

# The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 114  
Saturday, October 30, 1965  
FOR IMMEDIATE RELEASE

The Independent Film, Selections from the Film-Makers' Co-operative will be presented in daily screenings at The Museum of Modern Art from November 15 through the 22nd. Sixteen films will be shown, grouped in four programs. Each program will be presented on two nonconsecutive days.

A symposium "Whither Underground?" will be held at the Museum on November 18 in connection with the film showings. Both the screenings and the symposium are being presented by the Film Library under the sponsorship of the Museum's Junior Council. This is part of a continuing series of programs devoted to independent film-makers which was initiated at the Museum in 1961.

The recent work by 14 film-makers included in this program is varied in technique and in subject matter. Stan Vanderbeek's ingenious and amusing collages are very different from the insistent realism of Stanton Kaye's Georg, yet both, notes Willard Van Dyke, prominent film-maker who is consultant for the series, "represent attempts to reveal on film aspects of our time. Kenneth Anger's Scorpio Rising with its sophisticated examination of authority figures contrasts sharply with Bruce Baillie's Mr. Hayashi, yet both films help us to renew insights into our lives."

In an introductory statement Mr. Van Dyke says that the purpose of the series is to study what he calls perhaps the single most significant fact of the cinema scene in the past ten years -- the emergence of a personal cinema in reaction to the theatrical motion picture which is a collaboration of many skills.

"The films to be shown in this series are all the works of individual film-makers. In most instances the concept and execution, script, photography and editing were all done by one person. Some of them lack the technical brilliance of the group-produced motion picture, some of them possess a curious kind of myopia, perhaps inevitable when the interaction of many different skills is absent, but they all share a sense of conviction. In each case the film-maker was acting under

(more)

a feeling of compulsion. He needed to make a film and he made it. His way. He made the images in his mind come alive on the screen to the best of his ability and within the limitations of the medium."

The films were all selected from the Film-Makers' Co-operative, New York, a non-profit group which distributes the work of independent film-makers.

Participants in the November 18 symposium will be: moderator - Willard Van Dyke; panelists - Kenneth Anger and Robert Breer, film-makers; Judith Crist, critic; Robert Osborn, cartoonist and painter; Susan Sontag, critic. Tickets are \$3 for Museum members, \$4 for non-members.

---

Program. Screenings daily at 2 and 5:30 p.m., Saturday at 11:30, 3, and 5:30 p.m.

Mon., Nov. 15  
Fri., Nov. 19

Scarface & Aphrodite (1963). Vernon Zimmerman. Based on a "happening" by Claes Oldenberg. 14 minutes.

Report (1964). Bruce Conner. This is partly a loop film, partly a collage of images. It is the artist's reaction to President Kennedy's assassination. 12 minutes.

Sins of the Fleshapoids (1965). Mike Kuchar. A love story that takes place a million years in the future. The script deals with science fiction, the sets have an Arabian nights flavor, the dialogue is written on the film in comic strip balloons. 60 minutes.

Breathdeath (1964). Stan Vanderbeek. A collage animation of photographs, 15th century woodcuts of the dance of death, news-reel film. Dedicated to Charlie Chaplin and Buster Keaton. 15 minutes.

Tues., Nov. 16  
Sat., Nov. 20

Prelude: Dog Star Man (1961). Stan Brakhage. Concerned with the drama of the creation of the universe. Experiments with subliminal images. 25 minutes.

Relativity (1965). Ed Emshwiller. Part of a work in progress being made with a Ford Foundation grant. Concerned with the inner life of an old man. 15 minutes.

Eyewash (1959). Robert Breer. The artist's moving sculpture, constructions and films have been widely exhibited here and abroad. The technique here is painting on film. 3 minutes.

The Illiac Passion (1965). Work in progress: film-rushes by Gregory Markopoulos who directed the prize-winning feature "Twice a Man." 9 minutes.

(more)

Mass (1963-64). Bruce Baillie. Won the Grand Prize, Ann Arbor Film Festival, 1964. Gregorian chant, recorded at a Trappist Monastery accompanies a sensitive film record of an anonymous death in a San Francisco street. 31 minutes.

A Movie (1962). Bruce Conner. A collage film of stock footage, newsreels, old movies, prefaced by a girl undressing. 10 minutes.

Wed., Nov. 17  
Sun., Nov. 21

Georg (1964). Stanton Kaye. First prize winner in second Los Angeles Film-Makers' Festival. Uses a paradox of home-made movie technique and a unique narrative to produce an ironic comment on the life of a young German who moves to the U.S. after World War II. 55 minutes.

Mr. Hayashi (1961). Bruce Baillie. A zen poem on film about a Japanese gardener. 3 minutes.

Scorpio Rising (1964). Kenneth Anger. A sophisticated examination of authority figures. Filmed in Los Angeles, Brooklyn and Manhattan, it is a high view of the myth of the American motorcyclists. The machine as tribal token from toy to terror. Winner of Golden Cup, 11th Festival of Rapallo, Italy, this year. 33 min.

Senseless (1962). Ron Rice. Winner of the Charles Theater Film-Makers' Festival in 1962. Concerned with the fantasies and pleasure of a group of travellers on the road to Mexico. 28 min.

Thurs., Nov. 18  
Mon., Nov. 22

The Brig (1964). Jonas Mekas. A cinematic record of the play by Kenneth Brown which was presented at The Living Theater, New York. 68 minutes.

Permutations (1957-1965). Harry Smith. An anthology of his work ranging from animation to direct shooting. 30 minutes.

\*\*\*\*\*

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. Circle 5-8900.