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The Museum of Modern Art Archives, NY

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IX. B.7

**THE MUSEUM OF MODERN ART**

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-3900

Oct. 20, 50

**PHOTOGRAPHY SYMPOSIUM**

*Real I*  
*transcribed*

*p. 1.*

**Steichen:** Good evening ladies and gentlemen - fellow photographers. I would first like to pass on a salute to WNYC. In case there are any out-of-towners in this audience, I want to tell them that WNYC is a Municipal Broadcasting System (station) owned by the City of New York, and we're very proud of it - of the fine music they give us every day. And I want to give a particular salute to its magnificent engineering staff, for the quality of the music they give us and for the PM. Now the next plug will be for the Museum.

The Museum of Modern Art as you know, or should know, is the only Museum in the world that has an honest-to-goodness department of photography. A department that is on exactly on the same footing as the other departments in the Museum. A great many museums render something like lip service to photography, but here we are encouraged to go all out. We have the backing of all the directors of the departments and of the Trustees. When we first opened the department under my own direction we set out with a purpose, which went something like this:

"Photography is an important and potent factor in shaping our knowledge and increasing our understanding of contemporary life. I believe its influence cannot be overstressed. And then, in particular, I stress the importance of photography as an art, as a vital modern means of giving form to ideas. It is the artist in photography, who, beyond his own creative achievements, establishes standards and produces new influences and new uses of the medium." Our first large exhibition was In and Out of Focus, the following paragraph is a preamble:

"Any rational opinion and evaluation of the scope and significance of today's photography must be based on an informed approach, exploring the various tendencies, directions and phases of contemporary photography." All of the exhibitions that we have had to date have been more or less along those lines.

*see an old line for possible*

This symposium tonight is in a sense carrying on that same idea. Ordinarily, photographs, like little children, are to be seen and not heard. Tonight we are going to hear from them and they are going to have explain their misdeeds. Now we don't pretend that this is a complete picture of photography. Now for instance, take the field of magazine photography. If we were to really give them adequate covering the entire field of magazine photography and bring them up here, which would be a special problem of its own. Those seeking pet answers that they put in their little hands and take home, as to what photography is all about, are going to be disappointed. But I think those of us who are attracted to the medium because it's sturdy and young and has elbow room, lots of elbow room, are going to be satisfied with what's coming.

I'm going to present the speakers alphabetically and I'm going to start off with a bang. In the first issue of Life magazine Margaret Bourke-White opened up a new chapter in photo-journalism. In that issue she set a swift, hard pace for herself and began establishing a series of precedents that made her an outstanding ace among aces. Somehow or other, she manages to turn up with her camera in any corner of the globe which is in the midst of some cataclysm or dynamic shakeup. She went gallivanting over enemy territory in air corps bombers and was torpedoed at sea. Mud, cold, rain, dirt, stench she has taken in her stride to record men, places and events for her magazine. Whether she points her camera at misery or magnificence, it is always done with a passionate interest and a deep conviction. - Margaret Bourke-White

**Margaret Bourke-White:** Thank you Mr. Steichen. You said we only had five minutes. There are several aspects to modern photography that I find interesting above all others, it sounds quite simple. To tell the truth. Of course we all know the old saying that the photograph never lies. But all of you photographers here I am sure have taken lots of pictures which have told good lies and often there are very good reasons for doing this, but I'm not talking about intentional lies. If the photographer is going to tell the truth in his photographs he has to know what the truth is. And that's not always so easy to decide.



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## An Editorial:

# It Is Time Now

THE April meeting of the Society was one of those lightly attended sessions . . . so light, in fact, that it was four or five members short of a quorum. This is, as everyone knows, not a new problem. Over the course of years, there have been many gatherings that were stymied for lack of enough members to make a vote binding. For a long time, it didn't matter since the organization was more of a mutual admiration society than anything else.

But that is now changed. The Society has become a working organization, an organization which aims to make concrete contributions to the professional and economic welfare of its members. To do that requires decisions—decisions that can be resolved in action.

Many of those decisions can not be made by any single individual, nor even by the Board. Many of those decisions will require the concerted deliberations of the membership. It is at such deliberations that the individual member makes his contribution to the Society and to its functioning.

Past sessions have already indicated in what direction the membership wants the Society to travel and some of the lesser items already have been put into effect. The questions of rates and conditions are currently being debated, and those are questions that should be well deliberated, not only in aim and intent, but also in many of the practical details of effecting them.

We believe . . . and the members at the April meeting indicated they felt the same . . . that the action is needed now. But that action can only follow the decisions, and those decisions can only be made by the membership whose right and responsibility it is to turn out in sufficient numbers to make them valid and effective.

## Old Photographers Merely . . .

The much bandied . . . by now . . . solution of the question of what happens to old soldiers which General MacArthur delivered in such lugubrious tones the other day gave us a thought. Perhaps the same solution is also applicable to the very real question of what happens to old photographers. How many old photographers do you know?

Perhaps old photographers, like old photographs and old soldiers, merely fade away. Our only hope is that any old photographers who are fading away are fading away with the same emoluments of unlimited use of a nice big Constellation, a tidy \$18,761 in annual pay, and the other things that are provided for old soldiers . . . particularly old generals.

## ASMP NEWS

is published monthly by the American Society of Magazine Photographers, 1476 Broadway, New York 18, N. Y. Telephone LO 4-6213. Martin Harris, Exec. Secretary.

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## Ring 'Round the Rosie

The strange, stray character who bothers to notice mastheads . . . we are still looking for someone who does . . . may note that with this issue of the *ASMP News* certain changes have been made which can only be characterized as a sort of editorial "Ring 'Round the Rosie."

With this issue, Martin Harris, the Society's executive secretary, steps down from his post as editor. He has held that position since last July when the *News* was given its initial shot of new blood. It has been largely Harris' work and devotion that brought the *News* through the various developmental stages to its present format. The reason for the change is probably best explained by Harris himself.

"I feel now that the *News* is fairly well launched," he said, "it is time that the active editorial direction be turned over to a member rather than held by the executive secretary."

Harris' post is being taken by Victor Jorgensen, chairman of the newly appointed publications committee. Jorgensen has been active on the magazine since November. Harris will, however, maintain an active part and has taken over the post of managing editor at Jorgensen's request in which he will be largely responsible for many of the production details.

They will be aided by two new members of the publications committee, Herbert Kratovil and Bradley Smith, as well as by K. Chester, a long-time member, and Lou Jacobs, who will be the *News* representative on the West Coast.



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STEICHEN

# A Report...Paths of Photography

## Speakers at Society's Annual Installation Meeting Note Increasing Stature of Magazine Profession

By Herbert Kratovil

THE INCREASING stature of photography and photographers — particularly in the magazine field — was the keynote of a series of addresses before the annual installation meeting of the American Society of Magazine Photographers in the Hotel Vanderbilt the end of March.

More than 300 photographers, editors, art directors and others interested in magazine photography listened to short talks by Gerard Piel, publisher of Scientific American; Jackie Judge, editor of Modern Photography; Roger Butterfield, noted writer, and Edward Steichen, director of the Museum of Modern Art's photography division and long one of America's first photographers.

The tone of the meeting was set by Jerry Cooke, the incoming president, in his acceptance speech.

"It is apparent that people everywhere are fast learning to see," Mr. Cooke noted. "The visual arts, particularly photography, have set new standards in the worlds of education, entertainment and dissemination of information."

"Tonight I am very happy to be a member of this group of creative workers which has such an unusual

opportunity to inform and educate. We can, within the framework of the media for which we produce, stimulate the thoughts and actions of millions of people. We should not overlook the responsibilities which this opportunity carries with it. We must produce photographs which are honest and creative as well as instructive and entertaining. This organization must and will assume its share of those responsibilities."

In his talk, Mr. Piel commented on the Society's current program for the economic betterment of the magazine photographer. Said he:

"I don't think you will find magazines giving any less space to pictures just because they have to pay for them, as I understand some faint-hearted photographers have suggested. You have still got a long way to go before the rate per square inch of picture of the published page exceeds the rates we pay writers per square inch of words. No matter how hurt, shocked and dismayed some of the people you are accustomed to dealing with may act when you confront them with this rude question of money, I think you will find your status rising in the community."

Miss Judge commented on the problem of the magazine picture editor and his status in the field.

"You all must understand that many picture editors



Listening to Edward Steichen speak before the annual installation meeting are, left to right, Jerry Cooke, incoming president, and speakers Jackie Judge, Roger Butterfield and Gerard Piel.

[1951]



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Singer Lauritz Melchior listens closely to Imogene Coca's burlesque of a Wagnerian opera singer.

*Photograph by Conrad Eiger*

on magazines are really in the position of clerks," she observed, and went on to suggest that a campaign of requesting better trained and better paid picture editors could be effective. Miss Judge also noted that:

"Your work is much better than most people looking at it today can possibly know that it is. Photography is in its possibly most interesting state right now. People have stopped making records; they have stopped photographing just the documents in front of them and they have begun to photograph the aspirations of mankind."

Mr. Butterfield commented that the photographer was facing a definite economic problem and pointed out that without magazine photography the magazines would have little to sell.

"The reason they (the advertisers) spend the money for advertising is because of the impact and interest that you people contribute to the magazines," he said. "If it wasn't for your work that money wouldn't be there. I think that's something that's probably no news

to you but it's something worth thinking about every now and then . . ."

Mr. Steichen, who gave the final speech of the evening, said that he found signs that journalistic photography was coming of age in the work of the photographers in Korea.

"The subject matter," he noted, "is more important in photography than it is in any other medium because it is there . . . it is what the picture is made of. The artist and architect can pull their subject matter out of their hearts or out of the air—painting at one time was very dependent on subject matter—but today photography is the only one wholly dependent on it."

Photographers have reached a line of consistent excellence, Mr. Steichen concluded, but they should beware that that excellence does not become a line of mediocrity.

The meeting closed with a hilarious performance in which Imogene Coca did a Grand Opera takeoff and Lauritz Melchior sang.



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# "HONK! HONK! . . . IT'S T

By Hyman Goldberg

UNTIL the New York Graphic, back in the Roaring Twenties, adopted the use of the composite photograph in a desperate, but unavailing attempt to boost declining circulation, the paste up, faked picture had never before made its appearance in public, except in courts of law—in certain notorious blackmail cases. The composite photograph, wherein the head of one or more subjects is superimposed upon the body of another, or separate photographs are pasted together, has long been used by practitioners of that ilk.

The feeble art of constructing composite photographs has been a neglected one, happily, in recent years. Until the election last fall, no composite, excepting perhaps those produced for the delectation of guests at private parties, have been seen. At that time, the State of Maryland was flooded with a photograph which was to have, according to at least one highly interested party, extremely important repercussions. The photograph, which was given wide circulation in Maryland, purported to show Millard E. Tydings, the Democratic incumbent who was running for the Senate, listening intently to former Communist leader Earl Browder. The expressions on Tydings' face, and Browder's, indicated that both were giving great



Composograph showing him conferring with Earl Browder cost Dem. Tydings his seat in Senate.

thought to what was being said. The caption for the picture said, in passing, that this was a composite photograph.

Tydings lost the election to his Republican opponent, John Marshall Butler. Not many persons who saw the picture, said Millard Tydings, paid any attention to the caption. Before a sub-committee of the Senate, which was investigating the Maryland Senat-



Readers of the Graphic were not long deprived of a photo — however fake — of the mysterious "Woman in Black" mourning at Valentino's bier.



Earl Carroll's bathtub party, with a fetching nude dunking herself in a tub of wine, provided a field day for N. Y. Graphic paste-up artists.

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THE NEW YORK TIMES, SUNDAY, JANUARY 20, 1952.

## THE CASE FOR ABSTRACT ART FILMS

By ALINE B. LOUCHHEIM

**I**f often sadly turns out that the very man who fought most ardently in his youth for the new, experimental ideas of his time clings so tenaciously to these pioneering efforts that he is unable to welcome succeeding ideas and becomes in his later years the most die-hard of reactionaries. Not so Edward Steichen.

He was one of the first to recognize photography as an art—his first one-man show of prints (*penetration de la lumière*) took place in Paris in 1902. Today, as director of photography at the Museum of Modern Art, he is the most fervent champion of those who explore new directions in his field. And the Museum's enterprising, energetic Junior Council gave him a chance this week to present the case for what are known sometimes as "abstract," sometimes as "experimental" art films.

## Art on Films?

The place of these films is, a complicated one. Witness the problem of Amos Vogel of Cinema 16, another fiery crusader. He invites a movie critic to a viewing and is told, "Those are art films—that's for the art department." He phones the art critic and is told, "Those are films—that's for the movie department."

For many years now this work has thus remained a neglected orphan. But let's face it—it might have been easier to find foster parents if the child were not so difficult, often straining not only the mind but also—and most uncomfortably—the eyes (Is it that the eye cannot change its focus swiftly enough, or that, since most experimenters cannot afford the vast expense of technical perfection, there is an inordinate amount of jerkiness?). The child would surely be more readily appreciated if he made shorter visits: but, poor thing, he has so few chances to be seen that whenever he does he has to try to show off his whole bag of tricks.

## Three Kinds

Actually these films belong to the realms of both art and films. Captain Steichen's selection divides into three general categories. There are those films which use photography to capture images directly or by distortion through the use of prisms, reflections, refractions, etc.; those which are cinematic photography of painting, where by means of the camera we see the painting change and evolve; and those which are paintings in motion, that is, where drawing and painting are done directly on the film.

In the first category, for in-

Steichen Surveys Medium  
In Museum Program  
At Modern Art

stance, is Moholy-Nagy's "Light-Play" of 1932—where his specially constructed apparatus (itself a handsome piece of abstract sculpture) is manipulated to set in motion a poetic sequence of images with light playing over and through varied shapes and textures. Francis Thompson's not yet edited and still soundless film of 1951, "N. Y., N. Y.," is quite different in spirit. This is a color film which gives everyday reality expression in abstract terms, using Prisma, superimposition, distortion and other devices to achieve a compelling and imaginative vision of the city's speed, excitement, anonymity, movement and unique beauty.

Somewhat related are such films as James E. Davis' "Refractions No. 1" and Wheaton Galentine's "Water Stars"—films which photograph fluid, mobile colored light, the color in these entrancing visions actually produced by the refraction of light.

## Second Sort

In the second category are such films as Hans Richter's 1921 "Rhythm 21"—the first, and a classic of its kind—built on changing proportions of squares, rectangles and lines which move in depth as well as on the surface. Or the far more ambitious "Motion Painting No. 1" by Oskar Fischinger, done in 1949. This prodigious undertaking is a painting on glass (each stroke occupying a single frame, the camera stopped and started after each change) related to a Bach Brandenburg Concerto which determines its tempo, rhythms and its logical visual development. Purists objected to this relationship and others felt some of the images were tritely used. But for this reviewer the film seemed a masterful job: the order imposed by the music is admirable and several passages—such as one which looks like a building mosaic, another like animated stitching, and another of whitened squares—are so full of imaginative visual fantasy that it seemed almost as if paintings by Klee had been set in motion.

## Drawing on Films

The third category—drawing or painting directly on the film—includes Len Lye's gay experiment of 1935 and the irresistible films of the Canadian Norman McLaren. The latter's "Be Gone, Dull Care" (not in the museum showing) is a superb and scintillating job where wittily conceived shapes are synchronized perfectly in spirit as well as tempo with the music. McLaren has also evolved a system of drawing sound on the film so that the shapes determine the sound. "Loops," for instance, create a low rumble that sputters and burps in entertaining conjunction with the images.

The experimental films of the Whitney brothers pull several photographic techniques together and introduce a new departure in the use of electronic sound. Devotees find these the highest point in the development of the abstract film, pointing to the "purity" of their concept (squares and circles in a sort of perpetual fugue), the adherence to the limits of the medium in sound as well as sight, and the development of simultaneous contrasts of color and the use of color to leave a persisting image on the retina.

## Potentialities

Does all this add up to a valid art form or is this "coquettish experiment"? It would seem to me that there is no doubt about the validity and potentiality of the medium. For it offers a way of using and controlling light and of adding the dimensions of space and time to our visual expression—phenomena and dimensions which are so basically a part of our lives and our thinking that they are logical, perhaps almost necessary, elements to our art.

Many artists have been courting these elements—Gabo's sculpture depends for its total effect on the changing relationship of forms as well as on the play of light; Lipold's exquisite spiderlike wires sculpt light and space themselves, and there are Calder's mobiles, in some of which the sculptor is even seeking a relation between motion and sound. Such painters as I. Rice Pereira, too, want to set their images in motion by means of changing spatial relations and changing light. For such artists, just as forms are not conceived as static entities and just as space is not immutable and measurable by a network of perspective, so light itself has no constant intensity or fixed source.

## The Future

Granted the medium's validity and challenge, you might ask what of its achievement. For me there is still an enormous chasm between performance and ultimate hope. Even in so highly selective a group as Captain Steichen's there are undeniable tentativeness and tiresomeness and lack of complete realization. Usually neither the images themselves (sometimes dull and graceless to the point of vulgarity) nor their evolution are alive or developed or imaginative or visually and emotionally meaningful enough to sustain long interest and intensity. "Yes," said Edward Steichen, "but it's good these young men are trying to walk before they attempt running and dancing."

Steichen's faith and patience are contagious. The "art film" in a sense is in its infancy. The opportunity for painters and sculptors who are willing to learn the arduous technical means is enormous. I believe the only obvious danger lies in the "purist" approach, which insists that the "abstract" or non-objective image is the only vital one. Thompson's New York film and Galentine's (which is based on soap bubbles) might be kept in mind as safeguards against such rigid thinking.

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Museum of Modern Art 11 W. 53 St.

**The  
Related  
Arts of  
Today**

12 Evenings  
Presented by  
the Junior Council  
in the Museum Auditorium,  
8:30 p. m.

Nov. 19—THE ART OF MATISSE, with Walter Pach, Meyer Schapiro, Edward Szeichen, Max Weber; Alfred H. Barr, Jr., moderator.

Dec. 4—HOW GOOD IS GOOD DESIGN? with Christine Holbrook, Lorette van Houten, Eva Zeisel, Paul McCobb, Russel Wright; Edgar Kaufmann, Jr., moderator.

Jan. 15—WHY EXPERIMENTAL FILMS? presentation of abstract films, under direction of Edward Steichen.

Feb. 5—POETRY EVENING—DYLAN THOMAS.

Feb. 12—SYMPOSIUM: THE NEW SCULPTURE, with Herbert Feiler, Richard Lippold, Isamu Noguchi, Theodora Roszak, David Smith; Andrew Ritchie, moderator.

Feb. 26—THE WRITER LOOKS AT PAINTING, with Elmer Rice, Glenway Wescott, Kenneth Burke and others; Milton Wheeler, moderator.

Mar. 11—DE DIVINA PROPORTIONE, importance of proportion, particularly in architecture, with José Luis Sert, moderator, and panel to be announced.

Mar. 26—NEW POETS INTRODUCED BY WILLIAM CARLOS WILLIAMS.

Apr. 6—THE FILM APPROACH TO ART, with Richard Griffiths, moderator, panel to be announced.

Apr. 23—MODERN ARTISTS ON ARTISTS OF THE PAST, with Jack Levine, Peter Blume, Kurt Roesch, Frederick Kieser; Andrew Ritchie, moderator.

May 6—A CONCERT OF RARELY PERFORMED MODERN FRENCH MUSIC.

June 25—CROSSROADS IN ARCHITECTURE, symposium conducted by Douglas Haskell, panel to be announced.

Tickets at Museum of Modern Art, 11 W. 53 St., N. Y. 19. Admissions: Entire series: Members \$15; non-members \$18.50. Tickets also sold for first 6 events and for single events.



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undated clipping  
from Jane Matthews'  
scrapbook

[1951]

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COMMENCEMENT  
PROGRAM  
PHILADELPHIA  
MUSEUM  
SCHOOL  
OF ART  
JUNE 2, 1955



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# PROGRAM

PROCESSIONAL (the audience is requested to stand)

William Felton, *Organist*\*

INVOCATION (everyone is to remain seated)

Paul W. Hoon, D.D.  
*Professor of Pastoral Theology*  
Union Theological Seminary

WELCOMING ADDRESS

E. M. Benson, *Dean*

INTRODUCTION OF SPEAKER

Charles T. Goiner, *Chairman*  
Board of Governors  
Philadelphia Museum School of Art

COMMENCEMENT ADDRESS

Edward Steichen, *Director*  
Department of Photography  
Museum of Modern Art

PRESENTATION OF PMSA DESIGN AWARD

by R. Sturgis Ingersoll, *President*  
Philadelphia Museum of Art  
to Edward Steichen

PRESENTATION OF AWARDS FOR DISTINGUISHED ACHIEVEMENT  
TO GRADUATES OF PMSA

by Irene M. Lavery, *President*  
Alumni Association of  
Philadelphia Museum School of Art  
to Tina Leser  
and Irving Penn

\* *Baldwin Organ, courtesy of Stranberg & Chabrier*

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# CONFERRING OF DEGREES AND DIPLOMAS

by R. Sturgis Ingersoll

Presentation of Degree Candidates

Paul W. Partridge, Jr., Ph.D.

Director, Division of Liberal Arts

Presentation of Diploma Candidates

S. Gertrude Schell, *Student Advisor*

## PRESENTATION OF GIFTS TO THE SCHOOL

Gift to the Student Emergency Aid Fund

from the Class of 1955

John E. McCullough

Gift to the Student Emergency Aid Fund

from the Student Council

Donald G. Jackson, *President*

## PROGRAM

### PRESENTATION OF STUDENT AWARDS

Outstanding Service Awards

by Edward Warwick, *Dean Emeritus*

Faculty Achievement Awards

by Morris Berd, *Chairman, Faculty Council*

Departmental Awards

by the Directors of the Departments

Divisional and Special Awards

by Mrs. Malcolm Lloyd, *President*

Associate Committee of Women

Philadelphia Museum School of Art

### Closing Remarks

E. M. Benson, *Dean*

### Benediction (the graduates are to stand; the audience is to remain seated)

Rev. Paul W. Hoon

### Recessional (the audience is requested to remain seated until the end of the Recessional)

The following students have successfully met the course requirements as established by the School's Board of Governors and the Board of Trustees, and are awarded the degree of Bachelor of Fine Arts.

## DEGREES

OF

BACHELOR OF

FINE ARTS

### Degrees conferred January 27, 1955

#### Art Education

CAROLE S. CALVERT

MARIE LOUISE HUTSON

CHARLES E. KLEV, Jr.

RICHARD C. MICHAEL

ANN M. THOMPSON

#### Illustration

MORTON LOWENSTEIN

### Degrees conferred June 2, 1955

#### Advertising Design

EDWARD F. CAREY

PETER JOHN FILLIN, Jr.

JOEL M. LEBOW

JANE BETTY NEUTZE

WALTER E. STATT

CHARLES EMERSON UNION

#### Art Education

CAROLINE JEAN BEHRENDIS

JOSEPH E. CODORI, Jr.

HARRY GUTTJOHN NORGROSS

ANTHONY PAUL PALADINO

KARL C. SCHANITZ, *in absentia*

MARY E. SNYDER

#### Fabric Design

JOAN BARBARA BECK

#### Illustration

THOMAS F. BATES, III

WALTER J. COLE, Jr., *in absentia*

RAYMOND ALFRED DALLASTA

KARL SPENCER FOSTER

H. THOMAS HALL, III

#### Industrial Design

REYNOLD LAMBERTON LACEY, *in absentia*

ELIZABETH REARDON LARKIN

AMOS LEVITT

RICHARD THOMAS WALTER

#### Silversmithing and Jewelry

BETH ANN OBERHOLTZER

ROSS RODERICK RAFFENBERGER, *in absentia*



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## DIPLOMAS

The following students have successfully met the course requirements as established by the School's Board of Governors and the Board of Trustees, and are awarded the Diploma in their respective majors.

*Advertising Design*

GERALD ALTEN  
BENEDICT R. D'ANGELO  
IRA DAVIDOFF  
KATHLEEN TYSON DUNNE  
SANDRA B. FEINBERG  
BERT L. FISHER  
EDWARD L. FORAN  
LEWIS T. FORO, JR.  
JOSEPH A. FORNICA  
SHIRLEY CLARE HUSSIAN  
JUDITH SALLY IABER  
MARION KEEL  
FRED MANNA  
JOHN E. MCCULLOUGH  
ROBERT JOHN MILLER  
JOHN ROBERT PARKER  
JANE PAUL  
SHELDON ROSEMAN  
JEANNE C. SHARSHON  
ROBERT BURCHILL STEWART  
WILLIAM L. WAGNER

*Illustration*

NANCY RAE BAUER  
FREDERICK C. BLOCK  
ANN CAROLINE CARPENTER  
VIRGINIA L. CORRELL  
PATRICIA GRAY CROTTY  
CHRISTINA MARIA DOCHWAT  
RICHARD W. EDWINSON  
CLAYDE B. EVERETT  
WILLIAM LEE FREELAND  
GILBERT SAMUEL GOODMAN  
NICANDRO GUARINI  
GEORGE HOROS  
MELORA KORINSKY  
WILLIAM JON KRASING, JR.  
RICHARD WILLIAM LEWIS  
ANTHONY CHARLES MANNARELLI, JR.  
CHARLES C. NEWBIRK  
THOMAS WALTER PARKER, JR.  
JOAN ANNE SMITH  
MARY E. THOMPSON

*Fabric Design*

DOLORIS MARION BERTOTTI  
ARLENE MITCHINICK  
MARVIN NATHAN ROSENSTEIN  
PATRICIA ANN SPOTFORD

*Fashion Design*

BONNIELYN BOSWELL  
HENRY J. DIMMEZZIS  
ESHOWE PITTCARN

*Fashion Illustration*

SONDRA FOX  
NISSAN HOPE GALLANT  
JUDY CRESSWY, in absentia  
BARBARA MAY GRATZ

*Graphics*

CHRISTOPHER G. MAVRONIKOLAS

## AWARDS

The School Awards are made possible through the combined resources of funds established by the following persons, organizations and trusts:

Emma S. Cozier  
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Henry Leland  
Art Directors' Club of Philadelphia  
Philadelphia Museum School of Art  
Mercury-Stat Company  
Elizabeth B. Roberts  
Annie E. Sinnott  
Joseph E. Temple

## OUTSTANDING SERVICE AWARDS

For the Senior boy and Senior girl who have made the largest contribution to the School in point of service, cooperation, interest and general concern for the welfare of the School and their fellow students during the four years of their work in the School. The awards are presented to:

RICHARD EDWARD DEPAUL  
*Honorable Mention*  
H. THOMAS HALL, III

JOAN ANNE SMITH

## FACULTY ACHIEVEMENT AWARDS

To two students in each of the Freshman, Sophomore, Junior and Senior Classes who, during the past year, have shown the greatest overall development and general rewarding growth in their work. The awards are presented to:

*Freshman*  
ROBERT G. KOCH  
GEORGE KRAUSE

*Junior*  
WILLIAM B. SKLAROFF  
PATRICIA M. BRUST

*Honorable Mention*  
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RICHARD T. HENNELLS

*Sophomore*  
ROBERT W. BENNER  
PETER W. ZACHAW

*Honorable Mention*  
ANNE KAICHEN  
MARTIN F. KAEHLIN

*Seniors*

WILLIAM J. BRADSHAW  
JOHN E. MCCULLOUGH

*Honorable Mention*  
CAROLINE J. BEHRENS  
ARLENE MITCHINICK

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## DEPARTMENTAL AWARDS

For outstanding achievement in their majors, on Second, Third and Fourth Year levels, departmental awards are made to the following students:

<i>Advertising Design</i> EDWARD F. CAREY WAYNE J. STETTNER	<i>Fashion Illustration</i> NISSAN A. GALLANT
<i>Honorable Mention</i> BREYER L. FISHER JOEL M. LEBOW	<i>Illustration</i> ROBERT B. DANCE
<i>Art Teacher Education</i> G. LOUISE SELIG RUTH T. HARVEY	<i>Honorable Mention</i> ROBERT F. MCGOVERN
<i>Honorable Mention</i> JANE M. FREEDMAN YVONNE RUBIN	<i>Industrial Design</i> HARRY S. OAKES WILLIAM F. HELM
<i>Fabric Design</i> THOMAS J. TAYLOR ELAINE J. FELDMAN	<i>Honorable Mention</i> RICHARD A. DEFEIO
<i>Fashion Design</i> HENRY J. DIMIZZES	<i>Interior Design</i> NO AWARD
<i>Honorable Mention</i> BONNIEVY BOSWELL THELMA A. KNAUKE	

## DIVISIONAL AWARDS

For outstanding achievement on Second, Third and Fourth Year levels, divisional awards are made to the following students:

<i>Ceramics</i> NO AWARD	<i>Metals</i> NO AWARD
<i>Dimensional Design</i> JAMES A. TAYLOR	<i>Painting</i> ANN L. SIMON THOMAS A. BARRON
<i>Honorable Mention</i> B. DAVID QUIGLEY, JR.	<i>Honorable Mention</i> CHARLES L. MAUDEN ROBERT F. MCGOVERN
<i>Drawing</i> NISSAN A. GALLANT ROBERT F. MCGOVERN	<i>Photography</i> ZEN YONKOVIC
<i>Honorable Mention</i> CHARLES L. MAUDEN ROBERT B. DANCE LEONARD LEHRER THOMAS A. BARRON	<i>Honorable Mention</i> ANN L. SIMON WAYNE J. STETTNER
<i>Graphics</i> JOEL M. LEBOW MARLENE E. MILLER	<i>Typographic Design</i> HONORABLE MENTION ROBERT JOHN MILLER BERT L. FISHER BENEDICT R. D'ANGELO
<i>Honorable Mention</i> CLIFFORD W. SATTERTHWAITE CARROLL B. BARNES, JR.	
<i>Liberal Arts</i> JOEL M. LEBOW	

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PMASA Special Citations of Merit, awarded to:

DOROTHY A. MASTELLER for her admirable combination of excellent design ability, her fine personal qualities and her unflinching concern for the welfare of her classmates and the School.

WILLIAM I. STEPHENS for his versatility in design, his professional attitude and his mature qualities of leadership.

W. H. Ely Bequest—Travel Award for Illustrators

NICANDRO GUARINI

Art Directors' Club of New York, for distinguished work in Scholarship courses offered under the sponsorship of the Art Directors' Club

LEWIS T. FORD, JR.

Print Club Prize in Graphics

JEANNE L. SHARSHON

Philadelphia Chapter, Industrial Design Institute Certificates of Achievement  
(to be announced)

Samuel Goldberg Awards in Fashion Design

First Prize: ESHOWE PITTCABIN

Second Prize: THELMA A. KNAUKE

Third Prize: HENRY J. DIMIZZES

Honorable Mention: BONNIEVY BOSWELL

The School's *Tuition Aid Scholarship Program* for deserving Second, Third and Fourth Year Students has been made possible through accumulated bequests and gifts from individuals and organizations held in trust by the Philadelphia Museum School of Art. The donors to Scholarship funds are:

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Scholarships from this fund for the school year 1954-1955 were awarded to the following students:

WILLIAM A. MCCAFFERY	DOROTHY RITA MCCALL
HARRY SAMUEL OAKES	BERT OBERHOLTZER
G. LOUISE SELIG	ANN LESLIE SIMON
JERRY RAY SMITH	WAYNE JOHN STETTNER
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## SCHOLARSHIPS

## SPECIAL AWARDS



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## DEAN'S LIST

Fall Semester 1954-1955

*Freshmen*

KATHARINE D. BARCLAY  
HOWARD W. BULMAN  
CLARENCE F. BRATZAL  
BARBARA R. BROWN  
KATHLEEN L. DEATROFF  
ROBERT W. DIXON  
DONALD M. FOX  
MARLENE GINSBURG  
RICHARD T. HENKELS  
MARY HIGGINS  
LOIS R. KAUFMAN  
ROBERT GEORGE KOCH  
GEORGE KRAUSE  
HELEN R. LARRIMORE  
JOSEPH O. MALINA  
JOHN M. MCGRAY  
HOWARD J. RIEGER  
JOYCE THIELE

*Advertising Design II*

WARREN F. LUCH  
JACQUELINE S. WEIDINGER

*Advertising Design III*

WILLIAM BERTUGLIA  
ANN L. SIMON  
WAYNE J. STETTLER

*Advertising Design IV*

EDWARD F. CAREY  
BERYL FISHER  
JOEL M. LEBOW

*Art Education II*

GEORGE M. ADAMS  
RICHARD M. BRADY, JR.  
JANE M. FRIEDMAN  
PAULA FREEMAN  
JUDY L. HUNTZINGER  
SYLVIA A. KAUS  
ELAINE MCKAY  
YVONNE RUBIN  
DORIS S. SCHAFER  
FRANKLIN S. WURSTER

*Art Education III*

RUTH T. HARVEY  
JOHN J. LEIGKO  
NEIL LIBERMAN

*Art Education IV*

HARRY G. NORCROSS  
G. LOUISE SELIG

*Dimensional Design II*

BERTRAM D. QUIGLEY, JR.

*Fabric Design II*

BARBARA BAGH

*Fabric Design III*

ELAINE J. FRIDMAN  
SANDRA L. GOODMAN  
DOROTHEA R. MCCALL

*Fashion Design III*

THELMA A. KNAUKE

*Fashion Design IV*

HENRY J. DIMEZZES

*Fashion Illustration IV*

NISSAN GALLANT  
BARBARA M. GRATZ

*Illustration II*

MARION L. AYLES  
MAE GERHARD

*Illustration III*

ROBERT F. MCGOVERN

*Industrial Design II*

ROBERT W. BENNER  
ALEXANDER SARKIS

*Industrial Design III*

RICHARD A. DEPEO  
WILLIAM F. HELM  
GARY HONLEY  
DOROTHY A. MASTELLER  
WILLIAM B. SKLAROFF

*Industrial Design IV*

RICHARD E. DEPAUL  
RICHARD H. GREENWOOD  
WILLIAM I. STEPHENS

## Fall Semester 1954

President, H. THOMAS HALL, III

*Freshman Class*

NANCY EARL  
ELEANOR FLOWERS (alternate)  
NANCY HUNTER  
NEIL MILLER  
PATRICIA SCHAEFF

*Sophomore Class*

LEO V. BISHOP  
ANNE KALCHEIM  
WILLIAM MCCAFFERY  
NINA PROSEN

*Senior Class*

ANN C. CARPENTER  
H. THOMAS HALL, III  
MARION KEEL  
CHRISTOPHER MAVRONIKOLAS

## Spring Semester 1955

President, DONALD JACKSON

*Freshman Class*

SUE COOKE (alternate)  
JULES DAVIS  
DONALD G. KERN  
NEIL MILLER  
PATRICIA A. SHELLEY

*Junior Class*

RICHARD DEPEO  
DONALD JACKSON  
MAX KATZ  
DOROTHY MASTELLER  
MARLENE MILLER (alternate)  
JOSEPH PEZZELY (alternate)

*Sophomores*

ANNE KALCHEIM  
WILLIAM MCCAFFERY  
RAYMOND PORTER  
PATRICIA SCOTT OLSON  
JERRY R. SMITH (alternate)

*Senior Class*

EDWARD F. CAREY (alternate)  
RICHARD DEPAUL  
JOHN MCCULLOUGH  
JOAN SMITH  
WALTER STRAT

STUDENT  
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1/15 1952

THE JUNIOR COUNCIL of THE MUSEUM OF MODERN ART

Presents

The Third Program in Its Series, "The Related Arts of Today"

"WHY EXPERIMENTAL FILMS?"

A Selection of Films Exploring the Realm of Abstract Design in Motion Reviewed and Analyzed by Edward Steichen, Director of the Department of Photography of The Museum of Modern Art

Hans Richter	1921	Rhythmus 21	35mm
Viking Eggeling	1921	Symphonie Diagonale	35"
Marcel-Duchamp	1926	Anaemic Cinema	35"
Lászlo Moholy-Nagy	1932	Lichtspiel	16"
Len Lye	1935	Colour Box	35"
Francis Lee	1941	"1941"	16"
Hugo Lateltin	1948	Colour Design	16"
Soren Melson	c. 1948	Room Study	16"
Norman MacLaren	1948	Loops	35"
Frank Stauffacher	1950	Form Evolution	16"
Robert Bruce Rogers	1951	Rhapsody	16"
James E. Davis	1951	Refractions #1	16"
Wheaton Galentine	1951	Water Stars	16"
Oskar Fischinger	1929	Study #6	16"
" "	1932	Circles	16"
" "	1949	Motion Painting #1	16"
Francis Thompson	1951	N.Y., N.Y.	16"
John & James Whitney	1944	Film Exercises #4 & #5	16"

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*Stauffer-219-2A9*

## THE MUSEUM OF MODERN ART

Date 11/23/52

To:

Re: \_\_\_\_\_

From: \_\_\_\_\_

### ROUGH PLAN - any suggestions welcome

RHYTHMUS 21	2½ min.	
SYMPHONIE DIAGONALE	5½ min.	
ANAEMIC CINEMA	5 min.	
LICHTSPIEL	5½ min.	(can we circulate our print? Check Mrs. M-H)
COLOUR BOX	3½ min.	( <del>\$25</del> - NTL. F.B. of Ca)
<i>Loops</i> REFRACTIONS # 1	5½ min.	(\$90 from A.F. Films)
WATER STARS	3½ min.	(\$35 " W. Galantine
MOTION PAINTING # 1	16½ min.	(\$ " O. Fischinger
WHITNEY BRO'S FILM		(check and see whether our prints, purchased by Iris Barry, would be suitable)

*Latelite  
Excerpt -*

*50 min. sans subtitles*

Complete program (16mm) could be circulated for \$40.  
\$15 of this sum to be earmarked for MOTION PAINTING #1.  
60% of these \$15 to be given O. Fischinger. 40% to the Film Library.

To start with we ought to have two prints of MOTION PAINTING #1 - one to be incorporated in the above program, and the other to be circulated separately. \*

It is of importance to have program notes prepared by E. Steichen, to send out with the program.

Still's should be made up whenever possible.

\* Chances are that the print cost of MOTION PAINTING #1 will be high, since it is Technicolor, not Kodachrome.

*Survage drawings  
McC Laren short \$25.00 Loops*



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## THE MUSEUM OF MODERN ART

Date January 9, 1952

To: E. Steichen  
O. Gramaglia

Re: WHY EXPERIMENTAL FILMS?

From: M. Akermark

Here is the list (final?) of the films to be shown on January 15;  
in this order:

1922	RHYTHMUS 21	Hans Richter	2½ min.	16mm
1924	SYMPHONIE DIAGONALE	Viking Eggeling	5½ min.	16mm
1926	ANAEMIC CINEMA	Marcel Duchamp	5 min.	16mm
1932	LICHTSPEEL	L. Moholy-Nagy	5½ min.	16mm
1935	COLOUR BOX	Len Lye	3½ min.	<u>35mm</u>
1941	"1941"	Francis Lee	3 min.	16mm
c1948	ROOM STUDY # 1	Soren Melson	2½ min.	16mm
1948	LOOPS	Norman McLaren	3 min.	<u>35mm</u>
1951	RHAPSODY	R. B. Rogers	7 min.	<u>16mm</u>
c 1950	FORM EVOLUTION	Frank Stauffacher	(run down to last part) 5½ min.	16mm
1951	REFRACTIONS # 1	James E. Davis	5½ min.	16mm
	EXPERIMENTAL FILM	Wheaton Galentine	3½ min.	16mm
	STUDY # 6	Oscar Fischinger	2½ min.	16mm
	CIRCLE	Oscar Fischinger	1½ min.	16mm
	MOTION PAINTING	Oscar Fischinger	16½ min.	16mm

STARS AND STRIPES - no titles, start with image

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## THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

1952

### "WHY EXPERIMENTAL FILMS?"

A showing of important abstract films is being presented here as a factual demonstration of the coming of age of a new medium.

The films included will show the evolution of early experiments to recent dramatic developments, wherein abstract sound and mobile color, pattern and design are integrated, as well as film footage that has never before been shown publicly.

The prints are on both 16 and 35 mm. film; some, in black and white but most are in full color. Gaspar-Color, Technicolor, Dufay-Color as well as the Kodachrome processes are represented.

There will be work by: HANS RICHTER, VIKING EGDELING, LASZLO MOHOLY-NAGY, OSKAR FISCHINGER, MARCEL-DUCHAMP, LEN LYE, NORMAN MacLAREN, ROBERT BRUCE ROGERS, JAMES E. DAVIS, FRANK STAUFFACHER, FRANCIS THOMPSON, FRANCIS LEE, HUGO LATETIN, SOREN MELSON, WHEATON GALENTINE and JOHN and JAMES WHITNEY.

Edward Steichen, Director of the Museum's Department of Photography has selected the films. He will talk about abstraction in photography and analyze the films and their different techniques and processes as they are shown. He believes that this provocative new medium with its varied potentialities is destined to play an important role in television as well as in motion pictures and that it offers challenging fields to the audacious, inventive and probing minds among the rising younger generation of painters and photographers.

These films and their analysis will serve as an amplification of the Museum's recent exhibition, "Abstraction in Photography."

This is the third in the Museum's series of 12 evenings in the Auditorium presented by the Junior Council. It will take place at 8:30 p.m. on Tuesday, January 15th. Tickets are available at the Museum of Modern Art, 11 West 53rd Street: for members \$1.50; for non-members \$2.00.



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## THE MUSEUM OF MODERN ART

Date December 28, 1951

To: E. Steichen  
O. Gramaglia  
From: M. Akermark

Re: WHY X-RAY FILMS?

We have arranged screening time on Wednesday, January 2,  
between 1.30 and 2.30 o'clock and we will run as many of  
the following films as possible:

Norman McLaren:  
WORK SHOP EXPERIMENT  
STARS AND STRIPES  
HEN HOP  
PERFOUNT PERCUSSION with DOTS

These four films from National Film Board of Canada.

GLENS FALLS SEQUENCE (lib) D. Crockwell + *Anaemic Cinema*  
SWINGING TIE LAMBETH WALK (LIB) Len Lye

These two films from MNA

Cinema 16 films:

LE BIJOU

1941

3 ABSTRACT FILM EXERCISES

FILM EXERCISES # 4 & 5

IMPROVISATION # 1

COLOR DESIGNS # 1 *last part -*

Because of booking commitments Mr. Vogel is not sure  
that he can let us have all of these films but he will  
let us have as many as possible.

I will arrange to have these films picked up on Wednesday  
morning.

*re-screen the Whitney's  
Dance Studies # 1 & 3*

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# THE MUSEUM OF MODERN ART

Date January 4, 1962

To: Mr. Steichen  
From: M. Akemark

Re: \_\_\_\_\_  
\_\_\_\_\_

These films are definite:

RHYTHMUS 21 - Hans Richter - 2 min.

LIGHTSPILL - Moholy-Nagy - 5 min.

COLOUR BOX - Len Lye (35mm) }  
KALEIDOSCOPE " " " " } 5 min.

PEN POINT PERCUSSIONS - McLaren - 7 min.  
LOOPS " " - 3 min.

RHAPSODY - Rogers approx. 4 min.

REFRACTIONS # 1 - James Davis - 6 min.

excerpt from FORM EVOLUTION - Frank Stauffacher - 2 min.

excerpt from Francis Thompson's abstract New York film - 4 min.

1941 - Francis Lee - 5 min.

COLOR DESIGNS # 1 - Lateltn - (last part 2-3 min.?)

ROOM STUDIES # 1 and # 2 - Soren Melson (Danish bl. & w.) - 7 min.

These are not so certain:

ANAEMIC CINEMA - Marcel Duchamp - 3 min.  
Fragments from McLaren's WORKSHOP EXPERIMENT

Grande Finale: STARS AND STRIPES by Fischinger or  
" " " " by McLaren



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# THE MUSEUM OF MODERN ART

Date January 8, 1952

To: Mr. Stelchen  
O. Gramaglia

From: H. Akemark

Re: WHS MS7

The following films are to be screened January 9, at 9.30 - on:

- ✓ RHYTHMUS 21 - Hans Richter, 1922 - 2 1/2 min.
- ✓ SYMPHONIE DIAGONALE - Viking Eggeling - 1924 - 5 1/2 min.
- ✓ ANATOMIC CINEMA - Marcel Duchamp - 1926 - 5 min. (cut?)
- ✓ LICHTSPIEL - L. Moholy-Nagy - 1932 - 5 1/2 min.

35mm LEN LYE (a film he will bring, bl & w) 1929 (?)

56mm ~~ON THE BOX~~ - Len Lye, 1936 <sup>3/2</sup>

*Denis* ~~Francis Lee~~ COLON DES AN #1 - Hugo Lateltin, 1949 c <sup>(5)</sup> (cut-use last post-3 min)

<sup>2 1/2 - 3</sup> ~~WHEATON GALENTINE~~ #1 & 2 - Soren Nelson, 1948 c <sup>(#1 prep.)</sup>

~~ABSTRACTIONS~~ #1 - James E. Davis, 1951 - 5 1/2 - <sup>err. end of press.</sup>

RHAPSODY - R. B. Rogers, - 1951 - 7 min.

<sup>2 1/2 to five</sup> FORM EVOLUTION (excerpt to be decided on) - Frank Stauffacher, 19 <sup>(5 1/2 min.)</sup>

<sup>8 min</sup> **POINTE** PERCUSSION & LOOPS - Norman McLaren, 1951 (1950, 1949) 35mm

1941 - Francis Lee, 1941 - 3 min. earlier in program

<sup>Rep actions, Denis</sup> ~~ABSTRACTIONS~~ - Francis Thompson, 7 min. (silent as comm. speed)

EXPERIMENTAL FILMS by Wheaton Galentine - 3 1/2 min <sup>52</sup> <sup>33</sup>

FILMS by Oscar Fischinger

<sup>2 1/2</sup> WHITNEY BRO'S films - <sup>2 1/2</sup> #4 - 7 min. - #5 - 4 1/2 min.

35mm STARS AND STRIPES by Norman McLaren, 1943

#6 - 2 1/2 min

<sup>2</sup> Circle - 1 1/2 min.

<sup>1 1/2 to ten</sup> #3 motimpty - 16 1/2 min.

~~#7~~ #11 - <sup>3 min.</sup> <sup>magart</sup> Divertissement

Francis Thompson after Fischinger

~~Shadows of Light Refle~~

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## THE MUSEUM OF MODERN ART

Date January 10, 1962

To: E. Steichen

Re: WHY EXPERIMENTAL FILMS?

From: M. Akermark

Credits to the following organizations who have lent us  
films for this program:

A. F. FILMS, INC.,

Rosalinde Kossoff

CINEMA 16

Amos Vogel

NATIONAL FILM BOARD OF CANADA

Janet Scellen, in charge of the  
N.Y. office

The Whitney Bros, and Oscar Fischinger have lent us their own prints.

FORM EVOLUTION; photographed by Frank Stauffacher  
music by Leonard Rosenman  
conceived and directed by Martin Metal, former  
student and teacher with Moholy-Nagy at Institute  
of Design in Chicago.



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1/15 - 1952

## THE JUNIOR COUNCIL of THE MUSEUM OF MODERN ART

Presents

The Third Program in Its Series, "The Related Arts of Today"

## "WHY EXPERIMENTAL FILMS?"

A Selection of Films Exploring the Realm of Abstract Design in Motion Reviewed and Analyzed by Edward Steichen, Director of the Department of Photography of The Museum of Modern Art

Hans Richter	1921	Rhythmus 21	35mm
Viking Eggeling	1921	Symphonie Diagonale	35"
Marcel-Duchamp	1926	Anaemic Cinema	35"
Laszlo Moholy-Nagy	1932	Lichtspiel	16"
Len Lye	1935	Colour Box	35"
Francis Lee	1941	"1941"	16"
Hugo Lateltin	1948	Colour Design	16"
Soren Melson	c. 1948	Room Study	16"
Norman MacLaren	1948	Loops	35"
Frank Stauffacher	1950	Form Evolution	16"
Robert Bruce Rogers	1951	Rhapsody	16"
James E. Davis	1951	Refractions #1	16"
Wheaton Galentine	1951	Water Stars	16"
Oskar Fischinger	1929	Study #6	16"
" "	1932	Circles	16"
" "	1949	Motion Painting #1	16"
Francis Thompson	1951	N.Y., N.Y.	16"
John & James Whitney	1944	Film Exercises #4 & #5	16"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## THE BROOKLYN MUSEUM ART SCHOOL

## ART FILM PROGRAM

Wednesday, January 16, 1952  
3:40 and 8:40 P.M.

Museum Lecture Hall  
Third Floor

## "OUR ABSTRACT WORLD"

- |                |                    |
|----------------|--------------------|
| 1) H2O         | 3) GEOMETRY LESSON |
| 2) PACIFIC 231 | 4) HENRY MOORE     |

If you believe that the pictorial image may be remembered long after the written word is forgotten, then the films you are to see should clearly communicate their meaning. If you are also susceptible to the literary image, we have let the experts speak for themselves, and hope that both word and image will contribute to a better understanding of the art of our time.

"Socrates: I do not now intend by beauty of shapes what most people would expect, such as that of living creatures or pictures, but, for the purpose of my argument, I mean straight lines and curves and the surfaces or solid forms produced out of these by lathes and rulers and squares, if you understand me. For I mean that these things are not beautiful relatively, like other things, but always and naturally and absolutely; and they have their proper pleasures, no way depending on the itch of desire. And I mean colors of the same kind, with the same kind of beauty and pleasures. Is that clear or not?"

(Plato)

"The art of the future will be more scientific and more impersonal."

(Gustave Flaubert)

"Scientific method and logical thought are invading every realm of human activity, including that of fine arts painting. At some future date there may well be collaboration of more than one sort between artist and engineer. The profession of artist-engineer is potentially in the making."

(Hilaire Hiler: Why Abstract?)

"That Nature is always right, is an assertion, artistically, as untrue, as it is one whose truth is universally taken for granted. Nature is very rarely right, to such an extent even, that it might almost be said that Nature is usually wrong; that is to say, the condition of things that shall bring about the perfection of harmony worthy a picture is rare, and not common at all."

(James A. McNeill Whistler)

"I have not tried to reproduce Nature; I have represented it."

(Paul Cezanne)

"Art has many faces. There is no one reality, no uniform vision, for each man makes his own. Because man rarely sees the same object in the same way, artists take liberties with nature, altering and exaggerating as their needs and experience dictate. With the recent extension and acceleration of knowledge come added difficulties for the spectator who sometimes fails to understand art forms which result from experiences he may not have had..."

(Katherine Kuh: Art Has Many Faces)

"Admittedly modern art involves a disintegration of the cultural values of the past--so does the original art of every fertile age."

(Henry Read: Art Now)

"People who try to explain pictures are usually barking up the wrong tree. They speak of naturalism in opposition to modern painting. I would like to know if anyone has ever seen a natural work of art. Nature and art, being two different things, cannot be the same thing. Through art we express our conception of what nature is not."

(Pablo Picasso)



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DEPARTMENT OF ZOOLOGY AND PHYSIOLOGY  
WELLESLEY COLLEGE  
WELLESLEY, MASSACHUSETTS

January 21, 1952

Miss Iris Barry,  
Director of the Museum of Modern Art Film Library  
11 West 53rd Street, New York 19, N. Y.

Dear Miss Barry:

We are trying to get together some experimental films for a showing before a small faculty group on April 17.

In Miss Loucheims article in the New York Times yesterday I see mentioned the Francis Thompson film, N.Y., N. Y. 1951, which we are anxious to get if available. But I do not have information as to where to write. Perhaps you would help me out on this.

I note a reference to Mr. Steichen's survey of films in this field at your museum. Is there a list or program of which we might have a copy? We want to present some general information on this subject at the showing, we have a few newspaper articles but wonder if there are any books in this field as yet?

We have your catalog of documentary and educational films printed in 1950. Are there any additions to your list in this field? Among other things we are looking for a short sur-realist or symbolic film. Perhaps you would suggest a good one. I have seen Mother's Day but really need a shorter one for this occasion.

We shall be most grateful for any information and suggestions.

Yours sincerely,

*Margaret E. Houck*

Mrs. Margaret E. Houck

JAN 23 1952

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DEPARTMENT OF ZOOLOGY AND PHYSIOLOGY  
WELLESLEY COLLEGE  
WELLESLEY MASSACHUSETTS

January 21, 1952

Miss Iris Barry,  
Director of the Museum of Modern Art Film Library  
11 West 53rd Street, New York 19, N. Y. February 4, 1952

Dear Miss Barry:

Mr. Margaret E. Houck let together some experimental  
Department of Zoology & Physiology culty group on April  
17. Wellesley, College  
Wellesley, Massachusetts

In Miss Houck's article in the New York Times  
yesterday, she mentioned the Francis Thompson film, N.Y., N.Y.  
1951, which we are anxious to get if available. But I do  
not have information. Thank you for your letter of January 21.  
would help me out on this.

The film you are referring to N.Y., N.Y.,  
has not been completed yet. Mr. Francis Thompson was kind  
enough to lend us the print as is. Is there a list of  
films in this series? For your information we are herewith en-  
closing a list of the films we showed January 15, in conn-  
ection with Edward Steichen's talk. After the films that  
are available I am listing the source.

We have your article of documentary and educational  
film in the current (February) issue of "Maga-  
zine of Art" is an interesting article by Hans Richter, in  
which I am sure will be useful to you. I would suggest  
gold ore. I have seen Mothers Day but really need a better  
one. We are planning to make up a program, very  
similar to the one presented by Mr. Steichen, and make it  
available for distribution. When it will be ready, however,  
we do not know yet.

There is a certain amount of literature on  
the experimental films and I suggest that you write to our  
Librarian, Bernard Karpel, and ask him for a list of suit-  
able books.

James Broughton, who made MOTHERS DAY, has  
since produced a number of other films and they are avail-  
able from A. F. Films, 1600 Broadway, NYC.

Please do not hesitate to write if I can  
help you with further information.

Sincerely yours,

Margareta Akermark  
Circulation Director



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Wednesday -  
afternoon -  
1:30 - 2:30

Abstractions = or 11 to 12

Richter:

1922 Rhythmus 21 5 min 35 mm

Lew Lye:

1935 Kaleidoscope 5 min 35 mm

Francis Lee:

Bijou 7 min. sd.

Whitney Brothers:

latest? 16 mm

Atto Fischinger:

16 mm Moholy-Nagy: 5 min Grey  
Lightplay - ~~Grey~~ - Black + white

Frank Stauffacher:

16 mm Liz-Lag - Form in Evolution 15 min A.F.

check Galentine:

Francis Thompson:

Sil 16 mm - Abstracts 15 min

Jim Davis:

Refractions - 8 min. A.F.

McC Laren:

Begone Dull Care

Soren Melson:

Room Studies #1 - #3 16 mm 7 min

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35 + 16 mm

Abstract Realism: (running times)

Truus:

The Bridge

Rain

Ruttman:

Berlin

Steiner:

H 2 O

Leger:

Ballet Mécanique

La Rose & Le Rosedau,

Christopher Young:

Object Lesson

José Pavon:

Forks & knives



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Mr. Steven Bolcher  
 Dept. of State, Int. Aff.  
 P. Div.  
 165 W. 46 St.  
 Tickets to Stanton  
 CBS.  
 Mr. Scott - Mr. P. Stages  
 3 E. 57 St.  
 State Department  
 B. of Ed.

c 1950 Form Evolution -

Plants in cal by F.S.  
 Music spec. Leonard Roseman  
 Conceived & dir. by Martin  
 Metal former  
 Student & teach. with M-M.  
 at Chic Inst. of Des.

Credits To:  
 these ~~two~~ organizations  
 A. F. Films, Mtl. Film Board  
 Cinema 16  
 and the Whitney Bros.

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FOR IMMEDIATE RELEASE

1952

"WHY EXPERIMENTAL FILMS?" TO BE  
PRESENTED AT MUSEUM BY EDWARD STEICHEN

A presentation on January 15 of abstract design in motion through excerpts from abstract films will be the next Auditorium evening event in the Museum's series on The Related Arts of Today. Edward Steichen, Director of the Museum's Department of Photography, will analyze and review this subject which he feels 'opens new horizons for painters and photographers alike. Most of the films are in color.

Some of the earliest abstract films made will be shown, but the major emphasis will be placed on current work, including some never before shown publicly. The works to be shown and discussed include silent films, films with recorded musical accompaniment, and films with the accompaniment drawn on the sound track. Also represented are animated abstractions drawn directly on the positive film; photographs of plastic designs under colored lights; designs produced by moving beams of light, and shifting patterns produced by prisms and multiple exposures.

These films and their analysis will serve as amplification of the Museum's recent exhibition, "Abstraction in Photography," organized by Mr. Steichen.

This is the third in the Museum's series of 12 evenings in the Auditorium, presented by the Junior Council. It will take place at 8:30 p.m. on January 15. Tickets are available at the Museum of Modern Art, 11 West 53 Street: for members \$1.50; for non-members \$2.



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December 9, 1971

Dear Mr. Simonet:

Thank you for your interest in Mr. Steichen's evening program on "Why Experimental Films?" Unfortunately we do not have the text of his talk, but I have sent you under separate cover some miscellaneous material filed in our Department of Film records. This includes reviews in the SATURDAY REVIEW and THE NEW YORK TIMES.

I hope that these slim pickings will be of use to you. With all best wishes for the success of your paper on Photographers and Cinematography -

Sincerely,

Grace M. Mayer  
Curator, The Edward Steichen  
Archive

Mr. Thomas Simonet,  
220 East Mermaid Apt. 170,  
Philadelphia, Pennsylvania 19118



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PHO

## CAMERA NOTES

Potter, Varigam Inventor,  
Honored by P.S.A.

**D**R. ROWLAND S. POTTER, a leader in American photographic technology, was honored for his achievements last week at a simple ceremony preceding the regular monthly meeting of the New York Section, Technical Division, of the Photographic Society of America. For his "long years of service to the P. S. A., the Technical Division and photographic technology," Dr. Potter received the society's Special Service Award. Norris Harkness, president, made the presentation. The recipient, now semi-retired, is known particularly for his invention of the variable contrast paper, Varigam. He is a charter member of the society, has served as its director and first vice president and founded the Technical Division.

The program centered around the introduction of a working model of Dr. Potter's recent invention, the Aristo Gradacon, the variable-color enlarging light unit for printing Varigam paper. In addition to the inventor, who discussed the effect of light sources on variable-contrast emulsions, other speakers were Andrew Azan, who developed the light source for the Gradacon, and O. S. Billman, technical representative of Du Pont. Mr. Azan, who is chief technician and designer of Aristo Grid Lamp Products, Inc., explained the operation of the unit.

### STEICHEN ON ABSTRACTIONS

A program of abstract films tracing the development of the experimental film will be given at 8:30 P. M. Tuesday in the auditorium of the Museum of Modern Art. Edward Steichen, director of the museum's Department of Photography, will discuss abstraction in photography and comment on the films as they are shown. The program is an amplification of the museum's recent exhibition of photographic abstractions and will include films made on Gaspar-Color, Technicolor, Dufaycolor and Kodachrome as well as some in black and white by sixteen leaders in the field. Tickets at \$1.50 for members, \$2 for nonmembers are available at the museum.

The museum also announces the results of the print sale which closed last Sunday. Fifty-five prints by twenty-four of the thirty-eight photographers represented in the five-week show sold for a total of \$945. The best sellers were Harry Callahan, seven prints; Eliot Porter, five; Jeanette Klute, five; Wayne Miller, four; and Edward Weston, four.

## ABSTRACT PICTURES

Museum of Modern Art  
Presents Films

By JACOB DESCHIN

**P**HOTOGRAPHERS who witnessed the program of abstract films at the Museum of Modern Art last week seemed more concerned over the abstract's validity as a photographic medium than appreciative of its unique qualities as a new and distinctive graphic form. One of the principal barriers to acceptance of the abstract appears to be the general tendency not only to isolate mediums but to set up further categories within each medium. A major characteristic of the abstract, as demonstrated in the show of eighteen films at the museum, is to cross boundaries without respect for conventional divisions in order to create something altogether different—a kind of synthesis that combines line, form, color, sound, music and movement.

Basically, however, if only because movement is the predominating element and the physical vehicle is film, those who insist on a label cannot escape the conclusion that the medium is essentially photographic. This will hold true, therefore, even in such extreme cases as Norman MacLaren's "Loops," in which both pictures and sound track were drawn by hand on 35mm film, frame by frame.

Edward Steichen, head of the museum's department of photography, who commented on the films, introduced the program by referring to abstraction as the "Cinderella" in the field. The capacity audience witnessed a program that ranged from Hans Richter's pioneering "Rhythmus 21," made in 1921, to films made last year and representative of most leading techniques. These and other abstract films may be seen from time to time in the museum's auditorium or at the monthly shows of Cinema 16.

### Emotional Response

The abstract film has neither meaning nor recognizable content, its goal being merely to evoke some kind of visual or emotional response in the observer. It is design in motion, with or without the aid of sound or music. This can be monotonous and boring, as it proved to be in several instances during the show. However, it can be, and often was, very exciting. Through sheer imagery, the pace of the movement and changes in color and form, effects were achieved that ranged from the near-slapstick to the highly precise and remarkably colorful "Mo-

tion Painting No. 1" by Oskar Fischinger. This film, one of three by the same artist, and made by painting primarily circular designs in various colors on a sheet of glass, was so completely satisfying that it brought prolonged applause.

Lines, forms in various shapes, masses of color, drawn or painted images were used in most of the films. The closest they came to recognizable objects was in Laszlo Moholy-Nagy's 1932 "Lichtspiel," a study in montage by a leader in the field, and Francis Thompson's 1951 "N. Y., N. Y.," in which the photographer used multiple prisms and other devices to photograph an impression of what Mr. Steichen called "the anonymity of people" in a big city. Color achieved entirely through refraction, as in Wheaton Galentine's 1951 "Water Stars," using soap bubbles, was another contrivance.

Abstract films are produced in the main by amateurs who, in addition to artistic ability and ingenuity, have a sense of craft and the patience to complete a film that may take hundreds of single exposures of drawings or objects to produce the desired motion on the screen. Although most materials and apparatus used are fairly simple, the precision and effectiveness of the timing as well as the painstaking effort involved limit the field sharply.



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IN AUGUST, 1932, THE TEMPLE GYMNASIUM IN THE EXHIBITION AT THE PENNSYLVANIA ACADEMY.

## THE CASE FOR ABSTRACT ART FILMS

By ALINE B. LOUCHHEIM

It often sadly turns out that the very man who fought most ardently in his youth for the new, experimental ideas of his time clings so tenaciously to these pioneering efforts that he is unable to welcome succeeding ideas and becomes in his later years the most die-hard of reactionaries. Not so Edward Steichen.

He was one of the first to recognize photography as an art—his first one-man show of prints (*peinture à la lumière*) took place in Paris in 1902. Today, as director of photography at the Museum of Modern Art, he is the most fervent champion of those who explore new directions in his field. And the Museum's enterprising, energetic Junior Council gave him a chance this week to present the case for what are known sometimes as "abstract," sometimes as "experimental" art films.

### Art on Films?

The place of these films is a complicated one. Witness the problem of Amos Vogel of Cinema 16, another fiery crusader. He invites a movie critic to a viewing and is told, "Those are art films—that's for the art department." He phones the art critic and is told, "Those are films—that's for the movie department."

For many years now this work has thus remained a neglected orphan. But let's face it—it might have been easier to find foster parents if the child were not so difficult, often straining not only the mind but also—and most uncomfortable—the eyes (is it that the eye cannot change its focus swiftly enough, or that, since most experimenters cannot afford the vast expense of technical perfection, there is an inordinate amount of jerkiness?). The child would surely be more readily appreciated if he made shorter visits: but, poor thing, he has so few chances to be seen that whenever he does he has to try to show off his whole bag of tricks.

### Three Kinds

Actually these films belong to the realms of both art and films. Captain Steichen's selection divides into three general categories. There are those films which use photography to capture images directly or by distortion through the use of prisms, reflections, refractions, etc.; those which are cinematic photography of painting, where by means of the camera we see the painting change and evolve; and those which are paintings in motion, that is, where drawing and painting are done directly on the film.

In the first category, for in-

### Steichen Surveys Medium In Museum Program At Modern Art

stance, is Moholy-Nagy's "Light-Play" of 1932—where his specially constructed apparatus (itself a handsome piece of abstract sculpture) is manipulated to set in motion a poetic sequence of images with light playing over and through varied shapes and textures. Francis Thompson's not yet edited and still soundless film of 1951, "N. Y., N. Y.," is quite different in spirit. This is a color film which gives everyday reality expression in abstract terms, using prisms, superimposition, distortion and other devices to achieve a compelling and imaginative vision of the city's speed, excitement, anonymity, movement and unique beauty.

Somewhat related are such films as James E. Davis' "Refractions No. 1" and Wheaton Galentine's "Water Stars"—films which photograph fluid, mobile colored light, the color in these entrancing visions actually produced by the refraction of light.

### Second Sort

In the second category are such films as Hans Richter's 1921 "Rhythm 21"—the first, and a classic of its kind—built on changing proportions of squares, rectangles and lines which move in depth as well as on the surface. Or the far more ambitious "Motion Painting No. 1" by Oskar Fischinger, done in 1949. This prodigious undertaking is a painting on glass (each stroke occupying a single frame, the camera stopped and started after each change) related to a Bach Brandenburg Concerto which determines its tempo, rhythms and its logical visual development. Purists objected to this relationship and others felt some of the images were tritely used. But for this reviewer the film seemed a masterful job: the order imposed by the music is admirable and several passages—such as one which looks like a building mosaic, another like animated stitching, and another of whitened squares—are so full of imaginative visual fantasy that it seemed almost as if paintings by Klee had been set in motion.

### Drawing on Films

The third category—drawing or painting directly on the film—includes Len Lye's gay experiment of 1935 and the irresistible films of the Canadian Norman McLaren. The latter's "Ba, Gane, Dull Care" (not in the museum showing) is a superb and acintillating job where wittily conceived shapes are synchronized perfectly in spirit as well as tempo with the music. McLaren has also evolved a system

Many artists have been courting these elements—Gabo's sculpture depends for its total effect on the changing relationship of forms as well as on the play of light; Lippold's exquisite spiderlike wires sculpt light and space themselves, and there are Calder's mobiles, in some of which the sculptor is even seeking a relation between motion and sound. Such painters as I. Rice Pereira, too, want to set their images in motion by means of changing spatial relations and changing light. For such artists, just as forms are not conceived as static entities and just as space is not immutable and measurable by a network of perspective, so light itself has no constant intensity or fixed source.

### The Future

Granted the medium's validity and challenge, you might ask what of its achievement. For me there is still an enormous chasm between performance and ultimate hope. Even in so highly selective a group as Captain Steichen's there are undeniable tentativeness and tire-someness and lack of complete realization. Usually neither the images themselves (sometimes dull and graceless to the point of vulgarity) nor their evolution are alive or developed or imaginative or visually and emotionally meaningful enough to sustain long interest and intensity. "Yes," said Edward Steichen, "but it's good these young men are trying to walk before they attempt running and dancing."

Steichen's faith and patience are contagious. The "art film" in a sense is in its infancy. The opportunity for painters and sculptors who are willing to learn the arduous technical means is enormous. I believe the only obvious danger lies in the "purist" approach, which insists that the "abstract" or non-objective image is the only vital one. Thompson's New York film and Galentine's (which is based on soap bubbles) might be kept in mind as safeguards against such rigid thinking.



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phones the art critic and is told, "Those are films—that's for the movie department."

For many years now this work has thus remained a neglected orphan. But let's face it—it might have been easier to find foster parents if the child were not so difficult, often straining not only the mind but also—and most uncomfortably—the eyes (Is it that the eye cannot change its focus swiftly enough, or that, since most experimenters cannot afford the vast expense of technical perfection, there is an inordinate amount of jerkiness?). The child would surely be more readily appreciated if he made shorter visits: but, poor thing, he has so few chances to be seen that whenever he does he has to try to show off his whole bag of tricks.

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In the second category are such films as Hans Richter's 1921 "Rhythm 21"—the first, and a classic of its kind—built on changing proportions of squares, rectangles and lines which move in depth as well as on the surface. Or the far more ambitious "Motion Painting No. 1" by Oskar Fischinger, done in 1949. This prodigious undertaking is a painting on glass (each stroke occupying a single frame, the camera stopped and started after each change) related to a Bach Brandenburg Concerto which determines its tempo, rhythms and its logical visual development. Purists objected to this relationship and others felt some of the images were tritely used. But for this reviewer the film seemed a masterful job: the order imposed by the music is admirable and several passages—such as one which looks like a building mosaic, another like animated stitching, and another of whitened squares—are so full of imaginative visual fantasy that it seemed almost as if paintings by Klee had been set in motion.

### Drawing on Films

The third category—drawing or painting directly on the film—includes Len Lye's gay experiment of 1935 and the irresistible films of the Canadian Norman McLaren. The latter's "Bé Gone, Dull Care" (not in the museum showing) is a superb and scintillating job where wittily conceived shapes are synchronized perfectly in spirit as well as tempo with the music. McLaren has also evolved a system of drawing sound on the film so that the shapes determine the sound. "Loops," for instance, create a low rumble that sputters and burps in entertaining conjunction with the images.

The experimental films of the Whitney brothers pull several photographic techniques together and introduce a new departure in the use of electronic sound. Devotees find these the highest point in the development of the abstract film, pointing to the "purity" of their concept (squares and circles in a sort of perpetual fugue), the adherence to the limits of the medium in sound as well as sight, and the development of simultaneous contrasts of color and the use of color to leave a persisting image on the retina.

### Potentialities

Does all this add up to a valid art form or is this "coquettish experiment"? It would seem to me that there is no doubt about the validity and potentiality of the medium. For it offers a way of using and controlling light and of adding the dimensions of space and time to our visual expression—phenomena and dimensions which are so basically a part of our lives and our thinking that they are logical, perhaps almost necessary, elements to our art.

and graceless to the point of vulgarity) nor their evolution are alive or developed or imaginative or visually and emotionally meaningful enough to sustain long interest and intensity. "Yes," said Edward Steichen, "but it's good these young men are trying to walk before they attempt running and dancing."

Steichen's faith and patience are contagious. The "art film" in a sense is in its infancy. The opportunity for painters and sculptors who are willing to learn the arduous technical means is enormous. I believe the only obvious danger lies in the "purist" approach, which insists that the "abstract" or non-objective image is the only vital one. Thompson's New York film and Galentine's (which is based on soap bubbles) might be kept in mind as safeguards against such rigid thinking.



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## Ideas on Film

### Eyewitnessing the World of the 16mm Motion Picture

#### DOTS AND DASHES, CIRCLES AND SPLASHES

EXPERIMENTAL films have lately been enjoying new popularity, but among their increasing numbers and varieties the abstract non-representational film has remained the Cinderella. It is seldom seen and less seldom praised; it has never attracted the attention now commonly given the documentary, the surrealist, the psychological, and the "art" film. Despite the fact that abstract painting is as accepted today as the airplane, the skyscraper, and radar, abstraction in film (except for a dabble by Disney in "Fantasia") has reached few movie screens.

With these thoughts in mind the Museum of Modern Art in New York recently presented a three-hour program devoted exclusively to the abstract film. To be sure it was over by midnight, and the Cinderella presumably returned to the attic or basement or wherever it is that the abstract film artist hangs out. Yet while it lasted it was an exciting occasion for everyone present. The program covered some twenty short-short films, the oldest dat-

ing from 1921, the newest so new it hasn't yet been finished. Edward Steichen, director of the Museum's photography department, selected the films for this important artistic debut, and also introduced them to the audience. Into one sitting was crowded the work of some seventeen artists, covering a period of over thirty years.

In spite of its lasting too long, the program stood up well. It demonstrated for one thing that there are enough significant abstract films to make up a good many stimulating programs. It further demonstrated that seeing an integrated program of exclusively abstract films is far more enjoyable than seeing one or two thrown in as program fillers. Now that the films have been tracked down, similar programs will undoubtedly be repeated in other museums elsewhere in the country. Before going on to report on the films themselves, let us stop and bemoan the one major disaster in nontheatrical film showings of this kind.

The program at the Museum of

Modern Art was too long for the audience to take at one sitting. As a matter of fact, in the course of attending film showings for the past several years, in New York and elsewhere, I have yet to see one that wasn't too long.

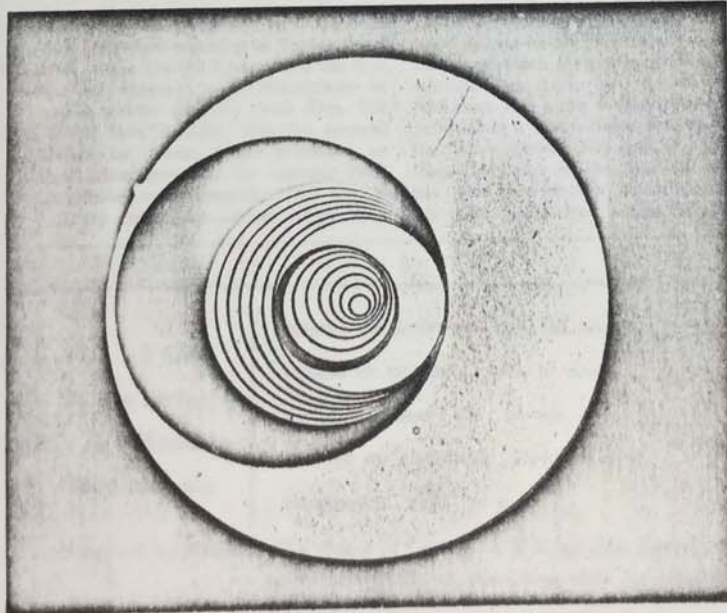
I have come to the conclusion that no program of short films should be allowed to last more than an hour and a half, from start to finish. This gives ample time for three or four average length shorts; in the case of the short-shorts, as many as ten or twelve can easily be shown. If talk is to accompany the films (and I personally prefer careful program notes to almost any speech in the world), then film time ought to be cut to sixty minutes, and talk time should never exceed half an hour. Once you stretch the program to as much as two hours you are apt to continue stretching indefinitely. You end up by trying to show everything that is worth showing, thereby spoiling the total effect and at the same time including a number of films that never would have been missed.

I am reminded of the story about the woman who went shopping for a hat. She found one she liked but was shocked when the clerk told her the price was seventy-five dollars. "How can you expect me to pay seventy-five dollars for this plain little hat?" she asked. "Why, it has nothing on it at all—no veil, no flowers, no ribbons—nothing!" "Madam," replied the clerk, "you are paying for the restraint." Many film audiences would be willing to pay for a little restraint, if it were purchasable. They would be likely to come back for more films if they could feel they hadn't already seen all there is to see.

THE following descriptions and comments are based partly on Mr. Steichen's remarks at the recent Museum of Modern Art showing and partly on my own reactions to the films:

**RHYTHMUS 21.** In 1921 a young abstract painter named Hans Richter created the first extant experimental designs on film, using simple patterns of black-and-white rectangles and squares reminiscent of Mondrian's paintings. The film is brief, clear, and formal, and still ranks with the best that has been done in this field. Richter, now director of the Film Institute at New York's City College, has since devoted himself almost exclusively to the experimental development of motion pictures.

"Rhythmus 21" is available for rental to educational groups, on 16mm. and 35mm., from the Museum of Modern



Duchamp's "Anemic Cinema"—"neat but necessarily limited."



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Art Film Library, 11 West 53rd St., New York 19, N. Y.

**SYMPHONIE DIAGONALE.** This film, also dating from the early Twenties, is the work of the late Viking Eggeling, a Swedish colleague of Richter's. Like "Rhythmus 21," it uses negative rather than positive film, and in a different but equally simple way it explores the free use of moving lines and forms. "Symphonie Diagonale" is also available for rental from the Museum of Modern Art Film Library.

**ANAEMIC CINEMA.** Circles and spirals mounted on a record turntable create an unusual and amusing visual illusion which achieves neat but necessarily limited rhythmic patterns and symbols. The work of artist Marcel Duchamp in 1926, the film requires a reading knowledge of French to be fully enjoyed, and also a fluidity of vision which I apparently lack. Even so, it is fun. Available from the Museum of Modern Art Film Library.

**LIGHT PLAY BLACK-WHITE-GRAY (LICHTSPIEL).** Laszlo Moholy-Nagy in "Light Play" (1932) filmed a specially constructed apparatus of steel, glass, wire, and other assorted tidbits, using a variety of interesting film tricks to lend visual support to his unique investigation of motion, space, rhythm, and design. Available on 16mm., for rental only, from A. F. Films, 1600 Broadway, New York 36, N. Y.

**COLOUR BOX.** An Australian named Len Lye, then working in England and now in the United States, was the first of the abstract experimentalists to apply paints directly onto film. His "Color Box" (1935), like the several others he made, were intended as spot advertisements for various British Government agencies. The film is a lively color abstraction set to jazz,

its message announcing with real hilarity the services of the British postal office. This is the kind of commercial film art that American advertisers will some day outdo themselves to imitate. Prints in 35mm. and 16mm. may be rented by educational groups from the Museum of Modern Art Film Library.

**1941.** Using a number of unlikely odds and ends that include ink, fire, and light bulbs, Francis Lee, a California artist, adds to the scope of materials to be utilized in abstract color film design. I find little other apparent virtue in this work. Available for rental on 16mm. from Cinema 16, 175 Lexington Ave., New York 16, N. Y.

**COLOUR DESIGN.** Brilliant filmy colors move rhythmically about the screen like a bright, silky scarf dance seen in slow motion. Steichen likened the film to a Georgia O'Keeffe painting that moves. The film was made in 1948 by Hugo Lateltin, and as the title implies it is sheer color. Thoroughly enjoyable. Available for rental from Cinema 16.

**ROOM STUDY.** This is one of several hand-drawn black-and-white doodles made on film and set to hot jazz music, the work of the Danish artist Soren Melson. Made about 1948, this film baldly shows the poverty of technical equipment generally available for these shoestring "Cinderella" productions. Available from Cinema 16.

**LOOPS.** Norman McLaren's lively hand-drawn-on-film opus derives obvious inspiration from the work of his teacher Len Lye, but in this film McLaren has gone a step further in producing a hand-drawn-on-film synthetic soundtrack. McLaren is a young Canadian who in the past six years has won worldwide recognition for his film creations, which Steichen

salutes for their boisterous, gay, youthful qualities. McLaren's work, compared with many of the films which preceded him on the program, shows him to be a real professional much in command of the techniques of his craft. This allows him time to make his films really thoughtful, original, and appealing. Credit for McLaren's many successes goes also to the National Film Board of Canada, which takes advantage of his talents by providing him with the equipment, time, and freedom he needs to make his sensational little splashes on film.

Just for the record, McLaren has also begun work in three-dimensional abstraction; his first two films, really feeling his way around in the new medium, were shown last summer at the Festival of Britain's specially constructed theatre. It will be some time before they can be generally shown in this country. "Loops" and other McLaren shorts are available for rental and purchase from the National Film Board of Canada, 1270 Avenue of the Americas, New York 20, N. Y.

**FORM EVOLUTION.** This is a color film designed to show art students some of the essentials in form changes. Only the final portion of this thirteen-minute film was shown, ending in a completely abstract swirl of color and design. Photographed by Frank Stauffacher, with music by Leonard Roseman, the film was conceived by Martin Metal, one-time student of Moholy-Nagy. Available from A. F. Films.

**RHAPSODY.** Set to the strains of Liszt's "Hungarian Rhapsody" No. 6, this color film made by Robert Bruce Rogers in 1951 is not particularly inventive or skilful, merely a rather timid exercise in the use of color design moving to music. The final few seconds are clever, in the style of Len Lye and McLaren. Available for rental and purchase from A. F. Films.

**REFRACTIONS #1.** James E. Davis has been making abstract color films for the past several years, having turned to the medium from painting. His material is mainly reflected light seen through moving bits of colored plastic. In "Refractions" (1951) Davis collaborates for the first time with a musician, creating a new element of film design, as Steichen pointed out.

To the naked eye this film is less pleasing than some of Davis's earlier unharmonized films. It jumps quite a bit, a disturbance that could easily have been remedied, Davis says, if he had been born three-handed. Avail-

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able for rental and purchase from A. F. Film.

**WATER STARS.** This is an unassuming and utterly charming little film using multiple and distorted images and color of simple soap bubbles. Wheaton Galentine, whose basic work is in still photography, made it in 1951; it is his second film, the first being in black and white and concerned with the variations, distortions, and multiplications of a mathematical curve. "Water Stars" is four minutes long and makes a pleasant interlude for almost any kind of film program. Prints are available for rental from Wheaton Galentine, 4 East 48th St., New York, N. Y.

**WORKS OF FISCHINGER.** Anyone with a deep curiosity about film abstraction must look seriously in the direction of the one man who has dedicated most of his life to this medium. He is Oskar Fischinger, undisputable master of the craft. Three of his films were shown by Steichen: "Study #6" (1929), "Circles" (1932), and "Motion Painting #1" (1949). The first two, in black and white, are humorous, controlled, calculated, and free at the same time. That is to say, they are very appealing. "Motion Painting" is a longer and more ambitious work which took nearly two years to complete. Filmed in Technicolor, it is an oil painting on glass with dark, harmonious colors moving in segmented circles to the music of Bach. The audience in general responded well to all three films; their sustained, dignified applause matched perfectly the spirit of the work.

I must add that some people, individuals rather than the group as a whole, found the "Motion Painting" too long, repetitive, and abusive of Bach's music. To me it was abstraction with a soul. I believe that at some later date Fischinger will be widely "discovered" and acclaimed as one of the cinema's important creative craftsmen. For information about the films' availability, write Oskar Fischinger, 1010 Hammond St., Hollywood, Calif.

N. Y., N. Y. Francis Thompson is an outstanding photographer and director of documentary films who has been using his spare time to make a film just for fun. "N. Y., N. Y." is as im-

pertinent as its abbreviated title implies. Abandoning his usual straight-faced camera reporting, Thompson here uses multiple prisms to capture and reflect the sterile beauty and solemn audacity of the biggest city in the world. Some of his scenes and effects are breath-taking, some only fascinating. Thompson, too, is a professional, and this shows up in the fact that the film doesn't run away with him, as it easily might have. Though still uncompleted (when Steichen showed it the sound track had not yet been composed), "N. Y., N. Y." promises to be the first abstract film with sure-fire popular appeal. It deserves, and probably will get, wide distribution in theatres across the nation. You'll hear more about this Thompson film when it is finished and ready for release.

**FILM EXERCISES #4 and #5.** Enter the Whitney Brothers, John and James, two young men from California whose work Steichen hailed as "the most important thing that has yet been done in film abstraction." He points to the studied form of their exercises, their highly coordinated use of motion, color, light, and sound. Steichen finds in them a new dimension in which space becomes endless, and he adds that the films must be seen several times to be appreciated. I found them tedious; I should say I found it tedious, for I left before the second one started. It was slow, monotonously shaded, and swimming before my eyes. Granted that the sound was electronically devised, and that what I saw wasn't really on the screen at all but a persisting image of something that had already faded away—it was still slow. Granted that these are new and important techniques, I was bored.

It takes vision to perceive greatness in a really new art form. I am satisfied that Steichen has the vision; but I, and many of the people in the audience that evening, do not share it. I shall, as Steichen suggests, see the Whitney films again whenever the occasion presents; and I shall happily report any turn I take, for better or for worse. Even now I can say you should see at least one of them for yourself. Available for rental from Cinema 16.

**STARS AND STRIPES.** To get his audience to their feet, Steichen chose this three-minute McLaren ditty, proving once and for all that he who laughs last laughs best. Available for rental and purchase from the International Film Bureau, 6 North Michigan Ave., Chicago 2, Ill.

—CECILE STARR

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