

# THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 5-8900

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## GOING TO SCHOOL TO THE MOVIES

### AT THE MUSEUM OF MODERN ART

For the third successive year forty students will be accepted this fall in the course on the History, Technique and Aesthetic of the Motion Picture conducted by Iris Barry, Curator of the Museum of Modern Art Film Library for the Department of Fine Arts, Columbia University. The course will be held in the private projection room of the Museum's new building, 11 West 53 Street. This modern school-room of the movies, combining the most recent and highly efficient equipment and technical aids with a degree of comfort unusual even in a modern theatre, was built with particular attention to the needs of this study course.

The first of the twenty-eight three-hour classes will be held on Tuesday evening, October 3rd, from 7 to 10 P.M. The first hour of each session will be devoted to a lecture; this will be followed by one hour and a half of films to illustrate the lecture topic, and the session will conclude with a half hour of open discussion.

The Course provides a general survey of the practice and appreciation of the motion picture. Detailed consideration is given to all outstanding stages in the progress of the film, both as an art and as a technical development. Beginning with the origin of the film in 1895, its growth is traced, both in the United States and abroad, to the present day. The survey includes: the scenario, studio architecture, settings, costumes, camerawork, lighting, cutting, editing, color, sound and music. Special consideration is given to the social significance of the film, the film as an art, the function and influence of the director and producer, the star system and its implications, and the film as a record of contemporary life.

Each lecture is illustrated by the projection of interesting and significant films from the collection of the Museum of Modern Art Film Library, which is the most complete as well as the most highly

selective in the world. It comprises, with minor exceptions, the important films of all countries from the first tentative efforts of Edison and his contemporaries, up to the complex film of today.

Experts and authorities on every phase of the motion picture will appear as guest lecturers, and through the valuable cooperation of the Motion Picture Industry trips to a motion picture laboratory and studio will be arranged to acquaint the student with the methods and intricacies of production, cutting, processing and dubbing of films. Last year the students in the Course heard as guest lecturers Archie Mayo, Rouben Mamoulian, Alfred Hitchcock and Walter Wanger, among producers and directors; Eric Knight, Katherine Brown and W. H. Auden, among the writers and story department heads; Anna Neagle, actress, Slavko Vorkapitch, montage director, R. O. Strock, sound engineer, and other artistic and technical leaders in the motion picture industry.

The Course is open to anyone in New York interested in and qualified for advanced study in the subject. As in the previous two years of the course, seating facilities limit the enrollment to forty although a great many more have each year applied for admission. In the two preceding years the classes were composed of a wide variety of students, only a few of whom took the course in conjunction with college graduate or undergraduate work. Among the rest have been college and university professors; the director of a cultural, educational and religious foundation; a nurse; the president of an advertising company; a manuscript illuminator; a textile research worker; the head of the foreign department of a large motion picture company; the president of a slide film concern; a short-wave radio film commentator; the president of a stock exchange statistical bureau; a lawyer; a free lance writer; an engineer from the Brooklyn Navy Yard; a worker in a bank and members of the staffs of a motion picture publicity department, a news reel company and a broadcasting press bureau.

Miss Barry, Director of the Course, feels that the enthusiastic response it has met with during the past two years definitely indicates a growing interest in the serious study of the motion picture. "Today, universities, schools, and cultural organizations everywhere," she said, "are keenly aware of the importance of the

film both in the field of entertainment and outside it. The incalculable influence it exerts on the millions who weekly attend motion picture theatres makes a comprehensive understanding of the film essential to a well-rounded education today.

"Our Course is designed to furnish first-hand knowledge of the aesthetics and history of the motion picture in the United States and throughout the world. We combine with an analysis of the basic technique and developments a consideration of the twofold relation between film and public; that is, the influence of the film on society and contemporary art and, conversely, the influence of contemporary art and society on the film. We plan the discussions and film projections so as to be of practical value to the extremely diverse group of students and post-graduate workers who compose our classes and give them unique opportunities of extending their knowledge of this twentieth-century art."

Established in 1935, with the aid of a grant from the Rockefeller Foundation, the Museum of Modern Art Film Library now circulates film programs on a non-commercial basis to nearly 300 colleges, museums, schools and study groups throughout the country. In addition to a vast amount of data, stills, programs, scores, etc., the Library contains more than 2,000 rare and noteworthy films produced in this country and abroad since 1895.