

MARKOPOULOS HAS REPEATEDLY CREATED A SUBTLE FUSION OF VISUAL LOVE POETRY AND COSMIC MYTHOLOGY. NO OTHER AMERICAN FILM-MAKER IS AS CONSISTENT IN THE USE OF ARTISTICALLY CONTROLLED COLOR IMAGERY AS MARKOPOULOS. *P. ADAMS SITNEY*



Paul Kilb as Paul

THE EXPERIMENTAL FILMS OF GREGORY J. MARKOPOULOS

DU SANG DE LA VOLUPTÉ ET DE LA MORT

PART ONE: PSYCHE

25 min. Color. Sound. 16mm.

PART TWO: LYSIS

20 min. Color. Sound. 16mm.

PART THREE: CHARMIDES

15 min. Color. Sound 16mm.

SWAIN

24 min. Color. Sound. 16mm.

FLOWERS OF ASPHALT

7 min. B.&W. Silent. 16mm.

SERENITY

Version I: 70 min. Color. 35mm.
Four Language Narrative.

Version II: 90 min. Color. 35mm.
Four Language Narrative.

ELDORA

7 min. Color. Silent. 16mm.

7 min. Color. Silent. 8mm.

THE FINANCIAL TIMES, February 26, 1964
"Gregory Markopoulos' TWICE A MAN (Baron Lambert Prize) was the most beautiful and full controlled work in competition. It is an hour long mood piece in color about a young man's visit to his mother — she

has summoned him to request that he break off a homosexual relationship . . . here, and here alone at Knokke was to be found a true renewal of narrative form — by use of a very personal conception of stream-of-consciousness which Markopoulos calls 'film clusters.'"

FROM THE FILM-MAKER'S COOPERATIVE, 414 PARK AVENUE SOUTH, N. Y. C.

BOXOFFICE, November 25, 1963

"Triple threat Gregory J. Markopoulos responsible for producing, directing and photographing . . . and where the avant-garde motion picture, be it American or foreign, has gained some audience appeal, this latest effort may well encourage attendance . . . The ambitious filmmaker is to be commended for diligence . . ."

FILM CULTURE, No. 31, Winter 1963-1964

"'Twice A Man' begins with blackness and ends with white. The hour between them is an instant, it all takes place at once. But time is needed to recall all the colors between black and white. In that memory from a beautiful mind, we see the serene reconciliation of different times and places, of darkness and of light, of all variety and contradiction. No other film has made such truth of beauty." — Ken Kelman

TIMES, London, January 4, 1964

"One was especially glad to see *Twice A Man* among the prize winners . . . had both the passion and stature of tragedy and was carried out by Gregory J. Markopoulos in a technique so advanced and intricate in design it would require certainly more than one viewing before one could claim to really understand it. But one fact became immediately clear; here was nothing meretricious conceived with fastidious care, this had the ring of truth, all right."

LES TEMPS MODERNES, Mars 1964

" . . . l'un des rares films qui, outre la *magie propre* au cinéma, découvre des structures, des éléments de langage égaux aux autres langages de l'art . . . La mise en scène est particulièrement remarquable. Les mouvements d'intelligence, de sensibilité, de mémoire, d'instinct sont traités comme ils le seraient par Alain Resnais, mais de façon plus libre et plus subtile . . ." — Rene Micha

BEAUX-ARTS, January 9, 1964

"Il est très achevé et pourtant déroutant, en ce sens que son langage est entièrement basé sur l'emploi de plans brefs, souvent passant avec la vitesse de l'éclair, et surimpressionnés. Cet orage passionnel, mentalement revêtu, se caractérise aussi par le raffinement des couleurs." — Paul Davay

VILLAGE VOICE, Movie Journal

"*Twice A Man* happens to be the most important and most beautiful film to open in New York this year, and it deserved the most beautiful theatre . . . His film pulsates with sensuousness imagery, and blooms and fountains of color, burst out in magnificent and glorious ecstasies." — Jonas Mekas.

VARIETY, February 26, 1964

"Filmmaker Gregory J. Markopoulos is enamoured of composition, color and plastic beauty."

— Gene Moscovitz

TWICE A MAN