

The Museum of Modern Art

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In conjunction with the retrospective of Greta Garbo films presented as part of Lincoln Center Festival '68 by the Film Departments of Lincoln Center and The Museum of Modern Art, 80 stills from her films will be exhibited in the Museum's Auditorium gallery from July 9 through September. The festival of evening screenings runs from July 9 through July 23. Selected and installed by Kathleen Haven, Graphics Coordinator for the Museum, Garbo - Film Stills is presented by special arrangement with Metro-Goldwyn-Mayer, which produced all of Garbo's American films, and The George Eastman House.

Simultaneously the Museum will publish a portfolio Greta Garbo: Ten Stills with an introduction by Gary Carey, Assistant Curator, Department of Film, at \$3.95, including scenes from Anna Christie, Queen Christina, Camille, Anna Karenina, Grand Hotel, Mata Hari, and Ninotchka, presenting the actress in her many moods and guises, from mystery to tragedy to comedy.

"Garbo's art lies in her ability to bewitch you into believing that she is what you want her to be," says Mr. Carey. "Perhaps the essential Garbo is the final sequence of Queen Christina when the camera moves from long shot to close-up contemplating the perfection of Garbo's face which, under Rouben Mamoulian's direction, remains a tabula rasa upon which the audience may read what they will."

Garbo's first major film role was in Gösta Berling's Saga, directed by Mauritz Stiller. Stiller molded the young actress, whom he found while she was a student at the Royal Dramatic Theater School in Stockholm, and he continued to influence her career in Hollywood after he and Garbo were put under contract by M.G.M. in 1925. Stiller returned to Sweden after only a few years in this country and died shortly thereafter; Garbo, however, went on to become the star that Stiller had envisioned, until, tired of it all, she retired in 1941 having made 24 films in
(more)

America.

"Garbo's art is intimately based on her medium, the moving picture," says Mr. Carey. "Cukor, who directed her in Camille and Two-Faced Woman, gives the clue: 'In close-ups she gave the impression, the illusion of great movement. She would move her head just a little bit and the whole screen would come alive -- like a strong breeze that made itself felt.' The strong breeze continues to make itself felt 27 years after Garbo said farewell to the screen."

The film still portfolio includes ten 8 x 10" glossy photographs from films made between 1924 and 1939. Other film still portfolios published by the Museum in conjunction with film series are: Marlene Dietrich, The Career of an Actress; Sophia Loren, Josef von Sternberg, D. W. Griffith, and The Horror Film. All are available at the Museum bookstore or by mail from the Museum for \$3.95 each.

The exhibition includes stills from the ten films represented in the portfolio as well as examples from some less familiar ones.

Review copies of the portfolio and additional information available from Elizabeth Shaw, Director, Department of Public Information, and Patricia Bauman, Associate, Press Services, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 245-3200