

# THE MUSEUM OF MODERN ART

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

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TELEPHONE: CIRCLE 5-8900

## THE HISTORY OF THE MOTION PICTURE PRESENTED BY MUSEUM OF MODERN ART

On Monday, September 16, the longest motion picture Cycle ever presented will open in the auditorium of the Museum of Modern Art, 11 West 53 Street. Comprised of the most important films, both American and foreign, produced during the past half-century, the Cycle will start with a program entitled "The Development of Narrative" and will end December 31, 1947, with a program of abstract films. It will include such outstanding motion pictures as:

- 1916 Intolerance, directed by D. W. Griffith
- 1919 The Cabinet of Dr. Caligari
- 1921 The Four Horsemen of the Apocalypse
- 1924 Greed, directed by von Stroheim
- 1924 The Last Laugh, directed by Murnau
- 1925 Variety, directed by Dupont
- 1925 Potemkin, directed by Eisenstein
- 1927 The Italian Straw Hat, directed by René Clair
- 1928 Storm over Asia, directed by Pudovkin
- 1929 Blackmail, directed by Hitchcock
- 1930 Juno and the Paycock, directed by Hitchcock
- 1930 Anna Christie with Garbo and Marie Dressler
- 1932 A Nous la Liberté, directed by René Clair
- 1938 Alexander Nevsky, directed by Eisenstein
- 1938 Pepe Le Moko, the famous French film from which the American Algiers was taken.

In the introductory note to the schedule Arthur Rosenheimer, Jr., of the Museum of Modern Art Film Library writes in part as follows:

"It is impossible to present correctly the developing art of motion pictures through a chronological study of the motion picture in any one country. More than any other art, the film--and particularly the silent film--is international. The films of America, exported, influenced the films of Russia; the films of Germany, imported, influenced the films of America. And then there were still more influences and counter-influences to work on the already influenced films. Instead of producing a flat, universal sameness, however, this altogether healthy interchange of artistic ideas has resulted in pictures still marked by sharply national characteristics. The film makers of each nation have been able to draw on an ever richer, ever more flexible body of techniques to advance the themes, the convictions, the aspirations of that nation.

"In its previous cycles, the Film Library has presented the artistic growth of the film in its international aspect, a film from France following a film from Germany, a film from Russia playing after one from America. In this cycle, however, we shall present the development of the motion picture country by country. We shall see the basic national patterns laid down, and then their expansion as new ideas and new techniques--new influences--are introduced. It is valuable to be able to follow the course of film comedy in America, the psychological drama in Germany, the social film in Russia, in the context of the related production in those countries."

Among the films to be shown by the Museum for the first time in any of its Cycles are Flesh and the Devil, 1927, starring John Gilbert and Lars Hanson and featuring the then comparatively unknown Garbo; the famous version of The Beggars' Opera, directed in Germany

by Pabst, 1930, under its original title Die Dreigroschenoper; two advance guard French films directed by the American Man Ray; a group of German films including Nju, 1924, starring Emil Jannings, Conrad Veidt, Elizabeth Bergner; Ghosts Before Breakfast, 1927; Uberfall, 1929; Rasputin, 1930.

A film of extraordinary interest because of its timely significance is scheduled in the Cycle for August of next year--the remarkable film record of the 1936 Olympics held in Berlin. Directed by Leni Riefenstahl under the aegis of Hitler, the film will be shown in two parts and will afford dramatic opportunity for comparison with the Olympics to be held in London the summer of 1947.

There will be a change in program twice a week during the Cycle, in alternating periods of four and three days. The four-day period begins each Monday with programs shown twice daily at 3:00 P.M. and 5:30 P.M. and with an additional showing at 8:00 P.M. on Thursdays. The three-day period has program showings at 3:00 P.M. and 5:30 P.M. on Friday and Saturday and at 1:30 P.M., 3:30 P.M. and 5:30 P.M. Sundays and holidays. When the film or film program is very long, as in the case of Intolerance, there will be only one film showing daily, although of course on Thursday nights the film will be repeated.

I. THE DEVELOPMENT OF NARRATIVE Sept. 16, 17, 18, 19, 1946

- 1895 The Execution of Mary Queen of Scots
- 1896 Washday Troubles, directed by Edmund Kuhn
- 1902 A Trip to the Moon, directed by Georges Méliès
- 1903 The Great Train Robbery, directed by Edwin S. Porter
- 1905 Rescued by Rover, directed by Cecil Hepworth
- 1910 Possibilities of a War in the Air
- 1912 Queen Elizabeth, with Sarah Bernhardt and Lou Tellegan

II. THE RISE OF THE AMERICAN FILM Sept. 20, 21, 22

- 1909 A Corner in Wheat, directed by D. W. Griffith, with Frank Powell, Henry B. Walthall, James Kirkwood
- 1912 The New York Hat, directed by D. W. Griffith, with Mary Pickford, Lionel Barrymore
- 1914 A Fool There Was, directed by Frank Powell, with Theda Bara, Edward José

III. THE AMERICAN FILM COMEDY (I) CHARLIE CHAPLIN Sept. 23, 24, 25, 26

- 1914: Making a Living; His New Profession;  
Getting Acquainted; The Knockout; The Rounders

IV. AMERICAN FILM COMEDY (II) CHARLIE CHAPLIN Sept. 27, 28, 29

- 1915: The Tramp; A Woman; The Bank; Police

V. THE BASIS OF MODERN TECHNIQUE (I) GRIFFITH Sept. 30, Oct. 1, 2, 3

- 1916 Intolerance, directed by D. W. Griffith, with Mae Marsh, Robert Harron, Lillian Gish, Constance Talmadge, Elmer Clifton, Margery Wilson, Eugene Pallette

One showing only at 4 P.M.