

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

260
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NEW NETHERLANDS FILMS TO BE PRESENTED BY THE MUSEUM OF MODERN ART

To introduce the American public as well as film professionals to the new films coming from The Netherlands, The Museum of Modern Art will present a two-week program of Dutch films, it was announced by Willard Van Dyke, Director of the Department of Film. The program, running from June 13 to June 25, will embrace the work of eleven motion picture directors in seven feature films and six short subjects. Most of these works are by the new generation of filmmakers whose personal statements in cinematic terms reflect the changing values in Dutch society today.

Since the establishment of a Dutch Film Academy in 1958, a lively group of young filmmakers has emerged. Influenced by the techniques of *cinema vérité* and exposed to the American underground, the young Dutch have caught the spirit of anarchy and their films deal with the themes that are erotic, political, psychological and absurd.

The films in the Museum program, made in the countryside or in swinging Amsterdam, include "The Spitting Image," "Paranoia," "The Whipping Cream Hero," "The Gangstergirl," "Jozef Katus' Not Too Fortunate Return to the Land of Rembrandt," and "The Human Dutch." The program was organized by Adrienne Mancina, Assistant Curator, Programming, Department of Film.

The subjects of these films, Mr. Van Dyke points out, dispel the idea that Holland is a pretty land of windmills and tulips. "Young people everywhere can identify with these pictures," he said. "They capture the prevailing anti-establishment attitude, a search for personal gratification even when opposed to the demands of society, and individual rejection of responsibilities that are arbitrarily imposed by another generation."

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Unquestionably the New Wave - in particular Renais and Godard . - has exerted a strong influence over the young generation of Dutch filmmakers, he continues. "The Dutch have seen and digested the films of Fellini, Antonioni, Bertolucci and others, and while they are open to influences they are determined to express themselves and make the world aware that Holland is not a land of tradition alone, but one of seething human problems, latent conflicts and ambiguity that is characteristic of the human condition today."

Dutch documentary filmmakers in the past were known to search with intelligence for the essence of a subject, and to evoke the ambiance and magnetism of the places and people they filmed, he continues. Joris Ivens, who pioneered the hidden camera technique and disposed of actors and studio trappings, became one of the world's most renowned documentary filmmakers. Ivens contributed to the evolution of the documentary film and left behind a tradition of craftsmanship and integrity and artistry.

With this illustrious film heritage, Mr. Van Dyke indicated that the young generation of filmmakers wanted to reach out further into the field of fiction films. "It gives them still a wider range of subjects to cover and a fertile field for their imagination and the employment of the newer techniques they have learned." In an effort to encourage this renaissance, a large film studio has been established at Duivendrecht and another smaller studio at The Hague. Of further advantage are the financial cooperation offered by the government without interference and the ability to make films at a low cost in Holland today.

Program Notes attached.

Stills and additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 245-3200.

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PROGRAM NOTES

THE WHIPPING CREAM HERO

Directed by Erik Terpstra, tells of the unsavory encounter between a young business executive and a long-haired hippie, whom he invites into his home. The businessman becomes victimized by the guest, whose ideas are adopted by his wife, and who disrupts his middle-class values so that he will never recover his complacency. Ramses Shaffy, Wies Andersen and Hetty Verhooght play the leading roles in the picture, with a script by Heere Heeresma.

JOZEF KATUS' NOT TOO FORTUNATE RETURN TO THE LAND OF REMBRANDT

A serio-comic experiment was made on a minimum budget with a hand-held camera and a small crew. Win Verstappen, its 30-year old director, co-founder of the leading film magazine Skoop, tells how an alienated youth fails to make human social contact among his revolutionary friends, who are called "provos." A provo is short for provoker, and the director writes, "The spirit of the film is provo. If you get the point you will like it; if it passes you by, you will hate it."

THE GANGSTERGIRL

This film was made on location in The Netherlands, on the French Riviera and in Rome by another promising young director Frans Weisz, 30. It deals with the malaise and discontent of a successful novelist, whose latest work is now being made into a film. It also explores the creative process, the thin line between illusion and reality, the problem of past commitments and present desires, or the changing nature of relations.

SEVEN AUTHORS IN SEARCH OF A READER

The interior thoughts of man, and his exterior acts. intrigue Weisz, who also contributed to this showing "Seven Authors in Search of a Reader," which combines the vision of Seurat with the fantasy of Pirandello. The theme relates the author

(more)

263

to his public, the former being an outsider who observes but is not observed, until by an imaginative quirk the situation is reversed, and the reader is privileged to isolate himself and explore the author's mind. This 20-minute short, written by Weisz, was produced by Jan Vrigman.

THE SPITTING IMAGE

Based on the book "The Dark Room of Damocles" by W.F. Hermans, a further investigation into the unconventional and made by one of the more widely known filmmakers, Fons Rademakers. Like Ingmar Bergman, Rademakers plumbs into the psychological depths of the individual personality. Here he transforms a personality from passive to aggressive, under the stress of an emergency, and through the identification of the protagonist, with a larger, more heroic type to whom he bears an uncanny resemblance. The film which opens the door to the sublimated personality leaves open the question: Was the double an imaginary person? Is the parallel in personalities the duality that exists in every man?

PARANOIA

While "The Spitting Image" is a Hitchcock-style thriller, "Paranoia," despite the similarity in title to Hitchcock, is not. It is a serious drama from Adriaan Ditvoorst, that treats the problems of a young man, returned from army service, who experiences exaggerated feelings of guilt and cannot adjust to the social and economic pressures around him. In his effort to escape his anxieties, he develops hallucinations about himself and others. Through his peculiar but penetrating sight, the audience confronts the problems of post-war Holland. Here is another attempt to break through the solidity of bourgeois life, the repression of sexual mores, the concerns of drug addiction and other taboos and conflicts that confront the young people in Holland as well as in other countries.

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THE SAD MOVIES

Typical of the irreverent, refractory attitude of the young Dutch are "The Sad Movies" made by Wim van der Linden who has directed a series of shorts deliberately using clumsy devices, pointless plots, incongruous jokes and other nonsense and obscurity, in a satire on modern movies. Van der Linden parodies the American Underground in "I Love You Because;" in "Tulips," nothing happens, a la Antonioni, and "Rape" is a combination of reality and fantasy involving a young nun and a beatnik.

SAILING, THE REALITY OF KAREL APPEL, THE HOUSE

Other shorts on the program are: "Sailing," directed by Hattum Hoving; Jan Vrigman's "The Reality of Karel Appel," in which the painter reveals "I paint like a barbarian in a barbaric age;" and "The House," an attempt to split up fragments of thought in time, as it gives the mosaic of the house's occupants, over half a century, while the building is being demolished. Louis van Gasteren directed this film which has no fixed point in time and is reminiscent of Alain Renais' technique, although van Gasteren, who acts in the film, tries by camera angles, editing, and special use of sound to create his own modern vision.

THE HUMAN DUTCH

In "The Human Dutch," one of Holland's most acclaimed directors, Bert Haanstra, looks at 12,000,000 fellow Dutchmen, in a kaleidoscope of visual and verbal humor, displaying a vigorous respect for man, his capacity to be sad, gay, individualistic, spiritual, self-sufficient, and above all free. At times ironic, at times intimate, the film exposes, with candor, a range of reactions of the Dutch from the readiness of a sports' team to take off to the response of passers-by to a bust of Hitler in a junk shop window. It is a witty comment on human habits, and its director, Haanstra, reveals the influence of the documentary approach, which distinguished the Dutch film industry of the past.