

ΕΛΛΗ ΔΑΜΠΕΤΗ



Το
**ΤΕΛΕΥΤΑΙΟ
ΨΕΜΜΑ**

ΤΟΥ ΜΙΧΑΛΗ ΚΑΚΟΓΙΑΝΝΗ

PART 1

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Introduction

The papers in this section of the journal were originally

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New Protagonists,

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Speaker: Professor Vrasidas Karalis

The Greek films of the period 1945-1967 have traditionally been classified as belonging to the Old Greek Cinema, a label that has harbored several problematic assumptions regarding the artistic merit and the cultural significance of Greek filmmaking practices of the time. Most writings on Old Greek Cinema seem to reproduce the standard tenets of an equally 'old' trend in film historiography, which is built on two key premises; firstly, the interest in film as an art form and, secondly, the examination of film as a reflection or mirror of society. Adhering to the first principle, several scholars so

far have focused on a limited number of popular films of that period and criticized them for lacking artistic sophistication, imitating Hollywood formulas and, above all, not being cinematic enough.

Other academics have analyzed extensively the same small sample of films focusing on the ways they represented various aspects of Greek society, and using the standard interpretative models of semiotics, psychoanalysis or feminism.

Academic Committee

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