

The Museum of Modern Art

MoMA HIGHLIGHTS JERRY LEWIS'S DIRECTING WITH FILM SERIES AND GALLERY EXHIBITION

Series Includes Newly Preserved Home Movies, Screened Alongside Gallery Presentation of Storyboards from *The Nutty Professor*

The Unknown Jerry: Home Movies and More from the Jerry Lewis Collection at the Library of Congress

October 2–11, 2018

The Roy and Niuta Titus Theaters

Looking at Jerry Lewis: The Nutty Professor Storyboards

October 6, 2018–February 2019

The Roy and Niuta Titus Theater Galleries

NEW YORK, September 14, 2018 – The Museum of Modern Art celebrates Jerry Lewis's career with a concurrent film series and gallery exhibition, acknowledging his singular eye as a director. ***The Unknown Jerry: Home Movies and More from the Jerry Lewis Collection at the Library of Congress***, screening in The Roy and Niuta Titus Theaters from October 2 through 11, includes seven feature films directed by Lewis—including classic titles such as *The Nutty Professor* (1963), *The Errand Boy* (1961), and *The Bellboy* (1960), among others—and the premiere of Lewis's home movies, newly preserved by the Library of Congress. Chris Lewis, Jerry Lewis's son and the president and CEO of the American Wheelchair Mission, and Rob Stone, moving image curator at the Library of Congress, will be present for discussions following selected screenings. On view October 6, 2018, through February 2019 in The Roy and Niuta Titus Theater Galleries, ***Looking at Jerry Lewis: The Nutty Professor Storyboards*** includes 11 storyboard sequences by illustrator John Lauris Jensen (1924–2003) for Lewis's iconic film. *The Unknown Jerry* is organized by Dave Kehr, Curator, Department of Film. *Looking at Jerry Lewis* is organized by Ron Magliozzi, Curator, Department of Film.

The Unknown Jerry film series includes four feature films directed by Lewis and five programs of Lewis's legendary home movies, which are being presented for the first time in public screenings. Made between 1951 and 1956, these "Gar-Ron Productions" (the name comes from Jerry and Patti Lewis's two oldest sons, Gary and Ron) are thoroughly professional productions, filmed in 16mm with synchronized sound and featuring a cast of the Lewis family's closest friends, including Janet Leigh, Tony Curtis, and Dean Martin. Newly preserved by the Library of Congress, these apprentice works reveal an intuitive understanding of framing and cutting that would blossom with Lewis's great feature films of the 1960s.

The gallery exhibition *Looking at Jerry Lewis* complements this film series, and includes original hand-drawn storyboards for *The Nutty Professor* created by master illustrator John Lauris Jensen. Jensen began his film career in the 1950s as an illustrator at Paramount

Pictures. Although he is better known for his work on period action films and Westerns, Jensen was equally skilled at visualizing physical and dramatic comedy, as evident in his collaborations with Jerry Lewis, including *The Bellboy* and *The Family Jewels* (1965).

A recent gift to the Museum from Chris Lewis, Jensen's storyboards for *The Nutty Professor* are graphic interpretations of the script, suggesting elements of performance, staging, lighting effects, camera placement, and cutting continuity. The 11 storyboard sequences on display anticipate the look and experience of the motion picture, skilfully expressing Lewis's intentions as both director and performer. In Lewis's adaptation of the Dr. Jekyll and Mr. Hyde story, his dual performance as the self-effacing Professor Kelp and the narcissistic Buddy Love represents different sides of the Lewis persona, while the on-screen students and nightclub audiences who witness his character's behavior represent the critical gaze of the moviegoing public. The experience of being seen, a central theme in *The Nutty Professor*, is highlighted on a series of monitors, which complement the storyboards with video excerpts from the film. Seen together, *The Unknown Jerry* film series and the *Looking at Jerry Lewis* gallery presentation demonstrate Lewis's dynamic accomplishments both on screen and behind the camera.

See the accompanying screening schedule for full program details and guest appearance dates.

SPONSORSHIP:

Support for the exhibition is provided by the Annual Film Fund. Leadership support for the Annual Film Fund is provided by the Kate W. Cassidy Foundation and Steven Tisch, with major contributions from Jo Carole and Ronald S. Lauder, Association of Independent Commercial Producers, Yuval Brisker Charitable Foundation, The Brown Foundation, Inc., of Houston, Marlene Hess and James D. Zirin, Karen and Gary Winnick, and The Junior Associates of The Museum of Modern Art.

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For downloadable high-resolution images, register at moma.org/press.

Public Information:

The Museum of Modern Art, 11 West 53 Street, New York, NY 10019, (212) 708-9400, moma.org. Hours: Saturday–Thursday, 10:30 a.m.–5:30 p.m., Friday, 10:30 a.m.–8:00 p.m. Museum admission: \$25 adults; \$18 seniors, 65 years and over with I.D.; \$14 full-time students with current ID; free, members and children 16 and under (includes admittance to Museum galleries and film programs). Free admission during Uniqlo Free Friday Nights: Fridays, 4:00–8:00 p.m. No service charge for tickets ordered on moma.org. Tickets purchased online can be printed out and presented at the Museum without waiting in line (includes admittance to Museum galleries and film programs). Film and after-hours program admission: \$12