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

N.Y. MOMA - History - 1941 *Museum of Modern Art*  
**THE MUSEUM OF MODERN ART, 11 WEST 53 STREET, N. Y.**

*Exhibition Schedule* **SUMMER 1941**

Continuing **BRITAIN AT WAR**  
 Continuing **GIFTS OF A TRUSTEE**  
 Important French and American Paintings  
 Continuing Selections from **THE MUSEUM COLLECTION OF PAINTINGS AND SCULPTURE**  
 July 15 **MASTERPIECES OF PICASSO**  
**YOUNG PEOPLES GALLERY**  
 Exhibitions changed Fortnightly  
 July 15 Exhibition of **WINNING POSTERS FROM NATIONAL DEFENSE POSTER COMPETITION**

Exhibitions Prepared by the MUSEUM DEPARTMENT OF CIRCULATING EXHIBITIONS  
 June 3-August 1 **HISTORY OF THE AMERICAN MOVIES**  
 June 11-25 **HISTORY OF THE MODERN POSTER**  
 June 30-July 27 **PAUL KLEE MEMORIAL EXHIBITION**  
 August 3-31 **STOCKHOLM BUILDS**  
 September 4-30 **GEORGE GROSZ**  
 October 5-26 **THE WOODEN HOUSE IN AMERICA**

Film Programs in the Auditorium:  
**RECENT BRITISH DOCUMENTARY FILMS**  
 Daily to July 1 - Wednesdays 6:30-8:30  
 Through the Summer months

FILM SHOWINGS:  
 Daily at 4 p.m.  
 Sundays 2 p.m.-4 p.m.  
**CYCLE OF 300 FILMS** Beginning June 30  
**Part I—THE SILENT ERA**

**SPECIAL LECTURE ON PAUL KLEE by J. B. Neumann**  
 Illustrated by color slides

MOMA  
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 FILE

Mr. Neumann's personal friendship with Paul Klee and his ardent appreciation of his work make him an appropriate speaker on this, the first anniversary of the artist's death. Mr. Neumann has lectured among other places at The Art Institute of Chicago, The Boston Institute of Modern Arts and the Phillips Memorial Gallery in Washington.

**MONDAY 8:30 JUNE 30**

**Admission to the Paul Klee Lecture:**  
 To members of The Museum of Modern Art and their Guests \$.25  
 To the General Public \$.50

**THE MUSEUM OF MODERN ART**  
 11 WEST 53 STREET, NEW YORK, N. Y.

I enclose herewith \$ \_\_\_\_\_ for \_\_\_\_\_ tickets to the Paul Klee Lecture

Name \_\_\_\_\_  
 Address \_\_\_\_\_

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	APF	Lectures

Art Direction Nov 1977 N.Y. MOMA - Dept of Film - Lectures

SUBJECT FILE

# news

TYPE CAST MOMA's film study program "Looking at Film," sponsored by the National Endowment for the Humanities, is featuring a series of lectures on the art of the screenwriter (Nov. 9th thru Dec. 10th). The poster/announcement, designed by Pat Cunningham is a deft composition using a typewriter, and typewriter type within film frames. Art coordination by Stephen Harvey.

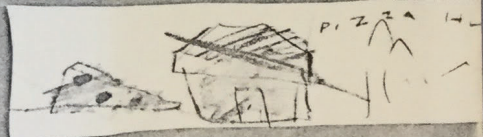
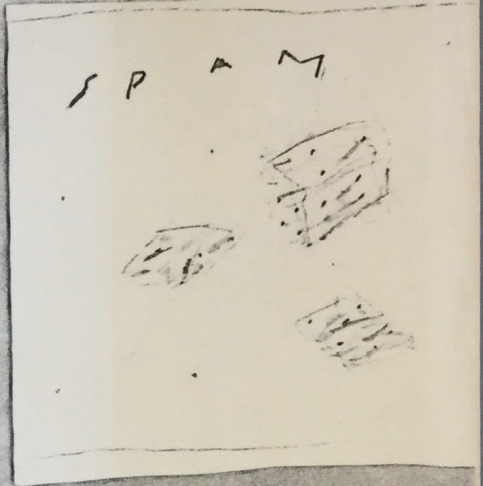
Looking at Film  
A National Endowment for the Humanities  
Learning Museum Program

TALKING PICTURES:  
THE ART OF  
THE SCREENWRITER

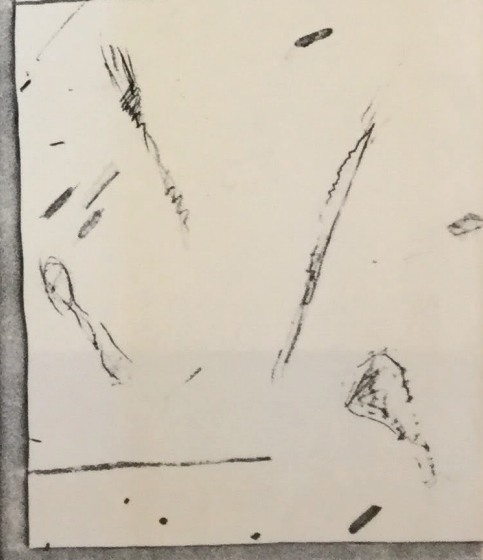
Richard Corliss  
8 Lectures  
Screenings and special guest appearances

Wednesday and Saturday evenings  
November 9-December 10, 1977  
(No lectures Thanksgiving Week)  
The Roy and Niuta Titus Auditorium,  
The Museum of Modern Art,  
11 W. 53 St. New York 956-4214  
"Looking at Film" is made possible  
by a grant from the National Endowment  
for the Humanities (NEH), a federal  
agency.

FAST FOOD Cathy Baranck (Upcoming illust., Sept) rushed us some of her latest food doodles. Their swift w elegance add zest to the otherwise banal products.



Howard Johnson



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

Lectures

NEW YORK MAGAZINE

Date: Monday, July 16, 2007  
 Location: NEW YORK, NY  
 Circulation (DMA): 432,094 (N/A)  
 Type (Frequency): Magazine (W)  
 Page: 81  
 Keyword: The Museum of Modern Art

MOMA  
 ARCHIVES  
 PAMPHLET  
 FILE

# THE WORD

EDITED BY SARA CARDACE

## READINGS

**PETER KUPER AND KEVIN PYLE \***

Graphic novelists Kuper and Pyle present their books *Stop Forgetting to Remember* and *Blindspot*, respectively. 7/11 at 7. Strand Book Store, 828 Broadway, at 12th St. (212-473-1452); free.

**CHRIS MOONEY**

Science writer Mooney presents his new book, *Storm World: Hurricanes, Politics, and the Battle Over Global Warming*. 7/11 at 7. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

**DOUG STUMPF**

*Vanity Fair* deputy editor Stumpf presents his new novel, *Confessions of a Wall Street Shoeshine Boy*. 7/11 at 7. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

**"MIXER READING SERIES"**

Jonathan Dixon, Ross Gay, Patrick Rosal, and David Silverman read, preceding a performance by mellow singer-songwriter Elizabeth Harper. 7/11 at 7. Cakeshop, 152 Ludlow St., nr. Stanton St. (212-253-0036); free.

**"THE READING ROOM"**

Contributors Stanley Crouch, Barbara Probst Solomon, Mike Wallace, and others read from the titular journal. 7/11 at 7. Housing Works Used Book Cafe, 126 Crosby St., nr. E. Houston St. (212-334-3324); free.

**MIN JIN LEE AND DAVID HENRY HWANG \***

Local author Lee and playwright Hwang share selections from Lee's debut novel, *Free Food for Millionaires*. 7/11 at 7:30. Barnes & Noble, 1972 Broadway, at 65th St. (212-595-6859); free.

**REBECCA CURTIS**

First-time author Curtis presents her book, *Twenty Grand: And Other Tales of Love and Money*. 7/11 at 7:30. Barnes & Noble, 267 Seventh Ave., at 6th St., Park Slope, Brooklyn (718-832-9066); free.

**NICHOLAS CHRISTOPHER**

Local writer Christopher reads from his recent novel *The Bestiary*. 7/12 at 7. McNally Robinson, 50 Prince St., nr. Lafayette St. (212-274-1160); free.

**JERRY STAHL**

The best-selling author of *Permanent Midnight* reads from his new novel, *Love Without*. 7/12 at 7. Barnes & Noble, 33 E. 17th St., nr. Broadway (212-253-0810); free.

**BEN GREENMAN**

*New Yorker* editor Greenman presents his book of short stories *A Circle Is a Balloon and a Compass Both*. 7/12 at 7:30. Barnes & Noble, 267 Seventh Ave., at 6th St., Park Slope, Brooklyn (718-832-9066); free.

**KATIE ROIPHE**

Social critic (and *New York* contributor) Roiphe presents her new book, *Uncommon Arrangements: Seven Portraits of Married Life in London Literary Circles 1910-1939*. 7/16 at 7. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

**RON CURRIE JR.**

The short-story writer presents his debut satirical novel, *God Is Dead*. 7/17 at 7. Barnes & Noble, 4 Astor Pl., nr. Broadway (212-420-1322); free.

## LECTURES AND PANELS

**"VISION AND VIOLENCE"**

Writer William T. Vollmann and photographer Richard Drew address images of brutality in art. 7/12 at 7. Whitney Museum of American Art, 945 Madison Ave., at 75th St. (877-944-8639); \$8.

**"NEW YORK: THE CREATIVE CATALYST" \***

Critic Douglas Crimp, architect Peter Eisenman, artist Meredith Monk, and others discuss. 7/12 at 6. Museum of Modern Art, 11 W. 53 St., nr. Fifth Ave. (212-708-9400); \$10.

**"THE BIRTH OF GRAFFITI"**

Photographer Jon Naar and historian Sacha Jenkins discuss the rise of the street art form. 7/12 at 7. Strand Book Store, 828 Broadway, at 12th St. (212-473-1452); free.

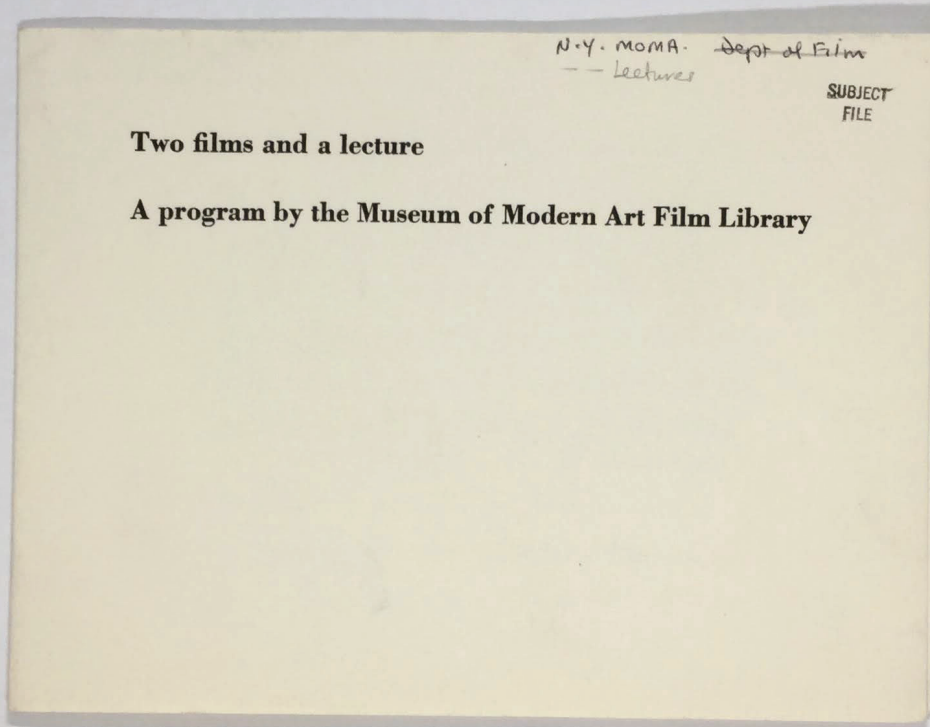
**BEATRIX OST**

Author Ost discusses her book, *My Father's House: A Childhood in Wartime Bavaria*, with Columbia professor Robert Thurman. 7/17 at 7. Strand Book Store, 828 Broadway, at 12th St. (212-473-1452); free.



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	APF	Lectures



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

The Museum of Modern Art Film Library invites you to a lecture in French by Fernand Léger on Painting and Advance Guard Films and a program of two films, on Friday evening, October eighteenth, at the Museum of Modern Art, 11 West 53rd Street, New York, at nine o'clock

Please reply to the Museum  
Admission will be by card only

The films are:

*Ballet Mécanique*, by Fernand Léger, photographed by Dudley Murphy. Music by George Antheil, score reduced for pianola by the composer.

*Cinéma*, by René Clair, a symphonic entr'acte from the ballet *Relâche*. Music by Erik Satie, reduced for piano by Darius Milhaud. Played by George Antheil and Henry Brant.

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FILE

*Lectures*

SUBJECT  
FILE

THE MUSEUM OF MODERN ART ANNOUNCES A LECTURE BY PROFESSOR MEYER SCHAPIRO OF THE DEPARTMENT OF ART AND ARCHAEOLOGY OF COLUMBIA UNIVERSITY.

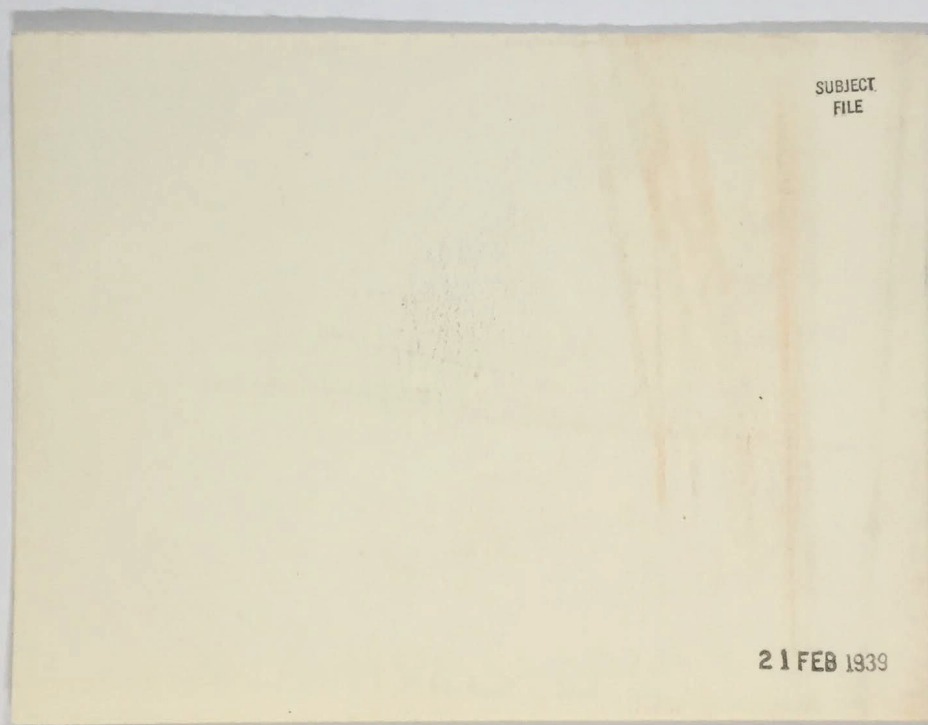
PROFESSOR SCHAPIRO WILL DISCUSS PRE-EXPRESSIONISTS IN PAINTING WITH EMPHASIS ON THE WORK OF MUNCH AND ENSOR.

FEBRUARY 28TH, 5:30 P.M., THE DALTON SCHOOL, 108 EAST 89TH STREET.

THIS CARD ADMITS TWO PERSONS

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	APF	Lectures





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	APF	Lectures

Ny. MOMA History 1929-40  
Lectures  
SUBJECT MOMA  
FILE LIBRARY  
ARCHIVES  
PAMPHLET  
FILE

THE MUSEUM OF MODERN ART  
IN ASSOCIATION WITH  
THE PROGRESSIVE EDUCATION  
ASSOCIATION  
ANNOUNCES A SERIES OF FOUR LECTURES ON  
THE FUTURE OF THE ARTS IN  
AMERICAN LIFE AND CULTURE

The place of the arts in contemporary civilization is the immediate concern of teachers, artists and students. The following series of lectures has been arranged in answer to numerous requests for a discussion of that subject. After each lecture a panel of educators, under the chairmanship of Dr. Harold Rugg, Professor of Education at Teachers College, Columbia University, will discuss the specific problems involved.

- |                              |  |            |
|------------------------------|--|------------|
| Wednesday 8 p.m.<br>March 12 | WALDO FRANK<br>Lecturer on American Culture at the National Universities of Mexico, Argentina, Bolivia and Peru  | THE ARTS   |
| Wednesday 8 p.m.<br>March 19 | ROSAMUND GILDER<br>Associate Editor of "Theatre Arts"  | THEATRE    |
| Wednesday 8 p.m.<br>March 26 | OLIN DOWNES<br>Music Editor and Critic of "The New York Times"   | MUSIC      |
| Wednesday 8 p.m.<br>April 2  | JOHN PEALE BISHOP<br>Winner Scribner \$5000 prize long short story contest, 1932; formerly managing editor Vanity Fair; lecturer Rocky Mountain Writers Conference, 1938; lecturer Olivet Writers Conference, 1939 and 1940. | LITERATURE |

ADMISSION: Series of four lectures—\$1.50  
(Seats reserved for series ticket holders until 7:55 p.m.)  
Single lectures—\$.50  
(Tickets for single lectures not on sale until March 10)

All lecture tickets will admit holders to the *Exhibition of Indian Art of the United States*, Museum of Modern Art, 6 p.m. to 8 p.m., on date of lecture.

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	APF	Lectures

N.Y. MOMA - History 1929-40  
lectures

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*The President and Trustees of the Museum of Modern Art  
The President and Governors of the Cosmopolitan Club*

*invite you to an illustrated lecture  
under the auspices of  
the Carl Schurz Memorial Foundation*

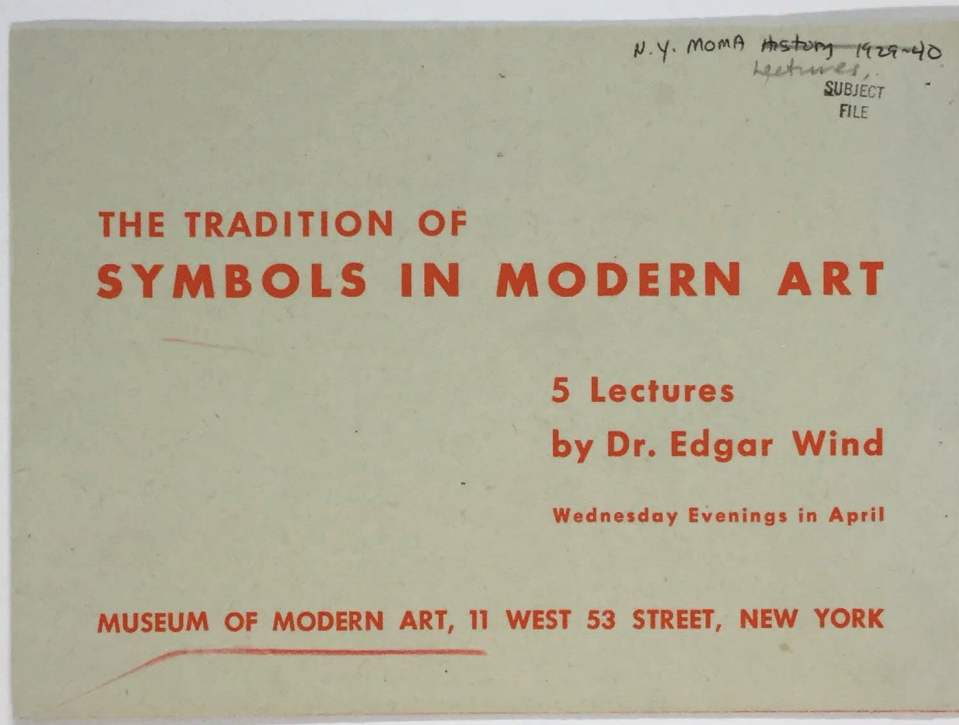
*on German Romantic Painting  
by Dr. Gustav Pauli  
Former Director of the Hamburg Art Museum*

*at the Cosmopolitan Club  
Wednesday evening  
March thirteenth, at eight forty-five*

*Please reply to the Museum at 11 West 53rd Street  
Admission cards will be granted in order of application*

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	APF	Lectures



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	APF	Lectures

N.Y. MOMA History 1929-40  
Lectures  
SUBJECT  
FILE

## THE TRADITION OF SYMBOLS IN MODERN ART

**5 Lectures  
by Dr. Edgar Wind**

Wednesday Evenings in April

MUSEUM OF MODERN ART, 11 WEST 53 STREET, NEW YORK

The Museum of Modern Art is very pleased to announce a series of five lectures prepared especially for members of the Museum by the distinguished art historian, Dr. Edgar Wind, Deputy Director of the Warburg Institute in London, Honorary Lecturer at University College, London, and Visiting Lecturer at the Institute of Fine Arts, New York University.

Dr. Wind, an authority on the symbolism of art, will in this series of lectures consider the work of contemporary artists by relating it to the culture of their own and earlier times. He has been extraordinarily successful in making the most abstruse and complicated problems of subject-matter in art as fascinating to the layman as a detective story. Dr. Wind's lectures may well be the most significant and brilliant ever held under the Museum's auspices.

The subjects and dates of the lectures are:

### Date:

Wednesday Evening, April 1, 8:30:  
Wednesday Evening, April 8, 8:30:  
Wednesday Evening, April 15, 8:30:  
Wednesday Evening, April 22, 8:30:  
Wednesday Evening, April 29, 8:30:

### Subject:

THE HERITAGE OF BAUDELAIRE  
HISTORY OF THE MONSTER  
PICASSO AND THE ATAVISM OF THE MASK  
THE SURVIVAL OF WIT  
SCIENTIFIC AND RELIGIOUS FALLACIES—  
Our Present Discontents

### Tickets:

The price of tickets to MEMBERS for the series is \$2.50—\$.75 for individual lectures.  
The price of tickets to the PUBLIC for the series is \$5—\$1.25 for individual lectures.

(All prices include tax)

MUSEUM OF MODERN ART  
11 West 53 Street, New York

Series Tickets: I enclose herewith \$ for series tickets at \$2.50 to MEMBERS  
\$5.00 to PUBLIC  
Single Tickets: I enclose herewith \$ for tickets for \$.75 per lecture to MEMBERS  
\$1.25 per lecture to PUBLIC

Check below individual lectures desired:

(All prices include tax)

- Wednesday, April 1, 8:30 p.m. THE HERITAGE OF BAUDELAIRE  
 Wednesday, April 8, 8:30 p.m. HISTORY OF THE MONSTER  
 Wednesday, April 15, 8:30 p.m. PICASSO AND THE ATAVISM OF THE MASK  
 Wednesday, April 22, 8:30 p.m. THE SURVIVAL OF WIT  
 Wednesday, April 29, 8:30 p.m. SCIENTIFIC AND RELIGIOUS FALLACIES—  
Our Present Discontents

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	APF	Lectures

N.Y. - MOMA - History - 1938  
SUBJECT  
FILE

The Department of Architecture  
of the Museum of Modern Art  
announces a lecture by

**ALVAR AALTO**

Monday, November 7, at 5:30 P M  
the Dalton School, 108 E 89

*This card admits two*

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

**THE MUSEUM OF MODERN ART**  
INVITES YOU TO ATTEND A LECTURE AND FOUR  
FILM PROGRAMS IN THE AUDITORIUM OF THE  
DALTON SCHOOL, 108 EAST 89TH ST., NEW YORK CITY

*AN ANTHOLOGY OF THE AMERICAN FILM*, as shown in Paris  
at the Musée du Jeu de Paume during the exhibition "Three Centuries  
of American Art"; three programs of fifty minutes each:

From the Invention of Films to "The Birth of a Nation"  
WEDNESDAY, OCTOBER 26TH AT 5:30 P.M.

Progress and Close of the Silent Era  
WEDNESDAY, NOVEMBER 2ND AT 5:30 P.M.

The Sound Film  
WEDNESDAY, NOVEMBER 9TH AT 5:30 P.M.

*ALVAR AALTO*, the celebrated Finnish architect and designer, whose  
work the Museum exhibited last Spring, will lecture on his work  
MONDAY, NOVEMBER 7TH AT 5:30 P.M.

*GREAT ACTRESSES OF THE PAST*. Bernhardt in "Camille"; Duse  
in "Cenere"; Réjane in "Madame Sans-Gene"; Mrs. Fiske in "Vanity  
Fair", etc.  
WEDNESDAY, NOVEMBER 16TH AT 5:30 P.M.

N.Y. MOMA - History - 1938 810001 FILE

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**THIS CARD WILL ADMIT TWO PERSONS** to each of the following pro-  
grams of The Museum of Modern Art at the Dalton School, 108 East 89th St. N.Y.C.

AN ANTHOLOGY OF THE AMERICAN FILM  
WEDNESDAY, OCTOBER 26th AT 5:30 P.M. FROM THE INVENTION OF FILMS TO "THE BIRTH  
OF A NATION"  
WEDNESDAY, NOVEMBER 2nd AT 5:30 P.M. PROGRESS AND CLOSE OF THE SILENT ERA  
WEDNESDAY, NOVEMBER 9th AT 5:30 P.M. THE SOUND FILM  
MONDAY, NOVEMBER 7th AT 5:30 P.M. LECTURE BY ALVAR AALTO  
WEDNESDAY, NOVEMBER 16th AT 5:30 P.M. GREAT ACTRESSES OF THE PAST  
Not valid without Member's Signature

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SPRINGFIELD, MASS.  
NEWS

OCT 29 1934

## GERTRUDE STEIN LIMITS LECTURE CROWDS TO 500

Refuses to Be "Exhibited as a  
Freak and Wants None  
But Earnest Hearers

New York, Oct. 29—Gertrude Stein, who arrived last week for a lecture tour of American schools, museums and other institutions of academic standing, has put her foot down on the matter of addressing large audiences and as a result the organizations that will play host to her are sending out notices that attendance at her lectures will be restricted to members only.

The woman labeled by the literary world as one of the most widely known and least read authors in the English language, was described by Dr. Russell Potter, dean of the Institute of Arts and Sciences at Columbia University, where she is to deliver three lectures on her own works next month, as "very pleasant but quite firm" in her determination not to talk before a gathering of more than 500 persons. She had indicated her objection to large audiences before starting on her first trip in thirty-one years to the land of her birth, as well as her determination not to be "exhibited as a freak" but apparently not every one realized that she was in earnest.

### Admission Rules Revised

Although neither Miss Stein nor her booking agent, Marvin Ross of Baltimore, could be reached last night, it was said by those familiar with her affairs that in some cases audiences ranging up to 1700 persons were indicated for Miss Stein's lectures. Now plans are being revised to hold attendance within the iron-bound limits specified by Miss Stein.

In the case of her first lecture, before members of the Museum of Modern Art in the Colony Club, Park avenue and Sixty-second street, at 9 o'clock Thursday night, the maximum attendance problem was solved automatically by the fact that the auditorium seats only about 350 persons. Even by throwing open adjoining rooms and permitting as many standees as possible, the club's capacity cannot be stretched beyond 500 guests.

"We have just put cards in the mail to our membership," Dr. Potter said, regarding the lectures Miss Stein will deliver before the Institute of Arts and Sciences in McMillin Academic Theater on the first three Fridays of next month, "warning them they will not be permitted to bring their friends to hear Miss Stein and that it probably will be necessary to limit their own attendance to one of the three lectures. Such a step was necessary because our average attendance is about 300 and she has set 500 as a limit."

### Number of Lectures Increased

Dr. Potter said Miss Stein's objection to large audiences was thoroughly known to the Institute of Arts and Sciences when it began negotiations with her and that there was no misunderstanding or hard feelings on the subject, though the visiting literary celebrity had not set a definite numerical limit on her audiences until her arrival in New York. He added that the number of lectures by Miss Stein at Columbia had been increased from two to three, but said this was because her subject matter naturally

divided itself into three topics and not through any effort to cut down the size of her audiences.

Officials of the Museum of Modern Art said they had been swamped with applications for tickets to the opening of Miss Stein's American lecture series. Many members requested tickets not only for themselves but for one or more friends or members of their families and numerous outsiders, undaunted by the restrictions on attendance, have sought to become members of the organization within the last few days.

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*NY MOMA Lectures*

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**THE TRADITION OF  
SYMBOLS IN MODERN ART**

**LIBRARY**  
THE MUSEUM  
OF MODERN ART

**5 Lectures  
by Dr. Edgar Wind**

**Wednesday Evenings in April**

**MUSEUM OF MODERN ART, 11 WEST 53 STREET, NEW YORK**

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*NY Museum Mus, Mod Art*

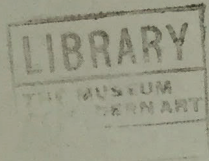


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	APF	Lectures

*N.Y. MOMA Archives*

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PAMPHLET  
FILE

# THE TRADITION OF SYMBOLS IN MODERN ART



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Date:	Subject:
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Wednesday Evening, April 15, 8:30:	PICASSO AND THE ATAVISM OF THE MASK
Wednesday Evening, April 22, 8:30:	THE SURVIVAL OF WIT
Wednesday Evening, April 29, 8:30:	SCIENTIFIC AND RELIGIOUS FALLACIES— Our Present Discontents

**Tickets:**

The price of tickets to MEMBERS for the series is \$2.50—\$.75 for individual lectures.  
The price of tickets to the PUBLIC for the series is \$5—\$1.25 for individual lectures.

(All prices include tax)

MUSEUM OF MODERN ART  
11 West 53 Street, New York

Series Tickets: I enclose herewith \$ \_\_\_\_\_ for series tickets at \$2.50 to MEMBERS  
\$5.00 to PUBLIC

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Our Present Discontents

Name \_\_\_\_\_

Address \_\_\_\_\_

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	APF	Lectures

N.Y. - MOMA - Lectures 1941-50

THE MUSEUM OF MODERN ART  
 IN ASSOCIATION WITH  
 THE PROGRESSIVE EDUCATION  
 ASSOCIATION

ANNOUNCES A SERIES OF FOUR LECTURES ON

THE FUTURE OF THE ARTS IN  
 AMERICAN LIFE AND CULTURE

The place of the arts in contemporary civilization is the immediate concern of teachers, artists and students. The following series of lectures has been arranged in answer to numerous requests for a discussion of that subject. After each lecture a panel of educators, under the chairmanship of Dr. Harold Rugg, Professor of Education at Teachers College, Columbia University, will discuss the specific problems involved.

- |                              |  |            |
|------------------------------|--|------------|
| Wednesday 8 p.m.<br>March 12 | WALDO FRANK<br>Lecturer on American Culture at the National Universities of Mexico, Argentina, Bolivia and Peru  | THE ARTS   |
| Wednesday 8 p.m.<br>March 19 | ROSAMUND GILDER<br>Associate Editor of "Theatre Arts"  | THEATRE    |
| Wednesday 8 p.m.<br>March 26 | OLIN DOWNES<br>Music Editor and Critic of "The New York Times"   | MUSIC      |
| Wednesday 8 p.m.<br>April 2  | JOHN PEALE BISHOP<br>Winner Scribner \$5000 prize long short story contest, 1932; formerly managing editor Vanity Fair; lecturer Rocky Mountain Writers Conference, 1938; lecturer Olivet Writers Conference, 1939 and 1940. | LITERATURE |

ADMISSION: Series of four lectures—\$1.50  
 (Seats reserved for series ticket holders until 7:55 p.m.)  
 Single lectures—\$.50  
 (Tickets for single lectures not on sale until March 10)

All lecture tickets will admit holders to the *Exhibition of Indian Art of the United States*, Museum of Modern Art, 6 p.m. to 8 p.m., on date of lecture.

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# PROBLEMS OF POST-WAR PLANNING

## A SERIES OF FOUR LECTURES

At the present time the most active phase of contemporary design is concerned with large-scale planning. Not only architects, but *all* citizens should participate if organization of our local and national resources is to be effective. For this reason, the *Museum of Modern Art* has asked eminent authorities to speak on various aspects of city planning.

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**1 May 24**

**Planning for New York City**  
A forum discussion on post-war planning for New York City, with speakers representing different points of view. Chairman: George Howe. Speakers: Clarence Stein, Charles Abrams, Joseph Hudnut, Siegfried Giedion, Cleveland Rodgers, Mrs. Mary K. Simkhovitch.

**2 May 31**

**The City, Region and Nation**  
“The Planning Function in a Democracy” by John Merriman Gaus, Professor of Political Science, University of Wisconsin. Consultant, National Resources Planning Board and T.V.A.

**3 June 7**

**City Planning & Government**  
“The Role of Government in Planning Housing” by John Ihlder, of the National Capital Housing Authority.

**4 June 14**

**City Planning and the New Architecture**  
“The Relation of Structures to the City Plan” by Joseph Hudnut, Dean of the Graduate School of Design, Harvard University.

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N.Y. Herald Tribune. February 22, 1959  
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# Tillich Discusses Modern Art, Faith

By EMILY GENAUER

In a week typical of New York's art life in mid-season, in that it saw the opening of the usual hundred-odd exhibitions ranging from the 134th annual of the august National Academy to the frame-shop debuts of hopeful fledglings, the most important and rewarding event by far was not an exhibition at all but a lecture by one of our century's great theologians.



Genauer

Dr. Paul Tillich, now at Harvard and for over twenty years professor of philosophical theology at Union Theological Seminary and at Columbia University, last Tuesday night held in rapt attention an audience gathered in the auditorium of the Museum of Modern art to hear him discuss "Ultimate Reality and Art."

## New Museum Program

What Dr. Tillich had to say was profoundly meaningful. Hardly less significant than his ideas, however, was the mere fact of his being there, since it signaled a new dimension to the museum's program. More than any other institution in America and perhaps in the world, the Modern Museum has brought the art of our time acutely into the awareness of the general public. Now, apparently, it realizes that exhibiting the newest and most experimental aesthetic expressions to an audience which largely through the Museum's own efforts, seems ready to accept immediately the most unorthodox works is not enough.

Its task now must be to relate new art ideas to new thought in other fields and so expand the understanding of both artists and public. Perhaps, in doing this, the museum will also be led to re-examine its own values and convictions, and to assess their validity when seen in a larger framework than that provided by study of the strictly technical and historical cycles of art style.

The Tillich lecture was the first in a series entitled "Dimensions 1959", being presented by the museum's junior council. Others will be given by Prof. Harlow Shapley, noted astronomer, on "Galaxies and Goals" (March 3), and by Dr. Theodore Reik, well-known psychiatrist, on "Looking and Listening" (March 17).

It is obviously impossible to condense into a single article

Piero della Francesca to Jackson Pollock, Van Gogh to Miro, Seurat to Kandinsky, Jacques Lipchitz to Richard Lippold, Poussin to Picasso.

Essentially, he said, there are five stylistic elements which appear, in innumerable mixtures, in the historical styles in East and West, and through which ultimate reality becomes manifest in works of art.

One is generally called magic-realism, although Dr. Tillich, because of the non-religious implication of magic, prefers to call it numinous-realism, suggesting their divine-demonic quality. Artists working in this vein depict ordinary things, persons and events, but in a way that makes them strange, mysterious, laden with ambiguous power. The works of di Chirico, Tanguy and Chagall are examples of numinous-realist artists who unite the appreciation of particular things with a cosmic significance. But the danger inherent in this style, said Dr. Tillich, is that "the line between an artificial symbolism and the symbolic power of things as bearers of ultimate reality" is a very fine one, and idolatry can result if the line is crossed.

## Transcends Reality

The second type is mystical-pantheistic art, as we know it in Chinese landscapes in which air and water symbolize cosmic unity and individual rocks or branches hardly dare emerge to an independent existence. The last decade of non-objective painting in America, believes Dr. Tillich, is dominated by this concept. In these, he said, the artist does not depict ultimate reality directly but employs basic structural elements of reality, like colors, lines, planes, cubes, as symbols for that which transcends reality. Here the danger is that the attempt to express ultimate reality by annihilating immediate reality can result in works in which nothing is expressed at all.

The third type of art cited by Dr. Tillich is realism. Such art, he pointed out, need not be imitative of nature if it can open our eyes to truths in the encountered world which are lost in our daily-life encounter with it. "The humility of accepting the given," said Dr. Tillich, can make such art a manifestation of ultimate reality. This style also embraces critical realism, as exemplified in the work of Bosch, Breughel, Goya, Daumier, Ensor and Munch. It is the artistic form in which such works are cast that separates critical realism from simple fascination with the ugly. The danger here is of its becoming merely intellectual pseudo-crit-

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It is obviously impossible to condense into a single article the substance of a highly concentrated two-hour lecture in which one of our time's most subtle and profound minds crowded innumerable ideas and concepts (expanded after the formal address in a lively question-and-answer period and continued at a small house-gathering later on) exploring and expounding on the relationship between art and faith.

Dr. Tillich's comments dealt much less with explicitly religious art employing traditional religious subject-matter or symbols than with art implicitly religious in that it expresses, in any style at all, the artist's search for ultimate meaning in terms of his own culture. Indeed, the range of artists the Protestant theologian cited as having successfully expressed the fundamental relation of man to what he calls ultimate reality (God, if you like, or the life force, or, in Dr. Tillich's own words, the "something remaining in the flux of transitoriness and finitude") was broad enough to reach from

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The fourth type is the idealistic art which sees God in man and man in God here and now, in spite of all human weakness. If painting and sculpture in this style implies "a participation of the highest possibilities of a being, it is certainly a medium for the experience of ultimate reality." The great danger here lies in confusing idealism with a superficially and sentimentally beautifying (and thus basically dishonest) realism.

### Expressionism

The fifth, and, to Dr. Tillich, the art style which has indicated the strongest affinity to religion, is expressionism. This ecstatic-spiritual type of art "accepts the individual thing and persons, it is realistic and mystical, it criticizes and anticipates, it is restless and yet pointing to eternal rest." It is the art of Byzantium, of Romanesque and Gothic churches, of artists of our own time like Van Gogh. The danger here is that

ecstasy can be confused with sputtering, formless over-excitement, plus the fact that "if a work of art expresses only the subjectivity of the artist it remains arbitrary and does not penetrate into reality itself." It can become merely "the artist's cry at not being able to paint." There was more, much more, demanding rapt attention for comprehension. And there were many questions which at the end were never really answered. What, for instance, is the distinction between art which is merely (!) a beautiful poetic expression and art which expresses ultimate reality? Indirectly, replied Dr. Tillich, every great work of art, since it expresses as intensely as possible the power of being, expresses ultimate reality. So, indeed, because it is an affirmation of life, does that "first and fundamental courage, the courage to paint, to be radical."

Dr. Tillich spoke of his own "conversion," in Brussels last summer, to the art of Jackson Pollock, which he used to find "complete chaos." Can con-

tinued exposure, then, the mere getting-used-to-something, transform chaos into order, make what seemed an example of that very emptiness he cites as one of the besetting dangers of the non-objective style, suddenly capable of expressing profound theological concepts? And if the changing subjective response of a viewer to a work of art can appear to alter its basic nature, why must a work that reflects, to use Dr. Tillich's words, only the subjectivity of the artist, be considered an arbitrary expression which does not penetrate into reality itself?

There were many other voiced and unvoiced questions as the enthralled crowds poured out of the museum auditorium with, as Alfred Barr, observing them, phrased it, "their brains stretched." The important thing is not that questions remained unanswered but that they were provoked, that the now stretched minds were reaching for something substantial to fill them.

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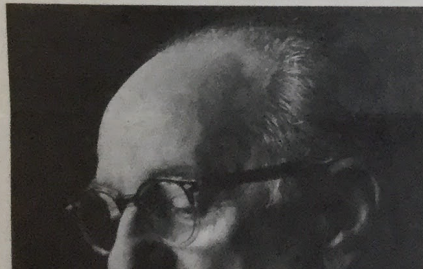
### Lectures on the Film by Slavko Vorkapich

"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 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 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. 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 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; "einstellung" 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, Ruttman, Welles, Truffaut, Godard, and many others. A subscription blank for enrollment is appended. A syllabus follows.



## 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 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... Phi-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 pro-active 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 Mollycoddle, 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 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...



**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; 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.*



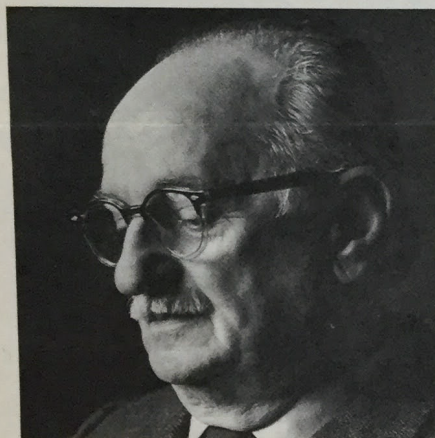
**Lecture 8: March 22** *Tricks as Tricks and as Legitimate Filmic Devices.* Slow motion and overcoming the "spirit of gravity"... Reverse action and "giving life" to lifeless things... Dreams and the Surreal... Dissolves and the fluidity of mental images... Interpenetration and image-creating power 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*

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**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 Villal*, 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 Shopworn 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 Yugoslavia. In 1956-60, he returned to Hollywood as editor of John Gunther'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*.

*Kane*, *Rashomon*, *High Noon*, *Man of Aran*.

**Lecture 2: February 8 Bipolar Organization.** The pro-active 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 Mollycoddle*, *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 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 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 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*, *Umberto D*, *Old and New*, *Yojimbo*, *Jules and Jim*, *Breathless*, etc.

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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 Filmic 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...

**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 at \_\_\_\_\_

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 \_\_\_\_\_

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# Why Art Is Indispensable

"As long as art is considered a minor appendix to an education concentrated on words and numbers, its central place in the formation of the human mind is overlooked. Productive thinking in all areas of human knowledge—in the natural and social sciences as well as in matters of practical organization and problem-solving—requires a well-trained ability to create and handle visual images. Good art teaching develops the natural inclination of the mind to understand and order the world through perceptual experience."

—Rudolf Arnheim



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*Lectures*

The Education Office of The Museum of Modern Art invites you to a lecture by Dr. Rudolf Arnheim "Why Art Is Indispensable" Tuesday, January 6, 1976, 8:00 p.m. The Museum of Modern Art Auditorium 11 West 53 Street, New York City Tickets are required for admission

This lecture is sponsored by The Museum of Modern Art, the New York Council for the Humanities, and two agencies of the New York City Board of Education, the Bureau of Art of the Division of Educational Planning and Support and the Office of High Schools.

Please send me \_\_\_\_\_ one \_\_\_\_\_ two ticket(s) to Dr. Arnheim's lecture at 8:00 p.m. on Tuesday, January 6, 1976.

\_\_\_\_\_  
name

\_\_\_\_\_  
address

\_\_\_\_\_  
city, state, zip

\_\_\_\_\_  
affiliation

*Please return this form with a self-addressed, stamped envelope to: The Museum of Modern Art, Room 531, 11 West 53 Street, New York, N.Y. 10019*

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# January-March 1978 of Modern Art

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Lectures February

The Museum of

# Lectures February-March 1978

## The Museum of Modern Art

### LeWitt

**Saturday Morning, 10:00, February 11.** SOL LEWITT will discuss his work in a program especially for students and teachers held in conjunction with the current exhibition of his work. TICKETS are free of charge. Available at the Lobby Information Desk or by mail. Ticket holders are invited to view the exhibition after the program.

**Tuesday Evening, 8:30, March 14.** *Sol LeWitt: An Introduction.* ROBERT ROSENBLUM, Professor of Fine Arts, New York University. TICKETS: \$4, Members \$3, Full-time students\* \$2.

**Tuesday Evening, 8:30, March 21.** *Sol LeWitt: What's in a Name?* DONALD KUSPIT, Professor of Art History, University of North Carolina, Chapel Hill. TICKETS: \$4, Members \$3, Full-time students\* \$2.

### Picasso

**Wednesday Evenings, 6:00, February 15 and 22, March 1 and 8.** Four lectures by WILLIAM RUBIN, Director of Painting and Sculpture. Mr. Rubin will treat the entire career of Picasso, as well as the 19th-century roots of his art and his influence on 20th-century painting. Special attention will be paid to the revolutionary role of Picasso's sculpture. Picasso's biography will be discussed insofar as it illuminates the character of his work. SERIES SUBSCRIPTIONS: \$25, Members \$20, Full-time students\* \$15.

### Steichen

**Tuesday Evening, 8:30, February 28.** *From Germany to France: Steichen's Reorientation of Stieglitz.* COLIN EISLER, Lehman Professor of the History of Art, Institute of Fine Arts, New York University. Mr. Eisler will focus on European modernism of the first decade of this century and how it was introduced to New York City in the galleries of the Photo-Secession, directed by Alfred Stieglitz. The lecture, held in conjunction with the exhibition *Steichen: The Master Prints 1895-1914*, will explore Edward Steichen's role as a catalyst in this dramatic event. TICKETS: \$4, Members \$3, Full-time students\* \$2.

Tickets are available at the Lobby Information Desk or by mail — send a stamped, self-addressed envelope with payment to: Education Office, The Museum of Modern Art, 11 West 53 Street, New York, New York 10019

\* with ID

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# The Museum of Modern Art

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

October 1, 1973

## SPECIAL TO LISTINGS EDITORS

### PHOTOGRAPHY LECTURE SERIES AT THE MUSEUM OF MODERN ART

#### PHOTOGRAPHY: POINTS OF VIEW

Four Wednesdays at 8 p.m. at The Museum of Modern Art, 11 West 53 St.

October 24: The Mirror of Reflection: Thoughts on Meaning in Photographs

Peter C. Bunnell, McAlpin Professor of the History of  
Photography and Modern Art, Princeton University

October 31: Idea in Photography

Aaron Siskind, photographer; adjunct Professor, Rhode Island  
School of Design

November 7: Time and Photography

Hollis Frampton, filmmaker, photographer, critic

November 14: One Time, One Place

Eudora Welty, writer

Second in a two-part series offered jointly by The Museum of  
Modern Art and the Metropolitan Museum of Art. Supported by a grant from  
the National Endowment for the Arts.

Members \$10; non-members \$11. Single admissions at \$3 and student tickets  
at \$1 go on sale one hour before each lecture.

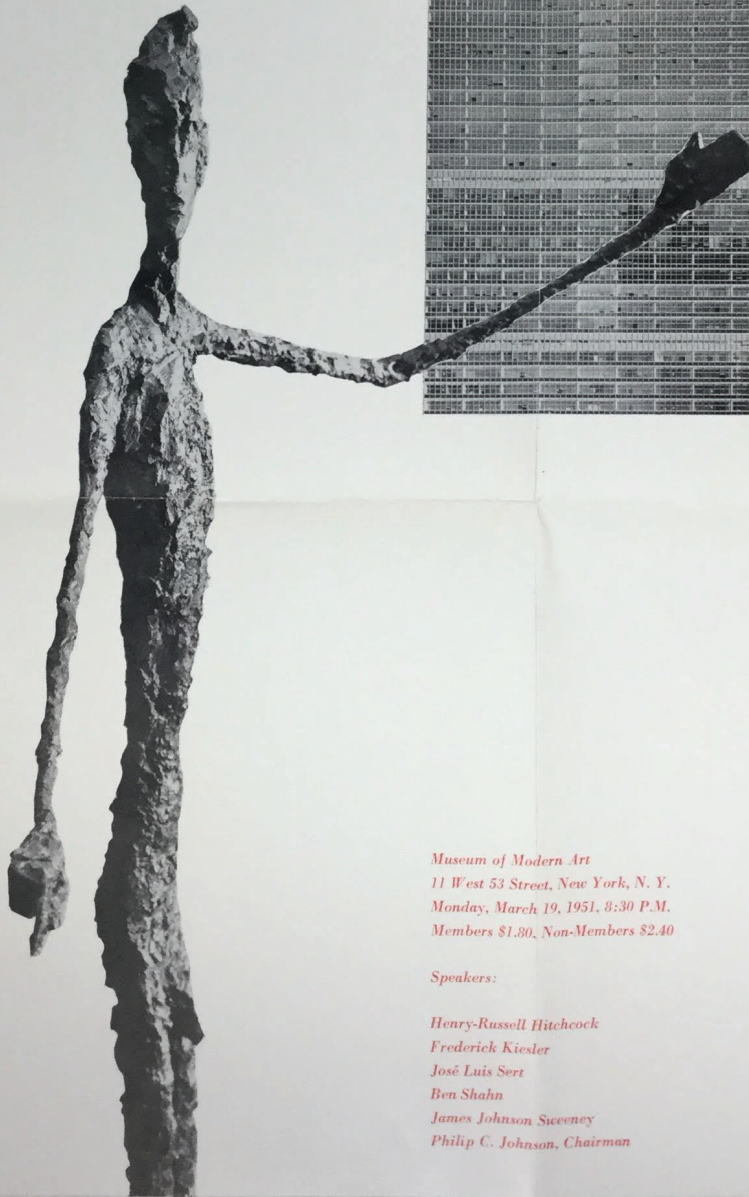
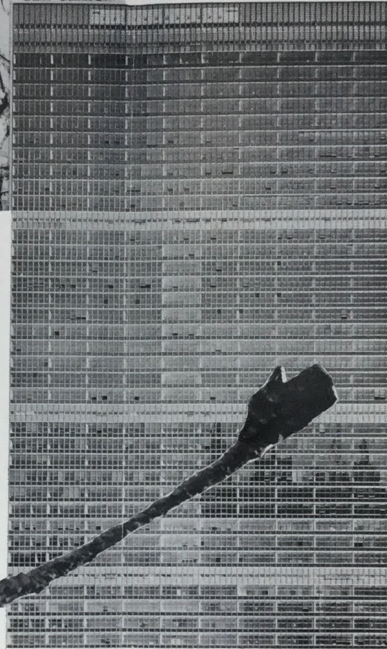
\*\*\*\*\*  
Additional information available from Linda Gordon, Associate Director,  
Department of Public Information, The Museum of Modern Art,  
11 W. 53 St., New York, NY 10019. Phone: (212) 956-2648.  
\*\*\*\*\*

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Museum of Modern Art  
11 West 53 Street, New York, N. Y.  
Monday, March 19, 1951, 8:30 P.M.  
Members \$1.80, Non-Members \$2.40

Speakers:

Henry-Russell Hitchcock  
Frederick Kiesler  
José Luis Sert  
Ben Shahn  
James Johnson Sweeney  
Philip C. Johnson, Chairman

**How to combine Architecture Painting Sculpture**

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# The Museum of Modern Art

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*Lectures*

## SYMPOSIUM

### THE ARCHITECT AND THE NATURAL ENVIRONMENT

Tuesday, February 25, 1969

8:30 P.M.

The Museum of Modern Art Auditorium

11 West 53 Street, New York

Sponsored by the Department of Architecture and Design,

The Museum of Modern Art, and

The New York Chapter, The American Institute of Architects

Moderator William H. Whyte - author of The Last Landscape

#### Panelists

Barry Commoner - Director, Center of the Biology of Natural  
Systems, Washington University, St. Louis;

author of The Science of Survival

Ian Nairn - Editor, Architectural Review (London); author of

American Landscape

Nathaniel Owings - Partner, Skidmore, Owings & Merrill

Tickets on sale at the Museum

\$3.00

Members \$2.00

\*\*\*\*\*

Additional information available from Elizabeth Shaw, Director, Department of Public Information, and Linda Gordon, Coordinator, Public Services, The Museum of Modern Art, 11 West 53 St., New York, N.Y. 10019. 245-3200.

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APF → lectures

Philip Fisher, Reid Professor of English and American Literature, Harvard University, will present two lectures at **The Museum of Modern Art:**

LECTURE SERIES IN MODERN ART

### “Walking Past Works of Art” Tuesday, October 20

The museum's hand behind the artist's hand in modern art;  
Series, movement, juxtaposition and clash  
within and around one work;  
Ninety minutes, sixty works of art;  
Triumphing over surrounding art:  
how artists win in museums.  
Picasso, Johns, Matisse.

### “Museums with One Work Inside” Tuesday, November 10

Demanding prolonged attention;  
Creating works that demand time;  
Syntax, sub-canvas—  
where does wholeness start inside the work?  
Time in Museums for a single work.  
Twombly, Johns, Poussin.  
The fourth wall of a museum room.

Both lectures will be held at 6:30 p.m.  
in The Roy and Niuta Titus Theater 2.

Individual tickets: \$8; members \$7; students and seniors \$5.  
Series of two: \$14; members \$10; students and seniors \$8.  
Advance tickets are available at the Lobby Information desk.

For more information about Public Programs, please call  
the Department of Education at (212) 708-9781.



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The Museum of Modern Art, New York

in conjunction with the exhibition

# John Heartfield

## Photomontages

April 15–July 6, 1993

presents a special lecture

Amelia Arenas

*The Artist as Enemy:*

*Heartfield, Hitler, and the Fate of the Avant-Garde in Germany*

Thursday, July 1, 1993, 8:00 p.m.

The Roy and Niuta Titus Theater II

Tickets \$8; members \$7; students \$5

Tickets are available at the lobby information desk.

For more information, please call The Department of Education at 212-708-9781.

The Museum of Modern Art, 11 West 53 Street, New York

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