

FILM

The Yugoslav Black Wave of the 1960s

Jan. 28-Feb. 11

National Archives of Canada Auditorium, 395 Wellington St.
In Serbo-Croatian with French subtitles and simultaneous English translation
check listings

Shattering taboos and mixing lyrical surrealism with a satirical and cynical semi-documentary approach to social and political topics, the Black Wave of Yugoslav cinema portrayed neglected social structures, suburban areas and country life, critically revealing the dark side of communist Yugoslavia. These provocative and challenging movies opposed the predominant beliefs, prejudices and moral, political, religious and esthetic norms of the 1960s.

Of the 30 or so films produced, most were either censored or banned by the authorities. When the Black Wave started to be given a credit on the international cultural scene, they caused alarm and panic at home and generated an atmosphere of accusations, persecution

and veiled critical discourses. Filmmakers like Dusan Makavejev and Aleksandar Petrovic were forced to go to the West in order to continue their careers. The richest and most exciting epoch of Yugoslav cinema was broken by a totalitarian psychology.

Fortunately, nothing can be hidden permanently. Yugoslav Black Wave survived because of its own innovative approaches and universal messages. The upcoming series at the Canadian Film Institute, entitled "The End of the World Is Coming," which brings six Black Wave pictures to Ottawa, is a rare chance to discover the hidden cinematic treasures of Titoland.

—*B. Bosiljic*