

The Museum of Modern Art

50th Anniversary



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A HISTORY OF FILM: THE FIFTH CYCLE BEGINS AT THE MUSEUM OF MODERN ART

The fifth cycle in The Museum of Modern Art's A HISTORY OF FILM begins with a look at pre-cinema and pioneers at 6 PM, Friday, August 10, 1979. Selected entirely from The Museum's Film Archives, the cycle provides an extensive survey of the development of international cinema through 1970.

Composed of 190 programs to be shown on Fridays at 6 PM over a period of nearly four years, the cycle was compiled by Herbert Reynolds of The George Eastman House in Rochester, New York.

Mr. Reynolds will introduce the first program, "Pre-cinema and Pioneers", documenting the birth of motion pictures in England, France, Germany and The United States prior to 1900 through the work of Edison, Dickson, Lumière, Reynaud and Skladanowsky. The program will also feature a 1947 French language film by Roger Leenhardt, "La Naissance du Cinéma", which deals with this period of film history.

The fifth cycle has been divided into 19 sections: Early Cinema, America in the Twenties, France in the Twenties, Soviet Cinema to World War II, Denmark and Sweden in the Silent Period, Germany to the Rise of Hitler, France from 1929 to the End of World War II, The United States from 1929 through World War II, Great Britain: Fiction from the Twenties to World War II, Documentary in the Thirties and Forties, Italy from 1929, Postwar Britain, Denmark and Sweden from the Forties,

(more)

Japan from the Twenties, France since World War II, Postwar U.S.A., New Documentary in the Fifties and Sixties, International Cinema from the Mid-Fifties, and the American Avant-Garde and its Affinities.

The work of the foremost film artists will be shown in the series and in some cases, less familiar masterworks will be shown in lieu of universally acknowledged ones. New acquisitions to the Archive will be included.

"My organizational plan in setting forth this history," explains Mr. Reynolds, "has been to group the 190 programs into 19 subdivisions chiefly based upon major periods of production within national industries. These divisions instill some order not available in a strict chronological sequence, and they reflect, again, the principal eras into which we have conventionally separated the world of film. Importantly, these groupings maintain historical context, national character, and conditioning influence; they encourage comparisons from one program to the next and, on another level, from one division to another."

Mr. Reynolds compiled the fifth cycle with the assistance of Eileen Bowser, Jon Gartenberg, Stephen Harvey, Charles Silver, Larry Kardish and Bob Summers of the Museum's Film Department; John Kuiper, Cecile Horowitz and George Pratt of the George Eastman House; and Tom Gunning, Ron Mottram, and Charles Musser.

Mr. Reynolds teaches film history at the University of Rochester and directs film exhibitions at the George Eastman House. From 1975 through 1978 he contributed program notes for The Museum of Modern Art's "Films from the Archives" and "Requests from the Archives" series.

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