

# THE MUSEUM OF MODERN ART

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FOR RELEASE SATURDAY AFTERNOON  
OR SUNDAY MORNING, APRIL 29 OR  
30, 1939

A CYCLE OF SEVENTY FILMS TO BE GIVEN IN  
DAILY PROGRAMS AS PART OF "ART IN OUR TIME"  
EXHIBITION AT THE MUSEUM OF MODERN ART

Daily film programs will be an important part of the large exhibition Art in Our Time with which the Museum of Modern Art will celebrate its tenth anniversary and inaugurate its new building on May eleventh. In addition to the programs, the motion picture section of the exhibition will include a gallery devoted to the work of the French film pioneer, Georges Méliès, and a series of abstract designs for a film project executed in 1913-4 by the cubist painter, Leopold Survage.

The Museum of Modern Art Film Library, which conducts the Museum's activities in the field of the motion picture, will provide the films for the exhibition. Established as an educational institution in 1935 by a grant from the Rockefeller Foundation, the function of the Film Library is to collect and preserve representative motion pictures of all types, as well as related material, with the object of making them available for study.

For the first time in its four years of existence, the Film Library will be housed with its parent organization, in the new building of the Museum of Modern Art at 11 West 53rd Street. Here it will continue and expand its unique function as repository and source of information concerning all phases of film art, technique and history. Its large library of books, periodicals, still photographs, manuscripts, scenic designs and musical scores is a constant source of reference and information to students, instructors, members of the film industry and of the general public all over the United States. The records it has amassed, together with the many hundreds of motion pictures in its archives, are providing an authoritative and critical history of the growth of this newest, most vital and most profoundly influential of the arts.

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From this wealth of material the Film Library has arranged more than 50 two-hour programs of films, each illustrating a particular phase of motion picture history and accompanied by illuminating and scholarly program notes. These programs are regularly circulated to more than 200 colleges, museums and student groups throughout the country.

Now for the first time these film programs will be seen by members of the general public together with the comprehensive exhibition of painting, sculpture, architecture, photography and industrial arts with which the new Museum building opens. The condition on which most of the films have been placed in the custody of the Film Library is that they be shown only to members of educational or cultural institutions or groups. Special permission, however, has been granted by the film industry to show these programs to Museum visitors during the exhibition, Art in Our Time, which will be open until October 1.

A cycle of seventy films has been grouped into 30 two-hour programs to be given successively day by day in the Museum's auditorium. The entire cycle, international in character and run in chronological order, illustrates major steps in the history of the motion picture from 1895 through the era of silent films and the rise and development of talking pictures. The film programs will be as follows:

#### A CYCLE OF SEVENTY FILMS

1. THE DEVELOPMENT OF NARRATIVE
  - 1895 The Execution of Mary Queen of Scots
  - 1896 Wash Day Troubles
  - 1902 A Trip to the Moon, by Georges Méliès
  - 1903 The Great Train Robbery, by Edwin S. Porter (Edison)
  - 1910 Faust, a Film d'Art
  - 1912 Queen Elizabeth, with Sarah Bernhardt (Paramount)
2. THE RISE OF THE AMERICAN FILM
  - 1912 The New York Hat, directed by D. W. Griffith, with Mary Pickford and Lionel Barrymore (Miss Pickford)
  - 1914 The Fugitive, directed by Thomas H. Ince with William S. Hart
  - 1917 The Clever Dummy, a Mack Sennett comedy
  - 1914 A Fool There Was, with Theda Bara (Twentieth Century-Fox)
3. THE BASIS OF MODERN TECHNIQUE
  - 1915 The Birth of a Nation, directed by D. W. Griffith, with H. B. Walthall, Lillian Gish, Mae Marsh (Epoch)
4. THE SOCIOLOGICAL FILM (I)
  - 1916 Intolerance, directed by D. W. Griffith, with Robert Harron, Mae Marsh, Miriam Cooper, Constance Talmadge (D.W. Griffith)
5. THE INTIMATE PHOTOPLAY
  - 1919 Broken Blossoms, directed by D. W. Griffith, with Lillian Gish and Richard Barthelmess and Donald Crisp (D.W. Griffith)
6. STAGE INTO SCREEN (I)
  - 1920 Way Down East, directed by D. W. Griffith, with Lillian Gish and Richard Barthelmess (Twentieth Century-Fox)

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7. THE GERMAN FILM (I): Legend and Fantasy  
1896 Primitive German films by the pioneer Skladanowsky (Reichsfilmarchiv)  
1909 Don Juan's Wedding, with Giampietro (Reichsfilmarchiv)  
c1912 Misunderstood, with Henny Porten (Reichsfilmarchiv)  
1920 The Golem, directed and interpreted by Paul Wegener--one sequence only (Ufa)  
1919 The Cabinet of Dr. Caligari, directed by Robert Wiene, with Werner Krauss and Conrad Veidt (Ufa)
  8. WAR IN RETROSPECT (I)  
1921 The Four Horsemen of the Apocalypse, directed by Rex Ingram, with Rudolph Valentino and Alice Terry (Loew's)
  9. THE WESTERN FILM  
1903 The Great Train Robbery, directed by Edwin S. Porter (Edison)  
1915 The Last Card, directed by Thomas H. Ince, with William S. Hart  
1923 The Covered Wagon, directed by James Cruze (Paramount)
  10. FAIRBANKS AND THE COSTUME PIECE  
1922 Robin Hood, directed by Allan Dwan, with Douglas Fairbanks (Fairbanks-United Artists)
  11. THE SWEDISH FILM--Seastrom & Stiller  
1917 The Outlaw and His Wife, directed by Victor Seastrom--one sequence only (Svensk Filmindustri)  
1923-4 The Story of Gösta Berling, directed by Mauritz Stiller, with Lars Hanson and Greta Garbo (Svensk Filmindustri)
  12. THE FRENCH FILM (I) From Lumière to René Clair  
1895 Films by Louis Lumière (Louis Lumière)  
1907 The Runaway Horse, directed by Ferdinand Zecca  
1913 Fantômas, directed by Louis Feuillade (Gaumont)  
1923 The Crazy Ray (Paris Qui Dort), directed by René Clair (J. S. Fairfax-Jones)
  13. THE GERMAN FILM (II): The Moving Camera  
1921 Hamlet, directed by Svend Gade, with Asta Neilsen--one sequence only (Mrs. Philip Manson)  
1924 The Last Laugh, directed by F. W. Murnau, with Emil Jannings (Ufa)
  14. VON STROHEIM THE REALIST  
1924 Greed, directed by Erich von Stroheim (Charles Norris--Loew's)
  15. COMEDIES (I)  
1906 Dream of a Rarebit Fiend, by Edwin S. Porter (Edison)  
1920 High and Dizzy, directed by Hal Roach, with Harold Lloyd (Harold Lloyd)  
1924 The Navigator, directed by Donald Crisp and Buster Keaton, with Buster Keaton (Keaton--Loew's)
  16. WAR IN RETROSPECT (II)  
1925 The Big Parade, directed by King Vidor (Loew's)
  17. THE FRENCH FILM (II): The Advance Guard  
1923 The Smiling Madame Beudet, directed by Germaine Dulac (Mme. Dulac)  
1924 Entr'acte, directed by René Clair (Fernand Léger)  
1925 Mênilmontant, directed by Dmitri Kirsanov (D. Kirsanov)  
1924 Ballet, Mécanique, produced and directed by Fernand Léger (F. Léger)
  18. ANCESTORS OF DOCUMENTARY  
1926 Moana of the South Seas, directed by Robert Flaherty (Harvard University Film Foundation)  
1927 Berlin, The Symphony of a Big City, directed by Walter Ruttmann (Reichsfilmarchiv)

19. THE GERMAN FILM (III): The New Realism  
1927 The Love of Jeanne Ney, directed by G. W. Pabst (Ufa)
20. COMEDIES (II)  
1908 The Doctor's Secret, by George Méliès  
1916 His Bitter Pill, a Mack Sennett satire  
1925 The Freshman, with Harold Lloyd (Harold Lloyd)  
1928 The Sex Life of the Polyp, with Robert Benchley (Twentieth Century-Fox)  
1929 The Skeleton Dance, by Walt Disney (Walt Disney)
21. THE SWEDISH-AMERICAN FILM  
1926-7 Hotel Imperial, directed by Mauritz Stiller, with Pola Negri--one sequence only (Paramount)  
1928 The Wind, directed by Victor Seastrom, with Lillian Gish and Lars Hanson (Loew's)
22. THE GERMAN-AMERICAN FILM  
1928 Hands, directed by Stella Simon (Mrs. Simon)  
1927 Sunrise, directed by F. W. Murnau, with George O'Brien and Janet Gaynor (Twentieth Century-Fox)
23. THE GANGSTER FILM (I)  
1907 Tatters, a Tale of the Slums  
1927 Underworld, directed by Josef von Sternberg, with George Bancroft (Paramount)
24. THE END OF THE SILENT ERA  
1928 Plane Crazy, the first Mickey Mouse, by Walt Disney (Walt Disney)  
1928 The Last Command, directed by Josef von Sternberg, with Emil Jannings (Paramount)
25. THE TALKIES ARRIVE  
1927 Scenes from The Jazz Singer, with Al Jolson (Warner Bros.)  
1927 Movietone Newsreel, with George Bernard Shaw (Twentieth Century-Fox)  
1930 All Quiet on the Western Front, directed by Lewis Milestone, with Louis Wolheim (Universal)  
1928 Steamboat Willie, by Walt Disney (Walt Disney)
26. THE MUSICAL COMEDY FILM  
1929 The Love Parade, directed by Ernst Lubitsch, with Maurice Chevalier and Jeanette MacDonald (Paramount)
27. THE GANGSTER FILM (II)  
1930 Little Caesar, directed by Mervyn LeRoy, with Edward G. Robinson (Warner Bros.)
28. STAGE INTO SCREEN (II)  
1930 Anna Christie, directed by Clarence Brown, with Greta Garbo and Marie Dressler (Loew's)
29. THE FILM AND CONTEMPORARY HISTORY  
1935 The March of Time, No. 2 (March of Time)  
1933 Cavalcade, directed by Frank Lloyd, with Clive Brook and Diana Wynyard (Twentieth Century-Fox)
30. THE SOCIOLOGICAL FILM (II)  
1932 I Am a Fugitive from a Chain Gang, directed by Mervyn LeRoy, with Paul Muni (Warner Bros.)

The names appearing in the foregoing parentheses acknowledge through whose courtesy and cooperation the Film Library secured the films.



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In the catalog which the Museum will publish simultaneously with the exhibition of Art In Our Time, Iris Barry, Curator of the Film Library, writes in part:

"A startling novelty at the time, the first little fifty-foot 'living pictures' were looked at with amazement and without criticism. It is not difficult to perceive that right from the beginning, films were of two distinct kinds. Lumiere's Lunch-Hour at the Factory (1895) and Arrival of a Train (1895), for instance, are simple records of events or scenes in real life, whereas in The Execution of Mary Queen of Scots (1895) and Wash Day Troubles (1896) the subject was specially staged or improvised for the camera. It is an important distinction which has persisted to this day: we have newsreels, travelogues and documentary pictures as well as studio-manufactured movies.....

.....Nothing is wholly new---not even color film---and nothing has yet been exhausted in all the wide repertory which the motion picture has so energetically essayed. It has developed its technique and enriched its powers of expression, drawing greedily upon the traditional arts as well as upon life for its inspiration: but, in every country, the truly significant films which have marked the stages of its progress stand independent and unique, fit for comparison with the fiction, the painting or the drama of like date but utterly unlike them.

It would be foolish to minimize the immense contributions which America has made to the film's forward march: but in attempting to discern through many years and miles of celluloid what has been done in film that was best worth doing it becomes increasingly evident that advance has resulted always from the freest kind of international exchange and that many countries as well as many men have combined to confer upon the motion picture its peculiar importance and value in contemporary life."