

The Museum of Modern Art

To
Writers and Editors

From
Elizabeth Shaw, Director of Public Information (956 - 7501)

Date
December 11, 1973

Re
Weekly Film Series Complements Duchamp Exhibition

I thought you might be interested in a special series of films to be presented in conjunction with the forthcoming exhibition Marcel Duchamp.

Each program will be presented on a Wednesday at Noon and repeated Thursday at 2:00 P.M. A schedule is attached.

Please let us know if you would like tickets held for any of these programs.

The Duchamp exhibition opens to the public December 28.

The Museum of Modern Art

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In connection with The Museum of Modern Art's forthcoming major exhibition, Marcel Duchamp, scheduled to open to the public December 28, the Department of Film is showing a series of specially selected film programs. The programs have been selected by Margareta Akermark, Associate Director of the Department of Film.

Each program will be presented Wednesday at noon and repeated the following Thursday at 2:00 P.M.

December 12 & 13

Dreams that Money Can Buy. 1944-46. Directed by Hans Richter. Seven dreams, shaped after the visions of six contemporary artists (Max Ernst, Fernand Leger, Man Ray, Marcel Duchamp, Alexander Calder and Hans Richter), elicited from seven different people by Joe, a poor young poet. 83 min.

December 19 & 20

Ballet Mecanique. 1924. By Fernand Leger. This famous abstract film employs a minimum of drawn or painted geometrical forms and a preponderance of photographic images, including the well-known sequence of a woman endlessly mounting a staircase. 14 min. Silent.

A Conversation with Marcel Duchamp. 1955. Produced and directed by Robert Graff for NBC. Photographed by Richard Leacock. Interviewer: James Johnson Sweeney. Courtesy National Broadcasting Company. 28 min.

Entr'acte. 1924. Directed by René Clair. Script by Francis Picabia. With Erik Satie, Francis Picabia, Marcel Duchamp, Man Ray and Jean Borlin. Made for an intermission piece during the Jean Borlin-Erik Satie ballet, Relache, this brilliant film has gone on to have a definite life of its own. Beginning with military maneuvers on the Paris roof-tops and ending with a funeral on a roller coaster, the picture is infused with a typically Dada spirit of mockery and unreality. 20 min. Silent.

December 26 & 27

Les Mystères du Château du Dé. 1929. By Man Ray. Made in the elegant basque villa of the Vicomte de Noailles, designed by Mallet-Stevens, this mysterious and amusing film shows the aimless activities of the veiled inhabitants, and creates an atmosphere of impending but inconsequential doom. 25 min. Silent.

Un Chien Andalou. 1929. Directed by Luis Bunuel. Written by Salvador Dali. This is the most successful of all the purely surrealist films. It intended to be a work of art produced directly from the subconscious mind and the director has stated that "nothing symbolizes anything." Nonetheless, some of the details have become part of film history and the picture may now be viewed as a series of brilliantly executed metaphors. 20 min. Silent.

The Revenge of a Kinematograph Cameraman. 1912. By Ladislav Starewicz. A fascinating stop-frame, animated insect fable by one of experimental film's earliest pioneers. The near surrealist overtones of this fantasy make the picture as prophetic as it is delightful. 9 min. Silent.

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January 2 & 3

Paris qui dort (The Crazy Ray). 1923. Directed by René Clair. One of the most elaborate experimental films of the period, this comedy presumes that time is collapsed by a mad scientist and his diabolical invention and that a number of survivors are marooned on the Eiffel Tower. 60 min. Silent.

January 9 & 10

Chessfever. 1925. By Vsevolod Pudovkin. In this witty and topical comedy, Pudovkin used the editing principles learned from his teacher, Lev Kuleshov, and combined footage taken at the International Chess Tournament with shots of actors' hands and objects photographed in the studio. 32 min. Silent.

Emak Bakia. 1927. By Man Ray. Named for the Basque villa where some of its material was shot (and meaning "Leave me alone"), this irreverent film exhibits Man Ray's early Dadaist affiliations. He used, he said, "all the tricks that might annoy certain spectators." 17 min. Silent.

Breaking it up at the Museum. 1960. Tinguely's "Hommage à New York" at the Museum of Modern Art's garden, photographed and produced by Filmmakers, Inc. 7 min.

January 16 & 17

Man with a Movie Camera. 1929. Directed by Dziga Vertov. Photographed by Mikhail Kaufman. Vertov has written of the "possibility to render the ordinarily invisible visible to all," and in this film he celebrated the means through which this becomes possible: the movie camera. It opens with the camera eye and closes with it, and throughout the length of the film follows the various activities which occur from dawn to night in a provincial Russian capital during the late 1920s. 80 min. Silent.

January 23 & 24

Symphonie Diagonale. 1921-24. By Viking Eggeling. This short film is an experiment to discover the basic principles of the organization of time intervals in the film medium. They are, said the filmmaker, "analogous to, but in no sense dependent upon, the abstract designs of Malevich and Klee." 3 min. Silent.

Rhythmus 21. 1921. By Hans Richter. The first abstract films were pioneered by Richter and Viking Eggeling, two painters with similar ideas of plastic expression. This film explores the form of the simple square. 3 min. Silent.

Les Mystères du Château du Dé. (see December 26 & 27 for credits)

Onésime Horloger. 1910. By Jean Durand. This comedy, about an impatient man who takes liberties with time, exploits fast-motion photography to the fullest. It influenced Clair's Paris qui dort. 20 min. Silent.

The Pumpkin Race. 1907. By Emile Cohl. Pumpkins dumped from a cart roll down the street pursued by people and a donkey. Cohl, a "father" of the animated cartoon, also brought inanimate objects to life with stop-motion photography and gave a new freedom of movement to farce. 10 min. Silent.

January 30 & 31

Chessgames with Marcel Duchamp. 1963-64. A co-production between NET and ORTF. Produced, directed and written by Jean Marie Drot. Executive producer: Curtis Davis. English version. 60 min.