

The Museum of Modern Art

No. 74
FOR IMMEDIATE RELEASE

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

KINO EYE OF THE 20s FEATURES FILM MASTERPIECES

Films from the Archives of The Museum of Modern Art and
The George Eastman House

The Museum of Modern Art, in collaboration with the George Eastman House in Rochester, will present several film masterpieces as part of its program "Kino Eye of the 20s," starting July 23 with Ilya Trauberg's "China Express." The program, scheduled through August 26, will also include such film classics as Carl Dreyer's "The Passion of Joan of Arc;" Pudovkin's "Mother;" Erich von Stroheim's "Greed;" F.W. Murnau's "The Last Laugh;" Eisenstein's "Potemkin;" and "The Cabinet of Dr. Caligari," one of the most controversial films of its time.

Thirty-seven pictures were selected by Beaumont Newhall, Director of the George Eastman House, who is responsible for organizing the current photographic exhibition, "Photo Eye of the 20s," to which "Kino Eye of the 20s" is a companion program. Mr. Newhall will appear at the Thursday evening performance, July 30 at 8 p.m., when he will introduce the Murnau film "Sunrise" and discuss the series.

A strong kinship between photography and film existed in this decade, when the film found its syntax and structure, according to Mr. Newhall. "In a quarter of a century the movies had grown from a vaudeville novelty to a distinct and powerful art form." The decade saw the production of some of the greatest films ever made. The pictures in this program are particularly distinguished for their cinematographic quality. They are taken from the archives of the Museum and of the George Eastman House, with the entire program being shown under the auspices of the Museum's Department of Film.

"Behind each of these films lies an eye which directed the camera eye," Mr. Newhall states in his program notes to "Kino Eye of the 20s." "It may be the eye of the director: the unerring sense of the close-up displayed by Von Sternberg when he shows an emotional crisis in the shot of an eye of a needle which fills the entire screen in 'Docks of New

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York; the insistence of action within the action when Von Stroheim puts in visual counterpoint the wedding ceremony of the protagonists of 'Greed' and a funeral procession; the almost unbearable insistence upon detail of Dreyer as the camera moves from face to face in 'The Passion of Joan of Arc.' "

The eye directing the camera eye could also represent a star like Buster Keaton in "The Cameraman," or the cameraman himself, as in the case of Dziga Vertov who made "The Man With a Movie Camera," a film known for its virtuoso qualities; or even an artist such as Fernand Leger whose "Ballet Mechanique" is on the program, along with "Entre'acte," a René Clair film made with the participation of Francois Picabia.

What appears to be most significant is the fact that "filmmaking is team work, the collaboration of visually minded men. Their vision is not only made permanent through the medium of photography; it is realized by and through photography," Mr. Newhall believes.

An example of the subjective camera can be found in "The Last Laugh," made in 1924 by F.W. Murnau, and photographed by the famous Karl Freund. For this memorable German "street" film Freund actually strapped the camera to his shoulder to capture the motions of a drunken man as he experiences his own actions. Emil Jannings played the role of the deposed hotel doorman humiliated by his peers, when he loses the dignity and authority conferred on him by his job and uniform. Not a written or spoken word was necessary to the unfolding of the theme.

In an earlier film, "The Cabinet of Dr. Caligari" of Robert Wiene, the camera became "an instrument of expressionism." It employed exaggerated effects as opposed to reality, using imagination, even distortion, in order to involve the audience and enhance the dramatic impact.

The resources of the camera are also demonstrated in "The Man With the Movie Camera," in which Dziga Vertov uses slow and fast motion, reversed movement, composite and still photography, the divided screen and the microscopic lens. Vertov, a poet, introduced Kino Pravda, a direct form of news coverage, said to be the forerunner of

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today's Cinema Verité. It was his objective to develop the cine-eye or an international language of cinema: the roving eye of the camera in his opinion had the power of the moving human eye.

Many of the films on the program are circulated to schools and universities by the Department of Film: D.W. Griffith's "Broken Blossoms," emphasizing a new use of lighting and photography to achieve mood and atmosphere; "Variety" by E.A. Dupont, a film famous for its camera angles designed to suggest shifts of viewpoints; "Sunrise," the first Hollywood effort of the German director F.W. Murnau is notable for the camera movement and lighting so reminiscent of German expressionism; and Robert Flaherty's "Moana" and "Nanook of the North," both of which are distinguished for a personal shaping of reality with the camera.

The entire schedule, including avant-garde shorts like "The Life and Death of a Hollywood Extra," follows:

Thursday, July 23 (2:00, 5:30, 8:00)

CHINA EXPRESS, 1928. Directed by Ilya Trauberg. 80 minutes.

Friday, July 24 (2:00, 5:30)

THE BATTLESHIP POTEMKIN, 1925. Directed by Sergei Eisenstein. Photographed by Eduard Tisse. 57 minutes.

Saturday, July 25 (3:00, 5:30)

THE LAST LAUGH, 1924. A UFA Production. Directed by F.W. Murnau. Photographed by Karl Freund. With Emil Jannings. 81 minutes.

Sunday, July 26 (2:00, 5:30)

THE CABINET OF DR. CALIGARI, 1919. Directed by Robert Wiene. Photographed by Willy Hameister. With Werner Kraus, Conrad Vielt. 62 minutes.

WARNING SHADOWS, 1922. Directed by Arthur Robison. Photographed by Fritz Arno Wagner. With Fritz Kortner, Ruth Weyher. 80 minutes.

Monday, July 27 (7:00)

THE LAST LAUGH. See July 25.

Tuesday, July 28 (2:00, 5:30)

THE CABINET OF DR. CALIGARI and WARNING SHADOWS. See July 26.

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Wednesday, July 29 (noon)

LA CHUTE DE LA MAISON USHER, 1928. Produced and directed by Jean Epstein. Photographed by J. and G. Lucas. With Jean Deboucourt. 55 minutes.
THE FALL OF THE HOUSE OF USHER, 1928. Produced, directed and photographed by J.S. Watson, Jr. With Herbert Shaw. 12 minutes.

Wednesday, July 29 (2:00, 5:30)

THE CAMERAMAN, 1928. A Metro-Goldwyn-Mayer Production. Directed by Buster Keaton and Edward Sedgwick. Photographed by Elgin Lessley and Reggie Lanning. With Buster Keaton, Marceline Day. Courtesy of George Eastman House. 72 minutes.
ENTR'ACTE, 1924. Produced for the Ballet Suedois. Directed by Rene Clair. Photographed by Jimmy Berliet. With Francois Picabia, Marcel Duchamp, Erik Satie. 20 minutes.
NEVER WEAKEN, 1921. A Hal Roach Production. Directed by Fred Newmeyer and Sam Taylor. Photographed by Walter Lunden. With Harold Lloyd, Mildred Davis. Courtesy of George Eastman House. 21 minutes.

Thursday, July 30 (2:00, 5:30, 8:00)

SUNRISE, 1927. A Fox Film Corporation Production. Directed by F. W. Murnau. Photographed by Charles Rocher and Karl Strauss. With George O'Brien, Janet Gaynor. 95 minutes. Beaumont Newhall, Director of the George Eastman House, will introduce the 8 p.m. showing.

Friday, July 31 (2:00, 5:30)

THE CAMERAMAN, ENTR'ACTE and NEVER WEAKEN. See July 29, 2:00, 5:30.

Saturday, August 1 (3:00, 5:30)

SUNRISE. See July 30.

Sunday, August 2 (2:00, 5:30)

GREED, 1923. A Metro-Goldwyn-Mayer Production. Directed by Erich von Stroheim. Photographed by Ben Reynolds, William Daniels and Ernest Schoedsack. With Gibson Gowland, ZaSu Pitts, Jean Hersholt. 115 minutes.

Monday, August 3 (1:30)

GREED. See August 2.

Monday, August 3 (3:30)

LA CHUTE DE LA MAISON USHER and THE FALL OF THE HOUSE OF USHER. See July 29, noon.

Tuesday, August 4 (5:30)

BERLIN, SYMPHONY OF A GREAT CITY, 1927. Directed by Walter Ruttmann. Photographed by Reimer Kuntze, Robert Baberski and Lazlo Schaeffer, under the supervision of Karl Freund. 70 minutes.
VARIETY, 1925. A UFA Production. Directed by E.A. Dupont. Photographed by Karl Freund. With Emil Jannings, Lya de Putti. 61 minutes.

Wednesday, August 5 (noon)

A DAY WITH THE GYPSIES, 1920. Directed and photographed by Cecil Hepworth. Courtesy George Eastman House. 10 minutes.
KINO PRAVDA, 1922. Directed by Dziga Vertov. Photographed by Mikhail Kaufman. 18 minutes.
RENNSYMPHONIE, 1928-1929. Directed by Hans Richter. Photographed by Otto Tober. 5 minutes.
THE LIFE AND DEATH OF A HOLLYWOOD EXTRA, 1928. Produced and photographed by Robert Florey and Slavko Vorkapich. Close-ups by Gregg Toland. 14 minutes.

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Wednesday, August 5 (2:00, 5:30)

BERLIN, SYMPHONY OF A GREAT CITY and VARIETY. See August 4, 5:30.

Thursday, August 6 (2:00, 5:30, 8:00)

LONESOME, 1928. Directed by Paul Fejos. With Glenn Tyron, Barbara Kent.

Friday, August 7 (2:00, 5:30)

THE PASSION OF JOAN OF ARC, 1928. Directed by Carl Dreyer. Photographed by Rudolph Mate. 85 minutes.

Saturday, August 8 (3:00, 5:30)

MOANA, 1926. Directed and photographed by Robert Flaherty, assisted by Frances H. Flaherty. 85 minutes.

Sunday, August 9 (2:00, 5:30)

H₂O, 1929. Directed, produced and photographed by Ralph Steiner. 10 minutes.
THE MAN WITH THE MOVIE CAMERA, 1929. Produced by VUFKU. Directed by Dziga Vertov. Photographed by Dziga Vertov and Mikhail Kaufman. 80 minutes.

Monday, August 10 (1:30)

MOANA. See August 8.

Monday, August 10 (3:30)

A DAY WITH THE GYPSIES, KINO PRAVDA, RENNSYMPHONIE, and THE LIFE AND DEATH OF A HOLLYWOOD EXTRA. See August 5 (noon).

Tuesday, August 11 (5:30)

H₂O and THE MAN WITH THE MOVIE CAMERA. See August 9.

Wednesday, August 12 (noon)

LA CHUTE DE LA MAISON USHER and THE FALL OF THE HOUSE OF USHER. See July 29, noon.

Wednesday, August 12 (2:00, 5:30)

NANOOK OF THE NORTH, 1922. Produced by Revillon Freres. Directed and photographed by Robert Flaherty. 60 minutes.
DRIFTERS, 1929. Produced by the British Empire Marketing Board. Directed by John Grierson. Photographed by Basil Emmott. Courtesy of George Eastman House. 40 minutes.

Thursday, August 13 (2:00, 5:30, 8:00)

MOTHER, 1926. Directed by Vsevolod Pudovkin. Photographed by Anatoli Golovnya. With Vera Baranovskaya and Nikolai Batalov. 70 minutes.

Friday, August 14 (2:00, 5:30)

NANOOK OF THE NORTH and DRIFTERS. See August 12.

Saturday, August 15 (3:00, 5:30)

MOTHER. See August 13.

Sunday, August 16 (2:00, 5:30)

UBERFALL, 1929. Produced, directed and photographed by Lino Metzner. 16 minutes.
THE CROWD, 1928. Produced by Metro-Goldwyn-Mayer. Directed by King Vidor. Photographed by Henry Sharp. With Eleanor Boardman, James Murray. Courtesy of George Eastman House. 90 minutes.

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Monday, August 17 (1:30)

ZVENIGORA, 1928. Produced by VUFKU. Directed by Aleksander Dovzhenko. Photographed by Boris Zavelyou. With Semyon Svashenko, Mikola Nademsky, Alexander Podorozhny. Courtesy of George Eastman House. 65 minutes.

Monday, August 17 (3:30)

THE BRIDGE, 1928. Produced and photographed by Joris Ivens. 15 minutes.
RAIN, 1929. Produced and photographed by Joris Ivens. 15 minutes.
PORTRAIT OF A YOUNG MAN, 1928-1931. Produced and photographed by Henwar Rodakiewicz. 30 minutes.

Tuesday, August 18 (5:30)

UBERFALL and THE CROWD. See August 16.

Wednesday, August 19 (noon)

A DAY WITH THE GYPSIES, KINO PRAVDA, RENNSYMPHONIE, and THE LIFE AND DEATH OF A HOLLYWOOD EXTRA. See August 5, noon.

Wednesday, August 19 (2:00, 5:30)

ZVENIGORA. See August 17, 1:30.

Thursday, August 20 (2:00, 5:30, 8:00)

BROKEN BLOSSOMS, 1919. Produced by United Artists. Directed by D.W. Griffith. Photographed by G.W. Bitzer. Special effects by Hendrik Sailov. With Lillian Gish, Richard Barthelmess, Donald Crisp. 88 minutes.

Friday, August 21 (2:00, 5:30)

BROKEN BLOSSOMS. See August 20.

Saturday, August 22 (3:00, 5:30)

THE DOCKS OF NEW YORK, 1928. A Paramount Production. Directed by Josef von Sternberg. Photographed by Harold Rosson. With George Bancroft, Betty Compson. Courtesy of George Eastman House. 77 minutes.

Sunday, August 23 (2:00, 5:30)

THE DOCKS OF NEW YORK. See August 22.

Monday, August 24 (1:30)

LONESOME. See August 6.

Monday, August 24 (3:30)

BALLET MECHANIQUE, 1924. Directed by Fernand Leger. Photographed by Dudley Murphy.
RIEN QUE LES HEURES, 1926. Directed by Alberto Gavalcanti. Photographed by Jimmy Rogers. 45 minutes.

Tuesday, August 25 (5:30)

THE GHOST THAT WILL NOT RETURN, 1930. Produced by Sovkino. Directed by Abram Room. Photographed by Dimitri Feldman. With Boris Ferdinandov, Olga Zhizneva, Maxim Strauch. 80 minutes.

Wednesday, August 26 (2:00, 5:30)

THE GHOST THAT WILL NOT RETURN. See August 25.

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Additional information available from Lillian Gerard, Film Coordinator, or Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, N.Y. 10019. (212) 956-7296 (7501).