

# THE MUSEUM OF MODERN ART

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As five times the number of students who could be admitted-applied last year for the Course on the History, Technique and Aesthetic of the Motion Picture conducted by the Museum of Modern Art Film Library for the Department of Fine Arts, Columbia University, the course will be repeated this year under the direction of John Abbott and Iris Barry, Director and Curator of the Film Library.

The first of the twenty-eight three-hour classes will be held the evening of October 4th and will continue through the Winter and Spring sessions of Columbia University. This course will be open to anyone in New York interested and qualified for such an advanced study. However, the limited seating capacity of the Film Library's projection room will again make it necessary to limit the enrollment. During the year experts and authorities on every phase of the motion picture will appear as guest lecturers. Each session will consist of a one-hour lecture, an hour-and-half projection of films and a concluding half-hour of discussion. The cooperation of the motion picture industry, so valuable last year in providing laboratory trips and informal talks by producers, directors and technicians, will be continued this year and will afford similar opportunities for members of the new class.

Mr. Abbott, Director of the Course, feels that the enthusiastic response to the more or less experimental stage of the Course last year definitely indicates a widespread interest in the serious study of the motion picture. "Today universities, schools, and numerous discussion groups," he said, "are increasingly aware of the importance of the film both in the field of entertainment and outside it. As a result of the incalculable influence it exerts on the millions who weekly attend motion picture theatres, a comprehensive understanding of the film seems essential to a well-rounded education today.

"The Course is designed to furnish first-hand knowledge of the development and history of the motion picture in the United States and throughout the world. We combine with an analysis of the basic technique and developments, a consideration of the twofold relation between film and public; that is, the influence of the film on society and contemporary art and, conversely, the influence of contemporary art and

society on the film. We plan the discussions and film projections to be of the greatest practical value to the extremely diverse group of students and postgraduate workers who compose our classes and to give them unique opportunities to extend their knowledge of this twentieth-century art.

"Detailed consideration of outstanding stages in the progress of the film both as an art and as a technical development will include a survey of major contributions to the motion picture made by France, Italy, England, Germany, Sweden and Russia, and the effect that the pictures from these countries have had on the more important American film. This survey will be illustrated by American and foreign films."

Among the topics for the Course are: history of the film to 1915; history of the film to 1928; basis of film technique -- camera-work and lighting; the scenario -- sources of film material and preparation of script; corporate history of the film; social significance of the film. Visits to studios and laboratories will acquaint the students with the production, cutting, dubbing and processing of films.

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The Museum of Modern Art Film Library, established in 1935 by a grant from the Rockefeller Foundation, circulates film programs on a non-commercial basis to nearly 200 colleges, museums, schools and study groups throughout the country. In addition to a vast amount of data, stills, programs, scores, etc., the Library contains 800 rare and noteworthy films produced in this country and abroad from 1895 to the present day.