**, 1966. Kazimierz Urbański. 7 min.; **Fotel (A Chair)**, 1963. Daniel Szczechura. 6 min.; **Labirynt (Labyrinth)**, 1962. Jan Lenica. 14 min.; **Koń (Horse)**, 1967. Witold Giersz. 6 min.; **Refleksy (Reflections)**, 1979. Jerzy Kucia. 7 min.; **Nowa Książka (The New Book)**, 1975. Zbigniew Rybczyński. 10 min.; **Słońce—Film Bez Kamery (The Sun: A Non-Camera Film)**, 1977. Julian Antonisz. 4 min.; **Łagodna (Gentle Spirit)**, 1985. Piotr Dumala. 12 min. Program 74 min.

THURSDAY, OCTOBER 23, 8:15; FRIDAY, OCTOBER 31, 2:00

Program 2: Jan Lenica and Walerian Borowczyk

A rich survey of Lenica's films, from his surrealist collages with Borowczyk to his last film, *The Island of R.O.*, and a documentary on its production by Giżycki. **Dom (House)**, 1958. Jan Lenica, Walerian Borowczyk. 12 min.; **Sztandar Młodych (The Banner of Youth)**, 1958. Lenica, Borowczyk. 3 min.; **Szkoła (The School)**, 1959. Borowczyk. 8 min.; **Był sobie raz... (Once Upon a Time)**, 1957. Lenica, Borowczyk. 9 min.; **Italy 61**, 1961. Lenica, Wojciech Zamecznik. 3 min.; **Les Astronautes**, 1959. Borowczyk, Chris Marker. 10 min.; **Nowy Janko Muzykant (The New Janko Musician)**, 1960. Lenica. 10 min.; **Die Nashorner (The Rhinoceros)**, 1963. Lenica. 11 min.; **Wyspa R.O. (The Island of R.O.)**, 2001. Lenica. 33 min.; **Wyspa Jana Lenicy (The Island of Jan Lenica)**, 1998. Marcin Giżycki. 29 min. Program 128 min.

FRIDAY, OCTOBER 24, 4:00; THURSDAY, OCTOBER 30, 7:45

Program 3: Early Stirrings, Witold Giersz, and Miroslaw Kijowicz

Polish animation was ambitious from the start: Starewicz worked with puppets and stop-motion; Giersz with oil-based paints; Janczak with collage; and Kijowicz with politically subversive line drawings.

Zmiana Warty (The Changing of the Guard), 1958. Halina Bielińska, Włodzimierz Haupe. 9 min.; **Maly Western (Little Western)**, 1960. Witold Giersz. 5 min.; **Oczekiwanie (Awaiting)**, 1962. Giersz, Ludwik Perski. 9 min.; **Czerwone i Czarne (Red and Black)**, 1963. Giersz. 7 min.; **Materia (Matter)**, 1963. Kazimierz Urbański. 9 min.; **Aqua Pura**, 1970. Jan Janczak. 8 min.; **Klatki (Cages)**, 1966. Miroslaw Kijowicz. 9 min.; **Droga (Road)**, 1971. Kijowicz. 4 min.; **Młyn (Mill)**, 1971. Kijowicz. 11 min.; **A-B**, 1978. Kijowicz. 4 min.; **Cinema verité**, 1979. Andrzej Warchał. 2 min. Program 77 min.

FRIDAY, OCTOBER 24, 6:45; FRIDAY, OCTOBER 31, 4:00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Program 4: Jerzy Kucia and Piotr Dumala

Dumala employs his trademark plaster-plate technique for interpretations of Kafka and Dostoevsky. Kucia's impressionistic portraits of town and country are masterpieces of interwoven sound and image.

Czarny Kapturek (Little Black Riding Hood), 1982. Piotr Dumala. 6 min.; **Latające Włosy (Flying Hairs)**, 1984. Dumala. 8 min.; **Wolność Nogi (Freedom of the Leg)**, 1988. Dumala. 10 min.; **Powrót (The Return)**, 1972. Jerzy Kucia. 9 min.; **Wiosna (The Spring)**, 1980. Kucia. 9 min.; **Parada (The Parade)**, 1986. Kucia. 14 min.; **Franz Kafka**, 1991. Dumala. 16 min. Program 72 min. **SATURDAY, OCTOBER 25, 3:30; THURSDAY, OCTOBER 30, 6:00**

Program 5: Portraits in Black: Stefan Schabenbeck, Ryszard Czekala, and Others

Schabenbeck's absurdist tales of Sisyphian men, Czekala's nightmarish scenes of a Nazi concentration camp, and Kalina's and Antonisz's visions of madness all confirm Polish animation's dark cast.

Wszystko Jest Liczbą (Everything Is a Number), 1966. Stefan Schabenbeck. 8 min.; **Schody (Stairs)**, 1968. Schabenbeck. 7 min.; **Susza (Drought)**, 1969. Schabenbeck, Henryk Ryszka. 5 min.; **Syn (The Son)**, 1970. Ryszard Czekala. 10 min.; **Apel (The Roll-Call)**, 1970. Czekala. 7 min.; **Jesień (The Fall)**, 1976. Zbigniew Szymański. 7 min.; **Martwy Cień (Dead Shadow)**, 1980. Andrzej Klimowski. 10 min.; **Portret Niewierny (Unfaithful Portrait)**, 1981. Ewa Bibańska. 8 min.; **Esperalia**, 1983. Jerzy Kalina. 9 min.; **Mój Dom (My Apartment House)**, 1983. Jacek Kasprzcki. 10 min.; **Światło w Tunelu (Light at the End of the Tunnel)**, 1985. Julian Antonisz. 9 min. Program 90 min. **SUNDAY, OCTOBER 26, 4:00; SATURDAY, NOVEMBER 1, 5:30**

Program 6: Daniel Szczechura, Piotr Kamler, and the New Guard

Recent Polish animation combines cutting-edge technologies with traditional practices. This program features Szczechura's melancholic renderings of domestic life; Brillowska's sado-erotic *Grabowski, House of Life*; and Bagiński's Oscar-nominated Art Nouveau fantasy *Cathedral*.

Le Pas, 1974. Piotr Kamler. 6 min.; **Hobby**, 1968. Daniel Szczechura. 8 min.; **Podróż (A Trip)**, 1970. Szczechura. 7 min.; **Skok (Jump)**, 1978. Szczechura. 5 min.; **Fatamorgana 2 (Mirage 2)**, 1983. Szczechura. 10 min.; **Wyścig (Race)**, 1989. Marek Serafiński. 7 min.; **Widok z Góry (A View from Above)**, 1978. Marek Komza. 5 min.; **Garb (A Hunchback)**, 1982. Andrzej Czczot. 4 min.; **Grabowski, House of Life**, 1990. Germany. Mariola Brillowska. 20 min.; **Za Grosz (For a Penny)**, 1998. Agnieszka Woźnicka. 7 min.; **Fryzjer (The Barber)**, 1996. Robert Sowa. 5 min.; **Katedra (Cathedral)**, 2002. Tomek Bagiński. 7 min. Program 91 min. **SUNDAY, OCTOBER 26, 6:00; SATURDAY, NOVEMBER 1, 3:00**

A Short History of Polish Avant-Garde and Experimental Film

OCTOBER 25–NOVEMBER 2

This accompanying two-part program focuses on the career of Stefan and Franciszka Themerson, the husband-and-wife team who created innovative abstract and structuralist film experiments, first in Poland in the 1930s and then in England during and after World War II. The Themersons' influential body of work inspired Roman Polanski's 1958 short *Two Men and a Wardrobe*; the Łódź-based Film Form Workshop of the 1970s; and Zbigniew Rybczyński, who on October 25 will present his Oscar-winning film *Tango* (1980), his pioneering music videos, and other radical experiments in animation and optical printing.

Organized by Joshua Siegel and Marcin Giżycki.

Program 1:

Pharmacy (Apteka), 1930/2001. Poland/USA. Stefan and Franciszka Themerson, Bruce Checefsky. 5 min.; **Tam i Tu (Here and There)**, 1957. Andrzej Pawłowski. 9 min.; **Or**, 1985. Jalu Kurek, Ignacy Szczepański, Marcin Giżycki. 4 min.; **Dziś Mamy Bal (There Is a Ball Today)**, 1934. Jerzy Zarzycki, Tadeusz Kowalski. 7 min.; **Przygoda Człowieka Poczciwego (Adventure of a Good Citizen)**, 1937. S. and F. Themerson. 8 min.; **Dwaj Ludzie z Szafą (Two Men and a Wardrobe)**, 1958. Roman Polanski. 15 min.; **Calling Mr. Smith**, 1943. Great Britain. S. and F. Themerson. 10 min.; **Strojenie Instrumentów (Tuning the Instrument)**, 2000. Jerzy Kucia. 16 min.; **The Eye and the Ear**, 1945. Great Britain. S. and F. Themerson. 10 min. Program 84 min. **SATURDAY, OCTOBER 25, 6:00; SUNDAY, NOVEMBER 2, 2:00**

Program 2:

Słodkie Rytmy (Sweet Rhythms), 1965. Kazimierz Urbański. 6 min.; **Rynek (Market)**, 1970. Józef Robakowski. 5 min.; **Idę (I Am Going)**, 1973. Robakowski. 2 min.; **Inwentaryzacja (Inventory)**, 1970. Wojciech Bruszewski. 4 min.; **Wszystko (Everything)**, 1972. Piotr Szulkin. 7 min.; **Copyright by Film Polski**, 1976. Szulkin. 2 min.; **Blok (Apartment House)**, 1982. Hieronim Neumann. 7 min.; **Zupa (Soup)**, 1974. Zbigniew Rybczyński. 8 min.; **Święto (Holiday)**, 1976. Rybczyński. 9 min.; **Close to the Edit**, 1984. USA. Rybczyński. 4 min.; **Imagine**, 1986. USA. Rybczyński. 3 min.; **Tango**, 1980. Rybczyński. 8 min.; **Pierwszy Film (The First Film)**, 1981. Józef Pwowski. 10 min.; **Catch the Tiger**, 1993. Jarosław Kapuściński. 10 min.; **Beta Nassau**, 1993. Piotr Wyrzykowski. 9 min. Program 94 min. **SATURDAY, OCTOBER 25, 8:00 (introduced by Rybczyński); SUNDAY, NOVEMBER 2, 3:45**

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Dark Lover: Screening Rudolph Valentino

OCTOBER 2-13

Despite a starring career that lasted only five years, Rudolph Valentino has remained one of Hollywood's most intriguing icons, ever since his death in 1926 at age thirty-one. Admired by his fans as a moody dark-skinned lover but reviled by editorial writers for his androgynous sexuality, Valentino exhibited "a depth of feeling, a capacity for suffering, an artistry, and a princely bearing that belonged to him alone," as Emily W. Leider writes in her new biography, *Dark Lover: The Life and Death of Rudolph Valentino* (Farrar, Straus & Giroux, 2003). This retrospective features the rarely revived *The Wonderful Chance* (1920), *Monsieur Beaucaire* (1924), and *Cobra* (1925), as well as the New York premiere of Edoardo Gataluso's *Good Night Valentino* (2002; filmmaker present) and a presentation and book signing by Ms. Leider. All films except *Good Night Valentino* are silent with piano accompaniment by Stuart Oderman or Ben Model.

Organized by Ronald S. Magliozzi, Assistant Curator, Research and Collections, Department of Film and Media.

The Sheik. 1921. USA. Directed by George Melford. Screenplay by Monte M. Katterjohn. With Agnes Ayres, Rudolph Valentino, Adolphe Menjou. A desert chieftain abducts a cultured, willful woman in this archetypal and campy sexual fantasy that certified Valentino as a pop idol. 80 min. **THURSDAY, OCTOBER 2, 2:00**

Blood and Sand. 1922. USA. Directed by Fred Niblo. Screenplay by June Mathis. With Lila Lee, Nita Naldi, Rudolph Valentino. Valentino claimed to identify closely with the role of a bullfighter torn between an exotic siren, a virtuous wife, and his mother. Approx. 80 min. **THURSDAY, OCTOBER 2, 4:00**

The Shriek of Araby. 1923. USA. Directed by F. Richard Jones. Screenplay by Mack Sennett. With Ben Turpin, Kathryn McGuire, George Cooper. Sennett's notorious burlesque of *The Sheik* satirizes the Valentino mystique. Approx. 46 min.

The Wonderful Chance. 1920. USA. Directed by George Archainbaud. Screenplay by Mary Murillo, Melville Hammett. With Eugene O'Brien, Tom Blake, Rudolph Valentino. Before his stardom, Valentino's foreign looks typed him as a heavy. In this film shot on location in New York City, he plays a cigar-chomping gangster. Approx. 60 min. **THURSDAY, OCTOBER 2, 6:00**

The Sheik. 1921. Directed by George Melford

Dark Lover: The Life and Death of Rudolph Valentino. Author Emily W. Leider presents film clips charting the actor's career and the cultural impact of his celebrity and sexuality. Book signing follows. 80 min.

Good Night Valentino. 2002. USA. Written and directed by Edoardo Gataluso. With Gataluso, John Rothman. A dramatization of Valentino's famed meeting with journalist H. L. Mencken only days before the troubled actor's death. Filmmaker present. 15 min. **THURSDAY, OCTOBER 2, 8:15**

The Four Horsemen of the Apocalypse. 1921. USA. Directed by Rex Ingram. Screenplay by June Mathis. With Alice Terry, Rudolph Valentino, Jean Hersholt. The most prestigious film of Valentino's career, this antiwar spectacle of cousins fighting on opposite sides during World War I features the actor's legendary "tango." Approx. 140 min. **SATURDAY, OCTOBER 11, 8:15**

Monsieur Beaucaire. 1924. USA. Directed by Sidney Olcott. Screenplay by Forrest Halsey. With Bebe Daniels, Doris Kenyon, Rudolph Valentino. Valentino is a nobleman masquerading as a narcissistic barber, the controversial role that contributed to the "pink powder puff" scandal clouding his final years. Approx. 100 min. **SUNDAY, OCTOBER 12, 2:00**

Cobra. 1925. USA. Directed by Joseph Henabery. Screenplay by Anthony Coldeway. With Nita Naldi, Gertrude Olmstead, Rudolph Valentino. This little-known comic melodrama finds Valentino struggling with the contradictory demands of lust and friendship. Approx. 75 min. **SUNDAY, OCTOBER 12, 4:00**

The Son of the Sheik. 1926. USA. Directed by George Fitzmaurice. Screenplay by Frances Marion, Fred de Gresac. With Vilma Banky, Agnes Ayres, Rudolph Valentino. In Valentino's final film, a tongue-in-cheek sequel to *The Sheik*, he plays dual roles of father and son. 72 min. **MONDAY, OCTOBER 13, 4:00**



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Germaine Dulac: Duty, Deviance, and Desire

OCTOBER 16-23

Germaine Dulac (1882-1942) was a central figure in 1920s French avant-garde cinema, and its only woman director. A filmmaker with her own production company who worked in narrative, avant-garde, and documentary genres, Dulac was also an active feminist, an outspoken film and theater critic, a cofounder of the French Federation of Ciné-Clubs, and a prolific writer who wrote some of the earliest treatises on avant-garde film. This exhibition features archival prints of ten films Dulac made between 1919 and 1929, some of which have never before been screened in the U.S.

Curated by Irina Leimbacher, Associate Curator, San Francisco Cinematheque, and organized for MoMA by Jytte Jensen, Associate Curator, Department of Film and Media. The exhibition is sponsored by the Cultural Services of the French Embassy in the U.S. Special thanks to the Cinémathèque française; Nederlands Filmmuseum; Lightcone, Paris; The Pacific Film Archive, Berkeley; Cinematheque Ontario; William Moritz; and Tami Williams.

* = Silent, with piano accompaniment by Stuart Oderman

La Mort du soleil (Death of the Sun), 1921. France. Directed by Dulac. Screenplay by André Legrand. With André Nox, Louis Vonelly. A formally audacious feminist melodrama, in which a young doctor is torn between devotion to her career and the demands of family life. French intertitles, simultaneous English translation. 92 min. **THURSDAY, OCTOBER 16, 6:00*** (introduced by guest curator Leimbacher); **SUNDAY, OCTOBER 19, 6:00**

Âme d'artiste (Soul of an Artist), 1925. France. Directed and cowritten by Dulac. With Ivan Pétrovich, Nicolas Koline, Mabel Poulton. Set in London's theater world, this big-budget commercial feature explores Dulac's favorite themes: the illusions of romantic passion, unhappy marriages, and independent women. French intertitles, simultaneous English translation. 99 min. **THURSDAY, OCTOBER 16, 8:00*** (introduced by Leimbacher); **SUNDAY, OCTOBER 19, 4:00**

La Fête espagnole, 1919. France. Directed by Dulac, Louis Delluc. With Eve Francis, Jean Toulout. Only a fragment remains of this film about a woman who, coveted by two men, chooses a third. 8 min.

La Souriante Madame Beudet (The Smiling Madame Beudet), 1923. France. Directed by Dulac. With Germaine Dermoz, Alex Arquillière, Jean d'Yd. This chronicle of the frustrations and fantasies of a young housewife is considered to be Dulac's masterpiece. 38 min.

L'invitation au voyage, 1927. France. Written and directed by Dulac, inspired by the Charles Baudelaire poem. With Emma Gynt, Raymond Dubreuil. This tale of a married woman's night out at a cabaret suggests the disillusionment inherent in romantic fantasy. Opening French text, English translation. 35 min. Program 81 min. **FRIDAY, OCTOBER 17, 6:00***; **MONDAY, OCTOBER 20, 6:00**

La Belle Dame sans merci (The Beautiful Woman without Mercy), 1920. France. Written and directed by Dulac. With Tania Daleyme, Denise Lorys, Yolande Hillé. An adulterous love affair is explored from the perspectives of the beautiful seductress and the betrayed wife in this recently restored tinted print. French intertitles, simultaneous English translation. 90 min. **SATURDAY, OCTOBER 18, 4:00*** (introduced by Leimbacher); **THURSDAY, OCTOBER 23, 2:00**

La Coquille et le clergyman (The Seashell and the Clergyman), 1927. France. Directed by Dulac. Screenplay by Antonin Artaud. With Alexandre Allin, Géneica Athanasiou, Lucien Bataille. Made during the period of Dulac's most intense aesthetic exploration, *Seashell*, written by Artaud, is often considered the first Surrealist film. 39 min.

Thèmes et variations, 1929. France. Directed by Dulac. 9 min.

Étude cinégraphique sur une arabesque, 1929. France. Directed by Dulac. 7 min.

Disque 957, 1929. France. Directed by Dulac. These abstract shorts embody Dulac's quest for an integral non-narrative cinema based on visual rhythms and compositions. 6 min. Program 61 min. **SATURDAY, OCTOBER 18, 6:00*** (introduced by Leimbacher); **THURSDAY, OCTOBER 23, 4:00**

Evenings with French Filmmakers:

Claude Miller and Patrice Chéreau

OCTOBER 24 AND 31

This fall, Unifrance and the French Ministry of Foreign Affairs are inaugurating a series of master classes with French filmmakers at eight American universities, and MoMA's Department of Film and Media is hosting special public screenings. On October 24, MoMA presents the New York premiere of Claude Miller's *La Petite Lili* (2003), followed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

by an onstage conversation between the director and Siri Hustvedt, author of the recent novel *What I Loved* (2003). On October 31, we honor the actor-writer-director Patrice Chéreau, Chair of this year's Cannes Film Festival jury, who will present his acclaimed 1998 film *Those Who Love Me Can Take the Train*.

Organized by Joshua Siegel and Florence Charmasson, Unifrance, Paris. Special thanks to Catherine Verret-Vimont, Unifrance/French Film Office, New York; Marie Bonnel, Cultural Services of the French Embassy, New York; Antoine Khalife, Unifrance, Paris; and Jay Anania.

La Petite Lili. 2003. France. Directed by Claude Miller. Screenplay by Miller and Julien Boivent. With Ludivine Sagnier, Nicole Garcia, Robinson Stevenin. Miller renders the whole of human emotion—familial love and bitterness, fragility, hope, regret—in this astute interpretation of Chekhov's *The Seagull*. In French, English subtitles. 104 min.

FRIDAY, OCTOBER 24, 8:30 (introduced by the director)

Ceux que m'aiment prendront le train (Those Who Love Me Can Take the Train). 1998. France. Directed by Patrice Chéreau. Screenplay by Chéreau, Danièle Thompson, Pierre Trividic. With Pascal Greggory, Valeria Bruni Tedeschi, Jean-Louis Trintignant. The friends and lovers of a bisexual painter are thrown together on a train bound for his funeral. Chéreau's most personal, elegiac, and mischievous film to date. Courtesy Kino International, New York. 120 min.

FRIDAY, OCTOBER 31, 8:30 (introduced by the director)

Cinéfondation: Cannes Jury Winners, 2003

OCTOBER 10–11

In 2000, the Cannes International Film Festival established Cinéfondation, a not-for-profit organization that promotes the work of student filmmakers. This year, Emir Kusturica headed a Cannes jury comprising Mary Lea Bandy, MoMA's Chief Curator of Film and Media, the French actress/director Zabou Breitman, the Russian actress Ingeborga Dapkunaite, and the French animator Michel Ocelot to award four student films from a selection of twenty. These four films—from England, Germany, Mexico, and Serbia—are shown in this program.

Organized by Laurence Kardish, Senior Curator, Department of Film and Media. Thanks to Laurent Jacob, who organized the competition in Cannes.

Bezi, Zeko, Bezi (Run Rabbit Run). 2003. Serbia. Pavle Vuckovic at Fakultet Dramskih Umetnosti, Belgrade. No dialogue. 7 min.

Rebeca a esas alturas (At That Point...Rebeca). 2003. Mexico. Luciana Jauffred Gorostiza at Centro de Capacitación Cinematográfica, Mexico City. In Spanish, English subtitles. 23 min.

TV City. 2003. Germany. Alberto Couceiro and Alejandra Tomei for Hochschule für Film und Fernsehen "Konrad Wolf," Potsdam-Babelsberg. In German, English subtitles. 27 min.

Historia del desierto (Story of the Desert). 2003. Great Britain. Celia Galán Julve at Royal College of Art, London. In Spanish, English subtitles. 6 min. Program 63 min. FRIDAY, OCTOBER 10, 8:00; SATURDAY, OCTOBER 11, 2:30

The Best Commercials of 2003: AICP & BABA

OCTOBER 17, 18, 25, AND 30

The AICP Show 2003: The Art of Technique of the American Television Commercial

For thirteen years, the Association of Independent Commercial Producers (AICP) has donated to MoMA's archives a reel of award-winning commercials produced for American or foreign broadcast during the previous year. This 2003 edition includes the best two or three commercials in twenty-two craft categories as judged by advertising professionals across the U.S.

British Advertising Broadcast Awards 2003: Award-Winning British Commercials

This twenty-first annual exhibition presents approximately 100 British commercials made in 2003 for television and cinema, selected for excellence in various product categories by British advertising professionals. Presented in cooperation with the British Television Advertising Awards office in London.

Organized by Laurence Kardish, Senior Curator, Department of Film and Media.

BABA 2003. Program 85 min.

FRIDAY, OCTOBER 17, 8:00; SATURDAY, OCTOBER 25, 1:00

AICP 2003. Program 71 min.

SATURDAY, OCTOBER 18, 2:00; THURSDAY, OCTOBER 30, 4:30

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

In Memoriam:

Katharine Hepburn, Gregory Peck, Hume Cronyn

OCTOBER 19-27

This program celebrates the distinguished screen careers of three actors who died this past June. Each of these films is presented in luminous, newly restored 35mm print, honoring not only three film giants but also the behind-the-scenes efforts of our film archive's preservation staff.

Organized by Steven Higgins, Curator, Department of Film and Media.

Screen Test for Joan of Arc. 1934. USA. Hepburn appears as Joan of Arc in this rare, silent Technicolor screen test for a film that was never made. 3 min.

A Bill of Divorcement. 1932. USA. Directed by George Cukor. Screenplay by Howard Estabrook, Harry Wagstaff Gribble. With Katharine Hepburn, John Barrymore, Billie Burke. Hepburn secured an enormous fee from RKO to make her screen debut opposite Barrymore in this (for the time) daring treatment of hereditary insanity. 69 min.

SUNDAY, OCTOBER 19, 2:00; FRIDAY, OCTOBER 24, 2:00

Brute Force. 1947. USA. Directed by Jules Dassin. Screenplay by Richard Brooks. With Burt Lancaster, Hume Cronyn, Charles Bickford. A brutal drama of prison life. Cronyn steals the show with his portrayal of unfettered evil, playing a sadistic yet soft-spoken chief of guards. 98 min.

SUNDAY, OCTOBER 26, 2:00; MONDAY, OCTOBER 27, 6:00

Spellbound. 1944. USA. Directed by Alfred Hitchcock. Screenplay by Ben Hecht, Angus MacPhail. With Gregory Peck, Ingrid Bergman, Leo G. Carroll. A psychiatrist at a prestigious sanitarium (Bergman) unlocks the secrets buried within a troubled man (Peck) who claims to be the institution's new director but who soon becomes a chief murder suspect. 118 min.

THURSDAY, OCTOBER 30, 2:00; FRIDAY, OCTOBER 31, 6:00

Special Screening: Anita Loos

OCTOBER 23

Smart and witty, Anita Loos was one of Hollywood's most beloved and prolific screenwriters, creating unforgettable roles for such stars as Mary Pickford, Jean Harlow, Clark Gable, and Audrey Hepburn. On October 23, author Cari Beauchamp introduces a special screening of the pre-Code comedy *Red-Headed Woman* (1932), a classic Harlow/Loos collaboration, and discusses and signs copies of her new book

Anita Loos Rediscovered: Film Treatments and Fiction by Anita Loos, edited and annotated by Beauchamp and Mary Anita Loos (University of California Press, 2003).

Organized by Mary Lea Bandy, Chief Curator, and Natalie Hirniak, Manager, Department of Film and Media.

Red-Headed Woman. 1932. USA. Directed by Jack Conway. Screenplay by Anita Loos. With Jean Harlow, Chester Morris, Lewis Stone. Harlow is at her comic best in this sexually frank pre-Code classic, playing a gold-digging schemer who causes divorce and general mayhem by seducing her married boss. Print courtesy Warner Bros., Los Angeles. 80 min. THURSDAY, OCTOBER 23, 6:00

Heddy Honigmann: Direct Address

THROUGH OCTOBER 5

Though distinguished by its beautifully composed imagery, what makes the Dutch filmmaker Heddy Honigmann's work unique is the way she gains access to the farthest reaches of her subjects' souls, whether they be cab drivers from Lima, Bosnian widows, or illegal immigrants in Paris. Honigmann's fiction features and shorts, although less well-known than her documentaries, are characterized by the same complex yet straightforward presentation of the emotions buried beneath quotidian existence.

Organized by Jytte Jensen, Associate Curator, Department of Film and Media. This exhibition is made possible by The Netherland-America Foundation and Holland Film. Additional support is provided by Ideale Audience, Paris, and the Consulate General of The Netherlands in New York.

Goede Man, lieve zoon (Good Husband, Dear Son). 2001. The Netherlands. Directed by Heddy Honigmann. In 1992, 80 percent of the men in a small village near Sarajevo were massacred. This moving film commemorates these neighbors, hunters, soccer players, carpenters, husbands, and sons through their families' testimonies. In Serbo-Croatian, English subtitles. 50 min.

FRIDAY, OCTOBER 3, 2:00

Hersenschimmen (Mind Shadows). 1988. The Netherlands. Written and directed by Heddy Honigmann. With Joop Admiraal, Marten Klein. A sensitive approach to a rare screen topic: Alzheimer's disease. Mixing memory and present time, Honigmann allows the viewer to inhabit the protagonist's history and mind. In English and Dutch, English subtitles. 112 min.

FRIDAY, OCTOBER 3, 3:30; SUNDAY, OCTOBER 5, 4:45

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

Het Ondergrondse orkest (The Underground Orchestra). 1997. The Netherlands. Directed by Heddy Honigmann. Algerian, Malian, and Romanian musicians tell their stories of war and exile in this high-spirited yet melancholy film about illegal immigrants who play music in the Paris Métro. Courtesy First Run/Icarus Films, New York. In French and Spanish, English subtitles. 108 min. **SATURDAY, OCTOBER 4, 6:00**

P0ivé (Private). 2000. The Netherlands. Directed by Heddy Honigmann. Contemplating the Eighth Commandment, Honigmann takes the viewer from the relative innocuousness of purse stealing and fare dodging to violent street crime and the horrors of Argentina's "dirty war." In Dutch, English subtitles. 55 min. **SATURDAY, OCTOBER 4, 8:15**

Crazy. 1999. The Netherlands. Directed by Heddy Honigmann. Patsy Cline's ballad "Crazy," among a number of songs that comforted Dutch U.N. soldiers during their peacekeeping missions, triggers reminiscences of their experiences in battlefields around the world, and the fall of Srebrenica in 1995. In Dutch and Serb, English subtitles. 97 min. **SUNDAY, OCTOBER 5, 7:00**

John Mills, Forever English

THROUGH OCTOBER 17

The British screen actor *par excellence* for more than seventy years, John Mills made his film debut in *The Midshipmaid* in 1932, foreshadowing many uniformed roles to come. He was the first of his breed to cross class barriers convincingly, becoming everyone's ideal of a national hero, but a more versatile Mills, mischievous and comic, was never far from the surface. This exhibition, featuring prints preserved by the *bfi National Film and Television Archive*, London, pays tribute to one of British cinema's most enduring screen stars, still acting at the age of 95.

Curated by Clyde Jeavons, film historian and former Curator of the *bfi* NFTA, and organized for MoMA by Joshua Siegel, Assistant Curator, Department of Film and Media. Thanks to the Mills family, Barry Day, Bryony Dixon, Richard May, and Barry Allen.

Great Expectations. 1946. Great Britain. Directed by David Lean. Screenplay by Ronald Neame, Lean. John Mills relished the role of Pip in this wonderful Dickens adaptation. With definitive performances from Martita Hunt as Miss Havisham, Jean Simmons as the young Estella, and Alec Guinness as a scene-stealing Herbert Pocket. Restored print. 118 min. **FRIDAY, OCTOBER 3, 6:00**

Ryan's Daughter. 1970. Great Britain. Directed by David Lean. Screenplay by Robert Bolt. With John Mills, Sarah Miles, Robert Mitchum. Set in Ireland during "The Troubles" in 1916, Lean's film, about a schoolmaster's wife who falls for a shell-shocked officer and pays the moral price, won Mills an Oscar for Best Supporting Actor. Courtesy Warner Bros., Los Angeles. 187 min. **FRIDAY, OCTOBER 3, 8:15; FRIDAY, OCTOBER 17, 2:00**

The History of Mr Polly. 1949. Great Britain. Written and directed by Anthony Peissier. With John Mills, Sally Ann Howes, Finlay Currie. Mills demonstrates a latent talent for comedy in this delightful adaptation of H. G. Wells's turn-of-the-century story of a draper who rebels against his drab existence. Courtesy Winstone Film Distributors, London. 95 min. **SATURDAY, OCTOBER 4, 1:00; FRIDAY, OCTOBER 10, 2:00**

The Colditz Story. 1955. Great Britain. Directed by Guy Hamilton. Screenplay by P. R. Reid, Ivan Foxwell, William Douglas Home. With John Mills, Eric Portman. This entertaining example of a British prisoner-of-war film is adapted from Captain P. R. Reid's riveting accounts of life in a supposedly escape-proof World War II officers' prison camp in Saxony. 94 min. **SATURDAY, OCTOBER 4, 4:00; SUNDAY, OCTOBER 12, 7:00**

Oh! What a Lovely War. 1969. Great Britain. Directed by Richard Attenborough. Screenplay by Len Deighton. With John Mills, Dirk Bogarde, Laurence Olivier, John Gielgud. This musical satire of World War I has a tragic undertow and counterpoint of trench songs that still move powerfully. Courtesy Paramount Pictures, Los Angeles. 144 min. **SUNDAY, OCTOBER 5, 2:00; MONDAY, OCTOBER 13, 8:15**

Ice Cold in Alex. 1958. Great Britain. Directed by J. Lee Thompson. Screenplay by Christopher Landon, Lee Thompson. With John Mills, Sylvia Syms, Anthony Quayle. After the fall of Tobruk in World War II, a battle-weary officer drives an ambulance across the desert to Alexandria, earning himself a nice cold beer. 124 min. **THURSDAY, OCTOBER 9, 3:30**

Tiger Bay. 1959. Great Britain. Directed by J. Lee Thompson. Screenplay by John Hawkesworth, Shelley Smith. With John Mills, Horst Buchholz, Hayley Mills. Mills proudly defers to his prodigiously talented thirteen-year-old daughter Hayley in this thriller about a child who witnesses a murder. 105 min. **THURSDAY, OCTOBER 9, 6:00**

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MediaScope

OCTOBER 20 AND 27

Dedicated to experimentation with cinematic form and content, **Mediascope** presents emerging and recognized artists who discuss their work with the audience. The program explores filmmaking, videomaking, Web-based, installation, and digital art practices.

Organized by Sally Berger, Assistant Curator; Jytte Jensen, Associate Curator; Laurence Kardish, Senior Curator; Barbara London, Associate Curator; and Joshua Siegel, Assistant Curator, Department of Film and Media.

An Evening with Doug Aitken (Los Angeles)

Aitken's installations capture the rootlessness and desolation of today's cities. The artist charts his development from *diamond sea* (1997) to *electric earth* (1999) and *i am in you* (2000), and discusses a work-in-progress. 90 min. **MONDAY, OCTOBER 20, 8:30**

An Evening with Sue de Beer (New York)

Sue de Beer's theme is the coming of age of adolescents. *The Dark Hearts* (2003) centers on two teenagers sneaking out of their parents' house. *Hans und Grete* (2002), a two-channel installation, examines icons of the underground, including the glamorized revolutionaries of the Baader-Meinhof terrorist group. 90 min. **MONDAY, OCTOBER 27, 8:30**

THURSDAY 2

- 2:00 V **The Sheik**. 1921. USA. Melford. 80 min. p.8
- 4:00 V **Blood and Sand**. 1922. USA. Niblo. 80 min. p.8
- 6:00 V **The Shriek of Araby**. 1923. USA. Jones. 46 min. **The Wonderful Chance**. 1920. USA. Archainbaud. 60 min. p.8
- 8:15 V **Dark Lover: The Life and Death of Rudolph Valentino**. Author Leider presents film clips. 80 min. **Good Night Valentino**. 2002. USA. Ballerini. Filmmaker present. 15 min. p.9

FRIDAY 3

- 2:00 H **Good Husband, Dear Son**. 2001. The Netherlands. Honigmann. 50 min. p.15
- 3:30 H **Mind Shadows**. 1998. The Netherlands. Honigmann. 112 min. p.15
- 6:00 J **Great Expectations**. 1946. Great Britain. Lean. 118 min. p.16
- 8:15 J **Ryan's Daughter**. 1970. Great Britain. Lean. 187 min. p.17

SATURDAY 4

- 1:00 J **The History of Mr. Polly**. 1949. Great Britain. Pellissier. 95 min. p.17
- 4:00 J **The Colditz Story**. 1955. Great Britain. Hamilton. 94 min. p.17
- 6:00 H **The Underground Orchestra**. 1997. The Netherlands. Honigmann. 108 min. p.16

FILM SERIES KEY

S Standby
P Polish Animation

X Polish Film
V Rudolph Valentino
D Germaine Dulac

F French Filmmakers
C Cinefondation

The Museum of Modern Art

OCTOBER 2003

8:15 H **Private**. 2000. The Netherlands. Honigmann. 55 min. p.16

SUNDAY 5

- 2:00 J **Oh! What a Lovely War**. 1969. Great Britain. Attenborough. 144 min. p.17
- 4:45 H **Mind Shadows**. 1998. The Netherlands. Honigmann. 112 min. p.15
- 7:00 H **Crazy**. 1999. The Netherlands. Honigmann. 97 min. p.16

THURSDAY 9

- 3:30 J **Ice Cold in Alex**. 1958. Great Britain. Lee Thompson. 124 min. p.17
- 6:00 J **Tiger Bay**. 1959. Great Britain. Lee Thompson. 105 min. p.17
- 8:00 S **Flying Morning Glory (On Fire)**. 1985. USA. Blumberg. 4 min. **Life of Phillis**. 1979. USA. Oursler. 58 min. p.2

FRIDAY 10

- 2:00 J **The History of Mr. Polly**. 1949. Great Britain. Pellissier. 95 min. p.17
- 4:00 S **Damnation of Faust: Evocation**. 1983. USA. Birnbaum. **Arcade**. 1984. USA. Blumenthal, Klonarides, Paschke. **Information Withheld**. 1983. USA. Downey. **Why Do Things Get in a Muddle? (Come on Petunia)**. 1984. USA. Hill. Program 82 min. p.2
- 6:00 S **I Want Some Insecticide**. 1986. USA. Miller. **Hell**. 1985. USA. Lister. **A Mosaic for the Kali Yuga**. 1986. USA. Reeves. **The Meaning of the Interval**. 1987. USA. Velez. **Flaubert Dreams of Travel but the Illness of His Mother Prevents It**. 1986. USA. Kobland. Program 65 min. p.2
- 8:00 C **Run Rabbit Run**. 2003. Serbia. Vuckovic. **At That Point...Rebeca**. 2003. Mexico. Gorostiza. **TV City**. 2003. Germany. Couceiro, Tomei. **Story of the Desert**. 2003. Great Britain. Julve. Program 63 min. p.12

SATURDAY 11

- 2:30 C **Run Rabbit Run**. 2003. Serbia. Vuckovic. **At That Point...Rebeca**. 2003. Mexico. Gorostiza. **TV City**. 2003. Germany. Couceiro, Tomei. **Story of the Desert**. 2003. Great Britain. Julve. Program 63 min. p.12
- 4:00 S **Neo Geo: An American Purchase**. 1989. USA. Callas. **Color Schemes**. 1989. USA. Cheang. **Living with the Living Theater**. 1989. USA. Paik, Connors, Garrin. Program 67 min. p.3
- 6:00 S **Lost Book Found**. 1995. USA. Cohen. **The Tourist**. 1997. USA. Venuto. **Strange Weather**. 1993. USA. Ahwesh, Strosser. Program 111 min. p.3
- 8:15 V **The Four Horsemen of the Apocalypse**. 1921. USA. Ingram. 140 min. p.9

SUNDAY 12

- 2:00 V **Monsieur Beaucaire**. 1924. USA. Olcott. 100 min. p.9
- 4:00 V **Cobra**. 1925. USA. Henabery. 75 min. p.9
- 5:30 S **The Bus Stops Here**. 1990. USA. Zando. **The Bible Belt**. 1992. USA. Reese, Ligorano. **Son of Sam and Delilah**. 1991. USA. Atlas. Program 59 min. p.3
- 7:00 J **The Colditz Story**. 1955. Great Britain. Hamilton. 94 min. p.17

MONDAY 13

- 4:00 V **The Son of the Sheik**. 1926. USA. Fitzmaurice. 72 min. p.9
- 6:00 S **Thirty-Seven Stories about Leaving Home**. 1986. USA. Silver. 52 min. **Nobody's Business**. 1996. USA. Berliner. 60 min. p.3
- 8:15 J **Oh! What a Lovely War**. 1969. Great Britain. Attenborough. 144 min. p.17

B Best Commercials
I In Memoriam

L Anita Loos
H Heddy Honigmann

J John Mills
M MediaScope

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

The Museum of Modern Art

OCTOBER 2003

THURSDAY 16

- 2:00 S Still Life with Cows. 2000. USA. Yasinsky, Icky & Kathy. 1999. USA. High. The World of Photography. 1986. USA. Smith, Wegman. Program 40 min. p.4
- 3:30 S Amazonia. 2001. USA. Sikand. Closer to Heaven. 2003. USA. Bonder. Beyond Voluntary Control. 2000. USA. Cook. Program 54 min. p.4
- 6:00 D Death of the Sun. 1921. France. Dulac. Introduced by curator Leimbacher. 92 min. p.10
- 8:00 D Soul of an Artist. 1925. France. Dulac. 99 min. p.10

FRIDAY 17

- 2:00 J Ryan's Daughter. 1970. Great Britain. Lean. 187 min. p.17
- 6:00 D La Fête espagnole. 1919. France. Dulac, Delluc. The Smiling Madame Beudet. 1923. France. Dulac. L'Invitation au voyage. 1927. France. Dulac. Program 81 min. p.10
- 8:00 B BABA 2003. Award-winning British commercials. Program 85 min. p.13

SATURDAY 18

- 2:00 B AICP 2003. Award-winning American commercials. Program 71 min. p.13
- 4:00 D La Belle Dame sans merci. 1920. France. Dulac. 90 min. p.11
- 6:00 D The Seashell and the Clergyman. 1927. France. Dulac. Thèmes et variations. 1929. France. Dulac. Étude cinégraphique sur une arabesque. 1929. France. Dulac. Disque 957. 1929. France. Dulac. Program 61 min. p.11
- 8:00 S At Home and Asea. 2002. USA. Street. 70 min. p.4

SUNDAY 19

- 2:00 I Screen Test for Joan of Arc. 1934. USA. 3 min. A Bill of Divorcement. 1932. USA. Cukor. 69 min. p.14

- 4:00 D Soul of an Artist. 1925. France. Dulac. 99 min. p.10
- 6:00 D Death of the Sun. 1921. France. Dulac. 92 min. p.10

MONDAY 20

- 6:00 D La Fête espagnole. 1919. France. Dulac, Delluc. The Smiling Madame Beudet. 1923. France. Dulac. L'Invitation au voyage. 1927. France. Dulac. Program 81 min. p.10
- 8:30 M An Evening with Doug Aitken. Artist presents diamond sea (1997), electric earth (1999), i am in you (2000), and work-in-progress. 90 min. p.18

THURSDAY 23

- 2:00 D La Belle Dame sans merci. 1920. France. Dulac. 90 min. p.11
- 4:00 D The Seashell and the Clergyman. 1927. France. Dulac. Thèmes et variations. 1929. France. Dulac. Étude cinégraphique sur une arabesque. 1929. France. Dulac. Disque 957. 1929. France. Dulac. Program 61 min. p.11
- 6:00 L Red-Headed Woman. 1932. USA. Conway. Introduced by author Beauchamp. 80 min. p.15
- 8:15 P Program 1: The Golden Age. Includes Polish animated films, 1962-1985, by Dumala, Giersz, Kucia, Lenica, Oraczewska, Rybczyński, Szczuchura. Introduced by Rybczyński. Program 74 min. p.5

FRIDAY 24

- 2:00 I Screen Test for Joan of Arc. 1934. USA. 3 min. A Bill of Divorcement. 1932. USA. Cukor. 69 min. p.14
- 4:00 P Program 2: Jan Lenica and Walerian Borowczyk. Includes Polish animated films, 1957-1998, by Borowczyk, Giżycki, Lenica, Marker. Program 128 min. p.5

- 6:45 P Program 3: Early Stirrings, Witold Giersz, and Mirosław Kijowicz. Includes Polish animated films, 1958-1979, by Bielińska, Giersz, Haupe, Kijowicz, Urbański. Program 77 min. p.5
- 8:30 F Claude Miller. Author Siri Hustvedt interviews director Claude Miller following the premiere of his La Petite Lili. 2003. 104 min. p.12

SATURDAY 25

- 1:00 B BABA 2003. Award-winning British commercials. Program 85 min. p.13
- 3:30 P Program 4: Jerzy Kucia and Piotr Dumala. Includes Polish animated films Flying Hairs (1984); The Parade (1986); Franz Kafka (1991). Program 72 min. p.6
- 6:00 X Program 1. Includes the Themersons, Chechelsky, Polanski, Kucia. Program 84 min. p.7
- 8:00 X Program 2. Includes Robakowski, Rybczyński, Szulkin, Urbański. Introduced by Rybczyński. Program 94 min. p.7

SUNDAY 26

- 2:00 I Brute Force. 1947. USA. Dassin. 98 min. p.14
- 4:00 P Program 5: Portraits in Black: Stefan Schabenbeck, Ryszard Czekala, and Others. Includes Polish animated films, 1966-1985, by Antonisz, Bibańska, Czekala, Kalina, Schabenbeck. Program 90 min. p.6
- 6:00 P Program 6: Daniel Szczuchura, Piotr Kamler, and the New Guard. Includes Polish animated films, 1968-2002, by Bagiński, Brillowska, Kamler, Szczuchura, Woźnicka. Program 91 min. p.6

MONDAY 27

- 6:00 I Brute Force. 1947. USA. Dassin. 98 min. p.14
- 8:30 M An Evening with Sue de Beer. Artist presents Hans und Grete (2002) and The Dark Hearts (2003). 90 min. p.18

THURSDAY 30

- 2:00 I Spellbound. 1944. USA. Hitchcock. 118 min. p.14
- 4:30 B AICP 2003. Award-winning American commercials. Program 71 min. p.13
- 6:00 P Program 4: Jerzy Kucia and Piotr Dumala. Includes Polish animated films Flying Hairs (1984); The Parade (1986); Franz Kafka (1991). Program 72 min. p.6
- 7:45 P Program 2: Jan Lenica and Walerian Borowczyk. Includes Polish animated films, 1957-1998, by Borowczyk, Giżycki, Lenica, Marker. Program 128 min. p.5

FRIDAY 31

- 2:00 P Program 1: The Golden Age. Includes Polish animated films, 1962-1985, by Dumala, Giersz, Kucia, Lenica, Oraczewska, Rybczyński, Szczuchura. Program 74 min. p.5
- 4:00 P Program 3: Early Stirrings, Witold Giersz, and Mirosław Kijowicz. Includes Polish animated films, 1958-1979, by Bielińska, Giersz, Haupe, Kijowicz, Urbański. Program 77 min. p.5
- 6:00 I Spellbound. 1944. USA. Hitchcock. 118 min. p.14
- 8:30 F Patrice Chéreau. Director Chéreau introduces his recent film Those Who Love Me Can Take the Train. 1998. France. 120 min. p.12

FILM SERIES KEY

S Standby
P Polish Animation

X Polish Film
V Rudolph Valentino
D Germaine Dulac

F French Filmmakers
C Cinéfondation

B Best Commercials
I In Memoriam

L Anita Loos
H Heddy Honigmann

J John Mills
M MediaScope

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Film, Department of

MoMA Film at The Gramercy Theatre

Film and Media Exhibitions

OCTOBER 2003

The Museum of Modern Art
11 West 53 Street, New York, NY 10019

DATED MATERIAL. DO NOT RETURN ANY UNDELIVERABLE MAIL.

NON-PROFIT ORGANIZATION
U.S. POSTAGE
PAID
NEW HAVEN, CT
PERMIT NO. 1360