

The Museum of Modern Art

FALL ADVANCE SCHEDULE OF FILM AND VIDEO PROGRAMS September - December 1996

NOTE: Film programs and dates are subject to change without notice. Individual releases, full schedules, and press screenings for these programs will follow in the coming months. To confirm information or for additional materials, contact Graham Leggat, Film and Video Press Representative, at 212/708-9752.

The Department of Film and Video at The Museum of Modern Art begins an exciting and varied fall season on September 20, 1996, after the completion of its popular summerlong series "Scorsese at the Movies: The Martin Scorsese Collection at The Museum of Modern Art." The following is a brief digest of the highlights from the fall schedule:

Restored! Seven Brides for Seven Brothers

September 12, 1996

Using the improved film stock of the 1990s, Turner Entertainment Company has restored this immensely popular 1954 classic by director Stanley Donen, giving the new print the original look as well as a modern stereo track from the original stereo master recordings. This is the New York theatrical premiere of the film, which will air on The Turner Classic Movies in October.

Life Begins at 40: The Janus Films Collection at The Museum of Modern Art

September 19–October 3, 1996

A longtime donor to the archives of The Museum of Modern Art's Department of Film and Video, Janus Films—established in 1956 by Bryant Haliday and Cyrus Harvey—continues to acquire and distribute significant works of world cinema, holding firm to a mission set forth forty years ago. This selection features recent acquisitions in the Janus Films Collection, including new, subtitled prints of Marcel Carné's *Les enfants du paradis* (*Children of Paradise*) (1945) and Akira Kurosawa's *Kumonosu-Jo* (*Throne of Blood*) (1957) and *Akahige* (*Red Beard*) (1965).

Ken Jacobs: Nervous System Film Performances

September 20–22, 27–29, 1996

For more than forty years, avant-garde filmmaker Ken Jacobs has explored the cinematic experience in unfailingly innovative ways. In these Nervous System pieces, Jacobs uses found archival footage whose visual detail and historical and social significance are richly observed through his role as projectionist-performer. He executes the performances by projecting the films with a specially designed system of two interlocked projectors. Among the featured works are *The Marriage of Heaven and Hell* (1995) and the premieres of *Coupling* (1996) and *From Muybridge to Brooklyn Bridge* (1996).

**Whatever Happened to Baby Peggy?:
A Tribute to Diana Serra Cary**

September 30–October 1, 1996

In early 1920s Hollywood the sensational popularity of Baby Peggy defined what it meant to be a child star, rivalling Jackie "The Kid" Coogan and predating sound-era darling Shirley Temple. This series presents rare shorts and the features *Captain January* (1924) and *Helen's Babies* (1924). Diana Serra Cary will introduce the September 30 screenings in person.

**Salute to the Cinémathèque Française,
Musée du Cinéma**

October 4–31, 1996

A selection of approximately thirty-five rare French, American, and German films significant to the development of cinema, from one of the world's most venerated archives, including previously lost works by Frank Capra (*The Matinee Idol*, 1928) and King Vidor (*The Family Honor*, 1920), Robert Bresson's first film, *Les Affaires Publiques* (1934), William S. Hart's silent western *The Cold Deck* (1917), and other rarely seen works by Jean Eustache, Max Ophuls, Maurice Tourneur, Frank Borzage, G. W. Pabst, and Michael Curtiz.

The Cinémathèque, in Paris, was created in 1936 by Henri Langlois and Georges Franju, passionate students of the cinema who recognized that its history was endangered. Their original vision remains alive today, with the Cinémathèque's several screens and many daily programs, museum of cinema, publications program, and collection of several thousand films from virtually every country in the world.

This series is presented with thanks to Société Générale.

New Day Films: Twenty-five Years

October 6–13, 1996

New Day Films was founded in 1971 as a distribution cooperative of independent producers whose films addressed timely social issues. It has grown to include approximately one hundred works that "inform and inspire" by more than fifty-five film and videomakers from every region of the United States.

For the twenty-fifth anniversary of New Day Films, the Department of Film and Video has organized two programs a selection from the cooperative's recent acquisitions, and a retrospective of eleven films and videos by venerable New Day artists, including Ralph Arlyck, Joyce Chopra, Jane Gilooly, Isabel Hill, Julia Reichert, and Amalie S. Rothschild. Also presented are some of New Day's earliest films, from MoMA's archives.

BABA: Award-Winning British Commercials**October 25–28, 1996**

An annual exhibition of British commercials, organized within various product categories, chosen by British industry professionals.

Canadian Video**October 14–21, 1996**

A week celebrating Canadian video includes premieres of new works: experimental narratives, documentaries, and work from MoMA's video archives.

Dusan Hanak: A Retrospective**October 19–November 1, 1996**

Slovak filmmaker Dusan Hanak's focus on the habits, customs, and environments of his fictional and real-life characters lucidly reveals sociopolitical details of life in contemporary Eastern Europe while charting the landscapes of his protagonists' souls.

All of Hanak's seven feature films will be shown in this program, preceded by documentary short subjects. The series includes the Academy Award-nominated documentary *Pictures of the Old World* (1972) and the U.S. premiere of Hanak's latest feature film, *Paperheads* (1996), nine years in the making, which will be introduced by the filmmaker.

Melville: The French Connection**November 1–19, 1996**

Jean-Pierre Melville is considered the spiritual forefather of the Nouvelle Vague, having inspired such young French filmmakers as Godard and Truffaut. Deeply influenced by American genre films of the 1930s, Melville reinvigorated the film noir genre and refashioned films of outsiders and killers in his own style, mood, and vision. Melville's cinema is at once romantic and tough, cynical and contemplative, and *Bob le Flambeur* (1956), *Le Doulos* (1963), *Le Samourai* (1967), and *Le Cercle rouge* (1970) are now regarded as classics.

The series includes Melville's thirteen feature films, which, from *Le Silence de la mère* (1948) to *Un Flic* (1970), made two years before his death, reveal the distinctive work of a major filmmaker who said that "the cinema for all its technical complications can still be an extremely personal art."

Sam Spiegel Film and Television School, Jerusalem**November 9–11, 1996**

The Sam Spiegel Film and Television School, a four-year independent not-for-profit college in Jerusalem, was the first of its kind in Israel. In the seven years since its creation, the school's student films have won acclaim around the world. This two-program exhibition of a dozen works, including fiction and documentary films and videos, will be introduced by the school's director, Renen Schorr.

The James Wheeler Collection of African-American Cinema**November 15–December 8, 1996**

James Wheeler, an independent film exhibitor in Detroit, has perhaps the most comprehensive private collection of posters, lobby cards, and photographs of African-American and "race" films in the country. A Titus 1 Gallery exhibition of works from Wheeler's collection will be accompanied by twenty feature-length "race" films—films made for the black theater circuit, mostly by African-American filmmakers, with "all colored casts."

These films range over a sixty-year period, from *The Birth of a Race* (1919) to Melvin Van Peebles's *Sweet Sweetback's Baadasssss Song* (1971), the independent film that obliged Hollywood to recognize and use black stars and filmmakers. Included are films by such directors as Oscar Micheaux and Spencer Williams, as well as musicals, mysteries, and Westerns.

Three Korean Filmmakers: Shin, Yu, and Im**November 21–December 5, 1996**

An introduction to the work of three prominent Korean filmmakers with long and distinguished careers. Five films from each director will be featured, including those now regarded as classics: *Sarangbang sonnim-kwa omoni* (*My Mother's Tenant*) (1961) by Shin Sang-Ok, *Oblatan* (*The Aimless Bullet*) (1961) by Yu Hyon-Mok, and *Sopyonje* (1994) by Im Kwon-Taek.

"More than Her Own Weight"**November 1996–January 1997**

A new installation by Boston videomaker Denise Marika. The image of a woman carrying a man is projected on either side of a large felt screen. In this endless loop the woman struggles to keep her balance, to prevent bodily harm.

Filmfest: Works from Commonwealth of Independent States **December 6–15, 1996**

This is the inaugural year of an annual collaboration between the Confederation of Filmmakers' Unions and the Department of Film and Video. The program includes recent films from the former Soviet Republics with discussions by the filmmakers. The Museum will commemorate one of film history's pioneering giants, director Sergei Eisenstein, by showing *Eisenstein: An Autobiography* (1996), the last work in St. Petersburg filmmaker Oleg Kovalov's trilogy on Soviet filmmaking. Films by veterans and newcomers to the changing filmmaking scene of the Commonwealth of Independent States are also included.

Recent Films from Germany **December 13–January 5, 1997**

An annual survey of new films from the Federal Republic of Germany testifies to the continuing vitality of that nation's cinema. The program includes debut features by new filmmakers, recent works by veteran filmmakers, and new documentaries.

Judy Holliday **December 26–January 1, 1997**

A retrospective of the short but superb career of actress Judy Holliday, who debuted with Betty Comden and Adolph Green on stage in *Cabaret* and in Twentieth Century-Fox's *Greenwich Village* (1944), and went on to star in Columbia and MGM comedies. The Department of Film and Video is collaborating with Columbia to preserve the films she made at the studio. The first completed restoration, *Born Yesterday* (1950)—one of four Holliday films directed by George Cukor—opens the series.

ONGOING PROGRAMS **October 1996–May, 1997**

The Department of Film and Video continues to present its annual series of the best and most challenging alternative and experimental film and video. An acclaimed fixture in New York and international independent film and video communities for the past three decades, these undersung series continue to break new ground and are strongly supported by artists and critics alike.

Cineprobe **Alternate Mondays, 6:30 p.m.**

This series provides a forum in which independent filmmakers present and discuss their work. The twenty-ninth season, which begins October 21 and continues through May 1997, includes works by Sharon Greytak, Barbara Hammer, James Benning, Steven Dwoskin, and others.

Video Viewpoints

Alternate Mondays, 6:30 p.m.

An ongoing series of screenings and discussions of video works by artists involved in their creation and presentation; this twentieth anniversary series begins October 7. Artists in the Fall 1996 schedule include Willie Doherty (Ireland), and Denise Marika (United States).

New Documentaries

Thursdays, 3:00 and 6:00 p.m.

This series presents independently made films and videos on social and political issues and on the arts. The works examine contemporary concerns in fresh, often controversial ways. The Fall 1996 schedule includes *Haiti Untitled* (1996) by Jorgen Leth and *Frontierland/Frontierlandia* by Ruben Ortiz and Jesse Lerner.

Video Premieres

Fridays, 6:30 p.m.

This series introduces new videos and their directors. Artists in the Fall 1996 schedule include Lisa Steele and Kim Tomczak.

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Unless otherwise indicated, all film and video programs are held in The Roy and Niuta Titus Theaters 1 and 2.

The Museum's film and video programs are made possible in part by grants from the National Endowment for the Arts, the New York State Council on the Arts, and The Contemporary Arts Council of The Museum of Modern Art. The video program is also supported by the Sony Corporation of America.

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For more information, please contact Graham Leggat, Film and Video Press Representative, at 212/708-9752; or visit our Web site at <http://www.moma.org>.

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