SUMMER FILM PROGRAMS AT THE MUSEUM OF MODERN ART

From June 8 through July 13 the Film Library of The Museum of Modern Art will present the first of a two-part series of Selections from the Film Library Collection chosen by Iris Barry the Film Library's first Curator. The films will be shown daily at 3:00 and 5:30 (except where otherwise noted) in the Museum auditorium. The auditorium will be closed for completion of refurbishing from July 13 - July 31. The series will be continued from August 1 through September 19.

Miss Barry, who was Curator from 1935 to 1950, is Honorary President of the International Federation of Film Archives, an organization which she was instrumental in founding in 1938. Many of the films to be shown this summer would not have survived without the pioneering efforts of the Museum and Miss Barry in rescuing them from oblivion and restoring them to view.

The films date from 1903 - 1954 and include such classics as: UNCLE TOM'S CABIN (1903), OUR HOSPITALITY, directed by Buster Keaton (1923), René Clair's A NOUS LA LIBERTÉ (1932), and DUCK SOUP (1933). Music for silent films is arranged and played by Arthur Kleiner.

Of the summer programs Miss Barry says, "This is a series for recollection, revision and pleasure. These are the films I would most like to see again. It is good to know that they are there to be seen, as they were not in 1934 in New York, or anywhere. Indeed, at that time it was virtually impossible to see any film made more than a few years earlier. It is thus a special joy now to be able to choose, to say 'let us see these films at this moment.'"

The film has been an established part of the Museum's program since 1935 when the Film Library was founded to "collect and preserve outstanding motion pictures of all types and to make them available to colleges and museums, thus to render possible the considered study of the film as an art." Today the Collection includes more than 3,000 titles or 12,000,000 feet of film from all countries which have a major film more...
industry and from all periods of time from 1894 to the present. It is the most
important international collection outside of government-owned archives.

The Film Library collects films primarily for their quality as works of art
though many films are also of historical or technical value. The Collection is made
possible by the cooperation of the film industry and of interested individuals both
here and abroad.

The films shown daily in the Museum auditorium come from the Collection or are
on loan from many sources. The principal purpose of the exhibitions is educational,
making possible a review of the work of a director, a national cinema, or a film
movement. Whenever possible, program notes and monographs are prepared to provide
background material.

The Film Library's circulating programs, drawn from the Collection, provide a
review of the history, technical and esthetic developments of the motion picture.
Films are rented for study purposes to educational institutions, colleges and uni-
versities, and qualified film societies. Subscribers include over 2,300 institutions
in all 50 states and Canada.

The Film Library's collection of books, periodicals, scripts, stills, original
documents and other historical and critical material is available to researchers.
Its screening room now has facilities for the projection of 35mm VistaVision and
Cinemascope films in addition to standard 35mm and 16mm projection. The room, which
accommodates 50, is available to members of the industry and qualified film students,
from 9:30 to 5:30, Monday through Friday. Rates are available upon request.

Future plans of the Film Library include a study room with viewing facilities
enabling scholars, students and film makers to study examples documenting the history
and art of the film.

To supplement the summer-long programs there will be an exhibition of stills
from the Film Library Collection on view in the auditorium gallery.

The schedule of films is attached.

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June 8-10 : *RESCUED BY ROVER. 1905. England. Directed by Cecil Hepworth


*JUVE VS. FANTOMAS (A chapter from the serial Fantomas). 1913. France. Directed by Louis Feuillade


June 14-17 : *MAX APPREND Å PATINER. France. 1905. With Max Linder.

*A WOMAN. U.S.A. 1915. Essanay; directed by, and with, Charles Chaplin.

*THE PAWNSHOP. U.S.A. 1916. Mutual; directed by, and with, Charles Chaplin.

*THE IMMIGRANT. U.S.A. 1917. Mutual; directed by, and with, Charles Chaplin.


*TW0 TARS. U.S.A. 1928. Directed by James Parrott; with Stan Laurel and Oliver Hardy.


MENILMONTANT. France. 1925. Directed by Dmitri Kirsanov with Nadia Sibiskaya.

July 9-11 : DIE LIEBE DER JEANNE NEY (THE LOVE OF JEANNE NEY). Germany. 1927. Directed by G. W. Pabst with Brigitte Helm and Fritz Rasp. (One showing only at 3 p.m.)

July 12 : MOSCOW CLAD IN SNOW. Pathe newsreel. 1908.


July 13-31 : Auditorium closed for redecoration.

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Movie schedule (cont'd)

August 1: Repeat of July 12 program: MOSCOW CLAD IN SNOW and BED AND SOFA.


August 13-15: WESTFRONT 1918. Germany. 1930. Directed by G. W. Pabst with Fritz Kampers. (Has few English subtitles)


August 23-26: DUCK SOUP. U.S.A. 1933. Directed by Leo McCarey with the Marx Brothers.


Sept. 3-5: LES TROIS PETITS COCHONS. 1933. Produced and Directed by Walt Disney. SHE DONE HIM WRONG. 1933. Directed by Lowell Sherman with Mae West and Cary Grant.


*SILENT FILM, WITH MUSIC ARRANGED AND PLAYED BY ARTHUR KLEINER.

***Stills and additional information available from Allison Matsner, Assistant Publicity Director, Department of Public Information, The Museum of Modern Art, 11 West 53 St., New York 19, N. Y. CI 5-8900.***