

# The Museum of Modern Art

50th Anniversary



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## OF LIGHT AND TEXTURE: TWO AMERICAN FILMMAKERS AT MoMA

During the past fifteen years, independent American filmmakers, more than ever, explored cinema's formal properties. The richest areas of these investigations were within two of film's basic and interrelated means of expression -- light and texture.

Two American independent filmmakers whose works are not only beautiful in themselves but of significant interest to anyone concerned with the nature of film are JAMES HERBERT of Athens, Georgia, and ANDREW NOREN of New York. An exhibition of their work, presented under the title OF LIGHT AND TEXTURE: ANDREW NOREN AND JAMES HERBERT, will take place at MoMA's Roy and Niuta Titus Auditorium from June 11 - 23, 1981.

Although the work of each artist is certainly distinctive and peculiar to himself, they share an uncommon ability to invest the ordinary appearances of everyday life--windows, shadows, skin--with a luminosity and grace. Both filmmakers shoot their own work from available light and eschew sound; Noren captures images and moments spontaneously and intuitively, while Herbert manipulates the film's imagery and light and textural qualities through hand-worked rephotography.

"The regard," according to Larry Kardish, Associate Curator and director of the exhibition, "is for the sensuous moving image... finding the nature of film ever surprising, they celebrate the reaction of the grain to light and the actual making of the evanescent image. To the extent that structure is revealed and process given its due is the illusion made richer; curiously, this fundamental acknowledgment only heightens the mystery of their works."

James Herbert uses the nude human form as a palette; his nudes are photographed, the footage is rephotographed, and the finished films are lyrical but unsentimental, detached but not clinical, and romantically sensual without prurience. Fourteen of Herbert's films will be exhibited in five programs, including his celebrated Porch Glider (1969) and a new work as yet untitled. James Herbert will be

present to introduce his films Thursday, June 18 at 6:00 pm.

Andrew Noren's creative process is as disciplined as Herbert's, but the essence of both his modus operandi and its end result is immediacy, a direct capturing of a shadow or a moment. Noren never attempts to recreate an image or rework the results. His images fit according to a flexible rhyme based on light, movement and gesture. The images are caught by Noren's camera which he wears as one would a watch. His approach is aptly stated in his self-appointed nicknames of "light thief" and "shadow bandit." All four parts of Noren's on-going monumental work The Adventures of the Exquisite Corpse (1967- ) will be screened as well as his key The Wind Variations (1968). Noren will introduce his work Thursday, June 11 at 6:00 pm.

A booklet on OF LIGHT AND TEXTURE, written by Larry Kardish, will be on sale in the MoMA bookstore.

Andrew Noren: "...  
So, light nets, traps for shadow  
caught, charged with darkness, charged with lightness  
disguised as figures, imprisoned in the grains  
raging in the cage of the frame."

James Herbert: "Wallace Stevens has a quote from Mario Rossi at the beginning of one of his poems; 'the great interests of man: air and light, the joy of having a body, the voluptuousness of looking...'"

Press screenings will be held in the 4th floor screening room:

June 1: 2:00-3:15 Noren/CHARMED PARTICLES (1977; 80 min.)  
3:30-5:00 Herbert/PORCH GLIDER (1970; 25 min.)  
          JANUARY (1973; 15 min.)  
          APALACHEE (1974; 12 min.)  
          SILK (1977; 25 min.)

June 2: 2:00-3:00 Noren/WIND VARIATIONS (1968; 22 min.)  
          HUGE PUPILS (1967/68; 38 min.)  
3:15-4:45 Herbert/PLUM (1972; 20 min.)  
          THREE (1974; 21 min.)  
          CLOVE (1977; 20 min.)  
          TWO FIGURES (1980; 27 min.)

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To RSVP for screenings or for further information, please call Alicia Springer, Film Press Representative, 956-7289.

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# The Museum of Modern Art Department of Film

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OF LIGHT AND TEXTURE: ANDREW NOREN and JAMES HERBERT

Thursday, June 11 - Tuesday, June 23, 1981

Unless otherwise noted, all films in this exhibition are silent. All works in this exhibition are recommended for adult viewing only.

## Andrew Noren

- Thursday, June 11 at 6:00 - filmmaker present. THE ADVENTURES OF THE EXQUISITE CORPSE. Part IV. CHARMED PARTICLES. 1977. 80 mins.
- Thursday, June 11 at 8:00 - THE ADVENTURES OF THE EXQUISITE CORPSE. Part III. THE PHANTOM ENTHUSIAST. 1975. 60 mins.
- Friday, June 12 at 2:30 - THE ADVENTURES OF THE EXQUISITE CORPSE. Part II. FALSE PRETENSES. 1973-1974. 62 mins.
- Friday, June 12 at 6:00 - THE ADVENTURES OF THE EXQUISITE CORPSE. Part I. HUGE PUPILS. 1967-1968; reworked, 1977. 38 mins. followed by THE WIND VARIATIONS. 1968. 22 mins.
- Saturday, June 13 at 5:00 - THE WIND VARIATIONS and HUGE PUPILS see Fri. June 12, 6:00
- Sunday, June 14 at 5:00 - FALSE PRETENSES see Fri. June 12, 2:30
- Monday, June 15 at 2:30 - THE PHANTOM ENTHUSIAST see Thurs. June 11, 8:00
- Monday, June 15 at 6:00 - CHARMED PARTICLES see Thurs. June 11, 6:00

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## James Herbert

- Tuesday, June 16 at 2:30 - (a) PLUTO. 1968. sound. 6 mins. APALACHEE. 1974. 12 mins. MARS. 1979. 25 mins.
- Thursday, June 18 at 2:30- (b) JANUARY. 1973. 15 mins. PLUM. 1972. 20 mins. GLASS. 1975. 20 mins.
- Thursday, June 18 at 6:00- filmmaker present. (c) FIG. 1971. 11 mins. CLOVE. 1977. 20 mins. New work. 1981. 20 mins.
- Thursday, June 18 at 8:00- (d) PORCH GLIDER. 1970. 25 mins. THREE. 1974. 21 mins. TWO FIGURES. 1980. 27 mins.
- Friday, June 19 at 2:30 - (d) PORCH GLIDER, THREE and TWO FIGURES. see Thurs. June 18, 8:00
- Friday, June 19 at 6:00 - (e) PEAR II. 1972. 25 mins. SILK. 1977. 25 mins.
- Saturday, June 20 at 5:00- (a) PLUTO, APALACHEE and MARS see Tues. June 16, 2:30
- Sunday, June 21 at 5:00 - (b) JANUARY, PLUM and GLASS see Thurs. June 18, 2:30
- Monday, June 22 at 2:30 - (c) FIG, CLOVE and New Work see Thurs. June 18, 6:00
- Tuesday, June 23 at 2:30 - (e) PEAR II and SILK see Fri. June 19, 2:30

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The Museum's film program is made possible with public funds from the New York State Council on the Arts and by a grant from the National Endowment for the Arts.