AN EXAMINATION OF THE RELATIONSHIPS
BETWEEN THE MEDIA
OF
CINEMA AND PRINTMAKING

A Thesis

Presented in Partial Fulfillment of the Requirements
for the Degree Master of Fine Arts

by

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The shop seemed to be full of all manner of curious things - but the oddest part of all was that, whenever she looked hard at any shelf, to make out exactly what was on it, that particular shelf was always quite empty, though the others round it were crowded as full as they could hold.

Lewis Carroll

PACKAGES MEANT TO BE OPENED
PACKAGES NEVER MEANT TO BE OPENED

Stephen Antonakos

I have asked myself repeatedly why I am an artist and have come to no sensible conclusion other than it is a profession in which you do not have to retire at age 65 and go to Florida to play shuffleboard.

However, I have been an artist for 33 years since that day in the first grade when I drew a round easter basket and everyone else drew square ones.

Christy Park
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This thesis is the result of a dual involvement with film and printmaking and consequently I have confronted those areas in which I think that the interaction between the two media is fruitful for an artist in addition to those concepts which have been of the greatest influence upon my current work.

Therefore I have not dealt with sound, which is an integral part of cinema as I feel that this is one element which cannot be related as a real part of the printmaking experience.
INTRODUCTION

I have been working at the Ohio State University primarily in two media, film and printmaking (using photographic images) and my experiences have resulted in the development of works which have come about through conceptual relationships between these areas. In the following comparison of cinema and printmaking, I will try to pinpoint some of these conceptual links, using examples of films and graphic works. The purpose of the comparison is primarily to examine how the interaction between the two media can influence and thereby expand work in each area.

Artists have been interested in the medium of film since its development, particularly beginning with the 1920's and films parrelling movements in the plastic arts and literature such as surrealism, expressionism and dada. From the silent film Andalusian Dog\(^1\) made by the painter Salvador Dali and the filmmaker Luis Bunuel to the films of Marcel Duchamp, Len Lye, Robert Whitman, Nancy Graves and Andy Warhol, artists have moved back and forth from cinematography to the plastic arts. Films such as the expressionist Cabinet of Dr. Caligari\(^2\) or the work of S.M. Eisenstein were influenced by art movements or direct reference to the graphic arts, although they were not made by individuals who were actually graphic artists themselves.
Filmic images have appeared in the work of painters. Francis Bacon made a series of paintings from stills of Eisenstein's *Potemkin*³ and I did a series of work using images from *Alexander Nevsky*⁴ and *The Seventh Seal*⁵.

However, in addition to using images from film in the graphic arts or translating the ideas of art movements into film, other possibilities arise from the consideration of the concept of cinematic art in the making of graphic art.

The results are difficult to analyse in terms of their exact visual relationships. I find the most interesting aspects of this kind of thinking are the directions which are opened in the attempt to work in the potentially overlapping areas of time, motion and multiplicity.

The idea of examining possible related areas developed through an exploration of a comparison of the prints of Goya from his *Disasters of War* (see Fig. 1) series and the Odessa Steps sequence from Eisenstein's *Potemkin* (see Fig. 2) The more I became involved with this project, the more I began to realize that a simplistic surface analysis of pictorial relationships between the two was inadequate and that there are other bases for this kind of comparison which have more meaning.

Eisenstein in both *Film Form*⁶ and *Film Sense*⁷ talks a great deal about the graphic arts, even discussing painting in cinematic terms (Da Vinci's "shooting script"
for The Deluge (see Fig. 3) or "Montage" in El Greco's View of Toledo (see Fig. 4) and applying the elements of visual organization found in the graphic arts to shots and sequences found in his own films.

At this point I began to think about some of the most interesting concepts of filmmaking; time, space, movement/motion, multiplicity and how these could be related to work in the graphic arts.

The comparison is divided into two parts, the first being areas in which the media converge, an inherent convergance where the processes of the media are similar or related, particularly directed toward the quality of reproducibility.

The second part is conceptual convergance or a concentration on the idea that although each medium is unique, from their differences can be drawn a synthesis which is a point of view toward each, which comes about through consciously attempting to deal with cinematic considerations in terms of printmaking and graphic properties applied to filmmaking.
COMPARISON OF THE MEDIA OF FILM AND PRINTMAKING

The quality of reproducibility is inherent in the processes of both cinema and printmaking. Some images for prints come from photographic negatives (Since my work is almost entirely derived from photography, I will limit my discussion to the photographic image) These images are transferred to a plate, screen or block from which any number of reproductions can be made. Films also come from photographic negatives and are reproducible. That the means of reproduction in the two media is not the same is not important; it is the fact of the common property of being reproducible, as an aspect of the work, that is critical.

The copies of films and prints are originals in themselves, unlike painting in which a reproduction does not reveal the quality of the material of the original, a print or a film is the original. A viewer looking at a film or a silk screen is experiencing the original work.

One of the aspects of reproducibility is multiplicity. Rudolf Arnheim describes the frame, or basic physical component of film as a multiple:

"Actually, objectively, there is nothing but a succession of single motionless images, phases of motion on the celluloid strip. It is only because the images succeed one another so rapidly and because they fit one another so exactly that the expression of continuous motion is given - fundamentally film is the montage of single motionless frames - imperceptible montage."
The point here is that film can be thought of as a series of images, either repeated as the same or varied. The aesthetic choices as to relationships within the total work are similar for the filmmaker and the printmaker.

The image of film, the shot, is made up of a number of frames. A shot which consists of many frames can be cut into a number of smaller units and distributed throughout the film, as an image can be repeated within one print.

In my film *Princess* (see Fig. 4) a shot of a figure seated in a tree is repeated throughout the film. Repeating the image in the multiple sense allowed short duration for each appearance, yet makes the figure visible and extends its impact without revealing more of it in detail than I desired. Through repetition, the image is not up for long scrutiny, retaining a quality of ambiguity, yet because it is seen again and again, is remembered.

On the other hand, two images from the film, which for pace and rhythm had to be cut fairly short, thus appearing briefly, are now the subject of a series of graphic works (silkscreen, photographic, offset) in order to allow for longer viewing time. By using these images, the two faces of a young girl, in a group of silkscreens, it is possible to combine a feeling of progression and movement with a longer viewing time.

In printmaking the multiple image may either be editioned, that is the manufacture of a number of works,
each exactly like the other or in a series of prints in which each succeeding piece is altered or varied or it may be repeated within one work.

Andy Warhol's Marilyn Monroe (see Fig. 5) uses the multiple image. Each Marilyn is the same but there are slight variations between one an another.

Repeating images within one space focuses the viewer's attention on the object or idea expressed. The impact of Warhol's Soup Cans (see Fig. 6) comes about because these objects of our everyday environment, through being repeatedly forced onto our consciousness as works of art are not allowed to remain on the supermarket shelves. These soup cans have made the transition from the invisible environment (objects which are invisible because we see them so constantly that we no longer look at them) to a place in our consciousness because we've seen them repeatedly reinterpreted by an artist.

These particular images, the Soup Cans, have been used in all phases of multiplicity; multiples within one piece, editions of prints, series of prints and in sculpture works.

The scale of repetition makes the small monumental. I first saw Warhol's cow poster (the head of a cow done in brilliant colors as regularly sized poster) as a single print in the Leo Castelli Gallery in New York. Later it was exhibited in the Whitney Museum by covering a huge wall from floor to ceiling with a number of the same posters.
The startling effect of the enlarged scale gained by using many of the same images gave a new dimension to the original print and made the memory of the cow colossal.

I have a hundred commercial offset prints of an image called The House (see Fig. 7) which I have combined into a single piece. Although the images are small barely 8 x 10 inches, using them as multiples in a larger work, I am able to arrange them into a variety of formats to fit various ideas and spaces such as along horizontal series or a large block made up of smaller blocks.

"Let us consider two important factors, the two poles of the creation of art: the artist on one hand, and on the other the spectator who later becomes the posterity."

Marcel Duchamp

Exhibition

Reproducibility allows for exhibition of art in simultaneous time and different places. The potentials for the presentation of an artist's work to a mass audience are implied by this factor of reproducibility.

The history of printmaking documents the broad scale distribution of graphic images from the time of Albrecht Durer to the current Pop Art and New Realist
images. The Pop Artists made full use of the print medium and painters such as Roy Lichtenstein and Nick Krushenick are as well known for their prints as their paintings.

Since the time of Lumiere and Edison, films have always been available to large audiences. I would like to mainly focus on the potential for a concept of public art which is a part of both film and graphics and forgo discussion of the problems of distribution for independent filmmakers of their personal films.

Fine prints can be either made by the artist in limited editions or commercially published in larger editions.

Large Fine Art editions can also be printed commercially and fairly inexpensively and placed on: walls, kiosks, billboards, telephone poles, trees, windshields of automobiles

or: dropped from airplanes, handed to individuals, distributed door to door

I like the idea of going beyond the walls of museums and galleries to reach a maximum audience.
Simultaneously films can be shown in:

- theatres
- dining halls
- homes
- auditoriums
- gas stations
- tents

or on any outside wall.

A series of prints which I made, the two heads of the young girl from *Princess*, using quick copy service for inexpensive reproduction, was distributed in a shopping center. The prints were placed under windshields of parked cars, stapled to telephone poles and trees and stuck into doors.

By showing the film inside and the graphic images outside, two kinds of exhibition of the same imagery were happening simultaneously.

Two other possibilities for the use of the reproducible image might be to hand out flyers carrying an image relating to a film during a screening, conceiving of the flyer as an extension of the experience of the film, and projecting a film onto a highway billboard, either blank, or one which has been previously carrying related images.

The second part of this comparison, conceptual convergance, is concerned with time, space and movement/motion. (the two words movement/motion incorporate ideas about movement in the graphic arts and motion in cinema)
These are areas in which the interrelationships are less obvious but which have great potential for conceptual expansion.

"No time. "Clock time is inconsequential." "There is no ancient or modern no past or future in art. A work of art is always present." The present is the future of the past and the past of the future."

Ad Reinhardt 10

The time of viewing, in cinema, is controlled by the filmmaker. The span of time that the total film appears on the screen and the length of time of each shot or scene or sequence is determined by the artist.

Time in cinema is the running time of the film, the time of the piece or the time of the event which occurs within the work. It can be suspended as in Alain Resnais' films *Last Year at Marienbad* 11 and *Hiroshima Mon Amour* 12, internalized as memory as in Fellini's *Amarcord* 13, fragmented in flashback or anchored firmly in events which are specifically stated to have been or are to be at a certain time.

Even if time itself is not part of the concept of the film, it is present in the physical duration of
the work. The pictures must move, so many frames go by the projector lens per second.

The time of viewing of an image in film can be shortened by cutting; the image appearing briefly on the screen and being replaced almost immediately by another image. The viewer cannot extend his or her perception of the shot beyond the actual time that it appears.

The time of a graphics piece, however, is controlled by the viewer. Unless the piece actually changes, deteriorates, is removed or destroyed, the work is permanently on view. The time of a print is the physical time of the piece itself; as long as the material lasts the piece can be seen. Its duration may be eternal.

Jasper Johns talks about: "The relationship between the object and the event. Can they be separated? Is one a detail of the other? What is their meeting? Air?"\textsuperscript{14}

Beyond physical change in the work, altering or removal are the only sources of control of the time of viewing of a print. Altering might be thought of in terms of changes in lighting or masking, which has been done by artists (Robert Rauschenberg did a piece in which sound triggered electronic equipment which altered the lighting and the visible forms)

In the same vein, the viewing time of a film can be extended through endless repetition of loops which might
be controlled by the spectator.

The time of a film can also be the time of the event itself as in Andy Warhol's *Sleep* in which a single image of a man sleeping runs for eight hours. The time of sleeping is the time of the film and there is no temporal extension beyond the film itself; no references to any time before the film begins or after it ends.

Cinematic time can be either compressed or extended within on scene or within the total film. In a collection of essays compiled by Lewis Jacobs, *Movies as Medium* John Howard Lawson gives a good example of compressed time in the disintegration of Dracula, done through dissolves, in which an image gradually blurs into another image, the second picture appearing as the blurring clears. Dissolves as well as fades, in which the image gradually blends in to black and another image appears from the black, can be used in graphic work, particularly in printmaking through the use of variety of intensity of printing and overlapping of multiple images.

Extended time in which an image or event, which would actually take a certain duration, is a manipulation of temporal space. In the same essay, Lawson discusses Eisenstein's classic Odessa Steps sequence from *Potemkin* in which time is extended by breaking up the sequence into many shots. A woman's death is extended beyond an instant
by cutting from her face to her body to other people and back to her again in a series of different, but related images.

In the graphic arts time is always extended; the frozen image allows an artist to suspend and thus extend the action of time in any piece of work. Ernest Trova's falling man is forever suspended in an eternal extension of time.

In a photographic collage (see Fig. 9) I have used a photograph of a house to which I have attached with photo corners, reprints of sections of the house, on the same scale, but different in texture and color. These areas match the rest of the photograph in placement exactly and indicate that changes have occurred at other times, implied by surface differences. By presenting all on a single temporal plane, time is extended and compressed simultaneously.

What is critical is dealing with time is to present something that forces into the viewer's consciousness the idea of a change in time.

Past and future time appear in films as flashback and flashfoward. The credibility of this, how the spectator accepts this expression of time lies in the visual clues. If there are no visible changes between the shots of past, future or present, the viewer would not be able to perceive
that another time is indicated. Since we are accustomed to the use of jumps in time (in cinema) and are provided usually with some visual clues, these temporal leaps are accepted and are the same for any visual art.

In Hieronymus Bosch's triptych The Hay Wagon (see Fig. 10) changes of time are presented in the same work in the form of the creation of Eve, the fall of Adam and Eve and scenes of contemporary people and objects. We know that different times are involved because of the clues of the identity of the figures found in their clothing (or lack of it) and the objects and the setting.

Alain Resnais in the films Hiroshima Mon Amour and Last Year at Marienbad is working with the notion of time; past and present, occasionally coming together on the same plane. In Hiroshima, he uses obvious visual clues, such as the appearance of the city of Hiroshima after the holocaust, later when it has been rebuilt and shots of occupied France, tied together by two lovers. (Sound is an important temporal link in this film)

In Marienbad, however, there is not this kind of clear visual indication of different times. The viewer is temporally disorientated, aware of manipulation of time but without the guideposts of traditional flashback.

My own work contains the idea of temporal dislocation. Princess presents the reflections of a woman about her past or the prophesies of a child about the future.
The film cuts back and forth from the adult to the child. One scene brings them together on the same plane with shots of the child dancing and wearing a distinctive garment, which are intercut with shots of the adult dancing, wearing the same garment. In other scenes the adult looks out of a window or into the distance and sees herself - the child. The child is the past; the adult is the present, or the adult is the future and the child is the present.

The film presents a conflict within an individual and time, past-present-future, is an expression of this conflict and confusion.

Circular time is a mobius band in which the beginning and the end are indistinguishable. As Jean Luc Godard has said, films should have a beginning, a middle and an end - but not necessarily in that order.

Chris Marker in La Jetée has created this kind of time by opening the film with a small boy seeing a man die. In the end of the film the dying man is shown to be the boy himself, grown to adulthood. Within this circle of time the film jumps back and forth from the present to the past to the future.

The past becomes the present, the present the past and all are contained within a structure which joins the beginning and the end.

Circular time in graphics may be dealt with horizontally. That is, a long strip of multiple images
completely circle a space with the spectator moving along from image to image, only to find that the piece never really stops, the end being the beginning and around again.

As a child I remember lying in bed trying to unravel the universe and time, thinking of it all in layers because my imagination could only stretch so far. Then I would be tired and stop for a moment before going on, forming in my mind a series of terraces or depth levels.

Depth into infinity implies time, such as the endless machines in *Forbidden Planet*\(^2^1\) which related to the light boxes of Stan Lansman in which mirrors and tiny lights inside of plexiglass boxes give a feeling of space and ancient time.

I have a series of works, Family Outing (see Fig. 11) in which I have worked with multiple printing (photographic) so that the different versions of the same image appear in the piece, sometimes alone, sometimes overlapping. High contrast line, continuous tone, detailed images and partially colored areas create a depth through differences in the appearance of the figures at each level.

The idea of time is open — we know it passes because the sun rises and the sun sets, the seasons change or our bodies change. The past is in the consciousness and memory is abstract. The future is fantasy. Hugo Munsterberg\(^2^2\)
calls the concepts of the past and the future, memory and imagination, placing them where they belong, in the realm of the mind.

"Even the format he (Robert Rauchenberg) chooses, fragments, bleedouts, separations, repeats, superimpositions - mocks the integrity of any object that is caught within the field of attention. One has glimpses of the same image in different sizes and colors, scattered over the surface in a Marienbad simile of deja vu. In fact the whole procedure is reminiscent of the flashbacks, subliminal blips, filters, cut-ins, pan shots and dissolves of the modern film, so that the spectator is forced to "read" the picture as if it were on a screen, its narrative consistancy perhaps shattered, but its nostalgic poignance thereby heightened."

Max Kozloff

The break up and organization of space as described by Max Kozloff in terms of the work of Robert Rauchenberg relates to the setting down of the specifics of film by Eisenstein:

"Primo: photo-fragments of nature are recorded; secundo: these fragments are combined in various ways. Thus the shot (or frame) and thus montage." 24

The major difference is the format. Film is the horizontal (in the mind) and the vertical (physically) and Rauchenberg's pictures are composed within a rectangle which is static and contained.
I don't wish to comment on the relationships between Eisenstein's spatial organization and Rauchenberg's, but delve into the idea of the use of the juxtaposed image in film and on the two dimensional picture plane.

The photo fragments of a film follow each other in sequence viewed on image at a time, the relationships created by the movement of one image into another. Editing, or collage determines the relationships between the shots, but either cutting on action (and here too analogies might be drawn showing this kind of cutting to have formalist aspects) form or tone. The elements for spatial relationships are similar to those in the graphic arts.

In Rauchenberg's Windward (see Fig. 12) color is combined with black and white; the same images are repeated in color and in black and white. This kind of repetition (subject, form and color) and photographic images, clearly perceived or partially obscured by painted areas allows the viewer to see the work on two levels - as a total or as a sequence of images.

Although we may only see a film in sequence, our recollection of it is often as a total work.

In Rowboats (see Fig. 13) as well as The House (see Fig 14) the combination of color, continuous tone photograph and high contrast line shots hopefully makes the
spectators eye focus and refocus, looking at areas almost as separate shots making up a sequence.

A film is restricted to a rectangular format because it must go through a projector to be seen and the indication of space beyond the perimeter of the image must be included in the consciousness of the viewer through the use of sound, directional movement, tone and color. The idea of offscreen space is an interesting consideration in making graphic pieces. With the idea of including the space all around the work in Two Parts of Me (see Fig. 15) I discarded the ground color and concentrated on forms which would push the eye beyond the perimeter of the paper.

I was influenced here by the film Dream of Wild Horses in which the forms of the horses are constantly moving in and out of the frame, setting up a flow which breaks into and out of the space of the screen.

A film on the work of Magritte uses zoom and trucking shots to illustrate Magritte's concept of this kind of offscreen space. A window painting is shown in close up. The camera pulls back to reveal the painting in its environment setting up an ambiguity about the space of the painting, the space of the room and the space of the screen.
TWO POINTS OF VIEW

"...a phalanx of montage pieces, of shots should be compared to the series of explosions of an internal combustion engine driving forward its automobile or tractor, for similarly the dynamics of montage serve as impulses, driving forward the total film."

Sergei Eisenstein

"No Movement. "Everything is on the move. Art should be still."

Ad Reinhardt

Since I do not entirely subscribe to the idea that the presence or absence of motion specifies graphic or still art to be opposed to cinema or the art of motion, I would like to examine the notion that the concept of movement applies to motion pictures and still pictures alike.

A film is always moving, physically, through the projector. Whether the film follows and supports this motion or whether the image remains still, having no perceptible motion is a choice of the filmmaker. Although motion is inherent the observable movement is not.

*La Jetée* is composed almost entirely of still...
images. Other than the blinking of an eye, nothing actually moves throughout the film except the film itself as it goes from frame to frame. The movement, that is, progression through the relationship of the images is brought about in the same way as in a graphic work, through related images, areas of light and dark, line and form.

The mind of the viewer sees these relationships as a flowing, ongoing progression.

Delly Rising (see Fig. 16) a triptych, is three separate pictures of a railroad track, one empty, the second with a face appearing partially, the third having the face in full view. Moving from the left to right, the images are viewed in sequence. Placement of the face implies movement as in Duchamps's Nude Descending a Staircase (see Fig. 17) a classic graphic example of exploration of motion.

In Princess (see Fig. 18) a child is swinging; suddenly in the midst of the movement a shot of a still is cut in. The movement freezes, the figure stops and cuts to another image. The idea of stopping the motion was to make an abrupt transition from the freely swinging child to a doll hanging upside down, slowly floating from side to side, her hair in almost imperceptible motion. The frozen movement of the graphic arts is used here to stop the advance of the film in the viewer's mind for a moment to prepare for the image to follow and to establish a mood of capture and entrapment. The
absence of motion being another form of movement.

Eisenstein in a shot from *Ivan the Terrible* translated line into motion with a long dark line of people slowly moving on a white ground, seen through an arched opening in a wall. The line moves graphically across the space of the picture and the people are in motion; a blending of graphic movement and cinematic motion.

Larry Poons color relationships cause the dots in his earlier paintings to jump, creating in the viewer's mind a feeling of actual movement. It is impossible to look at these paintings without experiencing a physical response.

Motion is unique to cinema but motion alone is not movement and the idea of creating movement beyond the moving image is an area of conceptual overlap.

The moving camera, the moving image and the moving film are not part of the graphic experience, yet the basics of the actual response to motion, the viewer's perception of the visual realities of something that moves, are related to seeing fragmentation, direction and scale of form and line.

What we see in motion could be thought of as a combination of after images such as used in *Nude Descending a Staircase* and Delly Rising. The Notion of movement as a progery can be redefined in the graphic arts.
The underlying thread of this examination is the idea that all media of the visual arts are woven together in such a way that the discerning artist cannot isolate himself or herself.

We live in a time of rapidly expanding technology and should not reject any of the areas which are open to us as artists, neither discarding the old nor failing to understand the new.

Everything is grist for the artist's mill - media as an active involvement or a reservoir of concepts.

To me, this idea of combining materials and resources is one of the most exciting aspects of contemporary art.
Notes

1. Andalusian Dog (Un Chien Andalou) 1928, directed by Luis Bunuel, scripted by Bunuel and Salvador Dali
2. Cabinet of Dr. Caligari, 1919, directed by Robert Wiene
3. Potemkin, 1925, directed by Sergei Eisenstein
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13. Amarcord, 1974, directed by Frederico Fellini
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19. Last Year at Marienbad (see note 11)
20. La Jetée, Chris Marker
21. Forbidden Planet, 1954, American
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