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## The Museum of Modern Art

For Immediate Release  
November 2000

### FILM AND VIDEO SERIES EXPLORES WIDE RANGE OF POLITICAL THEMES OVER THE LAST 40 YEARS

#### *The Path of Resistance*

December 22, 2000-March 4, 2001 The Roy and Niuta Titus Theaters

New York, November 2000 - The film and video component of *The Path of Resistance*, on view from December 22, 2000, to March 4, 2001, charts the development of these mediums as revolutionary tools of social criticism. The exhibition features approximately 50 feature films and shorts, experimental and animated films, documentaries, and videos from countries as far ranging as China, Senegal, Brazil, Poland, France and the United States. *The Path of Resistance* film and video program, organized by Joshua Siegel, Assistant Curator, Department of Film and Video, is a part of *Open Ends*, the final cycle of **MoMA2000**.

The development in the mid-1960s of inexpensive, portable, and widely available camera and sound equipment provided a powerfully effective tool for artist-activists. New alternatives to mainstream media opened up, including underground theaters and cable television, and the founding of still-thriving organizations like Women Make Movies, Third World Newsreel, and Electronic Arts Intermix helped independent film- and videomakers, particularly artists of color, find funding and distribution. Moreover, festivals, specialized theaters, and museums, including MoMA, brought films and videos of developing nations and indigenous peoples to the attention of Western audiences. Many of the works in this exhibition, both fiction and non-fiction, were made on behalf of a particular cause or against a perceived injustice. Artists working in this reformist tradition appeal to viewers' hearts and nerves by provoking reactions of fear, anger, shame, or derision, and offer clear remedies to social ills.

Though this exhibition covers a broad time period and geographic span and touches on a wide range of political themes, the film- and videomakers included in it share certain important traits: a sense of urgency, a passionate experimentation with form, and the belief that their art belongs to a larger struggle for justice. Lino Brocka, a Filipino director who was censored, imprisoned, and threatened with physical harm, speaks for them in saying, "In these times, when the government-controlled media hide the truth, when most of what we get is silly gossip, pretty flesh, and sensationalized crime, we must go to the streets to find out what is happening. We must listen to those who dare risk their lives and livelihoods, taking the side of any human being who is violated, abused, oppressed, or dehumanized. [The artist must] use whatever instrument is his - the pen, the brush, or the camera."

The gallery component of *The Path of Resistance*, on view from November 5, 2000, to January 30, 2001, on the third floor of the Museum, examines

similar themes in other mediums, with an emphasis on prints, photographs, and posters, with an additional selection of paintings, sculptures, drawings, artists' books and underground comics, and ephemera.

***The Path of Resistance* December Screening Schedule**

**Friday, December 22, 3:00 p.m.; Sunday, December 31, 2:30 p.m.**  
T2

***Le Petit Soldat (The Little Soldier)***. 1960. France. Written and directed by Jean-Luc Godard. Cinematography by Raoul Coutard, assisted by Michel Latouche. With Michel Subor, Anna Karina, Henri-Jacques Huet, Paul Beauvais, and Laszlo Szabó. Shot on location in Geneva in 1960, set during the Algerian war, and banned until 1963, *Le Petit Soldat* is the story of "a confused man in a confused situation," as Godard described him. Bruno Forestier (Subor), a young deserter escaping arrest in France, is pressured by a self-described "anti-terrorist commando" into assassinating a pro-F.L.N. (Front de libération nationale) journalist. He refuses and meanwhile falls in love with an aspiring actress who works for the Algerian separatists (Karina). Though branded a double agent by the French and captured and tortured by the Algerians, Bruno remains apathetic throughout much of the film. In French with English subtitles. 88 min.

**Friday, December 22, 8:00 p.m.; Saturday, December 30, 3:00. T2**

***The Big Shave***. 1967. USA. Written, directed, and edited by Martin Scorsese. Cinematography by Ares Memertzis. With Peter Bernuth. *The Big Shave* was Scorsese's first film out of New York University and his first in color, a macabre, absurdist short in which a young man sullies a gleaming white bathroom by slicing his face open with a razor. Scorsese conceived the man's act of self-mortification, which he set ironically to the tune of Bunny Berigan playing "I Can't Get Started," as a protest against American involvement in Vietnam. 6 min.

***Street Scenes 1970***. USA. Produced by the New York Cinetracts Collective, which includes, among many others, production supervisor Martin Scorsese; cinematographers Fred Elmes, Oliver Stone, Don Lenzer, Harry Bolles, Danny Schneider, Peter Rea, Bob Pitts, Tiger Graham, and Nancy Bennett; and editors Peter Rea, Thelma Schoonmaker, Maggie Coven, Larry Tisdall, Jim Stark, and Angela Kirby. With William Kunstler, Scorsese, Harvey Keitel, Verna Bloom, and Jay Cocks. After the United States invasion of Cambodia in April 1970 and the killings of four students by National Guardsmen at Kent State University on May 4, 1970, anti-Vietnam War demonstrations in the United States grew considerably more violent. Scorsese was teaching film at New York University that spring when a student strike broke out on campus, and in this polarized climate he and a number of colleagues and students joined with a group of independent filmmakers to form the New York Cinetracts Collective. Together they made *Street Scenes*, which documents the riot that erupted on Wall Street between antiwar demonstrators and construction workers a week after Kent State, and the similarly violent protests taking place in Washington, D.C. 75 min.

**Saturday, December 23, 5:00 p.m.; Tuesday, December 26, 6:00 p.m. T2**

**Signal - Germany on the Air.** 1982-85. USA. Ernie Gehr. Writing in *The Yale Review*, Gilberto Perez notes that "*Signal - Germany on the Air* centers on a rather drab traffic intersection [in Berlin] where pedestrians always wait to cross the street ... . As usual in an Ernie Gehr film, the camera stays in one place but stays unsettlingly. Maintaining a wary distance, like a detective watching a suspect, here it keeps cutting abruptly from one aspect to another and returning to the same things from different angles that call for an effort of recognition ... . Cars and people come and go in an atomized, orderly fashion, as if haunted by a past they do not seem to acknowledge despite the reminders around them - an abandoned Gestapo building, overgrown railroad tracks suggesting the transports to the camps. And perhaps the keenest reminders are the things that are not there, the Jews missing from this landscape of absence. In Berlin, which would have been his hometown had his family not emigrated to escape the Nazis, Gehr's picture of place feels most homeless." 37 min.

**Nicht Versöhnt oder Es hilft nur Gewalt, wo Gewalt herrscht (Not Reconciled).** 1965. Federal Republic of Germany. Directed by Jean-Marie Straub. Screenplay by Straub, based on the novel *Billard um Halbzehn* by Heinrich Böll. Cinematography by Wendelin Sachtler. With Heinrich Hargesheimer, Carlheinz Hargesheimer, Martha Ständner, Danièle Straub, and Henning Hermssen. In 1958, at the height of the Algerian War, Straub avoided conscription into the French army by emigrating to West Germany. Seven years later, alarmed by Chancellor Konrad Adenauer's strategy to rearm West Germany, Straub provoked controversy by exposing the atavism and virulence of his adopted country's fascist tendencies in *Not Reconciled*. For him, the film is "the story of a frustration, the frustration of violence ... the frustration of a people who had muffed their 1848 revolution, who had not succeeded in freeing themselves from Fascism." In German with English subtitles. 53 min.

**Sunday, December 24, 2:30 p.m. T2**

**Bona.** 1980. Philippines. Directed by Lino Brocka. Screenplay by Cenen Ramones. Cinematography by Conrado Balthazar. With Nora Aunor, Phillip Salvador, Rustica Carpio, Venchito Galvez, and Nanding Josef. Social-realist filmmakers of developing nations contend that until true democracy has been achieved, their art belongs to a larger struggle for justice. One such artist-activist, the Filipino director Brocka, insisted that it was only by going into the streets with his camera that he could attend to society's oppressed and counteract the obfuscations of government-controlled media. The title character of *Bona* is an *alalay*, an eighteen-year-old girl who abandons her middle-class family to slavishly serve a bit movie actor in the slums. Idolatry proves insatiable: when her lover threatens to leave for America with his new girlfriend, Bona scalds him with a pot of boiling water, knowing that his departure will leave her with nothing. In Tagalog with English subtitles. 83 min.

**Sunday, December 24, 5:00 p.m. T2**

***Borom Sarret***. 1963. Senegal/France. Directed by Ousmane Sembène. Cinematography by Christian Lacoste. With Ly Abdoulaye. Cheated out of his wages by several customers and manipulated by a well-dressed passenger into taking him into the Plateau (the European quarter of Dakar, closed to horse-drawn traffic since Senegal's independence from France in 1960), a poor horse-cart driver is forced to hand his cart over to the police. Though whites are never seen in Sembène's debut film, their presence is felt in the *borom sarret*'s unyielding struggle against poverty, discrimination, and paralyzing bureaucracy, legacies of France's colonial caste system. French voice-over with English subtitles. 19 min.

***La Noire de ... (Black Girl)***. 1966. Senegal/France. Written and directed by Ousmane Sembène, based on his short story. Cinematography by Christian Lacoste. With Tèrèse M'Bissine Diop, Momar Nar Sene, Anne-Marie Jelinek, Robert Fontaine, and Ibrahima. Widely regarded as a masterpiece of postcolonial African cinema and the first feature film by a sub-Saharan black to be seen outside the continent, the film is based on a newspaper account of a young Senegalese woman hired in Dakar and transplanted to the French Riviera by her white employers. As she becomes aware for the first time of her social isolation as a black woman, she is subjected to a series of humiliating experiences with tragic consequences. In French with English subtitles. 65 min.

**Thursday, December 28, 3:00 p.m. T2**

***Born In Flames***. 1983. USA. Written and directed by Lizzie Borden. Cinematography by Ed Bowes, Al Santana, and Phil O'Reilly. Additional cinematography by Borden, Chris Hegedus, Peter Hutton, Johanna Heer, Gary Hill, Michael Oblowitz and Greta Schiller. With Honey, Adele Bertei, Jeanne Satterfield, Flo Kennedy, and Pat Murphy. *Born in Flames* envisions a not-too-distant future in which the assassination of a black lesbian resistance fighter galvanizes women to overthrow the government. Borden filmed *Born in Flames* in New York over a six-year period, without a script, and with less than \$50,000 of her own money. The film's depiction of armed resistance alienated many mainstream feminists, as would Borden's portrait of middle-class prostitutes, *Working Girls*, in 1986. 90 min.

**Saturday, December 30, 5:00 p.m. T2**

***Do the Right Thing***. 1989. USA. Written and directed by Spike Lee. Cinematography by Ernest R. Dickerson. With Lee, Rosie Perez, Danny Aiello, Samuel L. Jackson, and Ossie Davis. When Universal Pictures released *Do the Right Thing* on a hot summer weekend not unlike the one Lee represented in his film, some critics accused the studio of fomenting fears of a race riot. Brent Staples offered a more intriguing perspective in his column for *The New York Times*, writing of white people's fear that "the raging dark mass at the perimeter" would spill out of the theaters and wreak havoc in the streets. Throughout the summer of 1989 audiences and critics debated whether the film was indeed incendiary, or whether it was an articulate, angry protest against racism in America. Much of the controversy focused on a climactic riot scene in which black teenagers burn down a pizzeria that has served the Bedford-Stuyvesant

community for 25 years. 120 min.

**Sunday, December 31, 5:00 p.m. T2**

**Salvatore Giuliano.** 1961. Italy. Directed by Francesco Rosi. Screenplay by Rosi, Suso Cecchi D'Amico, Enzo Provenzale, and Franco Solinas. Cinematography by Gianni Di Venanzo. With Frank Wolff, Salvo Randone, Federico Zardi, Pietro Cammarata, and Nando Cicero. *Salvatore Giuliano* opens on the dead body of its real-life, eponymous character, a postwar Sicilian separatist and legendary Robin Hood figure who was killed in 1950 under mysterious circumstances. Rosi filmed on location in Sicily and used nonprofessional actors as well as professionals to tell the story of Giuliano's life. But he diverged from the Neorealist style in one significant regard: rather than deepen the profiles of individual personalities, he confronted the larger implications of Giuliano's assassination for Italy's political and economic future. The power of the film lies in its complex portrait of Sicily's violent contradictions, in which local power prevails over national justice. In Italian with English subtitles. 123 min.

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**A schedule for the remainder of the series will be available in mid-November. Following is a selection of films that will be shown, grouped by program:**

**Rainer Werner Fassbinder**, *Die Dritte Generation (The Third Generation)* (Germany, 1979, 110 min.)

**Rainer Werner Fassbinder**, *Whity* (Germany, 1971, 95 min.)

**Wolfgang Petersen**, *Die Konsequenz (The Consequence)* (Germany, 1977, 100 min.)

**Wolfgang Petersen**, *Schwarz und Weiss wie Tage und Nächte (Black and White Like Day and Night)* (Germany, 1978, 103 min.)

**Reinhard Hauff**, *Messer im Kopf (Knife in the Head)* (Germany, 1978, 108 min.)

**Wolfgang Hissen and Jörg Daniel Hissen**, *Dem Deutschen Volke (To the German People: the Wrapped Reichstag)* (Germany/France, 1996, 98 min.)

**Joseph Beuys and Henning Christiansen**, *Eurasienstab* (Germany, 1968, 25 min.)

**Yvonne Rainer**, *Journeys from Berlin 1971* (USA, 1980, 125 min.)

**Vallie Export**, *Unsichtbare Gegner (Invisible Adversaries)* (Austria, 1977, 112 min.)

**Abigail Child**, *Mayhem* (USA, 1987, 20 min.)

**Abigail Child**, *Mercy* (USA, 1989, 10 min.)

**Peter Kubelka**, *Unsere Afrikareise (Our Trip to Africa)* (Austria, 1966, 12 min.)

**Trinh T Minh-ha**, *Naked Spaces: Living Is Round* (USA, 1985, 134 min.)

**Bruce Conner**, *Crossroads* (USA, 1976, 36 min.)

**Stan Brakhage**, *23rd Psalm Branch (Parts 1 and 2)* (USA, 1966/1978, 67 min.)

**Bruce Baillie**, *Quixote* (USA, 1964-65, revised 1968, newly revised 1970, 45 min.)

**Joseph Beuys**, *I Like America, America Likes Me* (USA, 1974, 35 min.)

**Bruce Conner**, *Report* (USA, 1965, 13 min.)

**Richard Serra**, *Television Delivers People* (USA, 1973, 6 min.)

**Ant Farm**, *Media Burn* (USA, 1975, 25 min.)

**Dara Birnbaum**, *Pop-Pop Video: Kojak/Wang* (USA, 1980, 3 min.)

**Chris Marker**, *Prime Time in the Camps* (France, 1993, 28 min.)

**Robert Nelson**, *Oh Dem Watermelons* (USA, 1965, 12 min.)

**Mel Brooks**, *Blazing Saddles* (USA, 1974, 93 min.)

**Stan VanDerBeek**, *Science Friction* (USA, 1959, 10 min.)

**Billy Wilder**, *One, Two, Three* (USA, 1961, 115 min.)

**Marlon Riggs**, *Ethnic Notions* (USA, 1986, 58 min.); *Tongues Untied* (USA, 1989, 54 min.); and *Anthem* (USA, 1991, 10 min.)

**Emile de Antonio**, *In the Year of the Pig* (USA, 1969, 101 min.)

**Robert Breer**, **Storm de Hirsch**, **Leo Hurwitz**, **Stan VanDerBeek**, **Paul Williams**, et al. *For Life, Against the War* (USA, 1967, 38 min.)

**Emile de Antonio**, *Underground* (USA, 1976, 88 min.)

**The Pacific Street Collective**, *Red Squad* (USA, 1972, 45 min.)

**The Youth International Party**, *Yippie! Movie* (USA, 1968, 15 min.)

**Richard Leacock**, *Chiefs* (USA, 1968, 18 min.)

**Top Value Television**, *Four More Years* (USA, 1972, 60 min.)

**Dan Drasin**, *Sunday* (USA, 1961, 16 min.)

**Robert Altman**, *M\*A\*S\*H* (USA, 1970, 116 min.)

**Paul Winkler**, *Neurosis* (USA, 1970, 9 min.)

**Robert Kramer**, *The People's War* (USA, 1970, 40 min.)

**Nick Macdonald**, *The Liberal War* (USA, 1976, 33 min.)

**Eugene S Jones**, *A Face of War* (USA, 1968, 72 min.)

**Joseph Strick**, *Interviews with My Lai Veterans* (USA, 1970, 20 min.)

**Erik Barnouw**, *Hiroshima-Nagasaki* (USA, 1970, 16 min.)

**Nam June Paik**, *Guadalcanal Requiem* (USA, 1979, 30 min.)

**Dan Reeves**, *Smothering Dreams* (USA, 1981, 23 min.)

**Rea Tajiri**, *History and Memory: For Akiko and Takashige* (USA,

1991, 32 min.)

**Martha Rosler**, *Semiotics of the Kitchen* (USA, 1975, 7 min.)  
**Laura Mulvey and Peter Wollen**, *Riddles of the Sphinx* (Great Britain, 1977, 92 min.)

**Beth B and Ida Applebroog**, *Belladonna* (USA, 1989, 13 min.)  
**Yvonne Rainer**, *Privilege* (USA, 1990, 103 min.)

**Steve Fagin**, *The Machine That Killed Bad People* (USA, 1989, 120 min.)

**Melvin Van Peebles**, *Sweet Sweetback's Baadasssss Song* (USA, 1971, 92 min.)

**Jean Carlomusto and Maria Maggenti**, *Doctors, Liars and Women: AIDS Activists Say No to Cosmo* (USA, 1988, 30 min.)  
**Jon Alpert**, *Healthcare: Your Money or Your Life* (USA, 1978, 60 min.)

**Barbara Kopple**, *Harlan County USA* (USA, 1977, 98 min.)  
**James Klein, Miles Mogulescu and Julia Reichert**, *Union Maids* (USA, 1976, 45 min.)

**John Reilly and Stephen Moore**, *The Irish Tapes* (USA, 1974, 46 min.)

**Christian Blackwood**, *Two Hotels in Our Troubled Middle East* (USA, 1988, 58 min.)  
**Shalom Gorewitz**, *Dissonant Landscapes* (USA, 1986, 15 min.)

**Mike Leigh**, *Meantime* (Great Britain, 1981, 95 min.)

**Derek Jarman**, *Blue* (Great Britain, 1993, 79 min.)

**Jean-Luc Godard**, *La Chinoise* (France, 1967, 96 min.)

**Jean-Luc Godard, Joris Ivens, William Klein, Claude Lelouch, Chris Marker, Alain Resnais and Agnès Varda**, *Loin du Viêt-Nam (Far From Vietnam)* (France, 1967, 110 min.)

**Marin Karmitz**, *Camarades (Comrades)* (France, 1969, 85 min.)

**Tomás Gutiérrez Alea**, *La Muerte de un Burócrata (Death of a Bureaucrat)* (Cuba, 1966, 87 min.)

**Tomás Gutiérrez Alea**, *Memorias del Subdesarrollo (Memories of Underdevelopment)* (Cuba, 1968, 97 min.)

**Humberto Solás**, *Lucía* (Cuba, 1969, 160 min.)

**Glauber Rocha**, *Deus e o Diabo na Terra do Sol (Black God, White Devil)* (Brazil, 1964, 115 min.)

**Nelson Pereira dos Santos**, *Tenda dos Milagres* (Brazil, 1977, 132 min.)

**Leon Hirszman**, *Eles não Usam Black-Tie (They Don't Wear Black Tie)* (Brazil, 1981, 120 min.)

**James Blue**, *Les Oliviers de la Justice (The Olive Trees of Justice)* (Algeria, 1961, 81 min.)

**Gillo Pontecorvo**, *La Battaglia di Algeri (The Battle of Algiers)* (Algeria/Italy, 1965, 135 min.)

**Mahama Traoré**, *N'Diangane* (Senegal, 1974, 86 min.)

**Alecsandru Tatos**, *Secvente (Sequences)* (Romania, 1982, 100 min.)

**Miklos Jancso**, *Szegénylegények (The Roundup)* (Hungary, 1966, 94 min.)

**Pál Gábor**, *Angi Vera (Vera's Training)* (Hungary, 1979, 96 min.)

**Andrzej Wajda**, *Man of Marble* (Poland, 1976, 165 min.)

**Roman Polanski**, *Gruby i Chudi (The Fat and the Lean)* (Poland, 1961, 14 min.)

**Jaromil Jires**, *Zert (The Joke)* (Czechoslovakia, 1969, 80 min.)

**Jirí Menzel**, *Skrivánci na niti (Larks on a String)* (Czechoslovakia, 1969, 96 min.)

**Paul Winkler**, *Dark* (Australia, 1974, 19 min.)

**Peter Weir**, *The Last Wave* (Australia, 1977, 106 min.)

**Hiroshi Teshigahara**, *Otoshiana (The Pitfall)* (Japan, 1962, 90 min.)

**Zhang Ke Jiu**, *Xiao-Wu* (China, 1997, 107 min.)

**Note: All programs are subject to change without notice. The public may call 212/708-9480 to confirm schedule.**

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