

# ART

in cinema

Documents  
Toward  
a History  
of the Film  
Society

Scott MacDonald



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*Title page photo:* Frank Stauffacher in his studio on Montgomery Street, during the editing of *Notes on the Port of St. Francis* (1952). Photographer unknown; courtesy Jack Stauffacher.

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This is invaluable as a reference for surrealism; contains the complete scenario for *Un Chien Andalou*, by Bunuel and Dali, synopsis of the scenario for their *L'Age D'Or*; the complete text of a projected surrealist film by Joseph Cornell, *Monsieur Phot*, and a fragment from Dali's *Babouau*.  
Munsterberg, Hugo. *The Photoplay; a psychological study*. New York: Appleton, 1916.

Written by a psychologist, this scholarly study of the film should be read by everyone interested in the medium's psychological properties.  
Nilsen, Vladimir. *The Cinema as a Graphic Art*. London: Newnes, 1936.

For a more interesting technical appreciation of the cinematographer's art — particularly as developed by the Russians — this work is unsurpassed.  
Read, Herbert. *Art Now*. New York: Harcourt, Brace and Co., 1934.

Not a book on the film, but an introduction to the theory of modern painting and sculpture; provides a superb background for understanding the aesthetic attitude of the Avantgarde.

Rotha, Paul. *The Film Till Now*. London: Jonathan Cape and Harrison Smith, 1930.

Almost a "must" in any study of the film — both from a historical and a theoretical point of view.

Rotha, Paul. *Documentary Film*, with a preface by John Grierson. Boston: American Photographic Publishing Co.; London, Faber, 1936.

A profound study of the documentary film, this work also provides valuable information on the contribution of the Avantgarde.

Rotha, Paul. *Movie Parade: The Studio Publications, Inc.*, 1936.

Perhaps the best available collection of representative stills from the most important films in cinema's history.

Seldes, Gilbert V. *An Hour with the Movies and the Talkies*. Philadelphia: Lip-pincott, 1929.

Seldes, Gilbert V. *The Movies Come from America*. New York: Scribner's, 1937.

Both of these are healthy primers on a study and appreciation of the film — even though we disagree with many of his minor premises.

Spottswoodie, Raymond J. *A Grammar of the Film*. London: Faber, 1935.

Rather tough sledding for the non-technically minded, but one of the few really scientific analysis of film technique.

Catalogue page 98.

## Letter to Oskar Fischinger from Richard Foster, 6/8/47

June 8, 1947

Oskar Fischinger  
1010 Hammond Street  
Hollywood

Dear Mr. Fischinger:

We are terribly sorry that *STUDIE #6* didn't get to you sooner—but it is being sent airmail today. I am also sending you a copy of the catalogue under separate cover. Frank and I have been so busy with our own jobs and with the catalogue sales that we have been swamped the past few months. Frank sold his house and is moving to the city this month, so he hasn't been able to get here very often.

Your films have excited many people here, and one of them—Harry Smith, 51/2 Panoramic Street, Berkeley—has begun an abstract film to music. Harry is an artist with a background in New Orleans jazz and anthropology, and his work is very exciting. He is using the animation technique that you and Rutmann first used—that of drawing directly on the film. He is using various dies instead of oils, and is making about 1000 feet on 35mm. His first experimental 100 feet we showed at a private showing, and the colors were excellent. He didn't have the music ready for the film, but his idea of the music seems to be a good one; a combination of certain New Orleans jazz and some percussion instrumentation that he recorded himself. He is very interested in drawing a sound track directly on the film and when I told him that you had done it already, he wanted to see you right away. Your new films in color look very exciting on the stills, and both he and I would like very much to see him [them]. Incidentally, your article turned out to be one of the best in the catalogue. I have heard nothing but praise for it from everyone. There is decidedly an audience for your things up here.

Speaking of that, Frank and I have decided to try a whirl at commercial distribution of the abstract and surrealist film. We may be able to get a number of outlets, and we would like to distribute your films on a commission basis, if you would like to work with us. Frank and I will try to get down to Hollywood this summer, and if we do, we will come to 1010 Hammond the first thing. Harry Smith would like to meet you; he is a great admirer of your work (as Oscar Wilde said, there is no greater tribute than that of imitation), and I would appreciate it if you would accord him an audience.

Thank you again for your patience with us. We are very anxious to see the new color-sound films you are making. Perhaps we can when we come down to Hollywood.

Sincerely yours,

[Richard Foster]

## Letter to Herman G. Weinberg from Frank Stauffacher, 6/21/47

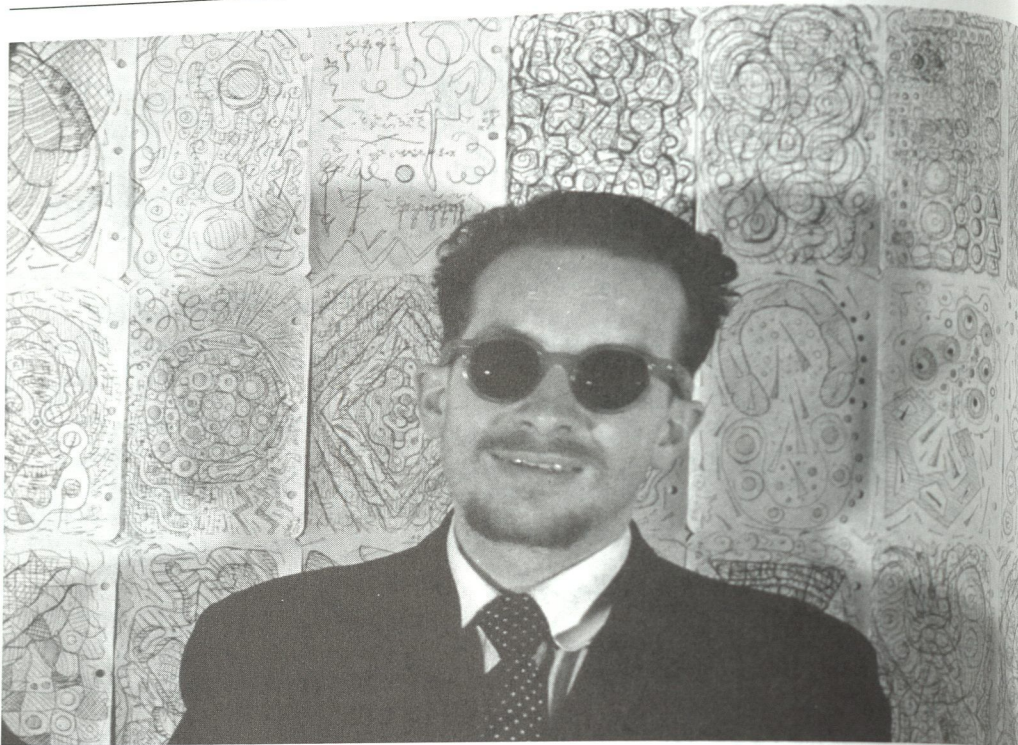
21 June 1947

Herman G. Weinberg  
Avenue Playhouse  
6th Ave. and 47 Street  
New York, N.Y.

Dear Mr. Weinberg,

Please forgive my delay on all counts. A lot of unforeseen outside tasks necessitated my temporary abandonment of work on the Art in Cinema activities. I'm now trying to catch up again, and I only hope that this long delay hasn't damaged our former good relationship. First, I wish to say that we will pay you in full for the rental of *AUTUMN FIRE* by the first of July.





**Illustration 12.** Harry Smith in 1950 in front of his "Brain Drawings." Photographer unknown. Courtesy Harry Smith Archives ([www.harrysmitharchives.com](http://www.harrysmitharchives.com)).

This last series of Art in Cinema didn't go as smoothly as the first series. We had a large and interested audience at all times, but on the whole, the standard of films was not as high, and we suddenly came face to face with the fact that there are not very many really good experimental films from which to draw indefinitely. This, in spite of the fact that we had rented just about every thing we could get—even stuff we didn't have room for on five nights of showing. When we started to receive the films, it developed into an avalanche, and there was considerable re-scheduling of the original programs. We even had smaller groups to see films not included on the Friday night showings—these were shown under better conditions, in a rented pre-view theatre, during the week.

Our facilities for showing films here at the Museum are not the best. We have two Bell and Howell Filmosounds "Master" models, with 4 inch lenses, and 1000 watt lamps, and this is just a little too weak for our throw which is about 180 feet. It is adequate, but a bum print doesn't look like anything at all, and your print of AUTUMN FIRE seemed hazy enough—for some reason—not to show up very well, and so we thought it best to run it for the smaller group. And as to their reaction, it was very well received, particularly by those who are trying to make films themselves, and who appreciate a good job of cutting. It was a very charming bit of poetry, and thanks very much for making it available to us.

As for the catalogue, I won't make apologies for it, although I could find about a hundred. We didn't have time to issue an "errata"—it could stand one. Nevertheless, we're glad to see it out finally, in spite of all this, and hope some day to be able to do a really definitive job of the same subject. The trouble is that we were learning more and more all along, so that now we would like to rewrite and revise the entire job.

Thanking you again for all of your help and advice, and for AUTUMN FIRE, I am,

sincerely yours,  
Frank Stauffacher

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**Letter to Oskar Fischinger from Harry Smith, 7/25/47**

July 25, 1947

Dear Mr. Fischinger;

I am writing you, first of all, to thank you for the time and information that you gave to me when I was in Los Angeles a few weeks ago. It was a very great pleasure to be able to talk to you, as there are so few people who know anything about the abstract film, and there are certainly none, other than yourself, who have more than just scratched the surface of the medium. After I left Hollywood I thought of a great many other things that I would like to have asked you about, and I hope that the next time that I am in Los Angeles, which will probably be in two weeks or so, that it will be possible for me to talk with you again.

I am also writing to find out if it is going to be possible for us to borrow your latest films for showing in our October series. Will you have finished work on them by that time? We are naturally very anxious to show them as quite a number of people have asked us if we were going to be showing any more of your productions, and I believe that you already know how enthusiastic the audience was over the ones that we have already shown.

I have written to film libraries in France, England, and Switzerland, in the hope that prints of the Ruttmann films can be located. I will let you know if we are able to find them.

Also, how long does the place that you had your sixteen millimeter copies made take to do the work? I will not have my own film ready for reduction before the end of next month. Do you think that they can get it done within a month and a half of that time?

Please give my very best wishes to Mrs. Fischinger, and to your children. I hope that I will have the pleasure of meeting them next time I am in Hollywood.

Sincerely yours,

Harry E. Smith  
Art in Cinema Society  
San Francisco Museum of Art.

Reprinted courtesy of the Harry Smith Archives.

◆ ◆ ◆ ◆ ◆  
**Letter to Frank Stauffacher from Kenneth Anger, 7/25/47**

July 25, 1947

Dear Mr. Stauffacher,

Last May I sent you a print of my experimental film ESCAPE EPISODE for review by the Art in Cinema committee, in regard to its possible inclusion in the fall series of experimental films at the Museum. You included a short note with the film when you returned it to me but other than that I have received no statement from you. I had hoped for some critical evaluation on your part, but undoubtedly you have been very busy. Mr. Eli Willis has informed me that you are now formulating your program for the fall series, and has advised me to contact you again.

At the time you reviewed the film only a work print was available, and I requested that you return the print as soon as possible, as it was needed in work on the sound recording. If you should care to review it again, a new print has been made, and you can keep it for as long as you feel necessary.

I have recently completed a new experimental film, FIREWORKS, which runs 16 minutes, and I could send this film for review with ESCAPE EPISODE.



the distributor (or one distributor). I have an offer for "Dreams ..." but the man is now in Europe and comes back after Labor-Day.

I remember 2 people who should be shown: one is Dwinell Grant, 280 Riverside Drive, N.Y.C. The other is Norman MacLaren, Canadian Film Board, Ottawa—Canada. They have both made "avant-garde-Films"—There is also a film "Easter Island" a documentary by John Ferno, which is very "historic" and a good work of the school of Joris Ivens, work to be shown in your showings (address Ferno 28 East 10th st N.Y.C.) and Luis Bunuel's "Land without bread" one of the greatest documentary films ever made. (museum of mod. art). Bunuel is in Mexico. Sorry—not being able to help you more at the moment.

[unreadable] after Labor day. My best to mr Stauffacher.

Sincerely yours

HRichter

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♦ ♦ ♦ ♦ ♦

### Letter to Art in Cinema from Amos Vogel, 9/7/47

Amos Vogelbaum  
125 East 17 Street  
New York 3, N.Y.

Sep. 7th, 1947

Art in Cinema Society  
Civic Center  
San Francisco, Calif.

Gentlemen:

Enclosed please find check for \$2.25 for which you are to send me your "Art in Cinema" catalogue.

We wonder if you could send us detailed information on where and how we can obtain some of the excellent pictures listed in your catalogue. We are planning a series of showings before our local film group in the near future and are especially interested in serious documentary, educational and scientific films, as well as experimental and "art" classics.

Perhaps you can also let us know where such recent 16mm films as "The Potted Psalm" and "Fragment of Seeking" are obtainable for rental or sale.

To determine our own policy, we should like to enquire how you take care of expenses for rentals and staff in your Film Society. We can see no other way but to charge admission at our showings.

Your cooperation in answering the above questions will help advance our common goal of advancing the appreciation of films as a medium of art.

May we hear from you soon?

Very sincerely,

Amos Vogelbaum [hw]

Reprinted by permission of Amos Vogel

[Amos Vogelbaum changed his name to Amos Vogel in 1947. Of course, Vogel's "local film group" became Cinema 16.]

♦ ♦ ♦ ♦ ♦

### Letter to Amos Vogel from Frank Stauffacher, 9/13/47

Sept. 13, 1947

Amos Vogelbaum  
125 East 17th Street  
New York 3, N.Y.

Dear Mr. Vogelbaum,

Thank you very much for your Art in Cinema catalogue order. It will be sent to you in a few days under separate cover.

All of the films treated in the catalogue have their sources, together with the addresses, listed on page 99 in the catalogue. However, since it was printed, we have further investigated the field, and have found considerably more.

Of course you must be familiar with the opportunities offered for film society showings by the Museum of Modern Art Film Library in N.Y. These films have been the basis for all of our showings—supplemented with additional material as we came across it from time to time. Our "Art in Cinema" series have always had one purpose in mind: To seek out and investigate those films which experimented with cinema as an art form. The boundaries of this category are rather vague and at the same time, quite limited. For example, while all documentary films would not fall into this sphere, some few most certainly do, since they are experiments with a new medium, as well as being documents. It is a difficult category to define with exactness. For this reason we've had an exhaustive job of combing all available film libraries for an "attitude," more than for subject matter.

Naturally we have always had to charge admission—but on a subscription basis only, since many of the films—those from the Museum of Modern Art in particular—must be shown on a non-commercial basis, i.e., no door admissions, no one-night tickets. The subscription manages to well cover all expenses, and the surplus proceeds have been used to finance individual experimenters who might have little other source of income.

At the present time we are preparing a small rental library of films for group showings, consisting of the abstract experiments of John and James Whitney, the work of Oskar Fischinger, THE POTTED PSALM, THE CAGE, both by Sidney Peterson, INTROSPECTION by Sara Kathryn Arledge, and some few others of a purely experimental character. FRAGMENT OF SEEKING may be obtained for showing from its producer, Mr. Curtis Harrington, 2106 North Las Palmas, Hollywood 28, Calif.

We would be happy to aid you in any way possible. Do not hesitate to write further.

Sincerely yours,

Stauff [hw]

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♦ ♦ ♦ ♦ ♦

### Letter to Harry Smith from Jim Davis, 9/14/47 [hw]

30 Nassau St.  
Princeton, N.J.

Sep. 14-47

Dear Mr. Smith:—

Thank you for your letter of Sep. 12th. I will send my film to you express collect as you suggested. You can run thru it & see whether you think it is worth showing. It's really just a record of how my use of illuminated transparent plastics developed out of paintings in which the chief interest is motion.



Since the film has no sound track it needs music with it—any kind would be better than nothing. Would it be possible to play records when showing it. Perhaps I could have a disc made—with some Edgar Varese or John Cage music—& send it to you to use with it. Or would I get involved in copy-right trouble over that. I don't know about such things. Perhaps you could advise me or give me some suggestions as to how musical accompaniment would be provided for the film.

I will send the film to you this week—but don't say I didn't warn you—and my feelings will not be hurt if you decide not to use it. I am now working on a new film which begins where the present one leaves off. I hope it will be completed satisfactorily—

Sincerely yours

James E. Davis [hw]

Reprinted by permission of Robert A. Haller



### Program Announcement for Art in Cinema's Third Series, 9/47

The Art in Cinema Society of The San Francisco Museum of Art presents  
Five Friday nights at eight o'clock

ART IN CINEMA series three

#### October 10

*Naissance du Cinema* (French). Study of early experiments in animation by Emile Reynaud.

\**Early Studies* (American 1941) by James Whitney.

\**The Cage* (American 1947). Produced by students of the California School of Fine Arts directed by Sidney Peterson; photography by Hy Hirsch.

*Variety* (German 1926) directed by E. A. Dupont with Emil Jannings.

#### October 17

*Hands* (German 1929). A film ballet of hands directed by Miklos Bandy.

*Mars* (American 1946). An imaginary visualization of the Red Planet by Reginald McMahon.

*Kameradschaft* (German 1931). A powerful and beautiful essay in realism directed by G. W. Pabst.

Oskar Fischinger's latest work.

#### October 24

*Flat Hatting* (American 1944) by John Hubley and Phil Eastman.

\**Horror Dream* (American 1947). Dance designed by Marian van Tuyl with an original score by John Cage; directed by Sidney Peterson; photography Hy Hirsch.

\**Absolute Films No. 2, No. 3, and No. 4* (American 1947). Color animation by Harry Smith.  
*Dream of a Rarebit Fiend* (American 1906). Imaginative manipulations of camera devices by Edwin S. Porter.

*The Navigator* (American 1924). Directed by Donald Crisp with Buster Keaton.

#### October 31

*Motion* (American 1945-46. Courtesy Amateur Cinema League, Inc.) by Henry E. Hird.

*Le Retour A La Raison* (French 1923). Man Ray's first film, made overnight for a Dadaist soiree.

\**All the News* (American 1947). Psychological exposition of a mind caught in today's headlines by Joseph Vogel.

\**Transmutation* (American 1947). Black and white animation by Jordan Belson.

*Metropolis* (German 1925). Imaginary prophecy directed by Fritz Lang.

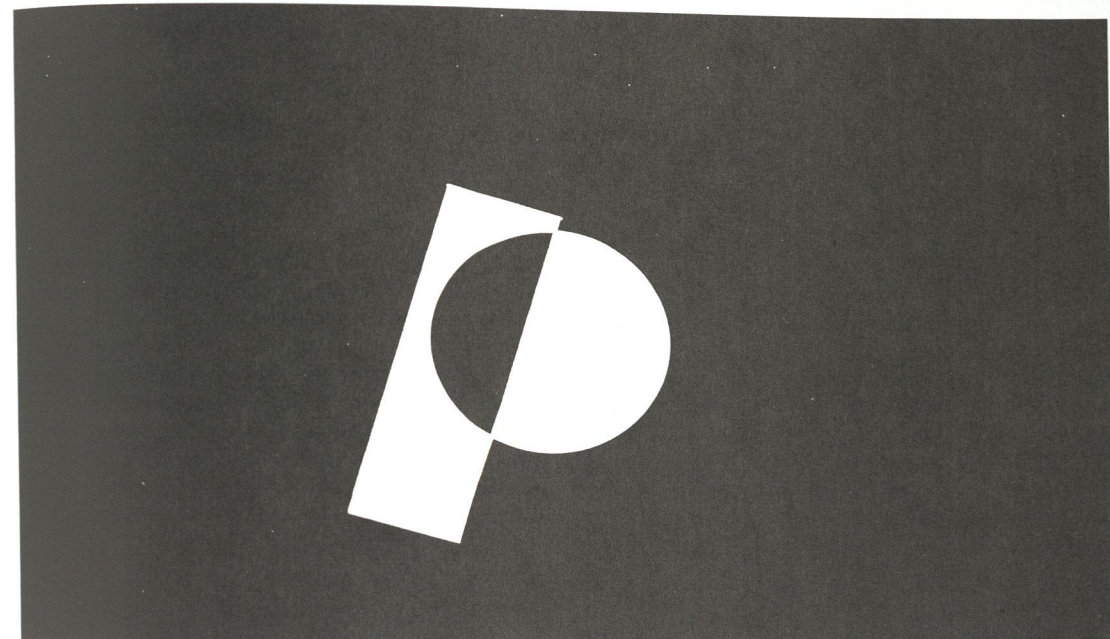


Illustration 13. Master matrix for the Whitney Brothers' *Twenty-four Variations* (1939). Courtesy Anthology Film Archives.

#### November 7

*Symphonie Diagonale* (German 1919). Viking Eggeling's historic achievement in the abstract film.

*Rain* (Dutch 1929). Lyrical interpretation of a rainstorm by Joris Ivens and Mannus Franken.

\**Meta* (American 1947). Abstractions in color by Robert Howard.

\**Latest Studies* by John and James Whitney.

*Escape Episode* (American 1946). An experimental study of morality by Kenneth Anger.

\**Suite #2* (American 1947). Color abstractions by Hal McCormick with technical assistance by Albert Hofflich.

*The Puritan* (French 1939). Brilliant case-study in abnormal psychology. Directed by Liam O'Flaherty with Jean-Louis Barrault.

\*Films marked with an asterisk are premiere showings.

Series Three of Art in Cinema presents, in addition to a wide variety of general Avant-garde material, nine premiere screenings of contemporary experimental work. Half of these experiments have been made in the San Francisco Bay Area during the past year, directly stimulated by the potentialities of film as art, as discovered through the previous showings of the Art in Cinema Society. While the feature length films on this series are in marked contrast to the shorter experimental studies by reason of being heavily financed studio productions, their importance lies in their full application of bold experimental methods.

NOTE: These films have been difficult to procure and have been drawn from many widely separated sources. We ask your indulgence when programs must be changed due to circumstances beyond our control.

This series is organized on a non-profit basis with admission by series subscriptions only.





### Letter to Curtis Harrington from Frank Stauffacher, 9/15/47

15 Sept. 1947

Curtis Harrington  
2106 North Las Palmas  
Hollywood 28

Dear Mr. Harrington,

Please forgive us for omitting FRAGMENT OF SEEKING on the announcements. We found ourselves with too many films, and as usual, trouble in organizing satisfactory, well-balanced programs since the fragmentary nature of most of the shorter things is difficult to place without having them all here at one time when the programs are planned. And we naturally haven't even seen most of them yet. By the time the first program comes up we usually have to juggle things around and issue a revised listing. We took your film off of the Oct 17 program because of lack of time, and we couldn't book the things now there on any other date. I don't want to put it with Anger's ESCAPE EPISODE because the pace is pretty much the same, and with THE PURITAN, would make a top-heavy evening. So that leaves the 24th or the 31st. And I'm afraid of the 31st because there's already too much on it. But it would be good for the 24th, if its ready. All this I was going to write you, but you caught me first.

I would be most happy to get some stills from your film for a gallery show I'm trying to get together to run concurrently with the films. In your letter to Miss Bullitt you mentioned having some. The wall-show will contain stills and related graphic and descriptive material on current experimental cinema. If you can send a few—four or five, perhaps—I'd appreciate getting them as soon as possible as the show should be organized within the next week or so.

If the 24th is unsatisfactory for you, send it up for the 31st—or, I may be wrong, and we might yet put it on Nov. 7.

Sincerely yours,

Frank Stauffacher [hw]  
Frank Stauffacher

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### Letter to Frank Stauffacher from Curtis Harrington, 9/24/47

[...]

Dear Mr. Stauffacher:

As far as I can see at the moment, FRAGMENT OF SEEKING should be available in time to add it to your program of October 24th. If not, then certainly by the 31st, although I shall try my best to have it up to you by the 24th.

I sent four stills to you yesterday, and hope that you will be able to use them. Although two of them are quite good (as 16mm frame enlargements go) one suffers from excessive graininess and the other is rather badly scratched. However, seen from a slight distance ..... I have absolutely no control over the photography shop that does the blow-ups for me so I can't caution them to handle the negatives carefully, etc. And for some odd reason it seems to be the only place in town that will even look at a 16mm negative with the thought of making a still enlargement from it.

I notice on your Series Three announcement that you credit Liam O'Flaherty with the direction of THE PURITAN. Mr. O'Flaherty wrote the story—the film was the first directorial effort of Jeff Musso, who, I believe, also wrote the musical score for the film. Also, the film was made in 1937.

The other day I received a letter inquiring about the availability of my film from Amos Vogelbaum [Amos Vogel, who was in the process of starting Cinema 16], who said you referred me to him. Am

curious to know what sort of a "film group" he represents and any other information you may have about him. Let me know, if possible.

Yours sincerely

Curtis Harrington [hw]

Reprinted by permission of Curtis Harrington.

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### Conversation with Jordan Belson, 7/22/00

**Scott MacDonald:** Did you go to any of the Art in Cinema programs?

**Jordan Belson:** Every one of them.

**MacDonald:** Really?

**Belson:** Yes. It was a very important factor in my creative life. I turned to making films almost immediately after seeing *Rhythmus 21* there [*Rhythmus 21* was shown on October 25, 1946]. Richter's film showed me that there was a place for non-objective art in film-making. And what Richter did to make that film seemed simple enough, I suppose, that I thought I could do it too.

Also, Norman McLaren really turned me on. Art in Cinema showed the hand-painted McLarens [*Five for Four* (1942) and *Hen Hop* (1942) were shown on October 10, 1947] and the other McLarens as well, the illustrated folk-songs [selections from the *Chants Populaires* series (McLaren's contributions were *C'est l'aviron*, 1944; and *La-haut sur ces montagnes*, 1945) were shown on October 25, 1946]. I was very interested in following McLaren's career. After seeing one of the hand-painted films, I asked Frank if I could take a look at the film itself. I was curious about the tricks McLaren used. Frank let me come back into the editing space he had, and I rolled the film out and studied it.

McLaren was, I learned fairly recently, closely involved with the Museum of Non-Objective Painting and Hilla Rebay, though you wouldn't think so from some of the films he made. Her biography, *Hilla Rebay: In Search of the Spirit in Art* by Joan M. Lukach [New York: George Braziller, 1983], talks about film to some extent, and how she gave money to the Whitney brothers and Fischinger, and, of course, to Harry Smith and myself. And McLaren. I recommend the book; Rebay was a key figure.

**MacDonald:** Do you think Harry Smith also got the idea of working directly on the film-strip from Art in Cinema?

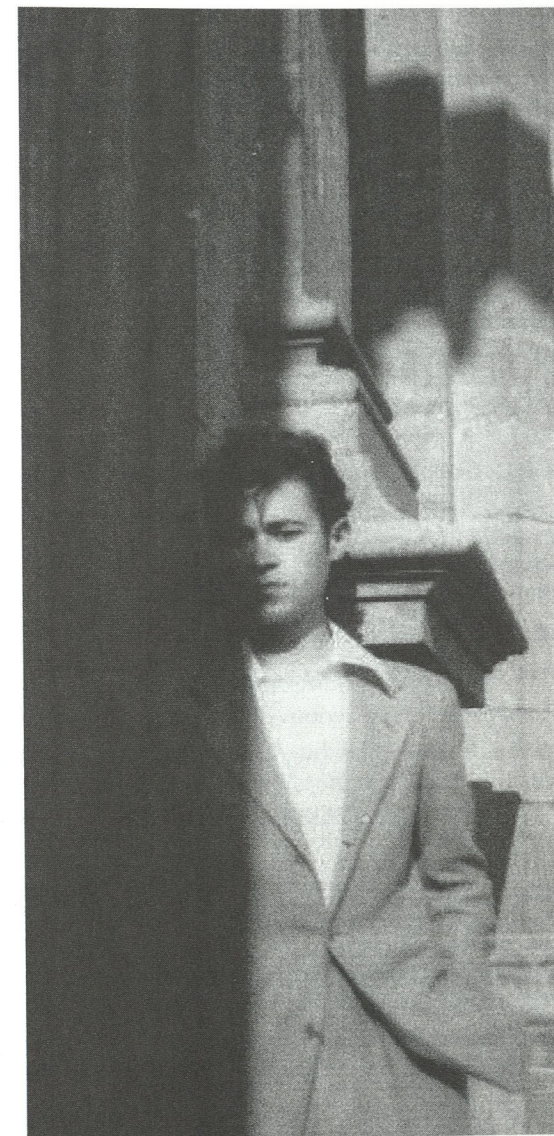
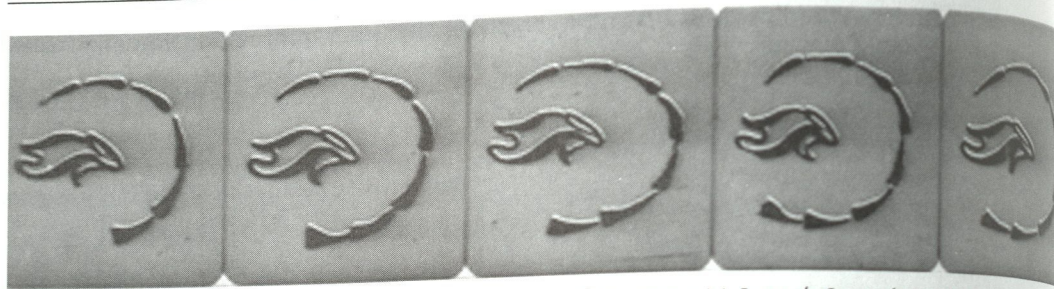


Illustration 14. Rare (damaged) photograph of Jordan Belson, circa 1945. Courtesy Jordan Belson.





**Illustration 15.** Filmstrip from an early version of Norman McLaren's *Loops* (1952). Courtesy National Film Board of Canada. © National Film Board of Canada. All Rights Reserved.

**Belson:** Well, I believe so. I've been reading some stuff about Harry's life, and he consistently claimed that he had made films up in Washington State *before* he came to Berkeley. He claims to have started making films that way when he was 13 or 14 years old, but I never saw anything like that, and he never mentioned anything like that when I knew him—and I knew him well. My sense was that we went there together and discovered new ways of making films.

It seems to be important to people to establish being first at something, or having started it before anybody else or whatever, but I never felt that Smith's claim to being first was the truth, just one of his made-up stories like that his mother was Anastasia, or that his real father was Aleister Crowley.

In spite of the fact that McLaren's work was a turn on for me, my first efforts at making films were just hand painting shapes on index cards and then on scrolls (which was a similar technique to painting on film, except much larger with much more room, allowing for a greater variety of materials and techniques).

Frank Stauffacher was a very kind, patient, and generous person. He helped me get started—and not just by creating Art in Cinema, which *was* very important. At the beginning, I did my drawings on cards and Frank would come over and photograph them with his camera, because I didn't have one.

**MacDonald:** What do you remember about being in the audience at Art in Cinema?

**Belson:** Well, you know, Art in Cinema was in the art museum, in the central courtyard—a big circular space with a glass ceiling over it, which they made a big effort to cover (the effort wasn't always successful). It was definitely an *art* experience. They did have a real projection booth hidden away. You had to go up a very rickety spiral staircase, way up high.

**MacDonald:** Who projected?

**Belson:** They had a professional projectionist.

**MacDonald:** How serious did Stauffacher seem to be about having the projection done well?

**Belson:** Very serious. They were good programs, and there was nothing amateurish about the presentation. Frank was thoroughly competent within the limits of the kind of films that were available. A lot of them were pretty beat up. Most of the earlier stuff he showed came from the Museum of Modern Art in New York—the European films, *An Andalusian Dog* [1929] and the others.

There were fold-up chairs that were removed when there was no show. The space was used for other things as well. There were curtains around the perimeter to keep the light and sound in, or out. It was a prestigious place for the series and created a lot of ambiance. It gave Art in Cinema an aura of acceptability and glamour.

Quite a number of artists got turned on by Art in Cinema, not just Harry and me. Frank did show new artists' work, especially if they were local and serious.

**MacDonald:** Sometimes it seems from the letters as if people made films *because* Art in Cinema had created an audience for them.

**Belson:** Yes, if that outlet had not been there, there wouldn't have been any incentive to make films. Might as well paint.

Also, I suppose a lot of my feeling about the *place* of films like mine in the larger society were based upon my experience at Art in Cinema. Frank would usually show some lengthier work, a feature, as the main part of the program and use the Fischingers, McLaren's, and Belson's as shorts,

almost the way cartoons were used in regular movie theaters. For years I've thought of my films as being shown only in those circumstances.

It's only in the last ten or fifteen years that I've begun to think of films differently. The advent of videotape allowed me to think of making longer work. I don't think there would have been a place for a work like *Mysterious Journey* [1997], which is thirty minutes long, in the Art in Cinema type of program. Now, it might work in a theater, as apparently it did when you showed it in Berkeley [at the Pacific Film Archive, July 21, 1998], but even that's relatively new.

**MacDonald:** Was the Art in Cinema audience quiet or rowdy?

**Belson:** Perfectly respectable. There *was* a lot of excitement. There were always people there you knew, people from the art world around here. There was a lot of arranging where to sit and who to sit with, and lots of talking out in the lobby.

**MacDonald:** Did that continue after the films?

**Belson:** Before, during the intermission, and afterwards as well. You had to take an elevator to get up to the right floor—which was a little creepy; there was a mental case running the elevator—and we were always amused by that. There was also a long staircase you could take, and a lot of running up and down the stairs. Art in Cinema was generally a reason to get together with friends and do something afterwards. It was a social event as well as an artistic experience. It was important to many of us for years.

In the mid-1950s I remember seeing Frank sitting with his wife, Barbara, down by the Bay on the Marina Green. They were having a picnic. Frank had a bandage over his entire head and face. He'd just had surgery for removing a tumor in his brain. It didn't seem to cure him for very long because he died shortly thereafter. It was a very touching scene, and I sat down and had a chat with Frank, probably the best chat I ever had with him, although physically he could hardly talk. That's my last recollection of him, and of Art in Cinema.

♦ ♦ ♦ ♦ ♦

### Letter to Frank Stauffacher from Elwood Decker, 5/48 [hw]

May, 1948

Frank Stauffacher  
San Francisco Museum of Art,

Dear Mr. Stauffacher,

Thank you for a thrill ... the first out-of-town request for information concerning my first film, "Light Modulators."

According to Acme lab it is 495 feet in length. At present it is a silent version, but an attempt is being made to synchronize some Japanese music with it. The rental fee would then be \$5 a day.

I'm still trying to describe the film to myself—in relation to the other 2 reels that are planned to go with it, eventually.

I'm glad you have an unusual interest in the experimental film. It is comforting.

At first it was all very simple, "light modulator" meant an object, a thin object bent in various directions to modulate light reflection. At first I pinned one on the wall & moved my camera from one aspect of the design to the other. Some parts dangled, so we moved them with a fan. Another was made like a flying fish only more abstract. It was drawn through the air against the pressure of air from the fan. Double exposure mildly varied the effects. Then forms were suspended & turned, lowered & raised. Different lens were used, the exposures were varied. The light modulators were photographed from above & below, close & far away. Forms were made of construction paper, (brightly colored) highly reflective tin, transparent plastic, wire, aluminum & copper. Effects were combined. The war-surplus film used was occasionally light-struck & added effects of its own. Acme Lab at first "decided they couldn't do anything with it," but they did. It's chaotic, but it was fun to make it. All I could possibly splice onto a so called 400 foot reel determined the end of the film. It was shown at M.S.C. during the evening devoted to experimental film during their 1st



**Program Announcement for Art in Cinema's Sixth Series,  
Spring 1950**

THE SAN FRANCISCO MUSEUM OF ART PRESENTS  
ART IN CINEMA Sixth Series

A survey of the most important new directions in experimental film-making, together with some epic avant-garde films of the past.

FRIDAY, MAY 5

1. **OCTOBER (TEN DAYS THAT SHOOK THE WORLD)** By **SERGEI EISENSTEIN**. Here are developed the great Russian director's theories of film form in a most concentrated and volcanic masterpiece. 2. **COLOR AND LIGHT; REFLECTIONS No. 8; JERSEY FALL, SEQUENCE No. 1**, By **James Davis**. This famous artist in plastics who produced the film, **Light Reflections** (winner of an award at the Belgium International Film Festival) will present his three new short films in person, and deliver a unique demonstration of their method of production. 3. **SODA JERK**, an early one-reeler with **Buster Keaton**.

FRIDAY, MAY 12

1. **FIVE INSTRUMENTS WITH OPTICAL SOLO.** The film by Harry Smith, will serve as the sixth instrument in a be-bop jam session to consist of an expert group in person, on the piano, cornet, valve-trombone, bass and drums. This is the first presentation anywhere of a performance in which the optical images will be tried, not as visualization of the music, but as a basis for its departure.

2. **DESTINY (DER MUDE TOD)** By Fritz Lang. The legend of Death and the Maiden in one of the most ambitious of early German epics. 3. **BE GONE DULL CARE** By Norman McLaren. The recent work of this eminent Canadian film artist. 4. **EYES HAVE IT**, an early one-reeler with Ben Turpin.

FRIDAY, MAY 19

1. **WEST WIND (VINDEN FRAN VASTER)** By Arne Sucksdorff. The beautifully realized poetry of this young Swedish director's camera finds a sympathetic theme in a legend of Lapland. (At the time of this printing we are negotiating for an additional film by Sucksdorff.) 2. **RAGAMUFFIN**. Produced by Films Polski; written and directed by W. Hos. A Remarkable Polish essay of a child's poignant dream and reality. 3. **THE PRIVATE LIFE OF A CAT**. Alexander Hammid's famous documentary, the subject matter of which has restricted its general showing. 4. **TOCCATA MANHATTA** and **ROUND TRIP IN MODERN ART** By Robert Bruce Rogers. Two short experiments in optical music. 5. **DRIFTERS**, By John Grierson. The film that created the foundation for British documentary. 6. **LOOPS** By Norman McLaren. A portion of his experimental reel submitted last year to the Edinburgh Film Festival. 7. **DO NOT DISTURB**, By L. Moholy-Nagy. A film based on the theme of jealousy. 8. **VAMPYRE**, a remarkable study of this creature by France's renowned Jean Painlevé.

FRIDAY, MAY 26

1. **THE QUIET ONE.** Written by **James Agee** and directed by **Sidney Meyers**. First showing locally of this important and much-discussed new achievement in American film history. 2. **FANTASY FOR GIRL AND ORCHESTRA** By **Dick Ham**, with Shirley Winters and the orchestra of Phil Moore. Experiment in fitting images to preconceived sound track. 3. **DIMINISHED IRIS**, an experimental dance film by **Josephine Booth**. 4. **UNTITLED FILM** by **Charles Maddux**. 5. **COLOR FRAGMENTS** By **Elwood Decker**. Part of a work-in-progress. 6. **A SHORT PROGRAM OF REJECTED TELEVISION SPOTS.** These rejected commercial spots (by **John Whitney**, **Denver Sutton**, **Frank Stauffacher**, **Dorsey Alexander**, **Charles Maddux**, **Keith Monroe**, and others) display a wonderful dynamic visual vitality that is, unfortunately (and apparently) years ahead of its time. 7. **JAIL BAIT**, an early one-reeler with **Buster Keaton**.

NOTE: The films have been drawn from a wide variety of sources, from the Museum of Modern Art Film Library, from various other distributors, and from the individual artists themselves. We ask your indulgence when programs must be altered due to circumstances beyond our control—shipping

THE SAN FRANCISCO MUSEUM OF ART PRESENTS

# ART IN CINEMA

## SIXTH SERIES

A survey of the most important new directions in experimental film-making, together with some epic avant-garde films of the past.

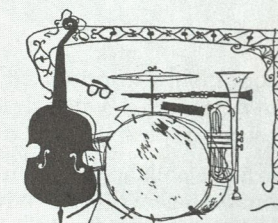
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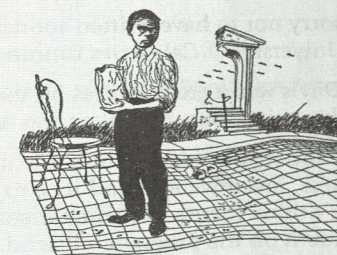


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NOTE: The films have been drawn from a wide variety of sources, from the Museum of Modern Art Film Library, from various other distributors, and from the individual artists themselves. We ask your indulgence when programs must be altered due to circumstances beyond our control—shipping failures, poor quality of prints, etc. The series is organized on the same basis as previous series. Non-profit, non-commercial, art-film subscription only. Due to previous seating difficulties, seats at this sixth series will be reserved.

Art in Cinema is collaborating with the University Extension, University of California, in presenting an additional series of films at Wheeler Auditorium, May 2, May 23, June 8 and June 20, to consist of some of most outstanding films already shown at the San Francisco Showings in past series. For details, see the University Extension bulletin.

**Illustration 23.** Program announcement for the sixth series, spring 1950. An order blank followed the text



Next: You didn't mention THE WORLD OF PAUL DELVAUX in your last letter, and this is another one that I am especially eager to include. Let me know about this, too.

Thank you so much for respecting my natural desire to show "firsts" here in this region. I do appreciate that. Although the Berkeley Cinema Circle really does not offer a great deal of competition, still, they are close enough to take the wind out of my sails if they could—and don't think they wouldn't, either, if it were possible. I do not know them very well. They are composed of a group of students from Cal., and they seem to be doing okay, that is, they have a membership of a couple of hundred, and their programs and financial arrangements seem to be satisfactory. I started out by wishing them well enough in their enterprise because the kind of films that they planned to show were not exactly my line, and such a group is a good thing. But then they try to encroach on the experimental field, without much understanding at all, in the most brazen and studentish manner, and I slightly resented that. I don't think they are capable of stealing prints—as in the case of GEOGRAPHY OF THE BODY—they don't appear that underhanded. But then one never knows. If I encounter any of them, as I do from time to time, I'll make a guarded inquiry. And if GEOGRAPHY happens to turn up at some showing here or in Berkeley, I'll find out about it for you. As I say, though, as a group they are not particularly disposed towards shadiness, although perhaps one individual might do something out of hand.

I did not mean to give the impression that Rohauer himself was shady, either. Actually he is not a bad guy at all and I don't think that he would pirate prints himself. But he does know a great many people in Hollywood, and through them he gets access to films that might have been pirated by someone else. His biggest fault is in not having much taste or discrimination when it comes to picking good films. Anything goes with him as long as its showable, and the more mysterious the source, the better the film, as far as he's concerned. Otherwise, he does business promptly, and fairly. He is not connected in any way with the Berkeley people, who are novices.

Where did you get BATTLE OF SAN PIETRO? That was one item I thought would never see an audience. I'm curious.

Actually I have found nothing substantial yet. You know, this series was inspired by your letters of last October, when you told me of all these interesting titles, and I immediately wanted to plan a series around them—using them as a core. That is why I'm so anxious to include them all, if possible. Other than that, I want to get LE REGLE DU JEU, available now on 16mm from an outfit in Chicago. It was shown in N.Y., but not here yet. I may be obliged to give this title up, however, if it turns up at a commercial house.

Whatever I find of new interest, I'll let you know right away.

Thanks so much for your prompt reply, and the check. Let me hear from you as quickly as possible—I'm in that anxious state.

Sincerely

[Frank Stauffacher]

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## Letter to Frank Stauffacher from Anne Dubs, with Notes from Maya Deren, 1/30/51

[Anne Dubs was Maya Deren's assistant. The handwritten notes that Deren added to the letter are shown in italics.]

[...]

January 30, 1951

[...]

Dear Mr. Stauffacher:

Since she is so involved in her book at this moment, Miss Deren has asked that I answer your long letter and to thank you for it. She wants you to know that she will be glad to do anything she can to work something out.

The problem is that there must be three bookings in California in order that the tour can work, and that they must be spaced close together, since she cannot afford a long absence from New York, and also since living away from home is so expensive that any long wait over consumes the lecture fee money, which as you are already aware, is not very much.

As far as Berkeley is concerned, Hank Krivetsky was quite aware that the University of California would, *if it could be arranged*, be better for Miss Deren than his group. If it came to an alternative choice—that is if the University of California would *not* want her if he took her—then, it was better to go to the University. He committed himself and his group, so that we could be certain of at least one thing in Berkeley, but Miss Deren feels that he would relinquish his booking to the University if its booking demanded that. On the other hand, it has often happened that a first lecture actually stimulates an interest in a second one, both from the point of publicity and word of mouth. Miss Deren is a lively lecturer and makes a very personable appearance which is not always expected, *They seem to expect me to be middle-aged & wearing glasses!* but is talked about afterward. She has several times been booked for two lectures in the same institution, and the second seems to have gained audience, rather than lost it; so that perhaps it could be arranged that both of these take place and that a certain concession in fee could be estimated, under this condition to Krivetsky's group, if his date followed the University.

Anyway, the more bookings there are, the smaller the transportation share of each one. The Hollywood group has asked for April 27, and in terms of the itinerary, this would be very convenient. If, however, you could possibly manage to schedule an evening before the 27th, that would be best. If, however, this date is the best one for you, Miss Deren feels that her first loyalty is to you, both from the point of precedence *and* preference, and we should try to work out some other arrangement for Hollywood. The 24th or 25th would be fine for us, if you could manage a lecture then. We could send you all sorts of material and help think up publicity angles enough to warrant an extra session of the series, apart from its regular schedule. In a certain sense, it would be easier to get publicity on the basis that it was a special presentation.

Incidentally, Miss Deren asks that you count her in on the audience at Mr. Smith's three dimensional film on the 20th. *Am very interested in this.* As far as she is concerned, she would be quite willing to share a program with him, except that she thinks a venture such as his would require an entire evening, and her own program usually lasts well into the night, because of the liveliness of the discussion. April 13th is out of the question, since that is too early.

You mention having tried Oakland, and speak of a good possibility at Stanford, but we are not quite sure whether we should contact them also, and above all, we do not know whom you would want us



to write to. Please let us know immediately. A friend of Miss Deren feels that a friend of his in the Art Department of San Francisco State College, John Gutmann, would be interested and helpful in organizing a possible booking there. We are writing him today. If you are making the contact also, perhaps it would work out.

Miss Deren feels sure that somehow it can all be arranged and is planning on it. Her primary interest in coming to the Coast is the San Francisco group, so please feel assured that you have precedence and that we shall be as cooperative as possible in working it out with you.

Thank you again for your efforts, and we await further word from you.

Sincerely yours,

Anne Dubs [hw]

Anne Dubs

Assistant

Hope this all works out! Maya

[Deren was writing *Divine Horseman: The Living Gods of Haiti* (London: Thames and Hudson, c. 1953), available from Documentext, P.O. Box 638, New Paltz, NY 12561.]



## Letter to Harold Leonard from Frank Stauffacher, 2/8/51

February 8, 1951

Dear Harold,

Please excuse my almost inexcusable delay in sending you material, or in even following up our meeting with a note. It has been due entirely to my work which has kept me terribly busy. However, whenever I have had a chance, I've been gathering up notes and items for you, and here they are. And now that I'm trying to get together new films for our forthcoming seventh series in April, I can find time to try and help you in any way you might want. I have written to Cinema 16 about Peterson's films, and he replies that I can use all of them to show you at any time arranged. Now I have hopes of coming down to Hollywood within a few weeks, but I can't be sure. I think the best thing for me to do is to have Vogel send the films to me right now, and I'll bring them down whenever I find it possible to come—after first letting you know the date, of course.

I've enclosed a number of program notes that we always compile for each program. The information in them is not as conclusive as it could be, but they do provide a general informational plug. I think one of the mistakes of our book "Art in Cinema" was that we printed such program notes without trying to augment them, or correct them, and there they remained with their errors and limitations, displaying for all to see, our naivete. Yet even so, I think it was worth publishing, and it is continually amazing to me how steadily it sells. We can now say that the little book has found its way into every country in the world, since just last week came an order for ten copies, from Moscow.

I just don't know how much information you will want on the history of our organization, and the main line of thought behind it. I will try to give you a brief account. At first, back in 1946, we actually conceived of a series of films displaying the work of artists in the film medium—just exactly a literal interpretation of the name *Art in Cinema*. However, this project soon fell by the wayside because it showed itself to be extremely limited, and having little value except as a novelty. Instead, and with the good help of Jay Leyda, we organized a series of films built around the history of the avant-garde. Naturally we were sceptical of public response, particularly when we found ourselves committed to five or six hundred dollars worth of film rentals, including both 35mm and 16mm. I say we. A colleague of mine named Richard Foster, a business management consultant, of all things, and myself are the we, or were—as he has long since dropped out, and I carry the organization entirely alone, except for the help of the museum in certain clerical matters, bookkeeping, projection, etc.

This first series, in 1946, was a tremendous success, and enabled us to financially help certain film makers. The fact that we could offer large sums to sincere experimentation gave an impetus to the

experimental movement—if it can be said that there was a movement at that time. I think that herein lies the unique value of "Art in Cinema." It provided a truly non-commercial show window for films of this kind, and it could afford to offer certain kinds of financial help. This was apparently unprecedented, and without a doubt, brought together the strings and leads of scattered individuals interested in this medium, and created what might be called an "experimental movement." Without seeming presumptuous, it is safe to assume that Art in Cinema was responsible for what Lewis Jacobs terms a post-war movement in experimental film in this country. It would be silly to claim that there would not have been a movement if Art in Cinema had never existed, because the desire to make these small individual films was present in the character of the climate. But we did give the thing an impetus and a form—and unwittingly. Another point is that practically all of the film societies dealing in this kind of film were started after our Art in Cinema, and with our advice—particularly Cinema 16. It does rankle me sometimes when I see that organization taking credit for being the first to assemble and issue experimental films in this country. That is a direct untruth, as I have in my files a mass of correspondence from Amos Vogel before he began Cinema 16, in which he asked the source of every film we showed, and the financial setup of our organization. This information was gladly given to him as a further extension of our work—and he most certainly did well by it. However, credit where credit is due. Cinema 16 can rightly claim to be the first commercial venture—and probably the only successful commercial venture in experimental films.

As I get into this, I see that it might be just as well for me to include with the material I am sending, a paper that I prepared last year as an application for a Guggenheim Fellowship for writing a larger and better book on the experimental film. It will give you a pretty clear idea of the whole motive behind my work. Granted, there is a kind of confusion of terms, and I don't think any of us care very much for the term "experimental films," but there just doesn't seem to be any better way of designating the subject at the present time. I do believe, however, that a great deal of development in film expression can eventually come out of these meaningless—or seeming meaningless—little films. Some thirty-five films have already been produced as a direct result of our activity in general. A number of us have found our way into more commercial aspects of the film just through our education and participation in Art in Cinema. Could not some of us eventually find our way into more final production? It was from just such unfettered, experimental schools that the great French directors came. Such schooling has never existed in this country. But with the gradual breaking up of the old hackneyed methods that have existed in Hollywood from the early days, and the more turbulent animosity towards Hollywood on the part of the public, it may be that we can find our respective places as more legitimate producers. I am thinking here of just exactly what happened to Sidney Peterson in being given unlimited funds to start a small producing organization in Seattle. What may come out of this particular company is another matter, but the fact is that the entire thing proceeded in a small, modest way, free from Hollywood, and with the possibility of creating a film as good as Hollywood could do, and perhaps better.

All of this is, of course, supposition. But I want to bring it up in order to point out that there has been behind our putting on of film showings, and making of films, a more than dilettante approach and aim. The title "Art in Cinema" is rather unfortunate; it suggests the most precious, the most rare, and the most open-to-attack sort of cinematic playing around. But the title stuck because our work quickly became known by it, although I am well aware of its precious connotations, and I often shudder. You brought up the point yourself at our conversation, and I want to make haste to make it clear that we are not as arty as our title sounds.

I've checked all of the films produced directly for our showings, or under their influence or stimulation. Also I've checked program notes for them on the program note sheets. There are some others that were included after it was too late to have notes for them, and a few of the films were shown only once and then hastily withdrawn, and never seen again. Peterson's AH, NURTURE is one of these.

Broughton and Kermit Sheets have been working full-time on a production that was originally supposed to be a single film containing six separate sections, visualizations of six of his poems in his book called "Musical Chairs." But they found each sequence took over on its own, so that now they find themselves with six films; only under the circumstances, they will have to boil it all down to four films in or order to have them finished in time for our April series. I have a great deal of faith in these productions, and also in Harry Smith's new venture, a three-dimensional abstract film. I am planning to have my own film on San Francisco if I can ever break away from the hundred little duties that are part of putting on the series, earning a living at making television spots, and finishing



up a film for our museum on Jaques Lipschitz, the sculptor. Josephine Booth won a Bender award last year for making dance films. She has been down in the Mojave Desert shooting the footage on several. Although her film DIMINISHED IRIS was not much of a success on our last series, she will probably do well, as she has great determination, together with funds and all the time in the world.

I realize this material is quite rambling and inadequate, but I think it might help you in a general way, so that you would have some specific questions when I come down with the Peterson films, and any others I can gather up. Regarding Rohauer, he has asked for some of the films for showing during April, but they will be most of the titles he has already shown. I don't think anything new will be completed by then.

I plunged into this subject so immediately at the beginning of this letter that I did not get to tell you how happy both my wife and I were to meet you, and how sorry I was to hear that you had been under the weather around the first of the year. I do hope that you have been feeling better. And I do hope that I can get down there within a few weeks.

With best wishes, and thank you again so much for your interest.

[Frank Stauffacher]

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[On Friday, April 20, 1951, Art in Cinema presented James Broughton's *Four in the Afternoon* (1951), *The Adventures of Jimmy* (1950), *Loony Tom*, *The Happy Lover* (1951)—Adventures accompanied by a quartet. Broughton also recited his own poetry. Four short 3-D films by Harry Smith were shown on Friday, April 27th. Stauffacher's San Francisco film is *Notes on the Port of St. Francis* (1952).]



## Program Announcement for Art in Cinema's Seventh Series, Spring 1951

The San Francisco Museum of Art presents

ART IN CINEMA

FIFTH YEAR—SEVENTH SERIES

Five important film programs, in which some of the most outstanding of recent European prize-winners will be shown, as well as a number of new local achievements, several great works from the classics valuable to our study, and an unprecedented attempt in audio-visual coordination. This Seventh Series of Art in Cinema will present what may be the most valuable of any previous series during its five years as the leading exponent of experiments in film expression.

FRIDAY, MARCH 30

**LE MONDE DE PAUL DELVAUX** (*The World of Paul Delvaux*) (1947) by Henri Storck, with a poem written and spoken by Paul Eluard. A prize-winner of the International Film Festival, Venice, in 1948. (Courtesy Cinema 16)

**PACIFIC 231** by Jean Mitry, with the music by Arthur Honegger. Another prize-winner at last year's Venice Festival (Courtesy M. Jean de Lagarde)

**LE REGLE DU JEU** (*The Rules of The Game*) (1941) By Jean Renoir. His most personal, most provocative masterpiece. (Trans-World Films)

FRIDAY, APRIL 6

**AUBERVILLIERS** (1948) by Eli Lotar, with a poem by Jacques Prevert. Prix International de Poesie, International Film Festival, Belgium, 1949. (Courtesy Cinema 16)

**SHIPYARD** (1937) by Raul Rotha. Through the courtesy of Cinema 16, this famous short documentary will be shown for the first time in the West.

**THE TEAR, PARABEL, LEGATO, PUNKIT PRELUDIUM**. Four recent Danish abstract short films by Soren Melson and Henning Bandtsen. (Courtesy Cinema 16)

THE SAN FRANCISCO MUSEUM OF ART PRESENTS

# ART IN CINEMA

FIFTH YEAR—SEVENTH SERIES

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**MOTHER** (1926) by Vsevolod Pudovkin. From the novel of the same name by Maxim Gorky. The incredible intensity and beauty of this film places it among the few masterpieces of the Cinema. (Courtesy Museum of Modern Art Film Library)

FRIDAY, APRIL 13

**ELISABETH and LACFADIO** (1947). Two recent experiments from France by Jean Beranger. (Courtesy Cinema 16)

**FLUGTEN** (*Escape*) (1947) by Albert Mertz and Jorgen Roos. Highly unusual Danish experiment. (Courtesy Cinema 16)

**FETES GALANTES** (1948) by Jean Auroi and Gaston Diehl; music by Jean Francaix. The grace and delicacy of Watteau in a very recent French achievement. (Courtesy M. Jean de Lagarde)

**BOXING TONIGHT** (1949) by Eugene Dana. (Courtesy Mr. Dana)

**THE RAVEN** (1950) by Lewis Jacobs. Based upon the Poe poem, and the engravings of this subject by Gustave Dore. (Courtesy Mr. Lewis Jacobs)

FRIDAY, APRIL 20

Premiere of three new films by James Broughton:

1. **FOUR IN THE AFTERNOON**. A group of poems choreographed for film, featuring Ann Halprin and Welland Lathrop, and with a score by William O. Smith.

(a) *Game Little Gladys*; (b) *The Gardener's Son*; (c) *Princess Printemps*; (d) *The Aging Balletomane*

2. **ADVENTURES OF JIMMY**. An amorous fable in documentary style. This premiere presentation will be accompanied by Weldon Kees at the piano, Jack Lowe on the drums, Jon Schueler on the bass, and Adran Wilson, clarinet.

3. **LOONY TOM, THE HAPPY LOVER**. An exuberant comedy of the free spirit; featuring Kermit Sheets and The Interplayers.

NOTE: During the presentation of the above three films Mr. Broughton will read certain of his poems to accompany several of the subjects.

**ROOM STUDIES No 1 - 3**. Three short painted-on-film compositions by Denmark's foremost experimental film maker. (Courtesy Cinema 16)

**THE SPY (also known as THE BRIDGE)** by Charles Vidor. An early experiment by this well-known Hollywood director. (Courtesy Raymond Rohauer)

FRIDAY, APRIL 27

TWO EVENTS OF TREMENDOUS INTEREST:

**THREE-DIMENSIONAL FILMS** by Harry Smith. The premiere public showing of the first three-dimensional non-objective films to be made. There will be four short subjects. They will be projected both with synchronized sound track of Balinese, Hopi and Yoruba music, and also accompanied by modern instrumentalists and a vocalist improvising directly from the visual stimuli. (By permission of The Solomon R. Guggenheim Foundation)

**MAYA DEREN**, this country's most eminent individual film maker, will be present to show her films and to deliver a lively lecture on them. Mis Deren needs no introduction to the followers of Art in Cinema. Her films were the first to be shown here, and it is due to her energy and talent that the experimental cinema in this country has been established.

NOTE: The films have been drawn from a wide variety of sources, from the Museum of Modern Art Film Library, from various other distributors, and from the individual artists themselves. We ask your indulgence when programs must be altered due to circumstances beyond our control—shipping failures, poor quality of prints, etc. The series is organized on the same basis as previous series: Non-profit, non-commercial, with admission by series subscription only.

Art in Cinema is collaborating with the University Extension, University of California, in presenting an additional series of films at Wheeler Auditorium, April 3, April 17, May 9, and May 22, to consist of some of most outstanding films already shown at the San Francisco Showings in past series. For details, see the University Extension bulletin.

Illustration 27. Program announcement for the seventh series, spring 1951. An order blank followed the text.