

Document Citation

Title	The films of Sergei Paradjanov September 10 and 11
Author(s)	
Source	<i>Publisher name not available</i>
Date	
Type	article
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Ashik kerib (The hoary legends of the Caucasus), Paradhanov, Sergei, 1988



Ashik Kerib, directed by Sergei Paradjanov (September 11).

The Films of Sergei Paradjanov September 10 and 11

In the world of cinema, Sergei Paradjanov is something of a legend. His life reads like one of his films: the persecuted yet unyielding artist, a brilliant symbolist film-poet. His films convey the charm, mystical wonder and beauty of times past, but this legend is very much alive; some eight years in prison and fifteen years of enforced silence have not daunted him. A Georgian-born ethnic Armenian, Paradjanov began making films in the Ukrainian Dovzhenko Studio in the fifties. In 1964, the stylistic innovations of *Shadows of Our Forgotten Ancestors* encouraged a new school of Soviet filmmaking, the "pictorial school," but

the film's triumph was short-lived; it was with *Shadows* that his trouble with the authorities began. After the Armenian feature *Sayat Nova* (also known here as *The Color of Pomegranates*) (PFA '80), it was another twenty years before *The Legend of Suram Fortress* was completed (PFA '86). On September 10, along with *Shadows of Our Forgotten Ancestors*, we present *Ukrainian Rhapsody*, an early feature in which we can trace the evolution of this unique stylist. A new Paradjanov feature, *Ashik Kerib*, is scheduled for September 11.