

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

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NEW YUGOSLAVIAN FILMS AT MUSEUM OF MODERN ART

Nine recent Yugoslavian feature films will be shown for the first time in the United States at the Museum of Modern Art, 11 West 53 Street. Beginning Sunday, October 15, each film will be screened on two consecutive days at 3 and 5:30 p.m. A tenth program of cartoons and experimental short films is also included. The series opens October 15-16 with The Valley of Peace (Never Look Back) (Dolina Miru), 1957, directed by France Stiglic; to be followed October 17-18 with Don't Look Back, My Son, 1956, by Branko Bauer; October 19-20, Alone (Sam), 1959, by Vladimir Pogacic; October 21-22, H-8, 1958, by Nikola Tanhofer; October 23-24, The Sky Battalion (Nebeski Odred), 1961, by Bosko Boskovic and Ilija Nikolic; October 25-26, Moments of Decision (Trenutki Odlocitve), 1956, by Frantisek Cap; October 27-28, Black Pearls (Crni Biseri), 1958, by Tomo Janic; October 29-30, Five Minutes of Paradise (Pet Minuta Raja), by Igor Pretnar; October 31-November 2, Animated and Experimental Short Films and November 3-4, to be announced.

According to Eileen Bowser, Curatorial Assistant in the Museum's Film Library, the Yugoslavian film industry, starting with one production center after World War II, was decentralized in 1951. Today there are 14 producing companies and 7 studio production facilities in widely-separated cities. The new conditions have made for a competitive spirit leading to results evident in both quality and quantity of the films produced. "As with other countries that have experienced war at first hand, the new industry concerned itself with war themes, and although now the trend is toward contemporary settings, comedies, romances and musicals, most of the films in the group to be shown at the Museum have a war-time setting. One notable exception is H-8, which concerns itself with questions of fate in a highway accident, a contemporary problem well-known to Americans. The young Yugoslav film-makers, whatever the actual setting of their films, are seen to be concerned with philosophical questions of life and death and the involvement of the individual in his society. Their techniques, sometimes derivative from admired film-makers in other countries, are often experimental, and the nine films to be shown represent a wide variety of approaches to cinematic problems."

Mrs. Bowser points to the new school of animated-cartoon film-makers as "one of the most delightful developments of the Yugoslavian industry, producing cartoons for adult entertainment with a level of sophistication unknown in other countries."

Photographs and additional information available from Herbert Bronstein, Associate
Publicity Director, Museum of Modern Art, 11 West 53 St., N.Y.C. CI 5-8900.