

The Museum of Modern Art

For Immediate Release
January 1993

FACT SHEET

- EXHIBITION** **CineMythology: A Retrospective of Greek Film**
- DATES** **April 23 - June 14, 1993**
- ORGANIZATION** Organized by Jytte Jensen, assistant curator, Department of Film, The Museum of Modern Art, in collaboration with the Greek Film Center, under the auspices of the Ministry of Culture, Greece
- CONTENT** While Greek cinema is clearly a part of European cinema, it possesses a distinct style with periods of excellence often interrupted by turbulent political events. It is a cinema with a strong sense of social awareness. Thematically, it draws on distinctly Greek sources, including mythology, drama, questions of national identity, displacement and immigration, and the transformation of an agrarian society into a modern industrial one.
- This retrospective of approximately fifty films is the first to encompass an overview of the historical development of this most passionate of national cinemas. The series includes recent features; films from the three major periods of activity, the fifties, sixties, and early seventies; as well as recently restored films from the silent era which have not been shown outside Greece.
- Highlights of the series include the early classics *Social Decay* (Stelios Tatasopoulos, 1931) and *Daphnis and Chloe* (Orestis Laskos, 1931); international successes such as *Stella* (Michalis Cacoyannis, 1954), *Never on Sunday* (Jules Dassin, 1961), both of which star Melina Mercouri, and *Electra* (Cacoyannis, 1962), starring Irene Papas; alternative cinema influenced by neorealism as in *Bitter Bread* (Grigoris Grigoriou, 1951), and the magic realism of *O Drakos*, *The Ogre of Athens* (Nikos Koundouros, 1956); original and influential works such as *Evdokia--Soldier's Girl* (Alexis Damianos, 1971), *The Travelling Players* (Theo Angelopoulos, 1975), and *The Engagement of Anna* (Pantelis Voulgaris, 1972); and contemporary works such as *Rembetiko* (Kostas Ferris, 1983), *Balamos* (Stavros Tornes, 1982), and *The Photograph* (Nikos Papatakis, 1986).

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PUBLICATION An accompanying catalogue will include essays on the history of Greek cinema and notes on the individual films and directors represented in the series.

TRAVEL After its New York showing, the exhibition travels to the Pacific Film Archive, Berkeley; the Film Center at the Art Institute of Chicago; the Cleveland Museum of Modern Art; the Museum of Fine Arts, Houston; the American Film Institute, Washington, D.C.; and elsewhere in the United States, Canada, Australia, and England (dates to be announced).

An exhibition of works selected from the Film-Makers' Cooperative in New York, designed to show the continuing vitality and variety of independent film and video, is presented at The Museum of Modern Art from February 12 to 23, 1993. **FILM-MAKERS' COOPERATIVE: THIRTY YEARS OF ARTIST CINEMA** features well-known works canonized in the histories of the avant-garde, as well as less familiar but equally innovative works that expanded the sexual, political, or aesthetic norms of their times.

The exhibition includes eight programs of short works selected from the more than 3,300 titles currently held by the Cooperative. Highlights include Jean Genet's *Un chant d'amour* (1950), the only film by the French writer, which is based on his novel *Our Lady of the Flowers*; Robert Frank's *The Sea of Jesus* (1961), based on Isaac Basal's story and filmed in sometimes black and white by the noted photographer; Jack Smith's *Flaming Creatures* (1963), a rare screening of this seminal avant-garde work; Barbara Rosta's *Experiences on Earth* (1963), consisting of two films projected simultaneously onto one screen; and Mary Filippa's *Peace O' Mind* (1983), which uses educational and institutional films from the 1940s and 1950s to examine mental and physical entrapment.

The films and videos in this series require a creative act of seeing and listening on the part of the audience, and therefore mirror the original

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For further information or film stills, contact Barbara Marshall, film press representative, Department of Public Information, The Museum of Modern Art, 212/708-9752.