

## THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK FOR IMMEDIATE RELEASE

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The Museum of Modern Art Film Library, 11 West 53 Street, New York, announces the acquisition of a number of French, German, and Russian motion pictures. To the list of memorable films it has restored to view since 1935, the Film Library now adds to its Series III The Film in France and in Germany two famous French pictures: René Clair's THE ITALIAN STRAW HAT and Carl Dreyer's THE PASSION OF JOAN OF ARC; the early German talkie, MAEDCHEN IN UNIFORM and an impressive if less-known recent German picture, FAHRMANN MARIA.

In addition a new series of six programs, entitled The Russian Film, has been prepared as follows:

Program 1  
Before the Revolution

MOSCOW CLAD IN SNOW (1909)  
THE REVENGE OF THE KINEMATOGRAF  
CAMERAMAN (1912)  
MOMENT MUSICALE (1913)  
FATHER SERGIUS (1917)

Program 2  
New Beginnings:  
Eisenstein and Vertov

KINO-PRAVDA (1922)  
KOMBRIG IVANOV (1923)  
REBELLION, MUTINY IN ODESSA (1906)  
POTEMKIN (1925)

Program 3  
Two Experimental  
Groups: FEX and the  
Kuleshov Workshop

THE CLOAK (1926)  
BY THE LAW (1926)

Program 4  
The Work of Pudovkin

CHESS FEVER (1925)  
MOTHER (1926)

Program 5  
The Social Film-Ermiler

FRAGMENT OF AN EMPIRE (1929)

Program 6  
The Ukraine Dovzhenko

ARSENAL (1928)

These ten new programs will be shown in rotation, at 4P.M. daily and at 2P.M. and 4P.M. on Sundays, in the Museum's auditorium, beginning Monday, January 8 and will be repeated every ten days until further notice.

The showings will be as follows:

Monday, January 8	THE ITALIAN STRAW HAT (1927)
Tuesday, " 9	THE PASSION OF JOAN OF ARC (1928)
Wednesday, " 10	MAEDCHEN IN UNIFORM (1931)

Thursday, January 11		FAHRMANN MARIA (1936)
Friday,	" 12	MOSCOW CLAD IN SNOW (1909) REVENGE OF THE KINEMATOGRAPH CAMERAMAN (1912) MOMENT MUSICALE (1913) FATHER SERGIUS (1917)
Saturday,	" 13	KINO-PRAVDA (1922) KOMBRIG IVANOV (1923) REBELLION, MUTINY IN ODESSA (1906) POTEMKIN (1925)
Sunday,	" 14	THE CLOAK (1926) BY THE LAW (1926)
Monday,	" 15	CHESS FEVER (1925) MOTHER (1926)
Tuesday,	" 16	FRAGMENT OF AN EMPIRE (1929)
Wednesday,	" 17	ARSENAL (1928)

The Russian programs, which include seven films never before shown in the United States, are composed largely though not exclusively of subjects obtained direct from the archives of the Scientific-Research Institute in Moscow. The Director and Curator of the Film Library visited the U.S.S.R. in 1933, at which time a mutual policy of exchange of films and allied material was agreed upon between the two institutions.

In 1937 the Film Library sent to Moscow prints of D. W. Griffith's BROKEN BLOSSOMS, Fernand Léger's BALLET MECANIQUE, Alberto Cavalcanti's RIEN QUE LES HEURES and Kirsanov's MENILMONTANT in addition to a quantity of still photographs and published material. MOMENT MUSICALE, FATHER SERGIUS, POLIKUSHKA and CHESS FEVER had already been received from Moscow. Early in 1939 the Film Library received a further important consignment of Russian prints. Meanwhile other acquisitions had also been made elsewhere to round out the series.

The work of preparing the new programs was exceptionally heavy: duplicate negatives had to be made up of all prints received, titles in Russian had to be translated and re-inserted in English. In one case a print received had some titles in Swedish, some in Croatian and the rest in Russian.

Commenting upon the new Russian acquisitions, Iris Barry, Curator of the Film Library, says: "Of great importance in the history of motion pictures, the Soviet films reflect again and again the influence of the earlier American film-makers and especially of D. W. Griffith, whose INTOLERANCE and WAY DOWN EAST particularly were

studied and analyzed by young directors in the new order of society. Eisenstein's POTEMKIN and Pudovkin's MOTHER, the most famous of the films, both reveal this influence.

"Since 1917 the motion picture in the U.S.S.R. has been used consciously as an instrument of propaganda to instruct and encourage the great, and at first often illiterate, public of the new social order. For this reason Russian films have often excited strong reactions when shown abroad, and in many countries (though not in the United States) they have been severely censored. In the U.S.S.R. the new medium of the film was given full play - its technical range, its emotional power was studied and explored through experiment, its persuasive force was utilized to the full.

"It will be noted, however, that the extreme realism and the penetrating scrutiny of human motives and behaviour so characteristic of Russian literature is evident too in Russian films, not merely since the Revolution but before it, as is also a predilection for tragic and heroic themes. By contrast, the national humor radiates from films like CHESS FEVER and FRAGMENT OF AN EMPIRE."

The daily film showings at the Museum are given as part of the Museum's exhibition program and there is no extra charge. The admission fee of 25¢ to the Museum admits visitors to the film showings.