The Museum of Modern Art

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1969 WEDNESDAY AT NOON FILM PROGRAM

Each Wednesday at noon, throughout 1969 The Museum of Modern Art, starting
New Year's Day, will present under the direction of Margareta Akermark, Associate
Director of the Department of Film, a specially chosen group of shorts from film-
makers from all parts of the world.

The January program will carry out the theme of the current exhibition:
The Machine as Seen at the End of the Mechanical Age. Among the films scheduled
is "The Machine," which will have its first showing in this country. "The Machine,"
made in the Federal Republic of Germany, is an animated cartoon in color that
describes man's inventiveness. He fills one need after another, building bigger
and bigger machines, when the huge machine he creates imprisons him, and he is
a victim of his own invention. (Janus Films is distributing this picture nationally.)

The social commentary provided by "The Machine" is offset by the computer-
generated motion pictures of John Whitney, who is responsible for creating an
abstract visual language, comparable to music in its rhythmic effect. John
Whitney gives no evidence that the machine is a consuming man-made instrument.
On the contrary, he has explored the image-making potentials of the computer with
daring results. Working on a grant from the IBM company, this pioneer of abstract
films, in collaboration with his brother James Whitney, is one of the few artists
currently investigating the aesthetics of the computer's graphic capacity.

"The spectator of computer art experiences a kind of exhilaration perhaps
not unlike that of an astronaut liberated from the force of gravity," it was
recently reported in Art in America. The magazine pointed out that the computer
alters filmic space-time, but it does not create the images any more than a piano
writes music. On the contrary the artist determines the changing configurations

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and rhythmic patterns, while the machine draws the mathematically complex images. It registers on film twenty-four frames per second and gives the optical sensation of continuous rapid movement.

With the computer John Whitney has been able "to compose" graphically and discover new laws, harmonies and abstractions on the screen.

"Litho," a graphic depiction of the process of lithography, is also on the Museum program. A prize-winner abroad, it has no dialogue and an original jazz score composed and conducted by Chico Hamilton.

There is also a newsreel demonstration of the Buckminster Fuller Dymaxion car, the same car on exhibition, with shots of the inventor and Amelia Earhart. "The Incredible Machine," an Owen Murphy Production, showing the attempts now being made to use the computer to recreate sound, concludes the machine film program.

The program begins on New Year's Day with a selection particularly suitable for children. It follows:

January 1   "Calder's Circus" (1955). Produced by Carlos Vilardebo. Photographed by André Bac. Alexander Calder giving a performance of his famous miniature circus to friends in France. 19 min.

"Steamboat Willie" (1928). By Walt Disney. 8 min.

"Rail" (1967). Produced by Edgar Anstey for British Railways. Directed by G. Jones, music by W. Josephs. 14 min.

"Mickey's Choo-choo" (1929). By Walt Disney. 8 min.

"Toccata for Toy Trains" (1957). By Ray and Charles Eames. Music by Elmer Bernstein. 14 min.

January 8   "A Trip to the Moon" (1902). By Georges Méliès. 10 min.

"Entr'acte" (1924). By René Clair. Cast includes Erik Satie, Picabia, Marcel Duchamp, Man Ray and Jean Barlin. 20 min.

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January 8 (con'td)

"All Aboard for the Moon" (1920). Animation by Max Fleischer for Popular Science Monthly. Courtesy Canadian Film Institute. 10 min.

"Trade Tattoo" (1937). By Len Lye. 5 min.

"Power Train" (1960). Directed by George Dunning. Courtesy Canadian Film Institute. 16 min.

January 15   "La Marche des Machines" (1928). Directed by Eugene Deslaw. 6 min.

"The Buckminster Fuller Car"(1933-34). A demonstration run of Mr. Fuller's newly invented car. (The car is in the exhibition). 5 min.

"Les Automanes" (1961). Arcady Films. 16 min.

"Indianapolis" (1966). Produced and directed by Nathan Zucker. Edited by William Freda. Courtesy of Dynamic Films. 29 min.

January 22   "Jules Verne's Extraordinary Voyages" (1964). Written and directed by Jean Aurel and Annick Le Gall. Courtesy of Contemporary/McGraw Hill. 22 min.

"Litho" (1966). Directed by Cliff Roberts. Edited by Len Appelson. Music by Chico Hamilton. Courtesy of Elektra Films. 18 min.

"The Machine" (1966). Written, directed and edited by Wolfgang Urchs. Music by H. Posegga. T.C.-Trickstudio Rudolf Urchs. Courtesy of Janus Films. 12 min.

"Glass" (1958). By Bert Haanstra. Courtesy of Contemporary/McGraw Hill. 10 min.

January 29   A program of computer-generated films, including "The Incredible Machine," with computer reproduced sounds. (Bell Laboratory film made by Owen Murphy Productions.)

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