

# The Museum of Modern Art

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## NEW CINEMA: AN INTERNATIONAL SELECTION

January 9 - 20, 1967

Three of the eleven feature films chosen for New Cinema: An International Selection scheduled for showing at The Museum of Modern Art from January 9 through 20 are BLACK GOD AND WHITE DEVIL from Brazil, SILENCE HAS NO WINGS from Japan, and JAG ("I") from Sweden, the Museum's Department of Film announced today.

BLACK GOD AND WHITE DEVIL, directed, produced and written by Glauber Rocha in 1964, is a fictional account of the history of the Sertão, the barren hinterlands of northeastern Brazil, where, at the end of the 19th century, a self-proclaimed "prophet", Anthony the Counsellor, preached hate against the Republic. With his band of guerilla fighters, he terrorized the countryside. Although <sup>he was</sup> finally killed by a strong army detachment, his legend was kept alive for years.

BLACK GOD AND WHITE DEVIL, a black and white film in Portuguese with English subtitles, has a musical score by Villa Lobos. Folk tunes composed by Sergio Ricardo with lyrics by Glauber Rocha tie together the various sequences of the film.

Director Rocha is known as one of the theorists of the Brazilian "cinema novo." Besides being a filmmaker, he is a movie critic and author of a book on the development of cinematography in Brazil, published in 1963. A statement by Mr. Rocha on new cinema is attached.

SILENCE HAS NO WINGS, directed by Kazuo Kuroki, a feature film made in 1965, attempts to show through the eyes of a caterpillar how desperately Man craves true love and how grave the consequences of its absence can be. The film follows the caterpillar's travels through seven cities in Japan. It is in black and white and has English subtitles.

Director Kazuo Kuroki entered the field of documentary film production after his graduation from Doshima University. Now 35, he has to his credit an imposing list of documentaries, both short and feature length.

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JAG, made in 1966, was written and directed by Peter Kylberg. According to Mr. Kylberg, "JAG is an attempt to depict in colors, movement, sound, music and highly stylized everyday dialogue a human being's absolute dependence on his surroundings." The film is shown in Swedish with no English subtitles, since the director feels that "the dialogue has the same meaning as any other sound or noise in the film." The film is in color, exquisitely photographed by Peter Wester.

Director Peter Kylberg is a successful painter and accomplished pianist. He created the animation for JAG, composed the music and played the piano score.

The other films to be shown in the New Cinema program, which was selected by the Museum's Department of Film in collaboration with the Committee for New Cinema, are from Canada, France, Italy, Mexico, the United States, West Germany and Yugoslavia. Titles will be announced before the end of December.

A symposium on "What is New Cinema?" will be held at the Museum at the conclusion of the program on Friday, January 20, at 8:30 p.m. Panel members will be Emile de Antonio, filmmaker; Jonas Mekas, filmmaker and critic; Lino Miccichè, Italian filmmaker and critic; Annette Michelson, film and art critic; Willard Van Dyke, Director of the Department of Film, The Museum of Modern Art; and Amos Vogel, Director of the Film Department, Lincoln Center; among others. Tickets are available at the Museum for \$2; for \$1.50 to students and Museum members.

Members of the three-year old International Committee for New Cinema proposed the formation of national committees at their meeting held at the Second International Film Festival in Pesaro, Italy, this summer. Adrienne Mancina, Curatorial Assistant of the Department of Film of The Museum of Modern Art, was selected as the United States representative for the International Committee and Chairman of the new National Committee, which was organized this fall.

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Stills and additional information available from Elizabeth Shaw, Director, and Linda Gordon, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. Circle 5-8900.

A STATEMENT BY GLAUBER ROCHA

"...New Cinema arose as a consequence of the critical discovery of our reality. Ten years ago, Brazil still knew a kind of romantic nationalism, even in what concerned the activities of the revolutionary left....Since, we have realized that we are living in an under-developed society, one which was historically excluded from the modern world and that we had to know this reality more profoundly if we were to find the road of emancipation. At the same time certain reform movements and more radical revolutionary activities were born. All this culminated under the government of Joao Goulart, a moment which can be considered as the apogee of this crisis, of this discovery.

We are members of a generation which has come out of this climate; the generation of the construction of Brasilia. Juscelino Kubitschek built this city on the central plateau of Brazil while talking about our future, creating thus an idea of development which was completely absurd but which worked, nonetheless along new perspectives. It is from this period which dates the center of Brazilian social studies.

Thus, the beginnings of New Cinema were founded here, in this general discovery of the Brazilian reality. Marco Bellochio (the Italian film-maker) remarked that political unity led us to professional unity. We think that the cinema can be a great instrument for a knowledge of Brazilian reality, that it can question this reality and even turn it upside down. It can be an active instrument of political agitation. It is from the standpoint of this universal principle (but which permits multiple experiences according to the temperament of each director) which caused the Brazilian cinema to come into existence.

The expression New Cinema signifies that our cinema is only being born. What existed before was only a craft barren of all cultural or industrial sense. Today New Cinema is the Brazilian cinema and its history is to be written simultaneously with the most important chapters of the history of Brazil. This critical, political, and realistic vocation of the new Brazilian cinema will be affirmed from day to day."