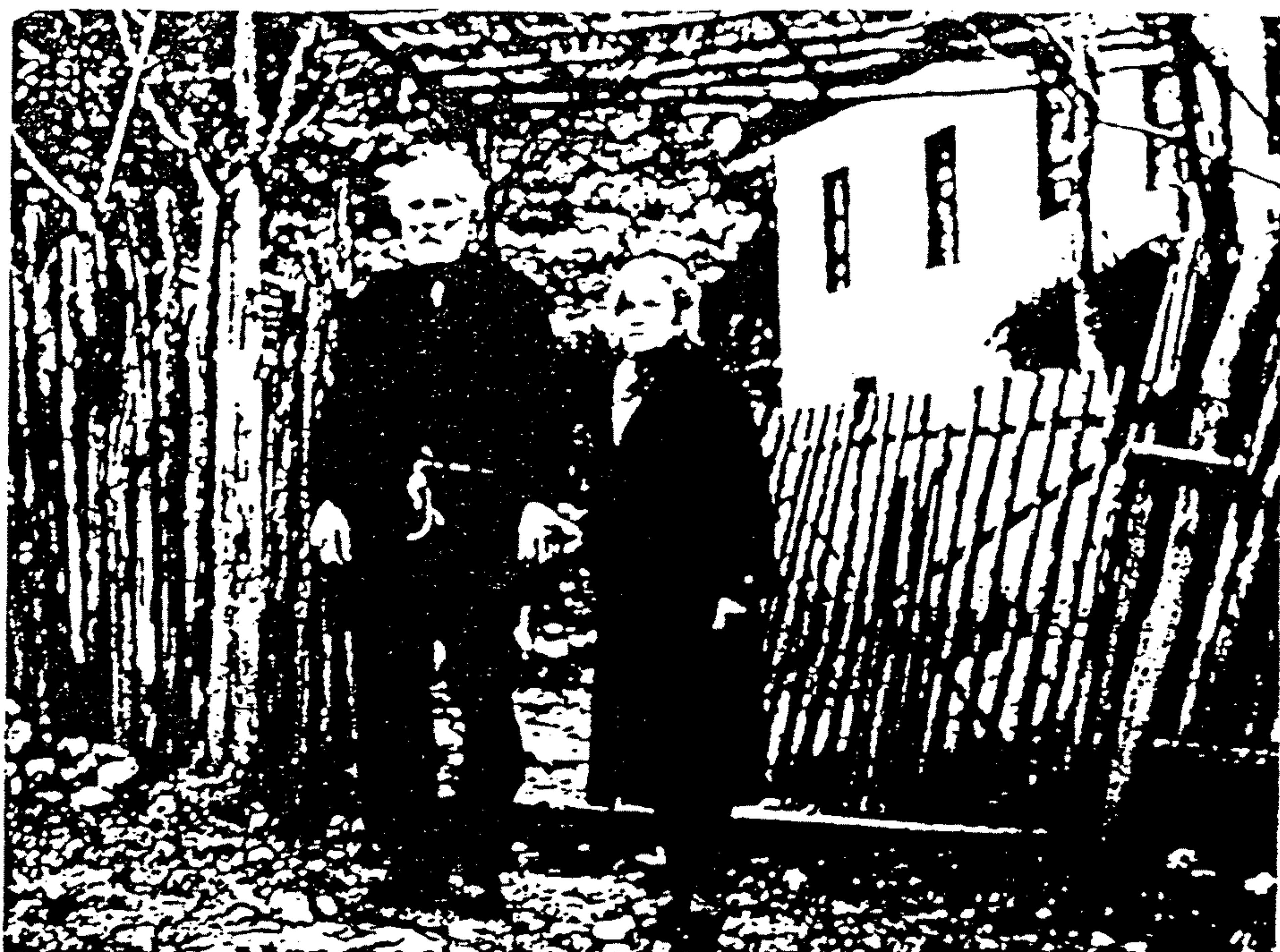


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Angelopoulos's *Voyage to Cythera*

village for Philadelphia and chances to become the witness of a murder. The situation turns dangerous when the boy points out a crooked policeman as the guilty one. As the good-guy police investigator, Harrison Ford saves the day, but loses his heart.

Peter Weir's strong, emotional directing style is firmly in command at every level, proving as incisive in the description of psychological relationships as in the moments of vivid physical action. And then the images of the idyllic Pennsylvania countryside are lovely enough to make you feel like spending the rest of your life with a straw hat pulled down over your head, returning to nature, or at least having a go at it.

At long last, a year after it won the Cannes prize for best film script, we have a chance to see *Voyage to Cythera* by Theo Angelopoulos. We can thank Michel Grodent, critic for *Le Soir*, who has organised the Angelopoulos retrospective at the Cinema Museum and has edited the current issue of *La Revue Belge du Cinéma* that is entirely dedicated to the Greek director's career.

Long slow, tragic, the *Voyage* is a meditation on time and love, the story of an old man returning home after 32 years as a political prisoner in the Soviet Union and the faithfulness of his wife who waited for him and must now share the absurdity of his situation as a stateless person.

Angelopoulos's moving account of the man's life is built up like a classical tragedy, respecting the unities of time, place and action. He has used the form with intelligence and sensitivity to pursue his political summing up of the history of

his country, still suffering from the effects of war and dictatorship.

Jacqueline Aubenas

ART

Gallery Round-Up

Graphic Work by British Masters. On Saturdays and Sundays, you can see a collection of original prints — etchings, aquatints, lithographs, silkscreens — by a number of well-known British artists, John Piper, Henry Moore, Ben Nicholson, Barbara Hepworth, Victor Pasmore, Graham Sutherland, David Hockney, Patrick Caufield and others. The prints have a variety of origins. There are some rare pieces, and there are some high prices. The works presented are not always the best that could be expected from such splendid names. But there is a lovely Ben Nicholson etching which on its own is worth the visit. I also liked a Pasmore etching with aquatint. Further there are two or three good Henry Moore pieces, such as the "Elephant Skull Plate." The Hockney works are beautiful, especially "Two Vases in the Louvre" (the most expensive piece in the show). The Sutherlands were rather dull, the Caufields average. All in all, an exhibition where a print collector can take his pick. *Galerie Beaumont, 18 Rue Haute, Lasne, until June 23.*

Art on Paper. Rounding off the season, Mineta Move presents a group show of works on paper by the gallery's own stable. These artists specialise in a par-